

3

The Problem of Occasional Music. The Works of Eccard, Stobaeus and Other Composers Held at Königsberg/Kaliningrad

Elżbieta Wojnowska
The National Library, Warsaw

The dispersed musical collection, held at the libraries of Königsberg before the Second World War, remains a constant focus of interest for musicologists, including those from Poland. The main task is the obvious one of finding and identifying the fragments of lost collections. This project has for a number of years been a matter of concern for the Polish RISM Centre at the National Library in Warsaw, which has enabled the author to identify, for example, copies from Königsberg libraries both at the National Library itself (relatively few as far as music items are concerned), and at other Polish libraries — the Library of the Nicolaus Copernicus University in Toruń (early Lutheran Gesangbücher and Protestant church polyphonic music), in Germany — at the University of Göttingen and at Geheim Staatsarchiv in Berlin (occasional compositions by Johannes Eccard and Johannes Stobaeus), and in particular at the libraries in Vilnius — various departments of the National Library, and the Library of the Lithuanian Academy of Sciences¹.

Russian libraries, particularly those of Moscow and St Petersburg, remain an unfathomable mystery², but in the published RISM catalogues we find indications that fragments of the old collections have been preserved even in Königsberg itself. This was confirmed, and discussed quite extensively during a conversation I had in November 1999 with Konstanty Lavrinovich (now deceased), Professor of Mathematics of the Immanuel Kant University in Ka-

liningrad. However, there was no opportunity of verifying these reports until the Spring of 2006.

Unfortunately, the results are not encouraging. According to the references in the RISM catalogues, musical items ought to be present in three libraries: Oblastnaya Universalnaya Nauchnaya Biblioteka, Gosudarstvennaya Biblioteka (this must be an error, as Kaliningrad does not acknowledge the existence of such a library!), and the University library. However, I was allowed access only to the collection held by the Department of Rare Books at the Library of Kaliningradsky Gosudarstvennyi Universitet im. Immanuela Kanta (more precisely — the University Museum), and this consisted only of the following:

- three musical treatises by Seth Calvisius bound together³
- one partbook of two-volume anthology by Bodenschatz: 1618, 1621⁴
- one partbook⁵ from a set containing 24 old music prints with a handwritten supplement at the end, bound together.

All three items have the exlibris of the so-called *Bibliotheca Wallenrodia*⁶. Their recent provenance turned out to be quite surprising. Together with about 300 other old prints, these were sent to Kaliningrad from Moscow as part of the so-called *gumanitarnaya pomoshch* [*humanitarian aid*](!) for libraries which had suffered damage. Nb.: similar ‘gifts’, also from Königsberg’s prewar collection (but from the nineteenth and twentieth centuries) were received by Kaliningradskaya Oblastnaya Biblioteka.

The three items referred to above are not included in the RISM catalogues; the latter directed us mainly to the collection of the Oblastnaya Biblioteka. But there — in spite of the most strenuous efforts of the staff from various departments (Music, Foreign Literature, Rare Books) — no trace could now be found of music items from before the nineteenth century. Most probably they suffered a cruel fate; in spite of the fact that — as we know today — part of the collection remained in Königsberg and was never removed, and in spite of some of it being made secure, packed and initially catalogued directly after the war, nevertheless the majority of it was either destroyed or misappropriated during the following decades⁷. It is thus quite probable that the old print recorded in RISM 30 or 40 years ago disappeared inexplicably

in the meantime, or was allowed to be destroyed. On the other hand, the confusing manner of structuring the library catalogues, lack of familiarity with Latin and German, as well as a generation change within the staff (some of the information disappeared when the old workers left) leave room for hope that at least part of the musical collection still exists, and reaching it involves mainly overcoming the competence barrier. This hypothesis is supported by the continuing references in conversations to books which still remain uncatalogued. Perhaps the information provided by Professor Lavrinovich will one day be confirmed.

The volume ‘VI vox’, held at the University Museum in Kaliningrad, in *quarto* format, bound in parchment from an old non-musical manuscript — carries reference numbers: *SS 28. VI (Bibliotheca Wallenrodia)*; *130* (initial post-war cataloguing?) and the current inventory number: *II 2024*. It is made up of 24 music prints from the years 1590–1608. Apart from the copy of eight-voice psalms by Teodore Riccio (Venice 1590)⁸ which begins this block, these are ephemeral prints of occasional compositions for 6 to 9 voices, published exclusively in Königsberg during the years 1591–1608: Johannes Eccard — 18 items (1591–1605), among them one together with Petrus de Drusina (1605), Nicolaus Zangius — 1 print (1600), Paul Emmelius — 2 prints (1603, 1605) and Johannes Stobaeus — 2 prints (1608)⁹. Internal numbering suggests that in reality the set contained over 40 items; however, the remaining editions were intended for fewer than 6 voices.

At the end of the block the bookbinder has placed quite a thick sheaf of sheets (their watermark is cut down and unfortunately illegible), which would indicate the intention of adding compositions by the one-time owner, and thus his interest in music and his musical education. And that is in fact the case. Six compositions had been added on the first six sheets¹⁰ — two eight-voice motets by Orlando di Lasso (*In convertendo* and *Vinum bonum...*), an eight-voice dialogue by Orazio Vecchi (*Ecco nuncio...*), followed by three six-voice compositions by Johannes Eccard (motets: *Domine non secundum*

peccata nostra, and — based on the fragment of ‘Song of Songs’ — *Quasi cedrus exaltata sum in Libano...* and a simple bilingual song with the text: *Christus ist mein Leben, Sterben ist mein Gewinn / Vita mihi Christus, Mors mihi lucrum est*) — so far I have not been able to identify any of these three compositions either in music prints or in literature.

The music legacy of Johannes Eccard, which numbers some 300 compositions¹¹, should include at least 86 editions of occasional works, or nearly a third of the whole output of this Königsberg composer who was an excellent pupil of Orlando di Lasso¹². What makes detailed analysis of his works difficult is the fact that we learn about the majority of them only from indirect sources, because of lack of information about the copies extant today. According to *MGG* there are only 21 such items which are complete, and another 19 which are defective (single voices)¹³. We find similar preponderance of occasional works in the legacy of Johannes Stobaeus — some 300 such prints. Before the Second World War the majority of them was held at Königsberg, and now most of them are regarded as lost. The ones which have survived are those included in the six voice books (119 music prints) transported accidentally during the evacuation of the Königsberg Archive to Göttingen (Staatlicher Archivlager)¹⁴, and which are now held at the Geheimstaatsarchiv in Berlin.

