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Da Jacob nun das Kleid ansah

and Zurich Zentralbibliothek T 410–413:

a well-known motet in a little-known 16th-century manuscript

JOHN KMETZ

In the course of preparing a catalogue of the 16th-century music manuscripts housed today in the Öffentliche Bibliothek der Universität Basel¹, I have had the opportunity to examine several of the concordant sources preserved in other Swiss or Austro-Bavarian libraries. While many of these sources have been catalogued or described at least once in the musicological literature, several would be virtually unknown if it were not for the small type of an editor's critical commentary, a cataloger's concordance list, or a scholar's footnote. Zurich Zentralbibliothek T 410–413 is one of these neglected sources². The present essay will concern itself not only with the origins and history of this manuscript, but also with the authenticity of one of its motets, namely *Da Jacob nun das Kleid ansah*. However, before we address questions of authorship in the second part of this paper, it will be necessary to offer some detailed information concerning the manuscript's contents and physical attributes so we can properly assess the provenance of the source³.

1 The catalogue, presently in progress will be entitled *Musikhandschriften des 16. Jahrhunderts*, and shall appear as volume four in the series *Die Handschriften der Universitätsbibliothek Basel*.

2 For the editions which have cited the manuscript's readings see *Aus Liederbüchern der Humanistenzeit*, ed. Eduard Bernoulli (Leipzig, 1910), p. 104 and *Ludwig Senfl, Sämtliche Werke*, VI, ed. Arnold Geering (Wolfenbüttel, 1961) p. 95. Studies mentioning the manuscript include Arnold Geering, *Die Vokalmusik in der Schweiz zur Zeit der Reformation* (Aarau, 1933 = Schweizerisches Jahrbuch für Musikwissenschaft, VI), pp. 54 and 93; Wilfred Brennecke, *Die Handschrift A. R. 940/41 der Proske-Bibliothek zu Regensburg* (Kassel, 1953 = Schriften des Landesinstituts für Musikforschung Kiel, 1), p. 64 and Jürg Stenzl, «Das Musikheft des Simon Zmutt von Sitten», in *Schweizer Beiträge zur Musikwissenschaft*, Series III, 1 (1972), p. 121. Although the manuscript is not unknown to the musicological community, its status in this article as a «neglected source» has been prompted not only by the fact that it has yet to receive a proper inventory but also, because it has not been included in the recently issued catalogue edited by Norbert Böker-Heil, Harald Heckmann and Ilse Kindermann, *Das Tenorlied. Mehrstimmige Lieder in deutschen Quellen 1450–1580*, II (Kassel, 1982 = Catalogus Musicus X, RISM Sonderband), a catalogue which was unquestionably intended to be comprehensive.

3 The following description of the manuscript is based on the guidelines and nomenclature published in the 4th edition of *Richtlinien Handschriftenkatalogisierung* (Bonn, 1985 = Deutsche Forschungsgemeinschaft), pp. 47–51.

CH - Zz T 410-413

Lieder and Motets bound with RISM 1549³⁵

Paper; 4 Partbooks, 15 x 19 cm; Schännis-Nachlass, 1578-1586

I. Manuscript Lieder and Motets.

II. RISM 1549³⁵ (not described).

III. Manuscript Motets.

Paper

The manuscript contains one paper type which was couched from two molds. Mold A containing watermark IA (e. g., T 413, f. 22v, 23r), Mold B with watermark IB (e. g., T 411, f. 11v, 12r). Resembles Briquet Nr. 918 (Nuremberg, 1567-1577)⁴. The paper is somewhat foxed and wormed (esp. T 411).

Collation

Format: oblong quarto.

T 410 (Tenor): III + 29 folios.

Gatherings: 3 I^{III} + RISM + II⁴ + (II-2)⁶ + 5 II²⁶ + II back pasted endsheet. Front pasted endsheet and folio III as well as folio I and II were originally conjugate and formed a binio as in the other partbooks. These two bifolia were presumably detached when the manuscript was restored sometime after 1933. It was apparently at this time that the individual leaves were tipped on to each other with modern paper binding slips. After folio 4 and folio 6, one leaf is missing.

T 411 (Discant): III + 25 folios.

Gatherings: (II-1)^{III} + RISM + (II-3)¹ + (II-3)² + 5 II²² + II back pasted endsheet. Front pasted endsheet and folio III are conjugate. Before folio 1, one leaf is missing, after folio 1 four leaves have been removed, after folio 2 one leaf has been removed.

T 412 (Bass): III + 30 folios.

Gatherings: (II-1)^{III} + RISM + II⁴ + (II-1)⁷ + 5 II²⁷ + II back pasted endsheet. Front pasted endsheet and folio III are conjugate. After folio 7, one leaf has been removed.

⁴ C. M. Briquet, *Les Filigranes* (Genève, 1907).

T 413 (Alt): III + 30 folios.

Gatherings: (II-1)^{III} + RISM + II⁴ + (II-1)⁷ + 5 II²⁷ + II back pasted endsheet. Front pasted endsheet and folio III are conjugate. After folio 6, one leaf has been removed.

Foliation

modern, pencil.

Numeration

none.

Notation

white mensural.

Scribes

The partbooks were copied by one scribe who was responsible not only for the notation and text, but also for entering the initials and possibly the voice designations found on the front cover of T 413.

- WRITING BLOCK: c. 10,5 x c.17,0 cm; horizontal boundaries established with simple double-ruled vertical lines.
- STAVES: hand drawn, c.1,0-1,5 cm. wide.
- INK: Except for the initial/text incipit on folio IIr of T 411 and the vertical bounding lines which are copied in red ink, all of the notation, text, and initials are in the same black ink.
- LATIN TEXTHAND: humanist cursive (cf. Fig. 1A).
- GERMAN TEXTHAND: Mixture of German cursive and *Fraktur* (cf. Fig. 1B).
- FORM OF THE SEMIBREVE: lozenge shape. (cf. Figs. 1A and 1B).

