

**DENKMÄLER DER TONKUNST  
IN ÖSTERREICH  
BAND 163.3**

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**NEW SENFL EDITION 3**

**LUDWIG SENFL  
MOTETS FOR FIVE VOICES**

Edited by  
**SCOTT LEE EDWARDS  
STEFAN GASCH  
SONJA TRÖSTER**

HOLLITZER



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LUDWIG SENFL  
MOTETTEN FÜR FÜNF STIMMEN

Herausgegeben von  
**SCOTT LEE EDWARDS**  
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Dieser Band wird an die beitragenden Mitglieder  
der Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich (Subskribenten)  
zu wesentlich ermäßigtem Preis abgegeben.

Bei Aufführungen der in diesem Band veröffentlichten Werke sind  
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# CRITICAL APPARATUS

## EDITORIAL CONVENTIONS

The goal of the editors is to present the compositions of Ludwig Senfl in a practical critical edition. All sources transmitting Senfl's works have been taken into account, and principal sources have been designated for each composition based on an evaluation of several factors, including completeness, accuracy, and dating. The readings found in these sources form the basis for this edition. Variations in the sources that depart from the edition are catalogued in the critical reports.

The editorial benchmarks set by the New Josquin Edition (NJE) have served as an important starting point for this edition, which is designed to be used in conjunction with Stefan Gasch and Sonja Tröster, *Ludwig Senfl (c.1490–1543): A Catalogue Raisonné of the Works and Sources*, 2 vols., Épitome musical (Turnhout, 2019; henceforth: SC, for Senfl Catalogue). In order not to constrain the picture of Senfl's compositional output or the sixteenth-century reception of his music, works that survive only in fragmentary form have also been edited, as well as compositions of doubtful or conflicting attribution. The titles of works considered doubtful by the authors of the SC are marked with an asterisk. The label 'conflicting ascriptions' means that a composition is ascribed in contemporaneous sources not only to Senfl, whereas compositions later attributed to Senfl by scholars are labelled as 'attributed'. Works considered misattributed are described in the SC but not included in the edition. The four volumes of motets of the New Senfl Edition (NSE) are organised according to scoring and structured alphabetically.

### On the Edition

The editors strive to present a modern edition that preserves some visual aspects of the original sixteenth-century notation. Voices are designated D (discantus), Ct (contratenor), T (tenor), and B (bassus); additional voices are named according to the principal source and therefore not standardised. When sources assign alternative names, these names are indicated in the critical reports. A prefatory staff indicates the original clefs and key signatures in the principal source. At the beginning of each section or *pars* of an edited composition, the range of each voice is provided.

Obvious mistakes apart, note values given in the principal source are transcribed without alteration in the edition, as are the original mensuration or proportion signs. With the exception of *breves*, *longae*, *maximae*, and chant notation, modern note shapes are used. Perfect breves and longs are notated with a dot. In *tempus perfectum*, dotted longs are thus not distinguishable optically from perfect longs. Imperfect longs (not dotted in the edition) can equal the value of either two (imperfect) breves or a dotted breve plus breve.

Since the latter case defies the limitations of modern notation, the exact value is indicated in a footnote. Final notes of compositions or sections are always rendered as *longae* and imply indeterminate duration.

A combination of normal and dotted barlines is used in the edition. The dotted barline appears whenever the note value exceeds the length of the measure. The music sometimes implies the need to bar one or more voices differently; in those cases, all voices are numbered by measure together according to the smallest measure unit, rather than numbered individually.

Ligatures in the principal source are indicated by solid brackets (┌┐) above those notes that are grouped together in the ligature.

Coloration (the blackening of notes), including so-called *minor color*, is indicated with corner brackets (┌┐).

For compositions arranged as *alternatim* settings, plainchant from late fifteenth- or sixteenth-century sources has been provided for the unset portions.

### Text

The text of each motet is based on the version of the text given in the principal source. It has been standardised according to Neo-Latin orthography and modern liturgical sources. Proper names and *nomina sacra* are capitalised. If no source transmitting the composition includes a text, the edition follows, when available, a standard version of the text based on the incipit or title. Textual repetitions indicated in the source by signs of repetition (*ij*) are written out and placed in angle brackets; missing text is supplied in italics as needed.

For motets combining Latin and German texts, a standardised version of the German text based on the principal source is used in the edition. The original German orthographies as found in the sources are included in the critical reports.

Although differences in texts for individual voices may occur in the principal source, such as a differing word, verb tense, or orthography, the text in this edition is rendered the same for all voices. In cases where individual phrases are not included in a certain voice for apparent compositional reasons, ellipses are used to represent the missing text. Textual discrepancies (apart from alternative spellings) are catalogued in the critical reports.

Senfl's tenure at the Munich court chapel coincides with the publication of the *Scintille di musica* (Brescia: Lodovico Britannico, 1533) by Giovanni Maria Lanfranco, whose discussion of singing text with music formed the basis for later sixteenth-century expansions on this topic by Gioseffo Zarlino and Gaspar Stoquerus. Prescriptions

outlined by these theorists, though useful to the editors, are often contradicted by the sources transmitting Senfl's music. One occasionally finds, for example, syllables assigned to proscribed semiminims, final syllables assigned to medial notes of phrases, repeated notes sung to the same syllable, or various text underlay possibilities across a large intervalllic leap. Among the most persuasive testimonies to the disparities that can occur between theoretical prescription and performance practice are the Munich choirbooks used in the preparation of this edition. Their careful alignment of text and notes provides a valuable window on how texts were sung by the Munich court chapel, and thus points to the kind of performance practices Senfl would personally have known, despite any theoretical advocacy to the contrary.

Thus, wherever available, text underlay is transcribed as it appears in the designated principal source. In those cases where sources do not provide consistent underlay or do not align text and notation in a manner familiar to the modern reader, the editors have adhered to a few basic principles in deciding how to underlay the text. These principles are based on rules described by sixteenth-century music theorists, patterns of text underlay in other contemporaneous musical sources, and recent musicological study. Among the most fundamental are:

- to group words on the basis of syntax or meaning and organise them to accord with cadences and rests;
- to assign no more than one syllable to a ligature;
- to underlay repeated motivic sequences with the same text.

When sources and theorists do not offer clear guidance, the editors take into account the accentual aspects of the language. In his colloquy on Latin and Greek pronunciation, Erasmus stresses the importance of teaching correct pronunciation to the youngest of students, so they might unlearn the bad habits of vernacular languages and gain an understanding of Latin syllabic quantities. Such concerns would have been a pedagogical preoccupation at the Latin schools where Senfl's music was sung. In making decisions about text underlay, the editors have found singing the music especially instructive. We hope that paying attention to the sounding qualities of the text will help us shed the donkey's ears Erasmus laments among so many scholars deaf to the nightingale's song.

#### Literature consulted:

- Desiderius Erasmus of Rotterdam, 'The Right Way of Speaking Latin and Greek: A Dialogue', trans. Maurice Pope, *Collected Works of Erasmus, Literary and Educational Writings*, ed. J. Kelly Sowards, iv (Toronto, 1978), 347–475.
- Don Harrán, 'How to "Lay" the "Lay": New Thoughts on Text Underlay', *Musica Disciplina*, 51 (1997), 231–62.
- *Word-Tone Relations in Musical Thought: From Antiquity to the Seventeenth Century*, Musicological Studies & Documents, 40 (Neuhausen-Stuttgart, 1986).

