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Inventory of music prints from the bookshop of Franz Jakob Mertzenich (Kraków 1613)

The main purpose of this article is to present the inventory of music prints from the Kraków bookshop that used to belong to Franz Jakob Mertzenich (d. before 27th April 1613). The document, written down shortly after his death and currently kept at the National Archives in Kraków,[1] is not known in detail to musicologists.[2] As far as we know, the manuscript in question is the only Polish music inventory from the second decade of the 17th century.

[1] Archiwum Narodowe w Krakowie [National Archives in Kraków], collection: Akta miasta Krakowa, *Acta controversiarum officii advocatialis Cracoviensis*, reference code: 29/33/0/1.2.1/235 (hereinafter referred to as AAC), pp. 1534–1585, 1590–1593. See scans of the document: https://www.szukajwarchiwach.gov.pl/en/jednostka/-/jednostka/3058731 (access: 14.11.2021).

[2] I first announced the existence of an inventory from Mertzenich's bookstore in a paper presented at the Medieval and Renaissance Music Conference in Birmingham in 2014. Then, I presented a general description of the musical part of the inventory in the article "The Inventory of the Kraków Bookseller Franz Jakob Mertzenich. A Testimony of the Presence of Italian Music in Poland ca. 1600", in*: Denn Musik ist der grösste Segen ... Festschrift Helen Geyer zum 65. Geburtstag*, ed. Elisabeth Bock, Michael Pauser (Sinzig: Studio Verlag, 2018), 139–146. The non-musical part of the inventory and a silhouette of Mertzenich were characterized by Renata Żurkowa in: *Księgarstwo krakowskie w I połowie XVII w.* [Bookselling in Kraków in the first half of the 17th century] (Kraków: Secesja, 1992); Renata Żurkowa, "Księgarnia Franciszka Jakuba Mercenicha (1610–1613)" [The Bookshop of Franciszek Jakub Mercenich (1610–1613)], *Rocznik Biblioteki Polskiej Akademii Nauk w Krakowie* [Yearbook of the Library of the Polish Academy of Sciences in Kraków] 41 (1996): 7–28.

Therefore, it is of great importance for the reconstruction of the repertoire that was available and (potentially) performed in the Commonwealth in the period of significant stylistic changes. This crucial moment in the history of Polish music is very poorly documented due to the destruction of most archival and music sources.[3] The inventory is also an important source for the history of European music culture, as it testifies to the intensive flow of the repertoire from the south of the continent to Central Europe.[4] Also, it is a proof of the existence of certain music editions that have not survived to this day.

Franz Jakob Mertzenich, born in Cologne,[5] which at that time was one of the most important publishing centres in German lands, probably came to Kraków in 1602. He gained his professional experience working in the local bookshop founded in 1578 by another newcomer from Cologne, Zachäus Kesner (d. 1602),[6] and run after his death by his wife Katarzyna. In 1607, Mertzenich served there as secretary, and from around 1608 he was a trade agent. He repeatedly travelled to the book fair in Frankfurt am Main to make professional contacts. Over the years, he also started to finance the printing of books in Cologne, as evidenced by the editions from 1609–1610 that have

[3] What is more, no Polish inventories of manuscripts or music prints belonging to church, monastic or private persons' ensembles have survived from the first half of the 17th century. See: Barbara Przybyszewska-Jarmińska, *Baroque, part 1: 1595–1696*, The History of Music in Poland III/1 (Warszawa: Sutkowski Edition, 2002).

[4] The preserved inventories from Poland, written in the second half of the 17th century, confirm a significant share of compositions by Italian authors. Cf.: Mirosław Perz, "Inwentarz przemyski (1677)" [An inventory from Przemyśl (1677)], *Muzyka* 19 (1974, No. 4), 44–69; Tadeusz Maciejewski, "Inwentarz muzykaliów kapeli karmelickiej w Krakowie na Piasku z lat 1665–1684" [A music inventory of the Carmelite chapel on the Sands in Cracow 1665–1684], *Muzyka* 21, no. 2 (1976): 77–99; Alicja Dacewicz, "Franciszkańskie inwentarze muzyczne z II połowy XVII wieku ze zbiorów Biblioteki Uniwersyteckiej w Wilnie" [Franciscan music inventories from the second half of the 17th century from the collections of the University Library in Vilnius], *Rocznik Lituanistyczny* 1 (2015): 185–195, https://bazhum.muzhp.pl/media/files/Rocznik_Lituanistyczny/Rocznik_Lituanistyczny-r2015-t1/Rocznik_Lituanistyczny-r2015-t1-s185–195/Rocznik_Lituanistyczny-r2015-t1-s185–195.pdf (access 14.11.2021).

[5] No details about his father are available; he was dead at the time of his son's death. The mother's name was Elisabeth, *secundo voto* von Sanderich. A relative of Franz Jakob could have been Johann von Mertzenich (1565–1637), a printer and publisher running his business in Cologne, in the years 1589–1637. See http://www.drucker-marken.de/images/druck/pdf/Buch_50a_Malefiz.pdf, fol. [120] (access: 14.11.2021). See: Żurkowa, "Księgarnia Franciszka Jakuba Mercenicha…", 8.

[6] See: Renata Żurkowa, "Związki księgarzy krakowskich z Kolonią" [Ties of Kraków booksellers with Cologne], *Rocznik Biblioteki Polskiej Akademii Nauk w Krakowie* 29 (1984): 125.

survived to this day.[7] After obtaining city rights in Kraków on 13th April 1610,[8] Mertzenich — most likely in agreement with Katarzyna Kesner — opened his own shop at the Market Square.[9] There, on 18th May 1613,[10] i.e. a few weeks after the sudden death of Franz Jakob, an unknown city secretary prepared the inventory which included all the books in the shop, warehouse and living quarters as well as Mertzenich's correspondence and his personal belongings.[11] One of the witnesses to that action was Burchard Kuick from Cologne, the plenipotentiary of a dozen local booksellers and publishers (We know that Mertzenich did business with them and was financially dependent on them.)[12] After paying outstanding liabilities, Kuick took over the Kraków company and ran it in 1613–1623; however, he was no longer interested in selling music prints.

Mertzenich, referred to in the inventory as Franciscus Jacobus Mercenus, was a large-format bookseller and it was probably no coincidence that he chose Kraków as his place of activity. The city was one of the most important intellectual and economic centres of the Polish-Lithuanian Commonwealth, the seat

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[7] *Biblia Sacra vulgatae Editionis*, Coloniae Agrippinae sumptibus Francisci Iacobi Mertzenich 1609; *Brevis ac solida resp. R. P. Friderici Bartscii Bravnsbergensis, e Soc. Iesu Theologi*, Coloniae Agrippinae: sumptibus Antonii Boetzeri & Francisci Iacobi Mertzenich 1610. Cf. https://www.dilibri.de/rlbdfg/content/titleinfo/304121; https://www.historickefondy.cz/Author/Home?author=Mertzenich%2C+Franciscus+Jacobus (access: 14.11.2021).

[8] See: Aniela Kiełbicka, Zbigniew Wojas, *Księgi przyjęć do prawa miejskiego w Krakowie 1573–1611 / Libri iuris civilis Cracoviensis 1573-1611* (Kraków: Wydawnictwo i drukarnia „Secesja", 1994) (Fontes Cracovienses 2), 292, no. 2488.

[9] For a shop and a flat, Mertzenich rented a tenement house (currently Rynek Główny 23) which belonged to the Kraków councilor Ludwik Kromer, and for warehouses — attics of the neighboring tenement house owned by another councilor — Hieronim Konrad. Mertzenich's bookstore was located next to Kesner's store. See: Żurkowa, *Księgarstwo krakowskie*..., 18; Renata Żurkowa et al., *Rynek Główny 23: historia krakowskiej księgarni 1610–2010* [Main Market Square 23: the story of a Kraków Bookshop 1610–2010] (Warszawa: Wydawnictwo MWK, 2010), 21–49.

[10] See: AAC, p. 1534: "Actum feria quinta ante D(omi)nicam Sacri Pentecosten proxima Anno D(omi)ni 1613".

[11] The inventory drawn up after Mertzenich's death is the only currently known source from which we obtain information about the functioning of his bookstore.

[12] Mertzenich obtained financial support from publishing and book companies from Cologne and therefore he was able to conduct his business at a high level. After the death of her son, Elisabeth Mertzenich entrusted the matters of the Kraków bookstore to Burchard Kuick. See: Żurkowa, "Księgarnia Franciszka Jakuba Mercenicha…", 8.

of the royal court (until 1609), and the main book trade centre in the country.[13] The demand for books was so great that by opening his company, Mertzenich could count on the success of the venture. He was mainly interested in importing books from leading printing centres in Europe: German, Italian, French, Swiss and Dutch ones. Items that were printed in Poland — namely, in Kraków and Gdańsk — constituted minute percentage of his offer. The purchases were made by booksellers from larger cities in the country (Kraków, Wilno, Lublin and Zamość) who further distributed publications bought from Mertzenich.[14] He also took local buyers into account. In Kraków at that time, there were many schools and the Academy (today's Jagiellonian University) as well as an exceptionally large number of clergy concentrated at churches and monasteries, hence Mertzenich's offer embraced items in the field of such disciplines as theology, philosophy, law, history, geography, literature, grammar, rhetoric, mathematics, medicine, chemistry, etc. The inventory includes a total of 1606 book titles, mostly new publications, among them ca. 115 music editions.[15] As far as we know, Mertzenich was at that time the only bookseller in Poland who imported wholesale music prints from abroad. One can guess that he took the interest in music from Kesner, who traded them in Kraków from the 1570s until his death in 1602.[16] Mertzenich usually bought books during the Frankfurt fair, but he most likely turned to Venetian publishers about

[13] In Kraków, in the first half of the 17th century, there were many booksellers, including a few from Cologne. Apart from Mertzenich, there were Zachäus Kesner, Antoni Hierat and Burchard Kuick. See: Renata Żurkowa, "Księgarnia Antoniego Hierata w Krakowie" [Antoni Hierat's bookstore in Kraków], *Rocznik Biblioteki Polskiej Akademii Nauk w Krakowie* 28 (1983): 83–99; Żurkowa, "Związki księgarzy krakowskich z Kolonią...", 121–142.