Binding

German, 16th century. Parchment covers over paper boards. Covers consist of remnants taken from a theological manuscript of a large format which was copied in a gothic bookhand of the 12th/13th century. The paper boards are composed of German verse printed in a 16th-century Schwabacher typeface (esp. visible on the front cover of T 411). Each binding contains remnants of its original four leather tie threads. Traces of green dye used to color the edges are

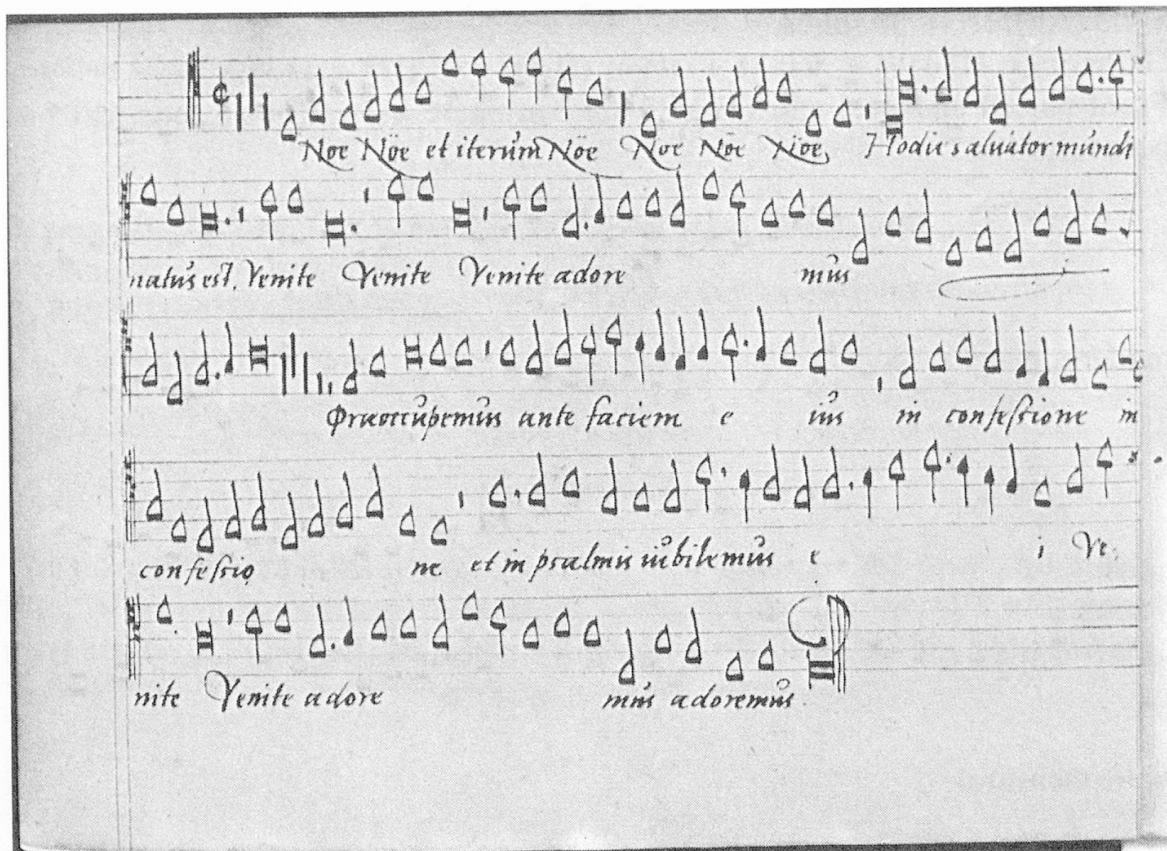


Figure 1A: Zurich Zentralbibliothek T 410, fol. 2v.

Da Jacob dar biß außsag mit grosem schmerzen er da
 Der der grosem notz mein lieber Son der ist todt. Der wirt von den der wirt von
 haben zu zerrißten. Und mit den Jern von zerbiß von Joseph Joseph von
 der den Oronice mit altem Oronice mit altem trosten. Dann er vor laßt
 und sterben und traurig sage von dieser art. Von dieser Er. Den Und traurig sage von dieser

Figure 1B: Zurich Zentralbibliothek T 410, fol. IIIv.

still apparent. Written twice on the front cover of T 413 is the appropriate voice designation which is copied in what appears to be the same red ink used by the scribe responsible for the manuscript's compilation: "Atuss"/"Altus". All of the original headcaps and headbands are still extant, except for T 410 which has been rebacked with modern parchment. It was presumably at this time of restoration that the signature *Mscr.* 966 (cited by Geering in 1933)⁵ was changed to its present day call number. (The obsolete signature is apparently the one to be found under the present call numbers glued to the spines.) In addition to these two sets of sigla there is yet another pasted to the bottom of three of the spines. This set (read by means of ultra-violet light) probably dates from the late 16th/early 17th century: "3[21]" = T 411, "322" = T 412 and "323" = T 413.

While the covers of T 410, T 412 and T 413 are in good condition, those of T 411 are extremely worn, stained and wormed. Moreover, the spine is cracked and chipped. Notwithstanding the modern parchment spine of T 410 and the 17th-century Zurich library stamp found on the front and back covers of each volume⁶, the bindings contain no indication of sophistication. They are preserved today in a modern cardboard slipcase.

