

**DENKMÄLER DER TONKUNST  
IN ÖSTERREICH  
BAND 163.3**

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**NEW SENFL EDITION 3**

**LUDWIG SENFL  
MOTETS FOR FIVE VOICES**

Edited by  
**SCOTT LEE EDWARDS  
STEFAN GASCH  
SONJA TRÖSTER**

HOLLITZER



DTÖ 163.3

DENKMÄLER DER TONKUNST  
IN ÖSTERREICH

begründet von  
**GUIDO ADLER**

unter Leitung von  
**MARTIN EYBL**  
und  
**BIRGIT LODES**

**BAND 163**  
NEW SENFL EDITION

HOLLITZER



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LUDWIG SENFL  
MOTETTEN FÜR FÜNF STIMMEN

Herausgegeben von  
**SCOTT LEE EDWARDS**  
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**SONJA TRÖSTER**

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Dieser Band wird an die beitragenden Mitglieder  
der Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich (Subskribenten)  
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Veröffentlicht mit Unterstützung des  
Austrian Science Fund (FWF):  
PUB 792-G  
(Forschungsergebnisse des FWF-Projektes P 27469)  
Leitung: Stefan Gasch



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Satz: Gabriel Fischer  
Notensatz: Scott Lee Edwards, Stefan Gasch, Sonja Tröster  
Hergestellt in der EU

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ISMN 979-0-50270-023-2  
ISBN 978-3-99012-945-6  
ISSN 2616-8987

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## GENERAL INTRODUCTION AND ACKNOWLEDGEMENTS

Ludwig Senfl (c.1490–1543) can be regarded as a leading figure in the world of German-speaking composers between Heinrich Isaac and Orlando di Lasso as well as a European composer of the first rank, standing alongside such renowned contemporaries as Costanzo Festa, Philippe Verdelot, Nicolas Gombert, and Adrian Willaert. His extensive œuvre encompasses a broad range of vocal genres of the time and was composed in the course of his employment at two of the most important courts of the early sixteenth century: at the court of Emperor Maximilian I he launched his career as a singer and composer, and from 1523 on 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 organisation, on the imperial chapel.

Senfl's significance was already recognised in the nineteenth century, yet two efforts to publish his works in a modern edition were prematurely discontinued. These 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.

The edition of the motets, which forms the beginning of the collected works, will be presented in four volumes, in which the compositions are organised according to scoring and alphabetical order. Six pieces conceived as pure canons conclude the final volume of motets.

- Vol. 1: 26 motets à 4 (A–I)
- Vol. 2: 29 motets à 4 (N–V) + 1 Fragment
- Vol. 3: 31 motets à 5
- Vol. 4: 15 motets à 6; 3 motets à 8; 6 canons

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The editors of the edition owe thanks to many colleagues and institutions for their help and support. Without the Austrian Science Fund (FWF), which provided generous financial assistance (P 27469), the work of the edition would not have been possible. The Department of Musicology at the University of Vienna (Birgit Lodes) and the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna (Nikolaus Urbanek) cordially hosted the project within their premises.

We also would like to express our 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 our inquiries:

Dresden, Sächsische Landesbibliothek –  
Staats- und Universitätsbibliothek Dresden, SLUB  
(Christine Sawatzki, Andrea Hammes)

Hradec Králové, Muzeum východních Čech  
v Hradci Králové (Jaroslava Pospíšilová)

Klosterneuburg, Augustiner-Chorherrenstift,  
Bibliothek (Martin Haltrich)

Melk, Benediktinerstift, Stiftsbibliothek und  
Musikarchiv (Bernadette Kalteis)

München, Bayerische Staatsbibliothek  
(Veronika Giglberger, Bernhard Lutz)

Regensburg, Bischöfliche Zentralbibliothek,  
Proskesche Musikabteilung (Raymond Dittrich)

Stuttgart, Württembergische Landesbibliothek  
(Arietta Ruß)

Wien, Österreichische Nationalbibliothek  
(Thomas Leibnitz)

Wien, Fachbereichsbibliothek Musikwissenschaft,  
Universitätsbibliothek Wien (Benedikt Lodes)

Zwickau, Ratsschulbibliothek (Gregor Hermann)

As heads of publications for the *Denkmäler der Tonkunst in Österreich*, Martin Eybl and Birgit Lodes have placed their trust in our work. They accompanied the creation of the edition from its initial stages, and most graciously accepted the volumes for publication in the DTÖ series.

We have repeatedly received constructive feedback on our 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 Bonnie Blackburn, David Burn, Bernhard Schmid alongside Andrea Lindmayr-Brandl and Birgit Lodes as representatives of the editorial board of the DTÖ participated and generously gave their time. We thank them for always lending an open ear to our questions.

We also received generous help on a more individual level. Lenka Hlávková, Ton Oliveira, and Mateusz Zimny assisted us in gaining access to sources in the Czech Republic and Poland. Bonnie Blackburn and Leo Franc Holford-Strevens provided invaluable help in linguistic and formal corrections of the volumes, and Joshua Rifkin provided critical editorial feedback in the early stages of the edition. Sabine Ladislav was always willing to assist in organising workshops and meetings, and without the technical and creative inclinations of Imke Oldewurtel, the edition would not be enhanced by clefs modelled on sixteenth-century sources.

Just as importantly, the enthusiastic members of the New Senfl Choir and the ensemble *Stimmwerck* critically evaluated and tested our editions through numerous rehearsals and performances.

To the countless colleagues and institutions not already mentioned we also extend thanks, and last but not least to the Hollitzer Wissenschaftsverlag: Felix Loy kindly took care of the proof-reading and copy editing; Gabriel Fischer provided an elegant layout and patiently included all our corrections; Michael Hüttler and Sigrun Müller supported the printing of the volumes with great enthusiasm and readily agreed to the funding strategy of the FWF by publishing both in traditional printed and future-oriented open access formats.

The Editors

Vienna, March 2022

# INTRODUCTION

## EXPANDING THE TEXTURE, MASTERING THE SOUND: LUDWIG SENFL'S MOTETS FOR FIVE VOICES

The repertoire of five-voice motets by Ludwig Senfl, fully edited in the present volume for the first time, casts new light on the composer by expanding our view of his multifaceted body of work in the genre. Once again, text, music, and cantus firmus are closely related components, whose layers of immanent meaning converge with one another in a variety of ways. On the surface, Senfl's numerous canonic and quasi-canonic works demonstrate his interest in challenging compositional techniques, while his polytextual compositions harness the interpenetration of diverse musical material to emphasise a message or meaning. Works alluding to Josquin highlight Senfl's ongoing engagement with his role model, often expressed through the expansion of self-imposed compositional problems, the pursuit of independent solutions, or even his mastery over their means of expression. The motets presented here reveal Senfl not just as a musician at the forefront of text-based sonic effects, compositional innovations and their rhythmic realisation, but moreover as one who understood the application of these techniques in the spirit of a musical pastor, adroitly harnessing the poetic structure of psalms, exegesis, or intertextual relationships in the design of a work.

Senfl turned his attention with increased intensity from four-voice to five-voice motet writing beginning in the 1520s and mobilised a range of compositional techniques to achieve this textural expansion: free imitative settings, cantus firmi framed by paired imitative voices, canon or quasi-canon in two or three voices, the broader application of simultaneous cantus firmi, the use of ostinato structures, or the climactic textural amplification from four to five voices. He deployed these techniques to enhance and diversify the sonorous impact of his motets or deepen their meanings through associative juxtaposition, and in doing so he became a standard-bearer for other composers in Central Europe. As in his four-voice oeuvre, the majority of his five-voice motets are antiphon settings, but we also find among them settings of hymns, psalms, Marian prayers, other biblical and liturgical texts, a humanist poem by the Lutheran theologian Veit Dietrich, sacred lieder, and one of several compositions based on the tenor of the Italian song *Fortuna desperata* attributed to the composer.<sup>1</sup> The range of his five-voice motets mirrors the diverse liturgical, para-liturgical,

and non-liturgical circumstances<sup>2</sup> in which these motets were performed, whether in courtly or civic ceremony, for private devotion, in scholastic settings, as instrumental arrangements, or for worship ranging across the sixteenth-century confessional spectrum.

### From Court to Public Sphere:

#### The Sources of Senfl's Five-Voice Motets

Senfl's five-voice motets survive in 78 manuscripts and 18 prints, in addition to 14 manuscript and printed tablatures for lute and keyboard. The geographical topography of the manuscripts provides important evidence for how these motets circulated. A high density of sources originated in the vicinity of Senfl's employment (20 manuscripts from the ducal court in Munich and the free imperial cities of Augsburg and Regensburg) and in Saxony (21 manuscripts from the cities of Glashütte, Leipzig, Meißen, Pirna, Torgau, Wittenberg, Zwickau). Here, in Central Germany, an especially high number of works can be found in sources from scholastic institutions, such as the Fürstenschule St. Afra in Meißen or the Thomasschule in Leipzig. This scholastic background is shared by other manuscripts compiled for the Gymnasium Poeticum in the south German city of Regensburg and the Poetenschule in Salzburg. Senfl's motets, however, also survive in sources from the Württemberg court in Stuttgart (four manuscripts) and the city of Breslau (today Wrocław, six manuscripts), as well as in sources dispersed across the neighbouring kingdoms of Denmark, Poland, Bohemia, and Upper Hungary.

The international distribution of the five-voice motets speaks both to the quality of the works and to the high esteem in which Senfl was held across the Central European map. His pre-eminence arose from various circumstances, including his personal correspondence with Martin Luther or the central place accorded his music in early printed motet anthologies, and widespread appreciation for his works is manifest through his connections to other representatives of the early Reformation period, as demonstrated by the group of 'Walter-Handschriften' and his correspondence with Albrecht of Prussia, partially carried out on Senfl's behalf by his colleague Lucas Wagenrieder (see Plate 24).

In regard to the dating of sources, a chronological difference distinguishes the sources for five-voice motets from those transmitting his four-voice motets. With the excep-

1 Although the attribution of *\*O crux, ave / Fortuna* (SC \*M 71 attr.) to Senfl by Martin Staehelin remains a subject of debate, Senfl's authorship of seven other *Fortuna* settings (SC S 106, 108–13) is secure. See Staehelin 1973: 86 as well as the Critical Report in NSE 3.17.

2 A striking absence in this volume is the genre of 'Staatsmotette' as defined by Albert Dunning, which, in fact, appears rarely in Senfl's oeuvre. Dunning 1969.

tion of two early manuscripts, all other sources date primarily from the second and third quarters of the sixteenth century: from the period around 1520, the manuscripts V-CVbav Cod. Vat. lat. 11953 and the 'Pernner Codex' (D-Rp C 120) include only two five-voice motets (*Salva nos, Domine, vigilantes*, SC M 94; NSE 3.2.4 along with the questionably attributed *\*O crux, ave, spes unica | Fortuna*, SC \*M 71; NSE 3.17), while the Zwickau source D-Z 81/2, which dates from the second quarter of the sixteenth century and shares several concordances with the 'Pernner Codex', transmits none. On this basis, it is reasonable to assume that Senfl amplified his focus on five-voice motet composition around 1520,<sup>3</sup> an assessment which is also evident in the greater variety of musical textures found in the five-voice motets.

Among the sources transmitting this body of work, the Munich choirbooks again provide invaluable direct testimony to musical performance at the ducal court in Munich during Senfl's tenure there. The two choirbooks D-Mbs Mus.ms. 10 and 12 are closely related manuscripts: Martin Bente has already drawn attention to the similar editorial approach in these two choirbooks,<sup>4</sup> which transmit motets by Josquin and Senfl exclusively. The motets were compiled in fascicles and may have been used as such in the court chapel before they were bound together in the mid-1530s.<sup>5</sup> The 'Motetorum Liber Primus' (Mus.ms. 12)<sup>6</sup> contains a primarily Marian repertoire, arranged according to the number of voices, while the 'Motetorum Liber Secundus' (Mus.ms. 10) is almost entirely devoted to music in honour of Christ (including the *Quinque Salutationes Domini Nostri Jesu Christi*, SC M 8; NSE 1.3). The compilation of the two volumes thus provide a concrete repertoire of works for the veneration of Mary and Christ at the court of Duke Wilhelm IV.

A specific program evident in the two choirbooks clarifies the order of the motets as part of a larger overall concept: Mus.ms. 12, the 'Marian choirbook', opens with a three-part *Verbum caro factum est*, the final response for Matins on Christmas Day, which addresses the motherhood of Mary and the incarnation of Christ. This dual perspective continues in Josquin's *Pater noster | Ave Maria*, which is followed by Senfl's six-voice adaptation of Josquin's *Ave, Maria ... Virgo serena* (SC M 9; NSE 4.1), *Mater digna Dei | Ave, sanctissima Maria* (SC M 56; NSE 3.10), and *Ave, Rosa sine spinis* (SC M 10; NSE 3.1). Those four motets not only translate the traditional prayers into music, but in each

case also conclude with a clear supplication, reflecting how intrinsic such petitions were to sixteenth-century piety, a preoccupation abundantly manifest in both music and the visual arts. Moreover, the *Pater noster* and *Ave Maria* are precisely those texts endowed in 1490 as a *Salve* devotion by Wilhelm's father in honour of late members of the Wittelsbach family.<sup>7</sup> According to the ducal endowment, the largest bell was to be rung first, followed by recitation of a *Pater noster* and an *Ave Maria* in memory of the deceased ancestors of the duke, then the *Salve* 'in mensuris', and finally a *Miserere* intoned by the clergy, schoolmaster and cantor in honour of Emperor Ludwig IV of Bavaria (1282/6–1347), the latter of which appears in a polyphonic setting by Senfl in the 'Christian choirbook' D-Mbs Mus.ms. 10 (SC M 58; NSE 3.12). Wilhelm IV maintained the tradition of Marian devotion championed by his father and expanded it on a large scale, especially around the mid-1520s. Traces of a growing need for paraliturgical polyphonic music can be found in the choirbook D-Mbs Mus.ms. 34, which contains only *Salve* settings,<sup>8</sup> as well as in Senfl's Magnificat cycle (NSE 5), which may have originated at this time.<sup>9</sup> With this music, the singers would thus have sung not only for the salvation of living and deceased members of the Wittelsbach family, but also for themselves.

Other manuscript sources attesting to the high regard for Senfl's five-voice motets beyond the ducal court include the 'Eisenacher Kantorenbuch' (D-EIa s.s.); a set of partbooks from the Thomasschule in Leipzig (D-LEu Thomaskirche 49/50); the so-called 'Walter-Handschriften' (D-GOI Chart. A 98, D-Ngm 83795 [T], D-Ngm 83795 [B], D-WRhk MS B, PL-Kj Mus. ms. 40013, PL-Kj Mus. ms. 40043), all of which originated in Torgau; and the manuscripts of the Fürstenschule St. Afra in Meißen (Saxony).<sup>10</sup> These partbook sets from Leipzig and Meißen affirm that in Protestant areas, Senfl's music occupied an especially important place in schools, whether used for musical instruction or for worship. In southern German-speaking lands, other manuscripts transmitting Senfl's five-voice motets from the Gymnasium Poeticum in Regensburg and the Poetenschule in Salzburg were prepared for similar purposes.

Among printed sources transmitting five-voice motets, only a third were issued during the composer's lifetime.<sup>11</sup> The most important city for the printing of Senfl's motets is Nuremberg. Before and after his death, 66 anthologies including compositions by Senfl were published in this important printing centre, primarily by the printshops of

3 The only exception for a motet with larger scoring before 1520 is the six-voice *Sancte pater, divumque decus | Sancte Gregori, confessor Domini* (SC M 103; NSE 4.11). It was possibly composed in 1516 and appeared just once in print in the *Liber selectarum cantionum* (Augsburg: Sigmund Grimm and Marx Wirsung, 1520; RISM 1520<sup>4</sup>).

4 Bente 1968: 63–70.

5 A clue is provided in D-Mbs Mus.ms. 10 by *Qui prophetice prompsisti*, whose three parts were not completed before 1537 but are nevertheless included in Mus.ms. 10. SC 2: 72–3.

6 This original title, once found on the outside cover of the choirbook, is now pasted on the inside cover.

7 The endowment had existed since 1486 but was renewed in 1490. *Monumenta Boica* 1811, no. 378: 696–8; see also Söhner 1934: 7–8. The tentative programme of the two choirbooks was first observed in Gasch 2016.

8 The choirbook was prepared in the workshop of Petrus Alamire. Kellman 1999: 118.

9 Gasch 2017.

10 Moritz von Sachsen founded the Fürsten- und Landesschulen St. Afra in Meißen, Schulpforta (Naumburg), and St. Augustin in Grimma in 1543 to prepare boys for university. Heidrich 2002: 97–9; Menzel 2017.

11 Among them is Brown 15331, which provides an intabulation for lute of Senfl's *Nisi Dominus*.



Hieronymus Formschneider, Johannes Petreius, and Johann vom Berg and Ulrich Neuber.<sup>12</sup> Outside Nuremberg, only two other printers issued five-voice works by Senfl in motet anthologies: Georg Rhau in Wittenberg (RISM 1539<sup>14</sup>) and Philipp Ulhart in Augsburg (RISM 1545<sup>2</sup>).

In contrast to manuscript sources, which exhibit depth and variety in the transmission of Senfl's five-voice motets, printed sources are relatively circumscribed in terms of the numbers of five-voice motets they transmit. This reduction in numbers is partially due to differences between sixteenth-century and modern definitions of the term 'motet'. The first printed motet anthology in German-speaking lands, the *Liber selectarum cantionum* (Augsburg: Sigmund Grimm and Marx Wirsung, 1520) (RISM 1520<sup>4</sup>), a print in which Senfl seems to have played a direct role in assembling, includes six settings by Senfl and is therefore an important early source for Senfl's motets. This print includes one five-voice setting by the composer, *Gaude Maria Virgo* (SC P 102). Although the table of contents for this source describes all of its settings as 'mutetae', *Gaude Maria Virgo* is structured as a responsory for the Feast of the Purification of the Virgin and will therefore be published in a future volume of mass proper settings. A similar situation holds for Senfl's five-voice *Grates nunc omnes* (P 5c), a sequence for the Nativity of Christ that Georg Forster edited in his *Selectissimarum mutetarum partim quinque partim quatuor vocum tomus primus* (Nuremberg: Johannes Petreius, 1540) (RISM 1540<sup>6</sup>). Although most of the 18 prints transmitting Senfl's five-voice motets provide only one such setting, many of these sources include other motets by the composer for differing numbers of voices or, especially in the case of tablatures, Senfl's lieder, which circulated in profusion through at least twelve known prints between the years 1520 and 1537.

Of fundamental importance for the circulation of the composer's five-voice motets is the first volume of Hans Ott's *Novum et insigne opus musicum* (RISM 1537<sup>1</sup>). It is only the second motet anthology published in the German-speaking lands, after the early *Liber selectarum*, and includes five motets for five voices among its thirteen compositions attributed to Senfl. Ott included an additional five-voice motet in the second volume of this anthology, *Secundus tomus novi operis musici* (RISM 1538<sup>3</sup>), alongside four other motets ascribed to the composer (one of which, Costanzo Festa's *Quis dabit oculis nostris*, no. 32, Ott misattributes to Senfl). The contents of these volumes were highly influential on

manuscript anthologies, in which much of this repertoire was copied. In the second volume of the revised and expanded new edition of Ott's anthology published in 1559 (RISM 1559<sup>1</sup>), issued by Johann vom Berg and Ulrich Neuber more than ten years after Ott's decease, only the two five-voice motets *Ave, Rosa sine spinis* and *Qui propheticè prompsisti* are included from the earlier edition, but augmented by a motet that Johannes Petreius had first printed in Forster's *Selectissimarum mutetarum* referenced above (RISM 1540<sup>6</sup>), *O admirabile commercium* (SC M 69; NSE 3.16).

Like Hans Ott, Georg Forster was an advocate of Senfl's music, even if he was not always accurate in his attributions. In addition to five settings in RISM 1540<sup>6</sup>, Forster included four settings attributed to Senfl, among them *Ne reminiscaris, Domine* (SC M 63; NSE 3.14) from the present volume and the three- to six-voice canon *Laudate Dominum omnes gentes* (SC M 52; NSE 4.21), in his three-volume series *Psalmorum selectorum* (RISM 1538<sup>6</sup>, 1539<sup>9</sup>, and 1542<sup>6</sup>), also printed by Petreius. One of these motets, *Deus in adiutorium*, first printed in the *Liber selectarum*, is, however, more likely the work of Nicolas Champion, while the four-voice *In Domino confido* attributed by Forster in the index to Senfl is instead by Jaquet of Mantua.

After publication of the final volume of the *Psalmorum selectorum* in 1542, the next known appearance of a five-voice motet by Senfl in print is *Quomodo fiet istud* (SC M 91; NSE 3.23) in the anthology *Concentus octo, sex, quinque & quatuor vocum* (Augsburg: Philipp Ulhart, 1545) (RISM 1545<sup>2</sup>), edited by Sigmund Salminger. *Quomodo fiet istud* appeared subsequently twice more in print: in Hermann Finck's *Practica musica* (Wittenberg: Georg Rhau's heirs, 1556), where it is used to illustrate canon in both *tempus perfectum* and *tempus imperfectum*, and then again twelve years later in the *Cantiones triginta* (Nuremberg: Ulrich Neuber, 1568) (RISM 1568<sup>7</sup>) edited by Clemens Stephani, another later champion of Senfl's music. But in terms of popularity and longevity, it is Senfl's *Qui propheticè prompsisti* that circulated most widely of all in print, primarily through books of tablatures. Following its first printed appearance in Ott's *Novum et insigne opus musicum* in 1537, Hans Newsidler provided an intabulated version in the third volume of his *Lautenbüchlein* (Brown 1544<sup>3</sup>). This was followed by three more intabulations for lute between 1547 and 1558, one of which, Simon Gintzler's *Intabolatura de lauto* (Brown 1547<sup>3</sup>), printed in Venice by Antonio Gardano, represents the first of only two sixteenth-century sources issued in Venice to include compositions by Senfl (the second being Ludovico Zacconi's *Prattica di musica* of 1592). After the reissue of *Qui propheticè prompsisti* in the revised version of Ott's anthology in 1559, intabulations of the motet were reprinted at least three more times: in 1574 for lute by Melchior Newsiedler, and twice in 1583 for organ by Jacob Paix (Brown 1583<sup>4</sup>) and Johannes Rühling von Born (Brown 1583<sup>6</sup>). In each instance, the order of the motet's three parts follows the order first published by Ott in 1537 and repeated by Berg and Neuber in 1559, which places the third part of the motet first (see the discussion at the end of this introduction), a testament to the lasting impact of these

12 Other printers of Senfl's motets are Hans Guldenmundt (Brown 1540<sup>1</sup>), Hans Günther (Brown 1544<sup>1-2</sup>), Christoph Gutknecht (Brown 1547<sup>4</sup>), Julius Paulus Schmidt (Brown 1549<sup>6</sup>), and Theodor and Katharina Gerlach (RISM 1567<sup>1</sup>, RISM 1569<sup>1</sup>, Brown 1583<sup>2</sup>). Theoretical writings published in Nuremberg with examples by Senfl include two books by Sebald Heyden (*Musicae id est artis canendi* and *De arte canendi* (Johannes Petreius, 1537 and 1540, respectively)), Ambrosius Wilphlingseder's *Erotemata musices* (Christoph Heussler, 1563), Johannes Rivius's *Institutionum grammaticarum* (Ulrich Neuber/Theodor Gerlach, 1566), and Andreas Raselius's *Hexachordum* (Katharina Gerlach, 1589). See SC 2: 380–3.

motet anthologies in disseminating and popularising Senfl's music.<sup>13</sup>

### Preaching the Psalter: Senfl's Psalm Motets

Defined as polyphonic elaborations of complete or integral portions of psalm texts, psalm motets marked a path-breaking innovation in sixteenth-century composition, in which Senfl, following the model of Josquin, played an essential role.<sup>14</sup> The genre, which grew in stature after the turn of the century, capitalised on the liturgical independence<sup>15</sup> and flexibility of the psalter's expressive poetic texts as well as its personal narrative style, which contributed to the advancement of the genre as an innovative 'art of expression' ('Ausdruckskunst').<sup>16</sup> New interest in the textual and contextual meaning of the psalter made the psalm motet, in turn, an ideal instrument for the vivid elaboration of biblical texts and a vehicle for memorising religious teaching, a development that was by no means limited to adherents of reformed faiths.

Freedom from cantus-firmus construction gave the composer licence to employ a range of contrapuntal techniques and to craft exegetical settings, which, in view of the impending threats from the Ottoman Empire and Reformations, became a mirror for individual experience in the face of contemporary political and religious upheavals. The musical heightening of textual content was grounded in the two-part structure of the psalm verse and—as manifest in the combination of psalmody with polyphony—realised in a syllabic text setting that often features the conspicuous juxtaposition of paired duos or compositional forms based on ostinati or refrains, precisely those compositional principles found in *Ecce quam bonum* (SC M 38; NSE 1.20), *Miserere mei, Deus* (SC M 58; NSE 3.12), or *Omnes gentes, plaudite manibus* (SC M 79; NSE 3.21).

New and intensive study of the psalter in the sixteenth century—a phenomenon reflected in the numerous publications of psalm exegeses—was thus complemented by the production of printed anthologies of psalm motets in the

1530s for Catholic and reformed worship alike.<sup>17</sup> As valuable elaborations of sacred texts for personal use in the practical world, psalm settings were versatile compositions that could be performed in a variety of contexts, and, as the source transmission of Senfl's body of work in this genre confirms, were enthusiastically received across the Catholic-Reformation divide.

Eleven of Senfl's psalm motets survive today, along with *Laudate Dominum, omnes gentes* (SC M 52; NSE 4.21), a three-voice canon which expands to a six-voice setting of the complete Psalm 116.<sup>18</sup> Senfl's intensive engagement with the genre of psalm motet, as well as his indebtedness to the innovations of Josquin in this subgenre, is evident in two sources bringing together compositions by both composers: the 1520 *Liber selectarum* and the Munich choirbook D-Mbs Mus.ms. 10. Senfl includes two of his own four-voice psalm settings in the *Liber selectarum*, his earliest known forays into the genre, *Usquequo Domine* (SC M 118; NSE 2.53), and *Beati omnes* (i) (SC M 12; NSE 1.5), and positions them as the penultimate and final motets in the volume, as if to signal the novel compositional step forward for the composer they represent. Two other psalm motet settings in the *Liber selectarum* are ascribed to Josquin: the five-voice *Miserere mei, Deus*, and a four-voice *De profundis clamavi*, whose attribution to Josquin is no longer accepted.<sup>19</sup> Josquin's *Miserere mei, Deus* is likewise found in D-Mbs Mus.ms. 10, along with four additional psalm motets by Senfl: the four-voice *Deus, in adiutorium* (SC M 32; NSE 1.14) and *Ecce quam bonum*, and two five-voice settings edited in the present volume: *Miserere mei, Deus* and *De profundis clamavi* (ii) (SC M 29; NSE 3.6).

Senfl's internalisation and refinement of Josquin's composing procedures is apparent, above all, in *Miserere mei, Deus*, a reworking of Josquin's original setting of the same text.<sup>20</sup> Both works divide the psalm into three *partes* and feature an ostinato on the opening words 'miserere mei, Deus' sung by a tenor voice in either an ascending or descending stepwise pattern of pitches in each *pars* and once, in the *secunda pars*, in diminution. This ostinato derives from the opening point of imitation in both settings where the phrase is first sung. While Josquin's ostinato is based on a relatively static psalm tone recitation, Senfl opts for a more artfully conceived melody, possibly based on psalm tone 4 (see this volume, Critical Report no. 12) but reworked to begin with a striking upward leap of a third. Other refer-

13 Paix subsequently included an intabulation of *O sacrum convivium* (ii) (NSE 3.20), a setting transmitted without attribution in RISM 1537<sup>1</sup>, in his *Thesaurus motetarum* of 1589 (Brown 1589<sub>6</sub>), the only sixteenth-century source to attribute this setting to Senfl (see Plate 21). It is possible that this attribution results from his interpretation of the table of contents in Ott's anthology, where Senfl's name is listed in conjunction with *Ave, Rosa sine spinis* (no. 22 in Ott's anthology), and the titles of compositions numbered 23–6 (*O sacrum convivium* (ii) appears as no. 24) are given no attributions. See this volume, Critical Report no. 20.

14 On the history and development of the psalm motet in the German-speaking lands, see Dehnhard 1971; for an overall overview of the repertoire, see Nowacki 1979; for a discussion on the aesthetics of the psalter as the reason for the new interest in the genre, see Finscher 1995; see also Steele 1993.

15 There is still no clear picture of the liturgical performance of motets. Jürgen Heidrich (1998: 134 n. 2) is critical of the thesis implied by Nowacki 1979: 179–80 in Table IV and followed by Ludwig Finscher, that motets which include the Doxology were used in the liturgy. Still today this thesis remains in question.

16 Heidrich 1998: 113; Finscher 1995.

17 Especially noteworthy here are the three motet anthologies printed in Nuremberg between 1538 and 1542 by Johannes Petreius (RISM 1538<sup>6</sup>, 1539<sup>9</sup>, 1542<sup>6</sup>) which contain 113 psalm settings, including works by Senfl; see Teramoto 1983 and Teramoto/Brinzinger 1993. For Philip Melanchthon's theological understanding of psalms in the 1530s, see Groote 2013: 235–7; for the use of psalms in private Catholic settings (including Senfl's *Nisi Dominus* compositions), see Lodes 2012 and Lodes 2018.

18 Compositions setting only a section of a psalm, such as *De profundis* (i) (SC M 28; NSE 1.12), are not included in this total.

19 The setting is currently believed to be the work of Nicolas Champion. NJE 15.11, CC.

20 A comparison of these two settings can be found in Fuhrmann 2012: 332–5.

ences to Josquin include the three-voice setting incorporating a canon for the verse ‘*ecce enim: veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi*’ (‘for behold: thou hast loved truth; the uncertain and hidden things of thy wisdom thou hast made manifest to me’) to evoke the Trinitarian mystery, or the psalm-tone-like recitation of the first point of imitation in the *tertia pars* of both settings. Senfl’s overall design, however, is at once more subtle and textually associative: in Josquin’s setting, the surrounding voices interrupt the psalm text to join the tenor I in singing the ostinato, transforming it into a refrain, whereas in Senfl’s setting, the tenor I alone sings the ostinato in longer note values as the other voices continue uninterrupted with the psalm text. By embedding the repeated plea for mercy within the unfolding psalm text, Senfl deftly underscores the very act of psalm recitation itself as insurance of the gift of deliverance.

In this manner, Senfl also eschews the block-like compositional structure of Josquin’s setting with its clearly demarcated symmetries, vocal groupings, and caesuras in favour of a flowing structure that blurs these markers through larger, more texturally varied musical units. Nevertheless, many of the essential characteristics of psalm settings as defined by Josquin remain in Senfl’s approach: syllabic declamation; a sparing but telling use of rhetorical devices such as mimetic textual illustration; and a varied palette of contrapuntal textures that favours imitative vocal entries, makes frequent use of paired imitation, and turns to homophonic declamation to articulate the structure and give emphasis to phrases of special relevance.

These characteristics are also evident in the second five-voice psalm setting by Senfl in D-Mbs Mus.ms. 10, *De profundis clamavi* (ii), whose five voices, which include two voices in the discantus range, contribute in equal measure to the overall texture. Besides *Miserere mei, Deus*, this is the only other penitential psalm for which Senfl is known to have provided a setting. It was probably composed not long before July 1535, when he sent this work, along with a copy of his four-voice *Deus, in adiutorium* and a now lost six-voice setting of the antiphon *Quid retribuam, Domine*, to Albrecht, Duke of Prussia.<sup>21</sup> Senfl had already edited a four-voice *De profundis clamavi* for the *Liber selectarum*, where it is attributed to Josquin. Although now considered the work of Nicolas Champion, the setting was widely associated with Josquin’s name in the sixteenth century, and, as Wolfgang Fuhrmann argues, the attribution in the *Liber selectarum* suggests that Senfl likely assumed Josquin’s authorship as well.<sup>22</sup> In contrast to the affinities shared by Josquin’s and Senfl’s versions of *Miserere mei, Deus*, Senfl’s setting of *De profundis clamavi* departs substantially from the one included in the *Liber selectarum*: not only is it scored for the richer sonority of five voices instead of four, but it also strikes an exceptionally different tone from the beginning, with an opening point of imitation that rises stepwise from the depths of *f* to cry out to the Lord at the octave above in three of its voices (see Plates 7–8), in contrast to the Josquin/

Champion setting that sinks downward by leaps to a low *D* in the bassus to paint that very depth. In his sunnier reading of the motet, Senfl seems less concerned with portraying the sinner’s pathos than he is in emphasising the confidence that comes with trust in the Lord.<sup>23</sup> Senfl also opts not to include the lesser doxology that concludes the four-voice version by Josquin/Champion, which further distances his setting from association with the liturgy.<sup>24</sup> Its high musical quality and broader applicability likely contributed to its wide transmission: it can be found in nineteen surviving manuscripts, one printed source, and two keyboard intabulations, making it the second most widely transmitted motet in Senfl’s oeuvre, after *Qui propheticè prompsisti* (SC M 88; NSE 3.22). This stands in stark contrast to Senfl’s setting of *Miserere mei, Deus*, which is found uniquely in D-Mbs Mus.ms. 10, a suggestion that this latter psalm motet may have been conceived as elite *musica reservata* for the Munich court.

*De profundis clamavi* (ii) later became the subject of a five-voice parody mass, transmitted in three sources of (probable) Saxon origins, by the medical doctor Andreas Gründler.<sup>25</sup> Gründler was following a precedent set by Senfl, not just by writing a parody mass based on Senfl’s motet, but even by the choice of a psalm motet as the basis for a cyclic mass setting: when Senfl composed his first and only parody mass on his own four-voice *Nisi Dominus* (SC M 65; NSE 2.29) in the 1520s, he seems to have been one of the first composers ever to compose a cyclic mass on a psalm motet.<sup>26</sup> In doing so, he thus staked out new compositional territory that would be further explored by successors such as Jacobus Clemens non Papa, Pierre de Manchicourt, Orlando di Lasso, Giovanni Pierluigi da Palestrina, and Hans Leo Hassler.<sup>27</sup> Senfl composed the parody mass, and probably also the psalm setting, for the Fugger family, perhaps on the occasion of the wedding of Anton Fugger and Anna Rehlinger in 1527, making them the first known musical compositions dedicated to this prominent family.<sup>28</sup> The first appearance of *Nisi Dominus* in print is in the form of a lute tablature in an anthology assembled by the Nuremberg lutenist Hans Gerle and printed by Hieronymus Form-

23 Fuhrmann also argues that Senfl’s reading of the psalm text is influenced by Lutheran ideas. *Ibid.*: 339.

24 The lesser doxology concludes Senfl’s setting of *Ecce quam bonum* as well as the two settings of *In exitu Israel* (SC M 47 and SC \*M 48 attr.; NSE 1.25 and 26) attributed to him.

25 This parody mass can be found in D-DI Mus. Pi Cod. VIII, the source that identifies his name in the index (‘N. Grüntlerus Trojanus’), D-LEu Thomaskirche 49/50, and H-Bn Bártfa Ms. Mus. 24 III. In D-LEu Thomaskirche 49/50, the mass is copied directly after the altus of Senfl’s motet. An edition is available in Youens 1984: 133–75. For more on Gründler, see this volume, Critical Report no. 6, ‘Remarks’.

26 Lodes 2012: 353; for a discussion of the transmission of Senfl’s mass and motet and their significance in connection with Martin Luther’s psalm exegesis, see Lodes 2020.

27 In contrast to psalm motets, the genre of masses modelled on psalm motets has not yet been a topic of broader research.

28 Lodes 2012: 386. On the possibility that the motet and mass were composed for the 1527 wedding, see Lodes 2018.

21 Gasch 2012.

22 Fuhrmann 2012: 336.

**Folio**

purantū decepta sine peccō dee tatis. Dominus tecum mīro-  
 pacto: verbo carne i te facto  
 opere trini conditoris: o q̄  
 dulce vas amoris. Benedic-  
 ta tu in mulierib: hoc testa-  
 tur omnis tribus. celi dicunt  
 te beatam. super omnes exal-  
 taram. Et benedictus fructus  
 ventris tui. Quo nos sem-  
 per dona frui: per pregestus  
 hic eternum: et post mortem  
 in eternum. Amen.



**¶** Quicumq; orationem se-  
 quentem deuote quotidie di-  
 xerit: sine penitentia et myste-  
 rio corporis christi non dece-  
 det. sic fertur reuelatum bea-  
 to Bernharδο cui ab ange-  
 lo data est.

**A**le maria ancilla san-  
 cte trinitatis. Aue ma-  
 ria preelecta dei patris. Aue  
 maria sponsa spiritus sancti.  
 Aue maria mater dñi nostri  
 iesu christi. Aue maria soror  
 angelorū. Aue maria promi-  
 sio prophetarū. Aue maria re-  
 la dicta maris: tu a nato illu-  
 straris: luce clara deitatis: q̄  
 prefulges cūctis datis. Gra-  
 tia plena te perfecit: spiritus  
 sanctus dum te fecit: vas di-  
 uine bonitatis: et totius pie-  
 et plenitudo cōfessorū. Aue

**¶** pisti iesum siue macula. tu p-  
 peristi creatorē et saluatorem  
 mundi: in quo ego nō dubito  
 Ora p me iesum dilectum fi-  
 lium tuum et libera me ab om-  
 nibus malis. Amen.

**Oratio aurea de bea-  
 ta virgine.**

**A**le rosa sine spinis: te  
 quam pater in diuinis: te  
 maiestate sublimauit: et ab  
 omni ve seruauit. Maria stel-  
 la dicta maris: tu a nato illu-  
 straris: luce clara deitatis: q̄  
 prefulges cūctis datis. Gra-  
 tia plena te perfecit: spiritus  
 sanctus dum te fecit: vas di-  
 uine bonitatis: et totius pie-  
 et plenitudo cōfessorū. Aue

Figure 1. *Hortulus animae* (Strasbourg: Johann Knobloch the Elder, 1516) [VD16 H 5064], fol. 39<sup>v</sup> (urn:nbn:de:bvb:12-bsb00009051-9).

schneider in 1533 (Brown 1533). Four additional tablature arrangements circulated in manuscripts of south German origins, one of which, D-B Mus. ms. 40632, bears the joint coats-of-arms of Wilhelm IV and Maria Jacobäa of Baden. The psalm motet was widely transmitted in mensural notation in south and central German as well as Bohemian sources. Instrumental to its widespread circulation was the inclusion of a five-voice version of the motet in Hans Ott's *Novum et insigne opus musicum* (RISM 1537<sup>1</sup>), a source that also brings together *De profundis* (ii) along with three of Senfl's four-voice psalm motets (*Beati omnes qui timent Dominus* (ii) (SC M 13; NSE 1.6), *Deus, in adiutorium meum intende*, and *Ecce quam bonum*). Peculiarities of musical style in this added quintus, which occupies a range between tenor and bassus and functions as a *si placet* voice, suggests the hand of a composer other than Senfl.<sup>29</sup> Since the four-

voice version represents the design of the motet as originally conceived by Senfl, both the four-voice and five-voice versions have been edited in the NSE. An alternative quintus voice transmitted in the surviving discantus and quintus partbooks of CZ-HKms MS II A 26, a source once in the possession of the literary brotherhood in the Bohemian royal town of Hradec Králové, is edited separately in the Critical Report for this motet in the present volume.

Although it seems never to have appeared in print, the last of Senfl's psalm motets in this volume, *Omnes gentes, plaudite manibus*, also enjoyed considerable popularity: it formed part of the repertoire of the Munich court chapel; the court chapels of Ludwig, Duke of Württemberg, and Philip I, Landgrave of Hesse; the Poetenschule in Salzburg; and it survives in four Saxon sources in addition to two in Regensburg. In designing this motet, Senfl returns to structural conceits found in *Miserere mei*, *Deus* and in his four-voice *Ecce quam bonum*, composed for the Augsburg Reichstag of 1530. *Omnes gentes, plaudite manibus* sets the

29 See this volume, Critical Report no. 15.

celebratory text of Psalm 46 by using the first half of the second verse (the first verse of the psalm functions as a superscription), ‘Omnes gentes, plaudite manibus!’, as a refrain between subsequent verses, a design similar to the one used for *Ecce quam bonum*, with a repetition of the complete verse at the motet’s conclusion. As in his setting of *Miserere mei, Deus*, Senfl composes the tenor 1 as a periodic ostinato, here with alternating entries on *g* and *c*<sup>1</sup>, but by having all voices participate in singing the text of the ostinato as a refrain in imitation, Senfl underscores the noisy, festive occasion the psalm portrays. The clear declamatory settings of *Nisi Dominus* and *Omnes gentes, plaudite manibus*, their general orderliness and extroverted sonic projection (both with finals on *g*), are in keeping with the civic-oriented nature of these psalm texts, whose respective references to urban safekeeping and communal celebration mark a striking contrast to the first-person devotional world conjured by his refined, inward settings of *Miserere mei, Deus* and *De profundis clamavi* (ii).

### Musical Prayers to the Virgin

Alongside this new interest in psalm texts and settings, veneration of the Virgin Mary continued to flourish as both regional and social phenomena, but also as a popular form of personal devotion. The six Marian motets in the current volume document this sustained interest in Marian worship under Wilhelm IV. *Missus est Angelus Gabriel* (SC M 60; NSE 3.13), *Quomodo fiet istud* (SC M 91; NSE 3.23), and *Genuit puerpera Regem* (SC M 44; NSE 3.7) set liturgical texts from the Feast of the Annunciation (25 March), the fourth Sunday of Advent, and Lauds on Christmas day. At 60 measures, 78 measures, and 82 measures in duration, all three motets are relatively brief and share a similar distribution of voices, with four voices expanded by an additional voice in the discantus range. As in numerous other motets by Senfl, these three compositions are built on a strict canonic framework: in all three motets, the cantus firmus is placed in the tenor with the upper canonic voice (in discantus range) proceeding at the fifth above. Senfl’s approaches to canonic construction are, however, diverse: in the one-part motet *Missus est Angelus Gabriel* the discantus, contratenor, and bassus begin by imitating the opening motif of the cantus firmus before the plainchant melody is introduced as a canon between the tenor and discantus 2 in long note values. In the two-part *Quomodo fiet istud*, both *partes* are conceived canonically: in the *prima pars*, the plainchant is realised in long note values in *tempus perfectum* but, beginning in measure 13, paraphrased with greater freedom. Despite the still strict canon for tenor and discantus 2, such a cantus firmus treatment now leads to the development of a closely interlocking phrasal structure. The *secunda pars* of the motet restores the cantus firmus treatment in long note values in the tenor. The one-part Christmas antiphon *Genuit puerpera Regem*, in turn, is a mixture of the two aforementioned types of canonic plainchant treatment, with a melody that is only lightly decorated (mm. 42–8) and slightly rhythmicised, such that the underlying framework of the setting remains clearly audible.

The other three Marian motets in this volume, *Ave, Rosa sine spinis*, *Mater digna Dei/Ave, sanctissima Maria*, and *Tota pulchra es*, advocate personal veneration of the Virgin Mary as *mediatrix*; all three works are either transmitted in the Munich choirbooks D-Mbs Mus.ms. 10 or D-Mbs Mus.ms. 12; and all three were probably composed for Senfl’s employer, Duke Wilhelm IV, and thus provide eloquent testimony to the veneration of the Virgin at the Munich court.

The six-stanza *Ave, Rosa sine spinis* (SC M 10; NSE 3.1) is one of numerous tropes on the greeting *Ave, Maria, gratia plena* delivered by the Archangel Gabriel to Mary. The text was known as the *oratio aurea* during the second half of the fifteenth and first half of the sixteenth centuries (see Figure 1) and is read in the discantus, contratenor, tenor 2, and bassus as an acrostic enlarged by each subsequent stanza: the first words of stanzas 1 and 2, the first two words of stanzas 3 and 4, and the entire first lines of stanzas 5 and 6 form the prayer *Ave Maria* (see the Critical Report).

For the melody of the tenor 1, which extracts individual lines from the trope into a condensed text, Senfl chooses a secular cantus firmus: the rondeau *Comme femme desconfortée* (‘As a woman in distress’), ascribed to Gilles Binchois in the ‘Mellon Chansonnier’ (US-Nhub 91, fol. 32<sup>v</sup>). As one of the most popular secular tenors in sacred music since the second half of the fifteenth century, the tenor melody of this chanson was well known to Senfl. It was used by Senfl’s teacher, Heinrich Isaac, in his six-voice motet *Angeli, Archangeli* and by Josquin Desprez in his *Stabat mater*.<sup>30</sup> Senfl included Josquin’s motet in the *Liber selectarum cantionum* and in D-Mbs Mus.ms. 12, the choirbook in which *Ave, Rosa sine spinis* is notated. The placement of the secular chanson melody in Josquin’s motet is clearly identified in the *Liber selectarum* by the text incipit ‘Comme femme’,<sup>31</sup> whereas in the Munich choirbook this reference cannot be found, probably due to the prohibition against references to secular material in (para-)liturgical music at the Munich court.<sup>32</sup> In his motet, Senfl combines concepts from both composers: like Isaac and Josquin, he introduces the chanson tenor as the only pre-existent melody in the polyphonic texture, and like Josquin he transposes the melody up a fourth and utilises the same rhythmic form. Although the plaintive French text is not sung, its reference to courtly love from a female perspective offers an allegorical reinterpretation of Mary. In this way, Senfl creates a dramatic dialogue between the heavenly message-bearer, the Archangel Gabriel, and a young woman experiencing unforeseen hardships in light of the divine resolution just delivered. Senfl’s combination of these two spheres not only becomes a poly-

30 On *Comme femme desconfortée* as a cantus firmus in Marian compositions, see Rothenberg 2004.

31 Despite the inclusion of this incipit, the tenor is nevertheless given the text underlay ‘Stabat mater’, which suggests that Senfl knew the original text but expected the tenor to sing the same text as the other voice parts.

32 When Senfl arrived in Munich 1523, he also eliminated all traces of secular music in Heinrich Isaac’s mass proper settings before they were bound together in the choirbooks D-Mbs Mus.mss. 35–38. See Gasch 2013a: 182–4 for a list of further literature.



phonic adornment for a para-liturgical celebration, but—through the involvement of the two protagonists—a deeply felt meditation on the scene of the Annunciation. The cantus firmus and its associated contents become the sounding representatives of the hitherto secular Mary, as yet unaware of her exceptional status but newly informed of the reasons for the divine choice. In this understanding the motet reveals itself as emblematic of the type of pious ministration cultivated at the court of Wilhelm IV.

*Mater digna Dei/Ave, sanctissima Maria* is related in many ways to *Ave, Rosa sine spinis*. Both motets are almost equal in length; both include a cantus firmus without rests in the tenor voice (rendered homorhythmically in *Mater digna Dei*) whose text is independent from the one sung by the other voices; and both pieces feature in their outer voices a dense structure of short, declamatory phrases, whose cadences and sectional divisions tend less to align with the cantus firmus so much as to obscure it by elision. The concept of a continuous cantus firmus without rests is thereby transferred to the other voices through a texture that flows without interruption. Moreover, *Mater digna Dei/Ave, sanctissima Maria* sets two well-known prayers to the Virgin Mary found in books of devotion of the fifteenth and sixteenth centuries.<sup>33</sup> Like the *Quinque Salutationes Domini Nostri Jesu Christi* (SC M 8; NSE 1.3) in D-Mbs Mus.ms. 10, *Mater digna Dei/Ave, sanctissima Maria* in D-Mbs Mus.ms. 12 is also preceded by a title page stating that this motet, an *Oratio ad incomparabilem Virginem Mariam*, was composed by Senfl at the behest of the Bavarian duke (see Plates 12–14), yet another indication of the close relationship between these ‘Marian’ and ‘Christian’ choirbooks. And like the texts of the *Quinque Salutationes*, the two Marian prayers are also found in the *Tesaurus spirituale*<sup>34</sup> of the Franciscan theologian Bernardino Busti (c.1450–1513),<sup>35</sup> where one follows the other (sig. [m6]<sup>r-v</sup>; see Plates 9–10). The choice of texts in early sixteenth-century prayer books, which did not form part of the liturgy in services of the Diocese of Freising,<sup>36</sup> again points to their para-liturgical use. The fact that ducal devotion to the Virgin was realised in texts found in Busti’s book suggests that the Bavarian duke took inspiration from monks in the adjacent Franciscan monastery of St Anthony of Padua, which was sponsored by the ducal house.

The texts of *Ave, Rosa sine spinis* and *Mater digna Dei/Ave, sanctissima Maria* emphasise the intermediary potency of Mary in her human capacity as the Mother of God, the mystical access to Mary enjoyed by the faithful, and the achievement of spiritual salvation. The final Marian motet,

*Tota pulchra es* (SC M 115; NSE 3.30), meanwhile, picks up on a tradition, begun in the twelfth century by mystics such as Rupert of Deutz (d. c.1135) and Bernard of Clairvaux (c.1090–c.1153), that encouraged devotion to the Virgin Mary across all social classes:<sup>37</sup> the motet celebrates the beauty of Mary through an allegorical reinterpretation of extracts from the Song of Songs.

*Tota pulchra es* is also in the form of a plainchant-based polyphonic composition, but Senfl integrates the antiphon with varying degrees of strictness. After a paraphrase of the plainchant imitated in all voices, it appears in the *prima pars* as a more or less undecorated quasi-canon (T/Cti), a procedure similar to the one found in *Quomodo fiet istud*. In the *secunda pars*, the plainchant melody is divided into sections and permeates all the voices, such that the texture assumes the form of a dense, homogeneously polyphonic fabric. In the *tertia pars*, in contrast, the plainchant is placed in long note values in the tenor, while the counterpoint in the other voices transforms from imitation in breves and semibreves (mm. 136–49) to canonic structures vs. declamatory syllabic motifs (mm. 150–60), canon vs. motivic imitation (mm. 160–70), canonic vs. free voices (mm. 170–186), and finally a canon in longs and breves (D/Ct) vs. sequences (mm. 195–214).<sup>38</sup> This range of ways of dealing with the plainchant conveys a sense of detachment from the rigidity of cantus firmus-bound liturgical music in favour of an emotionally charged musical-pictorial language that attempts to realise the text of the motet, which appeals to all five senses.

### The Art of Combining Texts

The combination of two or more simultaneously sounding texts is a component of motet composition that reaches back to the very emergence of the genre in sources from the early thirteenth century. This tradition was still widely practised during Senfl’s time, but the relationship of the combined texts had shifted from often associative juxtaposition to a fusion of more closely related texts that mutually interpret, profit from, and comment on one another, as in the examples of *Mater digna Dei/Ave, sanctissima Maria* and *Ave, Rosa sine spinis* discussed above. Even more remarkable with regard to textual interplay are compositions in which Senfl not only combines different simultaneous texts, but also brings together more than one cantus firmus. Two motets of this kind appear in the edition of Senfl’s four-voice motets: *Regina caeli, laetare/Conscendit iubilans* (SC M 92; NSE 2.42) and *Salve, Regina/Stella maris a trimatu* (SC M 95; NSE 2.44). The first one enriches the Marian antiphon *Regina caeli, laetare* (including an Alleluia trope) with five excerpts from various genres for each of its five *partes*: the first verse ‘Queen of Heaven, rejoice’ is supplemented by a stanza from the hymn *Festum nunc celebre*, rejoicing in Christ’s ascension, which in turn is addressed in the third verse of the antiphon (‘He has risen again as He

33 *Ave, sanctissima Maria* was especially popular as it guaranteed its reciters an indulgence of 11,000 years (see Plate 11). For another setting of this antiphon, possibly by Senfl, see NSE 1.4.

34 Milan: Ulrich Scinzenzeler, 3.12.1494 [GW 05812].

35 Bernardino Busti, member of a patrician family from Milan, was an Italian theologian who had studied in Pavia where he also earned his doctorate. In 1475/76 he entered the order of the Frati Minori Osservanti in Legnano. He is the author of several Marian devotional books (Manselli 1980).

36 The liturgy of the Duchy of Bavaria followed the diocese of Freising.

37 Burstyn 1972: 22–5.

38 Thomas Schmidt speaks of the ‘didactic interplay of possibilities for an ambitious plainchant treatment’ (‘Lehrstück der Möglichkeiten anspruchsvoller Choralbearbeitung’). Schmidt-Beste 2012: 297–8.

said'); the fourth verse of *Regina caeli*, 'Pray for us to God', is flanked by a supplication from the *Te Deum laudamus* ('We therefore ask thee to help thy servants'), and finally the trope of the fifth part ('Lord, born of thy mother ...') intertwines with the Christmas cantio *Dies est laetitiae*.<sup>39</sup> This results in a transformation of the Marian antiphon into a motet that celebrates her motherhood of Christ, albeit intriguingly in reverse order from his ascension to his nativity, a reminder of the cyclical nature of the liturgical year marked by these occasions. In *Salve, Regina* *Stella maris a trimatu*, the combination of texts draws the focus of the antiphon *Salve, Regina* even closer to Mary as a protectress of mankind: in this setting it is combined with a Magnificat antiphon recollecting significant stations in Mary's life. This antiphon, *Stella maris a trimatu*, is otherwise known only from sources specific to the diocese of Freising. Although these sources lack notation, it can be assumed that *Stella maris a trimatu* was associated with the chant melody that Senfl artfully interlaces with *Salve, Regina*, the one exchanged with the other in the discantus and tenor for each verse of the composition.<sup>40</sup> Thus, as in the five-voice motets *Ave, Rosa sine spinis* and *Mater digna Dei* / *Ave, sanctissima Maria*, adoration of the Virgin Mary is amplified and embellished by the juxtaposition of closely related texts and melodies.

Motets in the present volume also provide evidence of Senfl's interest in combining texts for purposes other than the veneration of Mary and in incorporating vernacular traditions. While in the four-voice motets Senfl limits himself to Latin texts, in *Media vita in morte sumus* / *Inmitten unsers Lebens Zeit* (SC M 56; NSE 3.11) and *Christus resurgens* / *Christ ist erstanden* (SC M 16; NSE 3.2), he merges songs in Latin and German. In both cases, these texts are closely related: the German lyrics each paraphrase the respective antiphons. In pre-Reformation German-speaking lands, vernacular songs did not form part of the liturgy, which was restricted to singing in Latin. We have evidence, however, that it was common practice to repeat a chant during the service, the repetition being sung with a German text,<sup>41</sup> and the German version might then be associated with a different melody, as in the case of *Inmitten unsers Lebens Zeit*.<sup>42</sup>

There are few pre-sixteenth-century models for combining Latin and German sacred songs in different voices of a polyphonic setting,<sup>43</sup> but the manuscript D-TRs 322/1994, a composite of two originally separate books with a collection of sermons, provides one early model that demonstrates a similar conceptual design. The second book in this manuscript (from fol. 108 onwards) includes an appendix of sacred music (fols. 207<sup>r</sup>–215<sup>v</sup>) comprised of motets, polyphonic *cantiones*, and Latin and German monophonic songs. The

portion of this manuscript with musical notation was written in the second half of the fifteenth century in the Augustinian monastery of Eberhardsklausen, but its musical repertoire is Bohemian in origin.<sup>44</sup> Among the motets are two polytextual compositions (fols. 207<sup>r</sup>–208<sup>r</sup>), each combining Latin songs with one in German: *Cum rex glorie* / *Salve festa dies* / *Crucifixum Ihesum Cristum* / *Surgens mortis victor fortis* / *Also heylich ist der dag* and *Cristus surrexit, victos de carcere vexit* / *Chorus nove Iherusalem* / *Crist ist entstanden*.<sup>45</sup> The latter motet is also transmitted in the 'Franus Cantionale' (CZ-HKm II A 6, fols. 334<sup>v</sup>–335<sup>r</sup>), an early sixteenth-century source compiled for the literary brotherhood of Hradec Králové in Bohemia. In this codex, however, all three voices sing a Latin text: the voice that sings *Crist ist entstanden* in the Trier manuscript is provided here with a Latin translation of the lied, the cantio *Christus surrexit mala nostra texit*.

