

# J & J LUBRANO MUSIC ANTIQUARIANS

## Music of the 16th Century



*Item 40*

Autumn 2013

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1. **AGRICOLA, Rudolph 1443-1485.** Fine half-length portrait engraving. Ca. 155 x 106 mm. Excerpted from Broissard: *Icones virorum illustrium*, Frankfurt, 1597-1599. Unevenly trimmed; remnants of mounting paper to verso; very small tear to upper margin; early annotations in manuscript to upper margin.

*A German humanist and philosopher, Agricola was also active as a musician. "He] is regarded as one of the most important figures in the transmission to northern Europe of Italian humanism. His interest in music and his practical musical ability distinguish him from many of his contemporary humanistic scholars and mark a turning point in the relationship between this broad intellectual movement and music. He was later strongly influential in the development of philosophy and education in Germany, and was greatly admired by Erasmus and Melanchthon."* Lewis Lockwood in *Grove online*. (22304)  
\$250.



2. **AGRICOLA, Rudolph 1443-1485.** Half-length portrait woodcut, ca. 1650. 102 x 78 mm. Uniformly browned; dampstained at margins; left margin ragged; right margin trimmed. Extracted from an unidentified publication. (22303)  
\$35.



3. **BUEL, Christoph 1574-1631.** Fine bust-length mezzotint portrait of the composer in formal dress within a draped border incorporating musical instruments and books. Signed by the artist "G.F." [George Fennitzer] in the plate. [1665-1693]. 166 x 120 mm. Buel wears a heavy necklace from which hangs a large medal, possibly signifying his position as registrar in Nürnberg. Traces of mounting paper to verso.

*"That Buel was highly regarded by his contemporaries is suggested by the frequency with which he was represented in anthologies. Krautwurst saw him as the most important Nuremberg musician between Hassler and Johann Staden, and his music, which is little known, will no doubt repay further study."* Miroslaw Perz in *Grove online*. Fennitzer was active as an engraver and mezzotintist in Nürnberg in the second half of the 17th century.

Nagler II, 2935.27. Hollstein: Dutch and Flemish etchings, engravings and woodcuts, ca. 1450-1700, 19.

**An early example of the mezzotint engraving technique.** (22288)  
\$750.

4. **COCLICO, Adrianus Petit 1499/1500-1562.** Full-length woodcut portrait of the composer with knee-length beard, aged 52. [1552]. 164 x 118 mm. With woodcut musical notation ("Desperando spero") to upper left and identification to upper right. Somewhat browned; laid down to mat, with manuscript notes in pencil to lower portion.



Reproduced in Kinsky p. 84 no. 5, in MGG Vol. 2 col. 1525-1526, and in Wangermee: *Flemish Music and Society in the Fifteenth and Sixteenth Centuries*, no. 90.

"The inscription 'AETAT: LII' on a woodcut of Coclico made in 1552 [the present image] is the only indication of the year of his birth; he described himself as being of Flemish origin. The first reference to him is in the register of Wittenberg University for September 1545. Various assertions of his own that he had previously served with the English and French kings and the pope, and in high ecclesiastical positions, as well as his claim (in the *Compendium musices*) to have been a pupil of Josquin Des Prez, cannot be established as fact. (They were made when he sent compositions to local princelings to support his petitions for a post.)... The woodcut reproduced in the *Compendium musices* and in the motet collection *Consolationes piae* [both published in the same year as the present print] is probably the original of the portrait in the *Civico Museo* in Bologna. Whether the bearded dwarf depicted among the musicians of Queen Mary of Hungary in Brussels is Coclico, as has been surmised, cannot be confirmed." Albert Dunning in *Grove online*. (22298)  
\$850.



5. **COSTELEY, Guillaume ca. 1530-1606.** Oval head-and-shoulders engraved portrait of the composer aged 39. 40 x 75 mm. Printed within a highly decorative border incorporating figures playing musical instruments. Trimmed; laid down. The frontispiece from the tenor part of *Musique de Guillaume Costeley* published in Paris in 1579 by le Roy and Ballard.

Reproduced in *The New Grove*, Vol. 4 p. 824.

"[Costeley] was the chief composer of Parisian chansons of his generation, a charter member of Baif's académie and, as composer to the court of Charles IX, a leader of his profession. Besides writing over 100 chansons he experimented with microtonal composition and participated in the development of *musique mesurée*. He was the first composer to attach the term 'air' to a specific type of work: a strophic chanson in a comparatively homorhythmic texture. He is one of the few identified composers of 16th-century French keyboard music. Between 1554 and 1569 two dozen of his chansons appeared in ten anthologies issued by Du Chemin and Le Roy & Ballard. In 1570 the latter firm collected 100 of his chansons and three

motets... into an unusually voluminous print: *Musique de Guillaume Costeley, organiste ordinaire et vallet de chambre du treschrestian et tresinvincible Roy de France. Charles IX.*" Irving Godt in *Grove online*. (22306)  
\$120.



6. **FROSCH, Johannes ca. 1470 - died after 1532.** *Rerum musicorum opusculum rarum ac insigne, totius eius negotii rationem mira industria et vrevitate complectens, iam recens publicatum* Joan. Froschio, autore. [Strasbourg]: [Peter Schöffler and Mathias Apiarius], [1535]. Folio. Later binding incorporating part of a medieval music manuscript on vellum. 1f. (recto title with fine large printer's woodcut device by Hans Baldung Grien incorporating a knight and a lady on the right and two shepherds on the left, one of whom is playing the bagpipes; verso contents), 1f. (recto verses by Melchior Cumanus and Frosch, verso blank), 1f. (dedication to George, Count of Wurtemberg and Montbéliard), 3ff. (index and preface), 33 ff. (with colophon to verso of final leaf), 1f. (blank). **With 16 pp. of typeset music printed by double impression following text (including three motets), a large folding woodcut diagram, and two full-page woodcut diagrams within text.** Some edges uncut.

Provenance: Early ownership stamp of Jodocus Nass 1564 below colophon; later the noted musicologist and collector Alfred

Cortot, with his distinctive decorative bookplate to front pastedown and small monogrammatic handstamp to blank outer corner of title and one additional leaf. Slightly worn; edges slightly browned; title with old repair to small area of blank outer margin; old repairs to small areas of blank outer margins of several additional leaves; small wormholes throughout not seriously affecting text; descriptions laid down to front pastedown and free front endpaper. A good, crisp copy overall.

**First Edition.** Hirsch I, 183 (device illustrated on plate XI). Gregory-Bartlett I, 98. Cortot p. 80. Wolffheim Vol. 1, 642, plate 17. Davidsson p. 34. Weale pp. 128-129. RISM *Écrits* p. 336.

*A German music theorist and composer, "[Frosch] had close ties to Count Georg I (1498–1558) and Duke Ulrich IV of Württemberg (1487–1550), to whom he dedicated his treatise Rerum musicarum opusculum rarum ac insigne... Although the treatise was pedagogical in purpose, the scope of its 41 folios was unusually broad. In addition to a detailed study of the elements of music and the mensural system, he*





discussed Greek music and cited many ancient writers, including Aristotle, Plutarch and Pliny. It is one of the few theoretical works of the century to be a valuable source for the parody technique of composition. This procedure is clearly demonstrated in *Qui de terra* (for four voices) and *Nesciens mater* (for six voices), which conclude the work." Clement A. Miller and Anna Maria Busse Burger in *Grove online*

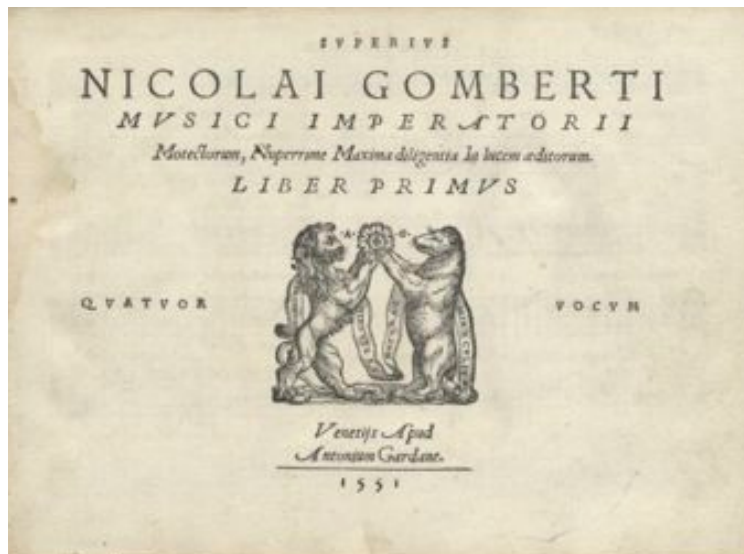
The printer of the present work's father, also named Peter Schoeffer, was Gutenberg's associate and co-publisher, in 1457, of the famous Mainz Psalter, the second major book printed with movable type in the West and the first in which music actually appeared, albeit in manuscript (see Krummel: *Music Printing and Publishing*, p. 4).