Of the 18 editions of Eccard’s occasional compositions present in the part book held at Kaliningrad, as many as 15 have until now been known only from musicological literature. Only two prints duplicate the existing (incomplete) copies from Göttingen and Warsaw, supplementing them with further voice books, and one is known from the transcriptions by G.W. Teschner and C. von Winterfeld held in Berlin. Moreover, one incomplete print of Johannes Stobaeus is held at Wrocław. The remaining compositions (N. Zangius: *Utile malorum*; P. Emmelius: *Das Witwe Stand* and *Die Ehleut sind recht wol daran*; J. Stobaeus: *Cum natale solum*) are not recorded in the literature of the subject available to me¹⁵ — with one exception, discussed below.

The library of the Lithuanian Academy of Sciences holds the ‘Discantus’ partbook from the *Wallenrodia* collection. This begins with eight-voice psalms by Teodore Riccio and five-voice Lieder by Eccard, while the rest is filled almost totally with occasional prints¹⁶. Because of the short search times, I have not been able to investigate the contents of this block more extensively. However, even within that time Agnieszka Leszczyńska discovered there and copied a print with an epithalamium by Petrus de Drusin: *Drey Ding für andern allen*, printed in 1605 together with *An Glück auf Erd* by Johannes Eccard. This information was reflected in her article devoted to homage and occasional music in Royal Prussia in the sixteenth and seventeenth centuries¹⁷ — one of the few publications dealing with these classes of composition on Polish territory¹⁸.

A comparison of a random selection of research notes from the Vilnius trips makes it highly probable that we are talking about the same music print of Eccard and Stobaeus of which the ‘VI vox’ is located in Kaliningrad. Moreover, the remaining notes allow one to confirm that the part book ‘VI Vox’ belongs to the same set, of which the ‘Discantus’ voice is held at the Library of the Lithuanian Academy of Sciences in Vilnius. There is thus reason to hope that the other voices may also be found at some time either in Vilnius¹⁹, or in libraries elsewhere, perhaps Russia. This would open up the possibility of reconstructing fully over 20 compositions from Königsberg (Eccard, Emelius, Stobaeus), Gdańsk (Zangius) and Elbląg (Petrus de Drusina), which at present are only mentioned in the literature, or are completely unknown.

It is difficult to judge the musical value of the surviving works on the basis of the ‘VI vox’ book in isolation (in the Königsberg scroll it usually contains discantus II or tenor II). Apart from one work by Eccard (manuscript) in two languages, these compositions had been written for appropriate religious Latin (Eccard — 6 items and 2 in the handwritten supplement, Stobaeus — both texts) and German texts (Eccard 12, Zangius, Drusina, Emmelius — all of them). The compositions show quite typical regularity: while the Latin texts link up with the motet structure, not infrequently imitative, with the use of melisma, the settings of German texts are usually multi-stanza (3–9 stanzas)

songs with a simple versification structure and faint melismatics, at times using the popular AAB form with a repetition sign. The eight- and nine-voice compositions, and some of the six-voice Lieder suggest the use of two-choir technique and dialogue. Further discussion of the musical side of these works will become possible only after the partbooks held at Vilnius (cantus and septima vox) have been taken into account; and, with luck, perhaps some of the other missing volumes.

The term ‘musical commerce’, introduced by Agnieszka Leszczyńska, while being in many ways quite accurate, does not change the fact that this output also deserves the full attention of our historians of music²⁰. The occasional prints included in the block discussed here may be incomplete and not particularly sophisticated musically, but they reveal a fascinating fragment of the cultural life of the elite of the city of Königsberg and the surrounding areas. The epithalamia are dedicated both to the worthy and deserving citizens of the districts of Königsberg (in particular Knipawa and the Old Town), Elbląg and Welawa, the lawyers, the doctors, members of the City Council, senators, rich burghers — and imperial and ducal court officials, the dukes themselves, as well as members of the educational and artistic community — university professors, philosophers, poets and...musicians themselves. Many of them are undoubtedly of purely commercial significance, and were commissioned on established commercial terms. Others are the customary homage to aristocratic ceremonies — for example, for the Elector of Brandenburg (such as Eccard’s *Epithalamium* from 1607 — see the appendix, item 9).

However, when we read that Johannes Eccard is writing an epithalamium for the wedding of young *Ornatissimi ac Doctori Viri Dn. Iohannis Stobaei, Chori musici apud Cneiphovianos moderato dignissimi*, or a work of the same kind for Johann Koppelmann ...*Organorum pneumaticorum Vilnae Architecti...* or a congratulatory song dedicated *dem Ehrenwesten... Herrn Johanni Hänisch, Secretario der Fürstlichen Stadt Welaw...* — most probably the same Hanisch who created a beautiful collection of music prints, supple-

mented by handwritten fragments (the Gotthold collection — copies quoted by Joseph Müller²¹; two of the voices: ‘Altus’ and ‘V vox’ are now in Vilnius²²) — we cannot resist the impression that behind them lies a powerful fragment of the ordinary social-musical life of an elite circle of friends. This is confirmed by, for example, *Carmina ΠΡΟΣΕΤΙΚΑ* by Stobaeus (item 22), in which *Reverendo... Viro, Domini Iohanni Bohemo, Regiomontano Borusso... gratulantur amici*. It is thus highly probable that social considerations provided at least an equally important impetus for this kind of composition as commercial motives²³.

The music of this work is usually not particularly sophisticated; it is often relatively simple and not of the highest order. However, these works are of inestimable value in documenting the real musical life of city and regional elites. It is highly probable that young people brought up in Latin schools and the gymnasia of Protestant cities, who spent years being musically educated to the level of performing polychoral compositions (as the contemporary popular anthologies of polyphonic music and their copies, preserved in collections, testify), grew up into citizens for whom a shared performance of a new song, composed and copied especially for the occasion, might have been a pleasant addition to celebrating important ceremonies. Such compositions might have even been performed by school choirs, although one cannot exclude the possibility of performances by professional musicians. . .