Another source with compositions that combine Latin and German models is the codex I-TRbc 1378 (*olim* 91), the last of the Trent codices, which was prepared in Trent c.1472–7 by multiple scribes, including Johannes Wiser.<sup>46</sup> On fol. 154<sup>r</sup> is a short three-voice composition, whose upper voice is annotated 'Crist ist erstanden' and features the corresponding melody, while the lower voices are marked with the incipit '[Christ]us surrexit'. A concordance to this composition can likewise be found in a source from the Bohemian Crown Lands: the Žagaň partbooks (PL-Kj Mus.ms. 40098) transmit the same composition, although in this source all voices are accompanied by the otherwise unknown Latin text 'Christus surrexit q[ui] p[er] nobis passus passione cuius liberat sumus, ky[rie]leyson'.<sup>47</sup> A later example of a polytextual motet combining 'Christ ist erstanden' with a Latin song is Sixt Dietrich's *Vita sanctorum* / *Christ ist erstanden*, published in his single-composer print *Novum opus musicum* (Wittenberg: Georg Rhau, 1544/45).<sup>48</sup>

It is striking that all these compositions are associated with Easter, which—alongside Christmas—was celebrated with great solemnity and festivity as one of the most important feasts in the Christian calendar. To enhance the celebrations, (passion) plays were staged, and emotion-filled calls of response to liturgical rites provided forums for lay people of all social classes to participate actively in the proceedings. Prior to the Reformation period, Easter and

39 See the Critical Report for NSE 2.42.

40 See NSE 2.44, Critical Report.

41 Janota 1968: 232–3.

42 See Lipphardt 1963; Lipphardt 1966; and Lipphardt 1983: 70–5.

43 A current investigation of this repertoire is still pending. For a general study of polytextual motets in the fifteenth and sixteenth centuries see Kolb 2013. On traditions of the polytextual motet in fifteenth-century Central Europe see Gancarczyk 2020.

44 Ewerhart 1955.

45 The different voices in the manuscript are scored in succession, and in the case of *Cum rex glorie*, etc., it is not clear if these voices were together meant to form one composition. Ewerhart called this a 'Motettenkomplex' and proposed several voice combinations (Ewerhart 1955: 21–31). Černý interprets the notation as a five-voice setting, in which two voices were added to an original three (*Cum rex glorie*, *Salve festa dies*, *Also heylich*); see Černý 1972: 74. Two three-voice compositions, as proposed by Ewerhart, and *Cristus surrexit* / *Chorus nove* / *Crist ist entstanden* are edited in DKL ii (Notenband), nos. 81, 83, and 84.

46 Wright 1995. A detailed dating of gatherings can be found on p. 504 (Table V).

47 PL-Kj Mus.ms. 40098, sig. F6<sup>v</sup> (D), sig. F11<sup>v</sup> (T), sig. g1<sup>v</sup> (Ct). The transcription here is derived from the tenor.

48 See vdm 1504 and vdm 1162. The motet is edited in EdM 23, no. 32.

Christmas were thus the liturgical times of year when sparing inclusion of the vernacular was permitted in the course of a service.

Both of Senfl's Latin and German polytextual settings also relate to Easter. The first motet of this type in the present volume combines the antiphon *Christus resurgens ex mortuis* with the well-known Easter leise *Christ ist erstanden*. *Christ ist erstanden*, one of the oldest sacred lieder, may have been written in the twelfth century as a trope to the sequence *Victimae paschali laudes* in the context of a liturgical Easter celebration, the *visitatio sepulchri*.<sup>49</sup> Senfl places the lied, which corresponds melodically to his other settings of it,<sup>50</sup> in the tenor, while the discantus is given the melody of the antiphon.<sup>51</sup> The five voices proceed largely independently of one another, and since cadences are generally elided, the composition unfolds fluidly with few sectional divisions. The antiphon is performed one time in the discantus, whereas the shorter lied melody in the tenor is once repeated. At the end of the second iteration of the melody in measure 57, the tenor continues with an Alleluia, in celebration of the occasion of Easter, accompanied by calls of 'Alleluia' in the other voices, and the piece concludes with 'Kyrieleis' or 'Alleluia' in all voices, culminating in a bright cadence on *g*.

In this composition, Senfl allocates neither more space nor weight to either of the two cantus firmi, so as to place the equivalency of their pairing at the compositional centre. It is therefore interesting that two different versions of the beginning of this motet are transmitted: the contratenor and vagans differ from the majority of this motet's sources in the two manuscripts PL-Kj Mus. ms. 40013 and D-WRhk MS B. While both voices imitate the Latin cantus firmus *Christus resurgens* in most sources, they imitate the beginning of the lied melody in the two sources mentioned here (see this volume, Critical Report no. 2) and thus shift the prevailing balance between the two models in favour of the sacred lied. PL-Kj Mus. ms. 40013 and D-WRhk MS B belong to the group of 'Walter-Handschriften' as do the partbooks D-Ngm 83795 [T] and D-Ngm 83795 [B], which likewise transmit the motet *Christus resurgens* / *Christ ist erstanden*. Since neither contratenor nor vagans for these two latter sources survive, it is unknown whether they also contained the variant featuring pre-imitation of *Christ ist erstanden*. Concordant readings of the tenor and bassus in these four 'Walter-Handschriften' and the close relationship of these sources suggest, however, that the transmission of the motet discussed here is likely reflected in all of them, which lends evidence for a distinct tradition of this motet as performed in Torgau.<sup>52</sup>

The second Latin- and German-texted setting, *Media vita in morte sumus* / *Inmitten unsers Lebens Zeit*, is liturgically rooted in the preparation for Easter festivities during the Lenten season. The earliest evidence for a German-lan-

guage paraphrase of the antiphon *Media vita in morte sumus* dates from the middle of the fifteenth century.<sup>53</sup> Early sources for this antiphon are concentrated in the south German regions of Austria and Bavaria, and there are some indications that the German-language version, transmitted with an adapted version of the plainchant melody, originated in Salzburg.<sup>54</sup> The melody used by Senfl largely corresponds to the plainchant version found in a breviary from the Benedictine monastery of Ebersberg (D-Mbs Clm 6034; second half of the fifteenth century), which, beginning on fol. 83, is supplemented with vernacular lieder, some of which are recorded in Hufnagel notation, and some in mensural notation.<sup>55</sup> On fols. 89<sup>r</sup>–90<sup>r</sup> is a two-voice composition whose upper voice corresponds, with some deviations, to the cantus firmus Senfl places in the tenor of his motet. The Latin antiphon *Media vita* is found in the discantus 1 of Senfl's composition and largely matches the plainchant in the Nuremberg *Responsoria nouiter* (1509), fol. 124<sup>r</sup>.

Senfl divides the motet into two parts of approximately the same length, the second of which begins with the invocations, 'Sancte Deus sancte fortis ...' and 'Heiliger Herre Gott, heiliger starker Gott ...'. The rhymed German text closely follows the antiphon but formally comprises two lines more than *Media vita*. Nevertheless, the two models are incorporated into the composition in such a way that the Latin song and its German-language paraphrase are performed in parallel in terms of semantic content. Both proceed side by side undisturbed, and the ends of their verses coincide only at the very end of the composition.<sup>56</sup>

It is unknown whether *Media vita* / *Inmitten unsers Lebens Zeit* ever appeared in print, but the composition circulated in different milieus. For example, the transcription in D-Rp B 211–215 indicates that the piece was known to Johannes Stomius in Salzburg,<sup>57</sup> and also circulated in the Saxon cities of Leipzig (D-LEu Thomaskirche 49/50) and Meißen (D-Dl Mus. Grimma 56 and 57) in the second half of the sixteenth century. Further evidence for the popularity of this composition is its inclusion in a play by Joachim Greff printed in 1545 in Wittenberg: *Lazarus Vom Tode durch Christum am vierden tage erwecket*.<sup>58</sup> Senfl also composed a six-voice setting of the antiphon *Media vita* (SC M 57; NSE 4.8), whose cantus firmus, though based on a similar version of the plainchant, differs from the polytextual five-voice setting in its rhythmic arrangement. Minor deviations are in part due to the compositional layout of the six-voice motet,

53 A detailed list of sources for the pre-Lutheran translation (eight manuscripts and three prints) is available in Hausmann 2005: 107–8.

54 Lipphardt 1966. The distant dependence of the lied on the antiphon is comparatively illustrated in Lipphardt 1963: 110–13.

55 See KBM 5/1: 18.

56 See Tröster 2019: 157–68.

57 McDonald 2020.

58 VD16 ZV 23007. The following annotation is found on sig. T2<sup>r</sup>: '... sol der Chor wider singe/ Media vita/ der sind nu auch sehr viel. Ludowicus Senffel hat wol schir das lieblichste gemacht/ meinem gehör nach/ Ist nemlich dieses/ da der Deutsche text drein gehen/ Mitten wir im leben sind etc. und ist funffstim-micht'. See also Scheitler 2013: 245 (no. 339).

49 Lipphardt 1960.

50 Vgl. SC S 38–40.

51 CAO: iii, no. 1796. A contemporary reference can be found in *Responsoria nouiter* (1509), fol. 40<sup>r-v</sup>.

52 See Gerhardt 1949.



in which the cantus firmus is arranged as a canon between tenor and contratenor across both of its two *partes*.

A third motet in this volume combining songs in more than one language is *\*O crux, ave, spes unica/Fortuna* (SC \*M 71; NSE 3.17). One component of this composition is the sixth stanza of the hymn *Vexilla regis*, which appears in liturgical contexts primarily in relation to Christ's Passion or on the Feast of the Exaltation of the Cross (14 September). The subject of this hymn concerns the cross of Christ, and a bridge to the second component integrated into this motet, the Tuscan song *Fortuna desperata*, is formed by the image conjured up in the song of a distinguished, yet ill-fated woman. While her misfortune in the song derives from Fortuna's failure to provide comfort, in the context of the hymn this image recalls Mary, the desperate mother lamenting her son's crucifixion.

Senfl makes use of the song *Fortuna desperata* in several compositions (SC S 106, 108–13), and since the version of the melody found in the tenor of *\*O crux, ave, spes unica/Fortuna* differs from the one found consistently in his other settings, the attribution made by Martin Staehelin on the basis of its source transmission remains questionable.<sup>59</sup> Honey Meconi has pointed out that the tenor voice in *\*O crux, ave, spes unica/Fortuna* instead corresponds to the version used by Heinrich Isaac in his *Fortuna* settings.<sup>60</sup> The sources that transmit this piece—the repertorially related manuscripts D-Rp C 120 and V-CVbav Cod. Vat. lat. 11953, both of which originate from the sphere of the imperial court chapel—do not preclude an attribution to Isaac, since the piece appears anonymously in both. Senfl's authorship is supported by the five-voice texture of the composition with a vagans in the tenor range and the placement of the *Fortuna* cantus firmus alone in the tenor voice, the arrangement used in other *Fortuna* settings securely attributed to him; the placement of the sacred cantus firmus in the discantus also corresponds to some of Senfl's other polytextual *Fortuna* compositions (SC S 109–10, 113). The melodic version of *O crux, ave, spes unica* does not, however, match the one Senfl uses in the third of his three cross canons, *Crux fidelis inter omnes* (SC M 23; NSE 4.20), which largely corresponds to the version found in the *Graduale Pataviense* (1511). The most significant deviation appears at the words 'tempore, auge piis iustitiam' (the transition from the second to the third line of the stanza): in *\*O crux, ave, spes unica/Fortuna*, the melismatic line on 'tempore' is extended by a few notes, and although its version of 'iustitiam' matches the version in the *Graduale pataviense* (1511) (see this volume, Critical Report no. 17), the cantus firmus of the cross canon rather accords in this place with a version recorded in the Augsburg antiphoner DK-Kk 3449, 8°, v, fol. 43<sup>v</sup>. Despite these differences in the models used, Senfl's authorship of *\*O crux, ave, spes unica/Fortuna* still cannot be definitively ruled out.<sup>61</sup>

59 Staehelin 1973: 86.

60 Meconi 2001: 173–4 (see this volume, Critical Report no. 19).

61 In the cross canon, the cantus firmus had to meet special compositional requirements (as it had to be combined with its retrograde) that would have encouraged Senfl to adapt the melodic line.

### Music for Peace, Praise, and the Passion

Senfl composed three motets that set the antiphon *Da pacem, Domine* (SC M 25–7; NSE 1.11, NSE 3.4–5). Central to this antiphon text is a request for peace, which, at the time Senfl's settings were composed, had special relevance beyond its liturgical context. In the first half of the sixteenth century, peace in the Holy Roman Empire was threatened on multiple fronts: in addition to armed disputes within the empire (such as the Peasants' Revolt of 1525–6), conflicts with neighbouring lands (especially with its long-term rival France), and military activities in support of allies (as in the case of clashes in northern Italy, such as the battles of Marignano and Pavia), fear was inflamed by the thought of a possible invasion by the Ottoman army under Suleiman I ('the Magnificent'). Yet peace was also under threat within the empire through ideological conflicts between the Reformation movements on the one hand, and the Roman-Catholic faith on the other, especially in its imperial manifestation. In these unusually precarious times, it is understandable that Senfl would turn his attention more than once to the creation of musical expressions in search of peace. His three settings of *Da pacem, Domine* are—as in the case of his three settings of *Pange, lingua, gloriosi*—all based on the same plainchant model.<sup>62</sup> Even more starkly than in the *Pange, lingua* settings (SC M 80–2; NSE 2.36–8),<sup>63</sup> the compositional design of his three settings of *Da pacem, Domine* depart substantially from one another: Senfl sets them in duple and triple mensurations (*Da pacem* (i) and (ii) in *tempus imperfectum diminutum*; *Da pacem* (iii) in *tempus perfectum*); he treats the cantus firmus differently in each setting; and while all three *Pange, lingua* settings are scored for four voices in a single *pars*, Senfl varies both the scoring of his *Da pacem* settings and their division into one or two *partes*. The one-part *Da pacem* (i) is set for four voices, while the two-part *Da pacem* (ii) and *Da pacem* (iii) are scored for five voices, with the latter possibly expanded into an eight-voice setting as well (NSE 4.16).<sup>64</sup> The range of scorings for which Senfl composed settings of *Da pacem, Domine* speaks to the importance of this antiphon in a variety of festal occasions.

In the two five-voice settings of *Da pacem, Domine* included in this volume, which feature a fifth voice in the range of a low tenor or high bassus, the complete cantus firmus appears predominantly in two or three voices.<sup>65</sup> *Da pacem* (ii) is the shorter of the two settings, and Senfl stresses only a single phrase by repeating it in the cantus firmus-carrying voices (T, V, B) at the conclusion of the *prima pars*: 'in diebus nostris' ('in our days'). The same phrase is

62 Although there are also three settings of *Salve, Regina* (or *Salve, Rex*) in the SC (SC M 95–7; NSE 2.44–6), the plainchant models of these compositions differ from one another, and the attribution of at least one of these motets is uncertain.

63 See the Introduction in NSE 1.

64 See this volume, Critical Report no. 5.

65 *Da pacem* settings from the beginning of the sixteenth century were often composed with canons, such as Antoine Brumel's four-voice *Da pacem* with two canons (the lower and upper voices), Johannes Prioris's six-voice motet with a triple canon, or Jean Mouton's *Da pacem*, in which six voices are derived from five notated ones. See also Odoj 2014.

repeated in *Da pacem* (iii), emphatically expressing the desire for peace here and now, in the collective present. The way Senfl integrates the cantus firmus in *Da pacem* (iii) leaves the voices in general more space to explore the melodic contours of the chant. In the *secunda pars*, excerpts appear in different voices, and it becomes difficult to discern a cantus firmus. The vivid embellishment of the texture sustains forward momentum at ‘non est alius qui pugnet pro nobis’ (‘for there is no other who fights for us’), until a passage highlighted in triple metre reaffirms the guiding role of the cantus firmus voices on the words ‘nisi tu, Domine’ (‘except you, our God’), sounding aloud the need for divine aid. The motet comes to an end with repeated iterations of this demonstration of faith and trust in the Lord to restore peace in the world.

One of the most familiar chants in the sixteenth century was probably the *Te Deum laudamus*, a hymn in fervent praise of god, as it was sung in a very broad range of contexts. Liturgically, it concludes Matins on Sundays and feast days (except for Advent and Lent), or was heard in services celebrating the Trinity.<sup>66</sup> Liturgical dramas, especially the *visitatio sepulchri* in Easter celebrations, likewise often ended with a *Te Deum*,<sup>67</sup> and it was also sung for many centuries as an acclamation for royal entries (e.g. at Imperial Diets), victory celebrations, gatherings of princely rulers, or coronations.<sup>68</sup> Sources document the singing of a *Te Deum* to celebrate births as well, or as an act of confirmation at weddings and elections,<sup>69</sup> but seldom indicate whether the *Te Deum* was sung polyphonically on such occasions or which compositions were performed.<sup>70</sup>

While hardly any polyphonic settings of the *Te Deum* are known from the period up to the end of the fifteenth century, more and more such settings are documented after the turn of the century, especially in sources from the German-speaking lands. Senfl’s *Te Deum laudamus* (SC M 114; NSE 3.29), published in this volume for the first time in modern notation, takes part in the (non-linear) expansion of this genre from monophonic song or improvised polyphony to polyphonic composition.<sup>71</sup> In most cases, polyphonic

*Te Deum* settings are arranged for *alternatim* performance: often only the even-numbered verses are set polyphonically and were performed by one group of musicians, while an organist or another ensemble executed the odd-numbered verses.<sup>72</sup> Senfl’s *Te Deum* modifies this concept by setting the first two and last two verses polyphonically in addition to all even-numbered intermediary verses. For this edition, the plainchant version in the *Exemplar in modum accentuandi* (1513), fols. 68<sup>v</sup>–69<sup>r</sup>, has been transcribed for the unset odd-numbered verses.

The setting included in this volume is conceived primarily for four voices, but expands to five voices for the twenty-fourth verse (*Salvum fac populum*) and the concluding *In te, Domine, speravi*. To differentiate individual verses, Senfl employs a range of compositional techniques for integrating the cantus firmus, moves between homophonic and polyphonic textures, and sets two verses—*Sanctus* (v. 6) and *Dignare Domine* (v. 28)—in ternary mensuration. The sixth verse, which sets the second of three consecutive statements of *Sanctus*, is especially distinctive, in that the sonic impact of the cantus firmus in the tenor is enhanced by parallel octaves in the bassus, concealed in the latter voice by means of the stereotypical figuration of a leap of a third written as a *ligatura cum opposita proprietate* followed by a semibreve a second above. In the two verses set for five voices, the added vagans performs the cantus firmus in quasi-canon with the tenor. In doing so, Senfl highlights the collective call for salvation in the twenty-fourth verse, ‘Salvum fac populum tuum, Domine, et benedic haereditati tuae’ (‘O Lord, save thy people and bless thine heritage’), and it is obvious that he aimed at a climactic sonic experience for the last verse, ‘In te, Domine, speravi: non confundar in aeternum’ (‘O Lord, in thee have I trusted; let me never be confounded’). This final verse is an intimate expression of devotion, and it must have been especially dear to Senfl as he composed two further stand-alone settings of the very same verse (see this volume, nos. 8 and 9).<sup>73</sup>

Comparable to the *Te Deum* in its pursuit of *variatio* as a primary compositional principle are Senfl’s mass proper cycles and his *Da Jesus an dem Kreuze hing* (SC S 41), a sacred lied composed in nine *partes*. The latter similarly expands the four-part texture to five voices in its final part, which sets the concluding stanza. In the only source of the sacred lied, the already mentioned Munich choirbook Mus. ms. 10, *Da Jesus an dem Kreuze hing* is preceded by a lengthy description.<sup>74</sup> It meticulously describes the varying approaches to cantus firmus treatment in the setting: for example, ‘Prima pars In Tenore. Vocibus solutis.’ (‘First part, [the cantus firmus is] in the tenor. With unbound

66 Kirsch 1966: 70–2.

67 See, for example, A-Gu Cod. 756, fol. 90<sup>v</sup> (Liber ordinarius from the Chorherrenstift Seckau (1345)): ‘Sequit[ur] Te deu[m] laudam[us] Populo interi[m] acclama[n]te Christ ist erstanden. Es giengen drei vrauwen.’ Also, the rubric at the end of the *visitatio sepulchri* in the *Antiphonarius* (1519), fol. 56<sup>r</sup>: ‘Postea Te Deum lau. etc.’ See also Lipphardt 1960: 110–1.

68 E.g. entrances at Imperial Diets in Augsburg, see Kelber 2018: 189–201, at 200–1. On the presence of the *Te Deum* at festivities surrounding the coronation of Charles V in Bologna, see Ferer 2012: 179–86, at 179.

69 E.g. when Charles V received news of the birth of a grandson; see Pietzsch 1963: 169. A selection of further documents relating to performances of the *Te Deum* is cited in Kirsch 1966: 71–2.

70 At the marriage of Frederick II, Elector Palatine, and Dorothea of Denmark (1535), it is believed that the twelve-voice setting by Johannes Heugel was performed. See Pietzsch 1963: 70.

71 The fauxbourdon or falsobordone settings by Gilles Binchois and Costanzo Festa are examples of compositions derived from improvised polyphony. See Kirsch 1966: 287 (no. 621), 325–6 (no. 777).

72 Some contemporary reports also mention the participation of instrumental ensembles; for references and further details, see Kirsch 1966: 75–82.

73 Two manuscripts from Zwickau (D-Z 81/2 and D-Z 175) even indicate that *In te, Domine, speravi* (ii) could be sung as an alternative for the last verse of the *Te Deum*; see this volume, Critical Report no. 9.

74 D-Mbs Mus.ms. 10, fol. 81<sup>r</sup>. For an analysis of this piece, see Tröster 2019: 230–41.

voices'; which means that the cantus firmus is present in the tenor, whereas the remaining voices are freely composed) or 'Secunda pars In Tenore et Discanto. In Dyapason.' ('In the second part, [the cantus firmus is found] in the tenor and discantus [as a quasi-canon] at the octave.'). The unknown scribe of those lines, recognising *variatio* as a speciality of this setting, verbalises the concept in his own words and, in so doing, offers a means of navigating the lied's spectrum of plainchant treatment for its performers that might further enrich their appreciation of it. Had the same scribe also encountered Senfl's *Te Deum*, which is not present in any of the surviving Munich choirbooks, one wonders in what words he would have described this setting.

In Senfl's overall body of motets, *Qui propheticè prompsisti* stands out in the end for a variety of reasons. It is, by a substantial margin, the most widely transmitted motet based on the number of surviving sources *tout court*: seventeen sources in mensural notation (including two prints), eleven lute tablatures (of which five are prints), and six keyboard tablatures (of which two are prints) also make it the most often intabulated and most frequently printed motet in Senfl's oeuvre. Its source transmission persisted almost to the end of the sixteenth century and covered a geographic range encompassing not just the south German and Saxon centres, but also Bohemia, Poland, Silesia, Upper Hungary, and Upper Lusatia. Uniquely among Senfl's motets, it appeared in a Venetian print of lute tablatures edited by Simon Gintzler and printed by Antonio Gardano (Brown 1547<sub>3</sub>). This latter source, along with eight of the motet's other sources, transmits the *tertia pars* of the motet alone, while twenty-one other sources transmit the three *partes* of this motet in a different order from the one given in this edition (3.p. – 1.p. – 2.p.), a circumstance best explained by the fact that Senfl composed this part first, and it was already in circulation before he completed the *prima* and *secunda partes*. The (liturgically) correct order, documented in only three of the motet's sources, which include choirbooks prepared for the court chapels of Wilhelm IV and Ulrich, Duke of Württemberg, and Senfl's completion of the third *pars* before the first two, are disclosed in a 1537 letter by Lucas Wagenrieder to Albrecht, Duke of Prussia (see this volume, Critical Report no. 22; see also Plate 24).

The remarkably widespread circulation of this motet highlights the importance many communities attached to adorning the celebration of Holy Week with polyphonic music. The text of *Qui propheticè* brings together three verses traditionally sung at the end of Lauds during the *Triduum sacrum*, the last three days of Holy Week, after the Benedictus antiphon. These verses, which form part of the *kyries tenebrarum*, function as tropes to the litany that would have brought Christ's Passion vividly to life as the litany unfolded. In the *Antiphonarius* (1519), the observance of Tenebrae is an explicitly dramatised event, with rubrics that call on individual choirboys and soloists from the choir to take turns singing short acclamations, longer verses, and choral responds, gradually adding acclamations of 'Kyrieleison' and 'Christeleyson' as the verses accumulate (see Plate 25). Senfl sets the plainchant melodies for these three verses as a canon in long note values for contratenor 2 and tenor, thus

drawing a clear link between the motet and the solemnity of the liturgical occasion that inspired it. Tenebrae observances could and did range widely in practice across Europe, which accounts for the numerous variations scholars have documented in *kyries tenebrarum* from region to region.<sup>75</sup> Regional variance helps account for the appearance of additional *quarta* and *quinta partes* for this motet in two sources: as a keyboard tablature in D-B Sammlung Bohn Ms. Mus. 119 and in mensural notation in the partbook set D-Z 81/2. These additions, which are most likely the work of a composer other than Senfl but have also been included in this edition, supplement Senfl's verse settings with five-voice polyphonic settings of plainchant melodies from portions of the litany itself ('Christus Dominus factus est obediens usque ad mortem' and 'Domine, miserere'). Expansions to the motet allowed musicians to adapt Senfl's three-part setting in accordance with local Holy Week practices, much like the reordering of the motet's *partes* or transmission of the third *pars* alone suited well the needs of other local traditions of *kyries tenebrarum*, whether Catholic or not.

This flexibility in transmission enabled *Qui propheticè prompsisti* to become an enduring part of many Central European repertoires, to which eloquent testimony is provided in a handwritten dedication accompanying the transcription of this motet in D-DI Mus. Löbau 8/Löbau 70. Written in 1593 by Christoph Nostwitz (d. 1607), rector at the evangelical school in Löbau, in honour of his father Hieronymus Nostwitz and the city councilman Thomas Amanus, Nostwitz documents the request for submissions circulated by the Löbau city council to a memorial set of partbooks of 'delightful' *cantiones* which they did not have in print, yet brought enjoyment to the local community. Nostwitz describes his wish to record Clemens non Papa's six-voice *Iustorum animae in manu Dei sunt* and Senfl's *Vita in ligno moritur* (the opening phrase of the motet's *tertia pars* according to the present edition), two songs 'most grave and most full of comfort', in memory of these two men, since they 'enjoyed [them] to such an extent, that they heard nothing more pleasing or delightful'. In his dedication, Nostwitz extolls *Qui propheticè prompsisti* as one of the 'sweetest hymns possible', a window into the face-to-face encounter with the divine, which, like so many of Senfl's motets, exceeded narrowly circumscribed liturgical applications to become a timeless, perennially suitable bearer of peace and benevolence.

75 On differing *kyries tenebrarum* traditions, for example, in Spain and Portugal see, respectively, Hardie 1988 and Alvarenga 2019.



PLATES



Plates 1-2. L. Senfl, Ave, Rosa sine spinis (SC M 10), D-Mbs Mus.ms. 12, fols. 70<sup>v</sup>-71<sup>r</sup> (urn:nbn:de:hbz:5:1-2800079112-2).





Plate 3. L. Senfl, *Christus, resurgens ex mortuis / Christ ist erstanden* (SC M 16), RISM 1539<sup>14</sup> (D-Mbs), altus, sig. [hh4]<sup>v</sup> (urn:nbn:de:bvb:12-bsb00074413-1).



Plate 4. L. Senfl, *Christus, resurgens ex mortuis / Christ ist erstanden* (SC M 16), RISM 1539<sup>14</sup> (D-Mbs), vagans, sig. ij[1]<sup>f</sup> (urn:nbn:de:bvb:12-bsb00074413-1).

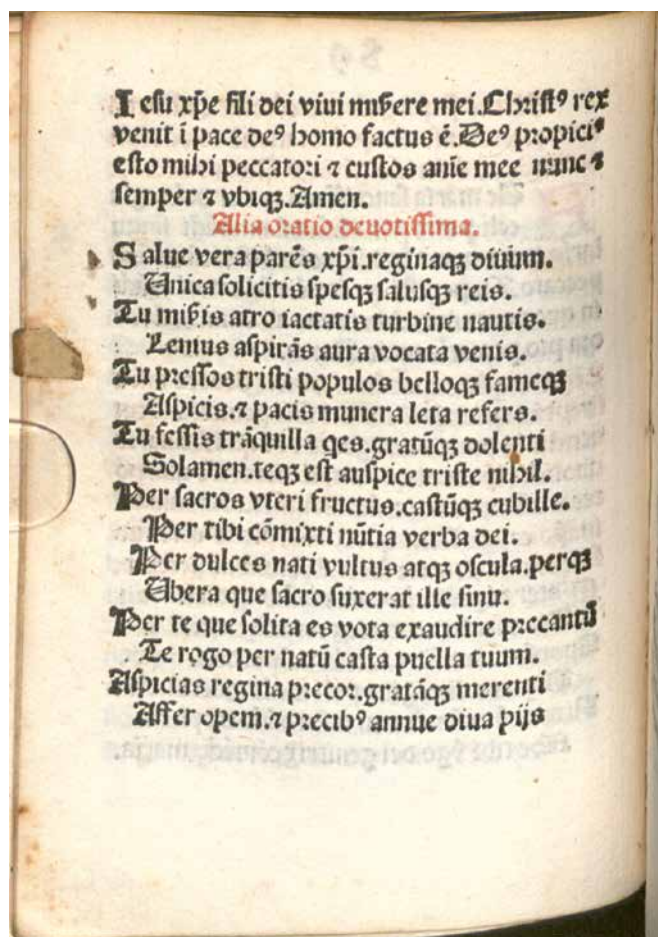
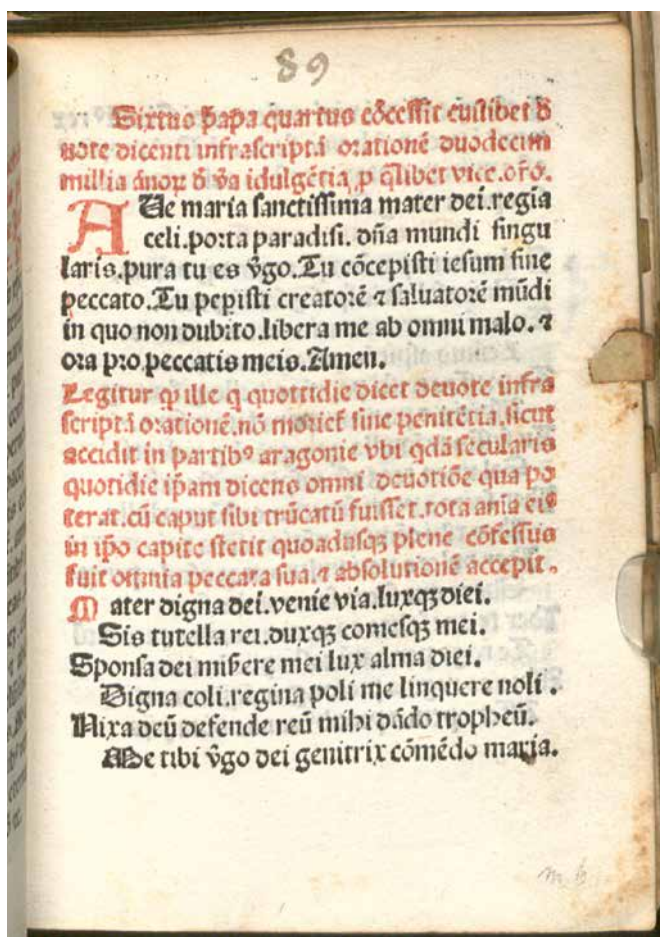












Plates 9–10. Bernardino Busti, *Tesaurus spirituale* (Milan: Ulrich Scinzenzeler, 3.12.1494), sig. m[6]<sup>r-v</sup> (D-Mbs Inc.c.a. 199; urn:nbn:de:bvb:12-bsb00066120-0).





Plate 11. Broadsheet promising an indulgence for reciting the prayer *Ave, sanctissima Maria* (Speyer: Conrad Hist, 1495) (D-Tu Ke XVIII 4.2 (Nr. 3); with kind permission).



4. 55

Oratio ad incomparabilem Virginem  
 Mariam comendatitia, ex singulari  
 deuotione et mandato, Serenissimi  
 utriusq; Boioaria Principis Guilielmi re,  
 a Ludouico Senflio serenitatis  
 ipsius intonatore Musico, q̄  
 exactissima diligentia,  
 animoq; prorsus ad iussa  
 et uota clementissimi  
 Principis sui ob  
 sequentissimo,  
 emusicata  
 dicataq;

Plate 12. Title page for L. Senff's *Mater digna Dei / Ave, sanctissima Maria*, D-Mbs Mus.ms. 12, fol. 55<sup>r</sup>  
 (urn:nbn:de:bvb:12-bsb00079112-2).

56

**Ante.**  
 Ave Mater di gna  
 i venie viastur  
 die i turq die  
**Eno. Itri.**  
**Tue sanctis**  
**Eno. Itri.**  
**Eno. Itri.**  
 Ave Mater di gna de  
 i digna de i Venie vi  
 a turq die i

**Lud.**  
 Ave Mater di gna  
 i Venie vi  
 a turq die  
**Alus.**  
 Ave Mater di gna  
 de  
 i Venie via tur  
 die i turq diei

Plates 13-14. L. Senfl, *Mater digna Dei / Ave, sanctissima Maria* (SC M 55), D-Mbs Mus.ms. 12, fols. 55<sup>r</sup>-56<sup>r</sup> (urn:nbn:de:hbz:5:1-27000-p0112-2).



*Lud: Semfl.*

**Discant<sup>o</sup> pri.**

*Media vita*  
in morte su m?

**Discant<sup>o</sup> secū.**

In mitten vnser̄s lebēs zeit  
media vita ī morte su "

**Bassus**

*Media vi*  
ta media vita ī mo:  
te su

**Conte<sup>o</sup>**

*Media vita media*  
vita in morte sum? su "

**Tenor**

In mitten vnser̄s lebēns zeit sein  
wi mit dem todt vnfan "

Plates 15-16. L. Senfl, *Media vita in morte sumus* / *In mitten unsers Lebens Zeit* (SC M 56), D-Mbs Mus.ms. 19, fols. 64<sup>v</sup>-65<sup>r</sup> (urn:nbn:de:hbz:12-bsb00079116-4).

Handwritten musical score for the discantus part of "Nisi Dominus". The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The text "Nisi dominus" is written below the first staff. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The page number "21" is visible in the bottom left corner.

Handwritten musical score for the altus part of "Nisi Dominus". The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The text "Nisi dominus edificaverit" is written below the first staff. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The page number "21" is visible in the bottom left corner.

Plates 17–18. L. Senfl, *Nisi Dominus aedificaverit domum* (SC M 65), A-Wn SA.78.F.21, front leaves of discantus and altus (<http://data.onb.ac.at/rep/10019654>; with kind permission).



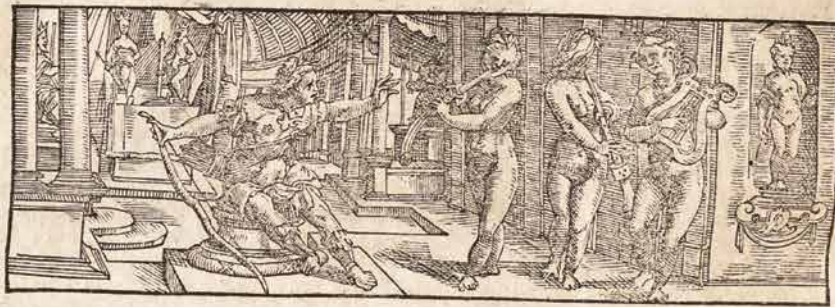
Handwritten musical score for tenor voice, Plate 19. The page contains four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is labeled "Nisi dominus" and features a complex rhythmic pattern with many beamed notes. The third and fourth staves continue the melodic line. The fourth staff ends with the instruction "Secunda pars".

Handwritten musical score for bass voice, Plate 20. The page contains four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is labeled "Nisi dominus" and features a complex rhythmic pattern with many beamed notes. The third and fourth staves continue the melodic line. The fourth staff ends with the instruction "Secunda pars".

Plates 19–20. L. Senfl, *Nisi Dominus aedificaverit domum* (SC M 65), A-Wn SA.78.F.21, front leaves of tenor and bassus (<http://data.onb.ac.at/rep/10019654>; with kind permission).

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| 1. Benedicta es Cœlorum Regina. | Iosquin à prato & Ioh, Castileti, |
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| 4. Oculi omnium.                | Nic. Gombert.                     |
| 5. Le prens en gre.             | Eustach. Barbion.                 |
| 6. Virgo prudentissima.         | Hen. Isaac.                       |
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| 8. Fratres cito.                | Cyprianus de Rore.                |
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| 23. Ecce quàm bonum.            | Iacob: Paix.                      |



## OBSERVATIO.

**D**iese Moteten nun / welche ich mit müß vnd fleiß zusamen getragen / vnd also jede in ihr Köstlin geleat / hab ich nicht auß gutduncken meiner allein gethan / sonder dem fürnehmsten Authort in der Music / Henrico Glareano nach geschlagen / guter hoffnung / hierüber ohn angefochten zubleiben. Verner bei etlichen Moteten / hab ich Buchstaben gesetzt / welche auch nicht ohngefähr / sonder etwas zu teuten haben / Aber in der erste Moteten / I. vnd C. zeigen an die zwen Componisten / Andere beuten die Canones / etc. Eins bitt ich / mich nicht zu verduncken / das ich die Tempora getheylet hab / denn ich wol wissent / das beysamen besser ständen / aber im truck / hat sichs anders nicht schickten wollen. Vale.



Musical score for 'DE DORIO' on a single page. The page contains ten staves of mensural notation. The notation consists of square neumes on a four-line staff, with red clefs and some red text. The score is organized into two systems of five staves each. The page number '3 III' is written in the right margin.

Musical score for 'DE DORIO' on a double-page spread. The left page features a decorative initial 'F' and the word 'FINIS.' below it. The right page contains mensural notation. The title 'DE DORIO.' is centered between the pages. Below the title is a large block of text explaining the Dorion mode. At the bottom of the right page, there are labels for 'Ofacrum Con. vivium.' and 'Lydi.' with corresponding musical notation.

**DE DORIO.**

**P**rior Modus, quo nomen ipsa diapason vocatur, Dorius est, harmoniosus, medianus in a. primus nunc vulgo habetur, omnium Modorum Celeberrimus, à Luciano <sup>zupis, id est, severus, ab Apuleio belliofus, ab alijs prudentie largitur, Castranis effe-</sup>ctor Cila enim illi loquuntur) dictus. Finalis huius certe Modi Clavis est D. quamvis enim primi ac secundi Modorum sedes sic, D. sol re, tamen scriptus etiam in G. sol re ut, non tamen apte fa in b. Clave, quod sic, ut ima vox, que cum modia octava sonat, intra Suidonis Scaliam permaneat. Exemplo, virgo Prudentissima.

a. f.  
Ofacrum Con. vivium. ♯  
7.  
Lydi.

Plates 22-3. L. Senfl, *O sacrum convivium* (ii) (SC M 76), in Jacob Paix, *Thesaurus motetarum* (Strasbourg: Bernhart Jobin, 1589; Brown 1589c), sig. F2<sup>v</sup>-F3<sup>r</sup> (D-Mbs 2 Mus.pr. 65#Beibd.1; urn:nbn:de:hbz:12-bsb00031714-7).



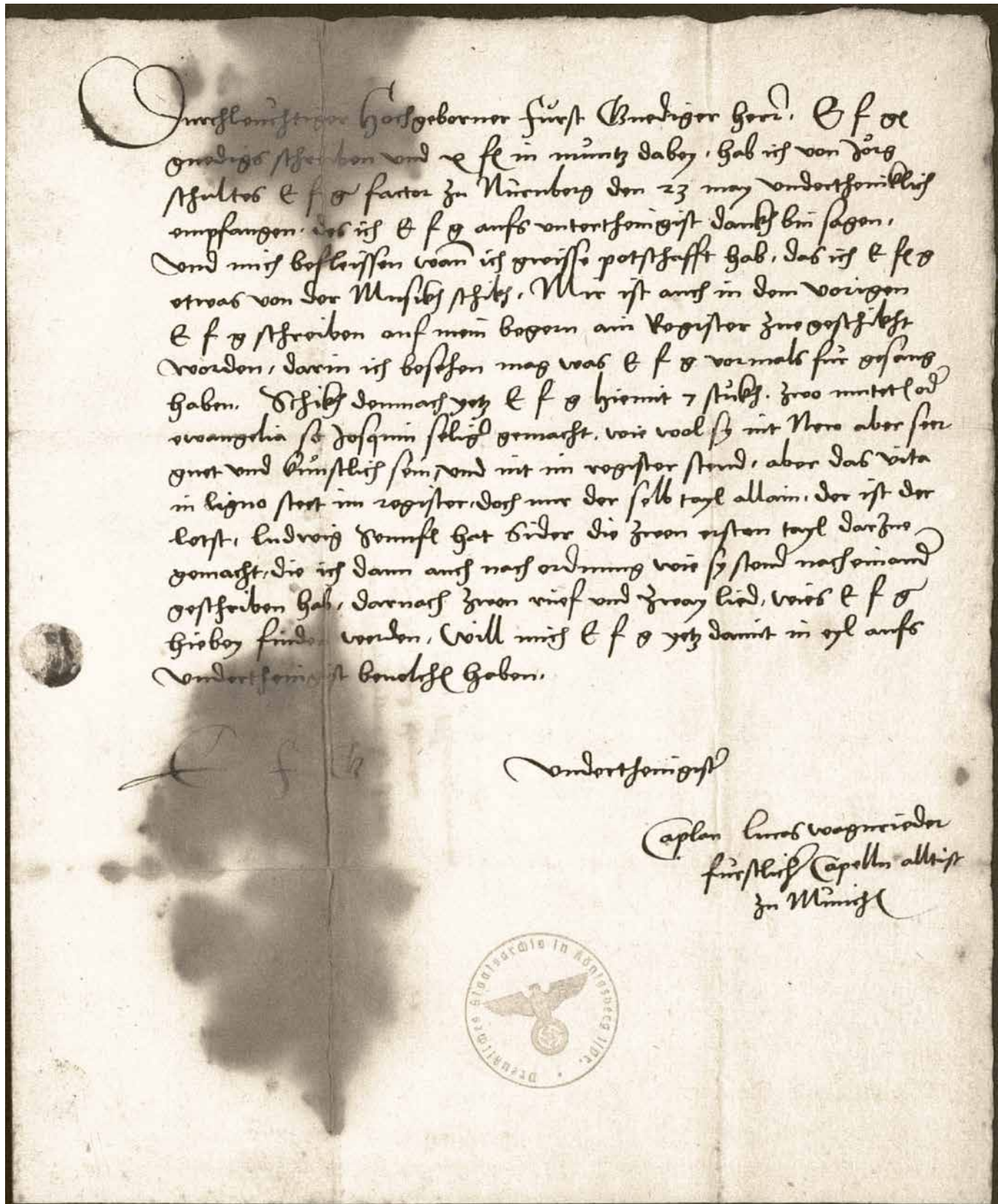


Plate 24. Letter by Lucas Wagenrieder to Albrecht of Prussia [date: May 1537]  
 Berlin, Geheimes Staatsarchiv Preussischer Kulturbesitz, XX. HA HBA A4, Kasten 197 O. Z. 3.36.2 (with kind permission).



Domini 45



autem dedit e is signum dicens: quem osculatus fu ero.

ip se est tenete eum. Quouae. Deinde duo pueri cantet. **K** yrieleyson.

Deinde duo cleri vnape te chori cantent. **Q** ui propheticè promissisti: eromors tua o mors.

Deinde alij duo in altera parte cantent. **D** omine mi serere. **C** horus respodet **C** hristus dominus

factus est obediens vs q3 ad mortem. Post hoc pueri ij. cantant. **K** yrieleyson.

**C** leri. **Q** ui expansis in cruce mani

bus: traxisti omnia ad te se cula. Et alij duo. Domine misere rere. vs. Chorus. Christus dominus. Pueri tertio

**K** yrieleyson. **C** leri. **K** yrieleyson. **K** yrieleyson.

**Q** ita in li gno moritur: infernus ex morsu de spoli atur.

Plate 25. *Antiph[onarius]* [commonly known as the 'Antiphonale Pataviense'] (Vienna: Johannes Winterburger, 1519; VD16 A 2946, vdm 4), fol. 45<sup>r</sup> (D-Mbs Res/2 Liturg. 11 e; urn:nbn:de:bvb:12-bsb00080050-0).





Plate 26. L. Senfl, *Qui propheticè prompsisti* (SC M 88), D-Mu 8° Cod. ms. 327, fol. 43<sup>v</sup> (<https://epub.ub.uni-muenchen.de/12049>; with kind permission).







# 1. Ave, Rosa sine spinis

2.p. Dominus tecum / Benedicta tu

SC M 10

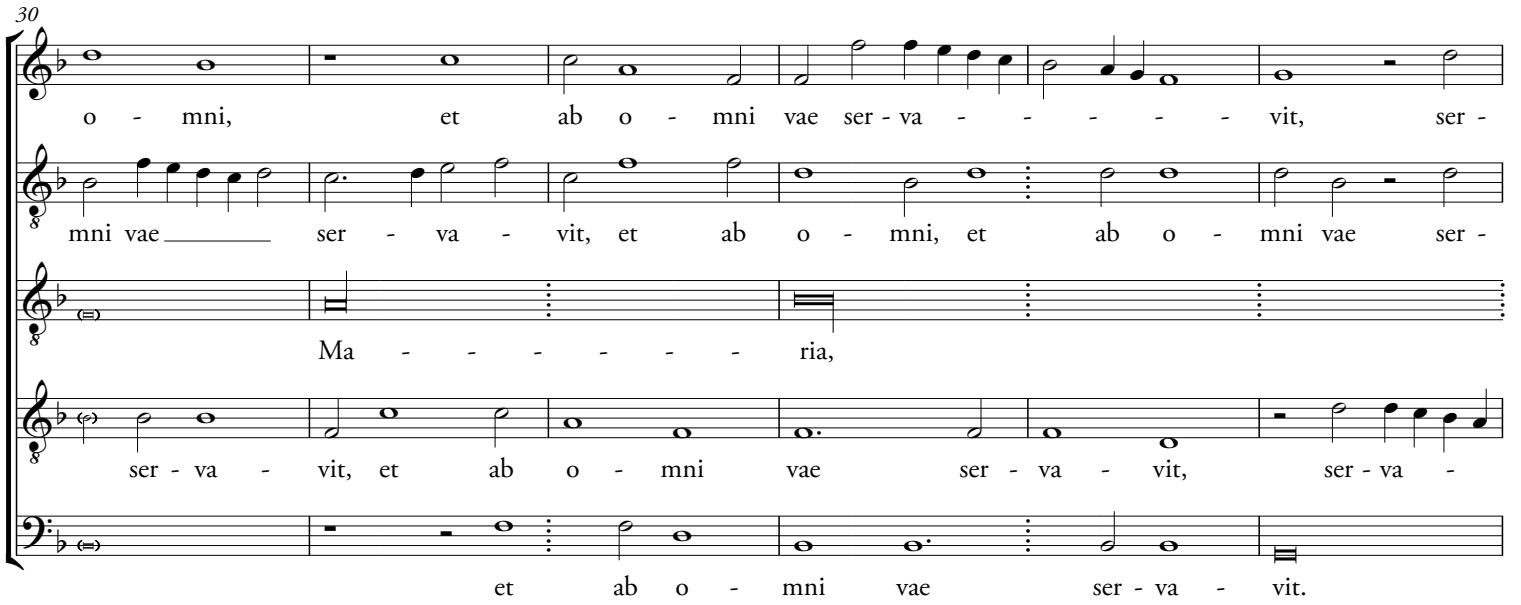
D ... si - - - ne spi -  
Ct ... si - - - ne spi - - nis, —  
T1 A - - - ve, Ro - - -  
T2 ... si - - - ne spi - - -  
B A - - ve, Ro - - sa si - ne spi -

6  
- - - nis, te quam  
te quam Pa - - - ter in di - - -  
sa si - - - ne  
- - - nis, te quam Pa - - -  
- - - nis, te quam Pa - ter in di -



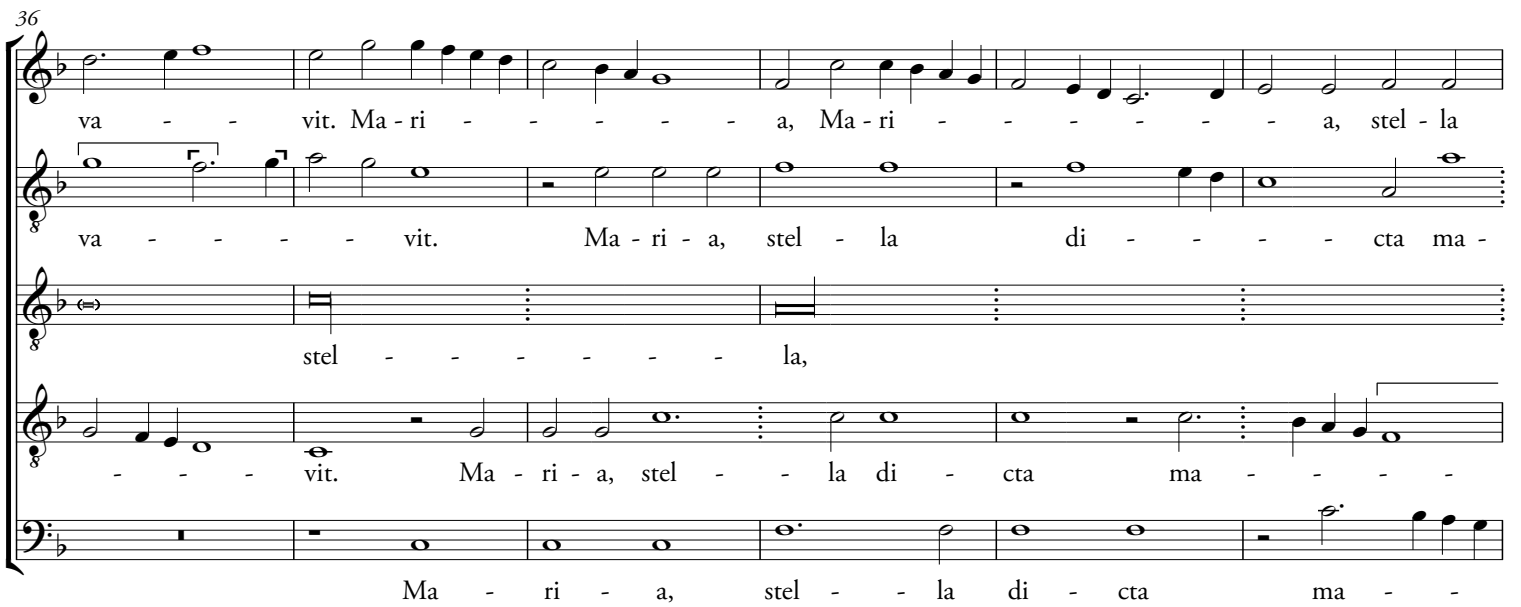


30



o - mni, et ab o - mni vae ser - va - - - - vit, ser -  
 mni vae ser - va - vit, et ab o - mni, et ab o - mni vae ser -  
 Ma - - - - - ria,  
 ser - va - vit, et ab o - mni vae ser - va - vit, ser - va -  
 et ab o - mni vae ser - va - vit.

36



va - - vit. Ma - ri - - - - a, Ma - ri - - - - a, stel - la  
 va - - - - vit. Ma - ri - a, stel - la di - - - - cta ma -  
 stel - - - - la,  
 - - - vit. Ma - ri - a, stel - - la di - cta ma - - -  
 Ma - ri - a, stel - - la di - cta ma - -

42



di - - cta ma - ris, tu a na - to il - lu - stra - ris, tu  
 - - - ris, tu a na - to il - lu - stra -  
 lu - - - ce cla - - -  
 - - - ris, tu a na - to il - lu - stra -  
 - - - ris, tu a na - to il - lu - stra - ris,

48

a na - to il - lu - stra - ris lu - ce cla - ra - - - - -  
 - ris, tu a na - to il - lu - stra - - - ris lu - ce cla - ra  
 - - - ra de - - - i - - - ta - - - -  
 ris, tu a na - to il - lu - stra - ris lu - ce cla - ra  
 tu a na - to il - lu - stra - ris lu - ce cla - ra

54

de - i - ta - - - - - tis, de - - i - ta - - - - -  
 de - - i - ta - - - - - tis, de - i - ta - - - - - tis, de - i - ta - - - - - tis  
 - - - tis,  
 de - i - ta - - - - - tis, de - i - ta - - - - - tis  
 de - - i - ta - - - - - tis, de - - i - ta - - - - - tis, de - - i - ta - - - - -

60

tis qua prae - ful - - - - - ges cun -  
 qua prae - ful - - - - - ges cun - ctis da - - - - -  
 gra - - - - - ti - - - - -  
 qua - - - prae - ful - ges, qua - - - prae - ful - - - ges cun - - -  
 - - - tis qua - - - prae - ful - - - - - ges cun - - -

66

- ctis da - - - tis. Gra - ti - a ple - - - na te per -  
 - - - - - tis. Gra - ti - a ple - - - - - na te per -  
 - - - a ple - na, vas  
 - - - ctis da - - - - - tis. Gra - ti - a ple - na te per - fe -  
 - ctis da - - - - - tis. Gra - ti - a ple - na te

72

fe - - - - - cit Spi - ri - tus San - ctus dum te fe - cit  
 fe - cit, per - fe - cit Spi - ri - tus San - ctus dum te  
 - - - - - to - - - - - ti - - - - -  
 cit, per - fe - - - - - cit Spi - ri - tus San - ctus dum te  
 per - fe - - - - - cit Spi - ri - tus San - ctus dum te

78

vas di - vi - nae bo - - ni - ta - - - tis et to - ti - - - us  
 fe - - - - - cit vas di - vi - nae bo - - ni - ta - - - tis et to -  
 - - - us pi - - - e - - - ta - - -  
 fe - - - - - cit vas di - vi - nae bo - ni - ta - - - - - tis et  
 fe - cit vas di - vi - nae bo - - ni - ta - - - tis et to -

84

pi - e - ta - tis, pi - e - ta - tis.  
 ti - us pi - e - ta - tis, pi - e - ta - tis.  
 tis.  
 to - ti - us pi - e - ta - tis, pi - e - ta - tis.  
 ti - us pi - e - ta - tis, pi - e - ta - tis.

91 *Secunda pars*

Do - mi - nus te - cum, Do - mi - nus te - cum,  
 Do - mi - nus te - cum,  
 Bene - di -  
 Do - mi - nus te - cum, Do - mi - nus, Do - mi - nus te - cum,  
 Do - mi - nus te - cum, Do - mi - nus te - cum.