[14] Mertzenich's business correspondence is mentioned in AAC on p. 1593. He did not deal with the further distribution of books personally. Only one of his trips to Lublin in 1612 is recorded. See: Żurkowa, *Księgarstwo krakowskie*..., 56–57.

[15] The number of entries (119) is greater than the actual number of publishing titles because some editions are duplicated.

[16] The inventory written after Kesner's death mentiones, among others, ca. 450 music titles. See: Tomasz Czepiel, "Zacheus Kesner and the music book trade at the beginning of the seventeenth century: an inventory of 1602", *Musica Iagellonica* 2 (1997), 23–70. Cf. Archiwum Narodowe w Krakowie [National Archives in Kraków], collection: Akta miasta Krakowa, *Acta officii advocatialis Cracoviensis*, reference code: 29/33/0/1.2.1/226, pp. 1631–1797; scans of the document https://www.szukajwarchiwach.gov.pl/en/jednostka/-/jednostka/3058722 (access: 14.11.2021).

musical items.[17] The list of his correspondence proves that he had business contacts, among others, with printers in the *Serenissima* — Antonio Pinelli and Francesco Cesare[18] — who could mediate in the purchase of appropriate music editions. Most probably, Mertzenich imported them with a view to further distribute them in the territory of the Commonwealth, and therefore his offer was quite varied. In Kraków itself, the music market was not large enough, as the royal musical chapel active there previously moved with the monarch to Warsaw, and from 1609 visited the Wawel castle only occasionally. The only ensemble that was still active in Kraków, at the cathedral church, was *Cappella Regia Rorantistarum*, which consisted of nine musicians singing *a cappella* and which performed mainly pieces *ad voces aequales*.[19]

The list of music editions for sale in the spring of 1613 is only a fragment of a larger inventory which is "a document illustrating the activities of the company in its full prosperity."[20] At the time of its preparation, most of the books were kept in the warehouse, and a smaller part — in the living quarters occupied by the bookseller, as they were most likely delivered to Kraków after the death of the bibliopole. The latest titles, including several musical ones, were added at the beginning of the inventory in a random order (cf. Fig. 1).[21] On the following pages of the document, the books in the store are listed, organized into thematic groups. Music prints bear the heading *Musici Libri* (cf. Fig. 2).[22]

The manuscript has been well preserved, but — as usual in the case of inventories — contains records that are fairly brief and not free from errors. Most likely, the copyist who made the fair copy of the document was using other person's notes, prepared before, and misread some of them. The inventory is generally ordered alphabetically, but the main key word can be either the surname of the composer or his Christian name as well as the beginning of

[17] The music prints sold by Mertzenich cannot be found in the German book fair catalogues. Cf. *Kataloge der Frankfurter und Leipziger Buchmessen*, from 1594–1612, http://www.olmsonline.de/no_cache/dms/toc/?IDDOC=13594 (access: 14.11.2021)

[18] See: AAC, p. 1593. None of them published music prints, although at the beginning of the 17th century the Pinelli printing house was one of the most significant in Venice. Antonio Pinelli put the term "Stampator Ducale" in the colophon.

[19] There are no data on the activity of other music ensembles (neither sacred nor secular) in Kraków around 1610. In 1619, a cathedral musical chapel was established, which included both vocalists and instrumentalists.

[20] Żurkowa, "Księgarnia Franciszka Jakuba Mercenicha…", 11.

[21] AAC, pp. 1536–1547.

[22] AAC, pp. 1580–1585. This group, by mistake, also contains a few titles from other fields.

the title of the work. When analyzing the inventory entries, we notice that the copyist prepared them according to a specific pattern. The initial digit refers to the number of copies of the respective print (most often, a given title appears in one or two copies, and occasionally in 3, 4, 5 or 8 copies). The description of the print contains the composer's or compiler's name (in the case of several anthologies) followed by a genre designation or the initial part of the title. Some entries also have the appropriate book numbers and the information on the number of voices, and the majority of them end with a note on the print's format and the place of publication.

Interpreting inventory entries can cause several difficulties. The manuscript contains misspellings of composers' names and titles, which — fortunately — in many cases can be corrected. Quite often, the number of voices or/and — what seems particularly important — dates of publication are omitted. Doubts regarding the identification of the prints also result from the fact that some publications were lost. In spite of the difficulties described above, it has been possible to identify nearly all composers (or editors) and the majority of publications. Sometimes, two or more possible alternative prints must be taken into consideration. In the case of collections of several issues, it was difficult to decide which edition was meant, but one may suppose that Mertzenich tended to have the latest issue in stock.

Printed music sold by Mertzenich comes almost exclusively from the Italian publishing houses and over 90% from Venice. Besides, there are three items from Rome, one from Antwerp, five published in Germany (in Hamburg, Strasbourg, Augsburg, Nürnberg and Frankfurt). One print comes from Gdańsk/Danzig, which belonged to the Polish crown.[23]

The Kraków bookseller was predominantly selling authorial music publications. In 1613 there were only six anthologies in stock; among them, there are: a very popular collection of motets by Abraham Schadaeus, published in 1611, and a famous collection of *laude spirituali* entitled *Tempio armonico* by Giovenale Ancina from 1599.

[23] Gdańsk was at that time the richest city in the Polish crown, with a particularly flourishing musical life. It is worth remembering that at the beginning of the 17th century Polish publishing houses, located mainly in Kraków, printed polyphonic music only exceptionally (mainly for technical reasons). Composers who were active in Poland at that time tried to print their works abroad. Hence, the Mertzenich's offer contained a collection of polychoral compositions by Mikołaj Zieleński, published in Venice in 1611.

Among 66 composers of the works included in the inventory, only six did not come from the Apennine Peninsula. These were well-known German authors (Gregor Aichinger, Leonhard Lechner, Hieronymus Praetorius, Paul Sartorius and Melchior Schramm) and a Pole (Mikołaj Zieleński). The inventory lists both very famous, popular artists, such as Andrea Gabrieli, Giovanni Croce, Lodovico Viadana, Giulio Caccini, Claudio Monteverdi, and composers of the second rank, today completely forgotten. As for the number of titles of one author, strongly represented are: Orazio Vecchi (six titles), Giovanni Croce, Pietro Lappi and Lodovico Viadana (five titles), Giulio Belli, Giovanni Battista Biondi, Simone Molinaro (four titles).

Particularly noteworthy is the presence of two works by Italian composers who were active in the Commonwealth, Giovanni Battista Cocciola and Giulio Osculati. In the years 1601–1614 Osculati was a composer and a member of the Royal Chapel of King Sigismund III, whom he dedicated his *Missae quinque vocum* (published in 1604), which is included in the inventory. Cocciola also worked in the same ensemble, probably since the 1590s, but in 1606 he moved to the court of Szymon Rudnicki, the Polish bishop whose court was situated in Lidzbark — relatively close to Gdańsk, where his compositions were published. The information derived from the inventory ("Canzonetti Cocciola duo volumina in 4to Gedani") is the only trace of Cocciola's secular music.[24]

Generally, Mertzenich was selling relatively new prints, issued after 1600. Probably only about 14% of the repertoire mentioned in the inventory had been published before that date, mainly in the 1590s. The oldest is a collection of *Greghesche et Iustiniane* by Andrea Gabrieli, issued in 1571.[25] The music publications in the Mertzenich's shop contained predominantly vocal pieces (with or without instrumental accompaniment). One can identify only three titles containing instrumental pieces: *canzoni* and *ricercari* by Grammatio Metallo and Giulio Radino, *sinfonie* by Viadana.

Within the vocal repertoire, the majority of works represent the Catholic church music: motets and church concertos (more than half of the publi-

[24] Cf. Aleksandra Patalas, "Giovanni Battista Cocciola's activity in the Polish-Lithuanian Commonwealth and his concerto *Ave mundi spes Maria* from the *Parnassus Musicus Ferdinandaeus*", *De musica disserenda* 13/1–2 (2017), 135–145; see https://ojs.zrc-sazu.si/dmd/article/download/6581/6233 (access: 14.11.2021).

[25] It cannot be ruled out that the older, less salable items were received by Mertzenich under the contract with Katarzyna Kesner.

cations), Mass settings, Vespers and Compline. The secular repertoire is very poorly represented, limited to five collections of madrigals, three of canzonettas, one of *Lieder*, and two containing *greghesche* and *mascherate*. Compositions with Italian and German text could have counted especially on the audience coming from the group of foreigners active at the royal court as well as on representatives of Polish nobles and magnates, fascinated with the Italian culture.

Apart from instrumental pieces, the repertoire housed by Mertzenich may be divided into three main types: traditional polyphonic music for a single chorus (ca. 37% of the titles), polychoral works (ca. 56%) and small-scale compositions in the *musica moderna* style (ca. 7%).

Very intriguing is Mertzenich's broad offer of polychoral music, not only for two, but also for three and four choirs. Such pieces were written by composers who were active in Poland in the Royal Chapel at the turn of the 16th and 17th centuries, and were still present in its repertoire even through the first half of the 17th century. The partially preserved sources do not allow us to state how many other ensembles in Poland performed polychoral music around 1610. Rather, these seem to be exceptions. The first sign of a wider interest in works for two and three choirs was the edition of Mikołaj Zieleński's offertories, published in Venice in 1611 (no. 62 in Mertzenich's inventory), in a way 'advertising' polychoral music and encouraging its performance in Polish churches. However, it can be assumed that the average Polish chapel consisted of a few musicians in total, so they sang polyphonic pieces for one choir (accompanied by an organ), and could have also gradually introduced compositions *in stile moderno* for a small number of voices into the repertoire. Although these pieces are not strongly represented in the inventory, they are an important testimony to the influx of the latest musical trends to Poland. The inventory proves what we have only supposed so far: in 1613, Polish musicians had the opportunity to get familiar with sacred *concerti* of Viadana, Grandi, D'India, with the newly published Monteverdi's Vespers, and in terms of secular works — with Caccini's solo madrigals and arias.

