

**DENKMÄLER DER TONKUNST
IN ÖSTERREICH
BAND 163.5**

NEW SENFL EDITION 5

**LUDWIG SENFL
MAGNIFICAT SETTINGS
MASS ORDINARIES**

Edited by
STEFAN GASCH

HOLLITZER
H

DTÖ 163.5

DENKMÄLER DER TONKUNST IN ÖSTERREICH

begründet von
Guido Adler

unter Leitung von
BIRGIT LODES

in Verbindung mit
Alexander Rausch und Sonja Tröster

BAND 163
NEW SENFL EDITION

HOLLITZER


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MAGNIFICAT-VERTONUNGEN
MESSORDINARIEN**

Herausgegeben von
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GENERAL INTRODUCTION AND ACKNOWLEDGEMENTS

Ludwig Senfl (c.1490–1543), a leading figure in the world of German-speaking musicians between Heinrich Isaac and Orlando di Lasso as well as a European composer of the first rank, stands alongside such renowned contemporaries as Costanzo Festa, Philippe Verdelot, Nicolas Gombert, and Adrian Willaert. His extensive œuvre, which encompasses a broad range of vocal genres of the time, was composed in the course of his employment at two of the most important courts of the early sixteenth century: he launched his career as a singer and composer at the court of Emperor Maximilian I, and from 1523 he worked as court composer for Duke Wilhelm IV of Bavaria. At Wilhelm's request, Senfl built the Munich *Hofkapelle* into a professional ensemble modelled, in regard to repertoire and organization, on the imperial chapel.

Senfl's significance was already recognized in the nineteenth century, yet two efforts to publish his works in a modern edition were prematurely discontinued. These early editions therefore provide only a fraction of Senfl's overall compositional production and have resulted in the scholarly neglect of his œuvre, especially his motets. A new and complete edition of his works has been a desideratum for many years, a gap that the New Senfl Edition seeks to fulfil.

Critical preliminary work for a complete edition of Senfl's compositions involved the compilation of a catalogue raisonné, an undertaking realised through the generous funding of the Austrian Science Fund (FWF) between 2008 and 2014 under the direction of Birgit Lodes. This publication (herein referred to as the Senfl Catalogue or SC), provides an essential foundation for the documentation of works and sources in the New Senfl Edition.

This volume presents settings of the Magnificat and Mass Ordinary, with the latter arranged according to their liturgical rank.

The editor of the edition owes thanks to many colleagues and institutions for their help and support. Without the Austrian Science Fund (FWF), which provided generous financial support (P 35104), the work of the edition would not have been possible. The Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna cordially hosted the project within their premises.

I also would like to express my thanks to the many libraries and archives that provided reproductions of sources for Senfl's music. Especially important to mention are the following institutions, whose personnel greatly facilitated the work of the edition through their kind and ready responses to my inquiries:

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Wien, Österreichische Nationalbibliothek

As head of publications for the Denkmäler der Tonkunst in Österreich, Birgit Lodes has placed her trust in our work, accompanied the creation of the edition from its initial stages, and most graciously accepted the volume for publication in the DTÖ series.

I would also like to thank my colleagues Scott Lee Edwards, Julia Moser, and Sonja Tröster for the preparatory work that led to the publication of this volume. Sonja produced first transcriptions of the *Magnificat secundi* and *sexti toni* but left the project after one year. Julia, her successor, took over the editing of *Missa dominicalis* (ii) and helped with the corrections. Finally, Scott produced transcriptions of the *Magnificat quarti* and *octavi toni* as well as the first versions of the *Missa paschalis* (SC *O 1) and the *Missa super Nisi Dominus* (SC O 8). However, the numerous tasks that had not yet been completed at the official end of the project due to the difficult conditions during the Covid-19 pandemic were completed as part of a cost-neutral extension of the project by the editor. I am therefore grateful to my colleagues Jonas Pfohl and August Valentin Rabe, who kindly took the trouble to read and critically comment on the various parts of the volume.

I have gratefully received constructive feedback on the work through various academic exchanges that have proven invaluable for the advancement and development of the edition. Intensive discussions on editorial approaches, issues, and guidelines were held with our advisory board, in which Andrea Lindmayr-Brandl and Birgit Lodes participated as representatives of the editorial board of the DTÖ alongside Bonnie J. Blackburn, David J. Burn, and Bernhold Schmid and to which they generously gave their time.

I also received generous help on a more individual level. Lenka Hlávková, who was brutally murdered in the terrible

rampage in Prague in December 2023 and whom we sorely miss, assisted me in gaining access to sources in the Czech Republic. Bonnie Blackburn and Leo Franc Holford-Strevens provided invaluable help in linguistic and formal corrections of the volume. The participants of the workshop ‘(Senff’s) Magnificat settings in the age of the Reformation’ (May 2023)—Heidrun Lange-Krach, Matthias Lundberg, Stefan Michels, Andreas Pfisterer, and Christiane Wiesenfeldt—provided various suggestions and context for Senff’s compositions at the beginning of the Reformation. I would also like to take this opportunity to thank them, especially Andreas Pfisterer, for his many personal messages, comments, and suggestions. He always lent an open ear to my questions.

To the countless colleagues and institutions not already mentioned I also extend thanks, last but not least to Felix Loy, whose careful eye and meticulous proofreading I have to thank for the uniform layout of the music; and the staff of the Hollitzer Wissenschaftsverlag (Michael Hüttler, Sigrun Müller-Fetz), who supported with great enthusiasm the publishing of the volume in both traditional printed and open access format.

The Editor

Vienna, January 2025

INTRODUCTION

SENFL'S MUSIC FOR LITURGICAL SERVICES AT THE MUNICH COURT

The fifth volume of the New Senfl Edition presents those of Senfl's compositions that form central components of the divine service and the Liturgy of the Hours: the cycle of the eight Magnificat settings—the first critical edition since Theodor Kroyer's attempt at a complete edition in 1903,¹ of which only one volume was published—as well as Senfl's polyphonic Mass Ordinaries. The two genres of Senfl's works are presented in a single volume primarily as they are both based on a—albeit different—cyclical structure: for the Mass Ordinary, as is well known, the variety of texts and melodies of the various movements separated by the liturgy first had to be moulded into a cyclical concept in a long process and with the help of external components; but once the form had been achieved it quickly became established throughout Europe from the second half of the fifteenth century.²

As an integral part of the daily liturgy, the Magnificat, with its biblical text, was consistently performed at Vespers. However, the concept of providing eight compositions for the eight different Magnificat tones as a cycle was new at the beginning of the sixteenth century.³ But as with the Mass Ordinary, the format quickly became established in Europe and so the Magnificat, together with the *Ordinarium Missae*, must be seen as the most representative cyclical form of polyphonic music in Senfl's lifetime.

Despite the considerable importance of both genres in Senfl's œuvre, musicians and musicologists have mainly focused their attention on genres such as songs and motets. Whilst the situation regarding the transmission of most of the masses has been clear for some time, it remains to be discussed whether the *Missa paschalis* (i) (SC *O 1), edited here for the first time, was actually written by Senfl. For the Magnificat settings, on the other hand, the source situation has only been clear since the publication of the SC. However, the strategies of this transmission, which is exclusively situated in central Germany or in a strongly Protestant environment, still need to be researched in more detail.

For few of the works edited in this volume have questions regarding compositional strategies, performance contexts, or compositional peculiarities been addressed so

far.⁴ In contrast to the wide range of the motet genre, in which text and music are closely linked, Senfl's compositional output is here determined by clearly defined parameters such as key, psalmody, or liturgical cantus firmus. Both Magnificat settings and polyphonic Mass Ordinaries seem to mirror the framework of the liturgical circumstances in which these works were performed. However, as clear as the performance contexts for the works of both genres may seem, the liturgical circumstances remain largely blurred in detail. It remains a task for future musicological research to assess the musical, liturgical, and cultural-historical significance of these compositions.

Senfl's Magnificat Settings: A Catholic Repertoire at the Beginning of the Reformation

At first glance, Senfl's Magnificats present themselves as a homogeneous group: they were apparently composed as a cycle of eight compositions (for the eight Magnificat tones); all works feature the same alternatim disposition, in which the odd-numbered verses are sung in plainchant and only the even-numbered verses are set to polyphony. Of course, all works in this genre correspond in terms of the text, which is an integral part of Luke's account of Jesus' childhood.⁵ The text forms the climax of the encounter with Mary's relative Elizabeth, who herself is already six months pregnant with John the Baptist.⁶ In Christian art, the Magnificat thus corresponds to the *Visitation of Mary* (see Figure 1).⁷

1 DTB iii/2.

2 On the history of the cyclic mass see Kirkman 2010.

3 The tones are not modes (i.e. octave species), but simple vocal formulae, each with a characteristic opening, middle, and closing phrase. These decorate the central reciting note, on which the majority of the syllables of the respective verse are sung, and at the same time shape its own melody. This gives the Magnificat the character of a psalm. The choice of the Magnificat tone depends on the mode of the antiphon that precedes and follows the Magnificat.

4 See Pfisterer 2013; Sargent 2013; Gasch 2017; Lodes 2018; Lodes 2025a; Lodes 2025b.

5 It is unlikely that the text itself was written by Mary. Rather, it is a dense network of directly and indirectly quoted passages from the Old Testament. Beinert 2017: 9–10.

6 The texts of the other two *cantica* also form the highlights of encounters: Elizabeth's husband Zacharias meets the neighbours who have gathered for the birth of his son (John the Baptist) and sings the *Benedictus* (Luke 1:68–79); and at the offering of the purification sacrifice in the temple, Jesus' parents meet the aged Simeon, who then prays the *Nunc dimittis* (Luke 2:29–32). All three chants, which are sung as part of Vespers (Magnificat), Compline (Nunc dimittis), and Lauds (Benedictus), have been known as 'psalmi' since the Middle Ages due to their musical structure. Beinert describes all three chants as 'embedded psalms', i.e. chants that interrupt a narrative and have a similar function to the chorus in ancient tragedy: the narrative is to be interpreted by revealing its deeper layers, in this case through the prophetic announcement of divine authorship and the transcendent significance of the event. See Beinert 2017: 8–10.

7 In addition to its religious and spiritual significance in the Christian faith, the text of the Magnificat has had an artistic impact that can hardly be overestimated; only the Song of Songs is likely to have developed a similarly productive scope of interpretation



Figure 1. *Visitation of Mary*, Munich, Frauenkirche (Cathedral of Our Dear Lady), Chapel of St Michael, St Florian, and St Sebastian (Choir north II, upper scences 15–16a and 15–16e), c.1480. (Corpus Vitrearum Freiburg im Breisgau. Photographer: Rafael Toussaint, 1990. Photomontage: Andrea Gössel).*

* This is a scene from the so-called 'Herzogenfenster' (the dukes' window) in Munich's Frauenkirche, which was probably donated by all members of the Wittelsbach family for the new cathedral. It was certainly known to Ludwig Senfl. Today, the window is neither in its original location (the central window of the apse)

nor is it preserved in its original condition. For general information about the window, see Fischer 1994: 413–18; Fischer 1997: 28–31; and Fischer 2012. I would like to thank Daniel Parello of the Corpus Vitrearum in Freiburg im Breisgau for kindly providing this image.

For a long time, the print by Hieronymus Formschneider from 1537 (RISM A/I S 2807) served as an indication for the date of composition of Senfl's Magnificat cycle. However, recent research has shown that the cycle was already circulating in central Germany around 1523, the year in which Senfl was employed at the Munich court.⁸ The exclusive combination of several similarities in the compositions of Senfl and his successor Orlando di Lasso points to a dedicated composition of Senfl's works for the Munich court, even though no traces have survived in the sources of the ducal court chapel. The characteristics that appear in the works of both composers include, for example⁹

- the treatment of the cantus firmus in long, unornamented note values;
- the characteristics of the 'Germanic dialect' of the plainchant;
- the use of the same rarely encountered psalm tone termination (*differentia*) in the *Magnificat tertii toni* on *e*;
- or the vocal disposition in the *Magnificat quinti toni*, which deviates from the modal norm (tenor and discantus with plagal range; bassus with authentic range).

Senfl's Magnificat cycle thus plays a much more important role in (German) music history than previously thought: it is not only 'the first liturgical polyphony (strictly defined) ever to be published in Nürnberg',¹⁰ but probably the second Magnificat cycle to be published at all. Today, only the cycle by Adam Rener, Senfl's somewhat older colleague at the court of Maximilian I, is known. It must have been composed before 1520 (i.e. before the death of the composer) but was only published posthumously by Georg Rhau (RISM 1544¹). It must also be assumed that Senfl's works played a significant role in shaping the development of works in this genre at the Munich court. This fits in well with the image of Senfl's works and also fits with the Munich duke's claim to representation. With the acquisition of the manuscript D-Mbs Mus.ms. 34 from the workshop of Petrus Alamire, which exclusively contains *Salve Regina* settings, Wilhelm IV showed that he wanted to continue the weekly *Salve* processions introduced by his father Albrecht IV in memory of all members of the Wittelsbach family.¹¹ However, the development of a polyphonic repertoire for the Liturgy of the Hours on behalf of the Munich

ducal family was a new and far-reaching aspect of Marian devotion for daily life at the court.¹²

Senfl's Magnificat compositions—unlike the cycles by his contemporaries Sixt Dietrich and Adam Rener—can be found today in numerous sources, whether as a complete cycle or as individual compositions (see Table 1).¹³

This great interest, evident in the numerous manuscripts, likely served a new market niche.¹⁴ This may be attributed to the spread of polyphonic music beyond courtly institutions, a development that occurred roughly around 1500.¹⁵

A more differentiated view shows that Senfl's Magnificat compositions were particularly widespread in the Protestant world. This picture is, of course, distorted by the fact that there are no manuscript corpora from the 'Catholic side' from the first half of the sixteenth century.¹⁶ Nevertheless, the strong tradition in the Lutheran environment is probably connected above all with the special affinity of the representatives of the New Faith for this genre, in which Martin Luther himself played a decisive role. In 1521, *Das Magnificat Verteutschet vnd ausgelegt* was published and enjoyed such great popularity throughout the German-speaking world that it appeared in a total of nine editions in the same year;¹⁷ and in the years 1523 to 1526, Luther's texts (in German or Latin) for the Magnificat, Vespers, or the other Cantica enjoyed unbroken popularity. The wide dissemination of Senfl's compositions in central Germany thus fits in well with Luther's enthusiasm for this text; indeed it corresponds to a certain extent to Luther's translation and interpretation of the Magnificat in musical terms. But apart from Luther's reinterpretation, which above all emphasises Mary's realisation of her own human lowliness, Senfl's settings also filled a repertorial gap in other respects. The cycle not only offered eight compositions that could be used in Vespers according to the needs of the liturgical year, but

and meaning in this context. See Engammare 2010. Even though no depictions of the court of Wilhelm IV and Jacobäa of Baden are known, it is certain that the ducal couple, who were deeply influenced by Marian devotion, were familiar with the context. Several artefacts depicting scenes from the life of Mary can be found in Jacobäa's estate inventory. Unfortunately, there is no evidence of a visitation. Rückert 1965.

8 Gasch 2017: 199–202.

9 For a detailed analysis of the various characteristics see Pfisterer 2013: 334–40.

10 Butler 1970: 456.

11 The dukes of Munich had long cultivated a special devotion to the Virgin Mary. See, for example, Gasch 2017: 189–92.

12 The Magnificat settings by Johann Walter (*Magnificat sexti toni*; *Magnificat septimi toni*) and Stephan Mahu (two *Magnificat octavi toni*) in D-Mbs Mus.ms. 43 are imported material.

13 Of the 17 sources known today, only the following five were known to Theodor Kroyer: RISM A/I S 2807, RISM 1545⁵, RISM 1549¹⁶, D-Sl Mus. I fol. 26, and D-Sl Mus. I fol. 29. See DTB iii/2: XCII.

14 A similar phenomenon can be observed in Senfl's and Isaac's Mass Proper compositions.

15 I owe this idea to Andreas Pfisterer.

16 The mention of Senfl's compositions in the Neuburg chapel inventory from the court of Count Palatine Ottheinrich (D-HEu Cod. Pal. germ. 318, fol. 22^v: *Magnificat Octo Tonorum. L. Senfl 4.*) provides no conclusive evidence regarding confessional orientation, because the cycle was acquired either before or after Ottheinrich's conversion to the New Faith.

17 Four editions were printed in Augsburg by Jörg Nadler [VD16 L 5447; 5448; 5449; ZV 32354]; two editions were published in Basel, of which one each was printed by Valentin Curio [VD16 L 5450] (with a different title than the other prints) and Adam Petri [VD16 L 5451]; one edition was printed in Vienna by Johann Singriener the Elder [VD16 L 5452]; and two editions were printed in Wittenberg by Melchior Lotter the Younger [VD16 L 5453; 5454]. For a current view of the figure of Mary in the Protestant context of the time, see Michels 2025.

Table 1. Distribution of Senfl's Magnificat settings

([•] indicates a planned inclusion of these compositions in the manuscript, although for reasons unknown, this intention was not realized.)

Source	Mag 1	Mag 2	Mag 3	Mag 4	Mag 5	Mag 6	Mag 7	Mag 8
A-Wn Mus.Hs. 15500	•						•	
CZ-TRE Graduale no. 35 (<i>olim</i> 9)	•	•	•	•	•	•	•	•
D-DEI Georg Hs. 130–133.8°						•		
D-DI Mus. Glashütte 5	•				•			
D-EIa s.s.	•	[•]	[•]	[•]	•	•	[•]	•
D-ERu 473/2	•	•	•	•	•	•	•	•
D-ERu 473/3					•			
D-Ngm 83795 [B]	•							
D-ROu Mus. Saec. XVI-49/4	•	•			•		•	•
D-Rtt F.K. Musik 2/3	•			•		•		
D-Rtt F.K. Musik 76 Abth. II				•				
D-SI Mus. I fol. 26				•	•			
D-SI Mus. I fol. 29								•
D-WGh ss 2181	•	•	•	•	•	•	•	•
RISM 1545 ⁶	•							
RISM 1549 ¹⁶	•					•		
RISM A/I S 2807	•	•	•	•	•	•	•	•
Total	12	5	4	7	9	8	6	7

also provided a repertoire for which (at least in German-speaking regions) compositions were only gradually created from the mid-1530s onwards.

The cycle is first found in D-WGh ss 2181 as a handwritten supplement in the first edition of Johann Walter's *Eyn geystlich Gesangk Buchleyn* (RISM A/I W 167), but how this music travelled to central Germany remains an open question for the time being. Senfl's contacts with representatives of the New Faith are suggested through his association with Hieronymus Baumgärtner, a prominent supporter of Luther on the Nuremberg city council. Furthermore, Veit Dietrich, a close confidant of Luther, actively sought to provide music for Luther's theological interpretations, as

demonstrated by Birgit Lodes in her analysis of the *Missa super Nisi Dominus*.¹⁸ Similar to this case, where Dietrich was aware of the mass and knew that Senfl had promised to send it to Luther, Luther's interpretation of the Magnificat text was also widely disseminated (see above). This suggests that Senfl's Magnificats could have been transmitted to Wittenberg through networks connecting Nuremberg and the Wittenberg circle which in turn would mean that not only the dissemination of the *Missa* but also that of the Magnificat settings was 'initiated and directed from a cen-

¹⁸ Lodes 2012: 348–51; Lodes 2020: 70.

tral point in Wittenberg.¹⁹ In any case, it was Dietrich who sent Luther a copy of Senfl's Magnificat in 1537 as a gift (Plate 1)²⁰—either because he knew Luther's affinity for (Senfl's) music or as a reminder of Luther's famous interpretation of the Magnificat at the beginning of the 1520s.

Senfl's Magnificat settings are treated differently depending on the context in which the manuscripts were used. Two main intentions can be observed: the first group, which consists of eight of the seventeen sources, includes the manuscripts A-Wn Mus.Hs. 15500,²¹ CZ-TRE Graduale no. 35 (*olim* 9),²² D-ElA 40.7-133,²³ D-ERu 473/2,²⁴ D-ROu Mus. Saec. XVI-49/4,²⁵ D-Sl Mus. I fol. 26,²⁶ D-Sl Mus. I fol. 29²⁷, and D-WGh ss 2181.²⁸ In these manuscripts—

six of which are choirbooks—Senfl's compositions are grouped together, forming a repertoire for Vespers. This repertoire is often supplemented by works of the same genre by other composers. In other manuscripts the Magnificats were included with a clearly liturgical intention. This can be seen in the two partbooks D-Dl Mus. Glashütte 5, where Senfl's *Magnificat quinti toni* appears in a larger section with compositions for the Christmas season and was interpolated with six Christmas carols.²⁹ Especially in the Protestant region of central Germany,³⁰ adding tropes to polyphonic Magnificats in the form of songs is a widespread practice, whereby the songs often refer to the preceding Magnificat text.³¹ This custom is particularly well documented for the Christmas season, but there are also examples for Easter, Pentecost, and other high feasts of the liturgical year.³² In D-Rtt F.K. Musik 2/3, too, all three Magnificats by Senfl show a clear liturgical assignment to the church year: Mag 6 is found together with Matthias Eckel's hymn *Festum nunc celebre* and Thomas Stoltzer's Mass Proper cycle for Ascension Day; Mag 1 is embedded in the Pentecost section; and Mag 4 is assigned to the feast of the Holy Trinity, together with Senfl's Proper settings for this feast, which expand his *Missa super Nisi Dominus* into a *missa plena*. The two remaining partbooks do not allow a clear conclusion: the fact that Senfl's *Magnificat primi toni* is neither included in the extensive Magnificat section of D-Ngm 83795 [B] nor in any other of the 'Walter manuscripts' is surprising and suggests a later inclusion of this work as a supplement.³³

All of Senfl's Magnificat compositions follow the same model: the even-numbered verses are set to music, whereas the odd-numbered verses were typically performed in plainchant or improvised on the chant by the organ. The commitment to a liturgical orientation of this repertoire and the clearly audible plainchant melody that goes with it seems to have been the overriding premise for the compositional technique in Senfl's compositions: reference to the cantus firmus is always present and is also evident in the use of

19 *Ibid.*: 71. In contrast to the mass, however, it should be noted that Georg Rhau was not involved in this publication network for the Magnificat compositions. Only the print RISM 1545⁴ makes use of the bicinium from Mag 1.

20 Of this copy, which later passed through the hands of Adam Gumpelzhaimer to the library of St. Anna Monastery in Augsburg, only the partbooks of the discantus, contratenor, and tenor have survived. Dietrich's dedication to Luther (*Reuerendo P[at]ri D[omino] Martino Luthero | Vitus Diethrich*) can be found on the title page of the tenor partbook (see this volume, Plate 1, p. XXIII). See De Schepper 2011 and Charteris 2013.

21 Nothing is yet known about the provenance of this manuscript. Senfl's compositions (Mag 1, Mag 7) appear in the first part of the choirbook, which almost exclusively collects Magnificat settings, while motets form the repertoire in the second part.

22 The provenance of this choirbook from the second half of the sixteenth century has not yet been clarified. Senfl's Magnificats were written down in consecutive order.

23 Although the scribe of D-ElA 40.7-133 intended to write down the entire cycle, only Mag 1, Mag 5, Mag 6, and Mag 8 were realised. They are supplemented by two Magnificats by Conrad Rein at the beginning (*Magnificat octavi toni*) and at the end (*Magnificat quarti toni*).

24 The manuscript originally came from the Cistercian monastery of Heilsbronn and was produced by Johannes Hartung (Caspar Othmayr's father-in-law). Like the Rostock partbooks, the choirbook is part of a multi-volume collection of liturgical music that was organised according to genre. Senfl's works, which are preceded by a *Magnificat primi toni* by Cristóbal de Morales, appear together at the end.

25 This is a music repertoire organised in four volumes according to liturgical genres for use at the cathedral and Schlosskirche in Schwerin under Duke Johann Albrecht I, Duke of Mecklenburg-Schwerin. See Kongsted 1997.

26 This manuscript, which was copied by Johann Peuschel for use by the court chapel of Ulrich, Duke of Württemberg, solely consists of ten Magnificat settings of various composers (two works each *primi toni*, *secundi toni*, ... *quinti toni*), with Senfl being the only author to appear twice.

27 This manuscript was prepared by Johann Chamerhueber also for use by the court chapel of Ulrich, Duke of Württemberg. Senfl's *Magnificat octavi toni* appears at the end of the manuscript, in a group with Cipriano de Rore's *Magnificat sexti toni* and an anonymous *Magnificat quarti toni*.

28 This is the earliest manuscript that preserves Senfl's Magnificats. It provides a wide-ranging repertoire that also contains songs by Heinrich Isaac, Senfl, and Thomas Stoltzer, and motets by Johann Walter, Costanzo Festa, and Jean Richafort.

29 The piece is missing in Kirsch 1961. Schmid 2019 erroneously describes it as a Magnificat for Eastertide. As the note '9 IXbris / die [sign for Saturday]' (according to the Gregorian calendar: Saturday, 19 November 1583) shows, the composition of this Magnificat was completed shortly before Advent. The *Magnificat primi toni*, however, is notated in a group with two other, anonymous Magnificat settings.

30 For an exception to this rule, see Schmid 2019.

31 The origins of this development, which includes various forms of interpolation, appeared sporadically in the 1520s, and increased significantly from the middle of the sixteenth century, have not yet been researched in detail. Schmid 2019: 109 surmises that it originated from 'masses with several cantus firmi as a model for these troped Magnificats'.

32 See the (incomplete) list of songs at Cook 1976: i, 329–67.

33 This group consists of the manuscripts D-GOI Chart. A 98, D-Ngm 83795 [T], D-Ngm 83795 [B], D-WRhk MS B, PL-Kj Mus. ms. 40013, and PL-Kj Mus. ms. 40043, all of which originated in Torgau and were copied by or under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche.

strict canons or quasi-canonic texture.³⁴ In each verse of Senfl's Magnificat settings, the entire cantus firmus is thus found either unornamented (in long note values), or slightly paraphrased.³⁵

It should not come as a surprise that the compositional techniques used in the even-numbered verses are also used in or related to the techniques featured in other genres such as motets, Mass Ordinaries, or Mass Propers. In fact, it can be assumed that Senfl was very familiar with these techniques, given the liturgical tasks that he had witnessed and performed on a daily basis in the emperor's court chapel. However, the sources also show that he had composed only a few motets up to 1523³⁶ and (due to his collaboration with his teacher Heinrich Isaac) was presumably also familiar with the production of Proper settings. So, what models could Senfl have known for his compositions around 1520? There are no Magnificat compositions by Isaac, and Josquin's *Magnificat tertii toni*—the only piece of this genre that can be attributed with certainty to Josquin—is transmitted only in D-B Mus.ms. 40021. Whether Senfl knew this manuscript is doubtful, although not impossible and the question of which manuscript sources he might have known can hardly be answered.

In his comparison of Senfl's Magnificat settings with those of his contemporaries, Andreas Pfisterer has already observed that Senfl adheres unusually closely to the psalm-tone model.³⁷ As he points out, both the movements by Johannes Martini in the Codex Leopold (D-Mbs Mus.ms. 3154) and Finck's compositions as well as the movements from the choirbook D-Ju MS 34 deviate from Senfl's strict approach.³⁸ It also contrasts with the approach of Adam Renner, who composes very freely and favours an acceleration of the voices towards the end of the movement, as well as with Magnificat settings in the Roman tradition, in which freely composed beginnings of verses were quite common. Senfl thus seems to have developed a new, unique approach for his Magnificat settings, but whether the liturgy of the diocese of Freising may have played a role in this, or whether he was influenced by other, similar works, must remain an open question at this point.

Pfisterer has also recently explained how Senfl's polyphonic Magnificats were integrated and performed in the vespers liturgy at the Munich court. In his study of the antiphons in connection with the other movements composed

for Vespers,³⁹ he established that the singing of Vespers was based on the respective rank of the feast in the church year:⁴⁰ on high feasts (Christmas, Easter, Ascension, Pentecost, Assumption, Dedication of a Church—1st Vespers in each case, except Easter), the antiphons, responsory, and hymn are sung in polyphony (or alternate between monophonic and polyphonic parts). In the first Vespers of feasts of the next lower level (Conception, 2nd Vespers of Christmas, Epiphany, Candlemas, Annunciation, Trinity, Corpus Christi, Visitation, Nativity, All Saints' Day) only the responsory and hymn are sung for several voices (but not the antiphons); on the third level (i.e. 2nd Vespers, the octave days of Christmas, Easter, and Pentecost) polyphonic pieces are missing and only the psalms are performed in falsobordone.

In addition to the outstanding significance of Senfl's Magnificat cycle for the history of the genre and for the New Faith, Pfisterer's assumption that Senfl established a new Munich tradition with his Vespers compositions seems thus to be confirmed. The 'close interconnections between function and structure, text and music, rite and art'⁴¹ that become visible here were then to be successfully continued and expanded by Lasso and his parody Magnificats.

Mostly Plainchant: A Glance at Senfl's Polyphonic Mass Ordinaries

Almost all of Senfl's seven masses presented here in a new edition are compositions based on the corresponding chants of the Ordinary of the Mass (polyphonic plainchant Ordinaries). Heinrich Isaac had already composed at least 20 such Mass Ordinaries during his time at the Habsburg court, so that Senfl followed on from his teacher's work not only with regard to the composition of the Proper settings, but also with regard to chant-based masses, thus giving the ducal court in Munich a late flowering of this type of mass. The only exception is the *Missa super Nisi Dominus* (SC O 8),⁴² which is composed on Senfl's own motet in its four-part version (SC M 65; NSE 2.29).

Almost all the masses have survived in choirbooks, which served as performance material for the Munich court chapel. The compositions were used for the ducal services to be celebrated during the church year according to rank and complemented both Senfl's own and Isaac's Mass Proper settings, most of which are to be found in the choirbooks D-Mbs Mus.ms. 35–38. The *Missa paschalis* (ii) (SC O 2) is contained exclusively in the choirbook D-Mbs Mus.ms. 5; the *Missa dominicalis* (ii) (SC O 4) and the *Missa ferialis* (SC O 6) are also copied into D-Mbs Mus.ms. 47, a manuscript that was probably prepared around the middle of the century.

34 Senfl mostly uses a four-part texture. Only in v. 12 of Mag 1, Mag 5, and Mag 7 does he extend this to five voices (in Mag 1 even with a strict canon). Otherwise, surprisingly, he only uses a strict canon in v. 6 of Mag 4 (à 4) and Mag 7 (à 5); and only four of a total of 84 movements are conceived for fewer than four voices: Mag 1 (v. 10 à 2: D/Ct), Mag 3 (v. 8 à 3: D/Ct/B), Mag 4 (v. 10 à 3: D/Ct/B) and Mag 6 (v. 8 à 2: D/Ct).

35 While at the beginning of the verse the *initium* of the psalm tone must be integrated into the polyphonic setting, at the end of the verse the problem arises of combining the monophonic psalmody formula with a polyphonic cadence.

36 See NSE 1–4.

37 Pfisterer 2013.

38 *Ibid.*: 348.

39 These Proper settings, all of which have been transmitted anonymously in D-Mbs Mus.ms. 52, are presumably Senfl's compositions.

40 Pfisterer 2025.

41 Wiesenfeldt 2017: 3.

42 For details on the transmission and background of this mass, see Lodes 2012, Lodes 2018, and Lodes 2020.

The only polyphonic plainchant Ordinary attributed to Senfl that is transmitted outside Munich is the *Missa paschalis* (i) (SC *O 1), which is found in a manuscript from Pirna (D-DI Mus. Pi Cod. VIII; see Plates 18–19). This previously unknown mass was discovered in the course of work on the SC and paints a different picture of Senfl as a mass composer in several respects. The transmission in central Germany alone seems unusual, but numerous other (liturgical) works by Senfl can also be found there, in unique traditions in sources that were created under the influence of the Reformation. However, the Gloria and Sanctus, for example, are conceived for an alternatim performance, a disposition that is not used in these movements in any of the other masses (see Table 2). In addition, the cantus firmus is either present in the discantus, or in quasi-canonic form, as a plainchant paraphrase, or in imitations by all voices. Not least because of the fragmentary state of preservation, Senfl's authorship can neither be confirmed nor refuted. The choirbook also contains other works by Senfl such as the motet *Philippe, qui videt me* (SC M 84; NSE 4.9) as well as his cycles for the feast of the Ascension (SC P 16; NSE 6.16) and Trinity Sunday (SC P 21; NSE 6.21). Above all, the mass is supplemented by an anonymous Introitus, Senfl's motet *Christus resurgens ex mortuis / Christus ist erstanden* (SC M 16; NSE 3.2), Senfl's alternatim setting of the sequence *Victimae paschalis laudes* (SC P 13f; NSE 6.13), and the motet *Dum transisset sabbatum* by Josquin Baston to form a *missa plena* with the newly discovered Mass Ordinary. These clues, to which it should also be added that the cantus firmus used in the mass corresponds to that of Senfl's *Missa paschalis* (ii) (SC O 2; see this volume, no. 10), could therefore point to Senfl as the composer of this mass (see also the Critical Report on this mass on pp. 267–271).⁴³

An overview of Senfl's surviving Mass Ordinaries shows a surprisingly large variance in the alternatim disposition of Kyrie, Sanctus, and Agnus Dei (see Table 2).⁴⁴ Basically, the question arises as to which masses were actually performed alternatim and whether in some cases the polyphonic sections were sung more than once. The grey colouring is intended to make this clear by indicating the sections in which the text is fully composed.

The Easter mass Melnicki 1955, no. 39 has the scheme aaa bbb ccd. Accordingly, the Kyrie of the *Missae paschalis* SC *O 1 and O 2 were probably conceived for an alternatim

performance. The Kyrie Melnicki 1955, no. 155 (in SC O 3 and O 4, albeit simplified) and Melnicki 1955, no. 144 (in SC O 5, also simplified) show the same pattern. However, since in Kyrie II section 'd' is set to polyphony, a purely polyphonic performance could be assumed—despite the two Christe settings, which suggest an alternatim performance. The Kyrie of the *Missa ferialis* (SC O 6) is based on the scheme aaa bbb aaa' (Melnicki 1955, no. 217; Corpus monodicum 217 (16.2)). Here, too, it could be assumed that no alternatim performance was intended and that the three polyphonic movements are sufficient during service, not least because of the various composed repetitions.

In the case of the Gloria, the overview also shows that an alternatim performance is only certain for SC *O 1 and for the Sanctus compositions in which the 'Dominus Deus Sabaoth' is missing (i.e. SC *O 1, O 2, O 5, O 6). The absence of a first Osanna also indicates a disposition for regular alternatim performance. The notation of the second, polyphonic Osanna after the Benedictus (SC O 2, O 5, O 6) would then represent a climactic conclusion to this part of the mass. In the *Missa dominicalis* (i) *L'homme armé* (SC O 3), the *Missa dominicalis* (ii) (SC O 4), and the *Missa super Nisi Dominus* (SC O 8) on the other hand, the second Osanna is missing, and a repetition of the first Osanna seems very likely.

The *Missa paschalis* (ii) (SC O 2) stands out from the other masses both in its larger scoring for five voices (D1, D2, Ct, T, B), bringing to mind Isaac's five-voice *Missa paschale*, its broad spectrum of scoring, and its fragmentation of the Gloria text into small units. It almost seems as if Senfl wants to emphasise the content of each individual sentence. Certain characteristics of the Gloria text also indicate that Senfl was trained in a tradition that can be documented in liturgical books as well as polyphonic Mass Ordinaries: in all three masses for the *officium maius / minus dominicale* (SC O 3–5) text variants are used: 'propter gloriam tuam magnam' (instead of 'propter magnam gloriam tuam'), 'Jesu Christe Altissimi' (instead of 'Jesu Christe'), and—in the *Missa dominicalis* (iii)—the sentence 'Hymnum dicimus tibi' after 'Glorificamus te'. All these textual changes can already be found in (south) German manuscripts from the turn of the first millennium (for example, CH-SGs Cod. 339,⁴⁵ fol. 27^r) and are documented up to the sixteenth century.⁴⁶ However, all three textual alterations can also be found in the *missa dominicalis maius* by Senfl's

43 According to recent research, the *Missa per signum crucis* in SW i attributed to Senfl was probably written by Ludwig Daser and is therefore not regarded as authentic. Theodor Kroyer (DTB iii/2: XLVII–LXVIII), Otto Ursprung (SW i, V), Birtner 1942: 53–4, and Youens 1992: 95 identify this mass as the mass for the dedication of an altar in Gmund or Tegernsee monastery, which is mentioned by Pez 1721: iii, pars 3: col. 554. Although this is a tempting assumption, there is no stringent proof to support this. The mass for Gmund or Tegernsee could also be another known mass by Senfl or a completely different mass setting which is now lost.

44 Of course, Heinrich Isaac's polyphonic Ordinaries based on plainchant spring to mind, and yet they are only comparable to a limited extent because they are more regular in their structure.

45 The manuscript was copied between 980 and 1000.

46 See, for example, the graduale D-Mbs Clm 4101 from the Augsburg monastery S. Crucis (1497), fols. 174^v–175^r (without rubric), or the *Graduale Pataviense* (1511), fols. 182^v–183^r (rubric: *In Plenis Officijs*). Further evidence are the manuscripts A-A Cod. 786, fol. 13^v (2nd half of the twelfth century) or A-KN Cod. 588, fol. 159^v (beginning of the fourteenth century). Schmid 1988: 63 n. 29 also mentions two manuscripts from Cistercian monasteries in Aldersbach (D-Mbs Clm 2542, twelfth century, fols. 129^v–130^r) and Kaisheim (D-Mbs Clm 7919, thirteenth century, fols. 143^v–144^r).

Table 2. Text division and scoring in Senfl's Mass Ordinaries

(Pieces marked with '+' are designed with at least one canonic voice. Numbers show the vocal parts for each section.)

	SC *O 1	SC O 2	SC O 3	SC O 4	SC O 5	SC O 6	SC O 8
Kyrie				4	4		
Kyrie	4	5	4			4	+4
Kyrie				4	4		
Christe		5	4	4	+4		
Christe	4					4	4
Christe		5	4	4	4		
Kyrie			4	+4	4		
Kyrie	4	5				4	4
Kyrie			4	4	4		
<i>Gloria in excelsis Deo</i>							
Et in terra pax hominibus bonae voluntatis.		5	4	4	4		4
Laudamus te.							
Benedicimus te.							
Adoramus te.							
Glorificamus te.							
[Hymnum dicimus tibi. ^a]							
Gratias agimus tibi ^b	4	5					
Domine Deus, Rex caelestis, ...							
Domine Fili unigenite Jesu Christe. ^c	4						
Domine Deus, Agnus Dei, Filius Patris.	4	3					
Qui tollis peccata mundi ... miserere ...	4		4	4	4		4
Qui tollis peccata mundi ... suscipe ...		4					
Qui sedes ad dexteram Patris ...		3					
Quoniam tu solus sanctus.	4	4					
Tu solus Dominus.		5					
Tu solus Altissimus.	4	2					
Jesu Christe.		5					
Cum Sancto Spiritu ...		5					
<i>Credo in unum Deum</i>							
Patrem omnipotentem ...			4				4
Et incarnatus est ...			4				
Crucifixus ...			4				4
Et in Spiritum Sanctum ...			4				
Et vitam venturi ...			4				
Sanctus, Sanctus, Sanctus ... ^d	4	5	4	4	4	+5	4
Pleni sunt caeli et terra gloria tua.	4	+5	4	4	4	+5	+3
Osanna in excelsis.			4	+4			4
Benedictus qui venit in nomine Domini.	4	5	4	4	4	+5	+4
Osanna in excelsis		+5			4	5	
Agnus Dei ... miserere nobis.		5	4	4			4
Agnus Dei ... miserere nobis.	4	5			4	+4	4
Agnus Dei ... dona nobis pacem.			4	4			

a This sentence only appears in *Missa dominicalis* (iii) (SC O 5).b *Missa dominicalis* (i) *L'homme armé* (SC O 3) / *Missa dominicalis* (ii) (SC O 4) / *Missa dominicalis* (iii) (SC O 5): 'propter gloriam tuam magnam'.c *Missa dominicalis* (i) *L'homme armé* (SC O 3) / *Missa dominicalis* (ii) (SC O 4) / *Missa dominicalis* (iii) (SC O 5): 'Jesu Christe, Altissime'.d *Missa paschalis* (i) (SC *O 1) / *Missa dominicalis* (iii) (SC O 5) / *Missa ferialis* (SC O 6): without 'Dominus Deus Sabaoth', which should be sung in monophony or improvised by an organist.

Table 3. Ferial Masses in Choirbooks of the Munich Court Chapel

	Composer	D-Mbs Mus.ms.	Date of Origin ^a	Title
1	Anonymous	65	1520s	without heading
2	[Heinrich Isaac]	39 / 26 / 33	1520s	without heading / <i>Missa Ferialis</i> ^b / without heading
3	Ludwig Senfl	37 / 47	1531 / 1550s	<i>L. S. / Ferialis . L . Senfl.</i>
4	Mattheus Le Maistre	42	c.1550	<i>Missa in Ferialis. Math: le Maistre</i>
5	Ludwig Daser	47	c.1555	<i>In ferialis Quadragesimę. Lud: Daser.</i>
6	Ludwig Daser	18	c.1560	<i>Lu: Daser. Vnu[m] ferialis</i> ^c
7	Anonymous	51	c.1565–70	without heading
8	Orlando di Lasso	2746	c.1565	<i>Orlando di Lassus. Ferialis</i> . ^d
9	Orlando di Lasso	54.3	c.1570	<i>orlandus de Lasso In Quadrag[esima] de Ferialis</i> ^e
10	Orlando di Lasso?	54.4	c.1570	<i>Missa 2da Canitur die Mercurii in Septimana Sancta</i> ^f

^a The approximate dating of the choirbooks is based on KBM 5/1.

^b The classification can be found on the front cover of the choirbook.

^c The classification can be found on the cover page.

^d On fol. 216^r the addition *Haec Missa in septimana sancta canitur die Martis* can be found. This remark probably dates from a later time.

^e This addition probably dates from a different scribe. The original two-part ‘Pleni sunt caeli’ was supplemented by an additional tenor and a bassus.

^f This addition is probably by a later scribe. The original two-part ‘Pleni sunt caeli’ was supplemented in the seventeenth century (scribe: Michael Schampöckh) by an additional tenor and a bassus.

former colleague Adam Renner (RISM 1541¹; D-Rou Mus. Saec. XVI-49).⁴⁷

With the *Missa ferialis* (SC O 6), which is sung without Gloria and Credo due to its use on weekdays, Senfl evidently takes up a tradition that was probably cultivated in monophony until the composer’s arrival in 1523. Due to the lack of liturgical music books this tradition cannot be proven, and it only becomes first visible in the polyphonic works by Senfl and his colleagues. An overview of all the surviving choirbooks of the Munich court chapel makes it clear that over the decades, ten ferial masses were included in sources of the Munich court chapel (see Table 3) and were frequently sung during the liturgical services, as the numerous repairs to the right and bottom margins show.⁴⁸

The masses vary regarding their alternatim structure, but the plainchant used in the Sanctus and Agnus Dei of all these mass settings can be identified as that of Mass XVIII of the *Graduale Romanum*. The situation, however, differs with the cantus firmus used in the Kyrie. Contrary to repeated assertions,⁴⁹ the Kyrie of Mass XV of the *Graduale Romanum* (1957), p. 51*, shows only a certain similarity to the version set to music by Senfl and his Munich colleagues. As Joachim Husccke has shown, a variant of the plainchant can be found in the post-Tridentine Freising *Graduale Romanum* (Ingolstadt: Elisabeth Angermair,

⁴⁷ With Isaac, only the section ‘Jesu Christe Altissime’ appears in his *Missae solenne* à 5 (D-Mbs Mus.ms. 3) and the *Missa solenne* à 4 (A-Wn Mus.Hs. 18745, D-Mbs Mus.ms. 47). The other text alterations are missing, as they would not have been performed in polyphony.

⁴⁸ Weaver 2004: 97–9 claims that the plainchant melody of the Kyrie from Senfl’s *Missa ferialis* is identical to the Kyrie sections of the anonymous ferial masses in D-WRhk MS A, fols. 179^v–180^r

(*[Missa] Ferialis*) and fols. 184^v–185^r (*[Missa] Aliud Ferialis*). However, this is not the case.

⁴⁹ SW i, 113 and 116; Wagner 1913: 351; Hermelink 1964: VII; KBM 5/1: 163 with reference to Hermelink 1975: XLVI and 302. Schneiders 1953: 92 already points out that a relationship with Mass XV of the *Graduale Romanum* cannot be assumed. In D-Mu 2° Cod. Ms. 156 (‘Moosburger Graduale’), in Melnicki 1955, as well as in the *Graduale Pataviense* (1511), the plainchant cannot be found either.

1618), pp. 145–6,⁵⁰ but its rich ornamentation contrasts with the simpler form in the Munich ferial masses.⁵¹ Regardless of the tonal repetitions in Daser's mass in D-Mbs Mus.ms. 18, the cantus firmus is completely identical in eight out of ten mass settings and is therefore probably the melody used in the diocese of Freising for the weekday masses in the yearly cycle (see also the Critical Report on this mass on pp. 286–8).⁵²

Three exceptions confirm this rule: firstly, the anonymous mass in Mus.ms. 65. The reason is that the manuscript was probably neither prepared for the Munich court nor copied there. Together with the manuscripts Mus.ms. 510 and Wolfenbüttel Cod. Guelf. A Aug. 2°, it forms an early group of sources that presumably came into the holdings of the Munich court chapel when Senfl took office.⁵³ Secondly, Isaac's mass, which has survived in three choirbooks, but was also composed outside Munich and for imperial services. And finally, Daser's mass in Mus.ms. 47, a choirbook which was certainly copied for the Munich court. The reason for the different cantus firmus in this mass lies in the liturgical use, which—as can be seen from the designation of the mass as *in feriis Quadragesimae*—was intended for services during Lent. This in turn demonstrates that around the middle of the sixteenth century services were celebrated with polyphonic music at the Munich court during Lenten season.

Two masses stand out in Senfl's mass repertoire for several reasons: his *Missa super Nisi Dominus* and his *Missa dominicalis* (i) *L'homme armé*. Firstly, it should be noted that only these two masses provide a polyphonic setting of the Credo text. This is all the more remarkable as the *Missale Frisingense* (1520) prescribes the singing or praying of a Credo on feast days, but such a polyphonic setting is missing in the other masses.⁵⁴ This suggests that either the Credo was performed in plainchant (possibly in alternation between singers and improvised organ music) or that the manuscript D-Mbs Mus.ms. 53 was consulted when necessary. It contains 18 Credo settings (13 by Isaac, three by Antoine Brumel, one by Pierre de la Rue, and one by Loyset

Compère) and could provide polyphonic music in such instances.

The existence of a polyphonic Credo in the two aforementioned masses thus seems to be motivated by the unusual background to their composition and the special occasions for which these compositions were prepared: Birgit Lodes has suggested that the *Missa super Nisi Dominus* was composed for the wedding of Anton Fugger and Anna Rehlinger (Augsburg, 1527).⁵⁵ The *L'homme armé* mass, on the other hand, in which Senfl takes on the special challenge of presenting two cantus firmi at once,⁵⁶ was probably composed in connection with Emperor Charles's V visit to Munich 10–14 June 1530 (i.e. from the Friday after Pentecost to the Tuesday before Corpus Christi),⁵⁷ and where an opportunity presented itself on Sunday, 12 June 1530, when the emperor heard High Mass in Munich's Frauenkirche.⁵⁸ There are several reasons in favour of such an assumption: not only were *L'homme armé* masses usually intended to symbolise the universal validity of the ruler and were performed at official ceremonies.⁵⁹ While Mary Tiffany Ferer (Ferer 2012: 214–19) tried to demonstrate, that Charles V had established a tradition of *L'homme armé* compositions at his court, Birgit Lodes (Lodes 2025a) convincingly argues that Senfl's mass may have been the first of the *L'homme*

50 VD17 12:121739W. See Huschke 1940: 178.

51 As a comparison of Senfl's Proper settings with other books (such as the *Graduale Pataviense*) has shown, the plainchant versions of the diocese of Freising are probably less melismatic in principle. Gasch 2013: 232–6; see also the critical commentaries on the Propers in NSE 6 and NSE 7.

52 Two further ferial masses were composed by Anton Gossuin (D-Mbs Mus.ms. 77) and Jacobus de Kerle (D-Mbs Mus.ms. 78), but these were written for the Jesuit church of St Michael in Munich and are therefore not part of the court chapel's repertoire.

53 The book shows the Bavarian coat of arms with crest on the front cover, framed by a collar of the Order of the Golden Fleece. Duke Philipp von Pfalz-Neuburg (1503–48) was the first Wittelsbach member of this order from 1531. Körndle 1997: 321–2, however, assumes that Wilhelm IV was the original recipient and that the death of Emperor Maximilian I in January 1519 would have prevented his admission to the Order. On the Wolfenbüttel choirbook see Gasch 2021 and Nelson 2025.

54 *Missae Frisingense* (1520), sig. [A 8]v.

55 Lodes 2012: 383–5; Lodes 2018: 253–7, stating that the mass can be perceived intertextually as a Christological interpretation of the Psalm; Lodes 2020. Otto Ursprung (SW i: V) on the other hand, assumes—unconvincingly—that it was the extension of the *Neuveste* in Munich that prompted the composition. On the transmission in RISM A/I S 2811, see Ropchock Tierno 2018.

56 Lodes 2025b.

57 Lodes 2013: 208; Lodes 2025a. The mass would thus have been one of several compositions by Senfl that accompanied the emperor's journey in this early summer. The visit to Munich, during which Wilhelm IV also presented his first cousin once removed with the Residence's new pleasure garden, modelled on Italian designs, was just one of several stops on the emperor's journey to the Imperial Diet in Augsburg via Mantua, Peschiera, Rovereto, Trento, and Innsbruck. Music—not least that of Ludwig Senfl—accompanied the emperor from Bologna back to the Holy Roman Empire and could be heard at the various stops along the way. The anonymous imperial motet *Martia terque quater* (SC *M 54; NSE 4.7), attributed to Senfl, was probably already performed in Innsbruck, and in Augsburg the Imperial Diet was opened with Senfl's psalm motet *Ecce quam bonum* (SC M 38; NSE 1.20).

58 He was accompanied by his brother, King Ferdinand I, the nuncio Vincenzo Pimpinella from Vienna, who was accredited to Ferdinand, the papal legate Cardinal Lorenzo Campeggi, the cardinals of Salzburg, Liège, and Trento, three archbishops, two bishops, two 'or three' counts palatine, as well as other Spanish and Polish clergy, and Spanish and German nobles with around 560 horses. Upon their arrival on 10 June, the emperor and his entourage were welcomed with a special spectacle with fireworks and a staged manoeuvre, which Hans Sebald Beham captured in a panoramic woodcut printed by Nikolaus Meldemann in Nuremberg. Stahleder 2005: 76–7; for the print, of which only one contemporary hand-coloured copy is currently known, see Stewart/Roberts 2016; for contemporary accounts, see also Kelber 2018: 169–76.

59 Long 1996.

armé compositions for the emperor and that this idea subsequently was carried on by Morales. Lodes bases her assumption on the fact that Wilhelm IV staged a military display for Charles V's visit, which also included the unusual inclusion of this characteristic secular melody into the liturgical music of the Munich court chapel, which was otherwise based exclusively on monophonic plainchant. The melody of the armed man, which metaphorically refers to Charles V, was thus made audible in the liturgy.

It remains uncertain to what extent Senfl possessed compositional freedom in designing the Mass Ordinaries, and whether the observed variance in performance practices is attributable to the liturgical customs of the Diocese of Freising or a specific liturgy of the Munich court. In any case, the extant sources from the diocese of Freising are silent on the performance of the liturgical services. The question of the involvement of the organ during the singing of Mass cannot be answered for the time being either and we can only speculate for now. It is, however, reasonable to assume that if organ music was involved, the sections not set to music were improvised on the given plainchant melodies by the organist. Can we therefore assume that—as with Vespers—these parts were sung on high feasts, but improvised by the organist on lower feasts (*officium minus dominicale* or *feriale*)?⁶⁰ The fact that Wilhelm IV initially took over almost the entire musical staff after the death of his father Albrecht IV (including the organist Paul Paumann, son of the organist Conrad Pauman), and that organists such as Thomas Hofhaimer (a nephew of Paul Hofhaimer), Jakob Meuerl, Hans Schächinger the Elder,⁶¹ and his son Hans Schächinger the Younger remained in close contact with the Duke until the latter's death in 1550, gives reason to assume that improvised polyphony was part of everyday life in the church services of the court chapel.⁶²

In any case, the works of both genres presented here—the Magnificat settings and the Mass Ordinaries—bear impressive witness to the lively cultivation of music and the 'daily service' of the Munich court chapel, a routine that was to be taken up by Senfl's successors and continued in the same way.

60 Pfisterer 2025.

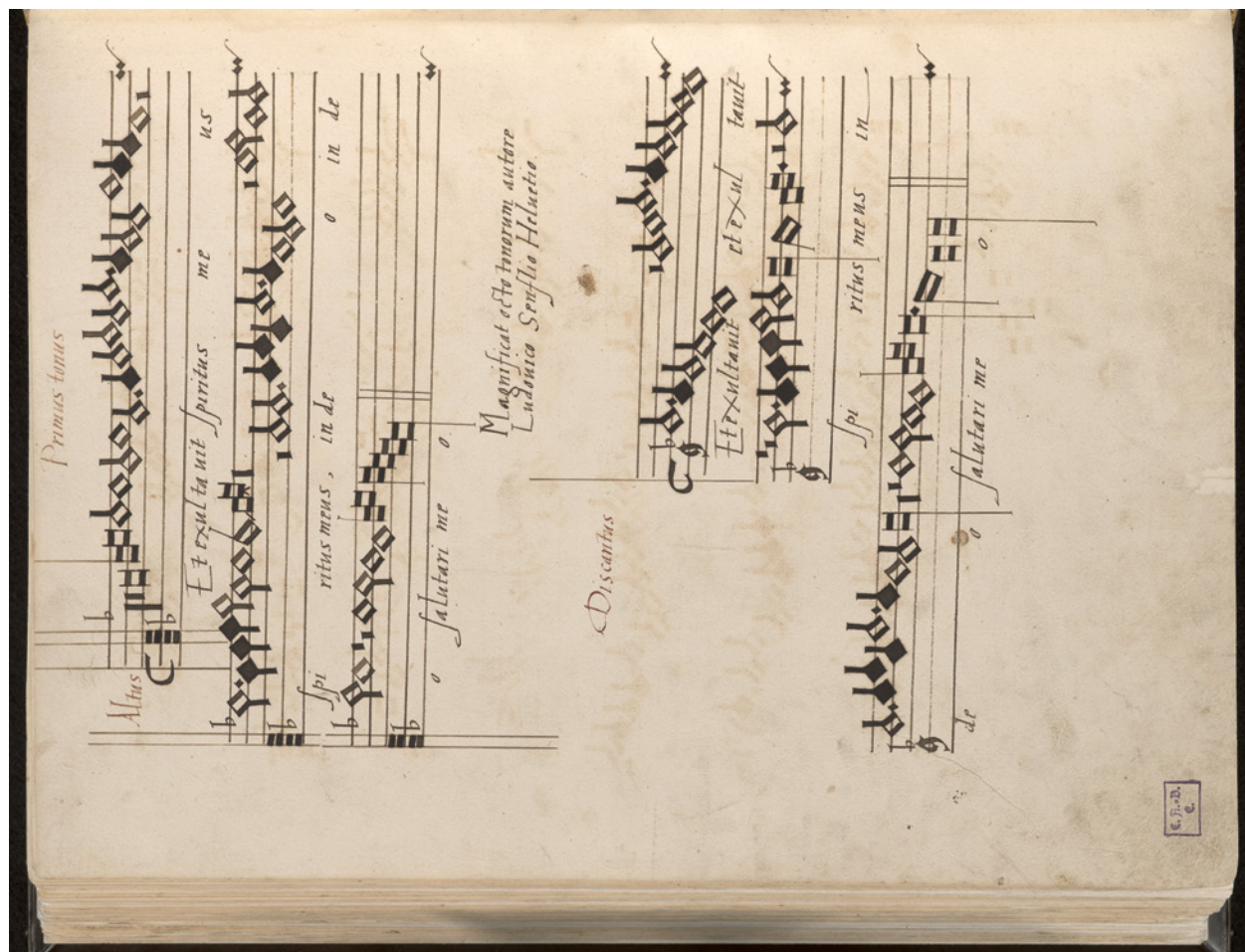
61 Schächinger is also listed as an organ builder and composer. Count Palatine Ottheinrich sent his organist Michael Wünnckler to him as an apprentice.

62 See the entries in Brinzing 2006: 21, 38, 40–1.

PLATES



Plate 1. Ludwig Senfl, *Magnificat octo tonorum*, title page of the tenor partbook of the copy in B-Br, once owned by Martin Luther (with kind permission).



Plates 2-3. Ludwig Senfl, *Magnificat primi toni* (SC Mag 1; v. 2), D-Ela 40.7-133 ('Eisenacher Kantorenbuch'; olim s.s.), fols. 235^v-236^r (with kind permission) (<https://nbn-resolving.org/urn:nbn:de:urmel-dana-187357>).

Secundi Toni Ludouici Senflij. 4.

Et exultauit spiritus meus in deo salutari meo.

Quia fecit michi magna.

qui potens est in omni.

et filius nomen eius in omni.

Fecit potentiam in brachio.

o dispersit superbus mentis cordis sui.

Eseruit in pie.

Secundi Toni Senflij. 4.

mis et diuites dimisit inanes.

mes dimisit inanes.

Sicut locutus est.

ad patres nostros.

Abraham et se.

Sicut erat in principio.

et nunc et semper.

men.

Plates 4-5. Ludwig Senfl, *Magnificat secundi toni* (SC Mag 2), D-ROu Mus.Saec.XVI-49 (1-6), bassus, pp. 401-2 (<https://purl.uni-rostock.de/rosdok/ppn885679350>).

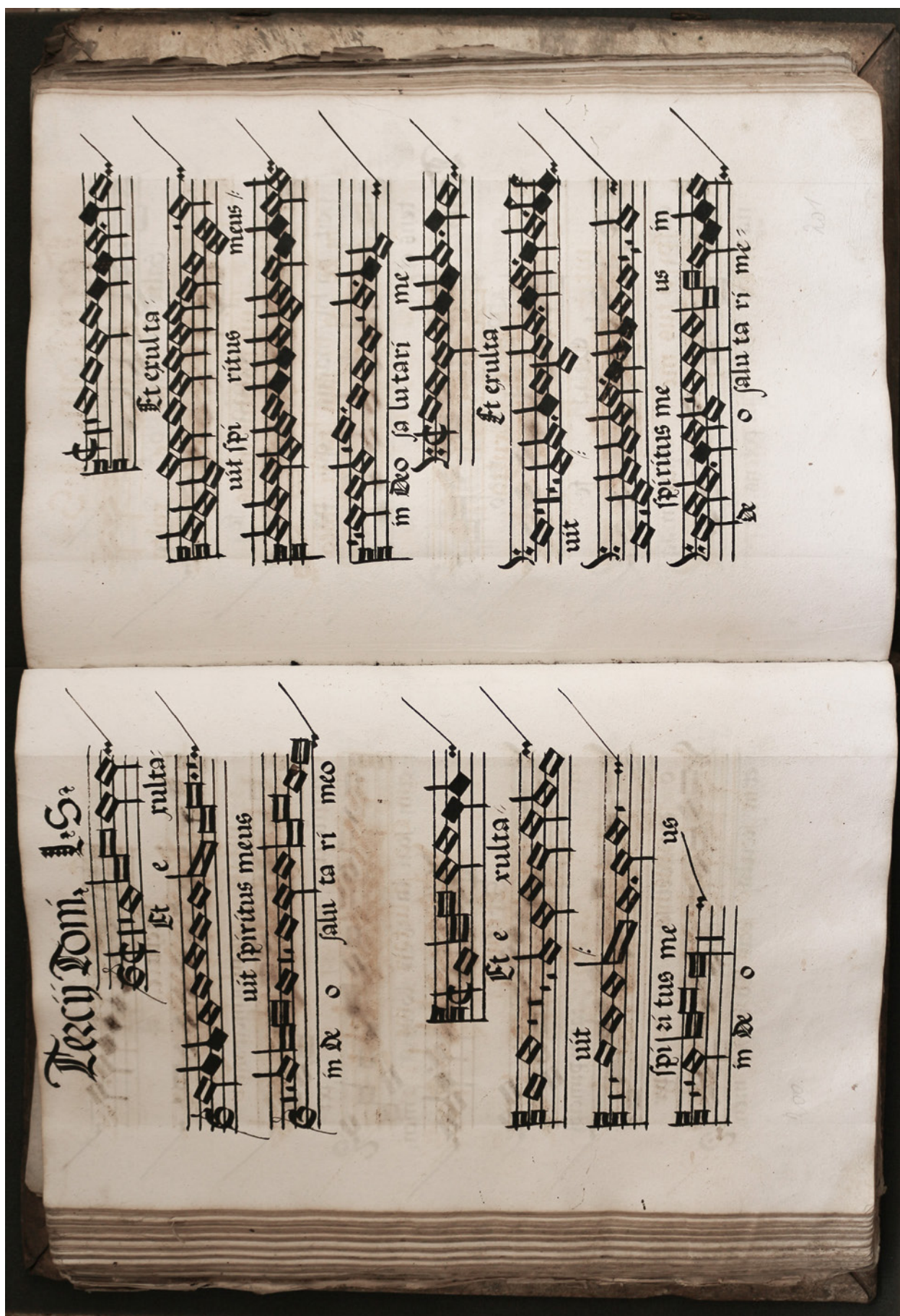
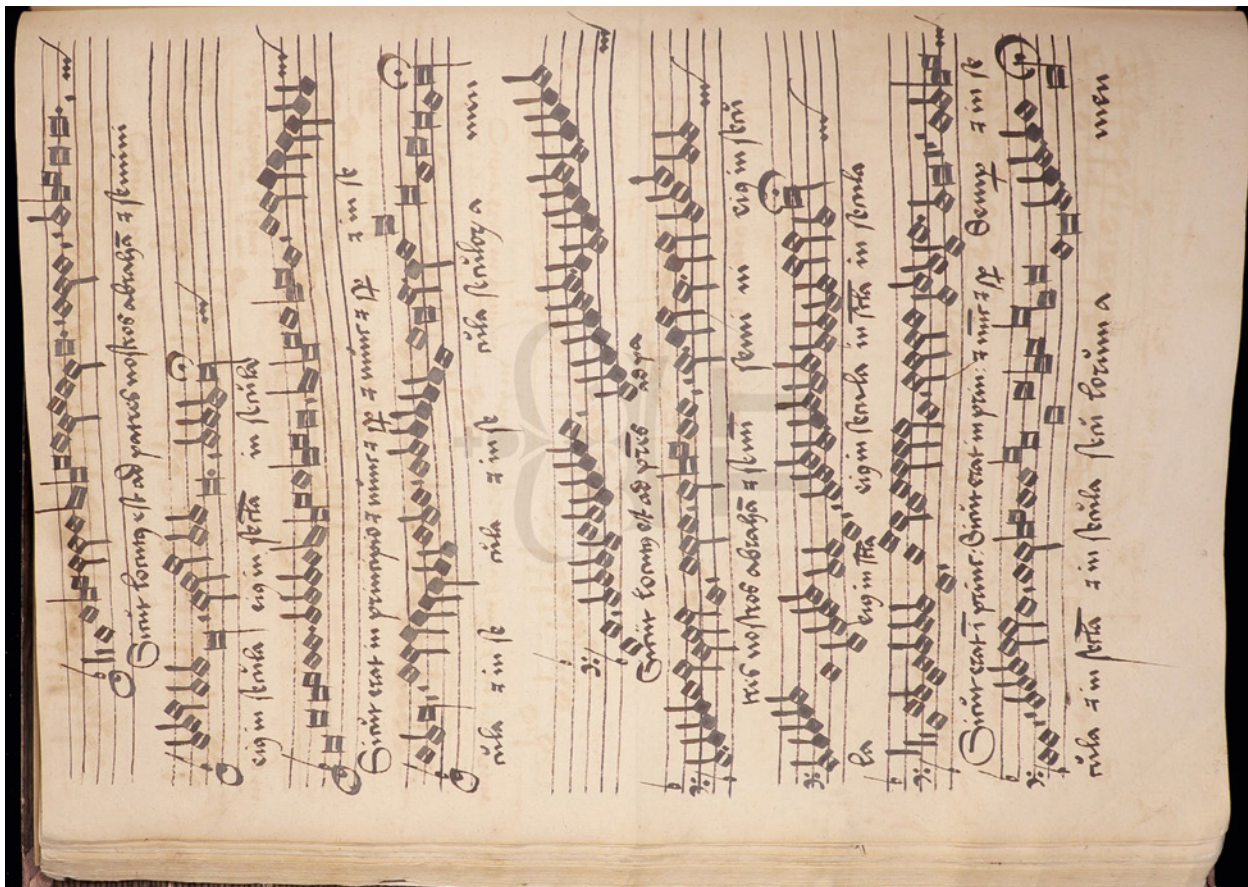


Plate 6: Ludwig Senfl, *Magnificat tertii toni* (SC Mag 3; v. 2 beginning), CZ-TRE, department Český Krumlov, Chaplain's library, Graduale no. 35 (*olim* 9), pp. 200–1 (with kind permission).



Sicut bonum est ad parces nostros abraha et semini
 eum in terra eum in terra in terra
 Sicut erat in principio et nunc et in seculum amen
 amen et in seculum amen
 Sicut bonum est ad parces nostros abraha et semini
 eum in terra eum in terra in terra
 Sicut erat in principio et nunc et in seculum amen
 amen et in seculum amen

Sicut bonum est ad parces nostros abraha et semini

Plates 7-8. Ludwig Senfl, *Magnificat quarti toni* (SC Mag 4; vv. 10 and 12), D-Rtt F.K. Musik 76 Abth. II, fols. 20^v-21^r (with kind permission).

139

Et exultavit

spiritus meus in deo salutari meo.

Quinti Toni. Lud. Senf.

Et exultavit spiritus meus in deo salutari meo.

us in deo salutari meo.