96

cum, Do - mi - nus, Do - mi - nus te - cum, Do - mi - nus te - cum, te -  
 Do - mi - nus te - cum, Do - mi - nus te - cum, Do - mi - nus te -  
 cta tu in  
 - cum, Do - mi - nus te - cum, Do - mi - nus te - cum  
 cum, Do - mi - nus te - cum, Do - mi - nus te - cum

102

cum mi - ro pa - cto ver - bo in te car - ne fa - cto o - pe - re  
 cum mi - - ro pa - cto ver - bo in te car - ne fa - cto o - pe - re  
 mu - - - - - li - - - - e - - - - -  
 mi - ro pa - cto ver - - bo in te car - ne fa - cto o - pe -  
 mi - - ro pa - cto ver - bo in te car - ne fa - cto o - pe - re

108

tri - ni con - di - to - - ris: o quam dul - ce vas a -  
 tri - ni con - di - to - - ris: o quam dul - ce vas a - mo -  
 - - - - -  
 re tri - ni con - di - to - ris: o quam dul - - ce vas a - mo - ris,  
 tri - ni con - di - to - - ris: o quam dul - ce vas a - mo -

114

mo - ris, a - mo - ris. Be - ne - di - - - cta tu in mu -  
 ris, a - mo - ris. Be - ne - di - cta tu \_\_\_\_\_  
 - - - ri - - - - - bus \_\_\_\_\_  
 a - mo - ris. Be - ne - di - cta tu  
 ris, a - mo - ris. Be - ne - - - di - - - - cta tu in

120

li - e - - ri - bus  
 in mu - li - e - ri - bus hoc te - sta - - -  
 et be - - -  
 in mu - li - e - ri - bus hoc te - sta -  
 mu - - - li - e - ri - bus hoc te - sta - - -

126

... o - mnis tri - - - bus, o - mnis tri -  
 tur o - mnis tri - bus, o - mnis tri - - -  
 - - - nectus  
 - - - tur o - mnis tri - - - bus, o - mnis tri - - -  
 - - - tur o - mnis tri - - - bus;

132

- - - bus; cae - li di - cunt te  
 - - - bus; cae - li di - cunt te - - - be - a -  
 fru - - - ctus ven - - - - -  
 - - - bus; cae - li di - cunt te be - a -  
 cae - li di - cunt te be -



138

be - a - - - tam et su - - - - per

- - - - tam et su - - per, et su - - -

- - - - tam et su - - - per, et su - - -

a - - - - tam et su - - - -

144

o - - - - mnes e - - - - xal -

per o - - - - mnes, o - - - - mnes e - - - - xal -

- - - - tris

per o - - - - mnes e - xal - ta - - - tam, e - - - -

per o - - - - mnes

150

ta - - - - tam. Et be - ne - di - ctus fru - - ctus

ta - - - - tam. Et be - ne - di - ctus fru - ctus

tu - - - -

- - - xal - ta - - - - tam. Et be - ne - di - ctus fru - ctus ven - tris

e - - - xal - ta - - - - tam. Et be - ne - di - ctus fru - ctus ven - tris

156

ven - tris tu - - - i, quo nos sem - per do - - na fru - - i, fru - -  
 ven - tris tu - i, quo nos sem - per do - na fru - - - i,  
 - - - i, per prae - -  
 tu - - i, quo nos sem - per do - -  
 tu - - i, quo nos sem - per do - na fru - - - - - - - - - -

162

- i, fru - - - i, per prae - gu - stum hic ae - ter - -  
 fru - - - i, per prae - gu - stum hic ae -  
 gu - - stum hic ae - ter - -  
 na fru - - i, per prae - gu - stum hic ae - ter - -  
 - - - i, fru - i, per prae - gu - stum hic ae - ter - -

168

- - - num et post mor - tem, et post mor - tem  
 ter - - - num et post mor - - - - - tem  
 - - - num et post mor - -  
 - - - num et post mor - - - tem  
 - - - num et post mor - tem





13

mor - - - - tu - - - - is, iam  
 ter al - - - le, ex mor - - - - - tu - is, iam non  
 al - - - - - le, des soll wir al - le froh sein, iam non  
 le, des soll wir al - le  
 - le, des soll wir al - le froh sein, iam non

20

non mo -  
 mo - ri - - - - -  
 mo - ri - tur, von der Mar - ter al - - - - - le,  
 froh sein,  
 mo - - ri - tur, von der Mar - ter al - - - le, des soll wir al -

26

ri - - - - - tur; mors  
 - - - - - tur; des soll wir al - - - le froh  
 non mo - - ri - tur, des soll wir al -  
 Christ will un - ser Trost sein, Ky - ri - e - leis.  
 le froh sein, froh sein, des soll wir al - - - le



50

- - - - - nim  
 - - - - - nim, quod e - - - - -  
 e - - - - - nim vi - - - - - vit  
 so lobn wir den Her - ren Je - sum Christ, - - - - -  
 - - - - - nim, <quod e - - - - -

56

vi - - - - - vit, vi - - - - - vit  
 - - - - - nim vi - - - - - vit, vi - - - - -  
 De - - - - - o. Al - le - - - - - lu - ia,  
 Ky - ri - e - - - - - leis. Hal - - - - - lu - - - - - ia,  
 - - - - - nim> vi - - - - -

62

De - - - - - o.  
 - vit De - o, De - - - - - o. Al - le -  
 al - le - lu - ia, al - le - lu -  
 hal - - - - - lu - - - - - ia, hal - - - - - le - - - - -  
 - vit, vi - vit De - - - - - o. Al -



68

Al - - - - - le - - - - -  
 - - - - - lu - ia, al - le - - - - - lu - ia, al - le - - - - -  
 - ia, al - le - - - - - lu - ia, al - le - - - - -  
 lu - - - ia. Des  
 le - lu - ia, al - le - lu - ia, al - - - - - le - - - - -

74

- - - - - lu - ia, al - - - - - le - lu -  
 - - - - - lu - ia, al - le - - - - -  
 - lu - - - ia, <al - le - - - - - lu - ia,>  
 soll wir al - le froh sein, Christ will  
 - lu - ia, al - le - - - - -

80

- ia, al - - - - - le - lu - - - - - ia.  
 lu - ia, al - le - - - - - lu - ia.  
 al - le - - - - - lu - - - ia, al - le - lu - ia.  
 un - ser Trost sein, Ky - ri - e - leis.  
 lu - - - ia, al - le - - - - - lu - ia.

## 3. Conditor alme siderum

SC M 19

D  
Con - - - di - tor al - - me si - - de -

V  
Con - di - - tor al - - me si - - de -

Ct  
Con - di - - tor al - - me

T  
Con - di - tor al - me si - - de - rum, ae - - ter -

B  
Con - di - tor al - - me si - - - de - rum, ae -

5  
rum, ae - ter - - - na lux cre - den - ti - um, Chri -

rum, ae - ter - - na lux cre - den - - ti - um, Chri -

si - de - rum, ae - ter - na lux cre - den - ti - um,

na lux, ae - ter - na lux cre - den - ti - um, Chri - - -

ter - - - - - na lux cre - den - ti - um, Chri -

10

ste, red - em - ptor o - mni -  
 ste, red - em - ptor o - mni - um, ex -  
 Chri - ste, red - em - ptor o - mni - um,  
 ste, red - em - ptor o - mni - um, ex - au - di pre - ces sup -  
 ste, red - em - ptor o - mni - um,

14

um, ex - au - di pre - ces sup - pli - cum.  
 au - di pre - ces sup - pli - cum.  
 ex - au - di pre - ces sup - pli - cum.  
 - pli-cum, pre - ces sup - pli - cum.  
 ex - au - di pre - ces sup - pli - cum.

## 4. Da pacem, Domine (ii)

2.p. Quia non est alius

SC M 26

D Da pa - cem, Do - mi - ne, in di - e -

Ct Da pa - cem, Do - mi - ne, in

T

V

B

6 bus no - stris, da pa - cem,

di - e - bus no - stris, da pa - cem,

Da

Da pa - cem,



12

Do - - - mi - ne, Do - - - mi -  
da pa - cem, Do - - mi - ne, Do - mi - ne,  
pa - - - cem, Do - - - - -  
Da pa - - - cem, Do - - - mi - - -  
Do - - - mi - - - ne,

18

ne, in di - e - - bus, in di - e - - bus no -  
in di - e - - bus no -  
mi - - - ne, in di - - - e - - -  
ne, in di - - - e - - - bus  
in di - - - e - - - bus no - stris,

24

- - - stris, in di - e - bus no - stris, in di -  
- - - stris, in di - e - - bus, in  
bus no - stris,  
no - stris, in  
in di - - - e - - -





70

us, ni - si tu, De - - us no - ster.

tu, De - us no - ster, De - us no - ster, no - - ster.

tu, De - - - us no - - - ster.

us no - - - ster.

ni - si tu, De - us no - - - ster.

## 5. Da pacem, Domine (iii)

2.p. Quia non est alius

SC M 27

D Da pa - - - cem, da pa - cem, Do -

Ct Da

T Da pa - - - cem,

Q Da pa - cem, Do - mi - ne, Do - mi - ne, da pa - cem, Do -

B Da pa - cem, Do - - - mi - ne,



6

mi - ne, <da pa - cem,> Do - - - mi - ne, <Do - mi - ne,> in di -  
 pa - - - cem, Do - - - mi - - -  
 Do - - - mi - - - ne,  
 - - - mi - ne, <da pa - cem,> da pa - cem, Do - - mi - ne, in -  
 da pa - - - cem, Do - - - mi - ne, Do - - - - - mi - ne,

11

e - bus no - stris, no - - - - - stris, in di - e -  
 ne, in di - - - e - - -  
 in di - - - e - - - bus no - stris,  
 di - e - bus, in di - e - - - bus no - stris,  
 in di - e - bus no - - - stris,

16

bus no - stris, in di - e - bus no - -  
 bus no - stris,  
 in di - e - - bus no - - - stris,  
 <in di - e - bus no - - - - - stris,> in di - e - bus  
 in di - e - bus, in di - e - bus no - stris,

21

stris, in di - - -

in di - e - - bus no - - - stris,

in

no - stris, in di - e - bus, <in di - e - - - bus,>

in di - e - - - bus no - - - stris, in di - e -

26

e - - - - bus no - - - - stris, <in di - - e - - bus no -

in di - - - e - - - bus

di - - - e - - - bus

in di - e - - bus no - - stris, <in di - e - bus

bus no - - stris, in di - e - bus no - - -

31

stris,> in di - - e - - bus no - - - - stris.

no - - - stris.

no - - - stris.

no - - - stris,> in di - e - bus no - stris. -stris.

stris, <in di - e - bus no - - - stris.>

\* = = + =

[Secunda pars]

36

Qui - - a non \_\_\_\_\_ est,

Qui - a non \_\_\_\_\_ est,

Qui - - a non \_\_\_\_\_

Qui - a non \_\_\_\_\_

42

<qui - a non \_\_\_\_\_ est>

qui - - - a non \_\_\_\_\_ est,

est, <qui - a non \_\_\_\_\_

Qui - a non \_\_\_\_\_ est,

est, qui - a non \_\_\_\_\_ est,

48

a - - - - - li - us,

<qui - a non \_\_\_\_\_ est> a - -

est,> qui - a non \_\_\_\_\_ est a - - - - -

qui - a \_\_\_\_\_ non \_\_\_\_\_ est

qui - a non \_\_\_\_\_ est a - - - - - li - us,

54

a - - - - - li - us qui pu - gnet pro no -  
 - - - - - li - us, a - - - - - li - us qui  
 - - - - - li - us, a - - - - - li - us qui -  
 a - - - - - li - us  
 a - - - - - li - us, a - - - - - li - us qui

60

- - - - - bis, qui  
 pu - - - gnet, qui pu - gnet pro no - bis, pro no -  
 - - - - - pu - - - gnet, qui pu - - - gnet pro no - - - bis,  
 qui pu - - - gnet pro no - - - bis, qui  
 pu - - - gnet, qui pu - gnet pro no - bis, pro no - - - bis,

66

pu - gnet pro no - - - - - bis,  
 - - - - - bis,  
 qui pu - gnet pro no -  
 pu - gnet pro no - - - - - bis, qui - - - - - pu - - - gnet pro no -  
 qui pu - gnet pro - - - - -





91

ni - si tu, De - us no - - - ster.

ni - si tu, De - us no - - - - - ster.

ster, ni - si tu, De - us no - - - - - - - - - ster.

- ster, ni - si tu, De - us no - - - ster.

no - - - - - - - - - ster, De - - - - - us no - - - - - ster.

## 6. De profundis clamavi (ii)

2.p. A custodia matutina  
(conflicting ascriptions)

SC M 29 conf.

D1

D2

Ct De pro - fun - - - -

T De pro - fun - - - - - dis, de pro - fun -

B De pro - fun - - - - - - - - - - - - - - -

6

De pro - fun - - - - - dis cla -

De pro - fun - - - - - dis cla - ma - - - - -

- - - - - dis cla - ma - vi ad te, Do -

- - - - - dis cla - ma - vi, cla - ma - - - - -

dis cla - ma - - - - vi, cla - ma - - - - -

12

ma - - - - vi ad te, Do - - - - - mi -

vi ad te, Do - - - - - mi - ne.

- - - - - mi - ne, ad te, Do - - - - - mi -

- - - - - vi ad te, Do - - - - - mi - - - - -

vi, cla - ma - vi ad te, Do - - - - - mi -

18

ne. Do - - - - mi - ne, ex - au - - - - di vo - cem me - - - -

Do - mi - ne, ex - au - - - - di vo - - - - cem me - - - - am,

ne. Do - mi - ne, ex - au - di vo - cem me - - - - am, vo - cem me - - - -

ne. Do - - - - mi - ne, ex - au - - - - di vo - cem me - - - -

ne. Do - - - - mi - ne, ex - au - - - - di vo - cem me - - - -

24

am. Fi - ant au - res tu - -  
 me - - - - - am. Fi - ant au -  
 am. Fi - ant au -  
 am, me - - - - - am. Fi - ant  
 am.

30

ae in - ten - den - - - - - tes  
 - res tu - ae in - ten - den - - - - - tes  
 res tu - - ae in - ten - den - - - - - tes  
 au - res tu - - ae in - ten - den - - - - - tes  
 Fi - ant au - res tu - - ae in - ten - den - -

36

in vo - cem de - pre - ca - ti - o - nis me - - - - -  
 in vo - cem de - pre - ca - ti - o - nis me - - - - -  
 tes in vo - cem de - pre - ca - ti - o - nis me - ae, in  
 in vo - cem de - pre - ca - ti - o - nis me - - - - - ae,  
 - tes in

42

ae, in vo - em de - pre - ca - ti - o - nis me - - - - ae. Si

ae, in vo - cem de - pre - ca - ti - o - nis me - - - - ae.

vo - cem de - pre - ca - ti - o - nis me - - - - -

in vo - cem de - pre - ca - ti - o - nis me - - - - -

vo - cem de - pre - ca - ti - o - nis me - - - - - ae.

48

in - i - qui - ta - - - tes ob - ser - va - ve - ris, Do - mi -

Si in - i - qui - ta - - - tes ob - ser - va - ve - ris, Do - mi -

ae. Si in - i - qui - ta - - - tes ob -

ae. Si in - i - qui - ta - - - tes ob -

Si in - i - qui - ta - - - tes

54

ne, Do - - mi - ne, quis su - sti - ne - - - -

ne, Do - - mi - ne, quis su - sti - ne - - - -

ser - va - ve - ris, Do - mi - ne, \_\_\_\_\_

ser - va - ve - ris, Do - mi - ne, Do -

ob - ser - va - ve - ris, Do - mi - ne, \_\_\_\_\_ Do - - mi -



60

bit, quis su - sti - ne - - - - -

- - - bit, Do - - mi - ne, quis su - sti - ne - - - - -

... quis su - sti - ne - - - - - bit?

- mi - ne, quis su - sti - ne - - - - - bit, quis su - sti - ne - - - - - bit?

ne, quis su - sti - ne - - - - - bit?

66

bit? Qui - a a - pud te pro - pi - ti - a - ti -

bit? Qui - a a - pud te pro - pi - ti - a - - -

Qui - a a - pud te, qui - a a - pud te pro - pi - ti - a - ti - o \_\_\_\_\_ est, \_\_\_\_\_

Qui - a a - pud te pro - pi - ti - a - ti - o est,

Qui - a a - pud te pro - pi - ti - a - ti - o \_\_\_\_\_ est, pro -

72

o est, pro - pi - ti - a - ti - o \_\_\_\_\_ est, et pro - pter le - gem \_\_\_\_\_ tu -

- ti - o \_\_\_\_\_ est, \_\_\_\_\_ pro - pi - ti - a - ti - o est, et pro - pter

\_\_\_\_\_ pro - pi - ti - a - ti - o est, \_\_\_\_\_ et pro - pter le - gem, et

pro - pi - ti - a - ti - o est, \_\_\_\_\_ et pro - pter le - gem

pi - ti - a - ti - o est, \_\_\_\_\_ et pro - pter le - gem tu - am,

78

- am, et pro-pter le-gem tu - am su - sti - nu - i te, Do - mi -  
 le - gem tu - am, et pro - pter le - gem tu - am su - sti - nu - i te, Do - mi -  
 pro - pter le - gem tu - - - am, et pro - pter le - gem tu - am  
 tu - am, et pro - pter le - gem tu - - - - - am  
 et pro - pter le - gem tu - am, et pro - pter le - gem tu - am

84

ne, te, Do - mi - ne, te, Do - mi - ne.  
 ne, su - sti - nu - i te, Do - mi - ne, te, Do - mi - ne.  
 su - sti - nu - i te, Do - mi - ne, su - sti - nu - i te, Do - mi - ne.  
 su - sti - nu - i te, Do - mi - ne, su - sti - nu - i te, Do - mi - ne.  
 su - sti - nu - i te, Do - mi - ne, su - sti - nu - i te, Do - mi - ne.

90

Su - sti - - nu - it a - - ni - ma me - - - a in  
 Su - sti - nu - it a - ni - ma me - - - - - a in ver -  
 Su - sti - - nu - it a - - ni - ma me - - - a in ver -  
 Su - sti - - nu - it a - - ni - ma me - - - a in  
 Su - sti - nu - it a - - ni - ma me - - - a in ver - bo

96

ver - bo e - - - ius; spe - ra - vit a - - ni -  
 bo e - - - - - ius; spe - ra - - - vit a - ni - ma me - -  
 bo e - - - - ius; spe - ra - vit a - - ni - ma  
 ver - bo e - - - ius; spe - ra - vit a - - ni -  
 e - - - ius; spe - ra - vit a - - ni - ma me -

102

ma me - - - a in Do - mi - no.  
 - - - a in Do - - mi - no, in Do - mi - no, in Do - mi - no.  
 me - - - a in Do - mi - no.  
 ma me - - - a in Do - mi - no.  
 - - a in Do - - - - - mi - no.

108 **Secunda pars**

A cu -  
 A  
 ... ma - tu - ti - - - - -  
 A cu - sto - di - a ma - tu - ti - - - - - na  
 A cu - sto - di - a ma - - tu - ti - - - - - na

114

sto - di - a ma - - tu - ti - - - - - na  
 cu - sto - di - a ma - - tu - ti - - - - - na  
 na us - que ad no - - - ctem spe - ret Is -  
 us - que ad no - ctem  
 us - que ad no - ctem spe - ret

120

... spe - ret Is - ra - el in Do - - - mi -  
 ... spe - ret Is - ra - el in Do - mi - no, in Do - - mi - no  
 ra - el in Do - - - - - - - - - - - mi -  
 spe - ret Is - ra - el in Do - - - mi - no, in Do - mi -  
 Is - ra - el in Do - - - - - mi - no qui -

126

no qui - a a - pud Do - mi - num mi - se - ri -  
 qui - - - - a a - - - - pud Do - - - mi - num mi -  
 no qui - a a - pud Do - mi - num mi - se - ri - cor - di - a, mi - se - ri -  
 no qui - a a - pud Do - mi - num mi - se - ri - cor - di - a,  
 a a - pud Do - mi - num, qui - a a - pud Do - mi - num

132

cor - di - a, mi - se - ri - cor - di - a, mi - se - ri - cor - di - a et  
 se - ri - cor - di - a, mi - se - ri - cor - di - a, mi - se - ri - cor - di - a  
 cor - di - a, mi - se - ri - cor - di - a, mi - se - ri - cor - di - a, mi - se - ri - cor - di - a  
 mi - se - ri - cor - di - a, mi - se - ri - cor - di - a  
 mi - se - ri - cor - di - a, mi - se - ri - cor - di - a

138

co - pi - o - - - - - sa  
 a et co - pi - o - - - - - sa, et co - pi - o -  
 a et co - pi - o - - - - - sa, et  
 a et co - pi - o - - - - - sa  
 et co - pi - o - - - - - sa

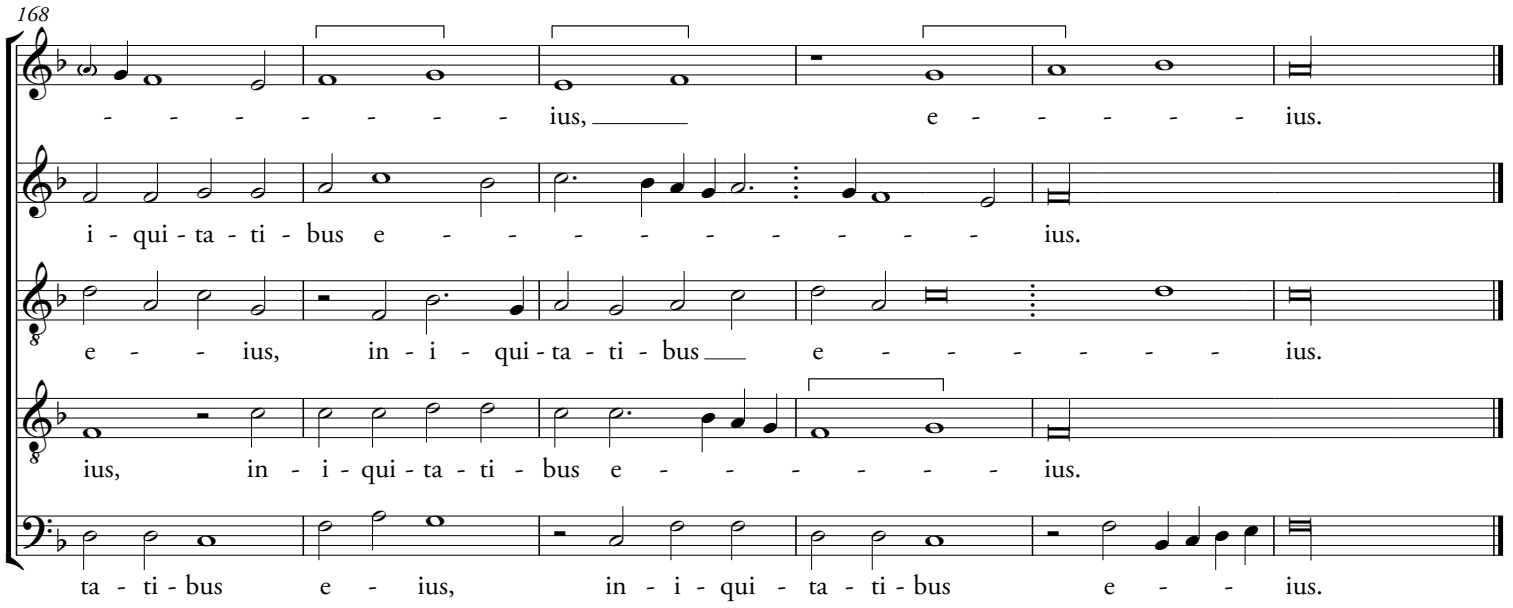
144

a - pud e - um red - em - - - - - pti -  
 - sa a - pud e - um  
 co - pi - o - - - - - sa a - pud e - um red -  
 sa, et co - pi - o - - - - - sa a -  
 sa a - pud





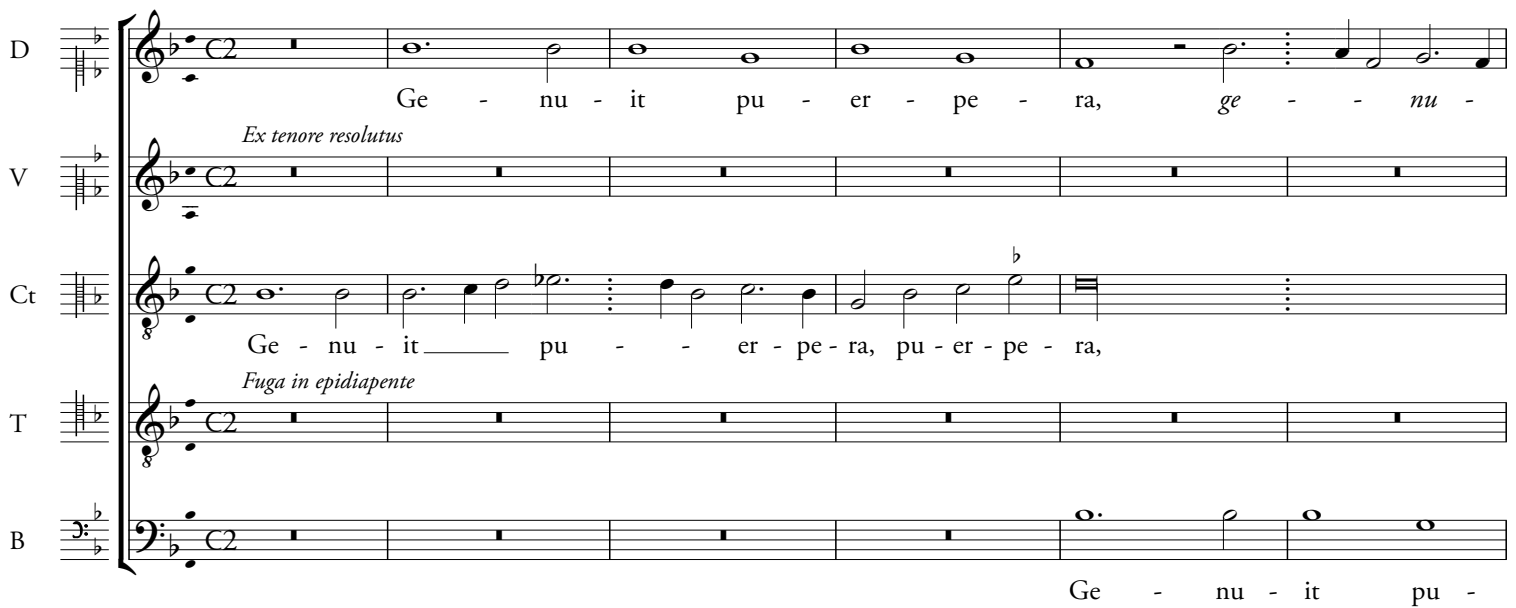
168



ius, e ius. i - qui - ta - ti - bus e ius. e ius, in - i - qui - ta - ti - bus e ius. ius, in - i - qui - ta - ti - bus e ius. ta - ti - bus e ius, in - i - qui - ta - ti - bus e ius.

## 7. Genuit puerpera Regem

SC M 44



D Ge - nu - it pu - er - pe - ra, ge - nu -

V *Ex tenore resolutus*

Ct Ge - nu - it pu - er - pe - ra, pu - er - pe - ra,

T *Fuga in epidiapente*

B Ge - nu - it pu -

7

- it pu - - - er - pe - ra, ge - - nu - it pu - - er - pe -  
 pu - er - pe - ra, pu - - er - pe - ra, pu - - er - pe - ra, pu - er -  
 er - pe - ra, ge - nu - it pu - er - pe - ra, <ge - nu -

14

ra, pu - er - pe - ra, ge - - - nu - it pu - er - pe -  
 Ge - nu - it pu -  
 - - - - - pe - ra, pu - er - pe - ra, <pu - er - pe - ra,>  
 Ge - nu - it pu - er - - - pe - -  
 it pu - er - pe - ra,> ge - - nu - it pu - er - pe - ra, pu - er - -

21

ra Re - - - - gem, Re - - gem, pu - er - pe - ra Re -  
 er - - - pe - - - ra Re - - - - gem,  
 pu - er - pe - ra, <pu - er - - - - pe - - - ra> Re - - - gem, cu -  
 ra Re - - - - - gem, cu - i  
 - pe - - - ra Re - - - - - gem, cu -



49

- tis pu - do - - - re, pu - do - - - - -  
 cum vir - gi - ni - ta - tis pu - do - - - - re:  
 bens cum vir - - - - gi - ni - ta - tis pu - do - re: nec pri - mam  
 ta - tis pu - do - - - - re:  
 vir - gi - ni - ta - tis pu - - - - do - - - - re: \_\_\_\_\_

56

re: nec pri - mam si - mi - lem, si - - - mi - lem vi - - - - sa  
 nec pri - - - mam si - mi -  
 si - mi - lem vi - - - - sa est, <vi - - - sa est,> vi - sa  
 nec pri - - - mam si - mi - lem  
 nec pri - - - mam si - mi - lem vi - - - - sa

63

est, vi - - - sa est, nec ha - - - be - - - re se - quen - - - tem,  
 lem vi - - - - sa est,  
 est, <vi - - - - sa est,> vi - sa est, <vi - - - sa est,> nec ha - be - re  
 vi - - - - sa est, nec ha -  
 est, vi - - - - sa est, nec ha - be - re se - quen -

70

se - quen - tem, se - quen - tem, se - quen - -  
 nec ha - be - - re se - quen - tem. -  
 se - quen - - - - - tem, se - quen - - - - tem, <se - quen -  
 be - - re se - quen - tem. -  
 - - - tem, se - quen - tem. Al -

77

tem. Al - - le - - - - - lu - ia.  
 Al - - - le - - - lu - ia.  
 tem.> Al - - - le - lu - ia, <al - - - le - - - lu - ia.>  
 Al - - - le - - - lu - ia.  
 le - lu - - - - ia, al - le - lu - - - - ia.





15

vi, in te, Do mi - te, Do mi - ne, spe - ra - vi, spe - ra - vi, spe - ra -  
 In te, Do mi - ne, te, Do mi - ne, spe - ra - vi, spe - ra -

22

ne, spe - ra - vi, spe - ra - vi, spe - ra - vi, spe - ra -  
 ne, spe - ra - ne, spe - ra - vi, spe - ra -

29

vi, spe - ra - vi, spe - ra - vi, spe - ra - vi, spe - ra - vi, spe - ra - vi, spe - ra - vi, spe - ra -

36

vi; non con-fun - - - dar, non con - fun -  
 ra - - - - - vi; non con - fun - - - - dar, non con -  
 - - - vi; non con - fun - - - - dar, dar,

43

dar, non con - fun - dar, non con - fun - dar in ae - ter -  
 fun - - - - - dar, non con - fun - dar in ae - -  
 non con - - - - fun - - - - - dar  
 non con - - - - fun - - dar  
 non con - fun - - - dar in ae - ter - - - num,

50

num, in ae - ter - - - - - num, in ae - ter - - - - -  
 ter - - - - - num, in ae - ter - - - - - num, in  
 in ae - - - - -  
 in ae - - - - -  
 in ae - - - - - num, in ae - ter - - - - - num, in in



## 9. In te, Domine, speravi (ii)

SC M 50

D In te, Do - - mi - ne, spe - ra - - vi,

Ct In te, Do - - mi - ne, spe - ra - -

T

V In te, Do - - mi -

B

7

<spe - - - ra - - - - - vi,> in te, Do -

vi, spe - ra - - - - - vi,

In te, Do - -

ne, spe - ra - - - - vi, <spe - ra - - - - -

In te, Do - - - - mi - ne, <in te, Do - - - - mi - ne,>









## 10. Oratio ad incomparabilem Virginem Mariam

Mater digna Dei / Ave, sanctissima Maria  
 2.p. Nixa Deum, defende / Tu es singularis Virgo  
 3.p. Deus propitius esto / Ora pro nobis

SC M 55

D

Ct Ma - ter di - - gna

T1 A - - - - - ve, san - - ctis - - - - -

T2 Ma - ter di - - gna De - - - - -

B Ma - ter di - - gna De - - - - -

7

D Ma - ter di - - - - gna De - - - - i, ve - ni - ae vi - a lux - que di -

Ct De - - - - - i, ve - ni - ae vi - - - - - a lux -

T1 - - - - si - - - - - ma Ma - - - ri - -

T2 i, di - gna De - - - - i, ve - ni - ae vi - - - - - a

B i, ve - ni - ae vi - - - - a lux -



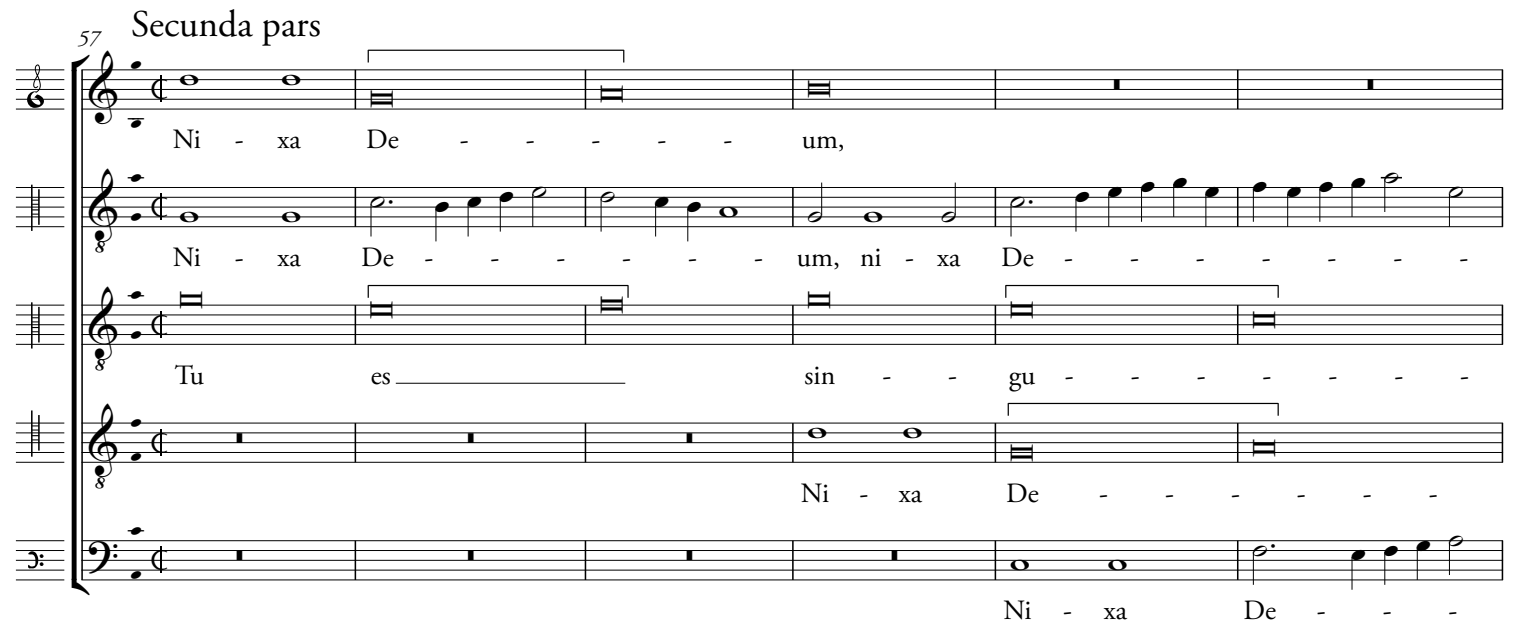


51



li, me lin-que-re no - - - - - li.  
 li, me lin-que-re no - - - - - li.  
 - - - - - di.  
 - na po - - - li, me lin-que-re no - - - li.  
 gi - na po - li, me lin-que-re no - - - li.

57 *Secunda pars*



Ni - xa De - - - - - um,  
 Ni - xa De - - - - - um, ni - xa De - - - - -  
 Tu es sin - - - - - gu - - - - -  
 Ni - xa De - - - - -  
 Ni - xa De - - - - -

63



ni - xa De - - - - - um, ni - xa  
 - - - - - um, ni - xa De - - - - - um, ni - xa  
 la - - - - - ris Vir - - - - - go pu - - - - -  
 um, ni - xa De - - - - -  
 - - - - - um, ni - xa De - - - - - um,



69

De - - - - - um, de - fen - de re - - - - - um, mi - hi

- - - - - ra. Tu con - - - - -

- um, de - fen - de re - - - - - um, mi - hi

de - fen - de re - - - - - um, mi - hi

75

re - - - - - um, mi - hi dan - do tro - phae - - - - -

dan - - - - - do tro - phae - - - - - um. Me ti - bi

ce - - - - - pi - - - - - sti Je - - - - -

dan - - - - - do tro - phae - - - - - um, tro - phae - um.

dan - - - - - do tro - phae - - - - - um, mi - hi dan - do tro - phae - - - - - um.

81

um. Me ti - bi Vir - go pi - a, Ge - - - - - ni - trix, Ge - ni -

Vir - go pi - a, Ge - - - - - ni - trix, Ge - - - - - ni - trix, Ge - - - - -

sum si - - - - - ne pec - - - - - ca - - - - -

Me ti - bi Vir - go pi - a, Ge - ni - trix, Ge - - - - -

Me ti - bi Vir - go pi - a, Ge - - - - - ni - trix,

87

trix, Ge - ni - trix, Ge - - - ni - trix ...  
 - ni - trix, Ge - ni - trix, Ge - ni - trix com - men - - do  
 - - - - - to. Tu pe - - - pe - -  
 - ni - trix, Ge - - - ni - trix com - men - - - - -  
 Ge - - - ni - trix com - men - - - - -

93

Ma - ri - - - - - a.  
 Ma - ri - a. Je - su Chri - - - - -  
 ri - - - sti Cre - - a - - - to - - - - -  
 do Ma - ri - - - - - a. Je - - su Chri - - - -  
 - do Ma - ri - a. Je - su Chri - ste,

99

Je - su Chri - ste, Fi - li De - i vi - vi, Je - su - - -  
 ste, Fi - li De - i vi - - - vi, Je - - -  
 - - - rem et Sal - - -  
 ste, Fi - li De - i vi - - - vi, Je - su Chri - ste,  
 Fi - li De - i vi - - - vi,



124

in pa - ce: De - us ho - mo fa - ctus est, fa - ctus est.

De - us ho - mo fa - ctus est, fa - ctus est.

De - us ho - mo fa - ctus est, De - us ho - mo fa - ctus est.

De - us ho - mo fa - ctus est, De - us ho - mo fa - ctus est.

130 Tertia pars

De - us, De - us pro - pi -

De - us pro - pi -

O - ra De - us pro - pi -

De - us pro - pi -

135

ti - us

us, De - us pro - pi - ti -

pro no - bis Je -

De - us pro - pi - ti - us e -

ti - us e -





# 11. Media vita in morte sumus / Inmitten unsers Lebens Zeit

2.p. Sancte Deus, sancte fortis / Heiliger Herre Gott

SC M 56

D1 Me - di - a vi - - ta in mor -  
 D2 In - - mit - - - - ten un - sers Le - bens  
 Ct  
 T In - - mit - - - - ten un - sers  
 B Me - di -

8  
 - te su - - - - - mus.  
 Zeit, me - - di - a vi - ta in mor - - - te su - - -  
 Me - di - a vi - ta, me - di - a vi - ta in mor - te su - mus, su -  
 Le - bens Zeit sein wir mit dem Tod um - - fan - -  
 a vi - ta, me - di - a vi - ta in mor - - - te su - - -



15

Quem quae - ri - mus ad - iu - -  
 - - - mus. Quem quae - ri - mus ad - iu - - to - -  
 - - - mus. Quem quae - ri - mus ad - iu - - to - - rem, ad - iu -  
 - - - gen. Wen sue - - chen wir, der  
 - - - mus. Quem quae - ri - mus ad - - iu - to - -

22

to - - - rem, ad - iu - to - -  
 rem, ad - iu - to - - rem, ad - - iu - to - -  
 - to - - rem, ad - iu - to - -  
 uns Hil - - fe geit, von dem wir Gnad er - lan - -  
 rem, ad - iu - to - - rem, ad - iu - - to - -

29

ni - - - si te, Do - mi - - -  
 - rem, ni - - si te, Do - mi - - -  
 rem, ni - - si te, Do - mi - - - ne,  
 - - - gen, dann dich, Herr,  
 rem, ni - si te, Do - - - - mi - ne, te,

36

ne, qui pro pec - ca - - tis no - - -

ne, qui pro pec - ca - tis no - -

qui pro pec - ca - tis, qui pro pec - ca - tis

al - - lei - - ne, der du umb un - ser Mis -

Do - mi - ne, qui pro pec - ca - tis no - - stris, qui pro pec - ca - tis no - -

43

stris iu - - - - - ste i - - ra - - -

stris iu - - - - - ste i -

no - stris iu - - - - - ste i - ra - -

se - tat recht - - lich zür - - nen tuest,

stris iu - - - - - ste i - -

50

sce - - - - - ris?

ra - sce - ris, i - ra - sce - ris, i - ra - sce - ris, i - ra - sce - ris, i - ra - sce - ris?

sce - - - - - ris, i - ra - sce - ris, i - ra - sce - ris?

*tuest.*

ra - - - sce - ris, i - ra - sce - ris, i - ra - sce - ris?



77



for - - - - tis, san - - - - cte

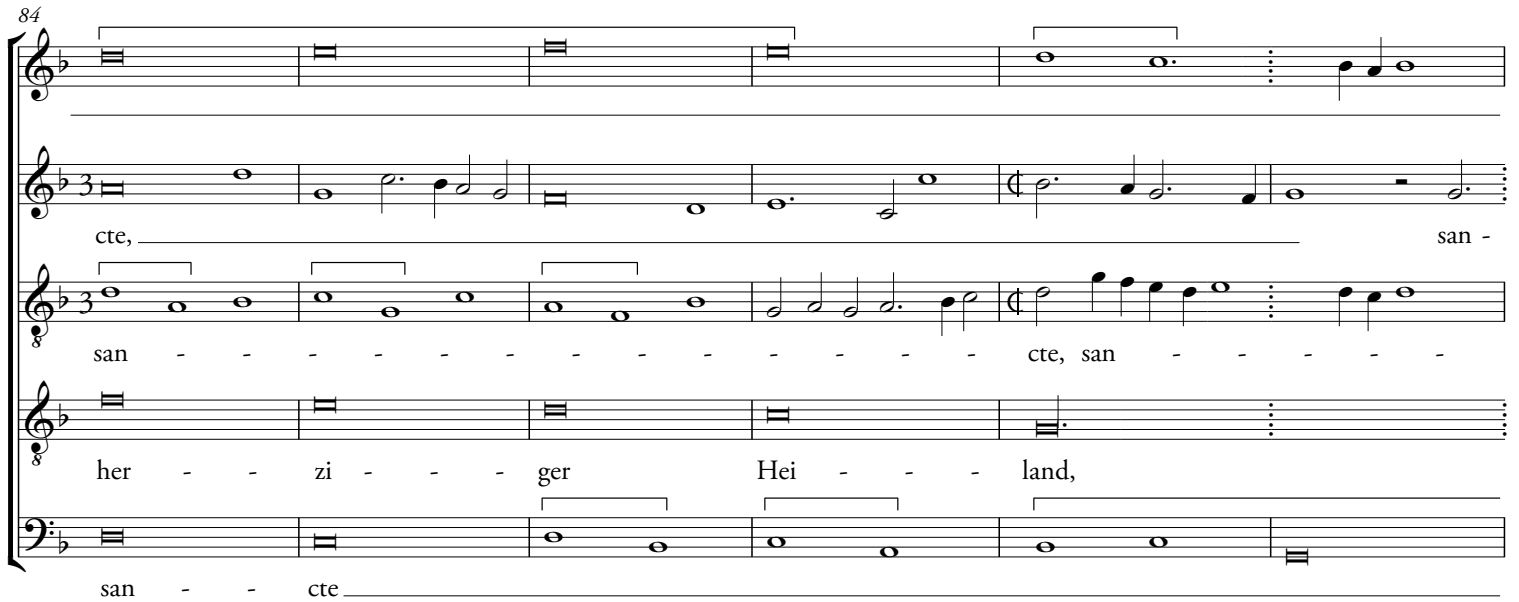
cte for - - - - tis, san - - - -

for - - - - tis, san - - - - cte,

hei - - li - ger, barm -

cte for - - - - tis, for - - - - tis,

84



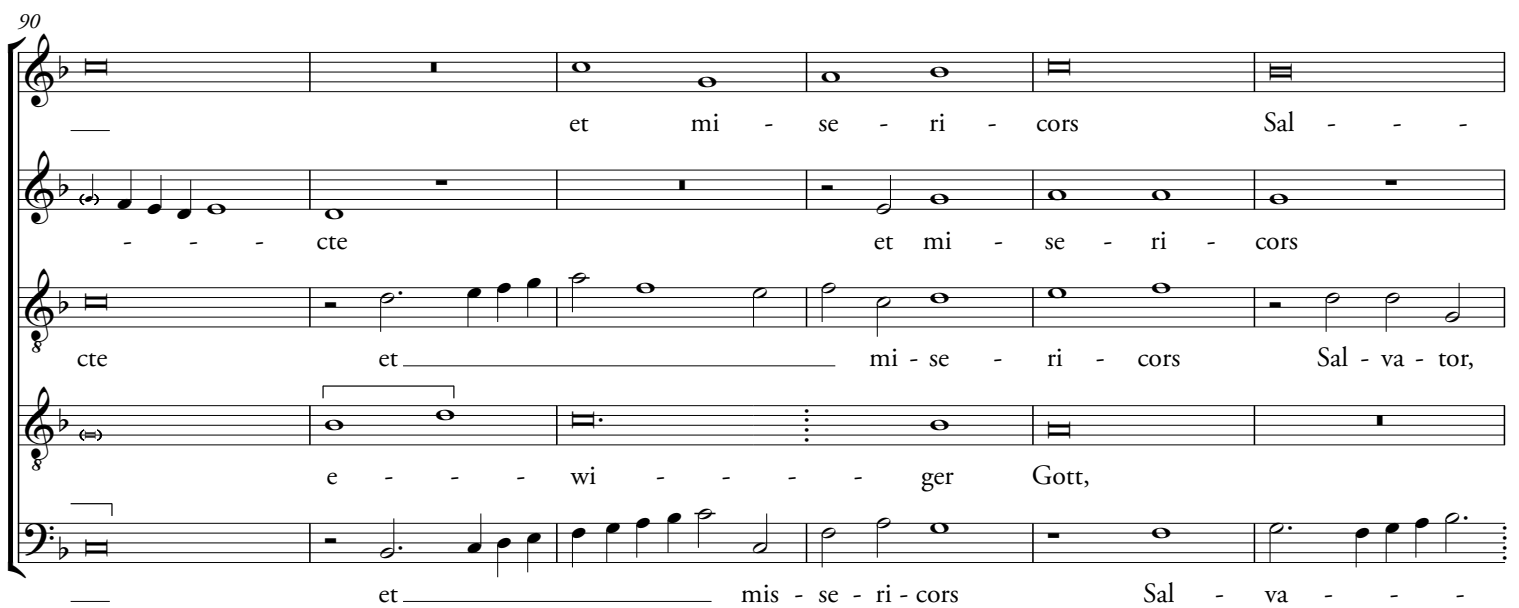
cte, san -

san - - - - cte, san - - - -

her - - zi - - ger Hei - - land,

san - - - - cte

90



et mi - se - ri - cors Sal - - -

cte et mi - se - ri - cors

cte et mi - se - ri - cors Sal - va - tor,

e - - - wi - - - ger Gott,

et mis - se - ri - cors Sal - va - - -



## 12. Miserere mei, Deus

2.p. Asperges me, Domine / Miserere mei, Deus  
 3.p. Domine, labia mea aperies / Miserere mei, Deus

SCM 58

Musical score for the first system, featuring five vocal parts: D (Soprano), Ct (Contralto), T1 (Tenor 1), T2 (Tenor 2), and B (Bass). The lyrics are: Mi - se - re - re me - i, De - us, me -

Musical score for the second system, continuing the five vocal parts. The lyrics are: i, De - - - - us, me - i, De - - - - us, De - - - -  
 mi - se - re - re me - i, De - us, De - - - -  
 Mi - se - re - re me - i, De - us, mi - se -  
 me - i, De - us, mi - se - re - re me - i, De -

13

us, se - cun - dum ma - gnam mi - se - ri -  
 us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu -  
 re - re me - i, De - us, se - cun - dum ma - gnam mi - se - ri -  
 us, se - cun - dum ma - gnam mi - se - ri - cor - di - am

19

cor - di - am, mi - se - ri - cor - di - am tu - am, et se - cun - dum mul - ti - tu - di -  
 am, mi - se - ri - cor - di - am tu - am, Mi -  
 cor - di - am tu - am, et se - cun - dum mul - ti - tu - di - nem mi - se - ra -  
 tu - am, et se - cun - dum

25

nem mi - se - ra - ti - o - num tu - a - rum  
 et se - cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu - a - rum  
 se - re - re me - i, De - us,  
 ti - o - num, mi - se - ra - ti - o - num tu - a - rum  
 mul - ti - tu - di - nem mi - se - ra - ti - o - num tu - a - rum



31

de - le in - i - qui - ta - tem me - - - - am. Am -  
 de - le in - i - qui - ta - tem me - - - - - - - - - - am.  
 de - le in - i - qui - ta - tem me - - - - am.  
 de - le in - i - qui - ta - tem me - - - - - - - - - - am.

37

pli - us la - - - - va me, am - pli - us la - - - - va  
 Am - pli - us la - - - - va me, am - pli - us la - va me ab in -  
 mi - - - - se - - - - re - - - - re  
 Am - pli - us la - - - - va me ab in -  
 Am - pli - us la - - - - va me ab in - i - qui -

43

me ab in - i - qui - ta - te me - a,  
 i - qui - ta - te me - - - - a, et a pec - ca - to me - - - -  
 me - i, De - - - - us,  
 i - qui - ta - - - - te me - - - - - - - - - - a,  
 ta - te me - - - - a, et a pec - ca - to me -

49

et a pec - ca - to me - o mun - da me, quo - ni - am in - i - qui - ta - tem me -

o mun - da me, quo - ni - am in - i - qui - ta - tem me -

o mun - da me, quo - ni - am in - i - qui - ta - tem me -

o mun - da me, quo - ni - am in - i - qui - ta - tem me -

55

ni - am in - i - qui - ta - tem me - am e - go co - gno -

- qui - ta - tem me - am e - go co - gno -

- am e - go co - gno - sco, e - go co - gno - sco, e - go co -

- qui - ta - tem me - am e - go co - gno - sco, e - go co - gno -

61

sco et pec - ca - tum me - um con - tra me est

- sco et pec - ca - tum me - um con - tra me est sem -

mi - se - re - re me - i, De -

gno - sco et pec - ca - tum me - um con - tra me est

sco et pec - ca - tum me - um con - tra me est sem -

67

sem - per.

per.

us,

sem - per. Ti - bi so - li pec - ca - vi et ma - lum co - ram

per. Ti - bi so - li pec - ca - vi et ma - lum co - ram te fe -

73

... et vin - cas cum iu - di - ca - ris,

... et vin - cas cum iu - di - ca -

te fe - ci ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is et vin - cas cum

ci ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is et vin - cas cum iu - di -

79

et vin - cas cum iu - di - ca - ris, cum iu - di - ca -

ris, et vin - cas, et vin - cas cum iu - di - ca - ris, cum iu - di - ca -

iu - di - ca - ris, et vin - cas, et vin - cas cum iu - di - ca - ris,

ca - ris, et vin - cas cum iu - di - ca - ris, cum iu - di - ca -

85

ris, ec - ce e - nim: in in - i - qui - ta - ti - bus con -  
 ris, ec - ce e - nim: in in - i - qui - ta - ti - bus con -  
 mi - se - re re me - i, De -  
 ec - ce e - nim: in in - i - qui - ta - ti - bus con -  
 ris, ec - ce e - nim: in in - i - qui - ta - ti - bus con - ce - - - -

91

ce - ptus sum, et in pec - ca - tis me - is con -  
 ce - ptus sum, et in pec - ca - tis me - is  
 us,  
 ce - ptus sum, et in pec - ca - tis me - is  
 - ptus sum, et in pec - ca - tis

97

ce - pit me ma - ter me - a, ma - ter me - a, ec - ce  
 con - ce - pit me ma - ter me - a, ec - ce e -  
 con - ce - pit me ma - ter me - a,  
 me - is con - ce - pit me ma - ter me - a, ec -

103

e - nim: ve - - ri - ta - tem di - - le - xi - sti; in - cer -  
 nim: ve - ri - ta - - tem di - le - xi - sti; in - cer - - - ta et  
 ec - - ce e - nim: ve - - ri - ta - tem di - - le - xi - sti;  
 - ce e - nim: ve - - ri - ta - tem di - - le - xi - sti; in -

109

- ta et oc - cul - ta sa - - pi - en - ti - ae tu - ae  
 oc - cul - - - - - - - - ta sa - pi - en - - - ti - ae tu - -  
 in - cer - - - ta et oc - cul - ta sa - - pi - en - ti - ae  
 cer - - - ta et oc - cul - ta sa - - pi - en - ti - ae tu -

115

ma - ni - fe - sta - sti mi - - - - hi, ma - ni - fe - sta - - - -  
 - ae ma - ni - fe - sta - - sti mi - hi, ma - ni - fe - sta - sti, ma -  
 mi - - - se - - - re - - - re me - i,  
 tu - ae ma - ni - fe - sta - sti mi - hi, ma - ni - fe - sta - sti  
 ae ma - ni - fe - sta - sti mi - hi, ma - ni - fe - sta - sti mi -





157

per ni - vem de - al - ba -  
 per ni - vem de - al - ba -  
 et su - per, et su - per ni - vem de - al - ba -  
 et su - per, et su - per ni - vem de - al -

163

bor. Au -  
 bor. Au -  
 bor. Au - di - tu-i me - o, au - di - tu - i, au - di - tu -  
 ba - bor. Au - di - tu - i me - o,

169

Au - di - tu-i me - o da - bis gau - di - um  
 di - tu-i me - o da - bis gau - di - um et  
 Mi - se - re - re me - i, De - us,  
 i me - o da - bis gau - di - um  
 au - di - tu - i me - o da - bis gau - di - um et lae - ti -



175

et lae - ti - - - ti - am, et - lae - ti - - - ti - am,  
 lae - ti - - - ti - am, et lae - ti - - - ti - am, et  
 et lae - ti - - - ti - am, et lae - ti - - - ti -  
 - - ti - am, et lae - ti - - - ti - am,

181

et e - xul - ta - bunt os - sa hu - mi - li - a - - - -  
 e - xul - ta - bunt os - sa hu - mi - li - a - ta, hu - mi - li - a -  
 am, et e - xul - ta - bunt os - sa hu - mi - li - a - - - - ta.  
 et e - xul - ta - bunt os - sa hu - mi - li - a - ta.

187

ta. A - ver - te, a - ver - te, a - ver - te fa - ci - em tu - -  
 ta. A - ver - te, a - ver - te, a - ver - te, a - ver - te fa - ci - em tu - -  
 mi - se - re - re me - i, De -  
 A - ver - te, a - ver - te, a - ver - te, a - ver - te fa - ci - em tu - -  
 A - ver - te, a - ver - te, a - ver - te, a - ver - te fa - ci - em tu - -

193

- - - am a pec - ca - tis me - is, am a pec - ca - tis me - is, us, am a pec - ca - tis me - is, a pec - ca - tis, a pec - ca - am a pec - ca - tis me - is, a pec - ca -

199

et o - mnes in - i - qui - ta - tes me - as de - et o - mnes in - i - qui - ta - tes me - as de - tis me - is ... - tis me - is ...

205

le. ... et spi - ri-tum le. ... et spi - ri-tum re - Cor mun - dum cre - a in me, De - us, Cor mun - dum cre - a in me, De - us, et

212

re - ctum in - no - va in vi - sce - ri - bus me - - - is,  
 ctum in - no - va in vi - sce - ri - bus me - is, in vi - sce - ri -  
 et spi - ri - tum, et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus,  
 spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus, in - no - va

218

in - no - va in vi - sce - ri - bus me - - - is.  
 bus me - - is, in vi - sce - ri - bus me - - is.  
 mi - se - re - re me - i, De - us,  
 in - no - va, in - no - va in vi - sce - ri - bus me - - - is.  
 in vi - sce - ri - bus, in - no - va in vi - sce - ri - bus me - - - is.

224

Ne pro - i - ci - as me ...  
 Ne pro - i - ci - as me ...  
 is. Ne pro - i - ci - as me a fa - ci - e tu - a,  
 Ne pro - i - ci - as me a fa - ci - e tu - a, et spi - ri -

\* = ♯ + ♯

231

Red - de  
Red - de mi - hi lae -  
et spi - ri - tum san - ctum tu - um ne au - fe - ras a me.  
tum san - ctum tu - um ne au - fe - ras a me.

