

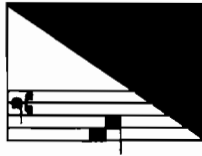
MUSICOLOGIKAL STUDIES & DOCUMENTS

48

ADAM GUMPELZHAIMER'S  
LITTLE-KNOWN SCORE-BOOKS  
IN  
BERLIN AND KRAKÓW

by:

RICHARD CHARTERIS



AMERICAN INSTITUTE OF MUSICOLOGY  
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General Editor

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## INTRODUCTION

Until now, no detailed study has appeared in print of the score-books Berlin, Staatsbibliothek zu Berlin (Preussischer Kulturbesitz), Mus. ms. 40028, dated 1599, and Kraków, Biblioteka Jagiellonska, Mus. ms. 40027, dated 1624. Both score-books originated in Augsburg, where they were largely copied by their first owner, Adam Gumpelzhaimer (1559–1625). Many unique pieces are found among their sacred vocal works, madrigals and instrumental compositions, and many of these have not been mentioned in the literature until now — among them works by Christian Erbach, Hans Leo Hassler and Philippe Verdelot. As major sources of the period, these score-books deserve to be better known. Consequently, the present book aims to meet an immediate need for details about their features, provenance and contents.

Even though a detailed study of these score-books has not been published until now, the existence of these sources has been acknowledged by a number of modern scholars. Robert Eitner was one of the first people to mention them in print, but only fleetingly in the list of works that accompany a handful of the entries in his *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlicher Zeitrechnung bis Mitte des neunzehnten Jahrhunderts* (Leipzig, 1900–1904; reprinted Graz, 1959–1960). Their next mention in print occurs in Otto Mayr, *Adam Gumpelzhaimer: ein Beitrag zur Musikgeschichte der Stadt Augsburg im 16. und 17. Jahrhundert* (Augsburg, 1908), pages 12–13 and 85, where the author discusses Adam Gumpelzhaimer's manuscript sources and identifies those that are partly or wholly autograph — though some of his details need to be revised in the light of the material printed here in Appendix VI. Mayr revised and reprinted the contents of his 1908 book in the introduction of his *Adam Gumpelzhaimer: Ausgewählte Werke, Denkmäler der Tonkunst in Bayern*, volume xix, Jg. x(ii) (Leipzig, 1909), and here the information about Gumpelzhaimer's manuscript sources is expanded and appears on pages xviii–xx and lxiv. Except for Regensburg, Bischöfliche Zentralbibliothek (henceforth D–Rp), Butsch 257a, Mayr was aware of all the Gumpelzhaimer manuscript sources listed in Appendix VI.

Subsequent references to Gumpelzhaimer's manuscript sources in the printed literature have, until quite recently, been infrequent. Apart from a small number of modern editions (see those with some of the works by Giovanni Gabrieli, Christian Erbach, Hans Leo Hassler, Claudio Bramieri and Wilhelm Lichtlein cited in Appendices I and II), those publications that refer to his manuscript sources — in most cases very briefly — include:

(1) Adam Adrio, 'Gumpelzhaimer (Gumpeltzhaimer), Adam', *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume (Kassel, 1949–1967), v, cols. 1112–1119, esp. cols. 1115–

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## CHAPTER I

### The Berlin Score-Book, Mus. ms. 40028

Adam Gumpelzhaimer's score-book, Staatsbibliothek zu Berlin (Preussischer Kulturbesitz), Mus. ms. 40028, is a large volume which pre-dates the Kraków manuscript discussed in Chapter II. The original covers of the Berlin score-book were removed when Mus. ms. 40028 was rebound with brown, hard covers in Berlin in 1968. Fortunately, the original covers still survive and these are found in a separate compartment inside the box that was especially constructed by the Staatsbibliothek zu Berlin to house the manuscript. The original covers, which have decorative tooling, are constructed of wooden boards with pigskin backing. The spaces and nail holes on the outside of the wooden boards indicate that the covers once had two metal clasps. These clasps were lost quite recently, since a microfilm copy of the manuscript — belonging to the present writer — made before the manuscript was rebound in the 1968 shows the clasps intact. The original covers measure 34.5 cm x 21 cm and are discussed in more detail in Chapter III.