What unifies occasional compositions — congratulations, panegyrics, epithalamia, epitaphs etc. — is their function, which is to add splendour to a variety of everyday ceremonies, often connected with the church. If we adopt an understanding of the term ‘musical genre’ which includes many shades and varieties, this will allow us to include within it also a group of compositions distinguished in this manner²⁴. This field is somewhat neglected in our cultural territory; and the reasons for this neglect probably derive from the very nature of that genre and may be enumerated thus:

- (i) language — ceremonial occasional compositions use Polish very rarely.

Usually the language is Latin or German. This is determined by the very nature of the multilingual culture of sixteenth-century cities in Poland and their religious or scientific institutions;

- (ii) musical value — since these works are most frequently intended for a non-professional audience (and perhaps for amateur performers), they usually do not reach the standards of technically advanced motets and madrigals. In spite of their undoubted significance for the history of musical culture, they hold few surprises for a musicologist;
- (iii) the manner of publication — an apparently insignificant matter, which turns out to be of fundamental and decisive importance. These works usually take the form of tiny printed brochures containing 2–4 sheets, with extraordinarily long titles and a relatively low content of musical matter. When dealing with larger numbers of such works, the effort involved in their detailed registration and documentation exceeds by far the results to be achieved.

Scholars researching the musical culture of Königsberg are fortunate. Occasional compositions were gathered here into separate sets of prints, and bound into blocks containing some tens (in extreme cases over a 100) of items, often placing at the beginning collections of motets or Lieder by local composers. A few of such sets, which at one time had the following reference numbers: *13,763*, *13,765*, *13,766*, *13,767* and *Pa 127* — were described in detail by Joseph Müller in his catalogue of the Gotthold collection²⁵. Josef Müller Blatta²⁶, in a paragraph devoted to the University's *Wallenrodia*, collection, supplemented this information, adding a number of other sets, emphasising at the same time the enormous importance of the Königsberg collection of musical casual items. However, he discussed them only collectively, and at times simply mentioned their existence — which is what happened in the case of the items discussed here²⁷.

Apart from Königsberg, occasional music prints were bound together in some other old Silesian collections (for example, *Bibliotheca Rudolphina*). However, this is not a typical situation. Most often, casual items — purely literary and musical — were gathered together with other documents relating to local citizens (documentation of the university, gymnasium, city life), effec-

tively ‘burying’ the compositions included therein. If a library, while carrying out a systematic cataloguing, ‘picked out’ such musical gems and somehow separated them out, our chances of reaching them easily are relatively high. This was the case in old Gdańsk, where, while the local occasional prints were extracted as a combined group with the symbol *Oe*, the music ones were also added to the inventory of the musical collection. In other cases, locating musical works might only be possible by carrying out a tedious search through catalogues of old prints. Unfortunately, a print (with music) with two authors — the poet and the musician — is often referred to only with the name of the poet, while the name of the musician is regarded as additional information. Publications allow one to reach the musical output through the index of persons, but a library’s card catalogue usually does not offer such a possibility²⁸.

It gets worse. It is no secret that a large number of occasional compositions still await basic librarian processing – in Poland this particularly applies to collections which have been relocated, and collections from church libraries. Finding musical items there will be extremely difficult; however, it no longer seems possible for researchers to ignore this area of old urban musical culture.

Appendix

‘VI vox’, No. in inventory: II 2024, Ref. No.(?) 130 (previous ref. No.: SS 28. VI)

1. Johannes Eccard: *Epithalamion Dialogisticum In honorem Nuptiarum [...]* *Iohannis Derschovii, I. V. Doctoris, ac Reipub: Kneiphovianae Regiomontanorum Syndici & Advocati ordinarij, Sponsi, [...] Iudithae, [...] Iacobi Montani, Medicinae Doctoris & Illustris: Borussorum Principis Archiatri fidelis: filiae [...]* *Sponsae, octo Vocum Harmonia compositum [...]*. Regiomonti, in Officina Typogr. Georgi Osterbergeri 1591 [roman numerals]
Inc.: (Musa) Euge melos Hymeneae novum, (Hymeneus) Quo poscitis illud.

Müller: missing; EitQ: missing; Haase: missing²⁹; Heckmann: p. 93 (a 6 voc.[?]. *Kein Expl. nachweisbar. Reichmann, S. 9 Nr. 6*); RISM: brak³⁰; Böcker, p. 190; Garber: item 444.

Discantus 2 chori. 2 leaves. Inscr.: "1" [pencil] "4" [brown ink, crossed out in pencil]

2. Johannes Eccard: *Honori nuptiarum viri [...]* *Abrahami Memmij, Medicinae Doctoris, & eiusdem in Academia Regiomontana Professoris publici, et [...]* *Matronae Clarae, [...] Iohannis à Mulhem, civis Regiomontani pie defuncti, etc. relictæ viduae. harmonia Musica sex vocibus composita [...]* Regiomonti, apud Georgium Osterbergerum, 1598 [roman numerals].
Inc.: Qui Dei castam sine labe costam.

Müller: missing; EitQ: missing; Heckmann: p. 95 (*Kein Expl. nachweisbar. Reichmann, S. 12 Nr. 22*); RISM: missing; Böcker: p. 194; Garber: item 445.

Sexta vox. 2 leaves. Inscr.: "3" [pencil] "6" [brown ink, crossed out in pencil]

3. Nikolaus Zangius: *Harmonia VII. Vocum, In honorem Nuptiarum [...]* *Dn. Henrici Gretz. Sponsi: nec non [...]* *Virginis Mariae, [...]* *Dn. Petri Rosenkirchii, Senatoris Cniphoviani, Filiae Clarissimæ, Sponsæ. Composita [...]* Regiomont. Boruss., ex officina Georgi Osterbergeri, 1600.
Inc.: Utile malorum prognasci stemmate.

Müller: missing; EitQ.: missing; RISM: missing; Garber: item 446.

Cantus II. 2 leaves. Inscr.: "7" [pencil] "8" [brown ink., crossed out in pencil]

4. Johannes Eccard: *Dialogus Novem Vocibus Musicis Exornatus, et Georgio Reimanno Philosophiæ Magistro, Poëtae Laureato, & in Academia Regiomontana Rhetoricæ Professori ordinario, iterum Sponso: nec non Sibyllæ, [...]* *Dn. Erhardi à Gehren, Senatoris in Repub. Regiomontana Veteris Oppidi, relictæ filiae Sponsæ: consecratus a [...]*. Excusus apud Georgium Osterbergerum, 1602 [roman numerals].
Inc.: [Quid sacram. . .] Ut sponso benedicat.