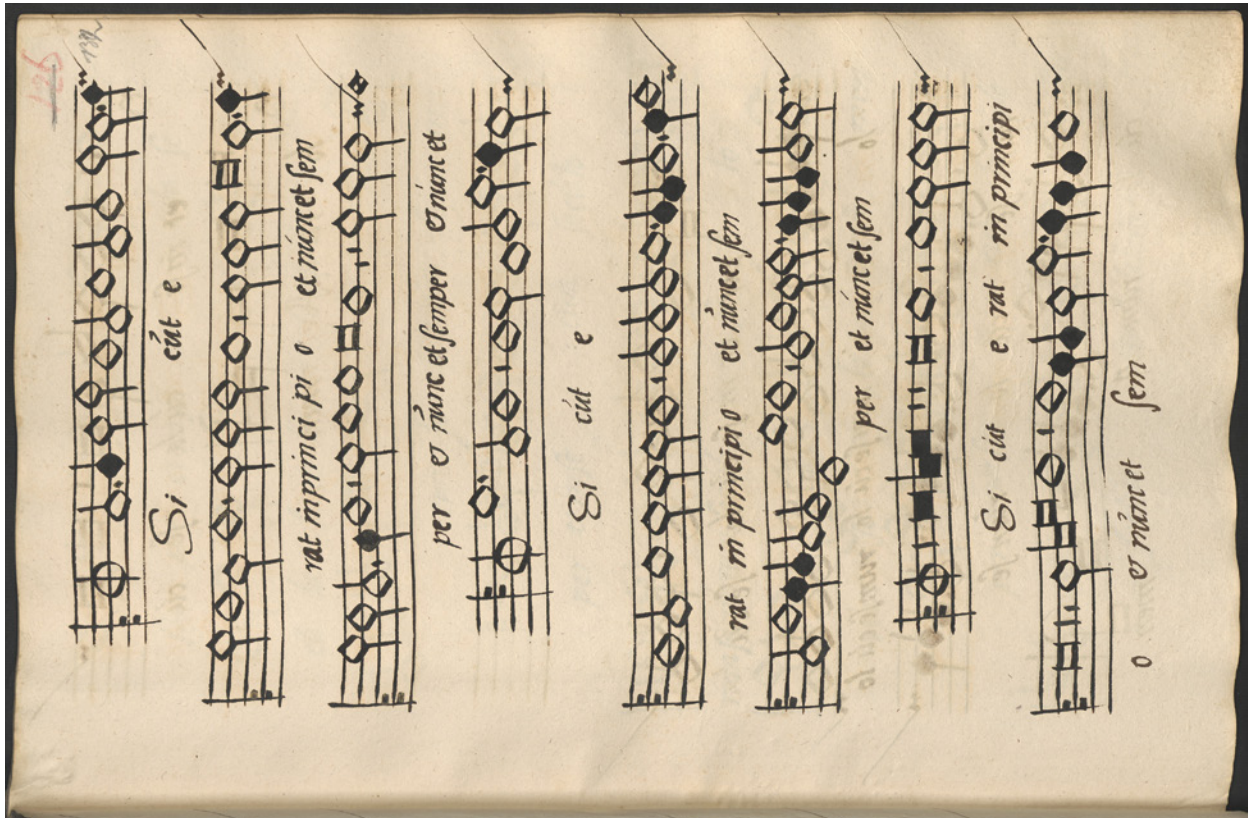
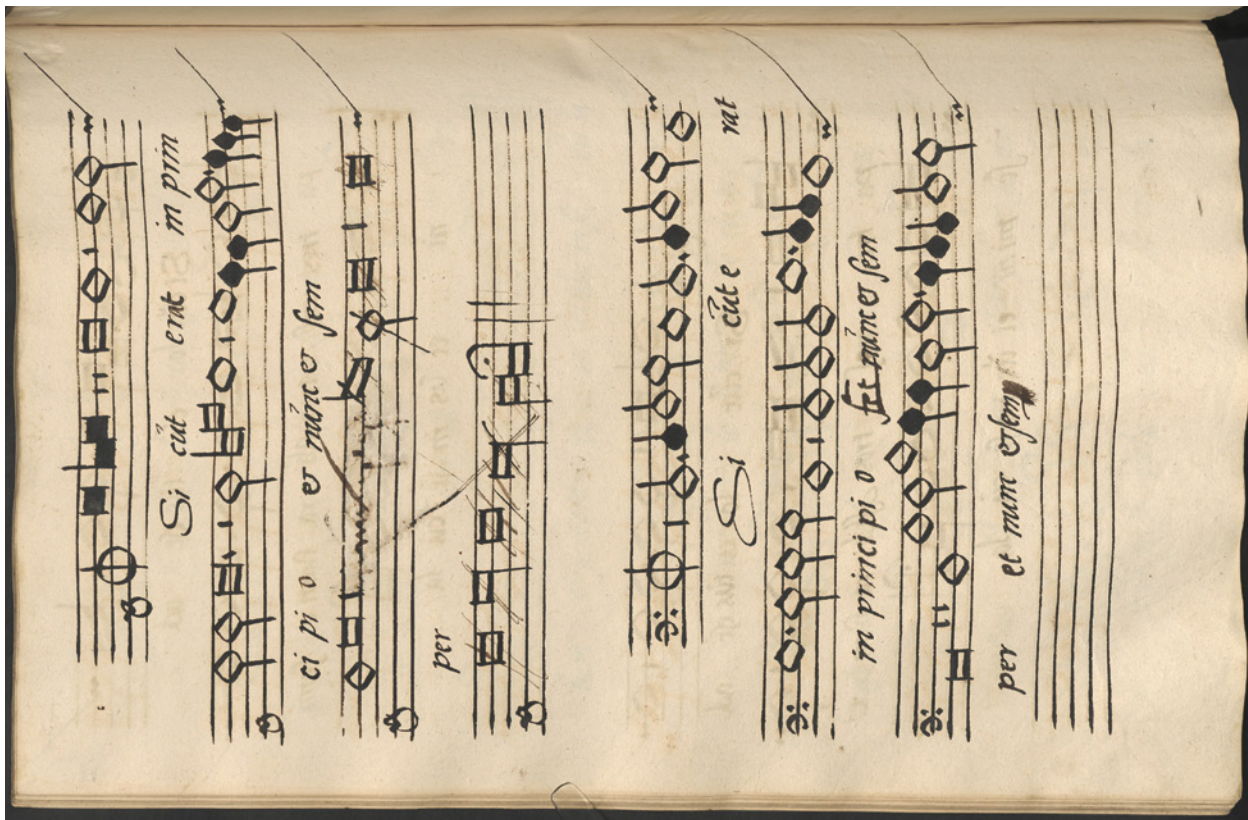
Plates 9–10. Ludwig Senfl, *Magnificat quinti toni* (SC Mag 5; v. 2), D-Sl Mus. I fol. 26, fols. 138^v–139^r (with kind permission).



Plate II. Ludwig Senfl, *Magnificat sexti toni* (SC Mag 6; vv. 2 and 4), D-WGlh ss 2181, fol. 76^v (with kind permission).



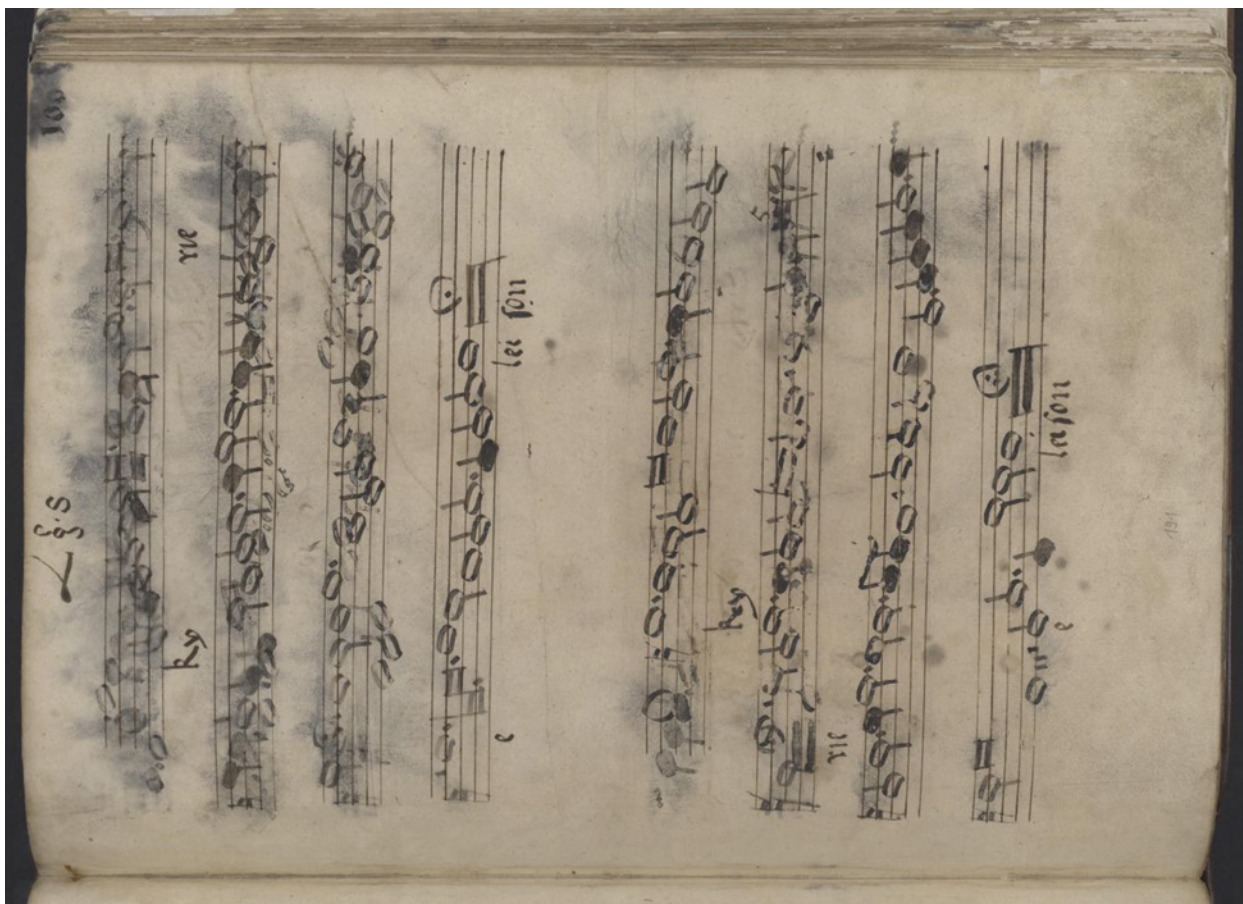
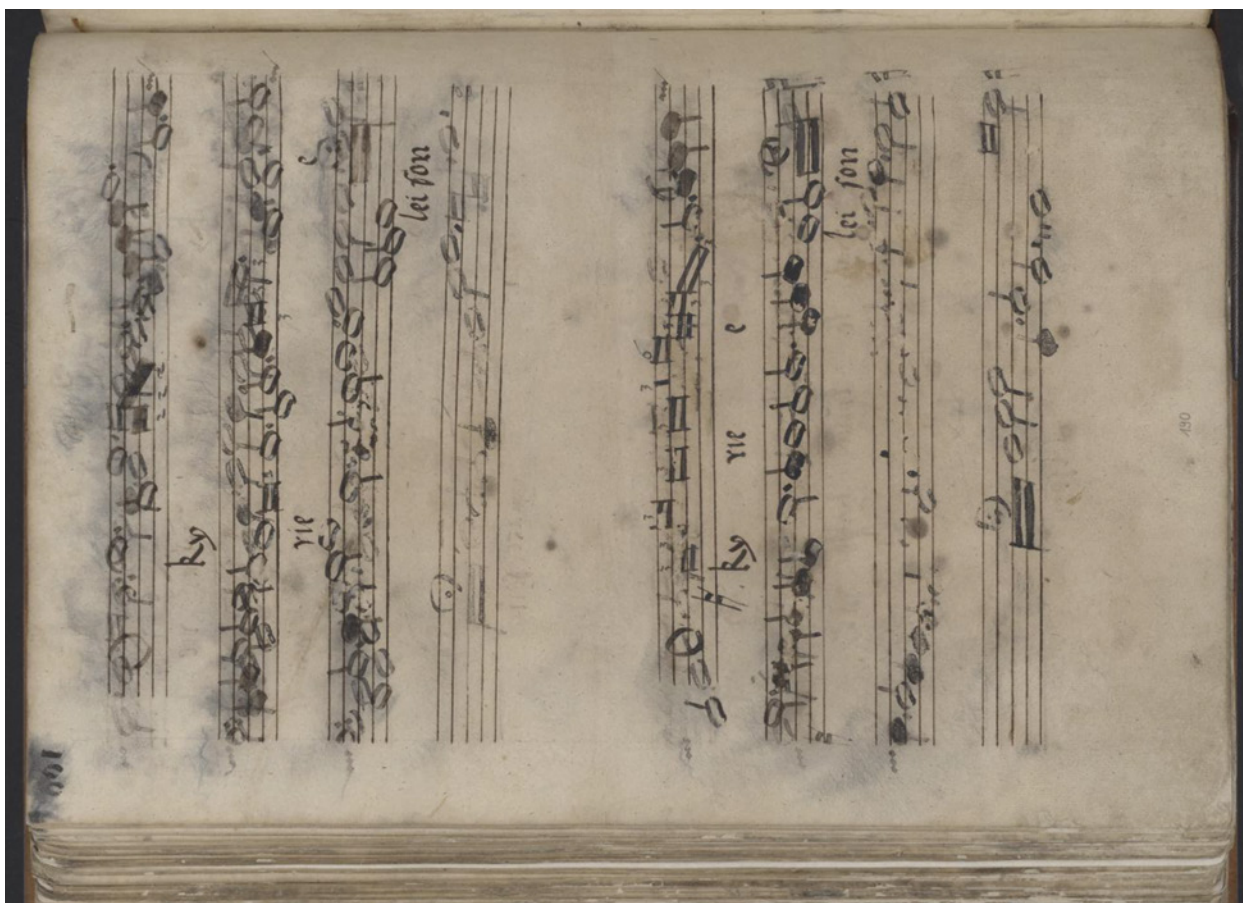
Plates 12–13. Ludwig Senfl, *Magnificat sexti toni* (SC Mag 6; vv. 2 and 4), D-Rtt F.K. Musik 2/3, bassus (fol. 13^v) and discantus (fol. 14^r) (with kind permission).



Plates 14–15. Ludwig Senfl, *Magnificat septimi toni* (SC Mag 7; v. 12, beginning), A-Wn Mus.Hs. 15500, fols. 131^v–132^r (<http://data.onb.ac.at/dl/7282947>).



Plates 16–17. Ludwig Senfl, *Magnificat octavi toni* (SC Mag 8; v. 2, beginning), D-Sl Mus. I fol. 29, fols. 177^v–178^r (with kind permission).



Plates 18–19. Ludwig Senfl?, *Missa paschalis* (i) (SC *O r; Kyrie), D-DI Mus. Pi Cod. VIII, fols. 99^v–100^r (<http://digital.slib-dresden.de/id496089420>).



Plates 20-21. Ludwig Senfl, *Missa Dominicalis L'homme armé* (SC O 3; Kyrie), D-Mbs Mus.ms. 37, fols. 146^v-147^r (urn:nbn:de:hbz:12-bs00079122-8).

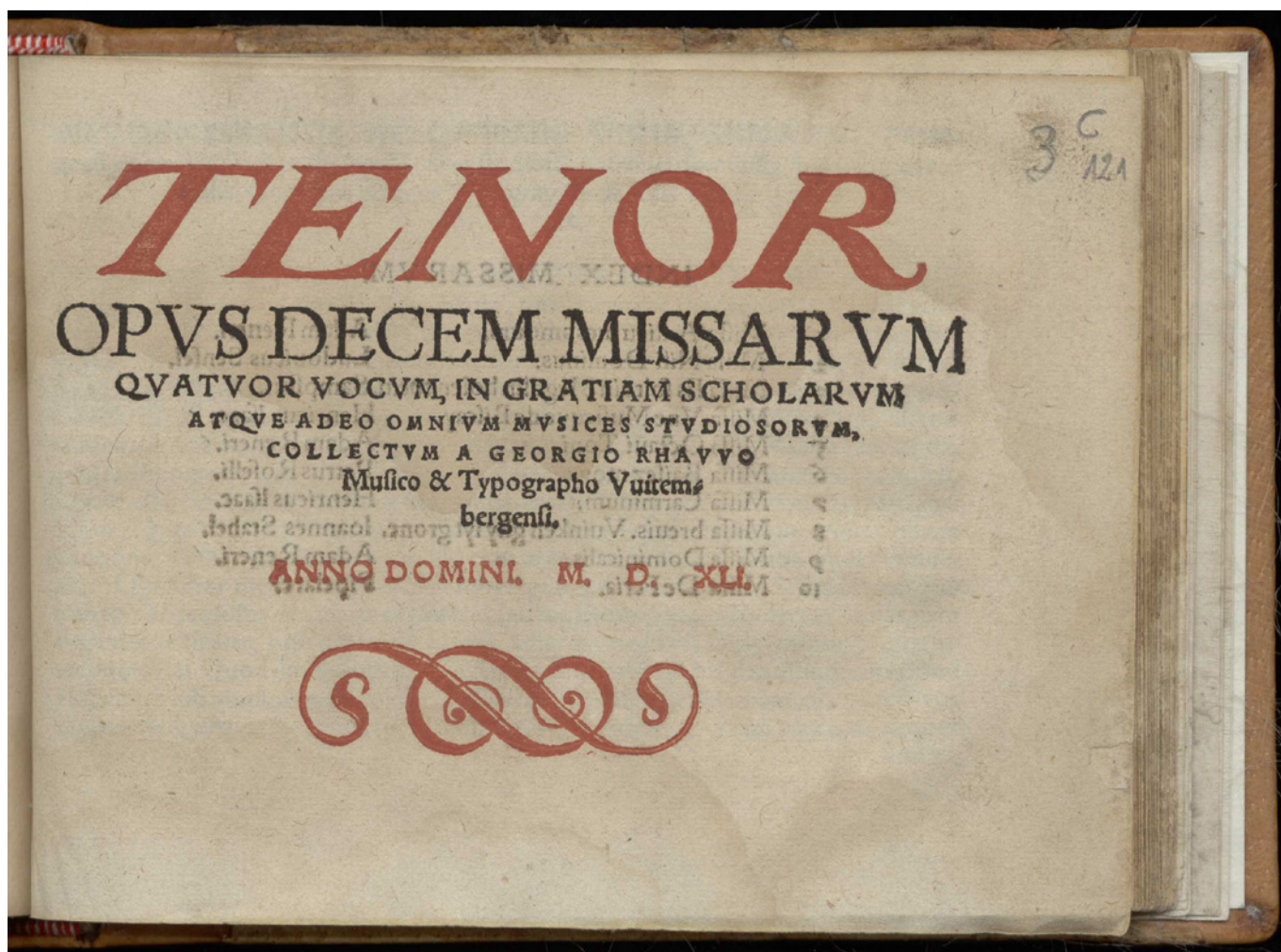


Plate 22. Georg Rhaw, *Opus decem missarum* (RISM 1541¹), sig. A1^r, title page of the tenor partbook (copy: D-Kl; <https://orka.bibliothek.uni-kassel.de/viewer/image/1427111953676/245/>).



Plate 23. Ludwig Senfl, *Missa super Nisi Dominus* (SC O 8; Kyrie), D-Ngm 83795 [T], fol. 79r (<https://dlib.gnm.de/item/Hs83795-1/165>).

1. Magnificat primi toni

[*Versus* 1]

Ma-gni - fi - cat * a - ni - ma me - a Do - mi - num.

SC Mag 1

[*Versus 2*]

D

Et ex-ul-ta-vit, et ex-ul-ta-vit spi-ri-

Ct

Et ex-ul-ta-vit spi-

T

Et ex-ul-ta-vit, et ex-ul-ta-vit spi-

B

Et ex-ul-ta-vit, <et ex-ul-ta-vit>

[illegible]

15

De - - - - - o, sa - lu - ta - ri

in De - - - - - o, sa - lu - ta - ri me -

us> in De - - - - - o, sa - lu - ta - ri me -

us in De - - - - - o, sa - lu - ta - ri

22

me - - - - - o.
o, sa - lu - ta - ri me - - o.
me - - - - - o.
me - - - - - o, me - - - - - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae. *
Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - - - - - a fe - cit
Qui - - a, qui - - - - - a fe - - cit
Qui - - - - - a, qui - - - - - a fe - -
Qui - - - - - a fe -

36

mi - hi ma - - gna qui po - - -
mi - hi ma - - gna qui po - tens est,
cit mi - hi ma - gna, <mi - hi ma - gna> qui po - tens est,
cit mi - - - hi ma - - - gna qui -

42

tens est, qui po - - - - - tens est, et
qui po - - - - - tens est, et
po - tens est, qui po - tens est, qui po - tens est,

49

et san-ctum no - men e - - - - - ius, et san-ctum no - men e -
san-ctum no - men, et san-ctum no - men, et san-ctum no - men e - - - - - ius, et
san-ctum no - men e - - - - - ius, e - - - - - ius, et san-ctum no - men e - - - - -

56

ius. san-ctum no - men e - - - - - ius. ius, e - - - - - ius. ius, et san-ctum no - men e - - - - - ius.

[Versus 5]

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es * ti - men - ti - bus e - um.

86

men - te cor-dis su - - - i.

i, men - - - te cor - dis su - - i, su - - - i.

i, _____ men - - te cor - dis su - - - i.

i, men - te cor-dis su - - i, su - - - i.

[Versus 7]



[Versus 8]

E - su - ri - en - - tes, e - su - ri - en - - tes, e - su - ri - en - - tes,
 E - su - ri - en - - tes, <e - su - ri - en - - tes,> e - su - ri - en - - tes,
 E - su - ri - en - - tes, <e - su - ri - en - - tes,> e - su - ri - en - - tes

en - - tes im - ple - vit bo - - - nis, bo - - -
 - - - tes im - ple - vit bo - - nis, <im - ple - - - vit bo - - -
 ri - - en - - tes im - ple - - - vit bo - - nis, im - ple - - - vit bo - - nis, bo - - -

- nis, et di - vi - tes di - - mi - sit, di - - mi - sit, - - nis,> et di - vi - tes, et di - vi - tes <di - mi - sit> in - et di - - - vi - - - tes
 nis, et di - - vi - tes, <et di - - vi - tes,> <et di - - vi - tes>

115

di - mi - sit in - a - nes,
a - nes, <di-mi - sit in - a - nes,
di-mi - sit in - a - nes,
di - mi - sit, di-mi - sit in - a - nes, <in - a - nes,

123

<di-mi - sit in - a - nes,> in - a -, in - a - nes.
nes,> di - mi - sit in - a - nes.
a - nes, di - mi - sit in - a - nes.
nes,> di-mi - sit in - a - nes, di - mi - sit in - a - nes.

[Versus 9]

Sus-ce - pit Is-ra-el, pu - e-rum su - um * re - cor-da - tus mi-se-ri-cor-di-ae su - ae.

[Versus 10]

D

Sic - ut, sic - ut, sic - ut lo - cu-tus est,
Sic - ut, <sic - ut,> sic - ut lo - cu-tus est, <lo -

138

<lo - cu-tus est> ad pa - tres, ad pa - tres no - stros,
cu-tus est> ad pa - tres, ad pa - tres no - stros,

145

A - bra-ham et se - - - mi - ni, A - bra-ham et se - - - mi - ni, A - bra-ham et se - - - mi - ni, A - bra-ham et se - - - mi - ni,

152

se - - - mi - ni, et se - - - mi - ni e - ius, in sae - cu - la, se - - - mi - ni, et se - - - mi - ni e - ius, e - ius, in sae - cu - la,

159

la, e - ius, in sae - cu - la, e - - - ius, in sae - cu - la, e - ius, in sae - cu - la, e - - - ius, in sae - cu - la,

166

cu - la, in sae - cu - la, cu - la, in sae - cu - la, cu - la, in sae - cu - la,

[Versus 11]

Glo ri - a Pa - tri, et Fi - li - o, * et Spi - ri - tu - i San - cto.

[Versus 12]

D1

Sic - ut e - - - rat in prin-ci - pi - o, <in prin-ci - pi - o.

D2

Sic - ut e - - - rat in prin-ci - pi - o.

Ct

Sic - ut e - - - rat in prin-ci - pi - o.

T

Sic - ut e - - - rat in prin-ci - pi - o.

B

Sic - ut e - - - rat in prin-ci - pi - o.

* = = = =

178

ci - pi - o, > et nunc, et sem -

o, et nunc, et sem -

<in prin - ci - pi - o, > et nunc, et

in prin - ci - pi - o, et nunc, et sem -

<in prin - ci - pi - o, > in prin - ci - pi - o, et nunc, et sem -

182

per, et in sae - cu - la sae - cu - lo - rum. A -

per, et in sae - cu - la sae - cu - lo - rum.

sem - per, et in sae - cu - la sae -

per, et in sae - cu - la sae - cu - lo -

per, et in sae - cu - la sae - cu -

187

men, a - men.

A men.

cu - lo - rum. A - men, a - men.

rum. A - men.

lo - rum. A - men.

2. Magnificat secundi toni

[Versus 1]



SC Mag 2

[Versus 2]

Four-part setting of Versus 2. The parts are labeled D (Soprano), Ct (Contralto), T (Tenor), and B (Bass). The lyrics are: Et ex - ul - ta - vit spi -

Continuation of Versus 2. The lyrics are: ritus me - spi - ri - tus me - us, me - ri - tus me - us, me - us,

Continuation of Versus 2. The lyrics are: us in De - o, in De - o, in De - o, sa - me - us in De - o, sa - lu -

22

sa - lu - ta - ri me - - - o.

sa - lu - ta - ri me - - - o.

- lu - ta - ri me - - - o, <sa - lu ta - ri me - o,> me - - - o.

ta - ri me - - - o, me - - - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae. *

Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - - - a fe - - - cit mi - hi ma - gna, mi-

Qui - - a fe - cit mi - hi ma - - - gna,

Qui - - - a fe - - - cit mi -

Qui - a fe - - - cit, <qui - a fe - - - cit> mi - hi ma - gna, <mi -

37

hi ma-gna, mi - hi ma - gna, mi - hi ma - gna, qui

<mi - hi ma - gna,> mi - hi ma - gna, qui po-tens est,

- hi ma - - gna, qui

hi ma-gna,> <mi - hi ma - gna,> <mi - hi ma - gna> qui po-tens est,

44

po - tens est, qui po - tens est, et san - ctum no - men e - -

qui po - - - tens est, qui po - tens est, et

po - - - tens est, et

<qui po - tens est,> qui po - tens est, et san - ctum

50

- - ius, no - men e - ius, no - men e - ius.

san - ctum no - men e - - ius, no - men e - ius, e - - - ius.

san - ctum no - men e - - - ius.

no - men e - - - - - ius.

[Versus 5]

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es * ti - men - ti - bus e - um.

[Versus 6]

Fe - - cit po - - - - ten - ti - am

Fe - cit po - ten - ti - am, fe - - cit po - - ten - - - ti - am, po -

Fe - - cit po - - - - ten - ti -

Fe - cit po - ten - ti - am, <fe - cit po - ten - ti - am>

65

in bra - - - - - chi - - - o

ten - ti - am in bra - - - - - chi - o su - - - o, su -

am in bra - - - - - chi - - - o su - -

in bra-chi - o su - - - - -

72

su - - - - - o; dis - per - sit su - per - -

o, su - - - - - o; dis - per - sit su - per - - - -

o; dis - per - sit su - per - - - bos men -

o; dis - per - sit su - per - -

79

bos men - - te cor - - dis su - - - - - i.

bos men - te cor-dis su - - - - - i.

te cor - - dis su - - - - - i.

bos men - te cor-dis su - - - - - i.

[Versus 7]

De-po - su - it po-ten - tes de se - de * et ex - al - ta - vit hu - mi - les.

[Versus 8]

E - su - ri - en - - tes im - ple - - - -

E - su - ri - en - - - - tes im - ple - - - - -

E - su - ri - en - - - - tes im -

E - su - ri - en - - - - tes im -

93
vit, <im - ple - - vit> bo - - - - -

vit, <im - ple - - - - vit> bo - - - - - nis,

ple - - - - vit, <im - ple - - - - vit> bo - nis, et

ple - - - - vit bo - - - - - nis, et di - - - -

100
nis, et di - - vi - tes di - mi - sit

et di - - - vi - tes di - mi - sit in - - a - nes, <di -

di - - vi - tes di - mi - sit in - a - - - - nes, di -

- - vi - tes di - mi - sit in - a - - - nes,

107
in - a - - - nes, di - mi - sit in - a - - - - nes.

mi - sit in - a - nes,> di - mi - sit in - a - - - - nes.

mi - sit in - a - - nes, in - - a - - nes.

in - a - - nes, di - mi - sit in - a - - - - nes.

[Versus 9]



Sus-ce-pit Is-ra-el, pu-e-rum su-um, * re-cor-da-tus mi-se-ri-cor-di-ae su-ae.

[Versus 10]



Sic-ut lo-cu-tus est, sic-ut lo-cu-tus est, sic-ut lo-cu-tus

Sic-ut lo-cu-tus est, sic-ut lo-cu-tus

Sic-ut lo-cu-tus est, <sic-ut lo-cu-tus

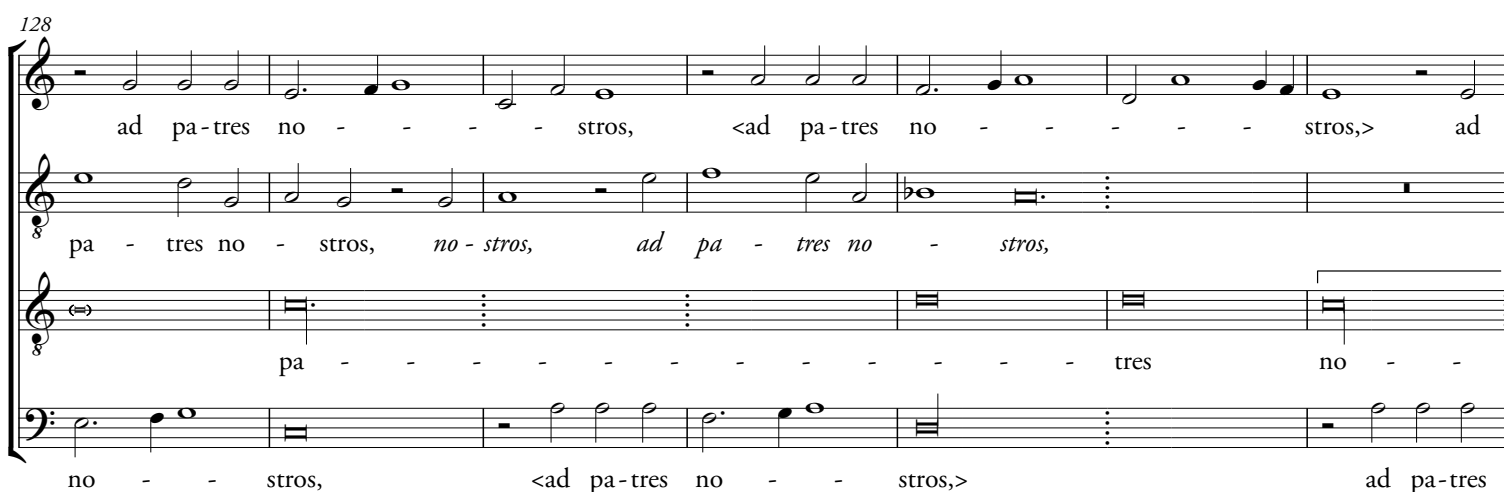


est, sic-ut lo-cu-tus est, sic-ut lo-cu-tus est, sic-ut lo-cu-tus est

est, sic-ut lo-cu-tus est ad

- cu-tus est ad

est, <sic-ut lo-cu-tus est> ad pa-tres



ad pa-tres no-stros, <ad pa-tres no-stros,> ad

pa-tres no-stros, no-stros, ad pa-tres no-stros,

pa-tres no-stros, <ad pa-tres no-stros,> ad pa-tres

135

pa - tres no - - - stros, A - bra-ham et se - - - mi -

no - - - - stros, A - bra-ham et se - mi - ni e - -

- - - - - stros, A - bra-ham et se -

no - - - - - - - - - - stros, A - bra-ham et se - - - - -

142

ni e - ius, in sae - - - cu - la.

- ius, et se - mi - ni e - ius, in sae - - - - cu - la.

- - mi - ni e - ius, in sae - - - cu - la.

- - mi - ni e - ius, in sae-cu - la, in sae - cu - la.

[Versus 11]

Glo-ri - a Pa - tri, et Fi - li - o, * et Spi - ri - tu - i San - cto.

[Versus 12]

Sic - - ut e - - - -

Sic - ut e - - - - -

Sic - - ut e - - - - rat

Sic - ut e - - - - - - - - - - - - - - -

155

rat in prin - ci - pi - o, et nunc, et sem - -

rat in prin - ci - pi - o, et nunc, et sem - -

in prin - ci - pi - o, et nunc, et

rat in prin - ci - pi - o, et nunc, et sem - -

161

- - - - - per, et in sae - cu - la

- - - - - per, et in sae - cu - la

sem - - - - - per, et in sae - cu - la

- - - - - per, et in sae - cu - la

167

sae - cu - lo - rum. A - - - - - men.

sae - cu - lo - rum. A - - - - - men.

sae - cu - lo - rum. A - - - - - men.

sae - cu - lo - rum. A - - - - - men.

3. Magnificat tertii toni

[Versus 1]



SC Mag 3

[Versus 2]

Four-part setting of Versus 2. The parts are labeled D (Soprano), Ct (Contralto), T (Tenor), and B (Bass). The lyrics are: Et ex - ul - ta - vit, et Et ex - ul - ta - vit, Et ex - ul - ta - vit, Et ex - ul - ta - vit.

Continuation of the four-part setting. The lyrics are: vit spi - ri - tus me - us, - vit spi - ri - tus me - us, spi - ri - tus me - ex - ul - ta - vit spi - ri - tus me - et ex - ul - ta - vit spi - ri - tus me -

Continuation of the four-part setting. The lyrics are: in De - o, sa - lu - ta - ri - us in De - o, in De - o, sa - lu - ta - ri - us in De - o, sa - lu - ta - ri -

19

me - o.

ri me - - o, sa - lu - ta - ri me - - o.

sa - lu - ta - ri me - o.

me - - - - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae. *

Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - a fe -

Qui - a fe - - - - -

Qui - a fe - - cit, <qui - a fe - - cit>

Qui - a fe - - - - -

32

cit mi - hi ma - gna qui po - tens

cit mi - hi ma - gna qui po - tens est, qui

mi - hi ma - gna, ma - - - gna

cit mi - hi ma - gna, ma - - - gna

[Versus 6]

Fe - cit po - ten - ti - am in bra - chi - o su -

Fe - cit, fe - cit po - ten - ti - am in bra - - - -

Fe - cit

Fe - cit

o, in bra - chi - o, in bra - chi - o su - o,

- - - - chi - o, <in bra - chi - - - - o su - - - - o,> bra - chi - o

po - ten - ti - am in bra - - - -

po - ten - ti - am in bra - - - - chi - o su - - - - o;

<su - - - - o;> dis - per - sit su - per - - - - bos men - te cor - dis

su - - - - o; dis - per - sit su - per - - - - bos men - te

chi - o su - - - - o; dis - per - sit su - per - - - -

dis - per - sit su - per - - - - bos men - te cor - dis

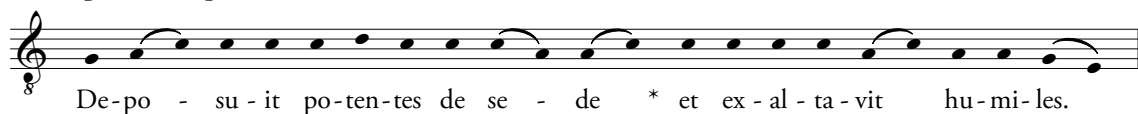
su - - - - i, cor - - - - dis su - - - - i.

cor - dis su - - - - i, men - te cor - dis su - - - - i.

bos men - te cor - dis su - - - - i.

su - - - - i.

[Versus 7]



[Versus 8]

D E - su - - - ri - en - - - tes

Ct E - su - - - ri - en - - - tes im - ple -

B E - su - - - ri - en - - - tes im - - ple - - - -

93 im - ple - vit bo - - - - -

vit bo - - - - - nis,

- - vit bo - - - - - nis, bo - - - - - nis, bo - - - - -

100 nis, et di - - - vi - tes di - mi - sit in - - -

et di - - - vi - tes, et di - - - vi - tes di - mi - - -

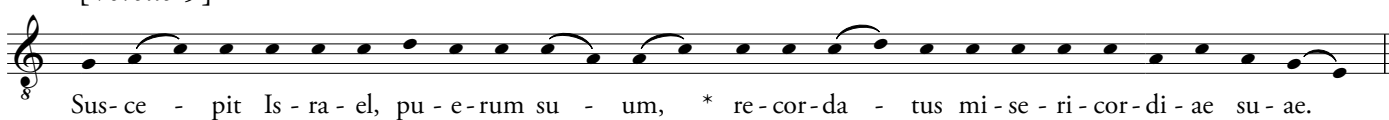
nis, et di - - - vi - tes di - mi - sit in - - - a -

107 a - - - - - nes.

- - - - - sit in - a - - - - - nes.

- - - - - nes, in - - - - a - - - - nes.

[Versus 9]



[Versus 10]

D Sic - - ut lo - cu - tus est

Ct Sic - - - - - ut lo - cu - tus est ad pa - - - -

T Sic - - ut lo - cu - tus est ad pa -

B Sic - - ut lo - cu - tus est ad pa -

122 ad pa - - tres no - - stros, A - bra - ham et

8 tres, ad pa - tres no - - - - - stros, A - - - - bra - ham

8 tres no - - stros, A - bra - ham et se - - mi - -

tres no - - stros, A - bra - ham et se - mi - ni, se -

129 se - - mi - - ni e - - ius,

8 et se - mi - ni e - ius, in sae - - - - -

8 ni e - - ius, in sae - cu - la,

- - - - mi - ni e - ius, in sae - - - - - cu - la, in

136 in sae - cu - la, e - ius, in sae - - cu - la.

8 - - - - - cu - la, in sae - cu - la.

8 e - ius, in sae - cu - la.

sae - - - - - cu - la, in sae - - - - - cu - la.

[Versus 11]



[Versus 12]

Sic - - - ut e - - - - - rat in prin-

Sic - - ut, <sic - ut> e - - - - - rat

Sic - - - ut _____ e - - rat

Sic - - - ut, sic - - - - ut e - - - rat

148

ci - pi - o, _____ et nunc, et _____ sem - - - per, et _____ sem - - per, et

in prin-ci - - - pi - o, et nunc, _____ et sem -

in prin-ci - pi - o, et nunc, et

in prin-ci - pi - o, et nunc, et sem - - - per, et nunc, et sem - - per, et

153

sem - - per, et sem - - per, et sem - - - per, et in sae - - - cu -

- per, et sem - per, et sem - per, et sem - - per, et in sae - - -

sem - - - per, _____ et in

sem - - per, et sem - - per, et sem - - - per, et in sae - - - -

* = = + =

158

la sae - cu - lo - - - rum, <sae - cu - lo - - - -
 - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum. A - - - -
 sae - - - cu - la sae - cu - lo - rum. _____
 - cu - la sae - cu - lo - rum. _____ A - men, <sae - cu - lo - rum, _____ a -

164

rum>. A - - - - - men, a - - - - - men, a - men.
 men, a - - - - - men, a - - - - - men, a - - - - - men.
 _____ A - men. _____
 men,> a - - - - - men, a - - - - - men.

4. Magnificat quarti toni

[Versus 1]

Ma - gni - fi - cat * a - ni - ma me - a Do - mi - num.

SC Mag 4

[Versus 2]

D Et ex - - - ul - - - - - ta - - - -
 Ct Et ex - ul - ta - - - - - vit, <et ex -
 T Et ex - ul - ta - - - - - vit, ex -
 B

7

vit spi - ri - tus me -
ul - ta - - - - - vit> spi - ri - tus
- ul - ta - - - vit spi - ri - tus, spi -
Et ex - ul - ta - - - - -

14

us in De - - o,
me - - - - us, <spi - ri - tus me - - us> in De - -
ri - tus me - - - - us in
- - - vit spi - ri - tus me - - us in De - -

21

sa - lu - ta - ri me - o.
- - - o, sa - lu - ta - ri, sa - lu - ta - ri me - o.
De - - o, sa - lu - ta - ri me - o.
- - - o, De - o, De - o, sa - lu - ta - ri me - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae. *
Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - a fe - - cit mi - hi ma - gna qui
 Qui - a fe - - cit, *qui - a fe -*
 Qui - a fe - - cit mi - hi ma - gna qui
 Qui - a fe - - cit mi - hi ma - - - gna qui po - tens est,

po - tens est, qui po - tens est, <qui po - tens est,> et san - - ctum no -
cit mi - hi ma - gna qui po - tens est, et san - ctum no - men e -
 po - tens est, et san - ctum no - -
 <qui po - tens est,> <qui po - tens est,> *qui po - tens est,* et san - ctum

- men e - ius, no - men e - - - - - ius.
 - - - ius, et san - ctum no - men e - ius, e - ius.
 - - - men e - - - - - ius.
 no - men e - ius, et san - ctum no - - - - - men e - ius.

[Versus 5]

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es * ti - men - ti - bus e - um.

[Versus 6]

Fe - - cit

Fe - - cit po -

Fe - - cit po - - ten - ti - am, <fe - cit po - ten - ti - am> in bra - chi -

Fe - - cit po - - ten - ti - am in bra - - chi - - o

po - - ten - ti - am in bra - - - - chi -

- ten - ti - am in bra - - - - chi - - - -

o su - o, in bra - chi - o su - o, <in bra - chi - o su - o,>

su - - o, in bra - chi - o su - o, in

- - o su - - - - o; dis - per - -

o su - - - - o; dis - per - sit su -

in bra - chi - o su - o; dis - per - - sit su - per -

bra - chi - o su - o; dis - per - - sit su -

sit su - per - - bos men - - te cor - dis su - i. -i.

per - - bos men - - te cor - - dis su - i. -i.

- bos men - te cor - dis su - i, cor - dis su - - - i.

per - bos men - te, men - te, men - te cor - - dis su - - i.

[Versus 7]



[Versus 8]

E - su - ri-en - - - - tes im - ple - - - -

E - su - ri - en - - - - tes, <e - su - ri - en - - - - tes>

E - su - - ri - - en - - - - tes im - - ple -

E - su - ri - en - - - - tes, e - su - ri - en - tes im - - ple - -

87 vit, im - - ple - - - vit bo - - nis, et di - -

im - - ple - - vit bo - - nis, et di - - vi - tes

- vit, im - ple - vit bo - nis, <im - ple - vit _____ bo - nis,> et di - vi -

vit bo - - - - - - - - - - nis, et di - - vi - tes

94 vi - tes di - mi - sit in - a - nes, in - a -

di - mi - sit, di - mi - sit in - a - nes, in - a - nes, in -

tes di - mi - sit, di - mi - sit, di - mi - sit in - a - nes, in - a - nes,

di - mi - sit, di - mi - sit in - a - nes, in - - - - -

102

nes, in - a - nes, in - a - nes, in - a - nes.

a - nes, di - mi - sit in - a - nes, in - a - nes.

in - a - nes, in - a - nes, in - a - nes, in - a - nes.

a - nes.

[Versus 9]

Sus-ce-pit Is-ra-el, pu-e-rum su-um, * re-cor-da-tus mi-se-ri-cor-di-ae su-ae.

[Versus 10]

D

Sic - ut lo - cu - tus est

Ct

Sic - ut lo - cu - tus est ad pa -

B

Sic - ut lo - cu - tus est ad pa - tres, ad pa - tres

115

ad pa - tres no - stros, A - bra-ham

- tres no - stros, A - bra-ham et

no - stros, A - bra-ham et se -

122

et se - mi - ni e - ius, in sae - cu - la,

se - mi - ni e - ius, in sae - cu - la, e - ius, in sae - cu -

mi - ni e - ius, in sae - cu - la, e -

129

<e - ius, in sae - cu - la,> in sae - cu - la.

la, e - ius, in sae - cu - la, e - ius, in sae - cu - la, in sae - cu - la.

ius, <in sae - cu - la,> e - ius, in sae - cu - la, in sae - cu - la, in sae - cu - la.

[Versus 11]

Glo-ri - a Pa - tri, et Fi - li - o, * et Spi - ri - tu - i San-cto.

[Versus 12]

D Sic - - ut e - - - - - rat in prin-ci - pi -

Ct Sic - ut e - rat in prin-ci - pi - o, in prin - ci - pi -

T Sic - ut e - rat in prin-ci - pi - o, <sic - ut e - rat>

B Sic - ut

142

o, et nunc, et sem - - - per, <et

o, <in prin-ci - pi - o,> in prin - ci - pi - o, in prin-ci - pi - o,

in prin - ci - pi - o, sic - ut e - rat in

e - rat in prin-ci - pi - o, sic - ut e - rat in prin-ci - pi -

148

nunc, et sem - per,> et in sae - - - cu -

et nunc, et sem - - - per, et in sae - - - cu -

prin - ci - pi - o, et nunc, et sem - - - per, et in sae - - -

o, et nunc, et sem - - - - - per,

154

la, <et in sae - - - cu - la,> et

la, <et in sae - - - cu - la,> sae - - - cu - la, et

cu - la, <et in sae - - - cu - - -

et in sae - - - cu - la, et in sae - cu - la,

160

in sae - - - cu - la sae - cu - - lo - - rum. A -

in sae - - - cu - la sae - cu - - lo - - rum,

la> sae - cu - lo - - rum, sae - - - cu -

et in sae - - - cu - la sae - cu - - lo - - rum. A -

166

- - - men, sae - - - cu - lo - rum,

sae - cu - - lo - rum. A - men, a - -

- lo - - rum. A - - - - - - - - -

- men, sae - cu - - lo - rum, a -

* = ♯ + ♯

172

a - men, a - - - - - men.
men.
men.
men.
men. a - - - - - men.

5. Magnificat quinti toni

[Versus 1]

Ma - gni - fi - cat * a - ni - ma me - a Do - mi - num.

SC Mag 5

[Versus 2]

D Et ex - ul - ta - - - - - vit spi - ri - tus me - - -

Ct Et ex - ul - ta - - - - - vit spi - ri - tus me - us, me -

T Et ex - ul - ta - - - - - vit spi - ri - tus me -

B Et ex - ul - ta - - - - - vit

8

us in De - - - - o, in De - o, sa - lu - ta -

- - - - us, spi - ri - tus me - us in De - - - - o, sa - lu - ta -

us in De - - o, sa - - - lu - ta - - ri

spi - ri - tus me - us in De - - - o,

* = = + =

16

- ri me - - - o, sa - lu - ta - - ri me - - o, me - o.

ri me - - - o, me - - - o, me - o.

me - - - o, me - - - o.

sa - - lu - ta - - ri me - - - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae. *

Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - a fe - - - cit mi - hi ma - gna

Qui - a fe - - - cit mi - hi ma - gna qui

Qui - a fe - - - cit mi - hi ma -

Qui - a fe - - - cit mi - hi ma -

30

qui po - tens est, et san - ctum no - men e - - - -

po - tens est, qui po - tens est, et san - ctum no - - - men e -

gna qui po - tens est,

gna qui po - tens est,

36

ius, no - men e - ius.

ius, et san - ctum no - men e - ius.

et san - ctum no - men e - ius.

et san - ctum no - men e - ius, no - men e - ius.

[Versus 5]

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es * ti - men - ti - bus e - um.

[Versus 6]

Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, po -

Fe - cit po - ten - ti - am in bra - chi -

Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am

Fe - cit po - ten - ti - am, po - ten - ti - am

48

ten - ti - am in bra - chi - o su - o; dis -

o su - o, in bra - chi - o su - o; dis -

in bra - chi - o su - o, <in bra - chi - o> in bra - chi - o su - o, su -

am in bra - chi - o su - o, in bra - chi - o su - o

55

per - sit su - per - - - - - bos, su - per - - - - bos

per - sit su - per - - - - - bos, su - per - - - - bos men -

- - - o; dis - per - sit su - per - - - - bos men - te

o; dis - per - sit su - per - - - - bos, dis - per - sit su - per - - - - bos men -

62

men - te cor - dis su - - i, men - te cor - dis

- te cor - dis su - i, men - te cor - dis su - - i, <men - te cor -

cor - dis su - - i, <men - te cor - dis su - i,>

te cor - dis su - - i, men - te cor - dis su - i,

69

su - - i, men - te cor - - dis su - - - - - i.

dis su - - - - i,> men - te cor - dis su - - i.

men - te cor - dis su - i, <men - te cor - dis> su - - - - i.

men - te cor - dis su - - - - i, su - - - i.

[Versus 7]

De - po - su - it po - ten - tes de se - de * et ex - al - ta - vit hu - mi - les.

[Versus 8]

E - - - su - - - ri - - - en - - - tes

E - su - ri - en - tes, <e - su - ri - en - - - tes>

E - su - ri - en - tes, <e - su - ri - en - tes,> e - su - ri - en - tes, <e - su - ri - en - tes> im - ple -

E - su - ri - en - tes, e - su - ri - en - tes im -

im - ple - vit bo - - - nis,

im - ple - vit bo - - - nis, et di - - - - vi -

vit bo - - - nis, et

ple - vit bo - - - nis, im - ple - vit bo - - - nis, et di - vi - tes di - mi -

et di - vi - tes di - mi - sit in - a - - - nes, et

tes di - mi - sit, <et di - vi - - tes di - mi - sit> in - a -

di - vi - tes di - mi - sit in - a - - - nes, <et di - vi - tes di - mi -

sit, di - mi - - - sit in - a - - - - nes, <di - mi - sit in - a -

di - vi - tes di - mi - sit in - a - - - nes.

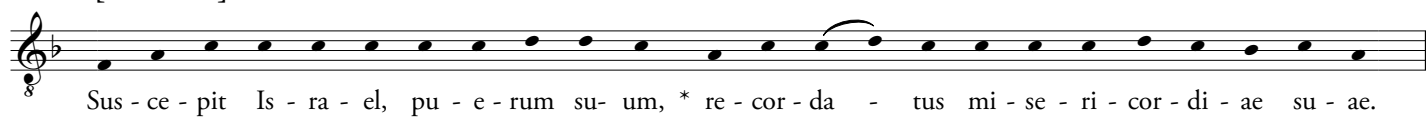
nes, in - a - - - nes, in - a - - - - nes.

sit in - a - - - nes,> in - a - - - nes.

- nes,> di - mi - sit in - a - - nes, in - - a - - - - nes.

* = = + =

[Versus 9]



[Versus 10]

Sic - - ut lo - cu - tus est ad pa - tres no - stros,

Sic - - ut lo - cu - tus est ad pa - tres, ad pa - tres no - stros,

Sic - - ut lo - cu - - tus est ad pa -

Sic - - ut lo - cu - tus est ad pa - tres no - stros,

A - bra - ham et se - - mi - ni e - ius, in

A - bra - ham et se - mi - ni, et se - mi - ni e - ius, e - ius, in

tres no - stros, A - bra - ham et se - mi - ni e - ius, in sae - cu -

A - bra - ham, A - bra - ham et se - mi - ni e - ius, in

sae - cu - la, e - ius, in sae - cu - la, in sae - cu - la.

sae - cu - la, e - ius, e - ius, in sae - cu - la, in sae - cu - la, in sae - cu - la.

la, e - ius, in sae - cu - la.

sae - cu - la, et se - mi - ni e - ius, in sae - cu - la.

[Versus 11]



[Versus 12]

D Sic - ut e - rat in prin - ci - pi - o, <in prin - ci - pi - o,>

Ct Sic - ut e - rat, e - - - - rat in prin - ci - pi -

T Sic - - ut e - - - - rat

V Sic - - ut e - - -

B Sic - - ut e - - - rat

124

<in prin - ci - pi - o,> <in prin - ci - pi - o,> et nunc, et sem -

o, <in prin - ci - pi - o,> et nunc, et

in prin - ci - pi - o, et nunc, et sem -

rat in prin - ci - pi - o,

in prin - ci - pi - o,

130

per, et in sae - - - - - cu - la, et in sae -

sem - - per, sem - - - per, et in sae - cu - la, et in sae -

per, et in sae - - - - - cu - - la

et nunc, et sem - per,

et nunc, et sem - per, et in

[illegible]

143

sae - cu - lo - rum. A - men, a - - men.

men, a - - men, a - men, a - - - - - men.

men, sae - cu - lo - rum. A - - men.

rum, sae - cu - lo - - rum. A - men.

lo - - rum. A - men. -men.

6. Magnificat sexti toni

[Versus 1]



SC Mag 6

[Versus 2]

D Et ex - - ul - ta - - vit

Ct Et ex - ul - ta - - - - - vit, <ex - - ul - ta - vit> spi-

T Et ex - - - ul - ta - - - vit

B Et ex - ul - ta - - - - vit

8 spi - - - - ri - tus me - - us in De - - -

8 ri - tus me - - us, me - - - - - - - - - - - us

8 spi - - - - - - - - ri - tus me - - - us in De -

spi - ri - tus me - - - - - us in De - - o,

16 o, in De - - - - o, in De - o, in De - o, in

in De - - o, <in De - - o,> in De - - - -

o, <in De - - - - o,> <in De - - - -

<in De - - - - o,> in De - - - - o, in De -

23

De - o, sa - lu - ta - ri me - o.

o, sa - lu - ta - ri me - o.

- - - o, > sa - lu - ta - ri me - o.

- - - o, sa - lu - ta - ri me - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae. *

Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - a fe - cit mi - hi ma -

Qui - a fe - cit mi - hi ma - gna qui po -

Qui - a fe - cit mi - hi

Qui - a fe - cit, fe - cit mi - hi ma -

38

gna qui po - tens -

- - - tens est, qui po - tens est, qui po - tens

ma - gna qui po - tens

gna qui

46

est, qui po - tens est, et san-ctum no - men e - - - ius,
 est, <qui po - tens est,> et san-ctum no - - - men e - ius, e - -
 est, _____ et
 po - tens est, et san - ctum no - men _____ e - ius, e -

53

no - men e - ius, et san-ctum no - men e - - ius.
 - - - - - ius, no - men e - ius, et san-ctum no - men e - ius.
 san - ctum no - men _____ e - ius, et san-ctum no - men _____ e - ius.
 - - - - - ius, et san-ctum no - men e - ius.

[Versus 5]

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es * ti - men - ti - bus e - um.

[Versus 6]

Fe - - - - - cit po - ten - ti - am,
 Fe - - - - - cit po - ten - ti - am,
 Fe - - - - - cit _____ po - ten - ti -
 Fe - - - - - cit _____ po -

66

<po-ten-ti-am> in bra-chi-o, <in bra-chi-o> su - - - - -

<po-ten-ti-am> in bra - chi - o, <in bra-chi-o> su - - - - -

am in bra - - - - - chi - o

ten - ti - am in bra - - - - -

73

o, in bra-chi-o, <in bra-chi-o> su - - - - - o; dis -

- - - - - o, in bra-chi-o su - o; dis - - - - - per -

su - - - - - o; dis - per - sit su - per - -

chi - o su - - - - - o;

80

per - - - sit su - per - - - bos men - - - te cor - - -

sit su - per - - - bos men - te, <men - - - te>

bos men - te cor - dis su - i,

dis - per - sit su - per - - - bos men - te

87

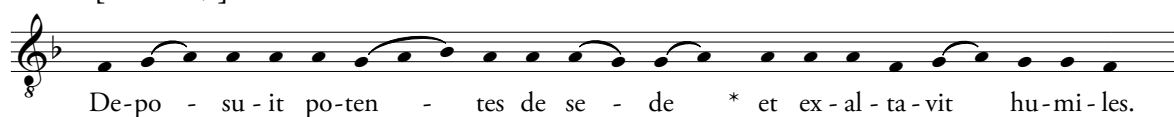
- - - dis su - - - - - i, su - - - - - i.

cor - dis su - - - i, su - - - - - i.

<su - - - - - i.>

cor - dis su - i, men - te cor - dis su - - - i.

[Versus 7]



[Versus 8]

D E - su - - - ri - en - tes im - ple - - vit bo -

Ct E - su - ri - en - tes, _____ e - su - ri - en - tes im - ple - vit bo - -

102

nis, et di - - - vi - tes di - mi - sit in - a - nes, di - mi - sit

nis, et di - vi - tes, <et di - vi - tes,> <et di - vi - tes> di - mi - sit in - - - - -

110

in - a - nes, in - - - - - a - nes.

- a - nes, in - - - - - a - - - - nes.

[Versus 9]



[Versus 10]

D Sic - ut _____ lo -

Ct Sic - ut _____ lo - cu - tus est, lo - cu - - - tus est, lo -

T Sic - ut _____ lo - cu - tus

B Sic - ut _____ lo - cu - - tus est, lo - cu - tus est,

127

cu - tus est ad pa - - - tres no - - - -

cu-tus est ad pa - - - tres, ad pa - - tres no - - -

est ad pa - - - tres no - - - stros, _____

lo - cu-tus est ad pa-tres no - stros, ad pa-tres no - stros, <ad pa-tres no - stros,> <ad

135

stros, _____ A - bra - ham et se - - mi - - ni

- - stros, A - - - - bra - ham et se - mi-ni e -

_____ A - bra - ham et se - -

pa-tres no - stros,> A - bra - ham et se - mi - ni

143

e - ius, in _____ sae - cu - la.

ius, in _____ sae - - - - - cu-la, e-ius, in sae - cu - la.

mi - - ni e - ius, in _____ sae - cu - la.

e - ius, in sae - cu - la, <e - ius, in sae - cu - la,> e - ius, in sae-cu - la.

[Versus 11]

Glo-ri - a Pa - tri, et Fi - li - o, * et Spi-ri - tu - i San-cto.

[Versus 12]

Sic - ut e - rat in

Sic - ut e - - - - - rat, e - rat in prin-

Sic - ut e - - - - - rat in prin-

Sic - ut e - - - - - rat, sic - ut e - - - - - rat in prin-

158

prin-ci - pi - o, et nunc, et sem - - per,

ci - pi - o, <in prin-ci - pi - o,> et nunc, et sem - - per,

ci - pi - o, <in prin-ci - pi - o,> <in prin-ci - pi - o,> et nunc, et sem - per, et in

ci - pi - o, <in prin-ci - pi - o,> et nunc, et sem - per, et

165

et in sae - - cu - - - la

et in sae - cu - la, et in sae - cu - la

sae - - cu - la, et in sae - cu - la sae - cu -

in sae - cu - la, et in sae - cu - la sae -

172

sae - cu - lo - - rum.

sae - cu - lo - - rum. A - -

lo - - - rum, <sae - cu - lo - rum,> sae - cu -

cu - lo - rum. A - - - - - men, sae - cu -

179

A - - - - - men, a - - - - -

men, sae - cu - lo - - - - -

lo - rum. A - - - - - men, sae - - - - - cu - lo - - - - - rum,

lo - - - - - rum. A - - - - - men, sae - cu - lo - - - - - rum,

186

men.

rum. A - - - - - men.

a - - - - - men.

a - - - - - men.

7. Magnificat septimi toni

[Versus 1]

Ma - gni - fi - cat * a - ni - ma me - a Do - mi - num.

SC Mag 7

[Versus 2]

Et ex - ul - ta - - - - - vit spi - ri - tus me - - - - - us, spi -

Et ex - ul - ta - - - - - vit spi -

Et ex - - - - - ul - ta - - - - - vit spi - - - - -

Et ex - - - - - ul - ta - vit spi - - - - - ri -

8

ri - tus me - - - - - us in De - - - - -

<me - - - - - us> in De -

ri - tus me - - - - - us in

tus me - - - - - us in De -

15

o, sa - lu - ta - ri me - - - - - o, me - - - - - o.

o, sa - lu - ta - ri me - - - - - o.

De - - - o, sa - lu - ta - ri me - - - o.

o, sa - lu - ta - ri me - - - o, me - - - - - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae. *

Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - a fe - cit mi - - hi ma - - - gna qui

Qui - a fe - cit mi - - hi ma - gna qui

Qui - a fe - - cit mi - hi ma - gna qui

Qui - a fe - cit mi - - hi ma - gna qui po - tens

28

po - tens est, <qui po - tens est,> qui po - tens est, et san -

po - tens est, ma - gna qui po - tens est, et san -

po - tens est, et san -

est, <qui po - tens est,> qui po - tens est, qui po - tens est, qui po - tens est, et san -

34

ctum no - - - men e - - - - - ius.

ctum no - men e - ius, no - men e - - - ius.

ctum no - men e - - - ius. -ius.

ctum no - men e - ius, no - men e - - - ius.

[Versus 5]

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es * ti - men - ti - bus e - um.

[Versus 6]

Fe - cit po - ten - ti - am in bra - - - chi - o, in

Fe - -

Fe - cit po - ten - ti - am in bra - - - chi - o su -

Fe - - - cit

45

bra - - - - - chi - o, fe - cit po - ten - ti - am
cit po - ten - ti - am in
o, fe - cit po - ten - ti - am, <fe - cit po - - - ten - ti -
Fe - - - cit po - ten - ti - am
po - ten - ti - am in

51

in bra - chi - o su - - o, su - - - - -
bra - - - - - chi - - - o su - - - o;
am> in bra - - - - - chi - o, in
in bra - - - - - chi - - - o su -
bra - - - - - chi - o, in bra - - - - - chi - o su - - - - -

57

- - - - - o; dis - per - sit su - per - bos men - te cor - -
dis - per - sit su - per - - bos men - - te
bra - chi - o su - o; dis - per - sit su - - per - bos men - te cor - dis
- o; dis - per - sit su - per - - bos men -
- - - o; dis - per - sit su - per - - - - bos men -

64

dis su - i, su - i.
 cor - dis su - i.
 su - i, cor - dis su - i.
 - te cor - dis su - i.
 te cor - dis su - i.

[Versus 7]

De-po - su - it po-ten - tes de se - de * et ex - al - ta - vit hu-mi-les.

[Versus 8]

D E - su - ri - en - tes, e - su - ri - en - tes, e - su - ri - en -

Ct E - su - ri - en - tes, <e - su - ri - en - tes,> <e - su - ri - en - tes> im -

T E - su - ri - en - tes

B E - su - ri - en - tes im - ple -

78

- tes im - ple - vit bo - nis,
 ple - vit bo - nis,
 im - ple - vit bo - nis,
 vit bo - nis,

85

nis, et di - - - vi - tes, et di - - - vi - tes di -

nis, et di - - - vi - tes, et di - - - vi - tes di -

et di - - - vi - - tes

et di - - - vi - - tes di -

93

mi - sit, di - - - mi - sit in - a - -

- - mi - sit in - a - - - - - nes, in - - a - nes,

di - - mi - - sit in - a - -

mi - - sit in - a - - - - - nes, in - a - -

100

- - - - - nes, in - a - nes.

in - - a - - - - - nes, in - - a - - - - - nes.

- - - nes, in - a - - - - - nes.

- - - - - nes, in - a - - - - nes.

[Versus 9]

Sus - ce - pit Is - ra - el, pu - e - rum su - um, * re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

[Versus 10]

D Sic - ut lo - cu - tus est ad pa - - tres

V Sic - ut lo - cu - tus est ad pa - tres no - - - stros, ad

Ct Sic - ut lo - - cu - tus est ad pa - -

B Sic - ut lo - cu - tus est ad pa - - - - - tres no - -

113 no - - - - stros, A - - bra - ham

pa - tres no - - - - stros, A - - - - bra -

tres no - - stros, A - - bra - ham et se - - - -

- - - - stros, A - - - bra - ham

120 et se - - mi - ni e - ius, in sae - cu - la.

ham et se - mi - ni e - ius, in sae - cu - la, e - ius, in sae - cu - la.

mi - - ni e - ius, in sae - cu - la.

— et se - mi - ni, <et se - mi - ni> e - - ius, in sae - cu - la.

[Versus 11]

Glo-ri - a Pa - tri, et Fi - li - o, * et Spi - ri - tu - i San - cto.

[Versus 12]

D Sic - - ut e - - - rat in prin - ci - pi -

Ct Sic - - - ut e - - - - - rat in prin - ci - pi -

T Sic - - ut e - - - rat

V Sic - - ut e - - - - - rat in prin - ci - pi -

B Sic - - ut e - - - - - rat in prin - ci - pi -

131 o, et nunc, et sem - - - - - per,

o, et nunc, et sem - - - - - per, et nunc, et sem - per,

in prin - ci - pi - o, et nunc, et sem -

o, et nunc, et sem - - - - - per, et nunc,

o, et nunc, et sem - - - - - per, <et nunc, et sem -

136 et in sae - cu - - - la

<et nunc, et sem - per,> et in sae - - - - - cu - la

- - - - - per, et in sae - - - - - cu - la sae - cu - lo - - - -

et sem - - - - - per, et in sae - - - - - cu - la, <et in sae -

- - - - - per,> et in sae - cu - la, et in sae - - - - - cu -

141

sae - - - cu - - - lo - - - - - rum.

sae - cu - lo - rum, sae - cu - lo - rum. A - - - men, sae - cu - lo -

rum, sae - - cu - lo - - rum. A - - - - -

- cu - la>sae - cu - lo - rum, sae - cu - lo - rum. A - - - -

la sae - cu - lo - rum, sae - cu - lo - rum. A - - - -

146

A - - - - - men. rum, a - - - - - men. - - - - - men. - - - - - men, a - - - - - men. - - - - - men.

8. Magnificat octavi toni

[Versus 1]



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[Versus 2]

D Et ex - - ul - - - - -

Ct Et ex - ul - ta - - - - - vit, <et ex - ul - ta - - - vit>

T Et ex - ul - ta - - - vit spi -

B Et ex - ul - ta - - - vit

7

ta - vit spi - - - - - ri - - - tus me - -

spi - ri - tus me - - us, spi - ri - tus me - - - - -

- - - - - ri - tus me - - - - -

spi - - - - - ri - tus me - - - - -

13

- - - us in De - - - o, sa - lu -

- us in De - - - o, sa - lu -

- - - us in De - - - o,

- - - us in De - o,

19

ta - ri me - o, sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.

ta - ri me - o, sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.

sa - lu - ta - ri me - o, <sa - lu - ta - ri me - o.>

sa - lu - ta - ri me - o, sa - lu - ta - ri me - o.

[Versus 3]

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae.*

Ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes.

[Versus 4]

Qui - a fe - - - cit, qui - a fe - - -

Qui - a fe - - - cit, <qui - a fe - cit,> qui - a fe - - -

Qui - a fe - - cit, qui - a fe - - - cit

Qui - a fe - - - - - - - - - - - - - - - cit

31

cit mi - hi ma - gna qui po - tens

cit mi - hi ma - gna qui po - tens est, qui po - - - - - tens

mi - hi ma - gna qui po - - - - - - - - - - - tens

mi - hi ma - gna qui po - tens est, po - tens

38

est, et san - ctum no - men e - - ius,
 est, et san-ctum no - men e - - - - -
 est, et san-ctum no-men e - ius, no - men e - ius,
 est, et san-ctum no - men e - - ius,

45

e - - ius, e - - ius, e - - ius, et san-ctum
 ius, e - - ius, e - - ius, e - - ius, et san-ctum
 e - - ius, e - - ius, e - - ius, et san-ctum
 e - - ius, <e - - ius,> <e - - ius,> et san-ctum

52

no - men e - - ius, e - - ius, e - - ius.
 no - men e - - ius, e - - ius.
 no - men e - - ius.
 no - men _ e - ius, <e- ius,> e - - ius.

[Versus 5]

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es * ti - men - ti - bus e - um.

[Versus 6]

Fe - cit po - ten - ti - am in bra - chi - o su - o

Fe - cit po - ten - ti - am in bra - chi - o su - o, fe - cit po - ten - ti - am in bra - chi - o su - o, fe - cit po - ten - ti - am in bra - chi - o su - o

- chi - o su - o; dis - per - sit su - o; <in bra - chi - o> ... dis - per - sit su - o; su - o; dis - per - sit su - o

sit su - per - bos, su - per - bos men - te cor - dis su - i, per - bos men - te cor - dis su - i, men - te per - bos men - te cor - dis su - i, <men - te cor - dis

88

men-te cor-dis su-i, <men-te cor-dis su-i,> su-i.

te cor-dis su-i, men-te cor-dis su-i, men-te cor-dis su-i.

cor-dis su-i, men-te cor-dis su-i, men-te cor-dis su-i.

su-i,> <men-te cor-dis su-i,> men-te cor-dis su-i, su-i.

[Versus 7]

De-po-su-it po-ten-tes de-se-de*et ex-al-ta-vit hu-mi-les.

[Versus 8]

E - su - ri - en - tes, <e - su - ri - en - tes,

E - su - ri - en - tes, <e -

E - su - ri - en -

102

ri - en - tes im - ple - vit

tes,> e - su - ri - en - tes im -

su - ri - en - tes> im - ple - vit, im -

- tes, e - su - ri - en - tes im -

[Versus 10]

Sic - ut lo - cu - - - tus est, < sic - ut lo - cu -

Sic - ut lo - cu - tus est, < sic - ut lo - cu -

Sic - - - - ut lo - - -

Sic - ut lo - cu - tus est, < lo - cu - tus est, > < sic - ut lo -

- - tus est, > lo - cu - tus est, lo - cu - tus est ad

- tus est, > lo - cu - tus est, lo - cu - tus est, < lo - cu - tus est > ad

- - - - - cu - tus est ad

cu - tus est, > lo - cu - tus est, < lo - cu - tus est, > < lo - cu - tus est > ad

pa - tres no - - stros, ad pa - tres no - - stros, ad pa - - tres

pa - - - - tres no - stros, ad pa - tres no - - stros, ad pa - tres

pa - - - - tres no - - - - stros,

pa - tres no - - - stros, ad pa - tres no - stros, ad pa - tres

no - - - stros, A - - - bra - ham et se -

no - - - stros, A - - - bra - ham et

A - - bra - ham et se - - -

no - - - stros, A - - - bra - ham et

150

- - mi - ni, et se - mi - ni, et se - mi - ni

se - mi - ni, <et se - mi - ni,> et se - mi - ni, et se - mi - ni, et

- - - mi - - - ni e - - - ius,

se - - - - mi - ni, et se - - - - mi - ni, <et se - - - - mi -

156

e - ius, in sae - - - - cu - la.

se - mi - ni e - - - - ius, in sae - - cu - la, e - ius, in sae - cu - la.

in sae - - - - cu - - - - la.

ni> e - ius, e - - ius, in sae - - - - cu - la.

[Versus 11]

Glo - ri - a Pa - tri et Fi - li - o, * et Spi - ri - tu - i San - cto.

[Versus 12]

Sic - ut e - - rat in prin - ci - pi - o, et nunc, et

Sic - ut e - - rat in prin - ci - pi - o, et nunc, et sem - per, <et

Sic - ut e - - rat in prin - ci - pi - o, et nunc, et sem - per, <et

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, et

169

sem - per, et in sae - - - cu - la

nunc, et sem - per,> et in sae - - - cu - la, sae - cu - la

nunc, et sem - per,> et in sae - - - cu -

nunc, et sem - per, et in sae - - - cu -

177

sae - cu - lo - rum. A - men, sae - cu - lo - - - -

sae - cu - lo - rum. A - men, a - - - - -

la sae - cu - lo - rum. A - - - men, sae - cu -

la sae - cu - lo - rum. A - - - - -

184

rum, a - - - - - men.

men, sae - cu - lo - rum, a - - - - - men, a - men.

lo - - - - - rum, a - - - men.

men, a - - - - - men, a - men.

Appendix

Christmas songs included in Senfl's *Magnificat quinti toni* in D-D1 Mus. Glashütte 5

1. In natali Domini

Johannes Galliculus?
(c.1490–after 1520)

First system of the musical score for 'In natali Domini'. It features four staves: Soprano (D), Alto (Ct), Tenor (T), and Bass (B). The lyrics are: In na - ta - li Do - mi - ni cla -

Second system of the musical score. The lyrics continue: - mant mor - - ta - les sin - gu - - li: Wo ist uns

Third system of the musical score. The lyrics continue: Zu Beth - le - hem ist uns ge - born ein Kin - - ein Kind ge - born? Zu Beth - le - hem ist uns ge - born ein

23

Kin - de - lein. Wo, wo, wo, wo ist uns ein Kind ge - born?

- de - lein. Wo, wo, wo, wo ist uns ein Kind ge - born?

Kin - de - lein. Wo, wo, wo, wo ist uns ein Kind ge - born?

Kin - de - lein. Wo, wo, wo, wo ist uns ein Kind ge - born?