The younger Schoeffer began printing music in about 1512. "Thereafter he made or acquired a set of mensural music types which resemble Petrucci's and the printing rivals his in elegance." Barksdale: *The Printed Note*, no. 76.

"Although the number of [Schoeffer the younger's] music publications was relatively small (14 out of about 100 works), he is perhaps best known for his superb craftsmanship in this field, producing unusually elegant notation by means of multiple impression." Marie Louise Göllner in *Grove online*

**One of the most beautifully printed music books of the 16th century.**

Very rare, only two copies having been offered at auction since World War II. (22284)  
\$28,500.



7. **GOMBERT, Nicolas ca. 1495-ca. 1560.** Motectorum, nuperrime maxima dilligentia in lucem aeditorum. Liber Primus. [Superius and Tenor parts]. Venice: Antonio Gardano, 1551. 2 volumes. Oblong quarto. Superius and tenor parts, each a total of 16 leaves consisting of 1f. (title with pictorial woodcut printer's device depicting a lion and a bear), 29 pp. typeset music in diamond-head notation with text, [1] (index). With historiated initials throughout.

A collection of 19 motets for 4 voices, 17 by Gombert, one ("Virgo prudentissima") by the South Netherlandish composer Nicolas Payen (ca. 1512-after April 24, 1559) and one ("Ave regina celorum mater regis angelorum") by an anonymous composer, possibly Obrecht.

Provenance: The collection of André Meyer (1884-1974). Disbound. Slightly worn; inner margins lightly dampstained and with one small wormhole.

Lewis 154. RISM G2980. RISM Recueils 1551/2 (4 complete copies, no holdings in the U.S.).

*Gombert was a pupil of Josquin, according to the theorist Hermann Finck. "The motets are [his] most representative works. The texts are more often taken from scripture than from the liturgy, many being freely arranged selections of passages from psalms. Marian compositions account for more than a quarter of the motets; few appear to be secular texts of the type written for special occasions... Contemporaries ranked Gombert among the great. From 1529 until long after his death, his works figured prominently in the output of the major European printers, and the Venetian publishers Scotto and Gardane brought out collected editions of his motets between 1539 and 1552, paralleling their projects with Willaert and Jacquet of Mantua. Finck admired his style highly, Ganassi (1542) judged him a 'divine' talent, and Juan Bermudo (1555) referred to him as 'the profound musician'. His works show the extreme use of the imitative principle in his time. His style was so consistent and intense that it influenced many contemporaries, among them Morales, Jacquet of Mantua and the younger Payen and Vaet. Lassus composed three masses on Gombert chansons, and other composers who chose Gombert models for their own works include Clemens non Papa, Morales, Jacquet de Berchem, Porta, Colin, Rogier and Monteverdi." George Nugent and Eric Jas in Grove online*

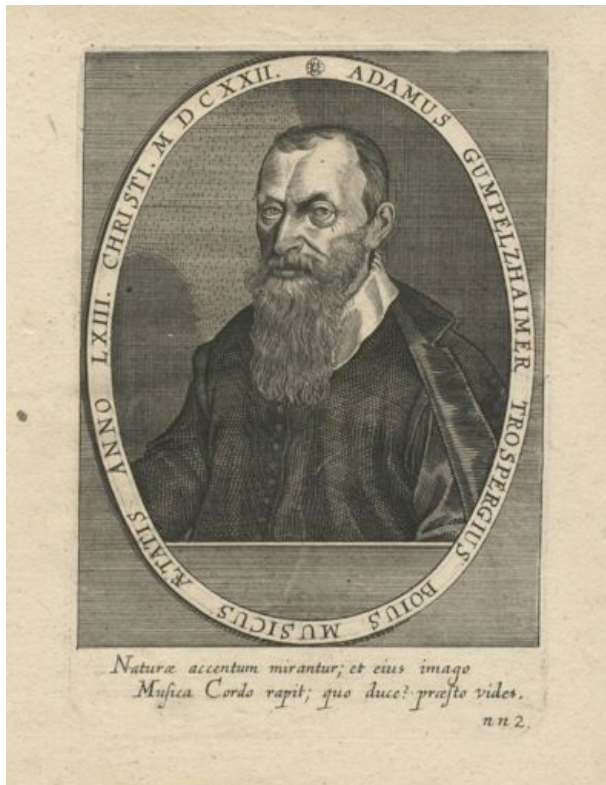
The Meyer collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century. (22278) \$7,800.



8. **GUMPELZHAIMER, Adam 1559-1625.** Fine half-length portrait engraving of the composer aged 63 by Lucas Kilian, ca. 1622, incorporating a 4-part psalm setting. 177 x 112 mm. With commemorative ode to lower portion of sheet. Trimmed to within platemark; lined at lower margin on verso.

Reproduced in Kinsky p. 85, no. 443.

*Gumpelzhaimer spent most of his life in Augsburg, where he was Kantor and Präzeptor at the school and church of St. Anna from 1581 until his death. "[He was probably best known to German musicians of and after his time through his Compendium musicae... The richness of musical activity of St Anna is indicated not only by Gumpelzhaimer's music but also by the extensive holdings of the church library during his 44 years there. A handwritten inventory was started by Gumpelzhaimer in 1620 and continued by Faust in 1625. This list includes, in addition to many printed collections, several large manuscript books of polyphonic music in score notation. Two of these books have survived, one begun in 1599 and the other completed in 1624. They were copied out mostly by Gumpelzhaimer and contain compositions by many prominent musicians of the time." William E. Hettrick in Grove online. (22294) \$675.*



9. **GUMPELZHAIMER, Adam 1559-1625.** Fine half-length portrait engraving of the composer aged 63. [ca. 1622]. 143 x 97 mm. + wide margins. Slightly worn; edges browned. In very good condition overall. Possibly after the same painting on which the woodcut portrait in his *Compendium Musicae* of 1632 is based. (22296) \$250.



10. **[HARP] Brun, Franz fl. 1559-1596.** Engraving of Euterpe, the muse of music and lyric poetry, playing the harp. Second half of the 16th century. Signed in the plate with the artist's initials. 72 x 50 mm. From the collections of Friedrich August II of Saxony (Lugt 971), Hugo Ahne and Dr. K.O. (neither in Lugt). Trimmed unevenly along platemark. A fine impression.

Franz Brun was active as an engraver and draftsman in Strasbourg; his style has been likened to that of the "Little Masters" of Nurnberg.

Bartsch IX 447-18. (22408)  
\$900.



11. **[HARP]** Very small 16th century woodcut by an anonymous French artist of Arion playing the harp while riding on the back of a dolphin, entitled "Je Hante L'Harmonie" 29 x 39 mm. plus margins. Apparently the device of the French printer Antoine Le Marle. Browned; most probably cut from a larger sheet. (22399)  
\$250.

12. **HEYDEN, Sebald 1499-1561.** Bust-length portrait engraving. Second half of the 16th century. 98 x 70 mm. Slightly browned; laid down to mounting paper.

*"Heyden was recognized widely as a teacher, highly learned man and musician, but he was most important for his contributions to music theory."* Victor H. Mattfeld et al in *Grove online*. (22287)  
\$150.