The comparison of the inventories of Mertzenich's and Kesner's bookshops reveals important differences.[26] Kesner had in stock four times as many music editions as Mertzenich (in 1602 inventory, there were about 450 titles).[27]

[26] Cf. Czepiel, "Zacheus Kesner and the music book trade…", 28–32.

[27] 284 of them cannot be indentified, because only number of music prints is mentioned, and not the titles.

The publications came mainly from the 1580s and 1590s. In Kesner's offer, there was a relative balance among Franco-Flemish, German and Italian music. Compared to Mertzenich, he had a larger number of popular anthologies, secular and instrumental music in stock. He was selling music mainly for one choir, and noticeably fewer polychoral compositions. Differences between the inventories reflect the changes of musical tastes in the Commonwealth, but also new trends in European music, and Mertzenich's business contacts.

The profile of the repertoire included in the prints from Mertzenich's shop may indicate that he imported music books mainly for the Royal Chapel.[28] As none of the music materials that were then in the possession of the ensemble have survived, Mertzenich's inventory allows us to determine its potential repertoire. Due to the lack of documents, we can only assume that his offer was also directed to some church ensembles or those maintained by magnates, as well as to musically educated nobility and townspeople.[29] The inventory in question is a unique and invaluable source of information, because, apart from the similar document drawn up in 1602 (after Kesner's death), we do not know any Polish inventories (of any kind) of music materials from the first half of the 17th century.

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In Appendix I, one can find a transcription of all the entries of the inventory that are related to music prints, in the order in which they appear in the source. For the sake of order, they are left with numbers in square brackets. The quotes from the inventory are marked in bold. Each entry consists of (not always): a number of copies of a given title, found during the preparation of the inventory; the title of the collection; composer's name; print format; place of its publication. In round brackets, we provide the full forms of the abbreviations used by the copyist. Below the entry from the source, in smaller font size, there are the name of the composer and the title (titles) of the print which most likely refers to the entry in the inventory (title as in RISM, together with the RISM number).

[28] Most likely, Kesner also supplied the Royal Chapel with music prints. From the 1620s this task was certainly taken by Kaspar Förster senior, active in Gdańsk, who in 1633 obtained a privilege from King Władysław IV to freely sell books throughout the country.

[29] One must remember that Mertzenich traded in books by less then three years (he did not receive the first shipment of newly purchased books until March 1611), therefore it can be suspected that he was just gaining experience in the field of the repertoire needs in Poland.

Appendix I: List of the music prints from the inventory of Mertzenich's shop

[AAC, p. 1546:]

[1] **1 Musicae Ecclesiasticae concerti nuovi[?] in 4to**
Musica per concerti ecclesiastici, di diversi autori, novamente raccolta, et non piu stampata, Venezia: Giacomo Vincenti 1590, RISM B/I: 1590[4]

[2] **1 Mutetae Leonis in 4to**
Leone Leoni
one of the following publications:
Sacri fiori. Mottetti a 2, a 3 et a 4 voci, per cantar nel organo... con la sua partitura corrente a commodo delli organisti, libro 1, Venezia: Ricciardo Amadino 1606, RISM A/I: L 1997 (or: 2nd edition: 1609, RISM A/I: L 1998);
Sacri fiori. Secondo libro de motetti a 1, 2 et 3 voci, per cantar nel organo con una messa a 4 qual si può cantar a voci pari, & a chori divisi, Venezia: Ricciardo Amadino 1612, RISM A/I: L 2004

[3] **1 Contrapuncta Miβarum Musica Tambardi in 4to**
Girolamo Lambardi
the publication unknown; probably the earlier edition of:
Contrapuncta in introitus missarum quae majoribus sanctorum solemnitatibus toto anni tempore in ecclesia celebrantur, juxta morem Sanctae Romanae Ecclesie ... 4 vocibus decantanda, Venezia: stampa del Gardano, appresso Bartolomeo Magni 1617, RISM A/I: L 373

[4] **1 Mutetae Casparis Villemi in 4to**
Gasparo Villani
most probably:
Missa, psalmi ad Vesperas, et motecta 16 vocibus concinenda, Venezia: Angelo Gardano & fratelli 1610, RISM A/I: V 1551

[5] **1 Psalmi quinq(ue) vocum Matzzy in 4to**
Luigi Mazzi
Li salmi a 5 voci che si cantano dalla Santa Chiesa Romana nelli vesperi delle solennità di tutto l'anno, con doi Magnificat et il basso per l'organo... libro 1, Venezia: Giacomo Vincenti 1610, RISM A/I: M 1527

[AAC, p. 1580:]

[6] **1 Aechingiery Odaria quatuor Vocum in 4to Viller(us)**
Gregor Aichinger
Odaria lectissima ex melitiss.o D. Bernardi iubilo delibata. Modisq; musicis partim 4 partim et 3 vocibus expressa, nunc denuo excusa et aucta, Augsburg: Elias Willer (Officina Praetoriana) 1611, RISM A/I: A 524

[7] **1 Sanielli Miβae lib. 2 in quarto Venet(iis)**
not identified

[8] **2 Asulae Vesperae in 4to Venet(iis)**
Giovanni Matteo Asola
many editions of Vesper psalms from the years 1574–1608

cf. *Psalmodia ad vespertinas omnium solemnitatum horas 8 vocibus infractis decantanda: cantica-q(ue) duo B. Virginis Mariae, unum primi toni integrum, alterum quinti toni in versiculos divisum*, Venezia: Ricciardo Amadino 1608, RISM A/I: A 2519

[9] **4 Bastiana Miserozza Meβae lib. 1 in 4to Venet(iis)**
Bastiano Miseroca
Messa, vespro, motetti, et letanie della B. Vergine da cantarsi a 8 voci, con uno avertimento nella parte continuata per l'organo ... libro 1, Venezia: Ricciardo Amadino 1609, RISM A/I: M 2876

[10] **2 Benedicti Regy Psalmodia Vesper in 4to Venet(iis) 3 Volumina**
Benedetto Re
Integra Psalmodia Vespertina omnia solemnitatum iuxta Sacrosanctae Romanae Ecclesiae ritum 8 vocibus concinenda … quibus Litaniae Beatissimae Mariae Virginis ac Salve Regina accessere, Venezia: Giacomo Vincenti 1611, RISM A/I: R 726

[11] **1 Palanicy Sac(rae) Laudes in 4to Venet(iis)**
Benedetto Pallavicino
Sacrae Dei laudes, 8, et una 12, duae vero 16 vocibus concinendae, ac omnium instrumentorum genere accommodate; adite etiam infimae partes pro organo continuato, Venezia: Ricciardo Amadino 1605, RISM A/I: P 771

[12] **4 Baptista Stephany Mutet(is) in 4to lib. 2 Venet(iis)**
Giovanni Battista Stefanini
Il secondo libro de motetti a 5, 6, e 8 voci, et le letanie della B. V. nell' ultimo, con il basso principale per l'organo, Venezia: Alessandro Raverii 1608, RISM A/I: S 4729

[13] **1 Caspari Villany Miβa in 4to Venet(iis)**
Gasparo Villani
Missa, psalmi ad Vesperas, et motecta 16 vocibus concinenda, Venezia: Angelo Gardano & fratelli 1610, RISM A/I: V 1551

[14] **1 Eiusdem psalmi in 4to Venet(iis)**
Gasparo Villani
one of the following publications:
Psalmi omnes, qui per annum ad Vesperas decantari consueverunt … 12 vocibus, liber 3, Venezia: Angelo Gardano & fratelli 1610, RISM A/I: V 1552
Psalmi omnes, qui per annum ad Vesperas decantari consueverunt … 8 vocibus, liber 5, Venezia: Angelo Gardano & fratelli 1611, RISM A/I: V 1554 (or 2nd ed. as: *Salmi a 8 voci … novamente stampati, libro 5*, Venezia: erede di Angelo Gardano 1612, RISM A/I: 1555)

[15] **1 Caβentini completa in 4to Venet(iis)**
Marsilio Casentini
Compieta, a 3 chori, Venezia: Giacomo Vincenti 1608, RISM A/I: C 1432

[16] **2 Cesena conzerti in 4to Venet(iis)**
Giovanni Battista Biondi (Cesena)
one of the following publications (or the 3rd book lost):
Secondo libro de concerti a 2 voci per tutte le solennità dell'anno, Venezia: Giacomo Vincenti 1606, RISM A/I: B 2708
Il quarto libro delli concerti a 1, 2, 3, & à 4 voci, con il basso generale per sonar nell'organo ... opera 14, Venezia: Giacomo Vincenti 1611, RISM A/I: B 2717

[17] **5 Eiusdem Vesperae quatuor Vocu(m) in 4to Venet(iis) lib. 2.**
Giovanni Battista Biondi (Cesena)
Li salmi a quattro voci pari, che si cantano alli vesperi nelle solennità di tutto l'anno con il suo basso generale per l'organo ... libro 2, opera 11, Venezia: Giacomo Vincenti 1609, RISM A/I: B 2713

[18] **4 Eiusdem Vesperae quinq(uae) vocu(m) lib. in 4to Venet(iis)**
Giovanni Battista Biondi (Cesena)
Li salmi a 5 voci che si cantano alli vesperi nelle solennità di tutto l'anno, con il basso generale per sonar nell'organo ... libro 2, opera 13, Venezia, Giacomo Vincenti 1610, RISM A/I: B 2716

[19] **3 Ceβeni completa in 4to Venet(iis)**
Giovanni Battista Biondi (Cesena)
Compieta con letanie che si cantano nella S. Casa di Loreto, et motetti a 8 voci, Venezia: Giacomo Vincenti 1606, RISM A/I: B 2707

[20] **1 Caesary Guβagy Vesperae in 4to Venet(iis)**
Cesario Gussago
Psalmi ad vesperas solemnitatum totius anni 8 vocibus decantandi, una cum litanijs integerrimae ac sacratiss. Virginis Mariae, ac etiam litaniae, B. M. V. una cum Magnificat 12 vocibus, Venezia: Ricciardo Amadino 1610, RISM A/I: G 5166; see no. [101]