237

mi - hi lae - ti - - ti - am sa - lu - ta - ris tu - - -  
ti - - ti - am sa - lu - ta - ris tu - - -  
Red - de mi - hi lae - ti - - ti - am sa - lu - ta - ris  
... sa - lu - ta - ris tu - - -

243

- - - i, et spi - ri - tu prin -  
- - - i, et spi - ri - tu prin -  
tu - - - i, et spi - ri - tu prin - ci - pa - li con -  
- - - i, et spi - ri - tu prin - ci - pa - li,

249

- ci - pa - li con - fir - ma me, con - fir - ma me, con - fir - ma me. Do -  
 ci - pa - - - - li con - fir - ma me, con - fir - ma me, con - fir - ma me, con -  
 mi - se - re - re me - i, De - us,  
 fir - - ma me, con - fir - ma me, con - fir - ma me.  
 et spi - ri-tu prin - ci - pa - li con - fir - - ma me.

255

ce - bo in - i - quos vi - as tu - as, do - ce - bo in - i - quos vi - as tu -  
 fir - ma me. Do - ce - bo in - i - quos vi - as tu - as, do -  
 Do - ce - bo in - i - quos vi - as tu - as, do - ce -  
 Do - ce - bo in - i - quos vi - as tu - as, do - ce -

261

as, do - ce - bo in - i - quos vi - as tu - as, et im - pi - i, et  
 ce - bo in - i - quos vi - as tu - - as, et im - pi - i, et im - pi -  
 - bo in - i - quos vi - as tu - as, et im - pi - i, et im - pi - i,  
 bo in - i - quos vi - as tu - as, et im - pi - i, et

267



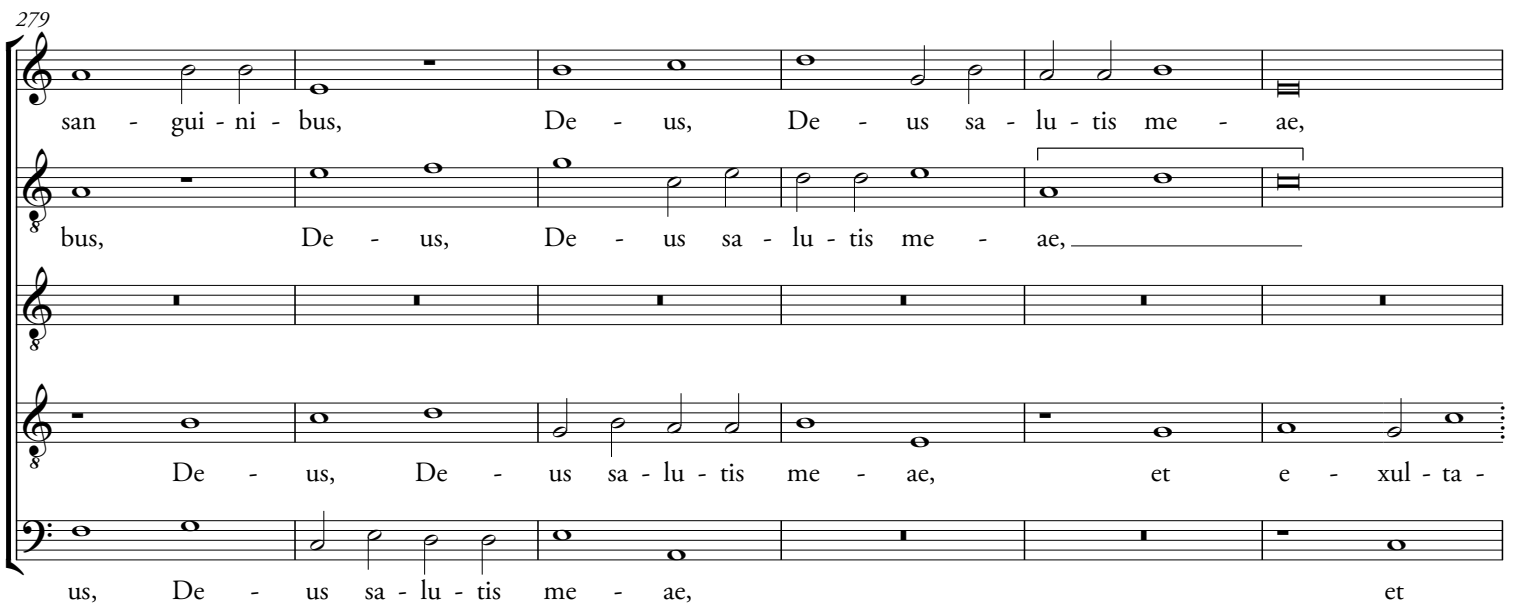
im - pi - i, et im - - pi - i ad  
i, et im - pi - i, et im - pi - i, et im - pi - i ad te con -  
et im - pi - i, et im - pi - i ad te con - ver - ten - tur.  
im - pi - i, et im - pi - i ad te con - ver - ten - tur.

273



te con - ver - ten - tur. Li - be - ra me de  
- ver - ten - tur. Li - be - ra me de san - gui - ni -  
Li - be - ra me de san - gui - ni - bus,  
Li - be - ra me de san - gui - ni - bus, De -

279



san - gui - ni - bus, De - us, De - us sa - lu - tis me - ae,  
bus, De - us, De - us sa - lu - tis me - ae,  
De - us, De - us sa - lu - tis me - ae, et e - xul - ta -  
us, De - us sa - lu - tis me - ae, et

285

et exultabit lingua mea, lingua mea -  
 et exultabit lingua mea -  
 mi - se -  
 bit lingua mea, lingua mea, lingua mea -  
 exultabit lingua mea, lingua mea

291

a iustitiam tuam, iustitiam tuam.  
 a iustitiam tuam, iustitiam tuam.  
 re - re me - i, Deus.  
 a iustitiam tuam, iustitiam tuam.  
 a iustitiam tuam, iustitiam tuam.

297 Tertia pars

Do - mi - ne, la - bi - a me - a a - pe - ri - es,  
 Do - mi - ne, la - bi - a me - a a - pe - ri - es,

303

... et os me - um an - nun - ti - a - bit lau - dem tu - - - am, \_\_\_\_\_

... et os me - um an - nun - ti - a - bit lau - dem tu -

et os me - um an - nun - ti - a - bit lau - dem tu - - - am, \_\_\_\_\_

et os me - um an - nun - ti - a - bit lau - dem tu - - -

309

- am, \_\_\_\_\_

am, \_\_\_\_\_ quo - - ni - am si vo - - lu -

am, quo - - ni - am si vo - - lu - is -

315

quo - - ni - am si vo - - lu - is - ses sa - cri -

quo - - ni - am si vo - - lu - is - ses

Mi - - -

is - ses sa -

ses sa - - cri -





339

ris, non de - le - cta - be - ris. Sa - cri - fi - ci - um De - o spi - ri -  
 de - le - cta - - - be - ris. Sa - cri - fi - ci - um De - o  
 mi - - - se - re - - - re me - i, De - - - us,  
 de - le - cta - be - ris. Sa - cri - fi - ci - um De - o  
 Sa - - - cri - fi - ci - um De - - - o

345

tus, spi - ri - tus con - tri - bu - la - - - - - tus;  
 - - - o spi - ri - tus con - tri - bu - la - - - - -  
 spi - ri - tus con - tri - bu - la - - - - - tus;  
 spi - ri - tus con - tri - bu - la - - - - - tus;

351

cor con - tri - tum et hu - mi - li - a - tum,  
 tus; cor con - tri - - - tum et hu - mi - li - a - tum, De -  
 mi - -  
 cor con - tri - - - - tum et hu - mi - li - a - - - tum,  
 cor con - tri - tum et hu - mi - li - a - tum,

\* = = + o. (half-blackened note head)

357

De - us, non de - spi - ci - es, de - spi - - ci - es.

- us, non de - spi - - ci - es.

se - re - - re me - i, De - - - us,

De - us, non de - spi - ci - es, non de - spi - ci - es. Be -

De - - us, non de - spi - ci - es.

363

Be - ni - gne fac, Do - mi - ne, in bo - na vo - lun - ta - te tu -

Be - ni - gne fac, Do - mi - ne,

ni - gne fac, Do - mi - ne, in bo - na vo - lun - ta - te tu - a

Be - ni - gne fac, Do - mi - ne,

369

a Si - on, ... mu - ri Je - ru - - sa - lem, mu -

... ut ae - di - fi - cen - - - tur mu - ri Je -

Si - on, ... mu - ri Je - ru - sa - lem.

... ut ae - di - fi - cen - - - tur mu - ri Je - ru - sa - lem.

375

ri Je - ru - sa - lem. Tunc ac - ce - - pta - bis, tunc ac - ce - pta - bis

ru - sa - lem. Tunc ac - ce - - pta - bis, tunc ac - ce - pta -

mi - - - se - re -

Tunc ac - ce - pta - bis, tunc ac - cep - ta - bis sa -

Tunc ac - ce - pta - bis sa -

381

sa - cri - fi - ci - um iu - sti - ti - ae, ob - la - ti - o -

bis sa - cri - fi - ci - um iu - sti - ti - ae, ob - la - ti -

- re me - i, De - - - us,

- cri - fi - ci - um iu - sti - ti - ae,

- cri - fi - ci - um iu - sti - ti - ae,

387

nes et ho - lo - cau - sta; tunc im -

o - nes et ho - lo - cau - sta; tunc

ob - la - ti - o - nes et ho - lo - cau - sta;

ob - la - ti - o - nes et ho - lo - cau - sta;

ob - la - ti - o - nes et ho - lo - cau - sta;

393

po - nent su - per al - ta - re tu - um vi - tu - los. Mi - - - -

im - po - nent su - per al - ta - re tu - um vi - tu - los. Mi - - - -

tunc im - po - nent su - per al - ta - re tu - um vi - tu - los. Mi - - - -

tunc im - po - nent su - per al - ta - re tu - um vi - tu - los. Mi - - - -

399

- se - re - - re me - i, De - us, mi - se - re - re me -

- - se - - re - - - - - - - - re

mi - - - - se - re - - - - re me - i,

se - re - - re me - i, De - us, mi - se - re - re me -

- se - re - - re me - i, De - us, mi - se - re - re

404

- i, De - us, mi - se - re - re me - i, De - us.

me - i, De - - - us.

De - - - us.

i, De - us, mi - se - re - re me - i, De - - - - - us.

me - i, De - us, mi - se - re - re me - i, De - us.

## 13. Missus est Angelus Gabriel

SC M 60

D Mis - sus \_\_\_\_\_ est An - ge - lus  
 Q  
 Ct Mis - - sus \_\_\_\_\_ est An - ge - lus Ga - bri -  
 T  
 B Mis - - sus \_\_\_\_\_ est An - ge - lus, An -

8  
 Ga - bri - el ad Ma - ri - am Vir - gi -  
 el, Ga - bri - el ad Ma - ri - am Vir - - - gi -  
 ge - lus Ga - bri - el

15

nem, Vir - - - - - gi-nem, Vir - - - - -  
 nem, ad Ma - ri - am Vir - gi - nem, Vir - - - - - gi - nem, ad  
 ad Ma - ri - am Vir - - - - - gi - nem, ad Ma -

22

- - - gi-nem, <Vir - - - - - gi-nem> de- spon - sa - - - tam Jo - seph,  
 Ma - ri - am Vir - gi - nem de - spon - sa - tam Jo - seph, de -  
 ri - am Vir - - - gi-nem de - spon - sa - tam Jo - seph, <de - spon -

29

<de - spon - sa - tam Jo - - - - - seph.> Mis - - - sus est  
 Mis - - -  
 spon - - - sa - tam Jo - seph. Mis - - - sus est An -  
 Mis - - - sus est  
 sa - - - - - tam Jo - seph.> Mis - - - sus est

36

An - ge - lus Ga - bri - el, <Ga -  
 sus est An - ge - lus Ga -  
 ge - lus Ga - bri - el, Ga -  
 An - ge - lus Ga - bri - el  
 An - ge - lus, An - ge - lus Ga -

42

- bri - el> ad Ma - ri - am Vir - gi - nem de - spon -  
 - bri - el ad Ma - ri - am Vir - gi - nem  
 - bri - el ad Ma - ri - am Vir - gi - nem  
 ad Ma - ri - am Vir - gi - nem  
 - bri - el ad Ma - ri - am Vir - gi - nem, ad Ma - ri - am Vir - gi - nem de -

49

sa - tam Jo - seph, <Jo - seph,> de - spon - sa - tam  
 de - spon - sa - tam  
 de - spon - sa - tam Jo - seph, de - spon - sa - tam, <de -  
 de - spon - sa - tam  
 spon - sa - tam Jo - seph, de - spon - sa - tam





8

re - mi - ni - - sca - ris, ne re - mi - ni - sca - - ris, Do - ris, ne re - mi - ni - sca - - - - ris, - sca - - - - ris, Do - mi - ne, - Ne re - - mi - ni - - sca - - - -

15

mi - ne, - - - de - li - - - - cta me - - - a, de - Do - - - mi - ne, Do - mi - ne, - - - de - li - cta me - - - de - - - li - cta - - - - - ris, Do - mi - ne, - - - de - - - ris, Do - - mi - ne, - - - de - - li - -

22

li - cta me - a vel pa - ren - tum, - - - vel pa - ren - tum me - - - a vel pa - ren - - - tum me - - - li - cta - - - a vel cta - - - me - - a vel pa - ren - - - tum me -

29

o - - - - rum, me - o - - - - rum,  
 o - - - - rum, me - o - - - - rum, me - o - rum,  
 - o - rum,  
 pa - ren - - - - tum me - - o - rum,  
 o - - - - rum, me - o - - - - rum, me - o - - - - rum, ne -

36

ne - que vin - di - ctam su - - - - mas, ne - que vin - di - ctam  
 ne - que vin - di - ctam su - - - - mas, ne - que vin - di - ctam  
 que, ne - que vin - di - ctam su - - - - mas,

43

su - - - - mas, ne - que vin - di - ctam su - - - - mas, ne - que  
 su - - - - mas, ne - que, ne - que vin - di - ctam su - - - - mas,  
 ne -  
 ne - que vin - di - ctam su - - - - mas, ne - que vin - di - ctam su - - - - mas,  
 ne - que vin - di - ctam su - - - - mas, ne - que vin - di - ctam su - - - - mas,  
 ne - que vin - di - ctam su - - - - mas,

50

vin - di - ctam su - - - - - mas, vin -  
 ne - que vin - di - ctam su - - - - - mas,  
 que vin - di - ctam su - - - - - mas  
 ne - que vin - di - ctam su - - - - - mas, vin -

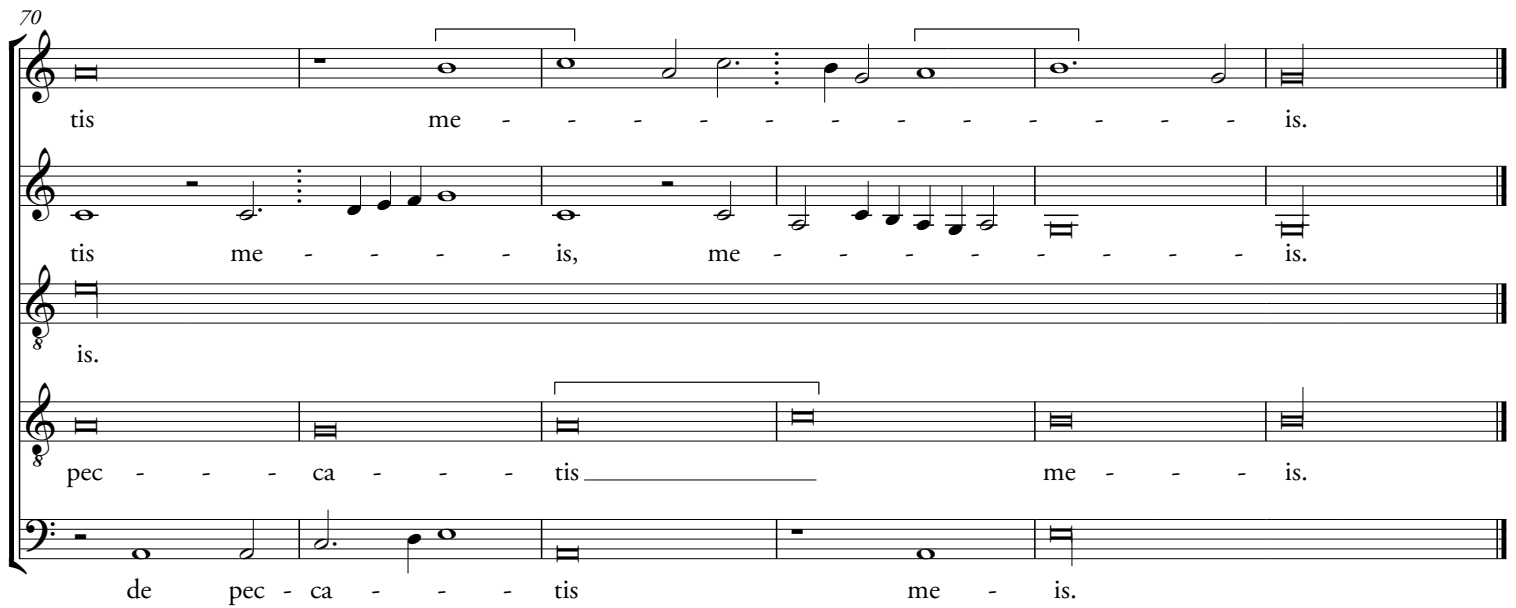
57

di - ctam su - mas, vin - di - ctam su - - - - - mas de - - - - -  
 vin - di - ctam su - - - - -  
 de - - - - -  
 di - ctam su - - - - - mas de - - - - -  
 di - ctam su - mas, vin - di - ctam su - - - - - mas de

64

pec - ca - - - - -  
 mas de pec - ca - - - - -  
 pec - ca - - - - - tis me - - - - -  
 pec - ca - - - - - tis me - - - - - is, de pec - ca - - - - - tis,

70



tis me - - - is.

tis me - - - is, me - - - is.

is.

pec - - - ca - - - tis me - - - is.

de pec - - - ca - - - tis me - is.

## 15. Nisi Dominus aedificaverit domum

### 2.p. Cum dederit dilectis suis somnum

SC M 65



D Ni - - si Do - - mi - nus ae - di - fi - ca - ve - rit do -

Ct Ni - - si Do - mi - nus ae - di - fi - ca - - ve - rit do -

T

Q Ni - - si Do - - mi - nus ae - di - fi - ca - ve - rit do -

B

7

- - - - - mum in va - num la - bo - ra - ve - runt, la - bo - ra - ve - runt, in va - num, in va - num la - bo - ra - ve - runt,

13

ve-runt, la - bo - ra - ve - runt qui ae - di - fi - cant e - - - - bo - ra - ve - runt, la - bo - ra - ve - runt qui ae - di - fi - cant e - - - - Ni - la - bo - ra - ve - runt, la - bo - ra - ve - runt qui ae - di - fi - cant e - - am. Ni -

19

am. am. - si Do - mi - nus cu - sto - di - - e - rit ci - vi - ta - si Do - - mi - nus cu - sto - di - e - rit ci - vi - ta - Ni - - si Do - - mi - nus cu - sto - di - - e - rit ci - vi -

25

... fru - - stra vi - gi - lat qui cu - sto - dit e -  
 ... fru - - stra vi - gi - lat qui cu - sto - dit e -  
 - - - tem fru - - stra vi - gi - lat qui cu - sto - dit e -  
 - - - tem fru - - stra vi - gi - lat qui cu - sto - dit  
 ta - - - tem fru - - stra vi - gi - lat qui cu - sto - dit e -

31

- - - - - am. Va - num est vo - bis, va - num est  
 - - - - - am. Va - num est vo - bis, va -  
 - - - - - am. Va - num est vo -  
 e - - - - - am. Va - num est vo - bis, va - num est vo -  
 - - - - - am. Va - num est

38

vo - bis, va - num est vo - bis, va - num est vo - bis an - te  
 num est vo - bis, va - num est vo - bis, va - num est vo - bis an - te  
 bis, va - num est vo - bis, va - num est vo - - - - - bis  
 bis, va - num est, va - num est vo - bis, <va - num est vo - bis> an - te  
 vo - bis, va - num est vo - bis, va - num est vo - - - - bis

44

lu - cem sur - ge - re, an - te lu - cem sur - ge - re; sur -  
 lu - cem sur - ge - re, an - te lu - cem sur - ge - re;  
 an - te lu - cem sur - ge - re, an - te lu - cem sur - ge - re;  
 lu - cem sur - ge - re, an - te lu - cem sur - ge - re, sur - ge - re;  
 an - te lu - cem sur - ge - re, an - te lu - cem sur - ge - re;

50

- gi - te post - quam se - de - ri - tis, se - de - ri - tis,  
 sur - gi - te post - quam se - de - ri - tis, se - de - ri -  
 sur - gi - te post - quam se - de - ri - tis, se -  
 sur - gi - te, sur - gi - te post - quam se - de - ri -  
 sur - gi - te post - quam se - de - ri - tis, se - de - ri -

57

qui man - du - ca - tis,  
 tis, qui man - du - ca - tis,  
 de - ri - tis, qui man - du - ca - tis,  
 tis, se - de - ri - tis, qui man - du - ca - tis, qui man - du - ca - tis, <qui man - du -  
 tis, qui man - du - ca - tis,





## Secunda pars

83

Cum

Cum de - de - rit di - le - ctis su - is so - - - - -

Cum de - - de - rit di - le - ctis su - is, di - le - ctis su - is

Cum de - - de - rit di - le - ctis su - is so - - - - - mnum, cum

89

Cum de - - de - rit di - le - ctis su - is so - - - - -

de - - de - rit di - le - ctis su - is so - - - - -

mnum, cum de - - de - rit di - - le - ctis, so - mnum, di - le - ctis

so - mnum, cum de - de - rit di - le - ctis su - is so - mnum, di - le - ctis su - is so -

de - - de - rit di - le - ctis su - is, di - le - ctis su - is, di - le - ctis

95

mnum, ec - ce: he - re - - di - tas Do - - mi -

mnum, ec - ce: he - re - di - tas Do - - mi - ni

su - is so - - - - - mnum, ec - ce: he - re - - di - tas Do -

- mnum, so - - mnum, ec - ce: he - re - di - tas Do - mi - ni fi - li - i, —

su - is so - - - - - mnum, ec - ce: he - re - - di - tas Do - - mi -



119

tis, i - ta fi - li - i, i - ta fi - li -  
 - tis, i - ta fi - li - i ex - cus - so - - - - rum, i - ta fi - li -  
 i - ta fi - li - i ex - cus - so - - - - rum, i - ta fi - li - i  
 nu po - ten - tis, i - ta fi - li - i ex - cus - so - - - - rum,  
 tis, i - ta fi - li - i ex - cus - so - - - - rum,

125

i ex-cus-so - - - - rum. Be - a - tus vir qui im - ple - vit de -  
 i ex-cus-so - - - - rum. Be - a - tus vir qui im - ple - vit de -  
 ex-cus-so - - - - rum. Be - a - tus vir qui im - ple - vit de -  
 \*  
 rum. Be - a - tus vir qui im - ple - vit de -  
 ex-cus-so - - - - rum.  
 ex - cus - so - rum. Be - a - tus vir qui im - ple - vit de -

132

si - de - ri - um su - um ex i - - psis; non con - fun - de - tur  
 si - de - ri - um su - um ex i - - psis; non con - fun - de - tur,  
 si - de - ri - um su - um ex i - - psis; non con - fun -  
 si - de - ri - um su - um ex i - - psis; non con - fun - de - tur,  
 Non con - fun - de - tur, non con - fun -  
 si - de - ri - um su - um ex i - - psis; non con - fun -

\* Quintus as transmitted in **Rok**, fol. 39<sup>v</sup> (6=Q)

138

cum lo - que - tur in - i - mi - cis su -  
 non con - fun - de - tur cum lo - que - tur in - i - mi - cis su -  
 de - tur, non con - fun - de - tur cum lo - que - tur  
 de - tur, non con - fun - de - tur cum lo - que - tur in - i -  
 de - tur, non con - fun - de - tur cum lo - que - tur

144

is, in - i - mi - cis su - is, in - i -  
 is, in - i - mi - cis su - is, in - i - mi -  
 in - i - mi - cis su - is, in - i - mi - cis su - - is, in - i -  
 mi - cis su - - is, in - i - mi - cis,  
 in - i - mi - cis su - is, in - i - mi - cis su - is, in - i -

150

mi - cis su - is in por - - - - ta,  
 cis su - - is in por - ta, in por - - - - ta,  
 mi - cis su - - is in por - ta, in por -  
 in - i - mi - cis su - is in por - ta, in por - ta, in -  
 mi - cis su - is in por - ta, in por -

156

in por - - - - ta, in por - ta.

in por - - - - ta, in por - ta.

- - - - ta.

por - ta, in por - - - - ta, in por - ta.

- - - - ta, in por - - - - ta.

## 16. O admirabile commercium

SC M 69

D O ad - - mi - ra - - - bi - le

Ct

Q O ad - - - mi - ra - - - bi -

T

B

7

com-mer - - ci - - - um, <com-mer - - - ci - um,> <o>

le com-mer - ci - - um: cre - a - - - tor, o ad -

O ad -

O

14

ad - mi - ra - bi - le com-mer-ci - um: cre-a - - - tor, cre -

mi-ra - - - bi-le com - - - mer - ci-um:

mi - ra - - - bi-le com-mer - - ci - - - um:

ad - - - mi - ra - - - bi - le com-mer - - ci - - - um:

21

... cre - a - - - - - tor ge - ne - - - ris

cre - a - - - - - tor ge - - - ne -

cre - a - - - - - tor ge -

cre - a - - - - - tor, cre - a - - - - - tor, cre - a - - - - - tor

28

tor ge - ne - ris hu - ma - - - ni, hu - ma - - - ni a - ni -  
 hu - - - ma - - - ni a - ni -  
 ris hu - ma - - - ni, hu - ma - - ni a - ni - ma -  
 ne - - ris hu - ma - - - ni  
 ge - - - ne - ris hu - ma - - - ni a - ni - ma - - -

35

ma - - - - tum, a - ni - ma - - - tum cor - pus su - - -  
 ma - - - - tum  
 - - - - tum, a - ni - ma - tum - cor - pus su - - -  
 a - ni - ma - - - - - - - tum cor -  
 - - - - - tum, a - ni - ma - - - tum cor - pus - - -

42

mens, cor - pus su - mens, su - mens, de Vir - gi - ne na - sci di -  
 cor - pus su - mens, de Vir - gi - ne na -  
 - mens, cor - pus su - mens, su - mens, de Vir - gi - ne  
 pus su - mens, de Vir - gi - ne na - sci  
 su - mens, de Vir - gi - ne, de Vir - gi - ne na - sci di -



49

gna - - - - - tus est, di - gna - tus est; et pro-ce -  
 sci di - gna - - - - - tus  
 na - sci di-gna-tus est, di - gna - tus est; et pro-ce -  
 di - gna - - - - - tus est; et pro -  
 gna - tus est, di - gna - - - - - tus est; et

56

- - dens, et pro-ce - - dens, et pro - ce-dens ho - mo - - - - -  
 est; et pro - ce - - - - dens ho - - - - mo  
 dens, et pro-ce - - - - dens ho - mo si - ne se - - - - -  
 ce - - - - dens ho - mo  
 pro-ce - - dens, et pro - ce - dens ho - mo si - ne se -

63

si - ne se - mi - ne, lar - - - - - gi - tus est no -  
 si - - - - - ne - - - - - se - mi - ne, - - - - - lar - - - - - gi - tus est  
 - mi - ne, se - - - - - mi - ne, lar - gi - tus  
 si - - - - - ne - - - - - se - - - - - mi - ne,  
 - - - - - mi - ne, - - - - - se - - - - - mi - ne, lar -



# 17. \*O crux, ave, spes unica / Fortuna (attributed)

SC \*M 71 attr.

D O crux, a - -

Ct O crux, a - ve, spes u - ni - ca, a -

T For - - tu - - - - - na, for -

V O crux, a - ve, o crux, a - ve,

B O crux, a - - - - - ve,

7

ve,

ve, spes u - - - - - ni - - - - - ca, spes -

tu - - - - - na de - -

spes u - - ni - - ca, spes

spes u - - ni - ca, u - - ni - - - - - ca,



32

re, au - ge pi - is iu -  
 po - re, au - ge pi - is iu -  
 che, de tal do - na e - le - - - cta, la  
 pi - - - - - is iu -  
 - ge pi - - - - - is iu - - sti -

38

sti - - - - - ti - - - - - am re - is - - - - -  
 - - - - - sti - - - - - ti - am, iu - sti - - - - - ti - - - - -  
 - - - - - ma, la fa - - - - - ma ai - - - - -  
 - - - - - sti - ti - - - - - am, iu - sti - ti - am re - is - - - - -  
 - - - - - ti - - - - - am re - is - que do - - - - -

45

- - - - - que do - - - - - na ve - - - - - ni - - - - -  
 - - - - - am re - is - - - - - que do - - - - - na ve - - - - -  
 - - - - - de - ne - gra - ta, - - - - -  
 - - - - - que do - - - - - na, re - is - que do - - - - -  
 na, do - - - - - na ve - - - - - ni - - - - -



7

sum lu - men o - mni - um

sum lu - men o -

o - sum lu - men o -

... lu - men o -

... lu - men o -

14

ec - cle - si - a - rum, so -

- mni - um ec - cle - si - a - rum, so -

mni - um ... so - le

- mni - um ... so - le, so -

- mni - um ... so - le, so -

21

le splen - di - di - us; o - ve -

- le splen - di - di - us, splen - di - di - us, splen - di - di -

splen - di - di - us; o -

- le splen - di - di - us, splen - di - di - us; o -

- le splen - di - di - us, splen - di - di - us;

28

re a - po - sto - li - cum - si -  
 us; o ve - re a - po - sto - li -  
 ve - re a - po - sto - li -  
 ve - re a - po - sto -  
 ... a - po - sto - li - cum

35

dus al - tis - si - mum, al - tis - si -  
 cum si - dus al - tis - si - mum, al - tis - si -  
 cum si - dus al - tis - si -  
 li - cum si - dus al - tis - si - mum, al -  
 si - dum, al - tis - si - dum, al - tis - si - dum, al -

42

mum, san - cte Pau - le,  
 mum, san - cte Pau - le, san - cte Pau -  
 - si - mum, san - cte Pau -  
 tis - si - mum, san - cte Pau -  
 tis - si - mum, san - cte Pau -





70

bris gen - ti - um in - fu - - di - sti,  
 te - ne - bris gen - ti - um, gen - ti - um in - fu - di - - - - -  
 ne - bris gen - ti - um in - fu - - - - -  
 gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um  
 ne - - - bris gen - ti - um in - fu - - - di - - -

77

in - fu - di - sti.  
 sti, in - fu - di - sti, in - fu - di - sti, in - fu - di - sti.  
 di - - sti.  
 in - fu - di - sti, in - fu - di - - - - - sti.  
 sti, in - fu - di - sti.

84 [Secunda pars]

Qui in ter - - ra, in ter - -  
 Qui in ter - ra, in ter - - - - -  
 Qui in ter - - - - - ra  
 Qui in  
 Qui in ter - ra, in ter - - - - - ra

\* = = + o. (half-blackened note head)

90

ra, in ter - - - ra po - - - si - tus

ra po - - - si -

po - - - si - - - tus cae - lo -

ter - - - ra po - - -

po - - - si - - - tus, po - - - si - tus

97

cae - lo - rum, cae - lo - rum, cae - lo - - - rum

tus cae - lo - - - rum, cae - lo - rum se - cre - -

rum se - cre -

- - si - - tus cae - lo - rum

cae - lo - rum se - cre - - ta, se - cre -

104

se - cre - - - ta pe - ti - - - sti, pe - ti -

ta, se - cre - - - ta pe - ti - - - sti, pe - ti - - -

ta pe - - - ti - - -

se - cre - ta pe - - - ti - - -

- ta, se - cre - - - ta pe - ti - sti,

110

sti, et quae non li - - -

sti, et quae non li - - - cet ho - - -

sti, et quae non li - - - cet

sti, et quae non li - - -

pe - ti - - - sti, et

116

cet ho - - - mi - ni lo - - - qui, prae - - -

- mi - ni, ho - - - mi - ni, ho - - - mi - ni lo - - - qui, prae - - -

ho - - - mi - ni lo - - -

- cet ho - - - mi - ni

quae non li - cet ho - - - mi - ni, non li - cet ho - - - mi - ni lo - - - qui, prae - vi -

123

vi - di - - - sti, prae - vi - di - sti,

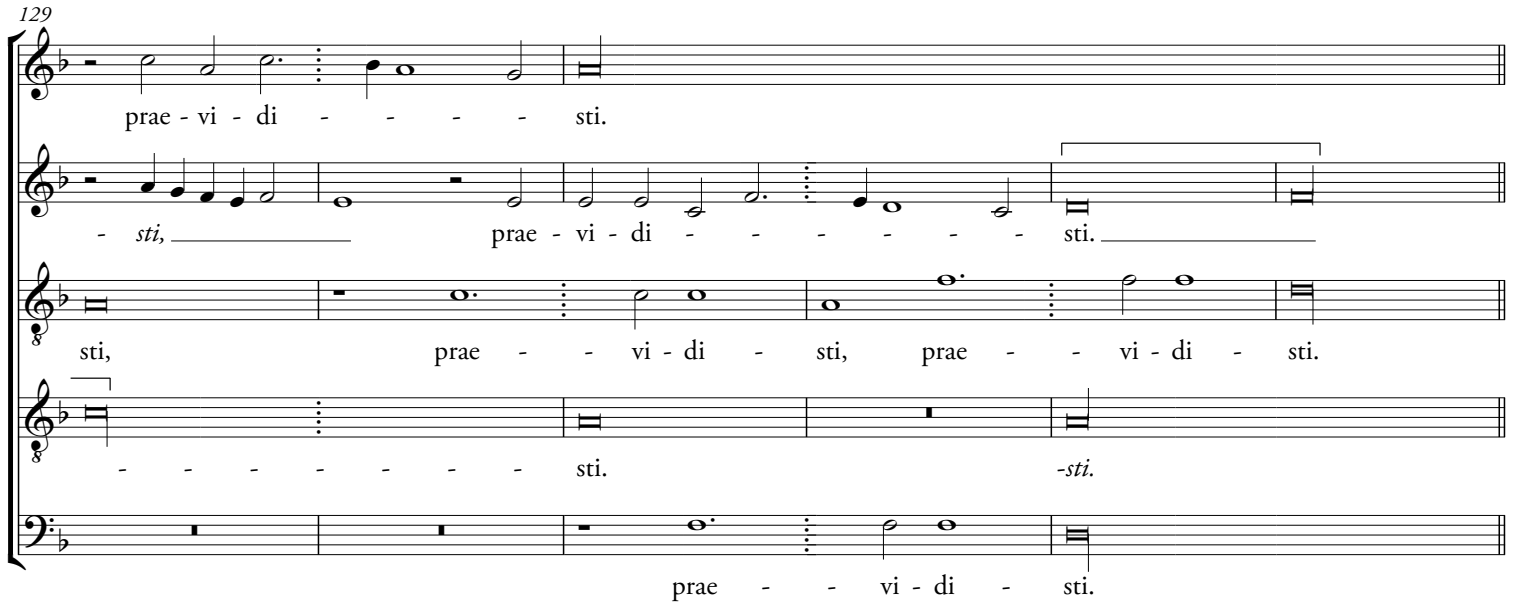
vi - - - di - - - sti, prae - - - vi - - - di - - -

qui, prae - - - vi - - - di - - -

lo - - - qui, prae - - - vi - - - di - - -

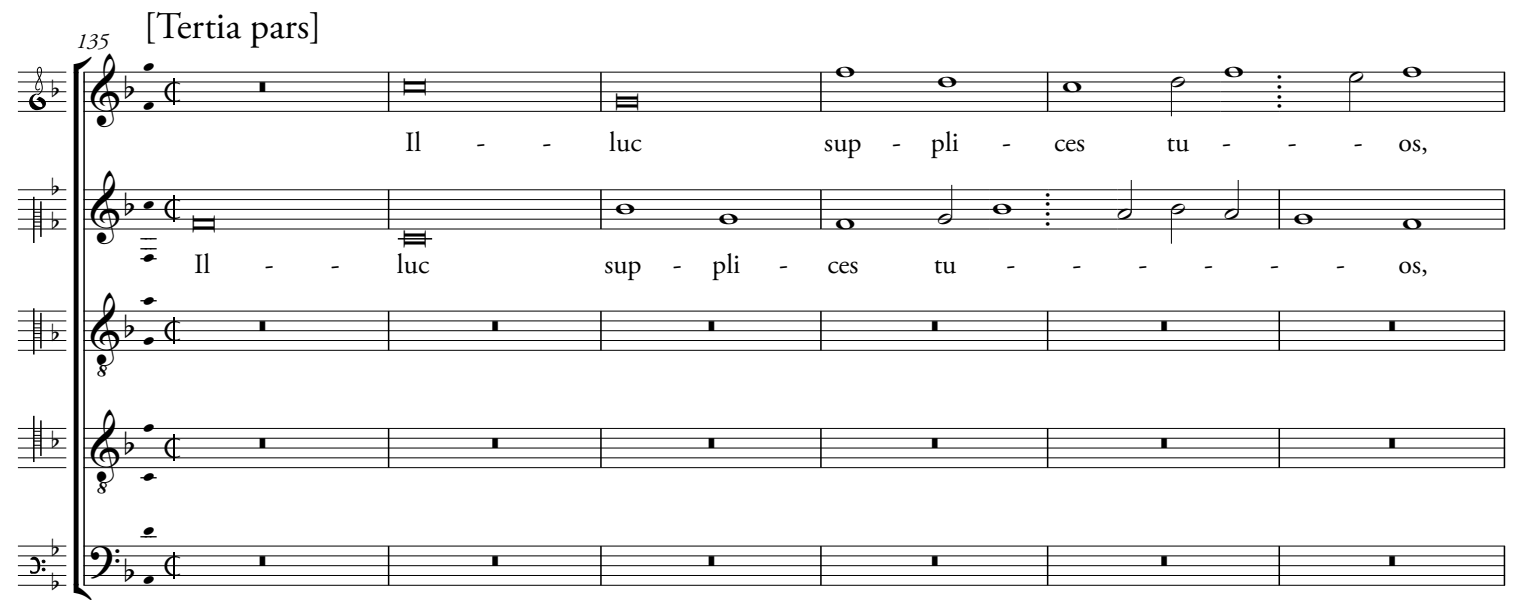
- di - - - sti, prae - vi - di - - - sti,

129



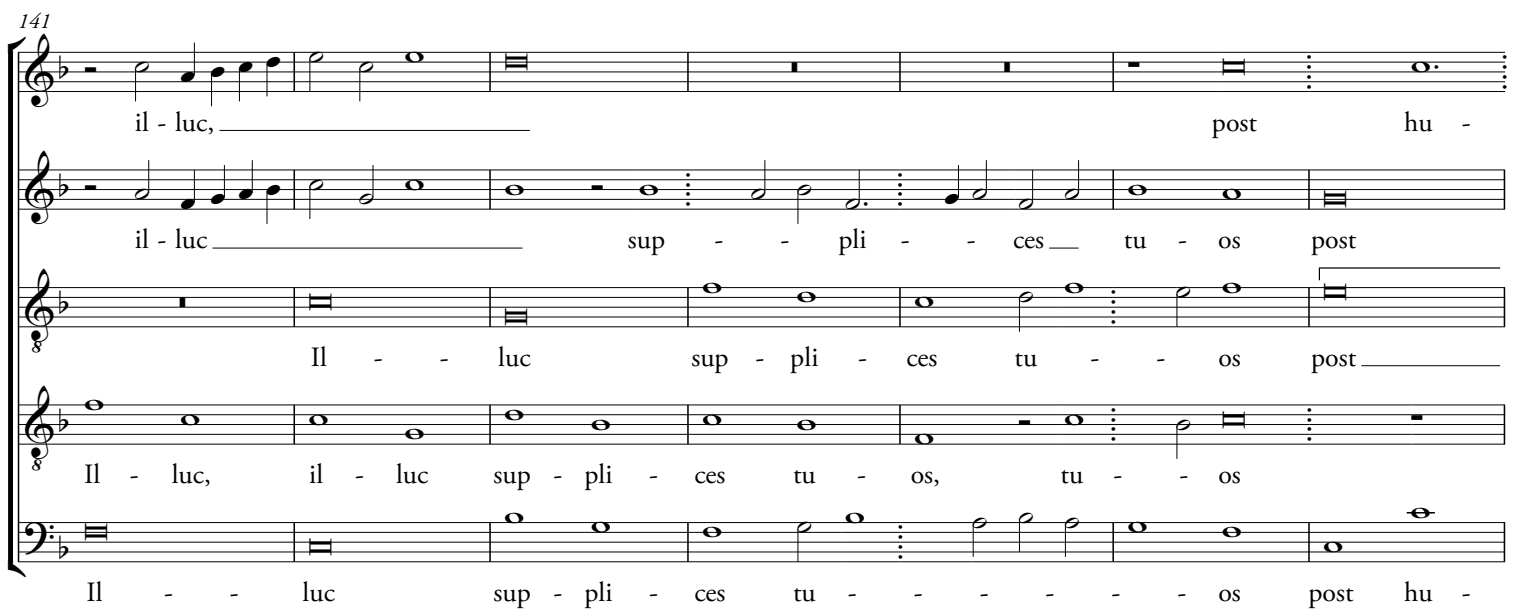
prae - vi - di - - - - sti.  
 - sti, prae - vi - di - - - - sti.  
 sti, prae - - vi - di - sti, prae - - vi - di - sti.  
 - - - - sti. -sti.  
 prae - - vi - di - sti.

135 [Tertia pars]



Il - - luc sup - pli - ces tu - - - os,  
 Il - - luc sup - pli - ces tu - - - - os,  
 Il - - luc sup - pli - ces tu - - os post hu -

141



il - luc, post hu -  
 il - luc sup - pli - ces tu - os post  
 Il - - luc sup - pli - ces tu - - os post  
 Il - luc, il - luc sup - pli - ces tu - os, tu - - os  
 Il - - luc sup - pli - ces tu - - - - os post hu -

148

- ius car - nis ter - - - - - mi - num, ter -  
 hu - ius car - - - - - nis ter - - - - - mi -  
 hu - ius car - nis ter - - - - -  
 post hu - ius ter - - - - - mi - num, ter - - - - - mi -  
 ius car - - - - - nis ter - - - - - mi - num,

154

- - - - - mi - num per - du - ce - re  
 num, ter - mi - num, ter - mi - num, ter - mi - num per - du - ce -  
 - - - - - mi - num, ter - - - - - mi - num per - du - ce - re,  
 num, ter - - - - - mi - num, ter - - - - - mi - num per - du - ce -  
 ter - - - - - mi - num, ter - - - - - mi - num

161

di - gna - - - - re, di -  
 re, per - du - ce - re di - gna - - - - re, di - gna -  
 per - du - ce - re di - gna - - - -  
 re, per - du - ce - re di - gna - - - - re, di - gna - - - -  
 per - du - ce - re di - gna - - - - re, di - gna -

167

gna - - - - - re, quos - - - - - fe - ci - - - - -  
 re, quos, - - - - -  
 re, quos - - - - -  
 re, di - gna - - - - - re, quos, - - - - -  
 re, di - gna - - - - - re, quos - - - - -

174

- - - - - sti, fe - ci - - - - -  
 quos - - - - - fe - ci - - - - - sti  
 fe - - - - - ci - - - - -  
 quos - - - - - fe - ci - - - - - sti, fe - - - - - ci - - - - -  
 fe - - - - - ci - - - - - sti

181

- - - - - sti ve - ri - - - - - ta - tis lu - - - - -  
 ve - - - - - ri - ta - - - - -  
 sti ve - - - - - ri - - - - - ta - - - - - tis  
 sti ve - ri - ta - tis lu - - - - - men, lu - - - - -  
 ve - - - - - ri - - - - - ta - - - - - tis lu - - - - -





207

gno - sce - re, a - gno - - - - - sce - re.  
 - - - - - sce - re.  
 - sce - - - - - re. -re.  
 - - - - - gno - - - - - sce - re.  
 - - - - - sce - re.

# 19. O sacrum convivium (i)

## 2.p. Mens impletur gratia

SC M 75

D1 O sa - - - - - crum  
 D2  
 Ct O sa - - - - - crum, o sa - - - - -  
*Fuga in subdiapente*  
 T  
 B O sa - - - - -

5

con - vi - - - vi - um, con - vi - - - vi - um, con - vi -

crum con - vi - - - vi - um, con - vi - - - vi -

9

vi - um, o sa - crum con - vi - - - -

um, con - vi - - - vi - - - - - um, o sa - crum, o sa - crum,

um, con - vi - - - vi - um,

13

vi - um, con - - vi - - - -

crum o sa - - - - - crum, o sa - crum con - - vi - -

sa - - - - - crum

o sa - - - - -

17

vi - um, in  
con - vi - vi - um, in quo  
vi - um, con - vi - vi - um,  
con - vi - vi -  
- crum con - vi - vi - um, <con - vi - vi - um,>con-vi - vi -

21

quo Chri-stus su - mi - tur, <Chri - stus su - mi - tur,> in  
Chri - stus su - mi -  
in quo Chri - stus su - mi - tur, in quo Chri - stus su - mi - tur,  
um, in quo Chri - stus su - mi - tur, in quo Chri - stus su - mi - tur,  
um,> in quo Chri-stus su - mi - tur, in quo Chri - stus su - mi - tur, in

25

quo Chri-stus su - mi - tur: re - co - li - tur me -  
- tur: re - co - li - tur me -  
su - mi - tur, su - mi - tur: re - co - li -  
su - mi - tur: re -  
- quo Chri-stus su - mi - tur: re - co -



Secunda pars

42

*Fuga in epidiapente*

Mens im - ple - - tur,

Mens im - ple - - tur, im - ple - - tur,

Mens im - ple - - - - - tur,

48

<mens im - ple - - tur,> im - ple - - - - tur, im - ple -

mens im - ple - - - - tur, im - ple - - - -

mens im - ple - - - - tur, <mens im - ple - tur,> <mens

54

- - - tur, im - ple - - - - tur,

Mens im - -

im - ple - tur,> <mens im - ple - - tur,> mens im - - ple - -

60

mens im - ple - - - - - tur, mens im - ple - - - - - tur, im - ple - - - - - tur, im - ple - - - - - tur

66

tur gra - - - - - ti - - - - - tur gra - - - - - ti - - - - - a, tur gra - - - - - ti - a,

72

a, gra - - - - - ti - a, et fu - tu - - - - - rae, et a, et fu - tu - - - - - rae et fu - tu - - - - - rae, et fu - tu - - - - - rae, et fu - tu - - - - - rae

78

fu - tu - - - - rae glo - - - - ri - ae no - - - - -

rae glo - - - - -

a, et fu - tu - - - - rae glo - - - - ri - ae

glo - - - - - ri - - - - ae

tu - - - - rae glo - - - - ri - ae

84

- - - - - bis, no - - - - bis, no - - - - -

ri - - - - ae no - - - - -

no - - - - - bis, no - - - - -

no - - - - - bis

no - - - - - bis pi -

90

bis, no - - - - bis pi - - - - gnus da - - - - -

- bis pi - - - - gnus

bis pi - - - - gnus da - tur, da - - - - -

pi - - - - gnus da - - - - tur.

- gnus da - - - - tur, da - - - - tur, da - - - - -

96

tur. Al - le - - lu - - - ia, al -  
 da - - - tur. Al - le - - - lu -  
 - - - tur. Al - le - - lu - - -  
 Al - le - - - lu - ia,  
 - - - tur. Al - le - - - - - - - - - lu -

102

le - lu - ia, <al - le - -  
 ia, al - le - - - lu - - -  
 - - - ia, al - le - lu - ia, <al - le - lu - -  
 al - le - - - - - lu - - - - - ia,  
 ia, al - - le - lu - - - ia, al - - - le - -

108

- lu - ia,> al - le - lu - - - - ia, al -  
 - - ia, al - le - - - lu - ia,  
 - - - ia,> al - le - - - - lu - ia, <al -  
 al - le - - - - lu - ia,  
 - lu - ia, > al - le - lu - - - - ia, al -



114

le - - - - - lu - - - - - al - le - - - - - lu -  
 le - - - - - lu - - - - - ia, > al - - le - - - - -  
 al - le - - - - - lu - - - - - ia,  
 le - - - - - lu - - - - - ia, al - le - - - - -

120

ia, <al - - - - - le - lu - ia,> al - le - - - - - lu - ia,  
 ia, al - le - - - - - lu - - - - - ia,  
 - - - - - lu - ia, al - - - - -  
 al - le - - - - - lu - - - - - ia, al -  
 lu - - - - - ia, al - le - - - - - lu - - - - -

126

al - - - - - le - lu - ia, al - le - - - - - lu - - - - - ia.  
 al - le - - - - - lu - - - - - ia.  
 - - - - - lu - ia, al - le - lu - ia.  
 le - - - - - lu - - - - - ia.  
 - ia, al - le - - - - - lu - ia.

## 20. O sacrum convivium (ii)

SC M 76

D O sa - - - - - crum

Ct O sa - - - - - crum con-vi - - - vi - um, <o

T O

Q O

B

7 con - vi - - - - - vi - um, (h) (h)

sa - - - crum,> <o sa - crum, o sa - - - - -

sa - - - - - crum con -

sa - - - - - crum con - - - vi - - vi - um,

O sa - crum

13

<o sa - crum con - vi - - - - - vi - um,>

- crum con - vi - - - - vi - um, o sa - - crum con - vi - vi - um,>

vi - - - - - vi - - - - - um,

<o sa - - crum con - vi - vi - um,>

in quo Chri - -

con - vi - vi - um, <o sa - crum con - vi - vi - um,> <con -

19

in quo Chri - - stus su - - mi - tur, in quo

in quo Chri - stus su - - - - - mi - - - - - tur,

in quo Chri - - stus su -

- stus su - mi - tur,

<in quo Chri - - stus

- vi - - - - - vi - um,> in

25

Chri - - - - - stus su - -

<in quo Chri - - stus su - - - - - mi - tur, in quo

- mi - tur, in quo Chri - - stus su - - - - -

su - - mi - tur,>

<in quo Chri - - - stus

quo Chri - - stus su - - - - - mi - tur,

31

mi - tur, <in quo Chri - - stus su - - - mi -  
 Chri - stus su - - - mi - tur,> in quo Chri - stus su - mi -  
 - mi - tur, su - - - mi - - tur, <in quo Chri - - - stus su - mi -  
 su - mi - tur, in quo Chri - stus su - - - mi - tur,> <in  
 in quo Chri - - - stus su - mi - tur: re - co - - - - - li -

37

tur:> re - co - - - - - li - tur  
 tur: re - co - - - - - li - tur me -  
 tur:> re - co - - - - - li - tur, <re - co - - - - -  
 quo Chri - - - stus su - mi - tur:> re - co - - - - -  
 tur, <re - - - co - li - - tur>

43

me - mo - ri - a pas - si - o - nis e -  
 mo - ri - a pas - si - o - nis e - ius, <pas - si - o - nis e -  
 - - - li - tur> me - mo - ri - a pas - si - o - nis e -  
 - - - li - tur me -  
 me - mo - ri - a pas - si - o - nis e -

49

ius, pas - si - o - nis e - - ius. *Mens* im -  
 ius, <pas - si - o - nis e - - - - -  
 ius, pas - si - o - nis e - - - ius, <pas - si - o - nis  
 mo - ri - a pas - si - o - nis e - - - ius.  
 ius, pas - si - o - nis

55

ple - - - tur gra - ti - a,  
 ius. *Mens* im - - ple - - tur,  
 e - ius. *Mens* im - - ple - - - tur  
 Mens im - ple -

e - ius. *Mens* im - ple - tur gra - - - ti - a,

61

<mens im - ple - tur,> <im - ple - tur gra -  
 mens im - ple - tur, <mens im - ple - tur> gra - ti - a,  
 gra - ti - a, <mens im - ple - - - - -  
 - tur gra - ti - - - a, *mens* im - ple - - -  
 <mens im - ple - tur gra - ti - a,> et fu - tu - - rae

67

- ti - a,>

et fu - tu - rae glo - ri - ae

- - tur gra - ti - a, et fu -

tur gra - ti - a, et fu - tu -

glo - ri - ae, <et fu - tu - rae glo - - -

73

et fu - tu - rae glo - ri - ae no - bis pi -

no - bis pi - gnus da - tur,

tu - - - - rae glo - - - - ri - ae no -

- - rae glo - ri - ae no - bis pi - gnus

- - - - ri - ae> no - bis pi - gnus

79

- - gnus da - tur, no - bis pi - - - - gnus da -

no - bis pi - gnus da - - - tur, no - bis pi - gnus da -

bis pi - gnus da - tur, <no - bis pi - gnus da - - - - -

da - tur, no - bis pi - gnus da - - - - -

da - tur, <no - bis pi - gnus da - tur.> Al -



## 21. Omnes gentes, plaudite manibus

2.p. Ascendit Deus in iubilo

SC M 79

D O - - mnes gen - - tes, plau - - di - te ma -

Ct O - - mnes gen - - tes, plau - - di - te ma -

T1

T2

B

8 ni - - bus! O - mnes gen - tes, plau - di - te ma -

- ni - bus, ma - - ni - bus! O - mnes gen - tes, plau - di - te ma -

O - - mnes gen - - tes,

O - - mnes gen - - tes,



15

ni - bus, plau - di - te, plau - di - te ma - ni - bus! O -  
 ni - bus, ma - ni - bus! O - mnes  
 plau - di - te ma - ni - bus!  
 plau - di - te ma - ni - bus, ma - ni - bus! O - mnes

21

mnes gen - tes, plau - di - te ma - ni - bus, plau - di -  
 gen - tes, plau - di - te ma - ni - bus, plau - di -  
 mnes gen - tes, plau - di - te ma -  
 O - mnes gen - tes, plau - di - te ma - ni -  
 gen - tes, plau - di - te ma - ni - bus, plau - di - te ma -

27

te ma - ni - bus, ma - ni - bus! Iu - bi - la -  
 te ma - ni - bus! Iu - bi -  
 ni - bus!  
 ni - bus! Iu - bi - la - te De - o  
 ni - bus! Iu - bi - la - te De - o

33

te De - o in vo - ce e - xul - ta - ti -  
 la - te De - o in vo - ce, in vo - ce e - xul -  
 in vo - ce e - xul - ta - ti - o -  
 in vo - ce, in vo - ce, in vo - ce e - xul - ta - ti -

39

o - nis. O - mnes gen - tes, plau - di - te ma -  
 ta - ti - o - nis. O - mnes gen - tes, plau - di - te  
 O - mnes gen - tes, plau - di - te ma -  
 nis. O - mnes gen - tes, plau - di - te ma - ni -  
 o - nis. O - mnes gen - tes, plau - di - te

46

- ni - bus! Quo - ni - am Do - mi - nus ex - cel - sus,  
 ma - ni - bus! Quo - ni - am Do - mi - nus ex - cel - sus,  
 ni - bus! bus! Quo - ni -  
 ma - ni - bus! Quo - ni - am Do -

53

ter - ri - bi - lis, ter - ri - bi - lis, rex ma - gnus su - per o - mnem  
 ter - ri - bi - lis, ter - ri - bi - lis, rex ma - gnus su - per  
 am Do - mi - nus ex - cel - sus, ter - ri - bi - lis, rex ma - gnus su - per o -  
 - mi - nus ex - cel - sus, ter - ri - bi - lis, rex ma - gnus su - per

59

ter - - - ram, su - - - per o - - - mnem ter - - - ram, ter -  
 o - mnem ter - - - ram, su - - - per o - - - mnem ter - - - ram,  
 - mnem ter - - - ram, su - - - per o - - -  
 o - - - mnem ter - - - ram, su - - - per o -

65

- - - ram. O - mnes gen - - -  
 ter - - - ram, ter - - - ram. O - - - mnes, o -  
 O - - - mnes gen - - - tes,  
 mnem ter - - - ram, ter - - - ram. O - mnes gen - tes,  
 - mnem ter - - - ram. O - - - mnes gen -

71

tes, plau - di - te ma - ni - bus!

mnes gen - tes, plau - di - te ma - ni - bus!

plau - di - te ma - ni - bus!

plau - di - te ma - ni - bus!

tes, plau - di - te ma - ni - bus!