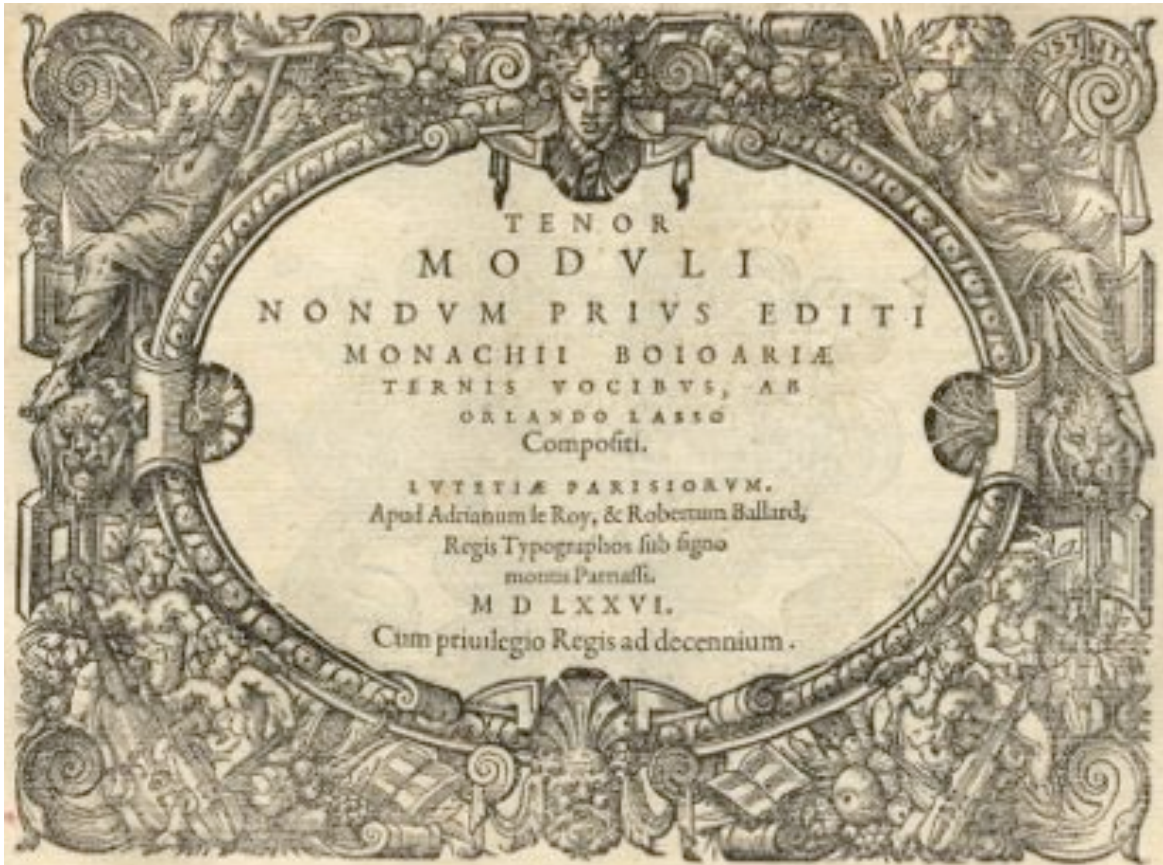




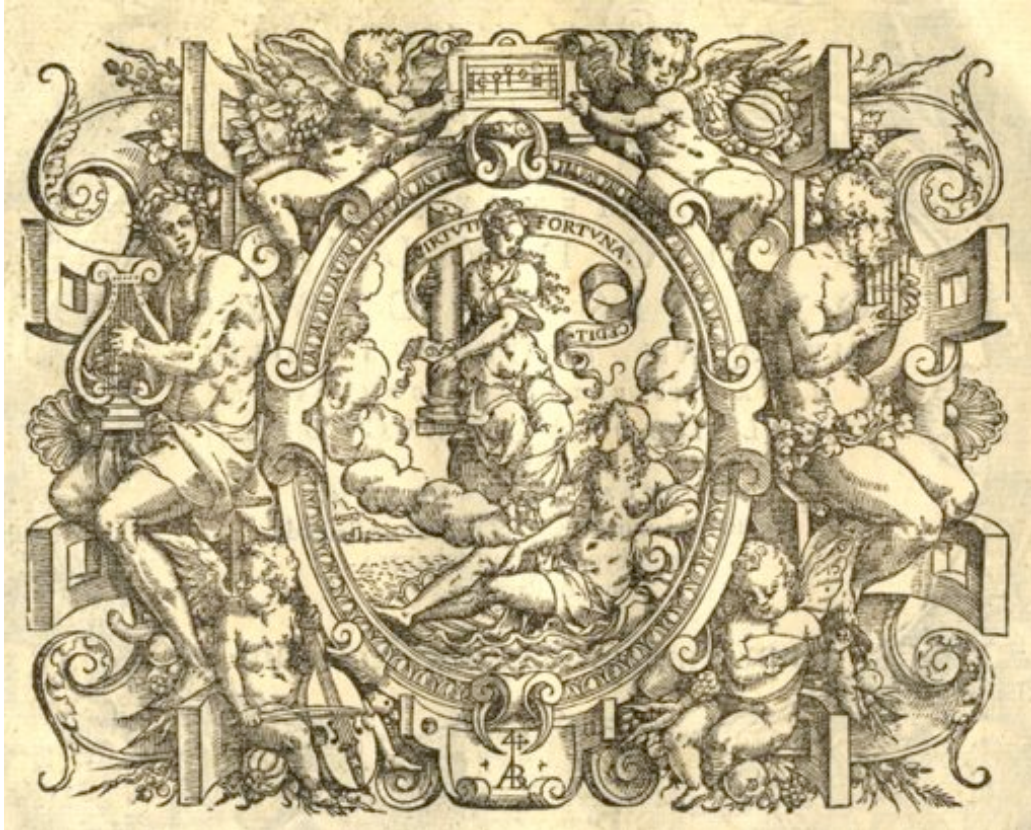
13. **JUD, Leo 1482-1542.** Fine bust-length portrait engraving of this German clergyman and hymn writer. Ca. 1560. 103 x 145 mm. Very slightly foxed; trimmed within plate mark.

*Jud was a significant contributor to published collections of 16th century sacred music. (22285) \$175.*

14. **LASSUS, Orlande de 1532-1594.** Moduli quinis vocibus nunquam hactenus editi. [Tenor and Countertenor parts]. Paris: Adrian le Roy & Robert Ballard, 1571. 2 volumes. Oblong quarto. Each part a total of 20 leaves consisting of 1f. (recto title within elaborate woodcut border, verso full-page publisher's decorative woodcut vignette, both incorporating musical motifs), 1f. (recto dedication to Wilhelm V of Bavaria, verso dedicatory poem by Lassus), 35 pp. typeset music in diamond-head notation with text, [1] (index) p. With fine large historiated woodcut initials throughout. With full-page armorial woodcut to verso of title to countertenor part replacing publisher's vignette.







A collection of 27 motets.

Provenance: The collection of André Meyer (1884-1974). Very slightly worn, browned, soiled and stained; some signatures separated. Two parts of five.

**First Editions of 18 motets by Lassus.** RISM L843. Lesure & Thibault no. 151.

*"[Lassus] was one of the most prolific and versatile of 16th-century composers, and in his time the best-known and most widely admired musician in Europe...."*