Contents

(See Table 1, p. 75)

Origins and History

Given the inscription reproduced in Figure 2A, several important facts concerning the early history of the partbooks can be established. First of all, we learn that they were purchased on November 12, 1578 in the city of Speyer by Johannis von Schännis (Zurich Burgermeister and Zunftmeister d. 1586)⁷. Secondly the inscription, presumably written by Schännis himself, carries the amount paid, namely 14 *batzen*⁸. Assuming that Schännis entered the inscription at the time the purchase was made, it is possible to interpret it as referring not only to the printed partbooks but also to the gatherings of paper upon which the manuscript

5 Geering, *Die Vokalmusik*, *op. cit.*, p. 54.

6 Concerning the identity of this stamp see A. Wegmann, *Schweizer Ex Libris*, II (Zurich, 1937), no. 8098. I would like to thank Dr. Judith Steinmann (Manuscript Dept. of the Zurich Zentralbibliothek) for bringing this volume to my attention.

7 For biographical information on Johannis von Schännis and other members of his family cited in this article see *Historisch-Biographisches Lexikon der Schweiz*, VI (Neuenburg, 1931), pp. 116–117 and Hans Jacob Leu, *Schweizerisches Lexicon*, XVI (Zurich, 1765), p. 155.

8 As for the approximate value of 14 *batzen* see Paul Burckhardt ed., *Basler Chroniken* (Basel, 1945), pp. 447–449. In addition to this print of German polyphony mention should be made of yet another set of partbooks which contains a 16th-century price, namely the Basel University Library copy of Johann Walther's *Wittenbergisch Deudsch Geistlich Gesangbuechlein* (Wittenberg, 1544). The volume, owned by Basilius Amerbach, was apparently purchased by the music teacher Christoph Piperinus. On the title page of the tenor partbook (kk IV 23), the amount of 27 shillings which was paid in 1547 is recorded. Additional information on this print and its newly-discovered manuscript *Anhang* will be found in the forthcoming Basel catalogue, *op. cit.*

contents were copied. The evidence for this claim lies in the location of the inscription which was made not on a title page or empty flyleaf of the printed book-block, but rather on a back pasted endsheet that is conjugate to a folio of the manuscript's paper. This hypothesis can in turn be supported by the paper's watermark which closely resembles a mark identified by Briquet in documents written in central Germany between 1567–1577 (see above, Paper).

Based on a close examination of the inscription and the writing surface it is also possible to suggest that when the partbooks were purchased the binding, described above, was already present. As seen in Figure 2A, the lower loop of the letter *z* in the word “*batz*” contains considerably less ink than the rest of the letter. Since a tie thread is concealed at exactly this place where the density of the ink changes, it would appear that the differences in ink were the result of a cautious attempt to write on a surface which was slightly defective because of the pre-existing tie threads.

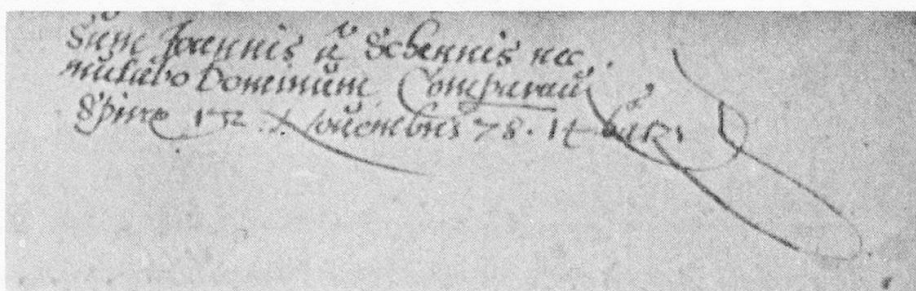


Figure 2A: Zurich Zentralbibliothek T 412, back pasted endsheet.

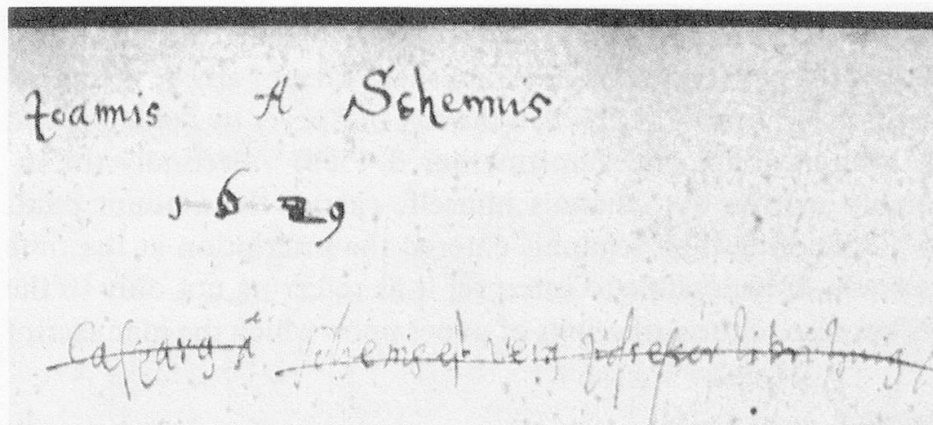


Figure 2B: Zurich Zentralbibliothek T 411, fol. Ir.

While this inscription establishes that for 14 *batzen* Schännis bought a third edition copy of the Forster print which was supplemented with our gatherings of paper and probably bound in its present binding, the question as to whether the manuscript pieces were already present needs to be established.

Since the manuscript's repertory is found in concordant sources that were printed or copied years before Schännis bought the partbooks, the datable repertory provides no evidence for establishing whether it was entered before or after the purchase. If one, however, examines the scribe's orthographical tendencies a

reasonable case can be made suggesting that the music was entered after the partbooks were purchased, since the texts contain spelling which are not characteristic of central Germany but rather of a *südallemanisch* region, namely Switzerland.