77

Sub - ie - cit po - pu - los no - bis et

Sub - ie - cit po - pu - los no - bis et

Sub - ie - cit po - pu - los no - bis

Sub - ie - cit po - pu - los no - bis

83

gen - tes sub pe - di - bus no - stris,

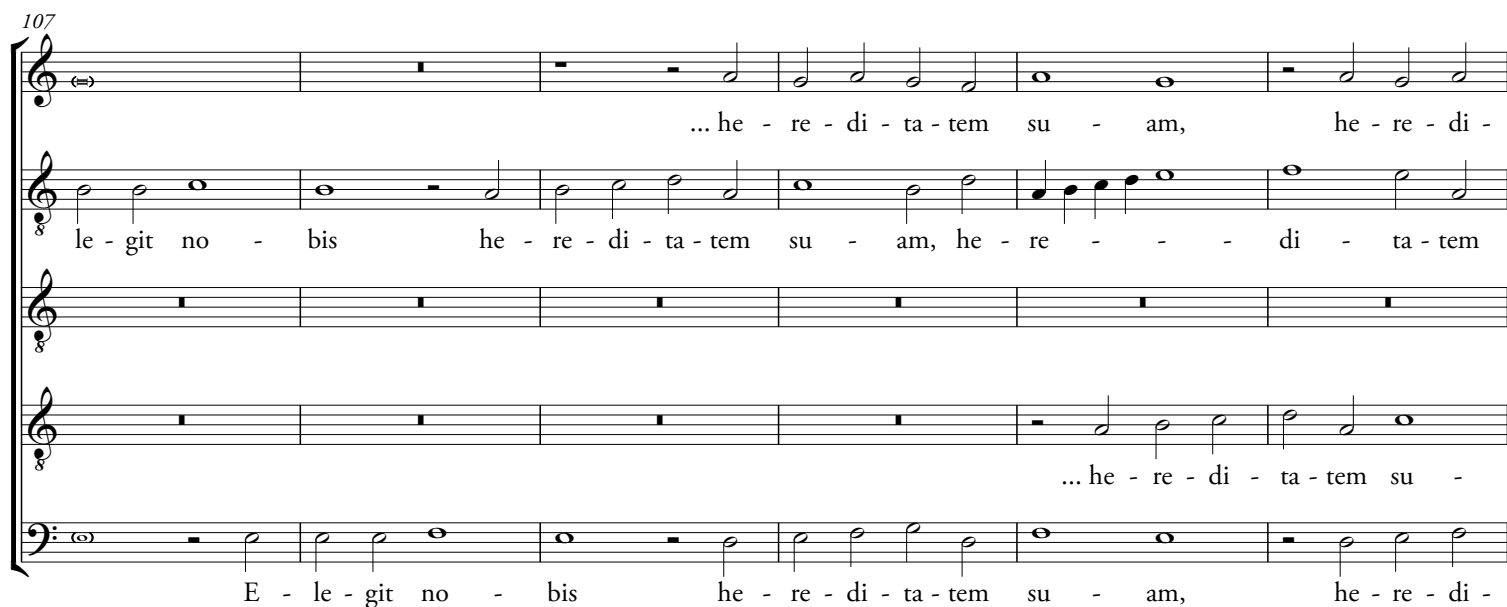
gen - tes, et gen - tes sub pe - di - bus no - stris,

et gen - tes, et gen - tes, et gen - tes sub pe - di - bus

et gen - tes, et gen - tes sub pe -



107



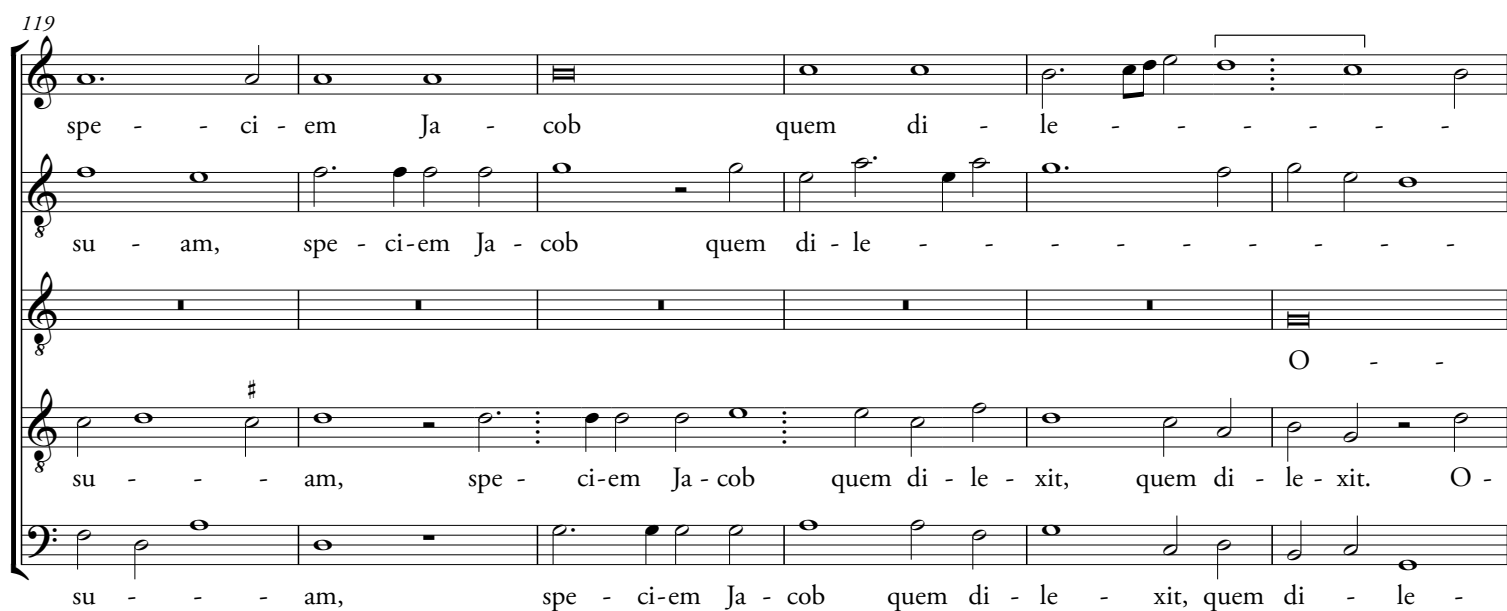
... he - re - di - ta - tem su - am, he - re - di -  
le - git no - bis he - re - di - ta - tem su - am, he - re - di - ta - tem  
... he - re - di - ta - tem su -  
E - le - git no - bis he - re - di - ta - tem su - am, he - re - di -

113



ta - tem su - am, e - le - git no - bis he - re - di - ta - tem su - am,  
su - am, e - le - git no - bis he - re - di - ta - tem  
am, su - am, e - le - git no - bis he - re - di - ta - tem  
ta - tem su - am, e - le - git no - bis he - re - di - ta - tem

119



spe - ci - em Ja - cob quem di - le - xit, quem di - le - xit. O -  
su - am, spe - ci - em Ja - cob quem di - le - xit, quem di - le - xit. O -  
su - am, spe - ci - em Ja - cob quem di - le - xit, quem di - le -

125

xit. Omnes gentes, plaudite manibus, plaudite

xit. Omnes gentes, plaudite manibus, plaudite

omnes gentes, plaudite manibus

omnes gentes, plaudite manibus, plaudite

xit. Omnes gentes, plaudite manibus, plaudite

131

manibus, manibus!

manibus, manibus!

manibus!

te manibus!

te manibus, manibus!

137 [Secunda pars]

Ascendit Deus

Ascendit Deus

Ascendit Deus

Ascendit Deus

Ascendit Deus

143

in iu - - bi - lo, et Do - mi-nus in  
 in iu - - bi - lo, et  
 - - - - - us in iu - bi - lo, et Do - mi-

149

vo - ce tu - bae, et Do - mi-nus, et Do - mi-nus in vo - ce  
 Do - mi-nus, et Do - mi-nus in vo - ce tu - bae, et Do - mi-nus in vo - ce tu -  
 nus in vo - ce tu - bae, et Do - mi-nus in vo - ce tu - bae, et Do - mi-nus in vo -  
 et Do - mi-nus in vo - ce tu - bae, et Do - mi-nus in

155

tu - bae. O - mnes gen - - tes, o - - - - mnes gen - -  
 bae. O - mnes gen - - - - - tes, o - - - - mnes gen - -  
 O - - - mnes gen - - - tes, plau -  
 ce tu - bae. O - mnes gen - - tes, o - - - - - mnes gen -  
 vo - ce tu - bae. O - mnes gen - - tes, o - - - mnes gen -



161

tes, plau - di - te ma - ni - bus! Psal - li -  
 tes, plau - di - te ma - ni - bus! Psal - li - te  
 - di - te ma - ni - bus!  
 - tes, plau - di - te ma - ni - bus!  
 tes, plau - di - te ma - ni - bus! Psal - li - te

167

te De - o no - stro! Psal - li - te! Psal - li -  
 De - o no - stro! Psal - li - te! Psal -  
 Psal - li - te De - o no - stro! Psal - li - te, psal -  
 De - o no - stro! Psal - li - te re - gi no - stro! Psal -

173

te re - gi no - stro! Psal - li - te! O - mnes gen - tes,  
 - li - te re - gi no - stro! Psal - li - te!  
 O - mnes  
 - li - te! Psal - li - te re - gi no - stro! Psal - li - te! O -  
 - li - te! Psal - li - te re - gi no - stro! O -

179

o - - - mnes gen - - - tes, plau - di - te ma -

O - mnes gen - - - tes, plau - - di - te ma - -

gen - - - tes, plau - - - di - te ma - ni - - -

- mnes gen - - - tes, plau - - di - te ma -

- mnes gen - - - - - tes, plau - - di - te ma - - -

185

- ni - bus! Quo - - ni - am rex o - mnis ter - rae De - us, quo - - ni -

- ni - bus, ma - ni - bus! Quo - - ni - am rex o - mnis

bus! \_\_\_\_\_

- - ni - bus! Quo - - ni - am rex o - mnis ter - rae De - us.

- - ni - bus, ma - ni - bus! Quo - - ni - am rex

191

am rex o - mnis ter - rae De - us. Psal - li - te sa - - - pi - en - ter. \_\_\_\_\_

ter - rae De - us. Psal - - li - te sa - - - pi - en - - -

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

o - mnis ter - rae De - us. Psal - - li - te sa - - - pi - en - - -

197

O - - - mnes gen - - - tes,  
 ter. O - - - mnes gen - - - tes,  
 O - - - mnes gen - - - tes, plau - - - di -  
 ter. O - mnes gen - - - tes,  
 ter. O - - - mnes gen - - - tes,

203

plau - di - te ma - - - ni - bus! Re - gna - bit De - - -  
 plau - di - te ma - - - ni - bus! Re - gna - bit  
 te ma - ni - - - bus!  
 plau - di - te ma - ni - bus! Re - gna - bit De - - - us,  
 plau - di - te ma - - - ni - bus!

209

us su - per gen - - - tes, su -  
 De - - - us su - per gen - - - tes, su -  
 re - gna - bit De - - - us su - per gen - -  
 Re - gna - bit De - - - us su - per

215

per gen - - tes; De - us se - det su - per se - dem san -  
 - per gen - tes; De - us se - det su - per se - dem san -  
 - - - tes; De - us se - det su - per se - dem san -  
 gen - - tes; De - us se - det su - per se - dem san -

221

ctam su - - - - am. O - - - - mnes gen - - - - tes, plau -  
 ctam su - - - - am. O - mnes gen - - - - tes, plau -  
 O - - - - mnes gen - - - - tes,  
 ctam su - - - - am. O - mnes gen - tes, plau -  
 ctam su - - - - am. O - mnes gen - - - - tes, plau -

227

- di - te ma - ni - bus, ma - - - - ni - bus! Prin -  
 - - - - di - te ma - - - - ni - bus!  
 plau - - - - di - te ma - ni - - - bus! - - - -  
 - di - te ma - - - ni - bus, ma - - - - ni - bus!  
 - di - te ma - ni - bus, ma - - - - ni - bus!

233

- ci - pes po - pu - lo - rum con - gre - ga - ti sunt

Prin - ci - pes po - pu - lo - rum con - gre - ga - ti sunt

Prin - ci - pes po - pu - lo - rum con - gre -

Prin - ci - pes po - pu - lo - rum con -

239

cum De - o A - bra - ham, cum De - o A - bra - ham, cum De - o A - bra -

cum De - o A - bra - ham, cum De - o A - bra - ham, cum De - o A - bra -

ga - ti sunt cum De - o A - bra - ham, cum De - o A - bra -

gre - ga - ti sunt cum De - o A - bra - ham, cum De - o A - bra -

245

ham, quo - ni - am di - i for - tes ter - - - - - rae

ham, quo - ni - am di - i for - tes ter - - - - - rae

ham, quo - ni - am di - i for -

ham, quo - ni - am di - i

251

ve - he - men - ter e - le - va - ti sunt.

ve - he - men - ter e - le - va - ti sunt.

tes ter - - - - - rae ve - he -

for - tes ter - - - - - rae ve - he -

257

O - mnes gen - - - - - tes, o -

O - mnes gen - - - - - tes, plau - di -

O - - - - - mnes gen - - - - - tes,

men - ter e - le - va - ti sunt. O - - - - - mnes gen - -

men - ter e - le - va - ti sunt. O - - - - - mnes gen - - - - - tes,

263

- mnes gen - - - - - tes, plau - di - te ma - - - - - ni -

te, plau - di - te ma - ni - bus, ma - - - - - ni -

plau - - - - - di - te ma - ni - - - - - bus!

tes, plau - - - - - di - te ma - ni - - - - - bus!

plau - - - - - di - te ma - - - - - ni - bus!



## 22. Qui propheticè prompsisti

2.p. Qui expansis in cruce manibus  
 3.p. Vita in ligno moritur  
 [4.p. Christus Dominus factus est obediens]  
 [5.p. Domine, miserere]

SC M 88

D Qui pro - phe - - ti - ce prom-psi - - - - -

Ct1 Qui pro - phe - - ti - ce prom-psi - - - - -

Ct2

T

B

7  
 - sti, prom-psi - sti, qui pro - - phe - - ti - -

- sti,

Qui pro - phe - - ti - ce, qui



13

ce, pro - phe - - ti - ce, qui pro - phe - - ti - ce, pro - phe - - ti - ce, qui

19

pro - phe - ti - ce, qui pro - phe - - ti - ce, Qui pro - - -

25

ce, pro - phe - - - - ti - ce prom - psi - - - - phe - - ti - ce, pro - phe - - ti - ce, pro - phe - - ti - ce, pro - phe - - ti - ce, prom - - - - Qui pro - - - - phe - - ti - - - - ti - - - - ce, pro - phe - ti - ce prom -

31

sti, pro-phe - - ti - ce prom - psi - sti, prom - psi - - - sti: e -  
 phe - ti - ce prom - psi - sti, prom-psi - sti, pro-phe - ti - ce prom - - psi - - -  
 - - - psi - - - - sti: e -  
 ce prom - - - - - psi - - - - sti:  
 psi - sti, prom - psi - sti, prom - psi - - - - sti, prom - psi - - - - -

37

- - - - ro mors, e - - - - ro mors tu - a, mors tu -  
 - - - - sti: e - ro mors tu - - a, o mors, tu - - a,  
 ro mors tu - - - - -  
 e - ro mors

43

- - - - a, tu - - - - -  
 o mors, tu - - - - a, tu - - - - a, tu - a,  
 a, o  
 tu - - - - a, o  
 - - - - a, o mors, tu - - - - a, tu - - - - a, o

49

a, tu - - - - - a, o mors!  
 o mors, tu - a, o mors! mors!  
 mors, mors!  
 o mors!  
 mors, tu - - - - - a, o mors, tu - - - - - a, o mors!

Secunda pars

55

Qui ex - pan - - - - - sis,  
 Qui ex - pan - - - - - sis,  
 Qui ex - pan - - - - - sis,  
 Qui ex - pan - - - - - sis,  
 Qui ex - pan - - - - - sis,  
 Qui ex - pan - - - - - sis,

62

sis, qui ex - pan - - - - - sis in cru -  
 qui ex - pan - - - - - sis, ex - pan - - - - -  
 Qui ex - pan - - - - - sis  
 Qui ex - pan - - - - - sis  
 qui ex - pan - sis, ex - pan - sis in

69

ce, in cru - ce ma - - - ni - bus, in cru - ce  
 sis in cru - ce ma - ni - bus, in cru - - ce ma - ni -  
 in cru - - - - - ce  
 sis in cru - - - - - ce ma - -  
 cru - - - - - ce ma - ni - bus,

76

ma - ni - bus, ma - ni - bus tra - xi - sti o - mni - a, tra -  
 bus, in cru - - ce ma - - ni - bus tra - - xi - sti o - mni -  
 ma - ni - - bus  
 ni - - bus  
 in cru - - ce ma - - ni - bus tra - xi - sti o - mni - a, tra -

83

- xi - - sti o - - mni - a, tra - xi - sti o - - mni - a,  
 a, o - - - - - mni - a, tra - xi - sti o - mni - a, tra - xi - sti,  
 tra -  
 tra - - xi - sti o - mni -  
 - xi - - - sti o - - mni - a, tra - xi - sti, tra - xi - sti o - mni - a, tra -

90

tra - xi - sti o - mni - a ad  
 tra - xi - sti o - mni - a, tra - xi - sti o - mni - a ad te  
 - xi - sti o - mni - a ad te, ad  
 a ad  
 xi - sti o - mni - a, tra - xi - sti o - mni - a, tra - xi - sti o - mni - a ad

97

te sae - cu - la, ad te sae - cu - la.  
 sae - cu - la, sae - cu - la.  
 te sae - cu - la.  
 te sae - cu - la.  
 te sae - cu - la, ad te sae - cu - la.

105 Tertia pars

Vi - ta in li - gno, in li - gno mo -  
 Vi - ta in li - gno  
 Vi - ta in li - gno mo - ri

111

- - ri - - tur, in li - - - - - gno,  
 mo - ri - - tur, vi - ta in li - gno, vi - ta in li -  
 tur, mo - ri - - tur, vi - ta in li - gno, -

118

vi - ta in li - gno, vi - ta in li - - - - - gno, -  
 - - - - - gno, in li - gno, vi - ta in li - - - - -  
 Vi - - - ta  
 Vi - - - ta in li - - - - -  
 vi - ta in li - gno, in li - - - - - gno, in

125

in li - - - - - gno mo - - - - -  
 - - - - - gno mo - ri - tur, in li - gno mo - ri -  
 in li - - - - - gno mo - - - - - ri - - - - -  
 gno mo - - - - - ri - - - - - tur;  
 li - gno mo - ri - tur, in li - gno mo - ri -



153

de - spo - li - a - tur, de - spo - li - a - tur, de - spo - li - a - tur.

tur, de - spo - li - a - tur, de - spo - li - a - tur.

- - - spo - - - li - - - a - - - tur.

tur.

de - spo - li - a - tur, de - spo - li - a - tur.

The *quarta* and *quinta partes* are transmitted uniquely in the three partbooks **Zwi**<sup>2</sup> and the keyboard tablature **Ber**<sup>7</sup>. They possibly represent later additions not by Senfl (see the Critical Report).

In the *quarta pars*, the discantus, tenor, and vagans are transcribed from **Zwi**<sup>2</sup>, while the contratenor and bassus are derived from **Ber**<sup>7</sup>. The discantus voices in these two sources diverge at m. 185, whereafter the version in **Ber**<sup>7</sup> is provided in an ossia staff.

160 *Quarta pars*

D Chri - stus Do -

V

Ct

T

B

166

- - - mi - nus, Chri - stus Do -



172

mi - nus, Do

179

mi - nus  
Chri - - - - - stus

Chri - - - - - stus

186

Do - -

\* Discantus as transmitted in **Ber**<sup>7</sup>, fols. 105<sup>v</sup>-107<sup>r</sup>

193

fa - - ctus est  
mi - - - - - nus  
Do - - mi - - - - - nus

200

o - - - - - be - - - - - do - - - - -

206

fa - - ctus est o - - - - - be - - - - -

213

be - - - di - - - - - ens

di - - - - - ens us - - -

Detailed description: This system contains measures 213 through 218. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are 'be - - - di - - - - - ens' on the Soprano staff and 'di - - - - - ens us - - -' on the Alto staff. The piano accompaniment consists of chords and melodic lines in the right and left hands, and a bass line.

219

us - - - - -

- - - - - que

Detailed description: This system contains measures 219 through 224. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are 'us - - - - -' on the Soprano staff and '- - - - - que' on the Alto staff. The piano accompaniment continues with chords and melodic lines.

225

que ad mor - - - - - tem.

ad mor - - - - - tem.

Detailed description: This system contains measures 225 through 230. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are 'que ad mor - - - - - tem.' on the Soprano staff and 'ad mor - - - - - tem.' on the Alto staff. The piano accompaniment continues with chords and melodic lines.

All voices of the *quinta pars* have been transcribed from the keyboard tablature **Ber**<sup>7</sup>, its unique source (see the Critical Report).

231 *Quinta pars*

D  
V  
Ct  
T  
B

238

D  
V  
Ct  
T  
B

245

D  
V  
Ct  
T  
B

251

Musical score for measures 251-257. The system consists of five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. The music is in a minor key. The first staff contains a melodic line with various note values and rests. The second staff contains a series of chords. The third and fourth staves contain a complex texture of chords and notes. The fifth staff contains a bass line with notes and rests.

258

Musical score for measures 258-264. The system consists of five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. The music continues in the same minor key. The first staff shows a melodic line with some grace notes. The second staff has chords. The third staff has a more active melodic line. The fourth staff has chords. The fifth staff has a bass line.

265

Musical score for measures 265-271. The system consists of five staves: two treble clefs, two alto clefs (marked with an 8), and one bass clef. The music continues in the same minor key. The first staff has a melodic line. The second staff has chords. The third staff has a melodic line with some grace notes. The fourth staff has chords. The fifth staff has a bass line.

272

Musical score for measures 272-278. The score is written for five staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), Treble 4, and Bass. The key signature has one flat (B-flat). Measure 272 begins with a treble clef and a B-flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs. The bass line provides a steady accompaniment with quarter and eighth notes.

279

Musical score for measures 279-285. The score continues on five staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), Treble 4, and Bass. The key signature remains one flat. Measure 279 starts with a treble clef and a B-flat. The notation includes quarter, eighth, and sixteenth notes, rests, and repeat signs. The bass line continues with quarter and eighth notes.

286

Musical score for measures 286-292. The score continues on five staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), Treble 4, and Bass. The key signature remains one flat. Measure 286 begins with a treble clef and a B-flat. The music features quarter, eighth, and sixteenth notes, rests, and repeat signs. The bass line continues with quarter and eighth notes.

293

Musical score for measures 293-298. The score consists of five staves: Treble clef, Bass clef, Treble clef, Treble clef, and Bass clef. The music is in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and bar lines.

299

Musical score for measures 299-304. The score consists of five staves: Treble clef, Bass clef, Treble clef, Treble clef, and Bass clef. The music is in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and bar lines.

## 23. Quomodo fiet istud

2.p. Audi, Maria Virgo

SC M 91

D1

Quo - mo - do fi - et \_\_\_\_\_ i - - - stud, quo -

*Fuga in diapason*

D2

Ct

Quo - mo - do fi - et, \_\_\_\_\_ quo - mo - - - - do \_\_\_\_\_

T

B

Quo - mo - do fi - et, \_\_\_\_\_

5

mo - do fi - et, quo - mo - do fi - et \_\_\_\_\_ i - - - - - - - - - - - - - - - -

Quo - - - - mo - - - - do

\_\_\_\_\_ fi - - - - - - - - et i - - - - - - - - - - - - - - - -

Quo - - - - mo - - - - do fi - - - - - et \_\_\_\_\_

quo - mo - do fi - et \_\_\_\_\_ i - - - - - - - - - - - - - - - -



10

stud, i - - - - - i - - - - -  
 fi - - - - - et  
 stud, i - - - - - stud, i - - - - - stud, i - - - - -  
 stud, i - - - - - stud, i - - - - -

15

stud, An - ge - le De - - - i, An - ge - le  
 i - - - - - stud, An - ge - le  
 stud, An - ge - le  
 stud, An - ge - le De - - - i,  
 stud, quo - mo - do fi - et i - stud, An - ge - le De -

20

De - i, qui - a vi - - - - - rum in con - ci - pi - en -  
 De - - - i, qui - a vi - - - - - rum in con - ci - pi - en - - -  
 De - i, qui - a vi - rum in con - ci - pi - en - - - do  
 qui - a vi - - - - - rum in con - ci - pi - en - - - do non per -  
 i, qui - - - a vi - rum in con - ci - pi - en - do non

25

do non per - tu - li, non per - - - - tu - li? \_\_\_\_\_  
do non per - tu - li? \_\_\_\_\_  
non \_\_\_\_\_ per - tu - li, \_\_\_\_\_ non \_\_\_\_\_ per - tu - - - li?  
tu - li, \_\_\_\_\_ non \_\_\_\_\_ per - tu - - - li?  
\_\_\_\_\_ per - tu - li, \_\_\_\_\_ non \_\_\_\_\_ per - - - - tu - li?

30 **Secunda pars**

*Fuga in epidiapente*  
Au - - di, Ma - - - ri - - -  
Au - - di, Ma - - - ri - - - a \_\_\_\_\_  
Au - - di, Ma - - - ri - - - a \_\_\_\_\_  
Au - - di, Ma - - - ri - - - a \_\_\_\_\_

36

a, \_\_\_\_\_ Ma - ri - - - a \_\_\_\_\_  
\_\_\_\_\_ Au - - di,  
\_\_\_\_\_ Vir - go, \_\_\_\_\_ Vir - - - go, Ma -  
\_\_\_\_\_ Au - - di, \_\_\_\_\_ Ma - - -  
Au - - di, Ma - - - ri - - - a, \_\_\_\_\_ Ma - - - ri -

43

Vir - go, Vir - go:  
 Ma - ri - a Vir - go:  
 ri - a Vir - go, Vir - go:  
 ri - a Vir - go: Spi -  
 a Vir

49

go: Spi - ri - tus San - ctus  
 Spi - ri - tus San - ctus  
 Spi - ri - tus San - ctus, San - ctus  
 ri - tus San - ctus  
 go: Spi - ri - tus San - ctus



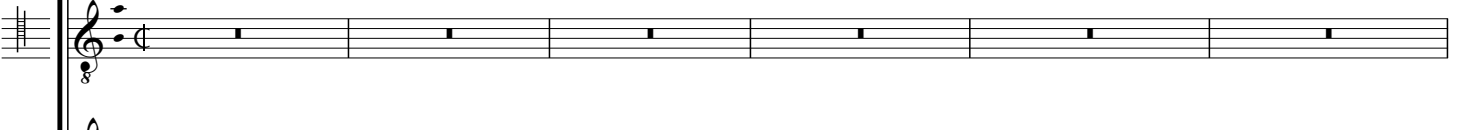
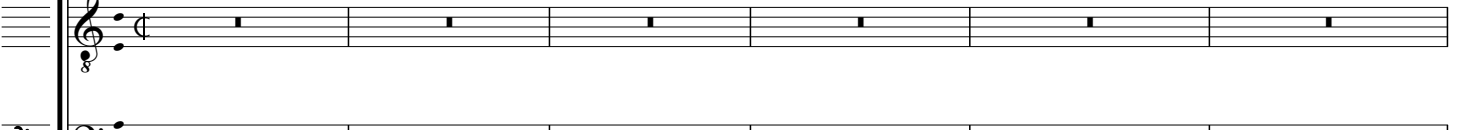

55



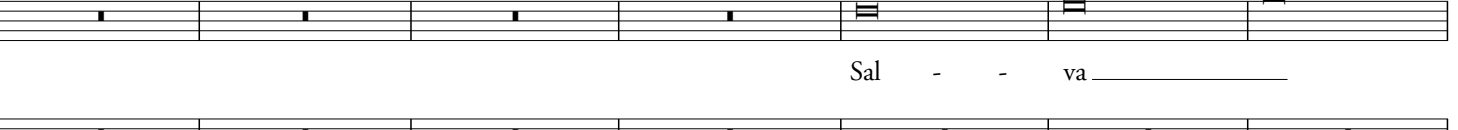


su - per - ve - ni - et, su - per - ve - ni - et, su - per -  
 ctus su - per - ve - ni - et  
 su - per - ve - ni - et in  
 su - per - ve - ni - et  
 su - per - ve - ni - et in



## 24. Salva nos, Domine, vigilantes

SC M 94

D 
  
 Ct 
  
 T1 
  
 T2 
  
 B 

7 
  

  

  

  






## 25. Saulus autem, adhuc spirans / Petrus Apostolus

2.p. 'Saule, Saule, quid me persequeris' / Petrus Apostolus

SC M 104

D1  
Sau - lus au - tem, Sau - lus au - tem, Sau - lus au - tem, ad - huc spi -

D2  
*Fuga in epidiatessaron*

Ct  
Sau - lus au - tem, Sau - lus au - tem, ad - huc spi -

T

B  
Sau - lus au - tem, Sau - lus au - tem, ad - huc

6  
rans mi - na - rum et cae - dis, et cae - dis

Pe -

rans, ad - huc spi - rans mi - na - rum et cae - dis, et

8  
Pe -

spi - rans mi - na - rum et cae - dis, et cae -



11

in di-sci - pu - los Do - - - - - mi - ni, ac - ces - sit, ac - ces - sit,  
 - - - - - trus A - - - - -  
 cae - - - dis in di - sci - pu - los Do - mi - ni, ac - ces - sit, ac - ces - sit,  
 trus A - - - - -  
 dis in di - sci - pu - los Do - mi - ni, Do - mi - ni, ac - ces - sit,

16

ac - ces - sit ad prin - ci - pem, ad prin - ci - pem sa - - - cer - do - tum et pe -  
 - - - - - po - - - - - sto - - - - - lus  
 ac - ces - sit ad prin - ci - pem, ad prin - ci - pem sa - cer - do - tum et  
 po - - - - - sto - - - - - lus  
 ac - ces - sit ad prin - ci - pem sa - - - cer - do - - - - tum et

21

- ti - it ab e - o e - pi - - - sto - lam in Da - ma - - -  
 pe - ti - it ab e - o e - - - pi - - - - - sto - lam, e - pi - sto -  
 et -  
 pe - ti - it ab e - o, et pe - - - ti - it ab e - o e - pi - sto - lam in



41

lem. Et cum i - ter fa - ce - ret, con - - - - ti - git, con - ti -  
psi nos  
Je - ru - - sa - lem. Et cum i - ter fa - ce - ret, con - - ti - git, con - - - ti -  
nos do - - - -  
lem. Et cum i - ter fa - ce - ret, con - ti - - - -

46

git ut ap - pro - pin - qua - ret, ut ap - pro - pin - qua - ret Da - ma - sco, et su - bi - to, et  
do - - - - cu - - - - e - - - - runt,  
git ut ap - pro - pin - qua - - - - ret Da - ma - - - - sco, Da - ma -  
cu - - - - e - - - - runt,  
git ut ap - pro - pin - qua - - - - ret Da - - - - ma - - - - sco,

51

su - bi - to cir - cum - ful - sit e - um, cir - cum - ful - sit e - - - um lux, lux de  
do - - - - cu - - - -  
sco, et su - bi - to cir - cum - ful - sit e - um lux, cir - cum - ful - sit e - um  
do - - - - cu - - - - e - - - -  
et su - bi - to cir - cum - ful - sit e - um

56

cae - - - - lo. Et ca - dens in ter - ram au - di - vit vo - cem  
e - - - - runt le - - - -  
lux de cae - - - - lo. Et ca - dens in ter - ram au - di -  
runt le - - - - gem  
lux de cae - - - - lo. ... in ter - - - - ram au - di - vit vo -

61

di - cen - tem si - - - - bi, di - cen - tem si - - - - bi:  
gem ex - - - - cel - - - - sis.  
vit vo - cem di - cen - tem si - - - - bi, si - - - - bi:  
ex - - - - cel - - - - sis.  
cem di - cen - - - - tem si - - - - bi:

66 *Secunda pars*

*In epidiapente*  
'Sau - - - - le, Sau - le, Sau - - - - le, quid me,  
'Sau - le, Sau - le, Sau - le, Sau - le, quid  
Pe - - - - -  
'Sau - - - - le, Sau - le, Sau - le, Sau - le, quid me

72

quid me — per - se - que - ris, per - se - - - - - que - ris?' Qui  
 Pe - - - - - trus  
 me — per - se - - - - - que - ris?' Qui di -  
 - - - - - trus A - - - - -  
 — per - se - que - ris, per - - - - - se - que - ris?' Qui di -

78

di - - - - - xit, 'Quis es, Do - mi - ne, quis  
 A - - - - - po - - - - - sto - - - - - lus  
 xit, — qui di - - - - - xit, 'Quis es, Do - mi - ne, — Do - mi -  
 po - - - - - sto - - - - - lus et —  
 xit, qui di - xit, 'Quis es, Do - mi - ne, quis es,

84

es, Do - - - mi - ne?' Et il - le: 'E - go sum Je - - - sus,  
 et — Pau - - - lus Do - - - ctor —  
 ne?' Et il - le, et il - le: 'E - go sum Je - sus, —  
 Pau - - - lus Do - - - ctor — gen - - -  
 Do - mi - ne?' Et il - le: 'E - go sum Je - - - sus,

90

quem tu per - se - - que - ris, quem tu per - se - - que - ris.  
gen - - - ti - - - um, i - - - psi  
quem tu per - se - que-ris, quem tu per - se - - que - ris. Du-rum est  
ti - - - um, i - - - psi nos  
quem tu per - se - - que - ris, quem tu per - se - que - ris. Du -

96

Du - rum est ti - bi con - tra sti - mu-lum re - - cal - ci-tra - -  
nos  
ti - bi, du-rum est ti - bi con - tra sti - mu-lum re - cal - ci - tra -  
rum est ti - bi con - tra sti - mu-lum re - cal - ci - tra - re.' Et

102

re.' Et tre - mens ac stu - - - - - pens di - - - xit,  
re.' Et tre-mens ac stu - pens di - - - - - xit, di - -  
do - - - cu - - -  
tre - - - mens ac stu - pens - - -

108

'Do - mi - ne, Do - - - mi - ne, quid me vis fa - - - ce -  
do - - cu - - e - - - - - - - - - runt,  
- - xit, di - - - xit, '... quid me vis fa - - - ce -  
e - - - - - - - - - runt, do - - -  
- di - - xit, 'Do - mi - ne, quid me vis fa - - - ce -

114

re, quid me vis fa - ce - re?' Et Do - mi - nus ad e - - - um:  
do - - - cu - - e - - - runt  
re?' Et Do - mi - nus ad e - - um, ad e - - um:  
- - - cu - - e - - - runt le - - - gem  
re?' Et Do - mi - nus ad e - - um, ad e - - um:

120

'Sur - ge, et in - gre - de - re ci - vi - ta - - - tem, et i - bi di - ce - tur  
le - - - gem ex - - - cel - - - - - - - - - sis.  
'Sur - ge, et in - gre - de - re ci - vi - ta - - - tem, et i - bi di - ce - tur ti - - -  
ex - - - cel - - - - - - - - - sis.  
'Sur - ge, et in - gre - de - re ci - vi - ta - - - tem, et i - bi di - ce - - - tur

126

ti - bi quid te o - por - te - at fa - - ce - re.'  
-sis.

ti - bi quid te o - por - te - at fa - - ce - re.'  
-sis.

ti - bi quid te o - por - te - at fa - ce - re.'

## 26. Si enim credimus

2.p. Et sicut in Adam

3.p. Requiem aeternam

SC M 105

D Si e - - - - - nim

V\* Si e - - - - - nim cre - di - - - - -

Ct Si e - - - - - nim cre - di - - - - -

T *Tenor resolutus* Si e - - - - - nim cre -

B Si e - - - - - nim cre -

\* Vagans reconstructed following the tenor (see Critical Report).





28

Je - - - - - sus mor - tu -

Je - - - - - sus mor - - tu - us

quod Je - - - - - sus, quod Je - - - - - sus mor - - tu - us

quod Je - - - - - sus

Je - - - - - sus, quod Je - - - - - sus mor - tu -

35

us est \_\_\_\_\_ et re-sur-re - - - - - xit, et re-sur - re - -

est et re - sur - - re - - - - -

est \_\_\_\_\_ et re - sur - re - xit, et re-sur - re - - xit, et

mor - - tu - us est et re - sur - - re - -

us est \_\_\_\_\_ et re-sur - re - - - - -

42

- - - - - xit, et re - sur - - re - - - - - xit, i - - -

xit, \_\_\_\_\_ i -

re - sur - re - - - - - xit, et re - sur - re - - xit,

x - - - - - xit, \_\_\_\_\_

xit, et re-sur - re - - - - - xit, i - - - ta,

49

ta et De - - us  
 i - - ta et De - - us, et De - - us e -  
 i - - ta et De - - us  
 i - - ta et De - us, <et De - us,> <et De -

56

e - - os qui dor-mi - e - - runt, qui dor - - mi - e -  
 os qui dor - mi - e - - runt  
 - - os qui dor-mi - e - runt, qui dor-mi - e - runt, qui  
 e - - os qui dor - mi - e - - runt  
 us> e - os qui dor - mi - e - - runt, qui

63

runt per Je - - sum, per Je - - sum, per  
 dor-mi-e - runt per Je - - sum, per  
 runt per Je - - sum, per Je - - sum, <per

\* = = . + =

70

- - - sum ad - - - - - du - - - - - cet cum e - - -

ad - du - - - - - cet cum e - - - - -

Je - sum ad - du - - - - - cet, <ad - du - - - - - cet> cum e - - - - -

- - - - - sum ad - du - - - - - cet cum

Je - - - - - sum> ad - du - - - - - cet, <ad - du - - - - - cet> cum e - - - - -

77

o, cum e - - - o, cum e - - - o.

- - - - - o. -o.

o, cum e - - - - - o, e - - - - - o.

e - - - - - o. -o.

- - - - - o, cum e - - - - - o.

84 *Versus* [Secunda pars]

Et sic - - - - - ut in A - dam, in

Et sic - - - - - cut in A - dam

Et sic - ut, <et sic - ut> in A - dam, in A - dam, <in

90

... i - - - ta

A - dam o - - - mnes mo - ri - - un - - - tur,

o - mnes mo - - - ri - un - - - tur,

A - dam> o - mnes mo - - - ri - un - - - - - - - tur,

96

et in Chri - - - sto, et in Chri-sto o - mnes,

i - - - ta et in Chri - sto, et in Chri-sto o - mnes, <et

i - - - - - ta et in Chri - sto

i - - - ta et in Chri - sto, et in

103

et in Chri-sto o - mnes vi - vi - fi - ca - bun - tur,

in Chri-sto o - mnes> vi - vi - fi - ca - bun - - - - -

o - - - mnes vi - vi - - - fi - - - - -

Chri - sto o - mnes vi - vi - fi - ca - -

109

vi - vi - fi - ca - bun - tur, <vi - - vi - fi - ca - bun - tur.>

tur, vi - vi - fi - ca - - - - - bun - - - tur.

ca - - - - - bun - - - - - tur.

bun - - - tur, vi - vi - fi - ca - - - bun - - - tur.

115 [Tertia pars]

Re - - qui - - em, re - - - - - qui -

Re - - qui - - em, re - - - - - qui - em, re -

Re -

Re - - - qui - - - em

121

em, re - - - - - qui - em ae - ter - nam, ae - ter - nam, ae - ter - nam,

- - - - - qui - em ae - ter - nam, <ae - ter - nam,>

- qui - - - em ae - ter - nam

ae - ter - nam do - na e -

127

ae - ter - nam, ae - ter - nam do - na e - - - is, Do - - -  
 ae - ter - nam do - na e - - is, Do - mi - ne, Do - mi - ne, Do - -  
 do - na e - - is, Do - -  
 - is, Do - - - mi - ne,

133

- mi - ne, Do - - mi - ne, et lux per - pe - tu -  
 mi - ne, et lux per - pe - tu - a,  
 mi - ne, et lux  
 et lux per - pe -

139

a, per - pe - tu - a lu - - ce - at, lu - ce -  
 per - pe - tu - a lu - - ce - at e - - - is, lu -  
 per - pe - tu - a lu -  
 - tu - a lu - ce - - at e - - is.

146

- - - at e - - is, e - - - - - is.

- ce - at e - - is, e - - - - - is.

ce - - - at e - - - is.

-is.

## 27. Sum tuus in vita (ii)

2.p. Cur rigido latuit

SCM 110

D

Ct

T

Q

B

Sum

Sum tu - us, sum tu - - - - -

*Bassus sequitur tenorem in subdiapason post duo tempora*



7

tu - - us in vi - - - - ta, tu - - us, *sum* tu - - us in vi - - - - ta, Sum tu - - us in vi - - - - ta,

14

- a sunt me - - - a sunt fu - ne - ra, Chri - - tu - a sunt me - a fu - ne - ra, Chri - - - - tu - - - - a sunt me - - - a sunt fu - ne -

21

ste, da pre-cor im - pe - - ri - i sce - - ste, da pre - - cor im - pe - ri - i ra, Chri - - ste, da pre-cor im - pe - - ri - i

28

ptra vi - de - re, vi - - de - - re  
 sce - ptra vi - de - re tu - - - i, vi - de - re tu - i,  
 sce - ptra vi - de - re, vi - -

35

tu - - - i, vi - de - - re tu - i.  
 <vi - de - re tu - - i,> vi - - de - re tu - i, vi -  
 de - - - re tu - - - i, vi - de -

42

Cur et - e - nim mo - - - ri -  
 de - re tu - i. Cur et - e - nim, cur et - e - - nim mo - - -  
 - re tu - i. Cur et - e - nim

49

ens tot vul-ne-ra sae - va tu - li - sti, si non sum re -  
 ri - - - ens tot vul-ne - ra sae - va tu - li - sti, tot vul-ne -  
 mo - - - ri - ens tot vul-ne - ra sae - va tu - li - sti,

56

- gni por - ti - o, si non sum re - gni  
 ra sae - va tu - li - - - sti, si non sum re - - - gni por -  
 si non sum re - gni por - ti - o, si non sum

62

por - ti - o par - va tu - i? -i?  
 - ti - o, por - ti - o par - va tu - - - i, tu - i?  
 re - gni por - ti - o par - va tu - i?

## 69 [Secunda pars]

Cur ri - gi - do la - tu - it, cur

75

Cur ri - gi - do la - tu - it tu -  
ri - gi - do la - tu - it, cur ri - gi - do la - tu - it

82

- a vi - ta in - clu - sa se - pul - cro, se - pul -  
tu - a vi - ta in - clu - sa se - pul - cro,

89

- - - cro, si non est me - a mors, <si non est me - a

96

mors,> si non est me - a mors, mor-te fu - ga - ta tu - a, mor-

est me - a mors, si non est me - a mors, mor-te fu - ga - - - ta tu - a,

103

te fu - ga - ta tu - a, mor-te fu - ga - ta tu - a, tu - - -

mor-te fu - - ga - ta tu - - a, mor - te fu - ga - ta tu - -

110

110

a? Er - - go mi - hi cer - - tam prae - stes,

a? Er - go mi - - hi cer - tam \_\_\_\_\_ prae - stes, \_\_\_ o Chri-

117

117

o Chri - ste, sa - lu - - tem, me - - que tu - o

- ste, sa - lu - tem, me - que \_\_\_ tu - o lo -

124

124

lo - - tum san - gui - ne, lo - - tum san - gui - ne,

tum \_\_\_ san - - - gui - ne, lo - tum san - - - - - gui - ne, Chri - ste,

131

Chri - - - ste, iu - - - ves, <iu - - - ves.>  
iu - - - ves, Chri-ste, iu - - - ves, iu - - - ves.

## 28. Tanto tempore vobiscum / Philippe, qui videt me

2.p. Non turbetur cor vestrum / Philippe, qui videt me

SC M 112

D Tan - to tem-po - re, <sup>(b)</sup> tem - - po - re vo - - bis -  
Ct Tan - to tem-po - re vo - bis -  
V Tan - to tem-po - re  
T Tan - to tem-po - re  
B Tan - to tem-po - re, tem - - -

6

cum, vo - bis - - - - - cum sum, et non co-gno - vi - stis

- - - - - cum sum, et non, et non co-gno - vi - - - - stis

vo - bis - cum sum, et non - - - co-gno-vi - - - - stis

- - - - - po - re vo - bis - - - - cum sum, et non co-gno - vi - stis

11

me? Phi - lip - pe, qui vi - det me, Phi - lip - pe, qui vi - det me, vi -

me? Phi - lip - pe, qui vi - det me, Phi - lip - pe, qui vi - det me, vi - det et

me? Phi - lip - pe, qui vi - det me, Phi - lip - pe, qui vi - det me, vi - det et Pa -

Phi - - - - lip - - - - pe, qui

me? Phi - lip - pe, qui vi - det me, Phi - lip - pe, qui vi - det me,

16

det et Pa - - - - trem me - um, vi - det et Pa - trem me - um. Al -

Pa - - - - trem, vi - det et Pa - trem, Pa - - - - trem - - - - me -

- trem me - - - - um. Al - le - lu -

vi - - - - det me,

vi - det et Pa - trem me - um, vi - det et Pa - trem me - um.



21

- le - lu - ia, al - le - lu - ia. Quo - mo - do tu  
 - um. Al - le - lu - ia, al - le - lu - ia. Quo - mo - do tu  
 ia, al - le - lu - ia, al - le - lu - ia. Quo - mo - do tu  
 al - le - lu - ia, al - le - lu - ia. Quo - mo - do tu

26

di - cis: O - sten - de no - bis, o - sten - de no - bis Pa -  
 di - cis: O - sten - de no - bis, o - sten - de no -  
 di - cis: O - sten - de no - bis Pa -  
 le - lu - ia,  
 di - cis, tu di - cis: O - sten - de no - bis Pa -

31

trem?  
 bis Pa - trem? ... et  
 trem? Non cre - dis qui - a e - go in Pa - tre sum ...  
 trem? Non cre - dis qui - a e - go in Pa - tre sum ...

\* = = + = + =



51

in me ma - - - nens, i - - - pse fa - cit o -  
 ma - - - nens, i - pse fa - cit o - pe - ra, o -  
 ma - nens, i - pse fa - cit o - pe - ra, o -  
 lu - - - ia, al - - - le - - - - -  
 tem in me ma - nens, i - pse fa - cit o - pe - -

56

- - - pe - ra. Al - le - lu - ia, al - le - -  
 - - - - - pe - ra. Al - le - lu - -  
 pe - ra, o - - - - - pe - ra. Al - le - lu - ia, al - le -  
 - lu - - - ia.  
 - ra, o - - - - - pe - ra. Al - le - lu - - - - ia,

61

- - - lu - ia.  
 - - - ia, al - le - lu - ia, al - le - - - - - lu - ia.  
 lu - ia, al - le - lu - ia, al - - le - - - - - lu - ia.  
 -ia.  
 al - le - lu - - - - ia, al - le - lu - - - ia.

## Secunda pars

66

Non tur - be - tur cor ve - - - - strum. Non tur -

72

Non tur - be - tur cor ve - - - - strum. Cre - di - tis in De -  
 Cre - di - tis in De - -  
 be - tur cor ve - - - - strum. Cre - di - tis in De -  
 Phi - - lip - -  
 Cre - - di - tis in De -

79

- - - um; et in me cre - - - - di - tis. In do - mo  
 um; et in me cre - - - - di - tis. In do - mo  
 - um, in De - um; et in me cre - di - - tis. In do - mo  
 pe, qui vi - - - - det me,  
 - um; et in me cre - - - - di - tis. In do - mo

\* = = + = + =

86

Pa - tris me - - i man - si - o - nes mul - - - - -

Pa - tris me - - i man - si - o - nes mul - - - - -

Pa - tris me - - i man - si - o - nes mul - tae sunt,

al - - - le - - - - -

Pa - tris me - - i man - si - o - nes mul - - - - -

93

- - tae sunt. Non tur - be - tur cor ve - strum, ne - que for - mi -

- tae sunt. Non tur - be - tur cor ve - strum, ne -

mul - - - - tae sunt. Non tur - be - tur cor ve -

lu - - - ia,

tae, mul - tae sunt. Non tur - be - tur cor ve - strum,

100

det. ... Va - do

que for - mi - det. Au - di - stis qui - a di - - - xi vo - bis:

strum, ne - que for - mi - det. Au - di - stis qui - a di - - - xi vo - bis:

vi - - - - det et Pa - -

ne - que for - mi - det. Au - di - stis qui - a di - - - xi vo - bis: Va - do

107

et ve - - - ni - o ad \_\_\_\_\_

Va - do et ve - - - - - ni - o ...

Va - do et ve - ni - o ad \_\_\_\_\_ vos.

trem me - - - um.

et ve - - - ni - o ad \_\_\_\_\_ vos, ad \_\_\_\_\_ vos.

114

vos. Iam non mul - ta lo - quar vo - bis -

Iam non mul - ta lo - quar vo - - - - -

Iam non mul - ta lo - quar vo - bis - - - - -

Iam non mul - ta lo - quar vo - - - - - bis - - - - cum,

121

cum, ve - nit e - - - - nim prin - ceps hu -

bis - - - - cum, ve - nit e - - - - nim prin - ceps hu - - - - ius mun -

cum, ve - - - - nit e - - - - nim prin - ceps hu - ius mun - - - - di, hu -

Al - - - - - le - - - - - lu - - - - - ia,

ve - - - - - nit e - - - - - nim prin - - - - - ceps



149

da - tum de - dit mi - hi, mi - hi, de -  
 tum de - dit mi - hi, mi - hi Pa - ter, de -  
 tum de - dit mi - hi, de - dit mi - hi Pa - ter,  
 vi - det me, al - le - lu - ia, vi - det  
 tum de - dit mi - hi Pa - ter, mi - hi Pa - ter, de -

155

dit mi - hi Pa - ter, sic fa - ci - o, sic fa -  
 dit mi - hi Pa - ter, sic fa - ci - o,  
 ter, sic fa - ci - o.  
 et Pa - trem me - um. Al - le - lu - ia, al - le -  
 dit mi - hi Pa - ter, sic fa - ci - o, sic fa -

161

ci - o. Sur - gi - te; e - a - mus  
 sic fa - ci - o, sic fa - ci - o. Sur - gi - te; e - a - mus hinc, e - a - mus  
 Sur - gi - te; e - a - mus hinc.  
 lu - ia.  
 ci - o. Sur - gi - te; e - a - mus hinc. Sur - gi - te; e - a - mus



167

hinc. Sur - gi - te; e - a - mus hinc.

hinc. Sur - gi - te; e - a - mus hinc. <Sur - gi - te; e - a - mus hinc,> e - a - mus hinc.

Sur - gi - te; e - a - mus hinc. Sur - gi - te; e - a - mus, e - a - mus hinc.

hinc. Sur - gi - te; e - a - mus hinc.

## 29. Te Deum laudamus

SC M 114

[Versus 1]

Te De - -

Te De - - - - -

Te De - - - - - um

Te De - - - - - um

7

um lau - da - - - - - mus: te

um lau - da - - - - - mus, lau - da - - - - - mus: te

lau - da - - - - - mus, lau - da - - - - - mus:

lau - da - - - - - mus, lau - da - - - - - mus:



[Versus 3]

Ti - bi o - mnes An - ge - li, ti - bi cae - li et u - ni - ver - sae po - te - sta - - tes:

[Versus 4]

41

Ti - - - bi Che - ru - bim, ti - bi Che - ru - bim et Se - ra -  
 Ti - bi Che - ru - bim, ti - bi Che - ru - bim  
 Ti - - - bi Che - ru - bim et Se - -  
 Ti - bi Che - ru - bim, ti - bi Che - ru - bim et Se - ra -

47

phim, et Se - ra - phim, et Se - ra - phim, et Se - ra - phim  
 et Se - - - ra - phim, et Se - - - ra - phim in - ces - sa -  
 ra - phim, et Se - - - ra - phim, et Se - - - ra - phim  
 phim, et Se - - - ra - phim, et Se - - - ra - phim in - ces - sa -

53

in - ces - sa - bi - li vo -  
 - bi - li, <in - ces - sa - - bi - li,> in - ces - sa - bi - li  
 in - ces - sa - - bi - li, in - ces - sa - - bi - li vo -  
 - - bi - li, in - ces - sa - - bi - li vo - - -

60

ce pro - - cla - - - - - mant:  
 vo - - ce pro - - cla - - - - - mant:  
 ce pro - - cla - - - - - mant, *pro - cla - - mant:*  
 ce pro - - cla - - - - - mant:

## [Versus 5]

San - - ctus:

## [Versus 6]

67

San - - ctus, san - ctus, san - - - - - ctus:  
 San - - - - - ctus, san - - ctus, san - - - - - ctus:  
 San - - - - - ctus:  
 San - - - - - ctus:

## [Versus 7]

San - ctus Do - mi - nus De - us — Sa - ba - oth.

## [Versus 8]

73

Ple - - - ni sunt cae - - - li et ter -  
 Ple - - - ni sunt cae - li, *sunt cae - - -*  
 Ple - - - ni sunt cae - li et ter - - -  
 Ple - - - ni sunt cae - li et ter - - - - - ra

78

ra ma - ie - sta - - - - tis glo -  
 li et ter - - - - ra ma - ie - sta - - - - tis glo -  
 - - - - ra ma - - - - ie - - - -  
 ma - ie - sta - tis glo - ri - ae - - - - tu - - - - ae, glo -

84

- ri - ae tu - - - - ae, tu - - - - - ae.  
 - ri - - - - ae tu - - - - - ae.  
 sta - tis glo - ri - ae - - - - tu - - - - ae.  
 - - - - ri - ae, glo - ri - ae - - - - tu - - - - ae.

[Versus 9]

Te glo - ri - o - sus A - po - sto - lo - rum cho - - - - rus:

[Versus 10]

89

Te Pro - phe - ta - - - - -  
 Te Pro - phe - ta - - - - -  
 Te Pro - phe - ta - - - - -

95

rum, Pro - phe - ta - rum lau - da - - -

- rum, <Pro - phe - ta - rum> lau - da - - -

Te Pro - phe - ta - - - - - rum

- - - - rum lau -

100

- bi - lis nu - - - me - rus, lau - - -

- - bi - lis nu - - - me - - - - -

lau - da - bi - lis nu - - -

da - bi - lis nu - - - me - - - - - rus,

106

da - - bi - lis nu - - - me - rus, lau - da - - -

- - - rus, lau - da - bi - lis nu - me - - - - -

- - - me - - - - - rus, lau - - -

lau - da - bi - lis nu - - - me -

112

- - - bi - lis nu - - - me - - - - - rus:

rus, lau - da - bi - lis nu - - - me - - - - - rus:

da - bi - lis nu - - - me - rus:

rus, nu - - - me - rus:

[Versus 11]

Te Mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus.

[Versus 12]

118

Te per or - bem, per or - - - - - bem, per  
 Te per or - - - - - bem  
 Te per  
 Te per or - - - - - bem, te per or -

124

or - bem, per or - bem ter - ra - rum, ter - ra - rum, ter -  
 ter - ra - - - - - rum  
 or - - - - - bem ter - ra - - - - - rum  
 - - - - - bem, per or - bem ter - ra - rum, ter - ra - - - - - rum

130

ra - rum san - cta con - fi - te - tur, con - fi - te - tur Ec - cle - si - a, Ec -  
 san - cta con - fi - - te - - - - - tur Ec - - - - -  
 san - cta con - fi - - te - - - - - tur Ec - - - - -  
 san - cta con - fi - te - tur, con - fi - te - tur Ec - cle - si -

135

cle - si - a, Ec - - - cle - si - a, Ec - cle - si - a,  
 Ec - - - cle - - - si - - - a,  
 - - - cle - - - si - a, Ec -  
 a, Ec - cle - si - a, <Ec - cle - si - a,> Ec - cle - - si - a,

141

Ec - cle - - si - a, Ec - cle - si - a:  
 Ec - cle - - si - a, <Ec - cle - si - a:>  
 - cle - - - si - - - a:  
 Ec - cle - - si - a, Ec - cle - - si - a:

## [Versus 13]

Pa - trem im - men - sae ma - ie - sta - - tis:

## [Versus 14]

147

Ve - - - ne - ran - dum tu - um ve - rum, et u -  
 Ve - - - ne - ran - dum tu - um ve - rum, ve - - - ne - ran - dum tu - um ve -  
 Ve - - - ne - ran - dum  
 Ve - - - ne - ran - dum tu - um ve - rum,





171

Tu Rex glo - ri - ae, Chri - ste.  
 - ri - ae, Chri - ste, <Chri - ste.>  
 ste, *Rex glo - ri - ae,* Rex glo - ri - ae, Chri - ste.  
 ste, Rex glo - ri - ae, Chri - ste, *Chri - ste.*

## [Versus 17]

Tu Pa - tris sem - pi - ter - nus es Fi - li - us.