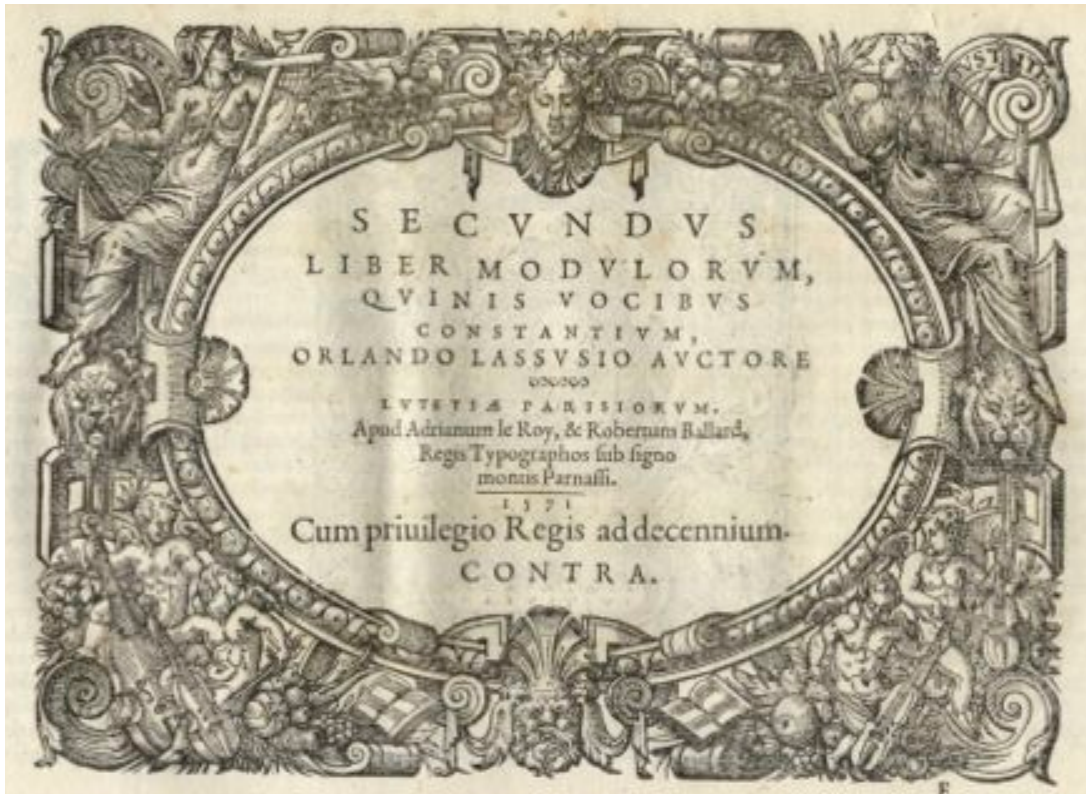
*"... The motets of Lassus were admired in their own day not only for their beauty and technical perfection but also for their rhetorical power – their ability to move the affections through the use of rhetorical devices transferred into musical idioms."*

*"... A distinguishing feature of Lassus's ceremonial pieces honouring the Wittelsbachs is their personal tone, evident proof of the composer's close relationship with his employers. This is seen in *Multarum hic resonat* [present in this collection], addressed to Wilhelm on his name day in 1571... Most appealingly personal of all is *Sponsa quid agis* [present, also known as "*Quid tamen*"], for five voices, thought to have been composed for Lassus's marriage in 1558; here the colouristic harmony on the words '*Non me lasciviae veneris*', in an otherwise diatonic framework, is a charming bit of musical allusion." James Haar in *Grove online**

**A fine example of 16th century music printing from this important Parisian music publisher.** The two cousins, Adrien le Roy (ca. 1520-1598) and Robert Ballard (1525-/30-1588) received a royal privilege from King Henry II to print and sell music in 1551; their first publication dates from that year. *"The most frequently published composer was Lassus, who was a personal friend of Le Roy. Le Roy &*

*Ballard played an important part in disseminating his newest works in France and in Europe generally... The typographical material was particularly fine. The elaborate woodcut borders on the title-pages, the printer's marks and the 'lettres grises' or historiated woodcut initials in several sizes in the style of Jean Cousin are superb examples of French Renaissance graphic arts."* Krummel & Sadie p. 161

The Meyer collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century. (22274)  
\$13,500.



15. **LASSUS, Orlande de 1532-1594.** Primus [-Secundus] liber modulorum quinque vocibus constantium. [Countertenor part]. Paris: Adrien le Roy & Robert Ballard, 1571. 2 volumes bound in one. Oblong octavo. 40 ff. in total consisting of 1f. (recto title within elaborate woodcut border, verso large decorative armorial woodcut), 1f. (recto dedication to the publishers, verso first page of music), ff. 3-20 (index to verso of final leaf); 2ff. (as above), ff. 23-40 (privilege to verso of final leaf). Fine large historiated woodcut initials throughout.

A collection of 34 motets for 5 voices.

Provenance: The collection of André Meyer (1884-1974). Slightly worn and browned; occasional foxing and other minor imperfections; first two leaves reinforced with paper tape to blank outer margins with no loss of text.

**First Edition. Rare.** RISM L845 (1571c - 4 tenor parts recorded, only one of which is in the U.S.), L847 (1571e - 3 tenor parts recorded, none in the U.S.). Lesure & Thibault nos. 149, 150.





"Lassus at times shows a strong liking for "irregular" harmonic "V-VI" progression... and uses it eloquently in... his five-part *Tristis est anima mea* [present in this collection], a composition in which Lassus provides a moving setting for Christ's words in the Garden of Gethsamane." Reese: *Music in the Renaissance*, p. 692. (22280) \$15,500.

16. **LASSUS, Orlande de 1532-1594.** *Moduli quatuor et octo vocum.* [Tenor part]. Paris: Adrian le Roy & Robert Ballard, 1572. Oblong quarto. 1f. (recto title within elaborate woodcut border incorporating musical motifs, verso a fine full-page woodcut portrait of the composer aged 39 dated 1560 within an oval border incorporating musical instruments, etc.), [1] (poem to Lassus by Paul Melissus), [2]-[43] pp. typeset music in diamond-head notation, [44] (index, [45] (privilege), [46] (fine full-page woodcut printer's device depicting a winged horse within an oval border). With decorative headpieces, fine historiated initials of varying sizes and additional decorations incorporating musical instruments, fruit and figures throughout.

A collection of 28 motets for 8 voices.

Provenance: The collection of André Meyer (1884-1974). Disbound. Slightly worn and browned; lightly stained at upper margins; irregular pagination.

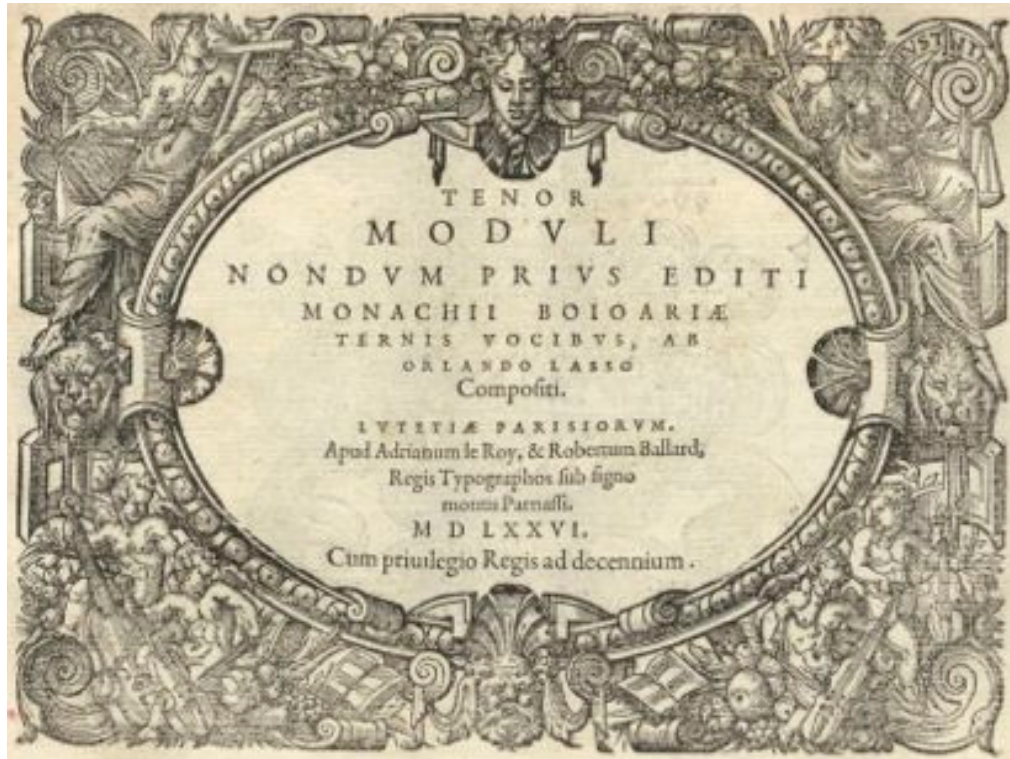
**First Edition.** Rare. RISM L850 (1527a) (one complete copy only,



in Madrid). Lesure and Thibault 160 (3 copies only of the tenor part and only 2 complete sets of parts, one at the Bibliothèque Nationale in Paris and the other at the Conservatory in Madrid). Portrait reproduced in Messmer, p. 9 and in Leuchtman, plate 31, Bayerische Staatsbibliothek exhibition catalogue p. 238.