Edward E. Lowinsky, 'A Treatise on Text Underlay by a German Disciple of Francisco de Salinas', in *Festschrift Heinrich Bessler zum sechzigsten Geburtstag*, ed. Eberhardt Klemm (Leipzig, 1961), 231–51, reprinted in id., *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn, 2 vols. (Chicago, 1989), ii, 868–83.

Honey Meconi, 'Is Underlay Necessary?', in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (London, 1992), 284–91.

Thomas Schmidt-Beste, 'Editorial Text Underlay Revisited', in *Early Music Editing: Principles, Historiography, Future Directions*, ed. Theodor Dumitrescu, Karl Kügle, and Marnix van Berchum (Turnhout, 2013), 105–39.

— 'Textunterlegung', *MGG<sup>2</sup>*, Sachteil, ix (Kassel, etc., 1998), 478–93.

Peter Schubert and Julie E. Cumming, 'Text and Motif c.1500: A New Approach to Text Underlay', *Early Music*, 40 (2012), 3–13.

#### Accidentals and *musica ficta*

Accidentals that appear in the principal source are placed in front of the notes. Cautionary accidentals are not included in the edition but are documented in the critical reports. Editorial accidentals, applied according to the rules of *musica ficta*, are always placed above the relevant notes and apply only to these.

The use of *musica ficta*—in the sense of accidentals not notated in the source but supplied by the performer—is roughly guided by three basic rules transmitted in contemporary theoretical writings (first compiled by Edward Lowinsky in 1964):

- the prohibition of the simultaneous sounding of *mi* against *fa*;
- the rule of propinquity, that is, approaching a perfect consonance by the nearest imperfect consonance;
- the note above *la* should always be sung as *fa*.

The purpose of the first rule is to avoid false perfect intervals (diminished, augmented) in the harmonic sense. In the NSE, the second rule involves raising the leading note in cadential formulae. The last rule is applied to avoid melodic tritones.

*Musica ficta* is always dependent on context, and more than one choice may be possible. Apart from the question of how closely the above-mentioned rules were followed, problems with *musica ficta* often arise in passages where the rules conflict with one another. In general, the editors weigh considerations of melodic principles, note values, and simultaneously sounding intervals in applying *musica ficta*, thereby avoiding excessively stark dissonances without smoothing out all acoustic delicacies. In cases where the use of *ficta* is more arguable, the editorial accidentals appear in brackets. *Musica ficta* is also provided in motets with missing voices, albeit more sparingly, since it is often less certain where it should be supplied.

Literature consulted:

- Margaret Bent, 'Musica Recta and Musica Ficta', *Musica Disciplina*, 26 (1972), 73–100.
- 'Diatonic Ficta', *Early Music History*, 4 (1984), 1–48.
- 'Accidentals, Counterpoint and Notation in Aaron's Aggiunta to the *Toscanello in musica*', *Journal of Musicology*, 12 (1994), 306–44.
- Margaret Bent and Alexander Silbiger, 'Musica ficta', *New Grove*<sup>2</sup>, xvii (London, 2001), 441–53.
- Edward E. Lowinsky: Introduction to *Musica nova*, ed. H. Colin Slim, *Monuments of Renaissance Music*, 1 (1964), xiii–xxi.
- Anthony Newcomb, 'Unnotated Accidentals in the Music of the Post-Josquin Generation', in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie A. Owens and Anthony M. Cummings (Warren, MI, 1997), 215–25.
- Peter Urquhart, 'Cross-Relations by Franco-Flemish Composers after Josquin', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 43 (1993), 3–41.
- 'Musica ficta. B. 15. und 16. Jahrhundert', *MGG*<sup>2</sup>, Sachtteil, vi (Kassel etc., 1997), 673–82.

### On the Critical Reports

Detailed information on the individual pieces and sources that transmit Senfl's compositions is provided in the SC. This information includes descriptions of all the sources with remarks on their physical make-up, dating, and provenance, along with citations of secondary literature relevant to each source.

In regard to individual works, the following information is provided in the SC and therefore not reproduced here:

- a list of modern editions;
- a comprehensive list of secondary literature;
- information regarding musically related settings (if applicable).

The critical reports document the transmission of each composition and provide the following information:

- the entire text, if any, along with the source of the text and a translation in English. If not stated otherwise, the translations are the work of the editors and, in the case of translations from Latin, benefitted tremendously from the expertise of Leofranc Holford-Strevens. Text that is not set to music but essential to its meaning is placed in square brackets. Editorial additions in the translations are indicated by angle brackets.
- if applicable, a brief discussion of the cantus firmus or model on which the composition is based and a transcription from a period source. Efforts have been made to locate cantus firmi from sources that coincide with Senfl's lifetime or are geographically proximate to where he lived. In those cases where more than one source is available, the one whose cantus firmus most closely matches Senfl's model has been transcribed. The texts of the cantus firmi have been standardised in modern orthography, and the notation transcribed into stemless modern chant notation.

- a list of all extant sources, including intabulations. Each source is designated by an editorially-assigned siglum based on the location of the manuscript, the name of the printer or, for music treatises, the author. The numbering in the sigla is based on the sources used in a particular volume and thus differs from volume to volume. Original numberings of compositions in the sources as well as foliation or pagination, if applicable, are indicated. Numberings given in square brackets are taken from the secondary literature listed in the general list of sources (pp. 258–68). Voices are designated according to the source and abbreviated. Voice designations that deviate from the principal source are described according to their relationship to the edition (for example, 'D<sub>2</sub>=V', where 'D<sub>2</sub>' would be the voice designation in the source and 'V' would be the voice designation in the edition). If the voices are not named within a source that comprises partbooks, the voices are designated according to the labels of the partbooks. In cases where voice designations deviate from the labels in their partbooks, the difference between partbook label and internal voice designation is clarified (i.e. 'A<sub>2</sub> in V'). The composer ascription found in the source is provided in italic text; the abbreviation 'anon.' indicates that no attribution is present. When the source is a set of partbooks, the attribution is derived from the tenor (unless stated otherwise).

For example, the entry:

**Zwi**<sup>2</sup> D-Z 81/2, [no. 46], no. 45 (D, T, B), *LS*,  
Ct missing, text in T and B, text incipit in D

indicates that a composition in Zwickau, Ratsschulbibliothek MS 81/2 (abbreviated in the relevant volume as **Zwi**<sup>2</sup>), a manuscript set of partbooks, is numbered in the source as 45, but assigned number 46 in Gasch 2013b (as would be indicated in the general list of sources of that volume). This source includes neither foliation nor pagination. The surviving partbooks are labelled discantus, tenor, and bassus. The contratenor partbook is missing. In the tenor partbook, the composition is attributed to 'LS'. The tenor and bassus partbooks provide full text underlay for the composition, whereas the discantus transmits only a text incipit.

In most cases, one complete extant copy of a print has been consulted for the edition and is identified by the library's RISM siglum.

- an evaluation of the sources based on a collation of variant readings and a determination of the principal source or sources;
- variant readings;
- general remarks.