31

Zu Beth - le - hem ist uns ge-born ein Kin - de - lein, ge -

Zu Beth - le - - - hem ist uns ge-born ein Kin - de - lein, ge -

Zu Beth - le - hem, zu Beth - le - hem ist uns ge-born ein Kin - de - lein, ge -

Zu Beth - le - hem, <zu - - - Beth - le - hem> ist uns ge-born ein Kin - de - lein, ge -

38

wi-ckelt in ein Tü - che - lein, Je - - sus ist der Na - - me sein.

wi-ckelt in ein Tü - che - lein, Je - sus ist der Na - me sein.

le - get in ein Krip - pe - lein, zu Beth - - le - hem, Ju - - da.

wun - den in ein Tü - che - lein, zu Beth - le - hem, Ju - - - da.

2. In dulci iubilo

Johann Walter?
(1496–1570)

D In dul - ci iu - - - bi - lo, nu sin - get

Ct In dul - ci iu - bi - lo, nu sin - get

T In dul - ci iu - bi - lo, nu sin - get

B In dul - ci iu - bi - lo, nu sin - get

7 und seid froh, un - sers Her - zen Won - ne leit

8 und seid froh, un - sers Her - zen Won - ne leit

8 und seid froh, un - sers Her - zen Won - ne leit

und seid froh, un - sers Her - zen Won - ne leit

14 in prae - se - pi - o, und leuch - tet als die

in prae - se - pi - o, und leuch - tet als die

in prae - se - pi - o, und leuch - tet als die

in prae - se - pi - o, und leuch - tet als die

20

Son - ne, ma - tris in gre - mi - o. Al - pha

Son - ne, ma - tris in gre - mi - o. Al - pha

Son - ne, ma - tris in gre - mi - o. Al - pha

Son - ne, ma - tris in gre - mi - o. Al - pha

27

es et O, Al - - pha es et O.

es et O, Al - pha es et O.

es et O, Al - pha es et O.

es et O, Al - - pha es et O.

3. Joseph, lieber Joseph mein

anon.

D Jo - seph, lie - ber Jo - seph mein,

Ct Jo - seph, lie - ber Jo - seph mein, <Jo - seph, lie - ber Jo - seph

T Jo - seph, lie - ber Jo - seph

B Jo - seph, lie - ber Jo - seph

8

hilf mir wie - gen mein Kin - de - lein,
 mein,> hilf mir wie - gen mein Kin - de - lein, <hilf mir wie - gen mein
 mein, hilf mir wie - gen mein
 mein, hilf mir wie - gen mein

15

Gott, der will dein Löh - ner sein im Him - mel -
 Kin - de - lein,> Gott, der will ___ dein Löh - ner sein ___ im Him - mel -
 Kin - de - lein, Gott, der will ___ dein Löh - ner sein im Him - mel -
 Kin - de - lein, Gott, der will ___ dein Löh - ner sein ___ im Him - mel -

22

reich, der Jung - frau Kind Ma - ri - - - a. E - ya!
 reich, ___ der Jung - frau Kind Ma - ri - - - a. E - ya! E -
 reich, ___ der Jung - frau Kind ___ Ma - ri - - - a.
 reich, der Jung - frau Kind Ma - ri - - - a.

29

Vir - go De - um ge - nu - it quem di -
 - - - ya! Vir - go De - um ge - nu - it quem di -
 E - - - ya! Vir - go De - um ge - nu - it quem di -
 E - - - ya! Vir - go Deu - um ge - nu - it quem di -

36

vi - na vo - lu - it cle - men - ti - a. O - mnes nunc con -

vi - na vo - lu - it cle - men - ti - a. O - mnes nunc con -

vi - na vo - lu - it cle - men - ti - a.

vi - na vo - lu - it cle - men - ti - a.

43

ci - ni - te, ... vo - ce

ci - ni - te, na - to Re - gi psal - li - te, vo - ce

... na - to Re - gi psal - li - te, vo - ce

... na - to Re - gi psal - li - te, vo - ce

50

pi - a di - ci - te: 'Sit glo - ri - a Chri - sto na - to in -

pi - a di - ci - te: 'Sit glo - ri - a Chri - sto na - to in -

pi - a di - ci - te: 'Sit glo - ri - a Chri - sto na - to in -

pi - a di - ci - te: 'Sit glo - ri - a Chri - sto na - to in -

57

fan - tu - lo.' Ho - di - e ap - pa - ru -

fan - tu - lo, in - fan - tu - lo.' Ho - di - e ap -

fan - tu - lo.' Ho - di - e ap - pa - ru - it, <ap -

fan - tu - lo.' Ho - di - e ap - pa - ru - it, ap - pa -

64

it, <ap - pa - ru - it> in Is - ra - el quem prae - di - xit

pa - ru - it in Is - ra - el, Is - ra - el quem prae - di - xit

pa - ru - it> in Is - ra - - - - el quem prae -

- - - ru - - - it in Is - ra - el quem prae - di - xit

71

Ga - bri - el est na - tus Rex.

Ga - bri - el est na - tus Rex, est na - tus Rex.

di - xit Ga - bri - el est na - tus Rex.

Ga - bri - el est na - tus Rex, est na - tus, na - tus Rex.

4. Parvulus nobis nascitur

Johann Hermann?
(?-?)

D Par - vu - lus no - bis na - sci - tur, de vir - gi -

Ct Par - vu - lus no - bis na - sci - tur, de vir - gi -

T Par - vu - lus no - bis na - sci - tur, de vir - gi -

B Par - vu - lus no - bis na - sci - tur, de vir - gi -

8

ne pro - gre - di - tur, cu - ius lae - ten - tur An - ge - li,

ne pro - gre - di - tur, cu - ius lae - ten - tur An - ge - li,

ne pro - gre - di - tur, cu - ius lae - ten - tur An - ge - li,

ne pro - gre - di - tur, cu - ius lae - ten - tur An - ge - li,

15

gra - tu - le - mur nos sin - gu - li. Tri - ni - ta - ti

gra - tu - le - mur nos sin - gu - li. Tri - ni - ta - ti

gra - tu - le - mur nos sin - gu - li. Tri - ni - ta - ti glo -

gra - tu - le - mur nos sin - gu - li. Tri - ni - ta - ti glo -

22

glo - ri - a in sem - pi - ter - na sae - cu - la.

glo - ri - a in sem - pi - ter - na sae - cu - la.

- ri - a in sem - pi - ter - na sae - cu - la, sae - cu - la.

- ri - a in sem - pi - ter - na sae - cu - la, sae - cu - la.

5. O Maria, reine Magd

anon.

D O Ma - ri - a, rei - ne Magd, du hast ge - born ohn
 Ct O Ma - ri - a, rei - ne Magd, du hast ge - born ohn
 T O Ma - ri - a, rei - ne Magd, du hast ge - born ohn
 B O Ma - ri - a, rei - ne Magd, du hast ge - born ohn

9 al - les Leid ein fei - nes Kin - de - lein, ein
 8 al - les Leid ein *fei - nes* Kin - de - lein, ein
 8 al - les Leid ein fei - nes Kin - de - lein, ein schö - nes Kin - de - lein, ein
 al - les Leid ein fei - nes Kin - de - lein, ein schö - nes Kin - de - lein, ein

17 zar - tes Kin - de - lein. Je - sus hat uns er - löst von der Höl - - - len - pein.
 8 zar - tes Kin - de - lein. Je - sus hat uns er - löst von der Höl - - - len - pein.
 8 zar - tes Kin - de - lein. Je - sus hat uns er - löst von der Höl - - - len - pein.
 zar - tes Kin - de - lein. Je - sus hat uns er - löst von der Höl - - - len - pein.

6. Virga Jesse floruit

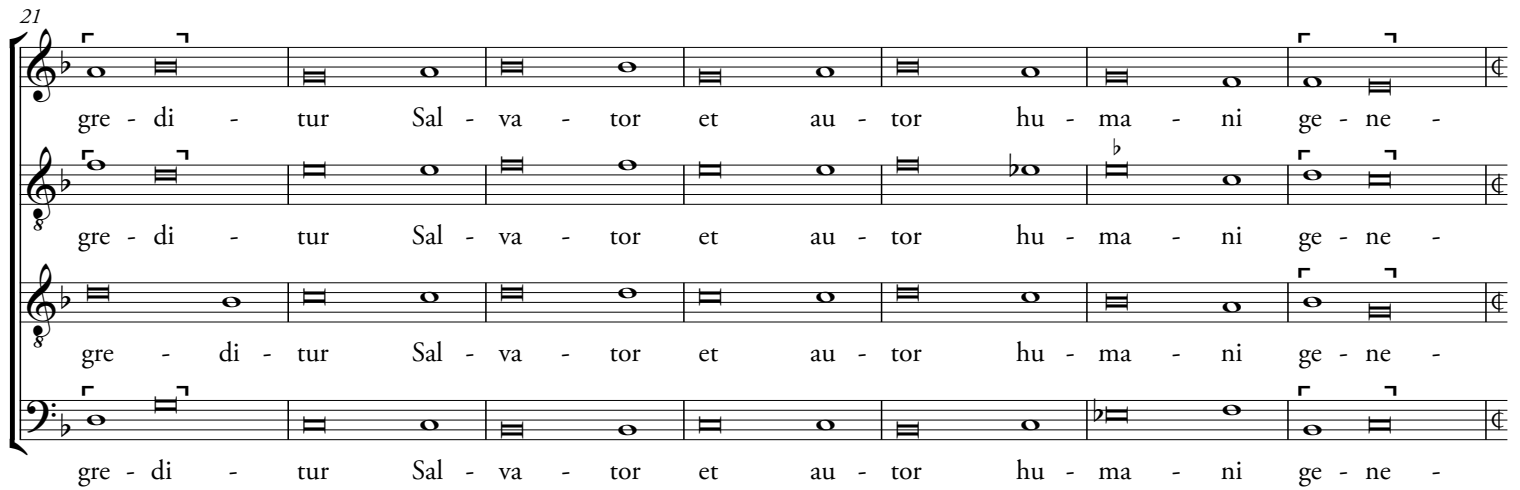
Wolfgang Figulus
(c.1525–1589)

D Vir - ga Jes - se flo - ru - it, Em - ma - nu - el no - ster ap -
 Ct Vir - ga Jes - se flo - ru - it, Em - ma - nu - el no - ster ap -
 T Vir - ga Jes - se flo - ru - it, Em - ma - nu - el no - ster ap -
 B Vir - ga Jes - se flo - ru - it, Em - ma - nu - el no - ster ap -

7
 pa - ru - it, in - du - it car - nem ho - mi - nis, fit pu - er
 pa - ru - it, in - du - it car - nem ho - mi - nis, fit pu - er
 pa - ru - it, in - du - it car - nem ho - mi - nis, fit pu - er
 pa - ru - it, in - du - it car - nem ho - mi - nis, fit pu - er

14
 de - le - cta - bi - lis. Do - mum pu - di - ci pe - cto - ris in -
 de - le - cta - bi - lis. Do - mum pu - di - ci pe - cto - ris in -
 de - le - cta - bi - lis. Do - mum pu - di - ci pe - cto - ris in -
 de - le - cta - bi - lis. Do - mum pu - di - ci pe - cto - ris in -

21



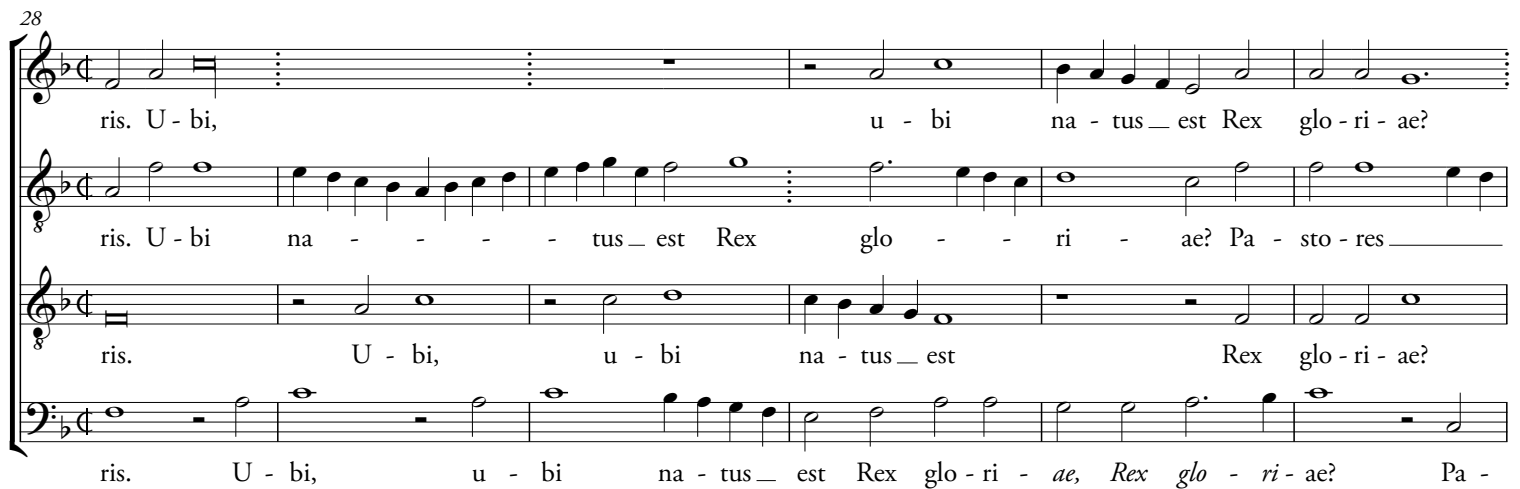
gre - di - tur Sal - va - tor et au - tor hu - ma - ni ge - ne -

gre - di - tur Sal - va - tor et au - tor hu - ma - ni ge - ne -

gre - di - tur Sal - va - tor et au - tor hu - ma - ni ge - ne -

gre - di - tur Sal - va - tor et au - tor hu - ma - ni ge - ne -

28



ris. U - bi, u - bi na - tus est Rex glo - ri - ae? Pa - sto - res

ris. U - bi na - - - tus est Rex glo - ri - ae? Pa - sto - res

ris. U - bi, u - bi na - tus est Rex glo - ri - ae?

ris. U - bi, u - bi na - tus est Rex glo - ri - ae, Rex glo - ri - ae? Pa -

34



Pa - sto - res di - - - ci - tel! In Beth - le - hem Ju - da. da.

di - - - ci - tel! In Beth - le - hem Ju - - - da.

Pa - sto - res di - - - ci - tel! In Beth - le - hem Ju - - - da.

sto - res di - - - ci - tel! In Beth - le - hem Ju - - - da.

41



Sau - se, lie - bes Kin - de - lein, <sau - se, lie - bes Kin - de - lein,> <sau - se, lie - bes Kin - de - lein,> e - ya, zu Beth - le - hem

Sau - se, lie - bes Kin - de - lein, <sau - se, lie - bes Kin - de - lein,> <sau - se, lie - bes Kin - de - lein,> e - ya, zu Beth - le - hem

Sau - se, lie - bes Kin - de - lein, <sau - se, lie - bes Kin - de - lein,> sau - se, lie - bes Kin - de - lein, e - ya, zu Beth - le - hem

Sau - se, lie - bes Kin - de - lein, <sau - se, lie - bes Kin - de - lein,> sau - se, lie - bes Kin - de - lein, e - ya, zu Beth - le - hem

47

Ju - da, <Ju - da,> <Ju - da.> Vir - ga Jes - se flo - ru - it, Em - ma - nu - el

Ju - da, Ju - da, Ju - da. Vir - ga Jes - se flo - ru - it, Em - ma - nu - el

Ju - da, Ju - da, <Ju - da.> Vir - ga Jes - se flo - ru - it, Em - ma - nu - el

Ju - da, <Ju - da,> <Ju - da.> Vir - ga Jes - se flo - ru - it, Em - ma - nu - el

55

no - ster ap - pa - ru - it, in - du - it car - nem ho - mi - nis, fit

no - ster ap - pa - ru - it, in - du - it car - nem ho - mi - nis, fit

no - ster ap - pa - ru - it, in - du - it car - nem ho - mi - nis, fit

no - ster ap - pa - ru - it, in - du - it car - nem ho - mi - nis, fit

62

pu - er de - le - cta - bi - lis. Al - le - lu - ia, al - le - lu - ia.

pu - er de - le - cta - bi - lis. Al - le - lu - ia, al - le - lu - ia.

pu - er de - le - cta - bi - lis. Al - le - lu - ia, al - le - lu - ia.

pu - er de - le - cta - bi - lis. Al - le - lu - ia, al - le - lu - ia.

9. Missa paschalis (i)

Kyrie

SC*O 1

D Ky - - - - - ri - - - - e
 Ct Ky - - - - - ri - - - - e, Ky -
 T Ky - - - - - ri - e, Ky - -
 B Ky - - - - - - - - - - - - - - -

6 e - - - - -
 - - - - - ri - e, Ky - ri - e e - - - lei - son,
 - - ri - e, Ky - - - ri - - - e, Ky - ri - - e,
 - - ri - e, Ky - - - ri - - - - - - - - -

12 lei son.
 Ky - ri - e e - - - lei son.
 Ky - - - ri - - e e - lei son.
 e e - - - lei son.

* = = . + =

Chri - - - - - ste, Chri - - - - -

Chri - - - - - ste, Chri - - - - -

Chri - - - - - ste, Chri - - - - -

Chri - - - - - ste, Chri - - - - -

25

ste, Chri - - - - - ste, Chri - - - - -

ste, Chri - - - - - ste, Chri - - - - -

Chri - - - - - ste, Chri - - - - - ste

Chri - - - - - ste, Chri - - - - - ste

32

- ste e - - - - - lei - - - - - son, e - - - - - lei - son.

- ste e - - - - - lei - - - - - son.

e - - - - - lei - - - - - son.

e - - - - - lei - - - - - son.

Ky - - - - - ri - e, Ky - - - - -

Ky - - - - - ri - e, Ky - - - - -

Ky - - - - - ri - e, Ky - - - - -

Ky - - - - - ri - e, Ky - - - - -

44

ri - e, Ky - ri - e e - - - - -
 ri - e, Ky - - - - - ri - e e - - - - -
 e - - - - -
 e - - - - - lei - son, e - - - - -

49

lei - son, e - - - - -
 e - - - - - lei - son, e - - - - -
 lei - son,
 lei - son, e - - - - -

54

e - - - - - lei - son.
 lei - son, e - lei - son, e - - - - - lei - son.
 e - - - - - lei - son.
 lei - son, e - - - - - lei - son.

Gloria

Gra - ti - as a - - gi - mus ti - - bi,
 Gra - ti - - as a - - gi - - mus ti -
 Gra - ti - - as a - - gi - mus ti - -

Gra - ti - - as a - - gi - - mus ti -
 <gra - ti - as a - - gi - - mus ti -
 - - bi, gra - ti - - as a - - gi - mus ti - -
 - - bi, <gra - ti - as a - - gi - mus ti -

- - bi pro - pter ma - gnam glo -
 - - bi> pro - pter ma - gnam glo - ri -
 - - bi, ti - - bi pro - pter ma - gnam, pro -
 - - bi> pro - pter ma - gnam glo -

- ri - - am tu - - am.
 am tu - - am, tu - - am.
 pter ma - gnam glo - ri - am tu - - am.
 ri - am tu - am, tu - am, tu - - am.

Do - mi - - ne Fi - - - - -

Do - - - mi - - - ne

Do - - - mi - - - ne Fi - - - li, _____ Do -

Do - - mi - - ne Fi - - - li _____ u - -

li, Fi - - - - - li u -

Fi - - li _____ u - - ni - - ge - - - - ni -

- - - - mi - ne Fi - - - li u - - - - - ni - -

ni - - - - ge - - ni - te,

ni - ge - - - - - ni - te, _____ <u - ni - ge -

te, <u - ni - - - ge - - - - - ni -

ge - - - - - ni - te, u - ni - ge - - - ni - te,

Je - - - - - su _____ Chri - - ste.

ni - te,> Je - - - - - su _____ Chri - - ste.

te,> Je - - - - - su _____ Chri - - ste.

Je - - - su _____ Chri - - - - - ste.

Qui tol - lis pec - ca - ta mun - di, <pec - ca - ta

mun - di, > pec - ca - ta mun - di, mi - se - re - re - re no - bis.

se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe

ca - ta mun - di, sus - ci - pe

Tu so - - - - - lus

Tu so - - - - - lus Al - - tis - - - - -

Tu so - - - - - lus Al - - tis - - - - -

Al - tis - - - - - si - mus, Al -

- - - - - si - mus, <Al - - tis - - - - - si - mus,> <Al -

Tu so - - - - - lus

- - si - mus, tu so - - - - - lus, <tu so - - - - - lus> Al - -

- tis - - - - - si - mus, Je - -

tis - si mus,> Al - tis - si - mus, Al - - tis - si - - mus, Je - -

Al - - tis - - si - - - - - mus, Je - -

tis - - - - - si - - - - - mus, Je - -

su Chri - - ste.

su Chri - - ste.

su Chri - - - - - ste.

su Chri - - ste.

Sanctus

85

San - - - - - ctus, <San - - - - -

San - - - - -

ctus,> San - - - - - ctus.

ctus, San - - - - - ctus.

Ple - ni sunt _____ cae - - - - li, sunt cae - - - - li, <sunt

Ple - - -

cae - li,> cae - - - - li et _____ ter- [...]

... -ra

... et _____

ni sunt _____ et ter- [...]

* Mm. 1–27 of contratenor and tenor missing due to torn-out folio.

** Mm. 28–44 of discantus and bassus missing due to torn-out folio.

29

glo - ri - - a tu - - a, tu -
 ter - - - ra glo - ri - - a tu -

37

- - a, tu - - - a, tu - - - a.
 (h) a, tu - - - a.

Be - ne - - di - - ctus,
 Be - ne - - di -

50

ctus qui ve - - - nit in
 <be - ne - di - - ctus> qui ve - - - nit, qui ve - -
 Be - ne - - di - - ctus qui ve -

55

no - mi - ne Do - - - mi - - - ni, Do - mi -

in no - mi - ne, <in no - mi - - - ne> Do - - - - mi -

- - nit in no - mi - ne Do - mi - ni, in no - mi - ne, no -

- - - nit in no - - - mi -

60

ni, <Do - mi - ni,> - - - <Do - mi - ni,> Do - mi - ni.

ni, Do - mi - ni, Do - - mi - ni, - Do - mi - ni, Do - mi - ni.

mi - ne Do - mi - ni, Do - - - mi - ni, Do - - - mi - ni.

- ne Do - - - mi - ni. -ni.

Agnus Dei

A - - - gnus De - -

A - - gnus De - i, A - - - -

A - - - gnus De - - - -

A - - - - gnus De - - - -

7

- - - - i, qui tol - - - -

- - gnus De - - i, qui tol - - - - lis

- - - - i, qui

- - - - i, qui tol -

14

- - - - lis pec - ca - - - ta

pec - - ca - - - ta mun - di, pec - - - ca - -

tol - - lis pec - - ca - - - ta mun - di:

- - - lis pec - - ca - - ta mun - di, pec - -

21

mun - - - - di, mun - - - - di: mi - se - re -

ta mun - - - di: mi - se - re - - - re, mi - se -

mi - se - re - re, _____

ca - - - ta mun - di, mun - - - di: mi - se - re - -

28

- re, _____ mi - se - - re - - re, mi - se - re - re,

- - - re - - re, mi - se - re - re, <mi - - se - - re -

mi - - se - - re - - re _____

- - - re, mi - - se - - re - - re, mi - se - re - - - -

35

mi - se - - - - re - - - - re no - bis.

re,> mi - - se - - re - - re - - no - - - bis.

no - - - - - bis.

re, - mi - - - se - - - re - - - re no - - - bis.

10. Missa paschalis (ii)

Kyrie

SC O 2

D1 Ky - - - ri - e, Ky - ri - - - e, Ky - - ri - e,
 D2 Ky - - ri - e, Ky - - - ri - e, Ky - - ri - e, Ky -
 Ct Ky - - - - - ri - - - - e,
 T Ky - - - - -
 B Ky - - -

6

Ky - - - ri - - e, Ky - ri - e e - - -

- - - ri - e, Ky - ri - e, Ky - ri - e e -

Ky - - - ri - e e - - -

ri - - - e

- - - ri - - e

11

lei - - - son, e - - - lei - son, e - - -

- - - lei - son, e - - - lei - son, e - - -

- - - - -

e - - - - -

e - - - - -

16

- - - lei - son, e - lei - son, e - lei - son.

- - - lei - son, e - - - lei - son.

- - - lei - son.

- - - lei - son.

- - - lei - son.

* = = + =

Chri - - - - - ste, _____

Chri - - - - - ste, _____ Chri - - - - -

Chri - - - - -

27

Chri - - - - - ste, _____ Chri - - - - -

- - - - - ste, Chri - - - - - ste, _____

ste, _____ Chri - - - - -

Chri - - - - - ste, _____

Chri - - - - - ste, _____

34

ste, _____ Chri - - - - - ste e - lei - -

Chri - ste _____ e - lei - - - - son,

- - - - - ste _____ e - - - - - lei - -

Chri - - - - - ste _____

Chri - - - - - ste _____

47

—

DTÖ 163.5

80

son, e - - - - - lei - son. -son.

e - - - - - lei - son.

lei - - - son, e - - - - - lei - son.

- - - son, e - lei - - - son.

e - lei - - - son.

[illegible]

91

Ky - ri - - - e, Ky - - ri - e, Ky - ri - e,

- - ri - e, Ky - ri - e, Ky - -

e, Ky - - - - ri - e

Ky - - - - - ri - - - e

- ri - e, Ky - - - - ri -

97

Ky - - - ri - - - e, ri - e, Ky - - - ri - e, Ky - - e - - - lei - e - - - e

103

Ky - - - ri - e e - lei - - - son. - ri - - e e - lei - - - son. son. lei - - - son. lei - - - son.

Gloria

Et in - - - ra Et in - - - ra Et in - - - ra

7

pax ...

pax ...

... ho - mi - ni - bus

pax ho - mi - ni - bus ...

... ho - mi - ni - bus

13

bo - nae vo - lun - ta - tis.

bo - nae vo - lun - ta - tis. Lau -

bo - nae vo - lun - ta - tis. Lau - da -

19

... Be - ne - di - ci - mus te.

... Be - ne - di - ci - mus te.

da - mus te. Be - ne - di - ci - mus te. Ad -

da - mus te. ... Ad -

... Ad -

25

Ad - o - ra - - - - - mus te.

Ad - o - ra - mus te. Glo - ri - fi -

o - ra - - - - - mus te, ad - o - ra - mus te. Glo -

o - ra - - - - - mus te.

o - ra - - - - - mus te.

31

Glo - ri - fi - ca - mus te,

ca - mus te, glo - ri - fi - ca - - - mus te, glo - ri - fi -

ri - fi - ca - - - - - mus te, glo - ri - fi -

Glo - ri - fi - ca - - - - -

Glo - ri - fi - ca - - - - - mus te,

36

glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

ca - - - - - mus te, glo - ri - fi - ca - mus te.

ca - - - - - mus te, glo - ri - fi - ca - mus te.

- - - - - mus te.

glo - ri - fi - ca - - - mus te.

Gra - ti - - as a - - gi - mus ti -

Gra - ti - - as a -

Gra - ti - - as a - - gi - -

48

Gra - ti - - as a - gi - mus

Gra - ti - - as

- - - bi, gra - ti - - as a - - gi -

- gi - - mus ti - bi

mus ti - - bi, gra - ti - as a - - gi -

54

ti - - bi pro - pter ma -

a - - gi - mus ti - bi pro - pter ma -

- mus ti - -

pro - pter ma - gnam

mus ti - - bi pro - pter ma -

60

gnam glo - ri - am tu - am, tu -
 gnam glo -
 bi pro - pter ma - gnam glo - ri - am
 glo - ri - am tu - am.
 gnam glo - ri - am

66

am, tu - am. Do - mi - ne De -
 ri - am tu - am.
 tu - am. Do - mi - ne De - us,
 Do - mi - ne De - us,
 tu - am. Do - mi - ne De -

72

us, Rex cae - le - stis, Rex cae - le - stis,
 ... Rex cae - le - stis, De - us
 Rex cae - le - stis, Rex cae - le - stis, De - us Pa -
 Rex cae - le - stis, De - us
 us, Rex cae - le - stis, Rex cae - le - stis, De -

78

De - - - - us Pa - - - - - ter, De - us Pa - - - - - ter, De - - - - - us Pa - - - - - ter, Pa - - - - - ter, De - - - - - us Pa - - - - - ter, De - - - - - us Pa - - - - - ter

84

ter o - mni - - - - po - tens. ter o - mni - - - - po - tens. Do - mi - ne, o - mni - - - - po - tens, o - mni - - - - po - tens. Do - mi - o - mni - - - - po - tens. Do - - - - mi - - - - ter o - mni - - - - po - tens. Do - - - - mi - - - -

90

Do - - - - mi - - - - ne Fi - - - - - Do - mi - ne Fi - - - - - li ne, Do - mi - ne Fi - li, Fi - - - - - ne Fi - - - - - li ne Fi - - - - - li

96

li u - ni - ge - ni - te

u - ni - ge - ni - te Je -

li u - ni - ge - ni - te

u - ni - ge - ni - te

u - ni - ge - ni - te

102

Je - su Chri - ste.

su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Ct

T

B

Do - mi - ne De - us, A -

Do - mi - ne De - us,

Do - mi - ne De - us, A -

116

gnus, A - gnus De - i, Fi -

A - gnus De - i, Fi -

gnus De - i, A - gnus De - i, Fi -

123

li - us Pa - tris. Qui tol -

li - us Pa - tris.

li - us, Fi - li - us Pa - tris. Qui tol -

130

lis pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta mun -

lis pec - ca - ta, pec - ca - ta mun - di,

137

mi - se - re - re no - bis.

di, mi - se - re - re no - bis, no - bis.

mi - se - re - re no - bis.

D1

Qui tol - lis pec - ca - ta, pec - ca -

D2

Qui tol - lis pec - ca - ta, pec - ca -

Ct

T

Qui tol - lis pec -

B

151

ta, pec-ca - - - ta mun - - di, sus - -

ta, pec - ca - - ta mun - - di, sus - - ci - -

... pec - ca - ta mun - - di, sus - - ci - -

ca - - - ta mun - - di,

... pec - ca - ta mun - - di, sus - - ci - -

158

ci - - - - pe

- - - pe, sus - ci - - pe, sus - - ci - pe

- - - pe, sus - - ci - - - - - pe

sus - - ci - - - - - pe

- - - pe, sus - - ci - - - - - pe

166

de - pre - ca - ti - o - - - - - stram.

de - pre - ca - ti - o - - - - - stram.

de - pre - ca - ti - o - - - - - stram.

de - pre - ca - ti - o - - - - - stram.

de - pre - ca - ti - o - - - - - stram.

Ct Qui, qui se - - - des ad

T Qui se - - - - - des, se -

B Qui se - - - des ad

178

dex - - te - ram Pa - - - tris, Pa - - - tris,

- - - des ad dex - - te - ram Pa - tris,

dex - - te - ram Pa - - - tris, mi - se -

184

mi - se - re - re, *mi* - - - se - re - re no - - - bis.

mi - se - - - re - - - re no - - bis.

- re - - - re no - - - bis.

D2 Quo - ni - - am tu

Ct Quo - ni - - am tu so - - lus, tu so - - - lus

T Quo - ni - - am tu

B Quo - ni - - am tu so - lus san - - -

197

so - - - lus san - - - - - ctus.

san - - ctus, san - - - - - ctus.

so - - - lus san - - - - - ctus.

- ctus, san - - - - - ctus.

D1 ... Do - - mi - nus.

D2 ... Do - mi - nus.

Ct Tu - - - - - so - - - - - lus Do - - - - - mi - nus.

T Tu - - - - - so - - - - - lus Do - - - - - mi - nus.

B ... Do - mi - nus.

D1 Tu so - - - - - lus Al - - - - - tis - - - - - si - mus,

D2 Tu so - - - - - lus Al - - - - - tis - - - - - si - mus,

D1 Je - - - - -

D2 Je - - - - - su Chri - - - - - ste,

Ct Je - - - - - su Chri - - - - - ste,

T

B Je - - - - - su

225

su Chri - ste.

Je - su Chri - ste, Chri - - - ste.

Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste.

Je - - - su Chri - - - ste.

Chri - ste, Je - su Chri - ste.

Cum San - - - - -

Cum San - - - - -

Cum San - cto, cum San - cto

Cum San -

239

- cto, cum San - cto Spi - - - - ri - tu, Spi -

Spi - - - - cto Spi - - - - -

Spi - ri - tu, Spi - - - - ri - - - tu, Spi -

Cum San - cto Spi - - - - - ri - tu,

cto, cum San - cto Spi - - - - - ri - tu, Spi -

* = = + =

245

- - ri - tu, in glo - ri - a, in glo - ri - a, in

- - ri - tu, in glo - ri - a, in glo - ri - a, in

- - ri - tu, in glo - ri - a, in glo - ri - a, in

- - ri - tu, in glo - ri - a, in glo - ri - a, in

- - ri - tu, in glo - ri - a, in glo - ri - a, in

251

glo - ri - a De - i Pa - tris, Pa -

- - - ri - a De - i Pa - tris, Pa -

glo - ri - a De - i Pa - tris, Pa -

De - i Pa - tris, Pa -

glo - ri - a De - i Pa - tris, Pa -

257

tris. A - - - - - men, a - -

tris. A - - - - - men, a - -

tris. A - - - - - men, a - -

tris. A - - - - - men, a - -

tris. A - - - - - men, a - -

263

men, a - - - - -

a - men, a - - - - - men,

men, a - - - - - men, a -

men, a - - - - - men,

men, a - men, a - -

269

men, a - - - - - men, a -

a - - - - - men, a - - - - -

men, a - - - - - men, a -

a - - - - - men, a - - - - -

men, a - - - - -

275

men, a - - - - - men,

men, a - - - - - men, a - - - - - men, a -

men, a - - - - - men, a - - - - - men,

men, a - - - - - men, a - - - - - men,

men, a - - - - - men, a - - - - - men,

282

a - - men, a - - - - men, a - - men, a - men.
 - - - - - men.
 a - - men, a - - men, a - - - - men.
 - - - - - men.
 a - - men, a - - men, a - - men.

Sanctus

D1 San - - - - ctus, San - - - - ctus,
 D2 San - - - - ctus,
 Ct San - - - - ctus, San - - - - ctus,
 T San - - - - ctus,
 B San - - - - ctus

* $\text{♩} = \text{♩} + \text{♩}$ (half blackened note) + ♩

San

ctu

Sa

Ple - - - ni sunt cae - - -

Ple - - ni sunt

Ple - ni - - - sunt cae -

Ple - - ni sunt

Ple - ni - - - sunt cae - - - - - - - - -

28

- li et ter - - - - - ra, et ter - -

cae - - - - li et

- - - - li, cae - - - - li et - - - - ter - -

cae - - - - li et - - - - ter - -

- - - - li et ter - - - - ra,

35

ra glo - ri-a, glo - ri-a tu -

- - - - - ra glo - ri - - a

ra, et - - - - ra glo - - - - ri - a tu - - a,

- ra glo - ri - - a

et ter - - - ra glo - ri - a tu - - - a,

42

a, tu a. tu a. tu a. tu a. tu a.

Be ne di Be ne di Be ne di Be ne di

53

ctus qui ve nit, qui ve nit, Be ne di ctus qui ve nit, di ctus qui ve nit, ctus qui ve nit, ctus qui ve nit

59

nit in no - - - mi - - - - ne, in no - - - mi -

- - - nit in

in no - - - mi - ne, in no - - - mi -

in no - - - mi -

in no - - - mi - ne, in no - - - mi -

65

ne, in no - - - mi - - - - ne

no - - - mi - - - - ne Do - - - - -

ne Do - - - - - mi - ni, Do - - - - -

- - - ne Do - - - - -

ne, in no - mi - ne Do - - - - -

71

Do - - - - - mi - - - - - ni.

- mi - ni, Do - - - - - mi - ni.

- - - - - mi - ni, Do - mi - ni, Do - mi - ni.

mi - - - - - ni, Do - - - - - ni.

mi - ni, Do - - - - - mi - ni.

O - - - - - san - - - - - na, - - - - -

O - - - - -

O - - - - - san - - - - - na, o - - - - - san - - - - - na,

Tenor resolutus ex discanto

O - - - - -

O - - - - - san - - - - -

82

o - - - - - san - - - - - na, - - - - - o - san - - - - -

- - - - -

o - - - - - san - - - - - na, o - - - - -

- - - - -

- - - - - na, o - - - - - san -

87

na, o - - - - - san - na, o - san - na, o - - - - -

san - - - - - na

san - - - - - na, o - san - na, o - san - - - - -

- - - - - san - - - - - na

na, - - - - - o - san - - - - - na

* = = +

93

san - - - na in ex - - -

in ex - - - cel - - -

na in

in ex - - -

in, in ex - - -

99

cel - - - sis, ex - - - cel - - - sis.

sis. -sis.

ex - - - cel - - - sis.

cel - - - sis. -sis.

cel - - - sis.

Agnus Dei

A - gnus De - - -

A - gnus De - - -

A - gnus De - - - i, A - - - gnus De -

A - gnus De - - - i,

A - gnus De - i, A - gnus De - - -

* = = = + =

6

i, qui tol - lis

- i, qui tol - lis, qui tol -

i, qui tol - lis,

i, qui tol - lis, qui

12

pec - ca - ta, pec - ca - ta mun -

- lis pec - ca - ta mun -

qui tol - lis pec - ca - ta mun -

tol - lis pec - ca - ta mun -

18

di: mi -

di: mi - se -

di: mi - se - re - re no - bis,

di: mi - se - re - re no - bis,

24

se - re - re no - bis.

re - re no - bis.

mi - se - re re no - bis.

mi - se - re re no - bis.

mi - se - re re no - bis.

A - gnus De -

A - gnus De -

A - gnus De - i,

A - gnus De - i,

36

i, qui tol - lis,

... qui tol - lis

i, qui tol - lis,

qui tol -

42

qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di: mi - se - re - re

48

ta mun - di, pec - ca - ta mun - di: mi - se - re - re

54

re no - bis, no - bis. re no - bis. re no - bis. re, mi - se - re - re no - bis.

11. Missa dominicalis (i) L'homme armé

Kyrie

SC O 3

D Ky - - - - - ri - - - - - e - - - -

Ct Ky - - - - - ri - e, Ky - ri - e,

T Ky - - ri - e e -

B Ky - - - - - ri - e, Ky - - ri - e - - lei -

6 Ky - - - - - ri - e - - lei - son, Ky - ri -

8 lei - - - - son, Ky - - - ri - - -

son, Ky - - - ri - e - - lei - - son,

11 lei - - son.

e - - - - - lei - son, e - lei - - - son.

e e - - - - - lei - - son.

Ky - ri - e - lei - - - son, e - lei - - - son.

Chri - - - - - ste

Chri - - - - - ste e - - - - - lei -

Chri - - - - - ste

Chri - ste e - - - lei - - - - son,

son, e - lei - - - - - son, Chri - - - - - ste

e - lei - son, e -

e - lei - - - - - son, e - lei - son, Chri - - - - - ste e -

e - - - - - lei - - - - - son.

e - - - - - lei - - - - - son, e - lei - son, e - lei - - - - - son.

- lei - - - - - son.

lei - son, e - lei - son, e - lei - - - - - son.

Chri - - - - - ste e -

Chri - ste, Chri - - - - - ste, Chri - - - - - ste

Chri - - - - - ste, Chri -

Chri - - - - - ste, Chri - - - - -

41

lei - son.

ste, Chri - - - ste, Chri - - - ste e - lei - - son.

- ste, Chri - - - ste e - lei - - son.

ste, Chri - - - ste e - lei - - son.

Ky - ri - e

Ky - - - ri - - - e e - lei - - -

Ky - ri - e,

Ky - - - ri - - - e, Ky - - -

55

e - - - lei - son.

- son, Ky - ri - e e - - lei - son, e - - - lei - son.

Ky - ri - e e - - - lei - son.

- ri - e e - lei - - - son, e - - - lei - - son.

Ky - - - ri - - - e

Ky - - - ri - - - e, Ky - ri - e,

Ky - - - ri - - - e

Ky - - - ri - - - e

* = ♩ + ♩

68

e - - lei-son.

Ky - ri - e e - - - - lei - son.

e - - - lei - - son.

lei - - - - - son, e - - lei - son.

Gloria

Et in ter - - - ra pax ho - mi - - ni -

Et in ter - ra pax ho - mi - - - ni-bus

Et in ter - - ra pax

Et in ter - ra pax, et in ter-ra pax ho - mi-ni -

8

bus bo - nae vo-lun - ta - - - tis. Lau - da - mus te. Be -

bo - - - nae vo-lun-ta - tis. Lau - da - mus te. Be - ne - di -

ho - mi-ni - - ni - bus ... Lau - da-mus te. Be - ne - di -

bus bo-nae vo - lun - ta - - tis. Lau - da - mus te. Be -

15

ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

22

Glo - ri - fi - ca - mus _____ te. Gra - ti - as
ri - fi - ca - - - mus te. Gra - - - ti - as a -
ri - - fi - ca - mus te. _____ Gra - ti - -
- fi - ca - - - - - - - - - mus te. Gra - ti - as a -

29

a - gi - mus ti - bi pro - pter glo - ri - am

gi - mus ti - bi, ti - bi pro - pter glo - ri - am tu - am ma -

as a - gi - mus ti - bi ... glo - ri - am tu -

- gi - mus ti - bi pro - pter glo - ri - am tu - am ma -

36

tu - am _____ ma - gnam. Do - mi - ne De - us, Rex cae -

gnam. Do - mi - ne De - - us, Rex cae - le - - -

am. ... Rex cae - le - stis,

gnam. Do - mi - - ne De - us, Rex cae - le - -

43

le - stis, De - us Pa - - ter o - mni - po -

stis, De - us Pa - - - - ter o - mni - - - -

De - us Pa - - ter o - mni - po - tens.

stis, De - us Pa - - ter o - mni - po - tens.

50

musical score for the hymn "Domine Fili Unigenite". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "tens. Do - mi - ne Fi - li u - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - Do - mi - ne Fi - li u - ni - ge - ni -". The Soprano part begins with a treble clef and a key signature change to one flat. The Alto part begins with a treble clef and a key signature change to one flat. The Tenor part begins with a treble clef and a key signature change to one flat. The Bass part begins with a bass clef and a key signature change to one flat. The score includes various musical notations such as notes, rests, and bar lines.

tens. Do - mi - ne Fi - li u - ni -

po - tens. Do - mi - ne Fi - li u - ni - ge - ni -

Do - mi - ne Fi - li _____

Do - mi - ne Fi - li u - ni - ge - ni -

57

ge - ni - te Je - su Chri - - ste Al - tis - si - - - - me.

te Je - su Chri - - ste Al - ti - - - si - me, Al - tis -

Je - su Chri - - ste Al - tis - si - me.

te Je - su Chri - ste Al - tis - - - - si - me, Al - tis - si - me.

64

Do - mi - ne De - - - - -

si - me. Do - - mi - ne De - - - - - us,

Do - mi - ne De - - - us, Do - mi - ne De - us, _____

Do - mi - ne De - - - - - us, _____

71 (♯) (♭) (♯)

us, A - gnus De - i, A - gnus De - i, Fi - li - us Pa - tris. -tris. A - gnus De - i, A - gnus De - i, Fi -

77

Fi - li - us Pa - tris. -tris. li - us, Fi - li - us Pa - tris, Fi - li - us Pa - tris. Fi - li - us Pa - tris, Pa - tris. li - us Pa - tris, Pa - tris.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - ca - ta mun - di, mi - se - re - re no - ca - ta mun - di, mi - se - re - re no -

90

ta mun - di, mi - se - re - re no - ca - ta mun - di, mi - se - re - re no - ca - ta mun - di, mi - se - re - re no -

97

- - - bis. Qui tol - lis pec - ca - -

- bis. Qui tol - - - - - lis pec - ca -

- re no - bis. Qui tol - - - lis ...

- re no - bis. Qui tol - - - lis pec - ca - - ta mun -

104

- ta mun - - di, sus - - - ci - pe de - - pre -

- ta mun - - di, sus - ci - pe, sus - ci - pe de - pre-ca - ti - o-nem no -

sus - ci - pe de - pre - ca - ti-o - nem, de - pre-ca - ti -

- - - di, sus - ci - pe de - pre - ca - ti - o - nem no -

111

ca - ti - o - nem no - - stram. Qui se - des ad

- stram, no - stram. Qui se - - - des ad dex - te-ram Pa -

o - nem no - - stram. Qui se - - - des ad

- stram. Qui se - - - des, qui se - - des, qui se - -

118

dex - te - ram Pa - - - tris, mi - se - re - re no - -

- tris, ad dex - te - ram Pa - tris, mi - se - - re - re no - bis.

dex - - te - ram Pa - tris ...

des ad dex - te - ram Pa - - tris, mi - se - re - re - no -

125

bis. Quo - ni - am tu so - lus

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do -

Quo - ni - am tu so - lus ... Tu so -

bis. Quo - ni - am tu so - lus san - ctus.

132

san - ctus. Tu so - lus Do - mi - nus. Tu so -

- mi - nus. Tu so - lus Al - tis - si -

lus Do - mi - nus. Tu so - lus Al - tis - si -

Tu so - lus Do - mi - nus. Tu so - lus

139

lus Al - tis - si - mus, Je - su Chri -

mus, Al - tis - si - mus, Je - su Chri -

- mus, Je - su Chri -

Al - tis - si - mus, Je - su Chri - ste,

146

- ste. Cum San - cto Spi - ri -

- ste. Cum San - cto, cum San - cto Spi - ri - tu, in

- ste. Cum San - cto Spi - ri -

Chri - ste. Cum San - cto, cum San - cto Spi - ri -

153

tu, in glo - ri - a De - i Pa - - - tris.

glo - ri - a De - - - i, in glo - ri - a De - - i Pa - tris. A -

tu, in glo - ri - a De - i Pa - tris, *Pa - tris.*

tu, in glo - ri - a, in glo - ri -

160

A - - - - - men, a - - - - -

- - - - - men, a - - - - -

A - - - - - men,

a De - i Pa - - tris. A - - - - - men, a - - - - -

167

men, a - - - - - men.

men, a - - - - - men.

a - - - - - men, a - - - - - men.

men, a - - - - - men.

Credo

129

Pa - trem, Pa - trem o - mni-po - ten -

Pa - trem, Pa - trem o - - mni-po - ten - tem, o - mni-po - ten -

Pa - - - - - trem o - mni-po - ten - tem,

Pa - trem o - mni-po - ten - tem, o - mni-po - ten - tem,

tem, o - mni-po - ten - tem, fa - cto-rem cae - li et ter - rae, vi - si-bi - li -

tem, o - mni-po - ten - tem, fa - cto-rem cae - li et ter - rae, vi - si-bi - li - um o -

fa - cto - rem ... vi - si - bi - li -

o - mni-po - ten - tem, fa - cto-rem cae - li et ter - - rae, vi - si - bi - li -

um o - - mni - um, et in - vi - si - bi - - li - um. Et in u -

- - mni-um, et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u -

um o - mni - um ... Et in

um o - - mni - um, o - - mni-um, et in - vi - si - bi - li - um.

num Do - mi - num Je - sum Chri - stum, Fi - - li - um De - i u -

num Do - - mi-num ... Fi - - - li - um De - i u - ni-ge-ni -

u - num Do - mi - num ... Filium

Et in u - - num Do - mi-num Je - sum Chri - stum, Fi - li - um De - i u -

21

ni - ge - - ni - tum. Et ex Pa - tre na - tum, tum. Et ex Pa - tre na - tum, na - - - tum an - - De - - i u - - ni - ge - - ni - tum. ... an - ni - ge - ni - tum. Et ex Pa - tre na - tum, et ex Pa - tre na -

26

et ex Pa - tre na - tum an - - te o - mni - a sae - - cu - la. - - - te, an - te o - mni - a sae - - - - - cu - la. - - - te omni - - - - a sae - - cu - la. - - - tum an - - - te o - mni - a sae - cu - la. De -

31

De - um de De - o, lu - - men de lu - mi- De - um de De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - um de De - o, lu - - men de lu - mi-ne, De - um ve -

36

ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum, - - - - - ro, de De - o ve - ro. Ge - ni - tum, non fa - ctum, ... Ge - - - - - rum de De - o ve - - - - - ro. Ge - ni - tum, non fa - ctum, non fa -

41

con - sub - stan - ti - a - lem Pa - tri: per quem o - mni -

con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa -

- ni - tum, non fa - ctum,

ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta

45

a fa - cta sunt. Qui pro-pter nos ho - mi - nes, et pro - pter no - stram sa -

- cta sunt. Qui pro-pter nos ho - mi - nes, nos ho - mi - nes, et pro-pter no-stram sa -

... nostram salutem

sunt. Qui pro-pter nos ho - mi - nes, et pro-pter no - stram sa - lu -

50

lu - tem de - scen - dit de cae - lis.

lu - tem de - scen - dit de cae - lis, de cae - lis, de cae - lis.

de - scen - dit de cae - lis, de - scen - dit de cae - lis.

tem de - scen - dit de cae - lis, de cae - lis, de cae - lis.

Et in - car -

Et in - car - na - tus est de Spi - ri - tu San - cto,

Et

Et in - car - na - tus est, et

* = ♩ + ♩ + ♩ + ♩

62

na - - tus est de Spi - - ri - -

de Spi - ri - tu San - - - - cto, de Spi - ri - tu, de Spi - ri - tu,

in - - - - car - na - tus est de Spi - ri -

in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu, de

69

tu San - - - - cto ex Ma -

de Spi - ri - tu, de Spi - ri - tu San - cto, de Spi - ri - tu San - - cto ex

tu ... ex Ma - ri - - - - a Virgi - -

Spi - ri - tu San - - cto, de Spi - ri - tu San - - cto

76

ri - - - a Vir - - gi - - ne: et

Ma - ri - - a, ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi -

- - - ne, Vir - - gi - ne: et

ex Ma - ri - a Vir - gi - ne: et ho -

83

ho - - - mo fa - ctus est, et ho - - - mo fa - ctus est, et

ne: et ho - mo fa - ctus est, et ho - mo fa - - - ctus est, et ho - mo

ho - mo fa - - - ctus est, et ho - mo fa - - - ctus est, et ho - -

- mo fa - - - ctus est, et ho - -

90

ho - - - - - mo fa - - ctus est.

fa - ctus est, et ho - mo fa - - - - - ctus est.

mo fa - - ctus est.

mo fa - - - - - ctus est.

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -

Cru - ci - fi - xus e - ti - am pro no - - bis, pro no - bis, cru - ci - fi - xus e - ti -

Cruci - - - - - fixus

Cru - ci - fi - xus e - ti - am

103

la - - to pas - sus, et se - pul -

am pro no - - - bis: sub Pon - ti - o Pi - la - - to pas - sus, et se - pul -

etiam pro

pro no - bis: sub Pon - ti - o Pi - la - tus pas - sus,

110

- - tus est. Et re - - sur - re - xit ter - ti - a

- - tus est. Et re - sur - re - xit ter - ti - a di - e, ter -

nobis ... Et

et se - - pul - - tus est. Et re - sur - re - xit ter - ti - a di -

117

di - e, se - cun - dum Scri - ptu - ras.

ti - a di - e, se - cun - dum Scri - ptu - ras, Scri - ptu - ras. Et a - scen - dit, et as -

a - scendit ... sedet

- - - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit

124

Et a - scen - dit in cae - lum: se - det ad dex - te - ram

cen - dit in cae - lum: se - det ad dex - te - ram Pa - tris, se - det ad dex - te - ram

ad dex - - - teram Pa - -

in cae - - lum: se - det ad dex - te - ram

131

Pa - - tris. ... cum

Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

tris.

Pa - - tris. Et i - - te - rum ven - tu - rus est cum glo - ri -

138

glo - ri - a, iu - di - ca - re vi - - vos et mor - - - tu - os:

iu - di - ca - re vi - vos et mor - - tu - os, et mor - - - tu -

... cu - - - ius re - -

a, iu - di - ca - re vi - vos et mor - - tu - os:

145

cu - ius re - gni non e - rit fi - nis, non e - rit fi - nis,

os: cu - ius re - - gni non e - rit fi - - - - -

gni non e - rit

cu - - ius re - gni non e - rit fi - nis,

152

cu - ius re - gni non e - rit fi - nis, non e - rit fi - nis, fi - nis.

nis, cu - ius re - - gni non e - rit fi - nis.

fi - - - nis. -nis.

cu - - ius re - gni non e - rit fi - nis.

Et in Spi - ri - tum San-ctum, Do - mi-num,

Et in Spi - ri - tum San-ctum, Do - mi-num, et _____ vi - vi - fi -

Et in Spi - ri - tum San-ctum, Do - mi num, et _____

166

et _____ vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro -

can - - - - - tem: qui ex Pa - tre Fi - li - o - que pro -

... qui ex

— vi - vi - fi - can - - - - - tem: qui ex Pa - tre Fi - li - o - que pro -

173

ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur,

ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur,

Pa - tre ...

ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

181

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

... qui lo - cutus est per

tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

188

Et u - nam san - ctam ca - tho - li - cam, et

- tas. Et u - nam san - ctam ca - tho - li - cam, et, et a - po -

Pro - phetas. ... ca - tho - li - cam ...

Et u - nam san - ctam ca - tho - li - cam, ca - tho - li - cam, et a -

195

a - po - sto - li - cam Ec - cle - si - am.

sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num

Con - fi - te - or ...

- po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis -

203

... ba - ptis - - ma in re - mis - si - o - nem pec - ca - to - - - rum. Et

ba - ptis - ma in re - mis - si - o - nem pec - ca - to - - - - rum.

ma in re - mis - si - o - nem pec - ca - to - rum. Et

210

ex - pe - cto re - sur - re - cti - o - - - nem mor - tu - o - - - rum.

Et ex - pe - cto re - sur - re - cti - o - - - nem mor - tu - o - - - rum.

sur - re - cti - o - - - - nem mor - tu - o - - - - rum.

ex - pe - cto re - sur - re - cti - o - - - nem mor - tu - o - - - rum.

Et ____ vi - tam, et ____ vi - tam ven - -

Et ____ vi - tam ven - - - - - - - - ri sae -

Et ____ vi - tam ven - - - - - - - - ri

225

tu - ri ____ sae - - - - - - - - cu -

- - cu - li, sae - - - cu - li, sae - - - - - - - - cu - li, sae - - - cu -

sae - - - cu - li, sae - - - - - - - - - - - - - - cu -

Sanctus

DTÖ 163.5

[illegible]

11

San - ctus, San - ctus, San - ctus

16

ctus Do - mi - nus De - mi - nus De - mi - nus De - mi - nus Sa - ctus Do-mi-nus De

21

us Sa - ba - oth. Sa - ba - oth, Sa - ba - oth. - oth. us Sa - ba - oth, Sa - ba - oth, Sa - ba - oth.

Ple - - - - - ni sunt

Ple - - - - - ni sunt, ple - ni - - - - - sunt cae - - - - -

Ple - - - - - ni

Ple - - - - - ni - - - - - sunt, ple - ni sunt cae - - - - -

cae - - - - - li

li et - - - - - ter - - - - - ra, et - - - - -

sunt cae - - - - - li et - - - - - ter - - - - - ra glo -

li et ter - ra, et ter - - - - - ra, et ter - - - - -

et ter - - - - - ra glo -

ter - - - - - ra, et ter - ra, et ter - ra, et ter - - - - - ra

ri - - - - - a tu - - - - - a,

ra, et ter - - - - - ra, et ter - - - - - ra glo - ri - a tu -

ri - a tu - - - - - a.

glo - - - - - ri - a tu - - - - - a.

tu - - - - - a, tu - - - - - a.

a, tu - - - - - a, tu - - - - - a.

O - - - - - san - - - - - na, o - - - - - san - - - - - na, O - - - - - san - - - - - na, O - - - - - san - - - - - na,

na in ex - cel - - - - - na, o - - - - - san - - - - - na in ex - cel - - - - - na, na, o - - - - - san - - - - - na, o - - - - - san - - - - - na in ex - cel - - - - - na

sis. sis, in ex - cel - - - - - sis. in ex - cel - - - - - sis, in ex - cel - - - - - sis, cel - - - - - sis, in ex - cel - - - - - sis.

Be - ne - di - - - - - Be - ne-di - - - - - ctus, Be - - - - - ne - - - - - di - - - - -

* = = . + =

76

ctus, be - ne - di - ctus qui

be - ne - di - ctus qui ve -

Be - ne - di - ctus

ctus, be - ne - di - ctus qui

82

ve - nit in no - mi - ne

nit in no - mi - ne, in no - mi - ne, in no - mi -

qui ve - nit in no - mi - ne

ve - nit, qui ve - nit in no - mi - ne, in no - mi - ne Do -

88

Do - mi - ni.

ne Do - mi - ni, Do - mi - ni, Do - mi - ni.

Do - mi - ni, Do - mi - ni, Do - mi - ni.

mi - ni, Do - mi - ni.

[Osanna ut supra]

Agnus Dei

143

A - - - - - gnus

A - - - - - gnus De - - - - - i, A - - - - - gnus

A - - - - - gnus

A - - - - - gnus

De - - - - - i, qui tol - - - - -

gnus De - - - - - i, qui, qui tol - - - - -

De - - - - - i, qui

De - - - - - i, qui tol - - - - -

lis, qui tol - - - - - lis pec - - ca - - - - -

lis, qui tol - - - - - lis pec - - ca - - - - -

tol - - - - - lis pec - - ca - - - - -

- lis, qui tol - - - - - lis pec - - ca - ta mun - - - - -

ta mun - - - - - di:

ta mun - - - - - di, mun - di: mi-se - - - - -

ta mun - - - - - di: mi - - - - - se - - - - -

di, mun - - - - - di:

24

mi - se - re - - re

re - - - re, mi-se-re - - - re no - bis, no - - - -

- - - re - - - re no - - - -

mi - - - - se - re - - - re no - - - -

30

no - - - - bis, no - - - - bis.

bis, no - bis, no - - - - bis.

- - - - bis. -bis.

- - - - bis, no - - - - bis.

A - - - - gnus De - - -

A - - - - gnus De - - -

A - - - gnus De - - -

A - - - - gnus De - - - -

42

- - - i, qui - - - - tol - - lis pec - -

- i, qui - - - - tol - - - lis pec - ca - - -

- i, - - - - qui - - - - tol - - - - lis

i, - - - - qui - - - - tol - - - - lis

49

ca - ta mun - pec - ca - ta mun - di:

55

di: do - na no - bis pa - cem, pa - di: do - na no - bis pa - cem, pa - di: do - na no - bis

62

cem, pa - cem, pa - cem, pa - cem, do - na no - bis pa - cem, bis pa - pa - cem,

69

cem, pa - cem. pa - cem. cem. pa - cem, do - na no - bis pa - cem.

12. Missa dominicalis (ii)

Kyrie

SC O 4

D Ky - - - - - ri - - - - -
 Ct Ky - ri - e, Ky - ri - e, Ky - ri - e,
 T Ky - ri - e, Ky - ri - e,
 B Ky - ri - e, Ky - ri - e,

5
 - - - e - - - - -
 Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri -
 Ky - ri - e, Ky - ri - e,
 Ky - ri - e,

10
 e e - lei - - - son, e - lei - - - son, e -
 Ky - ri - e, Ky - ri - e,
 Ky - ri - e - lei - - son, Ky - ri - e - lei - - son, Ky - ri - e -

15

lei - - - son.

lei - - - son, e - - - lei - - - son. -son.

Ky - ri - e e - lei - - son, e - lei - - son.

lei - - son, e - - - lei - - son, e - lei - son.

Chri - - - ste, Chri - - - ste, Chri - -

Chri - - - ste, Chri -

Chri - - - ste, Chri -

Chri - - - ste, Chri - - ste,

26

- - - ste, Chri - - - ste, Chri - - - ste, Chri -

- - - ste, Chri - - - ste, Chri - - ste,

- ste, Chri - - - ste, Chri - - -

Chri - - - ste, Chri -

33

- - - ste, Chri - - - ste, Chri - - - ste

Chri - - - ste e - lei - - son,

- - - ste e - lei - - son, e - - lei - - son,

- - - ste, Chri - - - ste e - - - lei -

40

Chri - - - ste e - lei - - - son, e - lei -

Chri - ste e - lei - - - son, e - lei - son, e - lei -

son, e - lei - - son, e - lei - son, e - lei - - son, e - lei -

47

lei - son. Chri-ste e - lei - son, e - lei - son. e - lei - son, e - lei - son. e - lei - son.

Chri - - - ste

Chri - - - ste

Chri - ste, Chri - - - ste,

Chri - - - - - ste, Chri - - - - -

59

Chri - - - - - ste e - - lei - - -

ste, Chri - - - - - ste e - lei - - -

91

— Ky - ri - e e - lei - son.

ri - e e - lei - son, e - lei - son.

- - - lei - son.

Ky - ri - e, Ky - ri - e e - lei - son.

Gloria

Et in ter - ra pax ho - mi - ni - bus bo-nae

Et in ter - ra pax ho - mi - ni - bus bo -

Et in ter - ra pax ho - mi - ni - bus

Et in ter - ra pax ho - mi - ni -

vo-lun - ta - tis, bo-nae vo-lun - ta - tis.

- nae vo - lun - ta - tis, vo - lun - ta - tis. Lau-da -

bo-nae vo - lun - ta - tis. Lau - da -

bus bo-nae vo-lun - ta - tis. Lau-da - mus te.

43

am - ma - gnam. Do - mi - ne De - us, Rex cae -
 - gnam. Do - mi - ne De - us, Rex cae - le - stis, De -
 Do - mi - ne De - us, Rex cae - le - stis, De - us
 ma - gnam. Do - mi - ne De - us, Rex cae - le - stis, De - us

50

le - stis, De - us Pa - ter o - mni - po -
 - us Pa - ter o - mni - po - tens.
 Pa - ter o - mni - po - tens.
 Pa - ter o - mni - po - tens. Do -

57

- tens. Do - mi - ne Fi - li u - ni -
 Do - mi - ne Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Je -
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su
 mi - ne Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Je -

64

ge - ni - te, Je - su Chri - ste Al -
 su Chri - ste Al - tis - si - me, Al - tis -
 Chri - ste Al - tis - si -
 su Chri - ste Al - tis - si - me, Al - tis - si - me, Al -

70

tis - - - si - me. Do - mi - ne De - - -

- - - si - me. Do - mi - ne De -

me. Do - mi - ne De - - -

tis - - - si - me. Do - mi - ne De - - - us, De -

76

us, De - - us, A - gnus De - i, Fi - li - - us, Fi - li -

- us, A - gnus De - - - i, De - - i, Fi - li - - us

- - - us, A - gnus De - i, Fi - - li - us

- - - us, A - gnus De - i, A - gnus De - i, Fi -

83

us Pa - - tris. Pa - - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

Pa - - tris, Pa - - tris.

li - - - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

Qui tol - lis pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta mun - - - di,

96

- - - bis. Qui tol - lis pec - ca -

- - - bis, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta

mi - se - re - re no - - - bis.

mi - se - re - re no - - - - - bis.

103

ta mun-di, pec-ca - ta mun - di, sus - ci - pe

mun-di, qui tol - lis pe - ca - ta mun - di, sus - ci - pe

Qui tol - lis pec - ca - ta mun-di, sus - ci - pe

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de-pre -

110

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram. Qui se -

de - pre - ca - ti - o - nem no - stram. Qui se -

ca - ti - o - nem no - stram. Qui se - des

117

Qui se - des, qui se - des ad dex - te - ram Pa -

- - des ad dex - te - ram Pa - tris, Pa - tris,

- des ad dex - te - ram Pa -

ad dex - te - ram Pa -

152

Je - su Chri - ste.

mus, Al - tis - si - mus, Je - su Chri - ste.

mus, Je - su Chri - ste, Chri - ste.

tis - si - mus, Je - su Chri - ste, Je - su Chri - ste.

159

ste. Cum San - cto Spi - ri - tu, in

Cum San - cto Spi - ri -

ste. Cum San - cto Spi - ri -

ste. Cum San - cto Spi - ri -

166

glo - ri - a, in glo - ri - a De - i Pa - tris. A -

tu, in glo - ri - a De - i, De - i Pa - tris. A -

tu, in glo - ri - a De - i Pa -

tu, in glo - ri - a De - i, De - i Pa -

173

men, a -

tris. A - men, -

tris. A - men, a -

180

men. a - - - - - men. a - - - - - men. a - - - - - men.

Sanctus

San - - - - - ctus, San - - - - - ctus, San - - - - - ctus, San - - - - - ctus,

6

San - - - - - ctus, San - - - - - ctus, San - - - - - ctus, San - - - - - ctus,

* = ♩ + ♩

11

ctus Do - mi - nus

San - ctus Do - mi - nus, Do - mi - nus De -

ctus Do - mi - nus De -

ctus Do - mi - nus De -

16

De - us

us, De - us, De -

us, De - us, De - us Sa -

us, Do - mi - nus De - us, Do - mi - us De -

20

Sa - ba - oth.

us Sa - ba - oth.

ba - oth, Sa - ba - oth.

us Sa - ba - oth.

Ple - ni sunt, ple - ni sunt

Ple - ni sunt, ple - ni sunt cae - li, cae -

Ple - ni sunt

Ple - ni sunt cae -

31

cae - - - - - li et ter - - - - -

li, cae - - - - - li et ter - - - - -

cae - - - - - li et

li, cae - - - - - li et ter - - - - -

38

- - - ra glo - ri - - - a tu - - - - -

- - - ra, et ter - ra glo - - - - - ri - a tu -

ter - - - - - ra glo - ri - - - a

ra glo - ri - - - - - a tu - - -

45

- - - a, tu - - - a.

- - - a, tu - - - a, tu - - - a.

tu - - - a.

- - - a, tu - - - a.

O - - san - na

O - san - na, o - san - -

In discantu

O - - san - na

O - - san - na, o - san - -

58

in ex - cel - sis,
 - - - - na in ex - cel - sis, in ex -
 in ex - cel -
 na, o - san - na, o - san - na

62

in ex - cel - sis.
 cel - sis, in ex - cel - sis.
 sis, in ex - cel - sis.
 in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

Be - ne - di - ctus,
 Be - ne - di - ctus
 Be - ne - di - ctus,
 Be - ne - di - ctus, be - ne -

72

be - ne - di - ctus qui ve - nit in
 qui ve - nit in
 ctus qui ve - nit
 di - ctus qui ve - nit in

78

no - mi - ne, in no - mi - ne

no - - mi - ne, in no - mi - ne Do - mi - - - - -

in no - mi - ne, in no - mi - ne Do - - - - - mi -

no - mi - ne Do - mi - - - - - ni, ____

84

Do - mi - - - - - ni.

ni, ____ Do - - - - - mi - ni.

ni, Do - - - - - mi - ni, Do - - - - - mi - ni.

____ Do - mi - - - - - ni. ____

[Osanna ut supra]

Agnus Dei

A - - - - -

A - - - - -

A - - - - -

A - - - - - gnus,

7

gnus De - - - i, De - - i, De -

A - - - gnus De - - i, De - i, _____

gnus De - i, _____

A - - - gnus De - - - i, De - - i,

13

- - - i, qui _____ tol - -

qui _____ tol - - - - - - - - - -

qui _____ tol - -

qui _____ tol - - - lis, qui tol -

19

lis pec - ca - ta mun - - - - - di: _____

- - - lis pec - ca - ta mun - di, *mun - di:* mi - se - re - re,

- - - lis pec - ca - ta mun -

lis _____ pec - ca - ta, pec - ca - ta, pec - ca - - - ta _____ mun - -

25

mi - se - re - - - - - re no -

mi - se - re - - - - - re

di: _____ mi - se - re - - - - -

- - - - - di: mi - se - re - - - - - re

31

bis.
 no - - - bis, no - - - bis.
 re no - - - bis.
 no - - - bis.

A - - - gnus, A - - - gnus, A - - -
 A - - - gnus, A - - - gnus, A - - -
 A - - - gnus De - -
 A - - - gnus, A - - - gnus, A - - -

44

gnus De - - - i, qui - -
 gnus De - - i, A - gnus De - - -
 i, - -
 gnus De - - - i,

51

tol - - - lis pec - - ca -
 i, qui - - - tol - lis pec - - ca -
 qui tol - - - lis
 qui - - - tol - - - lis pec -

58

ta mun - - - - - ta mun - - - - - di, mun - - - - - pec - - ca - - - - - ta mun - - - - - ca - - ta, pec - - ca - ta, pec - - ca - ta mun - -

65

di, mun - - - - - di, mun - - - - - di, mun - - - - - di, mun - - - - - di: do - - - - - na,

72

di: do - - - - - na, do - - - - - na di: do - - - - - na no - - - - - do - na no - - - - - do - - - - - na no - - - - - bis,

79

no - bis, no - - - - - bis pa - - - - - bis, no - - - - - bis, do - - - - - na no - - - - - bis pa - - - - - no - - - - - bis pa - - - - -

86

cem, do - na no - bis pa - cem.
 bis pa - cem, do - na no - bis pa - cem.
 cem.
 cem, do - na no - bis pa - cem.

13. Missa dominicalis (iii)

Kyrie

SC O 5

D Ky - -
 Ct Ky - - -
 T Ky - - - ri - e - - lei - son,
 B Ky - - - ri - e, Ky - - - ri - e,

7
 - - - ri - - - e - - lei - son.
 - - - ri - - - e - - lei - son.
 Ky - ri - - e e - lei - son, e - lei - son.
 Ky - ri - e e - lei - son.