**Includes first printings of "Beati pauperes spiritu," "Beatus vir qui timet Dominum" and "Inclina Domine aurem tuam." (22277)**

\$9,500.



17. **LASSUS, Orlande de 1532-1594.** Moduli nondum prius editi, monachii Boioariae. [Tenor and Bass parts]. Paris: Adrien le Roy & Robert Ballard, 1576. 2 volumes. Oblong quarto. Each part a total of 16 leaves consisting of 1f. (recto title within elaborate woodcut border incorporating musical motifs, verso full-page armorial woodcut), [1] (dedication to Wilhelm V, Ferdinand and Ernest de Bavière, Palatine Counts), + 26 pp. typeset music in diamond-head notation with text + [1] (index) + [1] fine full-page woodcut device incorporating a winged horse within decorative oval border, [1] (blank) pp. With fine historiated woodcut initials throughout.

A collection of 24 motets for 3 voices.

Provenance: The collection of André Meyer (1884-1974). Disbound. Some browning and dampstaining; several leaves detached; traces of adhesive tape to spines. Two parts of three (lacking the cantus firmus part).

Second Edition of Lassus's motets for three voices. Rare. RISM L886 (only two complete sets recorded); the first edition was published in Munich in 1575, a year before the present edition. Lesure & Thibault no. 194.



"A distinguishing feature of Lassus's ceremonial pieces honouring the Wittelsbachs is their personal tone, evident proof of the composer's close relationship with his employers. This is seen in *Multarum hic resonat*, addressed to Wilhelm on his name day in 1571, and in *Haec quae ter triplici* [present in this collection], the dedicatory piece of a collection of motets for three voices (1575) honouring Albrecht's three sons, on a text ending 'Lassus mente animoque dicat' ('Lassus' set to the composer's musical signature of *la-sol*). Most appealingly personal of all is *Sponsa quid agis*, for five voices, thought to have been composed for Lassus's marriage in 1558; here the colouristic harmony on the words 'Non me lasciviae veneris', in an otherwise diatonic framework, is a charming bit of musical allusion." James Haar in *Grove online*. (22272)  
\$9,000.



18. **LASSUS, Orlande de 1532-1594.** Teutsche Lieder mit fünff Stimmen, zuuo: unterschiedlich, jetzund aber mit des Herrn Authoris bewilligung inn ein Opus zusammen getruckt. [Quintus part]. Nürnberg: [Catharina Gerlach and Johans vom Berg Erben], 1583.

Oblong quarto. 1f. (recto title with decorative woodcut device, verso privilege), [1] ("Register der Lieder"), 72 pp. typeset music in diamond-head notation with text. With decorative woodcut initials throughout.

A collection of 42 lieder for 5 voices.

Provenance: The collection of André Meyer (1884-1974).

Disbound. Slightly worn; very occasional browning and staining; two leaves reinforced with tape at inner margin; first and last leaves with minor edge tears; portion of last leaf affixed to lower wrapper at inner

margin just touching staff lines but not affecting text or notation. Lacking last two leaves, containing the 42nd (the last) song of the collection. Later blue lower wrapper with provenance stamp.

**First collected edition of the three sets of 5-part songs** first published in 1567 with later editions in 1572 and 1576. RISM L947 (1583b); two holdings only in the U.S., at the Library of Congress and the Sibley Music Library). First published in Munich in 1567. Contains a number of Lassus's best-known lieder in various genres, including sacred lieder, drinking songs and love songs.

"... *The lieder are few in number only by the standards of Lassus's prolific output in other genres... The proportion of sacred pieces among the lieder is high, even without counting the volume of psalms; this suggests that the German collections were intended for a somewhat different audience from that of the madrigals and the chansons... The sacred lieder use texts and melodies common to Lutheran and Catholic songbooks with Luther's Vater unser im Himmelreich [present in this collection]... The psalm settings range from the rather simple tricinia of the 1588 collection (where they alternate with similar settings by his son Rudolph) to the great six-part psalm-motets such as Ich ruff zu dir [present], using paraphrased and cantus-firmus versions of the borrowed melodies, in the French-German volume of 1590. Among the secular texts chosen by Lassus are drinking-songs and lieder in which the bad effects of liquor are lamented (Mein Fraw hilgert) [present]; possibly the constantly expressed preference for wine over beer was a personal one... There are also melancholy and satirical pieces (Die zeit, so jetz vorhanden ist) [present], some love-songs of narrative character, and a few songs of nature-love.*" James Haar in *Grove online*. (22273)

\$4,500.

19. **LASSUS, Orlande de 1532-1594.** Fine engraved head-and-shoulders portrait by René Boyvin (1525-1598) of the distinguished composer in formal dress holding an open partbook. 142 x 101 mm. Printed within an oval border with decorative floral motifs and incorporating stylized angels holding open books. Lassus wears what appears to be a medal around his neck. Trimmed to just within plate mark; laid down.

Leuchtman: *Orlando di Lasso*, plate 34. Kinsky: *Music in Pictures*, p. 89, plate 3. Komma: *Musikgeschichte in Bildern* no. 230. C.J. Goodfriend: *Prints and Drawings of Musical Interest*, nos. 82 and 83. A variant state, with "Aaa" at lower right corner. Extracted from Broissard: *Bibliotheca sive Thesaurus virtutis et gloriae*, Frankfurt, 1592. (22305)

\$1,200.





20. **LASSUS, Orlande de 1530-1594.** Fine engraved portrait of Lassus at age 62 by Nicolas de l'Armessin (1638-1695). 183 x 147 mm. plus margins. With letterpress text to verso. Extracted from Bullart: *Académie des Sciences et des Arts*, Bruxelles, 1682.

Apparently based on the Johann Sadeler engraving of 1593, the source of both prints possibly the lost oil painting of ca. 1580. See Leuchtman: *Orlando di Lasso*, plates II, 22, 18 and 16a. (22414)  
\$650.



21. **MONTE, Philippe de 1521-1603.** Fine portrait engraving by Nicolas de L'Armessin (1638-1695). 184 x 137 mm. plus margins. With letterpress text below engraving and to verso. Extracted from Bullart: *Académie des Sciences et des Arts*, Bruxelles, 1682.

Komma 256.

*"[Monte] was an important representative of the last generation of the great Flemish composers of the Renaissance, and was one of the major composers of Italian madrigals."* Robert Lindell and Brian Mann in *Grove online*. (22412)  
\$800.





22. **MORALES, Cristóbal de ca. 1500-1553, Constanzo FESTA, Jacquet DE MANTUA and Adrian WILLAERT.** Motetta trium vocum... lachetus Galicus, Morales Hispanus, Costantius Festa, Adrianus Wilgliardus. [Cantus and Tenor parts]. Venice: Antonio Gardano, 1551, 1552. 2 volumes. Oblong quarto. Each part a total of 16 leaves consisting of 1f. (title with pictorial woodcut printer's device depicting a lion and a bear), pp. 1-29 pp. typeset music in diamond-head notation with text, p. [30] (index). With historiated woodcut initials throughout.

A collection of 27 motets for 3 voices.

Provenance: The collection of André Meyer (1884-1974). Disbound. Slightly worn and cockled; some dampstaining and browning; very slight worming to inner margins. Two parts of three.

RISM Recueils 1551/3 (one copy only, in Germany).

**Morales is widely recognized as the first major Spanish composer of the Renaissance, the most important figure in early 16th century Spanish music.** This important collection contains two of his 3-part motets "Tu es Petrus" and "Puer natus est," with text.