Müller: missing; EitQ: missing; Heckmann: p. 99 (1607! – EW). *Kein Expl.*

nachweisbar. Reichmann, S. 19 Nr. 67); RISM: missing; Böcker: p. 199; Garber: item 447.

Discantus Secundi Chori, Tenor Secundi Chori. 2 leaves. Inscr.: "9" [pencil] "10" [brown ink, crossed out in pencil]

5. Johannes Eccard: *Epithalamion Zu Hochzeitlichen Ehren vnd Wolgefallen Dem [...] Reinholdt Boyen, Breutigam: Und seiner [...] Braut, [...] Anna Kömerin, des [...] Friderich Persen, weilandt Mitbürgers der Alten Stadt Königsberg, ehelichen hinterlassenen Wittfrawen. Mit sechs Stimmen componiret durch [...].* Königsberg in Preussen, bey Georgen Osterbergers Widtwen, 1603.

Inc.: Auff zucht und ehr Kunst Tugend Lehr.

Müller: missing; EitQ: missing; Heckmann: p. 97 (*Kein Expl. nachweisbar. Reichmann, S. 15 Nr. 45*); RISM: missing; Böcker: p. 197; Garber: item 448.

Sexta vox (= Disc. II). 2 leaves. Inscr.: "12" [pencil]; "13" [brown ink, crossed out in pencil]

6. Paul Emmelius: *Hochzeit Gesang Vom Heyligen Ehestande. Zu Ehren vnd Wolgefallen, Dem [...] Remholdt Langerfeldt, Und seiner [...] Braut [...] Annae, Des Erbarv Vornehmen und Wolgeachten, Laurentij Witpolen, hinterlassenen Ehelichen Tochter, Mit sechs Stimmen componiret Durch [...].* Königsberg in Preussen, bey Georgen Osterbergers Widtwen, 1603.

Inc.: Die Eheleut sind recht und daran.

Müller: missing; EitQ: missing; RISM: missing; Garber: item 449.

Discantus II. 2 leaves. Inscr.: "17" [pencil] "18" [brown ink, crossed out in pencil]

7. Johannes Eccard: *Hochzeit Liedt Dem Edlen [...] Wilhelm Platen, und seiner [...] Braut [...] Margareten, [...] Herrn Theodori Essers, Röm: Kay: Mayst: Cammer Raths zu Speyr, und Fr. Jülichschen Geheimen Raths Seligen, nachgelassenen Ehlichen Tochter, [...] Mit acht Stimmen componiret, Durch [...].* Königsberg in Preussen, bey Georgen Osterbergers Widtwen, 1603.

Inc.: Ein Kriegsman gut, Wagt Leib und Blut.

Müller: s. 160 (sygn.: 13764 /23/. *Nur Altus I vorhanden* [another copy – EW]); EitQ: missing; Heckmann: p. 97 (*Kein Expl. nachweisbar. Reichmann, S. 50 [15? – EW] Nr. 42*); RISM: missing; Böcker: p. 196; Garber: item 450.

Discantus II (= Disc. 2. Chori). 2. leaves. Inscr.: "14" [pencil] "15" [brown ink, crossed out in pencil]

8. Johannes Eccard: *Ein Hochzeit Lied Zu besondern Ehren vnd Wolgefallen, Dem [...] Herrn Valentino Fewerstock, Pfarrern zu Georgenburg, Breutigam: Und [...] Dorotheae, deß Ehrenwesten [...] Bonifacij Hertlin, seligen, Weilandt Burgers zu Königsberg, nachgelassenen ehelichen Tochter, seiner vielgeliebten Braut: Mit sechs Stimmen componiret, Durch [...].* Königsberg in Preussen, bey Georgen Neycken, 1604.

Inc.: Wer Gott den Herzen rüffet an.

Müller: missing; EitQ: missing; Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 17 Nr. 55*); RISM: missing; Böcker: p. 198; Garber: item 451.

Sexta vox. 2 leaves. Inscr.: "24" [brown ink]

9. Johannes Eccard: *Dem [...] Fürsten [...] Christiano, Margraffen zu Brandenburg, in Preussen, [...] Und [...] Fürstin [...] Maria, gebornen Margrätfin zu Brandenburg, und Herzogin in Preussen, [...] Zu ihrer F.G. Hochzeitlichen Ehren [...] dieses Brautliedlein mit sechs Stimmen componiret [...]*. Königsberg in Preussen, [printing house missing] 1604.

Inc.: In Gottes Namen Schwang sich auff.

Müller: missing; EitQ: missing; Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 16 Nr. 49, gibt keinen Druckort oder Verleger an*); RISM: missing; Böcker: p. 197; Garber: item 452.

Sexta vox. 2 leaves. Inscr.: "19" [pencil] "20" [brown ink., crossed out in pencil]

10. Johannes Eccard: *Ein Liedlein Von dem tröstlichen Namen IESV: Zu Ehren vnd Wolgefallen, dem [...] Herrn Johanni Hänisch, Secretario der Fürstlichen Stadt Welaw, componiret mit sechs Stimmen Durch [...]. BERNHARDVS. Quocunque loco fuero, Iesum meum desidero. Quam laetus, cum invenero! Quam felix, cum tenuero!* Königsberg in Preussen, [Osterberger] 1604.

Inc.: Ich sey an welchem Ort ich woll.

Müller: p. 160/161 (Ref. No.: 13766 /16/ I-V [another copy - EW]); EitQ: missing; Heckmann: p. 97 (*Kein Expl. nachweisbar, hs. spartiert von G.W. Teschner Berlin /Mus Ms T 141/ und von C.v. Winterfeld Berlin /Mus. ms W 100/. Reichmann, S. 16 Nr. 47*); RISM: missing; Böcker: p. 197; Garber: item 453.

Sexta vox. 2 leaves. Inscr.: "25" [brown ink]

11. Johannes Eccard: *Ein Hochzeit Lied Zu Ehren vnd besonderm Gefallen, Dem Edlen [...] Antonio von Kohlen, Breutigam: Und Seiner [...] Braut [...] Cordula, deß Erbarn und Wolgeachten Joachim Sommers, Burgers zu Königsberg, Ehlichen Tochter: mit 6. Stimmen componiret Durch [...]*. Königsberg in Preussen, bey Georgen Neycken, 1604.

Inc.: Frew dich du fromer Breutigam.