Chri - ste e - -

Chri - ste e - lei - son, e - lei - son, e -

Christe in discanto

Chri - ste

Chri - ste e - lei - son, e - lei - son,

lei - son, Chri-ste e - lei - son, e - lei - son.

lei - son, e - lei - son, e - lei - son, e - lei - son.

e - lei - son, Chri-ste e - lei - son.

e - lei - son, e - lei - son.

Chri - ste e - lei - son, Chri -

Chri - ste e - lei - son, Chri-ste e - lei - son,

Chri - ste e - lei - son, Chri-ste e - lei - son, e - lei -

Chri - ste e - lei - son, Chri - ste, Chri -

ste - lei - son.

Chri - ste - lei - son.

- son, e - lei - son, Chri-ste e - lei - son.

- ste e - lei - son, Chri - ste e - lei - son.

Ky - ri - - e

Ky - ri - - e, Ky -

Ky - ri - - e - - - - - lei -

Ky - ri - - e, Ky - - ri - e, Ky - - ri -

e - - - - - lei - - - son.

- ri - e, Ky - - - - - ri - e e - lei - son.

son, Ky - ri - e e - lei - son, e - lei - son.

e, Ky - ri - e, Ky - ri - e, Ky - ri - e e - - lei - - son.

Ky - ri - e, Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - - ri -

Ky - ri - e, Ky - - ri -

Ky - ri - e, Ky - - ri -

Ky - ri - e e - lei - - son.

Ky - ri - e e - lei - - son.

e - lei - - son, e - lei - son.

Ky - - ri - e e - lei - - son.

Gloria

Et in ter - ra ... bo - nae

Et in ter - ra ... bo - nae vo-lun-

Et in ter - ra pax ho-mi - - - ni - bus ...

Et in ter - - - ra pax ho - mi - - - ni - bus ...

vo - lun - ta - - - tis. Lau - da - mus te. Be - ne - di - ci - mus

ta - - - - - tis. Lau - da - mus te. Be - ne - di - ci - mus

Lau - da - mus te, lau - da - mus te.

Lau - da - mus te. Be - ne - - - di -

te. Ad - o - ra - - - - mus te,

te, be - ne - di - ci - mus te. Ad - o - ra - - mus te, ad - o -

Be - ne - - - di - ci - mus te. Ad - o - - - ra -

ci - mus te. Ad - o - - - ra - mus te.

ad - o - - - ra - mus te. Glo - ri - fi - ca - mus te.

- ra - mus te. Glo - ri - fi - ca - - - - - mus te.

mus te. Glo - ri - fi - - - ca - - - mus

Glo - ri - fi - - - ca - - - mus te.

29

Hym - num di - ci - mus ti - bi. Gra - ti - as a - te. Hym - num di - ci - mus ti - bi. Gra - ti -

35

Gra - ti-as a - gi - mus ti - bi, a - gi-mus ti - gi-mus ti - bi, a - gi-mus ti - Gra - ti - as a - gi-mus ti - as a - gi-mus ti - bi, ti -

42

- bi pro - pter glo - ri - am tu - am ma - gnam, - bi pro - pter glo - ri - am tu - am ma - gnam, bi pro - pter glo - ri - am tu - am ma - gnam,

49

am tu - am ma - gnam. Do - mi - ne De - tu - am ma - gnam. Do - mi - ne De - us, tu - am ma - gnam. Do - mi - ne De - us, Rex

55

us, Rex cae - le - stis, De - us Pa - - ter o - - mni -

- us, Rex cae - le - stis, De - us Pa - - ter o - mni-po tens, o -

Rex cae - le - stis, De - us Pa - - ter o - - mni - po - tens.

— cae - le - - - - stis, De - us Pa - - ter o - mni - po - tens.

62

po - tens. Do - mi - ne

Fi - li

mni - - po - tens. Do-mi-ne Fi - - - - li u - ni-ge - ni-

Do - mi - ne

Fi - li u - ni-ge - - ni -

Do - - - - mi-ne Fi - - li u - ni - ge - ni -

69

u - ni-ge - - - ni - te Je -

te, u - ni - ge - - - ni - te, u - ni-ge - ni - te Je - su

te Je - su Chri - - - - ste, Je - su

te, u - ni - ge - ni - te Je - su Chri - - - -

75

su Chri - - - - ste Al - tis - si-me.

Chri - - - - ste, Je - su Chri - - ste Al - tis - si - me.

Chri - - - - ste Al - - tis - si - me.

ste, Chri - - - - ste Al - - tis - si - me, Al - tis - si -

82

Do - mi - ne De - - us, A - gnus De - - i,
 Do - mi - ne De - - us, A - gnus De - - i,
 Do - mi - ne De - - us, A - gnus
me. Do - mi - ne De - - us, A - gnus

89

Fi - li - us Pa - - tris, Fi - li - us Pa - - tris.
 i, Fi - - li - us Pa - - tris, Pa - - tris.
 De - - i, Fi - li - us Pa - - tris.
 De - - i, Fi - li - us Pa - - tris.

Qui tol - lis, qui tol - lis
 Qui tol - lis, qui tol - lis pec - ca - ta
 Qui tol - lis, qui tol - lis pec - ca - ta
 Qui tol - lis pec - ca - ta mun - -

102

pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re
 mun - di, mi - se - re - re no - bis, mi - se - re - re
 mun - di, mi - se - re - re
 di, mi - se - re - re no - bis.

109

no - - - - - bis. Qui tol - lis pec-ca - ta

- re no - - - - - bis. Qui tol - lis pec-ca - ta mun - di,

no - - - bis. Qui tol - lis pec-ca - ta mun - -

Qui tol - lis pec-ca - ta mun -

116

mun - - di, pec-ca - ta mun - - di, pec - ca - ta mun - - di, sus - -

mun - - - di, mun - di, pec-ca - ta mun - - di, sus -

di, mun - di, pec - ca - ta mun - - di, sus - -

di, pec-ca - ta mun - - - - - di, sus - -

123

- - ci - pe de - pre - ca - ti - o - nem no - - - stram, de - pre -

- ci - pe, sus - ci - pe de - pre - ca - ti - o - nem no - stram, de -

- - ci - - pe de - pre -

- - ci - pe de - pre - ca - ti - o - nem no - stram.

130

ca - ti - o - nem no - - - stram. Qui se - des ...

- pre - ca - ti - o - nem no - - - stram. Qui se - - - - - des ...

ca - ti - o - nem no - stram. Qui se - des ad

Qui se - - - - - des ad dex - te -

137

mi - se - re - re no - bis. Quo -

mi - se - re - re no - bis. Quo -

dex - te - ram Pa - tris ... Quo - ni - am

ram Pa - tris ... Quo - ni - am

144

ni - am tu so - lus san - ctus. Tu so - lus Do -

- ni - am tu so - lus san - ctus. Tu so - lus Do -

tu so - lus san - ctus.

tu so - lus san - ctus.

151

- ctus. Tu so - lus Do - mi - nus. Tu so -

mi - nus, tu so - lus Do - mi - nus. Tu so -

Tu so - lus Do - mi - nus. Tu so - lus

ctus. Tu so - lus ... Tu so - lus

157

lus Al - tis - si - mus, Je - su Chri - ste,

lus Al - tis - si - mus, Je - su Chri - ste, Je -

Al - tis - si - mus, Je - su Chri - ste, Chri - ste, Je -

Al - tis - si - mus, Al - tis - si - mus, Je - su Chri - ste,

163

Je - su Chri - ste.

su Chri - ste, Chri - ste.

su Chri - ste, Chri - ste. Cum San - cto

Je - su Chri - ste, Je - su Chri - ste. Cum San - cto Spi -

170

Cum San - cto Spi - ri - tu, in

Cum San - cto Spi - ri - tu, in

Spi - ri - tu, in

- ri - tu, in

177

glo - ri - a De - i Pa - tris, De - i Pa - tris.

glo - ri - a De - i Pa - tris, De - i Pa - tris.

glo - ri - a De - i Pa - tris. A -

glo - ri - a De - i Pa - tris, De - i Pa - tris.

184

A - men.

tris. A - men.

men.

tris. A - men.

Sanctus

175

San - - - - - ctus, San -

San - - - - - ctus, San - -

San - - - - - ctus, San - - - - -

San - - - - - ctus, San - - - - - ctus,

San - ctus, San - ctus. San - ctus, San - ctus. San - ctus.

[illegible]

18

Ple - - - - - ni sunt

ra, ple - ni sunt cae - - - - - li, ple - - - - - ni sunt,

ra, ter - - - - - ra, ple - - - - - ni

25

caeli et

ple - ni sunt caeli et

32

li et ter - ra glo - ri - a,

et ter - ra glo - ri - a tu -

ter - ra glo - ri - a

39

a tu - a, tu - a.

glo - ri - a tu - a.

a, glo - ri - a tu - a.

tu - a, glo - ri - a tu - a.

Be - ne - di - ctus

Be - ne - di - ctus

Be - ne - di - ctus

Be - ne - di - ctus

53

qui ve - - - - - nit

qui ve - - - - - nit

- - - - - ctus qui ve - - - - - nit

- - - - - ctus qui ve - - - - -

60

in

no - mi - -

in no - - - mi - ne, in

no

in

no - - mi -

- nit in no - - - mi - ne, in no - - - mi - ne,

67

- - - ne, in no - - - mi - ne Do - - - mi - ni.

- mi - ne Do - - - - - mi - ni.

ne, no - mi - - - - - ne Do - - - - - mi - ni.

in no - - - mi - ne Do - - - mi - ni.

O - - - - - san - - - - - a

O - - - - - san - - - - - na, o - - - - -

O - - - - -

O - - - - -

81

in ex - - - cel - - - sis.

- - san - na in, in, in ex - - - cel - - - sis.

- san - - - na in, in ex - cel - - - sis.

san - - - na in, in in ex - cel - - - sis.

Agnus Dei

... De - -

A - - gnus De - - - i, De - - -

A - - gnus De - - - i, De - - -

8

- - i, De - - -

- - i, De - - - i,

- - i, De - - - i, De - - -

... De - - -

14

- - - i, qui tol -

De - i, qui tol - lis, qui tol -

- - - i, qui tol - lis, _____

- - - i, De - i, qui tol - lis,

21

- - - lis, tol - lis pec - ca -

- - - lis pec - ca -

qui tol - lis

qui tol - lis _____

28

ta mun -

- - - ta mun - di, mun - di: mi -

pec - ca - ta mun - di: mi -

pec - ca - ta mun - di: mi - se -

35

di: mi - se - re - re no - bis.

- se - re - re no - bis, no - bis.

se - re - re no - bis, no - bis.

re - re no - bis.

14. Missa ferialis

Kyrie

SC O 6

D

Ct

T

B

Ky - - - ri - e, Ky - ri - e e - lei -

6

Ky - - - ri - e e - lei - - son.

e - - - - - lei - - son.

e - - - - - lei - - son.

- son, e - lei - - - son, e - lei - son, e - lei - son.

Chri - ste e - lei - son,

Chri - ste e - lei - - son, e - lei - - son, Chri - -

Chri - ste e - lei - son,

Chri - ste e - lei - - son, e - lei -

19

Chri - - ste e - - lei - - son.

ste e - - lei - - son.

e - - lei - - son, e - lei - - son.

- - son, e - lei - - son.

Ky - - ri - e e - lei -

Ky - - ri - e, Ky - ri - e - lei -

31

- - son, e - lei - - son, e - lei -

- - son, e - lei - - son, e - lei -

Ky - - ri - e e - lei -

Ky - ri - e - lei - - son, Ky -

36

- - son, e - lei - son.

- - son, e - lei - son.

son.

- ri - e - lei - son.

D Be - ne - di - ctus qui ve - nit, *ve* - - - *nit*, be - ne - di - ctus

Ct1 Be - - - ne - -

Ct2 Be - ne - di - ctus qui ve - - - nit, be - - - ne - di - ctus

T Be - - - ne - - - di - -

B Be - - - ne - - - di - -

24 qui ve - - nit, qui ve - nit, qui ve - nit in no - - - mi - ne,

di - - ctus qui ve - - nit in no - mi -

qui, - - - qui ve - - nit, qui ve - nit, qui ve - nit in no - mi - ne, in no -

ctus qui ve - - nit in no - mi - ne - - -

ctus qui ve - - nit, qui ve - - nit in no - mi - ne, in

31 in no - mi - ne Do - mi - ni, - - - Do - - - mi - ni. - - -

ne - - - Do - - - mi - - - ni.

- - - mi - ne Do - mi - ni, Do - mi - - - ni.

- - - Do - - - mi - - - ni.

no - mi - ne, in no - mi - ne Do - mi - ni.

D O - san - na in ex - - cel - - sis, ____

Ct1 O - san -

Ct2 O - san - na in ex - - - - cel - - - - sis, ____

T

B O - -

43

o - san - - - na in ex - cel - -

na in ex - - - - cel - - - - -

o - san - na, o - san - na

O - san - na in ex - - -

san - - - na, o - san - - - - - - - - - -

48

sis, ____ in ex - cel - - - - - sis.

- - - sis.

in ex - cel - - - - - sis.

cel - - - - - sis.

na in ex - - - - - cel - - - sis.

Agnus Dei

185

Ex contratenore

D A - gnus De - - i, qui

Ct A - gnus De - - i, qui tol - - lis

T A - gnus De - - - - - i, qui tol -

B A - gnus De - - - - i, qui tol - -

7

tol - - lis pec - ca - ta mun -

pec - ca - - ta mun - - - - di:

- - - - - lis pec-ca - - - ta, pec - ca - ta - - - mun - di: mi-

lis, qui tol - - lis pec - ca - ta mun - - - - - di: mi-

15

- - di: mi - se - re - re no - - - bis.

mi - se - re - re no - - - bis.

se - re - re no - - - bis, no - - - bis, no - - - bis.

se - re - - - re no - - - bis, no - - - bis, mi - se - re - re no - bis.

15. Missa super Nisi Dominus

Kyrie

SC O 8

D Ky - - - - - ri -
 Ct Ky - - - - - ri - e, Ky - - - ri - - - e, Ky -
 T Ky - - - - -
 B Ky - - - - - ri - e, Ky - - - ri - e, Ky - - - - -

6
 e, Ky - - - - - ri - e e - lei - son.
 - ri - e e - - - - - lei - - - - - son.
 - - ri - e, Ky - - - - - ri - e e - lei - son.
 - - - ri - e e - - - - - lei - son.

Chri - - - - - ste, Chri - - - - -
 Chri - - - - - ste, Chri - - - - - ste,
 Chri - - - - - ste,
 Chri - - - - - ste, Chri - - - - - ste,

43

e, Ky - ri - e, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Gloria

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

7

tis. tis.

... Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi -

... Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo -

14

... Gra - ti - as a - gi-mus ti - bi pro -

... Gra - ti - as a - gi-mus ti - bi pro -

ca - mus te. Gra - ti - as a - gi-mus ti - bi pro -

ri - fi - ca - mus te. Gra - ti - as a - gi-mus ti - bi pro -

20

- pter ma - gnam glo - ri - am tu - am. Do - mi-ne De - us, Rex

- pter ma - gnam glo - ri-am tu - am. Do - mi - ne De - us, Rex

- pter ma - gnam glo - ri-am tu - am. Do - mi-ne De - us, Rex cae -

- pter ma - gnam glo - ri-am tu - am. Do - mi-ne De - us, Rex

26

cae - le - stis, De - us Pa - ter o - mni - po -

cae - le - stis, De - us Pa - ter o - mni -

le - stis, De - us Pa - ter o - mni - po -

cae - le - stis, De - us Pa - ter o - mni - po -

32

tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su

po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri -

tens. ... u - ni - ge - ni - te Je - su Chri -

tens. ... u - ni - ge - ni - te Je - su

38

Chri - ste, Je - su Chri - ste. Do - mine De - us,
 ste, Je - su Chri - ste. Do - mine De - us,
 ste, Je - su Chri - ste. ... A - gnus
 Chri - ste, Je - su Chri - ste. ... A - gnus

44

... Fi - li-us Pa - tris, Fi - li-us Pa - tris.
 ... Fi - li-us Pa - tris, Fi - li-us Pa - tris.
 De - i, Fi - li-us Pa - tris, Fi - li-us Pa - tris.
 De - i, Fi - li-us Pa - tris, Fi - li-us Pa - tris.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

56

... Qui tol - lis pec - ca - ta mun -
 ... Qui tol - lis pec - ca - ta mun -
 - bis. Qui tol - lis pec - ca - ta
 - bis. Qui tol - lis pec - ca - ta mun - di,

62

di, sus - ci - pe de - pre -

di, sus - ci - pe de - pre -

mun - di, sus - ci - pe de -

pec - ca - ta mun - di, sus - ci - pe de - pre -

68

ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa -

ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris,

- pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram

ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa -

74

tris, mi - se - re - re no - bis.

mi - se - re - re no - bis.

Pa - tris, mi - se - re - re no - bis. Quo - ni-am tu so - lus san -

tris, mi - se - re - re no - bis. Quo - ni-am tu

80

... Tu so - lus Do - mi - nus. Tu so - lus

... Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, tu

- ctus. ... Tu so - lus Al - tis - si - mus, Al - tis -

so - lus san - ctus. ... Tu so - lus Al - tis - si - mus, Al - tis -

86

Al - tis - si - mus, Je - su Chri - ste, Je - su Chri -
 so - lus Al - tis - si - mus, Al - tis - si - mus, Je - su Chri - ste, Je - su Chri -
 - si - mus, tu so - lus Al - tis - si - mus, Je - su Chri - ste, Je - su Chri -
 - si - mus, Je - su Chri - ste, Je - su Chri -

92

ste. Cum San - cto Spi - ri - tu, in glo - ri - a De -
 ste. Cum San - cto Spi - ri - tu, in glo - ri - a De -
 ste. Cum San - cto Spi - ri - tu, in glo - ri - a De -
 ste. Cum San - cto Spi - ri - tu, in glo - ri - a De -

98

i Pa - tris. A - men.
 i Pa - tris. A - men.
 i Pa - tris, De - i Pa - tris. A - men.
 i Pa - tris. A - men.

Credo

193

Pa - trem o - mni-po - ten - - tem, fa - cto-rem cae - li et ter - -

7

... vi - si - bi - li - um o - mni - um, et in - vi - si - bi - -

... vi - - si - bi - li - um o - - mni-um, et in - vi - si - bi - -

- - - rae ... Et in u - num

- - - rae et in - vi - si -

14

- - li - um. ... Je - sum Chri - stum, ... u - ni -

- li - um. Et in u - num Do - mi-num Je - sum Chri - - - stum ...

Do - mi - num _____ Je - sum Chri - stum, Fi - - - li - um De - i u - ni - ge -

bi - li - um. Et in u - num Do - mi-num Je - sum Chri-stum, Fi - li - um De - i _____

20

ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae -

Et ex Pa - tre na - - - - - tum an - te o -

- - ni - tum. Et ex Pa - tre na - tum an - - te o - mni - a

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu -

27

- - cu - la. De - um de De - o, lu - men de lu - mi - ne, De -
 mni - a sae - cu - la. ... lu - men de lu - mi - ne, De -
 sae - - cu - - la. De - um de De - o, ... De -
 la. ... lu - men de lu - mi - ne, De - um

33

- um ve - rum de De - o ve - - - - ro. Ge - ni - tum, non
 um ve - rum de De - o ve - - - - ro. Ge - ni - tum, non fa -
 - um ve - rum de De - o ve - - - - ro.
 ve - rum de De - o ve - - - - ro.

40

fa - ctum, con - sub-stan - ti - a - lem Pa - tri: per quem o - mni - a fa - - - cta
 ctum, con - sub-stan - ti - a - lem Pa - tri: per quem o - mni - a fa - - - - cta
 ... con - sub-stan - ti - a - lem Pa - tri ... Qui
 ... con - sub-stan - ti - a - lem Pa - tri ...

46

sunt. ... et pro-pter no-stram sa - lu - - tem
 sunt. ... et pro-pter no-stram sa - lu - - tem de-scen -
 pro-pter nos ho - - - mi - nes, ... de -
 Qui pro-pter nos ho - - - mi - nes,

53

de - scen - dit de cae - - - - lis. Et in - car - na - tus est ...

dit de cae - lis, de cae - - - - lis. Et in - car - na - tus est de Spi - ri - tu San -

scen - dit de cae - - - - - lis. Et in - car - na - tus est de Spi - ri - tu San -

... de - scen - dit de cae - - - - - lis. Et in - car - na - tus est de Spi - ri - tu San -

60

ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est.

cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

cto ex Ma - ri - a Vir - gi - ne: Et ho - mo - fa - ctus est.

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon -

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - - ti - o Pi - la -

Cru - ci - fi - xus e - ti - am pro no - bis: sub

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o _____

72

ti - o _____ Pi - la - - - - - to ... Et re - sur - re - xit,

- - - - - to pas - sus, et se - pul - - - - - tus est. Et

Pon - ti - o Pi - la - - - - - to ... Et re - sur -

— Pi - la - - - - - to pas - sus, et se - pul - - - - - tus est. Et

79

et re - sur - re - xit ter - ti - a di - e,
 re - sur - re - xit ter - ti - a di - e, se -
 re - xit ter - ti - a di - e,
 re - sur - re - xit ter - ti - a di - e, se - cun -

86

se - cun - dum Scri - ptu - ras. Et a - scen - dit in cae - lum: se - det
 cun - dum Scri - ptu - ras. Et a - scen - dit in cae - lum: se -
 se - cun - dum Scri - ptu - ras. Et a - scen - dit in cae - lum: se -
 dum Scri - ptu - ras. Et a - scen - dit in cae - lum: se - det

92

ad dex - te - ram Pa - tris. Et i - te - rum ... cum glo - ri - a, iu -
 - det ad dex - te - ram Pa - tris. ... cum glo - ri - a, iu - di - ca -
 - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est
 ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est

98

- di - ca - re vi - vos et mor - tu - os: cu - ius re - gni
 - re vi - vos et mor - tu - os: cu - ius re -
 ... vi - vos et mor - tu - os: cu - ius re - gni non
 ... vi - vos et mor - tu - os: cu - ius re - gni

104

non e - rit fi - - - - - nis. Et in Spi - ri - tum San - ctum,
 - gni non e - rit fi - - - - - nis. Et in Spi - ri - tum San - ctum,
 e - rit fi - - - - - nis.
 non e - rit fi - - - - - nis.

110

Do - mi - num ... qui ex Pa - tre Fi - li - o - que pro -
 Do - mi - num ... qui ex Pa - tre Fi - li - o - que pro -
 ... et vi - vi - fi - can - - - - - tem: qui ex Pa - tre Fi - li - o - que pro -
 ... et vi - vi - fi - can - - - - - tem: qui ex Pa - tre Fi - li - o - que pro -

116

ce - - - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -
 ce - - - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -
 - - - ce - - - dit. ... et Fi - li - o si - mul ad - o - ra -
 ce - - - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

123

tur, et con-glo - ri - fi - ca - - - - - tur ...
 tur, et con-glo - ri - fi - ca - - - - - tur per Pro-phe -
 tur, ... qui lo - cu - tus est per Pro-phe -
 tur, ... qui lo - cu - tus est per Pro-phe -

130

Et u - nam san - ctam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -
 - - tas. ... et a - po - sto - li - cam Ec - cle - si - am. Con - fi - - te - or
 - - tas. Et u - nam san - ctam ca - tho - li - cam ... Con -
 - - tas. Et u - nam san - ctam ca - tho - li - cam ... Con - fi - te -

137

or u - num ba - ptis - ma in re - mis - si - o - nem pec -
 u - num ba - ptis - ma in re - mis - si - o - nem pec -
 fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec -
 or u - num ba - ptis - ma in re - mis - si - o - nem pec -

144

ca - to - rum. ... re - sur - re - cti - o - nem mor - tu - o -
 ca - to - rum. ... re - sur - re - cti - o - nem mor - tu - o -
 ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o -
 ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o -

151

rum. Et vi - tam ven - tu - ri sae - - - - - cu -
 rum. Et vi - tam ven - tu - ri sae - - - - - cu - li.
 rum. Et vi - tam ven - tu - ri sae - -
 rum. Et vi - tam ven - tu - ri sae - cu - li, sae - - - - - cu -

158

li. A - - - - - men. a - - - - - men, a - - - - - men.

- cu - li. A - - - - - men.

li. A - - - - - men, a - - - - - men.

Sanctus

[illegible]

8

ctus Do - mi - nus De - us Sa -

ctus Do - - mi - nus, Do - - mi - nus ... Sa - - - - -

ctus Do - mi - nus De - - - - - us, Do - mi -

ctus Do - mi - nus De - us Sa - - ba - oth,

15

ba - oth, Do - mi - nus De - us Sa - - - - - ba - oth.

- - - - - ba - oth, Sa - - - - - ba - oth.

nus De - us Sa - - - - - ba - oth, Do - mi - nus De - us Sa - - - - - ba - oth.

Do - mi - nus De - us Sa - - - - - ba - oth.

Ct Ple - ni sunt cae - li et ter - - - - - ra

T *Pleni tenor ex alto* Ple - ni sunt cae - li et ter - - - - -

B Ple - ni sunt cae - li et ter - - - - -

29 glo - ri - a tu - a, glo - ri - - a tu - - - - -

ra glo - ri - a tu - a, glo - ri - - a tu - - - - -

- - - ra glo - ri - a tu - a, glo - ri - - a

35 a, tu - - - - - a, tu - - - - - a.

- - - a, tu - - - - - a, tu - - - a.

tu - - - - - a, tu - - - - - a.

D O - - san - - na, o - san - -

Ct O - san - - na, o - san - na, o - san - -

T O - - san - - na, o - san - -

B O - san - - na, o - san - -

47 na in ex - cel - - sis, in ex - cel - - sis.

- na in ex - - cel - sis, in ex - cel - sis.

na in ex - cel - - sis, in ex - cel - sis.

na in ex - cel - - sis, in ex - cel - - sis.

Be - - ne - di -

Be - ne - di - -

Be - - ne - di - - - - - - - - - - - - ctus

Be - ne - di - - - - - - - - - - - - ctus

- - - - - ctus

qui

- - - - - ctus

qui ve -

qui ve - nit in no - mi - ne Do - mi - ni, ____

qui ve - nit in no - - mi - ne Do - mi - ni, ____

ve - nit in no - - mi - ne Do - - mi - ni, ____

nit in no - - mi - ne Do - mi - ni, ____

—

qui ve - nit in no - - -

qui ve - nit in no - - - - mi -

qui ve - nit in no - - - mi - ne, in no - mi -

qui ve - nit in no - - - mi - ne, in no - mi - ne,

- mi - ne, in no - mi - ne, in no - mi - ne, in no - mi - ne ____ Do -

ne, in no - mi - ne, in no - mi - ne, in no - mi - ne ____ Do - mi -

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ne, in no-mi-ne, in no-mi-ne Do-mi-ni, Do -
 in no-mi-ne, in no-mi-ne Do-mi-ni, Do - -
 - mi-ni, Do - - - mi-ni, in no - - mi -
 ni, Do - - - mi-ni, in no - - mi-ne

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- - mi-ni, in no-mi-ne Do-mi-ni. _____
 - mi-ni, in no - - mi-ne Do-mi-ni. _____
 ne Do-mi-ni, _____ in no-mi-ne Do - - mi-ni.
 Do-mi-ni, _____ in no-mi-ne Do - - mi-ni.

[Osanna ut supra]

Agnus Dei

A - gnus De - i, qui tol - lis pec - ca - ta mun - - di, pec-ca - ta mun -
 A - gnus De - i, qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca -
 A - gnus De - i, qui tol - lis pec - ca - ta mun - -
 A - gnus De - i, qui tol - lis pec-ca - ta mun -

8

di, mun - di: mi - se-re - re no - bis,
 ta mun - di: mi - se-re - re no - bis,
 di: mi - se-re - re no - bis, mi - se-re - re no - bis,
 di: mi - se-re - re no - bis, mi - se-re - re no - bis,

15

mi - se-re - re no - bis, mi - se-re-re no - bis, mi - se-re-re no - bis.
 mi - se-re-re no-bis, mi - se-re-re no-bis, mi - se-re-re no - bis.
 bis, mi - se-re-re no - bis, mi - se-re-re no - bis.
 bis, mi - se-re-re no - bis, mi - se-re-re no - bis.

A - gnus De - i, qui tol - lis
 A - gnus De - i, qui tol - lis
 A - gnus De - i, qui tol -
 A - gnus De - i, qui tol -

30

pec-ca - ta mun - di, pec-ca - ta mun - di, pec-ca - ta mun -
 pec-ca - ta mun - di, mun -
 lis pec-ca - ta mun - di, pec-ca - ta mun -
 lis pec-ca - ta mun - di, pec-ca - ta mun -

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di: mi - se - re - - re, mi - se - re - - re no - -

- di: mi - se - re - re no - - bis, mi - se -

di: mi - se - re - - re no - - - - bis, mi - se - re -

di: mi - se - re - - re, mi - se - re - - re no - -

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- - bis, mi - se - re - - re no - - - - bis.

re - re no - - - - bis.

- re, mi - - se - re - - re no - - - - bis.

- - bis, mi - - se - re - - re no - - - - bis.

CRITICAL APPARATUS

EDITORIAL CONVENTIONS

The goal of the editor is to present the compositions of Ludwig Senfl in a practical critical edition. All sources transmitting Senfl's works have been taken into account, and principal sources have been designated for each composition based on an evaluation of several factors, including completeness, accuracy, and dating. The readings found in these sources form the basis for this edition. Variations in the sources that depart from the edition are catalogued in the critical reports.

The editorial benchmarks set by the New Josquin Edition (NJE) have served as an important starting point for this edition, which is designed to be used in conjunction with Stefan Gasch and Sonja Tröster, *Ludwig Senfl (c.1490–1543): A Catalogue Raisonné of the Works and Sources*, 2 vols., Épitome musical (Turnhout, 2019; henceforth: SC, for Senfl Catalogue). In order not to constrain the picture of Senfl's compositional output or the sixteenth-century reception of his music, works that survive only in fragmentary form have also been edited, as well as compositions of doubtful or conflicting attribution. The titles of works considered doubtful by the authors of the SC are marked with an asterisk. The label 'conflicting ascriptions' means that a composition is ascribed in contemporary sources not only to Senfl, whereas compositions later attributed to Senfl by scholars are labelled as 'attributed'. Works considered misattributed are described in the SC but not included in the edition.

On the Edition

The intention is to present a modern edition that preserves some visual aspects of the original sixteenth-century notation. Voices are designated D (discantus), Ct (contratenor), T (tenor), and B (bassus); additional voices are named according to the principal source and therefore not standardised (Q, V, etc.). When sources assign alternative names, these names are indicated in the critical reports. A prefatory staff indicates the original clefs and key signatures in the principal source. At the beginning of each section the range of each voice is provided.

Obvious mistakes apart, note values given in the principal source are transcribed without alteration in the edition, as are the original mensuration or proportion signs. With the exception of *breves*, *longae*, *maximae*, and chant notation, modern note shapes are used. Final notes of sections are always notated as longs, whereas in the sources they are occasionally written as *maximae*. They are technically unmeasured and last as long as necessary to allow for all voices to end together. Perfect breves and longs are notated with a dot. In *tempus perfectum*, dotted longs are thus not distinguishable optically from perfect longs. Imperfect longs (not dotted in the edition) can equal the value of either two

(imperfect) breves or a dotted breve plus breve. Since the latter case defies the limitations of modern notation, the exact value is indicated in a footnote. Final notes of compositions or sections are always rendered as longs and imply indeterminate duration.

A combination of normal and dotted barlines is used in the edition. Dotted barlines are used to preserve original note values whenever they exceed the length of a measure instead of dividing note values into tied notes, as would be common in modern notation. Final barlines mark ends of pieces where the last section in the edition is the last one to be heard in performance. The music sometimes implies the need to bar one or more voices differently; in those cases, the note values of the principal source are preserved in the edition and all voices are numbered by measure together according to the smallest measure unit, rather than numbered individually.

Ligatures in the principal source are indicated by solid brackets (⌈⌋) above those notes that are grouped together in the ligature. Coloration (the blackening of notes), including so-called *minor color*, is indicated with corner brackets (⌈⌋).

For compositions arranged as alternatim settings, plainchant from late fifteenth- or sixteenth-century sources has been provided for the unset portions.

Text

The text of the Magnificat settings as well as the Mass Ordinaries has been standardised according to Neo-Latin orthography and modern liturgical sources. Proper names and *nomina sacra* are capitalised. All punctuation is editorial. Textual repetitions indicated in the source by signs of repetition (*ij*) are written out and placed in angle brackets. In cases where the sources do not contain text, but the editor considers it necessary, the text has been added in italics.

Although differences in texts for individual voices may occur in the principal source, such as a differing word, verb tense, or orthography, the text in this edition is rendered the same for all voices. In cases where individual phrases are not included in a certain voice for apparent compositional reasons, ellipses are used to represent the missing text. Textual discrepancies (apart from alternative spellings) are catalogued in the critical reports. Phonetic hyphenation, as common in liturgical books such as the *Liber usualis* (1961), is used throughout.

While the sources of the Munich court chapel, which could document the performance of Senfl's Magnificat cycles, are lost, the Munich choirbooks are among the most important sources for Senfl's Mass Ordinaries. These manuscripts point to the kind of performance practices Senfl

would personally have known and provide valuable insights into how texts were sung by the Munich court chapel. Their alignment of text and notes is executed with great care. Contrary to what modern readers and musicians might expect, however, the scribes of the Munich choirbooks include syllables assigned to proscribed semiminims, final syllables assigned to medial notes of phrases, repeated notes sung to the same syllable, or various text underlay possibilities following a large intervallic leap. In doing so, the manuscripts reveal the disparities that can occur between theoretical prescription and performance practice and contradict contemporary theorists such as Giovanni Maria Lanfranco, whose discussion of singing text with music (*Scintille di musica* (Brescia: Lodovico Britannico, 1533)) formed the basis for later sixteenth-century expansions on this topic by Gioseffo Zarlino and Gaspar Stoquerus. Thus, the Munich choirbooks make it clear that various types of text underlay were in use at the time.

Thus, wherever available, text underlay is transcribed as it appears in the designated principal source. Additionally, plainchant sources and the text underlay of the respective melodies have been consulted. Further details how to underlay the text were decided by the editor on the basis of a few basic principles. These principles are based on rules described by sixteenth-century music theorists, patterns of text underlay in other contemporaneous musical sources, and recent musicological study. Among the most fundamental are:

- to apply the words of the corresponding phrase of the chant to voices featuring the chant.
- to apply the same text in voices that move in parallel or in imitation.
- to apply the same text to repeated motivic sequences.
- to group words on the basis of syntax or meaning and organise them to accord with cadences and rests.
- to place the last syllable of a word under the final note in a cadence.
- to assign no more than one syllable to a ligature.

When sources and theorists do not offer clear guidance, the editor takes into account the accentual aspects of the language.

Literature consulted

Don Harrán, 'How to "Lay" the "Lay": New Thoughts on Text Underlay', *Musica Disciplina*, 51 (1997), 231–62.

— *Word-Tone Relations in Musical Thought: From Antiquity to the Seventeenth Century*, Musicological Studies & Documents, 40 (Neuhausen-Stuttgart, 1986).

Edward E. Lowinsky, 'A Treatise on Text Underlay by a German Disciple of Francisco de Salinas', in *Festschrift Heinrich Bessler zum sechzigsten Geburtstag*, ed. Eberhardt Klemm (Leipzig, 1961), 231–51, reprinted in *id.*, *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn, 2 vols. (Chicago, 1989), ii, 868–83.

Honey Meconi, 'Is Underlay Necessary?', in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (London, 1992), 284–91.

Thomas Schmidt-Beste, 'Editorial Text Underlay Revisited', in *Early Music Editing: Principles, Historiography, Future Directions*, ed. Theodor Dumitrescu, Karl Kügle, and Marnix van Berchum (Turnhout, 2013), 105–39.

— 'Textunterlegung', *MGG*², Sachteil ix (Kassel, etc., 1998), 478–93.

Peter Schubert and Julie E. Cumming, 'Text and Motif c.1500: A New Approach to Text Underlay', *Early Music*, 40 (2012), 3–13.

Plainchant

Senfl's compositions intended for liturgical services are based on a performance practice in which musical units of different forms alternate in making the word sound. In alternatim performance, only parts of the text are set polyphonically, while others were sung in plainchant or played by the organist as improvisation. As no chant sources survive that can be associated with Senfl's direct environment, it is not known which plainchant versions he used. It might even be that he knew the chant by heart and never used written sources.

The sources of Senfl's music, however, only include the polyphonic sections of each piece. To allow for a complete performance and study of Senfl's compositions, the odd-numbered verses of the Magnificat settings are included in standardised chant notation in the edition (see the Critical Reports of the Magnificat settings below).

No sources from the Munich court have survived for the liturgy of the Mass. Therefore, other sources had to be used for comparison, which, although they show similar readings, were certainly not the exact model for Senfl's polyphonic movements. In order to show the liturgical tradition in which Senfl's masses were composed, an attempt was nevertheless made to trace these monophonic melodies, which are given or referred to in the Critical Reports to each mass. The different alternatim concepts of the individual masses are discussed in the introduction to this volume.

Notated accidentals, 'intended' accidentals, and partial staff signatures

Accidentals that appear in the principal source are placed in front of the notes in the edition. Cautionary accidentals in the sources are not included in the edition but are documented in the critical reports.

It is generally accepted that, in Senfl's time, 'intended' accidentals, not written out in the source, would have been added not by the scribes but by the performers. However, as these accidentals might have a major effect on how a piece sounds, the editor adds them to allow easier accessibility of the repertoire for non-expert scholars and musicians. These editorial accidentals are placed above the relevant notes and apply only to these. In some cases, accidentals are added to complement partial staff signatures. To make the use of editorial accidentals transparent, the guidelines for the

addition of the accidentals as well as arising problems are explained in the following.

The practice of adding ‘intended’ flats and sharps, not notated in the source but supplied by the performer, is today discussed in the teaching, study, and performance of music under the label *musica ficta*. It is roughly guided by three basic rules derived from contemporary theoretical writings (first compiled by Edward Lowinsky in 1964):

1. the simultaneous sounding of *mi* against *fa* is prohibited;
2. a perfect consonance should be approached by the nearest imperfect consonance;
3. the note above a *la* should be solmized as a *fa*.

The purpose of the first rule is to avoid false perfect intervals (diminished, augmented) on a vertical level, between two voices sounding at the same time. The second rule concerns cadences, in which the sixth or third (or their compounds), which lead to the octave or unison, should be altered or lowered respectively. The last rule is applied in most cases to avoid dissonances on a horizontal level within one voice, such as melodic tritones.

In general, the editor weighs considerations of melodic principles, note values, and simultaneously sounding intervals, thereby avoiding excessively stark dissonances without smoothing out all acoustic delicacies. In the edition, accidentals were added according to the first rule only to prevent diminished/augmented unisons and octaves. In cadences—i.e., at least a discantus—tenor clausula—accidentals have been added also in those cases when a clausula is not fully executed (i.e. if the final note of a tenor clausula would be left out), or if a lower voice enters on a different pitch than the one the cadence of the upper voices is leading to (*cadenza fuggita*). An inflection is not applied, however, if this would cause diminished/augmented unisons and octaves. The second and third rules are applied in combination mostly in final cadences, where a sixth above the finalis is inflected by a flat—if this does not create a dissonance with another voice.

Editorial accidentals are placed in brackets where an inflection is more arguable. This concerns cases in which

- a. inflections concern notes with rhythmical values such as minims or smaller;
- b. an inflection creates dissonances;
- c. an inflection changes the interval structure of a melodic line that features or imitates the cantus firmus.

Inflected raised thirds and tenths in final sonorities (*tierce de Picardie*), which are described by Italian writers such as Pietro Aaron and Giovanni Spataro, have not been considered by the editor (see Aaron’s statement, which was commented on by Spataro in a letter in the *Thoscannello de la musica* [...], [Venice: Bernardino et Mattheo de Vitali, 1523]: Lib. 2, Cap. 20, sigs. [Ii^v–I^v]) and the comments on this passage in Berger 1987: 138–9, who also points to further evidence for inflected raised thirds and tenths in writings by Giovanni Maria Lanfranco, Stefano Vanneo, and Nicola Vicentino).

It must be noted, however, that the editor’s accidentals are only suggestions, and that in many cases more than one choice may be possible, as the three abovementioned rules frequently contradict each other. Concerning intervals as diminished/augmented unisons and octaves, scholars have so far disagreed on whether diminished/augmented intervals should be accepted in favour of a discantus clausula with a semitone produced by an inflection (rule 2), or if the clausula should be ‘sacrificed’ in favour of correct counterpoint (rule 1; the current scholarly positions are summarized by Peter Urquhart in 2020). Other writers have raised doubts whether unwritten cadential accidentals were added in the German-speaking lands at all, and if they can be considered ‘intended’ today (see Toft 1992: 95–102 and Brinzing 1998: 222, who both rely on the preface to the print *Viel feiner lieblicher Stucklein* [...] und tentz (Breslau: Crispin Scharffenberg, 1555 = RISM A/1 H 5123; RISM 1555³⁵; Brown 1555², edited by Paul and Bartholomäus Hess). The editor thus encourages scholars and performers of Senfl’s Magnificat settings and Mass Ordinaries to explore the need and the musical possibilities of ‘intended’ accidentals.

Literature consulted:

- Margaret Bent, ‘Musica Recta and Musica Ficta’, *Musica Disciplina*, 26 (1972), 73–100.
- ‘Diatonic ficta’, *Early Music History*, 4 (1984), 1–48.
- ‘Accidentals, Counterpoint and Notation in Aaron’s Aggiunta to the Toscanello in Musica’, *Journal of Musicology*, 12 (1994), 306–44.
- Margaret Bent and Alexander Silbiger, ‘Musica ficta’, *New Grove*², xvii (London, 2001), 441–53.
- Karol Berger, *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge, 1987).
- Armin Brinzing, *Studien zur instrumentalen Ensemblesmusik im deutschsprachigen Raum des 16. Jahrhunderts*, 2 vols., Abhandlungen zur Musikgeschichte, 4 (Göttingen, 1998).
- Edward E. Lowinsky, *Introduction to Musica nova*, ed. H. Colin Slim, *Monuments of Renaissance Music*, 1 (1964), xiii–xxi.
- Anthony Newcomb, ‘Unnotated Accidentals in the Music of the Post-Josquin Generation’, in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie A. Owens and Anthony M. Cummings (Warren, MI, 1997), 215–25.
- Robert Toft, *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century* (Toronto, 1992).
- Peter Urquhart, ‘Cross-Relations by Franco-Flemish Composers after Josquin’, *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 43 (1993), 3–41.
- ‘Musica ficta. B. 15. und 16. Jahrhundert’, *MGG*², Sachteil, vi (Kassel, etc., 1997), 673–82.
- ‘Three Perspectives on Three Rules: A Very Short Presentation on Musica Ficta’, *Journal of the Alamire Foundation*, 12 (2020), 197–203.

On the critical reports

Detailed information on the individual pieces and sources that transmit Senfl's compositions is provided in the SC. This information includes descriptions of all the sources with remarks on their physical make-up, dating, and provenance, along with citations of secondary literature relevant to each source.

In regard to individual works, the following information is provided in the SC and therefore not reproduced here:

- a list of modern editions.
- a comprehensive list of secondary literature.
- information regarding musically related settings (if applicable).

The critical reports document the transmission of each composition and provide the following information:

- The entire text (in case of the Magnificat setting), along with the source of the text and translations in English (see the Critical Reports below). The text of the Ordinary of the Mass is assumed to be known and is therefore not included or translated.
- Notes on the cantus firmus, for example in which liturgical sources similar monophonic versions can be found, and whether and how the chant appears in transposition in Senfl's setting or deviates from the monophonic versions (see also the section Plainchant above). Efforts have been made to locate cantus firmi from sources that coincide with Senfl's lifetime or are geographically proximate to where he lived. In those cases where more than one source is available, the one whose cantus firmus most closely matches Senfl's model has been transcribed. The texts of the cantus firmi have been standardised in modern orthography, and the notation transcribed into stemless modern chant notation.
- A list of all extant sources. Each source is designated by an editorially-assigned siglum based on the location of the manuscript and the name of the printer. The numbering in the sigla is based on the sources used in a particular volume and thus differs from volume to volume. Original numberings of compositions in the sources as well as foliation or pagination, if applicable, are indicated. Numberings given in square brackets are taken from the secondary literature listed in the general list of sources (pp. 212–15). Voices are designated according to the source and abbreviated. Voice designations that deviate from the principal source are described according to their relationship to the edition (for example, 'D2=V', where 'D2' would be the voice designation in the source and 'V' would be the voice designation in the edition). If the voices are not named within a source that comprises partbooks, the voices are designated according to the labels of the partbooks. In cases where voice designations deviate from the labels in their partbooks, the difference between partbook label and internal voice designation is clarified (i.e. 'A2 in V'). The composer ascription found in the source is provided in italics; with regard to the ascription of authorship, the editor follows the SC. It is assumed that an attribution to

Senfl of the first movement of a Mass Ordinary also applies to all further movements, unless otherwise stated in the source. When the source is a set of partbooks, the attribution is derived from the tenor (unless stated otherwise), as is the heading of a piece, which is also indicated in italics. The abbreviation 'anon.' indicates that no ascription is present.

For example, the entry:

Zwi² D-Z 81/2, [no. 46], no. 45 (D, T, B), *LS*,
text in T and B, text incipit in D, Ct missing

indicates that a composition in Zwickau, Ratsschulbibliothek MS 81/2 (abbreviated in the relevant volume as **Zwi²**), a manuscript set of partbooks, is numbered in the source as 45, but assigned number 46 in Gasch 2013 (as would be indicated in the general list of sources of that volume). This source includes neither foliation nor pagination. The surviving partbooks are labelled discantus, tenor, and bassus. The contratenor partbook is missing. In the tenor partbook, the composition is attributed to 'LS'. The tenor and bassus partbooks provide full text underlay for the composition, whereas the discantus transmits only a text incipit.

In those cases in which there is a transmission in printed sources, only one complete extant copy of a print has been consulted for the edition and is identified by its RISM siglum.

- an evaluation of the sources based on a collation of variant readings and a determination of the principal source or sources.
- variant readings.

The section titled 'Variant Readings' offers a detailed comparison of all sources of a composition with the exception of intabulations. In the case of compositions transmitted in only one source, the label 'Critical Notes' is used in place of 'Variant Readings'. Any deviations from the edition are listed in this section, which is subdivided into the following categories:

Voice designations (only in case of canons)
Clefs
Staff signatures
Mensuration and proportion signs
Canonic devices, directions, and/or non-verbal signs
Variants in pitch and rhythm
Accidentals
Coloration
Ligatures
Textual variants and text placement

All musical variants are documented in the following format:

- measure number and position of the notational sign (note or rest) within the measure (indicated in subscript; cue notes at the beginnings of staff lines are ignored)
- voice (as designated in the edition)

- source (using the designated siglum for the volume at hand)
- a description of the variant

For example, the entry:

28₁ D **Reg**⁴ Sb Mi

would mean that the first notational sign in measure 28 of the discantus in the edition is found in the manuscript **Reg**⁴, where it is subdivided into a semibreve followed by a minim.

The entry:

47₂ B **Gr** Sb-*e*

indicates that contrary to the edition, in the print **Gr** the second note in the bassus in measure 47 is a semibreve on *e*. (Pitches are given according to the scheme that designates middle C as *c*¹, the octave lower as *c*, and the octave higher as *c*².)

An attempt to catalogue all differences in text underlay would yield an unwieldy amount of data beyond the practical scope of documentation. Therefore, only variations in phrase underlay considered significant are recorded. Texts are transcribed according to the spelling used in the edition.

A typical entry might appear as follows:

32₃–38₂ T **Lei**¹ *quia manducabis, manducabis*

The first element in the row defines the outer boundaries of the phrase, which, in this case, lasts from the third notational sign of measure 32 up to and including the second sign of measure 38. In this passage, the text underlay in the tenor partbook of the manuscript **Lei**¹, contrary to the edition, is ‘quia manducabis, manducabis’.

- a section called ‘Remarks’, in which any further information regarding either the composition, its transmission, and/or the sources is stated.

GENERAL ABBREVIATIONS

ascr.	ascribed	A	Altus
attr.	attributed	B	Bassus
Br	Brevis	Ct	Contratenor
<i>c.</i>	<i>circa</i>	D	Discantus
confl.	conflicting	Q	Quinta vox
d.	died	T	Tenor
ed./eds.	editor/s	V	Vagans
edn.	edition		
esp.	especially		
f.	following		
fol./fols.	folio/folios		
Fu	Fusa		
Gl-tab.	German lute tablature		
lig.	ligature		
Lo	Longa		
m./mm.	measure / measures		
Mi	Minima		
MS	manuscript		
Mx	Maxima		
no./nos.	number/s		
p./pp.	page/s		
Ps.	Psalm		
r	recto		
repr.	reprint		
Sb	Semibrevis		
sig. / sigs.	signature/s		
<i>sig. cong.</i>	<i>signum congruentiae</i>		
Sm	Semiminima		
trans.	translated		
v. / vv.	verse/s		
v	verso		
vol.	volume		
vv	voices		

BIBLIOGRAPHICAL ABBREVIATIONS

Corpus Monodicum	Corpus Monodicum. Die einstimmige Musik des lateinischen Mittelalters (Digital Edition Alpha Version 2.1 2023) < https://corpus-monodicum.de >
DTB	Denkmäler der Tonkunst in Bayern
DTÖ	Denkmäler der Tonkunst in Österreich
KBM	Kataloge Bayerischer Musiksammlungen
<i>MGG</i> ²	<i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn. (see Bibliography)
<i>New Grove</i> ²	<i>The New Grove Dictionary of Music and Musicians</i> (see Bibliography)
RISM	Répertoire International des Sources Musicales (see Bibliography)
SC	Senfl Catalogue (see Bibliography)
VD16	<i>Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts</i> < https://www.bsb-muenchen.de/sammlungen/historische-drucke/recherche/vd-16 >
VD17	<i>Das Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts</i> < www.vd17.de >
vdm	Verzeichnis deutscher Musikfrühdrukke < http://vdm16.sbg.ac.at >

RISM SIGLA

A-A	Admont, Benediktinerstift
A-KN	Klosterneuburg, Augustiner-Chorherrenstift, Bibliothek
A-Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung
CH-SGs	St. Gallen, Stiftsbibliothek
CZ-TRE	Třeboň, Státní oblastní archiv v Třeboni, department Český Krumlov, Chaplain's library
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung
D-DEI	Dessau, Anhaltische Landesbücherei, Abteilung Sondersammlungen
D-DI	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden
D-EIa	Eisenach, Stadtarchiv, Bibliothek
D-ERu	Erlangen, Universitätsbibliothek
D-GOI	Gotha, Forschungsbibliothek
D-LEu	Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina'
D-Mbs	München, Bayerische Staatsbibliothek
D-Mu	München, Universitätsbibliothek
D-Ngm	Nürnberg, Germanisches National-Museum, Bibliothek
D-ROu	Rostock, Universität Rostock, Universitätsbibliothek: Abt. Sondersammlungen, Musikalien
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-SI	Stuttgart, Württembergische Landesbibliothek
D-WGlh	Lutherstadt Wittenberg, Stiftung Luthergedenkstätten in Sachsen-Anhalt/Lutherhaus Wittenberg (<i>olim</i> Wittenberg, Staatliche Lutherhalle (D-WGI))
D-WII	Wiesbaden, Hessische Landesbibliothek
D-WRhk	Weimar, Herderkirche, Ephoralbibliothek
D-Z	Zwickau, Ratsschulbibliothek
I-Nn	Napoli, Biblioteca Nazionale Vittorio Emanuele III
PL-Kj	Kraków, Biblioteka Jagiellońska
S-STr	Strängnäs, Roggebiblioteket

SOURCES

(Library sigla are cited according to RISM)

A. Manuscripts

Siglum	Library and Shelfmark	No.
Des	D-DEI Georg Hs. 130–133.8° 4 partbooks (D, A, T, B); Dessau; c.1553–5 (date 1555 on cover of T); probably copied for use by the ‘Kantorei’ of the Latin school in Dessau; MS formerly belonged to the library of Prince Georg III of Anhalt-Dessau (numbering according to Brinzing 1997)	6
Dre¹	D-DI Mus. Glashütte 5 2 partbooks (C, A); Saxony; October 1583–October 1584; additions from c.1585–1588 and c.1600 (pagination according to RISM online)	1, 5
Dre²	D-DI Mus. Pi Cod. VIII Choirbook; Pirna, Stadtkirche St. Marien; c.1560–75 (Steude 1974) (numbering according to Steude 1974)	9
Eis	D-EIa 40.7-133 (‘Eisenacher Kantorenbuch’; <i>olim</i> s.s.) Choirbook; Eisenach; c.1540	1–8
Erl¹	D-ERu MS 473/2 Choirbook; Heilsbronn, Cistercian monastery; 1548 (date in MS) (numbering according to Krautwurst 1965/67)	1–8
Erl²	D-ERu MS 473/3 Choirbook; Heilsbronn, Cistercian monastery; 1545 (date in MS); copied by Johannes Härtung (numbering according to Krautwurst 1965/67)	5, 15
Got	D-GOI Chart. A 98 (‘Gotha Choirbook’) Choirbook; Torgau; July 1545 (date on title page); copied under the direction of Johann Walter for the Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	15
Kra	PL-Kj Mus. ms. 40013 Choirbook; Torgau; c.1540; copied under the direction of Johann Walter, probably for the Pfarrkirche in Torgau (numbering according to Gerhardt 1949: 45–93)	15
Kru	CZ-TRE, department Český Krumlov, Chaplain’s library, Graduale no. 35 (<i>olim</i> 9) Choirbook; Český Krumlov; second half of sixteenth century, with additions in first half of seventeenth century	1–8
Lei	D-LEu Thomaskirche 51 2 partbooks (T, B) of an original 4; Leipzig; c.1555; perhaps copied under Melchior Heger, cantor at the Thomaskirche (numbering according to Noblitt 1981)	15
Mun¹	D-Mbs Mus.ms. 5 Choirbook; Munich; c.1525; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	10

Siglum	Library and Shelfmark	No.
Mun²	D-Mbs Mus.ms. 37 Choirbook; Munich; c.1525–31; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	11, 12, 13, 14
Mun³	D-Mbs Mus.ms. 47 Choirbook; Munich; c.1543–50 (Bente 1968); c.1555 (KBM 5/1); copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	12, 14
Nur¹	D-Ngm 83795 [T] 1 partbook (T) of an original 5?; Torgau; 1535–6; copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	15
Nur²	D-Ngm 83795 [B] 1 partbook (B) of an original 5?; Torgau; 1539–48 (Gerhardt 1949), 1542–5 (Gottwald 1988); copied by under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	1, 15
Reg¹	D-Rtt F.K. Musik 2/3 2 partbooks (D, B) of an original 5?; possibly copied at Neresheim, Benedictine monastery; mid-sixteenth century? (date 1567 in later additions) (numbering according to KBM 6)	1, 2, 6, 15
Reg²	D-Rtt F.K. Musik 76 Abth. II Choirbook; Saxony (Gottwald 1962/63); c.1530–8 (Gottwald 1962/63); c.1533–4 (Steinhilber 2011)	4
Ros	D-ROu Mus. Saec. XVI-49/4 6 partbooks (D, A, T, B, Q, 6); Hamburg; 1566 (date on title page); compiled and copied by Jacob Praetorius I (title page), organist at the churches of St Gertrud and St. Jacob in Hamburg	1, 2, 5, 7, 8
Stu¹	D-Sl Mus. I fol. 26 Choirbook; Stuttgart; c.1540 (Kirsch 1966); copied by Nikolaus Peuschel for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	4, 5
Stu²	D-Sl Mus. I fol. 29 Choirbook; Stuttgart; 1563–4 (dates in MS); copied by Johann Chamerhueber for use by court chapel of Christoph, Duke of Württemberg (numbering according to Gottwald 1964)	8
Vie	A-Wn Mus.Hs. 15500 Choirbook; of German origin; 1544 (date on fol. 1) (numbering according to Kirsch 1961)	1, [2], [3], [4], [5], [6], 7
Wit	D-WGlh ss 2181 (<i>olim</i> 403/1048) 1 partbook (T); probably of central German origin; c.1523–38 (dates in MS) (numbering according to Tenorlied 2)	1–8

B. Prints

Siglum	Title	RISM siglum vdm No. (consulted copy)	No.
Be	DIPHONA AMOENA ET FLORIDA, Selectore Erasmo Rotenbuchero, Boiaro (Nuremberg: Johann vom Berg and Ulrich Neuber, 1549) (D-Mbs)	RISM 1549 ¹⁶ vdm 1122	1, 6
Ei	WOLFGANGI FIGVLI NVMBURGANI. VETERA NOVA, CARMINA SACRA ET SE- LECTA, DE NATALI DOMINI NOSTRI IESV CHRI sti, à diuersis musicis composita. <i>Quatuor vocum.</i> Zwanzig artige vnd kurtze Weynacht Liedlein/ alt vnd new/ mit sonderm Fleis zusammen bracht mit vier Stimmen/ vormals nie gedruckt. Der Erste Theil (Frankfurt an der Oder: Johann Eichorn, 1575)	RISM 1575 ² – (D-Mbs)	Appendix
Fo	MAGNIFICAT OCTO TONO= RVM AVTORE LVDO= VICO SENFLIO HELVETIO. (Nuremberg: Hieronymus Formschneider, 1537)	RISM A/I S 2807 vdm 98 (D-Mbs)	1–8
Rh¹	OPVS DECEM MISSARVM QVATVOR VOCVM, IN GRATIAM SCHOLARVM ATQVE ADEO OMNIVM MVSICES STVDIOSORVM, COLLECTVM A GEORGIO RHAVVO (Wittenberg: Georg Rhau, 1541)	RISM 1541 ¹ vdm 1019 (A-Wn)	15
Rh²	BICINIA GALICA/ LATINA/ GERMANICA/ EX PRAESTANTISSIMIS MVSICORCVM monumentis collecta, & secundum seriem tonorum disposita. TOMVS PRIMVS (Wittenberg: Georg Rhaw, 1545)	RISM 1545 ⁶ vdm 1163 (A-Wn)	1
Ro	[Missa sine nomine] MDLVIII (Ronneburg/Büdingen: s.n., 1557/58)	RISM A/I S 2811 – (D-WII)	15
We	CANTILENÆ LATINÆ ET GERMANICÆ IIII, ET V. VOCVM in salutiferum IESU CHRISTI Domini Nostri Natalem. Lateinische vnd Deutzsche Weinacht Lieder/ mit Vier und Fuenff Stimmen. (Wittenberg: Matthæus Welack, 1591)	RISM 1591 ²⁵ – (S-STr)	Appendix

C. Chant sources

Abbreviation	Description
<i>Antiphonarius</i> (1519)	Antiph[onarius] [also known as the ‘Antiphonale Pataviense’] (Vienna: Johannes Winterburger, 1519) [VD16 A 2946; vdm 4] (D-Mbs).
D-Mbs Clm 4101	Munich, Bayerische Staatsbibliothek, Clm 4101 (gradual from the former Augustinian monastery Holy Cross in Augsburg, written by Jacobus Wegelin, dean of the monastery; 1497).
D-Mbs Clm 19267	Munich, Bayerische Staatsbibliothek, Clm 19267, ‘Introitus Graduale Offertoria sub officio diuino in choro decantanda’ cum notis musicis per totum librum adiectis (Regensburg, c.1340).
D-Mu 4° Cod.ms. 170	Munich, Universitätsbibliothek, Cod.ms. 170 (organ book with plainchant melodies for the office, copied by Bernhard Rem (Augsburg, Carmelite monastery of St. Anna, 1514–18)).
<i>Graduale Pataviense</i> (1511)	Grad[uale] patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs).
<i>Graduale Romanum</i> (1488)	[Graduale Romanum] (Basel: Michael Wenssler and Jakob von Kilchen, 1488) [GW 10979] (D-B).
<i>Graduale Romanum</i> (1618)	Graduale Romanvm Ivxta Novvm Missale Recognitvm: Pro Ecclesiis Maxime Rvralibvs Dioeceseos Frisingensis accomodatum (Ingolstadt: Elisabeth Angermaier, 1618) [VD17 12:121739W] (D-Mbs).
<i>Graduale Romanum</i> (1957)	GRADUALE SACROSANCTÆ ROMANÆ ECCLESIAE DE TEMPORE ET DE SANCTIS (Paris, etc., 1957).
<i>Missale Frisingense</i> (1520)	[O]rdo missalis s[ecundu]m bre[uiariu]m eccl[es]ie Frisingens[is], (Venice: Petrus Liechtenstein/Augsburg: Johannes Oswalt, 1520) (D-Mbs Res./2 Liturg. 220).

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CRITICAL REPORTS

A. Magnificat Settings

Senfl's Magnificat settings share several characteristics, such as the text, that all works have in common and a homogeneous group of sources, whereby the transmission in the Central German sources is particularly striking. Such a transmission is certainly based on the earliest surviving source D-WGlh ss 2181, which was the initial spark for the dissemination in the region in which the Reformation initiated by Martin Luther was established. The numerous similarities between all the Magnificat settings therefore make it possible to provide information on the text and the problems of the cantus firmus, as well as the evaluation of the sources at this point in the Critical Apparatus in order to avoid unnecessary repetition in the Critical Reports on the individual works.

Text

The text of all settings is taken from Luke 1:46–55 and includes the lesser Doxology.

- 1 *Magnificat anima mea Dominum.*
 - 2 *Et exultavit spiritus meus in Deo, salutari meo.*
 - 3 *Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes.*
 - 4 *Quia fecit mihi magna qui potens est, et sanctum nomen eius.*
 - 5 *Et misericordia eius a progenie in progenies timentibus eum.*
 - 6 *Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.*
 - 7 *Deposuit potentes de sede et exaltavit humiles.*
 - 8 *Esurientes implevit bonis, et divites dimisit inanes.*
 - 9 *Suscepit Israel, puerum suum, recordatus misericordiae suae.*
 - 10 *Sicut locutus est ad patres nostros, Abraham et semini eius, in saecula.*
 - 11 *Gloria Patri, et Filio, et Spiritui Sancto.*
 - 12 *Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.*
-
- 1 *My soul doth magnify the Lord.*
 - 2 *And my spirit hath rejoiced in God my Saviour.*
 - 3 *Because he hath regarded the humility of his handmaid; for behold from henceforth all generations shall call me blessed.*
 - 4 *For he that is mighty, hath done great things to me; and holy is his name.*
 - 5 *And his mercy is from generation unto generations, to them that fear him.*
 - 6 *He hath shewed might in his arm: he hath scattered the proud in the conceit of their heart.*
 - 7 *He hath put down the mighty from their seat, and hath exalted the humble.*
 - 8 *He hath filled the hungry with good things; and the rich he hath sent empty away.*
 - 9 *He hath received Israel his servant, being mindful of his mercy:*
 - 10 *As he spoke to our fathers, to Abraham and to his seed for ever.*
 - 11 *Glory be to the Father and to the Son, and to the Holy Ghost.*
 - 12 *As it was in the beginning, is now, and ever shall be. Amen.*
(RDC)

Notes on the cantus firmus

Each Magnificat setting is based on a different tonal plainchant formula. The individual tonal character of each setting manifests itself in the clefs, the accidentals, or the final notes. Similar to Senfl's Proper settings (NSE 6–8), his Magnificat settings, too, are designed for alternatim performance where the even-numbered verses of the text are set polyphonically, and the odd-numbered verses were performed in plainchant.

However, the sources for Senfl's Magnificat compositions only contain the polyphonic sections of the individual compositions and chant sources that could inform us today about the Magnificat melodies that were sung in sixteenth-century Munich have not survived. We therefore do not know which plainchant versions Senfl used. In fact, hardly any other antiphoner of the time transmits melodies that could complement Senfl's compositions in such a way that a complete performance of this music would be possible.

The monophonic sections could also be performed by improvisation on the organ. One of the rare and important witnesses providing information for liturgical organ practice at the time is the manuscript D-Mu 4° Cod.ms. 170. An inscription on fol. 5^r states that it was written by Bernhard Rem, who—from 1521 at the latest—served Jakob Fugger (1459–1525) and can be identified as a scribe of polyphonic music manuscripts from Ludwig Senfl's circle (Rifkin 2005/Fallows 2006). The book bears the date '15 December 1518' and gives Munich as the place of origin. A closer analysis of the contents reveals that it was intended for use at St. Anna in Augsburg and relates more specifically to the service at the Fugger's chapel housed

within the church building (Schwarz 2018, esp. 112–14). The inclusion of the monophonic Magnificat verses in Rem's book on fols. 154^r–158^r (also be found in identical form in D-Mu 4^o Cod.ms. 171, fols. 87^r–91^r, another organ book by Rem) can only be described as a stroke of luck. Rem provides the plainchant with text incipits only and by using *punctum* and *virga* as notational signs without indicating ligatures. In addition, he only notes the odd-numbered verses, which means that the written verses were performed by the organ. The intention was to improvise on each syllable of the indicated chant, while the (unnotated) even verses were obviously performed by the singers.

Since the addition of these monophonic chant formulae is an inseparable part of a performance of Senfl's works, and Rem's organ book is—in most cases—a good complement to Senfl's polyphonic movements, the psalmodic Magnificat tones for the odd-numbered verses from Rem's organ book are placed between Senfl's polyphonic movements in the present edition to facilitate both the reading and the performance of these works. Of course, this is not done without pointing out that, due to different liturgical circumstances, deviations in the plainchant melodies between Senfl and Rem become apparent, which are recorded in the Critical Reports.¹ For the second half of verse 3, for example, Rem notates special changes to the recitation tone, which evidently react to the length and accent of this verse. In other places, too, it is not possible to adopt the melody recorded by Rem literally. Ligatures are marked with slurs and it was necessary from case to case to transpose the monophonic melodies to accord with Senfl's polyphonic settings. The monophonic sections are therefore not a mere reproduction of Rem's notation but a reconstruction of the monophonic verses based on Rem's organ book and Senfl's compositions.

Source evaluation

Senfl's Magnificat settings are transmitted in a homogeneous group of sources comprising 14 manuscripts (including eight choirbooks) and three prints. The date of origin of the sources ranges from the beginning of the 1520s (**Wit**) to the last quarter of the sixteenth century (**Dre**¹). It is noteworthy that the transmission of Senfl's compositions is concentrated in the geographical area in which the Reformation was established, while no manuscripts or prints have survived from the Munich court chapel and its surroundings, i.e. Senfl's place of activity, for which the settings were most likely composed (Gasch 2017).

However, the sources must be differentiated regarding their completeness for (a) reasons of content, and (b) their respective state of preservation: only **Erl**¹, **Kru**, and **Wit** as well as the print **Fo** provide all the Magnificat compositions. As can be seen from the planning and the notes in the choirbook **Eis**, the scribe of this source obviously intended to record all the works of the cycle as well (see Plates 2–3), but only the Mag 1, Mag 5, Mag 6, and Mag 8 were notated. **Be** and **Rh**², on the other hand, were conceived as *bicinium* prints and therefore only contain v. 6 from Mag 1 (**Be**, **Rh**²) and v. 8 from Mag 6 (**Be**).

All choirbooks (i.e. **Eis**, **Erl**¹, **Erl**², **Kru**, **Reg**², **Stu**¹, **Stu**², and **Vie**) as well as the three sets of partbooks **Des**, **Ros**, and **Fo** are complete. These are contrasted by four incomplete sets of partbooks (**Dre**¹, **Nur**², **Reg**¹, **Wit**), whereby the two prints by Berg/Neuber (**Be**) and Rhau (**Rh**²) are of course not included here as their conception was only intended for two voices: the earliest source for Senfl's Magnificat cycle is probably **Wit**, a manuscript appendix to Johann Walter's *Geystliche Gesangk Buchleyn* in the first edition (Wittenberg: [Johann Klug], 1524; RISM A/I W 167). This appendix provides the entire cycle of Senfl's Magnificat compositions. The *Magnificat sexti toni* bears the date '1523' (see Plate 11) and the following one the date '1524'. Only the tenor of this source has survived. **Nur**², a bassus partbook containing only Mag 1, belongs to the group of so-called 'Walter-Handschriften', which were copied in the 1530s/1540s under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau. The two remaining sources **Dre**¹ (providing discantus and contratenor of Mag 1 and Mag 5) and **Reg**¹ (providing discantus and bassus of Mag 1, Mag 2, and Mag 6) were probably written after the middle of the sixteenth century. Both manuscripts are missing at least two partbooks (at least always the tenor part), which makes it difficult to clearly assign these sources with regard to their tradition.

When selecting the principal source for the edition, the completeness of the source in terms of its physical nature and the transmission of the entire cycle were decisive criteria. Therefore, only **Des**, **Fo**, **Eis**, **Erl**¹, **Erl**², **Kru**, **Reg**², **Ros**, **Stu**¹, **Stu**², and **Vie** were considered. However, **Des**, **Eis**, **Erl**², **Reg**², **Ros**, **Stu**¹, **Stu**², and **Vie** do not contain all the works in the cycle. This means that only the choirbooks **Erl**¹ and **Kru** as well as the print **Fo** are available. **Erl**¹ was only prepared after **Fo** (published during Senfl's lifetime), and is—as will be shown—dependent on it. Like **Wit**, **Kru** is probably one of the sources copied before **Fo**, but it shows numerous deviations that cannot be observed in any other source. The scribe of this manuscript has a strong preference for coloration and shows a different way of setting ligatures. Above all, however, **Kru** often tends to a rhythmic simplification of the melodic lines and final cadences, which emphasises the plainchant melody more strongly. Because of this originality, it is difficult to categorise this choirbook in the overall picture of the source tradition. **Fo**, on the other hand, proves to be a reliable source and provides an unproblematic transmission of all pieces without major errors (apart from Mag 1, D: mm. 38₂–61, showing an erroneous G3 clef; and a few letters, which were erroneously printed upside down).