The section titled ‘Variant Readings’ offers a detailed comparison of all sources of a composition with the exception of intabulations. As an intabulation is an arrangement of a composition that often has too many deviations to document, variants in these sources are not included. In the case of compositions transmitted in only one source, the label ‘Critical Notes’ is used in place of ‘Variant Readings’. Any deviations from the edition are listed in this section, which is subdivided into the following categories:

- Voice designations
- Clefs
- Staff signatures
- Mensuration and proportion signs
- Canonic devices, directions, and/or non-verbal signs
- Variants in pitch and rhythm
- Accidentals
- Coloration
- Ligatures
- Textual variants and text placement

All musical variants are documented in the following format:

- measure number and position of the notational sign (note or rest) within the measure (indicated in subscript; cue notes at the beginnings of staff lines are ignored)
- voice (as designated in the edition)
- source (using the designated siglum for the volume at hand)
- a description of the variant

For example, the entry:

28<sub>1</sub>          D      **Reg**<sup>4</sup>    Sb Mi

would mean, that the first notational sign in measure 28 of the discantus in the edition is subdivided into a semibreve followed by a minim in the manuscript **Reg**<sup>4</sup>.

The entry:

47<sub>2</sub>          B      **Gr**      Sb-*e*

indicates, that contrary to the edition, the second sign of the bassus in measure 47 reads as a semibreve on *e* in the print **Gr**. (Pitches are given according to the scheme that designates middle C as *c*<sup>1</sup>, the octave lower as *c*, and the octave higher as *c*<sup>2</sup>.)

An attempt to catalogue all differences in text underlay would yield an unwieldy amount of data beyond the practical scope of documentation. Therefore, only variations in phrase underlay considered significant are recorded. Texts are transcribed according to the spelling used in the edition.

A typical entry might appear as follows:

32<sub>3</sub>–38<sub>2</sub>    T      **Lei**<sup>1</sup>    *quia manducabis, manducabis*

The first element in the row defines the outer boundaries of the phrase, which, in this case, lasts from the third notational sign of measure 32 up to and including the second sign of measure 38. In this passage, the text underlay in the tenor partbook of the manuscript **Lei**<sup>1</sup>, contrary to the edition, is ‘quia manducabis, manducabis’.

Any further information regarding either the composition, its transmission, and/or the sources is recorded in the section ‘Remarks’.

## GENERAL ABBREVIATIONS

attr.	attributed	A	Altus
Br	Brevis	B	Bassus
<i>c.</i>	<i>circa</i>	C	Cantus
confl.	conflicting	Ct	Contratenor
d.	died	D	Discantus
ed./eds.	editor/s	Q	Quintus
edn.	edition	T	Tenor
fol./fols.	folio/s	V	Vagans
Fu	Fusa	6	Sexta vox
Gl-tab.	German lute tablature	7	Septima vox
Il-tab.	Italian lute tablature	8	Octava vox
lig.	ligature		
Lo	Longa		
m./mm.	measure/s		
Mi	Minima		
MS	manuscript		
Mx	Maxima		
nGk-tab.	new German keyboard tablature		
no./nos.	number/s		
oGk-tab.	old German keyboard tablature		
p./pp.	page/s		
Ps.	Psalm		
r	recto		
Sb	Semibrevis		
sig./sigs.	signature/s		
<i>sig. cong.</i>	<i>signum congruentiae</i>		
Sm	Seminima		
trans.	translated		
v./vv.	verse/s		
v	verso		
vol./vols.	volume/s		
vv	voices		

## BIBLIOGRAPHICAL ABBREVIATIONS

AH	Analecta Hymnica Medii Aevi
CAO	<i>Corpus Antiphonarium Officii</i> (see Bibliography)
DKL	<i>Das deutsche Kirchenlied</i> (see Bibliography)
DTÖ	Denkmäler der Tonkunst in Österreich
EdK	<i>Das deutsche Kirchenlied</i> , Abt. III: <i>Edition des deutschen Kirchenlieds</i> (see Bibliography)
EdM	Das Erbe deutscher Musik
GW	<i>Gesamtkatalog der Wiegendrucke</i> < <a href="http://www.gesamtkatalogderwiegendrucke.de">www.gesamtkatalogderwiegendrucke.de</a> >
KBM	Kataloge Bayerischer Musiksammlungen
<i>MGG</i> <sup>2</sup>	<i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn. (see Bibliography)
<i>New Grove</i> <sup>2</sup>	<i>The New Grove Dictionary of Music and Musicians</i> (see Bibliography)
NJE	New Josquin Edition
NSE	New Senfl Edition (see Bibliography)
RDC	<i>The Vulgate Bible</i> . Douay-Rheims Translation (see Bibliography)
RISM	Répertoire International des Sources Musicales (see Bibliography)
SC	Senfl Catalogue (see Bibliography)
vdm	Verzeichnis deutscher Musikfrühdrukke < <a href="http://vdm16.sbg.ac.at">http://vdm16.sbg.ac.at</a> >

## RISM SIGLA OF LIBRARIES

A-Gu	Graz, Universitätsbibliothek
A-Kla	Klagenfurt, Kärntner Landesarchiv
A-Ssp	Salzburg, Erzabtei St. Peter, Musikalienarchiv
A-Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung
CH-Bu	Basel Universitätsbibliothek, Musiksammlung
CH-Sk	Sion, Archives du chapitre de la Cathédrale/Kapitel-Archiv
CZ-HKm	Hradec Králové, Muzeum východních Čech v Hradci Králové
CZ-ROk	Rokycany, Knihovna Římsko-katolické farnosti v Rokycanech
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung
D-DI	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden
D-EIa	Eisenach, Stadtarchiv, Bibliothek
D-ERu	Erlangen, Universitätsbibliothek Erlangen-Nürnberg, Hauptbibliothek
D-GOI	Gotha, Forschungsbibliothek Gotha der Universität Erfurt
D-HAu	Halle/Saale, Universitäts- und Landesbibliothek Sachsen-Anhalt
D-Ju	Jena, Thüringer Universitäts- und Landesbibliothek
D-KI	Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel
D-LEu	Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina'
D-Lr	Lüneburg, Ratsbücherei
D-LÜh	Lübeck, Stadtbibliothek, Musikabteilung
D-Mbs	München, Bayerische Staatsbibliothek
D-Mu	München, Ludwig-Maximilians-Universität, Universitätsbibliothek
D-Ngm	Nürnberg, Germanisches Nationalmuseum, Bibliothek
D-ROu	Rostock, Universität Rostock, Universitätsbibliothek: Abt. Sondersammlungen, Musikalien
D-Rp	Regensburg, Bischöfliche Zentralbibliothek, Proskesche Musikabteilung
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-SI	Stuttgart, Württembergische Landesbibliothek
D-SSa	Stralsund, Stadtarchiv, Bibliothek
D-TRs	Trier, Stadtbibliothek Weberbach
D-WRha	Weimar, Hochschule für Musik Franz Liszt, Hochschularchiv
D-WRhk	Weimar, Herderkirche, Ephoralbibliothek
D-Z	Zwickau, Ratsschulbibliothek
DK-Kk	København, Det Kongelige Bibliotek på Slotsholmen – Den Sorte Diamant
F-Pn	Paris, Bibliothèque nationale de France, Département de la Musique
GB-Lbl	London, The British Library
GB-Lbm	London, The British Museum, Central Archives (in GB-Lbl)
H-Bn	Budapest, Országos Széchényi Könyvtár
I-Fn	Firenze, Biblioteca Nazionale Centrale