*"Like Gombert, Morales avoided the duet structure of the Josquin generation, and wrote instead a relatively dense stream of polyphony. But through slight reductions in scoring, occasional use of homophonic passages, melodic repetition and careful attention to the text setting (an aspect not immediately apparent in the text underlay of the Opera omnia), he achieved a rhetorical clarity in the presentation of the text unmatched by most of his contemporaries with the exception of Rore, with whom he shared the admiration of theorists in this respect as well as some conflicting attributions. An unusually large number of Morales's motets, including such impressive works as Emendemus in melius, the five-voice Andreas Christi famulus and the six-voice Veni domine, are polytextual, built on an ostinato cantus firmus with its own text."* Robert Stevenson and Alejandro Enrique Planchart in Grove online



The present work also contains six motets by the noted Italian composer and singer Constanzo **Festa** (ca. 1485/90-1545); twelve by Jacquet **de Mantua** (1483-1559), one of the leading composers of sacred polyphony between Josquin and Palestrina; and four instrumental ricercare by the important composer Adrian **Willaert** (ca. 1490-1562).

The Meyer collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music. (22266)  
\$9,500.

23. **[MUSICAL INSTRUMENTS]** **Pleginck, Martin fl. late 16th-early 17th century.** Small engraving depicting two elegantly dressed men, both with swords, one playing a transverse flute, the other a side drum, a townscape with mountains in the background. 45 x 64 mm. The attitude and seemingly choreographed movement of the figures suggests that their performance might be linked to a festivity. Small abrasion to lower right just affecting drummer's leg.



A fine impression on laid paper with thread margins.

Bartsch 19. (22402)  
\$650.

24. **[MUSICAL INSTRUMENTS].** Fine 16th century German engraving after Hans Sebald Beham (1500-1550) depicting two male musicians intently playing the bagpipes and shawm (or bombard) while a woman looks on. 52 x 40 mm., Beham's initials in the plate to upper left.



A fine impression on laid paper with thread margins.

A rare contemporary version in reverse of the print first published in ca. 1537. Pauli: *Hans Sebald Beham* 191a. Bartsch 190. Kinsky: *Music in Pictures*, p. 80 no. 2 (the original version). (22404)  
\$1,500.



25. **[ORGAN]**. 16th century French woodcut of the brothers Tubal and Jubal (descendants of Cain), recorded in the Bible as the inventors and manufacturers of musical instruments. The print depicts Jubal seated playing an organ while Tubal works hammering metal, presumably for a musical instrument. A lyre, triangle and flute are on the ground together with various tools. A fire blazes in the forge, while groups of people dance and feast in the background. 139 x 188 mm. One small brown spot; slightly worn; blank right margin trimmed not affecting image; deckle edge at left. A fine impression. Extracted from an unidentified volume, verso with cut of the banishment of Cain.(22406)  
\$775.

26. **OTHMAYR, Caspar 1515-1553**. Circular bust-length portrait engraving of the composer aged 28 by Michael Ostendorfer dated 1547, with the monogrammatic signature "OM" in the plate. 102 x 88 mm., sheet size 313 x 195 mm. Slightly soiled; foxing to margins.

Reproduced in MGG vol. 10 col. 469-470.

*"Othmayr has been seen as the most important and versatile German composer of the generation between Senfl, Stoltzer and Johann Walter... on the one hand, and Leonhard Schroeter, Gallus Dressler and Joachim a Burck on the other. His output covers the most important contemporary genres of ecclesiastical and secular vocal music with the exception of the mass, and amounts to about 230 compositions. Clytus Gottwald in Grove online. (22299)*

\$250.







27. **PAMINGER, Leonhard 1495-1567.** Fine bust-length woodcut portrait of the composer, pen in hand, poised over a sheet of music manuscript, ca. 1550. 85 x 76 mm. Within decorative woodcut border. Laid down; trimmed to just outside border.

*An Austrian composer, poet and theologian, "Paminger was one of the most important of the early Lutheran composers who combined the style of Josquin's successors with the native German style. He won international recognition early in his career and his works were included in French and Italian anthologies. Apart from a few German secular songs, his works consist mainly of settings of Latin antiphons, responsories, psalms, hymns and Propers, and German Protestant hymns."* Othmar Wessely and Walter Kreyszic in *Grove online*. (22301)  
\$225.



28. **PEVERNAGE, Andreas 1542/3-1591.** Large engraving by Jan I. Sadeler (1550-1600) after Joos van Winghe (1544-1603) depicting King David playing the harp with a group of choristers gathered around an open choir book of elegantly engraved music, being Pevernage's 5-part setting of Psalm 116, text commencing "Laude pia dominum," in which the two cantus parts sing in canon. [1590]. 405 x 530 mm. With Latin text to lower margin. Worn and soiled; spotting to left margin; several small holes, one repaired; creased at central fold and slightly overall; small portion of central fold and margins reinforced with tape to verso;

Vignau-Wilbert: *Music and Dance in 16th-Century Prints*, no. 66. Kinsky pp. 152-154. Seiffert: *Bildzeugnisse des 16. Jahrhunderts in Archiv für Musikwissenschaft I*, 1918-1919, p. 59. Hollstein XXI, 126. RISM P1678.

A Flemish composer, Pevernage's last post was as choirmaster at Antwerp Cathedral, where he served from 1585 to his death in 1591.

*"Antwerp archives confirm that Pevernage rebuilt the music library destroyed by the Calvinist rebellion and that he was active in humanist circles surrounding the Plantin press... Pevernage's sacred output includes Laudes vespertinae (Antwerp, 1604), a posthumous collection of 14 Marian antiphons and sacrament hymns intended for Antwerp confraternity services, and six masses, also published posthumously. The Cantiones sacrae (1578), a collection of sacred and secular motets, includes 25 occasional works written in honour of such notable contemporaries as Margaret of Parma, Louis de Berlaimont (Archbishop of Cambrai), and seven princes of Kortrijk's St Cecilia guild. A seven-voice hymn to the patroness of music, O virgo generosa, was reportedly sung at concerts held at the composer's home."* Kristine Forney in *Grove online*

**"The religious pictures containing pages of music engraved by Johann Sadeler and other Antwerp engravers (from 1584 onwards) may be regarded as the source of the art of music engraving."**  
Kinsky p. 152. (22314)  
\$650.





29. **PEVERNAGE, Andreas 1542/43-1591.** Picture-motet ("Bildmottet") engraving by C.J. Visscher after Martin de vos incorporating the music and words to the motet "Osculetur me osculo oris sui," for five voices. ?Antwerp, ca. 1610. 202 x 257 mm. plus wide margins. Printed on thin laid watermarked paper, the number "1" printed in the plate.

**The music of the complete motet** appears in a large open choirbook held by King Solomon, seated on his throne, with priests standing before him apparently singing from the score and, judging from their hand positions, keeping time. Text at foot of print: "Rex Salomon qo non alius florentior unquam." Slightly stained at margins. A very good impression.

A version in reverse of the print originally engraved by Jan Sadeler and published in 1590. RISM P1678. Vignau-Wilberg: *Music and Dance in 16th-Century Prints*, no. 68 (1590 printing), illustrated on p. 181.

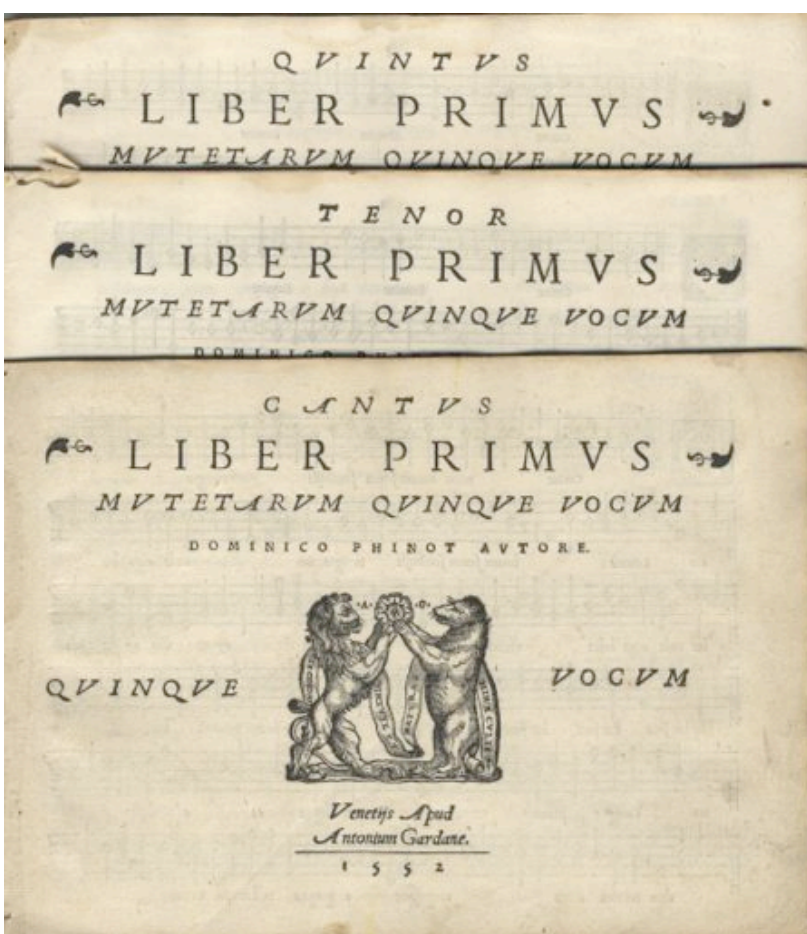
**The "Bildmottets" are some of the earliest examples of music engraving.** (22396)  
\$950.