[21] **1 Constantiey portae Vesperae in 4to Venet(iis)**
Constanzo Porta
Psalmodia vespertina omnium solemnitatum 8 vocibus decantanda … cum quattuor canticis B. Virginis itidem 8 vocum, uno tantum excepto bis 8 vocibus concinnendo, Venezia: Angelo Gardano 1605, RISM A/I: 5185

[22] **3 Claudy Meruli Miβae tres in 4to Venet(iis)**
Claudio Merulo
the edition unknown
cf. *Missae duae, cum 8, et 12 vocibus concinende, additeque lytaniae Beatae Mariae Virginis 8 vocum ... cum parte organica*, Venezia: Angelo Gardano & fratelli 1609, RISM A/I: M 2367

[23] **1 Concerti Ecclesiastici Naesimbeni in 4to Ven(etiis)**
Stefano Nascimbeni
Concerti ecclesiastici a 12 voci, divisi in 3 chori ... nelli quali si contengono due messe, & li salmi per i vesperi di S. Syro, primo vescovo di Pavia, con il cantico della Beata Vergine, & il partito per sonare, Venezia: Ricciardo Amadino 1610, RISM A/I: N 70

[24] **2 Claudy Montemerdae Vesperae in 4to Venet(iis)**
Claudio Monteverdi
Sanctissimae Virgini missa 6 vocibus ac vesperae pluribus decantandae, cum nonnullis sacris concentibus ac sacella sine principium cubicula accommodata, Venezia: Ricciardo Amadino 1610, RISM A/I: M 3445

[25] **3 Flaminij Nurety Miβae in 4to Venet(iis)**
Flaminio Nocetti
Missae ac litaniae Beatae Mariae Virginis ... 8 vocibus concinendae, Venezia: Angelo Gardano 1602[30], RISM A/I: N 727

[30] At present, the complete copy of this edition is kept in the collection of music prints in Kraków, Pl-Kk (shelf marks: I–1870 – I–1876).

[26] **1 Francisci Mariae Carpi Muteta in 4^to^ Venet(iis)**
Francesco Maria Guaitoli
Francisci Mariae Guaitolii Carpi Canonici Motecta, quae tum viva voce, tum variis musicis instrumentis concini possunt, 8, 9, 10 vocibus modulata ... liber 1, Venezia: Giacomo Vincenti 1604, RISM A/I: G 4784

[27] **1 Francisci Bianciardi Mutetae quatuor Vocu(m) in 4^to^ Venet(iis)**
Francesco Bianciardi
one of the following publications:
Sacrarum modulationum quae vulgo motecta, & 4, 5, 6, & 8 vocibus concinuntur, liber 3, Venezia: Angelo Gardano & fratelli 1607, RISM A/I: B 2603;
Sacrarum modulationum, quae vulgo motecta, & 4, 5, 6, & 8 vocibus concinuntur, liber 2, Venezia: Angelo Gardano 1601, RISM A/I: B 2600;
Sacrarum modulationum, quae vulgo mottecta, & 4, 5, 6, 7 & 8 vocibus concinuntur, liber 1, Venezia: Angelo Gardano 1596, RISM A/I: B 2599

[28] **1 Miβa in 4^to^ Venet(iis) eiusdem**
Francesco Bianciardi
Missarum 4, & 8 vocibus, liber 1, Venezia: Angelo Gardano 1605, RISM A/I: B 2602

[29] **2 Eiusdem Muteta duabus Vocibus in 4^to^**
Francesco Bianciardi
Sacrarum modulationum, quae vulgo motecta, & 2, 3, & 4 vocibus concinuntur, liber 4, Venezia: Angelo Gardano & fratelli 1608, RISM A/I: B 2604, RISM B/I: 1608[2]

[30] **4 Geminiani Capilupi in 4^to^ Venet(iis)**
Geminiano Capilupi
Motectorum 6 & 8 vocibus, liber 1, Venezia: Angelo Gardano 1603, RISM A/I: C 909

[31] **1 Gregory Zuchiny Miβa in 4to Venet(iis) cu(m) sectione**
Gregorio Zucchini
the edition unknown
cf. *Missa 4 vocibus decantanda cum nonnullis psalmis integris, divisis, falsisbordonibus, Magnificat, & litanijs Beate Virginis, cum sectione gravium partium pro organistis*, Venezia: Giacomo Vincenti 1615, RISM A/I: Z 362

[AAC, p. 1581:]

[32] **3 Horaty Vecchy Mutetae in 4to Venet(iis)**
Orazio Vecchi
one of the following publications:
Mottetti a 8 voci, libro 1, Venezia: Angelo Gardano 1579, RISM A/I: V 1003;
Motecta … 4, 5, 6, & 8 vocibus, Venezia: Angelo Gardano 1590, RISM A/I: V 1005

[33] **1 Eiusdem Mutetae liber secundus**
Orazio Vecchi
Sacrarum cantionum … 5, 6, 7, & 8 vocibus, liber 2, Venezia: Angelo Gardano 1597, RISM A/I: V 1006

[34] **1 Eiusdem Miβae in 4to Venet(iis)**
Orazio Vecchi

Missarum 6 et 8 vocibus, liber 1, Venezia: Angelo Gardano & fratelli 1607, RISM A/I: V 1008, RISM B/I: 1607[1]

[35] **1 Hippoliti Baccusy Miβae in 4^to^ Venet(iis)**
Ippolito Baccusi
6 books of Masses from the years 1570 — 1596; the lates one:
Misse tres tum viva voce, tum omni instrumentorum genere cantatu commodissime, cum 8 vocibus, Venezia: Ricciardo Amadino 1596, RISM A/I: B 33

[36] **2 Jully Belly completa in 4^to^ Venet(iis)**
Giulio Belli
one of the following publications:
Compieta, mottetti & letanie della Madonna a 8 voci, falsi bordoni sopra li 8 toni a 2 chori spezzati, con li Sicut erat interi, Venezia: Angelo Gardano 1605, RISM A/I: B 1765;
Compieta, falsi bordoni, mottetti, et litanie della Madonna a 6 voci, co'l basso generale per l'organo, Venezia: Alessandro Raverii 1607, RISM A/I: B 1766;
Compieta, falsi bordoni, antifone, et litanie della Madonna, a 4 voci, co'l basso generale per l'organo, Venezia: Alessandro Raverii 1607, RISM A/I: B 1767

[37] **3 Eiusdem Miβae in 4^to^ Venetys**
Giulio Belli
several editions of Masses published between 1586 and 1604
cf. *Missarum cum 5 vocibus liber 1*, Venezia, Angelo Gardano 1604, RISM A/I: B 1748

[38] **1 Eiusdem Miβae quinq(ue) et sex Vocu(m) in 4^to^ Venet(iis)**
Giulio Belli
Missae sacrae quae cum 4, 5, 6, et 8 vocibus concinuntur, cum basso generali pro organo, Venezia: Angelo Gardano & fratelli 1608, RISM A/I: B 1769

[39] **1 Eiusdem Buβo generale in 4^to^ Venet(iis)**
Giulio Belli
one of the following publications:
Basso generale per l'organo, delle messe et motetti a 8 voci, Venezia: Ricciardo Amadino 1608, RISM A/I: B 1751;
Basso generale per l'organo dei salmi a 8 voci. Che si cantano in tutte le feste de l'anno, Venezia: Angelo Gardano & fratelli 1607, RISM A/I: B 1754

[40] **1 Ludouici Spontoni mutetae in 4to Venet(iis)**
Ludovico Spontoni
presumably the lost 1^st^ book of motets, cf. no. [83]

[41] **1 Jacobi Finety Vesperae in 4^to^ Venet(iis)**
Giacomo Finetti
one of the following publications:
Orationes vespertinae 4 vocibus concinendae, Venezia: Ricciardo Amadino 1606, RISM A/I: F 811;
Psalmi ad vesperas in solemnitate sanctissimi corporis Christi decantandi 8 vocibus ... una cum basso ad organum ... quibus adduntur duo Cantica Beatae Virginis, Venezia: Angelo Gardano & fratelli 1611, RISM A/I: F 813

[42] **1 Josephi Belloni Miβa in 4to Ven(etiis)**
Giuseppe Belloni
Messa e motetti a 6 voci con il basso principale per l'organo accomodato per cantare ancora a 2 chori distinti, opera 5, Venezia: Giacomo Vincenti 1606, RISM A/I: B 1794

[43] **3 Ludouici Cesaly muteta in 4to Venet(iis)**
Lodovico Casali
Mottectorum 8 vocibus, liber 1, Venezia: Angelo Gardano 1605, RISM A/I: C 1402

[44] **2 Ludouicy Belbi miβae in 4to Venet(iis)**
Lodovico Balbi
one of the following publications:
Messe et motetti con il Te Deum laudamus, a 8 voci ... nuovamente poste in luce dal Girolamo Griti, Venezia: Angelo Gardano 1605, RISM A/I: B 743;
Missae quinque, cum 5 vocibus... Missa defunctorum, Venezia: Angelo Gardano 1595, RISM A/I: B 739;
Missae quatuor 5 vocum. Una ex quibus alternatim canitur, nuper in lucem edditae, & impressae, quarum nomina sunt haec, Missa Ecce mitto angelum meum, Missa Fuggite il sonno, Missa duodecim toni, Missa Alternatim canenda, Venezia: Angelo Gardano 1580, RISM A/I: B 738

[45] **4 Viadana Symphoniae in 4to Venet(iis)**
Lodovico Viadana
Sinfonie musicali a 8 voci … commode per concertare con ogni sorte di stromenti, con il suo basso generale per l'organo, novamente composte, & date in luce, op. 18, Venezia: Giacomo Vincenti 1610, RISM A/I: V 1407

[46] **1 Eiusdem Cento Concerti in 4to**
Lodovico Viadana
Cento concerti ecclesiastici, a 1, a 2, a 3, & a 4 voci, con il basso continuo per sonar nell'organo, nova invention commode per ogni sorte de cantori, & per gli organist … op. 12, Venezia: Giacomo Vincenti 1602, RISM A/I: V 1360
or one of seven later editions (1603 — 1612) of the same publisher

