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**Harmoniæ miscellæ ab exquisitissimis ætatis  
nostræ musicis, or an unknown printed copy  
of motets by Orlando di Lasso, of 1580\***

Shortly after the successful defence in September 2005 of my dissertation devoted to printed music kept in Bohemia,<sup>1</sup> by Murphy's Law there emerged two convolutes of vocal polyphonic music that had been previously unknown to me. This means they are neither dealt with, nor in any other way referred to in the dissertation. They were discovered in thus far undocumented archival departments of the National Library in Prague, and are currently repositied in that institution's music section. At the time of my writing the text in question they were waiting for restoration, which proved inevitable due to the presence of mildew. In the present paper, therefore, I wish to submit a primary report on the contents of the sources mentioned above, as a starting point for their further study.

**Source One** is a set of three part books containing the following parts: bass, tenor, quinta vox, and/or sexta vox or vagans. All three volumes have survived in their original bindings, made from parchment sheets of an earlier date wrapped around wooden boards, bound in light-hued pigskin with blind block decoration. The tenor volume's back cover is torn off. The individual volumes are inscribed on their front covers, as: Bassus; Tenor; and Quinta vox. All of the volumes bear marks of frequent use. Residual parts of leather straps have also survived. Regrettably, the books contain no handwritten notes offering clues as to the collection's provenance, origin or user. The source contains parts from ten printed copies of vocal polyphonic music. Specifically for this collection, in its first print the Quinta

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<sup>1</sup> Cf. Petr DANĚK, *Tisky vokální polyfonie, rané monodie, hudební teorie a tabulatur v Čechách (1500–1630)*. *Soupis dochovaných a v Čechách uložených tisků*, dissertation, Faculty of Arts, Charles University, Prague 2005.

vox volume contains not only the part so denoted, but also the supplementary *Sexta vox* part. This brings up the question of how the compositions of this series could have been performed.

Content-wise, the convolute presents an interesting selection of compositions and composers. It comprises printed copies dating from the period 1565–1571. While they are bound together without any respect for chronology, their order does betray some sort of “editorial” intent. All of the prints can be characterized as authorial. The first half contains predominantly works by composers of Netherlandish origin (Utendal, Castro, Lasso) active in Central Europe. These are supplemented by volumes of motets from Johann Knefelius, a composer of Silesian extraction, and from Ioachim Burck, a native of Magdeburg who spent the larger part of his active life at Mühlhausen. The second half is reserved exclusively for Italian composers (Bastini, Rore, Corfini, Renaldi, Molino). The first, “Netherlandish-German” part, is a collection of sacred music. The individual prints exemplify the principal genres of their time: mass ordinaries, motets, and magnificats. In contrast to that, the Italian part is a distinctive collection of madrigal output dating from the second half of the 1560s. In terms of combination, these are works in four to eight parts. All of the prints in this series are known, and thanks to their copies kept in other libraries and archives in various parts of the world are also duly listed in the RISM catalogues. The sole different specimen surviving elsewhere in Bohemia is the collection of motets by Johann Knefelius.<sup>2</sup> The list below describes the individual prints in the same order as that in which they are incorporated into the convolute, in its bassus volume. In the remaining parts, the order depends on whether the part in question is featured in the prime combination of the corresponding collection. The sole exception is that of the 1571 edition of Orlando di Lasso’s *Magnificat*, which does not contain the bass part book. In its case, the order was adjusted to that in the tenor part book.

Contents of the first convolute:

**1)1573, Alexander Utendal**, *Tres missæ, quinque et sex vocum ab Alexander Utendal, serenissimi ac ilustrissimi principis ac domini, D. Ferdinandi Archiducis Austriaci Musico exceleantissimo compositæ. Item Magnificat per octo Tonos, quatuor vocibus, ab eodem Autore. Nürnberg, In officina Theodorici Gerlachii, MDLXXIII* — *bassus, tenor, quinta vox + sexta vox (in the same volume!)*

RISM U 122

**2)1571, Johannes de Castro**, *Sacrarum cantionum quinque et octo vocum, tam viva voce quam instrumentis cantatu commodissimarum, atque iam primum*

<sup>2</sup> P. DANĚK, *Tisky vokální polyfonie*, p. 53, Pk C 137 493 (compl.).

in lucem æditarum. Liber unus. Autore Ioanne de Castro, Lovan, Excudebat Petrus Phalesius sibi et Ioanni Belleri Bibliopolæ Antverpiensi, Anno 1571 — *bassus, tenor, quinta pars*