30. **PHINOT, Dominique ca. 1510-ca. 1556.** Liber primus mutetarum quinque vocum. [Cantus, tenor and quintus parts]. Venice: Antonio Gardano, 1552. 3 volumes. Oblong quarto. Each part a total of 20 leaves consisting of [i] (title with pictorial woodcut printer's device depicting a lion and a bear), 38 pp. typeset music printed in diamond-head notation, [1] (index).

A collection of 27 motets for 5 voices.

Provenance: The collection of André Meyer (1884-1974). Disbound. Slightly worn, browned and stained; some signatures detached; worming to small portion of blank upper margin of tenor part; small wormhole to blank outer margin of quintus part.

Lewis 173. RISM P2016 (2 complete copies only; one incomplete copy only in the U.S.). "A new edition" (see RISM P2015 [1547], Lyons: Godefroy and Marcellin Beringen). While the contents are the same, Gardano has changed the order of the motets. Lewis: Gardano, Vol. 2, p. 238.



*A Franco-Flemish composer, "Phinot was celebrated in his day for finely crafted five-voice motets such as Non turbetur cor vestrum, in which typically Netherlandish imitative counterpoint predominates... Writers such as Luis Venegas de Henestrosa, Cornelius Blockland and Pietro Pontio (Ragionamento,*

Parma, 1588) cited Phinot's work as being worthy of emulation. Hermann Finck (*Practica musica*, 1556) ranked him with Gombert, Crecquillon and Clemens non Papa, while Pietro Cerone (*El melopeo y maestro*, Naples, 1613/R) claimed that Palestrina composed in Phinot's style." Roger Jacob in *Grove online*. (22281)  
\$10,000.

31. **ROSTHIUS [Rost], Nicolaus ca. 1542-1622.** Fine half-length portrait woodcut, with the composer depicted holding a psalter in one hand and a rolled leaf of music with pointer in the other. Altenburg, 1614. Image size 130 x 113 mm., sheet size 295 x 202 mm. With letterpress poem below portrait, pictorial woodcut initial, side- and tail-pieces. With "Altenburgi" and a date of 1614 printed to lower margin. Slightly worn and browned.

A German composer; Rosthuius served in the court chapel of Duke Ernst of Saxe-Altenburg; "there in 1594 he described himself as 'Cappelneltester'. He held the post of court Kapellmeister until 1601... [His] song motets and occasional Spruchmotette show him to have been a master of the smaller forms. The *Newer lieblicher Galliardt* are the first published examples of the short-lived genre of German-texted galliards. Of greater significance, however, is his *Trostreiche Historie von der fröhlichen Auferstehung ... Jesu Christi*, which forms a link between, on the one hand, the corresponding anonymous work of around 1550 and that of Antonio Scandello, and on the other hand, that by Schütz. It belongs to the so-called mixed type, involving elements of both the motet-Passion and the dramatic Passion." Walter Blankenburg in *Grove online*. (22291)  
\$375.



32. **SELLA, Georg 1508-1571.** Half-length portrait engraving of this Nürnberg Kapellmeister, ca. 1550, depicted with a rolled leaf of music manuscript with a book, quill pen and inkpot on the table before him. 212 x 170 mm. With contemporary manuscript identification to blank upper margin. Slightly worn; remnants of former mount to upper margin of verso.

New Gerber, *Vierter Theil* 181.

*Sella, a pupil of both Luther and Melancthon at Wittenberg, was Rector of the Lorenzschule and Kapellmeister at Nürnberg.* (22302)  
\$400.



33. [SHAWM] **Brun, Franz fl. 1559-1596.** Engraving of Melpomene, originally the Muse of Singing who later became the Muse of Tragedy, playing the treble shawm. Second half of the 16th century. Signed in the plate with the artist's initials. 73 x 48 mm. From the collections of Friedrich August II of Saxony (Lugt 971), Hugo Ahne and Dr. K.O. (neither in Lugt).

Trimmed to platemark. A fine impression.

Bartsch IX 447-19. (22409)  
\$1,500.



34. [PSALTERY] **Sichem, Christof van 1580-1648.** Psaltery (salterio) player accompanying a group of singers. Woodcut after a drawing by Hendrick Goltzius (1558-1617). ? Amsterdam, ca. 1600. 298 x 207 mm. Matted. Small restored hole to blank area; collector's mark to verso (not located in Lugt). A very good impression, with full line border.

Wurzbach: *Niederländisches Künstler-Lexicon* II, p. 620, no. 20. Kinsky p. 93, no. 3. (22397)  
\$1,600.





35. [SINGERS] Ciamberlano, Luca fl. Rome 1599-1641. The Singers. An attractive early 17th century engraving of a group of three elegantly dressed male singers performing from a musical manuscript, the artist's initials in the plate at lower right. 174 x 119 mm. Trimmed to just outside platemark.

A very good impression on laid paper, although slightly later than the first.

A rare reverse copy of an earlier print by Marcantonio Raimondi (ca. 1480-ca. 1534). Bartsch XIV, 348-4689a. Nagler M IV-925-4. (22403)  
\$1,850.

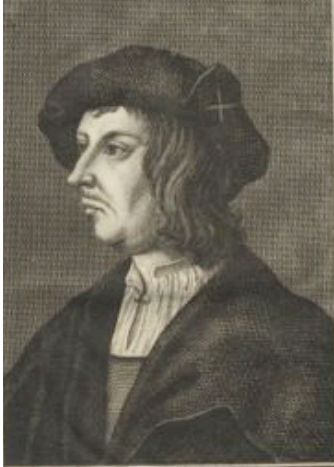
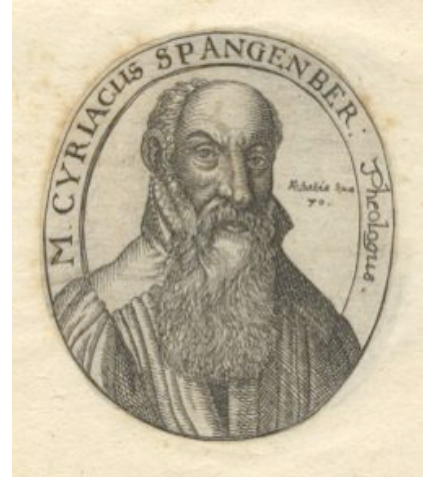
36. SPANGENBERG, Cyriac 1528-1604. Half-length engraving of the Lutheran hymnodist aged 35, signed "BI" (Balthasar Jenichen, fl. 1560-1590) and dated 1575 in the plate. 85 x 72 mm. Very slightly worn and trimmed. Laid down to mount.

*A German Lutheran theologian, historian and hymnodist, "[Spangenberg's] Von der edlen und hochberühmbten Kunst der Musica (1598)... was a significant historical source for the Meistersinger movement."* Clement A. Miller and Clytus Gottwald in *Grove online*. (22307)  
\$120.





37. **SPANGENBERG, Cyriac 1528-1604.** Oval bust-length portrait engraving of this German hymn writer aged 70. N.p., n.d., but ca. 1600. 54 x 45 mm. Laid down; mount foxed. (22300) \$75.



