

Two Part Books: MATTHAEUS SCHENCKENBERG, [compiler], *Hübscher Lustiger newer Deutscher und Lateinischer Stücklein mit sechs fünff und vier Stimmen ganz lieblich und zum theil anmüthlich zusingen und auff allerley Instrumenten accomodate und gar wol zugebrauchen durch vornehme berühmte Deudscher und anderer nationem Musicos componiret*

In Latin and German, manuscript on paper with music

Germany, Saxony (Dresden?), 1599; and Germany (Saxony?), seventeenth-century

i (title) + 66 ff. + 18 ff., contemporary pagination in Roman numerals on most leaves of final three quires, which form a second fascicule (collation *i*¹⁶, *ii*¹⁶ [lacking at least the outer bifolium], *iii*¹⁰⁺¹ [first leaf is a singleton with conjoint cancelled], *iv*¹², 2, *v*¹⁰, *vi-viii*⁶), on paper [fascicule 1: watermark of the Arms of Saxony—crancelins on ten bands—with “DRESTEN” across the top, sim. to Briquet 22538 produced by the Schaffhirt mill on the Weißeritz River in Saxony and used in Dresden; fascicule 2: unidentified watermark of crossed keys in the form of a saltire on a shield], calligraphic title page, text and music written in black ink, German text in German cursive, Latin text in italic, in one to four staves (in the first fascicule) or five staves (in the second fascicule) with music on a five-line staff in modern musical notation, with some indication of vocal parts. Some wear at edges. Unbound. Dimensions 133 x 172 mm.

Two part books including an an interesting collection of motets by some of the most renowned German and Flemish composers of the late sixteenth century, including Jakob Regnart, Philippe de Monte, Antonio Scandellus (Kapellmeister in Dresden from 1568 until his death in 1580), and Orlando de Lassus. Many are unpublished, and most are rare in manuscript form. Only one vocal part is transcribed, and these books may have been made by the singers for their personal use.

PROVENANCE:

1. Fascicule 1: Written in Saxony, possibly Dresden, in 1599. The paper stock is similar to that produced by the Schaffhirt mill along the Weisseritz River, a short tributary of the Elbe between Dresden and Freital, a paper that was known to have been used in Dresden in the late sixteenth century. The composers include several who are associated with Saxony or with Dresden in particular.
2. Fascicule 2: Written in Germany, probably Saxony, in the seventeenth century.
3. Faint saec. XIX ex libris stamp on cover and f. 79, arms in a round medallion, purple ink. Shelfmark “R 15791” (cover), “R 15570” (f. 79v) in black ink, saec. XIX. The use of different shelfmarks seems to indicate that the two fascicules were originally separate manuscripts.
4. Private Collection, Europe.

TEXT:

Fascicule 1

1. ff. 1-2v, Jacob Gerhart, *Christe preces audi*, motet a5 [Eitner, 1901, IV:206];
 2. ff. 2v-3, Johann Sigfrid, *Schöne lieb wir*, motet a4 [Eitner, 1901, IX:168];
 3. ff. 3-3v, [Johann Sigfrid], *Ich schlaff, ich wach*, motet a4 [Eitner, 1901, IX:168];
 4. ff. 4-4v, Gregor Lange, *Ein Magdlain an*, motet a4 [Eitner, 1901, VI:41-42; Grove X:447-448];
 5. ff. 5-5v, Johann Sigfrid, *Immaturus immaturus adest*, motet a4 [Eitner, 1901, IX:168];
 6. ff. 5v-6v, Johann Faber Thebanus, *Wach ist ab*, motet a4 [not in Eitner or Grove]
 7. ff. 6v-7, [unattributed], *Von adler auch lieblich*, motet;
 8. ff. 7-7v, Thomas Mancinus, *Wit erst schat ich*[?], motet a5 [Eitner, 1901, VI:295-296, Grove XI:603-604];
 9. ff. 7v-8, Thomas Mancinus, *Wer wirdt denn trosten mich*, motet a5 [Eitner, 1901, VI:295-296, Grove XI:603-604];
 10. ff. 8-8v, Thomas Mancinus, *Ach Magdlin sein*, motet a5 [Eitner, 1901, VI:295-296, Grove XI:603-604];
 11. ff. 8v-9, Thomas Mancinus, *Obn dich mag ich*, motet a5 [Eitner, 1901, VI:295-296, Grove XI:603-604];
 12. ff. 9v-10v, [unattributed], *Miraris miraris liquidum*, motet;
 13. ff. 10v-11, [unattributed], *O höchster*, motet;
 14. ff. 11-13, Jacobus Handl, *Repleatur os meum*, motet a5 [Eitner, 1901, V:13-15, where this motet is cited in several sixteenth-century manuscripts, including Landeschule Grimma, Ms. 49/50, nr. 7, and Hofbibliothek zu Berlin, Ms Z56, f. 45. See also Eitner, 1877, p. 576 and Grove VIII:140-142];
 15. ff. 13-14, Ludwig Daser, *Quemadmodum quemadmodum desiderat*, motet a5 [Eitner, 1901, III:147-149, where this motet is cited in several sixteenth-century manuscripts including Bibl. Zwickau Ms. 11, f. 121. See also Grove V:251];
 16. ff. 14-14v, Jacob Handl, *In nomine Jesu*, motet a4 [Eitner, 1901, V:13-15; Eitner, 1877, p. 576 and Grove VIII:140-142];
 17. ff. 15-15v, Jacob Regnart, *Schöne lieb dein auglin klare*, motet a5 [Eitner, 1877, pp. 800-804; Grove XV:691-693];
- [lacking at least one folio, nos. 18-19]
20. ff. 16-16v, Philipp de Monte, *Weiss ich ein Magdlin*, motet a5 [Eitner, 1901, VII:36-40; Eitner, 1877, 727-730; Grove XII:505-50];

21. ff. 17-17v Orlando [di Lasso], *O decus celsi genus*, motet a6 [Eitner, 1901, VI:59-67; Eitner, 1877, pp. 659-664; Grove 1980 X:480-501, where this motet is cited as having been first printed in 1582];
22. ff. 17v-18, [unattributed], *Ich stunde an einem morgen*, motet a4;
23. ff. 18-18v, [Jacob] Meiland, *Ich hört ein fraulein*, motet a4 [Eitner, 1901, VI:423-425; Eitner, 1877, 715-716; Grove XII:71];
- 24 [called 23]. ff. 19-19v, [Jacob] Meiland, *Ach gott wem soll ich clagen*, motet a4 [Eitner, 1901, VI:423-425];
25. ff. 19v-20v, Johann Sigfrid, *Quam preciosa est*, motet a4 [Eitner, 1901, IX:168];
26. ff. 20v-21, [Antonius] Scandelus, *Nun grüss dich gott*, motet a4 [Eitner, 1901, VIII:447-449; Eitner 1877, p. 834; Grove XVI:547-548];
27. ff. 21v-22, [Antonius] Scandelus, *Liebligh hat sich gesellet*, motet a4 [Eitner, 1901, VIII:447-449; Eitner 1877, p. 834; Grove XVI:547-548];
28. ff. 22-22v, [unattributed], *Zart schöne frau gedenck und schau*, motet a4
29. ff. 23-24, Leonhard Lechner, *Das du von meinetwegen*, motet a5 [Eitner, 1901, VI:98-100; Eitner 1877, pp. 668-669; Grove X:585-589];
30. ff. 24v-25v, [Jacob] Meiland, *Herzlich schütt [tbut] mich erfreuen*, motet a4 [Eitner, 1901, VI:423-425; Eitner, 1877, p. 715, where this motet is cited as having been first printed 1597];
31. ff. 25-25v, Antonius Scandelus, *Ach terzige herz mein[?]*, motet a5 [Eitner, 1901, VIII:447-449; Eitner 1877, p. 834; Grove XVI:547-548];
32. ff. 26-27, Thomas Mancinus, *Hertzlich schütt mich erfreuen*, motet a4 [Eitner, 1901, VI:295-296, Grove XI:603-604];
33. ff. 27v-28, Valentin Haussmann, *Seht ich mein herz*, motet a5 [Eitner, 1901 V:52-55; Eitner 1877, p. 621; Grove VII:314-315];
34. ff. 28-29, Thomas Mancinus, *Mitt lieb bin ich umfangen*, motet a5 [Eitner, 1901, VI:295-296, Grove XI:603-604];
35. ff. 29-30, [unattributed], *Frölich zu sein in ehren*, motet a5
36. ff. 30v-31, Johannes Wessalius, *Ich hoert ein fraulein clag*, motet a5 [Eitner, X:240-241, Eitner 1877, p. 922];
37. ff. 31v, [unattributed], *Lastu mir[?] [Laßt du mir]*, motet a4
- [lacking at least one folio, no. 38]