1 I would like to thank Andreas Pfisterer for his informative communications on the complex subject of psalmody and his numerous suggestions for improving the monophonic sections. His many years of expertise in dealing with the genre were an invaluable help to me.

In fact, it can be shown that all complete sources written after 1537—that is, **Des**, **Eis**, **Erl¹**, **Erl²**, **Ros**, and **Stu²**—are dependent on this print. This is not surprising, since it has already been made clear elsewhere that the sources **Des**, **Eis**, and **Ros** draw on prints for their repertoire (for example, Senfl's motet *In exitu Israel* (i) (SC M 47; NSE 1.25), which is based on RISM 1539¹⁴; or *De profundis* (ii) (SC M 29; NSE 3.6), which is modelled on RISM 1537¹). Such a relationship of sources can also be seen in various places in the present case: the sources cited often agree with **Fo** in terms of text underlay, positioning of ligatures, idem signs, or the canonical instructions adopted (see, for example, the canonical instruction in v. 12 (173–90) in **Eis** and **Ros**; or the heading *Duarum vocum* of v. 8 in Mag 6 in **Des**, **Eis**, and **Ros**). However, the dependence on **Fo** can also be recognised in other places: in Mag 2, **Erl¹** and **Ros** share a conjunctive error with **Fo** (Ct: 47₂): instead of moving down a step to reach *a* (as this passage is emended in the edition), those sources have a leap of a third to *g*, which sounds against *a*¹ in the discantus and *f* in the bassus. For the rest of the composition, **Ros** follows **Fo** closely; **Erl¹**, on the other hand, shows some minor variants, such as the splitting of notes, an embellishment (T: 21₃; Ct: 73₃; 118₂), or the dissolving of ligatures because of page turns. Interesting is the omission of two semibreve rests in the tenor (155_{1–2}), as those two rests are also strangely positioned in **Fo**: they appear not in between but below the mensuration sign '3' and the semibreve (155₃) following the rests. This unusual positioning—possibly intended to save space—is probably responsible for the oversight, which strengthens the assumption that **Erl¹** is also dependent on **Fo**. In Mag 5, these sources show the same variants in the discantus (13_{2–3}: Sb Mi), the tenor (19_{2–3}: Mi Sm), and the contratenor (20_{2–21}: Sb Br). In Mag 7 the scribe of **Ros** adopts the *sig. cong.* of the print exactly and additionally notes the canonical instruction 'Fuga in Epidiapason', but he writes out the canonically-led tenor part in vv. 6 and 8 for clarification (as does the scribe of **Erl¹**). **Eis** notates only T and B of v. 2 in Mag 2 and shows a notation identical to **Fo**. **Stu²**, which only provides notation for Mag 8, may also have been copied from **Fo**. Neither music nor text shows major deviations from the print and the few variants in pitch and rhythm (Ct: 173_{5–6}), coloration, or positioning of ligatures are not meaningful enough for a clear relationship to the other sources to be established.

In the case of the transcription of Mag 1 and Mag 7 in the choirbook **Vie**, produced around 1544, it can also be assumed that the print **Fo** was the basis for the copying process. The notation of the two works shows characteristic traits of the scribe: during the copying process, he repeatedly made careless mistakes, which were immediately corrected (more or less well); the text underlay sometimes differs from the print and as in **Erl¹** the first notes or rests following a page turn are (not regularly) notated on the preceding page after the custos. However, the few deviations of the scribe do not indicate any relationship to any of the other sources.

Nevertheless, the scribes of the individual manuscripts read the notation of **Fo** carefully and correct errors. Thus, the scribe of **Erl¹** in Mag 3 corrects the incorrectly printed ligature *g-d* in **Fo** to *f-d* (B: m. 71), and in Mag 5 the scribe of **Erl²** copies the missing Mi-rest in m. 143₂ of the contratenor but adds it later. In Mag 7, **Ros** follows the printed **Fo** exactly, but does not copy the wrong G3 clef in the discantus.

The manuscripts **Kru**, **Reg¹**, **Reg²**, **Stu¹**, and **Wit** form a second pool for the transmission of Senfl's Magnificat compositions. However, the dependencies of these manuscripts cannot be clearly determined, as not all sources transmit all the works (see the Introduction to this volume) and only individual partbooks of **Wit** and **Reg¹** have survived. Nevertheless, numerous smaller similarities can be observed. **Kru**, for example, which notates only fermatas at the ends of sentences at the pitches to be sung due to lack of space, records a longa in D (28–9) like **Reg¹** in Mag 1. In Mag 2, which is also transmitted in **Kru** and **Wit**, the two sources do not share the conjunctive error with **Fo** (of **Erl¹** and **Ros** (Ct: 47₂)). Particularly striking in the joint transmission of these sources is Mag 4: here **Kru**, **Reg¹**, **Reg²**, and **Stu¹** do not notate *f*^{b2}; above all, however, **Kru**, **Reg²**, **Stu¹**, and **Wit** share a variant in T (mm. 99₃–101₃). This section appears to have been corrected in **Stu¹**, since the faint outline of a stem on the first note remains visible, and the final two pitches in this section have been rewritten. A variant in **Stu¹** due to a line break (B: 88₃) is also found in **Reg¹** (without line break). This could indicate a closer dependence between these two sources, or that **Reg¹** was copied from a choirbook that also has this variant from **Stu¹**. In Mag 5, which is recorded in **Kru**, **Stu¹**, and **Wit**, all these sources transmit the same readings for the D (13_{2–3}), T (19_{2–3}), and Ct (20_{2–21}), which differ from the print and suggest a more intuitive declamation of the text.

On the other hand, however, there are also numerous deviations between the sources, which emphasise the individual character of each transmission and indicate that, although they emerged from a similar line of transmission, they were not copied from the same model: for v. 8, for example, **Wit** singularly notes the canonical instruction *Esurientes | Tacet. | Ad equales*. An explanation for this sentence is certainly necessary, but the question of its meaning must remain unsolved without further partbooks.

Reg² notes in Mag 4 from m. 162 onwards a different ending, which—avoiding the *tempus perfectum* (see p. 243 below)—does not appear in any other source. Above all, however, it is **Kru** that shows several variants from the other sources, which means that no stemmatic relation can be established. As already stated above, it appears that the scribe of **Kru** (or a scribe of his model source(s)) took several liberties in the musical text. In many cases, a different positioning of ligatures and a preference for coloration is apparent. Several passages of repeated notes, dotted rhythms, and runs have been changed to longer held notes. In Mag 2, for example, nearly all instances of 'dimisit inanes' (v. 8) deviate rhythmically in **Kru** in order to stress the syllable 'mi' and have 'in-' underlaid to a short note; in the bassus of Mag 2 (103₃–104₃) such a passage was probably overlooked, and it follows the edition. But it is also clear in the other Magnificat settings in **Kru** that the splitting and joining of notes at the same pitch was an adaptation by the scribe. He notates simplified voice parts at cadences or at

the end of sections (e.g., Mag 2, v. 8, Ct: 112₂₋₃; Mag 3, v. 6, B: 88₂₋₃; v. 10, B: 146–7) or he adapts the beginnings of discantus and contratenor rhythmically with the lower voices (as in Mag 6 and Mag 7). The scribe of **Kru** also uses an abbreviation for final notes, which are placed at the end of a staff, or when the staves in all four voices are too short to accommodate the final notes. Instead of extending the staves, the scribe uses (in every voice) a custos with a fermata as an abbreviation instead of the final longae.

Statements on the sources **Dre**¹ and **Nur**² are only possible to a limited extent due to their fragmentary state of preservation. Like **Erl**¹, **Erl**², **Eis**, **Fo**, and **Ros**, **Dre**¹ in Mag 5 also notes the variant Sb Mi in the discantus (13₂₋₃), which could give rise to the assumption that **Dre**¹ could also have been copied from **Fo**. However, the partbooks differ from the print in v. 8, as the scribe writes the entire verse in ϕ and not in ϕ . The notation of Mag 1 in **Nur**², on the other hand, is too unspecific for dependence on one of the other sources to be established.

In the two remaining prints **Rh**² (1545) and **Be** (1549), too, it is hardly possible to clarify the relationship. Nevertheless, **Kru** and **Rh**² in Mag 1 agree in several colorations as well as in three instances (D: 158₂₋₃; Ct: 159₁₋₂ (this also in **Dre**¹); Ct: 169₅–170₁). And like **Kru**, **Be** also notates a dotted Sb in Mag 6, thus rhythmically aligning the beginnings of discantus and contratenor. The extent to which these similarities indicate a relationship between the two prints and **Kru**, however, must be left open for the time being.

1. *Magnificat primi toni* (SC Mag 1)

Text: see above, p. 222.

Rh² and **Be** only transmit v. 10 (duo); **Rh**² provides a contrafactum rather than the original text of the Magnificat verse ('Sicut locutus est'), an adapted version of Isaiah 51:12–13:

Ego, ego ipse consolabor vos. Quis tu es, ut timeas ab homine mortalia, hominis, qui quasi foenum ita arescet? Oblitus es dei factoris tui, qui tetendit caelos et fundavit terram; ego sum Dominus Deus vester.

I, I myself will comfort you. Who art thou, that thou shouldst be afraid of the mortality of man, and of the son of man, who shall wither away like grass? And thou hast forgotten the Lord thy maker, who stretched out the heavens and founded the earth; I am your Lord God.
(adapted from *RDC*)

Cantus firmus

The monophonic version in Rem's organ book (D-Mu 4° Cod.ms. 170, fol. 154^r) differs from Senfl's setting of this Magnificat and features a termination (*differentia*) on G, while Senfl terminates on D. Ideally, these *differentiae* differ only by the three additional notes on the final syllable. It is important, however, to consider the treatment of proparoxytonic final words, which occur in verses 1, 7, and 10. In modern practice, *g* (*c*¹) is then doubled, but the doubling of *a* (*d*¹) is also conceivable. Rem shows both variants: the second variant can be seen in v. 1 and the first variant in v. 7. The decisive factor, however, is Senfl's setting, which recognisably features the second variant in v. 10. In order to adapt the monophonic version to Senfl's Magnificat, the plainchant was transposed up a fourth and the *differentiae* were adapted to Senfl's setting. In addition, ligatures are indicated by slurs to facilitate reading.

Principal Source

Fo RISM A/I S 2807 (D-Mbs), sigs. a2^r–a3^v (D, D1), sig. [a4]^r (D2 in D), sigs. d2^r–[d4]^r (Ct), sigs. A2^r–A3^r (T), sigs. h2^r–h3^r (B), text in all voices

Other Sources

Be RISM 1549¹⁶ no. 71 (D-Gs: Superior vox=D; D-Mbs: Inferior vox=Ct), *LODOVICVS SENFLIVS.*, v. 10 only, text in both voices

Dre¹ D-D1 Mus. Glashütte 5, no. 18 ([D], [A]), anon., D and Ct only, text in both extant voices

Eis D-EIa 40.7-133, fols. 235^v–241^r (D1, D2, A, T, B), *Ludouicus Senflius*, heading: *Primus tonus*, on fol. 235^v: *Magnificat octo tonorum autore | Ludouico Senfluo Heluetio*, text in all voices

Erl¹ D-ERu MS 473/2, [no. 44], fols. 223^v–235^r (D[1], A, T, B, V=D2; v. 12: A in V, V in A), *Ludouicus Senfl.*, heading: *primi Toni.*, text in all voices

Kru CZ-TRE Graduale no. 35 (*olim* 9), pp. 168–83 (D1, D2, Ct, T, B), *Primi Toni. L.S.*, text in all voices

Nur² D-NGm 83795 [B], fols. 237^v–239^v, anon., B only, text in extant voice

Reg¹ D-Rtt F.K. Musik 2/3, no. 20, fols. 24^r–25^v (D[1]), fols. 22^v–24^r (B), anon., D1 and B only, text in extant voices

Rh² RISM 1545⁶ (A-Wn), no. 44 (Superior vox=D1), no. 40 [*sic*] (Inferior vox=Ct), *L. SENFEL.*; v. 10 only, text in both voices

Ros	D-ROu Mus. Saec. XVI-49/4, no. 1, pp. 397–9 (D/D1), pp. 419–21 (Ct), pp. 415–16 (T), pp. 395–6 (B), p. 123 (Q=D2), <i>Magnificat Primi Toni Ludouici Senfelij.</i> , text in all voices
Vie	A-Wn Mus.Hs. 15500, fols. 98 ^v –108 ^r ([D], [Ct], T, B, [V]), anon., text in all voices
Wit	D-WGlh ss 2181, [no. 33], fols. 69 ^r –70 ^r (T), <i>Magnificat primi thoni Lud Senfelij</i> , T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings

Clefs

38 ₂ –61	D	Fo	erroneous G3 clef
93–98 ₁	Ct	Kru	C3 clef
102 ₃ –108 ₂	Ct	Kru	C3 clef
116 ₃ –120 ₂	Ct	Kru	C3 clef
128 ₂ –130	B	Kru	F4 clef
169 ₃ –172	Ct	Rh²	C3 clef

Staff signatures

136 ₂ –183 ₆	Ct	Erl¹	upper <i>b</i> missing

Canonic devices, directions, and/or non-verbal signs

7 ₁	Ct	Vie	syllable <i>-vit</i> added later
9 ₂	D1	Vie	erroneous <i>f</i> ² replaced by <i>d</i> ² but not crossed out
14–15	Ct	Eis	Br- <i>a</i> ¹ Br- <i>b</i> ¹ corrected to Br- <i>g</i> ¹ Br- <i>a</i> ¹
19 ₂	B	Vie	cue notes after the custos following this note with differing text underlay <i>in de-</i>
29	D, Ct, T, B	Dre¹ (D, Ct), Ros , Vie (D, Ct, T)	☹
59 ₁	B	Ros	blackened note head corrected to void
61	D	Dre¹, Ros, Vie	☹
61	T	Vie	☹
61	B	Nur², Ros	☹
62	Ct	Dre¹, Ros, Vie	☹
92	D, Ct	Dre¹, Ros, Vie	☹
92	T, B	Ros, Vie (T), Wit (T)	☹
104 ₁	D	Reg¹	erroneous note stem erased
104 ₃	D	Ros	Sb- <i>a</i> ¹ corrected to Sb- <i>b</i> ¹
120 ₂	Ct	Vie	superfluous Sm- <i>d</i> ¹ after this note erased
121 ₁	B	Kru	<i>sig. cong.</i> indicating insertion of missing passage
121 ₂ –123 ₂	B	Kru	missing passage added in lower right margin
122 ₂	B	Kru	erroneous note stem erased (see Coloration)
124	B	Kru	<i>sig. cong.</i> indicating the end of missing passage
130	D, Ct	Dre¹, Ros, Vie	☹
130	T, B	Nur² (B), Ros, Vie , Wit (T)	☹
131–72	D, Ct	Eis, Fo, Ros	<i>Duarum vocum</i> , in Fo : <i>Duaru[m] vocum</i>
131–72	D	Kru	<i>Bicin[ium]</i>
131–72	D	Reg¹	<i>Duo</i>
131–72	T	Fo, Ros, Wit	<i>Sicut locutus tacet</i>
131–72	T	Vie	<i>Tenor tacet</i>
131–72	B	Fo, Nur², Reg¹, Ros	<i>Sicut locutus tacet</i> (in Reg¹ : <i>Tacet</i>)
134	B	Vie	<i>Bassus tacet</i>
164 ₂	Ct	Vie	Mi- <i>b</i> ¹ added later
171 ₃	Ct	Vie	void note head corrected to blackened
171 ₄	Ct	Vie	Sm- <i>g</i> added later
172	D, Ct	Dre¹, Ros, Vie	☹
172	Ct	Rh²	final barline missing after this note
173–90	D2	Eis, Fo, Ros	<i>Secundus Discantus precedit tenorem in Diapente.</i> (in Fo : <i>tenorem</i>)
173–90	D2	Kru	<i>S[ec]c[un]d[us] discatus</i> , [sic] <i>Tenor ex eo. in Subdyapen[te]</i>
173–91	T, B	Ros	<i>Quinq[ue] vocum</i>

173–91	T	Wit	<i>sicut erat Quærat in discanto secundo in subdiapenthe:</i>
174	D2	Kru	<i>sig. cong.</i> indicating the entry of T
176 ₁	Ct	Dre¹	<i>e¹</i> corrected to <i>f¹</i>
183 ₂	D2	Vie	note stem erased
190	D2	Kru	<i>sig. cong.</i> indicating the end of T
190	D2	Dre¹, Ros, Vie	⤴
191	D1, Ct	Dre¹, Ros, Vie	⤴
191	T	Ros, Vie	⤴
191	B	Ros, Vie	⤴
191	B	Vie	<i>finis</i> written after this note
Variants in pitch and rhythm			
4 ₁	T	Kru	erroneously Lo- <i>d¹</i> (whole verse shifted by one dotted Sb)
8–10	D	Reg¹	Br- <i>d²</i> Lo- <i>d²</i> (see Ligatures)
11 ₂	T	Kru	Sb Mi (at line break)
20 ₂	D	Vie	additional Sb- <i>f²</i>
21 _{1–2}	Ct	Kru	dotted Sb
22 _{2–3}	T	Wit	dotted Mi- <i>f¹</i> Sm- <i>d¹</i>
23 _{2–3}	B	Kru	dotted Sb
25 _{1–3}	T	Kru	dotted Sb- <i>e¹</i>
28–9	D	Kru, Reg¹	Lo- <i>g¹</i>
31 _{1–3}	T	Kru	Mi- <i>g¹</i> Sm- <i>f¹</i> Sm- <i>e¹</i>
33 _{1–3}	T	Kru	Mi- <i>f¹</i> Sm- <i>e¹</i> Sm- <i>d¹</i>
34 ₃	Ct	Dre¹	erroneous Mi- <i>g¹</i>
39 ₂	T	Vie	2 Sb (at page turn)
41 _{1–2}	Ct	Kru	Sb
41 _{1–2}	T	Kru	Sb
42–43 ₁	T	Wit	erroneously Lo- <i>f¹</i>
45 _{1–3}	T	Kru	Br- <i>e¹</i>
59 ₃	D	Kru	dotted Mi- <i>a¹</i> Sm- <i>g¹</i>
59 ₃	T	Kru	2 Mi (see Textual variants)
72 _{3–73₁}	Ct	Kru	dotted Mi
80 _{5–81₂}	D	Dre¹	dotted Mi- <i>b^{b1}</i> Sm- <i>a¹</i>
90 _{5–91₂}	D	Dre¹	dotted Mi- <i>b^{b1}</i> Sm- <i>a¹</i>
91 ₃	D	Erl¹	2 Mi (at line break)
91 ₃	D	Kru	dotted Mi- <i>g¹</i> Sm- <i>f¹</i>
91 ₃	Ct	Kru	note missing
117 ₃	D	Erl¹	2 Mi (at line break)
118 ₅	D	Dre¹	note missing duet to paper damage
121 ₃	B	Vie	erroneously <i>a</i>
130	B	Kru	<i>G</i>
132 ₁	Ct	Be	erroneous Sb-rest inserted after this note
136 ₄	Ct	Rh²	2 Sm
137 ₂	D	Rh²	2 Sm
137 _{3–138₁}	Ct	Rh²	Sb
138 _{2–3}	D	Rh²	Sb
142 _{2–4}	Ct	Kru	dotted Sb- <i>g¹</i>
145 ₂	D	Rh²	2 Mi
145 ₂	Ct	Rh²	2 Mi
146 _{3–147₁}	Ct	Be, Rh²	dotted Mi
156 ₂	Ct	Rh²	Sb-rest
158 _{2–3}	D	Kru, Rh²	dotted Sb
158 ₃	Ct	Dre¹	2 Mi
159 _{1–2}	Ct	Dre¹, Kru, Rh²	Sb (Kru : see Ligatures)
162 _{2–3}	D	Kru, Rh²	Sb (Kru : see Ligatures)
163 ₃	D	Be	Mi Sm (at line break)
163 _{3–164₁}	Ct	Kru	Sb- <i>c¹</i>
163 _{3–164₃}	D	Kru	Sb- <i>a¹</i> Sb- <i>g¹</i>
169 _{5–170₁}	Ct	Kru, Rh²	Sb

170 ₃	D	Erl¹	Mi Sm (at line break)
172	Ct	Fo	Br
175 ₁₋₂	Ct	Kru	Br
178 ₂ -179 ₂	B	Kru	dotted Sb- <i>d</i> Sb- <i>g</i> dotted Sb- <i>d</i>
178 ₄₋₅	Ct	Kru	Sb (see Ligatures)
179 ₁₋₃	Dl	Kru	dotted Mi- <i>d</i> ²
179 ₄ -180 ₂	B	Kru	Sb- <i>a</i> dotted Br- <i>d</i>
179 ₄₋₅	B	Reg¹	2 Mi- <i>g</i>
180 ₂₋₇	Ct	Kru	Sb- <i>f</i> ¹ Mi- <i>f</i> ¹ Sb- <i>b</i> ^b
182 ₃ -183 ₁	D2	Vie	Mi Sb (at page turn)
183 ₁₋₃	Dl	Kru	Br
Accidentals			
61 ₄	Ct	Kru	no <i>eb</i>
Coloration			
4 ₁₋₂	D	Kru	coloration
5 ₃₋₄	T	Kru	coloration
11 ₂₋₃	B	Nur², Reg¹	coloration (Nur² : see Ligatures)
13 ₃ -14 ₁	T	Kru	coloration
15 ₃₋₄	T	Kru	coloration
17 ₁₋₂	T	Kru	coloration
23 ₃₋₄	T	Kru	coloration
24 ₂₋₃	T	Kru	coloration
34 ₁₋₂	T	Kru	coloration
35 ₁₋₂	T	Kru	coloration
40 ₁₋₂	B	Erl¹	coloration
41 ₃₋₄	T	Kru	coloration
44 ₁₋₂	T	Kru	coloration
45 ₁₋₂	T	Erl¹	coloration
46 ₁₋₂	T	Kru	coloration
80 ₁₋₂	Ct	Kru	coloration
97 ₁₋₂	D	Erl¹	coloration
101 ₃₋₄	Ct	Kru	coloration
111 ₃₋₄	B	Erl¹, Kru	coloration
113 ₁₋₂	Ct	Erl¹	coloration
120 ₂₋₃	D	Erl¹	coloration
122 ₂₋₃	B	Kru	coloration
152 ₅₋₆	D	Kru	coloration
154 ₅₋₆	Ct	Kru	coloration
165 ₁₋₂	Ct	Kru, Rh²	coloration
165 ₂₋₃	D	Kru, Rh²	coloration
166 ₁₋₂	Ct	Kru	coloration
167 ₁₋₂	Ct	Kru	coloration
183 ₂₋₃	B	Erl¹	coloration
183 ₅ -184 ₁	Dl	Erl¹	coloration
185 ₁ -186 ₂	Dl	Dre¹, Kru	no coloration
188 ₃₋₄	Dl	Erl¹	coloration
Ligatures			
9-11	D	Reg¹	lig. (see Variants in pitch and rhythm)
10 ₂ -11 ₁	B	Nur², Reg¹	no lig.
11 ₁₋₂	B	Nur², Reg¹	lig. (see Coloration)
13 ₂ -15	B	Nur², Reg¹	lig.
23-9	D	Reg¹	lig.
26-9	Ct	Dre¹	lig. of first three notes only
28 ₁ -29	T	Wit	lig.
59 ₃ -60	D	Reg¹	lig.
96-9	T	Kru, Wit	lig.

105 ₂ –106 ₁	B	Vie	no lig. (at page turn)
105 ₃ –106 ₁	D	Kru	lig.
155 ₃ –156 ₁	Ct	Rh²	lig.
159 ₁ –2	D	Be	<i>recta</i> in place of <i>obliqua</i>
159 ₁ –3	Ct	Kru	lig. (see Variants in pitch and rhythm)
159 ₁ –2	Ct	Kru	lig. (see Variants in pitch and rhythm)
159 ₃ –160 ₁	Ct	Be	<i>recta</i> in place of <i>obliqua</i>
160 ₁ –2	D	Be	<i>recta</i> in place of <i>obliqua</i>
160 ₁ –2	Ct	Kru	lig.
160 ₂ –161 ₁	Ct	Be	<i>recta</i> in place of <i>obliqua</i>
162 ₁ –3	D	Kru	lig. (see Variants in pitch and rhythm)
178 ₄ –179 ₁	Ct	Kru	lig. (see Variants in pitch and rhythm)
186 ₂ –187 ₁	D	Reg¹	lig.

Textual variants and text placement

2 ₂ –7	B	Reg¹	<i>Et exultavit</i>
4 ₂ –7	B	Kru	no text
5 ₂ –7 ₁	T	Kru, Wit	no text
11 ₂ –12 ₃	Ct	Kru	no text
13 ₃ –15 ₁	T	Kru, Wit	no text
20 ₂ –22 ₁	Ct	Eis, Erl¹, Fo, Ros	<i>in Deo</i>
20 ₂ –22 ₁	Ct	Kru	no text
20 ₂ –27 ₁	B	Reg¹	<i>salutari meo, salutari meo</i>
20 ₂ –27 ₁	B	Nur²	<i>salutari</i> + sign of repetition + <i>meo</i>
21 ₃ –29	T	Erl¹	<i>meo</i> (3 times)
22 ₁ –29	D	Dre¹	<i>meo, meo</i>
22 ₂ –29	T	Vie	<i>salutari meo, salutari meo</i>
30 ₁ –32 ₁	T	Kru, Wit	<i>Quia fecit</i>
32 ₁ –34 ₁	Ct	Dre¹	sign of repetition: <i>quia</i> + <i>fecit</i>
32 ₂ –34	B	Nur², Reg¹, Vie	<i>Quia fecit</i>
32 ₃ –34 ₃	T	Kru	no text
32 ₃ –36 ₁	T	Vie	<i>fecit</i>
35 ₁ –36 ₁	T	Wit	no text
35 ₁ –37 ₂	T	Kru	<i>mih</i> [sic] <i>magna</i>
35 ₂ –38 ₁	B	Reg¹	<i>mihi magna</i>
35 ₂ –40 ₃	B	Nur²	<i>mihi magna</i> + sign of repetition
35 ₂ –40 ₃	B	Vie	<i>mihi magna qui potens est</i>
37 ₂ –40 ₁	Ct	Dre¹	<i>mihi magna</i>
37 ₂ –40 ₁	Ct	Vie	<i>mana</i> [sic] (at page turn)
38 ₂ –39 ₂	T	Kru	no text
38 ₃ –40	D	Vie	<i>qui, qui</i> (at page turn)
38 ₃ –40 ₃	B	Reg¹	<i>qui</i>
38 ₃ –46	D	Dre¹	<i>qui potens est</i> + sign of repetition
41 ₃ –48 ₁	B	Reg¹	<i>potens est</i>
43 ₁ –48 ₁	T	Erl¹	<i>potens est</i>
43 ₁ –48 ₁	T	Vie	<i>qui potens est, qui potens est</i>
43 ₂ –48 ₁	Ct	Dre¹	<i>potens est, potens, qui potens est</i>
43 ₂ –48 ₁	Ct	Kru	no text
44 ₂ –48 ₁	B	Erl¹	<i>potens est, potens est</i>
48 ₃ –54 ₂	Ct	Dre¹	<i>et sanctum nomen eius</i> + sign of repetition + <i>nomen eius</i>
48 ₃ –57 ₁	T	Wit	<i>et sanctum nomen, et sanctum, et sanctum nomen eius</i>
50 ₂ –57 ₁	T	Kru	<i>e-</i> (<i>-ius</i> of <i>eius</i> missing)
50 ₂ –57 ₁	T	Vie	<i>eius, et sanctum nomen eius, et sanctum nomen</i>
51 ₃ –53 ₂	D	Kru	<i>-ius</i> (<i>e-</i> of <i>eius</i> missing)
54 ₂ –61	D	Eis	<i>et sanctum nomen e-</i> (<i>-ius</i> of <i>eius</i> missing)
54 ₂ –61	D	Vie	<i>et sanctum nomen eius, et sanctum nomen eius</i>
55 ₁ –56 ₁	B	Fo	<i>eins</i> [sic] (<i>u</i> of <i>eius</i> printed upside down)
55 ₃ –61	D	Dre¹	<i>eius, eius</i>
55 ₃ –62	Ct	Dre¹	<i>et sanctum nomen eius, nomen eius</i>

55 ₃ –62	Ct	Vie	<i>et sanctum nomen eius, et sanctum nomen eius</i>
56 ₃ –61	B	Eis	<i>et sanctum -ius (e- of eius missing)</i>
56 ₃ –61	B	Kru	no text
57 ₃ –61	B	Erl¹	<i>nomen eius, nomen eius</i>
59 ₂ –61	T	Eis, Erl¹, Fo, Ros	<i>sanctum nomen eius</i>
59 ₂ –61	T	Kru	no text
67 ₂ –68 ₂	Ct	Dre¹	text illegible
69 ₁	D	Fo	repetition of (<i>brachi-</i>) <i>o</i> at page turn
69 ₃ –71 ₁	Ct	Dre¹	<i>in brachio suo</i>
77 ₃ –82	Ct	Dre¹	<i>mente cordis sui, sui</i>
82 ₂ –86 ₂	B	Erl¹	<i>dispersit superbos</i>
82 ₂ –86 ₂	B	Ros	sign of repetition: <i>superbos</i>
83 ₃ –86 ₂	Ct	Vie	<i>mente cordis sui</i>
83 ₃ –90 ₁	Ct	Dre¹	<i>mente cordis sui, sui</i>
87 ₁ –90 ₁	Ct	Erl¹	<i>mente sui</i>
90 ₃ –92	Ct	Dre¹	<i>cordis sui</i>
95 ₁ –101 ₁	Ct	Eis	<i>Esurientes, esurientes</i>
98 ₃ –101 ₁	Ct	Kru	no text
98 ₃ –104 ₁	Ct	Dre¹	<i>implevit bonis</i>
99 ₂ –101	D	Kru	no text
104 ₃ –106 ₁	D	Reg¹	<i>bo-</i> (- <i>nis</i> of <i>bonis</i> missing)
104 ₃ –106 ₂	D	Vie	<i>bo-</i> , <i>bonis</i> (at page turn)
104 ₃ –107 ₁	Ct	Erl¹	<i>bonis</i>
104 ₃ –107 ₁	Ct	Vie	<i>implevit bonis</i>
104 ₃ –109 ₁	Ct	Dre¹	<i>et divites, et divites</i>
106 ₃ –108	B	Kru	no text
107 ₃ –109 ₁	Ct	Kru	no text
110 ₂ –114 ₂	Ct	Eis, Fo, Ros	<i>dimisit, dimisit</i>
111 ₂ –114 ₃	D	Vie	<i>et divites, et divites</i>
112 ₂ –114 ₂	Ct	Kru	<i>di-</i> (- <i>misit</i> of <i>dimisit</i> missing)
112 ₂ –119 ₃	Ct	Dre¹	<i>dimisit inanes</i> + sign of repetition
112 ₂ –119 ₃	Ct	Vie	<i>et divites, et divites dimisit inanes</i>
113 ₂ –117 ₅	D	Kru	no text
115 ₂ –116 ₃	B	Reg¹	no text
115 ₂ –116 ₃	B	Vie	<i>et divites</i>
115 ₂ –118 ₄	D	Reg¹	no text
115 ₂ –121 ₂	D	Vie	<i>et divites dimisit inanes</i>
120 ₂ –121 ₂	Ct	Eis	<i>inanes</i>
120 ₂ –125 ₁	Ct	Dre¹	no text
120 ₂ –125 ₁	Ct	Erl¹	<i>inanes</i>
120 ₂ –125 ₁	Ct	Vie	<i>inanes, dimisit inanes</i>
121 ₃ –123 ₂	B	Kru, Nur², Vie	<i>dimisit inanes</i>
122 ₁ –125 ₁	T	Wit	underlay of canonic inscription ‘Sicut erat Qûer-’ crossed out and replaced with <i>-sit inanes</i> (cf. Canonic devices)
123 ₂ –126 ₃	D	Eis	<i>inanes</i>
123 ₂ –126 ₃	D	Vie	<i>dimisit inanes, inanes</i>
123 ₂ –127 ₃	D	Reg¹	<i>ina-</i>
123 ₂ –127 ₃	D	Erl¹	<i>inanes, -anes</i>
123 ₂ –130	D	Kru	no text
125 ₂ –127	B	Kru	no text
125 ₂ –130	D	Dre¹	<i>inanes, dimisit inanes</i>
125 ₂ –130	Ct	Dre¹	no text
125 ₂ –130	B	Erl¹	<i>dimisit inanes, dimisit inanes, inanes</i>
125 ₂ –130	B	Reg¹	no text
126 ₂ –130	T	Kru	no text
127 ₂ –3	D	Fo	no text
127 ₂ –130	D	Vie	<i>dimisit inanes</i>
138 ₁ –172	Ct	Dre¹	no text
139 ₃ –140 ₆	D	Eis	<i>ad, ad patres</i>

141 ₂ –142 ₂	D	Be	<i>ad pa-, patres</i>
146 ₃ –149 ₁	Ct	Ros	sign of repetition: <i>Abraham</i>
149	D	Vie	<i>-tros</i> [sic] instead of <i>(semi-)ni</i> (at page turn)
151 ₃ –155 ₃	D	Erl¹	<i>et semini, semini</i>
157 ₃ –160 ₂	D	Be	<i>et semini eius</i>
157 ₃ –160 ₂	D	Dre¹	<i>eius, in saecula</i>
158 ₂ –161 ₁	Ct	Be, Fo, Erl¹, Ros	<i>et semini eius</i>
158 ₂ –161 ₁	Ct	Eis	<i>et semini eius</i> crossed out and replaced with <i>in saecula</i>
161 ₂ –164 ₃	Ct	Eis	<i>eius, in sae-</i> (-cula missing)
161 ₂ –164 ₃	Ct	Erl¹	<i>in saecula</i>
161 ₂ –172	D	Be	<i>eius, in saecula</i>
161 ₂ –172	D	Dre¹	<i>et semini eius, in saecula</i>
161 ₂ –172	D	Eis	<i>in saecula, in saecula</i>
161 ₂ –172	D	Erl¹	<i>in saecula, eius, in saecula, in, in saecula</i>
161 ₂ –172	Ct	Be	<i>eius, in saecula, eius, in saecula</i>
161 ₂ –172	Ct	Vie	<i>eius, in saecula, in saecula</i>
165 ₁ –172	Ct	Kru	<i>in saecula</i>
165 ₂ –172	D	Kru	<i>in saecula</i>
165 ₂ –172	D	Vie	<i>saecula</i>
176 ₃ –177 ₁	D	Fo	<i>prinaipio</i> [sic]
178 ₂ –179 ₁	B	Eis	<i>sicut erat</i>
178 ₂ –182 ₅	B	Kru	<i>in [principio], et nunc, et semper</i> (see Variants in pitch and rhythm)
178 ₂ –191	Ct	Dre¹	no text
178 ₇ –180 ₁	D	Dre¹, Eis	<i>in principio</i>
183 ₂ –186 ₁	B	Vie	<i>et in saecula saeculorum</i>
183 ₅ –184 ₄	D	Dre¹	<i>saecula</i>
185 ₁ –186 ₁	D2	Fo	<i>seaulorum</i> [sic]
186 ₂ –191	D1	Reg¹	<i>Amen.</i>
186 ₃ –187 ₅	B	Reg¹	no text
188 ₁ –191	B	Reg¹	<i>saeculorum. Amen.</i>
188 ₃ –191	D1	Kru	no text
190 ₃ –191	Ct	Kru	no text

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- As the superior vox of the copy of **Be** shows the *ex libris* of the ducal library in Munich, this partbook once belonged to the remaining partbook in D-Mbs today.
- Due to the poor condition of **Dre¹** most of the music and nearly all the text are hardly readable.
- In **Eis**, the entire section between fol. 259^v and fol. 307^r shows the heading 'Magnificat octo tonorum autore | Ludouico Senflio Heluetio'.
- The scribe of **Eis** uses strokes to indicate perfect breves at mm. 173–90.
- As an aid to performers, the scribes of **Erl¹** and **Vie** notated the first notes or rests following a page turn on the preceding page after the custos.
- On the last page (fol. 235^r) of **Erl¹** the voice designations of vagans (D2) and altus are mixed up: the altus is named 'Vagans', and the vagans is designated 'Altus'.
- **Kru** uses the voice designation 'Baur:' (p. 173) for the bassus.
- The contratenor in **Rh²** shows an erroneous numbering: the transmitted v. 10 is counted as no. 40 instead of no. 44.

2. *Magnificat secundi toni* (SC Mag 2)

Text: see above, p. 222.

Cantus firmus

Senfl's cantus firmus for this setting is very similar to Rem's version of the plainchant (D-Mu 4° Cod.ms. 170, fol. 154^v). To fit in with the polyphonic setting, the monophonic sections were transposed to *g* (instead of *d*) and ligatures are indicated by slurs to facilitate reading.

Principal Source

Fo RISM A/I S 2807 (D-Mbs), sigs. [a4]^r–b[1]^v (D), sigs. [b4]^r–c[1]^v (Ct), sigs. A3^r–[A4]^r (T), sigs. h3^r–[h4]^v (B), heading: *MAGNIFICAT SECVNDI TONI*, text in all voices

Other Sources

Eis D-EIa 40.7-133, fols. 241^v–247^r (D, A, T, B), *Ludouicus Senflius*, heading: *Secundus tonus*, notation and text underlay missing

Erl¹ D-ERu MS 473/2, [no. 45], fols. 235^v–246^r (D, A, T, B), *Ludouicus Senfl.*, heading: *Secundi Toni.*, text in all voices

Kru CZ-TRE Graduale no. 35 (*olim* 9), pp. 184–99 ([D, Ct, T], B), *L.S.*, heading: *Secundi Toni.*, text in all voices

Ros D-ROu Mus. Saec. XVI-49/4, no. 4, pp. 404–6 (D), pp. 427–8 (Ct), pp. 421–3 (T), pp. 401–2 (B), heading: *Secundi Toni Ludouici Senflij.*, text in all voices

Wit D-WGlh ss 2181, [no. 34], fols. 70^v–71^v (T), *.L. S.*, heading: *Magnificat secundi thoni*, T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings

Clefs

101 ₁ –109 ₂	Ct	Erl¹	C4 clef
101 ₄ –106 ₃	Ct	Kru	C4 clef
118 ₁ –127 ₃	Ct	Kru	C4 clef

Directions and/or non-verbal signs

20 ₁	D	Kru	note added later
28	D, Ct	Ros	☞
29	T, B	Ros, Wit (T only)	☞
30	T	Wit	before the renewed entry of m. 30 a clef, mensuration sign, and erroneously placed first note crossed out
54	T, B	Ros	☞
56	D	Ros	☞
57	Ct	Ros	☞
77 ₁	Ct	Kru	rest inserted later (see Variants in pitch and rhythm)
85	Ct, T, B	Kru (T only), Ros	☞
86	D	Ros	☞
113	D, Ct, T, B	Ros, Wit (T only)	☞
146	D	Ros	☞
147	Ct, B	Ros	☞
148	T	Ros	☞
171	T	Kru, Ros	☞
172	D, Ct, B	Kru, Ros	☞

Variants in pitch and rhythm

15 _{2–3}	D	Kru	dotted Mi
20 ₂	D	Kru	dotted Mi- <i>c</i> ² Sm- <i>b</i> ¹
21 ₃	T	Erl¹	2 Mi
25 ₃ –26 ₁	T	Kru	Br
26 _{1–2}	Ct	Kru	Sb- <i>c</i> ¹
33 _{2–3}	B	Kru	Sb Mi
35 _{2–3}	B	Kru	Sb
36 ₅ –37 ₁	B	Kru	Sb
37 _{2–3}	D	Kru	Sb
37 ₄ –38 ₁	Ct	Kru	Sb
39 _{2–3}	B	Kru	Sb
39 ₄ –40 ₁	D	Kru	Sb
40 _{2–3}	Ct	Kru	Sb
40 ₄ –41 ₁	B	Kru	Sb
41 _{2–3}	D	Kru	Sb
42 _{3–4}	B	Kru	Sb

43 ₂₋₃	Ct	Kru	Sb
44 ₂₋₃	D	Kru	Sb
45 ₂₋₃	B	Kru	Sb
45 ₄ -46 ₁	D	Kru	Sb
47 ₂	Ct	Erl¹, Fo, Ros	erroneous <i>g</i>
57	Ct	Fo	Br
60 ₂	Ct	Kru	Mi Sm (at line break)
61 ₂	Ct	Kru	Mi Sm
68 ₄₋₅	Ct	Kru	Sb
71 ₁₋₂	Ct	Kru	dotted Sb
73 ₂₋₃	Ct	Kru	dotted Sb
73 ₃	Ct	Erl¹	2 Mi
77 ₁	Ct	Kru	Mi-rest (see Directions and/or non-verbal signs)
80 ₂ -81 ₃	B	Kru	3 Sb
100 ₃₋₄	B	Kru	Sb
101 ₄	Ct	Kru	2 Sb (at line break)
102 ₃₋₄	Ct	Kru	Sb
103 ₃ -104 ₁	T	Kru	Sb 2 Mi
104 ₁₋₂	Ct	Kru	Sb
106	B	Kru	Br Sb (at page turn)
106 ₃ -107 ₁	D	Kru	Sb 2 Mi
107 ₁₋₃	Ct	Kru	Br (see Textual variants)
107 ₁₋₃	T	Kru	Sb 2 Mi
109 ₃ -110 ₁	Ct	Kru	Br
109 ₄ -110 ₃	B	Kru	2 Sb Mi
110 ₁₋₃	D	Kru	Br
112 ₂₋₃	Ct	Kru	Sb- <i>a</i>
113	T	Wit	Mx
118 ₂	Ct	Erl¹	Mi- <i>d</i> ¹ Sm- <i>c</i> ¹
125-6	B	Kru	dotted Br (see Ligatures)
127-8	T	Kru	2 Br (at page turn)
137	T	Ros	Br
153 ₆	Ct	Kru	Mi Sm (at line break)
155 ₁₋₂	T	Erl¹	rests missing
171	T	Wit	Mx
Accidentals			
47 ₃	B	Kru	no <i>b</i> ♭
Coloration			
13 ₃₋₄	Ct	Kru	coloration
15 ₂₋₄	D	Kru	coloration (see Variants in pitch and rhythm)
25 ₃ -26 ₁	B	Kru	coloration
41 ₁₋₂	Ct	Kru	coloration
46 ₄₋₅	D	Kru	coloration
72 ₂₋₃	Ct	Kru	coloration
83 ₁ -84 ₃	Ct	Kru	coloration
104 ₃₋₄	Ct	Erl¹, Kru	coloration
116 ₁₋₂	B	Kru	coloration
118 ₁₋₂	D	Kru	coloration
120 ₁₋₂	B	Kru	coloration
124 ₁₋₂	D	Kru	coloration
126 ₁₋₂	D	Kru	coloration
131 ₁₋₂	B	Erl¹	coloration
135 ₁₋₂	B	Erl¹	coloration
139 ₂ -140 ₂	B	Kru	coloration
144 ₁₋₂	B	Erl¹, Kru	coloration
146 ₁₋₂	B	Kru	coloration
171 ₁₋₂	B	Kru	no coloration (<i>punctus divisionis</i> before 171 ₁)

Ligatures

14 ₂ –15 ₁	T	Erl¹	no lig. (at page turn)
26 _{1–3}	Ct	Kru	lig. (see Variants in pitch and rhythm)
28 _{1–2}	T, B	Kru	no lig.
42–4	T	Erl¹	no lig. (at page turn)
62–3	T	Kru	no lig. (at page turn)
70 ₁ –72	B	Erl¹	two-note lig. only (70 _{1–2} , at page turn)
71–2	T	Erl¹	no lig. (at page turn)
83 ₂ –84 ₁	B	Kru	lig.
120 _{1–2}	Ct	Kru	no lig.
124–6	B	Kru	lig. (see Variants in pitch and rhythm)
126–7	T	Kru	<i>obliqua</i> in place of <i>recta</i> (see Variants in pitch and rhythm)
129–32	T	Kru, Wit	lig.
159–160 ₁	T	Wit	lig.
161–2	T	Kru, Wit	lig.
162 _{1–2}	Ct	Kru	lig.
168 _{1–2}	D, Ct, B	Kru	lig.
169–70	T	Kru, Wit	lig.
171 _{1–2}	Ct	Kru	lig.

Textual variants and text placement

11 ₂ –16 ₂	D	Kru	<i>spiritus meus</i>
14 ₂ –15 ₂	T	Kru	no text
21 ₃ –26 ₂	T	Kru	<i>salutari meo</i>
25 ₃ –29	B	Kru	no text
38 ₃ –41 ₄	B	Kru	no text
39 ₂ –42	D	Kru	no text
42 ₂ –43 ₄	B	Erl¹	<i>mihi magna</i>
45 ₂ –51	D	Kru	sign of repetition: <i>qui potens + est et sanctum</i>
66 ₃ –69 ₁	Ct	Kru	<i>in brachio suo</i>
80 ₂ –85	B	Kru	<i>mente cordis sui, sui</i>
91 ₂ –93 ₁	Ct	Kru	<i>implevit bonis</i>
92 ₃ –97 ₂	B	Kru	<i>implevit bonis</i> + sign of repetition
94 ₂ –96 ₁	Ct	Kru	sign of repetition: <i>implevit bonis</i>
96 ₃ –98 ₃	Ct	Kru	no text
106 ₃ –108 ₂	Ct	Kru	<i>dimisit</i> (see Variants in pitch and rhythm)
108 ₂ –109 ₂	B	Kru	no text
119 ₂ –126	B	Kru	no text
119 ₂ –127	D	Kru	no text
127	D	Fo	<i>ast</i> instead of <i>est</i>
129 ₄ –137	Ct	Kru	no text
130 ₃ –132 ₂	Ct	Erl¹	<i>nostros</i>
134 ₂ –138	B	Kru	no text
134 ₃ –137	D	Kru	no text
143 ₂ –144 ₃	Ct	Kru	no text
149–150 ₁	T	Wit	<i>Sic-</i> ('ut' erased?)

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- Many ligatures in **Fo** were printed from at least two separate types. These signs are therefore not always actually connected with each other (Ct: 5_{1–2}, B: 2_{1–2}, 68_{1–2}, 73–4, 117–18).
- As an aid to performers, the first notes or rests following a page turn are notated in **Erl¹** on the preceding page after the custos.

3. *Magnificat tertii toni* (SC Mag 3)

Text: see above, p. 222.

Cantus firmus

The monophonic version in Rem's organ book (D-Mu 4° Cod.ms. 170, fol. 155^{r-v}) lacks a *c* at 'anima' and 'progenies'. This has been corrected in the edition.

Principal Source

Fo RISM A/I S 2807 (D-Mbs), sigs. b[1]^v–b[2]^v (D), sigs. c[1]^v–c3^r (Ct), sig. [A4]^{r-v} (T), sigs. [h4]^v–i2^r (B), text in all voices

Other Sources

Eis D-EIa 40.7-133, fols. 247^v–253^r (D, A, T, B), *Ludouicus Senflius*, heading: *Tertius tonus*, notation and text underlay missing

Erl¹ D-ERu MS 473/2, [no. 46], fols. 246^v–259^r (D, A, T, B), *Ludouicus Senfl*, heading: *Tertij Toni.*, text in all voices

Kru CZ-TRE Graduale no. 35 (*olim* 9), pp. 200–19 ([D], [Ct], T, B), *Tercij Toni. L. S.*, text in all voices

Wit D-WGlh ss 2181, [no. 35], fols. 71^r–73^r ([T]), *Magnificat Tercij Thoni .L S.*, T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings

Clefs

1–40 ₂	D	Kru	G2 clef
12 ₁ –20 ₄	Ct	Kru	C2 clef
40 ₃ –58	D	Kru	G3 clef
41 ₁ –45 ₂	Ct	Kru	C4 clef
59–75 ₄	D	Kru	G2 clef
76 ₁ –79 ₃	D	Kru	G3 clef
80 ₁ –86	D	Kru	G2 clef
87–169	D	Kru	G3 clef
114 ₁ –124 ₅	Ct	Kru	C4 clef
128 ₂ –132 ₄	B	Kru	F3 clef

Directions and/or non-verbal signs

71	B	Erl¹	<i>g</i> corrected to <i>f</i>
85	Ct	Kru	⤴
85	T	Wit	⤴
87–113	T	Fo	<i>Esurie[n]tes tacet</i>
87–113	T	Kru	<i>Esuriens [sic] Tacet</i>
87–113	T	Wit	<i>Esurientes Tacet Ad equales:</i>
141	T	Wit	⤴
142	Ct	Kru	⤴
169	B	Fo	final barline missing after this note

Variants in pitch and rhythm

5 ₃	D	Kru	2 Mi (at line break)
10 ₂₋₃	Ct	Kru	Sb- <i>f</i>
12 ₄	B	Erl¹	Mi Sm (at page turn)
17 ₄ –18 ₁	Ct	Kru	dotted Sb
18 ₂₋₃	B	Kru	Sb
21–3	B	Kru	Sb- <i>A</i> Mi-rest Sb- <i>A</i> 3 Mi- <i>A</i> Br- <i>A</i> (see Textual variants)
21–4	D	Kru	Br- <i>e</i> ¹ Mi-rest Sb- <i>a</i> ¹ Mi- <i>e</i> ¹ Mi- <i>f</i> ¹ Mi- <i>e</i> ¹ dotted Mi- <i>e</i> ¹ Sm- <i>f</i> ¹ Lo- <i>g</i> ¹
41	T	Wit	Lo
51 ₁₋₂	Ct	Kru	Mi- <i>d</i> ¹
51 ₃	Ct	Kru	2 Mi (at line break)
71	B	Fo	erroneously <i>g</i>
71 ₁	T	Erl¹	Sb-rest missing

73 ₂	T	Erl¹	2 Sb (at page turn)
79 ₂₋₃	B	Kru	Sb- <i>d</i> (see Ligatures)
82 ₂₋₃	T	Kru	Sb- <i>a</i> (see Ligatures)
85-6	B	Kru	Br- <i>a</i> Lo- <i>a</i>
90 ₃	B	Erl¹	Mi Sm (at line break)
92 ₅₋₈	B	Kru	Mi- <i>d</i> Mi- <i>f</i>
109 ₄	Ct	Kru	Mi Sm (at page turn)
124	B	Kru	Br Sb (at page turn)
127 ₃₋₄	B	Kru	Sb
131 ₂₋₄	B	Kru	dotted Sb
138 ₂₋₃	Ct	Kru	Mi- <i>b</i>
140 ₁ -141 ₅	B	Kru	Mi- <i>f</i> Mi- <i>d</i> Sb- <i>d</i> Mi- <i>c</i> Sb- <i>A</i>
141 ₂₋₃	Ct	Kru	Sb
145 ₃₋₄	B	Kru	dotted Mi- <i>a</i> (see Coloration)
149	T	Erl¹, Kru, Wit	erroneously imperfect Br
156 ₃₋₄	B	Kru	dotted Mi (see Coloration)
161 ₂₋₃	Ct	Kru	dotted Sb
163 ₂₋₅	Ct	Kru	Mi- <i>c</i> ¹ Mi- <i>a</i>
166 ₃	D	Kru	2 Mi (at line break)
166 ₄ -167 ₂	Ct	Kru	Br- <i>c</i> ¹
168 ₁₋₃	Ct	Kru	dotted Sb- <i>e</i> ¹
Accidentals			
36 ₂	T	Wit	no <i>b</i> ♭
Coloration			
15 ₁₋₂	Ct	Kru	coloration
20 ₂₋₃	B	Kru	coloration
30 ₂₋₃	Ct	Kru	coloration
68 ₂₋₃	Ct	Kru	coloration
76 ₃₋₅	Ct	Kru	coloration
88 ₃ -89 ₁	B	Kru	coloration
124 ₁₋₂	Ct	Kru	coloration
128 ₃ -129 ₁	B	Kru	coloration
133 ₁₋₂	Ct	Kru	coloration
134 ₂₋₃	B	Kru	coloration
137 ₁₋₂	B	Kru	coloration
145 ₁₋₂	B	Kru	coloration
145 ₃₋₅	B	Kru	coloration (see Variants in pitch and rhythm)
154 ₁₋₂	D	Kru	coloration
156 ₃₋₅	B	Kru	coloration (see Variants in pitch and rhythm)
164 ₂₋₃	B	Kru	coloration (see Ligatures)
Ligatures			
20-1	D	Kru	no lig. (at page turn; see Variants in pitch and rhythm)
23 ₁₋₂	Ct	Kru	lig.
45 ₂ -46 ₁	Ct	Kru	no lig. (at line break)
60 ₁ -61 ₁	D	Kru	lig. at 60 ₁₋₂
75 ₂ -76 ₁	T	Kru	no lig. (at page turn)
79 ₂ -80 ₁	B	Kru	lig. (see Variants in pitch and rhythm)
82 ₂ -83 ₁	T	Kru	lig. (see Variants in pitch and rhythm)
111 ₁₋₂	B	Kru	lig.
124 ₂ -125 ₁	D	Kru	no lig. (at page turn)
164 ₁₋₂	B	Kru	lig. (see Coloration)
Textual variants and text placement			
11 ₃ -15 ₄	Ct	Kru	sign of repetition: <i>et exultavit spiritus meus</i>
17 ₂ -21	D	Kru	<i>salutari meo, salutari meo</i> (see Variants in pitch and rhythm)
17 ₄ -24	B	Kru	<i>salutari meo, salutari meo</i> (see Variants in pitch and rhythm)

27 ₂ –32 ₁	B	Erl¹	<i>fecit</i> (3 times)
30 ₂ –31 ₃	T	Kru	no text
32 ₂ –37	T	Erl¹	<i>mihi magna, magna</i>
36–9	B	Erl¹	<i>magna, magna</i>
40 ₂ –41	T	Kru	<i>est, est</i> (at page turn)
41 ₃ –43	Ct	Kru	no text
50 ₂ –53 ₁	Ct	Kru	sign of repetition: <i>et sanctum nomen + eius</i>
53 ₃ –58	D	Erl¹	<i>eius</i>
56 ₂ –58	Ct	Kru	no text
67 ₃ –72 ₂	Ct	Kru	<i>in brachio</i>
83 ₂ –86	D	Kru	no text
85	B	Erl¹	<i>sui</i>
85	B	Kru	no text (see Variants in pitch and rhythm)
98 ₂ –100 ₁	B	Kru	no text
105 ₃ –113	D	Kru	<i>inanes</i> + sign of repetition
105 ₃ –113	Ct	Kru	<i>dimisit inanes</i> + sign of repetition
126 ₁ –128 ₁	B	Kru	<i>semini</i>
128 ₃ –130 ₃	B	Kru	no text
129 ₂ –130 ₁	Ct	Kru	no text
130 ₃ –140 ₃	Ct	Kru	<i>et semini eius, in saecula</i>
139 ₂ –141	T	Kru	no text
139 ₃ –142	B	Kru	<i>in saecula</i> + sign of repetition
141 ₂ –152	Ct	Kru	no text
144 ₃ –145 ₁	Ct	Kru	no text
144 ₃ –145 ₆	B	Kru	no text
151 ₃ –152 ₆	B	Erl¹	<i>et nunc, et semper</i>
151 ₃ –156 ₁	D	Erl¹	<i>et nunc, et semper</i>
151 ₃ –156 ₁	B	Erl¹	<i>semper</i> (3 times)
159 ₂ –161	D	Erl¹	<i>saeculorum. Amen</i>
159 ₂ –162 ₁	Ct	Kru	<i>saeculorum. Amen</i>
160 ₁ –162 ₁	Ct	Fo	<i>Amen</i>
160 ₁ –163 ₁	Ct	Erl¹	<i>Amen</i>
162 ₂ –164 ₁	D	Kru	no text
164 ₂ –166	T	Wit	<i>Amenn:</i> [sic]
168 ₃ –169	D	Kru	no text

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- As an aid to performers, the first notes or rests following a page turn are notated in **Erl¹** on the preceding page after the custos.
- In **Wit** the entire text of the tenor is written in red ink.
- **Kru** uses the voice designations ‘Barba’ (p. 205) and ‘Boss.’ (p. 209) for the bassus.

4. *Magnificat quarti toni* (SC Mag 4)

Text: see above, p. 222.

Cantus firmus

To accommodate Senfl’s setting, which transposes the fourth tone to A with a *b* signature, the plainchant from Rem’s book (D-Mu 4° Cod.ms. 170, fol. 156^r) has been similarly transposed up a fourth from E to A.

Principal Source

Fo RISM A/I S 2807 (D-Mbs), sigs. b3^r–[b4]^r (D), sigs. e3^v–f[1]^r (Ct), sigs. [A4]^v–B2^r (T), sigs. i2^r–i3^v (B), heading: *MAGNIFICAT QVARTI TONI*, text in all voices

Other Sources

Eis D-EIa 40.7-133, fols. 253^v–259^r (D, A, T, B), *Ludouicus Senflius*, heading: *Quartus tonus*, notation and text underlay missing

Erl¹	D-ERu MS 473/2, [no. 47], fols. 259 ^v –272 ^r (D, A, T, B), <i>Quarti Toni Ludouicus Senfl</i> , text in all voices
Kru	CZ-TRE Graduale no. 35 (<i>olim</i> 9), pp. 220–35 ([D], Ct, T, B), <i>Quarti Toni. LS</i> , text in all voices
Reg¹	D-Rtt F.K. Musik 2/3, no. 32, fols. 34 ^v –35 ^v (D), fols. 33 ^v –35 ^r (B), anon., D and B only, text in extant voices
Reg²	D-Rtt F.K. Musik 76 Abth. II, fols. 18 ^v –21 ^r ([D], A, T, [B]), <i>LVDOWICVS SENFEL</i> , text in all voices
Stu¹	D-Sl Mus. I fol. 26, [no. 7], fols. 104 ^v –117 ^r ([D], Ct, T, B), <i>Quarti toni Lud: Senfli</i> , text in all voices
Wit	D-WGlh ss 2181, [no. 36], fols. 73 ^r –74 ^v (T), <i>Magnificat 4 Thoni: L. S.</i> , T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings

Clefs

31 ₃ –34 ₃	Ct	Erl¹	C3 clef
32 ₁ –37 ₂	Ct	Kru	C3 clef
136–141 ₁	D	Kru	G3 clef
146 ₁ –149 ₂	Ct	Kru	C1 clef
172 ₁ –177	Ct	Kru	C3 clef

Staff signatures

1–177	D	Fo	cautionary $\flat$ to indicate f -fa
1–177	D	Kru, Reg¹, Reg², Stu¹	no f $\flat$ ²
136–153 ₄	D	Fo	erroneous e $\flat$ ²

Mensuration and proportion signs

162–72	D, Ct, T, B	Reg²	mensuration remains ϕ for differing ending (see Remarks to this report)

Canonic devices, directions, and/or non-verbal signs

10 ₁	B	Stu¹	missing note added later
23	D	Reg²	☹
25	T	Reg²	☹
27	Ct, B	Reg²	☹
41 ₄	B	Kru	g corrected to f ?
47	T	Reg²	☹
48	D, Ct, B	Reg²	☹
49–79	D	Reg¹	<i>Fecit potentia[m] ex Contratenore in diapenthe</i>
49–79	D	Reg²	<i>Fecit potentiam ex alto post vnum tempus in diampente</i> [sic]
54	Ct	Reg²	<i>sig. cong.</i> indicating entry of D
55 ₂	T	Reg²	missing note added later above the staff
71 ₃	Ct	Stu¹	f ¹ corrected to g ¹
71 ₃	T	Fo	Sm corrected to Mi
72 ₃	D	Stu¹	c ² corrected to d ²
78	Ct	Reg²	☹
79	D, T, B	Kru (B), Reg²	☹
104 ₂	D	Erl¹	b ¹ corrected to c ²
106	B	Reg²	☹
107	D, T	Reg²	☹
108	Ct	Reg²	☹
109–35	Ct	Kru	<i>Contra[ten]or Trium.</i>
109–35	T	Eis	<i>Sicut locutus Tenor tacet</i>
109–35	T	Fo	<i>Sicut locu= tus Tacet.</i>
109–35	T	Kru	<i>Sicut locut[us] tacite</i>
109–35	T	Reg²	<i>Sicut Locutus Tenor Silet</i>
109–35	T	Wit	<i>Sicut loc[u] tus est Tacet</i>
125 ₄	B	Reg¹	g corrected to f
132 ₄	B	Reg¹	d corrected to e
133	D	Reg²	☹
135	Ct, B	Reg²	☹
162	D	Stu¹	erroneous Sb- b erased on fol. 115 ^v

175	T	Reg²	⤿
177	D, Ct, B	Kru (Ct), Reg²	⤿
Variants in pitch and rhythm			
12 ₃	B	Reg¹	erroneously Mi
14 ₂	T	Kru	Mi Sm (at line break)
23	D	Stu¹	Mx
26 ₂	Ct	Reg², Stu¹	Mi- <i>c</i> ¹
26 ₃	Ct	Reg²	Sb- <i>f</i> ¹
32 ₃₋₆	Ct	Kru	Sb- <i>b</i> ¹
33 ₃ -34 ₃	Ct	Kru	dotted Sb- <i>a</i>
34 ₂	D	Reg²	Mi- <i>g</i> ¹ Mi- <i>c</i> ²
34 ₂ -35 ₄	D	Reg¹	Mi- <i>g</i> ¹ 2 Mi- <i>c</i> ² Mi- <i>g</i> ¹ Sb- <i>c</i> ²
37 ₃ -38 ₄	B	Kru	Sb- <i>b</i> ¹ Br- <i>f</i>
41 ₄	B	Fo, Erl¹	erroneously Mi- <i>g</i>
42 ₁₋₃	D	Kru	Br
44 ₂₋₃	Ct, B	Kru	Sb
46 ₁₋₃	D	Stu¹	Mi- <i>c</i> ² Sm- <i>b</i> ¹ Sm- <i>a</i> ¹
48	D	Reg²	Mx
53 ₃₋₄	T	Kru	Sb (see Ligatures)
55 ₃₋₄	T	Kru	Sb (see Ligatures)
61 ₁₋₂	B	Kru	Br
63-64 ₂	B	Kru	dotted Br
66 ₁₋₂	T	Kru	Sb
67 ₁₋₂	B	Kru	Sb- <i>d</i> (see Ligatures)
69 ₂₋₃	B	Kru	Sb- <i>g</i>
71 ₂₋₃	B	Kru	Sb- <i>g</i>
72 ₂₋₅	T	Kru	Sb- <i>f</i> ¹
76 ₂ -77 ₁	T	Stu¹	dotted Sb- <i>d</i> ¹ (see Textual variants)
77 ₄	T	Erl¹	Mi Sm (at line break)
79	T	Stu¹	Mx
84 ₁₋₃	D	Reg²	dotted Mi- <i>b</i> ¹ Fu- <i>a</i> ¹ Fu- <i>g</i> ¹
84 ₁₋₃	Ct	Reg²	dotted Mi- <i>g</i> ¹ Fu- <i>f</i> ¹ Fu- <i>e</i> ¹
85 ₇	Ct	Kru	2 Mi (at page turn)
86 ₁	T	Wit	<i>b</i> ¹
88 ₂ -89 ₂	T	Kru	Sb- <i>a</i> Br- <i>c</i> ¹ (see Textual variants)
88 ₃	B	Reg¹, Stu¹	Sb Mi (Stu¹ : at line break)
92 ₄	T	Erl¹	2 Mi (at page turn)
99 ₃ -101 ₃	T	Kru, Reg², Stu¹, Wit	Sb- <i>f</i> ¹ Sb- <i>c</i> ¹ Mi- <i>a</i> Mi- <i>f</i> ¹ Sb- <i>c</i> ¹ Mi- <i>a</i>
103 ₂₋₃	Ct	Kru	Sb- <i>e</i> ¹
104 ₂	D	Fo	erroneously <i>b</i> ¹
107	D, T	Stu¹	Mx
108	Ct	Stu¹	Mx
110 ₃₋₄	B	Kru	Sb
112 ₁₋₂	Ct	Kru	Sb
114 ₂₋₃	Ct	Kru	Sb- <i>b</i> ¹
114 ₂₋₃	B	Kru	Sb- <i>g</i>
116 ₃ -117 ₃	Ct	Kru	dotted Sb- <i>g</i> ¹
116 ₅	B	Kru	Mi Sm (at line break)
119	D	Reg¹	Br- <i>d</i> ² Sb-rest
124 ₂₋₃	B	Kru	Sb- <i>g</i>
125 ₁₋₂	B	Kru	Sb- <i>g</i>
128-9	D	Reg²	Lo- <i>a</i> ¹
129 ₃ -130 ₁	Ct	Kru	Sb
131 ₃	D	Reg²	dotted Br- <i>a</i> ¹ (shifting subsequent concluding phrase one bar to the right)
133 ₂₋₃	B	Kru	Sb
135	B	Stu¹	Mx
140 ₁	T	Wit	Mi-rest erased?

140 ₂	D	Stu¹	Sb- <i>d</i> ² Mi-rest
143 ₂₋₃	Ct	Kru	Sb (see Ligatures)
144 ₃	Ct	Erl¹	Mi Sm (at line break)
150 ₃	T	Reg²	2 Mi
156 ₃ -157 ₁	D	Kru	Mi Sb (at page turn)
161 ₂	D	Kru	2 Mi
162-163 ₁	T	Stu¹, Wit	Lo (Stu¹ : see Coloration)
162-72	D, Ct, T, B	Reg²	Differing ending (see Appendix to this report)
175 ₂₋₃	Ct	Stu¹	dotted Sb- <i>f</i> ¹ Mi- <i>e</i> ¹
176 ₁ -177	Ct	Kru	passage notated one third lower
177	D, Ct	Stu¹	Mx
Coloration			
3 ₂ -4 ₂	Ct	Kru	coloration
8 ₁₋₄	Ct	Kru	coloration
30 ₂₋₃	Ct	Kru	coloration
31 ₂₋₃	B	Kru	coloration
31 ₃₋₄	Ct	Kru	coloration
39 ₃ -40 ₁	D	Kru	coloration
59 ₁₋₂	T	Kru	coloration
66 ₁₋₃	B	Kru	coloration
71 ₁₋₂	T	Kru	coloration
71 ₃	Ct	Stu¹	no coloration
77 ₄ -78 ₁	T	Kru, Stu¹	coloration
89 ₁₋₄	B	Kru	coloration (see Ligatures)
114 ₄ -115 ₁	Ct, B	Kru	coloration
126 ₁₋₂	Ct	Kru	coloration
162-163 ₁	T	Stu¹	half-colored Lo
163 ₁	T	Wit	no coloration (see Variants in pitch and rhythm)
171 ₂	Ct	Stu¹	no coloration
173 ₁	B	Reg¹, Stu¹	no coloration
176 ₂	B	Reg¹	no coloration
177	B	Stu¹	coloration
Ligatures			
2 ₁₋₂	Ct	Reg²	lig.
2 ₂ -3 ₂	Ct	Kru	lig. (see Coloration)
4 ₃ -5 ₁	T	Kru	lig.
7 ₁₋₂	Ct	Reg²	lig.
7 ₂ -8 ₁	Ct	Kru	lig. (see Coloration)
13 ₁₋₂	B	Kru, Reg¹	<i>obliqua</i> in place of <i>recta</i>
13 ₁ -14	B	Reg²	lig. of first 2 notes only
14 ₁₋₂	Ct	Stu¹	lig.
22 ₁₋₂	Ct	Reg²	no lig.
37 ₂ -38 ₁	Ct	Kru	no lig. (at page turn)
53 ₃ -54 ₁	T	Kru	lig. (see Variants in pitch and rhythm)
55 ₃ -56 ₁	T	Kru	lig. (see Variants in pitch and rhythm)
60-1	Ct	Stu¹	no lig. (at page turn)
67 ₁₋₃	B	Kru	lig. (see Variants in pitch and rhythm)
69 ₃ -70 ₁	T	Kru, Reg²	lig.
70 ₁₋₂	B	Kru	lig.
72 ₁₋₂	B	Kru	lig.
85 ₂ -86 ₁	T	Kru	no lig. (at page turn)
88 ₃ -89 ₁	B	Kru	lig. (see Coloration)
90 ₁₋₂	B	Kru	lig.
117 ₃ -118 ₁	D	Reg²	no lig.
121 ₃ -122 ₁	B	Stu¹	no lig. (at page turn)
143 ₂ -144 ₁	Ct	Kru	lig. (see Variants in pitch and rhythm)
158 ₁₋₂	T	Erl¹	no lig.