RISM C 1470

3)1573, **Orlando di Lasso**, Magnificat octo tonorum, sex, quinque, et quatuor vocum nunc primum excusa, et per Orlandum di Lasso Excelentiss. Musicum composita. Noribergæ, In officina Theodorici Gerlazeni, M. D. LXXIII — *tenor, vagans*

RISM L 861

4)1571, **Johannes Knefelius**, Dulcissimæ quædam cantiones, numero XXXII. Quinque, sex et septem vocum, ita factæ, ut tum humanæ voci, tum musicis instrumentis aptæ esse possint. Autore Ioanne Knefelio Laubensi, illustrissimi Principis ac Domini, Domini Henrici, Ducis silesiæ, Lignicen. Brigen & Goltbergen. Musici Chori Magistro. Nürnberg, In officina Theodorici Gerlatzeni, MDLXXI — *bassus, tenor, quinta vox*

RISM K 989

5)1573, **Ioachim Burck**, Sacræ cantiones plane novæ, ex veteri et novo testamento, in pium ecclesiarum usum compositæ, et editæ studio et opera Ioachimi a Burck. Cum gratia & privilegio Cæsareæ Maiestatis, ad annos sex. In officina Theodorici Gerlatzeni, M. D. LXXIII — *bassus, tenor, vagans*

RISM B 4966

6)1567, **Vincentino Bastini**, Il primo libro de madrigali a cinque et sei voci di Vincentino Bastini, nuovamente dati in luce & con diligentia coretti da Claudio da Goreggio, In Venetia, 1567 — *basso, tenor, quinto*

RISM B 1238

7)1568, **Cipriano de Rore**, Cipriano de Rore il quinto libro di madrigali a cinque voci insieme alcuni de diversi autori nouamente per Antonio Gardano con nova gionta ristampato. A cinque voci, In Venetia appresso di Antonio Gardano, 1568 — *basso, quinto B. Spontone — A. Gabrieli — G. Nasco — G. P. da Palestrina — C. de Rore (14) — I. Sabino (2) — anonym*

RISM 1568/19

8)1565, **Jacopo Corfini**, Di Iacopo Corfini Organista del domo di Luca il primo libro di madrigali a cinque voci con doi dialoghi a sette. Novamenta da lui composto & dato in luce. A cinque voci. In Venetia di Antonio Gardano — *basso, tenor*

RISM C 3928

**9)1569, Giulio Renaldi**, Di Giulio Renaldi Padovano il primo libro de madrigali a quatro voci, noc un madregale Due volte a quatro & si puo giugnere quale parte piace di L'uno all'altro & anco si puo cantare a otto novamente da lui posti in luce. A quatro voci. In Venetia appresso di Antonio Gardano, 1569 — *basso*  
RISM 9 1156

**10)1569, Antonio Molino**, Di M. Antonio Molino il secondo libro de madrigali a quatro voci, noc un dialogo a otto. Novamente da lui composti, & per Antonio Grrdano (sic!) stampati & dati in luce. Libro secondo. In Venetia appresso di Antonio Gardano, 1569 — *basso, tenor*  
RISM M 2948

**Source Two** is the bass part book pertinent to seven prints dating from 1573 — 1583. The collection contains predominantly the output of Orlando di Lasso. Three of the opuses are authorial (3–5); another three are collective albeit with the prevalence of compositions by Lasso (1–2, 6); and only the last print in this convolute comes from the workshop of another composer: namely, Jacob Meiland (7). Three of the volumes were made by the Nuremberg printing shop of Catherine Gerlach and Johann Montanus; one by the office of Theodoricus Gerlach; another one by the Venice printing works of Angelo Gardano; and two are not marked by any printer, though the RISM catalogue locates their origin to Geneva printers. As a whole, the convolute is a collection of motets (*cantiones sacræ*). With a sole exception, all of the prints are known and documented in catalogues and scholarly literature. A rare specimen, possibly thoroughly unique even by international standards, is the print of five-part motets by Orlando di Lasso dating from 1580, which will be dealt with in greater detail farther on here.

The source has survived in its original leather blind-block decorated binding, bearing the embossed initials of the owner, GW, and the year of binding, 1585. Also embossed is the designation of the part: Bassus. More information about the owner of the convolute is furnished by the ornamental *ex libris*, dating from a later period, on the back pastedown of the book. Its text specifies: *GEORGIUS WIES-ING. / SAC: CÆS: MAIEST: PRÆ/PECTUS, DIVERSARUMQUE DI/tionum & Arcium Mödling: & Liechtenstein: Administrator. Hic mihi qui terras qui sydera cuncta creauit, / Auxiliaries porriget usq (ue) manus. / Anno salutis nostræ, M. DC.* From this pastedown *ex libris* it is obvious that the convolute was the property of the prefect of the united estates of Mödling and Liechtenstein,<sup>3</sup> Georgius Wies-

<sup>3</sup> Today the Wienerwald region in Lower Austria.

ing, who administered the estate for the Baron Hans Khevenhüller.<sup>4</sup> It can now only be guessed exactly how and when the convolute got from Wiesing's library to Bohemia.