Some of the spellings which point one in the direction of Schännis' homeland are "Zeenen" for *Zähnen*, "Wee" for *Weh* and "to" or "do" for *da*. Since these types of spelling found in *Da Jacob nun das Kleid ansah*, are also present in the other German texted pieces, it would seem reasonable to suspect that we are dealing with a scribe who hails from a region to the south of Speyer⁹. As to whom this scribe might be, let us return for a moment to the Schännis inscription and see if it bears any resemblance to the text script of our music scribe.

Although the scribe's text hands pictured in Figures 1A and 1B are less calligraphic when compared with the Schännis inscription (Fig. 2A), these two hands are unquestionably related. This is most clearly apparent if one compares the ductus and graphemes of certain letters: note particularly the *No* and *nn* construction, or the ductus of such individual letters as a lower-case *t* or *e*. In addition to these features, two other, perhaps more idiosyncratic traits bolster my claim for scribal identity: the first is that both scribes tend to write the diacritical mark over the letter *u* in such a way that it leans to the left, and the second is that they share a strong predilection for elongating descenders of individual letters so as to produce ornamental flourishes¹⁰.

In light of the scribe's orthographical tendencies and the similarities of his hand to our Zurich Burgermeister, it would seem reasonable to infer that Schännis, the purchaser of the partbooks, is the scribe in question. Assuming that this identification is correct, the manuscript must have been copied sometime between 1578 (date the partbooks were purchased) and 1586 (the year of Schännis' death)¹¹.

That the partbooks remained in the possession of the Schännis family for the next 51 years can be established from two additional Ex Libris found in the manuscript and from an entry made in 1629 into the *Donationenbuch* of the Zurich Public Library. As seen in Figure 2B, there is yet another Ex Libris to a Johannis von Schännis, but written in a hand that is demonstrably different from the one just discussed. While it has been assumed that the manuscript was owned by only one Johannis, that is the purchaser of the partbooks¹², the fact that this Ex Libris is written in a different hand and originally carried the date 1589 (and not 1629), permits us to identify the second owner as Johannis Jacob

9 Studies dealing with Swiss-german dialects and their orthographical features include Leo Jutz, *Die alemannischen Mundarten* (Halle, 1931) and the comprehensive *Wörterbuch der schweizerdeutschen Sprache*, I ff., (Frauenfeld, 1881 ff.). Concerning the characteristics of a Zurich dialect see Albert Weber, *Zürichdeutsche Grammatik. Ein Wegweiser zur guten Mundart* (Zurich, 1948 = *Grammatiken und Wörterbücher des Schweizerdeutschen*, 1).

10 I would like to express my cordial thanks to Prof. Martin Steinmann (Basel), for his assistance in this identification.

11 However, an incontrovertible *terminus post quem* of 1549 can be established, since the scribe copied the end of the altus and tenor parts of *Da Jacob nun das Kleid ansah* onto title pages of the Forster print (i. e., RISM 1549³⁵).

12 See Geering, *Die Vokalmusik*, p. 93.

von Schännis (Zurich Guildmaster, b. 1562–d. 1617), the son of Johannis the Burgermeister. The next member of the Schännis family to acquire the manuscript was Hanns Caspar (b. 1600–d. 1634), who as seen in Figure 2B entered his Ex Libris directly under his uncles. Apparently the partbooks were given to this Professor of Hebrew, rather than to another member of the Schännis family since he would appear to have had an interest in music. Evidence for this claim lies on page 510 of the above-mentioned *Donationenbuch*, where one finds entered under Caspar's name two music books containing tablature for lute and cittern which he donated to the library on April 25, 1630 (cf. Appendix A). Assuming that the contents of a man's library reflect his interests and abilities it would seem reasonable to infer that Caspar had some competency as a musician.

While the partbooks contain no other indication of ownership, an entry in this donation book enables us to identity one other possessor, that is Caspar's cousin, Hanns von Schännis (Zurich goldsmith, b. 1606–d. 1667), who on April 14, 1629 donated to the library the four partbooks which his grandfather purchased in Speyer 51 years earlier (cf. Appendix A)¹³. It was apparently at this time that the Ex Libris of the previous owner Caspar von Schännis was crossed out and using the same ink, the date 1589 was changed to 1629, an alteration which was ostensibly made so as to record for posterity those volumes acquired by the library in the year of its founding.

Although the repertory transmitted in T 410–413 is considerably older than that in the music books donated by other prominent Swiss citizens at this time (cf. Appendix A), it would appear – based on the wear to the 17th-century library stamps on the bindings – that the *Tenorlied* repertory of the Senfl generation was still appreciated well after the partbooks were acquired by the library.

Having established this case for the provenance and ownership of T 410–413 let us now turn our attention to the authenticity of one of its most popular pieces.

II

Da Jacob nun das Kleid ansah, a devotional motet, based on a free rhymed paraphrase of Genesis 37:33 – 35, is by far one of the most well-known and accomplished polyphonic motets written by a German speaking citizen of the post-Josquin era. In addition to it being frequently discussed and often compared by musicologists to a Josquin motet in terms of its expressive means¹⁴, the motet has

13 Concerning another Swiss goldsmith who owned polyphonic music books see John Kmetz, «New Liederhandschriften from Renaissance Basel», (paper read at the American Musicological Society Convention, Cleveland, 1986).