Müller: missing; EitQ: missing; Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 17 Nr. 52*); RISM: missing; Böcker: p. 198; Garber: item 454.

Sexta vox. 2 leaves. Inscr.: "22" [brown ink]

12. Johannes Eccard: *Epithalamium, Zu Ehren vnd Wolgefallen, Dem [...] Dieterich Schwartz, Gerichtsverwandten der Stadt Kneiphof Königsberg: Und seiner [...] Braut [...] Reginae, deß Ehrenwesten, Namhaften, und wolweisen Herren, Petri Rösenkirchs, Burgermeisters der Stadt Kneiphof Königsberg, Ehelichen Tochter, mit 6. Stimmen componiret, Durch [...]*. Königsberg in Preussen, bey Georgen Neycken, 1604.

Inc.: Das edle Wort, Der Gnaden Pfort.

Müller: missing; EitQ: missing; Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 16 Nr. 51*); RISM: missing; Böcker: p. 197; Garber: item 455.

Sexta vox. 2 leaves. Inscr.: "21" [brown ink]

13. Johannes Eccard: *Intrada Zu Hochzeitlichen Ehren vnd Wolgefallen. Dem [...] Iohanni Iesse, Fr. Orht. zu Preussen, etc. Amtschreibern auff Goldaw: Und [...] Annae, deß Ehrenvesten und Erbarn Iacob Marquarts, Weilandt Bürgers in Elbingen Eheleiblichen hinderlassenen Tochter. Mit sechs Stimmen componiret, Durch [...]. Königsberg in Preussen, bey Georg Neycken, 1605.*
Inc.: Höchster Schatz, du edles Blut.

Müller: missing; EitQ: missing; Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 17 Nr. 57*); RISM: missing; Böcker: p. 198; Garber: item 456.

VI vox. 2 leaves. Inscr.: "31" [brown ink, corrected in pencil to read: 30]

14. Johannes Eccard, Petrus de Drusina: *Zwey Hochzeit Lieder, Zu Ehren vnd besonderm Wolgefallen, Dem [...] Herrn Sebastiano vom Sande, Dienern am Wort Gottes der Christlichen löblichen Gemeine zu Elbingen. Und seiner [...] Braut [...] Annae, des Ehrbarn und Wolgelarten Herrn Joachimi Bathowen, der Stadt Elbing verordneten Advocaten Ehlichen Tochter. Mit 6. Stimmen componiret, Von [...]. Königsberg in Preussen, bey Georgen Neycken, 1605.*
Inc. 1: An Glück auff Erd' kein Mensch verzag.
Inc. 2: Drey Ding für andern allen.

Müller: missing; Eit: III,259 (entry: 'Drusina, Pedro de' – 1605 erschienen bei Neyken 2 vierst.[!] Hochzeitslieder, das eine von Eccard das andere von Drusina /inkompl. in Bibl. Elbing); Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 18 Nr. 59, gibt als Autor des 2. Liedes Petr. de Drusina an*); RISM: missing; Böcker: p. 198; Garber: item 457.

1) Sexta vox; 2) II Tenor. 4 leaves. Inscr.: "32" [pencil] "33" [brown ink, crossed out]

15. Johannes Eccard: *Epithalamium, Zu Hochzeitlichen Ehren, Dem Edlen [...] Sebastian Fröbner, der Durchläuchtigen, Hochgebornen Fürstin und Frauen, Frauen Mariae Eleonorae Marggräfin zu Brandenburg, [...] etc. Herzogin, Cemmerern: Und [...] Veronicæ, deß Gestrengen, Edlen und Ehrenwesten Herrn Johann Rautters, Fr. Oht. zu Preussen vornehmen Regenten und Ober Burgrafen, etc. Eheleiblichen Tochter mit sechs Stimmen componiret, Durch [...] Königsberg in Preussen, bey Georgen Neycken, 1605.*
Inc.: Es war ein mal ein junger Helde (text: Peter Hagen).

Müller: p. 161 (Ref. No.: 13765 /2/ I-VI [another copy - EW]); EitQ: missing; Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 17 Nr. 55*); RISM: missing; Böcker: p. 198; Garber: item 458.

Sexta vox. 2 leaves. Inscr.: "29" [brown ink, corrected in pencil to read: "28"]

16. Paul Emmelius: *Hochzeitlied Zu sondern Ehren vnd Wolgefallen, Dem [...] Herrn, Iohanni Gorio, Rahtsverwanten der Alten Stadt Königsberg: Und*

seiner [...] Braut [...] Catharinae, deß Ehrnwesten, Namhaften und Wolweisen Herrn, Johannis Hoffmeisters, Auch Altstädtischen Rahtsverwanten und Cämerers, Ehelichen Tochter: Mit sechs Stimmen componiret durch [...]. Königsberg, bey Georgen Neycken, 1605.

Inc.: Daß Wittwe Stand, ein schwerer Standt.

Müller: missing; EitQ: missing; RISM: missing; Garber: item 459.

VI vox. 2 leaves. Inscr.: "34" [pencil] "35" [brown ink, crossed out in pencil]

17. Johannes Eccard: *Epithalamium, Zu Hochzeitlichen Ehren und Wolgefallen Dem [...] Friderico Ionae, Churf: Oht. zu Brandenburg, etc. Herzogs in Preussen, etc. Cantzeleyverwanten, Und des Geistlichen Sambländischen Consistorij Secretario: Und seiner [...] Braut [...] Dorotheæ, deß Ehrenvesten und Wolgeachten Herrn Sebaldt Möllers, Churf. Oht. Mühlmeisters zu Königsberg Eheleiblichen Tochter. Mit 6. Stimmen componiret Durch [...]* Königsberg in Preussen, Typis Osterbergerianis, 1607.

Inc.: Wem Gott wol wil, dem thut er wol.

Müller: missing; EitQ: missing; Heckmann: p. 99 (*Kein Expl. nachweisbar. Reichmann, S. 20 Nr. 68*); RISM: missing; Böcker: p. 199; Garber: item 460.