169 ₁₋₂	T	Kru, Stu¹	<i>recta</i> in place of <i>obliqua</i>
171 ₂ –172 ₂	Ct	Kru	lig. of 171 ₂₋₃ in place of 171 ₃ –172 ₂
173 ₂ –174 ₁	Ct	Stu¹	<i>recta</i> in place of <i>obliqua</i>
173 ₂ –174 ₂	Ct	Erl¹, Kru	lig. of 173 ₂ –174 ₁ only
173 ₂ –174 ₂	T	Stu¹, Wit	lig.
175 ₂ –176 ₁	B	Kru, Stu¹	<i>recta</i> in place of <i>obliqua</i>
Textual variants and text placement			
1	D	Reg¹	initial <i>E-</i> of <i>Et</i> missing
6 ₂ –9 ₁	T	Erl¹	<i>et exultavit</i>
6 ₂ –11 ₃	T	Reg²	<i>et exultavit</i>
7 ₁	B	Reg¹	initial <i>E-</i> of <i>Et</i> missing
7 ₁ –15 ₁	B	Erl¹	<i>Et exultavit, exultavit</i>
7 ₁ –15 ₁	B	Reg²	<i>Et exultavit spiritus meus</i>
9 ₃ –11 ₃	T	Fo	<i>spiritns</i> [sic] (<i>u</i> of <i>spiritus</i> printed upside down)
16 ₃ –19 ₁	Ct	Reg²	<i>meus</i>
16 ₃ –19 ₁	Ct	Stu¹	<i>in Deo</i>
19 ₃ –22 ₂	Ct	Reg²	<i>in Deo salutari meo</i>
19 ₃ –22 ₂	Ct	Stu¹	<i>salutari meo</i>
19 ₃ –22 ₂	B	Reg²	<i>in Deo salutari</i>
19 ₃ –22 ₂	Ct	Kru	<i>in De-</i> (<i>-o</i> missing at page turn)
23 ₂₋₃	B	Reg¹	no text
23 ₂ –24 ₃	Ct	Kru	no text
23 ₂ –24 ₃	B	Reg²	<i>meo, meo</i>
23 ₂ –27	Ct	Reg²	<i>meo, meo</i>
24 ₂₋₃	B	Kru, Reg¹	no text
25 ₂ –27	Ct	Erl¹, Reg², Stu¹	<i>meo</i>
28 ₂ –35 ₁	Ct	Erl¹	<i>Quia fecit, quia fecit</i>
32 ₂₋₃	T	Fo	<i>mini</i> [sic]
33 ₃	B	Fo	<i>qni</i> [sic]
34 ₂ –37 ₁	D	Reg¹	<i>potens est</i> (<i>qui</i> missing)
37 ₂ –39	B	Kru	<i>qui po-</i> (<i>-tens est</i> missing at page turn)
37 ₃ –39 ₁	D	Kru	<i>qui</i> (<i>potens est</i> missing at page turn)
39 ₃ –43 ₁	D	Erl¹	<i>et sanctum nomen, nomen eius</i>
39 ₃ –43 ₁	D	Reg²	<i>est, et sanctum nomen eius</i>
43 ₃ –48	D	Kru	no text
43 ₃ –48	D	Reg², Stu¹	<i>et sanctum nomen eius</i>
44 ₂ –46 ₂	Ct	Kru	<i>sanctum nomen eius</i>
44 ₂ –48	B	Kru	no text
47 ₂ –48	B	Reg¹	no text
53 ₂ –55 ₁	T	Stu¹, Wit	<i>in brachio suo</i>
53 ₂ –57 ₁	T	Kru	<i>potentiam</i> + sign of repetition
55 ₂ –59 ₃	T	Reg²	<i>fecit potentiam, potentiam</i>
57 ₃ –59 ₃	T	Kru	<i>in brachio</i> + sign of repetition
57 ₃ –59 ₃	T	Wit	<i>suo</i>
59 ₂ –68 ₁	B	Erl¹, Fo, Reg¹	<i>dispersit superbos, dispersit superbos</i>
59 ₂ –64 ₂	B	Kru	<i>dispersit superbos</i> (see Variants in pitch and rhythm)
60 ₂ –62 ₁	T	Kru	no text
65 ₁ –68 ₁	B	Kru	no text
67 ₃ –70 ₂	T	Erl¹	<i>in brachio suo, in brachio suo; dispersit</i>
68 ₃ –70 ₂	B	Erl¹, Fo, Reg¹	<i>mente cordis sui</i>
68 ₃ –70 ₂	B	Kru	<i>mente cordis</i>
71 ₁ –73 ₁	T	Erl¹	<i>superbos, superbos</i>
71 ₂ –72 ₂	B	Kru	no text
71 ₂ –72 ₂	B	Erl¹	<i>cordis sui</i>
71 ₂ –72 ₂	B	Fo, Reg¹	sign of repetition: <i>mente cordis sui</i>
73 ₂₋₃	B	Kru	<i>sui</i>
74 ₂₋₃	B	Reg²	<i>cordis</i>
74 ₃ –79	T	Reg², Wit	<i>mente cordis sui</i>

74 ₃ –79	T	Stu¹	<i>mente cordis sui</i> (see Variants in pitch and rhythm)
75 ₂ –79	B	Kru, Reg¹	no text
75 ₂ –79	B	Stu¹	<i>cordis sui</i>
77 ₂ –79	T	Kru	no text
82 ₂ –87 ₁	D	Kru	<i>Esurientes imple-</i> (at page turn)
82 ₂ –87 ₁	D	Reg²	<i>Esurientes</i>
83 ₂ –84 ₂	B	Kru	no text
88 ₂ –89 ₂	T	Kru	<i>bonis</i> (see Variants in pitch and rhythm)
88 ₂ –91 ₂	B	Stu¹	<i>implevit bonis</i>
88 ₂ –94 ₁	T	Wit	<i>implevit bonis, et divites</i>
90 ₂ –94 ₁	T	Kru	<i>et divites</i>
90 ₂ –94 ₁	T	Reg²	<i>bonis, et divites</i>
96 ₂ –97	B	Kru	no text
100 ₂ –101 ₁	Ct	Erl¹	<i>dimisit</i>
100 ₂ –106	Ct	Kru	sign of repetition: <i>dimisit inanes</i>
103 ₁ –105 ₁	D	Reg²	<i>inanes</i>
103 ₁ –106	Ct	Reg²	<i>inanes</i>
103 ₁ –106	Ct	Stu¹	<i>dimisit</i>
110 ₂ –112 ₅	B	Kru, Reg¹	<i>locutus est</i>
110 ₂ –112 ₅	B	Stu¹	<i>locutus est, locutus est</i>
112 ₄ –116 ₁	Ct	Stu¹	<i>sicut locutus est</i>
113 ₂ –119 ₁	B	Erl¹	<i>ad patres, patres nostros</i>
116 ₃ –119	Ct	Stu¹	<i>ad patres nostros</i>
124 ₂ –126 ₁	B	Kru	sign of repetition: <i>et semini + eius</i>
124 ₂ –126 ₁	B	Reg²	<i>semini eius</i>
124 ₄ –129 ₁	Ct	Kru	<i>eius, in saecula + sign of repetition</i>
129 ₃ –131 ₃	Ct	Kru	<i>in saecula</i>
129 ₃ –132 ₁	Ct	Erl¹, Fo	<i>et semini eius</i>
131 ₂ –135	B	Erl¹	<i>eius, in saecula, eius, in saecula</i>
131 ₄ –135	B	Reg²	<i>in saecula</i> (3 times)
140 ₂ –142 ₁	Ct	Kru	<i>sicut erat</i>
142 ₃ –147 ₃	Ct	Kru	<i>in principio + sign of repetition</i> (see Variants in pitch and rhythm)
144 ₂ –146 ₁	Ct	Reg²	<i>et nunc, et</i>
144 ₂ –146 ₁	Ct	Stu¹	<i>et nunc, et semper</i>
148 ₃ –152	B	Reg²	<i>et nunc, et semper, semper</i>
156 ₃ –159 ₁	D	Kru	<i>et</i> (subsequent text missing at page turn)
159 ₃ –162	D	Reg¹	no text
159 ₃ –162	Ct	Reg²	<i>in saecula</i>
160 ₂ –162 ₂	B	Kru	no text
163 ₁ –167	D	Reg¹	<i>saeculorum</i>
165 ₁ –167 ₁	T	Kru	no text
165 ₁ –175	T	Stu¹	<i>saeculorum, amen, saeculorum. Amen</i>
169 ₁ –177	B	Reg¹	no text
171 ₂ –177	Ct	Stu¹	sign of repetition: <i>saeculorum, amen + Amen</i>

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- **Erl¹** includes the initial notes of the following page for each voice after each custos.
- An initial ‘E’ at the start of all voices for v. 8 in **Erl¹** (mm. 80–5) doubles the ‘e’ already present in the text underlay, yielding ‘Eesurientes’ for the first statement of the word in all voices.
- In the choirbook **Kru**, voices are named only irregularly in the middle of the piece, including such alternative voice designations such as ‘Tenar’ for the tenor and ‘Basis’ and ‘Leo’ for the bassus.
- In the A-Wn, B-Br, D-Mbs, and D-ROu exemplars of **Fo**, two dots are placed under the tenor note at m. 71₃ correcting a printed Sm to a Mi (stop-press correction).
- The ending of v. 12 differs in **Reg²** from all other sources, which renders this source unlikely to be copied from **Fo**. Instead, it seems likely that the sources **Kru**, **Reg²**, **Stu¹**, and **Wit** were copied from a similar but not the same model, which clearly differs from **Fo** (see Source Evaluation, pp. 223–5):

Text: see above, p. 222.

In Tone V, there is a small deviation between Rem (D-Mu 4° Cod.ms. 170, fol. 156^v) and Senfl. Rem does not notate a *♭molle*, which is possibly only for orthographic reasons. In proparoxyton final words, Rem notates *c¹-h-a* in the final cadence, while Senfl sets *c¹-c¹-a* (v. 10). The edition of the monophonic verses therefore follows Senfl here. However, Rem and Senfl agree in vv. 8 and 10 that *d¹-b* becomes *d¹-c¹-b* immediately before another unstressed syllable. It remains unclear whether in v. 7 the beginning of the second half of the verse, beginning with the leap of a third (*a-c*) was omitted by Rem for the sake of brevity or whether this is a scribal error.

Fo RISM A/I S 2807 (D-Mbs), sigs. [b4]^r-c[1]^v (D), sigs. f[1]^r-f2^v (Ct), sigs. B2^r-B3^r (T), sigs. i3^v-[i4]^v (B), sig. B3^r (V in T), text in all voices

Dre¹	D-DI Mus. Glashütte 5, no. 32, pp. 44–8 ([D]), pp. 46–51 ([Ct]), anon., D and Ct only, text in extant voices; verses alternate with Christmas songs (see Remarks)
Eis	D-EIa 40.7-133, fols. 259 ^v –265 ^r (D, A, T, B), <i>Ludouicus Senflius</i> , heading: <i>Quintus tonus</i> , text in all voices
Erl¹	D-ERu MS 473/2, [no. 48] fols. 272 ^v –283 ^r (D, A, T, B), <i>Ludo: Senfl.</i> , heading: <i>Quinti Toni</i> , text in all voices
Erl²	D-ERu MS 473/3, [no. 23] fols. 282 ^r –291 ^r (D, A, T, B), heading on fol. 282 ^r : <i>Sequitur Magnificat Quinti Toni. Ludouici Senfls.</i> , text in all voices
Kru	CZ-TRE Graduale no. 35 (<i>olim</i> 9), pp. 236–53 ([D], [Ct], T, B, V), <i>Quinti Toni. L.S.</i> , text in all voices
Ros	D-ROu Mus. Saec. XVI-49/4, no. 13 (D, Ct, T, B, Q), <i>Quinti Toni Senflij.</i> , text in all voices
Stu¹	D-SI Mus. I fol. 26, [no. 9], fols. 138 ^v –148 ^r ([D], [Ct], T, [B], V), <i>Quinti Toni Lud: Senf.</i> , text in all voices
Wit	D-WGlh ss 2181, [no. 37], fols. 74 ^v –76 ^r (T), <i>Mag: quinti Thoni .L: S:</i> , T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings

Clefs

1–8 ₂	Ct	Kru	C4 clef
1–22	B	Kru	F5 clef
1–147	D	Stu¹	G3 clef
24–39	T	Kru	C3 clef
34 ₁ –37 ₄	Ct	Kru	C2 clef
42–8	B	Kru	F5 clef
51 ₁ –53 ₄	Ct	Kru	C2 clef
57 ₁ –59 ₃	B	Kru	F3 clef
117–47	B	Kru	F5 clef
117–47	V	Kru	F3 clef

Mensuration and proportion signs

76–93	T	Wit	ϕ? corrected to ϕ
76–93	D	Dre¹	ϕ instead of ϕ
76–94	Ct	Dre¹	ϕ instead of ϕ

Directions and/or non-verbal signs

5 ₂	Ct	Eis	<i>a</i> corrected to <i>g</i>
7 ₁	Ct	Erl¹	erroneously left out note added later
22	T, B	Eis, Ros	⤿
23	D, Ct	Dre¹, Eis, Ros	⤿
32	Ct	Dre¹	no ⤿
39	T	Eis, Ros	⤿
41	D, Ct, B	Dre¹ (D), Eis (Ct, B), Ros	⤿
67 ₂ –68 ₁	Ct	Dre¹	2 Sb joined with a slur to form a Br?
74 ₃ –75	T	Kru	⤿
75	D, Ct, T, B	Dre¹ (D, Ct), Eis (Ct, T, B), Ros	⤿
93	D, T	Dre¹ (D), Eis, Ros	⤿
94	Ct, B	Dre¹ (Ct), Eis, Ros	⤿
101	Ct	Stu¹	vertical stroke after this note to indicate omitted passage (mm. 104 ₁ –5) inserted on staff below (see Variants in pitch and rhythm)
108 ₂	T	Wit	black note head corrected to void
115	T	Eis, Ros	⤿
116	D, B	Dre¹ (D), Eis, Ros	⤿
117	Ct	Dre¹, Eis, Ros	⤿
143 ₂	Ct	Erl¹, Erl²	Mi-rest added later
147	D, B, V	Dre¹ (D), Eis, Ros	⤿
148	Ct, T	Dre¹ (Ct), Eis, Ros	⤿

Variants in pitch and rhythm

2 _{1–2}	D	Dre¹	Br
3 ₅	D	Kru	2 Mi (at line break)
4 ₃	Ct	Kru	2 Mi (at line break)
8 ₂	Ct	Kru	Mi Sm (at line break)
10–11	D	Kru	Lo
12 ₄	Ct	Kru	2 Mi (at line break)
13 _{2–3}	D	Dre¹, Erl¹, Erl², Eis, Fo, Ros	Sb Mi
15 ₂	D	Erl¹	Mi Sm (at line break)
19 _{2–3}	T	Dre¹, Erl¹, Erl², Eis, Fo, Ros	Mi Sm
20 ₂ –21	Ct	Kru, Stu¹	dotted Br

20 ₃ –21 ₁	D	Kru	dotted Br
20 ₄ –21 ₁	T	Kru	Sb <i>b</i> ^b
23	D	Stu ¹	additional small black note head <i>c</i> ²
23	Ct	Stu ¹	additional small black note head <i>e</i> ¹
29 ₁ –30 ₃	Ct	Kru	Br- <i>e</i> ¹ Br- <i>f</i> ¹
31	D	Stu ¹	Sb
32	Ct	Dre ¹	no 
37 ₄	Ct	Kru	2 Mi (at line break)
39	T	Stu ¹	Mx
39 ₃ –40 ₁	Ct	Kru	Sb- <i>c</i> ¹
41	D, B	Stu ¹	Mx
52 ₃	Ct	Stu ¹	Mi Sm (at line break)
61 ₃ –62 ₂	Ct	Kru	Mi Sb (at line break)
63 ₁ –64 ₁	D	Dre ¹	passage unreadable due to paper damage
63 ₂	Ct	Dre ¹	<i>c</i> ¹
67 ₂ –68 ₁	Ct	Dre ¹	Br? (see Directions and/or non-verbal signs)
75	Ct	Stu ¹	Mx
78 ₄	Ct	Kru	2 Mi (at page turn)
84	D	Dre ¹	Br dotted Br (see Mensuration and proportion signs)
84–5	D	Stu ¹	Br- <i>c</i> ² Sb-rest Br-rest
85 ₄	T	Stu ¹	erroneously <i>g</i>
88 ₃	D	Stu ¹	erroneously <i>a</i> ¹
89 ₂ –3	B	Kru	Sb
91 ₅	B	Kru	2 Mi (at line break)
91 ₅ –6	Ct	Kru	Br
93	D, T	Stu ¹	Mx
93 ₄	Ct	Stu ¹	note missing
94	Ct	Stu ¹	Mx
103 ₂ –3	Ct	Stu ¹	Mi- <i>c</i> ¹ Sb- <i>f</i> ¹ (see Directions and/or non-verbal signs)
106 ₄	Ct	Erl ¹	Mi Sm (at line break)
111 ₂	Ct	Kru	2 Mi
113 ₁ –4	Ct	Kru	Sb- <i>e</i> ¹ Sb- <i>d</i> ¹
114 ₁	B	Stu ¹	Sb- <i>c</i> Mi-rest
115	T	Stu ¹	Mx
116	D, B	Stu ¹	Mx
117	Ct	Stu ¹	Mx
121 ₄ –122 ₂	Ct	Dre ¹	Mi- <i>a</i> Mi- <i>g</i> Sb- <i>e</i>
124 ₂ –125 ₃	D	Kru	Sb- <i>e</i> ¹ Sb- <i>g</i> ¹ Mi- <i>f</i> ¹ Sb- <i>g</i> ¹
128 ₄ –129 ₃	D	Kru	Sb 3 Mi
135 ₃	D	Kru	2 Mi (at page turn)
136 ₁ –4	D	Kru	Sb- <i>c</i> ² Sm- <i>b</i> ^b ¹ Sm- <i>a</i> ¹
139 ₂	D	Kru	Mi Sm (at line break)
140 ₂ –141	V	Stu ¹	Sb Br
141 ₂	Ct	Dre ¹	additional Sb- <i>c</i> ¹ before this note?
143 ₂ –3	Ct	Ros	Sb- <i>a</i>
144 ₂	Ct	Fo	Mi-rest missing
144 ₅	Ct	Stu ¹	note missing
144 ₆ –7	Ct	Dre ¹	Mi-rest Mi- <i>e</i>
147	B	Stu ¹	Mx
148	T	Stu ¹	Mx
Accidentals			
22 ₃ –23	Ct	Erl ¹	# below the two notes (see Variants in pitch and rhythm)
41	D	Erl ¹	# below the note (see Variants in pitch and rhythm)
75	Ct	Erl ¹	# below the note (see Variants in pitch and rhythm)
83 ₁	B	Eis, Erl ¹ , Erl ² , Fo, Ros	cautionary <i>b</i>
94	Ct	Erl ¹	# below the note (see Variants in pitch and rhythm)
148	Ct	Erl ¹	# below the note (see Variants in pitch and rhythm)

Coloration

3 ₁₋₂	D	Kru	coloration
6 ₃₋₄	D	Kru	coloration
8 ₂₋₃	Ct	Erl²	coloration
18 ₄₋₁₉ ₃	Ct	Kru	coloration
19 ₂₋₄	T	Kru	coloration (see Variants in pitch and rhythm)
51 ₂₋₃	D	Kru	coloration
59 ₃₋₄	Ct	Kru	coloration
74 ₂₋₃	T	Kru	coloration
133 ₁₋₂	D	Kru	coloration

Ligatures

20 ₄₋₂₁ ₂	T	Kru	lig. (see Variants in pitch and rhythm)
70-71 ₁	Ct	Kru	lig.
147-8	Ct	Dre¹, Stu¹	lig.

Textual variants and text placement

1 ₂₋₇ ₁	Ct	Stu¹	<i>Et exultavit</i> + sign of repetition
7 ₃₋₉ ₃	Ct	Stu¹	<i>spiritus</i>
14 ₃₋₁₈ ₁	D	Dre¹	<i>salutari meo, meo</i>
16 ₃₋₁₈ ₂	Ct	Dre¹	<i>salutari meo</i>
16 ₃₋₁₈ ₂	Ct	Kru	sign of repetition: <i>salutari meo</i>
18 ₃₋₂₁	D	Kru	<i>salutari</i>
18 ₃₋₂₂	T	Stu¹, Wit	<i>salutari meo</i>
18 ₄₋₂₁	Ct	Dre¹	<i>salutari meo</i>
18 ₄₋₂₁	Ct	Kru	no text
24 ₁	D, Ct, T, B	Erl²	<i>QQuia</i>
28 ₂₋₃₀ ₃	Ct	Kru	<i>mihi magna</i> (see Variants in pitch and rhythm)
37 ₂₋₃	Ct	Fo	<i>et, et</i> (at page turn)
37 ₂₋₃₉ ₁	Ct	Kru, Stu¹	no text
39 ₂₋₄₁	D	Stu¹	<i>eius</i>
39 ₃₋₄₁	Ct	Kru	<i>nomen eius</i>
39 ₃₋₄₁	B	Kru	no text
39 ₃₋₄₁	B	Stu¹	<i>eius</i>
47 ₂₋₄₈	B	Kru	no text
49 ₃₋₅₄ ₁	D	Dre¹	<i>in brachio suo, suo</i>
49 ₃₋₅₄ ₁	Ct	Stu¹	<i>suo</i>
50 ₃₋₅₁ ₁	B	Fo	<i>bracnio</i> [sic]
51 ₂₋₅₂ ₁	T	Eis	<i>potentiam</i>
51 ₂₋₅₄ ₁	Ct	Fo	<i>suo, -o</i>
53 ₂₋₅₅ ₁	B	Kru	no text
55 ₃₋₅₈	D, Ct	Dre¹, Erl¹	<i>superbos, superbos</i>
55 ₃₋₅₈ ₁	B	Stu¹	<i>suo, dispersit</i>
59 ₂₋₆₁ ₆	Ct	Kru	no text
61 ₃₋₆₂ ₂	Ct	Fo	<i>ente</i> (instead of <i>mente</i>)
66-67 ₁	Ct	Fo	<i>sut</i> (instead of <i>sui</i>)
69 ₂₋₇₂	B	Kru	no text
70 ₃₋₇₅	D	Dre¹	<i>mente cordis sui, cordis sui</i>
70 ₃₋₇₅	D	Kru	no text
71 ₃₋₇₅	T	Fo	<i>mente cordis sui, sui</i>
72 ₂₋₇₅	Ct	Kru	no text
78 ₃₋₈₀ ₃	Ct	Kru	no text
84 ₃₋₈₆ ₁	Ct	Dre¹	<i>et divites, et divites</i>
87 ₂₋₈₈ ₄	Ct	Dre¹	<i>dimisit inanes</i>
87 ₂₋₈₈ ₄	Ct	Eis, Erl¹	<i>dimisit</i>
87 ₂₋₈₈ ₄	Ct	Kru	no text
87 ₄₋₉₀ ₂	B	Kru	<i>ina-</i> (at page turn)
87 ₄₋₉₀ ₂	B	Stu¹	<i>dimisit inanes, dimisit</i>
88 ₅₋₉₀ ₂	B	Erl²	<i>inanes</i>

89 ₃ –90 ₁	Ct	Kru, Stu¹	<i>dimisit</i>
90 ₃ –91 ₄	T	Ros	no text
91 ₅ –94	B	Stu¹	<i>dimisit inanes</i>
92 ₂ –93	T	Eis, Erl¹, Erl², Fo, Ros	<i>dimisit inanes</i>
92 ₂ –93	T	Kru	no text
92 ₂ –94	Ct	Dre¹	<i>et divites dimisit inanes</i>
92 ₂ –94	Ct	Stu¹	<i>dimisit inanes</i>
98 ₃ –101	Ct	Dre¹, Erl¹, Kru, Stu¹	<i>ad patres nostros</i>
105 ₂ –106 ₁	B	Kru	no text
106 ₂ –107 ₄	Ct	Eis, Erl¹, Erl², Ros	<i>Abraham</i>
106 ₂ –107 ₄	Ct	Fo	sign of repetition: <i>Abraham</i>
106 ₂ –107 ₄	Ct	Kru	no text
106 ₂ –108 ₁	D	Fo	<i>et semmini</i> [sic]
106 ₂ –108 ₁	D	Stu¹	<i>Abraham et semini</i>
107 ₅ –111 ₁	Ct	Stu¹	sign of repetition: <i>et semini</i>
109 ₂ –112 ₁	Ct	Erl¹	<i>in saecula, et semini</i>
109 ₂ –112	Ct	Dre¹, Eis, Erl², Kru, Ros	<i>in saecula, in saecula</i>
109 ₂ –112 ₁	Ct	Fo, Eis	<i>in saecula, in saecula</i>
111 ₂ –114 ₁	D	Kru	no text
112 ₂ –115	T	Kru	no text
112 ₃ –114 ₁	Ct	Dre¹	<i>et semini eius</i>
112 ₃ –114 ₁	Ct	Fo	<i>in saecula</i>
112 ₃ –114 ₁	B	Kru	no text
112 ₃ –114 ₁	B	Stu¹	<i>eius, in saecula</i>
112 ₃ –115 ₁	Ct	Eis, Erl², Ros	<i>in saecula, in saecula</i>
112 ₃ –115 ₁	Ct	Kru	no text
120	B	Erl¹	<i>i</i> of <i>Sicut</i> missing
120 ₃ –122 ₂	Ct	Dre¹	<i>sicut erat</i>
120 ₃ –122 ₂	Ct	Kru	no text
122 ₂ –123 ₃	D	Kru	no text
122 ₄ –125 ₁	Ct	Dre¹	<i>in principio</i> + sign of repetition
122 ₄ –125 ₂	Ct	Stu¹	<i>in principio</i> + sign of repetition + <i>-o</i> (<i>principi-</i> missing)
123 ₁ –125 ₂	Ct	Erl²	<i>principio, -cipio</i>
124 ₂ –126	D	Kru	<i>principio</i> (see Variants in pitch and rhythm)
124 ₂ –126	D	Stu¹	no text
124 ₂ –125 ₂	Ct	Erl¹	<i>principio</i>
126 ₂ –127 ₃	Ct	Kru	no text
127 ₂ –130 ₁	D	Kru	no text
128 ₂ –131	Ct	Stu¹	no text
130 ₃ –135 ₁	D	Kru	<i>et nunc, et semper</i>
132 ₃ –134 ₁	Ct	Dre¹	<i>et nunc, et semper</i>
132 ₃ –135 ₁	Ct	Kru	no text
132 ₃ –136 ₁	Ct	Stu¹	<i>et nunc, et semper</i>
136 ₁	Ct	Kru	<i>-la</i> of preceding <i>et in saecula</i> missing (at page turn)
136 ₂ –138	Ct	Kru	no text
139 ₂ –142 ₁	D	Kru	sign of repetition: <i>in saecula</i>
139 ₃ –141 ₁	Ct	Dre¹	<i>saeculorum</i>
139 ₃ –141 ₁	Ct	Erl¹, Erl²	<i>saecula</i>
139 ₃ –143 ₁	Ct	Stu¹	<i>saeculorum. Amen</i>
143 ₃ –145 ₂	Ct	Kru, Stu¹	no text
143 ₃ –148	Ct	Eis	<i>Amen</i>
144 ₁ –146 ₁	V	Kru	no text
145 ₄ –148	Ct	Kru	<i>Amin</i> [sic]
147 ₂ –147	D	Kru	no text

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- As an aid to performers, the first notes or rests following a page turn are notated in **Erl¹** and **Erl²** on the preceding page after the custos. The scribe also indicates the durations in semibreves of *longae* and *breves* by means of small numbers above the notes.
- In **Erl¹** the beginning of the vagans of v. 12 was erroneously notated on fols. 272^v, 273^v, and 274^v suggesting that the vagans in **Erl¹** was copied from a separate partbook. While on fols. 272^v and 273^v the music was crossed out afterwards, the erroneous clef and staff signature on fol. 274^v were overwritten by the initial 'Q' of the text of the bassus ('Quia fecit').
- In v. 8 of the discantus, the scribe of **Eis** indicates the durations in semibreves of *longae* and *breves* by means of small numbers above the notes.
- In v. 12 the scribe of **Kru** uses the voice designation 'Tenens' for the tenor, and 'Basis' for the bassus.
- At the end of the altus section of **Dre¹** the Julian calendar entry '9 IXbris / die [sign for Saturday]' can be found. According to the Gregorian calendar, this is therefore Saturday, 19 November 1583.
- **Dre¹** interpolates six popular polyphonic German and/or Latin Christmas songs between the verses of Senfl's Magnificat settings. The transcription of these songs can be found in the Appendix (pp. 65–76), the Critical Report at pp. 261–7.

6. Magnificat sexti toni (SC Mag 6)

Text: see above, p. 222.

Cantus firmus

Rem (D-Mu 4^o Cod.ms. 170, fol. 157^r) does not notate a *b molle* on this tone either, which (as with the previous Magnificat) is possibly only for orthographic reasons. Otherwise, the cantus firmus set to music by Senfl closely follows that of the organ book.

Principal Source

Fo RISM A/I S 2807 (D-Mbs), sigs. c[1]^v–c3^r (D), sigs. f2^v–[f4]^v (Ct), sigs. B3^v–[B4]^r (T), sigs. k[1]^r–k2^r (B), text in all voices

Other Sources

Be RISM 1549¹⁶ (D-Gs=Superior vox, D-Mbs=Inferior vox), no. 67 (Superior vox=D, Inferior vox=Ct), *L. SENFEL*, heading: *Sextus Tonus*, v. 8 only, text in both voices

Des D-DEI Georg Hs. 130–133.8^o, [no. 33], fols. 37^r–39^r (D), fols. 43^r–45^r (A), fols. 42^r–43^r (T), fols. 39^r–40^v (B), anon., heading: *Magnificat Sexti Tonj.*, text in both voices

Eis D-EIa 40.7-133, fols. 265^v–271^r (D, A, T, B), *Ludouicus Senflius*, heading: *Sextus tonus*, text in all voices

Erl¹ D-ERu MS 473/2, [no. 49], fols. 283^v–295^r (D, A, T, B), heading: *Sexti Toni. Ludo: Sen.*, text in all voices

Kru CZ-TRE Graduale no. 35 (*olim* 9), pp. 254–75 ([D, Ct, T, B]), *L.S.*, heading: *Sexti toni*, text in all voices

Reg¹ D-Rtt F.K. Musik 2/3, no. 11, fols. 14^r–15^v (D), fols. 13^v–14^v (B), anon., D and B only, text in extant voices

Ros D-ROu Mus. Saec. XVI-49/4, no. 14, pp. 427–9 (D), pp. 451–3 (Ct), pp. 443–4 (T), pp. 421–3 (B), heading: *Sexti Toni Senflij.*, text in all voices

Wit D-WGlh ss 2181, [no. 38], fols. 76^v–78^r (T), heading: *Magnificat Sexti thoni L: S. 4.or vocum 1523*, T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings**Clefs**

1 ₁ –27	Ct	Ros	C3 clef
12 ₁ –19 ₄	Ct	Erl¹	C3 clef
18–27	Ct	Kru	C3 clef
43 ₁ –59	Ct	Kru	C3 clef
86 ₅ –93	Ct	Erl¹	C3 clef
88 ₁ –118	Ct	Kru	C3 clef
94 ₁ –118	Ct	Be	C3 clef
132 ₁ –136	Ct	Kru	C3 clef
157 ₁ –184 ₄	Ct	Kru	C3 clef

Staff signatures			
12 ₁ –13 ₂	B	Kru	<i>b</i> missing
Mensuration and proportion signs			
184 ₁	D	Reg¹	‘3’ placed before the lig., following passage shifted (see Variants in pitch and rhythm: 187 ₄)
185–90	T	Wit	no change to ‘3’
Directions and/or non-verbal signs			
27	Ct	Des, Ros	⤴
30	D, T, B	Des, Ros	⤴
51 ₃	Ct	Erl¹	<i>f</i> ¹ corrected to <i>e</i> ¹
56 ₃	D	Fo	note inserted (in-house correction)
59	D, Ct, T, B	Des, Ros, Wit (T only)	⤴
59	B	Kru	<i>Esurientes famescunt</i> incorrectly placed after this note
92	T	Des, Ros	⤴
93	D, Ct, B	Des, Ros	⤴
94–118	D, Ct	Des, Ros	<i>Duarum vocum</i>
94–118	D	Kru	<i>Duo</i>
94–118	Ct	Kru	<i>Duum</i>
94–118	T	Des, Fo, Ros, Wit	<i>Esurientes tacet</i>
94–118	B	Des, Reg, Ros	<i>Esurientes tacet</i>
94–118	B	Fo	<i>Esurientes toaet</i> [sic]
118	D, Ct	Des, Ros	⤴
130 ₁	B	Des	custos after note crossed out (notation continues in this line)
146	D	Des, Ros	⤴
149	T, B	Des (B only), Ros, Wit (T only)	⤴
150	Ct	Des, Ros	⤴
177 ₂	B	Eis	<i>d</i> corrected to <i>c</i>
185 ₁	D	Eis	<i>b</i> ¹ erased and corrected to <i>g</i> ¹ ? (see Variants in pitch and rhythm)
186 _{4–5}	D	Des, Eis, Erl¹, Fo, Kru, Reg¹, Ros	Mi- <i>f</i> ¹ Mi- <i>e</i> ¹
190	T	Des, Ros	⤴
192	D, Ct, B	Des (D, B only), Kru (Ct only), Ros	⤴
Variants in pitch and rhythm			
5 ₃	B	Kru	2 Mi (at line break)
10 ₃	Ct	Kru	2 Mi (at line break)
11 ₃	D	Reg¹	2 Mi
12 ₃	T	Kru	2 Mi (at line break)
13 ₃	T	Wit	2 Mi
14 _{3–4}	Ct	Kru	Mi- <i>e</i> ¹
22–5	T	Kru, Wit	Mx
38 ₂	B	Kru	Sb Mi (at line break)
43 ₂	Ct	Kru	2 Mi
52 ₃	B	Erl¹	Mi Sm (at line break)
53 ₅	B	Kru	Mi Sm (at line break)
68 _{1–2}	D	Kru	Sb
70 _{1–2}	D	Kru	Sb
72 _{3–5}	Ct	Kru	dotted Mi- <i>f</i>
74 ₁	T	Des	erroneously <i>f</i>
74 _{1–2}	D	Kru	Sb
76 _{1–2}	D	Kru	Sb
83 ₃	D	Erl¹	Mi Sm (at line break)
86 ₆	Ct	Kru	<i>g</i>
86 _{6–7}	Ct	Des	erroneously 2 Sm

92 ₁	Ct	Eis	erroneously blackened note head?
93	B	Des	erroneously <i>G</i>
95 ₁₋₂	Ct	Be, Kru	dotted Sb
98–99 ₁	D	Be	dotted Br
114 ₂	D	Kru	Mi Sm (at line break)
117 ₂₋₃	D	Kru	Dotted Mi- <i>f</i> ¹ , 2 Sm- <i>e</i> ¹ Fu- <i>d</i> ¹ Fu- <i>e</i> ¹
124	B	Reg¹	2 Sb
131 ₂₋₃	Ct	Kru	dotted Mi
136	D	Eis	Lo
143–4	T	Des	Lo
144 ₅₋₆	Ct	Kru	Sb (see Ligatures)
146 ₁₋₂	B	Reg¹	2 Sb
148 ₁₋₃	B	Kru	dotted Sb
149	B	Des	Mx
161 ₂₋₃	Ct	Kru	dotted Mi
162 ₁₋₂	Ct	Kru	Br
168–70	D	Kru, Reg¹	Mx
169 ₂₋₃	B	Kru	dotted Sb
176–8	Ct	Kru	Mx
180	Ct	Erl¹	2 Br (at page turn)
180	T	Erl¹	2 Sb (at page turn)
185 ₁	D	Eis	<i>g</i> ¹ (see Directions and/or non-verbal signs)
185 ₁	D	Be, Des, Erl¹, Fo, Kru, Reg¹, Ros	<i>b</i> ¹
185 ₂ –186 ₁	Ct	Kru	Br (see Ligatures)
187 ₄	D	Reg¹	Sb- <i>e</i> ¹ inserted before Sb- <i>f</i> ¹ (see Mensuration and proportion signs 184 ₁)
188 ₁₋₃	D	Kru	Sb- <i>g</i> ¹ dotted Sb- <i>g</i> ¹
190	B	Kru	Br (dot missing)
190	T	Wit	Mx
191 ₂₋₃	Ct	Kru	Br- <i>b</i> ¹
192	D, B	Des	Mx
192	Ct	Des	erroneously Mx- <i>b</i> ¹
Accidentals			
82 ₃	B	Kru	<i>e</i> ¹
Coloration			
20 ₃₋₄	B	Kru	coloration
22 ₂₋₃	D	Kru	coloration
24 ₃ –25 ₁	D	Kru	coloration
25 ₄ –26 ₁	D	Kru	coloration
39–40 ₂	D	Reg¹	coloration
53 ₄ –54 ₁	Ct	Kru	coloration
72 ₁₋₂	Ct	Kru	coloration
83 ₅ –84 ₁	Ct	Kru	coloration
89 ₁₋₂	D	Kru	coloration
90 ₁₋₂	Ct	Kru	coloration
145 ₁₋₂	Ct	Kru	coloration (see Ligatures)
173 ₂₋₃	B	Kru	coloration
185 ₁ –186 ₃	Ct	Kru	coloration
Ligatures			
38 ₂ –39	D	Reg¹	lig.
46–7	T	Erl¹, Kru	no lig. (at page turn)
68–70	T	Erl¹	two-note lig. only (68–9; at line break)
123 ₁₋₂	B	Kru	no lig.
133–134 ₁	Ct	Kru	lig.
144 ₅ –145 ₁	Ct	Kru	lig. (see Variants in pitch and rhythm; see Coloration)

163 ₁₋₂	Ct	Kru	lig.
172 _{1-173₁}	B	Des	lig.
185 ₁₋₂	D	Kru	lig.
185 _{1-186₁}	Ct	Kru	lig. (see Variants in pitch and rhythm; see Coloration)
186 ₂₋₃	Ct	Kru	lig.

Textual variants and text placement

1 _{2-7₁}	Ct	Kru	<i>Et exultavit</i>
5 _{2-7₁}	Ct	Eis	<i>et exultavit</i>
14 _{2-15₃}	B	Reg¹	<i>in De-</i> (-o missing)
16 _{1-18₁}	B	Reg¹	no text
18 _{3-24₃}	B	Kru	no text
19 _{2-24₁}	D	Kru	no text
19 _{2-24₁}	D	Reg¹	sign of repetition: <i>in Deo</i>
20 ₃₋₂₄	T	Kru	no text
21 _{2-23₁}	Ct	Kru	no text
22 _{2-24₁}	D	Des	<i>sa-</i> crossed out, <i>in Deo</i>
34 _{1-35₃}	B	Kru, Reg¹	no text
34 _{1-38₁}	B	Des	<i>mihi magna</i>
37 ₂₋₄₄	Ct	Des	<i>qui potens est, potens est</i>
38 _{2-45₄}	B	Fo	<i>qni</i> [sic] ('u' of 'qui' turned upside down)
38 ₂₋₄₇	B	Kru	<i>qui potens est</i> + sign of repetition
47 _{2-48₁}	Ct	Kru	no text
52 ₂₋₅₉	Ct	Kru	no text
56 ₃₋₅₉	B	Kru	no text
64 _{2-65₃}	Ct	Kru	no text
66 _{2-67₁}	D	Kru	no text
69 _{3-71₁}	D	Kru	no text
73 _{3-79₃}	D	Kru	no text
75 _{3-81₁}	D	Reg¹	sign of repetition: <i>in brachio + suo</i>
81 _{2-85₁}	Ct	Kru	<i>superbos</i>
81 _{3-83₁}	D	Reg¹	<i>dispersit</i> (<i>superbos</i> missing)
83 _{3-90₃}	D	Kru	<i>mente cordis su-</i> (-i missing)
85 _{3-89₁}	Ct	Des	<i>mente cordis</i>
89 ₁₋₉₂	T	Erl¹	<i>mente cordis sui</i>
89 ₁₋₉₂	T	Wit	no text
91 ₂₋₉₃	D	Reg¹	no text
94 _{1-98₃}	Ct	Kru, Be	<i>Esurientes</i>
99 _{2-100₂}	Ct	Be	<i>implevit bonis</i>
104 _{2-106₃}	Ct	Kru	no text
111 ₂₋₁₁₈	D	Be	<i>inanes, dimisit inanes</i>
111 ₂₋₁₁₈	D	Kru	<i>inanes</i> + sign of repetition: <i>inanes + -anes</i>
111 ₂₋₁₁₈	Ct	Be	<i>dimisit inanes, dimisit inanes</i>
125 _{3-128₃}	B	Kru	no text
126 _{3-127₃}	Ct	Kru	no text
132 _{3-134₁}	B	Kru	no text
138 ₃₋₁₄₀	B	Fo	<i>et semini eius</i>
147 ₃₋₁₄₉	B	Kru	<i>in saecula</i> (see Variants in pitch and rhythm)
147 ₃₋₁₄₉	B	Reg¹	no text
152 _{2-157₁}	B	Reg¹	<i>Sicut erat</i>
154 _{1-157₁}	T	Des	<i>Sicut erat, erat</i>
155 _{2-156₁}	D	Fo	<i>stcut</i> [sic]
157 _{2-158₃}	B	Kru	<i>in prin-</i> (-cipio missing)
160 _{2-161₃}	T	Kru	no text
162 _{1-164₁}	T	Kru	<i>nunc, semper</i> (<i>et</i> missing)
164 ₂₋₁₆₆	T	Wit	<i>i</i> [sic] <i>saecula</i> (<i>et</i> missing)
168 _{2-169₄}	T	Fo	<i>saecula</i>
168 _{2-170₃}	T	Kru	no text
168 _{2-170₃}	T	Wit	<i>et in saecula</i>

178 ₁ –179 ₂	T	Kru	no text
180–90	T	Erl¹	<i>Amen, amen.</i>
184 ₁ –191	D	Fo	<i>awen</i> [sic] (<i>m</i> of <i>amen</i> printed upside down)
184 ₁ –192	D	Kru	no text
184 ₁ –192	D	Reg¹	<i>saeculorum. Amen.</i>

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- **Fo** marks v. 8 in both voices as ‘Duarum vocum’. Probably following this example, the scribes of **Des**, **Eis**, and **Ros** head this section in the same way. The scribe of **Reg¹** writes ‘duo’ in the discantus and the scribe of **Kru** does the same for the discantus and marks this verse in the contratenor as ‘Duu[m]’.
- In **Fo** an error in m. 185₁ of the discantus leads to a dissonance between discantus (*b*[♭]) and bassus (*c*). The scribe of **Eis** was obviously aware of this. He notated *g*¹ at this point, which leads to parallel octaves between tenor and discantus. In the edition, therefore, *c*² was notated at this point.
The originally notated stepwise descent of the discantus with minims in m. 186 (**Fo**) would lead to dissonances between discantus (*f*¹–*e*¹) and contratenor (*e*–*f*) in mm. 186–7. The two minims in the discantus have therefore been emended to two Sm.
- At mm. 150–158₂ of the Ct of **Des** the text is crossed out in light brown ink (with no obvious reason?).
- In cases of text repetition, the scribe of **Kru** writes in every case only one sign of repetition—regardless of the amount of repetition necessary to underlie all phrases.
- In **Reg¹** the mensuration sign ‘3’ in the discantus is placed before 184₁. In m. 187_{3–4} of the discantus an additional Sb-*e*¹ is inserted between Sb-*c*¹ and Sb-*f*¹. The additional semibreve is not part of the ligature.

7. *Magnificat septimi toni* (SC Mag 7)

Text: see above, p. 222.

Cantus firmus

In Magnificat Tone VII, the distribution of the syllables on the last three notes is questionable (*c*¹–*ha* vs. *c*¹–*h*–*a*). Senfl’s settings are contradictory here and provide evidence for both variants. However, it must be assumed that there was only one rule for psalmody. As the variant *c*¹–*ha* is not stylistically permissible in the sixteenth century, it must be regarded as *lectio difficilior*, which could, but did not have to, be adapted to stylistic norms in polyphonic movements. For this reason, *c*¹–*ha* is used throughout in the monophonic verses.

Rem (D-Mu 4° Cod.ms. 170, fol. 157^v) writes one *d*¹ too few in the first half of v. 7, which has been corrected in the edition. In order to fit in with the polyphonic setting, the Rem’s plainchant was also transposed to d and ligatures were added to facilitate reading.

Principal Source

Fo RISM A/I S 2807 (D-Mbs), sigs. c3^r–c[4]^v (D), sigs. [f4]^v–g2^r (Ct), sigs. [B4]^v–C2^r (T), sigs. k2^r–k3^v (B), sigs. [B4]^v–C2^r (V in T), text in all voices

Other Sources

Eis D-EIa 40.7-133, fols. 271^v–277^r (D1, D, A, T, B, V), *Ludovicus Senflius*, heading: *VII tonus*, notation and text for v. 2 in T and B only; notation and text missing in all other parts

Erl¹ D-ERu MS 473/2, [no. 50], fols. 295^v–307^r (D, A, T, B), *Ludouicus Senfel*, heading: *Septimi Toni*, text in all voices

Kru CZ-TRE Graduale no. 35 (*olim* 9), pp. 276–93 ([D], [Ct], T, B, V), anon., heading: *Septimi*, text in all voices.

Ros D-ROu Mus. Saec. XVI-49/4, no. 17 (D, Ct, T, B, V/D2=V), *Septimi Toni Senflij.*, text in all voices

Vie A-Wn Mus.Hs. 15500, fols. 124^v–133^r ([D, Ct, T, B, V]), *Ludovici Senflij*, text in all voices

Wit D-WGlh ss 2181, [no. 39], fol. 78^{r-v} (T), *Magni: 7 thoni L. S: 15:24;* T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings

Clefs			
11 ₁ –22	Ct	Erl¹	C3 clef
19 ₁ –22	Ct	Kru	C3 clef
71 ₁ –82 ₄	Ct	Kru	C3 clef

86 ₅ –98 ₃	Ct	Kru	C3 clef
100 ₁ –106	B	Kru	F4 clef
118 ₁ –131	D	Fo	erroneous G3 clef
Mensuration and proportion signs			
127 ₁ –150	V	Ros	o
Voice designations			
107–26	V	Ros	<i>Secundus Discant[us]</i>
Canonic devices, directions, and/or non-verbal signs			
22	D, Ct, T, B	Ros, Vie	⤴
37	T	Ros, Vie	⤴
38	D, Ct, B	Ros, Vie	⤴
39–69	T	Wit	<i>Fecit potenciam in Contra:[ten]or:</i>
50 ₂	Ct	Erl¹	<i>Verte</i> after this note indicating page turn
62	B	Erl¹	<i>Verte</i> after this note indicating page turn
62–9	B	Erl¹	passage erroneously copied twice at page turn (subsequently crossed out)
69	Ct, T, B, V	Ros, Vie	⤴
70	D	Kru	abbreviation for repetition of the tone + ⤴
70	D	Ros, Vie	⤴
71–105	T	Ros	<i>Resolut[us] ex fuga</i>
71–106	T	Wit	<i>Esurientes Tenor in Basso per Diapasonn:</i> [sic]
71–106	B	Ros	<i>Fuga in Epidiapason:</i>
74	B	Fo, Ros	<i>sig. cong.</i> indicating the entry of T
77 ₃	Ct	Vie	<i>g¹</i> corrected to <i>f¹</i>
102 ₁	B	Fo, Ros	<i>sig. cong.</i> indicating the end of T
105	T	Ros, Vie	⤴
106	D, Ct, B	Ros, Vie	⤴
107–25	T	Wit	<i>Sicut locut[us] Tacet</i>
107–25	T	Ros	<i>Sicut locutus est quere in quinta Voce</i>
121 ₁	D	Vie	<i>f²</i> corrected to <i>e²</i>
125	Ct	Ros, Vie	⤴
126	D, B, V	Ros, Vie	⤴
127 ₁	V	Fo	dotted Mi corrected to dotted Sb (stop-press correction)
137 ₁ –149	D	Vie	passage erroneously copied twice at page turn (subsequently erased and crossed out)
137 ₅	T	Wit	<i>e</i> corrected to <i>d</i>
142 ₂	V	Erl¹	<i>g</i> corrected to <i>a</i>
145 ₃	Ct	Kru	note stem added later?
149	D	Erl¹	final barline missing
149	D	Ros, Vie	⤴
150	Ct, T, B, V	Ros, Vie	⤴
150	V	Kru	⤴
Variants in pitch and rhythm			
11 ₃ –12 ₁	Ct	Kru	Sb- <i>a</i> 2 Mi- <i>c¹</i>
13 ₄	Ct	Kru	2 Mi (at line break)
17 ₃ –18 ₁	Ct	Kru	Sb- <i>d¹</i>
27 ₂ –4	B	Kru	dotted Sb (see Textual variants)
27 ₃ –28 ₂	D	Kru	dotted Sb (see Textual variants)
28 ₂ –4	B	Kru	dotted Sb (see Textual variants)
28 ₄ –29 ₂	D	Kru	dotted Sb (see Textual variants)
29 ₂ –4	B	Kru	dotted Sb (see Textual variants)
30 ₂ –4	B	Kru	dotted Sb (see Textual variants)
30 ₃ –31 ₁	Ct	Kru	Sb
31	T	Wit	Lo
31 ₁ –4	D	Kru	Br

31 ₂₋₃	B	Kru	dotted Sb
34 ₂₋₆	B	Kru	2 Mi- <i>e</i> Mi- <i>g</i>
44 ₃₋₄	V	Kru	Sb
46 ₁₋₄	V	Kru	Br (see Textual variants)
52 ₁₋₂	D	Kru	Br
56 ₁₋₂	Ct	Vie	Br
57 ₁₋₃	V	Kru	Br
58 ₂₋₃	V	Kru	Sb
59 ₁₋₃	B	Kru	Br
64 ₂	D	Kru	Mi Sm (at line break)
65 ₅	D	Kru	2 Mi
71 ₂₋₃	Ct	Kru	Sb (see Textual variants)
72 ₁₋₂	D	Kru	Sb
85 ₃₋₈₆ ₁	D	Kru	dotted Mi
85 ₃₋₈₆ ₁	Ct	Kru	dotted Mi
90 ₂₋₃	Ct	Kru	2 Mi- <i>a</i> (at page turn)
99 ₂	B	Erl¹	Mi Sm (at line break)
101 ₂	Ct	Erl¹	Mi Sm (at line break)
105 ₂	Ct	Erl¹	Mi Sm (at line break)
110 ₂₋₃	V	Kru	dotted Sb
131 ₃₋₄	Ct, B, V	Kru	Sb
132 ₁	V	Erl¹	Sb Mi (at line break)
133	B	Fp	erroneously imperfect Br
136 ₂	B	Kru	Mi Sm
138 ₇₋₈	T	Kru	Sb
140 ₇₋₈	B	Kru	Sb
142 ₁₋₃	B	Kru	Br (see Textual variants)
144 ₁	B	Erl¹	Sb Mi (at line break)
144 ₃₋₄	V	Kru	Sb- <i>c</i> ¹
144 ₅	V	Erl¹	Mi Sm (at line break)
145 ₂₋₃	T	Kru	Sb- <i>d</i> ¹ (see Ligatures)
145 ₅	V	Kru	Mi Sm (at line break)
146 ₂	B	Erl¹	Mi Sm (at line break)
147 ₂	V	Erl¹	Mi Sm (at line break)
149 ₃₋₄	V	Kru	Sb- <i>f</i>
Coloration			
4 ₃₋₅ ₁	B	Kru	coloration
8 ₁₋₂	Ct	Kru	coloration
13 ₁₋₂	B	Kru	coloration
18 ₃₋₄	Ct	Kru	coloration
24 ₂₋₂₅ ₁	T	Kru	coloration
66 ₂₋₃	B	Kru	coloration
74 ₁₋₃	Ct	Kru	coloration
84 ₂₋₃	D	Kru	coloration
85 ₃₋₈₆ ₂	D, Ct	Kru	coloration (see Variants in pitch and rhythm)
90 ₂₋₃	D	Kru	coloration
102 ₂₋₃	D	Kru	coloration
136 ₂₋₃	V	Erl¹	coloration
143 ₁₋₂	V	Kru	coloration
147 ₂₋₃	V	Kru	coloration
148 ₃₋₄	V	Kru	coloration
Ligatures			
18 ₁₋₂	B	Kru	no lig.
21 ₁₋₂	T	Wit	no lig.
35 ₁₋₂	T	Kru, Wit	no lig.
35 ₂₋₃₆ ₁	T	Kru, Wit	lig.
37 ₁₋₂	B	Kru	lig.

55 ₂ –56 ₁	Ct	Vie	no lig. (at page turn)
56 ₁ –57	Ct	Vie	lig. (see Variants in pitch and rhythm)
56 ₂ –57 ₁	T	Kru	no lig. (at page turn)
61 ₁ –2	B	Kru	lig.
67 ₂ –3	V	Kru	no lig.
67–8	T	Kru	no lig.
68–9	T	Kru	lig.
71 ₁ –3	Ct	Kru	lig. (see Variants in pitch and rhythm; see Textual variants)
71 ₂ –72 ₂	D	Kru	lig. (see Variants in pitch and rhythm)
89–90	T	Erl¹	no lig. (at page turn)
140 ₂ –3	T	Wit	no lig.
143 ₃ –4	V	Kru	no lig.
145 ₂ –4	T	Kru	lig. (see Variants in pitch and rhythm)
Textual variants and text placement			
4 ₃ –6 ₃	D	Vie	<i>et exultavit</i>
4 ₃ –8 ₁	B	Vie	<i>spiritus</i> corrected to <i>[ex-]ultavit spiritus</i>
8 ₃ –12 ₁	B	Vie	<i>meus</i> corrected to <i>spiritus meus</i>
9 ₃ –10 ₃	Ct	Vie	<i>spiritus</i>
11 ₂ –12 ₂	Ct	Kru	no text
16 ₂ –21	D	Ros	<i>salutari meo</i>
16 ₄ –22	Ct	Kru	<i>salutari me-</i>
16 ₄ –22	Ct	Vie	<i>salutari meo, meo</i>
18 ₁ –22	D	Erl¹	<i>meo, meo</i>
27 ₃	D	Fo	<i>qni</i> [sic] (<i>u</i> of <i>qui</i> printed upside down)
27 ₃ –32	D	Kru	<i>qui potens est</i> (see Variants in pitch and rhythm)
27 ₃ –32	B	Kru	<i>qui potens est</i> + sign of repetition (see Variants in pitch and rhythm)
27 ₃ –32	B	Vie	no text
30 ₃ –32	Ct	Vie	<i>qui potens est</i>
33 ₁ –35 ₂	B	Vie	<i>et sanctum nomen</i>
34 ₃ –35 ₃	Ct	Fo	<i>sanctum nomen</i>
36 ₂ –38	B	Erl¹, Vie	<i>eius</i>
38	D	Vie	<i>-us</i> of <i>eius</i> missing
42 ₃ –45 ₁	V	Vie	<i>in brachio</i>
44 ₄ –50 ₁	D	Vie	<i>fecit potentiam in brachio suo</i>
45 ₃ –47 ₁	V	Kru	<i>fecit</i> (see Variants in pitch and rhythm)
47 ₃ –51 ₁	V	Vie	<i>in brachio suo</i>
52 ₃ –55 ₃	V	Kru, Vie	<i>in brachio suo</i>
53 ₃ –58 ₁	B	Kru	<i>in brachio su-</i>
53 ₃ –58 ₁	B	Vie	<i>suo</i>
54 ₃ –59	D	Vie	<i>suo; dispersit</i>
56 ₂ –58 ₂	V	Fo	<i>brachio suo</i>
56 ₂ –61 ₃	V	Kru	<i>dispersit superbos</i>
56 ₂ –61 ₃	V	Vie	<i>dispersit superbos, superbos</i>
59 ₃ –62	B	Vie	<i>superbos, superbos</i>
60 ₂ –61	D	Vie	<i>superbos</i>
60 ₂ –66 ₁	D	Kru	<i>dispersit superbos mente cordis</i> + sign of repetition (see Variants in pitch and rhythm)
65 ₃ –66 ₅	V	Vie	<i>sui</i>
71 ₁ –76 ₂	Ct	Kru	<i>Esurientes</i> (see Variants in pitch and rhythm; see Ligatures)
71 ₁ –76 ₂	Ct	Vie	<i>Esurientes, esurientes</i>
71 ₂ –79 ₃	D	Kru	<i>Esurientes</i> + sign of repetition
75 ₂ –79 ₃	D	Vie	<i>implevit bonis</i>
77 ₂ –81	Ct	Kru, Vie	<i>implevit bonis</i>
88 ₃ –92 ₁	D	Kru	sign of repetition + <i>-vites</i> (at page turn)
92 ₁ –99 ₄	Ct	Vie	<i>dimisit inanes</i>
92 ₃ –98 ₁	D	Kru, Vie	<i>dimisit</i>
98 ₃ –104 ₂	B	Vie	<i>inanes</i> (4 times)
98 ₃ –106	D	Vie	<i>inanes</i> (4 times)

100 ₂ –106	Ct	Ros	<i>inanes</i>
100 ₂ –106	Ct	Vie	<i>inanes</i> (4 times)
101 ₃ –105	T	Vie	<i>inanes</i> (3 times)
109 ₃ –112 ₁	V	Vie	<i>ad patres</i>
109 ₃ –117 ₁	B	Vie	<i>locutus est ad patres nostros</i>
122 ₂ –124 ₁	B	Vie	<i>eius, in saecula, eius</i>
124 ₂ –126	V	Vie	<i>in saecula</i>
129 ₅	Ct	Fo	‘r’ of syllable <i>-rat</i> printed upside down
134 ₂ –139 ₁	T	Wit	<i>et nunc, et semper</i>
138 ₂ –140 ₄	Ct	Vie	<i>et in saecula</i>
139 ₃ –141 ₁	T	Wit	<i>et in saecula</i>
139 ₃ –141 ₁	B	Vie	<i>saeculorum</i>
140 ₂ –142 ₂	V	Vie	<i>saeculorum, saeculorum</i>
141 ₂ –143 ₁	B	Kru	<i>saeculorum. Amen</i> (see Variants in pitch and rhythm)
142 ₁ –150	T	Vie	<i>saeculorum, saeculorum. Amen</i>
142 ₂ –144	Ct	Vie	<i>saeculorum</i>
143 ₃ –150	B	Kru	no text
143 ₃ –150	B	Vie	<i>saeculorum, saeculorum. Amen</i>
144 ₃ –146 ₆	V	Vie	<i>saeculorum</i>
144 ₃ –150	V	Ros	<i>Amen</i>
145 ₂ –146 ₁	Ct	Kru	no text
147 ₂ –6	V	Vie	<i>saecu-</i>
148 ₃ –150	V	Vie	<i>-lorum. Amen</i>

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- **Kru** uses the voice designations ‘Barba.’ (v. 4) and ‘Basis’ (v. 6) for the bassus, as well as the voice designation ‘Tenar’ (v. 12) for the tenor.
- In in v. 10 of **Kru** the discantus and the vagans are exchanged.

8. *Magnificat octavi toni* (SC Mag 8)

Text: see above, p. 222.

Cantus firmus

Senfl’s model of the plainchant follows closely Rem’s organ book (D-Mu 4° Cod.ms. 170, fol. 158^r).

Principal Source

Fo RISM A/I S 2807 (D-Mbs), sigs. c4^v–[c6]^r (D), sigs. g2^r–[g4]^r (Ct), sigs. C2^r–C3^v (T), sigs. k3^v–[k5]^v (B), heading: *MAGNIFICAT OCTAVI TONI.*, text in all voices

Other Sources

Eis D-EIa 40.7-133, fols. 277^v–283^r (D, A, T, B), *Ludouicus Senflius*, heading: *VIII tonus*, text in all voices
Erl¹ D-ERu MS 473/2, [no. 51], fols. 307^v–319^r (D, A, T, B), *Ludo: senfl Octavi Toni.*, text in all voices
Kru CZ-TRE Graduale no. 35 (*olim* 9), pp. 294–311 ([D, Ct], T, B), *Octavi Toni L. S.*, text in all voices
Ros D-ROu Mus. Saec. XVI-49/4, no. 20, pp. 440–2 (D), pp. 467–9 (Ct), pp. 456–7 (T), pp. 435–8 (B), *Octavi Toni Senfli.*, text in all voices
Stu² D-Sl Mus. I fol. 29, [no. 14], fols. 177^v–194^r ([D, Ct, T, B]), *Ludouicus Senfli[us] Helueti[us]. 8 Toni.*, text in all voices
Wit D-WGlh ss 2181, [no. 40], fols. 79^r–81^r (T), *Magnificat Octavi Thoni L S.*; T only, text in extant voice

Source Evaluation: see above, pp. 223–5.

Variant Readings

Clefs			
5 ₁ –24	Ct	Kru	C2 clef
6 ₁ –24	T	Kru	C3 clef
6 ₂ –10 ₂	B	Erl¹	F3 clef

6 ₃ –11 ₆	B	Stu²	F3 clef
7 ₁ –10 ₁	T	Erl¹	C3 clef
8 ₁ –12 ₂	B	Kru	F3 clef
41 ₁ –75 ₂	Ct	Kru	C2 clef
59 ₁ –88 ₃	B	Kru	F3 clef
71 ₁ –83 ₂	B	Stu²	F3 clef
96–100 ₂	B	Stu²	F5 clef
103 ₃ –107 ₃	Ct	Kru	C2 clef
105 ₃ –109 ₂	B	Erl¹	F3 clef
105 ₃ –111	B	Kru	F3 clef
108 ₁ –112 ₃	D	Erl¹	G2 clef
108 ₁ –118 ₄	B	Stu²	F3 clef
110 ₁ –111 ₄	D	Kru	G2 clef
147–61	Ct	Erl¹	C4 clef
150 ₁ –161	Ct	Kru	C4 clef
159 ₁ –161	B	Stu²	F5 clef
159 ₂ –161	Ct	Stu²	C4 clef
162 ₁ –165 ₃	T	Kru	C3 clef
162 ₁ –165 ₃	B	Kru	F3 clef
166 ₁ –170	Ct	Kru	C2 clef

Directions and/or non-verbal signs

24	D, Ct, T, B	Ros	⤴
54	T	Ros	⤴
57	Ct, B	Kru (B only), Ros	⤴
58	D	Ros	⤴
94	D, Ct, T	Ros	⤴
95	B	Ros	⤴
111 ₃ –113 ₂	T	Wit	passage demarcated by vertical strokes (to indicate phrasal grouping?)
124	D, T	Ros	⤴
125	Ct, B	Ros	⤴
143	T	Wit	Lo erased and replaced with Mx
149 _{1–3}	D	Kru	passage corrected by insertion of missing Sb- <i>e</i> ¹
161	D, Ct, T, B	Ros	⤴
188	D	Ros	⤴
190	T	Ros	⤴
191	Ct, B	Kru (Ct only), Ros	⤴

Variants in pitch and rhythm

7 _{2–3}	Ct	Kru	dotted Sb
14 ₅	Ct	Erl¹	Mi Sm (at page turn)
18 _{2–3}	Ct	Kru	dotted Mi
20 _{1–3}	Ct	Kru	Br (see Textual variants)
20 _{2–3}	B	Kru	dotted Mi
22 _{2–3}	B	Kru	dotted Mi
23 _{1–2}	Ct	Kru	Sb
24	D, Ct, T, B	Stu²	Mx
28	D, B	Stu²	2 Br (at page turn)
39 _{1–3}	Ct	Kru	Br
51 _{3–4}	Ct, B	Kru	Sb
54	T	Stu²	Mx
57	Ct, B	Stu²	Mx
61 _{1–3}	T	Kru	2 Sb Br
66 _{2–3}	Ct	Kru	dotted Mi
69 _{2–3}	T	Kru	Sb
70 _{1–3}	D	Kru	2 Sb Br
70 ₃	D	Stu²	Sb Br (at page turn)
71 _{2–3}	B	Kru	dotted Mi

74 ₂	B	Kru	Mi Sm (at line break)
74 ₃₋₄	T	Kru	Sb
79 ₃ –80 ₁	Ct	Kru	Sb
82 ₃ –83 ₁	D	Kru	Sb
93 ₁₋₂	Ct	Kru	Sb
94	D, Ct, T	Stu²	Mx
99 ₂	T	Erl¹	Sb Mi (at line break)
113 ₃	T	Erl¹	Mi Sm (at page turn)
124	D, T	Stu²	Mx
125	Ct, B	Stu²	Mx
128	T	Kru	Br Lo (at page turn)
131 ₂₋₃	D, Ct	Erl¹ (Ct only), Kru	dotted Mi
133 ₃₋₄	B	Kru	Sb
134 ₁₋₂	Ct	Kru	Sb
135 ₁₋₂	Ct, B	Kru	Sb
135 ₃₋₄	D	Kru	Sb (see Textual variants)
136 ₃₋₄	Ct, B	Kru	Sb
137 ₁₋₂	D	Kru	Sb
141 ₂	B	Erl¹	Mi Sm (at line break)
143	T	Wit	Mx (see Directions and/or non-verbal signs)
143 ₁₋₂	Ct	Kru	Br (see Ligatures)
149 ₃ –150 ₁	D	Kru	2 Mi- <i>g</i> ¹ (at page turn)
152 ₁₋₄	Ct	Kru	Sb- <i>a</i> Sb- <i>e</i> (see Ligatures)
153 ₅ –154 ₂	B	Kru	Sb- <i>d</i> Sb- <i>A</i>
154 ₁₋₂	Ct	Kru	dotted Sb Mi
158 ₃ –159 ₁	B	Kru	dotted Mi
160 ₂₋₃	B	Kru	Sb
161	D, T	Stu²	Mx
165 ₃ –166 ₁	B	Kru	2 Sb (at page turn)
168 ₃ –169 ₁	T	Kru	Sb
169 ₁₋₂	B	Kru	Sb
173 ₅₋₆	Ct	Kru, Stu²	Sb
174 ₅₋₆	Ct	Kru	Sb
176 ₅₋₆	B	Kru	Sb
182 ₁₋₂	Ct	Kru	Br- <i>g</i> ¹
182 ₁₋₂	B	Kru	Br- <i>e</i>
183 ₂₋₃	B	Kru	Mi- <i>d</i>
186 ₁₋₂	Ct	Kru	perfect Br
188 ₁₋₂	B	Kru	Br- <i>e</i>
191	Ct, B	Stu²	Mx
Coloration			
1 ₁₋₂	Ct	Kru	coloration
3 ₁₋₂	Ct	Kru	coloration
5 ₃ –6 ₁	B	Kru	coloration
6 ₂₋₃	T	Erl¹	coloration
7 ₁₋₂	B	Kru	coloration
8 ₂₋₃	Ct	Kru	coloration
14 ₅ –15 ₁	Ct	Stu²	coloration
16 ₃ –17 ₁	B	Kru	coloration
20 ₂₋₄	B	Kru	coloration (see Variants in pitch and rhythm)
33 ₁₋₂	B	Kru	coloration
34 ₁₋₂	T	Stu²	coloration
48 ₁₋₂	Ct	Kru	coloration
50 ₁₋₂	Ct	Kru	coloration
52 ₃ –53 ₁	D	Kru	coloration
64 ₃ –65 ₁	B	Kru	coloration
66 ₂₋₄	Ct	Kru	coloration (see Variants in pitch and rhythm)
72 ₂₋₃	T	Erl¹	coloration

73 ₃ –74 ₃	Ct	Kru	coloration
75 _{1–2}	Ct, B	Stu²	coloration
92 _{1–2}	Ct	Kru	coloration
103 _{1–2}	Ct	Stu²	coloration
109 _{1–2}	Ct	Erl¹, Kru	coloration
111 _{2–3}	Ct	Erl¹	coloration
112 _{2–3}	Ct	Erl¹	coloration
113 _{2–3}	Ct	Erl¹	coloration
128 _{1–2}	D	Kru	coloration
143 _{2–3}	B	Kru, Stu²	coloration (Kru : see Ligatures)
152 _{3–4}	B	Kru	coloration
156 ₄ –157 ₁	D	Stu²	coloration
158 _{2–4}	D	Kru	coloration
179 ₂	Ct	Stu²	no coloration
Ligatures			
62 ₃ –63 ₁	B	Kru, Stu²	lig.
67 ₃ –68 ₁	B	Kru	lig.
75 ₄ –76 ₁	D	Kru	lig.
137 ₂ –138 ₁	B	Kru	lig.
143 ₂ –144 ₁	Ct	Kru	no lig. (see Variants in pitch and rhythm)
149–50	T	Kru	no lig. (at page turn)
152 _{1–4}	Ct	Kru	lig. (see Variants in pitch and rhythm)
170 ₁ –171	T, B	Eis, Kru	lig. of first two notes only
Textual variants and text placement			
4 ₃ –6 ₄	Ct	Stu²	no text
7 ₂ –13 ₂	Ct	Kru	<i>spiritus meus</i>
10 ₂ –14	B	Stu²	<i>spiritus meus</i>
18 ₂ –22 ₁	Ct	Kru	<i>salutari meo</i> (see Variants in pitch and rhythm)
20 ₂ –22 ₁	D	Stu²	no text
22 ₂ –24	Ct, T	Stu²	no text
25 ₁ –28 ₃	Ct	Stu²	<i>Quia fecit</i>
27 ₁ –30 ₃	B	Ros	<i>Quia fecit, fecit</i>
27 ₂ –28 ₃	Ct	Erl¹	<i>fecit</i>
27 ₂ –30	T	Stu²	no text
27 ₃ –29 ₃	D	Kru	sign of repetition: <i>quia</i>
29 ₂ –31 ₁	Ct	Kru	no text
31 ₂ –38	T	Erl¹	<i>mihi magna qui potens est, qui potens est</i>
34 ₂ –38 ₁	Ct	Kru, Stu²	<i>qui potens est</i>
38	D	Fo	<i>ast</i> [sic]
46 ₁ –47 ₁	Ct	Kru	<i>e- of eius</i> missing (at page turn)
48 ₁ –49 ₁	Ct	Stu²	no text
49 ₁ –50 ₁	B	Stu²	no text
50 ₁ –51 ₁	D	Stu²	no text
50 ₁ –51 ₁	Ct	Kru	no text
51 ₂ –53 ₂	B	Kru	no text
54 _{2–3}	B	Stu²	no text
54 ₂ –57	Ct	Stu²	<i>nomen eius</i>
54 ₂ –58	D	Stu²	<i>nomen eius</i>
55 ₂ –57	B	Stu²	<i>nomen eius</i>
68 ₂ –70 ₂	B	Kru	<i>fecit p-</i> (<i>-otentiam</i> missing at page turn)
68 ₃ –70 ₁	T	Kru	<i>potentiam</i>
73 ₂ –77 ₁	B	Kru	sign of repetition: <i>in brachio + suo</i>
74 ₂ –75	T	Eis, Kru	<i>suo</i>
74 ₂ –75	T	Stu²	no text
83 ₂ –84 ₁	B	Fo	<i>coidis</i> [sic]
87 ₂ –89	Ct	Stu²	no text
89 ₂ –90 ₄	B	Kru, Stu²	no text

90 ₁ –91 ₂	T	Kru, Stu²	no text
90 ₂ –91 ₃	Ct	Kru, Stu²	no text
90 ₂ –92 ₁	D	Stu²	no text
91 ₂ –93 ₂	B	Kru	no text
91 ₄ –94	Ct	Kru	<i>cordis sui</i>
92 ₃ –94	D	Kru	<i>cordis sui</i>
94 ₂ –95	B	Stu²	no text
101 ₃ –105 ₁	T	Stu², Wit	no text
105 ₂ –107 ₂	D	Fo	<i>impsevit</i> [sic]
107 ₃ –115 ₁	Ct	Kru	no text
109 ₁ –115 ₁	T	Kru	<i>bonis</i>
110 ₂ –113	D	Stu²	<i>implevit bonis</i>
111 ₃ –115 ₁	T	Kru, Stu²	no text
114 ₂ –116 ₂	D	Kru, Stu²	<i>et divites</i>
117 ₃ –125	Ct	Kru, Stu	<i>dimist inanes</i> + sign of repetition
117 ₃ –125	B	Erl¹	<i>inanes</i> (5 times), <i>dimisit inanes</i>
118 ₃ –125	B	Stu²	<i>dimisit inanes, dimisit inanes</i>
119 ₄ –121 ₂	D	Kru, Stu²	no text
122 ₂ –123 ₄	Ct	Stu²	no text
122 ₄ –124	T	Stu²	no text
127 ₁ –2	D	Fo¹	<i>Sicnt</i> [sic] (<i>u</i> of <i>Sicut</i> printed upside down)
128 ₃ –130	B	Stu²	no text
130 ₃ –133	D	Eis	<i>locutus est</i>
130 ₃ –133	D	Stu²	no text
130 ₃ –133 ₁	Ct	Eis	<i>locutus est</i>
130 ₃ –133 ₁	Ct	Stu²	no text
133 ₂ –137 ₁	B	Kru	<i>ad patres</i> + 2 signs of repetition (see Variants in pitch and rhythm)
133 ₃ –135 ₃	Ct	Kru, Stu²	<i>locutus est</i>
134 ₃ –135 ₃	B	Stu²	no text
135 ₂ –136 ₁	D	Kru	<i>ad patres</i> (see Variants in pitch and rhythm)
136 ₂ –137 ₁	Ct	Kru	<i>ad patres</i>
136 ₂ –137 ₁	Ct	Stu²	no text
136 ₂ –137 ₁	B	Stu²	no text
136 ₃ –137 ₃	D	Stu²	no text
136 ₃ –141 ₁	D	Kru	sign of repetition: <i>ad patres</i>
137 ₂ –140 ₁	B	Kru	<i>nostros</i>
137 ₃ –142 ₁	D	Eis, Erl¹, Fo, Ros	<i>ad patres nostros</i>
137 ₃ –142 ₁	Ct	Kru	2 signs of repetition: <i>ad patres</i>
137 ₄ –142 ₁	D	Stu²	<i>ad patres nostros, ad patres nostros</i>
140 ₂ –142 ₁	Ct	Stu²	no text
142 ₃ –145	D	Stu²	no text
142 ₃ –145	B	Kru, Stu²	no text
142 ₃ –145 ₁	Ct	Kru	no text
149 ₂ –151 ₁	D	Kru	<i>et -mini</i> (at page turn)
151 ₃ –154 ₃	D	Eis, Erl¹, Fo, Kru, Ros	<i>eius, in saecula</i>
152 ₂ –156 ₁	B	Kru	sign of repetition: <i>et semini</i>
154 ₂ –156 ₁	B	Stu²	no text
155 ₃ –156 ₃	Ct	Kru	no text
156 ₃ –158 ₂	B	Kru	<i>eius</i>
156 ₃ –158 ₂	B	Stu²	no text
158 ₃ –161	B	Stu²	<i>eius, in saecula</i>
168 ₃ –170	Ct	Stu²	no text
168 ₃ –171	T	Stu²	no text
179 ₂ –184 ₁	B	Stu²	<i>Amen, amen</i>
181 ₁ –188	Ct	Eis	<i>Amen</i>
183 ₁ –188 ₁	T	Erl¹, Stu²	<i>saeculorum. Amen</i>
185 ₁ –189 ₁	Ct	Stu²	<i>amen</i>
185 ₁ –191	B	Eis	initial <i>A-</i> of <i>Amen</i> missing

185 ₁ –191	B	Kru	no text
189 ₁ –190	T	Stu²	no text
190 ₁ –191	Ct, B	Stu²	no text

Remarks

- A user of the Munich copy of **Fo** occasionally marked the beginning of the tactus with thin pencil lines.
- Ink corrosion in **Eis** occasionally renders the notation illegible.
- As an aid to performers, the first notes or rests following a page turn are notated in **Erl¹** on the preceding page after the custos.
- At end of **Stu²** the scribe Johann Chamerhueber notated ‘Modo finis. | 15.64’.