14 For discussions of the motet see, e. g., Gustave Reese, *Music in the Renaissance* (New York, 1954), p. 679; Friedrich Blume, *Geschichte der Evangelischen Kirchenmusik* (Kassel, 1965), pp. 53–54, and Théodore Gérold, «Protestant Music on the Continent», in *The Age of Humanism 1540–1630* (London, 1968 = New Oxford History of Music, IV), p. 431–432.

been edited in two popular anthologies, where it is in the company of many great landmarks of music history¹⁵.

While there is little doubt that *Da Jacob* is one of the monuments of 16th-century German music, the question as to whose name should be engraved above this piece has in no way been unanimously agreed. As can be seen in the concordance list, the motet is preserved in ten sources, five of which carry an attribution. In four sources the piece is attributed to Ludwig Senfl, in one source it is assigned to his fellow-landsman, the Bernese *Kleinmeister* Cosmas Alder¹⁶. Because of the piece's high artistic merit and the large number of attributions to Senfl, it has more often been associated with Senfl's name than with Alder's¹⁷.

This is not to say, that Senfl's claim to the piece has not been challenged. In 1908, Johannes Wolf did suspect that the motet might belong to someone other than Senfl since parallel fifths and octaves occur at a few places within the composition¹⁸. Twenty-five years later, Arnold Geering argued for Alder authorship based not only on the style of the piece but also since it was apparently included in the popular dramas of the Bernese writer Hans von Rüte¹⁹. Finally in 1966, Geering included the motet among Senfl's *Opera dubia*. His decision was made based on the above-mentioned evidence, by the fact that Senfl composed no other German motets, and (perhaps more importantly) by his claim that the four attributions to Senfl carry no more weight than the one attribution to Alder: since the Senfl attributions found in the three Regensburg manuscripts were derived from the Senfl ascription preserved in Georg Rhau's popular *Newe deudsche geistliche Gesenge*²⁰.

Geering's arguments are compelling and have convinced several scholars to attribute the piece to Alder²¹, yet the evidence he has presented is by no means conclusive. For while Geering's philological work with the sources has resulted in a one to one ratio with regard to the conflicting attributions, the question as to which of the two sources is the more credible witness (*i. e.*, the Rhau print or the Basel MS) has yet to be seriously addressed. It is at this point that I would

15 See Archibald T. Davison and Willi Apel, eds., *Historical Anthology of Music* (Cambridge, Massachusetts, 1950), p. 114 and Noah Greenberg and Paul Maynard, eds. *An Anthology of Early Renaissance Music* (London, 1975), p. 147. In addition to these anthologies the motet has appeared in no less than three other modern editions. See Eduard Bernoulli, *op. cit.*, p. 104; Johannes Wolf, *Newe deudsche geistliche Gesenge für die gemeinen Schulen* (Leipzig, 1908 = Denkmäler deutscher Tonkunst, XXXIV), p. 180 and Arnold Geering, *Ludwig Senfl, Bd. IV*, p. 32.

16 For information concerning Alder's life and his works see Heinrich Dübi, «Cosmas Alder und die bernische Reformation», in *Neujahrsblatt der Literarischen Gesellschaft Bern*, New Series, VIII (1930), pp. 15–79; Geering, *Die Vokalmusik*, *op. cit.*, pp. 157–183 and Georges Gloor, «Ein Badener Musiker der Spätrenaissance: Kosmas Alder (1500–1550)», in *Badener Neujahrsblätter*, 61 (1986), pp. 74–83.

17 See especially the argument for Senfl authorship proposed by Greenberg and Maynard, *Anthology*, p. 147.

18 Johannes Wolf, *Newe deudsche*, p. VII.

19 Geering, *Die Vokalmusik*, pp. 173–175.

20 Geering, *Ludwig Senfl, Bd. IV*, p. 95.

21 See, *e. g.*, Blume, *Geschichte*, pp. 53–54.

like to reopen the case and present some new findings which I believe should establish without any doubt that this well-known piece belongs to this little-known composer.

Although Georg Rhau did attribute *Da Jacob* to Senfl, an examination of the source and its attributions suggests that even this famous Wittenberg printer was not sure of Senfl's claim to the motet²². Of the 111 compositions attributed by Rhau, *Da Jacob* is the only piece whose attribution was not entered in the alphabetical index of text incipits. Moreover it is one of only four attributed pieces where the composer's name did not appear in all four partbooks, even though the space was available. Admittedly such anomalies could represent nothing more than a compositor's negligence, yet one can not rule out the possibility that the absence of attributions (especially in the index) reflects the printer's reluctance to pass on information which was apparently unreliable, a hypothesis supported by the fact that in addition to *Da Jacob*, one of these four pieces has a conflicting attribution in another source²³.

As for the credibility of the Basel manuscript and its attribution to Alder, even the best of prosecuting attorneys would have a difficult time discrediting its testimony. Basel University Library MS F X 5-9 is a set of five partbooks which consists of two scribal layers. Based on the evidence of the paper, repertory and dated Ex Libris found on the binding of F X 8, the first layer (nrs. 1-7) was apparently copied and bound in Basel before it was acquired by the 15 year old Bonifacius Amerbach in 1510. The second layer (nrs. 8-39) which contains our motet (nr. 32) was copied around 1547 by Christoph Piperinus, a music teacher from Bern who studied with Alder's colleague, Johannes Wannenmacher²⁴. It was Piperinus who compiled the additional partbook (*i. e.*, F X 9) and enlarged the others by supplementing them with new papers, one of which was apparently taken from his own private stock. When the manuscript was completed, Piperinus presented it to Bonifacius' son Basilius, who in 1546 was taking music lessons from this Bern musician²⁵.