VI vox. 2 leaves. Inscr.: "38" [brown ink, corrected in pencil to read: "37"]

18. Johannes Eccard: *Psalmus CXXVII. In Honorem Nuptiarum Viri Clarissimi [...] Iohannis á Gelderen, pub. Logices Professoris, & in Academia Regiomontana pro tempore Magnifici Domini Rectoris, Sponsi dignissimi: Et [...] Ursulae, Viri Clarissimi et Doctissimi, Dn. M. Martini Winteri, olim Logices Professoris pub. qui & ipse, cum Rectoratum gereret, ex hac vita discessit, p. m. filiae relictæ, Sponsæ. Sex vocum harmonia concinnatus Per [...]* Regiomonti Boruss., Typis Osterbergerianis, 1607.

Inc.: Nisi Dominus aedificaverit domum.

Müller: p. 161 (Ref. No.: 13767 (131) I-VI [another copy – EW]); EitQ: missing; Heckmann: p. 99 (*Kein Expl. nachweisbar. Reichmann, S. 19 Nr. 66*); RISM A/I: E 198 – D-brd Gs (T [nur Titelblatt]); Böcker: p. 199; Garber: item 461.

Sexta vox. 2 leaves. Inscr.: "42" [brown ink, corrected in pencil to read: "41"]

19. Johannes Eccard: *Epithalamion Nuptiis Ornatisissimi [...] Dn. Iohannis Stobæi, Chori Musici apud Cneiphovianos moderatoris dignissimi, Sponsi: Et [...] Elisabethæ, Honesti ac Spectati Viri Christophori Hausmanni, civis quondam Regiomontani, piæ defuncti relictæ Filiaæ. Sponsæ:consecratum et Sex vocum Harmonia compositum Per [...]* Regiomonti Boruss., Typis Osterbergerianis, 1607.

Inc.: Novit Dominus dies immaculatum.

Müller: missing; EitQ: missing; Heckmann: p. 99 (*Kein Expl. nachweisbar. Reichmann, S. 20 Nr. 69*); RISM A/I: E 197 - PL Wu (S, 6); Böcker: p. 200 ; Garber: item 462.

Sexta vox. 2 leaves. Inscr.: "39" [brown ink, corrected in pencil to read: "38"]

20. Johannes Eccard: *Epithalamium, Zu Hochzeitlichen Ehren, Dem [...] Martin von Wallenrodt uff Pakollen, Hauptman uff der Balga: Und [...] Mariæ, des des weiland Wolgeborenen Herrn Friederichs, Freyherrn zu Kitlitz, [...] und gewesenen Hauptmans zur Tilsit, Eheleiblichen Tochter. Mit 6 Stimmen componiret durch [...] Celebrabantur [...] in Arce Balgensi 3. Non. Febr. Anno 1605.* Königsberg, bey Georg Neycken, [1605].

Inc.: Wer seine Jugend legt wol an.

Müller: missing; EitQ: missing; Heckmann: p. 98 (*Kein Expl. nachweisbar. Reichmann, S. 17 Nr. 56*); RISM: missing; Böcker: p. 198 (*Melodie siehe Preuß. Festlieder, 1644, Nr. 13*); Garber: item 463.

VI vox. 2 leaves. Inscr.: "30" [brown ink, corrected in ink to read: "29"]

21. Johannes Stobaeus Grudentinus: *Carmina ΠΡΟΣΕΤΙΚΑ Quibus De felici in Patriam Reditu Reverendo, [...] Domino Iohanni Bohemo, Regiomontano Borusso, S.S. Theologiæ Doctori Gratulantur Amici: inter quos Harmoniam Musicam sex vocib. in honorem eiusdem adornavit [...].* Regiomonti, ex officina viduæ Georgij Osterbergeri, 1608.

Inc.: Cum natale solum repetit BOHEmus.

Müller: missing; EitQ: missing; RISM: missing ; Garber: item 464.

VI vox. 2 leaves. Inscr.: "46" [brown ink, corrected in pencil to read: "45"]

22. Johannes Stobaeus Grudentinus: *Epithalamium In Honorem [...] Dn. Conradi Hetlagij, Ludi Cneiphoviani Conrectoris fidelissimi, Sponsi: [...] Dorotheæ, Georgii Harderi, Ararii Ecclesiastici, quod est in Avenario, quondam præfecti, viri honesti bonique patris relictæ filiae, Sponsæ: Numeris harmonicis exornatum à [...].* Regiomonti, ex Officina viduæ Georgi Osterbergeri, 1608.

Inc.: Candida Sponsa veni.

Müller: missing; EitQ: missing; RISM A/I: S 6458 - PL Wu (S, B, 6) ; Garber: item 465.

VI vox. 2 leaves. Inscr.: "45" [brown ink, corrected in pencil to read: "44"]

23. Johannes Eccard: *Epithalamion In honorem Nuptiarvm [...] Iohannis Koppelmani, Organorum pneumatico-harmonicorum Vilnae Architecti, & illustri ac magnifico Domino, Dn. Leoni Sapiehae, magno magni Ducatus Lithuaniae Cancellario ab officiis, &c. Sponsi: Nec non Annæ, Stanislai Schmides, Civis Regiomontani, filiae, Sponsæ. Sex vocum harmonia concinnatum per [...].* [missing printing place and printer, 1605].

Inc.: Quid Sponsos faciat beatiores.

Müller: missing; EitQ: missing; Heckmann: p. 99 (*Kein Expl. nachweisbar. Reichmann, S. 18 Nr. 61*); RISM: missing; Böcker: p. 199 ; Garber: item 464.

Sexta vox. 2 leaves. Inscr.: "47" [brown ink, corrected in ink to read: "46"]

Key to abbreviations:

Böcker

Christine Böcker *Johannes Eccard. Leben und Werk*, München-Salzburg 1980 (Berliner Musikwissenschaftliche Arbeiten, Bd. 17), pp. 181–203 (= *Verzeichnis der Werke von Johannes Eccard*)

EitQ

Robert Eitner, *Biographisch- Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten...*, 2 Aufl.: Leipzig 1900–1903 (Nachdr.: Graz 1959–1960)

Garber

Handbuch des personalen Gelegenheitsschrifttums in europäischen Bibliotheken und Archiven, hrsg. Klaus Garber, Bd. 16: *Königsberg. Bibliothek der Russischen Staatlichen Immanuel Kant-Universität – Kaliningrad. Biblioteka rossijskogo gosudarstvennogo universiteta imeni Immanuila Kanta*, hrsg.: Sabine Beckmann, Klaus Garber, Axel E. Walter, Hildesheim-Zürich-etc. 2005, pp. 206–212 (items 444–466). The quoted volume also mentions 23 later occasional prints with music notation (turn of seventeenth and eighteenth centuries). They are included in and bound with a number of larger sets, and require a separate study.