The volume is fairly worn. Both the binding and paper obviously proved palatable to various members of the animal kingdom whose names I, by no means an expert in that field, dare not enumerate; anyhow, they have succeeded in drilling out a remarkable labyrinth of passageways all through the source volume. Even though by now they have likely ceased their pursuits, restoration will doubtless be inevitable.

Another remarkable feature of the collection is the presence of a manuscript section. However, this is no mere appendix bringing in other, or more precisely, new compositions, as is frequently the case with this type of convolutes, but rather, the completion of missing (lost ?) compositions of the collection's sixth print. There, only part of the original printed copy survives (cf. No. 6). From composition number XXVI (Iacobus de Wert, *Quiscat vox tua aploratu*) on, the remaining compositions are added in manuscript form. To be sure, though, the copyist here was doubtless a professional, as the copy is calligraphic, draws on a printed model, and even repeats or imitates ornamental initials at the beginning of each composition.

Contents of the second convolute:

**1)1580**, *Theatrum musicum Orlandi di Lassus aliorumque præstantissimorum musicorum selectissimas cantiones sacras, quatuor, quinque & plurium vocum representas. Liber primus, MDLXXX. — bassus*

*O. di Lasso (12) — J. Regnart (1) — J. de Kerle (1) — G. Boni (1) — J. Meilandus (1) — A. Utendal (1) — Ph. De Monte (1) — C. de Rore (1) — I. de Wert (1)*

RISM 1580/3

**2)1580**, *Theatri musici selectissimas Orlandi di Lassus aliorumque præstantissimorum musicorum cantiones sacras, quatuor, quinque & plurium vocum, representantis. Liber secundus, MDLXXX. — bassus*

*O. di Lasso (9) — M. de Carle (1) — Fabricius (1) — J. Clemens n. P (2) — I. de Latre (1) — J. Regnart (2) — M. Tonsort (1) — J. de Kerle (1) — G. Boni (2) — A. Feys (1) — Chsateleyrn (1) — L. Loys (1) — I. de Vento (1) — Manchicourt (1)*

RISM 1580/4

<sup>4</sup> Robert J. W. EVANS, *Rudolf a jeho svět*, Prague 1997, p. 72 ff.; col. auth., Rudolf II. a Praha, Císařský dvůr a rezidenční město, Katalog vystavených exponátů, Prague 1997, p. 234.

**3)1579, Orlando di Lasso**, Altera pars selectissimarum cantionum, quas vulgo motetas vocant, quinque et quatuor vocibus compositarum per excellentissimum musicum Orlandum di Lassus. Aucta et restitua, ut supra indicamu. Noribergæ, Imprimebatur in officina typographica, Catharinæ Gerlachin & Hæredum Iohannis Montani, M. D. LXXIX. — *bassus*

RISM L 915

**4)1579, Orlando di Lasso**, Altera pars selectissimarum cantionum, quas vulgo motetas vocant, quinque et quatuor vocibus compositarum per excellentissimum musicum Orlandum di Lassus. Aucta et restitua, ut supra indicamu. Noribergæ, Imprimebatur in officina typographica Catharinæ Gerlachin & Heredum Iohannis Montani, M. D. LXXIX. — *bassus*

RISM L 916

**5)1580, Orlando di Lasso**, Orlandi Lassi Sacræ cantiones (vulgo motecta apellatæ) quinque vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissimæ. Liber primus, Venetiis, apud Angelum Gardanum, MDLXXX.

— *bassus*

RISM — not listed

**6)1583**, Harmoniæ miscellæ cantionum sacrarum, ab exquisitissimis ætatis nostræ musicis cum quinque & sex vocibus concinnatæ, pleræque omnes novæ, necdum in Germania typis scriptæ: nunc autem editæ studio Leonhardi Lechneri Athesini: Cum gratia & privilegio Cæsareæ Maiestatis etc. Noribergæ, typis Gerlachianis — *bassus*