[47] **1 Eiusdem Cento concerti deficit Baßis in 4to**
see no. [46]

[48] **2 Eiusdem concerti lib. 3. in 4to ibid.**
Lodovico Viadana
Il terzo libro de'concerti ecclesiastici a 2, a 3, & a 4 voci … op. 24, Venezia: Giacomo Vincenti 1609, RISM A/I: V 1392 (or the 2nd edition of 1611, RISM A/I: V 1393)

[49] **1 Vezzo Banchieri in 4to Venet(iis)**
Adriano Banchieri
Vezzo di perle musicali modernamente conteste alla regia sposa effigiata nella sacra cantica; op. 23 ... accomodata, che sopra il basso seguente si può variare, un'istesso concerto in sei modi, con 1 & 2 parti cosi voci, come stromenti, Venezia: Ricciardo Amadino 1610, RISM A/I: V B 805

[50] **1 Liparini Mutetae in 4to**
Guglielmo Lipparini
Il 1 libro de motetti, a 7, 8 & uno a 15 voci, Venezia: Alessandro Raverii 1609, RISM A/I: L 2573

[51] **1 Viadani concerti lib. 2do in 4to**
Lodovico Viadana
Concerti ecclesiastici a 1, a 2, a 3, et a 4 voci, con il basso continuo per sonar nell'organo … raccolti da fra Danielle Perugia … libro 2, nuovamente composti et dati in luce, op. 17, Venezia: Giacomo Vincenti 1607, RISM A/I: V 1380; RISM B/I: 1607[9] (or one of three later editions: 1609 — 1612 of the same publisher)

[52] **1 Eiusdem deficit Baßis in 4to**
see no. [51]

[53] **2 Mutety Croze in 4to Venet(iis)**
Giovanni Croce
one of the following publications:
Motetti a 8 voci … comodi per le voci, e per cantar con ogni stromento, Venezia: Giacomo Vincenti 1594, RISM A/I: C 4428 (or one of the four later editions from the years 1596 — 1607 of the same publisher)
Motetti a 4 voci ... libro 1, Venezia: Giacomo Vincenti 1597, RISM A/I: C 4453 (or one of three later editions from 1599–1605 of the same publisher)

[54] **5 Mortany Miβae in 4to Venet(iis) lib. tertius**
Antonio Mortaro
Missarum atque sacrarum cantionum 9 vocibus, liber 3, Venezia: Ricciardo Amadino 1606, RISM A/I: M 3747

[55] **2 Eiusdem Miβa cum partitura in 4to Venet(iis)**
Antonio Mortaro
Messa, salmi, motetti et Magnificat a 3 chori, Venezia: Ricciardo Amadino 1608, RISM A/I: M 3742

[56] **1 Eiusdem Vesperae in 4to Venet(iis)**
Antonio Mortaro
Psalmi ad vesperas, triaque cantica Beatae Virginis, 8 vocibus, Venezia: Ricciardo Amadino, 1607, RISM A/I: M 3745 (or two earlier editions of the same publisher, from the years 1599, 1604)

[57] **1 Alexandro Grandy muteto in 4to Venet(iis)**
Alessandro Grandi
Il primo libro de motetti a 2, 3, 4, 5, & 8 voci, con una messa a 4 accommodati per cantarsi nell'organo, clavecimbalo, chitarone, o altro simile stromento con il basso per sonare, Venezia: Giacomo Vincenti 1610, RISM A/I: G 3417, RISM B/I: 1610[6]

[58] **1 Mutet(ae) octo Vocum in 4to Caesaris Schiety**
Motetti et salmi a 8 voci, composti da Otto Eccellentis. Autori, con la parte de i Bassi, per poter sonarli nell'Organo, dedicati al molto rever. sig. Cesare Schieti, Venezia: Giacomo Vincenti 1599, RISM B/I: 1599[2]

[59] **1 Marsaly Mutetae in 4to Venet(iis)**
Pietro Maria Marsolo
Mottecta 5 vocibus concinenda ... cum parte continuo gravium partium, op. 7, Venezia: Giacomo Vincenti 1608, RISM A/I: M 749

[60] **2 Michaellis Angeli lib. 2dus in 4to Ven(etiis)**
Michelangelo Cancineo
Motectorum F. Michaelis Angelij Cancinei Carmelitae 5 vocum, liber 2 ... addita parte pro organo, Venezia: Alessandro Raverii 1608, RISM A/I: C 787

[61] **1 Mißae July osculato in 4to Ven(etiis)**
Giulio Osculati
Missae 5 vocum … liber 1, Venezia: Angelo Gardano 1604, RISM A/I: O 139

[62] **3 Offertor(ia) Nicolai Zielensky in 4to Venet**
Mikołaj Zieleński
Offertoria totius anni, quibus in festis omnibus Sanctae Romanae Ecclesiae uti consuevit 7, et 8 vocibus tam vivis, quam instrumentalibus accommodata. His accesserunt aliquot sacrae symphoniae cum Magnificat vocum 12, Venezia: Giacomo Vincenti 1611, RISM A/I: Z 199

[63] **3 Praetory cantiones complet(ae) in 4to Hambur.**
Hieronymus Praetorius
Cantiones sacrae, de festis praecipuis totius anni, 5, 6, 7, 8, 10, & 12 vocum … operum musicorum auctoris tomus 1, edition altera ab ipsomet auctore correcta, et aliquot motectis aucta, Hamburg: Philipp de Ohr 1607, RISM A/I: P 5337, RISM B/I: 1607^{5} (or the first edition from 1599, of the same publisher)

[64] **1 Concerti Jully Radiny in 4to Ven(etiis)**
Giulio Radino
Concerti per sonare et cantare ... cioè canzone, & ricercari à 4, & 8, mottetti, messe, salmi, & Magnificat, a 5, 6, 7, 10, 12, & 16 voci. Novamente dati alle stampe, Venezia: Angelo Gardano et fratelli 1607, RISM A/I: R 29; RISM B/I: 1607^{8}

[65] **1 Philippy de monte conciones in 4to liber primus**
Philippe de Monte
one of the following publications:
Sacrarum cantionum cum 4 vocibus quae vulgo motecta nuncupantur … liber 1, Venezia: Angelo Gardano 1596, RISM A/I: M 3325;[31]
Sacrarum cantionum cum 6 & 12 vocibus, quae vulgo motecta nuncupantur ... liber 1, Venezia: Angelo Gardano 1585, RISM A/I: M 3319;
Sacrarum cantionum cum 5 vocibus quae vulgo motetta nuncupantur, liber 1, Venezia: Girolamo Scotto 1572, RISM A/I: M 3311

[AAC, p. 1582:]

[66] **1 Eiusdem liber sextus in 4to Venet(iis)**
Philippe de Monte
the print presumed lost, mentioned by Eitner[32]
Sacrarum cantionum cum 5 vocibus. Liber 6, Venezia: Angelo Gardano 1584.

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[31] Kesner might have had this edition in stock. See Czepiel, "Zacheus Kesner...", 59, No. C110.

[32] Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*, Band 7 (Leipzig: Breitkopf & Haertel, 1902), 37.

[67] **3 Delmetallo completae in 4to**
Grammatio Metallo
the edition not identified

[68] **1 Muttetae eiusd(em) in 4to duo Volumina**
Grammatio Metallo
Motetti per tutte le solennità dell'anno, divisi in doi parte, a 4 voci, con una Regina coeli a 8 voci ... prima parte, op. 19 (seconda parte, op. 20), Venezia: Giacomo Vincenti 1610, RISM A/I: M 2439

[69] **2 Tyburcy Maβaini Sac(rae) Conciones 7 Vocu(m) in 4to**
Tiburzio Massaino
Sacrarum cantionum 7 vocibus, liber 1 ... cum basso ad organum, op. 33, Venezia: Alessandro Raverii 1607, RISM A/I: M 1287

[70] **2 Eiusdem Sacri concentus 8 Vocum in 4to**
Tiburzio Massaino
Sacri modulorum concentus, 8, 9, 10, 12, 15, ac 16 vocum concinendi ... op. 31, Venezia: Angelo Gardano 1606, RISM A/I: M 1285

[71] **1 Petri Lupy Vesperae in 4to Venet(iis)**
Pietro Lappi
one of the following publications:
Sacra omnium solemnitatum vespertina psalmodia, cum 3 Beatae Virginis Mariae canticis, 8 vocibus concinenda, Venezia: Alessandro Raverii 1607, RISM A/I: L 674 (or the other editions: Venezia: Angelo Gardano 1600,[33] RISM A/I: L 672; Venezia: Angelo Gardano & fratelli 1607, RISM A/I: L 673);
Psalmi ad vesperas novo 5 vocum concentu, ita decantandi, ut hymnus Gloria in fine cuiusque psalmi, 9 vocibus ad libitum decantari queat. Regiae Virginis Deiparae cantica alternis choris, 9 ac 10 vocibus concinenda, Venezia: Angelo Gardano 1605, RISM A/I: L 681;
see no. [74]

[72] **3 Eiusdem miβae in 4to octo Vocu(m) lib. 1. Venet(iis)**
Pietro Lappi
Missarum 8 vocibus, liber 1, Venezia: Alessandro Raverii 1607, RISM A/I: L 679 (or the earlier edition: Venezia: Angelo Gardano 1601, RISM A/I: L 677)

[73] **8 Eiusdem miβae vocu(m) lib. 2dus in 4to ibid(em)**
Pietro Lappi
Missarum quae 8, 9 vocibus decantantur ... liber 2, Venezia: Alessandro Raverii 1608, RISM A/I: L 683

[74] **2 Eiusdem Vesperae in 4to ibid(em) qu(atu)or Volumina**
Pietro Lappi
see no. [71]

[75] **1 Eiusdem Te Deu(m) laudamus in 4to ibid(em)**
Pietro Lappi
La Terza con il Te deum et litanie della B. Vergine et santi a 8 voci, Venezia: Alessandro Raverii 1607, RISM A/I: L 682, RISM B/I: 1607[4]

[33] Kesner had this publication in stock. See Czepiel, "Zacheus Kesner...", 40, No. A24.