Haase

Hans Haase, *Eine wichtige Quelle für Johannes Stobaeus Grudentinus. 6 Sammelbände aus Königsberger Beständen in Göttingen*, in: *Festschrift, Friedrich Blume zum 70. Geburtstag*, Hrsg.: Anna Amalie Abert, Wilhelm Pfannkuch, Kassel-Basel-etc. 1963, pp. 176–118 – the above item is missing.

Heckmann

Harald Heckmann, *Johann Eccards Gelegenheitskompositionen*, in: *Festschrift Bruno Stäblein zum 70. Geburtstag*, Hrsg. Martin Ruhke, Kassel-Basel-etc. 1967, pp. 92–100 and, quoted after H. Heckmann:

(Reichmann)

Grete Reichmann, *Johannes Eccards weltliche Werke*, Diss. phil., Heidelberg 1923, typescript.

Müller

Joseph Müller, *Die musikalischen Schätze der Koeniglichen- und Universitaets-Bibliothek zu Koenigsberg in Pr. Aus dem Nachlasse Friedrich August Gotthold's...*, Bonn 1870.

RISM

Rèpertoire International des Sourcers Musicales:

Series A/I

Einzeldrucke vor 1800, vols. 1–9, eds. Karlheinz Schlager, Otto E. Albrecht and *Addenda et Corrigenda*, vols. 11–14, eds.: Ilse und Jürgen Kindermann, Gertraut Haberkamp, Kassel-Basel-etc. 1971–1999.

Notes

- 1 Cf: Elżbieta Wojnowska, 'Auf der Suche nach Königsberger Musikalien. Ein kurzer Bericht', in: *Königsberger Buch- und Bibliotheksgeschichte*, hrsg.: Axel E. Walter, Köln-Weimar-Wien: Böhlau Verlag 2004, pp. 678–693.
- 2 On the subject of removal of book collections from Königsberg to libraries on Russian territory during the years 1945–1946, see: Juozas Marcinkevičius, 'Auf der Suche nach Archivalien und alten Drucken in Ostpreußen nach dem Zweiten Weltkrieg', in: *Königsberger Buch- und Bibliotheksgeschichte...*, op. cit., pp. 469–482; Vadim Kurpakov, 'Das Schicksal der Königsberger Bücher in der Sowjetunion nach 1945. Zu den russischen Expeditionen in das Königsberger Gebiet und den Beständen Königsberger Provenienz in Moskauer Archiven und Bibliotheken', also there, pp. 449–467.
- 3 (1) Seth Calvisius, *Exercitationes Musicae duae. Quam prior est de modis musici [...] Posterior, de initio et progressu musices [...]*, Leipzig 1600; (2) As (1), *Exercitatio musica tertia [...] De praecipuis quibusdam in arte musica quaestionibus [...]*, Leipzig 1611; (3) As (1), *Compendium musicae pro incipientibus [...]*, Leipzig 1602 (RISM B/VI/1 p. 198). Entry on the cover: 'GVW / 1624', and on the inside of the cover the exlibris: 'WALLENRODIA [...]' (cf. endnote 6), previous ref. No.: 4 *TT 17 (mit 2 Beib.)* and postwar: 20 (on a stick-on label).
- 4 *Florilegium Portense, continens CXV. selectissimas cantiones 4. 5. 6. 7. 8. vocum praestantissimorum aetatis nostrae autorum [...]*, selected and edited by Erhard Bodenschatz, Leipzig 1618 (RISM B/I: 1618¹) and: *Florilegij Musici Portensis, sacras harmonias sive motetas V. VI. VII. VIII. X. vocum [...] Pars altera [...]*, Same item, Leipzig 1621 (RISM B/I: 1621²). Only octava vox. Inside the cover the exlibris: 'WALLENRODIA [...]' (cf. footnote 6), previous Ref. Nos.: 55.29 *VII* and crossed out: 159.b and postwar ref. No.: 15/8.
- 5 Only sexta vox. Format in *quarto* (oblong size). Binding: parchment from an old manuscript (brown ink, red initials). Entry on the cover: 'VI. Vox' (black ink). Inside the cover a stick-on label with the exlibris: 'WALLENRODIA [...]' (cf. footnote 6). Previous ref. No.: *S S 28. VI* (black ink), on partly torn off label at the bottom of the spine and inside the cover. On the reverse of the title page of the first print there is an inventory No.: И 2024 (blue biro), under it a lilac rectangular seal of the library of the Kaliningrad University (Cyrillic alphabet). On the labels in the top corner of the cover and on the spine there is the postwar ref. No.: 130 (black biro).
- 6 'WALLENRODIA DUM MAGNIS MAIORIBUS / ORTA HUNC RELIQUIS IUNXIT BIBLIOTHECA / LIBRIS UTERE CONCESSO LECTOR TIBI / MUNERE RITE CUNCTAQVE PATRONIS / FAUSTA PRECARE MEIS'. A library established by the Duke's Chancellor, Martin von Wallenrodt (1570–1632), merged into Königsberg University Library only in 1909.
- 7 More detailed information on this subject in: Vadim Kurpakov, 'Das Schicksal der Königsberger Bücher...', op. cit.
- 8 Teodoro Riccio, *Sedecim Psalmi Qui non solum ad placitum per anni circulum, verum etiam Praecipue ad Vesperas Dominicis & Festis diebus decantari possunt. His accesserunt quaedam Motecta & Quatuor Magnificat, partim nova, partim antea visa, nunc vero aucta cum Litanij octo Vocum. Authore [...]*. Venice, Angelo Gardano, 1590 (RISM A/I: R 1292). Cantus Chorus Secundus.