I-TRbc	Trento, Castello del Buonconsiglio, Biblioteca
NL-Uhecht	Utrecht, Privatbibliotheek Peter Hecht
PL-Kj	Kraków, Biblioteka Jagiellońska
PL-Kp	Kraków, Biblioteka Naukowa Polskiej Akademii Umiejętności i Polskiej Akademii Nauk w Krakowie
PL-Wn	Warszawa, Biblioteka Narodowa
US-Nhub	New Haven, CT, Yale University, Beinecke Rare Book and Manuscript Library
V-CVbav	Città del Vaticano, Biblioteca Apostolica Vaticana

## SOURCES

(Library sigla are cited according to RISM)

## A. Manuscripts

Siglum	Library and shelfmark	Motet no.
<b>Bas</b>	CH-Bu F X 5–9 5 partbooks (D, A, T, B, V); Basel; <i>c.</i> 1500–10 (early layer, nos. 1–7); <i>c.</i> 1547 (main layer, including V book); main layer copied by Christoph Piperinus	6
<b>Ber<sup>1</sup></b>	D-B Mus. ms. 40632 German lute tablature; court of Duke Wilhelm IV of Bavaria; 1528 (date on front cover); after 1543, <i>c.</i> 1550–60s (Dorfmüller 1967, Meyer 1986)	15, 22
<b>Ber<sup>2</sup></b>	D-B Sammlung Bohn Ms. mus. 6 New German keyboard tablature; Wrocław (Breslau); 1567–71 (numbering according to Bohn 1890)	16
<b>Ber<sup>3</sup></b>	D-B Sammlung Bohn Ms. mus. 8 5 partbooks (D, A, T, B, V) of an original 6; Wrocław (Breslau); second half of the sixteenth century (numbering according to Bohn 1890)	22
<b>Ber<sup>4</sup></b>	D-B Sammlung Bohn Ms. mus. 11 6 partbooks (D, A, T, B, Q/7, 6/8); Wrocław (Breslau); end of the sixteenth century (numbering according to Bohn 1890)	22
<b>Ber<sup>5</sup></b>	D-B Sammlung Bohn Ms. mus. 14 6 partbooks (C, A, T, B, V, 6); Wrocław (Breslau); end of the sixteenth century (numbering according to Bohn 1890)	7
<b>Ber<sup>6</sup></b>	D-B Sammlung Bohn Ms. mus. 18 New German keyboard tablature; Wrocław (Breslau); 1580 (date on front cover) (numbering according to Bohn 1890)	22
<b>Ber<sup>7</sup></b>	D-B Sammlung Bohn Ms. mus. 119 Choirbook with chant melodies; polyphonic pieces in German keyboard tablature; provenance unknown; 1558 (date on binding); dates 1564 and 1566 in keyboard section of MS (numbering according to Bohn 1890)	22
<b>Bud<sup>1</sup></b>	H-Bn Ms. mus. Bártfa 2 6 partbooks of an original 8 (D, A1, A2, T1, T2, B); Wittenberg? (Steude 1978); Koll. 1: <i>c.</i> 1550 (Gombosi 1929); Koll. 2: seventeenth century; copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	22
<b>Bud<sup>2</sup></b>	H-Bn Ms. mus. Bártfa 22 2 partbooks (T, Q) of an original 5; Wittenberg? (Steude 1978); <i>c.</i> 1550 (Gombosi 1932); after 1564 (Murányi 1991); copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	2, 27
<b>Bud<sup>3</sup></b>	H-Bn Ms. mus. Bártfa 23 1 partbook (B) of an original 4?; Wittenberg? (Steude 1978); <i>c.</i> 1550 (Gombosi 1929); after 1550 (Murányi 1991); mid-sixteenth century (dates ranging from 1545–50 in MS); copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	7, 10, 14

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Cop<sup>1</sup></b>	DK-Kk MS Den Gamle Kongelige Samling 1872, 4° 7 partbooks (D, A, T, B, V, 6, 7) of an original 8; Copenhagen (van Crevel 1940); 1541–3 (date 1541 stamped on cover of each volume); after 1548 (Glahn 1992); copied by Jørgen Heyde (= Georg Hayd) for the court of Christian III of Denmark (numbering according to Glahn 1978: 33–49)	3, 31
<b>Cop<sup>2</sup></b>	DK-Kk MS Den Gamle Kongelige Samling 1873, 4° 5 partbooks (D, T, B, Q, 6) of an original 6; Copenhagen (van Crevel 1940); 1556 (date stamped on the cover of each volume); copied for the court of Christian III of Denmark (numbering in square brackets according to DIAMM)	6
<b>Dre<sup>1</sup></b>	D-Dl Mus. 1/D/2 5 partbooks (D, A, T, B, Q); Wittenberg?; <i>c.</i> 1575 (Kirsch 1966); <i>c.</i> 1550/60 (Steude 1974)	29
<b>Dre<sup>2</sup></b>	D-Dl Mus. 1/D/3 6 partbooks (D, A, T, B, Q, 6); Wittenberg?; <i>c.</i> 1550/60 (Steude 1974) (numbering in square brackets according to Steude 1974)	6, 15, 21
<b>Dre<sup>3</sup></b>	D-Dl Mus. 1/D/6 1 partbook (B) of an original 5?; probably of Silesian origin (Steude 1974); <i>c.</i> 1560–80 (Steude 1974)	1, 6
<b>Dre<sup>4</sup></b>	D-Dl Mus. Glashütte 5 2 partbooks (C, A) of an original 5?; Saxony; October 1583–October 1584; additions from <i>c.</i> 1585–8 and <i>c.</i> 1600 (Steude 1974)	22
<b>Dre<sup>5</sup></b>	D-Dl Mus. Grimma 53 5 partbooks (C, A, T, B, Q); Meißen, Fürstenschule St. Afra; <i>c.</i> 1560–75 (Steude 1974) (numbering according to Steude 1974)	13, 23, 29
<b>Dre<sup>6</sup></b>	D-Dl Mus. Grimma 55 7 partbooks (D, A, T, B, Q, [6], [7]) of an original 8?; Meißen, Fürstenschule St. Afra; 1557–67 (Hoffmann-Erbrecht 1955); <i>c.</i> 1560–80 (Steude 1974); copied under the direction of Wolfgang Figulus (numbering according to Steude 1974)	5, 21
<b>Dre<sup>7</sup></b>	D-Dl Mus. Grimma 56 5 partbooks (D1, D2, A1, A2, B2) of an original 7 or 8; Meißen, Fürstenschule St. Afra; <i>c.</i> 1568–85 (Steude 1974); copied under the direction of Wolfgang Figulus (numbering in square brackets according to Steude 1974)	11, 22
<b>Dre<sup>8</sup></b>	D-Dl Mus. Grimma 57 4 partbooks (D, T, B, Q) of an original 5; Meißen, Fürstenschule St. Afra; <i>c.</i> 1560–86; copied under the direction of Wolfgang Figulus (numbering according to Steude 1974)	11, 22
<b>Dre<sup>9</sup></b>	D-Dl Mus. Grimma 59a 1 partbook (V); Meißen, Fürstenschule St. Afra; <i>c.</i> 1560 (Steude 1974); possibly copied under the direction of and by Wolfgang Figulus (numbering in square brackets according to Steude 1974)	13, 30
<b>Dre<sup>10</sup></b>	D-Dl Mus. Löbau 8/Löbau 70 8 partbooks (C, A, T, B, Q, 6 = Mus. Löbau 8; 7, 8 = Mus. Löbau 70); Löbau, Bautzen, Zittau; 1592– <i>c.</i> 1685 (Steude 1974); copied as a commission for the Löbau senate	22