The manuscript has an original pastedown at either end, though both are now separated from their former covers and the front one is split in two. The pastedowns surround 123 original folios, and in order of appearance these consist of: five devoted to the 'INDEX CANTIONUM' (for example, see Appendix VII, Plate I); a blank folio (except for unused columns on the recto side); and 117 folios of music (the last of which has no music on its verso side). Except for some smaller folios at pages 15a–16a and 102[a–d], the folios in the manuscript measure 33 cm x 21 cm. Furthermore, some of the standard folios were once smaller but have had strips of paper pasted on to them to make them conform to the regular folio size of the manuscript. This pasting must have occurred before the copying of the manuscript was completed, since nearly all the strips of pasted paper include material that Gumpelzhaimer copied while adding music and text to the relevant pages. The pasted additions occur at the top of pages 1–30, 47–58 and 209–222, and at the bottom of pages 75–90, 107–114 and 195–210 (pages 209–210 have pasted additions at both the top and bottom). This evidence suggests either that the larger pages were in short supply, or that the smaller ones were deemed too valuable to waste.

Gumpelzhaimer has paginated all of Mus. ms. 40028, except for the index, which has a modern pagination sequence numbered 01–012. Gumpelzhaimer has placed his numbers in the top outside corner of the pages, numbering them through to the rear pastedown 1–229. There are some irregularities in Gumpelzhaimer's pagination because of subsequent additions and one

these particular sources do not contain any comments about their production costs (unlike the catalogue and score-books, which do indicate such costs), thus preventing them from being matched to some of the general references to music manuscripts in the original library catalogue. However, a more likely explanation for the lack of matching references is that the catalogue is probably incomplete.<sup>2</sup> Regrettably, nothing is known about the circumstances surrounding the removal of Mus. mss. 40028 and 40027 (and Gumpelzhaimer's other sources) from the library of St. Anna.

Fortunately, the more recent history of these score-books is known. Both manuscripts were once owned by Georg Poelchau (1773–1836), the German music collector and singer. Poelchau's book-plate, which reads 'EX / BIBLIOTHECA / POELCHAVIANA', appears on the rear pastedown of both Mus. mss. 40028 (see page 229) and 40027 (see page [593]). When Poelchau died in 1836, his valuable collection of music manuscripts and prints was inherited by his son Herman, who in turn sold it in 1841 — together with Mus. mss. 40028 and 40027 — to the Königliche Bibliothek in Berlin. In the early 1940s, during the Second World War, the Preussische Staatsbibliothek (as it was then known) dispersed many of its valuable manuscripts and prints to various locations in other parts of Germany. Mus. ms. 40028 was one of the sources that was taken to an unknown location in Western Germany. On the other hand Mus. ms. 40027 was one of those that was stored in Schloss Fürstenstein in lower Silesia, before being transferred in 1944 to the Benedictine monastery at Grüssau (now Krzeszów in Poland). After the war, Mus. ms. 40028 was retrieved and kept in the Universitätsbibliothek in Tübingen, and it remained there until the middle of the 1960s when it was returned to Berlin. Mus. ms. 40027, on the other hand, was removed from Grüssau in 1946 by Polish troops and taken to Kraków; and together with many other valuable prints and manuscripts that were formerly in Berlin, Mus. ms. 40027 was eventually deposited in the Biblioteka Jagiellonska in Kraków, where it has remained ever since.<sup>3</sup>