- 9 An index of the occasional prints in question is to be found in the appendix at the end of this article.
- 10 One scribe; 6 unnumbered leaves + a number of blank and unlined sheets. Contents:
- ‘Sexta Vox, vel Cantus Secundi Chori. à 8. Orlandus Di Lassus.’; inc.: [*In convertendo...*] *Facti sumus sicut consolati* (leaf 1r);
 - ‘Secunda Pars’; inc.: *Convertere Domine captivitatem nostram* (leaf 1v).
 - ‘Cantus Secundi Chori. à 8. Orlandus Di Lassus.’; inc.: [*Vinum bonum...*] *Nunquam bibi vinum tale* (leaves 2r-2v).
 - ‘Dialogo. Canto Primo Secundi Chori. à 8. Di Horatio Vecchi.’; inc.: [*Ecco Nuncio...*] *Venite venit’a fargl’ honore* (leaves 3r-3v).
 - ‘Sexta Vox. à 6. Johannes Eccardus Mulhusinus’; inc.: *Domine, Domine, non Secundum peccata nostra* (leaf 4r). Below: ‘Secunda pars / tacet’.
 - ‘Tertia Pars’; inc.: *Adjua nos Deus, Salutaris noster* (leaves 4v-5r).
 - ‘Sexta Vox. à 6. Johannes Eccardus Mulhusinus’; inc.: *Quasi Cedrus exaltata sum in Libano* (leaf 5v).
 - ‘Secunda Pars’; inc.: *In plateis, Sicut Cinamomum[!] et balsamum* (leaf 6r).
 - ‘Sexta Vox. f 6. Johannes Eccardus Mulhusinus. / Omne trinum perfectum’; inc.: [*Hei mihi...*] *Christus ist mein Leben... / Vita mihi Christus...* = two texts (leaf 6v).
- 11 Michael Zywiets, entry: ‘Eccard Johannes’, in: *Die Musik in Geschichte und Gegenwart. Zweite, neubearbeitete Ausgabe*, ed. Ludwig Finscher, *Personenteil*, vol. 6. Kassel-Basel-etc. 2001, col. 44–48.
- 12 Cf.: Harald Heckmann, ‘Johann Eccards Gelegenheitskompositionen’, in: *Festschrift Bruno Stäblein*, 1967 pp. 92–100; Christine Böcker, *Johannes Eccard. Leben und Werk*, München-Salzburg 1980 (Berliner Musikwissenschaftliche Arbeiten, Bd. 17).
- 13 M. Zywiets, ‘Eccard Johannes...’, op. cit.
- 14 Cf. Hans Haase, ‘Eine wichtige Quelle für Johannes Stobaeus Grudentinus. 6 Sammelbände aus Königsberger Beständen in Göttingen’, in: *Festschrift Friedrich Blume zum 70. Geburtstag*, hrsg. Anna Amalia Abert, Wilhelm Pfannkuch, Kassel-Basel-etc. 1963, pp. 176–188.
- 15 An index of surviving copies can be found in the appendix at the end of the article.
- 16 The Library of the Lithuanian Academy of Sciences, Department of Old Prints, ref. No.: *v-16 / 1- 1146(-1190)*.
- 17 Agnieszka Leszczyńska, ‘Między sztuką a komercją: późnorennesansowa muzyka okolicznościowa i hołdownicza w Prusach Królewskich’ [‘Between art and commerce: late Renaissance occasional and homage music in Royal Prussia’], *Przegląd Muzykologiczny* 6 (2006), in print.
- 18 In April of 2007 at the Adam Mickiewicz University in Poznań there took place the defence of doctoral thesis by Izabela Bogdan, entitled *Muzyka okolicznościowa w nowożytnym Królewcu. Uroczystości weselne w latach 1585–1645 [Occasional music in modern Koenigsberg. Wedding ceremonies during the years 1585–1645]*. The Supervisor was Prof. Ryszard Wieczorek from the Musicology Section of the University. The publication of this work, awaited with interest, will undoubtedly significantly improve our current state of knowledge.
- 19 The same library most probably holds the VII vox partbook from the set in question (ref. No.: *v-16 / 1-1043-1045*), containing the alto voice of the second choir (including

the handwritten supplement). I am greatly indebted for this information to Mr. Alexander Staub, who is at present completing his diploma thesis on the subject of the dispersed musical collection from Königsberg at the University of Leipzig.

- 20 Cf. A. Leszczyńska, 'Między sztuką a komercją ...', op. cit.
- 21 Cf. Joseph Müller, *Die musikalischen Schätze der Koeniglichen- und Universitaets-Bibliothek zu Koenigsberg in Pr. Aus dem Nachlasse Friedrich August Gotthold's...*, Bonn 1870, passim, information about the handwritten part: p. 18 items 66 and 67.
- 22 The Library of the Lithuanian Academy of Sciences: 'Altus' — Department of Old Prints, ref. No.: *v-16 / 1-1191(-1205)*; 'V vox': Department of Manuscripts, ref. No.: *F30-11 / MRK-111 / MRK-140*.
- 23 An extensively researched interpretation of this issue is to be found in the doctoral thesis of Izabela Bogdan (I. Bogdan, *Muzyka okolicznościowa w nowożytnym Królewcu...*, cf. endnote 18 referred to earlier. Unfortunately I had no opportunity of reading it before this article went to press, and I am thus relying on the verbal information provided by the Author and her Supervisor, for which I am very grateful to both.
- 24 Cf. Hermann Danuser, entry 'Gattung', in: *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher, *Sachteil*, vol. 3, Kassel-Basel-etc. 1995, col. 1042–1069 (here: 1045).
- 25 Cf. J. Müller, *Die musikalischen Schätze...*, op. cit.
- 26 Joseph Müller-Blattau, 'Die musikalischen Schätze der Staats- und Universitätsbibliothek zu Königsberg i. Pr.', *Zeitschrift für Musikwissenschaft* 6 (1923/24), pp. 215–239 (228–230).
- 27 *Ibidem*, p. 230.
- 28 In a series of catalogues of occasional prints from 16th–18th ct. published by the University in Osnabrück (*Handbuch des personalen Gelegenheitsschrifttums in europäischen Bibliotheken und Archiven*, hrsg. Klaus Garber, Hildesheim: Olms-Weidmann 2001–) the editors adopted the principle of separate indexing of the names of authors and composers. If a musical print has only one author, his name appears in both indices.
- 29 Since none of the prints referred to above have been mentioned in the quoted publication, this information is not given again in the section which follows.
- 30 The prints referred to appear only in the RISM series A/I. They are missing from series B/I: *Recueils Imprimés XVI^e-XVII^e Siècles*, ed. Francois Lesure, München-Duisburg 1960 and B/VIII: *Das Deutsche Kirchenlied. Kritische Gesamtausgabe der Melodien*, Bd. I T. 1: *Verzeichnis der Drucke*, T. 2: *Register*, hrsg. Konrad Ameln, Markus Jenny, Walther Lipphardt, Kassel 1975.