<b>Signum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Dre<sup>11</sup></b>	D-Dl Mus. Pi Cod. VIII Choirbook; Pirna, Stadtkirche St. Marien; c.1560–75 (Steude 1974) (numbering in square brackets according to Steude 1974)	2
<b>Eis</b>	D-EIa s.s. ('Eisenacher Kantorenbuch') Choirbook; Eisenach; mid-sixteenth century; additions from the second half of the sixteenth century; copied by Wolfgang Zeuner a.o.	6
<b>Erl<sup>1</sup></b>	D-ERu MS 473/3 Choirbook; Heilsbronn, Cistercian monastery; 1545 (date in MS); copied by Johannes Härtung (numbering according to Krautwurst 1965/67)	15
<b>Erl<sup>2</sup></b>	D-ERu MS 473/4 Choirbook; Heilsbronn, Cistercian monastery; 1540–5; copied by Johannes Härtung (numbering according to Krautwurst 1965/67)	6
<b>Got</b>	D-GOI Chart. A 98 ('Gotha Choirbook') Choirbook; Torgau; July 1545 (date on title page); copied under the direction of Johann Walter for use at the Schlosskirche in Torgau (numbers according to Gerhardt 1949: 45–93)	6, 15, 28
<b>Hal</b>	D-HAu Ed. 1147 5 partbooks (D, A, T, B, Q), each consisting of the prints RISM 1540 <sup>6</sup> and RISM 1550 <sup>2</sup> and MS additions at the end of each book; German origin; c.1540–75	13
<b>Hra<sup>1</sup></b>	CZ-HKm MS II A 26 2 partbooks (D, V) of an original 5?; Hradec Králové; c.1562 (date in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	15, 30
<b>Hra<sup>2</sup></b>	CZ-HKm MS II A 29 1 partbook (B) of an original 5?; Hradec Králové; c.1556–62 (dates in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	15, 20, 28
<b>Hra<sup>3</sup></b>	CZ-HKm MS II A 30 1 partbook (D) of an original 5?; Hradec Králové; second half of the sixteenth century; once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	23, 28
<b>Kas</b>	D-Kl 4° MS Mus. 24 4 partbooks (D, A, T, B) of an original 5; Kassel; sixteenth century (dates from 1534 to 1550 in MS); copied by Johannes Heugel for the court of Philip I, Landgrave of Hesse (numbering according to Gottwald 1997)	6, 15, 21
<b>Kla</b>	A-Kla MS GV 4/3 New German keyboard tablature; Heidelberg; before 1547; copied by Gregor Peschin (Lodes 2019)	6, 15
<b>Kra<sup>1</sup></b>	PL-Kj Mus. ms. 40013 Choirbook; Torgau; c.1540; copied under the direction of Johann Walter, probably for use at the Pfarrkirche in Torgau (numbers according to Gerhardt 1949: 45–93)	2, 6, 15, 28

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Kra<sup>2</sup></b>	PL-Kj Mus. ms. 40598 German lute tablature; German origin; 1570–5, 1583	22
<b>Kra<sup>3</sup></b>	PL-Kp MS 1716 ('Keyboard tablature of Johannes of Lublin') Old German keyboard tablature; Kraśnik, near Lublin (Poland); 1537–48; mainly copied by Johannes of Lublin	1, 22
<b>Lei</b>	D-LEu Thomaskirche 49/50 5 partbooks (D, A, T, B, Q); Leipzig; c.1558 (date on covers); perhaps copied under the direction of Melchior Heger, cantor at the Thomaskirche in Leipzig (numbering according to Youens 1978)	4, 5, 6, 11, 21, 23, 29
<b>Lüb</b>	D-LÜh Mus. A 203 4 partbooks (D, A, B, Q) of an original 5 or more, consisting of the print RISM 1591 <sup>1</sup> and MS additions at the end of each partbook; Lübeck?; c.1586–1613	22
<b>Lün<sup>1</sup></b>	D-Lr Mus. ant. pract. 1196 German lute tablature; southern Germany; c.1539–47 (Lüdtke 2001) (numbering according to Lüdtke 2001)	22
<b>Lün<sup>2</sup></b>	D-Lr Mus. ant. pract. K.N. 150 1 partbook (A) of an original 5?; Lüneburg; 1575–1620 (dates in MS); apparently copied for a society of amateur musicians; scribes include several Lüneburg clergymen	22
<b>Mun<sup>1</sup></b>	D-Mbs Mus.ms. 10 Choirbook; Munich; c.1530–40, some sections after 1537; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	6, 12, 22
<b>Mun<sup>2</sup></b>	D-Mbs Mus.ms. 12 Choirbook; Munich; c.1530–40; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	1, 10, 18, 30
<b>Mun<sup>3</sup></b>	D-Mbs Mus.ms. 19 Choirbook; Munich; earliest layer before 1531; remainder of MS c.1531–40 (Bente 1968); copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	4, 11
<b>Mun<sup>4</sup></b>	D-Mbs Mus.ms. 25 Choirbook; Munich; second quarter of the sixteenth century; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	21
<b>Mun<sup>5</sup></b>	D-Mbs Mus.ms. 69 Choirbook; probably of south German origin (Munich?); second quarter of the sixteenth century (numbering according to KBM 5/1)	25
<b>Mun<sup>6</sup></b>	D-Mbs Mus.ms. 266 Italian lute tablature; Augsburg; c.1550–70 (KBM 5/2), earlier fascicles mid-1540s (Taricani 1993) (numbering according to KBM 5/2)	15
<b>Mun<sup>7</sup></b>	D-Mbs Mus.ms. 267 German and Italian lute tablature; Augsburg; c.1550–70 (KBM 5/2), some fascicles mid-1540s (Taricani 1993) (numbering according to KBM 5/2)	22