39. ff. 32-32v, Sixt Dieterich, *Nun grüss dich Gott*, motet a4 [Eitner, 1901, III:199-201; Eitner 1877, pp. 526-528, where this motet is cited as having been first printed in 1539; Grove V:469-470];
40. ff. 32v-33, [unattributed], *Ach uslein liebe*[?], motet a4;
41. ff. 33v-35v, Georg Gros, *Ich hoff auff Gott*, motet a5 [not in Eitner or Grove];
42. ff. 36-37, Thomas Mancinus, *So wünsch ich ihr eine gute nacht*, motet a4 [Eitner, 1901, VI:295-296, Grove XI:603-604];
43. ff. 37v-38, Thomas Mancinus, *Den liebsten bülen dan ich hab*, motet a4 [Eitner, 1901, VI:295-296, Grove XI:603-604];
44. ff. 38v-39, Paulus Schedius [a.k.a Paulus Melissus], *O domino coniugii*, motet a5 [Eitner, 1901, VIII:472-473, Grove XVI:598];
45. ff. 39v-40v, Alexander Romanus, *Zion spricht: der herr hat mich verlassen*, motet a5 [not in Eitner]
;
46. ff. 41-42, [unattributed], *Apprehendens Ragnel*, motet a6;
47. ff. 42v-44, David Palladius, *Dixit Adam, dixit Adam*, motet a6 [Eitner, 1901, p. 300; Grove XIV:139];
48. ff. 44v-45, Jacobus Handl, *Anna soror, soror Anna*, motet a4 [Eitner, 1901, V:13-15; Eitner, 1877, p. 576 and Grove VIII:140-142];
49. ff. 45v-46, Jacobus Handl, *Quid sis, quid fueris*, motet a4 [Eitner, 1901, V:13-15; Eitner, 1877, p. 576 and Grove VIII:140-142];
50. ff. 46v-47v, [unattributed], *Clare vir o musarum*, motet a4;
51. ff. 47v-48v, Jacobus Handl, *Cogita te miseri*, motet a4 [Eitner, 1901, V:13-15; Eitner, 1877, p. 576 and Grove VIII:140-142];
52. ff. 48v-49, [unattributed], *Quisquis amat dictis*, motet a4
53. ff. 49v-50, Thomas Mancinus, *Schön bin ich nicht*, motet a5 [Eitner, 1901, VI:295-296, Grove XI:603-604];
54. ff. 50v-51, Thomas Mancinus, *Dich alß mich selbst*, motet a5 [Eitner, 1901, VI:295-296, Grove XI:603-604];
55. ff. 51v-53v, [unattributed], *Da antworttet haben*, motet a8;
- [56]. ff. 54-56, [unattributed], *Bey mir mein berz*, hymn;
- [57]. ff. 56v-57, [unattributed], *Mitt beisser liebe*, hymn a4;

- [58]. ff. 57v-59, [unattributed], *Der ich von hertzen mein*, hymn;
- [59]. ff. 59v-61, [unattributed], *Vielmalß außging zu fischen*, hymn a4;
- [60]. ff. 61v-64, [unattributed], *Müsß ich mich von dir scheiden*, hymn;
- [61]. ff. 64v, [unattributed], *Intrada*, a5;
- [62]. ff. 65-65v, [unattributed], *Intrada*, a5;
- [63]. ff. 65v-66, [unattributed], *Intrada*, a5;

f. 66v, blank;

Fascicule 2

f. 67v, blank;