## [Versus 18]

178

Tu ad li - be - ran - dum su - sce - ptu - rus ho - mi -  
 Tu ad li - be - ran - dum su - sce - ptu - rus *ho - mi - nem,* ho - mi -  
 Tu ad li - be - ran - dum su - sce - ptu - rus ho - mi -  
 Tu ad li - be - ran - dum su - sce - ptu - rus ho - mi - nem,

185

nem, non hor - ru - i - sti  
 nem, <su - sce - ptu - rus ho - mi - nem,> non hor - ru - i - sti, non  
 nem, *ho - mi - nem,* non hor - ru - i - sti, *non hor - ru - i - sti,* non  
 su - sce - ptu - rus ho - mi - nem, non hor - ru - i - sti, non hor - ru - i - sti, <non

192

Vir - - gi - - nis u - te - rum.  
 hor - ru - i - sti, non hor - ru - i - sti, non hor - ru - i - sti Vir - gi - nis u - te - rum.  
 hor - ru - i - sti, non hor - ru - i - sti, non hor - ru - i - sti Vir - gi - nis u - te - rum.  
 hor - ru - i - sti, > non hor - ru - i - sti, non hor - ru - i - sti Vir - gi - nis u - te - rum.

[Versus 19]

Tu de - vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - ti - bus re - gna cae - lo - rum.

[Versus 20]

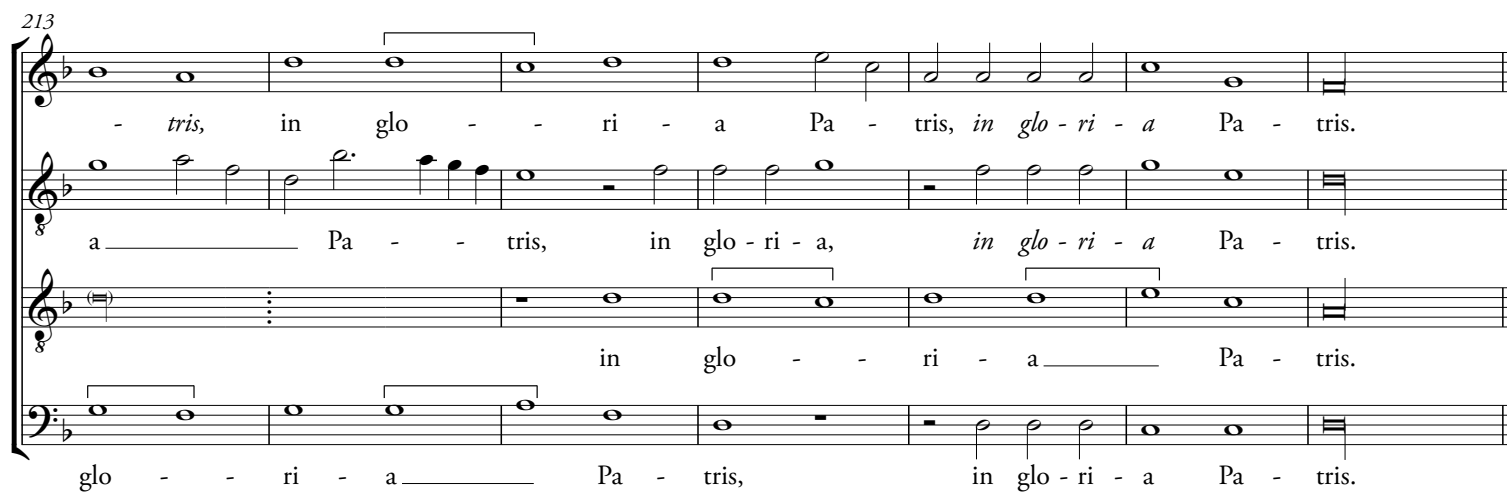
200

Tu ad dex - te - ram De - i se - - - -  
 Tu ad dex - te - ram De - i se - - - -  
 Tu ad dex - te - ram De - i se - - - -  
 Tu ad dex - te - ram De - i se - - - -

206

des, in glo - ri - a Pa - - - -  
 des, in glo - - - ri - - - -  
 Tu ad dex - te - ram De - i se - - - - des,  
 Tu ad dex - te - ram De - i se - - - - des, in

213



- tris, in glo - - ri - a Pa - tris, in glo - ri - a Pa - tris.  
 a Pa - - tris, in glo - ri - a, in glo - ri - a Pa - tris.  
 in glo - - ri - a Pa - tris.  
 glo - - ri - a Pa - tris, in glo - ri - a Pa - tris.

## [Versus 21]



Iu - dex cre - de - ris es - se ven - tu - rus.

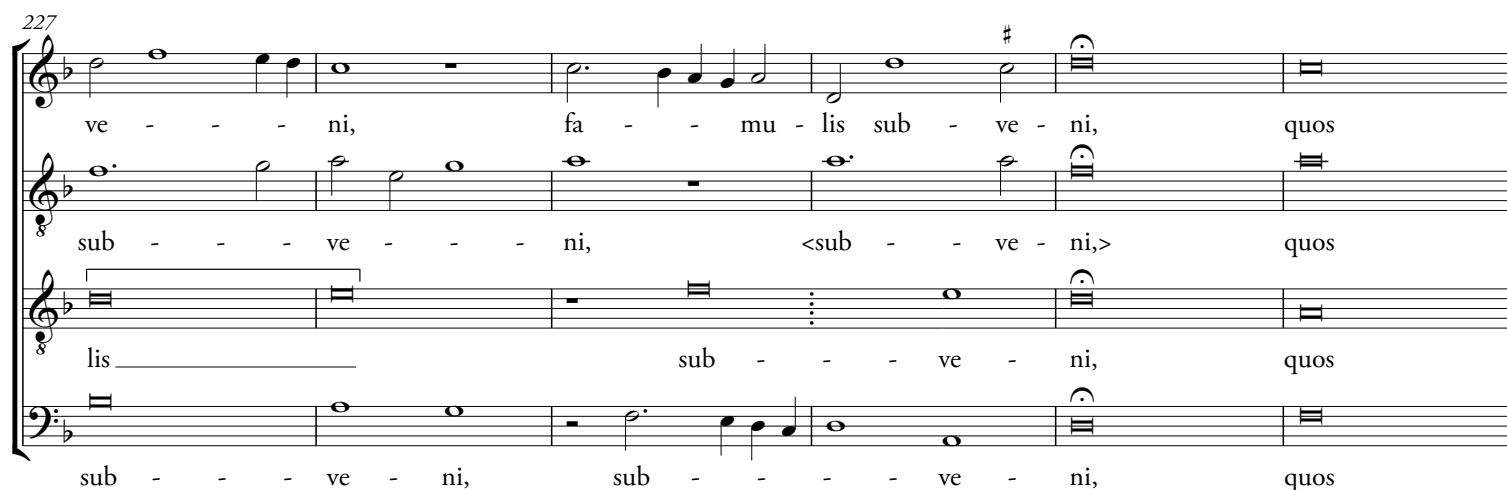
## [Versus 22]

220



Te er - go quae - - - su - mus, tu - is fa - - - mu - lis sub -  
 Te er - go quae - - su - mus, tu - is fa - mu - lis  
 Te er - go quae - su - mus, tu - is fa - - mu -  
 Te er - go quae - su - mus, tu - is fa - mu - lis

227



ve - - - ni, fa - - mu - lis sub - ve - ni, quos  
 sub - - - ve - - - ni, <sub - - - ve - ni,> quos  
 lis sub - - - ve - ni, quos  
 sub - - - ve - ni, sub - - - ve - ni, quos



253

po - - - pu - lum tu - - - um,  
 lum tu - um, Do - mi - ne, tu - um, Do - - - mi - -  
 Sal - - - vum fac po - - - pu - lum tu -  
 po - - - pu - lum tu - - - um,  
 Do - - - mi - ne, Do - -

259

Do - - - mi - ne, Do - - - mi - ne, et  
 ne, Do - - mi - - ne, Do - mi - ne, et  
 um, Do - mi - ne, et  
 Do - mi - ne,  
 mi - ne, et be - ne - dic,

265

be - ne - dic <he - re - di - ta - ti tu - ae,> he - re - di -  
 be - ne - dic, et be - ne - dic he - re - di - ta - ti tu - - ae, he - re - di -  
 be - ne - dic he -  
 et be - ne - dic he - re - di - ta - - ti  
 et be - ne - dic, et be - ne - dic he - re - di - ta - ti tu - - - -

272

ta - ti tu - ae, <he - re - di - ta - ti tu - - - - ae.>

ta - ti, <he - re - di - ta - ti tu - - - - - ae.>

re - di - ta - - - ti tu - - - - - ae.

tu - - - - - ae. -ae.

ae, he - re - - - di - ta - - - ti tu - ae.

[Versus 25]

Et re - ge e - os, — et ex - tol - le il - los us - que in ae - ter - num.

[Versus 26]

279

D Per sin -

Ct Per sin - gu - los di - - - es, —

T Per sin - gu - los di - - - es, — di - - - es, per

B Per sin - gu - los di - - - es, — di - - - es, per

284

gu - los di - - - - es be - ne - di -

Per sin - gu - los di - - - es — be - ne - di - ci -

di - - - - - es,

sin - gu - los di - - - es, di - - - - - es

290

ci - - mus te, <be - ne - di - ci - mus te.>

- - - mus te, <be - ne - di - ci - mus te.>

be - ne - di - ci - - mus te.

be - ne - di - ci - - - - mus te.

## [Versus 27]

Et lau - da - mus no - men tu - um in sae - cu - lum, et in sae - cu - lum \_\_\_ sae - cu - li.

## [Versus 28]

295

Di - gna - re, Do - mi - ne, di - - e i - - - sto

Di - gna - re Do - mi - ne, di - - e i - - -

Di - gna - re Do - mi - ne, di - - e i - - -

Di - gna - re Do - mi - ne, di - - e i - - -

300

si - ne pec - ca - to nos cu - sto -

- - - - sto si - ne pec - ca - to nos cu - sto -

- - - - sto si - ne pec - ca - to nos cu -

- - - - sto si - ne pec - ca - to nos cu - sto -



306

di - - - - - re.  
 di - - - - - re.  
 sto - - di - - - - - re.  
 di - - - - - re.

[Versus 29]

Mi - se - re - re no - stri, Do - mi - ne, mi - se - re - re — no - stri.

[Versus 30]

311

Fi - at mi - se - ri - cor - - di - a tu - - - - a,  
 Fi - at mi - se - ri - cor - - di - a tu - - - - a,  
 Fi - at mi - se - ri - cor - - di - a tu - - - - a, Do - mi -  
 Fi - at mi - se - ri - cor - - di - a tu - a, Do - mi - ne, —

317

Do - mi - ne, — su - - - - per nos, quem -  
 Do - mi - ne, — su - - - - per nos, quem -  
 ne, — su - - - - per nos, quem -  
 su - - - - per nos, quem -



342

spe - ra - - - - - vi; non con - - fun - - - - -  
 spe - - - - - ra - - - - -  
 ne, spe - ra - - vi; non con - fun - - - - -  
 mi - ne, spe - - - ra - - - - - vi;  
 Do - mi - ne, spe - ra - - - - - vi;

348

- - - dar, <non con - - fun - - dar,>  
 - - - vi; non con - - fun - - dar in ae - - -  
 - - - dar, <non con - - fun - - dar> in ae - ter - num, <in - - -  
 non con - - fun - - dar in  
 non con - - - - - fun - dar, non con - fun - -

355

non con - - - fun - - dar in ae - ter - num, <non - - -  
 - - - - - ter - - - - -  
 ae - ter - - - - - num,> in ae - - - - -  
 ae - - - ter - - - - -  
 dar in ae - ter - - - - - num, non



7

es, to - - - - - ta pul - - - - - chra es, a -  
 To - ta pul - chra  
 chra es, pul - chra es,  
 To - ta pul - chra es,  
 pul - - - - - chra es, a - mi - ca

13

mi - ca me - - - - - a, a - mi - ca me - -  
 es, a - - - mi - - - ca  
 a - mi - - - ca me - - a, a - mi - ca me - - a,  
 a - - - mi - - - ca me - -  
 me - - - a,

19

- - - - - a, et ma - cu - la, et ma - cu - la, et ma - cu - la non  
 me - - - a,  
 a - mi - ca me - a, et ma - cu - la, et ma - cu - la, et  
 a, et ma - cu - - - la non  
 a - mi - ca me - - a, et ma - cu - la, et ma - cu - la

25

est in te, non est in te. Fa - -

et ma - cu - - - la non est in te.

ma - cu - la non est in te, non est in te. Fa -

est in te. Fa - - -

non est in te.

31

- - - - - vus di - stil - - - - lans la - bi-a

Fa - - - vus di - - - stil - lans la -

vus di - stil - - - lans la - bi-a tu -

vus di - - - stil - - - lans la - - -

Fa - - - vus di - stil - - - - - lans la - bi - a

37

tu - - - - - a, mel et lac, mel et lac

- bi - a tu - - - - a, mel et lac sub lin - -

a, *la - bi - a tu - - - - - a,*

bi - a tu - - - - a, mel et

tu - - - - - a, mel et lac sub lin - gua tu -



63

ta, a - ro - ma - ta, a - ro - - ma - ta, a - ro - ma - ta.  
 a - ro - - - ma - ta. -ta.  
 ro - - ma - ta, a - ro - ma - ta, a - - ro - ma - ta.  
 - - - ma - ta. -ta.  
 - ma - - - - ta, a - ro - ma - ta.

69 [Secunda pars]

Iam e - nim hi - - - ems,  
 Iam e - - nim hi - - -  
 Iam e - nim hi - - - ems, iam e - nim hi - - -  
 Iam e - - nim hi - - -  
 Iam e - - nim hi - - - ems, iam e - - nim hi - - -

75

iam e - - - - nim hi - - - - ems,  
 ems, iam e - nim hi - ems, iam e - - nim hi -  
 ems, iam e - - nim hi - - - - ems iam e - - nim  
 Iam e - - nim hi - - -  
 Iam e - - nim hi - - - ems, iam e - nim hi - - -



81

ems trans - - i - it;

ems trans - - i - it, trans - - i - it, trans -

hi - - ems trans - - i - it, trans -

ems trans - - i - it, trans - - i - it;

ems trans - - i - it, trans -

87

im - ber ab -

- - i - it; im - ber ab - - i - it, im - ber ab - -

- - i - it; im - ber, im - ber ab - -

im - ber ab - - i - it

- - i - it; im - ber ab - - i - it, im - ber ab -

93

- - i - it et re - - ces - -

- i - it et re - ces - -

- i - it et re - - ces - - sit, et re - ces - -

et re - ces - - sit.

- i - it et re - ces - - sit, et re - ces - -



117

runt,  
 ap - pa - ru - e - - - - runt, vi - - - - ne - ae, vi -  
 vi - - - - ne - ae, vi - - - - ne -  
 pa - ru - e - - - - runt, vi - - - - ne -  
 ap - pa - ru - e - - - - runt, vi - - - - ne -

123

vi - - - - ne - ae flo - ren - - - - tes  
 ne - ae flo - ren - tes o - do - rem,  
 ae flo - ren - - - - tes o - do - - - -  
 ae flo - ren - tes o - do - - - -  
 ae flo - ren - tes o - do - - - -

129

o - do - - - rem de - de - runt, de - de - runt, de - de - runt, de - de - runt.  
 o - do - - - rem de - - - - de - - - - runt.  
 rem, o - do - rem de - de - runt, de - de - runt, de - de - runt.  
 rem de - - - - de - - - - runt.  
 rem de - de - - - runt, de - de - - - runt.





172

ge, pro

sur ge,

ge, sur ge, pro pe-ra,

pro pe-ra,

ge, pro

178

pe-ra, a-mi-ca, a-mi-ca me

pro-pe-ra, pro-pe-ra, pro-pe-ra, pro-

pro-pe-ra, a-mi-ca, a-mi-ca me

a-mi-ca

pe-ra, a-mi-ca

184

a, a-mi-ca me a, a-mi-ca me

pe-ra, a-mi-ca me a, a-mi-ca

a, me a, a-mi-ca me a.

me a, me a.

me a, a-mi-ca me a, a-mi-ca



208

be - - - - - ris.  
 co - ro - na - be - ris, co - - - - ro - na - be - ris.  
 be - - - - - ris.  
 ro - na - be - ris, co - - - - ro - na - be - ris.  
 - be - - - ris, co - - - - ro - na - be - ris.

## 31. Vivo ego, dicit Dominus

2.p. Quis scit si convertatur

SC M 123

D Vi - - - vo e - - - - go, di - cit Do - mi -  
 V Vi - vo e - - - go, e - - - - go, di - - cit Do - mi -  
 Ct Vi - - vo e - - - -  
 T Vi - vo e - - - go,  
 B Vi - vo e - - - go, e - - - -



5

nus, no - - - - - lo

nus, di - cit Do - - - mi - nus, no - lo mor - tem, no - lo

go, di - cit Do - mi - - - nus, di - cit Do - - - - mi - nus, no - lo mor - tem, no - lo mor -

go, di - cit Do - - - mi - nus, no - lo mor - tem, no - lo mor -

9

mor - tem pec - ca - - - - - to - ris,

mor - tem pec - ca - to - ris, pec - ca - to - ris,

no - - - - - lo mor - tem pec - ca - - - - - tem, no - lo mor - tem pec - ca - - - to - ris, pec - ca - to -

tem, no - lo mor - - - - tem pec - ca - to - ris, <pec - - ca -

14

sed ut ma - - - - - gis con - - ver - - ta - - -

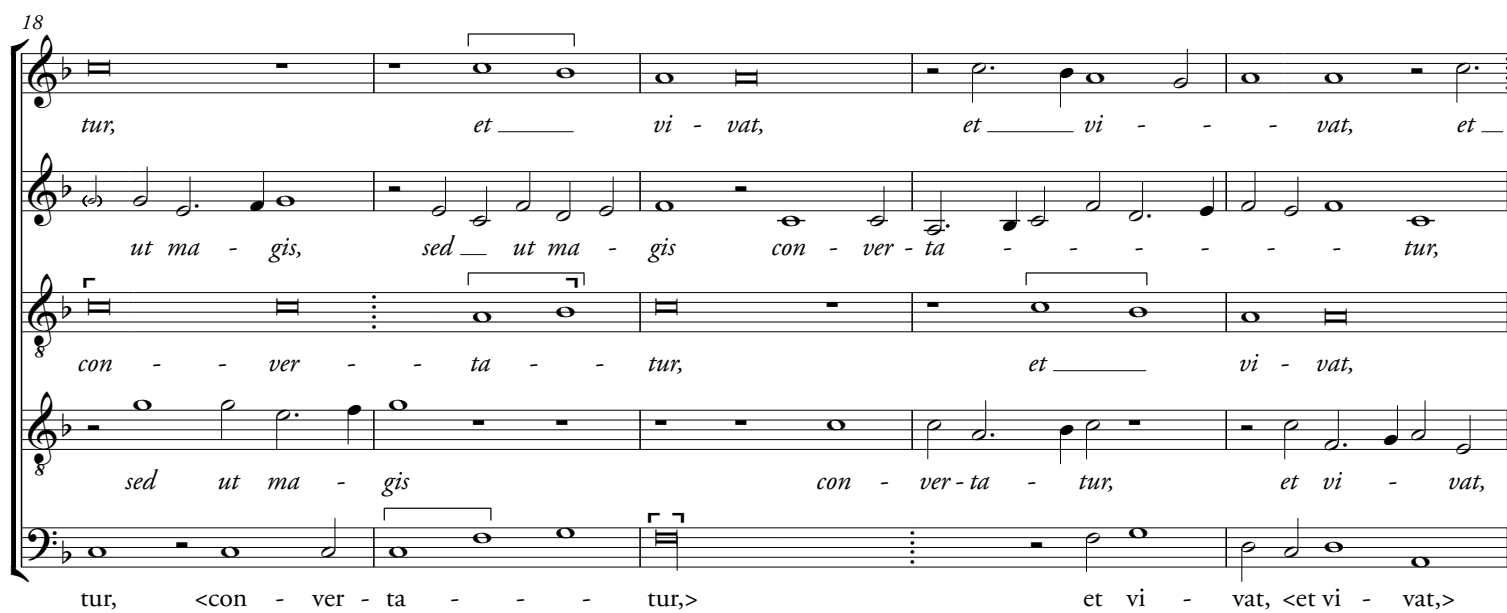
sed ut ma - - - - - gis con - ver - ta - - - - - tur, sed

ris, sed ut ma - - - - - gis

ris, sed ut ma - - - - - gis

to - ris,> sed ut ma - - - - - gis con - ver - ta - - -

18



tur, et vi - vat, et vi - - - vat, et -  
 ut ma - gis, sed ut ma - gis con - ver - ta - - - - - tur,  
 con - - ver - - ta - - tur, et vi - vat,  
 sed ut ma - gis con - ver - ta - tur, et vi - vat,  
 tur, <con - ver - ta - - - - tur,> et vi - vat, <et vi - vat,>

23



vi - - vat, et vi - - vat.  
 et vi - vat, et vi - vat, et vi - vat, et vi - vat.  
 et vi - - - vat, et vi - - - vat.  
 et vi - - - vat, et vi - - - vat, et vi - vat.  
 et vi - - - vat, <et vi - vat,> et vi - vat, <et vi - vat.>

28

Secunda pars



Quis scit si con - ver - ta - - - - - tur  
 Quis scit si con - ver - ta - - - - - tur et  
 Quis scit si con - ver - ta - tur et i -



54

Quis scit si con - ver - ta - tur et  
 con - ver - ta - tur et i - gno - scat De -  
 nem. Quis scit si con - ver - ta - tur et i - gno -  
 scat si con - ver - ta - tur et i -  
 scit si con - ver - ta - tur et i - gno - scat De -

60

i - gno - scat De - us et re - lin -  
 us et re - lin - quat post se be -  
 - scat De - us et re - lin -  
 gno - scat De - us et re - lin -  
 - us et re - lin - quat, et re - lin -

66

quat, re - lin - quat post se be - ne - di - cti -  
 ne - di - cti - o - nem, be - ne - di - cti -  
 - quat post se be - ne - di - cti - o -  
 quat post se be - ne - di - cti - o - nem,  
 quat post se be - ne - di - cti - o - nem, be -

72

o - - - - - nem, be - ne - di - cti - o - - - - nem.

o - - - - nem. -nem.

8 nem, be - ne - di - cti - o - nem, be - ne - - - - di - cti - o - nem.

8 be - ne - di - cti - o - - - - nem. -nem.

ne - di - cti - o - nem, <be - ne - di - cti - o - nem.>

# CRITICAL APPARATUS

## EDITORIAL CONVENTIONS

The goal of the editors 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 contemporaneous 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. The four volumes of motets of the New Senfl Edition (NSE) are organised according to scoring and structured alphabetically.

### On the Edition

The editors strive 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. 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 or *pars* of an edited composition, 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. 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 *longae* and imply indeterminate duration.

A combination of normal and dotted barlines is used in the edition. The dotted barline appears whenever the note value exceeds the length of the measure. The music sometimes implies the need to bar one or more voices differently; in those cases, 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 each motet is based on the version of the text given in the principal source. It has been standardised according to Neo-Latin orthography and modern liturgical sources. Proper names and *nomina sacra* are capitalised. If no source transmitting the composition includes a text, the edition follows, when available, a standard version of the text based on the incipit or title. Textual repetitions indicated in the source by signs of repetition (*ij*) are written out and placed in angle brackets; missing text is supplied in italics as needed.

For motets combining Latin and German texts, a standardised version of the German text based on the principal source is used in the edition. The original German orthographies as found in the sources are included in the critical reports.

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.

Senfl's tenure at the Munich court chapel coincides with the publication of the *Scintille di musica* (Brescia: Lodovico Britannico, 1533) by Giovanni Maria Lanfranco, whose discussion of singing text with music formed the basis for later sixteenth-century expansions on this topic by Gioseffo Zarlino and Gaspar Stoquerus. Prescriptions

outlined by these theorists, though useful to the editors, are often contradicted by the sources transmitting Senfl's music. One occasionally finds, for example, 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 across a large intervalllic leap. Among the most persuasive testimonies to the disparities that can occur between theoretical prescription and performance practice are the Munich choirbooks used in the preparation of this edition. Their careful alignment of text and notes provides a valuable window on how texts were sung by the Munich court chapel, and thus points to the kind of performance practices Senfl would personally have known, despite any theoretical advocacy to the contrary.

Thus, wherever available, text underlay is transcribed as it appears in the designated principal source. In those cases where sources do not provide consistent underlay or do not align text and notation in a manner familiar to the modern reader, the editors have adhered to a few basic principles in deciding how to underlay the text. 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 group words on the basis of syntax or meaning and organise them to accord with cadences and rests;
- to assign no more than one syllable to a ligature;
- to underlay repeated motivic sequences with the same text.

When sources and theorists do not offer clear guidance, the editors take into account the accentual aspects of the language. In his colloquy on Latin and Greek pronunciation, Erasmus stresses the importance of teaching correct pronunciation to the youngest of students, so they might unlearn the bad habits of vernacular languages and gain an understanding of Latin syllabic quantities. Such concerns would have been a pedagogical preoccupation at the Latin schools where Senfl's music was sung. In making decisions about text underlay, the editors have found singing the music especially instructive. We hope that paying attention to the sounding qualities of the text will help us shed the donkey's ears Erasmus laments among so many scholars deaf to the nightingale's song.

#### Literature consulted:

- Desiderius Erasmus of Rotterdam, 'The Right Way of Speaking Latin and Greek: A Dialogue', trans. Maurice Pope, *Collected Works of Erasmus, Literary and Educational Writings*, ed. J. Kelly Sowards, iv (Toronto, 1978), 347–475.
- 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 Besseler 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<sup>2</sup>*, 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.

#### Accidentals and *musica ficta*

Accidentals that appear in the principal source are placed in front of the notes. Cautionary accidentals are not included in the edition but are documented in the critical reports. Editorial accidentals, applied according to the rules of *musica ficta*, are always placed above the relevant notes and apply only to these.

The use of *musica ficta*—in the sense of accidentals not notated in the source but supplied by the performer—is roughly guided by three basic rules transmitted in contemporary theoretical writings (first compiled by Edward Lowinsky in 1964):

- the prohibition of the simultaneous sounding of *mi* against *fa*;
- the rule of propinquity, that is, approaching a perfect consonance by the nearest imperfect consonance;
- the note above *la* should always be sung as *fa*.

The purpose of the first rule is to avoid false perfect intervals (diminished, augmented) in the harmonic sense. In the NSE, the second rule involves raising the leading note in cadential formulae. The last rule is applied to avoid melodic tritones.

*Musica ficta* is always dependent on context, and more than one choice may be possible. Apart from the question of how closely the above-mentioned rules were followed, problems with *musica ficta* often arise in passages where the rules conflict with one another. In general, the editors weigh considerations of melodic principles, note values, and simultaneously sounding intervals in applying *musica ficta*, thereby avoiding excessively stark dissonances without smoothing out all acoustic delicacies. In cases where the use of *ficta* is more arguable, the editorial accidentals appear in brackets. *Musica ficta* is also provided in motets with missing voices, albeit more sparingly, since it is often less certain where it should be supplied.

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*<sup>2</sup>, xvii (London, 2001), 441–53.
- 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.
- 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*<sup>2</sup>, Sachtteil, vi (Kassel etc., 1997), 673–82.

### 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, if any, along with the source of the text and a translation in English. If not stated otherwise, the translations are the work of the editors and, in the case of translations from Latin, benefitted tremendously from the expertise of Leofranc Holford-Strevens. Text that is not set to music but essential to its meaning is placed in square brackets. Editorial additions in the translations are indicated by angle brackets.
- if applicable, a brief discussion of the cantus firmus or model on which the composition is based and a transcription from a period source. 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, including intabulations. Each source is designated by an editorially-assigned siglum based on the location of the manuscript, the name of the printer or, for music treatises, the author. 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. 258–68). 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, 'D<sub>2</sub>=V', where 'D<sub>2</sub>' 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. 'A<sub>2</sub> in V'). The composer ascription found in the source is provided in italic text; the abbreviation 'anon.' indicates that no attribution is present. When the source is a set of partbooks, the attribution is derived from the tenor (unless stated otherwise).

For example, the entry:

**Zwi**<sup>2</sup> D-Z 81/2, [no. 46], no. 45 (D, T, B), *LS*,  
Ct missing, text in T and B, text incipit in D

indicates that a composition in Zwickau, Ratsschulbibliothek MS 81/2 (abbreviated in the relevant volume as **Zwi**<sup>2</sup>), a manuscript set of partbooks, is numbered in the source as 45, but assigned number 46 in Gasch 2013b (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 most cases, one complete extant copy of a print has been consulted for the edition and is identified by the library's 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;
- general remarks.



The section titled ‘Variant Readings’ offers a detailed comparison of all sources of a composition with the exception of intabulations. As an intabulation is an arrangement of a composition that often has too many deviations to document, variants in these sources are not included. 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
- 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:

28<sub>1</sub>          D      **Reg**<sup>4</sup>    Sb Mi

would mean, that the first notational sign in measure 28 of the discantus in the edition is subdivided into a semibreve followed by a minim in the manuscript **Reg**<sup>4</sup>.

The entry:

47<sub>2</sub>          B      **Gr**      Sb-*e*

indicates, that contrary to the edition, the second sign of the bassus in measure 47 reads as a semibreve on *e* in the print **Gr**. (Pitches are given according to the scheme that designates middle C as *c*<sup>1</sup>, the octave lower as *c*, and the octave higher as *c*<sup>2</sup>.)

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:

32<sub>3</sub>–38<sub>2</sub>    T      **Lei**<sup>1</sup>    *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**<sup>1</sup>, contrary to the edition, is ‘quia manducabis, manducabis’.

Any further information regarding either the composition, its transmission, and/or the sources is recorded in the section ‘Remarks’.

## GENERAL ABBREVIATIONS

attr.	attributed	A	Altus
Br	Brevis	B	Bassus
<i>c.</i>	<i>circa</i>	C	Cantus
confl.	conflicting	Ct	Contratenor
d.	died	D	Discantus
ed./eds.	editor/s	Q	Quintus
edn.	edition	T	Tenor
fol./fols.	folio/s	V	Vagans
Fu	Fusa	6	Sexta vox
Gl-tab.	German lute tablature	7	Septima vox
Il-tab.	Italian lute tablature	8	Octava vox
lig.	ligature		
Lo	Longa		
m./mm.	measure/s		
Mi	Minima		
MS	manuscript		
Mx	Maxima		
nGk-tab.	new German keyboard tablature		
no./nos.	number/s		
oGk-tab.	old German keyboard tablature		
p./pp.	page/s		
Ps.	Psalm		
r	recto		
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./vols.	volume/s		
vv	voices		

## BIBLIOGRAPHICAL ABBREVIATIONS

AH	Analecta Hymnica Medii Aevi
CAO	<i>Corpus Antiphonarium Officii</i> (see Bibliography)
DKL	<i>Das deutsche Kirchenlied</i> (see Bibliography)
DTÖ	Denkmäler der Tonkunst in Österreich
EdK	<i>Das deutsche Kirchenlied</i> , Abt. III: <i>Edition des deutschen Kirchenlieds</i> (see Bibliography)
EdM	Das Erbe deutscher Musik
GW	<i>Gesamtkatalog der Wiegendrucke</i> < <a href="http://www.gesamtkatalogderwiegendrucke.de">www.gesamtkatalogderwiegendrucke.de</a> >
KBM	Kataloge Bayerischer Musiksammlungen
<i>MGG</i> <sup>2</sup>	<i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn. (see Bibliography)
<i>New Grove</i> <sup>2</sup>	<i>The New Grove Dictionary of Music and Musicians</i> (see Bibliography)
NJE	New Josquin Edition
NSE	New Senfl Edition (see Bibliography)
RDC	<i>The Vulgate Bible</i> . Douay-Rheims Translation (see Bibliography)
RISM	Répertoire International des Sources Musicales (see Bibliography)
SC	Senfl Catalogue (see Bibliography)
vdm	Verzeichnis deutscher Musikfrühdrucke < <a href="http://vdm16.sbg.ac.at">http://vdm16.sbg.ac.at</a> >

## RISM SIGLA OF LIBRARIES

A-Gu	Graz, Universitätsbibliothek
A-Kla	Klagenfurt, Kärntner Landesarchiv
A-Ssp	Salzburg, Erzabtei St. Peter, Musikalienarchiv
A-Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung
CH-Bu	Basel Universitätsbibliothek, Musiksammlung
CH-Sk	Sion, Archives du chapitre de la Cathédrale/Kapitel-Archiv
CZ-HKm	Hradec Králové, Muzeum východních Čech v Hradci Králové
CZ-ROk	Rokycany, Knihovna Římsko-katolické farnosti v Rokycanech
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung
D-DI	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden
D-EIa	Eisenach, Stadtarchiv, Bibliothek
D-ERu	Erlangen, Universitätsbibliothek Erlangen-Nürnberg, Hauptbibliothek
D-GOI	Gotha, Forschungsbibliothek Gotha der Universität Erfurt
D-HAu	Halle/Saale, Universitäts- und Landesbibliothek Sachsen-Anhalt
D-Ju	Jena, Thüringer Universitäts- und Landesbibliothek
D-KI	Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel
D-LEu	Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina'
D-Lr	Lüneburg, Ratsbücherei
D-LÜh	Lübeck, Stadtbibliothek, Musikabteilung
D-Mbs	München, Bayerische Staatsbibliothek
D-Mu	München, Ludwig-Maximilians-Universität, Universitätsbibliothek
D-Ngm	Nürnberg, Germanisches Nationalmuseum, Bibliothek
D-ROu	Rostock, Universität Rostock, Universitätsbibliothek: Abt. Sondersammlungen, Musikalien
D-Rp	Regensburg, Bischöfliche Zentralbibliothek, Proskesche Musikabteilung
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-SI	Stuttgart, Württembergische Landesbibliothek
D-SSa	Stralsund, Stadtarchiv, Bibliothek
D-TRs	Trier, Stadtbibliothek Weberbach
D-WRha	Weimar, Hochschule für Musik Franz Liszt, Hochschularchiv
D-WRhk	Weimar, Herderkirche, Ephoralbibliothek
D-Z	Zwickau, Ratsschulbibliothek
DK-Kk	København, Det Kongelige Bibliotek på Slotsholmen – Den Sorte Diamant
F-Pn	Paris, Bibliothèque nationale de France, Département de la Musique
GB-Lbl	London, The British Library
GB-Lbm	London, The British Museum, Central Archives (in GB-Lbl)
H-Bn	Budapest, Országos Széchényi Könyvtár
I-Fn	Firenze, Biblioteca Nazionale Centrale

I-TRbc	Trento, Castello del Buonconsiglio, Biblioteca
NL-Uhecht	Utrecht, Privatbibliotheek Peter Hecht
PL-Kj	Kraków, Biblioteka Jagiellońska
PL-Kp	Kraków, Biblioteka Naukowa Polskiej Akademii Umiejętności i Polskiej Akademii Nauk w Krakowie
PL-Wn	Warszawa, Biblioteka Narodowa
US-Nhub	New Haven, CT, Yale University, Beinecke Rare Book and Manuscript Library
V-CVbav	Città del Vaticano, Biblioteca Apostolica Vaticana

## SOURCES

(Library sigla are cited according to RISM)

## A. Manuscripts

Siglum	Library and shelfmark	Motet no.
<b>Bas</b>	CH-Bu F X 5–9 5 partbooks (D, A, T, B, V); Basel; <i>c.</i> 1500–10 (early layer, nos. 1–7); <i>c.</i> 1547 (main layer, including V book); main layer copied by Christoph Piperinus	6
<b>Ber<sup>1</sup></b>	D-B Mus. ms. 40632 German lute tablature; court of Duke Wilhelm IV of Bavaria; 1528 (date on front cover); after 1543, <i>c.</i> 1550–60s (Dorfmüller 1967, Meyer 1986)	15, 22
<b>Ber<sup>2</sup></b>	D-B Sammlung Bohn Ms. mus. 6 New German keyboard tablature; Wrocław (Breslau); 1567–71 (numbering according to Bohn 1890)	16
<b>Ber<sup>3</sup></b>	D-B Sammlung Bohn Ms. mus. 8 5 partbooks (D, A, T, B, V) of an original 6; Wrocław (Breslau); second half of the sixteenth century (numbering according to Bohn 1890)	22
<b>Ber<sup>4</sup></b>	D-B Sammlung Bohn Ms. mus. 11 6 partbooks (D, A, T, B, Q/7, 6/8); Wrocław (Breslau); end of the sixteenth century (numbering according to Bohn 1890)	22
<b>Ber<sup>5</sup></b>	D-B Sammlung Bohn Ms. mus. 14 6 partbooks (C, A, T, B, V, 6); Wrocław (Breslau); end of the sixteenth century (numbering according to Bohn 1890)	7
<b>Ber<sup>6</sup></b>	D-B Sammlung Bohn Ms. mus. 18 New German keyboard tablature; Wrocław (Breslau); 1580 (date on front cover) (numbering according to Bohn 1890)	22
<b>Ber<sup>7</sup></b>	D-B Sammlung Bohn Ms. mus. 119 Choirbook with chant melodies; polyphonic pieces in German keyboard tablature; provenance unknown; 1558 (date on binding); dates 1564 and 1566 in keyboard section of MS (numbering according to Bohn 1890)	22
<b>Bud<sup>1</sup></b>	H-Bn Ms. mus. Bártfa 2 6 partbooks of an original 8 (D, A1, A2, T1, T2, B); Wittenberg? (Steude 1978); Koll. 1: <i>c.</i> 1550 (Gombosi 1929); Koll. 2: seventeenth century; copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	22
<b>Bud<sup>2</sup></b>	H-Bn Ms. mus. Bártfa 22 2 partbooks (T, Q) of an original 5; Wittenberg? (Steude 1978); <i>c.</i> 1550 (Gombosi 1932); after 1564 (Murányi 1991); copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	2, 27
<b>Bud<sup>3</sup></b>	H-Bn Ms. mus. Bártfa 23 1 partbook (B) of an original 4?; Wittenberg? (Steude 1978); <i>c.</i> 1550 (Gombosi 1929); after 1550 (Murányi 1991); mid-sixteenth century (dates ranging from 1545–50 in MS); copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	7, 10, 14

Siglum	Library and shelfmark	Motet no.
<b>Cop<sup>1</sup></b>	DK-Kk MS Den Gamle Kongelige Samling 1872, 4° 7 partbooks (D, A, T, B, V, 6, 7) of an original 8; Copenhagen (van Crevel 1940); 1541–3 (date 1541 stamped on cover of each volume); after 1548 (Glahn 1992); copied by Jørgen Heyde (= Georg Hayd) for the court of Christian III of Denmark (numbering according to Glahn 1978: 33–49)	3, 31
<b>Cop<sup>2</sup></b>	DK-Kk MS Den Gamle Kongelige Samling 1873, 4° 5 partbooks (D, T, B, Q, 6) of an original 6; Copenhagen (van Crevel 1940); 1556 (date stamped on the cover of each volume); copied for the court of Christian III of Denmark (numbering in square brackets according to DIAMM)	6
<b>Dre<sup>1</sup></b>	D-Dl Mus. 1/D/2 5 partbooks (D, A, T, B, Q); Wittenberg?; <i>c.</i> 1575 (Kirsch 1966); <i>c.</i> 1550/60 (Steude 1974)	29
<b>Dre<sup>2</sup></b>	D-Dl Mus. 1/D/3 6 partbooks (D, A, T, B, Q, 6); Wittenberg?; <i>c.</i> 1550/60 (Steude 1974) (numbering in square brackets according to Steude 1974)	6, 15, 21
<b>Dre<sup>3</sup></b>	D-Dl Mus. 1/D/6 1 partbook (B) of an original 5?; probably of Silesian origin (Steude 1974); <i>c.</i> 1560–80 (Steude 1974)	1, 6
<b>Dre<sup>4</sup></b>	D-Dl Mus. Glashütte 5 2 partbooks (C, A) of an original 5?; Saxony; October 1583–October 1584; additions from <i>c.</i> 1585–8 and <i>c.</i> 1600 (Steude 1974)	22
<b>Dre<sup>5</sup></b>	D-Dl Mus. Grimma 53 5 partbooks (C, A, T, B, Q); Meißen, Fürstenschule St. Afra; <i>c.</i> 1560–75 (Steude 1974) (numbering according to Steude 1974)	13, 23, 29
<b>Dre<sup>6</sup></b>	D-Dl Mus. Grimma 55 7 partbooks (D, A, T, B, Q, [6], [7]) of an original 8?; Meißen, Fürstenschule St. Afra; 1557–67 (Hoffmann-Erbrecht 1955); <i>c.</i> 1560–80 (Steude 1974); copied under the direction of Wolfgang Figulus (numbering according to Steude 1974)	5, 21
<b>Dre<sup>7</sup></b>	D-Dl Mus. Grimma 56 5 partbooks (D1, D2, A1, A2, B2) of an original 7 or 8; Meißen, Fürstenschule St. Afra; <i>c.</i> 1568–85 (Steude 1974); copied under the direction of Wolfgang Figulus (numbering in square brackets according to Steude 1974)	11, 22
<b>Dre<sup>8</sup></b>	D-Dl Mus. Grimma 57 4 partbooks (D, T, B, Q) of an original 5; Meißen, Fürstenschule St. Afra; <i>c.</i> 1560–86; copied under the direction of Wolfgang Figulus (numbering according to Steude 1974)	11, 22
<b>Dre<sup>9</sup></b>	D-Dl Mus. Grimma 59a 1 partbook (V); Meißen, Fürstenschule St. Afra; <i>c.</i> 1560 (Steude 1974); possibly copied under the direction of and by Wolfgang Figulus (numbering in square brackets according to Steude 1974)	13, 30
<b>Dre<sup>10</sup></b>	D-Dl Mus. Löbau 8/Löbau 70 8 partbooks (C, A, T, B, Q, 6 = Mus. Löbau 8; 7, 8 = Mus. Löbau 70); Löbau, Bautzen, Zittau; 1592– <i>c.</i> 1685 (Steude 1974); copied as a commission for the Löbau senate	22

<b>Signum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Dre<sup>11</sup></b>	D-Dl Mus. Pi Cod. VIII Choirbook; Pirna, Stadtkirche St. Marien; c.1560–75 (Steude 1974) (numbering in square brackets according to Steude 1974)	2
<b>Eis</b>	D-EIa s.s. ('Eisenacher Kantorenbuch') Choirbook; Eisenach; mid-sixteenth century; additions from the second half of the sixteenth century; copied by Wolfgang Zeuner a.o.	6
<b>Erl<sup>1</sup></b>	D-ERu MS 473/3 Choirbook; Heilsbronn, Cistercian monastery; 1545 (date in MS); copied by Johannes Härtung (numbering according to Krautwurst 1965/67)	15
<b>Erl<sup>2</sup></b>	D-ERu MS 473/4 Choirbook; Heilsbronn, Cistercian monastery; 1540–5; copied by Johannes Härtung (numbering according to Krautwurst 1965/67)	6
<b>Got</b>	D-GOI Chart. A 98 ('Gotha Choirbook') Choirbook; Torgau; July 1545 (date on title page); copied under the direction of Johann Walter for use at the Schlosskirche in Torgau (numbers according to Gerhardt 1949: 45–93)	6, 15, 28
<b>Hal</b>	D-HAu Ed. 1147 5 partbooks (D, A, T, B, Q), each consisting of the prints RISM 1540 <sup>6</sup> and RISM 1550 <sup>2</sup> and MS additions at the end of each book; German origin; c.1540–75	13
<b>Hra<sup>1</sup></b>	CZ-HKm MS II A 26 2 partbooks (D, V) of an original 5?; Hradec Králové; c.1562 (date in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	15, 30
<b>Hra<sup>2</sup></b>	CZ-HKm MS II A 29 1 partbook (B) of an original 5?; Hradec Králové; c.1556–62 (dates in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	15, 20, 28
<b>Hra<sup>3</sup></b>	CZ-HKm MS II A 30 1 partbook (D) of an original 5?; Hradec Králové; second half of the sixteenth century; once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	23, 28
<b>Kas</b>	D-Kl 4° MS Mus. 24 4 partbooks (D, A, T, B) of an original 5; Kassel; sixteenth century (dates from 1534 to 1550 in MS); copied by Johannes Heugel for the court of Philip I, Landgrave of Hesse (numbering according to Gottwald 1997)	6, 15, 21
<b>Kla</b>	A-Kla MS GV 4/3 New German keyboard tablature; Heidelberg; before 1547; copied by Gregor Peschin (Lodes 2019)	6, 15
<b>Kra<sup>1</sup></b>	PL-Kj Mus. ms. 40013 Choirbook; Torgau; c.1540; copied under the direction of Johann Walter, probably for use at the Pfarrkirche in Torgau (numbers according to Gerhardt 1949: 45–93)	2, 6, 15, 28

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Kra<sup>2</sup></b>	PL-Kj Mus. ms. 40598 German lute tablature; German origin; 1570–5, 1583	22
<b>Kra<sup>3</sup></b>	PL-Kp MS 1716 ('Keyboard tablature of Johannes of Lublin') Old German keyboard tablature; Kraśnik, near Lublin (Poland); 1537–48; mainly copied by Johannes of Lublin	1, 22
<b>Lei</b>	D-LEu Thomaskirche 49/50 5 partbooks (D, A, T, B, Q); Leipzig; c.1558 (date on covers); perhaps copied under the direction of Melchior Heger, cantor at the Thomaskirche in Leipzig (numbering according to Youens 1978)	4, 5, 6, 11, 21, 23, 29
<b>Lüb</b>	D-LÜh Mus. A 203 4 partbooks (D, A, B, Q) of an original 5 or more, consisting of the print RISM 1591 <sup>1</sup> and MS additions at the end of each partbook; Lübeck?; c.1586–1613	22
<b>Lün<sup>1</sup></b>	D-Lr Mus. ant. pract. 1196 German lute tablature; southern Germany; c.1539–47 (Lüdtke 2001) (numbering according to Lüdtke 2001)	22
<b>Lün<sup>2</sup></b>	D-Lr Mus. ant. pract. K.N. 150 1 partbook (A) of an original 5?; Lüneburg; 1575–1620 (dates in MS); apparently copied for a society of amateur musicians; scribes include several Lüneburg clergymen	22
<b>Mun<sup>1</sup></b>	D-Mbs Mus.ms. 10 Choirbook; Munich; c.1530–40, some sections after 1537; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	6, 12, 22
<b>Mun<sup>2</sup></b>	D-Mbs Mus.ms. 12 Choirbook; Munich; c.1530–40; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	1, 10, 18, 30
<b>Mun<sup>3</sup></b>	D-Mbs Mus.ms. 19 Choirbook; Munich; earliest layer before 1531; remainder of MS c.1531–40 (Bente 1968); copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	4, 11
<b>Mun<sup>4</sup></b>	D-Mbs Mus.ms. 25 Choirbook; Munich; second quarter of the sixteenth century; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	21
<b>Mun<sup>5</sup></b>	D-Mbs Mus.ms. 69 Choirbook; probably of south German origin (Munich?); second quarter of the sixteenth century (numbering according to KBM 5/1)	25
<b>Mun<sup>6</sup></b>	D-Mbs Mus.ms. 266 Italian lute tablature; Augsburg; c.1550–70 (KBM 5/2), earlier fascicles mid-1540s (Taricani 1993) (numbering according to KBM 5/2)	15
<b>Mun<sup>7</sup></b>	D-Mbs Mus.ms. 267 German and Italian lute tablature; Augsburg; c.1550–70 (KBM 5/2), some fascicles mid-1540s (Taricani 1993) (numbering according to KBM 5/2)	22



<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Mun<sup>8</sup></b>	D-Mbs Mus.ms. 272 German lute tablature; southern Germany (Augsburg?); c.1549–60 (Meyer 1994) (numbering according to KBM 5/2)	15, 22
<b>Mun<sup>9</sup></b>	D-Mu 4° Art. 401 4 partbooks (D, A, T, B) of an original 5, each consisting of the prints RISM 1520 <sup>1</sup> , RISM 1520 <sup>2</sup> , RISM 1521 <sup>3</sup> , and RISM 1521 <sup>5</sup> , with MS additions; Austria (Gottwald 1968); Augsburg (Rifkin 2005); 1536–40 (Gottwald 1968); date 1530 on fol. 55 <sup>v</sup> of T partbook (numbering according to Gottwald 1968)	8, 9, 19, 21, 26
<b>Mun<sup>10</sup></b>	D-Mu 8° Cod. ms. 326 1 partbook (A) of an original 5?; Augsburg?; 1543 (date on fol. 1); copied mainly by Narcissus Zänckl of Murnau (name appears on fol. 1) (numbering according to Gottwald 1968)	6, 15, 16
<b>Mun<sup>11</sup></b>	D-Mu 8° Cod. ms. 327 1 partbook (T) of an original 5?; Augsburg?; c.1543 (numbering according to Gottwald 1968)	6, 22
<b>Nur<sup>1</sup></b>	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)	2, 6, 15, 28
<b>Nur<sup>2</sup></b>	D-NGM 83795 [B] 1 partbook (B) of an original 5?; Torgau; 1539–48 (Gerhardt 1949), 1542–5 (Gottwald 1988); copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	2, 6, 15, 28
<b>Par</b>	F-Pn Rés 429 Italian lute tablature; Germany (Bavaria?); c.1560	22
<b>Reg<sup>1</sup></b>	D-Rp A.R. 853–854 6 partbooks (D, A, T, B, Q, 6); Regensburg; second half of the sixteenth century, with additions from the first half of seventeenth century; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium	7, 16
<b>Reg<sup>2</sup></b>	D-Rp A.R. 857–860 3 partbooks (D, T, B) of an original 4; Regensburg; c.1570–9; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium (numbering according to KBM 14/1)	13
<b>Reg<sup>3</sup></b>	D-Rp A.R. 891–892 5 partbooks (D, A, T, B, Q); Regensburg; c.1570–80; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium	6
<b>Reg<sup>4</sup></b>	D-Rp A.R. 930–939 4 partbooks (A, B, Q, 6) of an original 6; Regensburg; 1572–8 (dates in MS) with a few additions from the late sixteenth or early seventeenth century; possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium (numbering according to KBM 14/1)	3

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Reg<sup>5</sup></b>	D-Rp B 211–215 5 partbooks (D, A, T, B, V); Salzburg; <i>c.</i> 1538–43; copied by Johannes Stomius for use at the Poetenschule in Salzburg (numbering according to KBM 14/1)	11, 21, 25, 30
<b>Reg<sup>6</sup></b>	D-Rp C 120 ('Pernner Codex') Choirbook; probably of south German or Tyrolean origin; early 1520s (Stahelin 1977), <i>c.</i> 1518–21 (Birkendorf 1994); connected to the imperial court chapel at Innsbruck or Augsburg; early (but not original) owner was Peter Pernner (numbering according to KBM 14/1)	17, 24
<b>Reg<sup>7</sup></b>	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)	6, 21
<b>Rok</b>	CZ-ROk A V 22 2 partbooks (D, 6) of an original 6, each consisting of the prints RISM A/I L 961 and RISM 1564 <sup>3</sup> and MS additions; Rokycany; late sixteenth or early seventeenth century; once in the possession of the Rokycany confraternity of literati	15, 22
<b>Sio</b>	CH-Sk 87-4 1 partbook (B) of an original 4; possibly copied in Wrocław (Breslau) or vicinity (Stenzl 1972); <i>c.</i> 1555–60; probably copied by Simon Zmutt (numbering according to Stenzl 1972)	22
<b>Str</b>	D-SSa MS 229 4 partbooks (A, T, B, 6) of an original 6; Stralsund?; <i>c.</i> 1585 (date in MS)	6
<b>Stu<sup>1</sup></b>	D-Sl Mus. I fol. 16 Choirbook; Stuttgart; <i>c.</i> 1579 (date on fol. 191r); copied by Johann Chamerhueber for use by the court chapel of Ludwig, Duke of Württemberg (numbering according to Gottwald 1964)	21
<b>Stu<sup>2</sup></b>	D-Sl Mus. I fol. 25 Choirbook; Stuttgart; <i>c.</i> 1542; copied by Nikolaus Peuschel for use by the court chapels of Ulrich, Duke of Württemberg, and his successor Christoph (numbering according to Gottwald 1964)	1
<b>Stu<sup>3</sup></b>	D-Sl Mus. I fol. 42 Choirbook; Stuttgart; <i>c.</i> 1540; copied by Nikolaus Peuschel and other scribes for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	16
<b>Stu<sup>4</sup></b>	D-Sl Mus. I fol. 43 Choirbook; Stuttgart; <i>c.</i> 1540; copied by a single scribe for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	22
<b>Vat</b>	V-CVbav Cod. Vat. lat. 11953 1 partbook (B) of an original 5?; German origin; before 1518 (Birkendorf 1994), <i>c.</i> 1515–30 (Census-Catalogue); once part of the Palatine electoral library in Heidelberg (numbering according to Birkendorf 1994: iii: 161–2)	17, 24

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Vie<sup>1</sup></b>	A-Wn Mus.Hs. 15500 Choirbook; German origin; 1544 (date on fol. 1) (numbering according to Kirsch 1961)	6, 23, 29
<b>Vie<sup>2</sup></b>	A-Wn SA.78.F.21 5 partbooks (D, A, T, B, V) consisting of the print RISM A/I W 168 with MS additions on the front and back flyleaves of DATB books; Augsburg?; c.1527–35; once in the possession of Raymund Fugger the Elder	15
<b>War</b>	PL-Wn rkp. 564 Old German keyboard tablature; Kraków?; 1548 (date in MS); lost, only microfilm copy extant (numbering according to Jachimecki 1919/1920)	4, 22
<b>Wei<sup>1</sup></b>	D-WRha Neustadt 40 4 partbooks (D, A, T, B) of an original 5; Neustadt/Orla; second half of the sixteenth century; copied for use at the Stadtkirche St. Johannis in Neustadt/Orla (pagination according to RISM online)	22
<b>Wei<sup>2</sup></b>	D-WRhk MS B Choirbook; Torgau; c.1540–4; copied by one main scribe, perhaps for use at the Wittenberg Schlosskirche (numbering according to Gerhardt 1949: 45–93)	2, 28
<b>Zwi<sup>1</sup></b>	D-Z 73 ('MS of Jodocus Schalreuter') 6 partbooks (D, A, T, B, Q, 6); mid-sixteenth century (dates 1534–48 in MS); probably copied in Magdeburg or Wittenberg by Jodocus Schalreuter (numbering according to EdM 115/116)	28
<b>Zwi<sup>2</sup></b>	D-Z 81/2 3 partbooks (D, T, B) of an original 4 or 5; Wittenberg or Zwickau; c.1550 (Steude 1974); c.1530–50 (Gasch 2013b); main layer copied by a single scribe, probably Wolfgang Schleifer (Schleyfer) (original numbering and numbering according to Gasch 2013b)	9, 22, 29
<b>Zwi<sup>3</sup></b>	D-Z 175 ( <i>olim</i> NL-Uhecht, MS s.s.) 1 partbook (D) of an original 4 or 5; c.1549–50 (Elders 1981); probably copied in Wittenberg by Jodocus Schalreuter (Elders 1981); (numbering according to Elders 1981)	9, 21, 29