<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Mun<sup>8</sup></b>	D-Mbs Mus.ms. 272 German lute tablature; southern Germany (Augsburg?); c.1549–60 (Meyer 1994) (numbering according to KBM 5/2)	15, 22
<b>Mun<sup>9</sup></b>	D-Mu 4° Art. 401 4 partbooks (D, A, T, B) of an original 5, each consisting of the prints RISM 1520 <sup>1</sup> , RISM 1520 <sup>2</sup> , RISM 1521 <sup>3</sup> , and RISM 1521 <sup>5</sup> , with MS additions; Austria (Gottwald 1968); Augsburg (Rifkin 2005); 1536–40 (Gottwald 1968); date 1530 on fol. 55 <sup>v</sup> of T partbook (numbering according to Gottwald 1968)	8, 9, 19, 21, 26
<b>Mun<sup>10</sup></b>	D-Mu 8° Cod. ms. 326 1 partbook (A) of an original 5?; Augsburg?; 1543 (date on fol. 1); copied mainly by Narcissus Zänckl of Murnau (name appears on fol. 1) (numbering according to Gottwald 1968)	6, 15, 16
<b>Mun<sup>11</sup></b>	D-Mu 8° Cod. ms. 327 1 partbook (T) of an original 5?; Augsburg?; c.1543 (numbering according to Gottwald 1968)	6, 22
<b>Nur<sup>1</sup></b>	D-Ngm 83795 [T] 1 partbook (T) of an original 5?; Torgau; 1535–6; copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	2, 6, 15, 28
<b>Nur<sup>2</sup></b>	D-Ngm 83795 [B] 1 partbook (B) of an original 5?; Torgau; 1539–48 (Gerhardt 1949), 1542–5 (Gottwald 1988); copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	2, 6, 15, 28
<b>Par</b>	F-Pn Rés 429 Italian lute tablature; Germany (Bavaria?); c.1560	22
<b>Reg<sup>1</sup></b>	D-Rp A.R. 853–854 6 partbooks (D, A, T, B, Q, 6); Regensburg; second half of the sixteenth century, with additions from the first half of seventeenth century; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium	7, 16
<b>Reg<sup>2</sup></b>	D-Rp A.R. 857–860 3 partbooks (D, T, B) of an original 4; Regensburg; c.1570–9; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium (numbering according to KBM 14/1)	13
<b>Reg<sup>3</sup></b>	D-Rp A.R. 891–892 5 partbooks (D, A, T, B, Q); Regensburg; c.1570–80; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium	6
<b>Reg<sup>4</sup></b>	D-Rp A.R. 930–939 4 partbooks (A, B, Q, 6) of an original 6; Regensburg; 1572–8 (dates in MS) with a few additions from the late sixteenth or early seventeenth century; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium (numbering according to KBM 14/1)	3

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Reg<sup>5</sup></b>	D-Rp B 211–215 5 partbooks (D, A, T, B, V); Salzburg; <i>c.</i> 1538–43; copied by Johannes Stomius for use at the Poetenschule in Salzburg (numbering according to KBM 14/1)	11, 21, 25, 30
<b>Reg<sup>6</sup></b>	D-Rp C 120 ('Pernner Codex') Choirbook; probably of south German or Tyrolean origin; early 1520s (Stahelin 1977), <i>c.</i> 1518–21 (Birkendorf 1994); connected to the imperial court chapel at Innsbruck or Augsburg; early (but not original) owner was Peter Pernner (numbering according to KBM 14/1)	17, 24
<b>Reg<sup>7</sup></b>	D-Rtt F.K. Musik 2/3 2 partbooks (D, B) of an original 5?; possibly copied at Neresheim, Benedictine monastery; mid-sixteenth century? (date 1567 in later additions) (numbering according to KBM 6)	6, 21
<b>Rok</b>	CZ-ROk A V 22 2 partbooks (D, 6) of an original 6, each consisting of the prints RISM A/I L 961 and RISM 1564 <sup>3</sup> and MS additions; Rokycany; late sixteenth or early seventeenth century; once in the possession of the Rokycany confraternity of literati	15, 22
<b>Sio</b>	CH-Sk 87-4 1 partbook (B) of an original 4; possibly copied in Wrocław (Breslau) or vicinity (Stenzl 1972); <i>c.</i> 1555–60; probably copied by Simon Zmutt (numbering according to Stenzl 1972)	22
<b>Str</b>	D-SSa MS 229 4 partbooks (A, T, B, 6) of an original 6; Stralsund?; <i>c.</i> 1585 (date in MS)	6
<b>Stu<sup>1</sup></b>	D-Sl Mus. I fol. 16 Choirbook; Stuttgart; <i>c.</i> 1579 (date on fol. 191r); copied by Johann Chamerhueber for use by the court chapel of Ludwig, Duke of Württemberg (numbering according to Gottwald 1964)	21
<b>Stu<sup>2</sup></b>	D-Sl Mus. I fol. 25 Choirbook; Stuttgart; <i>c.</i> 1542; copied by Nikolaus Peuschel for use by the court chapels of Ulrich, Duke of Württemberg, and his successor Christoph (numbering according to Gottwald 1964)	1
<b>Stu<sup>3</sup></b>	D-Sl Mus. I fol. 42 Choirbook; Stuttgart; <i>c.</i> 1540; copied by Nikolaus Peuschel and other scribes for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	16
<b>Stu<sup>4</sup></b>	D-Sl Mus. I fol. 43 Choirbook; Stuttgart; <i>c.</i> 1540; copied by a single scribe for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	22
<b>Vat</b>	V-CVbav Cod. Vat. lat. 11953 1 partbook (B) of an original 5?; German origin; before 1518 (Birkendorf 1994), <i>c.</i> 1515–30 (Census-Catalogue); once part of the Palatine electoral library in Heidelberg (numbering according to Birkendorf 1994: iii: 161–2)	17, 24

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Vie<sup>1</sup></b>	A-Wn Mus.Hs. 15500 Choirbook; German origin; 1544 (date on fol. 1) (numbering according to Kirsch 1961)	6, 23, 29
<b>Vie<sup>2</sup></b>	A-Wn SA.78.F.21 5 partbooks (D, A, T, B, V) consisting of the print RISM A/I W 168 with MS additions on the front and back flyleaves of DATB books; Augsburg?; c.1527–35; once in the possession of Raymund Fugger the Elder	15
<b>War</b>	PL-Wn rkp. 564 Old German keyboard tablature; Kraków?; 1548 (date in MS); lost, only microfilm copy extant (numbering according to Jachimecki 1919/1920)	4, 22
<b>Wei<sup>1</sup></b>	D-WRha Neustadt 40 4 partbooks (D, A, T, B) of an original 5; Neustadt/Orla; second half of the sixteenth century; copied for use at the Stadtkirche St. Johannis in Neustadt/Orla (pagination according to RISM online)	22
<b>Wei<sup>2</sup></b>	D-WRhk MS B Choirbook; Torgau; c.1540–4; copied by one main scribe, perhaps for use at the Wittenberg Schlosskirche (numbering according to Gerhardt 1949: 45–93)	2, 28
<b>Zwi<sup>1</sup></b>	D-Z 73 ('MS of Jodocus Schalreuter') 6 partbooks (D, A, T, B, Q, 6); mid-sixteenth century (dates 1534–48 in MS); probably copied in Magdeburg or Wittenberg by Jodocus Schalreuter (numbering according to EdM 115/116)	28
<b>Zwi<sup>2</sup></b>	D-Z 81/2 3 partbooks (D, T, B) of an original 4 or 5; Wittenberg or Zwickau; c.1550 (Steude 1974); c.1530–50 (Gasch 2013b); main layer copied by a single scribe, probably Wolfgang Schleifer (Schleyfer) (original numbering and numbering according to Gasch 2013b)	9, 22, 29
<b>Zwi<sup>3</sup></b>	D-Z 175 ( <i>olim</i> NL-Uhecht, MS s.s.) 1 partbook (D) of an original 4 or 5; c.1549–50 (Elders 1981); probably copied in Wittenberg by Jodocus Schalreuter (Elders 1981); (numbering according to Elders 1981)	9, 21, 29