[76] **2 Pompero Signornei psalmi in 4^to^ Venet(iis)**
Pompeo Signorucci
Salmi, falsibordoni, e motetti a 3 voci commodissimi per cantare, & concertare nell'organo, con ogni sorte di strumento: con 2 Magnificat, uno intiero l'altro à versi spezzati … e con il basso continuato per maggior commodità de gli organist, op. 6, Venezia: Giacomo Vincenti 1603, RISM A/I: S 3429

[77] **2 Eiusdem concerti Ecclesiastici lib. 2dus in 4^to^ ibid(em)**
Pompeo Signorucci
Il secondo libro de' concerti ecclesiastici a 8 voci ... cioè salmi, Magnificat, motetti, & una messa dell'ottavo tono, nuovamente composti ... con il basso continuato, potendosi cantare in capella, e sonar nell'organo con ogni sorte d'instrumento, op. 11, Venezia: Giacomo Vincenti 1608, RISM A/I: S 3431

[78] **4 Petri de Planctis Sac(ri) concentis in 4^to^ Ven(etiis)**
Pietro Antonio Bianco
Sacri concentus 8 vocibus, tam vivae vocis, tam omnium instrumentorum genere decantandi, Venezia: Angelo Gardano & fratelli 1609, RISM A/I: B 2595

[79] **2 Simonis Molinary Cantiones in 4^to^ complet(ae) ibid(em)**
Simone Molinaro
the edition unknown
cf. *Concerti ecclesiastici a 2 et a 4 voci, nelli quali si contiene messa, motetti, & Magnificat in tutti li otto toni, con la sua partitura per l'organo*, Venezia: Ricciardo Amadino 1605, RISM A/I: M 2937

[80] **1 Eiusd(em) Mutetae in 4^to^ ibid(em) lib. 2dus tertius et quart(us)**
Simone Molinaro
Il 3 libro de motetti a 5 voci, con il basso continuato, Venezia: Alessandro Raverii 1609, RISM A/I: M 2938, RISM B/I: 1609[6]
the other publications not identified
cf. *Il 2 libro de motetti a 8 voci … secondo coro*, Milano: erede di Simon Tini & Giovanni Francesco Besozzi 1601, RISM A/I: M 2934

[81] **1 Eiusd(em) Mutetae lib. 2dus et t(e)rtius in 4^to^**
Simone Molinaro
see no. [80]

[82] **2 Eiusd(em) fatichae spirituales in 4^to^ ibid(em)**
Simone Molinaro
one of the following publications:
Fatiche spirituali ... libro 1 a 6 voci, Venezia: Ricciardo Amadino 1610, RISM A/I: M 2939; RISM B/I: 1610[2];
Fatiche spirituali ... libro 2 a 6 voci, Venezia: Ricciardo Amadino 1610, RISM A/I: M 2940; RISM B/I: 1610[3]

[83] **3 Spontoni Muttetae in 4^to^ lib. 2dus ibid(em)**
Ludovico Spontoni
Mottetti a 8 voci … libro 2, novamente dati in luce, Venezia: Angelo Gardano & fratelli 1609, RISM A/I: 4175
cf. no. [40]

[84] **1 Horaty Vecchy Mißae in 4^to^ ibid(em)**
Orazio Vecchi
see no. [34]

[85] **1 Sigismundi de India liber 2dus mutet(ae) in 4^to^ ibid(em)**
Sigismondo D'India
Liber 2 sacrorum concentuum ... 3, 4, 5, 6 vocibus, concinendorum, Venezia: Angelo Gardano & fratres 1610, RISM A/I: I 17

[86] **2 Rogely Mutetae in 4^to^ Ven(etiis)**
Ruggero Giovannelli
Motecta partim 5, partim 8 vocibus concinenda ... liber 1, Venezia: Angelo Gardano 1598, RISM A/I: G 2449

[87] **2 Eiusd(em) liber 2dus**
Ruggero Giovannelli
Motecta 5 vocum ... liber 2, Venezia: Angelo Gardano 1604, RISM A/I: G 2451

[88] **3 Antony Cypha psalmi in 4^to^ Venet(iis)**
Antonio Cifra
Psalmi septem, qui in vesperis ad concentus varietatem interponuntur, 4 vocibus cum basso ad organum ... op. 7, Venezia: Giacomo Vincenti 1610, RISM A/I: C 2185
cf. no. [119]

[89] **1 Psalmodia Benedicti Regy in 4^to^ ibid(em)**
Benedetto Re
see no. [10]

[90] **2 Antony San' Magnificat in 4^to^ Ven(etiis)**
Antonio Savetta
Magnificat per omnes tonos, primus 7 reliqua vero 8 vocibus … additae etiam infimae partes pro organo, Venezia: Alessandro Raverii 1608, RISM A/I: 1104

[91] **1 Scalety Harmonia in 4^to^ ibid(em)**
Orazio Scaletta
Sacra armonia a 4, 5, 6, 7, et 8 voci … Con il suo Basso Continuo, per gli Organisti, Venezia: Ricciardo Amadino 1610, RISM A/I: S 1143; RISM B/I: 1610[9]

[92] **2 Sartory Sac(rae) Conciones in 4^to^ ibid(em)**
Paul Sartorius
Sacrae cantiones sive motecta, 6, 7, 8, 10 et 12 vocibus canendae, atque instrumentis pro ecclesiarum & festorum quorundam commoditate, accommodande, Venezia: Angelo Gardano 1602, RISM A/I: S 1084

[93] **1 Schadaei Harmonia in 4to Argen(tinae)**
one of the following publications:
Promptuarii musici, sacras harmonias sive motetas 5, 6, 7 & 8 vocum … pars prima: quae concentus selectissimos qui tempore hyemali SS Ecclesiae usui esse possunt, comprehendit, Collectore Abrahamo Schadaeo, Strasbourg: Carl Kieffer 1611, RISM B/I: 1611[1]
Promptuarii musici, sacras harmonias sive motetas 5, 6, 7 & 8 vocum … pars altera: quae aestivi temporis festivitatibus Dominicisque diebus … Collectore Abrahamo Schadaeo, Strasbourg: Carl Kieffer 1612, RISM B/I: 1612[3]

[94] **2 Doraty Vesperae in 4^to^ ibid(em)**
Girolamo Dorati

Psalmi ad vesperas pro totius anni solemnitatibus duoque cantica B. Virginis, omnia 8 vocibus concinenda, addita partium gravium divisione pro organi pulsatoris commoditate, Venezia: Giacomo Vincenti 1609, RISM A/I: D 3421

[95] **1 Croze completa in 4to ibid(em)**
Giovanni Croce
Compietta a 8 voci, Venezia: Giacomo Vincenti 1591, RISM A/I: C 4428

[96] **1 Eiusd(em) Muttetae quinq(ue) Vocu(m) in 4to**
Giovanni Croce
Sacrae cantiones 5 vocibus concinendae, tum viva voce, tum etiam omni instrumentorum genere cantatu commodissimae, Venezia: Giacomo Vincenti 1605, RISM A/I: C 4459 (or the 1601 edition of the same publisher, RISM A/I: C 4458[34])

[97] **1 Eiusd(em) Mutetae octo Vocu(m) in 4to**
Giovanni Croce
one of the following publications[35]:
Motetti a 8 voci ... comodi per le voci, e per cantar con ogni stromento, Venezia: Giacomo Vincenti 1607, RISM A/I: C 4433 (or its earlier editions from 1594–1603 of the same publisher);
Motetti a 8 voci ... libro 2, Venezia: Giacomo Vincenti 1609, RISM A/I: C 4439 (or its earlier editions from 1595–1605 of the same publisher)

[98] **1 Eiusd(em) Psalmi in 4to**
Giovanni Croce
Salmi che si cantano a Terza, con l'inno Te Deum, & i salmi Benedictus e Miserere a 8 voci, Venezia: Giacomo Vincenti 1596, RISM A/I: C 4448

[99] **1 Daleini Mutetae 2dus chorus in 4to Ven(etiis)**
Giovanni Battista Dulcino
Sacrae cantiones 8 vocibus una cum litanijs Beatae Mariae Virgins, & Magnificat cum basso continuo pro organo ... liber 1, Venezia: Giacomo Vincenti 1609, RISM A/I: D 3679

[100] **1 Croaty Miβa 2di chori in 4to Ven(etiis)**
Francesco Croatti
Messa, et motetti, a 5, 6, et 8 voci ... con la partitura de bassi ... libro 1, Venezia: Alessandro Raverii 1608, RISM A/I: C 4426

[AAC, p. 1583:]

[101] **2 Caesaris Gasachy psalmi 2dus chorus in 4to**
Cesario Gussago
the same publication as no. [20]

[AAC, p. 1584:]

[102] **1 Schraminy conciones latinae in 4to 8 Vocu(m) et partes Sterini(us)**
Melchior Schramm
one of the following publications:

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[34] Kesner might have had this edition in stock. See Czepiel, "Zacheus Kesner...", 57, No. B95.

[35] Kesner might have had one of the earlier editions of those publications in stock. *Ibidem*.