Appendix

Christmas Songs for Senfl's *Magnificat quinti toni* in D-D1 Mus. Glashütte 5

In **Dre¹** popular polyphonic German and/or Latin Christmas songs are interpolated between the verses of Senfl's Magnificat settings. This reflects a singing practice that can mainly be observed in Reformation Germany and is to be found in a group of sources from eastern and central Germany (Kirsch 1961; Cook 1976; Schmid 2019).

In the present context, the singing of the Magnificat, which corresponds to Cook's ‘exterior tropes’, would be performed according to the following pattern:

v. 1 (monophonic): Magnificat ...

v. 2 (polyphonic): Et exultavit ...

Johannes Galliculus, *In natali Domini*

v. 3 (monophonic): Quia respexit ...

v. 4 (polyphonic): Quia fecit ...

Johann Walter?, *In dulci iubilo*

v. 5 (monophonic): Et misericordia ...

v. 6 (polyphonic): Fecit potentiam ...

anon., *Joseph, lieber Joseph mein*

v. 7 (monophonic): Deposuit potentes ...

v. 8 (polyphonic): Esurientes implevit bonis ...

Johann Hermann, *Parvulus nobis nascitur*

v. 9 (monophonic): Suscepit Israel ...

v. 10 (polyphonic): Sicut locutus est ...

anon., *O Maria, reine Magd*

v. 11 (monophonic): Gloria Patri ...

v. 12 (polyphonic): Sicut erat in principio ...

Wolfgang Figulus, *Virga Jesse floruit*

To facilitate a possible performance, the Christmas songs are included below. However, since in the present volume the focus is on Senfl's Magnificat settings and the songs are transmitted in many sources of the time, this is not a critical edition of the songs. This is already evident from the fact that **Dre¹** is preserved in an incomplete state, for the tenor and bassus part-books are missing. The following edition of the Christmas songs therefore only transcribes discantus and contratenor from the Dresden manuscript; tenor and bassus, on the other hand, are supplemented according to two prints providing Christmas songs, which were published in temporal and geographical proximity to **Dre¹**:

Ei	Wolfgang Figulus, <i>VETERA NOVA, CARMINA SACRA ET SELECTA, DE NATALI DOMINI NOSTRI IESV CHRISTI</i> (Frankfurt an der Oder: Johann Eichorn, 1575; RISM 1575 ²)
We	Iacob Furman, <i>CANTILENÆ LATINÆ ET GERMANICÆ IIII, ET V. VOCVM in salutiferum Iesu Christi Domini Nostri Natalem</i> (Wittenberg: Matthæus Welack, 1591; RISM 1591 ²⁵)

Christmas song no. 1 (after v. 2): Johannes Galliculus (c.1490–after 1520), *In natali Domini*

Text

In natali Domini clamant mortales singuli: Wo ist uns ein Kind geboren? Zu Bethlehem ist uns geboren ein Kindelein, gewickelt in ein Tüchlein, Jesus ist der Name sein.	At the birth of the Lord all mortals cried out: Where is the child born for us? In Bethlehem the little child is born for us, it is wrapped in a cloth, Jesus is his name.

Source for the discantus and the contratenor

Dre¹ D-Dl Mus. Glashütte 5, no. 32, pp. 44–5 ([D]), pp. 46–7 ([Ct]), anon., D and Ct only, text in extant voices

Source for the tenor and the bassus

Ei RISM 1575² (D-Mbs), no. 6 (D, A, T, B), *Iohan Galliculus.*, text in all voices

Variant Readings

Directions, and/or non-verbal signs

44 D, Ct **Dre¹** ☞

Variants in pitch and rhythm

18 ₁	Ct	Dre¹	Sb Mi (at page break)
20 ₃ –21 ₁	Ct	Dre¹	Sb
27 ₁ –2	D	Dre¹	Sb
29–30	T	Ei	Mx
44	T, B	Ei	Mx

Textual variants and text placement

20 ₃ –24 ₂	Ct	Dre¹	<i>zu Bethlehem</i>
37 ₄ –44	T	Ei	<i>geleget in ein Krippelein, zu Bethlehem, Juda</i>
37 ₄ –44	B	Ei	<i>gewunden in ein Tüchlein, zu Bethlehem, Juda</i>

In **Dre¹**, as in almost all other sources, the song is transmitted anonymously. Only Figulus's print attributes it to Johannes Galliculus.

Christmas song no. 2 (after v. 4): Johann Walter? (1496–1570), *In dulci iubilo*

Text

1. In dulci iubilo, nu singet und seid froh, unsers Herzen Wonne leit in praesepio, und leuchtet als die Sonne, matris in gremio. Alpha es et O.	1. In sweet jubilation, now sing and rejoice! Our heart's bliss lies in a manger and shines like the sun in his mother's lap. You are the alpha and omega.
2. O Jesu parvule, nach dir ist mir so weh. Tröst mir mein Gemüte, o puer optime, durch alle deine Güte,	2. O little Jesus, my heart aches for thee. Console me in my mind, o best of boys, through all your graciousness,

*o princeps gloriae.
Trahe me post te,*

*o Prince of glory.
Draw me after you.*

*3. Ubi sunt gaudia?
Nirgends mehr denn da
do die Engel singen
nova cantica
und die Schellen klingen
in regis curia.
Eia wär wir da.*

*3. Where are joys?
Nowhere more than there
where angels sing
new songs
and the bells ring
in the court of the King.
Eya, were we only there!*

Source for the discantus and the contratenor

Dre¹ D-Dl Mus. Glashütte 5, no. 32, p. 45 ([D]), p. 47 ([Ct]), anon., D and Ct only, one stanza of text in extant voices

Source for the tenor and the bassus

Ei RISM 1575² (D-Mbs), no. 14 (D, A, T, B), *Volf Figul.*, three stanzas of text in all voices

Variant Readings

Mensuration and proportion signs

1–32	T, B	Ei	φ 3

Directions, and/or non-verbal signs

32	D, Ct	Dre¹	◡

Variants in pitch and rhythm

3 ₁ / 7 ₁	B	Ei	<i>f</i>
9	Ct	Dre¹	Br Sb
32	T	Ei	Mi

The mensuration signs in tenor and bassus were adapted to match with the discantus and contratenor.

While **Dre¹** transmits the song anonymously, Figulus publishes the work under his name, both in his print and in the manuscript D-Dl Mus. Grimma 51, which was also copied under his direction and is closely related to RISM 1575². This attribution is highly questionable, however, as the song was already included anonymously in the so-called ‘Walter-Handschriften’, a group of manuscripts that date from about forty years earlier than Figulus’s print (D-GOI Chart. A 98, D-Ngm 83795 [T], D-Ngm 83795 [B], D-WRhk B; PL-Kj Mus. ms. 40013). The only other ascription of the song to a composer is found in the ‘Eisenacher Kantorenbuch’ (D-EIa 40.7-133), where it survives under the name of Johann Walter.

Christmas song no. 3 (after v. 6): anon., *Joseph, lieber Joseph mein*

Text

Joseph, lieber Joseph mein,
hilf mir wiegen mein Kindelein,
Gott, der will dein Löhner sein
im Himmelreich, der Jungfrau Kind Maria.
Eya! Eya! Virgo Deum genuit
quem divina voluit clementia.
Omnes nunc concinite,
nato regi psallite,
voce pia dicite:
‘Sit gloria Christo nato infantulo.’
Hodie apparuit in Israel,
quem praedixit Gabriel est natus Rex.

Joseph, my dear Joseph,
help me rock my little child,
God will reward you
in heaven, the Virgin Mary’s child.
Eya! Eya! The Virgin has given birth to God
whom the divine mercy willed.
Now let all sing together,
sing to the newborn king,
saying with devout voice,
‘Glory be to Christ born, our babe!’
Today has appeared in Israel
the one whom Gabriel predicted has been born King.

Source for the discantus and the contratenor

Dre¹ D-Dl Mus. Glashütte 5, no. 32, p. 46 ([D]), pp. 48–9 ([Ct]), anon., D and Ct only, text in extant voices

Source for the tenor and the bassus

We RISM 1591²⁵ (S-STr), no. 11 (D, A, T, B), anon., text in all voices

Variant Readings

Clefs

10 ₁ –75	D	Dre ¹	G2 clef
59 ₁ –77	B	We	F4 clef

Staff signatures

59 ₁ –64 ₅	B	We	missing and misprinted $\flat$ corrected by hand (see Clefs)
65 ₁ –77	B	We	misprinted $\flat$ corrected by hand (see Clefs)

Mensuration and proportion signs

1–77	T, B	We	ϕ 3

Directions, and/or non-verbal signs

59 ₁ –60 ₂	B	We	passage erroneously printed a third to high and subsequently corrected by hand

75	D	Dre ¹	$\frown$
77	Ct	Dre ¹	$\frown$

Variants in pitch and rhythm

22 ₂	T	We	g (lig. erroneously placed)
54 ₂	T	We	g (lig. erroneously placed)
73 ₂ –77	B	We	passage erroneously printed a third to high
75	T	We	Mx
77	B	We	Mx

Coloration

39 ₃	Ct	Dre ¹	erroneously colorated?

Textual variants and text placement

55 ₃ –56 ₁	T, B	We	<i>nostro</i>

The mensuration signs in tenor and bassus were adapted to match with the discantus and contratenor.

Christmas song no. 4 (after v. 8): Johann Hermann (?–?), *Parvulus nobis nascitur***Text**

1. Parvulus nobis nascitur,
de Virgine progreditur,
cuius laetentur Angeli,
gratulemur nos singuli.
Trinitati gloria in sempiterna saecula.

2. *Huic omnes infantulo
concinite mellifluo,
iacenti in cunabulo
vili prostrate lectulo.
Trinitati gloria in sempiterna saecula.*

3. *Regem habemus gloriae
natum ab Lymasoriae,
unicum Dei Filium
lustrantem omne saeculum.
Trinitati gloria in sempiterna saecula.*

1. A little child is born for us,
from the Virgin he comes forth,
of which rejoice the Angels,
may every single one of us give thanks joyfully.
Glory be to the Trinity for all eternity.

2. *To this little infant
sing all together in sweet harmony,
lying in a manger,
a humble bed.
Glory be to the Trinity for all eternity.*

3. *We have the king of glory,
born of Lymasoria
the only son of God,
who gives light to all generations.
Glory be to the Trinity for all eternity.*

Source for the discantus and the contratenor

Dre¹ D-Dl Mus. Glashütte 5, no. 32, pp. 46–7 ([D]), p. 49 ([Ct]), anon., D and Ct only, one stanza of text in extant voices

Source for the tenor and the bassus

Ei RISM 1575² (D-Mbs), no. 7 (D, A, T, B), *Iohan Herman.*, three stanzas of text in all voices

Variant Readings

Clefs

23₁–29 T **Ei** erroneous C3 clef (instead of C4 clef)

Mensuration and proportion signs

1–29 T, B **Ei** $\phi 3$

Directions, and/or non-verbal signs

26₁–27₁ T **Ei** *punctus divisionis* placed between the two breves (see Variants in pitch and rhythm)

33 D, Ct **Dre¹** 

Variants in pitch and rhythm

13 ₁ –2	B	Ei	Sb Br
25 ₁ –2	B	Ei	Sb Br
26 ₁ –2	T	Ei	Br
29	T	Ei	Mx
29	B	Ei	Mx
29–33	D	Dre¹	Br- <i>g</i> ¹ Sb- <i>g</i> ¹ dotted Sb- <i>a</i> ¹ Mi- <i>b</i> ¹ Mi- <i>c</i> ² Mi- <i>d</i> ² Sb- <i>b</i> ¹ dotted Sb- <i>a</i> ¹ Mi- <i>g</i> ¹ Br- <i>g</i> ¹ Sb- <i>f</i> ¹ Lo- <i>g</i> ¹
29–33	Ct	Dre¹	dotted Sb- <i>b</i> ¹ Mi- <i>c</i> ¹ Mi- <i>d</i> ¹ Mi- <i>e</i> ¹ Br- <i>f</i> ¹ Sb- <i>f</i> ¹ Br- <i>e</i> ¹ Br- <i>d</i> ¹ Sb- <i>c</i> ¹ Lo- <i>d</i> ¹

Textual variants and text placement

2 ₁ –3 ₂	D	Dre¹	<i>nobis, nobis</i>
10 ₂ –11 ₁	B	Ei	<i>cui</i>
11 ₁ –2	T	Ei	<i>cui</i>
17 ₁ –18 ₁	T, B	Ei	<i>servuli</i>

The mensuration signs in tenor and bassus were adapted to match with the discantus and the contratenor.

The perfect breve in m. 26 of the T in **Ei** was split by the editor to enable a reasonable text underlay.

The music of the bassus as transmitted in **Ei** has dissonances in mm. 13₁–2 and 25₁–2. These were emended in the edition (cf. Variants in pitch and rhythm).

Dre¹ has an extended ending (mm. 29–33) that has not survived in any other source (see Variants in pitch and rhythm). To adapt the two upper voices to the shorter version of tenor and bassus, the cadential final phrase of discantus and contratenor was omitted.

Christmas song no. 5 (after v. 10): anon., *O Maria, reine Magd***Text**

O Maria, reine Magd,
du hast geborn ohn alles Leid
ein feines Kindelein,
ein schönes Kindelein,
ein zartes Kindelein.
Jesus hat uns erlöst von der Höllenpein.

O Mary, pure handmaiden,
thou hast borne without sorrow
a fine child,
a beautiful child,
a tender child.
Jesus has redeemeth us from the torment of hell.

Source for the discantus and the contratenor

Dre¹ D-Dl Mus. Glashütte 5, no. 32, p. 47 ([D]), p. 50 ([Ct]), anon., D and Ct only, text in extant voices

Source for the tenor and the bassus

We RISM 1591²⁵ (S-STr), no. 22 (D, A, T, B), anon., text in all voices

Variant Readings

Mensuration and proportion signs

20–4	D, Ct	Dre ¹	no change to <i>tempus perfectum</i>
20	T	We	3 o

Variants in pitch and rhythm

7 ₂	D	Dre ¹	erroneously <i>g</i> ¹
10	B	We	erroneously <i>G</i>
22 ₃	B	We	erroneously <i>d</i>
24	T	We	Mx
24	B	We	erroneously Mx- <i>A</i>

Textual variants and text placement

20–4	D, Ct	Dre ¹	[illegible] <i>von Sündenmarter rein</i>

Dre¹ transmits a slightly different version of the song: the manuscript omits the section ‘schönes Kindlein’ and uses a differing (though illegible) text at the end of the movement. It simplifies the song by avoiding a change of mensuration (mm. 20–4) and shortens the entire final passage. Since there is no other transmission of the song, and the additions of tenor and bassus in these measures by RISM 1591²⁵ would not be reasonable, the movement was edited from m. 20 according to Welack’s print.

Christmas song no. 6 (after v. 12): Wolfgang Figulus (c.1525–1589), *Virga Jesse floruit***Text**

Virga Jesse floruit,	The branch of Jesse flowers,
Emmanuel noster apparuit,	our Emmanuel appears,
induit carnem hominis,	he taketh on the flesh of humanity,
fit puer delectabilis.	becoming an adorable boy.
Domum pudici pectoris	The dwelling of a chaste soul
ingreditur Salvator et autor humani generis.	is entered by the Saviour and the creator of mankind.
Ubi natus est Rex gloriae?	Where is born the King of glory?
Pastores dicite!	Tell us shepherds!
In Bethlehem Juda.	In Bethlehem Juda.
Sause, liebes Kindelein,	Hurry, dear child,
eya, zu Bethlehem Juda.	eya, to Bethlehem Juda.
Virga Jesse floruit,	The branch of Jesse flowers,
Emmanuel noster apparuit,	our Emmanuel appears,
induit carnem hominis,	he taketh on the flesh of humanity,
fit puer delectabilis. Alleluia, alleluia.	becoming an adorable boy. Alleluia, alleluia.

Source for discantus and the contratenor

Dre¹ D-Dl Mus. Glashütte 5, no. 32, p. 48 ([D]), pp. 50–1 ([Ct]), anon., D and Ct only, text in extant voices

Source for the tenor and the bassus

Ei RISM 1575² (D-Mbs), no. 20 (D, A, T, B), *Volf. Figu.*, text in all voices

Variant Readings

Clefs

35 ₄ –43 ₁	B	Ei	reversed F3 clef

Mensuration and proportion signs

1–27 ₂	T	Ei	‘3’
1–27 ₂	B	Ei	mensuration sign missing

Directions, and/or non-verbal signs			
69	D, Ct	Dre¹	☉
Variants in pitch and rhythm			
15 ₂	B	Ei	erroneously <i>d</i>
69	T, B	Ei	Mx
Coloration			
68 ₂	Ct	Dre¹	not colorated
Textual variants and text placement			
38 ₂ –40 ₂	T	Ei	<i>Judae</i>
47–9	T	Ei	<i>Judae</i>
65 ₃ –69	B	Ei	<i>Alle-, alle-, alleluia</i>

The setting is the *secunda pars* of Figulus's polyphonic song *Uns ist geboren ein kleines Kindelein*.

The mensuration signs in tenor and bassus were adapted to match with the discantus and the contratenor.

At the end of the song the scribe has provided the date of copying in the contratenor, which reads '9 IXbris / die' (= 19 November 1583).

B. Mass Ordinaries

9. *Missa paschalis* (i) (SC *O 1)

Text

All sections of the mass show a disposition for a regular alternatim performance (see Introduction, Table 2, p. XVIII).

Cantus firmus

Kyrie: Melnicki 1955, no. 39

Gloria: Bosse 1955, no. 31

Sanctus: Thannabaur 1962: 'Variante zu Melodie 32 (66 J)', 121

Agnus Dei: Schildbach 1967, no. 34

The cantus firmi used in this mass resemble those in the gradual from the former monastery S. Crucis, D-Mbs Clm 4101 on fols. CLXXiiij^r–CLXiiiij^r (Kyrie and Gloria), fol. CLXXXi^v (Sanctus), and fol. CLXXXiiij^r (Agnus Dei). Senfl's cantus firmus deviates only in a few places, for example in the *Christe* (where it features a stepwise descent at mm. 24–6 rather than a downward leap of a third); the *Gratias agimus* at m. 2₂ (where Clm 4101 shows a descent of a second); the *Domine Fili unigenite*, where Senfl composes *a-bb* instead of an upward leap of a third (*a-c*); or the *Agnus Dei*, where Senfl's version of the plainchant repeats the movement *g-a* at mm. 25–6 (and following).

In the present setting, the cantus firmus is deployed in various ways: although it is featured most often in long note values in the tenor voice, it also can be found in the discantus, in quasi-canon between discantus and tenor, elaborated with cadential embellishments or with increasingly freer treatment, or in imitation by all voices. This varied approach to cantus firmus treatment is evident in all four sections of the mass, including the partially surviving *Sanctus*, where it appears prominently first in the discantus with the bassus imitating the opening motive two octaves below, then later in the tenor. It is also representative of Senfl's general approach to cantus firmus treatment, which often favours the elaboration and varied deployment of the cantus firmus to enhance variety in the overall polyphonic texture more than it does the unaltered quotation of the cantus firmus in a single voice.

Kyrie

Ky - ri - e - - - lei-son. Chri - ste
e - - - lei-son. Ky - - ri - e - - - lei - son.
Ky - ri - e - - - lei - son.

Gloria

Glo - ri - a in ex - cel - sis De - o. Et in ter - - ra pax
ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.
A - do - ra - - mus te. Glo - ri - fi - ca - mus te.
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.
Do - mi - ne De - us Rex cae - le - stis, De - us Pa - ter o - mni - po - tens.
Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.
Do - mi - ne De - us, A - gnus De - i, Fi - - li - us Pa - tris.
Qui tol - - lis pec - ca - ta mun - di, mi - se - re - re no - bis.
Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.
Qui se - des ad dex - te - ram Pa - tris, mi - se - re - - re no - bis.

Unique Source

Dre² D-Dl Mus. Pi Cod. VIII, [no. 10], fols. 99^v–107^r (Kyrie, Gloria): *L*§.S, [no. 14], fols. 132^v–137^r (Sanctus, Agnus Dei) [D, Ct, T, B], fol. 133 torn out (only a minute fragment of the tenor part remains), anon., text in all voices

Critical Notes*Kyrie*

Directions and/or non-verbal signs

16	D	☉
17	Ct, T, B	☉
37	T	☉
38	D, Ct, B	☉
56	D, T	☉
57	Ct, B	☉

Variants in pitch and rhythm

5 ₃₋₄	Ct	Mi Sm (at line break)
16	D	Mx
17	Ct, T, B	Mx
37	T	Mx
38	D, Ct, B	Mx
56	D	Mx
57	Ct, B	Mx

Gloria

Directions and/or non-verbal signs

26	T	☉
27	D, Ct, B	☉
53	D, Ct, T, B	☉
85	D, Ct, T, B	☉
99	D, B	☉
100	Ct	☉
125	D, Ct	☉
126	T, B	☉

Variants in pitch and rhythm

27	Ct, B	Mx
53	D, Ct, T, B	Mx
85	D, Ct, T, B	Mx
94 ₂ –95 ₁	B	Mi-rest dotted Mi- <i>A</i> Sm- <i>B</i> Sm- <i>c</i> Sm- <i>d</i> Sm- <i>e</i> Sm- <i>f</i> Sb- <i>g</i>
99	D, B	Mx
100	Ct, T	Mx
115 ₁₋₂	B	Br- <i>d</i> Br- <i>A</i> (see Ligatures)
117	B	Mx
125	D, Ct	Mx
126	T	Mx

Ligatures

115 ₁ –116	B	incorrectly lig. <i>cum proprietate</i> instead of lig. <i>cum opposita proprietate</i> (see Variants in pitch and rhythm)

Sanctus

Directions and/or non-verbal signs

12	B	☉
13	D	☉
42	T	☉
44	Ct	☉
64	B	☉

65	D, Ct, T	☉
65 ₂	T	☉

Variants in pitch and rhythm

12	B	Mx
28 ₁	T	note or rest missing or erased?
42	T	Mx
44	Ct	Mx
64	B	Mx
65	D, Ct, T	Mx
65 ₂	T	Mx

Agnus Dei

Directions and/or non-verbal signs

39	T	☉
41	D, Ct, B	☉

Variants in pitch and rhythm

9 ₁	B	Sb Mi (at line break)
9 ₃	Ct	single Sb- <i>b</i> corrected to lig.
39	T	Mx
41	D, Ct	Mx

Remarks

- The authorship of this mass is questionable due to its unique transmission in a choirbook that dates from the second half of the sixteenth century. But the choirbook also provides Senfl's *Philippe qui videt me* (SC M 84; NSE 4.9) and two other cycles by Senfl: the mass proper for Ascension (SC P 16; see NSE 6.16) and Trinity (SC P 21; NSE 6.21). The hitherto unknown *Missa paschalis* by Senfl (?), edited here for the first time, is supplemented by an anonymous Introit *Resurrexi*, Senfl's motet *Christus resurgens ex mortuis / Christ ist erstanden* (SC M 16; NSE 3.2), Senfl's alternatim setting of the Sequence *Victimae paschalis laudes* with voices increasing from 4 to 5 to 6 (SC P 13f; NSE 6.13), and the motet *Dum transisset sabbatum* by Josquin Baston. Such a combination of Mass Proper settings and motets with compositions for the Mass Ordinary was common in Protestant sources (see, for example, both of Georg Rhau's Mass Proper prints, the *Officia Paschalia* (RISM 1539¹⁴) and the *Officiorum de Nativitate* (RISM 1545⁵)) and renders the current *Missa paschalis* a *missa plena* for Easter Sunday (see Steude 1974: 207 and Gasch 2011: 334–5):

Anon., Introit *Resurrexi et adhuc tecum sum*

L§.S., Kyrie (4vv)

Anon., Gloria (4vv)

[Senfl], *Christus resurgens / Christ ist erstanden* (5vv)

[Senfl] *Victimae paschali laudes* (4–6vv)

Josquin Baston, *Dum transisset sabbatum* (5vv)

Anon., Sanctus (4vv)

Anon., Agnus Dei (4vv)

The ascription of the mass to L§.S., the alternating performance of the individual movements of the mass together with Senfl's polyphonic proper settings for Easter Sunday, as well as the cantus firmus corresponding to that of Senfl's *Missa paschalis* (ii) (SC O 2; see this volume, no. 10), may point to Senfl as the composer of the mass.

- The choirbook has been severely damaged by ink corrosion and water damage. Due to this poor state of preservation the notation is hardly legible.
- One rhythmic passage was emended in the present edition: in m. 9₁ of the bassus, the original notation of a semibreve followed by a minim was changed to a dotted semibreve. The note value was split in the source because of a line break.
- An editorial adjustment has been made to the bassus at mm. 94₂–95₁ of the Gloria to correct what would otherwise be a chain of consecutive fifths between the tenor and bassus in these measures. This adjustment eliminates a Mi-rest at the start of this passage and lengthens the Sb-*g* at the end to a dotted Sb-*g* (see Variants in pitch and rhythm).
- The durations of longer note values, rests, and notes within ligatures are occasionally indicated by numbers above the notes indicating their equivalence in semibreves.

10. *Missa paschalis* (ii) (SC O 2)

Text

The Kyrie shows a disposition for an alternim performance, as does the Sanctus, because the section ‘Dominus Deus Sabaoth’ and the first Osanna are missing. These passages therefore should probably be completed with chant or improvised organ music. Otherwise, the Mass Ordinary text is used without deviation (see Introduction, Table 2, p. XVIII).

Cantus firmus

Kyrie: Melnicki 1955, no. 39

Gloria: Bosse 1955, no. 31

Sanctus: Thannabaur 1962: ‘Variante zu Melodie 32 (66 J)’, 121

Agnus Dei: Schildbach 1967, no. 34

The cantus firmus for all sections of this Easter mass follows the version from D-Mbs Clm 4101 (see above, no. 9).

The plainchant is mainly set in the tenor and serves for imitation by all voices or as basis for canons in the Sanctus (‘Pleni’, ‘Osanna’), where it is featured in long note values between discantus secundus and tenor.

Unique Source

Mun¹ D-Mbs Mus.ms. 5, [no. 5], fols. 164^v–203^r (D1, D2, Ct, T, B), *Paschale Ludouici Sennfl.*, text in all voices

Critical Notes

Kyrie

Variants in pitch and rhythm

19	Ct, B	Mx
50	T	Mx
53	Ct	Mx

Coloration

18 ₂	T	half-blackened note head

Textual variants and text placement

1 ₁ –2 ₁	D2	<i>Kyrie</i>
1 ₁ –2 ₂	D1	<i>Kyrie</i>
1–5	Ct	<i>Kyrie</i>
3–8	T	<i>Kyrie</i>
5–9	B	<i>Kyrie</i>

Gloria

Canonic devices, directions, and/or non-verbal signs

29 ₃	Ct	erroneously missing note added later
38	T	☞
40	Ct, B	☞
41	D1, D2	☞
41	D1, D2, T, B	single barline
109–44	D1, D2	<i>Disca[n]t[us] pri[mus] Secu[ndus] Tace[n]t</i>
172–90	D1, D2	<i>Disca[n]t[us] pri[mus] et Secu[ndus] Tace[n]t.</i>
191–202	D1	<i>Disca[n]tus prim[us] Tacet.</i>
210–18	D1, D2	heading above each voice part: <i>Duo.</i>
218	D1, D2	☞

Variants in pitch and rhythm

38	T	Br
40	B	Br
41	D1, D2	Br
108	B	Mx
154–5	D1, D2	Br
171	D2	Mx

Textual variants and text placement

248₃–250₃ T *glori- -ria* (at page turn)*Sanctus*

Clefs

15₁–21 D2 G3 clef

Canonic devices, directions, and/or non-verbal signs

81 D2 *sig. cong.* indicating entry of T
77–103 T *Tenor resolut[us] ex Disca[n]to.**Agnus Dei*

Clefs

51–60 D2 G3 clef

Variants in pitch and rhythm

29 Ct, B Mx

Remarks

- While the canon between tenor and discantus secundus in the ‘Osanna’ (Sanctus: mm. 77–103) is indicated with a canonic inscription, such an inscription is missing in the ‘Pleni’ section (Sanctus: mm. 22–47), which is also designed as a strict canon at the octave between those two voices. In both cases, however, the canon is written out.

11. *Missa dominicalis* (i) *L’homme armé* (SC O 3)**Text**

Except for the Gloria (see Cantus firmus below), the text of the Mass Ordinary is used without deviation (see Introduction, Table 2, p. XVIII).

Cantus firmus

Kyrie: Melnicki 1955, no. 155

Gloria: Bosse 1955, no. 48

Credo: Miazga 1976, I.10

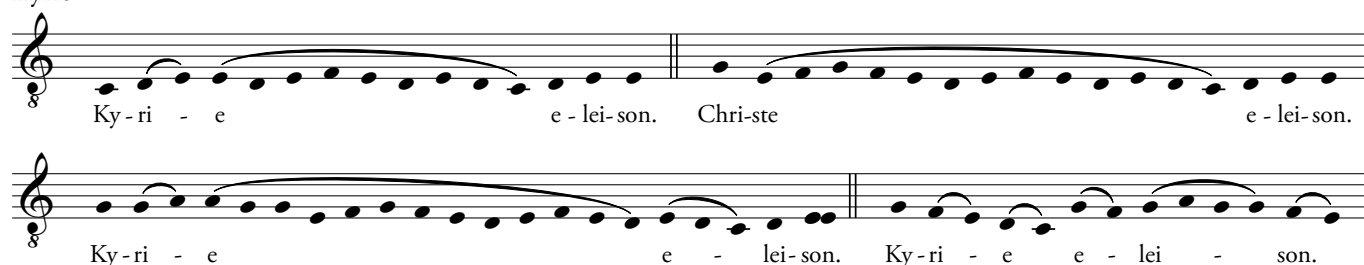
Sanctus: Thannabaur 1962, no. 147

Agnus Dei: Schildbach 1967, no. 176

In this Mass Ordinary, Senfl sets two cantus firmi: the appropriate chant of the Mass Ordinary and a secular tune. The liturgical chant melodies are transposed up a fourth and were taken from the *officium maius dominicale*. They are mainly presented in the discantus; only in the Agnus Dei does Senfl deviate from this scheme: in both Agnus Dei I and Agnus Dei II the plainchant is set in the tenor, whereas in Agnus Dei I the discantus presents the first segment of the *L’homme armé* tune, and in Agnus Dei II the bassus presents individual sections of this tune.

While an exact match to Senfl’s cantus firmus has yet to be located among chant sources, for the Kyrie a similar chant version can be found in D-Mbs Clm 19267 (fol. 196^v), a gradual from Regensburg (c.1340). However, in this mass, as in the *Missa dominicalis* (ii), the six notes *f-g-a-g-g-f* preceding the finalis are missing.

Kyrie



Senfl's plainchant version of the Gloria closely follows the version provided in D-Mbs Clm 4101 (fol. 174^{r-v}), a gradual from the former monastery S. Crucis in Augsburg. Both the manuscript from Augsburg and Senfl's polyphonic setting provide a troped Gloria (mode IV): the order of the standard formula 'propter magnam gloriam tuam' is changed to 'propter gloriam tuam magnam', and the addition 'Altissime' is made after 'Jesu Christe'.

Glo - ri - a in ex-cel-sis De - o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo - lun-ta-tis.

Lau-da - mus te. Be-ne - di-ci-mus te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te.

Gra-ti-as a-gi-mus ti-bi pro-pter glo-ri-am tu-am ma-gnam. Do-mi-ne De-us, Rex cae-le-stis,

De-us Pa-ter o-mni-po-tens. Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste Al-tis-si-me.

Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-te-ram Pa-tris.

mi-se-re-re no-bis. Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

Je-su Chri-ste. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris.

A - - - - - men.

The chant version of Senfl's Credo resembles the following version in the *Graduale Pataviense* (1511), fols. 288^v–289^v (*Graduale Romanum* (1957), Credo I, pp. 59*–61*; see also contemporary liturgical books such as the *Graduale Romanum* (1488), fols. [137]^v–[138]^v).

Pa - trem o-mni-po-ten-tem, fa - cto-rem cae-li et ter-rae, vi-si-bi-li-um o-mni-um,

et in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Chri-stum, Fi-li-um De-i u-

ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu -
men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem
Pa - tri: per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem
de - scen - dit de cae - lis. Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -
ne: et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to pas -
sus, et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -
scen - dit in cae - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri -
a, iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni non e - rit fi - nis. Et in Spi - ri -
tum San - ctum Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.
Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus
est per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle -
si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - pe -
cto re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li.
A - - - - - men.

The plainchant in Senfl's polyphonic Sanctus is very similar to *Graduale Pataviense* (1511), fol. 193^r.

San - ctus, San-ctus, San - - - ctus, Do - mi-nus De - us Sa-ba - oth.

Ple-ni sunt cae - li et ter - ra glo-ri - a tu - a. O-san-na in ex - cel - sis.

Be-ne - di - ctus qui ve - nit in no-mi-ne Do-mi - ni. O-san-na in ex - cel - sis.

Senfl's chant version of the Agnus Dei is strongly reminiscent of the version in the *Graduale Pataviense* (1511), fol. 193^r and deviates only slightly at 'peccata' through a simpler (Agnus Dei I) and 'pacem' through a more ornamented melodic line (Agnus Dei II).

A - - gnus De - i, qui tol - lis pec - ca - ta mun - - di:

mi - se - re - re no - - bis. A - gnus De - - i,

qui tol - lis pec - ca - ta mun - - di: mi - se - re - re no - - bis.

Do-na no - - - bis pa - cem.

The second cantus firmus introduced by Senfl is the *L'homme armé* tune, which probably originated in the first half of the fifteenth century in the French-speaking part of the Burgundian Netherlands (Planchart 2003: 308) and was used in over 40 polyphonic settings of the Mass Ordinary between about 1450 and the end of the seventeenth century (Fallows 2001). Both the complete monophonic tune and its text are transmitted in the manuscript I-Nn MS VI E 40 on fol. 62^v, which was a gift to Beatrice of Aragon and contains six anonymous masses based on the tune.

Senfl features the symmetrical melody (mainly in the tenor) on *a*, using the upper semitone *b $\flat$* and avoids any canonic treatment (see below the melodic version of the tune extracted from Senfl's mass).

A1 A2 A3 A4
L'hom-me, l'hom-me, l'homme ar - mé, l'homme ar-mé. L'homme ar - mé doit on doub - ter, doit on doub - ter.

B1 B2 B3
On a fait par - tout cri - er que chas - cun se viegne ar - mer d'ung hau - bre - gon de fer.

A1' A2' A3'
L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé. L'homme ar - mé doit on doub - ter.

L'homme armé doibt on doubter.
On a fait partout crier
Que chascun se viegne armer
D'ung haubregon de fer.
L'homme armé doibt on doubter.

The armed man should be feared.
Everywhere it has been announced,
that everyone should arm himself
with an iron chain mail.
The armed man should be feared.

The division of the *L'homme armé* tune (on *a* if not stated otherwise) into the polyphonic sections of Senfl's *Missa dominicalis* (i) *L'homme armé* is as follows:

Mass Section	Section
Kyrie I	A1 – A2 – A3
Christe I	A1 – A2 – A3 – A4
Christe II	B1 – B2 – A1
Kyrie II	A1' – A2' – A3'
Kyrie III	A1' – A2'
<i>Gloria in excelsis Deo</i>	
Et in terra pax hominibus bonae voluntatis.	A1 – A1
Laudamus te.	A2
Benedicimus te.	A3
Adoramus te.	A4
Glorificamus te.	B1 – B2
Gratias agimus tibi	B3
[propter magnam] gloriam tuam.	A1'
[Domine Deus,] Rex caelestis,	A2'
Deus Pater omnipotens.	A3'
Domine Fili [unigenite] Jesu Christe Altissime.	A1 – A3 – A4
[: Domine Deus, :] Agnus Dei, Filius Patris.	B1 – B2 – B3 – A1'
Qui tollis peccata mundi ...	A1 (on <i>c</i>) – A2 – A3
... miserere nobis.	A1
Qui tollis [peccata mundi] ... suscipe [: deprecationem nostram. :]	A1 – A2 – A3 – B1
Qui sedes ad dexteram Patris, [miserere nobis.]	B2 – B3
Quoniam tu solus [sanctus.]	A1 – A2
Tu solus Dominus.	A3
Tu solus Altissimus.	A4 – B1/B2
Jesu Christe.	B3
Cum Sancto Spiritu, in gloria Dei Patris.	A1' – A2' – A3'
Amen.	B1 – B2 – B3
<i>Credo in unum Deum</i>	
Patrem omnipotentem	A1
factorem [caeli et terrae]	A2
visibilium omnium [et invisibilium.]	A3
Et in unum Dominum [Jesum Christum], Filium Dei unigenitum.	B1 – B2
[Et ex Patre natum] ante omnia saecula.	B3
[Deum de Deo, lumen de lumine, Deum verum de Deo vero.]	–
Genitum non factum, [constubstantialem Patri: per quem omnia facta sunt.]	A1'
[Qui propter nos homines, et propter] nostram salutem	A2'
[: descendit de caelis. :]	A3' – B1

Et incarnatus est de Spiritu [Sancto] ex Maria : Virgine: : : et homo factus est. :	A1 – A2 – A3 – A4 B1 – B2 – B3
Crucifixus etiam pro nobis: [sub Pontio Pilato passus, et sepultus est.] [Et resurrexit tertia die, secundum Scripturas.] Et ascendit [in caelum:] sedet ad dexteram Patris. [Et iterum venturus est cum gloria, iudicare vivos et mortuos:] cuius regni non erit finis.	A1' – A2' A3' – B1 – B2
[Et in Spiritum Sanctum, Dominum, et vivificantem:] qui ex Patre [Filioque procedit.] [Qui cum Patre et Filio simul adoratur, et conglorificatur:] qui locutus est per Prophetas. [Et unam sanctam] catholicam [et apostolocam Ecclesiam.] Confiteor unum baptisma [in remissionem peccatorum.] [Et expecto] resurrectionem mortuorum.	– B3 – A1' A2' A3' B1 – B2
[Et vitam venturi saeculi.] Amen.	– B3
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.	A1 – A2 – A1' (on <i>e</i>) – A1 B1 – B2 – B3
Pleni sunt caeli et terra gloria : tua. :	B1 – B2 – B3 – A1' – A2'
Osanna in excelsis.	A1' (on <i>c</i>) A1' – A1' (on <i>f</i>) A1' – A1' (on <i>c</i>)
[Benedictus qui venit in nomine] : Domini. :	A1 – A1 – A1
Agnus Dei I	A1 – A1 (on <i>g</i>) A1 (on <i>g</i>) – A1 A1 (on <i>f</i>) – A1 (on <i>f</i>) A1 (on <i>c</i>) – A1 – A1 (on <i>c</i>)
Agnus Dei II	A1 – A1 (on <i>e</i>) A1 – A1 (on <i>e</i>) A1 – A2 – A3 A1 – A2

Unique Source

Mun² D-Mbs Mus.ms. 37, [no. 29], fols. 146^v–190^r (D, Ct, T, B), *Dominicale: Lhome arme. Ludo: Sennfl.*, text in all voices

Critical Notes*Kyrie*

Variants in pitch and rhythm

68₃ B erroneously Br (dot missing)

Gloria

Staff signatures

72₁–74₅ Ct lower *b♭* only

159₁–161₃ Ct lower *b♭* only

Directions, and/or non-verbal signs

11 ₂₋₃	T	Br with two colored minims above the stave indicating splitting of the note due to text underlay
29 ₂₋₃₀ ₁	T	Br with two colored semibreves within stave indicating splitting of the note due to text underlay
40 ₁₋₂	T	Sb with two colored minims above the stave indicating splitting of the note due to text underlay
48 ₁₋₂	T	Br with two colored semibreves within stave indicating splitting of the note due to text underlay
62 ₂₋₃	T	Sb with two colored minims above the stave indicating splitting of the note due to text underlay
111 ₁₋₂	T	Br with two colored semibreves within stave indicating splitting of the note due to text underlay

Variants in pitch and rhythm

11 ₂₋₃	T	Sb (see Directions and/or non-verbal signs)
17 ₂₋₅	T	Sb- <i>e</i> ¹ Mi- <i>e</i> ¹
157	Ct	Sb

Credo

Staff signatures

94 ₁₋₉₆	Ct	lower <i>b</i> <i>b</i> only
120 ₁₋₁₃₇ ₆	Ct	lower <i>b</i> <i>b</i> only
173 ₁₋₁₇₉ ₁	Ct	lower <i>b</i> <i>b</i> only
189 ₁₋₁₉₁ ₃	Ct	lower <i>b</i> <i>b</i> only
200 ₁₋₂₀₃ ₃	Ct	lower <i>b</i> <i>b</i> only
218-225 ₅	Ct	lower <i>b</i> <i>b</i> only
238 ₁₋₂₄₅	Ct	lower <i>b</i> <i>b</i> only

Variants in pitch and rhythm

158	Ct	Sb

Sanctus

Staff signatures

4 ₄₋₇ ₃	Ct	lower <i>b</i> <i>b</i> only
14 ₁₋₁₈ ₁₀	Ct	lower <i>b</i> <i>b</i> only
92 ₁₋₉₄	Ct	lower <i>b</i> <i>b</i> only

Agnus Dei

Staff signatures

11 ₆₋₁₄ ₇	Ct	lower <i>b</i> <i>b</i> only
31 ₁₋₃₅	Ct	lower <i>b</i> <i>b</i> only

Remarks

- In m. 18₂₋₅ of the Gloria, the note values in the tenor have been split to allow a correct text underlay.
- In the manuscript blackened note heads are found above the final *longa* of the contratenor (Kyrie: mm. 60₄₋₆₁, 73; Credo: mm. 54₃₋₄₋₅₅; as in the edition). These notes indicate optional additions to the concluding sonorities.
- The mass is one of two masses by Senfl (the other being the *Missa super Nisi Dominus*) that contain a polyphonic setting of the Credo. This emphasises the unusual histories of both masses, which were probably composed for special occasions: while the *Missa super Nisi Dominus* seems to have been composed for the wedding of Anton Fugger and Anna Rehlinger (Augsburg, 1527; see Lodes 2012: 383–5; Lodes 2018; Lodes 2020), Senfl's *L'homme armé* mass may have been composed for the visit of Emperor Charles V to Munich on his way from Bologna to the Imperial Diet in Augsburg (10–14 June 1530; Lodes 2013: 208; Kelber 2018: 175; Lodes 2025a). Contrary to Ferer 2012: 214–19, Lodes argues that Senfl's mass may even be the first of the *L'homme armé* compositions for Charles V, which was later followed by the two mass settings of Cristóbal Morales (for 4vv and 5vv). Lodes attributes this to the military festivities staged for Charles during his visit in Munich, which was intended to signalise the Wittelsbachs' military loyalty to the emperor (against heretics, Protestants, Anabaptists, Turks) on the one hand, but also the harsh measures taken by the duke, emperor, and the Pope against apostates on the other. *L'homme armé* masses, however, also show the artistic skills of the composer who, in composing such a mass, was able to refer specifically to other colleagues and consciously join the long tradition of such works.

12. *Missa dominicalis* (ii) 4vv (SC O 4)**Text**

In the Kyrie, the scribes of both sources simultaneously use the spellings 'Kyrie eleison' as well as 'Kyrieleison'. The text underlay in this edition is provided accordingly.

As in the *Missa dominicalis* (i) *L'homme armé* (SC O 3) and the *Missa dominicalis* (iii), the text of the Gloria in the present mass differs from the usual text in that a different word order is used at 'propter gloriam tuam magnam' and the acclamation 'Altissime' has been inserted after 'Jesu Christe' (mm. 65–73). In the Sanctus the second Osanna is missing and should probably be completed with the polyphonic first Osanna. Apart from this, the Mass Ordinary text is used without deviation (see Introduction, Table 2, p. XVIII).

Cantus firmus

Kyrie: Melnicki 1955, no. 155

Gloria: Bosse 1955, no. 48

Sanctus: Thannabaur 1962, no. 147

Agnus Dei: Schildbach 1967, no. 176

Similar to Senfl's *Missa dominicalis* (i) *L'homme armé* (SC O 3), the present setting is based on the plainchant of the *officium maius dominicale* (see no. 11 above). Similarly to the Kyrie of the *Missa dominicalis* (i) *L'homme armé*, the six-note sequence *f-g-a-g-g-f* immediately preceding the finalis is absent in this Kyrie as well. The cantus firmus is transposed up a fourth and is set in the discantus, apart from the last section of the Kyrie and Agnus Dei II, where it is featured in the tenor.

Principal Source

Mun² D-Mbs Mus.ms. 37, [no. 30], fols. 194^v–221^r (D, Ct, T, B), *Dominicale. Lud: Sennfl.*, text in all voices.

Other Source

Mun³ D-Mbs Mus.ms. 47, [no. 7], fols. 128^v–151^r ([D, Ct, T, B]), *Dominicale. Lud: Senfl.*, Agnus Dei II missing, text in all voices.

Source Evaluation

The two manuscripts transmitting this mass were copied at the court chapel of Duke Wilhelm IV: **Mun²** was copied under Senfl's supervision (c.1530), **Mun³** was prepared after Senfl's death (1543–55). Both sources provide a reliable transmission of the mass. **Mun²** has only one error in the text underlay in the Agnus Dei (Ct: mm. 3₃–7₂). **Mun³** follows **Mun²** very closely but shows certain characteristics: the scribe of **Mun³** tends to replace two Mi of the same pitch by one Sb, which consequently causes a shift of text underlay (Ct, B); also, sections where text can or should be repeated are left blank; finally, the Agnus Dei II is missing in **Mun³**. **Mun²** therefore has been designated the principal source.

Variant Readings*Kyrie*

Clefs

88 ₇ –92 ₁	Ct	Mun²	C2 clef
94 ₁ –95	Ct	Mun²	C2 clef

Directions and/or non-verbal signs

73–86	T	Mun², Mun³	<i>In Discanto</i>
74	D	Mun²	<i>sig. cong.</i> indicating entry of T
84 ₁	D	Mun²	<i>sig. cong.</i> indicating end of T
92 ₂	Ct	Mun²	C3 clef, staff signature, and custos added later

Variants in pitch and rhythm

95	Ct	Mun³	black note head <i>c</i> ¹ missing

Ligatures

6–11	D	Mun³	lig. (at page turn)
12–14	D	Mun³	lig. (at page turn)
63–4	Ct	Mun³	<i>recta</i> instead of <i>obliqua</i>

Textual variants and text placement

1–17	D	Mun ³	<i>Kyrie eleison</i>
14 ₄ –19	Ct	Mun ³	no text
17 ₃ –19	T	Mun ³	no text
20	D	Mun ³	initial <i>C-</i> of <i>Christe</i> missing
82 ₃ –85 ₁	D	Mun ³	no text

Gloria

Clefs

74 ₁ –89	Ct	Mun ²	C2 clef
90–115 ₂	Ct	Mun ³	C3 clef

Staff signatures

93 ₁ –108	Ct	Mun ²	lower <i>b</i> only
128–131 ₃	Ct	Mun ²	lower <i>b</i> only
138 ₁ –149 ₄	Ct	Mun ²	lower <i>b</i> only
144 ₁ –147 ₃	Ct	Mun ³	lower <i>b</i> only
156 ₂ –175 ₃	Ct	Mun ²	lower <i>b</i> only
165 ₁ –170 ₃	Ct	Mun ³	lower <i>b</i> only
171 ₁ –173 ₄	Ct	Mun ³	lower <i>b</i> only
181 ₁ –186	Ct	Mun ²	lower <i>b</i> only
182 ₄ –186	Ct	Mun ³	lower <i>b</i> only

Variants in pitch and rhythm

3 ₃	Ct	Mun ³	Mi Sm (at line break)
29 _{3–4}	Ct	Mun ³	Sb
67 _{1–2}	Ct	Mun ³	Sb
71 _{2–3}	B	Mun ³	Sb
165 _{3–4}	B	Mun ³	Sb

Ligatures

82 _{1–2}	T	Mun ³	lig.
182 ₃ –183 ₁	T	Mun ³	lig.

Textual variants and text placement

3 ₃ –7 ₂	Ct	Mun ²	<i>honibus</i> (at line break)
10 ₃ –13 ₁	Ct	Mun ³	no text
12 ₂ –14 ₂	D	Mun ³	no text
20 ₄ –28 ₁	B	Mun ³	no text
26 ₄ –29 ₃	B	Mun ³	no text
31 ₂ –33 ₂	Ct	Mun ³	<i>Gratias agimus tibi</i>
32 ₂ –33 ₁	B	Mun ³	no text
39 ₂ –41	D	Mun ³	no text
39 ₃ –41 ₂	B	Mun ³	no text
67 ₃ –72 ₁	B	Mun ³	no text
67 ₃ –73 ₂	Ct	Mun ³	no text
74 ₁ –77 ₁	B	Mun ³	<i>Domine Deus</i>
80 ₂ –81 ₃	B	Mun ³	no text
82 ₂ –85	D	Mun ³	<i>Patris</i>
85 ₃ –89	B	Mun ³	no text
87 ₁ –88	T	Mun ³	no text
87 ₃ –89	Ct	Mun ³	no text
97 ₂ –99 ₁	Ct	Mun ³	no text
103 ₄ –107 ₁	Ct	Mun ³	no text
105 ₂ –106 ₂	D	Mun ³	no text
118 ₃ –120 ₂	D	Mun ³	no text
122 ₃ –123 ₃	Ct	Mun ³	no text
129 ₂ –131 ₃	Ct	Mun ³	no text
132 ₁	Ct	Mun ³	- <i>bis</i> (at page turn)

130 ₂ –132	B	Mun³	no text
141 ₂ –142 ₃	B	Mun³	no text
141 ₂ –143 ₃	Ct	Mun³	no text
145 ₃ –148 ₁	Ct	Mun³	<i>altissimus</i>
146 ₃ –149	B	Mun³	no text
148 ₃ –150 ₁	Ct	Mun³	no text
152 ₃ –154 ₃	Ct	Mun³	no text
153 ₃ –159 ₁	B	Mun³	<i>Jesu Christe</i>
157 ₃ –159	T	Mun³	no text
166 ₂ –168 ₁	Ct	Mun³	<i>in gloria</i>
167 ₃ –169 ₁	D	Mun³	no text
176 ₁ –183 ₂	T	Mun³	<i>Amen</i>
184 ₂ –185 ₁	T	Mun³	no text
184 ₂ –186	Ct	Mun³	no text
185 ₂ –186	B	Mun³	no text
<i>Sanctus</i>			
Staff signatures			
1 ₁ –3 ₅	Ct	Mun³	lower <i>b♭</i> only
10 ₁ –27 ₄	Ct	Mun³	lower <i>b♭</i> only
13 ₁ –15 ₇	Ct	Mun²	lower <i>b♭</i> only
21 ₁ –24	Ct	Mun²	lower <i>b♭</i> only
25 ₁ –29 ₂	Ct	Mun²	lower <i>b♭</i> only
41 ₃ –52	Ct	Mun³	lower <i>b♭</i> only
58 ₁ –70	Ct	Mun³	lower <i>b♭</i> only
61 ₁ –65	Ct	Mun²	lower <i>b♭</i> only
78 ₁ –88	Ct	Mun²	lower <i>b♭</i> only
78 ₃ –88	Ct	Mun³	lower <i>b♭</i> only
Canonic devices, directions and/or non-verbal signs			
27 ₄	D	Mun²	erroneously stem erased
53–65	T	Mun², Mun³	<i>In Disca[n]to</i>
56 ₁	D	Mun²	<i>sig. cong.</i> indicating entry of T
63 ₁	D	Mun², Mun³	<i>sig. cong.</i> indicating end of T
Variants in pitch and rhythm			
23 ₅ –6	B	Mun³	Sb
24	Ct	Mun³	black note head <i>c</i> ¹ missing
43 ₃ –4	Ct	Mun³	Sb
52	Ct	Mun³	black note head <i>f</i> ¹ missing
Coloration			
44 ₃ –45 ₁	Ct	Mun³	no coloration
50 ₂ –3	Ct	Mun³	no coloration
Textual variants and text placement			
8 ₁ –9 ₁	B	Mun³	no text
10 ₁ –14 ₁	B	Mun³	<i>sanctus Dominus</i>
11 ₂ –4	Ct	Mun³	no text
13 ₁ –15 ₁	Ct	Mun³	<i>Deus</i>
14 ₃ –19 ₁	B	Mun³	no text
15 ₃ –22 ₁	Ct	Mun³	no text
17 ₃ –19 ₁	T	Mun³	no text
21 ₃ –24	T	Mun³	no text
27 ₂ –30 ₁	Ct	Mun³	<i>caeli</i>
27 ₂ –31 ₁	D	Mun³	no text
29 ₂ –31	B	Mun³	no text
30 ₃ –33 ₃	Ct	Mun³	no text
39 ₃ –40 ₃	Ct	Mun³	no text

47 ₃ –52	Ct	Mun³	no text
49 ₃ –51	B	Mun³	no text
50–1	D	Mun³	no text
62 ₂ –64	D	Mun³	no text
63 ₂ –65	B	Mun³	no text
64 ₂ –65	Ct	Mun³	no text
71 ₂ –72 ₂	B	Mun³	no text
72 ₂ –73 ₂	D	Mun³	no text
78 ₂ –80 ₂	D	Mun³	no text
79 ₂ –80 ₂	Ct	Mun³	no text
79 ₃ –80 ₃	T	Mun³	no text
81 ₂ –88	Ct	Mun³	<i>Domini</i>
84 ₂ –90	B	Mun³	no text
85 ₂ –90	T	Mun³	no text

Agnus Dei

Staff signatures

14 ₁ –18 ₃	Ct	Mun²	lower <i>b♭</i> only
33 ₁ –36	Ct	Mun²	lower <i>b♭</i> only

Variants in pitch and rhythm

76 ₃ –77 ₁	Ct	Mun²	Sb- <i>c</i> Mi- <i>c</i> (at page turn)

Textual variants and text placement

11 ₃ –14 ₁	D	Mun³	no text
11 ₄ –12 ₃	B	Mun³	no text
18 ₂ –3	B	Mun²	erroneously <i>pecca-</i> (at page turn)
18 ₂ –20 ₁	B	Mun³	no text
20 ₂ –26 ₄	B	Mun³	<i>peccata mundi</i>
21 ₂ –23 ₃	B	Mun³	no text
22 ₂ –3	Ct	Mun³	no text
25 ₂ –31 ₂	Ct	Mun³	no text
34 ₂ –36	Ct	Mun³	no text
73 ₂ –76	T	Mun²	erroneously <i>mise-</i> (at page turn)

Remarks

- One rhythmic passage in the contratenor of **Mun²** was emended in the present edition: in mm. 76₃–77₁ of the *Agnus Dei* the notated semibreve followed by a minim was changed to a dotted semibreve to continue the motif. The semibreve was split in the source because of a page break.
- At several instances, **Mun²** and **Mun³** provide smaller, blackened note heads above the final *longae* in the contratenor (as in the edition). These indicate optional additions to the concluding sonorities.
- In both sources the canonic inscriptions are written in red ink.
- Although fols. 212^v–213^v of **Mun²** have been damaged by ink corrosion, notation and text underlay of this passage remain legible.

13. Missa dominicalis (iii) (SC O 5)**Text**

The Sanctus is set without the text section ‘Dominus Deus Sabaoth’ and the Osanna. This indicates that the Sanctus was designed for alternatim performance. Similar to the two other *missae dominicales*, Senfl used an extended version of the Gloria text, including the sentence ‘Hymnum dicimus tibi’, which is missing in the two other Mass Ordinaries. Otherwise, the text of the Mass Ordinary is used without deviation (see Introduction, Table 2, p. XVIII).

Cantus firmus

Kyrie: Melnicki 1955, no. 144

Gloria: Bosse 1955, no. 43

Sanctus: Thannabaur 1962, –

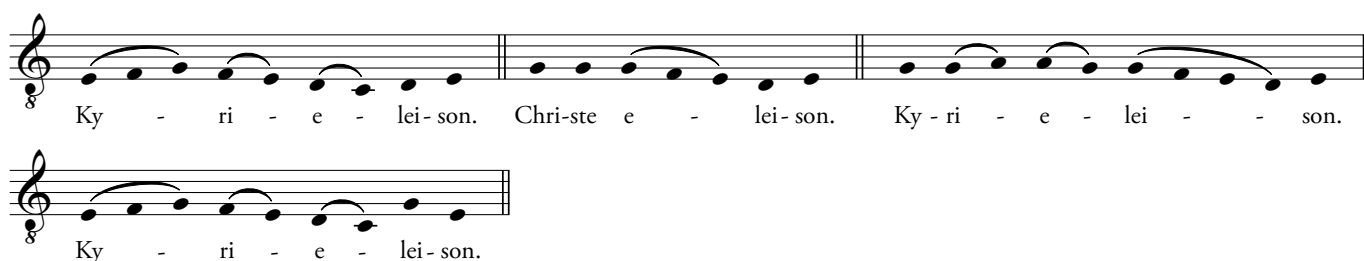
Agnus Dei: Schildbach 1967, –

The cantus firmus for this mass is the *officium minus dominicale*. Senfl's version of the plainchant of Kyrie and Gloria is transposed to *a* and resembles the version found in the manuscript D-Mbs Clm 4101, a gradual from the former monastery of S. Crucis in Augsburg. However, no exact match could be found with Senfl's version of Kyrie III.

The chant melodies of the Sanctus and the Agnus Dei, on the other hand, are strongly reminiscent of the versions in D-Mbs Clm 19267 from Regensburg.

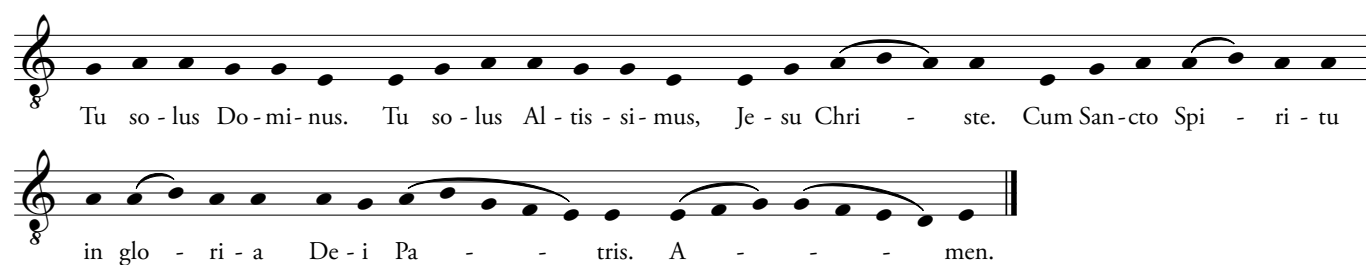
Both manuscripts also transmit a troped Gloria (mode IV), which can be found in many other Germanic chantbooks and also matches Senfl's setting: here not only the order of the standard formula 'propter magnam gloriam tuam' is changed to 'propter gloriam tuam magnam', and again 'Altissime' is added to 'Jesu Christe'; also the trope 'Hymnum dicimus tibi' is added after 'Glorificamus te'. As with Senfl's other polyphonic mass settings, the cantus firmus in this mass is often performed in the discantus. Nevertheless, it also appears (transposed and paraphrased) in imitation or quasi-canon in other voice parts.

Kyrie: D-Mbs Clm 4101, fol. 174^v (at letter 'm')



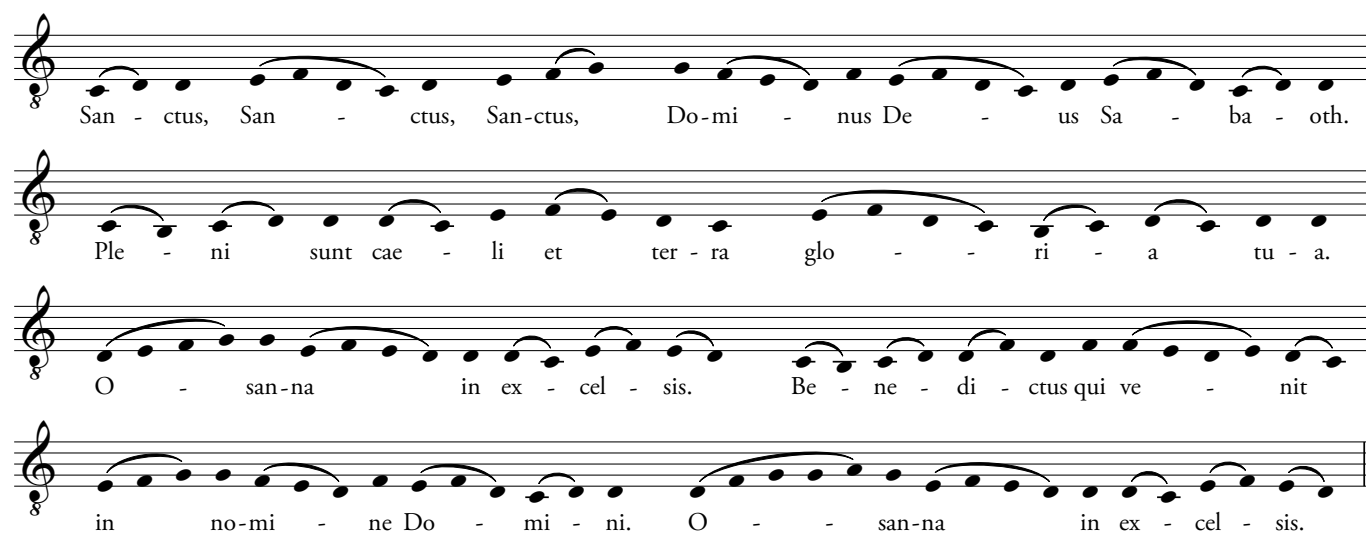
Gloria: D-Mbs Clm 4101, fols. 174^v–175^r (at letter 'm')

Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.
 Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.
 Hym - num di - ci - mus ti - bi. Gra - ti - as a - gi - mus ti - bi pro - pter glo - ri - am tu - am ma - gnam.
 Do - mi - ne De - us, Rex cae - le - stis. De - us Pa - ter o - mni - po - tens.
 Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste Al - tis - si - me. Do - mi - ne De - us, A - gnus De - i,
 Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.
 Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.
 Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus san - ctus.



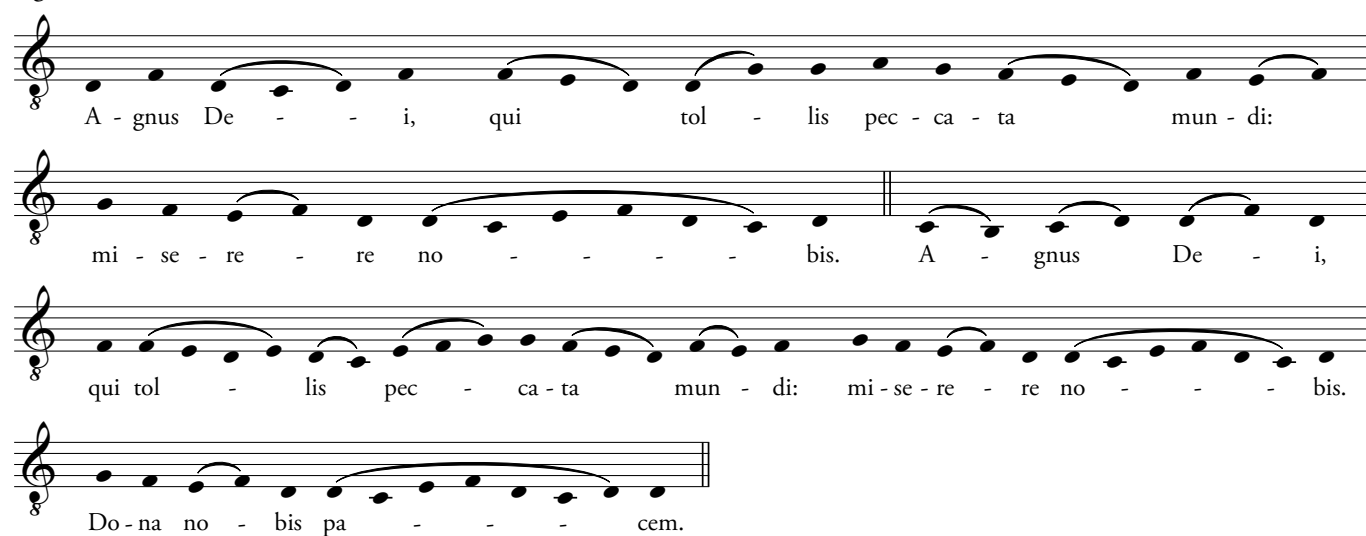
Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu
in glo - ri - a De - i Pa - tris. A - men.