*O. di Lasso* (3) — *Ph. de Monte* (3) — *C. Rore* (2) — *H. Paduano* (1) — *Ioan Petraloysius Prænest.* (3) — *I. de Wert* (3) — *A. Gabrieli* (2) — *F. Lasso* (3) — *C. Porta* (3) — *M. A. Ingegneri* (2) — *I. Guami* (1) — *A. Morari* (2) — *Incertus* (1) — *L. Lechner* (3) — *D. F. Las Infantas* (1) — *G. Prevost* (1) — *A. Gosvinus* (2) — *Th. Riccius* (1) — *G. Florius* (1) — *A. Ferabosco* (1) — *H. Baccusius* (1) — *H. Meloni* (1) — *H. Stabilis* (1)

RISM 1583/2

**7)1573, Jacobus Meilandus**, Cantiones sacræ quinque et sex vocum, harmonicis numeris in gratiam musicorum compositæ & iam denuo auctiores multumq (uæ) quam antea correctiones in lucem editæ. Cum gratia et privilegio cæsareæ maiestatis ad annos sex. Norimbergæ, In officina Theodorici Gerlachii, MDLXX-III. — *bassus*

RISM m 2176

As noted above, the convolute's fifth print appears to be quite unique by international standards. This printed copy of Lasso's motets from the workshop of Angelo Gardano, dated 1580, is not featured in any of the known catalogues of Lasso's output: thus for instance, it is not listed in Robert Eitner's *Quellen-Lexikon*;<sup>5</sup> in RISM;<sup>6</sup> and nor does it appear in the detailed catalogue of Lasso's printed output included in W. Boetticher's extensive monograph;<sup>7</sup> is not mentioned by authors of dictionary entries;<sup>8</sup> or referred to in the most recent monograph from the pen of Annie Csurdevey.<sup>9</sup> Similarly, the edition is not documented anywhere in the production roster of Gardano's printing office, or in the amendment to the new edition of Lasso's works.<sup>10</sup> Significantly, this is an edition of one of Orlando di Lasso's most frequently published collections. It was first published in print in 1562,<sup>11</sup> by the Nuremberg printing firm of Johann Montanus and Ulrich Neuber. It was originally dedicated to the Duke Albrecht I of Bavaria, and is referred to in scholarly literature as Lasso's first printed edition published in Germany. The identical print was published still in the same year by Antonio Gardano in Venice.<sup>12</sup> Lasso's collection of five-part motets was so successful that further editions followed suit: 1564 in Venice, 1565 in Venice, 1569 in Nuremberg, 1570 in Nuremberg, 1574 in Venice, 1575 in Nuremberg, 1582 in Munich, and 1586 in Venice.<sup>13</sup> In Bohemia, a copy of the edition (bassus) of 1564 has survived in a convolute kept at the National Library in Prague, and copies of the Munich edition of 1582, repositated at the Czech Museum of Music (descant), and at the Premonstratensian library in Broumov (descant, contralto, tenor, bass).<sup>14</sup>

<sup>5</sup> Robert EITNER, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*, Bd. 6, Leipzig, 1902, pp. 59 ff.

<sup>6</sup> *Répertoire International des Sources Musicales, Einzeldrucke vor 1800, A/I/5*, Bärenreiter 1975.

<sup>7</sup> Wolfgang BOETTICHER, *Orlando di Lasso und seine Zeit, 1532–1594*, Kassel, Basel, 1958.

<sup>8</sup> Wolfgang BOETTICHER in: *Die Musik in Geschichte und Gegenwart*, Vol. 8, Bärenreiter 1960, pp. 251 ff.; Ignace BOSSUYT and Bernhold SCHMID, *MGG*, 2nd ed., Personenteil 10, Bärenreiter 2003, esp. pp. 1251–1254; James HAAR in: *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 1st ed., Vol. 10, London 1980, pp. 480 ff.; 2nd ed., Vol. 14, London 2001, pp. 295 ff.

<sup>9</sup> Annie CSURDEVEY, *Roland de Lassus*, Fayard, 2003.

<sup>10</sup> Richard J. AGEE: *The Gardano Music Printing Firms, 1569–1611*, University of Rochester Press, 1998; Orlando di LASSO, *Sämtliche Werke. Supplement I.–III., Seine Werke in zeitgenössischen Drucken*, Bärenreiter 2001.

<sup>11</sup> Horst LEUCHTMANN, *Orlando di Lasso, Sein Leben*, Wiesbaden, 1976, pp. 47–48.

<sup>12</sup> W. BOETTICHER, *Orlando di Lasso*, pp. 750–751, 1562δ, 1562λ.

<sup>13</sup> W. BOETTICHER, *Orlando di Lasso*, 1564α, 1565β, 1569β, 1570γ, 1574β, 1575α, 1582ξ, 1586γ.

<sup>14</sup> P. DANĚK, *Tisky*, p. 51, Pu 59 E 6110 (2); p. 62, Pmčh AZ 38 (1), Bkl sign. 852 (5).