22 The analysis of this printed source was based on the facsimile edition published by Bärenreiter (Kassel, 1969).

23 The piece, *Nun bitten wir den Heiligen geist* (no. XXXI), is attributed to Wolff Heintz in the Rhau print, yet carries a conflicting attribution to Johann Walther in the Dresden, Saechsische Landesbibliothek MS MUS: 1/E/24. Moreover, since the two remaining pieces (*i. e.*, *Vergebens ist all Müh und Kost* and *Mein freundlichs B*) are attributed to Senfl and are unique to this Rhau publication, one could also question Senfl's claim to these *Tenorlieder*.

24 For biographical information on Piperinus see Alfred Hartmann ed., *Die Amerbachkorrespondenz*, VI (Basel, 1967), no. 2876 and 2907.

25 The origins and history of this manuscript as well as the identification of others copied by Piperinus, will be discussed in the forthcoming catalogue of Basel manuscripts, *op. cit.*, and in a chapter of the author's dissertation, «The Piperinus Manuscripts: a study in 16th-century music pedagogy», in *The 16th-century Basel Liederhandschriften: a bibliographical and paleographical study* (New York University, Diss., in progress). Although Arnold Geering in his article «Von den Berner Stadtpfeifern», in *Schweizer Beiträge zur Musikwissenschaft*, Series III, 1 (1972), p. 107 did identify Piperinus' hand in F X 5-9, the ramifications of this discovery with regard to the authenticity of *Da Jacob* were never realized in a published state.

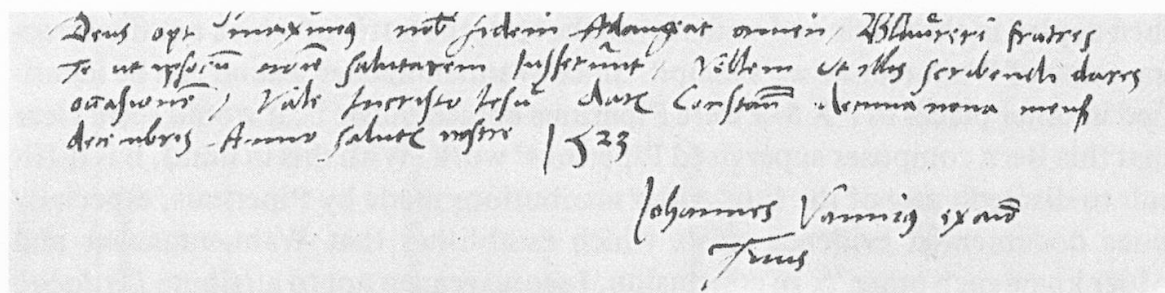


Figure 3: Kantonsbibliothek St. Gallen, *Vadianische Sammlung* II 162; letter from Johannes Wannenmacher to Joachim Vadian, 19. Dec., 1523.

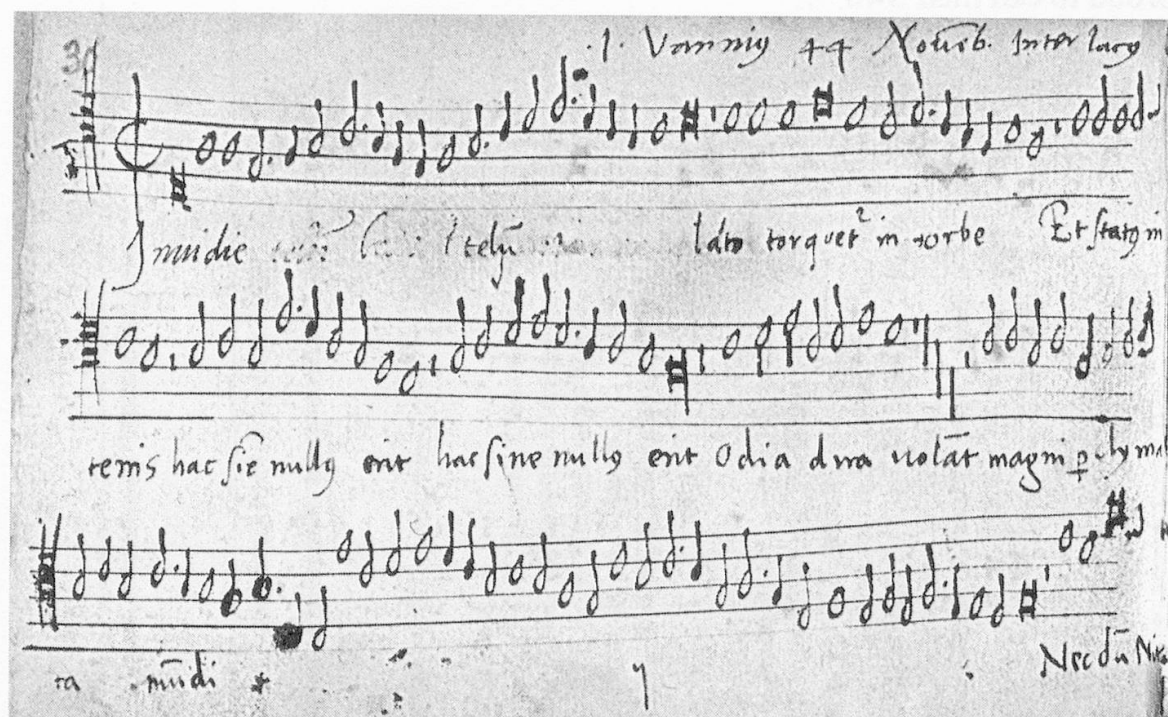


Figure 4: Öffentliche Bibliothek der Universität Basel MS F X 7, fol. 25v.