Sanctus: D-Mbs Clm 19267, fol. 203^v



San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth.
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.
O - san - na in ex - cel - sis. Be - ne - di - ctus qui ve - nit
in no - mi - ne Do - mi - ni. O - san - na in ex - cel - sis.

Agnus Dei: D-Mbs Clm 19267, fol. 203^v



A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
mi - se - re - re no - bis. A - gnus De - i,
qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.
Do - na no - bis pa - cem.

Unique Source

Mun² D-Mbs Mus.ms. 37, [no. 29], fols. 226^v–249^r (D, Ct, T, B), *D[omi]nicale: Lud: S.*, text in all voices

Critical Notes

Kyrie

Mensuration and proportion signs

61–9 B erroneously o

Canonic devices, directions, and/or non-verbal signs

15–30	T	<i>Chr[ist]e In Disca[n]to</i>
21	D	<i>sig. cong.</i> indicating entry of T
27 ₁	D	<i>sig. cong.</i> indicating end of T

Gloria

Clefs

35 ₁ –95	Ct	C2 clef

Agnus Dei

Clefs

8 ₁ –41	Ct	C3 clef

Remarks

In the manuscript, a second, blackened note head is found above the final longa of the bassus (Kyrie, m. 45) and tenor (Sanctus, m. 10) (as in the edition). These indicate optional additions to the concluding sonorities.

14. *Missa ferialis* (SC O 6)

Text

In the Sanctus, the text section ‘Dominus Deus Sabaoth’ is not set to music, neither is the first Osanna. This indicates that the Sanctus is intended for an alternatim performance and that these sections should be completed with plainchant. Otherwise, the Mass Ordinary text is used without deviation (see Introduction, Table 2, p. XVIII).

Cantus firmus

Kyrie: Melnicki 1955, no. 217

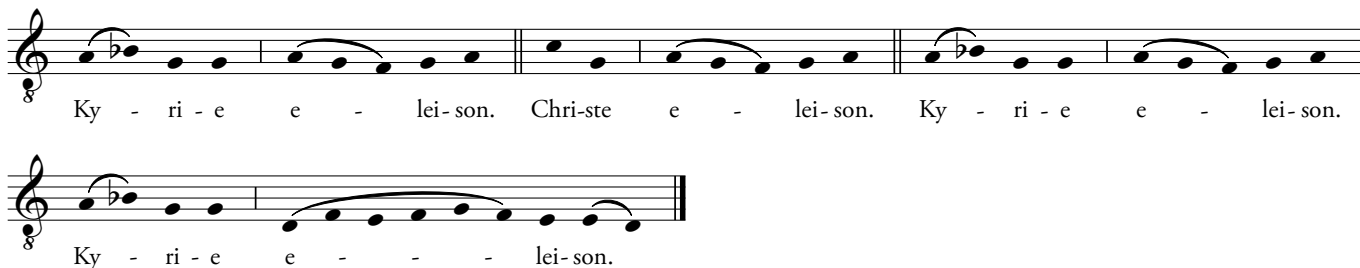
Sanctus: Thannabaur 1962, no. 41

Agnus Dei: Schildbach 1967, no. 101

Since the present mass does not bear any additions to the title—as does the mass by Ludwig Daser in Mus.ms. 47 (fols. 189^v–199^r: *In Ferijs Quadagesim[a]e*)—Senff’s mass must be counted among the *missae feriales minores*, which can be sung on regular weekdays outside Advent, Lent, or the *triduum sacrum*.

The plainchant is set in long note values mainly in the tenor voice. The monophonic versions of Sanctus and Agnus Dei closely follow the *Graduale Pataviense* (1511), fol. 194^{r-v} (see below), which corresponds to Mass XVIII of the *Graduale Romanum* (1957), pp. 58*–9*. The chant melody of the Kyrie, however, deviates from the *Graduale Pataviense* and seems to be a local variant of the diocese of Freising. This assumption is confirmed by the tradition of other Munich ferial masses, which were composed by Mattheus Le Maistre (D-Mbs Mus.ms. 42: fols. 6^v–21^r), Orlando di Lasso (D-Mbs Mus.ms. 2746: fols. 216^v–226^r; D-Mbs Mus.ms. 54: fols. 13^v–22^r, and fols. 23^v–33^r), Anton Gosswin (D-Mbs Mus.ms. 77: fols. 1^v–16^r), Jacobus de Kerle (D-Mbs Mus.ms. 78: fols. 1^v–13^r), Ludwig Daser (D-Mbs Mus.ms. 18: fols. 224^v–234^r), as well as the anonymous mass in D-Mbs Mus.ms. 51 (fols. 224^v–233^r) (see Introduction, p. XIX–XX). Within these polyphonic mass settings, the plainchant melodies show only minor deviations in form of repeated notes. An ornamented variant of the chant, on the other hand, is found in the *Graduale Romanum* (1618; identified by Huschke 1940: 178), which was adopted after the *Tridentinum*.

Kyrie from *Graduale Romanum* (1618): p. 145.



Sanctus from *Graduale Pataviense* (1511), fol. 194^{r-v}.

San-ctus. San-ctus. San-ctus. Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a.

O-san-na in ex-cel-sis Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.

O-san-na in ex-cel-sis.

Agnus Dei from *Graduale Pataviense* (1511), fol. 194^v.

A-gnus De-i, qui tol-lis pec-ca-ta mun-di: mi-se-re-re no-bis. Do-na no-bis pa-cem.

Principal Source

Mun² D-Mbs Mus.ms. 37, [no. 34], fols. 251^v–259^r (D, Ct, Ct1, Ct2, T, V, B), *L. S.*, text in all voices

Other Source

Mun³ D-Mbs Mus.ms. 47, [no. 9], fols. 175^v–183^r ([D, Ct, T, V, B]), *Feriale . L. Senfl.*, text in all voices

Source Evaluation

The mass is transmitted in two choirbooks prepared for the Munich court chapel. While **Mun³** was copied after Senfl's death, **Mun²** is part of Senfl's so-called *Opus Musicum*, a four-volume set comprising the choirbooks D-Mbs Mus.mss. 35–38, which was copied around 1530. Those four volumes, of which **Mun²** was the last to be copied, provide Mass Proper settings for high feasts and saints' feasts during the church year (divided into summer and winter) and close with polyphonic settings of the Mass Ordinary. As **Mun²** transmits the music with hardly any errors and is also designed more carefully in order to help the singers, for example by providing more text underlay and *signa congruentiae*, it was designated principal source for the edition.

Variant Readings

Kyrie

Variants in pitch and rhythm

25	Ct	Mun³	no second note head
34 ₄ –35 ₁	B	Mun³	hardly readable due to hole in the leaf

Textual variants and text placement

26–40	D	Mun³	<i>Kyrieleison</i>
26–41	D	Mun³	<i>Kyrie eleison</i>
31 ₂ –36	T	Mun³	<i>Kyrieleison</i>

Sanctus

Mensuration and proportion signs

1–5	T	Mun²	erroneous ϕ

Canonic devices and/or non-verbal signs

1–5	Ct	Mun²	<i>S[an]ctus ex Disca[n]to</i>
1–5	Ct	Mun³	<i>Sanctus. In Discanto.</i>
2	D	Mun²	<i>sig. cong.</i> indicating entry of Ct
6–17	Ct	Mun²	<i>Pleni. ex Disca[n]to.</i>
6–17	Ct	Mun³	<i>Pleni: In Discanto.</i>

7 ₁	D	Mun²	<i>sig. cong.</i> indicating entry of Ct
18–36	Ct1	Mun²	<i>Benedict[us]. ex Tenore</i>
18–36	Ct1	Mun³	<i>Benedict[us]. In Tenore.</i>
22	T	Mun²	<i>sig. cong.</i> indicating entry of Ct1
Variants in pitch and rhythm			
13 ₂	B	Mun³	hole in the paper
27 _{2–3}	B	Mun³	hardly readable due to hole in leaf
Textual variants and text placement			
3 ₂ –5	V	Mun³	no text
6	D	Mun³	<i>P-</i> of <i>Pleni</i> missing
22 ₂ –26 ₁	Ct2	Mun³	no text
26 ₂ –28 ₂	D	Mun³	no text
26 ₃ –28 ₁	B	Mun³	no text
26 ₃ –29 ₃	Ct2	Mun³	<i>qui venit in nomine Domini</i>
30 ₂ –33 ₂	Ct2	Mun³	no text
38 ₃ –45 ₁	Ct2	Mun³	<i>in excelsis</i>
44 ₃ –49 ₁	D	Mun³	no text
46 ₂ –47 ₁	Ct2	Mun³	no text
<i>Agnus Dei</i>			
Canonic devices and/or non-verbal signs			
1–22	D	Mun²	<i>Agnus Dei: ex Cont[ra]te[no]re.</i>
1–22	D	Mun³	<i>Agnus: In Cont[ra]tenore.</i>
3	Ct	Mun²	<i>sig. cong.</i> indicating entry of D
15 ₄	B	Mun²	cautionary ♮
Variants in pitch and rhythm			
1–22	D	Mun²	<i>Agnus Dei: ex Cont[ra]te[no]re.</i>
1–22	D	Mun³	<i>Agnus: In Cont[ra]tenore.</i>
3	Ct	Mun²	<i>sig. cong.</i> indicating entry of D
15 ₄	B	Mun²	cautionary ♮
Textual variants and text placement			
7 ₂ –9 ₁	B	Mun³	no text
20 ₂ –22	B	Mun³	no text
20 ₂ –22	T	Mun³	no text

Remarks

- In **Mun²** a second note head, rendered as a smaller and blackened breve on *f*¹, is notated above the final note in the contratenor at m. 25 (as in the edition). It indicates an optional addition to the final sonority.
- In the ‘Benedictus’ (mm. 18–36) the voices of Ct1 and Ct2 are exchanged in **Mun³** compared to **Mun²**.
- Although **Mun³** has been damaged by ink corrosion, the notation and text underlay for this motet remain legible.

15. *Missa super Nisi Dominus* (SC O 8)

Text

In the Sanctus, the text section ‘Dominus Deus Sabaoth’ is not set to music and the second Osanna is missing. Otherwise, the Mass Ordinary text is used without deviation (see Introduction, Table 2, p. XVIII).

Cantus firmus

As a parody setting, this mass does not feature a cantus firmus but rather draws on the four-voice version of Senfl’s own motet *Nisi Dominus aedificaverit domum* (SC M 65; NSE 2.29). Its motives, points of imitation, and polyphonic textures are quoted throughout the mass, generally in the order of their appearance in the motet, and the mass likewise foregrounds the motet’s prominent alternating paired duos of discantus/contratenor and tenor/bassus.

Principal Source

Got D-GOI Chart. A 98, [no. 150], fols. 301^v–315^r (D, A, T, B), *Missa Ludo: Senf: sup[er] Psal: Nisi d[omi]n[u]s.*, text in all voices

Other Sources

- Erl²** D-ERu MS 473/3, fols. 122^v–146^r ([D, Ct, T, B]), *Ludouicus Senfl super Nisi dom[inus]*, text in all voices
- Kra** PL-Kj Mus. ms. 40013, [no. 150], fols. 133^v–147^r (D, A, T, B), *Missa Ludo: Senf: sup[er] Psal: Ni[si] domi[nus]*, text in all voices
- Lei** D-LEu Thomaskirche 51, [no. 96], fols. 115^r–119^r (T), fols. 135^r–137^v (B), anon., T and B only, text in extant voices
- Nur¹** D-Ngm 83795 [T], [no. 150], fols. 79^r–86^v, *Missa Ludo: Senf: sup[er] spal: [sic] Nisi do[m]i[nus]*, T only, text in extant voice
- Nur²** D-Ngm 83795 [B], [no. 150], fols. 142^r–149^r, *Missa Lüd: Senf: süper Psal: Nisi domi[nus]*, B only, text in extant voice
- Reg¹** D-Rtt F.K. Musik 2/3, no. 34 (Kyrie/Gloria), fols. 36^v–37^v (D), fols. 35^v–37^r (B); no. 36 (Credo), fols. 41^r–43^r (D), fols. 38^v–40^v (B); no. 37 (Sanctus), fol. 43^{r-v} (D), fols. 40^v–41^r (B); no. 38 (Agnus), fol. 43^v (D), fol. 41^r (B), 2nd Agnus Dei missing, anon., D and B only, text in extant voices
- Rh¹** RISM 1541¹ (A-Wn), no. 2 (D, A, T, B), *Missa Nisi Dominus. Ludouicus Senfel.* (index T), text in all voices
- Ro** RISM A/I S 2811, [no. 1] ([D, Ct, T, B]), [*Missa sine nomine*], *Ludouicus Senffl.*, text in all voices

Source Evaluation

Surviving in nine sources, the *Missa super Nisi Dominus* appears to have been Senfl's most widely transmitted setting of a Mass Ordinary. Such popularity is matched by Senfl's psalm motet, on which the setting is based. The motet itself survives in eighteen sources, counting among the most widely transmitted motets by Senfl, and the mass is closely interwoven with the transmission of the motet and the wide reception of Martin Luther's interpretation of Ps. 127 (Lodes 2020). It is the only parody mass by the composer and it is also his only mass setting to have appeared in print, first in Georg Rhau's 1541 *Opus decem missarum quatuor vocum* (**Rh¹**) and then posthumously in 1558 as a stand-alone work in folio format and choirbook layout by the print shop of Count Anton of Isenburg-Büdingen in Ronneburg (**Ro**), which uses the same music typeface earlier deployed by Sigmund Grimm and Marx Wirsung in printing the 1520 *Liber selectarum cantionum* (Gustavson 2013: 294; see also Ropchock Tierno 2018: 102–3). The mass had been composed several years before it was printed by Rhau: in a letter sent on 18 April 1533 to Hieronymus Baumgartner from Wittenberg, Veit Dietrich mentions that Senfl had promised to send Martin Luther his *Missa super Nisi Dominus* and that the composition had been composed for a member of the Fugger family (as transcribed in Bente 1968: 325). Birgit Lodes has pointed out that this setting is not only the earliest verifiable composition composed for the Fugger family (possibly for the wedding of Anton Fugger and Anna Rehlinger in 1527), but also probably represents the earliest parody mass on a psalm motet ever composed (Lodes 2012: 353, 384).

Four of the manuscript sources that transmit this polyphonic mass—**Got**, **Kra**, **Nur¹**, and **Nur²**—form part of the group collectively known as the 'Walter-Handschriften', all of which were copied under the direction of Johann Walter for use in either the Pfarrkirche or Schlosskirche in Torgau. The close relationship among these sources is attested by several notational similarities: the page turns in the two that are in choirbook layout, **Got** and **Kra**, are an exact match; the opening ligature of the tenor part at mm. 2–5 of the Kyrie from **Kra** and **Nur¹** both have the numbers above the ligature's pitches indicating the same rhythmic alteration, which is unique to these two sources; and in all four manuscripts, each instance of 'Osanna' in the Sanctus is written as 'Osianna', whose extra syllable is accommodated by a rhythmic variant in the three 'Walter-Handschriften' whose tenor parts survive (see Remarks). In contrast to the other five sources that transmit this mass, these four 'Walter-Handschriften' exhibit relatively few deviations from one another.

Two of the three remaining manuscripts, the choirbook **Erl²** and the two surviving partbooks of **Lei**, closely follow **Rh¹** and were therefore probably derived from the version popularised in this print. Some deviations from the 'Walter-Handschriften' found in the discantus and bassus partbooks that survive of **Reg¹** are likewise found in **Rh¹**, though not with the same consistency as **Erl²** or **Lei**, suggesting that **Reg¹** and **Rh¹** form separate yet related branches of the stemma distinct from the 'Walter-Handschriften'.

In both **Erl²** and **Reg¹** the *Missa super Nisi Dominus* is associated with the Feast of the Holy Trinity, which is liturgically assigned to the first Sunday after Pentecost. The entire contents of **Erl²**, a choirbook copied in 1545 by Johannes Härtung for the Cistercian monastery of Heilbronn, which maintained a Lutheran-influenced Latin school, are dedicated to both the feasts of Pentecost and the Holy Trinity, and Senfl's mass, the only Mass Ordinary setting in the book, is immediately followed by a polyphonic Mass Proper cycle by Wilhelm Breitengraser labelled in the index as a 'Missa de sancta Trinitate'. In **Reg¹** the *Missa super Nisi Dominus* is interpolated within Senfl's own Propers for the same feast (SC P 21; NSE 6.21), yielding an ordered *Missa plena in Festo Sanctissimae Trinitatis*.

The setting on which this imitation mass is based, Senfl's own four-voice motet *Nisi Dominus* (NSE 2.29), is found in all four 'Walter-Handschriften'. **Erl²** transmits the five-voice version of the same motet (NSE 3.15), which essentially reproduces the four-voice version with what can be regarded as a *si placet* voice in the tenor range (neither version of the

motet is found in either **Lei** or **Reg¹**). This suggests the close link maintained in many cases between Ps. 126 on which Senfl's motet is based and the performance of this mass setting, even if the two do not appear in any of these sources consecutively.

The mass survives complete in **Got**, **Erl²**, **Kra**, **Rh¹**, and **Ro**. **Rh¹**, the earlier of the two prints, transmits at least five errors as documented below, two of which were corrected in **Erl²**, whose version, as stated above, seems to have been derived from the print. **Ro**, in addition to **Got** and **Kra**, offers a clean version of the mass. A few minor variants between **Rh¹** and **Ro** (e.g. the use of *minor color* or rhythmic deviations) and the fact that in **Rh¹** the canons in Kyrie and Sanctus are written out, but in **Ro** they are indicated by canonic directions, mensuration signs, the appropriate number of rests and *custodes* for the starting pitches, as well as the text for the third Agnus Dei, which is printed in **Ro** in the second Agnus section, suggest that **Ro** was not printed according to the model of **Rh¹**, but a now-lost source. The late date of issue of **Ro** in 1558, thirteen years after Senfl's death, thus suggests turning to one of the two complete 'Walter-Handschriften' as the basis for this edition. Since the text underlay in **Got** is more complete than **Kra**, **Got** has been selected to serve as principal source.

Variant Readings

Kyrie

Clefs

12–29	T	Ro	C4 clef

Staff signatures

1 ₍₁₎ –11	D, Ct, T, B	Reg¹ (D, B), Ro	o

Canonic devices, directions, and/or non-verbal signs

1–4	D	Kra	numbers above the notes of this ligature indicate the following rhythmic alteration: Br- <i>a</i> ¹ Br- <i>f</i> ¹ Br- <i>b</i> ¹ dotted Lo- <i>g</i> ¹ (see Remarks)
1–11	T	Ro	<i>Tenor ex Discanto per Diapente.</i>
2–5	T	Kra , Nur¹	numbers above the notes of this ligature indicate the following rhythmic alteration: Br- <i>d</i> ¹ Br- <i>b</i> ¹ Br- <i>e</i> ¹ dotted Lo- <i>c</i> ¹ (see Remarks)
2	D	Reg¹ , Ro	<i>sig. song.</i> indicating entry of T
5	T	Nur¹	Br Mi-rest corrected to dotted Br?
10 ₁	D	Reg¹ , Ro	<i>sig. cong.</i> indicating end of T
11	T	Lei , Nur¹	☞
16	B	Erl²	<i>sig. cong.</i> indicating entry of T
29	T	Lei	☞
34	B	Erl²	<i>sig. cong.</i> indicating entry of Ct
41 ₂	B	Lei	<i>f</i> corrected to <i>e</i>
49	T, B	Lei , Nur¹ (T)	☞

Variants in pitch and rhythm

10 ₂	Ct	Erl² , Rh¹	Mi Sm (at line break)
10 _{2–3}	D	Erl² , Kra , Reg¹ , Rh¹ , Ro	Sb- <i>a</i> ¹ (Reg¹ and Ro : see Ligatures)
11	Ct	Erl² , Ro	Lo- <i>b</i> ¹
12 ₁	Ct	Erl² , Rh¹	Sb Mi
16 ₁	T	Erl² , Lei , Rh¹	Sb Mi
18 ₄ –19 ₂	B	Erl² , Lei , Rh¹	erroneously <i>d</i> Sb- <i>f</i>
20–21 ₁	Ct	Erl² , Rh¹ , Ro	dotted Br (see Ligatures)
21 ₁	T	Erl² , Lei , Rh¹	Sb Mi
23 ₂	Ct	Erl² , Rh¹	Mi Sm (Rh¹ : at line break)
24 _{3–4}	T	Erl² , Lei , Rh¹ , Ro	Sb- <i>f</i> ¹
27	Ct	Kra	additional <i>b</i> ¹
27 ₁	T	Erl² , Lei , Rh¹	Sb Mi
33 _{3–4}	B	Erl² , Kra , Lei , Nur² , Reg¹ , Rh¹ , Ro	Sb
37 _{3–4}	B	Erl² , Lei , Reg¹ , Rh¹ , Ro	Sb
39 _{4–5}	Ct	Erl²	Sb

41 ₃₋₄	T, B	Erl², Kra (T), Lei, Nur¹ (T), Reg¹ (B), Rh¹, Ro	Sb
42 ₁	D	Erl², Reg¹, Rh¹, Ro	Mi-rest
49	B	Nur²	Mx
Accidentals			
3 ₅	B	Ro	cautionary <i>b$\flat$</i>
4	T	Erl², Lei, Rh¹	<i>e$\flat$</i>
8 ₂	B	Ro	cautionary <i>b$\flat$</i>
8 ₅	B	Erl², Lei, Reg¹, Rh¹, Ro	<i>e$\flat$</i>
9 ₂	T	Erl², Kra, Lei, Nur¹, Rh¹	no <i>e$\flat$</i>
15 ₂	B	Kra, Ro	<i>e$\flat$</i>
26 ₃	B	Kra, Nur², Ro	<i>e$\flat$</i>
Coloration			
1 ₁₋₂	B	Erl², Lei, Rh¹	coloration
1 ₃₋₄	Ct	Erl², Rh¹	coloration
2 ₁₋₂	B	Erl²	coloration
2 ₃₋₄	Ct	Erl², Rh¹	coloration
5 ₃₋₅	Ct	Erl²	coloration
39 ₁₋₂	T	Erl²	coloration
Ligatures			
1-2	D	Reg¹	<i>recta</i> in place of <i>obliqua</i>
1-4	D	Erl², Rh¹	2 ligatures: 1-2 and 3-4
2-5	T	Erl², Lei, Rh¹	2 ligatures: 2-3 and 4-5
4 ₁₋₂	Ct	Erl², Rh¹	no lig.
10 ₂₋₄	D	Reg¹, Ro	lig. (see Variants in pitch and rhythm)
19 ₁₋₂₁	Ct	Ro	lig. (see Variants in pitch and rhythm)
21 ₁₋₂₂	Ct	Erl², Rh¹, Ro	no lig. (see Variants in pitch and rhythm)
25 ₁₋₂	B	Ro	lig.
Textual variants and text placement			
1	D	Reg¹	initial <i>K-</i> of <i>Kyrie</i> missing
1 ₁	B	Reg¹	initial <i>K-</i> of <i>Kyrie</i> missing
1 ₁₋₃ ₁	B	Lei	<i>Kyrie e-</i>
1 ₁₋₅ ₁	Ct	Ro	<i>Kyrie</i>
3 ₂₋₆ ₃	Ct	Kra	no text
3 ₂₋₁₀ ₁	Ct	Erl², Rh¹	no text
3 ₃₋₅ ₄	B	Reg¹, Ro	no text
3 ₃₋₇ ₁	B	Kra	no text
3 ₃₋₉ ₃	B	Nur²	no text
3 ₃₋₁₀ ₂	B	Lei, Rh¹	no text
4 ₆₋₁₀ ₂	B	Erl²	no text
5 ₃₋₆ ₃	Ct	Ro	no text
5 ₆₋₁₁	B	Ro	<i>eleison</i>
6 ₁₋₁₁	B	Reg¹	<i>eleison, eleison</i>
6 ₃₋₁₀ ₁	D	Erl², Kra, Rh¹	no text
6 ₃₋₁₁	D	Reg¹, Ro	<i>eleison</i>
6 ₅₋₁₁	Ct	Ro	<i>eleison</i>
7 ₃₋₉ ₄	T	Erl², Lei, Rh¹	no text
9 ₄₋₁₁	B	Nur²	<i>eleison</i>
10 ₂₋₁₁	Ct	Rh¹	<i>eleison</i>
10 ₃₋₁₁	B	Erl², Rh¹	<i>eleison</i>
14 ₂₋₂₂	Ct	Kra, Ro	no text

14 ₂ –26 ₁	Ct	Erl²	no text
18 ₂ –20	B	Reg¹, Kra	no text
18 ₂ –20 ₁	T	Ro	no text
18 ₂ –21	B	Ro	no text
18 ₂ –22 ₂	T	Kra	no text
18 ₂ –25 ₂	B	Erl², Nur², Rh¹	no text
18 ₂ –25 ₂	B	Lei	no text
18 ₂ –26 ₃	T	Erl²	no text
18 ₂ –27 ₃	T	Rh¹	no text
21–7	D	Ro	<i>eleison</i>
23 ₂ –29	T	Ro	<i>eleison</i>
24–7	B	Ro	<i>eleison</i>
25 ₂ –27	B	Nur²	<i>eleison</i>
30 ₁ –38 ₁	B	Lei, Rh¹	<i>Kyrie eleison</i>
30 ₁ –38 ₁	B	Ro	<i>Kyrie</i>
31 ₂ –38 ₁	B	Kra	no text
31 ₂ –42	B	Nur², Reg¹	no text
32 ₁ –36 ₁	T	Erl²	<i>Kyri-</i> (-e missing)
32 ₁ –36 ₁	T	Nur¹	no text
32 ₁ –47 ₃	T	Lei	no text
34 ₁ –40 ₁	Ct	Kra	<i>Kyrie</i>
35 ₂ –40 ₁	Ct	Erl²	<i>Kyri-</i> (-e missing)
35 ₂ –46 ₂	Ct	Rh	no text
36 ₁ –38 ₁	D	Erl², Rh¹	no text
36 ₁ –38 ₁	B	Erl²	no text
37 ₂ –47 ₃	T	Kra, Erl², Lei, Rh¹	no text
38 ₃ –46 ₂	D	Kra, Reg¹	no text
39 ₁ –42	T	Nur¹	no text
40 ₁ –42	B	Kra	no text
40 ₁ –42 ₁	D	Erl², Rh¹	no text
41 ₂ –49	Ct	Kra	<i>eleison</i>
43 ₂ –46 ₂	D	Erl², Rh¹	no text
45 ₂ –49	B	Kra, Erl²	<i>eleison</i>
45 ₂ –49	B	Rh¹	<i>kyrie eleison</i>
47 ₄ –49	T	Lei	<i>eleison</i>
<i>Gloria</i>			
Clefs			
50 ₁ –53 ₄	T	Nur¹	C4 clef
50 ₁ –103	T	Erl², Lei, Rh¹, Ro	C4 clef
79 ₄ –103	T	Nur¹	C4 clef
81 ₁ –103	T	Got	C4 clef
Staff signatures			
12 ₃ –21 ₂	T	Got	<i>b</i> erroneously placed on third staff line
50–62 ₂	Ct	Rh¹	<i>b</i> missing
Mensuration and proportion signs			
92 ₁ –103	D, Ct, T, B	Erl², Lei (T, B), Reg¹ (D, B), Rh¹, Ro	3
Canonic devices, directions, and/or non-verbal signs			
8	Ct	Erl²	<i>sig. cong.</i> indicating entry of B
48	T	Lei, Nur¹	⤴
48	B	Got, Lei	⤴
57 ₁	B	Erl²	<i>sig. cong.</i> indicating entry of Ct
63 ₂ –65 ₁	T	Lei	skipped passage later added?
103	T, B	Lei, Nur¹ (T)	⤴

Variants in pitch and rhythm

3 ₃	Ct	Erl²	Sb Mi (at line break)
10 ₂	T	Lei	erroneously dotted Mi- <i>b</i> ^b
38	T	Nur¹	2 Sb (see Ligatures)
48	B	Nur²	Mx
62 ₂	Ct	Erl², Rh¹, Ro	<i>b</i> ^b
63 ₃₋₄	B	Erl², Lei, Reg¹, Rh¹, Ro	dotted Mi- <i>b</i> ^b Mi- <i>g</i> (Erl², Lei, Rh¹ : see Coloration)
75 ₂₋₃	B	Erl², Lei, Reg¹, Rh¹, Ro	erroneously <i>c</i>
99 ₁	Ct	Erl², Rh¹	erroneously <i>e</i> ¹
101 ₃	Ct	Erl², Rh¹	2 Sb (see Ligatures, Coloration)
101 ₃	T	Kra	Sb Mi (at line break)
102 ₂₋₃	T	Erl², Lei, Rh¹, Ro	dotted Mi- <i>a</i> Sm- <i>g</i>
103	B	Nur²	Mx
Accidentals			
10 ₃	B	Erl², Lei, Rh¹	no <i>e</i> ^b
37 ₁	B	Ro, Reg¹	cautionary <i>b</i> ^b
37 ₂	T	Erl², Lei, Rh¹	no <i>e</i> ^b
84 ₁	B	Erl², Kra, Lei, Nur², Reg¹, Rh¹, Ro	<i>e</i> ^b
86 ₃	T	Erl², Lei, Rh¹, Ro	cautionary <i>b</i> ^b
Coloration			
62 ₁₋₂	T	Erl², Lei, Rh¹	coloration
63 ₃₋₄	B	Erl², Lei, Rh¹	coloration (see Variants in pitch and rhythm)
77 ₃₋₇₈ ₁	T	Erl²	coloration
99 ₁₋₂	D, B	Erl², Kra, Lei (B), Nur² (B), Reg¹, Rh¹, Ro	coloration
102 ₍₁₋₂₎	Ct	Erl², Rh¹	no coloration (see Variants in pitch and rhythm, Ligatures)
Ligatures			
14 ₃₋₁₅ ₁	T	Erl², Lei, Rh¹, Ro	lig.
38 ₍₂₎₋₃₉ ₁	T	Nur¹	lig. (see Variants in pitch and rhythm)
48 ₁₋₂	Ct	Erl², Rh¹	no lig.
79 ₄₋₈₀ ₁	T	Erl², Lei, Rh¹	no lig.
100 ₁₋₂	B	Erl², Lei, Reg¹, Rh¹, Ro	lig.
101 ₁₋₁₀₂	B	Erl², Lei, Rh¹	two-note lig. only (101 ₁₋₂)
101 ₁₋₁₀₂	Ct	Erl², Rh¹	no lig. (see Variants in pitch and rhythm, Coloration)

Textual variants and text placement

1 ₁	D	Reg¹	initial <i>E-</i> of <i>Et</i> missing
29 ₂₋₃₂ ₃	D	Reg¹	<i>omni</i> (- <i>potens</i> missing)
29 ₂₋₃₂ ₃	Ct	Erl², Rh¹	<i>omnipotens</i> , <i>omnipotens</i>
36 ₂₋₄₂ ₁	T	Lei	<i>Jesu Christe</i> , <i>Christe</i>
37 ₁₋₄₁ ₁	D	Kra, Reg¹	<i>Jesu Christe</i>
37 ₁₋₄₁	B	Erl², Kra, Lei, Rh¹	<i>Jesu Christe</i>
38-40	B	Kra	no text
38-40 ₁	D	Kra	no text
38 ₃₋₄₁ ₁	Ct	Kra	no text
39-41 ₁	D	Reg¹	no text
46 ₃₋₄₈	D	Kra	no text
57 ₃₋₆₀ ₂	T	Erl², Lei, Rh¹	<i>qui tollis peccata mundi</i>
59 ₂₋₆₄ ₃	Ct	Erl²	<i>peccata mundi</i> , <i>peccata mundi</i>
82 ₃₋₈₆ ₃	B	Reg¹	<i>Tu solus Dominus. Tu solus Altissimus</i>
84 ₄₋₈₆ ₃	T	Erl²	<i>Altissimus</i> , <i>Altissimus</i>

84 ₄ –86 ₃	Ct	Kra	<i>tu solus Altissimus</i> (added later)
84 ₄ –86 ₃	T, B	Erl² (B), Nur² (B), Ro	<i>tu solus Altissimus</i>
87 ₄ –90 ₁	Ct	Kra	<i>Jesu Christe</i> crossed out and replaced with <i>altissimus</i> , <i>Jesu Christe</i>
87 ₄ –90 ₁	Ct	Erl² , Rh¹	<i>Jesu Christe</i>
88 ₃ –91 ₃	B	Kra	<i>tu solus Altissimus</i> , <i>Jesu Chri-</i> crossed out and replaced with <i>Jesu Christe</i> , <i>Jesu Chri-</i>
88 ₃ –92 ₁	B	Erl² , Lei , Reg¹ , Rh¹	<i>Jesu Christe</i>
89 ₂ –92 ₁	T	Nur¹	<i>Christe</i>
90 ₁ –91 ₃	T	Kra	<i>-ste</i> , <i>Jesu Chri-</i> added later
90 ₃ –92 ₁	D	Erl²	<i>Christe</i>
90 ₃ –92 ₁	D	Reg¹	no text
90 ₃ –92 ₁	Ct	Kra	no text
98 ₂ –100 ₂	D	Erl²	<i>Patris</i> , <i>Patris</i>
99 ₂ –103	T	Erl² , Rh¹ , Ro	<i>Amen.</i>
99 ₂ –103	B	Nur²	<i>Dei Patris. Amen.</i>
<i>Credo</i>			
Clefs			
121 ₂ –164	T	Kra	C3 clef
129 ₂ –164	T	Got	C3 clef
141 ₁ –152 ₁	B	Erl²	F3 clef
Mensuration and proportion signs			
66 ₁ –137	B	Got	ϕ missing
138 ₁ –150 ₂	D, Ct, T, B	Erl² (except B), Lei (T), Reg¹ (D, B), Rh¹ (except B), Ro	3
138 ₁ –150 ₂	B	Erl² , Lei	ϕ 3
Directions and/or non-verbal signs			
36 ₃	B	Ro	note smudged
65	D	Got	↷
65	T, B	Lei , Nur¹ (T)	↷
84 ₂	D	Erl²	<i>a¹</i> corrected to <i>g¹</i>
86 _{1–2}	B	Got	Sb corrected to Mi
144 ₃	Ct	Erl²	blackened note head corrected to void
164	T, B	Got (T), Lei , Nur¹ (T)	↷
Variants in pitch and rhythm			
19 ₁	Ct	Erl² , Rh¹ , Ro	<i>d¹</i>
19 ₃	T	Erl²	2 Mi (at page turn)
35 ₃	T	Erl² , Lei , Rh¹	Mi- <i>d¹</i> Sm- <i>d¹</i> Sm- <i>c¹</i> (Erl² : at page turn; Rh¹ : at line break)
42 ₃	D	Erl²	<i>f¹</i>
42 ₃	D	Rh¹	<i>g¹</i> corrected to <i>f¹</i> (in-house correction?)
48 _{3–4}	B	Erl² , Kra , Lei , Nur² , Reg¹ , Rh¹ , Ro	Sb
53 _{2–3}	D	Ro	Mi Sb
63 _{1–2}	Ct	Erl² , Rh¹ , Ro	2 Mi Sb
65	Ct	Erl² , Rh¹	Sb Lo
71 _{2–3}	Ct	Erl² , Rh¹	dotted Mi (Erl² : see Coloration)
72 _{1–2}	Ct	Erl²	Sb- <i>f</i>
72 _{1–2}	Ct	Ro	dotted Mi- <i>f</i> Sm- <i>g</i>
72 ₂	Ct	Rh¹	erroneously <i>f</i>
77 _{3–4}	B	Erl² , Kra , Lei , Nur² , Reg¹ , Rh¹ , Ro	Sb
84 ₄	Ct	Erl²	2 Mi (at page turn)
87 ₂	D	Erl² , Rh¹	erroneously <i>g¹</i>
89 ₃	T	Erl² , Lei , Rh¹	Mi Sm (Erl² and Rh¹ : at line break)
129 ₄	T	Lei , Rh¹	Mi Sm (Rh¹ : at page turn)

137 ₁	Ct	Erl²	erroneously Br-rest?
157 ₂	D	Erl², Rh¹	2 Mi (Rh¹ : at line break)
157 ₃	B	Lei, Reg¹, Rh¹, Ro	2 Mi
159 ₁₋₂	Ct	Erl², Kra, Rh¹, Ro	Sb- <i>f</i> ¹
164	Ct	Ro	additional blackened note head <i>b</i> ♭
Accidentals			
3 ₁	B	Erl², Lei, Rh¹	no <i>e</i> ♭
31 ₁	B	Erl², Lei, Reg¹, Rh¹	no <i>e</i> ♭
55 ₂	B	Erl², Lei, Nur², Rh¹	<i>e</i> ♭
104 ₃	B	Kra	no <i>e</i> ♭
162 ₂	B	Ro	<i>e</i> ♭
Coloration			
17 ₂₋₃	Ct	Erl², Rh¹	coloration
19 ₁₋₂	B	Erl², Lei, Rh¹	coloration
71 ₂₋₄	Ct	Erl²	coloration (see Variants in pitch and rhythm)
72 ₃₋₄	Ct	Erl²	coloration
76 ₂₋₃	Ct	Erl²	coloration
76 ₃₋₄	B	Erl², Lei, Rh¹	coloration
105 ₃₋₁₀₆ ₁	D	Erl², Reg¹, Rh¹, Ro	coloration (Reg¹ and Ro : see Ligatures)
122 ₃₋₄	Ct	Erl²	coloration
138 ₁₋₂	T	Erl²	coloration
142 ₁	Ct	Kra	no coloration
144 ₁₋₂	D	Reg¹, Ro	no coloration
144 ₁₋₂	B	Erl², Lei, Nur², Reg¹, Rh¹, Ro	no coloration
148 ₁₋₂	D, T	Erl², Kra, Lei (T), Nur¹ (T), Reg¹ (D), Rh¹, Ro	coloration
148 ₁₋₂	B	Nur²	no coloration
149 ₁₋₂	T	Nur¹, Ro	no coloration
150 ₁₋₂	Ct	Erl², Rh¹	coloration
156 ₄₋₁₅₇ ₁	B	Erl²	coloration
160 ₃₋₄	B	Erl²	coloration
161 ₂₋₃	Ct	Erl²	coloration
Ligatures			
17 ₁₋₂	T	Erl², Lei, Rh¹	no lig.
19 ₃₋₂₀ ₁	T	Ro	lig.
24 ₂₋₂₅ ₁	T	Erl², Lei, Rh¹	no lig.
35 ₃₋₃₆ ₁	T	Ro	lig.
105 ₂₋₃	D	Reg¹, Ro	lig. (see Coloration)
143 ₁₋₂	T	Erl², Lei, Rh¹	no lig.
154 ₁₋₂	T	Erl², Lei, Rh¹	no lig.
160 ₃₋₁₆₁ ₁	T	Erl², Lei, Rh¹	no lig.
162 ₁₋₁₆₃	B	Erl², Lei, Reg¹, Rh¹	two-note lig. only (162 ₁₋₂)
Textual variants and text placement			
1 ₂	B	Reg¹	initial <i>P</i> - of <i>Patrem</i> missing
54 ₃₋₅₆ ₁	Ct	Kra	no text
62 ₃₋₆₅	B	Lei	<i>homo factus est</i> (<i>et</i> missing)
71 ₂₋₇₄ ₁	Ct	Erl², Rh¹	<i>Pilato, Pilato</i>
78 ₃₋₈₁ ₂	Ct	Kra	<i>et resurrexit tertia die</i>
79 ₂₋₈₁ ₂	D	Erl², Got, Kra	<i>tertia die</i>
96 ₃₋₉₉ ₁	D	Kra	<i>venturus est cum gloria</i> crossed out and replaced with <i>cum gloria iudicare</i>
113 ₂₋₁₁₈ ₂	T	Erl²	erroneously <i>qui cum patre et filioque procedit</i>
113 ₃	T	Rh¹	erroneously <i>cum</i>

134 ₃ –135 ₃	B	Erl², Lei, Reg¹, Rh¹, Ro	<i>Ecclesiam</i>
135 ₂ –136 ₁	T	Erl², Kra, Lei, Nur¹, Rh¹, Ro	<i>Ecclesiam</i>
149 ₂ –151 ₁	T	Got	<i>peccatorum</i>
151 ₂ –155 ₂	D	Kra	<i>Et vitam venturi saeculi</i>
155 ₃ –158	D	Kra	<i>A of Amen replaced with sae-, saeculi</i>
156 ₂ –158 ₁	B	Reg¹	<i>-culi of saeculi missing at page turn</i>
156 ₂ –159 ₄	B	Kra	no text
156 ₂ –159 ₄	B	Nur²	<i>Amen</i>
159 ₂ –164	D	Kra	<i>A of Amen missing due to text underlay correction in previous phrase</i>

Sanctus

Canonic devices, directions, and/or non-verbal signs

20	B	Lei, Nur²	☞
21	Ct	Got	☞
22	T	Lei, Nur¹	☞
23–40	D	Kra	<i>Pleni tacet</i>
23–40	D	Reg¹	<i>Pleni sunt celi tacet</i>
23–40	D	Rh¹	<i>PLENI tacet.</i>
23–40	D	Erl², Ro	<i>Pleni tacet.</i>
23–40	B	Kra	<i>Pleni: Bass[us] ex Alto</i>
23–40	B	Reg¹	<i>Pleni ex con= tratenore</i>
23–40	B	Ro	<i>Bassus Ex Contratenore.</i>
23–40	T	Got	<i>Pleni Tenor ex Alto.</i>
23–40	T	Kra	<i>Pleni: Tenor ex Alto:</i>
23–40	T	Ro	<i>Tenor Ex Contratenore.</i>
23 ₁ –40	Ct	Ro	<i>Fuga in Subdiapente : Trium Vocum. with C2 (Ct), C4 (T), and F4 (B) clefs printed at the start of each staff</i>
24 ₁	Ct	Got, Kra, Ro	<i>sig. cong. indicating entry of T</i>
25 ₁	Ct	Got, Kra, Ro	<i>sig. cong. indicating entry of B</i>
35 ₃	B	Got	missing note added later
38 ₁	Ct	Got, Kra, Ro	<i>sig. cong. indicating end of B</i>
39 ₁	Ct	Got, Kra, Ro	<i>sig. cong. indicating end of T</i>
40	Ct	Got	☞
40	T, B	Lei, Nur¹ (T)	☞
45 ₁ –46 ₁	T	Nur¹	<i>Sb-a 2 Sb-f altered to Br-a 2 Mi-f (see Variants and pitch and rhythm, Remarks)</i>
53	T, B	Got, Lei, Nur¹ (T)	☞
54–90	D	Reg¹	<i>Benedict[us] ex Basso</i>
54–90	D	Ro	<i>Discantus ex Basso.</i>
54–90	Ct	Ro	<i>Contratenor Ex Basso.</i>
54–90 ₂	T	Ro	<i>Tenor Ex Basso.</i>
54 ₁	B	Reg¹	<i>sig. cong. indicating entry of T</i>
54 ₁	B	Ro	<i>Tenor. + sig. cong. indicating entry of T</i>
54 ₁ –90	B	Ro	<i>Fuga Quatuor Vocum.</i>
58	B	Erl²	<i>sig. cong. indicating entry of Ct</i>
58	B	Reg¹	<i>sig. cong. indicating entry of Ct + sig. cong. indicating entry of D</i>
58	B	Ro	<i>Contra= tenor. + sig. cong. indicating entry of Ct and Disca[n]= tus. + sig. cong. indicating entry of D</i>
77 ₁	B	Reg¹	<i>erroneously placed sig. cong.?</i>
85 ₃	B	Reg¹	<i>sig. cong. indicating end of D</i>
85 ₃	B	Ro	<i>sig. cong. + Discan= tus. indicating end of D</i>
86	B	Reg¹	<i>sig. cong. indicating end of Ct</i>
86	B	Ro	<i>sig. cong. + Contra= tenor. indicating end of Ct</i>
90	B	Lei	☞
90	B	Ro	<i>sig. cong. + Tenor. indicating end of T</i>

90 ₂	T	Lei, Nur¹	◡
90 ₃	D	Got	◡
Variants in pitch and rhythm			
8–10	D	Erl², Rh¹	dotted Lo- <i>d</i> ¹
10 ₂	Ct	Rh¹	Mi Sm (at line break; see Textual variants)
11 _{1–2}	Ct	Ro	Sb (see Textual variants)
11 _{3–4}	T	Erl², Lei, Nur¹, Rh¹, Ro	Sb- <i>b</i> ♭
14 _{1–15} ₁	T	Kra	3 Sb
16 _{1–17} ₁	D	Erl², Rh¹	Sb- <i>a</i> ¹ Sb- <i>f</i> ¹ 2 Mi- <i>f</i> ¹
17	Ct	Erl², Rh¹, Ro	3 Sb (Ro : at line break; see Textual variants)
20	B	Nur²	Mx
43 _{3–44} ₁	Ct	Erl², Kra, Rh¹, Ro	Mi Sb (Erl², Rh¹ and Ro : see Ligatures)
45 _{1–46} ₁	T	Got, Kra, Nur¹	Br- <i>a</i> 2 Mi- <i>f</i> (see Remarks)
50 _{2–51}	B	Kra	Sb Br
51–52 ₂	Ct	Erl², Rh¹, Ro	Sb Br
60 ₃	D	Erl²	Sb Mi (at line break)
64 ₁	T	Erl²	Sb Mi (at page turn)
72 ₁	B	Erl²	Sb Mi (at line break)
76 _{1–2}	B	Erl², Lei, Reg¹, Rh¹, Ro	Sb (see Textual variants)
76 _{3–4}	T	Erl², Lei, Rh¹	Sb (see Textual variants)
78 _{1–79} ₁	T	Erl²	dotted Sb- <i>a</i> dotted Sb- <i>c</i> ¹
80 _{1–2}	Ct	Erl², Rh¹	Sb (see Textual variants)
80 _{3–4}	D	Erl², Rh¹	Sb (see Textual variants)
80 _{3–81} ₂	B	Erl², Lei, Reg¹, Rh¹, Ro	Br 2 Sb
81 _{1–82}	T	Erl², Lei, Rh¹	Br 2 Sb
81 ₂	B	Reg¹	2 Sb (at line break)
83 _{3–84} ₁	B	Erl²	Br
84 _{3–85} ₂	Ct	Erl², Rh¹	Br 2 Sb
85 _{1–86}	D	Erl², Rh¹	Br 2 Sb
90 _{1–3}	D	Erl², Reg¹, Rh¹, Ro	Lo- <i>f</i> ¹
90 ₃	D	Kra	additional Lo- <i>f</i> ¹
Accidentals			
4 ₁	B	Erl², Lei, Rh¹	no <i>e</i> ♭
39 ₂	B	Erl², Lei, Rh¹	<i>e</i> ♭
Coloration			
5 _{1–2}	D	Erl²	coloration
6 _{1–2}	Ct	Erl²	coloration
8 _{3–9} ₁	Ct	Erl²	coloration
10 _{2–3}	Ct	Erl²	coloration
10 _{2–3}	T	Erl², Lei, Rh¹	coloration
18 _{2–19} ₁	Ct	Erl²	coloration
34 _{1–2}	T	Erl²	coloration
46 _{2–3}	Ct	Rh¹, Ro	coloration (Ro : see Ligatures)
52 _{2–3}	T	Nur¹	coloration
57 _{1–2}	B	Erl²	coloration
66 _{1–2}	B	Erl², Lei, Rh¹	coloration
66 _{2–3}	T	Erl², Lei, Rh¹	coloration
72 _{1–2}	T	Erl²	coloration
75 _{3–4}	Ct	Erl²	coloration
77 _{1–2}	B	Erl²	coloration
80 _{1–2}	T	Erl², Lei, Rh¹	coloration
80 _{1–2}	B	Erl²	coloration
84 _{1–2}	D, Ct	Erl², Rh¹	coloration

85 ₃₋₄	B	Erl²	coloration
86 ₁₋₂	T	Erl²	coloration
89 ₃₋₄	Ct	Erl²	coloration
Ligatures			
6 ₃₋₇ ₁	T	Kra, Ro	lig.
42 ₁₋₂	D	Erl², Reg¹, Rh¹, Ro	lig.
44 ₁₋₂	Ct	Erl², Rh¹, Ro	lig. (see Variants in pitch and rhythm)
44 ₁₋₂	T	Erl², Lei, Rh¹, Ro	lig.
46 ₁₋₂	D	Erl², Reg¹, Rh¹, Ro	lig.
46 ₁₋₂	Ct	Ro	lig. (see Coloration)
46 ₁₋₂	T	Erl², Lei, Rh¹, Ro	lig.
Textual variants and text placement			
1 ₂	D	Reg¹	initial <i>S-</i> of <i>Sanctus</i> missing
2	B	Reg¹	initial <i>S-</i> of <i>Sanctus</i> missing
10 ₂₋₁₁ ₃	Ct	Erl², Rh¹	<i>Deus Sabaoth</i> (Rh¹ : see Variants in pitch and rhythm)
10 ₂₋₁₁ ₃	Ct	Ro	<i>Deus</i> (see Variants in pitch and rhythm)
12 ₂₋₁₇	Ct	Erl², Rh¹, Ro	<i>Sabaoth, Dominus Deus</i> (see Variants in pitch and rhythm)
18 ₂₋₂₁	D	Reg¹	no text
30 ₁₋₄₀	T	Erl², Lei, Nur¹, Rh¹	<i>gloria tua, tua</i>
31 ₁₋₃₇ ₁	B	Nur²	<i>gloria tua</i>
35 ₃₋₄₀	Ct	Rh¹	<i>tua</i>
41 ₂₋₄₃ ₁	Ct	Kra	<i>Bsianna</i> [sic]
43 ₃₋₄₅ ₁	Ct	Kra	no text
45 ₂₋₄₇ ₁	D	Kra	no text
45 ₃₋₅₀ ₁	B	Kra	no text
45 ₃₋₅₃	Ct	Erl²	<i>in excelsis, osanna in excelsis</i> (see Variants in pitch and rhythm)
45 ₃₋₅₃	Ct	Rh¹	<i>in excelsis, in excelsis</i>
51 ₂₋₅₃	T	Kra	no text
70 ₁₋₇₆ ₁	B	Kra	no text
70 ₂₋₇₃ ₂	T	Kra	<i>in nomine Domini</i>
74 ₁₋₈₀ ₁	Ct	Kra	no text
75 ₂₋₇₉	B	Erl², Lei, Reg¹, Rh¹, Ro	<i>in nomine Domini, in nomine</i> (see Variants in pitch and rhythm)
75 ₃₋₇₆ ₃	T	Kra	no text
75 ₃₋₇₉ ₂	T	Erl², Lei, Rh¹	<i>in nomine Domini, in nomine</i> (see Variants in pitch and rhythm)
78 ₂₋₇₉ ₁	D	Kra	no text
79 ₂₋₈₃	Ct	Erl², Rh¹	<i>in nomine Domini, in nomine</i> (see Variants in pitch and rhythm)
79 ₃₋₈₃ ₂	D	Erl², Rh¹	<i>in nomine Domini, in nomine</i> (see Variants in pitch and rhythm)
80 ₁₋₈₁ ₂	B	Nur²	<i>in Domini</i>
83 ₂₋₈₆	B	Kra	no text
<i>Agnus Dei</i>			
Clefs			
42 ₂₋₄₈	T	Kra	C3 clef
Mensuration and proportion signs			
38 ₁₋₄₈	D, Ct, T, B	Erl², Lei (T, B), Rh¹, Ro	3
Directions and/or non-verbal signs			
20	T	Lei, Nur¹	↷
22	B	Lei	↷
23-48	D, Ct	Rh¹	<i>Secundum</i> [sic] <i>Agnus.</i>
23-48	T	Lei	<i>Secundum</i> [sic] <i>agnus</i>
48	T, B	Lei, Nur¹ (T)	↷

Variants in pitch and rhythm

7 ₁	T	Erl²	Sb Mi (at line break)
7 ₁₋₂	Ct	Erl², Rh¹, Ro	Sb (see Textual variants)
13 ₁₋₂	Ct	Erl², Kra, Rh¹, Ro	Sb- <i>g</i> (Erl², Rh¹ : see Ligatures, Textual variants)
18 ₃₋₅	D	Erl², Kra, Reg¹, Rh¹, Ro	dotted Mi- <i>b</i> ¹ Fu- <i>a</i> ¹ Fu- <i>g</i> ¹ (Erl², Rh¹ : see Coloration)
22	B	Nur²	Mx
38 ₃	T	Erl², Lei, Rh¹	Sb Mi (Rh¹ : at line break)
40 ₂	T	Erl², Lei, Rh¹, Ro	Sb Mi (Lei and Ro : at line break)
45 ₃	T	Got, Kra, Nur¹	2 Sb (Got : at line break)
46 ₂	T	Erl², Lei, Rh¹	Sb Mi (see Textual variants)
46 ₂	B	Rh¹	erroneously <i>g</i>
46 ₄₋₅	Ct	Erl², Rh¹	dotted Sb- <i>e</i> ¹
48	B	Nur²	Mx

Accidentals

4 ₂	B	Erl², Lei, Nur², Rh¹	no <i>e</i> ^b
7 ₁	B	Ro	<i>e</i> ^b
9 ₁	B	Reg¹	no <i>e</i> ^b
11 ₂	Ct	Erl², Rh¹, Ro	no <i>e</i> ^b
14 ₁	B	Erl², Lei, Reg¹, Rh¹	no <i>e</i> ^b
20 ₂	B	Erl², Lei, Rh¹, Reg¹	no <i>e</i> ^b
36 ₁	B	Erl², Lei, Nur², Rh¹, Ro	<i>e</i> ^b
38 ₃	T	Erl², Lei, Rh¹, Ro	no <i>e</i> ^b
44 ₂	T	Ro	no <i>e</i> ^b

Coloration

8 ₂₋₃	Ct	Erl², Rh¹	coloration
9 ₁₋₂	T, B	Erl²	coloration
11 ₁₋₄	D	Erl²	coloration
11 ₂₋₃	Ct	Rh¹	coloration
13 ₁₋₂	T	Erl², Lei, Rh¹	coloration
15 ₁₋₄	Ct	Rh¹	coloration
17 ₂₋₃	Ct, B	Erl², Lei (B), Rh¹	coloration
18 ₃₋₅	D	Erl², Rh¹	coloration (see Variants in pitch and rhythm)
20 ₂₋₃	D	Erl²	coloration
27 ₂₋₃	D, Ct	Erl²	coloration
29 ₂₋₃	T, B	Erl²	coloration
31 ₂₋₃	D, Ct	Erl²	coloration
33 ₃₋₄	B	Erl², Lei, Rh¹	coloration
35 ₃₋₄	B	Erl², Lei, Rh¹	coloration
45 ₁₋₂	Ct	Erl²	coloration
46 ₁₋₂	Ct	Erl²	coloration

Ligatures

13 ₁₋₃	Ct	Erl², Kra, Rh¹, Ro	lig. (see Variants in pitch and rhythm)
36 _{3-37₁}	Ct	Erl², Kra, Rh¹, Ro	no lig.
37 ₁₋₂	Ct	Kra, Ro	lig.
44 ₃₋₄	Ct	Erl², Kra, Rh¹, Ro	no lig.
46 _{2-47₂}	B	Erl², Lei, Rh¹	two-note lig. only (46 ₂ –47 ₁)

Textual variants and text placement

6 _{2-9₁}	Ct	Erl², Rh¹	<i>peccata mundi</i> (see Variants in pitch and rhythm)
6 _{2-9₂}	D	Kra, Ro	<i>peccata mundi</i>
6 _{2-9₂}	D	Reg¹	no text
6 _{2-9₂}	D	Erl², Rh¹	<i>qui tollis peccata mundi</i>
11 ₁₋₂₂	D	Kra	<i>miserere nobis</i> (3 times)
11 _{2-13₃}	Ct	Erl², Rh¹	<i>miserere</i> (see Variants in pitch and rhythm)

13 ₁ –17 ₁	T	Kra	no text
13 ₂ –19	B	Kra	no text
15 ₁ –17 ₁	Ct	Erl², Rh¹	<i>miserere</i>
15 ₁ –18 ₃	Ct	Kra	no text
15 ₂ –17 ₁	T	Lei	no text
18 ₃ –22	D	Erl², Rh¹	<i>nobis</i>
29 ₂ –31	B	Lei	<i>qui tollis peccata</i>
33 ₂ –35 ₁	D	Kra	no text
33 ₃ –37 ₁	T	Nur¹	<i>peccata mundi, peccata mundi</i>
35 ₂ –37	B	Kra	no text
36 ₂ –37 ₂	Ct	Kra, Rh¹	no text
38 ₁ –41	D, Ct, T, B	Ro	additional text: <i>dona nobis</i> (4 times; Ct: 3 times) <i>pacem</i> .
39 ₃ –41 ₂	T	Erl², Lei, Nur¹, Rh¹, Ro	<i>miserere</i>
39 ₃ –43 ₂	T	Kra	no text
40 ₁ –41 ₃	D, B	Kra	no text
42 ₁ –43 ₃	D, B	Erl², Nur² (B), Rh¹, Ro	<i>miserere</i>
42 ₁ –43 ₃	B	Lei	no text
43 ₃ –48	T	Kra	<i>miserere, miserere nobis</i>
45 ₃ –48	T	Erl², Nur¹, Rh¹	<i>miserere nobis</i> (see Variants in pitch and rhythm)

Remarks

- The individual notes of the first ligatures in the Kyrie of the discantus in **Kra** (mm. 1–4) and of the tenor in **Kra** and **Nur¹** (mm. 2–5) are accompanied by numbers that appear to indicate their durational values in terms of semibreves (2, 2, 2, 6) but that contradict the notation of these ligatures as four perfect breves. They are probably subsequent modifications and are not found in **Got**, the other ‘Walter-Handschrift’ whose discantus and tenor parts survive.
- In **Got**, **Kra**, **Nur¹**, and **Nur²**, each instance of ‘Sabaoth’ in the text underlay of the Sanctus is written instead as ‘Zebaoth’ and ‘Osanna’ as ‘Osianna’. The three of these four ‘Walter-Handschriften’ whose tenor parts survive include a variant in the tenor to accommodate the extra syllable of ‘Osianna’ (this variant was overwritten in **Nur¹**, which originally had the version found in the present edition). Since this edition follows **Got** but underlays the word ‘Osanna’, the tenor has been accordingly adjusted and follows the other sources.
- The page turns of the two ‘Walter-Handschriften’ in choirbook layout—**Got** and **Kra**—are an identical match.
- **Lei**, **Rh¹**, and **Ro** all provide an indication to repeat the Osanna after the Benedictus (‘Osanna vt supra’).
- In **Ro**, the second Agnus Dei includes a second line of text underlay in mm. 38–48 with the text of the third Agnus Dei.
- In the copy of **Ro** consulted for this edition, fols. 17^r and 18^r have been switched. Because the sigs. for these pages indicate the correct order, it seems likely that the blocks of this print were incorrectly placed within the forme.
- The scribe of **Erl²** often indicates the initial notes to be sung after the page turn following each part’s final *custos*.

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- 1 (1894): *Johann Josef Fux, Messen*
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- 2 (1894): *Georg Muffat, Florilegium Primum
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- 3 (1895): *Johann Josef Fux, Motetten I*
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- 4 (1895): *Georg Muffat, Florilegium Secundum
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- 5 (1896): *Johann Stadlmayr, Hymnen*
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- 6 (1896): *Marc'Antonio Cesti, Il Pomo d'oro
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- 7 (1896): *Gottlieb Muffat, Componimenti Musicali
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- 8 (1897): *Johann Jakob Froberger, Orgel- und Clavierwerke I*
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- 9 (1897): *Marc'Antonio Cesti, Il Pomo d'oro (2.–5. Akt)*
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- 11 (1898): *Heinrich Ignaz Franz Biber, Violinsonaten 1681*
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- 12 (1899): *Jacob Handl (Gallus), Opus musicum I*
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- 13 (1899): *Johann Jakob Froberger, Clavierwerke II*
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- 14/15 (1900): *Trienter Codices I* (Guido Adler,
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- 16 (1901): *Andreas Hammerschmidt, Dialogi oder Gespräche
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- 25 (1905): *Heinrich Franz Biber, Violinsonaten II
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- 26 (1906): *Antonio Caldara, Kirchenwerke*
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- 27 (1906): *Wiener Klavier- und Orgelwerke aus der zweiten
Hälfte des 17. Jahrhunderts. Alessandro Poglietti,
Ferdinand Tobias Richter, Georg Reutter der Ältere*
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- 28 (1907): *Heinrich Isaac, Weltliche Werke* (Johannes Wolf)
- 29 (1907): *Michael Haydn, Instrumentalwerke I*
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- 31 (1908): *Wiener Instrumentalmusik vor und um 1750 I*
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- 34/35 (1910): *Johann Josef Fux, Costanza e forza*
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- 36 (1911): *Ignaz Umlauf, Die Bergknappen* (Robert Haas)
- 37 (1911): *Österreichische Lautenmusik im XVI. Jahrhundert*
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- 38 (1912): *Trienter Codices III* (Guido Adler)
- 39 (1912): *Wiener Instrumentalmusik vor und um 1750*
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- 41 (1913): *Gesänge von Frauenlob, Reinmar v. Zweter
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- 42–44 (1914): *Florian Leopold Gassmann, La Contessina*
(Robert Haas)
- 44a (1914): *Christoph Willibald Gluck, Orfeo ed Euridice*
(Hermann Abert)
- 45 (1915): *Johann Michael Haydn, Drei Messen. Missa Sti.
Francisci, Missa in Dominica Palmarum, Missa in
Tempore Quadragesimae* (Anton Maria Klafsky)
- 46 (1916): *Antonio Draghi, Kirchenwerke* (Guido Adler)
- 47 (1916): *Johann Josef Fux, Concentus musico-instrumentalis*
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- 48 (1917): *Jacob Handl (Gallus): Opus musicum V*
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- 49 (1918): *Messen von Heinrich Biber, Heinrich Schmeltzer,
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- 50 (1918): *Österreichische Lautenmusik zwischen 1650
und 1720* (Adolf Koczirz)
- 51/52 (1919): *Jacob Handl (Gallus): Opus musicum VI*
(Emil Bececný, Josef Mantuani)
- 53 (1920): *Trienter Codices IV* (Rudolf Ficker, Alfred Orel)
- 54 (1920): *Das Wiener Lied von 1778 bis Mozarts Tod*
(Margarete Ansion, Irene Schlaffenberg)

- 55 (1921): *Johann Ernst Eberlin, Oratorium Der blutschwitzende Jesus* (Robert Haas)
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- 61 (1924): *Trienter Codices V* (Rudolf Ficker)
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- 76 (1933): *Trienter Codices VI* (Rudolf von Ficker)
- 77 (1934): *Italienische Musiker und das Kaiserhaus 1567–1625* (Alfred Einstein)
- 78 (1935): *Jacob Handl (Gallus), Sechs Messen* (Paul Amadeus Pisk)
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- 81 (1936): *Carl Ditters von Dittersdorf, Instrumentalwerke* (Victor Luithlen)
- 82 (1937): *Christoph Willibald Gluck, L'innocenza giustificata* (Alfred Einstein)
- 83 (1938): *Florian Leopold Gassmann, Kirchenwerke* (Franz Kosch)
- EdM 2/1 (1942): *Das Erbe deutscher Musik, Zweite Reihe: Alpen- und Donau-Reichsgaue, Band 1 (1942). Wiener Lautenmusik im 18. Jahrhundert* (Adolf Kocirz)
- 84 (1966): *Wiener Lautenmusik im 18. Jahrhundert* (Karl Schnürl mit Materialien von Adolf Kocirz und Josef Klima)
- 85 (1947): *Johann Joseph Fux, Werke für Tasteninstrumente* (Erich Schenk)
- 86 (1949): *Tiroler Instrumentalmusik im 18. Jahrhundert. Georg Paul Falk, Johann Elias de Sylva, Franz Sebastian Haindl, Nonnosus Madlseder, Stefan Paluselli* (Walter Senn)
- 87 (1951): *Nicolaus Zangius, Geistliche und weltliche Gesänge* (Hans Sachs, Anton Pfalz)
- 88 (1952): *Georg Reutter d.J., Kirchenwerke. Missa S. Caroli, Requiem in C-Moll, Salve Regina, Ecce quomodo moritur* (Norbert Hofer)
- 89 (1953): *Georg Muffat, Armonico tributo 1682. Sechs Concerti grossi 1701* (Erich Schenk)
- 90 (1954): *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II. (1564–1590)* (Hellmut Federhofer, Rudolf John)
- 91 (1955): *Antonio Caldara, Dafne* (Constantin Schneider, Rudolf John)
- 92 (1956): *Heinrich Ignaz Franz Biber, Harmonia artificiosa-ariosa diversimode accordata* (Paul Nettel, Friedrich Reidinger)
- 93 (1958): *Johann Heinrich Schmelzer, Sonatae unarum fidium 1664. Violinsonaten handschriftlicher Überlieferung* (Erich Schenk)
- 94/95 (1959): *Jacobus Gallus, Fünf Messen zu acht und sieben Stimmen* (Paul Amadeus Pisk)
- 96 (1960): *Heinrich Ignaz Franz Biber, Mensa Sonora seu musica instrumentalis, sonatis aliquot liberius sonantibus ad mensam (1680)* (Erich Schenk)
- 97 (1960): *Heinrich Ignaz Franz Biber: Fidicinium Sacro-Profanum tam choro, quam foro pluribus fidibus concinnatum et concini aptum (1683)* (Erich Schenk)
- 98 (1961): *Jacobus Vaet, Sämtliche Werke I* (Milton Steinhardt)
- 99 (1961): *Arnold von Bruck, Sämtliche lateinische Motetten und andere unedierte Werke* (Othmar Wessely)
- 100 (1962): *Jacobus Vaet, Sämtliche Werke II* (Milton Steinhardt)
- 101/102 (1962): *Geistliche Solomotetten des 18. Jahrhunderts* (Camillo Schoenbaum)
- 103/104 (1963): *Jacobus Vaet, Sämtliche Werke III* (Milton Steinhardt)
- 105 (1963): *Johann Heinrich Schmelzer, Duodena selectarum sonatarum (1659). Werke handschriftlicher Überlieferung* (Erich Schenk)
- 106/107 (1963): *Heinrich Ignaz Franz Biber, Sonatae tam Aris quam Aulis Servientes (1676)* (Erich Schenk)
- 108/109 (1964): *Jacobus Vaet, Sämtliche Werke IV* (Milton Steinhardt)
- 110 (1964): *Tiburzio Massaino, Liber primus cantionum ecclesiasticarum (1592). Drei Instrumentalcanzonen (1608)* (Raffaello Monterosso)
- 111/112 (1965): *Johann Heinrich Schmelzer, Sacro-profanus Concentus musicus fidium aliorumque instrumentorum (1662)* (Erich Schenk)
- 113/114 (1966): *Jacobus Vaet, Sämtliche Werke V* (Milton Steinhardt)

- 115 (1966): *Suiten für Tasteninstrumente von und um Franz Mathias Techelmann* (Herwig Knaus)
- 116 (1967): *Jacobus Vaet, Sämtliche Werke VI* (Milton Steinhardt)
- 117 (1967): *Jacobus Gallus, Drei Messen zu sechs Stimmen* (Paul Amadeus Pisk)
- 118 (1968): *Jacobus Vaet, Sämtliche Werke VII* (Milton Steinhardt)
- 119 (1969): *Jacobus Gallus, Fünf Messen zu vier bis sechs Stimmen* (Paul Amadeus Pisk)
- 120 (1970): *Trienter Codices VII* (Rudolf Flotzinger)
- 121 (1971): *Deutsche Komödienarien 1754–1758 II* (Camillo Schoenbaum, Herbert Zeman)
- 122 (1971): *Hieronymus Bildstein: Orpheus christianus (1624) I* (Walter Pass)
- 123 (1971): *Alard du Gaucquier, Sämtliche Werke* (Milton Steinhardt)
- 124 (1972): *Komponisten der Fürstlich Esterházyischen Hofkapelle. Luigi Tomasini. Ausgewählte Instrumentalwerke* (Erich Schenk)
- 125 (1973): *Frühmeister des Stile Nuovo in Österreich. Bartolomeo Mutis conte di Cesena, Francesco Degli Atti, Giovanni Valentini* (Othmar Wessely)
- 126 (1976): *Hieronymus Bildstein: Orpheus christianus (1624) II* (Walter Pass)
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