During Gumpelzhaimer's forty-four-year service at St. Anna in Augsburg, he collected a vast quantity of music. The extent of the collection, which once included numerous works by major and minor composers of the period, is a vivid testament to the wealth of the musical life at St. Anna during his tenure as its cantor and preceptor. Much of the material that was once in

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<sup>2</sup>The existence of a list of music purchases in Adam Gumpelzhaimer's hand, which he dated June 1618 (two years before he commenced the catalogue in 1620 — see above n. 1), suggests that the catalogue is not complete. For the items listed in the document of 1618 are not included in the catalogue, and while one cannot be certain that the purchases were made for St. Anna, the chances are that they were, since the list includes major collections of sacred music that would have been suitable for use in Gumpelzhaimer's place of employment, St. Anna. The list is found without pressmark in Augsburg, Staats- und Stadtbibliothek.

<sup>3</sup>For further details about the recent history of the sources formerly in Berlin and now in Kraków, see Nigel Lewis, *Paperchase: Mozart, Beethoven, Bach . . . The Search for their Lost Music* (London, 1981).

### *Provenance and Contents*

this collection has since disappeared, and Gumpelzhaimer's sources (together with others variously in Augsburg and Regensburg) are almost all that remain. Of these particular sources, it is his score-books, Mus. mss. 40028 and 40027, that are the most interesting and rewarding. The large number of works they contain, many of them unique, is reward enough, but they also offer an insight into those composers and works that appealed to Gumpelzhaimer.

Except for a handful of madrigals in Mus. ms. 40027 and a few instrumental pieces in Mus. ms. 40028, both score-books are primarily devoted to sacred vocal works (including a few wedding songs). The vast majority of the sacred vocal works are polychoral compositions. Such pieces must have had a strong appeal to Gumpelzhaimer, for all those in the score-books are copied by him, and collections of multiple choir works are among those he added to the library of St. Anna. Nor was Gumpelzhaimer provincial in his choice of such works, for polychoral compositions by Italian composers are just as prevalent as those by German ones. Indeed, the choice and style of the multiple choir works that Gumpelzhaimer copied are a reminder of just how potent an influence was exercised on German musical life by the Venetian polychoral tradition of the Gabrieli, especially Giovanni. Not only are Giovanni Gabrieli's works well represented in Gumpelzhaimer's sources, but compositions by one of Gabrieli's German friends, Hans Leo Hassler, and one of Gabrieli's German pupils, Wilhelm Lichtlein, feature prominently.

The contents of these score-books confirm that these are important sources. For besides concordances of works by numerous composers of the period, Mus. mss. 40028 and 40027 include many unique works, among them ones composed by Paolo Animuccia, Christoph Buel, Christian Erbach, Arnoldus Flandrus, Giovanni Gabrieli, Simon Grubner, Hans Leo Hassler, Wilhelm Lichtlein, Matthias Mercker, Philippe de Monte, Orazio Vecchi, Philippe Verdelot, Erasmus de Sayve, Christoph Stecher, Jacobus Vaet and Nicolaus Zangius. In addition, some of these unique works have not previously come to the attention of other scholars, of which some of the more interesting are: one, eight motets by Hans Leo Hassler, including six four-part motets, a double-choir setting of 'O sacrum convivium' for eight voices, and a triple-choir setting of 'Jubilate Deo' for twelve voices (see Nos. 2, 3, 4, 13, 74 and 124 in Mus. ms. 40028, and Nos. 118 and 121 in Mus. ms. 40027);<sup>4</sup> two, a six-voice motet 'Ernestum cantate Deae' by Philippe Verdelot (see No. 42 in Mus. ms. 40028); and three, two three-part motets and five

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<sup>4</sup>For further details about the two multiple-choir compositions, see Richard Charteris, 'New Motets by Hans Leo Hassler: Indications of Second Thoughts', *Renaissance Music: Text and Context. Essays in Honor of Frank A. D'Accone*, ed. James Westby, Festschrift Series (Stuyvesant, New York), forthcoming.