Since *Da Jacob* was copied and attributed to the Bernese composer Cosmas Alder by a musician from Bern, it would seem reasonable to suspect that the attribution is correct. Of course this is not to say that there is documented evidence to prove that Piperinus actually knew Alder or was well-acquainted with his work. However, there is yet another hand that can be found in this layer of the manuscript, whose identity should establish without any doubt not only Alder's claim to *Da Jacob* but the authenticity of those unique compositions attributed to Johannes Wannenmacher²⁶. The hand to which I refer is that of Johannes Wannenmachers, who as can be seen by comparing Figure 3 with Figure 4 not only attributed, dated and localized one of his own compositions but entered the text incipit. Having this information provided, Piperinus (using a different ink)

26 The Wannenmacher unica are *Grates domino jugiter referamus qui* (no. 11), *Salve magnificum genus ac veneranda* (no. 26) and *Invidie telum lato torquetur in orbe* (no. 30).

then copied in the music and underlayed the text, the latter of which entailed erasing some of Wannenmacher's incipit. Since Wannenmacher's hand can be identified in other places in F X 5–9 where Piperinus copied music²⁷, it would seem clear that this Bern composer supervised Piperinus' work. With this in mind, it is difficult to discredit any of the four Alder attributions made by Piperinus, especially since documented evidence exists which establishes that Wannenmacher and Alder knew each other²⁸. In conclusion, I see no reason not to attribute *Da Jacob nun das Kleid ansah* to Cosmas Alder, for it would be difficult to imagine that not one, but two Bernese musicians conspired together to deceive us concerning the authenticity of a motet which – if they were dishonest – they would have been proud to call their own²⁹.

27 See, e. g., *Grates domino jugiter referamus qui* (no. 11, esp. F X 7, fol. 8v).

28 See Geering, *Die Vokalmusik*, p. 158 and Georges Gloor, *Alder*, p. 75–76.

29 I would like to express my gratitude to Dr. Martin Germann (Manuscript Dept., Zurich Zentralbibliothek), Dr. Günter Birkner (Music Dept., Zurich Zentralbibliothek) and to their colleagues at the library for kind advice and friendly assistance. I am also indebted to Mr. Jerry Call (Musical Archives for Renaissance Manuscript Studies, Univ. of Illinois) who kindly brought to my attention many of the concordances with Rostock and Zwickau manuscripts. Special thanks are due to Prof. Wulf Arlt (Basel). Without his encouragement, this study would not have appeared in this issue of the *Jahrbuch*.

Table 1: Contents of CH-Zz T 410–413

No.	Foliation				Incipits/No. of Voices/Concordances/Modern Editions	Attributions
	T411 D.	T413 A.	T410 T.	T412 B.		
1	Ir	Ir	Ir	Ir	[Ex Libris:] <i>Joannis A. Schennis 1629</i> (originally 1589)	[Clemens non Papa]
	Ir				[Ex Libris:] <i>Casparus à Schenis est verus possessor Libri huius etc</i>	
	Iv	Iv	Iv	Iv	[blank]	
	IIr	IIr	IIr	IIr	<i>Gott ist mein licht</i>	
					t, t, t, t, C: 1568 ¹¹ no. VI, [anon.] D – HalleLB MS ED 1147, Jacobus Clemens non Papa RostockUB 52, no. 21, Jacobus Clemens 62, no. 6, Clemens non Papa UlmSCH 235 A–D, no. 1, [anon.] ZwickauRB 100/4, no. 20, Clemens non Papa	
2	IIv	IIv	IIv	IIv	<i>Bewar mich herz</i>	[Stephan Zirler/ Paulus Koch]
					t, t, t, t, C: 1578 ⁷¹ , no. 16, [anon.]	
					CH – BaselUB F IX 59–62, no. 72, [anon.]	
					SittenKA, Tir. 87-5, [anon.]	
					Tir. 87-4, no. 7, St. Zirler	
					D – DresdenLB MUS 1/D/4, no. 20, [anon.]	
					MünchenBS 1501, no. 10, [anon.]	
					RegensburgPM A. R. 940/41, no. 57, [anon.]	
					A. R. 855, no. 19, Stephan Zirler	
					A. R. 1018, no. 2, [anon.]	
					RostockUB 52, no. 20, [anon.]	
					60, no. 4, Paulus Koch	
					UlmSCH 235 A–D, no. 3, [anon.]	
					ZwickauRB 76g, no. 54, [anon.]	
					PL – ToruńKM MS 102680/4 29–32, no. 9, [anon.]	

No.	Foliation				Incipits/No. of Voices/Concordances/Modern Editions	Attributions
	T411 D.	T413 A.	T410 T.	T412 B.		
3	IIIr	IIIr	IIIr	IIIr	<i>O trewer Gott erbarmen dich</i> t, t, t, t, C: D – DresdenLB MUS 1/D76, no. 57, Nicolaus Selnecker UlmsCH 235 A–D, no. 41, [anon.]	[Nicolaus Selnecker]
4	IIIv	IIIv	IIIv	IIIv	<i>Da Jacob das klaidt ansach</i> t, t, t, t, C: 1544 ²¹ , no. CXX, ludo. Senffel CH – BaselUB F X 5–9, no. 44, C. Alderinus D – DresdenLB MUS GRI 54, no. 9, [anon.] 58, no. 37, [anon.] MünchenUB 326–327, no. 76, [anon.] RegensburgPM A. R. 891, no. 13, L. Senfel A. R. 940/41, no. 300, Lodoui. Senfl C 96, no. 10, L. Senfel ZwickauRB MS LXXIII, no. 20, [anon.] PL – WroclawSB MS MUS 10, no. VIII, [anon.] a5 E: See footnote no. 15.	[Cosmas Alder / Ludwig Senfl]
5	1r	1r	1r	1r	<i>[Angelus] ad pastores ait</i> t, t, t, t, 1r–1r 1v–2r 1v 1v <i>[Noe] Noe Noe et iterum</i> [pars. II] t, t, t, t, C: 1554 ¹⁰ , Mouton	[Jean Mouton]