Cantiones selectae, quas vulgo motectas appellant, 5, 6, et 8 vocibus ita compositae, ut tam instrumentis musicis, quam humanae voci commodissime adplicari possint, Frankfurt: Nicolaus Stein 1606, RISM A/I: 2109;
Cantiones selectee, quas vulgo Motetas appellant 6 & 8 vocibus compositae … liber 2, Frankfurt: Nicolaus Stein 1612 (the edition presumed lost[36])

[103] **1 Tenpio Armonico del Giowanale in 4^to^ Rom.(ae) 2 part(es) ligat(ae)**
Tempio armonico della Beatissima Vergine N. S. fabricatoli per opra del R. P. Giovenale A.[ncina] P. della Congreg. dell' Oratorio. Prima parte à 3 voci, Roma: Nicolò Muzi 1599, RISM B/I: 1599[6]; RISM A/I: A 1034, S 3998

[104] **1 Horaty Vecchy Selua recreation(e) in 4^to^ Papyro ligat(ae) 7 part(es)**
Orazio Vecchi
Selva di ricreatione, Milano: Melchiore Tradate 1611, RISM A/I: V 1046; RISM B/I: 1611[18] (or the earlier edition entitled: *Selva di varia ricreatione*, Venezia: Angelo Gardano 1595, RISM A/I: V 1045; RISM B/I: 1595[12])

[105] **1 Madrigali duae voci Asola in 4^to^ Venet(iis) 1 pars.**
Giovanni Matteo Asola
Madrigali a 2 voci accomodati da cantar in fuga diversamente sopra una parte sola, Venezia: Giacomo Vincenti, 1604, RISM A/I: A 2621 (or the earlier editions from 1587 — 1600 of the same publisher)

[106] **1 Del metallo Cantiones 4 vocu(m) in 4^to^ ligat(ae) duae partes**
Grammatio Metallo
the print presumably lost
cf. *Il 2 libro de canzoni a 3 et 4 voci, regolate et osservate con una moresca*, Napoli: Matteo Cancer 1577, RISM A/I: M 2443; RISM B/I: 1577[9];
Canzoni alla francese per sonare, libro 4, Venezia 1594[37]

[107] **1 Fiorij musicali 3um vocu(m) in 4^to^ Ven(etiis) 3 partes ligat(ae)**
one of the following publications:
Fiori musicali di diversi autori a 3 voci, Libro 1. Novamente ristampati, Venezia: Giacomo Vincenti 1590, RISM B/I: 1590[18];
Fiori musicali di diversi autori a 3 voci, Libro 2. Novamente ristampati, Venezia: Giacomo Vincenti 1598, RISM B/I: 1598[10]

[108] **1 Canzonette di Lezner in 4^to^ Venet(iis) 4 partes**
Leonhard Lechner
the edition unknown
cf. *Neue lustige Teutsche Lieder nach art der Welschen Canzonen mit 4 stimmen Componirt*, Nürnberg: Katharina Gerlach 1586, RISM A/I: L 1301 (or the later edition of 1588 of the same publisher, RISM A/I: L 1302)

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[36] The edition mentioned in the bookfair catalogue of spring 1612: *Catalogus universalis, hoc est designatio omnium librorum, qui hisce nundinis ... Francofurtensibus & Lipsiensibus anno 1612 ... vel novi vel emendatiores & auctiores prodierunt*; see Olms — Weidmann: Inhaltsverzeichnis (olmsonline.de) (accessed 12.12.2021).

[37] The title is mentioned by Eitner, *Biographisch-Bibliographisches*…, 452.

[109] **1 Canzonette Philomeli in 4to lib. 1. 3 volumina**
Canzonette a 3 voci del'Affettuoso, et Invaghito accademici flomeli[!] novamente con ogni diligenza ristampate, Venezia: Giacomo Vincenti 1604, RISM B/I: 1604^{13a} (or earlier editions by the same publisher: RISM B/I: 1603^{8}, 1599^{11})

[110] **1 Canzonetti Cocciola duo volumina in 4to ~~Volumina~~ Gedani**
Giovanni Battista Cocciola
the publication presumed lost

[111] **2 Mascherati di Gabrieli in 4to Venet(iis) 6 partes**
Andrea Gabrieli
Mascherate di Andrea Gabrieli et altri autori eccellentissimi a 3, 4, 5, 6, et 8 voci, novamente stampate, Venezia: Angelo Gardano 1601, RISM A/I: G 79, RISM B/I: 1601^{11}

[112] **1 Jully Caccini nouae Musicae in 4to Venet(iis) Vno Volumine**
Caccini Giulio, *Le Nuove Musiche ... Novamente con somma diligenza reviste, corrette, & ristampate*, Venezia: Alessandro Raverii 1602, RISM A/I: C 7

[113] **1 Horaty Veccy Amphiparnaso in 4to 5 Volum. ligat(ae) char.**
Orazio Vecchi
L'Amfiparnaso. Comedia harmonica … novamente ristampata, Venezia: Angelo Gardano & fratelli 1610, RISM A/I: V 1049 (or the first edition: Venezia: Angelo Gardano 1597, RISM A/I: V 1048)

[114] **1 Triumpho didori in 4to Antuerp. anni 1601 partes 6**
Il trionfo di Dori. Descritto da diversi et posti in musica, da altretanti Autori. A 6 voci, Antwerpen: Pierre Phalèse 1601, RISM B/I: 1601^{6}

[AAC, p. 1585:]

[115] **1 Viadani Litaniae in 4to Ven(etiis) 9 Volum(ina) in 4to ligat(ae) chart.**
Lodovico Viadana
Letanie che si cantano nella Santa Casa di Loreto … ogni sabbato et feste della Madonna A 3, a 4, a 5, a 6, a 7, a 8, e 12 voci … op. 14 …nuovamente ristampate et corrette, Venezia: Giacomo Vincenti 1607, RISM A/I: V 1377 (or the earlier edition of 1605 by the same publisher, RISM A/I: 1376)

[116] **1 Madrigali di Ruffulo in 4to Venet(iis) quinq(ue) partes ligat(ae)**
Lucretio Ruffolo
possibly one of the following publications:
Il 3 libro de' madrigali a 5 voci, con un dialogo a 6, Venezia: Giacomo Vincenti 1612, RISM A/I: R 3088;
Il 1 libro de madrigali a 5 voci, Venezia: Giacomo Vincenti 1598, RISM A/I: 3087

[117] **1 Andreae Gabrieli Gregeschae in 8^{o} Venet(iis) 3 part(es) ligat(ae)**
Andrea Gabrieli
Greghesche et Iustiniane ... a 3 voci ... libro 1, Venezia: Antonio Gardano, figliuoli 1571, RISM A/I: G 65

[118] **1 Vesperae di Luca in 4to Rom. ligat(ae) 3 partes**
not identified
possibly:

Salmi passaggiati sopra tutti i toni che ordinariamente canta Santa Chiesa. Ne i Vesperi della domenica, et ne i giorni festivi di tutto l'anno, con il basso sotto per sonare, et cantare con Organo, ò con altri stromenti … da Giovanni Luca Conforti … libro 1, Roma: Per li Heredi di Nicolò Mutij 1603, RISM A/I: C 3498

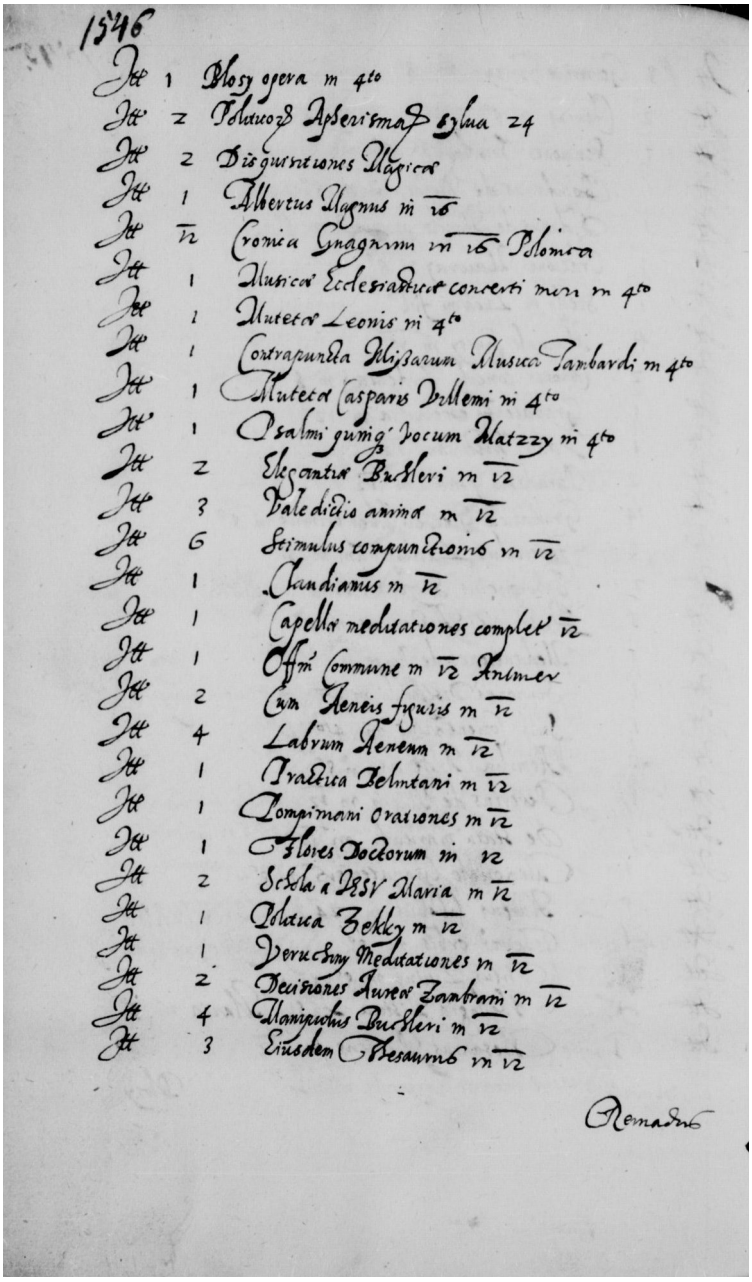
[119] **1 Antony Ciphra Vesperae in 4to Venet(iis)**
Antonio Cifra
the same publication as no. [88]
or the unknown edition of: *Vesperae, et motecta, 8 vocibus decantanda ... cum basso ad organum, op. 9*, Roma: Barolomeo Zannetti 1610, RISM A/I: C 2187