## B. Prints

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
Be <sup>1</sup>	SECVNDA   PARS MAGNI OPERIS MVSICI,   CONTINENS CLARISSIMORVM SYMPHONISTA= rum tam ueterum quàm recentiorum, præcipue uero   Clementis non Papæ, Carmina elegantissima   QVINQVE VOCVM. (Nuremberg: Johann vom Berg and Ulrich Neuber, 1559)	RISM 1559 <sup>1</sup> – (D-Rp)	1, 16, 22
Be <sup>2</sup>	THESAVRI MVSICI   TOMVS QVARTVS CONTINENS SELE= CTISSIMAS QVINQVE VOCVM HARMO- NIAS, QVAS VVLGO MOTE- TAS VOCANT. (Nuremberg: Johann vom Berg and Ulrich Neuber, 1564)	RISM 1564 <sup>4</sup> – (D-Mbs)	7
Be <sup>3</sup>	Tabulaturbuch/   Auff   Orgeln vnd Instrument   Darinne auff alle Sontage   vnd hohen Fest durchs gantze Jhar auserlesene/ liebliche vnd künst= liche Moteten so mit den Evangelij/ Episteln/ Introitibus, Responsorijs, Antiphonis,   Oder derselben Historien vberein kommen vnnd eintreffen/ der Fürnembsten vnnd be=  rumbsten Componisten/ verfasset/ vnd also geordnet/ wie dieselben von den   Autoribus im Gesang ohne Coloraturen gesetzt worden/ damit ein   jeglicher Organist solche Tabulatur auff seine Applica= tion bringen/ vnd füglich brauchen kan.   Mit sonderlichem fleis auserlesen/ in eine richtige Ordnung   bracht/ abgesetzt/ vnd in Druck vorfertiget/   Durch Johannem Rühling/ von Born/ Organist   zu Döbeln.   Der Erste Theil.   PSALMVS CL.   Laudate Dominum in tympano & Choro,   Laudate eum in Chordis & Organo.   Gedruckt zu Leipzig/ bey Johan: Beyer/   Jm Jahr vnserer Erlösung/   M. D. LXXXIII. (Leipzig: Johannes Beyer, 1583)	Brown 1583 <sub>6</sub> – (D-Mbs)	6, 22
Fa	Das Ander Buch.   Ein new künstlich Lauten Buch/erst yetzo von newem ge= macht/ für junge vnd alte Schüler/die auß rechtem grund vnd kunst/nach der Ta= bulatur/gantz leicht vnd ring zu lernen/durch ein leicht Exempel dieser pünctlein   . . . . . / wohin man mit einem yeden finger recht vnd ordenlich greyffen soll/ vnd   wie man die Tabulatur vnnd die Mensur gantz leichtlich lernen vnnd verstehn   soll/ mit viel schönen lieblichen Teutschen/ Welschen/ Frantzösischen vnnd La= teynischen Stücken/ Tentzen/ vnd Preambeln/ vnnd die Schlacht vor   Pauia/ die seind mit allem fleys gemacht/ durch mich Hansen   Newsidler Lutinisten vnd Burger zu Nürnberg   zusammen gebracht vnd offenlich   außgangen. (Nuremberg: Julius Paulus Schmidt (Fabritius), 1549)	Brown 1549 <sub>6</sub> vdm 1136 (D-Ngm)	22
Fo <sup>1</sup>	Tabulatur auff die Laudten etli= cher Preambel/ Teutscher/ Wel= scher vnd Francösischer stück/ von Liedlein/ Muteten/   vnd schönen Psalmen/ mit drey vnd vier stym= men/ Durch Han[n]s Gerle Luttinisten/ Burger vnd Lauttenma= cher zu Nürnberg/ ordenlich gesetzt/ vnd in Truck   gegeben/ Im M. D. XXXIII. Jar.   Mit Rösm. Kaiserlicher vnd Kün. Mai. Freihyet begnadet/ in vier jaren nit   nach zu trücken/ Bey straff vnd peen zehen Marck lötigs goldes. (Nuremberg: Hieronymus Formschneider, 1533)	Brown 1533 <sub>1</sub> vdm 68 (D-B)	15

<b>Siglum</b>	<b>Title</b>	<b>RISM siglum vdm no. (consulted copy)</b>	<b>Motet no.</b>
<b>Fo<sup>2</sup></b>	NOVVM ET INSIGNE OPVS   MVSICVM, SEX, QVINQVE, ET QVATVOR VOCVM,   CVIVS IN GERMANIA HACTENVS NIHIL SIMILE   VSQVAM EST EDITVM. (Nuremberg: Hieronymus Formschneider, 1537)	RISM 1537 <sup>1</sup> vdm 35 (D-Mbs)	1, 6, 15, 20, 22
<b>Fo<sup>3</sup></b>	SECVNDVS TOMVS NOVI   OPERIS MVSICI, SEX, QVINQVE ET   QVATVOR VOCVM, NVNC   RECENS IN LVCEM   EDITVS (Nuremberg: Hieronymus Formschneider, October 1538)	RISM 1538 <sup>3</sup> vdm 37 (D-Mbs)	30
<b>Ga</b>	INTABVOLATVRA   DE LAVTO   DI SIMON GINTZLER MVSICO   Del Reuerendissimo Cardinale di Trento, De Recercari Motetti Madrigali   Et Canzon Francese Nouamente posta in luce.   LIBRO PRIMO (Venice: Antonio Gardano, 1547)	Brown 1547 <sub>3</sub> – (GB-Lbm)	22
<b>Gü</b>	Das Dritt Buch.   Ein New künstlich Lauten Buch/ darin vil treff=licher grosser Maisterlichen kunst stück/ vom Psalmen/ vnd Muteten ein auß=geklaubter kern/ die jn dieser zeyt die berumbtisten Stück sind/ vnd vor   der keins nye jn druck kumen/ aber jtzo durch mich Hansen Newsi=ldler Lutenisten vnd Burger zu Nürnberg/ mit allem fleisz   zusammen gebracht/ vnd öffentlich   auszgangen. (Nuremberg: Hans Günther, 1544)	Brown 1544 <sub>3</sub> vdm 1032 (D-Ngm)	22
<b>Jo<sup>1</sup></b>	Teütsch Lauten=büch   Darinnenn   kunstliche Mutete[n]/ lieb=liche Italianische/ Frantzösische/ Teüt=sche Stuck/ fröliche Teütsche Tantz/ Passo e   mezo/ Saltarelle/ vnd drei Fantaseien. Alles mit fleiß außgesetzt/ auch artlich vnd   zierlich Coloriert/   durch Melchior Newsidler/ Bur=ger vnd Lautenist in   Augspurg. (Strasbourg: Bernhart Jobin, 1574)	Brown 1574 <sub>5</sub> – (D-Mbs)	22
<b>Jo<sup>2</sup></b>	THESAVRVS MOTETARVM.   Newerleßner   zwey und zweintzig herr=licher Moteten/ Rechte Kunst Stück: der   aller berümbsten Componisten/ in der Ordnung   wiesie nach einander gelebt: Vnd jede   Moteten zu jhrem gewissen   Modo gesetzt.   Mit sonderm hohen fleiß vnd müh   zusammen getragen/ vnd in diese   breuchige Tabulatur   gebracht/   Von   IACOBO PAIX AVGVSTANO,   organico lavingano. (Strasbourg: Bernhart Jobin, 1589)	Brown 1589 <sub>6</sub> – (D-Mbs)	20
<b>Ko</b>	Tabulatur=buch auff die Lauten/ von Moteten/   Frantzösischen: Welschen vnd Teütschen Geystlichen vnd   Weltlichen Liedern/ samt etlichen jren Texten/ mit Vieren/ Fünffen/   vnd Sechs stim[m]en/ dergleichen vor nie im Truck außgangen/ zu sondern   hohen Ehren/ vnd vndertenigstem wolgefallen/ dem Durchleuch= tigsten Hochgebornen Fürsten vnd Herren/ Herren OttHein=richen Pfaltzgraven bey Rhein/ des heyligen Römischen   Reichs Ertzdruchsessen vnd Churfürsten/ Herzogen   in Nidern vnd Obern Bairn/ etc. Durch Seba=stian Ochsenkhun jrer Churfürstlichen   Gnaden Luttinisten zusamen   ordinirt vnd gelesen. (Heidelberg: Johann Kohl [Khol], 1558)	Brown 1558 <sub>5</sub> – (D-Mbs)	22