No.	Foliation				Incipits/No. of Voices/Concordances/Modern Editions	Attributions
	T411 D.	T413 A.	T410 T.	T412 B.		
6	1v	2v	2r	2r	<p><i>[Puer] natus est nobis et filius</i> t, t, t, t, Altus is incomplete. C: 1538⁸, no. 6, Mouton 1570¹⁵, no. 2, [anon.] D – DresdenLB Grimma 51, no. 1, Josquin MünchenUB 326–327, no. 15, [anon.] RegensburgPM A. R. 940/41, no. 183 [anon.] E: Rhau-Ausgabe III, <i>Sinfoniae Jucundae</i> . . . , 1538 ed. H. Labert, (Kassel, 1959), no. 6</p>	[Jean Mouton/Josquin]
		2v–6v	2v–5v	2v–7v	[Blank staves]	
	2r–25v	7r–30v	6r–29v	8r–30v	[Blank]	
				endsht.	<p>[Ex Libris:] <i>Sum Ioannis à Schennis nec mutabo</i> <i>Dominum Comparauī Spirae 12, Novembris 78, 14 batz.</i></p>	

The founding of the Zurich Public Library in 1629 was accompanied with the production of a donation book (Zurich Zentralbibliothek MS Archiv St. 22) which recorded the printed and manuscript volumes acquired by the library in the form of gifts. The following table lists all the music books which the author was able to find in this volume, and cites the particular individual who made the donation. From these few enteries alone, one can reconstruct the musical tastes of several prominent Zurich citizens, discover printed music books which are no longer extant, and in one case, even identify an unknown composer who wrote sacred music for eight voices. The donation book also demonstrates that a printer of music did enrich the libraries holdings.

Page	Donor	Date of Donation	Donation	Identification/Comments
55	Herr Hanns Jacob Genath Truckerherr zu Basel	24 Junnij 1636	Nova Musices Organicae Tabulatura das ist ein Tabulatur Buch vff Orgelen, positif & durch Johann Woltzen. Basel by J. J. Genath 1627 in f°.	RISM 1617 ²⁴ /Possibly a lost edition.
193	Hanns Jacob Bürckli. besteller vor schryber und Rechenmeister, beder Latynischen Schulen	30 decembris 1636	Cantus secundi Chori Missa cum Psalmis vespertinis in Solemnitatibus totius anni Canticis, Magnificat, Motetis et Litanijs. B. Mariae Virginis octo vocibus concinendis. Auctore Presbytero Balth. Vilardo organico Mediolani 1627.	RISM 1624 ⁸ /See also EitQ X, 75 and DonaSM, p. 60. This edition is no longer extant.
			Messe, Motetti, Miserere, et Letanie di Nostra Signora a 8 Voci di Giov. Stefano Fontana Morello Canonico. In Milano 1633.	Lost print/unknown composer.
			Sacri Concerti à una, due, tre, 4° et 5 voci, con salmi et Canzoni Francesi à 4° varij Motetti, Magnificat Falsabordonj e Gloria Patri a Otto da Suor Claudia Francesca Rusca Monaca. In Milano 1630.	EitQ, 363 or DonaSM, p. 124.

			Zwanzig Concerti und 8 Sonaten von besten Authoribus mit 5. 6. und 12 Stimmen, cum Basso continuo componiert, durch Andrean Herbst. Franckfurt 1626 Alle obsteht gesäng sind in 9 theil gebunden, In 4°.	BerzN, No. 242, p. 272.
509	Hanns von Schaennis dass obgemelten Sohn (<i>i. e.</i> son of Heinrich)	14 Aprilis 1629	7. 8. 9. 10 Auserlesene Tütsche lieder zu 4 Stimmen. Nuerenb. 1549. 4°.	RISM 1549 ³⁵ / = CH-Zz T 410–413.
510	Caspar von Schännis, Diacon zu den Predigeren	25 Aprell, 1630	9. Elegantissima Ioannis Pacoloni Chelistae Paturini Carmina tribus testudinibus ludenda. Superius, Tenor Bassus. Tabulatur Zur Lauten und Doppell Cÿtharen.	BrownIN [1587] ⁶ and [1591] ¹⁰ /Both editions lost. See also FétB VI, 40; DonaSM, p. 79 and EitQ VII, 275. Probably a MS/not extant
638	Jacob Ziegler	6 Aprilis 1662	Musicalibus trium vocum. Eiusdem Authoris est. Oppenheimij. 1618 in 4to.	Not extant.

BerzN	Ernst-Ludwig Berz. <i>Die Notendrucker und ihre Verleger in Frankfurt am Main von den Anfängen bis etwa 1630</i> . Catalogus Musicus V. (Kassel, 1970).
BrownIN	Howard M. Brown. <i>Instrumental Music Printed before 1600</i> (Cambridge, Mass., 1965).
DonaSM	Mariangela Donà. <i>La Stampa musicale a Milano fino all'anno 1700</i> (Florence, 1961).
EitQ	Robert Eitner. <i>Biographisch-bibliographisches Quellenlexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts</i> , 10 vols. (Leipzig, 1899–1904).
FétB	François J. Fétis. <i>Biographie universelle des musiciens</i> , 2nd ed., 8 vols. (Brussels, 1860–1865).
RISM	Recueils Imprimés XVIe–XVIIe siècles ouvrage publié sous la direction de François Lesure. (Munich-Buisberg, 1960).