Appendix 2. Names of the composers mentioned in the inventory

Composer's name	Lifetime or period of activity	Number in the inventory
Aichinger, Gregor	1564c–1628	6
Ancina, Giovanni Giovenale	1545–1604	103
Asola, Giovanni Matteo	1532c–1609	8, 105
Baccusi, Ippolito	1540c–1609	35
Balbi, Lodovico	1545–1604	44
Banchieri, Adriano	1568–1634	49
Belli, Giulio	1560c–after 1621	36–39
Belloni, Giuseppe	1575c–after 1606	42
Bianciardi, Francesco	1570c–1607	27–29
Bianco, Pietro Antonio	1540c–1611	78
Biondi (Cesena), Giovanni Battista	fl. 1605–1630	16–19
Caccini, Giulio	1551–1618	112
Cancineo, Michelangelo	1550c–after 1608	60
Capilupi, Geminiano	1573–1616	30
Casali, Lodovico	1575c–1647	43
Casentini, Marsilio	1576–1651	15
Cifra, Antonio	1584–1629	88, 119
Cocciola, Giovanni Battista	fl. 1600c–1625c	110
Conforti, Giovanni Luca [?]	1560c–1608c	118
Croatti, Francesco	fl. 1607–1608	100
Croce, Giovanni	1557c–1609	53, 95–98
D'India, Sigismondo	1580c–1629	85

Dorati, Girolamo	1590–1617	94
Dulcino, Giovanni Battista	fl. 1590–1610	99
Finetti, Giacomo	1577–1631	41
Gabrieli, Andrea	1532c–1585	111, 117
Giovannelli, Ruggero	1555c–1625	86, 87
Grandi, Alessandro	1586c–1630	57
Guaitoli, Francesco Maria	1563–1628	26
Gussago, Cesario	fl. 1599–1612	20, 101
Lambardi, Girolamo	fl. 1586–1623	3
Lappi, Pietro	1575c–1630c	71–75
Lechner, Leonhard	1553c–1606	108
Leoni, Leone	1560c–1627	2
Lipparini, Guglielmo	fl. after 1609–1633c	50
Marsolo, Pietro Maria	1580c–after 1615	59
Massaino, Tiburzio	before 1550–after 1609	69, 70
Mazzi, Luigi	fl. 1591–1610	5
Merulo, Claudio	1533–1604	22
Metallo, Grammatio	1540c–after 1615	67, 68, 106
Miseroca, Bastiano	fl. 1609–1618	9
Molinaro, Simone	1565c–1615c	79–82
Monte, Philippe de	1521–1603	65, 66
Monteverdi, Claudio	1567–1643	24
Mortaro, Antonio	1550c–1620c	54–56
Nascimbeni, Stefano	fl. 1588–1619	23
Nocetti, Flaminio	d. 1618	25
Osculati, Giulio	d. after 1621	61
Pallavicino, Benedetto	1551c–1601	11
Porta, Constanzo	1528c–1601	21
Praetorius, Hieronymus	1560–1629	63
Radino, Giulio	d. before 1608	64
Re, Benedetto	fl. 1609–1626	10, 89
Ruffolo, Lucretio	after 1550–after 1612	116
Sanielli	not identified	7
Sartorius, Paul	1569–1609	92
Savetta, Antonio	fl. 1600–1641	90

Scaletta, Orazio	1550c–1630	91
Schieti, Cesare	d. 1600	58
Schramm, Melchior	1553c–1619	101
Signorucci, Pompeo	fl. 1594–1609	76, 77
Spontoni, Ludovico	1555–before 1609	40, 83
Stefanini, Giovanni Battista	1574–1630	12
Vecchi, Orazio	1550–1605	32–34, 84, 104, 113
Viadana, Lodovico	1560c–1627	45–48, 51, 52, 115
Villani, Gasparo	after 1546–after 1619	4, 13, 14
Zieleński, Mikołaj	1550c–1615c	62
Zucchini, Gregorio	after 1540–after 1615	31


1546

Item 1 Plosy opera m 4to
Item 2 Polluce[?] Apserisma[?] 5 glua 24
Item 2 Disquisitiones Magicae
Item 1 Albertus Magnus m 16
Item 12 Cronica Gnagrum m 16 Plomera
Item 1 Musicae Ecclesiasticae concerti mei m 4to
Item 1 Mutetae Leonis m 4to
Item 1 Contrapuncta Elizarum Musica Tambardi m 4to
Item 1 Mutetae Casparis Villemi m 4to
Item 1 Psalmi gumig[?] vocum Matzzy m 4to
Item 2 Elegantiae Burkleri m 12
Item 3 Valedictio animae m 12
Item 6 Stimulus compunctionis m 12
Item 1 Claudianus m 12
Item 1 Capellae meditationes complet 12
Item 1 Offic[?] Commune m 12 Antwer
Item 2 Cum Veneris figuris m 12
Item 4 Labrum Aeneum m 12
Item 1 Tractica Belintani m 12
Item 1 Compimani Orationes m 12
Item 1 Flores Doctorum m 12
Item 2 Scala a Jesu Maria m 12
Item 1 Tractica Zekly m 12
Item 1 Veruchny Meditationes m 12
Item 2 Decisiones Aureae Zambrani m 12
Item 4 Manipulus Burkleri m 12
Item 3 Eiusdem Thesaurus m 12

Remadus

Fig. 1. Archiwum Narodowe w Krakowie, Akta miasta Krakowa (*Acta controversiarum officii advocatialis Cracoviensis*), 29/33/0/1.2.1/235, p. 1546

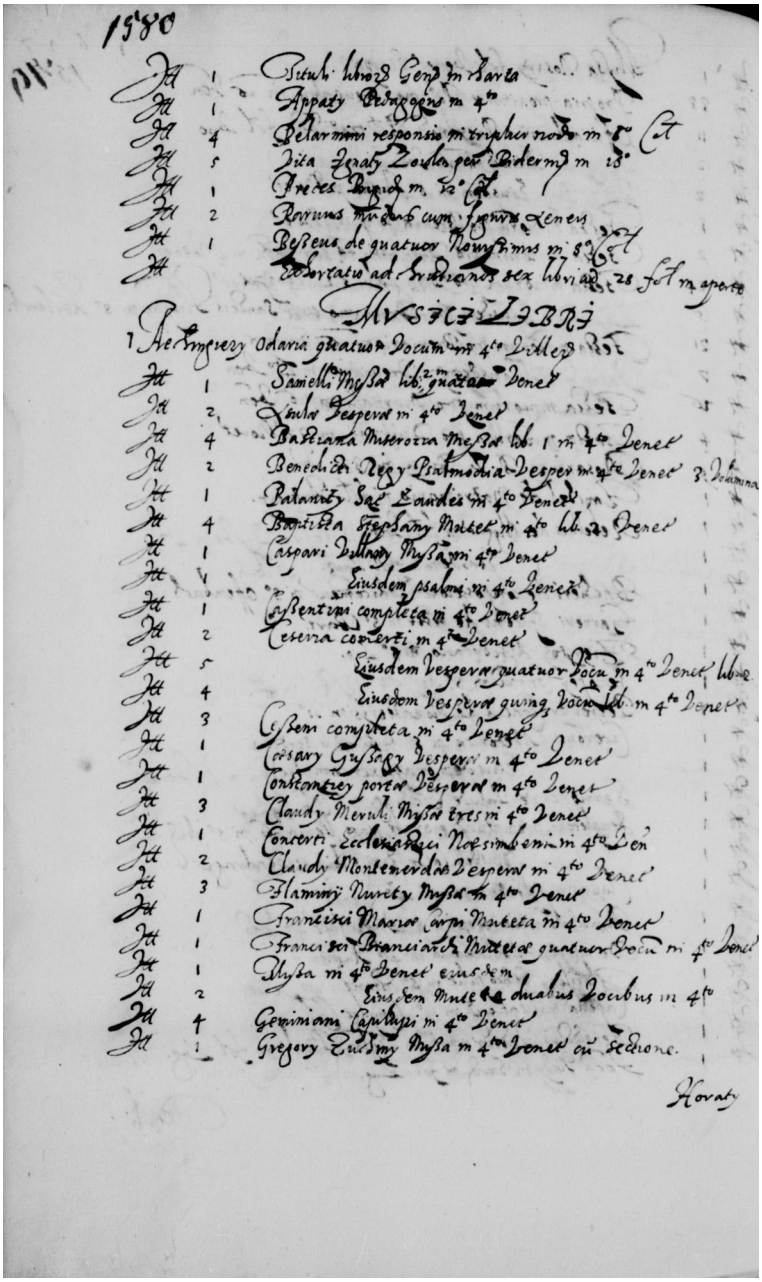


Fig. 2. Archiwum Narodowe w Krakowie, Akta miasta Krakowa
(*Acta controversiarum officii advocatialis Cracoviensis*), 29/33/0/1.2.1/235, p. 1580

Summary

The main purpose of the paper is to characterise and present the contents of the music inventory (1613) from the Kraków bookshop that used to belong to Franz Jakob Mertzenich. The document, written down shortly after his death and currently kept at the National Archives in Kraków, is not known in detail to musicologists.

Mertzenich, born in Cologne, probably came to Kraków in 1602 and gained his professional experience working in the local bookshop founded in 1578 by Zachäus Kesner. In 1607, Mertzenich served there as secretary, and from around 1608 he was a trade agent. He repeatedly travelled to the book fair in Frankfurt am Main to make professional contacts. After obtaining city rights in Kraków (1610), Mertzenich opened his own shop and became a large-format bookseller. He was mainly interested in importing books from leading printing centres in Europe: German, Italian, French, Swiss and Dutch ones. His offer embraced items in the field of theology, philosophy, law, history, geography, literature, grammar, rhetoric, mathematics, medicine, chemistry, music, etc.

The inventory includes a total of 1606 book titles, among them ca. 115 music editions which were printed mainly in Italy. Generally, Mertzenich was selling relatively new prints, issued after 1600. The music publications contained predominantly vocal pieces (with or without instrumental accompaniment). The majority of works represent the Catholic church music. One can identify only three titles containing instrumental compositions. Very intriguing is Mertzenich's broad offer of polychoral music, not only for two, but also for three and four choirs.

The profile of the repertoire may indicate that he imported music books mainly for the Royal Chapel. Probably, his offer was also directed to some church ensembles or those maintained by magnates, as well as to musically educated nobility and townspeople. The inventory in question is a unique and invaluable source of information, because, apart from the similar document drawn up in 1602 (after Kesner's death), we do not know any Polish inventories of music materials from the first half of the 17th century.

Keywords: Mertzenich Franz Jakob, music inventory, music prints, 17th-century music, Italian music