- [64]. f. 68, [unattributed], *Kombt herr zu mir*;
- [65]. f. 68v, [unattributed], *Ich wil den [] [?]* [Eitner 1877 p. 326...*Ich wil mit fleiss in trawer... [?]*];
- [66]. f. 69, [unattributed], *Ach ist nicht Eþbraim mein sohn* ;
- [67]. f. 69v, [unattributed], *Ach ach ach das mir [?]*;
- [68]. f. 70, [unattributed], *Ich wil den herrn allezeit*;
- [69]. f. 70v, [unattributed], *Venite venite venite exultemus*;
- [70]. f. 71, [unattributed], *Ach was betraubstig [?]*;
- [71]. f. 71v, [unattributed], *Herr wan ich dich*;
- [72]. f. 72, [unattributed], *Schweigt Gott ein zeit*;
- [73]. f. 72v, [unattributed], *Domina labia mea*;
- [74]. ff. 73-74v, [unattributed], *Mein hoffnung trost und zuversicht*;
- [75]. f. 75, [unattributed], *Der herr hat in sein händen*;
- [76]. ff. 75v-77v, [unattributed], *Exultate deo, exultate deo*;
- [77]. ff. 77v-78, [unattributed], *Trachtet, trachtet aus ersten*;
- [78]. ff. 79-79v, [unattributed], *Hab deine lüst* ;
- [79]. ff. 80-80v, [unattributed], *Sit nomen domine*;

- [80]. ff. 80v-81v, [unattributed], *O radix Jesse qui stas in signa,*
- [81]. ff. 81v-82, [unattributed], *Benedicite omnia opera Domini,*
- [82]. ff. 82-82v, [unattributed], *Egredimini filiae Syon,*
- [83]. ff. 82v-83, [unattributed], *Magnus Dominus, et laudabilis nimis,*
- [84]. ff. 83-83v, [unattributed], *Cantate Domino canticum novum,*
- [85]. ff. 84-84v, [unattributed], *Mitt Isopes besprenge mich,*

The first fascicule of this portable collection of motets was compiled in Saxony (possibly Dresden) by Matthaeus Schenckenberg in 1599. The first fascicule contains 63 pieces, the first 55 of which are numbered (lacking nos. 18-19, part of no. 37, and all of no. 38--these are the missing leaves at the front and back of the second quire). Most give a composer and the number of voices, but only the bass part is transcribed.

The second fascicule comprises 22 additional (and unnumbered) pieces written in a different and later hand, probably seventeenth-century, with no indication of composer and only rarely the number of voices, only the cantus part is included. In both these part books only one vocal part is transcribed, although all of the pieces were written for multiple parts (as indicated at the beginning of many of the motets). In other words, these books are books intended for one singer in the choir, giving only his particular part.

Many of these early motets are credited to a particular composer, some of whom are among the most renowned composers of the late sixteenth century: Philippe de Monte (1521-1603), one of the most prolific composers of the era; Orlando de Lassus (1532-1594), possibly the most well-known musician in Europe at the end of the sixteenth century; Thomas Mancinus (1550-c. 1620), Kapellmeister of the Duke of Brunswick from 1587; Jakob Meiland (1542-1577), Kapellmeister at Hechingen from 1577; Ludwig Daser (c. 1525-1589), court Kapellmeister at Munich from 1552-1559; Johannes Wesalius, first conductor of the Hofkapelle in Berlin from 1572 until his death in 1582; Jakob Regnart (c. 1540/45-1599), Kapellmeister at Innsbruck until 1585; Antonius Scandellius (1517-1580), Kapellmeister in Dresden from 1568 until his death; Gregor Lange, Cantor in Frankfurt and Breslau in the 1580s; Jakob Handl (c. 1550--1591); Valentin Haussman (c. 1560--1610); and Sixt Dieterich (1490--548). The works of Jakob Gerhart and Johann Sigfrid are unpublished, and those of Paul Schede and David Palladius are rare in manuscript. Of the compiler, Matthaeus Schenckenberg, nothing is known.

LITERATURE

Eitner, Robert. *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*, Berlin, L. Liepmannsohn, 1877.

Eitner, Robert. *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, Leipzig, Breitkopf & Haerte, 1900-1904.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, London, Macmillan Publishers, 1980.

ONLINE RESOURCES

Music History Online

<http://www.dolmetsch.com/index.htm>

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