## B. Prints

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
Be <sup>1</sup>	SECVNDA   PARS MAGNI OPERIS MVSICI,   CONTINENS CLARISSIMORVM SYMPHONISTA= rum tam ueterum quàm recentiorum, præcipue uero   Clementis non Papæ, Carmina elegantissima   QVINQVE VOCVM. (Nuremberg: Johann vom Berg and Ulrich Neuber, 1559)	RISM 1559 <sup>1</sup> – (D-Rp)	1, 16, 22
Be <sup>2</sup>	THESAVRI MVSICI   TOMVS QVARTVS CONTINENS SELE= CTISSIMAS QVINQVE VOCVM HARMO- NIAS, QVAS VVLGO MOTE- TAS VOCANT. (Nuremberg: Johann vom Berg and Ulrich Neuber, 1564)	RISM 1564 <sup>4</sup> – (D-Mbs)	7
Be <sup>3</sup>	Tabulaturbuch/   Auff   Orgeln vnd Instrument   Darinne auff alle Sontage   vnd hohen Fest durchs gantze Jhar auserlesene/ liebliche vnd künst= liche Moteten so mit den Evangelij/ Episteln/ Introitibus, Responsorij, Antiphonis,   Oder derselben Historien vberein kommen vnnd eintreffen/ der Fürnembsten vnnd be=  rumbsten Componisten/ verfasset/ vnd also geordnet/ wie dieselben von den   Autoribus im Gesang ohne Coloraturen gesetzt worden/ damit ein   jeglicher Organist solche Tabulatur auff seine Applica= tion bringen/ vnd füglich brauchen kan.   Mit sonderlichem fleis auserlesen/ in eine richtige Ordnung   bracht/ abgesetzt/ vnd in Druck vorfertiget/   Durch Johannem Rühling/ von Born/ Organist   zu Döbeln.   Der Erste Theil.   PSALMVS CL.   Laudate Dominum in tympano & Choro,   Laudate eum in Chordis & Organo.   Gedruckt zu Leipzig/ bey Johan: Beyer/   Jm Jahr vnserer Erlösung/   M. D. LXXXIII. (Leipzig: Johannes Beyer, 1583)	Brown 1583 <sub>6</sub> – (D-Mbs)	6, 22
Fa	Das Ander Buch.   Ein new künstlich Lauten Buch/erst yetzo von newem ge= macht/ für junge vnd alte Schüler/die auß rechtem grund vnd kunst/nach der Ta= bulatur/gantz leicht vnd ring zu lernen/durch ein leicht Exempel dieser pünctlein   . . . . . / wohin man mit einem yeden finger recht vnd ordenlich greyffen soll/ vnd   wie man die Tabulatur vnnd die Mensur gantz leichtlich lernen vnnd verstehn   soll/ mit viel schönen lieblichen Teutschen/ Welschen/ Frantzösischen vnnd La= teynischen Stücken/ Tentzen/ vnd Preambeln/ vnnd die Schlacht vor   Pauia/ die seind mit allem fleys gemacht/ durch mich Hansen   Newsidler Lutinisten vnd Burger zu Nürnberg   zusammen gebracht vnd offenlich   außgangen. (Nuremberg: Julius Paulus Schmidt (Fabritius), 1549)	Brown 1549 <sub>6</sub> vdm 1136 (D-Ngm)	22
Fo <sup>1</sup>	Tabulatur auff die Laudten etli= cher Preambel/ Teutscher/ Wel= scher vnd Francösischer stück/ von Liedlein/ Muteten/   vnd schönen Psalmen/ mit drey vnd vier stym= men/ Durch Han[n]s Gerle Luttinisten/ Burger vnd Lauttenma= cher zu Nürnberg/ ordenlich gesetzt/ vnd in Truck   gegeben/ Im M. D. XXXIII. Jar.   Mit Rösm. Kaiserlicher vnd Kün. Mai. Freihyet begnadet/ in vier jaren nit   nach zu trücken/ Bey straff vnd peen zehen Marck lötigs goldes. (Nuremberg: Hieronymus Formschneider, 1533)	Brown 1533 <sub>1</sub> vdm 68 (D-B)	15

<b>Siglum</b>	<b>Title</b>	<b>RISM siglum vdm no. (consulted copy)</b>	<b>Motet no.</b>
<b>Fo<sup>2</sup></b>	NOVVM ET INSIGNE OPVS   MVSICVM, SEX, QVINQVE, ET QVATVOR VOCVM,   CVIVS IN GERMANIA HACTENVS NIHIL SIMILE   VSQVAM EST EDITVM. (Nuremberg: Hieronymus Formschneider, 1537)	RISM 1537 <sup>1</sup> vdm 35 (D-Mbs)	1, 6, 15, 20, 22
<b>Fo<sup>3</sup></b>	SECVNDVS TOMVS NOVI   OPERIS MVSICI, SEX, QVINQVE ET   QVATVOR VOCVM, NVNC   RECENS IN LVCEM   EDITVS (Nuremberg: Hieronymus Formschneider, October 1538)	RISM 1538 <sup>3</sup> vdm 37 (D-Mbs)	30
<b>Ga</b>	INTABVOLATVRA   DE LAVTO   DI SIMON GINTZLER MVSICO   Del Reuerendissimo Cardinale di Trento, De Recercari Motetti Madrigali   Et Canzon Francese Nouamente posta in luce.   LIBRO PRIMO (Venice: Antonio Gardano, 1547)	Brown 1547 <sub>3</sub> – (GB-Lbm)	22
<b>Gü</b>	Das Dritt Buch.   Ein New künstlich Lauten Buch/ darin vil treff=licher grosser Maisterlichen kunst stück/ vom Psalmen/ vnd Muteten ein auß=geklaubter kern/ die jn dieser zeyt die berumbtisten Stück sind/ vnd vor   der keins nye jn druck kumen/ aber jtzo durch mich Hansen Newsi=ldler Lutenisten vnd Burger zu Nürnberg/ mit allem fleisz   zusammen gebracht/ vnd öffentlich   ausgangen. (Nuremberg: Hans Günther, 1544)	Brown 1544 <sub>3</sub> vdm 1032 (D-Ngm)	22
<b>Jo<sup>1</sup></b>	Teütsch Lauten=büch   Darinnenn   kunstliche Mutete[n]/ lieb=liche Italianische/ Frantzösische/ Teüt=sche Stuck/ fröliche Teütsche Tantz/ Passo e   mezo/ Saltarelle/ vnd drei Fantaseien. Alles mit fleiß außgesetzt/ auch artlich vnd   zierlich Coloriert/   durch Melchior Newsidler/ Bur=ger vnd Lautenist in   Augspurg. (Strasbourg: Bernhart Jobin, 1574)	Brown 1574 <sub>5</sub> – (D-Mbs)	22
<b>Jo<sup>2</sup></b>	THESAVRVS MOTETARVM.   Newerleßner   zwey und zweintzig herr=licher Moteten/ Rechte Kunst Stück: der   aller berümbsten Componisten/ in der Ordnung   wiesie nach einander gelebt: Vnd jede   Moteten zu jhrem gewissen   Modo gesetzt.   Mit sonderm hohen fleiß vnd müh   zusammen getragen/ vnd in diese   breuchige Tabulatur   gebracht/   Von   IACOBO PAIX AVGVSTANO,   organico lavingano. (Strasbourg: Bernhart Jobin, 1589)	Brown 1589 <sub>6</sub> – (D-Mbs)	20
<b>Ko</b>	Tabulatur=buch auff die Lauten/ von Moteten/   Frantzösischen: Welschen vnd Teütschen Geystlichen vnd   Weltlichen Liedern/ sampt etlichen jren Texten/ mit Vieren/ Fünffen/   vnd Sechs stim[m]en/ dergleichen vor nie im Truck außgangen/ zu sondern   hohen Ehren/ vnd vnderstenigstem wolgefallen/ dem Durchleuch= tigsten Hochgebornen Fürsten vnd Herren/ Herren OttHein=richen Pfaltzgraven bey Rhein/ des heyligen Römischen   Reichs Ertzdruchsessen vnd Churfürsten/ Herzogen   in Nidern vnd Obern Bairn/ etc. Durch Seba=stian Ochsenkhun jrer Churfürstlichen   Gnaden Luttinisten zusamen   ordinirt vnd gelesen. (Heidelberg: Johann Kohl [Khol], 1558)	Brown 1558 <sub>5</sub> – (D-Mbs)	22

<b>Siglum</b>	<b>Title</b>	<b>RISM siglum vdm no. (consulted copy)</b>	<b>Motet no.</b>
<b>Ne</b>	CANTIONES TRIGINTA   SELECTISSIMAE: QVINQVE: SEX: SEPTEM:   OCTO: DVODECIM ET PLVRIVM VOCVM, SVB QVA= tuor tantum, artificiose Musicis numeris à præstantissimis huius artis arti= ficibus ornatæ ac compositæ: Hinc inde autem collectæ   & in lucem editæ,   Per   CLEMENTEM STEPHA= NI: BVCHAVIENSEM ET   Egranorum incolam, Anno salutis 1568. (Nuremberg: Ulrich Neuber, 1568)	RISM 1568 <sup>7</sup> – (D-ROu)	14, 23
<b>Pe<sup>1</sup></b>	SELECTISSIMA- RVM MVTETARVM PARTIM   QVINQVE PARTIM QVATVOR VOCVM   Tomus Primus. (Nuremberg: Johannes Petreius, 1540)	RISM 1540 <sup>6</sup> vdm 50 (D-HAu)	13, 16
<b>Pe<sup>2</sup></b>	TOMVS TERTIVS   PSALMORVM SELECTORVM QVA= tuor & Quinq[ue], & quidam plurium uocum. (Nuremberg: Johannes Petreius, 1542)	RISM 1542 <sup>6</sup> vdm 1022 (A-Wn)	14
<b>Re</b>	Ein Schön   NUtZ vnnd Ge= breüchlich Orgel Tabulaturbüch.   Darinnen etlich der berühmten Componi- sten, beste Moteten, mit 12. 8. 7. 6. 5.   vnd 4. Stimmen ausserlesen/ dieselben auff   alle fürneme Festa des gantzen Jars/ vnd zu   dem Chormas gesetzt. Zû letzt auch aller= hand der schönsten Lieder/ Pass'è mezzo   vnd Tãntz/ Alle mit grossem fleiß Coloriert.   Zû trewem dienst den liebhabern diser   Kunst/ selb Corrigiert vnd in   Truck verwilligt.   Von   Iacobo Paix Augustano, diser zeit   Organist zû Laugingen. (Laugingen: Leonhard Reinmichel, 1583)	Brown 1583 <sub>4</sub> – (GB-Lbl)	22
<b>Rh</b>	OFFICIA PASCHALIA.   DE RESVRRECTIONE ET AS= CENSIONE DOMINI. (Wittenberg: Georg Rhau, 1539)	RISM 1539 <sup>14</sup> vdm 46 (D-Ju)	2
<b>Ul</b>	CONCENTVS OCTO, SEX, QVINQVE   & quatuor vocum, omnium iucundissimi,   nuspiam antea sic æditi. (Augsburg: Philipp Ulhart, 1545)	RISM 1545 <sup>2</sup> vdm 1033 (D-Mbs)	23

## C. Theoretical Writings

<b>Siglum</b>	<b>Title</b>	<b>consulted copy</b>	<b>Motet no.</b>
<b>Finck</b>	Hermann Finck, PRACTICA   MVSICA HER= MANNI FINCKII, EXEMPLA   VARIORVM SIGNORVM, PRO= PORTIONVM ET CANONVM, IVDICI= VM DE TONIS, AC QVAEDAM   DE ARTE SVAVITER ET   ARTIFICIOSE CAN= TANDI CON=  TINENS. VITEBERGÆ EXCVDEBANT   HÆREDES GEORGII RHAVV,   ANNO M. D. LVI. (Wittenberg: Georg Rhau's heirs, 1556)	D-B	23

## D. Chant sources

Abbreviation	Description
<i>Antiphonarium Augustense</i> (1495)	Antiffanarium [Augustense] (Augsburg: Erhard Ratdolt, 1495) [GW 2062; vdm 1084] (D-Mbs).
<i>Antiphonarium</i> (1537)	Antiphonariu[m], o[mn]ia pia Cano= nicarum horarum cantica: secundu[m] ordine[m] atque   vsum Ecclesie et diocesis Monasterien[sis]: co[m]ple= ctens, iam primum summa dili= gentia excusum (Cologne: Hero Alopecius, 1537) [VD16 A 2948; vdm 544] (D-Mbs).
<i>Antiphonarius</i> (1519)	Antiph[onarius] [also known as the ‘Antiphonale Pataviense’] (Vienna: Johannes Winterburger, 1519) [VD16 A 2946; vdm 4] (D-Mbs).
<i>Compendiaria</i> (1516)	Michael Koßwick, <i>Compendiaria Musice artis aeditio</i> (Leipzig: Wolfgang Stöckel, 1516) [VD16 ZV 26733; vdm 498] (D-KIu).
D-Mbs Clm 6034	Munich, Bayerische Staatsbibliothek, Clm 6034 (breviary from the Benedictine monastery of Ebersberg; second half of fifteenth century).
DK-Kk 3449, 8°	København, Det kongelige Bibliotek på Slotsholmen, Den Gamle Kongelige Samling 3449, 8° (manuscript antiphoner in seventeen volumes from Augsburg cathedral; 1580).
<i>Exemplar in modum accentuandi</i> (1513)	Exemplar in modu[m] accentua[n]di s[e]c[un]d[u]m ritu[m] chori eccl[es]ie Patauien[sis] (Vienna: Johannes Winterburger, 1513) [VD16 M 5746; vdm 636] (A-Wn).
<i>Graduale Augustense</i> (1511)	Graduale iuxta ri[tu]m ecclesie Augu[sten]s[is]. nuper   accuratis[sime] eme[n]datu[m] (Basel: Jakob Wolff from Pforzheim, 1511) [VD16 G 2727; vdm 273] (D-Mbs).
<i>Graduale Pataviense</i> (1511)	Grad[uale]   patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs).
Lossius 1553	Lucas Lossius, <i>PSALMODIA   hoc est,   CANTICA   SACRA VETERIS   ECCLESIAE   SELECTA</i> . (Nuremberg: Gabriel Hain, 1553) [VD16 L 2828] (D-Mbs).
<i>Responsoria noviter</i> (1509)	Respo[n]soria nouiter cu[m] notis im= pressa: de t[em]p[or]e [et] sanctis per   totum annu[m]: regenti= bus [et] scholaribus   vtilissima. (Nuremberg: Johann Stuchs, 1509) [VD16 R 1197; vdm 835] (D-Mu).

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## CRITICAL REPORTS

1. *Ave, Rosa sine spinis* (SC M 10)**Text**

The text in the discantus, contratenor, tenor 2, and bassus is one of many tropes of the Archangel Gabriel's greeting to Maria *Ave, Maria, gratia plena* (Luke 1:28 and 1:42; see AH 30, nos. 84–186). During the second half of the fifteenth and first half of the sixteenth centuries, *Ave, Rosa sine spinis* was widely known as the *oratio aurea de BMV* (see Sebastian Brant/Jakob Wimpfeling, *Hortulus animae* (Strasbourg: Johann Wähinger, 1503; VD16 H 5042), sig. 13<sup>r</sup>; *Hortulus animae* (Strasbourg: Johann Knobloch the Elder, 1516; VD16 H 5064), fol. 39<sup>v</sup> (see Figure 1 in the Introduction to this volume); as well as AH 30, no. 126). The six stanzas of *Ave, Rosa* are designed as an acrostic: the first words of stanzas 1 and 2, the first two words of stanzas 3 and 4, and the entire first lines of stanzas 5 and 6 form the prayer *Ave Maria* (highlighted below in small capitals).

The tenor 1 sings an abbreviated version of the trope.

Text in D, Ct, T2, B

1.p.

AVE, Rosa sine spinis,  
te quam Pater in divinis  
maiestate sublimavit  
et ab omni vae servavit.  
MARIA, stella dicta maris,  
tu a nato illustraris  
luce clara deitatis  
qua praefulges cunctis datis.  
GRATIA PLENA te perfecit  
Spiritus Sanctus dum te fecit  
vas divinae bonitatis  
et totius pietatis.

2.p.

DOMINUS TECUM miro pacto  
verbo in te carne facto  
opere trini conditoris:  
o quam dulce vas amoris.  
BENEDICTA TU IN MULIERIBUS  
hoc testatur omnis tribus;  
caeli dicunt te beatam  
et super omnes exaltatam.  
ET BENEDICTUS FRUCTUS VENTRIS TUI,  
quo nos semper dona frui,  
per praegustum hic aeternum  
et post mortem in aeternum.  
Amen.

1.p.

HAIL, rose without thorns,  
whom the Father  
elevated to divine majesty  
and preserved from all suffering.  
MARY, called the star of the sea,  
thou who, illustrious of birth,  
dost shine forth with the bright light of the deity  
which falls on all creation.  
FULL OF GRACE the Holy Spirit  
rendered thee perfect  
when he transformed thee

Text in T1

1.P.

AVE, Rosa sine spinis,  
maiestate sublimavit,  
MARIA stella, luce clara deitatis,  
GRATIA PLENA, vas totius pietatis.

2.p.

BENEDICTA TU IN MULIERIBUS  
ET BENEDICTUS FRUCTUS VENTRIS TUI,  
per praegustum hic aeternum  
et post mortem in aeternum.  
Amen.

1.p.

HAIL, rose without thorns,  
elevated to divine majesty,  
MARY, star, bright light of the deity,  
FULL OF GRACE, vessel of boundless piety.



into a vessel of divine goodness  
and of boundless piety.

2.p.

THE LORD BE WITH THEE:

in thee through a wondrous pact  
the Word became flesh

by the action of the Creator who is three in one.

O, how sweet is the vessel of love.

BLESSED ARE THOU AMONG WOMEN:

all peoples bear witness to this.

The heavens call thee blessed

and above all others creatures exalted.

AND BLESSED IS THE FRUIT OF THY WOMB

through which we ever benefit

as a foretaste here on earth

and after death for all eternity. Amen.

2.p.

BLESSED ARE THOU AMONG WOMEN

AND BLESSED IS THE FRUIT OF THY WOMB

as a foretaste here on earth

and after death for all eternity. Amen.

### Cantus firmus

Although a cantus-firmus motet, the composition is not based on a liturgical cantus firmus. Instead, Senfl places in the tenor 1 the cantus firmus of Josquin's *Stabat mater*, a motet also found in **Mun**<sup>2</sup>, the principal source for the edition of this piece. Josquin in turn took the melody from the tenor of *Comme femme desconfortée*, a chanson attributed to Gilles Binchois in the 'Mellon Chansonnier' (US-Nhub 91, fol. 32<sup>v</sup>; for other compositions using the tenor of Binchois's three-part rondeau, see Rothenberg 2004: 528–9). Senfl clearly modelled his cantus firmus on the tenor from Josquin's earlier motet: it is presented continuously for the duration of the motet, it has the same mensuration and range, and the melodic pattern is similar to Josquin's motet (including Josquin's deviation from the original melody in mm. 21–2). Like Josquin, Senfl transposes the original melodic line up a fourth and augments Binchois's melody fourfold (see also NJE 25, CC: 125–9).

### Principal Source

**Mun**<sup>2</sup> D-Mbs Mus.ms. 12, [no. 5], fols. 70<sup>v</sup>–85<sup>r</sup> (D, Ct, T1, T2, B), *LUD*: S., text in all voices

### Other Sources

**Be**<sup>1</sup> RISM 1559<sup>1</sup> (D-Rp), no. 32 (D, A, T=T1, B, V=T2), *LVDO. SENFEL./LVDO SENFFL.*, text in all voices

**Dre**<sup>3</sup> D-Dl Mus. 1/D/6, [no. 25], fols. 32<sup>v</sup>–33<sup>v</sup>, *Quinq[ue] Vocum Ludouic[us] Senfel*, B only, text in extant voice

**Fo**<sup>2</sup> RISM 1537<sup>1</sup> (D-Mbs), no. 22 (D, Ct, T=T1, B, Q=T2), *L. Senfel* (index T), text in all voices

**Stu**<sup>2</sup> D-Sl Mus. I fol. 25, [no. 10], (D, Ct, T=T1, Q=T2, B), fols. 141<sup>v</sup>–147<sup>v</sup>, *LVDOVICVS SENFEL.*, mm. 61–183 missing in Ct and B, and mm. 71–183 missing in D, T1, and T2 due to a loss of folios (mm. 73<sub>4–6</sub>, 76<sub>2–78,4</sub>, 79<sub>5–80,4</sub> still visible on scraps of folios of T2; mm. 65<sub>2–68,1</sub> still visible in B), text in all voices

### Intabulation

**Kra**<sup>3</sup> PL-Kp MS 1716, fols. 147<sup>v</sup>–151<sup>r</sup>, anon., oGk-tabl., 5vv

### Source Evaluation

All sources transmitting this motet provide similar readings. The manuscripts **Dre**<sup>3</sup> and **Stu**<sup>2</sup> are incomplete: in **Dre**<sup>3</sup> only the bassus is extant; in **Stu**<sup>2</sup> a large portion of the music is missing due to torn-out folios.

**Mun**<sup>2</sup>, a choirbook from the court chapel of Duke Wilhelm IV of Bavaria, is the earliest source for this motet (see Plates 1–2). Because of its temporal and geographical proximity to Senfl, and because it transmits the music without identifiable errors, it serves as principal source for this motet.

**Fo**<sup>2</sup> follows **Mun**<sup>2</sup> quite closely, but there are some minor deviations (the coloration in T2: 63–4, the ligature in B: 24–5) that can also be found in **Dre**<sup>3</sup> and **Stu**<sup>2</sup>, which suggests that these two manuscript sources were derived from the print.

**Be**<sup>1</sup> is a heavily revised, expanded, and updated edition of **Fo**<sup>2</sup>. Printed by Johann vom Berg and Ulrich Neuber, who purchased the music typefaces from Johann Petreius (Gustavson 1998: i: 31), this print generally follows **Fo**<sup>2</sup> but occasionally splits note values at line breaks (Ct: 102<sub>2</sub>; B: 57<sub>2</sub> and 156<sub>2</sub>), a characteristic that cannot be found in any of the other sources transmitting this motet.

### Variant Readings

Clefs

43<sub>1</sub>–59<sub>4</sub> B **Mun**<sup>2</sup> F4 clef

45 <sub>1</sub> –57 <sub>2</sub>	B	<b>Be<sup>1</sup></b>	F4 clef
47–60 <sub>4</sub>	B	<b>Stu<sup>2</sup></b>	F4 clef
50 <sub>1</sub> –59 <sub>4</sub>	B	<b>Fo<sup>2</sup></b>	F4 clef
54 <sub>1</sub> –61	B	<b>Dre<sup>3</sup></b>	F4 clef
71 <sub>1</sub> –80 <sub>4</sub>	B	<b>Mun<sup>2</sup></b>	F4 clef
75 <sub>1</sub> –90	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	C2 clef
81 <sub>1</sub> –90	Ct	<b>Mun<sup>2</sup></b>	C2 clef
99 <sub>2</sub> –114 <sub>3</sub>	Ct	<b>Mun<sup>2</sup></b>	C2 clef
102 <sub>2</sub> –114 <sub>1</sub>	Ct	<b>Be<sup>1</sup></b>	C2 clef
102 <sub>1</sub> –114 <sub>3</sub>	Ct	<b>Fo<sup>2</sup></b>	C2 clef
119 <sub>1</sub> –128 <sub>8</sub>	D	<b>Be<sup>1</sup>, Mun<sup>2</sup></b>	C1 clef
119 <sub>1</sub> –131 <sub>1</sub>	D	<b>Fo<sup>2</sup></b>	C1 clef
135 <sub>1</sub> –150 <sub>3</sub>	Ct	<b>Mun<sup>2</sup></b>	C2 clef
136 <sub>1</sub> –154 <sub>2</sub>	Ct	<b>Be<sup>1</sup></b>	C2 clef
144 <sub>2</sub> –153 <sub>1</sub>	Ct	<b>Fo<sup>2</sup></b>	C2 clef
151 <sub>1</sub> –155 <sub>4</sub>	B	<b>Mun<sup>2</sup></b>	F4 clef
172 <sub>1</sub> –180	Ct	<b>Mun<sup>2</sup></b>	C2 clef
172 <sub>1</sub> –182	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	C2 clef
176 <sub>1</sub> –183	B	<b>Dre<sup>3</sup></b>	F4 clef
Directions and/or non-verbal signs			
57 <sub>2</sub>	B	<b>Be<sup>1</sup></b>	custos corrected by hand from <i>g</i> to <i>Bb</i>
90	B	<b>Dre<sup>3</sup></b>	∩
183	D, Ct, T2, B	<b>Dre<sup>3</sup> (B), Mun<sup>2</sup></b>	∩
Variants in pitch and rhythm			
22 <sub>2</sub>	T2	<b>Stu<sup>2</sup></b>	Sb Br
34 <sub>2</sub> –35 <sub>1</sub>	Ct	<b>Stu<sup>2</sup></b>	dotted Sb
57 <sub>2</sub>	B	<b>Be<sup>1</sup></b>	Mi Sm (at line break)
60 <sub>2</sub>	Ct	<b>Stu<sup>2</sup></b>	Mi (incomplete due to missing folios)
85	T1	<b>Be<sup>1</sup>, Fo<sup>2</sup>, Mun<sup>2</sup></b>	Mx
102 <sub>2</sub>	Ct	<b>Be<sup>1</sup></b>	Mi Sm (at line break)
114 <sub>2</sub>	Ct	<b>Be<sup>1</sup></b>	Mi-rest missing
156 <sub>2</sub>	B	<b>Be<sup>1</sup></b>	Mi Sm (at line break)
179	T1	<b>Be<sup>1</sup></b>	Mx
181	T1	<b>Be<sup>1</sup>, Fo<sup>2</sup>, Mun<sup>2</sup></b>	Mx
Accidentals			
11 <sub>1</sub>	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup>, Mun<sup>2</sup></b>	cautionary <i>bb</i>
97 <sub>1</sub>	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup>, Mun<sup>2</sup></b>	cautionary <i>bb</i>
Coloration			
63 <sub>4</sub> –64 <sub>1</sub>	T2	<b>Stu<sup>2</sup></b>	coloration
Ligatures			
24–5	B	<b>Be<sup>1</sup>, Dre<sup>3</sup>, Fo<sup>2</sup>, Stu<sup>2</sup></b>	no lig.
41 <sub>4</sub> –42 <sub>1</sub>	T2	<b>Be<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
151 <sub>1-2</sub>	B	<b>Be<sup>1</sup>, Dre<sup>3</sup></b>	<i>recta</i> in place of <i>obliqua</i>
161–2	B	<b>Dre<sup>3</sup></b>	<i>recta</i> in place of <i>obliqua</i>
Textual variants and text placement			
3 <sub>2</sub>	Ct	<b>Stu<sup>2</sup></b>	initial <i>S-</i> of <i>Sine</i> missing
21 <sub>2</sub>	D	<b>Mun<sup>2</sup></b>	<i>sulimavit</i> [sic]
25–9	T1	<b>Be<sup>1</sup></b>	<i>sublimata</i>
31 <sub>1</sub> –35 <sub>2</sub>	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	<i>servavit, et ab omni, et ab omni</i>
31 <sub>1</sub> –35 <sub>2</sub>	Ct	<b>Stu<sup>2</sup></b>	<i>servavit</i> + sign of repetition
35 <sub>4</sub> –37 <sub>3</sub>	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup>, Stu<sup>2</sup></b>	<i>vae servavit</i>
56 <sub>2</sub> –61 <sub>1</sub>	B	<b>Be<sup>1</sup>, Dre<sup>3</sup>, Fo<sup>2</sup></b>	<i>deitatis</i> (5 times)
60 <sub>2</sub> –63 <sub>2</sub>	Ct	<b>Be<sup>1</sup></b>	<i>qua praefulges</i> + sign of repetition

63 <sub>1</sub> –65 <sub>1</sub>	B	<b>Be<sup>1</sup></b>	<i>qua praefulges</i> + sign of repetition
63 <sub>4</sub> –67 <sub>4</sub>	Ct	<b>Be<sup>1</sup></b>	<i>cunctis datis</i> + sign of repetition
68 <sub>2</sub> –71 <sub>1</sub>	Ct	<b>Be<sup>1</sup></b>	<i>gratia plena</i> + sign of repetition
79 <sub>3</sub> –81 <sub>2</sub>	D	<b>Be<sup>1</sup></b>	<i>bonitatis</i> + sign of repetition
95 <sub>2</sub> –96 <sub>1</sub>	D	<b>Be<sup>1</sup></b>	<i>tecum</i> + sign of repetition
131 <sub>1</sub> –135 <sub>1</sub>	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	<i>tribus, tribus</i>
146 <sub>3</sub> –148 <sub>1</sub>	T2	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	<i>et super omnes</i>
148 <sub>3</sub> –153 <sub>2</sub>	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	<i>exaltatam exaltatam</i>
158 <sub>3</sub> –160 <sub>4</sub>	D	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	<i>semper dona</i>
178 <sub>1</sub> –180	Ct	<b>Be<sup>1</sup>, Fo<sup>2</sup></b>	<i>in aeternum, in aeternum</i>

### Remarks

- The text of the tenor 1 in **Mun<sup>2</sup>** is written in red ink.
- To underlay the Latin text of the cantus firmus in the tenor 1, it is necessary to contravene rules of text underlay described by sixteenth-century music theorists (to assign one syllable per note and no more than one syllable to a ligature), since there are too many syllables for the melodic line. The composers of the prints **Be<sup>1</sup>** and **Fo<sup>2</sup>** are relatively consistent in underlaying one syllable of text per note for the tenor 1 at the beginning of the motet. At the end of the *secunda pars*, however, they underlay all of the remaining text despite the shortage of notes. In contrast to *SWxi*, where long note values are divided to accommodate the text, the editors of the NSE maintain the original note values and follow the text underlay of the principal source. This results in several ligatures and individual notes texted with more than one syllable (mm. 24–8; 31–6; 91–6; 125–32).
- In the Munich copy of **Fo<sup>2</sup>** the contratenor is incorrectly bound: the beginning of the anonymous motet *Domine, non est exaltatum cor meum* (no. 23; sig. k3<sup>r-v</sup>) is inserted between sig. k1<sup>v</sup> and sig. k2<sup>r</sup>, which present the *secunda pars* of Senff's motet. The folios of other copies of this print (for example D-Ju or D-HAu) are bound in the correct order.
- In the tenor 1 of the D-Rp exemplar of **Be<sup>1</sup>**, one of the previous owners marked the values of some ligatures and long note values with numerals above or below the note heads. The numerals represent equivalences in semibreves provided to facilitate the counting of the tactus.

## 2. *Christus, resurgens ex mortuis* / *Christ ist erstanden* (SC M 16)

### Text

This motet combines a Latin antiphon with a sacred lied. The discantus sings the Latin text, the tenor the German text, and the other voices combine elements of both. The antiphon is an adaptation of Romans 6:9–10.

Christus, resurgens ex mortuis, iam non moritur; mors illi ultra non dominabitur. Quod enim vivit, vivit Deo. Alleluia.

Christ, rising again from the dead, dieth now no more; death shall no more have dominion over him. For in that he liveth, he liveth unto God. Alleluia.  
(adapted from *RDC*)

The German text is a loose paraphrase of the Latin. The text underlay in the edition, standardised in regard to capitalisation and orthography, is based on the version found in the tenor voice of **Dre<sup>11</sup>**, which reads as follows:

Christ ist erstanden  
von der marter alle  
des soll wir alle fro sein  
Christ wil vnser trost sein,  
kyrieleyß  
wehr er nicht erstanden,  
die welt die wehr zergange[n]  
vnd seint das er erstanden ist  
so lobn wir den Herre[n] Jesum Christ  
kyrieleyß  
halleluia halleluia halleluia  
des soll wir alle fro sein  
Christ wil vnser trost sein  
kyrieleyß

Christ has risen  
from all his torment.  
For this we should all be joyful,  
Christ wants to be our consolation.  
Lord have mercy.  
Had he not risen,  
the world would be lost.  
Since he has risen,  
so do we praise the father of Jesus Christ.  
Lord have mercy.  
Alleluia, alleluia, alleluia!  
For this we should all be joyful,  
Christ wants to be our consolation.  
Lord have mercy.

### Cantus firmus

The antiphon *Christus, resurgens* is sung on Easter Sunday. The Latin cantus firmus in Senfl's composition (cited completely in the discantus) closely resembles the chant as printed in the *Antiphonarius* (1519), fol. 57<sup>v</sup>. Before 'Quod enim' begins, the *Antiphonarius* provides the annotation 'Ibi fit pausa' ('there is a pause').

Chri-stus, re-sur-gens ex mor-tu-is, iam  
non mo-ri-tur; mors il-  
li ul-tra non do-mi-na-bi-tur.  
Quod e-nim vi-vit, vi-vit De-o.  
Al-le-lu-ia, al-le-lu-ia.

The lied *Christ ist erstanden* (complete melody in the tenor) is a German sacred song based on the Easter sequence *Victimae paschali laudes*. D-Mbs Cgm 716, a manuscript from the Benedictine monastery of Tegernsee dating back to the last third of the fifteenth century, preserves on fol. 29<sup>v</sup> a version of the melody for one stanza of text that concludes with an Alleluia. The cantus firmus in Senfl's motet comprises two stanzas (of contrasting rhythmic arrangement), followed by an Alleluia section, and finishes with a varied repetition of the second part of the first stanza. Melodic variants appear on the first word of verse 3 (*b* instead of *g* on 'des'; probably a scribal error in D-Mbs Cgm 716, as the custos points to *g*), in the concluding 'Kyrieleis' of the first stanza (texted as 'alleluia' in D-Mbs Cgm 716), and at the beginning and ending of the Alleluia section. This lied was sung in German-speaking lands during Easter services from the twelfth century onwards (see Lipphardt 1960). The melody is given here with the original text in D-Mbs Cgm 716, which differs slightly from the text of the motet.

Crist ist d[er]-stan-de[n], iu-das ist d[er]-ha[n]-gen, des soll wir al-le fro-sein,  
crist sol un-s[er] trost-sein, a[l]-le-lu-ia. A[l]-le-lu-ia,  
a[l]-le-lu-ia, a[l]-le-lu-ia.

### Principal Source

**Dre<sup>11</sup>** D-DI Mus. Pi Cod. VIII, fols. 107<sup>v</sup>-112<sup>r</sup> ([D, Ct, T, B], V), *L:S*, text in all voices

### Other Sources

**Bud<sup>2</sup>** H-Bn Ms. mus. Bártfa 22, [no. 1747], no. 77 (T, V), anon., annotation in left margin: *Quinq[ue]*, T and V only, text in extant voices

**Kra<sup>1</sup>** PL-Kj Mus. ms. 40013, [no. 10], fols. 28<sup>v</sup>-32<sup>r</sup> (D, A, A2=V, T, B), anon., text in all voices

**Nur<sup>1</sup>** D-Ngm 83795 [T], [no. 10], fol. 12<sup>r-v</sup>, anon., heading: *Aliud Quinq[ue] Vocum*, T only, text in extant voice

<b>Nur<sup>2</sup></b>	D-Ngm 83795 [B], [no. 10], fols. 13 <sup>r</sup> –14 <sup>r</sup> , anon., B only, text in extant voice
<b>Rh</b>	RISM 1539 <sup>14</sup> (D-Ju), [no. 31], sig. g3 <sup>v</sup> –g4 <sup>r</sup> (D); sigs. hh4 <sup>v</sup> –ii2 <sup>v</sup> (A and V); sig. H1 <sup>r</sup> (T); sigs. GG4 <sup>v</sup> –HH1 <sup>r</sup> (B), anon., heading: <i>CHRISTVS RESURGENS I. Quinque vocum</i> , text in all voices
<b>Wei<sup>2</sup></b>	D-WRhk MS B, [no. 10], fols. 18 <sup>v</sup> –20 <sup>r</sup> (D, A, T, B, V), anon., heading on fol. 18 <sup>v</sup> : <i>Christ ist erstanden Quing[ue] vocum</i> ; text in all voices

### Source Evaluation

All sources transmitting this motet originated in Saxony, but even so, different strands of transmission are discernible. The most conspicuous variant dividing the sources into two groups appears at the beginning in the contratenor and vagans: in **Bud<sup>2</sup>**, **Rh**, and **Dre<sup>11</sup>** these two voices enter with the melody and text of ‘Christus, resurgens’, whereas in **Kra<sup>1</sup>** and **Wei<sup>2</sup>** they begin with ‘Christ ist erstanden’ (see Remarks below; see also Plates 5–6). After the initial statement in the opening five measures, the two versions of the contratenor and vagans coincide. (In the remaining sources, the contratenor and vagans are not preserved.) It cannot be determined with certainty which of the two variants was Senfl’s choice. The version beginning ‘Christus, resurgens’, however, seems more plausible to the editors, since both voices imitate the chant precisely. In the variant beginning ‘Christ ist erstanden’, only the contratenor participates in the imitation and it is rhythmically distorted.

From the two sources preserving all voices and transmitting the variant beginning ‘Christus, resurgens’, **Rh** is by far the earlier one (see Plates 3–4). Nevertheless, the version in this print deviates in the use of coloration and ligatures substantially from the remaining sources. In addition, there are errors in pitch (T: 54<sub>2</sub>) and texting (T: 56<sub>1</sub>–57<sub>1</sub>). The late source **Dre<sup>11</sup>**, in contrast, transmits a reliable version and was therefore chosen as principal source.

**Kra<sup>1</sup>**, **Nur<sup>1</sup>**, **Nur<sup>2</sup>**, and **Wei<sup>2</sup>** belong to the so-called ‘Walter-Handschriften’, a manuscript complex in which the variant beginning ‘Christ ist erstanden’ seems to be characteristic for the motet’s transmission. **Kra<sup>1</sup>**, **Nur<sup>1</sup>**, and **Nur<sup>2</sup>** transmit a fairly consistent version—in a few cases also corresponding with **Bud<sup>2</sup>** and **Rh** in ligature placement and note values—whereas **Wei<sup>2</sup>** features additional variants in pitch (e.g. Ct: 32<sub>1–2</sub> and 43<sub>2–3</sub>).

### Variant Readings

#### Clefs

1–23 <sub>2</sub>	Ct	<b>Kra<sup>1</sup></b>	C3 clef
31 <sub>1</sub> –47 <sub>2</sub>	Ct	<b>Kra<sup>1</sup></b>	C3 clef
39 <sub>1</sub> –46 <sub>2</sub>	V	<b>Dre<sup>11</sup></b>	erroneous C2 clef

#### Directions and/or non-verbal signs

39 <sub>1</sub>	V	<b>Rh</b>	<i>VERTE</i> indicating page turn
39 <sub>5</sub>	Ct	<b>Rh</b>	<i>VERTE</i> indicating page turn
81 <sub>1</sub>	Ct	<b>Dre<sup>11</sup></b>	<i>sig. cong.</i>
84	D, Ct, T, B	<b>Dre<sup>11</sup></b>	∩
85	V	<b>Dre<sup>11</sup></b>	∩

#### Variants in pitch and rhythm

1–5 <sub>3</sub>	Ct	<b>Kra<sup>1</sup></b> , <b>Wei<sup>2</sup></b>	deviating passage (see Remarks)
1–5 <sub>3</sub>	V	<b>Kra<sup>1</sup></b> , <b>Wei<sup>2</sup></b>	deviating passage (see Remarks)
30 <sub>2–3</sub>	T	<b>Bud<sup>2</sup></b>	passage hardly readable due to wormholes, but probably dotted Mi- <i>e</i> Sm- <i>f</i>
31 <sub>1–2</sub>	Ct	<b>Wei<sup>2</sup></b>	Sb Sm
31 <sub>2</sub>	Ct	<b>Rh</b>	Mi Sm (at line break)
32 <sub>1–2</sub>	Ct	<b>Wei<sup>2</sup></b>	Mi- <i>a</i>
34 <sub>3</sub> –35 <sub>1</sub>	Ct	<b>Kra<sup>1</sup></b> , <b>Rh</b> , <b>Wei<sup>2</sup></b>	Sb
37 <sub>1–3</sub>	V	<b>Bud<sup>2</sup></b> , <b>Kra<sup>1</sup></b> , <b>Rh</b> , <b>Wei<sup>2</sup></b>	Mi- <i>b♭</i> Sm- <i>a</i> Sm- <i>g</i>
39 <sub>3–4</sub>	B	<b>Kra<sup>1</sup></b> , <b>Nur<sup>2</sup></b>	Sb (lig.)
43 <sub>2–3</sub>	Ct	<b>Wei<sup>2</sup></b>	Sb- <i>d</i> <sup>1</sup>
44	D	<b>Wei<sup>2</sup></b>	Sb dotted Br (at page turn)
45 <sub>1–2</sub>	T	<b>Rh</b>	Br
50 <sub>2</sub>	B	<b>Rh</b>	2 Mi
51 <sub>3</sub>	T	<b>Bud<sup>2</sup></b>	<i>c</i> <sup>1</sup>
52 <sub>1–3</sub>	T	<b>Kra<sup>1</sup></b> , <b>Nur<sup>1</sup></b>	2 Mi- <i>d</i> <sup>1</sup> Sb- <i>c</i> <sup>1</sup>
53 <sub>1–2</sub>	D	<b>Rh</b>	Br
54 <sub>2</sub>	T	<b>Rh</b>	erroneous <i>c</i> <sup>1</sup>
68 <sub>2–3</sub>	V	<b>Rh</b>	Sb- <i>d</i> <sup>1</sup>
75 <sub>2</sub>	V	<b>Bud<sup>2</sup></b>	erroneous <i>e</i> <sup>1</sup>
76 <sub>2</sub>	D	<b>Wei<sup>2</sup></b>	dotted Mi- <i>b♭</i> <sup>1</sup> Sm- <i>a</i> <sup>1</sup>

80 <sub>2-3</sub>	V	<b>Bud<sup>2</sup>, Kra<sup>1</sup>, Rh, Wei<sup>2</sup></b>	dotted Mi
81 <sub>4-82<sub>1</sub></sub>	D	<b>Rh</b>	dotted Sb
82 <sub>2</sub>	V	<b>Bud<sup>2</sup></b>	<i>e</i> <sup>1</sup>
84	D, Ct, T, B	<b>Dre<sup>11</sup></b>	Mx
85	V	<b>Dre<sup>11</sup></b>	Mx
Accidentals			
65 <sub>2</sub>	B	<b>Kra<sup>1</sup>, Nur<sup>2</sup>, Wei<sup>2</sup></b>	no <i>eb</i>
83 <sub>2</sub>	B	<b>Wei<sup>2</sup></b>	no <i>eb</i>
Coloration			
4 <sub>2-3</sub>	V	<b>Rh</b>	no coloration
11 <sub>2-3</sub>	B	<b>Rh</b>	coloration
21 <sub>1-2</sub>	D	<b>Rh</b>	no coloration
28 <sub>1-2</sub>	Ct	<b>Rh</b>	coloration
42 <sub>2-3</sub>	Ct	<b>Rh</b>	coloration
43 <sub>2-3</sub>	Ct	<b>Rh</b>	coloration
46 <sub>1-2</sub>	Ct	<b>Kra<sup>1</sup>, Rh, Wei<sup>2</sup></b>	coloration
47 <sub>1-2</sub>	Ct	<b>Rh</b>	coloration
50 <sub>1-2</sub>	Ct, V	<b>Rh</b>	coloration
53 <sub>3-54<sub>1</sub></sub>	Ct	<b>Rh</b>	coloration
57 <sub>4-58<sub>1</sub></sub>	Ct	<b>Rh</b>	coloration
62 <sub>2-3</sub>	Ct	<b>Rh</b>	coloration
63 <sub>2-3</sub>	Ct	<b>Rh</b>	coloration
65 <sub>1-2</sub>	Ct	<b>Rh</b>	coloration
70 <sub>4-71<sub>1</sub></sub>	Ct	<b>Rh</b>	coloration
72 <sub>3-73<sub>1</sub></sub>	Ct	<b>Rh</b>	coloration
75 <sub>4-76<sub>1</sub></sub>	Ct	<b>Rh</b>	coloration
81 <sub>3-82<sub>1</sub></sub>	V	<b>Rh</b>	no coloration
82 <sub>3-83<sub>1</sub></sub>	Ct	<b>Rh</b>	coloration
Ligatures			
4 <sub>1-2</sub>	V	<b>Rh</b>	no lig.
12 <sub>1-2</sub>	B	<b>Kra<sup>1</sup>, Nur<sup>2</sup></b>	lig.
15 <sub>1-2</sub>	D	<b>Rh</b>	no lig.
20 <sub>1-21<sub>1</sub></sub>	D	<b>Rh</b>	no lig.
32 <sub>1-33</sub>	B	<b>Wei<sup>2</sup></b>	lig.
34 <sub>2-35<sub>1</sub></sub>	D	<b>Kra<sup>1</sup>, Rh, Wei<sup>2</sup></b>	lig.
36 <sub>1-2</sub>	T	<b>Rh</b>	no lig.
36 <sub>1-37</sub>	B	<b>Kra<sup>1</sup>, Nur<sup>2</sup>, Wei<sup>2</sup></b>	two-note lig. only (36 <sub>1-2</sub> )
36 <sub>1-37</sub>	B	<b>Rh</b>	no lig.
39 <sub>3-40<sub>1</sub></sub>	B	<b>Kra<sup>1</sup>, Nur<sup>2</sup></b>	lig. (see Variants in pitch and rhythm)
42 <sub>1-2</sub>	B	<b>Rh, Wei<sup>2</sup></b>	no lig.
45 <sub>3-46<sub>1</sub></sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	lig.
47 <sub>1-2</sub>	B	<b>Rh</b>	no lig.
50 <sub>5-51<sub>1</sub></sub>	Ct	<b>Kra<sup>1</sup>, Rh</b>	no lig.
51 <sub>3-52<sub>1</sub></sub>	B	<b>Kra<sup>1</sup>, Nur<sup>2</sup></b>	lig.
54 <sub>1-2</sub>	B	<b>Rh</b>	no lig.
55 <sub>1-2</sub>	Ct, B	<b>Rh</b>	no lig.
59 <sub>1-61</sub>	B	<b>Kra<sup>1</sup>, Nur<sup>2</sup></b>	two-note lig. <i>obliqua</i> only (59 <sub>1-2</sub> )
59 <sub>1-61</sub>	B	<b>Rh</b>	no lig.
60 <sub>1-2</sub>	Ct	<b>Kra<sup>1</sup>, Rh</b>	no lig.
65 <sub>1-2</sub>	D	<b>Rh</b>	no lig.
65 <sub>1-66</sub>	B	<b>Rh</b>	two-note lig. <i>obliqua</i> only (65 <sub>1-2</sub> )
71 <sub>2-72<sub>2</sub></sub>	D	<b>Rh, Wei<sup>2</sup></b>	two-note lig. only (71 <sub>2-71<sub>1</sub></sub> )
75 <sub>1-2</sub>	D	<b>Rh</b>	no lig.
76 <sub>1-2</sub>	B	<b>Rh</b>	no lig.
81 <sub>1-2</sub>	B	<b>Rh</b>	no lig.
81 <sub>2-3</sub>	V	<b>Rh</b>	no lig.

## Textual variants and text placement

1–5 <sub>3</sub>	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>Christ ist erstanden</i>
1–7 <sub>1</sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>Christ ist erstanden, von der marter alle</i>
5–8	T	<b>Bud<sup>2</sup></b>	<i>Christ erstanden</i>
6 <sub>3</sub> –9 <sub>1</sub>	V	<b>Bud<sup>2</sup></b>	no text
6 <sub>3</sub> –9 <sub>1</sub>	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>Christus, resurgens</i>
7 <sub>3</sub> –10 <sub>3</sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>Christus, resurgens</i>
18 <sub>2</sub> –20 <sub>1</sub>	Ct	<b>Wei<sup>2</sup></b>	<i>iam non moritur</i>
27 <sub>3</sub> –28 <sub>1</sub>	B	<b>Nur<sup>2</sup></b>	<i>des</i>
27 <sub>3</sub> –28 <sub>1</sub>	B	<b>Wei<sup>2</sup></b>	no text (due to lack of space)
28 <sub>3</sub> –33	B	<b>Nur<sup>2</sup></b>	<i>sol wir alle fro sein</i>
29 <sub>2</sub> –31 <sub>1</sub>	V	<b>Bud<sup>2</sup></b>	<i>dz sol wyr alle</i>
34 <sub>1</sub> –40 <sub>2</sub>	B	<b>Nur<sup>2</sup></b>	<i>wer er nit erstanden, die welt wer</i>
34 <sub>1</sub> –40 <sub>2</sub>	B	<b>Rh</b>	sign of repetition: <i>des solln wir alle froh sein</i>
34 <sub>3</sub> –40	Ct	<b>Kra<sup>1</sup>, Rh, Wei<sup>2</sup></b>	<i>wer er nit erstanden</i>
35 <sub>1</sub> –39 <sub>2</sub>	V	<b>Wei<sup>2</sup></b>	<i>wer er nit erstanden, erstanden</i>
37 <sub>3</sub> –41	T	<b>Bud<sup>2</sup>, Rh, Wei<sup>2</sup></b>	<i>so wer dieldy welt vergangen/zergangen</i>
43 <sub>3</sub> –48 <sub>3</sub>	V	<b>Bud<sup>2</sup>, Kra<sup>1</sup></b>	no text
44 <sub>2</sub> –48	T	<b>Bud<sup>2</sup></b>	<i>nun seit dz er erstanden ist</i>
44 <sub>2</sub> –48	T	<b>Kra<sup>1</sup>, Nur<sup>1</sup></b>	<i>und seinthsindt er nulnhu erstanden ist</i>
44 <sub>2</sub> –48	T	<b>Rh</b>	<i>Seid das er erstanden ist</i>
44 <sub>2</sub> –48	T	<b>Wei<sup>2</sup></b>	<i>des sol wir alle fro sein</i>
45 <sub>2</sub> –56 <sub>3</sub>	B	<b>Rh</b>	<i>Quod enim</i>
51 <sub>3</sub> –57 <sub>1</sub>	T	<b>Rh</b>	<i>so loben wir den Vater Ihesu Christ</i>
51 <sub>3</sub> –57 <sub>1</sub>	T	<b>Wei<sup>2</sup></b>	<i>und loben den heren Iesum christ Kirioleis</i>
53 <sub>1</sub> –58 <sub>1</sub>	V	<b>Rh</b>	<i>vivit, vivit Deo</i>
53 <sub>2</sub> –56 <sub>3</sub>	B	<b>Nur<sup>2</sup></b>	<i>vivit</i>
56 <sub>1</sub> –57 <sub>1</sub>	T	<b>Rh</b>	<i>Kyrieleis missing</i>
61–67 <sub>1</sub>	B	<b>Nur<sup>2</sup></b>	<i>alleluia, alleluia</i>
62 <sub>3</sub> –64 <sub>3</sub>	V	<b>Bud<sup>2</sup>, Kra<sup>1</sup>, Wei<sup>2</sup></b>	no text
66–9	T	<b>Kra<sup>1</sup></b>	no text
66 <sub>3</sub> –71 <sub>1</sub>	V	<b>Rh</b>	<i>alleluia</i> (see Variants in pitch and rhythm)
67 <sub>2</sub> –76 <sub>4</sub>	Ct	<b>Kra<sup>1</sup>, Rh, Wei<sup>2</sup></b>	<i>alleluia, alleluia</i>
68 <sub>4</sub> –71 <sub>1</sub>	V	<b>Kra<sup>1</sup></b>	no text
69 <sub>3</sub> –74 <sub>3</sub>	B	<b>Kra<sup>1</sup>, Nur<sup>2</sup></b>	<i>alleluia</i>
75 <sub>3</sub> –84	B	<b>Nur<sup>2</sup></b>	<i>alleluia</i>
76 <sub>3</sub> –78 <sub>3</sub>	V	<b>Kra<sup>1</sup></b>	no text
77 <sub>2</sub> –80 <sub>2</sub>	Ct	<b>Kra<sup>1</sup></b>	no text
77 <sub>2</sub> –84	Ct	<b>Wei<sup>2</sup></b>	<i>alleluia</i>
78 <sub>2</sub> –80 <sub>2</sub>	D	<b>Kra<sup>1</sup></b>	no text

## Remarks

- The wording of the German text varies in the sources. Cases not recorded in the Textual variants are:
  - ‘Kyrioleis’ instead of ‘Kyrieleis’ (**Bud<sup>2</sup>, Rh, Kra<sup>1</sup>, Nur<sup>1</sup>, Wei<sup>2</sup>**)
  - ‘nit’ instead of ‘nicht’ (**Bud<sup>2</sup>, Kra<sup>1</sup>, Nur<sup>1</sup>, Nur<sup>2</sup>, Rh, Wei<sup>2</sup>**)
  - ‘vergangen’ instead of ‘zergangen’ (**Bud<sup>2</sup>, Rh**)
  - ‘sollen/solln’ instead of ‘soll’ (**Dre<sup>11</sup>** (V only), **Rh**)
- In the D-Mbs copy of **Rh**, only the first part of the motet (up to m. 53<sub>1</sub>) is transmitted. In the D-Ju and GB-Lbl exemplars, two extra folios were added to the book in order to compensate for the missing page. On the verso side of the first sheet, the staves remain blank, and the second sheet (which is bound at different places in D-Ju and GB-Lbl) contains the errata for all partbooks. Other copies of the print were not inspected.
- **Kra<sup>1</sup>** and **Wei<sup>2</sup>** both provide a modified opening (see Source Evaluation) for the contratenor and vagans, transcribed below according to **Kra<sup>1</sup>**.

D Chri - - stus, \_\_\_\_\_

Ct Christ ist er - stan - - den, von der Mar - ter al - - -

V Christ ist er - stan - - - - - den, Chri -

T Christ ist er -

B Christ ist er - stan - - den, Chri -

### 3. *Conditor alme siderum* (SC M 19)

#### Text

The text is an Advent hymn sung traditionally at Vespers whose origins date back to the seventh century. It is composed in Ambrosian stanzas of four verses in iambic dimeters. The two sources transmitting this short setting underlay only the first of the hymn's six stanzas, all of which have been provided below according to Lossius 1553: 5. The version found in Lossius 1553 replaces a word that commonly begins the third stanza, 'Vergente' ('inclining'), with 'Urgente' ('bearing down').

1. Conditor alme siderum,  
aeterna lux credentium,  
Christe, redemptor omnium,  
exaudi preces supplicum.

2. *Qui condolens interitum  
mortis perire saeculum,  
salvast mundum languidum,  
donans reis remedium.*

3. *Urgente mundi vespere,  
uti sponsus de thalamo,  
egressus honestissima  
Virginis matris clausula.*

4. *Cuius forti potentiae  
genu curvantur omnia;  
caelestia, terrestria  
Fatentur nutu subdita.*

5. *Te deprecamur, hague  
venture iudex saeculi,  
conserva nos in tempore  
hostis a telo perfidi.*

6. *Laus, honor, virtus, gloria,  
Deo patri cum filio,  
Sancto simul Paraclito  
in sempiterna saecula.  
Amen.*

1. Bountiful creator of the stars,  
eternal light of believers,  
Christ, Redeemer of all,  
hear the prayers of your supplicants.

2. *You, sorrowing that the world  
should be destroyed by death,  
did save it in its illness,  
providing a cure for sinners.*

3. *With night bearing down upon the world,  
like a groom from the bridal chamber,  
you emerged from the undefiled  
womb of the virgin mother.*

4. *At whose great power  
every celestial and  
terrestrial knee is bent,  
all confessing with bowed head.*

5. *We pray you, who will come  
as judge of the world,  
to save us now  
from the sword of our treacherous enemy.*

6. *Praise, honour, power, glory  
be to God the Father and Son  
and Holy Spirit,  
forever.  
Amen.*

(adapted from Blachly 1997)



**Cantus firmus**

Senfl uses a transposed version on *A* of the cantus firmus and places it most prominently in the quintus and contratenor voices. The cantus firmus transcribed below from Lossius 1553: 5 features two-note melismas not found in Senfl's version of the plainchant and a modified form of the melody for the third line of the hymn.