According to W. Boetticher, an almost complete specimen of the 1564 edition is believed to be repositied at the library of the Capuchin monastery in Žatec, an observation I have not been able to verify.<sup>15</sup>

Neither of the two convolutes dealt with here has yet been signed. Due to the presence therein of the unique printed copy of music by Orlando di Lasso, the collection of madrigals, the manuscript part, as well as to other connotations pointed to above, upon their return from the restoration workshop these sources will deserve further attention and detailed study.

1. Title page of the printed edition of Orlando di Lasso's *Sacrae cantiones*, Angelo Gardano's printing firm, 1580.<sup>16</sup>



<sup>15</sup> W. BOETTICHER, *Orlando di Lasso*, p. 752.

<sup>16</sup> We are indebted to the Music Department of the National Library of the Czech Republic in Prague for the kind permission to publish here the figures 1–7. Fig. 8 was drawn from the private collection of this author.



2. Table of contents of the printed edition of Sacræ cantiones, 1580.

INDEX MOECTORVM.			
Confitemini	1	Veni in hortum meum	24
Narrate omnia	1	Tende animam meam	25
Omnia qua fecisti	1	Esperet domine	26
Hierusalem	2	Ne auertas factem	27
Gaude & letare	3	Angelus ad pastores	28
In me tranferunt	4	Surrexit pastor	29
Benedicam dominum	5	Surgens letus	30
In domino laudabitur	6	Legem pone	31
Videntes stellam	7	Da mihi intellectum	32
Et aperis Thefauris	7	Illustra faciem	33
Aduersum me loquebantur	8	Quam magna multitudo	34
O domine saluum	9	Contundantur superbi	35
Non moriar	9	Fiat cor meum	36
Quam benignus	10	Clare sanctorum	36
O beatum hominem	11	Thoma Barcolomeus	37
Caligauerunt	12	Nisi dominus	38
Sicut mater	13	Cum dederit	39
Deus qui sedes	14	Non uos me	40
Heu quantus dolor	21		

3. Example of notation print from the collection, Sacræ cantiones, 1580.

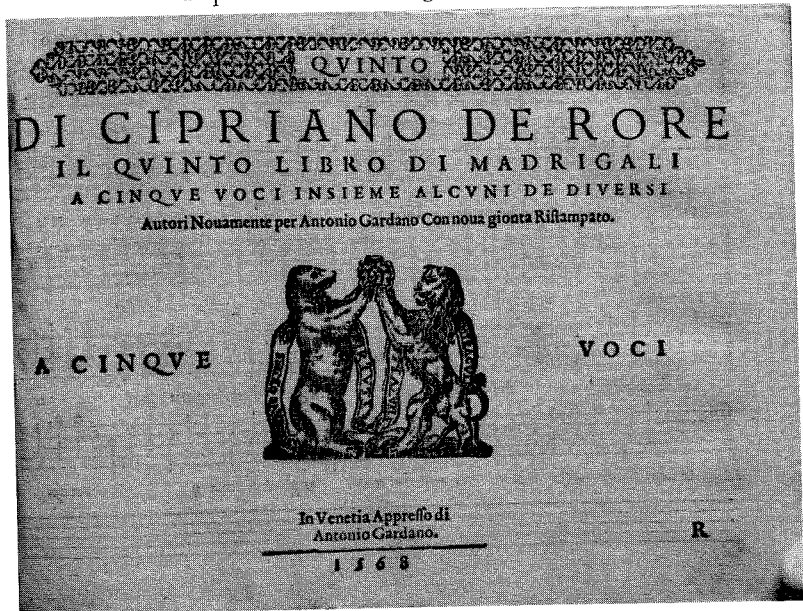
BASSVS

N. me tranferunt - In me tranferunt - In me tranferunt - I te tu  
 e. Et terrores tui - Et terrores tui conturbauerunt me conturbauerunt me Cor meum conturbatum  
 est conturbatum est dereliquit me uirtus mea dolor meus in conspectu me o semper  
 in conspectu meo in conspectu meo semper ne derelinquas me ne derelinquas me domine deus  
 me ne discesseris a me ne discesseris a me.

4. Title page of the printed edition of Vincentino Bastini's  
Il primo libro de madrigali, Venice 1567.



5. Title page of the printed edition of Cipriano de Rore's  
Il quinto libro de madrigali, Venice 1568.



6. Title page of the printed edition of Jacopo Corfini's Il primo libro de madrigali, Venice 1565.



7. Example of manuscript score from the printed edition of Harmonia miscellæ, 1583.

8. Period portrait of the Baron Hans Khevenhüller (1538–1606).