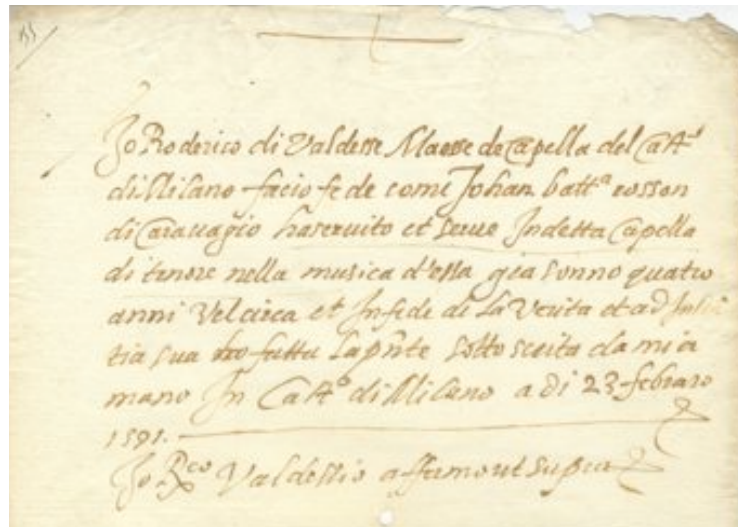
38. **SPENGLER, Lazarus 1479-1534.** Bust-length portrait engraving of the German hymn writer in profile, aged 39, by I.A. Schmidt. 1518. 150 x 214 mm., incorporating a separate armorial-style engraving identifying the subject, his age, and date of the engraving's execution. Foxed; trimmed; laid down to mount, with early 19th century manuscript notes to lower portion.

Together with another engraving of Spengler kneeling in prayer, 161 x 93 mm. Trimmed; laid down to mount.

*J.S. Bach used Spengler's hymns in his cantatas 18 and 109.* (22295) \$200.

39. **VALDESSIO, Roderico di fl. ca. 1590.** Autograph document signed and dated February 23, 1591 attesting to a tenor's service to a Milanese chapel. 1 page. Folio. Document executed in an attractive late 16th century hand certifying that one Giovanni Battista Rosson di Caravagio served as a tenor at a chapel in Milan. Slightly worn and soiled; browned at edges; creased at central fold; one small hole not affecting text.

Valdessio describes himself in the present document as a "maestro di capella" in Milan. We have been unable to locate any additional biographical information. (21833) \$850.



40. **VERDONCK, Cornelius 1562-1625.** Picture-motet ("Bildmottet") engraving by C.J. Visscher after Martin de Vos incorporating a Magnificat by Verdonck for five voices. ?Antwerp, ca. 1610. 207 x 288 mm. Printed on thin laid paper with wide upper and lower margins, the number "5" printed in the plate. Slightly worn; repair at lower margin just extending into printed area.

**The music of Verdonck's complete Magnificat** appears on two large tablets held by angels on either side of the Virgin Mary; four additional angels are playing viols, a flute and a cornetto.



A version in reverse of the print originally engraved by Jan Sadeler and published in 1585. RISM V1239 (the 1585 printing). Vignau-Wilberg: Music and Dance in 16th-Century Prints, no. 63 (1585 printing), illustrated on p. 170. OCLC 271822365 (the present printing).

**The "Bildmottets" are some of the earliest examples of music engraving. (22394)**  
\$850.

41. [VIOL]. 16th century French woodcut of a female figure holding a viol by the neck in one hand and clasping two hearts with the other, another viol, a tenor shawm and other instruments at her feet. 62 x 52 mm. The subject within an oval line border with decorative outer border. With date of 1588 and Latin motto. The device of the printer Pierre Faber, Mullhouse. Dated 1588. (22405)  
\$500.







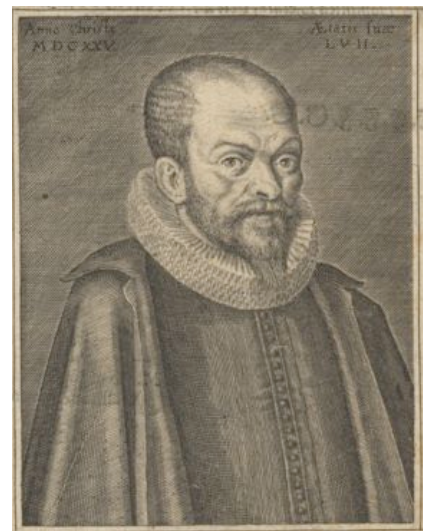
42. [VIOL]. A pair of late 16th-early 17th century woodcuts depicting a viola da braccio and a bass viol. Italian. Artist unknown. The first woodcut depicts a male figure holding a viola da braccio in one hand and a bow in the other; a open book of music is in the background together with a large volume of the philosopher Aristo's writings. Ca. 95 x 75 mm. Removed from an unidentified volume. Several small ink spots to area depicting music book. A very good impression overall. The second woodcut depicts a female figure in flowing robes, wearing a cross and playing a bass viol or lirone. Text above the illustration reads "Armonia. Come dipinte in Firenze dal gran Duca Ferdinando." Ca. 95 x 78 mm.

From the collection of Robert Prouté (Lugt 2859e). (22401)  
\$600.

43. **WALLISER, Christoph Thomas 1568-1648.** Half-length portrait engraving of this Alsatian composer, teacher and choral director, aged 57, by Jacob van den Heyden. 1625. 167 x 99 mm. Slightly browned and spotted. Apparently done from life according to a note in the plate: "Iacob ab Heydé Sculpsit ad Vivum."

Reproduced in MGG Vol. 14 col. 174.

*"Walliser's several musical appointments and his compositions show him to have been the most important musician in Strasbourg during the period 1600–50. In addition, the wide dispersion of his works attests to his reputation elsewhere."* Clyde William Young and Édith Weber in *Grove online*. (22297)  
\$300.



44. **WERRECORE, Matthias died after 1575 [Matthias Hermann, Matthias Fiamengo].** La battaglia taliano composta da M. Mathias fiamengo, maestro di capella del duomo di Milano, con alcune villotte piacevole... a quatro voci. [Altus and bassus parts]. Venice: Antonio Gardano, 1549. 2 volumes. Oblong quarto. Altus and bassus parts, each consisting of 1f. (recto title with pictorial woodcut printer's device depicting a lion and a bear, verso publisher's dedication to Alessandro Zamberti), 25 pp. music typeset in diamond-head notation, with index to lower portion of final page of music, [1] (blank). Text in Italian.



Provenance: The collection of André Meyer (1884-1974). Slightly worn and stained; occasional foxing. Later plain paper wrappers with titling in manuscript to uppers, provenance stamp to lower of bassus part.

**First separate edition.** New Vogel 1313. RISM M1404 (one complete copy only, in Germany; no copies of any parts in the U.S.). First published in the collection entitled *Guter, Seltzamer, und künstreicher teutscher Gesang* (Nürnberg, J. Petreius, 1544). RISM 1544/19.

*Werrecore succeeded the Italian music theorist and Renaissance composer*

*Franchinus Gaffurius as maestro di capella of Milan Cathedral on July 3, 1522. His "most famous work was the four-voice Bataglia taliana, celebrating the defeat of France at the Battle of Pavia (1525) which ensured Milan's independence. It was first published in Nuremberg with the German title Die Schlacht vor Pavia and the note: 'Matthias Herman Verecorensis, who was himself in the line of battle and witnessed the worst miseries, composed this on the way'." Pier Paolo Scattolin in Grove online. (22282) \$10,500.*

45. **[WIND INSTRUMENTS]** 16th century woodcut by Jost Amman (1539-1591) depicting three woodwind players dressed as soldiers performing on transverse flute, cornet and "Schwegel" (a type of obverse flute). 80 x 61 mm. Extracted from Amman's "Ständebuch" (Buch of Trades) published in Frankfurt in 1568.

Kinsky p. 81, no. 5.





*"In his 'Ständebuch'... Jost Amman describes various groups of town musicians, dividing them into those whose music is noble and those in whom it is less noble... In the "Three Pipers" [the present print) we move further down the social scale. Pipers played folk tunes and accompanied folk singing, mainly love songs." Vignau-Wilberg: Music and Dance in 16th-Century Prints, pp. 98-99. (22398) \$550.*