<b>Siglum</b>	<b>Title</b>	<b>RISM siglum vdm no. (consulted copy)</b>	<b>Motet no.</b>
<b>Ne</b>	CANTIONES TRIGINTA   SELECTISSIMAE: QVINQVE: SEX: SEPTEM:   OCTO: DVODECIM ET PLVRIVM VOCVM, SVB QVA= tuor tantum, artificiose Musicis numeris à præstantissimis huius artis arti= ficibus ornatæ ac compositæ: Hinc inde autem collectæ   & in lucem editæ,   Per   CLEMENTEM STEPHA= NI: BVCHAVIENSEM ET   Egranorum incolam, Anno salutis 1568. (Nuremberg: Ulrich Neuber, 1568)	RISM 1568 <sup>7</sup> – (D-ROu)	14, 23
<b>Pe<sup>1</sup></b>	SELECTISSIMA- RVM MVTETARVM PARTIM   QVINQVE PARTIM QVATVOR VOCVM   Tomus Primus. (Nuremberg: Johannes Petreius, 1540)	RISM 1540 <sup>6</sup> vdm 50 (D-HAu)	13, 16
<b>Pe<sup>2</sup></b>	TOMVS TERTIVS   PSALMORVM SELECTORVM QVA= tuor & Quinq[ue], & quidam plurium uocum. (Nuremberg: Johannes Petreius, 1542)	RISM 1542 <sup>6</sup> vdm 1022 (A-Wn)	14
<b>Re</b>	Ein Schön   NUtZ vnnd Ge= breüchlich Orgel Tabulaturbüch.   Darinnen etlich der berühmten Componi- sten, beste Moteten, mit 12. 8. 7. 6. 5.   vnd 4. Stimmen ausserlesen/ dieselben auff   alle fürneme Festa des gantzen Jars/ vnd zu   dem Chormas gesetzt. Zû letzt auch aller= hand der schönsten Lieder/ Pass'è mezzo   vnd Tãntz/ Alle mit grossem fleiß Coloriert.   Zû trewem dienst den liebhabern diser   Kunst/ selb Corrigiert vnd in   Truck verwilligt.   Von   Iacobo Paix Augustano, diser zeit   Organist zû Laugingen. (Laugingen: Leonhard Reinmichel, 1583)	Brown 1583 <sub>4</sub> – (GB-Lbl)	22
<b>Rh</b>	OFFICIA PASCHALIA.   DE RESVRRECTIONE ET AS= CENSIONE DOMINI. (Wittenberg: Georg Rhau, 1539)	RISM 1539 <sup>14</sup> vdm 46 (D-Ju)	2
<b>Ul</b>	CONCENTVS OCTO, SEX, QVINQVE   & quatuor vocum, omnium iucundissimi,   nuspiam antea sic æditi. (Augsburg: Philipp Ulhart, 1545)	RISM 1545 <sup>2</sup> vdm 1033 (D-Mbs)	23

## C. Theoretical Writings

<b>Siglum</b>	<b>Title</b>	<b>consulted copy</b>	<b>Motet no.</b>
<b>Finck</b>	Hermann Finck, PRACTICA   MVSICA HER= MANNI FINCKII, EXEMPLA   VARIORVM SIGNORVM, PRO= PORTIONVM ET CANONVM, IVDICI= VM DE TONIS, AC QVAEDAM   DE ARTE SVAVITER ET   ARTIFICIOSE CAN= TANDI CON=  TINENS. VITEBERGÆ EXCVDEBANT   HÆREDES GEORGII RHAVV,   ANNO M. D. LVI. (Wittenberg: Georg Rhau's heirs, 1556)	D-B	23

## D. Chant sources

Abbreviation	Description
<i>Antiphonarium Augustense</i> (1495)	Antiffanarium [Augustense] (Augsburg: Erhard Ratdolt, 1495) [GW 2062; vdm 1084] (D-Mbs).
<i>Antiphonarium</i> (1537)	Antiphonariu[m], o[mn]ia pia Cano= nicarum horarum cantica: secundu[m] ordine[m] atque   vsum Ecclesie et diocesis Monasterien[sis]: co[m]ple= ctens, iam primum summa dili= gentia excusum (Cologne: Hero Alopecius, 1537) [VD16 A 2948; vdm 544] (D-Mbs).
<i>Antiphonarius</i> (1519)	Antiph[onarius] [also known as the ‘Antiphonale Pataviense’] (Vienna: Johannes Winterburger, 1519) [VD16 A 2946; vdm 4] (D-Mbs).
<i>Compendiaria</i> (1516)	Michael Koßwick, Compendiaria Musice artis aeditio (Leipzig: Wolfgang Stöckel, 1516) [VD16 ZV 26733; vdm 498] (D-KIu).
D-Mbs Clm 6034	Munich, Bayerische Staatsbibliothek, Clm 6034 (breviary from the Benedictine monastery of Ebersberg; second half of fifteenth century).
DK-Kk 3449, 8°	København, Det kongelige Bibliotek på Slotsholmen, Den Gamle Kongelige Samling 3449, 8° (manuscript antiphoner in seventeen volumes from Augsburg cathedral; 1580).
<i>Exemplar in modum accentuandi</i> (1513)	Exemplar in modu[m] accentua[n]di s[e]c[un]d[u]m ritu[m] chori eccl[es]ie Patauien[sis] (Vienna: Johannes Winterburger, 1513) [VD16 M 5746; vdm 636] (A-Wn).
<i>Graduale Augustense</i> (1511)	Graduale iuxta ri[tu]m ecclesie Augu[sten]s[is]. nuper   accuratis[sime] eme[n]datu[m] (Basel: Jakob Wolff from Pforzheim, 1511) [VD16 G 2727; vdm 273] (D-Mbs).
<i>Graduale Pataviense</i> (1511)	Grad[uale]   patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs).
Lossius 1553	Lucas Lossius, PSALMODIA   hoc est,   CANTICA   SACRA VETERIS   ECCLESIAE   SELECTA. (Nuremberg: Gabriel Hain, 1553) [VD16 L 2828] (D-Mbs).
<i>Responsoria noviter</i> (1509)	Respo[n]soria nouiter cu[m] notis im= pressa: de t[em]p[or]e [et] sanctis per   totum annu[m]: regenti= bus [et] scholaribus   vtilissima. (Nuremberg: Johann Stuchs, 1509) [VD16 R 1197; vdm 835] (D-Mu).

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