Con - di - tor al - me si - de - rum, ae - ter - na lux cre - den - ti - um,

Chri - ste red - em - ptor o - mni - um, ex - au - di pre - ces — sup - pli - cum.

**Principal Source**

**Cop<sup>1</sup>** DK-Kk MS Den Gamle Kongelige Samling 1872, 4<sup>o</sup>, [no. 51], fol. 36<sup>v</sup>/40<sup>v</sup> (D), fol. 35<sup>v</sup>/39<sup>v</sup> (A), fol. 31<sup>r</sup>/33<sup>r</sup> (T), fol. 35<sup>v</sup>/41<sup>v</sup> (B), fol. 36<sup>r</sup>/39<sup>r</sup> (V), *Ludo: Senphl.*, text in B, text incipit only in D, Ct, T, and V

**Other Source**

**Reg<sup>4</sup>** D-Rp A.R. 930–939, [no. 13] (A=T, B, Q=V), *L. Senfel.* (B), D and Ct missing, text in extant voices

**Source Evaluation**

**Cop<sup>1</sup>**, the only complete source for this hymn, serves as the principal source. Deviations in the later source **Reg<sup>4</sup>** include a different mensuration (ϕ in place of o), in addition to the adjustment of ligatures and division of note values to accommodate a differing text underlay. Since only the bassus of **Cop<sup>1</sup>** includes full text underlay, the text for the tenor and vagans was derived largely from **Reg<sup>4</sup>**, though differences in notation required some adaptation as documented in the Variant Readings below.

**Variant Readings**

Mensuration and proportion signs

1–18 T, B, V **Reg<sup>4</sup>** ϕ

Directions and/or non-verbal signs

17 V **Cop<sup>1</sup>** ⤴

18 D, Ct, T, B **Cop<sup>1</sup>** ⤴

Variants in pitch and rhythm

2 <sub>2</sub> –3 <sub>1</sub>	B	<b>Reg<sup>4</sup></b>	dotted Sb
4 <sub>1</sub>	B	<b>Reg<sup>4</sup></b>	Sb Mi
4 <sub>1</sub> –2	T	<b>Reg<sup>4</sup></b>	dotted Br
4 <sub>2</sub>	B	<b>Reg<sup>4</sup></b>	Sb Mi
7 <sub>1</sub>	B	<b>Reg<sup>4</sup></b>	Sb Mi
9 <sub>1</sub>	T	<b>Reg<sup>4</sup></b>	2 Sb
11 <sub>3</sub>	B	<b>Reg<sup>4</sup></b>	dotted Sb Mi
11 <sub>3</sub> –12 <sub>1</sub>	T	<b>Reg<sup>4</sup></b>	Mi Sb Mi
12 <sub>4</sub> –5	T	<b>Reg<sup>4</sup></b>	Sb
17	V	<b>Cop<sup>1</sup></b>	Mx
18	D, Ct, T	<b>Cop<sup>1</sup></b>	Mx

Coloration

11<sub>1</sub>–12<sub>2</sub> B **Reg<sup>4</sup>** no coloration

Ligatures

11 <sub>1</sub> –3	B	<b>Reg<sup>4</sup></b>	no lig.
14 <sub>3</sub> –4	T	<b>Reg<sup>4</sup></b>	lig.
17 <sub>2</sub> –3	T	<b>Reg<sup>4</sup></b>	no lig.

## Textual variants and text placement

4 <sub>1</sub> –7 <sub>1</sub>	B	<b>Reg</b> <sup>4</sup>	<i>aeterna lux credentium</i>
7 <sub>2</sub> –9 <sub>2</sub>	B	<b>Reg</b> <sup>4</sup>	<i>aeterna lux credentium</i>
8 <sub>3</sub> –10 <sub>1</sub>	T	<b>Reg</b> <sup>4</sup>	<i>Christe, redemptor</i>
13 <sub>5</sub> –16 <sub>5</sub>	B	<b>Reg</b> <sup>4</sup>	<i>exaudi preces supplicum, preces</i>
16 <sub>1</sub> –18	T	<b>Reg</b> <sup>4</sup>	<i>exaudi preces supplicum</i>

**Remarks**

Annotations in the three surviving partbooks of **Reg**<sup>4</sup> seem to refer to the date of copying: ‘20 Maij 1578’ is found after the final barline in the altus, ‘20 Maij die Martis post Pentecosten 1578’ at the end of the bassus, and ‘die Martis post Pentecosten 1578 20. Maÿ’ at the end of the quintus.

**4. Da pacem, Domine (ii) (SC M 26)****Text**

The text of this antiphon is related to Ecclesiasticus 50:25 and 2 Ezra 4:20.

1.p.

Da pacem, Domine, in diebus nostris.

1.p.

Give peace in our days, O Lord.

2.p.

Quia non est alius qui pugnet pro nobis, nisi tu,  
Deus noster.

2.p.

For there is no one else who fights for us, except you,  
our God.**Cantus firmus**

In the *Antiphonarius* (1519), fol. 138<sup>v</sup>, the antiphon *Da pacem, Domine* is assigned to the Feast of the Maccabees (*De Historia Machabeorum*), but it also served more broadly as a prayer for peace and, especially in the sixteenth century, a plea for unity within the church (Burn 2012: 151). The cantus firmus appears as a quasi-canon in long note values in the bassus, tenor, and vagans.

Da pa - cem, Do - mi - ne, in di - e - bus \_\_\_ no - stris. Qui - a non \_\_\_ est a - li - -

us \_\_\_ qui pu - gnet pro no - bis, ni - si tu, \_\_\_ De - us \_\_\_ no - ster.

**Principal Source**

**Mun**<sup>3</sup> D-Mbs Mus.ms. 19, [no. 9], fols. 72<sup>v</sup>–77<sup>r</sup> (D, Ct, T, B, V), *Quinq[ue] vocu[m]. L. S.*, on fol. 64<sup>r</sup> the annotation *Media vita: | quinq[ue] vocu[m]. | Da pace[m] d[omi]ne: | Lud: Sennfl.* (possibly by a later hand), text in all voices

**Other Source**

**Lei** D-LEu Thomaskirche 49/50, [no. 37], fols. 65<sup>v</sup>–66<sup>r</sup> (D), fol. 65<sup>r-v</sup> (A), fol. 58<sup>v</sup> (T), fol. 69<sup>v</sup> (B), fol. 61<sup>v</sup> (Q=V), *Lud. Sen. 5. vocum*, text in all voices

**Intabulation**

**War** PL-Wn rkp. 564, pp. 272–4, *Ludovici Sveycer*, oGk-tab., 5vv

**Source Evaluation**

**Mun**<sup>3</sup>, a choirbook from the court chapel of Wilhelm IV of Bavaria, transmits a viable version of Senfl’s motet and therefore serves as principal source for the edition. **Lei** follows **Mun**<sup>3</sup> quite closely but there are two scribal errors (V: 23<sub>1</sub> and Ct: 43<sub>4-5</sub>) and one instance each of the splitting or combination of note values in the contratenor to accommodate slight differences in text underlay.

**Variant Readings**

## Clefs

1–33	Ct	<b>Lei</b>	C4 clef
13–33	Ct	<b>Mun<sup>3</sup></b>	C4 clef

## Directions and/or non-verbal signs

14 <sub>2</sub> –16 <sub>1</sub>	D	<b>Lei</b>	<i>bis</i> written underneath staff to indicate repetition of this section
33	Ct	<b>Lei</b>	∩
34	D, B, V	<b>Lei</b>	∩
35	T	<b>Lei</b>	∩
73	D, B	<b>Lei</b>	∩
74	T	<b>Lei</b>	∩
75	Ct	<b>Lei</b>	∩

## Variants in pitch and rhythm

13 <sub>2</sub>	Ct	<b>Lei</b>	2 Mi
23 <sub>1</sub>	V	<b>Lei</b>	erroneously <i>g</i>
43 <sub>4–5</sub>	Ct	<b>Lei</b>	erroneously 2 Mi
49 <sub>2</sub>	Ct	<b>Lei</b>	<i>d</i> <sup>1</sup>
51 <sub>3–4</sub>	Ct	<b>Lei</b>	Sb

## Ligatures

47–9	B	<b>Lei</b>	lig.
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## Textual variants and text placement

18 <sub>2–4</sub>	D	<b>Lei</b>	sign of repetition: <i>Domine</i>
19 <sub>1</sub> –23 <sub>1</sub>	Ct	<b>Lei</b>	<i>diebus nostris</i>
28 <sub>3</sub> –29 <sub>2</sub>	D	<b>Lei</b>	<i>nostris</i>
29 <sub>1</sub> –31 <sub>1</sub>	Ct	<b>Lei</b>	<i>nostris</i>
29 <sub>4</sub> –31 <sub>1</sub>	D	<b>Lei</b>	<i>in diebus</i>
44 <sub>3</sub> –48 <sub>3</sub>	D	<b>Lei</b>	<i>non est alius, non est</i>
48 <sub>4</sub> –50 <sub>3</sub>	D	<b>Lei</b>	<i>alius</i>
51 <sub>3</sub> –56	D	<b>Lei</b>	<i>non est alius</i>
54 <sub>5</sub> –55 <sub>4</sub>	D	<b>Lei</b>	<i>non est</i>
55 <sub>3</sub> –58 <sub>1</sub>	Ct	<b>Lei</b>	<i>qui pugnet</i>
59 <sub>1–2</sub>	D	<b>Lei</b>	<i>pugnet</i>
61 <sub>2</sub> –63 <sub>1</sub>	D, Ct	<b>Lei</b>	<i>pro nobis</i>
67 <sub>1</sub> –70 <sub>1</sub>	D	<b>Lei</b>	<i>Deus noster</i>
67 <sub>1</sub> –70 <sub>3</sub>	Ct	<b>Lei</b>	<i>noster</i>
70 <sub>3</sub> –73	D	<b>Lei</b>	<i>tu, Deus noster</i>
71 <sub>2</sub> –73 <sub>3</sub>	Ct	<b>Lei</b>	<i>Deus noster, Deus</i>

**Remarks**

- In **Mun<sup>3</sup>**, the scribe uses the indicative form of the verb ‘pugnare’ (‘pugnat’) in place of its subjunctive form (‘pugnet’).
- The scribe of **Lei** does not include barlines in any of the voices at the end of the *prima* or *secunda pars*.

**5. Da pacem, Domine (iii) (SC M 27)**

The surviving sources present evidence that this motet was transmitted in two scorings for five or eight voices (see below, Source Evaluation). The edition in this volume follows the five-voice setting in **Lei**; the extant voices of the eight-voice setting are edited in NSE 4.16.

**Text**

See above, no. 4 (SC M 26).

**Cantus firmus**

See above, no. 4. In the *prima pars*, the cantus firmus is presented in quasi-canon in the tenor (transposed to *g*) and contratenor. In the *secunda pars*, sections of the antiphon melody appear in all voices, albeit mainly in the discantus and tenor.

**Principal Source**

**Lei** D-LEu Thomaskirche 49/50, [no. 28], fols. 53<sup>v</sup>–54<sup>r</sup> (D), fols. 53<sup>v</sup>–54<sup>r</sup> (A), fol. 50<sup>r</sup> (T), fol. 57<sup>r-v</sup> (B), fols. 48<sup>v</sup>–49<sup>r</sup> (Q), *L S*, text in all voices

**Other Source**

**Dre<sup>6</sup>** D-DI Mus. Grimma 55, [no. 17], pp. 116–19 (D), fols. 46<sup>v</sup>–47<sup>v</sup> (T), fols. 53<sup>v</sup>–54<sup>v</sup> (B), Q (not present in **Lei**) and [7] (=Q in **Lei**) without foliation, anon., Ct of **Lei** missing, text in extant voices

**Source Evaluation**

Senfl's *Da pacem, Domine* (iii) is transmitted in two sources with differing sets of voices. **Lei** transmits the setting for five voices (D, A, T, B, and Q) and includes no evidence of missing partbooks or voices. The fragmentary source **Dre<sup>6</sup>**, however, transmits Senfl's motet in partbooks labelled discantus, tenor, bassus, quinta vox, and an unnamed partbook which appears to be a septima vox. The source is in poor condition: one partbook of **Dre<sup>6</sup>** is missing; in the contratenor, folios are missing, and therefore *Da pacem* as well, while the piece before *Da pacem*, Wilhelm Breitengraser's *Ego sum resurrectio* (5vv), is incomplete. Whether the same is true for the sexta vox is unclear as only microfilm images of the source are presently available. The voice in the septima vox of **Dre<sup>6</sup>** is equivalent to the quintus in **Lei**, whereas the voice in the quintus partbook of **Dre<sup>6</sup>** presents a voice absent from **Lei** in the contratenor range. Rather than this being a substitute part, it appears more likely that **Dre<sup>6</sup>** originally transmitted a version of the motet with three additional voices. An eight-voice *Da pacem, Domine* ascribed to Senfl is listed in D-HEu Cod. Pal. germ. 318, fol. 81<sup>v</sup>, and it is indeed possible to combine the additional altus voice in **Dre<sup>6</sup>** with the five parts in **Lei**. Moreover, **Dre<sup>6</sup>** comprises several eight-voice motets, including *O sacrum convivium* by Dominique Phinot, which follows Senfl's motet in this source. As the quintus of **Dre<sup>6</sup>** (absent from **Lei**) opens with the same melodic phrase as the bassus and takes up material from the cantus firmus in the *secunda pars* (e.g. mm. 45–8, 59–73), it seems probable that Senfl conceived the version for eight voices, and that the number of voices was reduced when it was copied into **Lei**. Although this does not seem to be a general characteristic of **Lei**, Senfl's *Alleluia, mane nobiscum Domine* (SC M 2) also appears with a reduced number of voices in **Lei** (see NSE 4.1).

**Variant Readings**

## Staff signatures

89 <sub>2</sub> –96	B	<b>Dre<sup>6</sup></b>	no <i>b</i>
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## Directions and/or non-verbal signs

7 <sub>1</sub>	Q	<b>Lei</b>	<i>f</i> corrected to <i>d</i>
34	T, B	<b>Lei</b>	^
35	D, Ct, Q	<b>Lei</b>	^
46 <sub>1</sub> –51 <sub>1</sub>	B	<b>Lei</b>	F5 clef corrected to F4
80 <sub>3</sub>	Q	<b>Lei</b>	'3' repeated after line break before the note
80 <sub>3</sub> –87 <sub>1</sub>	Q	<b>Lei</b>	F4 clef corrected to F3
88 <sub>2-3</sub>	Q	<b>Dre<sup>6</sup></b>	missing due to hole in leaf
95	D, T	<b>Lei</b>	^
95	T	<b>Dre<sup>6</sup></b>	note barely visible in the fold
96	B	<b>Lei</b>	^

## Variants in pitch and rhythm

35	Q	<b>Dre<sup>6</sup></b>	Sb Br
83 <sub>1-2</sub>	D	<b>Dre<sup>6</sup></b>	dotted Sb
84 <sub>3</sub>	Q	<b>Dre<sup>6</sup></b>	2 Mi
96	Q	<b>Dre<sup>6</sup></b>	Mx

## Accidentals

3 <sub>1</sub>	Q	<b>Dre<sup>6</sup></b>	<i>e</i> <i>b</i>
10 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	no <i>e</i> <i>b</i>
39 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	cautionary <i>b</i>

## Coloration

89 <sub>3</sub> –90 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	coloration
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## Ligatures

3 <sub>1-2</sub>	Q	<b>Dre<sup>6</sup></b>	lig.
89 <sub>2-3</sub>	B	<b>Dre<sup>6</sup></b>	lig.

## Textual variants and text placement

1 <sub>1</sub> –3 <sub>3</sub>	Q	<b>Dre</b> <sup>6</sup>	<i>Da pacem, Domine</i>
6 <sub>3</sub> –11 <sub>5</sub>	B	<b>Dre</b> <sup>6</sup>	no text
7 <sub>3</sub> –10 <sub>1</sub>	Q	<b>Dre</b> <sup>6</sup>	no text
10 <sub>3</sub> –12 <sub>1</sub>	D	<b>Dre</b> <sup>6</sup>	<i>in die nostris</i>
17 <sub>1</sub> –21 <sub>2</sub>	Q	<b>Dre</b> <sup>6</sup>	<i>in diebus nostris</i>
25 <sub>1</sub> –27	B	<b>Dre</b> <sup>6</sup>	no text
29 <sub>3</sub> –31 <sub>1</sub>	D	<b>Dre</b> <sup>6</sup>	<i>in diebus</i>
31 <sub>3</sub> –35	D	<b>Dre</b> <sup>6</sup>	<i>nostris</i>
32 <sub>1</sub> –34	B	<b>Dre</b> <sup>6</sup>	no text
33 <sub>1</sub> –35	Q	<b>Dre</b> <sup>6</sup>	no text
42 <sub>1</sub> –45	D	<b>Dre</b> <sup>6</sup>	<i>quia non est alius</i>
48 <sub>3</sub> –51	T	<b>Dre</b> <sup>6</sup>	<i>quia non est</i>
52 <sub>3</sub>	T	<b>Lei</b>	<i>qui-</i> crossed out
54 <sub>3</sub>	D	<b>Lei</b>	<i>qui-</i> erased
55 <sub>1</sub> –59	Q	<b>Dre</b> <sup>6</sup>	<i>non est alius</i>
58 <sub>2</sub> –64	D	<b>Dre</b> <sup>6</sup>	<i>quia non est alius</i>
58 <sub>3</sub> –59 <sub>1</sub>	D	<b>Lei</b>	<i>pugnat</i> (see no. 4, Remarks)
59 <sub>3</sub> –61 <sub>2</sub>	T	<b>Dre</b> <sup>6</sup>	<i>alius</i>
69 <sub>2</sub> –71 <sub>1</sub>	Q	<b>Dre</b> <sup>6</sup>	no text
71 <sub>2</sub> –73 <sub>1</sub>	Q	<b>Dre</b> <sup>6</sup>	<i>qui pugnet pro nobis</i>
83 <sub>3</sub> –84 <sub>2</sub>	Q	<b>Lei</b>	<i>Deus no-</i> crossed out
87 <sub>2</sub> –91 <sub>1</sub>	T	<b>Lei</b>	<i>nisi tu, Deus -ter</i>
91 <sub>3</sub> –95	T	<b>Dre</b> <sup>6</sup>	<i>Deus noster</i>
93 <sub>2</sub> –96	B	<b>Dre</b> <sup>6</sup>	<i>noster</i>

**Remarks**

- The annotation ‘Sexto Maij Anno LX’ appears at the end of the discantus of this motet in **Dre**<sup>6</sup> (p. 119). This date (6 May 1560) likely refers to the date of copying.
- In the tenor and bassus of **Dre**<sup>6</sup>, note values of breves and ligatures are often specified by small numbers above the notes, indicating the duration in equivalences of semibreves.
- In **Lei** there are no barlines after the *prima pars*, and the ending is marked only by fermatas. The one exception is in the bassus, which includes a barline between the two *partes* and the label ‘altera pars’.

**6. De profundis clamavi (ii) (SC M 29 confl.)****Text**

This motet sets all eight verses of Ps. 129 (the first half of the first verse functions as a superscription and is not set to music), whereas Senfl’s *De profundis clamavi* (i) (see NSE 1.12) sets only the first verse. Senfl divides the setting into two *partes*: verses 1–5 comprise the *prima pars* and verses 6–8 the *secunda pars*.

## 1.p.

De profundis clamavi ad te, Domine. Domine, exaudi vocem meam. Fiant aures tuae intendentes in vocem deprecationis meae. Si iniquitates observaveris, Domine, Domine, quis sustinebit? Quia apud te propitiatio est, et propter legem tuam sustinui te, Domine. Sustinuit anima mea in verbo eius; speravit anima mea in Domino.

## 2.p.

A custodia matutina usque ad noctem speret Israel in Domino quia apud Dominum misericordia et copiosa apud eum redemptio, et ipse redimet Israel ex omnibus iniquitatibus eius.

## 1.p.

Out of the depths I have cried to thee, O Lord. Lord, hear my voice. Let thy ears be attentive to the voice of my supplication. If thou, O Lord, wilt mark iniquities, Lord, who shall stand it? For with thee there is merciful forgiveness, and by reason of thy law I have waited for thee, O Lord. My soul hath relied on his word; my soul hath hoped in the Lord.

## 2.p.

From the morning watch even until night let Israel hope in the Lord, because with the Lord there is mercy and with him plentiful redemption, and he shall redeem Israel from all his iniquities.

(RDC)

### Cantus firmus

Unlike *De profundis clamavi* (i), this psalm motet is composed without a cantus firmus.

### Principal Source

**Mun<sup>1</sup>** D-Mbs Mus.ms. 10, [no. 5], fols. 67<sup>v</sup>–80<sup>r</sup> (D1, D2, Ct, T, B), *Lud. Sennfl*, title on fol. 67<sup>r</sup> by a later hand *Psal[mus] CXXXIX De profundis. 5 Voc[um]. Ludovico Sennfl Authore*, text in all voices

### Other Sources

**Bas** CH-Bu F X 5–9, [no. 27], fols. 23<sup>v</sup>–25<sup>r</sup> (D[1]), fols. 23<sup>v</sup>–24<sup>v</sup> (A), fols. 21<sup>v</sup>–23<sup>r</sup> (T), fols. 23<sup>v</sup>–25<sup>r</sup> (B), fols. 7<sup>r</sup>–8<sup>v</sup> (Q=D2), *LVD. SENFL*, text in D1 and T only, remaining voices with text incipit, except 2.p. in D2 that is without text incipit

**Cop<sup>2</sup>** DK-Kk MS Den Gamle Kongelige Samling 1873, 4<sup>o</sup>, [no. 38], fols. 17<sup>v</sup>–18<sup>r</sup> ([D1]), fol. 15<sup>r-v</sup> (T=D2), fols. 19<sup>v</sup>–20<sup>r</sup> (Q=T), fol. 19<sup>r-v</sup> (B), anon., Ct missing, text incipits only

**Dre<sup>2</sup>** D-DI Mus. 1/D/3, no. 15, fols. 29<sup>r</sup>–30<sup>v</sup> (C=D1), fols. 30<sup>r</sup>–32<sup>r</sup> (A), fols. 26<sup>r</sup>–28<sup>r</sup> (T), fols. 26<sup>r</sup>–28<sup>r</sup> (B), fols. 25<sup>v</sup>–27<sup>r</sup> (V=D2), *Quinq[ue] Iosquin* (C), *Quinq[ue] Lu: Senffelij* (T), *Lu: Senffelij* (B), *Iosquin Quinq[ue]* (V), text in all voices

**Dre<sup>3</sup>** D-DI Mus. 1/D/6, [no. 22], fols. 29<sup>r</sup>–30<sup>r</sup> (B), *Quinq[ue] Vocum Ludouicus Senf*, B only, text in extant voice

**Eis** D-EIa s.s., fols. 326<sup>v</sup>–329<sup>r</sup> (D1, D2, A, T, B), *Ludouicus Senflius*, text in all voices

**Erl<sup>2</sup>** D-ERu MS 473/4, [no. 27], fols. 174<sup>v</sup>–182<sup>r</sup> (D[1], D2, A, T, B), anon. text in all voices

**Fo<sup>2</sup>** RISM 1537<sup>1</sup> (D-Mbs), no. 30 (D[1], Ct, T, B, Q=D2), *Lud. Senfl* (index T), text in all voices

**Got** D-GOI Chart. A 98, [no. 118], fols. 41<sup>v</sup>–46<sup>r</sup> (D1, D2, A, T, B), *Psalmus CXXX Ludo: Senf: Quinq[ue] vocum.*, text in all voices

**Kas** D-Kl 4<sup>o</sup> MS Mus. 24, [no. 12], fols. 13<sup>r</sup>–14<sup>r</sup> (D[1]), fols. 15<sup>v</sup>–16<sup>r</sup> (A), fols. 20<sup>v</sup>–21<sup>r</sup> (T), fol. 15<sup>r-v</sup> (B), *L S, Q* partbook (=D2) missing, text in extant voices

**Kra<sup>1</sup>** PL-Kj Mus. ms. 40013, [no. 118], fols. 181<sup>v</sup>–186<sup>r</sup> (D1, D2, A, T, B), *Psalm[us] cxxx Ludo: Senf*, text in all voices

**Lei** D-LEu Thomaskirche 49/50, [no. 104], fols. 140<sup>v</sup>–142<sup>r</sup> (A), anon., A only, text in extant voice

**Mun<sup>10</sup>** D-Mu 8<sup>o</sup> Cod. ms. 326, [no. 3], fols. 6<sup>r</sup>–7<sup>r</sup>, anon., Ct only, text in extant voice

**Mun<sup>11</sup>** D-Mu 8<sup>o</sup> Cod. ms. 327, [no. 49], fol. 7<sup>v</sup>, *Lü: Seuft*, T mm. 1–62<sub>2</sub> only (folios missing), text in extant voice

**Nur<sup>1</sup>** D-Ngm 83795 [T], [no. 118], fols. 175<sup>r</sup>–177<sup>v</sup>, anon., T only, text in extant voice

**Nur<sup>2</sup>** D-Ngm 83795 [B], [no. 118], fols. 130<sup>v</sup>–133<sup>r</sup>, *Psal[mus] cxxx Lüdo: Senf*, B only, text in extant voice

**Reg<sup>3</sup>** D-Rp A.R. 891–892, no. 27 (D[1], A, T, B, Q=D2), *Ludouicus Senfel.*, text in all voices

**Reg<sup>7</sup>** D-Rtt F.K. Musik 2/3, [no. 75], fols. 82<sup>v</sup>–84<sup>r</sup> (D[1]), fols. 75<sup>v</sup>–77<sup>r</sup> (B), anon., D[1] and B only, text in extant voices

**Str** D-SSa MS 229, no. 79, fols. 55<sup>v</sup>–56<sup>v</sup> (T), fols. 57<sup>r</sup>–58<sup>r</sup> (B), *Quinq[ue] Senffelij*, T and B only, text in extant voices

**Vie<sup>1</sup>** A-Wn Mus.Hs. 15500, [no. 28], fols. 237<sup>v</sup>–245<sup>r</sup> ([D1, D2, Ct, T, B]), anon., text in all voices

### Intabulations

**Be<sup>3</sup>** Brown 1583<sub>6</sub> (D-W), no. 81, fols. 128<sup>v</sup>–130<sup>r</sup>, *DOMINICA XXII. POST TRINITATIS | De profundis | Clamaui. | Ludouicus | Senffel. | Quinq[ue] vocum.*, nGk-tab., 5vv, transposed from *f* to *c*

**Kla** A-Kla MS GV 4/3, fols. 14<sup>r</sup>–16<sup>r</sup>, *De profundis .s. vocu[m] Ludo. Senff[ius].*, nGk-tab., 5vv

### Source Evaluation

Senfl's *De profundis clamavi* (ii) survives in 22 sources. Many of those sources originated in a Lutheran milieu, especially in the second half of the sixteenth century. This motet is one of the rare cases for which it is possible to name a *terminus ante quem* for its composition: in July 1535, Senfl sent this motet along with a letter to Albrecht of Prussia (Gasch 2012: 412–13). Only two years later, the motet was printed in **Fo<sup>2</sup>**. One of the earliest manuscript sources is a choirbook from the Munich court chapel, **Mun<sup>1</sup>** (dated *c.*1520–30 in KBM 5/1, but probably bound together around 1537 (SC 2: 72)). The readings in **Mun<sup>1</sup>** transmit the motet without any errors (only a passage in the discantus 2 is missing text underlay). On account of Senfl's employment in the Bavarian court chapel, **Mun<sup>1</sup>** has been chosen as principal source for the edition.

An error in the discantus 2 of **Fo<sup>2</sup>** serves as a conjunctive error that tracks one strand of transmission of this motet: the ending line of the *prima pars* (between 105<sub>4</sub>–106<sub>1</sub>) in **Fo<sup>2</sup>** has an extra semibreve *a*<sup>1</sup> absent from **Mun<sup>1</sup>**. This extra note causes a dissonance between the discantus 2 and contratenor on the first beat in the penultimate measure (*g*<sup>1</sup> against *a*<sup>1</sup>). Many sources, including **Bas**, **Cop<sup>2</sup>**, **Dre<sup>2</sup>**, **Erl<sup>2</sup>**, **Reg<sup>3</sup>**, share this error and are therefore most likely descendants of **Fo<sup>2</sup>**. Apart from the extra semibreve, other features of this strand of transmission relate to the discantus 2, including a change of clef (around mm. 56–80) and variants in text underlay at mm. 25<sub>2</sub>–31<sub>1</sub> ('fiant' moved from the ending of one phrase to the beginning of the next, although the motivic fragment of a descending fourth (D2: *c*<sup>2</sup>–*g*<sup>1</sup>) corresponds with 'fiant' in all other voices) and mm. 79<sub>2</sub>–81<sub>1</sub> ('sustinui te, Domine' instead of 'et propter legem tuam'; **Mun<sup>1</sup>** lacks text underlay for this pas-

sage). The last variant requires a splitting of notes to accommodate all the syllables of ‘sustinui te, Domine’. Although **Vie**<sup>1</sup> shares this textual variant, it maintains the note values found in **Mun**<sup>1</sup> without adapting them to the excess number of syllables. Since **Vie**<sup>1</sup>, like **Fo**<sup>2</sup>, features the erroneous extra semibreve at the end of the *prima pars*, Royston Gustavson suspects that **Vie**<sup>1</sup> could reflect a step of transmission somewhere between **Mun**<sup>1</sup> and **Fo**<sup>2</sup> (Gustavson 1998, i: 222, 264; for a reproduction of the beginning of the motet in **Vie**, see Plates 7–8). A few other sources lacking the discantus 2 voice—**Dre**<sup>3</sup>, **Reg**<sup>7</sup>, and **Str**—are probably also dependent on **Fo**<sup>2</sup>, as they share with the print an awkward textual variant in the bassus (129<sub>2</sub>–131<sub>3</sub>: an ill-fitting ‘misericordia’ instead of ‘quia apud Dominum’, despite the repetition of the melodic motif). **Dre**<sup>2</sup>, **Erl**<sup>2</sup>, and **Vie**<sup>1</sup>, in contrast, do not share this variant in text underlay.

A second strand of transmission involves the so-called ‘Walter-Handschriften’. They follow **Mun**<sup>1</sup> in the above-mentioned instances but deviate from its readings in other passages: **Eis**, **Got**, and **Kra**<sup>1</sup> share a variant in the discantus 2 in mm. 151<sub>1</sub>–153<sub>3</sub>, including a different pitch (at 152<sub>1</sub>) and deviating text underlay. **Nur**<sup>1</sup> and **Nur**<sup>2</sup> also belong to the ‘Walter-Handschriften’, but filiation can only be established for the bassus partbook (**Nur**<sup>2</sup>): the bassus voices transmitted in the ‘Walter-Handschriften’ differs from the other sources by the splitting of some notes into smaller values (102<sub>4</sub>; 104<sub>5</sub>; 123<sub>3</sub>). It is similarly difficult to allocate **Lei** a place in the transmission of the motet, as only the contratenor of *De profundis* (ii) is transmitted in this manuscript (most probably due to scribal oversight). But **Lei** shares a variant in pitch with **Got** and **Kra**<sup>1</sup> (Ct: 169<sub>2</sub>) that results in a dissonant sonority and a modification of the beginning of the motif on ‘iniquitatibus’ to reflect its earlier appearance in the contratenor on the same word (Ct: 166<sub>2</sub>–167<sub>4</sub> and 169<sub>2</sub>–170<sub>4</sub>). Additional matters of text underlay (Ct: 22<sub>3</sub>–26<sub>4</sub> and at 147<sub>3</sub>–149<sub>1</sub> ‘apud Deum’ instead of ‘apud eum’) point towards a connection between **Lei** and the ‘Walter-Handschriften’.

The version of the motet found in **Kas**, a set of four partbooks (Q missing) copied by Johannes Heugel at the court of Count Philip of Hesse in Kassel, is quite close to the one found in **Mun**<sup>1</sup>. The first part of this source (nos. 1–96), which includes Senfl’s *De profundis* (ii), was copied c.1538–43 (Gottwald 1997: 527). Minor variants from **Mun**<sup>1</sup> include the application of coloration, ligatures, and text underlay, but the only remarkable deviation from **Mun**<sup>1</sup> is a variant shared by members of both strands of transmission. This variant pertains to m. 132<sub>4</sub> of the contratenor: in **Dre**<sup>2</sup>, **Erl**<sup>2</sup>, **Got**, **Kas**, and **Mun**<sup>10</sup>, the beginning of the motif ‘misericordia’ is modified from *f*<sup>1</sup> to *g*<sup>1</sup>, while in **Lei** the *f*<sup>1</sup> is modified to *e*<sup>1</sup>. This variant seems to be the result of independent scribal emendations: in **Mun**<sup>1</sup>, the contratenor reaches this motif by means of an upward leap of a seventh (*g-f*<sup>1</sup>). This unusual interval was adapted to an octave (or a sixth) in the aforementioned manuscripts, but in doing so, the motif that follows this leap, which also appears in the discantus 1 (starting in 131<sub>1</sub> and again in 134<sub>3</sub>) and discantus 2 (starting in 131<sub>4</sub> and 133<sub>4</sub>), takes on a different shape in the contratenor. Due to their fragmentary states of preservation, strands of transmission for **Mun**<sup>10</sup> (a contratenor partbook) and **Mun**<sup>11</sup> (a tenor partbook transmitting only mm. 1–62<sub>2</sub>) cannot be determined.

### Variant Readings

#### Clefs

56 <sub>1</sub> –78 <sub>3</sub>	D2	<b>Fo</b> <sup>2</sup>	G3 clef
56 <sub>1</sub> –79 <sub>4</sub>	D2	<b>Cop</b> <sup>2</sup>	G3 clef
58 <sub>1</sub> –80 <sub>3</sub>	D2	<b>Dre</b> <sup>2</sup>	G3 clef
59 <sub>2</sub> –85 <sub>1</sub>	D2	<b>Bas</b>	G3 clef
62 <sub>1</sub> –75 <sub>1</sub>	D2	<b>Got</b>	G3 clef
63 <sub>1</sub> –78 <sub>2</sub>	D2	<b>Erl</b> <sup>2</sup>	G3 clef
108–157 <sub>2</sub>	D2	<b>Got</b>	G3 clef
108–72	D2	<b>Kra</b> <sup>1</sup>	G3 clef
132 <sub>3</sub> –173	D1	<b>Got</b>	G3 clef
166 <sub>1</sub> –172	D2	<b>Got</b>	G3 clef

#### Staff signatures

23 <sub>1</sub> –28 <sub>2</sub>	Ct	<b>Mun</b> <sup>1</sup>	staff signature missing
42 <sub>2</sub> –57 <sub>2</sub>	B	<b>Nur</b> <sup>2</sup>	no staff signature
67 <sub>1</sub> –78 <sub>2</sub>	B	<b>Fo</b> <sup>2</sup>	<i>b</i> placed erroneously <i>cb</i>
71 <sub>1</sub> –86 <sub>3</sub>	B	<b>Nur</b> <sup>2</sup>	no staff signature
95 <sub>1</sub> –106	B	<b>Nur</b> <sup>2</sup>	no staff signature

#### Mensuration and proportion signs

108	D2, T, B	<b>Cop</b> <sup>2</sup>	no mensuration sign
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#### Directions and/or non-verbal signs

4 <sub>1</sub>	T	<b>Vie</b> <sup>1</sup>	<i>sig. cong.</i> indicating entry of Ct
7	T	<b>Vie</b> <sup>1</sup>	<i>sig. cong.</i> indicating entry of D1
7 <sub>1</sub>	B	<b>Vie</b> <sup>1</sup>	<i>sig. cong.</i> indicating entry of D1

7 <sub>2</sub>	B	<b>Eis</b>	<i>c</i> corrected to <i>d</i>
14 <sub>3-4</sub>	Ct	<b>Dre<sup>2</sup></b>	two dots above the Sb indicating splitting into 2 Mi?
23 <sub>1</sub>	Ct	<b>Bas</b>	<i>c</i> <sup>1</sup> corrected to <i>d</i> <sup>1</sup>
23 <sub>1-2</sub>	Ct	<b>Mun<sup>1</sup></b>	notes inserted at a later stage?
24 <sub>6</sub>	T	<b>Dre<sup>2</sup></b>	blackened note head corrected to void
52 <sub>2-59</sub>	Ct	<b>Mun<sup>10</sup></b>	passage inserted at bottom of page, crossed-out commentary on the left margin of the page referring to the missing passage?
60 <sub>2-3</sub>	T	<b>Nur<sup>1</sup></b>	note heads joined by a curlicue to form a Sb
67 <sub>4</sub>	Ct	<b>Dre<sup>2</sup></b>	two dots above the note to indicate splitting?
74 <sub>3</sub>	T	<b>Cop<sup>2</sup></b>	correction mark to indicate void note head
80 <sub>3</sub>	D2	<b>Vie<sup>1</sup></b>	two dots beneath the note to indicate splitting (see Textual variants)
81 <sub>2</sub>	T	<b>Cop<sup>2</sup></b>	<i>e</i> <sup>1</sup> corrected to <i>d</i> <sup>1</sup>
81 <sub>2-84</sub> <sub>1</sub>	D2	<b>Reg<sup>3</sup></b>	passage marked with the direction <i>bis</i> (indicating repetition)
82 <sub>4</sub>	D2	<b>Bas</b>	<i>a</i> <sup>1</sup> corrected to <i>bb</i> <sup>1</sup>
85 <sub>3</sub>	T	<b>Erl<sup>2</sup></b>	<i>e</i> <sup>1</sup> corrected to <i>d</i> <sup>1</sup>
97	Ct	<b>Bas</b>	<i>f</i> <sup>1</sup> corrected to <i>e</i> <sup>1</sup>
104 <sub>1</sub>	Ct	<b>Lei</b>	<i>d</i> <sup>1</sup> corrected to <i>e</i> <sup>1</sup>
105 <sub>2</sub>	Ct	<b>Erl<sup>2</sup>, Lei, Vie<sup>1</sup></b>	∩
106	D1, T, B	<b>Bas, Cop<sup>2</sup></b> (D1, T only), <b>Dre<sup>3</sup>, Erl<sup>2</sup>, Nur<sup>1</sup></b> (T only), <b>Reg<sup>7</sup></b> (D1, B only), <b>Str</b> (T, B only), <b>Vie<sup>1</sup></b>	∩
106 <sub>1-2</sub>	D2	<b>Reg<sup>3</sup></b>	note heads joined by a curlicue to form a Sb
107	D2	<b>Erl<sup>2</sup>, Cop<sup>2</sup>, Vie<sup>1</sup></b>	∩
107	D2, Ct, B	<b>Reg<sup>3</sup></b>	VERTE below last note indicating page turn
124 <sub>3</sub>	D2	<b>Erl<sup>2</sup></b>	<i>bb</i> <sup>1</sup> corrected to <i>a</i> <sup>1</sup>
130 <sub>2-3</sub>	B	<b>Reg<sup>3</sup></b>	note heads joined by a curlicue to form a Sb
133 <sub>3-4</sub>	B	<b>Str</b>	<i>a</i> corrected to <i>g</i> (both Mi)
151-2	B	<b>Kas</b>	Lo-rest added at a later stage
169 <sub>2</sub>	B	<b>Bas</b>	note head corrected to void
171 <sub>2</sub>	Ct	<b>Kas</b>	<i>bb</i> corrected to <i>a</i>
172	D2, T	<b>Cop<sup>2</sup>, Erl<sup>2</sup>, Got</b> (T only), <b>Nur<sup>1</sup></b> (T only), <b>Str</b> (T only), <b>Vie<sup>1</sup></b>	∩
173	D1, Ct, B	<b>Bas, Cop<sup>2</sup></b> (D1 only), <b>Dre<sup>3</sup>, Erl<sup>2</sup>, Got</b> (D1 only), <b>Mun<sup>10</sup></b> (Ct only), <b>Reg<sup>7</sup></b> (D1, B only), <b>Str</b> (B only), <b>Vie<sup>1</sup></b>	∩
Variants in pitch and rhythm			
1-6	D2	<b>Dre<sup>2</sup></b>	Br-rest missing (?)
5	B	<b>Got</b>	2 Sb
10 <sub>1</sub>	Ct	<b>Lei</b>	<i>bb</i>
14 <sub>3-4</sub>	Ct	<b>Dre<sup>2</sup></b>	Sb
16 <sub>5-17</sub> <sub>1</sub>	D1	<b>Got</b>	Sb- <i>d</i> <sup>2</sup>
17 <sub>2</sub>	T	<b>Str</b>	2 Mi
19 <sub>1-22</sub> <sub>1</sub>	D1	<b>Bas</b>	Br-rest (instead of Sb-rest) dotted Sb- <i>c</i> <sup>2</sup> Mi- <i>c</i> <sup>2</sup> Mi- <i>c</i> <sup>2</sup> Mi- <i>c</i> <sup>2</sup> dotted Sb- <i>c</i> <sup>2</sup> Mi- <i>c</i> <sup>2</sup> (whole passage shifted by one Sb)
20 <sub>1-2</sub>	T	<b>Cop<sup>2</sup></b>	2 Sb
21 <sub>2-22</sub> <sub>1</sub>	Ct	<b>Mun<sup>10</sup></b>	Br
23 <sub>2</sub>	Ct	<b>Got</b>	Sb Mi
23 <sub>3</sub>	D2	<b>Erl<sup>2</sup></b>	2 Sb (at page turn)
23 <sub>3</sub>	T	<b>Erl<sup>2</sup></b>	Mi Sm (at page turn)



24 <sub>1</sub>	Ct	<b>Lei</b>	Mi Sm (at line break)
24 <sub>4</sub>	Ct	<b>Lei</b>	<i>d</i> <sup>1</sup>
24 <sub>5</sub>	T	<b>Mun</b> <sup>11</sup> , <b>Reg</b> <sup>3</sup>	<i>b</i> <sup>b</sup>
24 <sub>6</sub> –25 <sub>4</sub>	T	<b>Bas</b>	dotted Mi- <i>c</i> <sup>1</sup> (instead of Mi) Sm- <i>b</i> Sm- <i>a</i> Sm- <i>g</i> (shifted horizontally by one Sm), followed by Sm- <i>f</i> which has been crossed out to compensate the error
26 <sub>2–3</sub>	Ct	<b>Mun</b> <sup>10</sup>	Mi- <i>g</i>
26 <sub>4</sub>	Ct	<b>Got</b>	Sb Br
29 <sub>1</sub> –31 <sub>1</sub>	T	<b>Bas</b>	erroneous repetition enclosed in brackets, added in pencil; possibly by modern hand?
36 <sub>1–2</sub>	Ct	<b>Dre</b> <sup>2</sup>	dotted Sb
40 <sub>2</sub>	T	<b>Eis</b>	2 Mi
41 <sub>3</sub> –42 <sub>1</sub>	D2	<b>Bas</b>	notes missing, erased correction?
43 <sub>3</sub>	Ct, B	<b>Erl</b> <sup>2</sup>	2 Mi (at page turn)
44 <sub>1–2</sub>	Ct	<b>Bas</b>	2 notes erroneously repeated
48 <sub>2</sub>	D1	<b>Kas</b>	2 Mi
55 <sub>3</sub>	B	<b>Dre</b> <sup>2</sup>	Sb
56	Ct	<b>Got</b>	Br dotted Sb Mi
56	Ct	<b>Kra</b> <sup>1</sup>	Br 2 Sb
58 <sub>3</sub>	D2	<b>Bas</b>	Mi Sm (across change of clef)
60 <sub>2–3</sub>	T	<b>Nur</b> <sup>1</sup>	Sb (see Directions and/or non-verbal signs)
60 <sub>3</sub> –61 <sub>1</sub>	T	<b>Nur</b> <sup>1</sup>	between 60 <sub>3</sub> –61 <sub>1</sub> superfluous Sb- <i>e</i> <sup>1</sup> (in lighter ink?)
61 <sub>1</sub>	D2	<b>Dre</b> <sup>2</sup>	<i>a</i> <sup>1</sup>
61 <sub>3</sub> –62 <sub>1</sub>	T	<b>Str</b>	Sb- <i>g</i> <sup>1</sup>
65 <sub>2</sub>	D1	<b>Bas</b>	2 Mi
67 <sub>4</sub>	Ct	<b>Got, Reg</b> <sup>3</sup> (given as variant in smaller notes)	2 Mi
68 <sub>1</sub> –69 <sub>1</sub>	Ct	<b>Lei</b>	passage erroneously repeated
70 <sub>4</sub> –71 <sub>1</sub>	D2	<b>Dre</b> <sup>2</sup>	Sb
74 <sub>2–3</sub>	D1	<b>Bas, Cop</b> <sup>2</sup> , <b>Dre</b> <sup>2</sup> , <b>Erl</b> <sup>2</sup> , <b>Fo</b> <sup>2</sup> , <b>Reg</b> <sup>3</sup> , <b>Reg</b> <sup>7</sup>	Sb
75 <sub>3</sub>	T	<b>Nur</b> <sup>1</sup> , <b>Str</b>	2 Sb
76 <sub>4</sub>	Ct	<b>Lei</b>	<i>e</i> <sup>1</sup>
77 <sub>2</sub>	D2	<b>Eis</b>	<i>c</i> <sup>1</sup>
78 <sub>2</sub>	B	<b>Bas</b>	<i>b</i>
80 <sub>3</sub>	D2	<b>Bas, Cop</b> <sup>2</sup> , <b>Dre</b> <sup>2</sup> , <b>Erl</b> <sup>2</sup> , <b>Fo</b> <sup>2</sup> , <b>Reg</b> <sup>3</sup>	2 Mi
80 <sub>3</sub>	T	<b>Bas</b>	erroneously dotted Sb
81 <sub>3</sub> –82 <sub>1</sub>	B	<b>Bas</b>	between 81 <sub>3</sub> –82 <sub>1</sub> Sb- <i>f</i> added by different hand, perhaps to compensate for missing Sb at 94 <sub>1</sub>
82 <sub>1</sub>	Ct	<b>Lei</b>	<i>g</i> <sup>1</sup>
92 <sub>2</sub>	Ct	<b>Lei</b>	Sm- <i>e</i> <sup>1</sup> Sm- <i>d</i> <sup>1</sup>
92 <sub>2</sub>	T	<b>Cop</b> <sup>2</sup>	Sb Mi
93 <sub>3</sub>	D2	<b>Bas</b>	Mi Sm
94 <sub>1</sub>	B	<b>Bas</b>	note missing (at line break; invisible?)
96 <sub>1–2</sub>	T	<b>Cop</b> <sup>2</sup>	Br
99 <sub>2</sub> –100 <sub>1</sub>	Ct	<b>Kas</b>	dotted Sb Mi
100 <sub>1–2</sub>	T	<b>Cop</b> <sup>2</sup>	Br
100 <sub>1–2</sub>	T	<b>Nur</b> <sup>1</sup>	dotted Sb Mi
101 <sub>2</sub>	B	<b>Bas</b>	superfluous Sb- <i>B</i> <sup>b</sup> added by different hand underneath the correct note
102 <sub>4</sub>	B	<b>Eis, Got, Kra</b> <sup>1</sup> , <b>Nur</b> <sup>2</sup>	Sb followed by Sb-rest
103 <sub>2</sub> –104 <sub>1</sub>	B	<b>Kas</b>	dotted Mi
104 <sub>5</sub>	B	<b>Eis, Got, Kra</b> <sup>1</sup> , <b>Nur</b> <sup>2</sup>	2 Mi
105 <sub>2</sub>	Ct	<b>Mun</b> <sup>10</sup>	Mx
105 <sub>2</sub>	T	<b>Str</b>	2 Mi
105 <sub>4</sub> –106 <sub>1</sub>	D2	<b>Bas, Cop</b> <sup>2</sup> , <b>Dre</b> <sup>2</sup> , <b>Erl</b> <sup>2</sup> , <b>Fo</b> <sup>2</sup> , <b>Reg</b> <sup>3</sup> , <b>Vie</b> <sup>1</sup>	additional Sb- <i>a</i> <sup>1</sup> between 105 <sub>4</sub> and 106 <sub>1</sub>
106	B	<b>Nur</b> <sup>2</sup>	Mx

106 <sub>1-2</sub>	D2	<b>Reg<sup>3</sup></b>	Sb (see Directions and/or non-verbal signs)
113-14	Ct	<b>Dre<sup>2</sup>, Eis, Kas, Mun<sup>10</sup></b>	Lo
117 <sub>2-3</sub>	Ct	<b>Lei</b>	Sb
123 <sub>3</sub>	B	<b>Eis, Got, Kra<sup>1</sup>, Nur<sup>2</sup></b>	2 Mi
126 <sub>2</sub>	D2	<b>Bas</b>	Mi Sm
127 <sub>1</sub>	D2	<b>Bas</b>	erroneous Mi instead of Sb; stem lightly erased?
130 <sub>2-3</sub>	B	<b>Reg<sup>3</sup></b>	Sb (see Directions and/or non-verbal signs)
132 <sub>4</sub>	Ct	<b>Bas, Got</b>	<i>g</i> <sup>1</sup>
132 <sub>4</sub>	Ct	<b>Lei</b>	<i>e</i> <sup>1</sup>
136 <sub>3</sub>	T	<b>Bas</b>	<i>a</i>
136 <sub>3-4</sub>	B	<b>Dre<sup>2</sup></b>	Sb
138 <sub>2</sub>	D1	<b>Reg<sup>7</sup></b>	<i>g</i> <sup>1</sup>
141 <sub>3-149</sub> <sub>1</sub>	B	<b>Bas</b>	passage erroneously repeated, repetition enclosed in brackets later added in pencil
142 <sub>4</sub>	T	<b>Bas</b>	Mi Sm
151 <sub>3</sub>	D2	<b>Eis</b>	erroneous Sm
152 <sub>1</sub>	D2	<b>Eis, Got, Kra<sup>1</sup></b>	<i>f</i> <sup>1</sup>
152 <sub>3-4</sub>	Ct	<b>Mun<sup>10</sup></b>	Sb
152 <sub>4</sub>	D2	<b>Eis, Got, Kra<sup>1</sup></b>	2 Sm
153 <sub>3</sub>	D1	<b>Eis, Got, Kra<sup>1</sup></b>	<i>f</i> <sup>1</sup>
154 <sub>3-4</sub>	Ct	<b>Lei</b>	dotted Mi- <i>c</i> <sup>1</sup> Sm- <i>g</i>
158 <sub>3</sub>	Ct	<b>Got</b>	2 Mi
159 <sub>1</sub>	D1	<b>Eis</b>	<i>bb</i> <sup>1</sup>
161 <sub>1</sub>	B	<b>Got, Nur<sup>2</sup></b>	2 Mi
166 <sub>1-3</sub>	T	<b>Bas</b>	passage erroneously repeated, enclosed in brackets later added in pencil
168 <sub>3</sub>	Ct	<b>Lei</b>	<i>d</i> <sup>1</sup>
169 <sub>2</sub>	Ct	<b>Got, Kra<sup>1</sup>, Lei</b>	<i>g</i>
173	B	<b>Bas</b>	second note head <i>F</i> underneath final <i>f</i>
173	B	<b>Nur<sup>2</sup></b>	Mx
Accidentals			
85 <sub>3</sub>	D2	<b>Bas</b>	cautionary <i>bb</i> (clef change)
131 <sub>2</sub>	D2	<b>Got, Kra<sup>1</sup></b>	no <i>eb</i>
Coloration			
10 <sub>2-3</sub>	B	<b>Dre<sup>3</sup>, Nur<sup>2</sup>, Str</b>	no coloration
61 <sub>3-62</sub> <sub>1</sub>	Ct	<b>Mun<sup>10</sup></b>	no coloration
96 <sub>1-2</sub>	B	<b>Bas, Cop<sup>2</sup>, Dre<sup>2</sup>, Dre<sup>3</sup>, Eis, Erl<sup>2</sup>, Fo<sup>2</sup>, Got, Kas, Kra<sup>1</sup>, Nur<sup>2</sup>, Reg<sup>3</sup>, Reg<sup>7</sup>, Str, Vie<sup>1</sup></b>	no coloration
96 <sub>2-3</sub>	D2	<b>Bas, Cop<sup>2</sup>, Dre<sup>2</sup>, Eis, Erl<sup>2</sup>, Fo<sup>2</sup>, Got, Kra<sup>1</sup>, Reg<sup>3</sup>, Vie<sup>1</sup></b>	no coloration
101 <sub>2-3</sub>	D2	<b>Erl<sup>2</sup></b>	coloration
Ligatures			
4 <sub>1-5</sub>	B	<b>Bas, Eis</b>	two-note lig. only (4 <sub>1-2</sub> )
4 <sub>1-5</sub>	B	<b>Dre<sup>3</sup>, Kas, Vie<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
4 <sub>1-5</sub>	B	<b>Got</b>	no lig.
10 <sub>1-2</sub>	B	<b>Dre<sup>3</sup>, Nur<sup>2</sup>, Str</b>	no lig.
10 <sub>1-2</sub>	B	<b>Kas</b>	<i>recta</i> in place of <i>obliqua</i>
16 <sub>2-3</sub>	B	<b>Cop<sup>2</sup></b>	no lig.
17 <sub>1-2</sub>	T	<b>Str</b>	no lig.
21 <sub>1-2</sub>	Ct	<b>Mun<sup>10</sup></b>	no lig.
25 <sub>1-2</sub>	B	<b>Cop<sup>2</sup>, Nur<sup>2</sup></b>	no lig.
25 <sub>1-2</sub>	B	<b>Str, Dre<sup>3</sup></b>	<i>recta</i> in place of <i>obliqua</i>
25 <sub>2-26</sub> <sub>1</sub>	D2	<b>Cop<sup>2</sup>, Vie<sup>1</sup></b>	no lig. (page turn in <b>Vie<sup>1</sup></b> )

51 <sub>1-2</sub>	Ct	<b>Got, Kas, Mun<sup>10</sup></b>	no lig.
61 <sub>2-3</sub>	Ct	<b>Mun<sup>10</sup></b>	no lig.
170 <sub>1-2</sub>	D1	<b>Got, Kra<sup>1</sup></b>	no lig.
171 <sub>1-2</sub>	T	<b>Cop<sup>2</sup></b>	no lig.
Textual variants and text placement			
1-4 <sub>1</sub>	T	<b>Str</b>	<i>De profundis</i> + sign of repetition
1 <sub>2-6</sub>	B	<b>Dre<sup>2</sup>, Dre<sup>3</sup>, Erl<sup>2</sup>, Fo<sup>2</sup>, Reg<sup>7</sup>, Str</b>	<i>De profundis clamavi</i>
1 <sub>2-6</sub>	B	<b>Got</b>	<i>De profundis, de profundis</i>
4 <sub>2-7</sub>	T	<b>Bas</b>	<i>profundis</i>
4 <sub>2-7</sub>	T	<b>Str</b>	<i>de profundis</i> + sign of repetition
9 <sub>1-10</sub> <sub>1</sub>	T	<b>Mun<sup>1</sup></b>	<i>clama- -dis</i> (at page turn)
15 <sub>1-18</sub>	T	<b>Bas</b>	<i>ad te</i>
16 <sub>2-19</sub> <sub>4</sub>	Ct	<b>Kas</b>	sign of repetition: <i>ad te, Domine</i> . Followed by <i>Domine, exaudi vocem</i>
16 <sub>2-19</sub> <sub>4</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>Domine, Domine, exaudi</i>
19 <sub>2-22</sub> <sub>2</sub>	D1	<b>Bas</b>	<i>Domine, exaudi</i>
22 <sub>3-26</sub> <sub>4</sub>	Ct	<b>Got, Kra, Lei, Mun<sup>10</sup></b>	<i>meam</i>
23 <sub>2-26</sub>	D1	<b>Bas</b>	<i>voce meam</i>
25 <sub>2-29</sub> <sub>1</sub>	D2	<b>Dre<sup>2</sup>, Erl<sup>2</sup>, Fo<sup>2</sup></b>	<i>meam</i>
25 <sub>2-29</sub> <sub>1</sub>	D2	<b>Reg<sup>3</sup></b>	<i>meam, meam</i>
26 <sub>3-28</sub> <sub>1</sub>	T	<b>Bas</b>	no text
29 <sub>3-32</sub> <sub>4</sub>	D2	<b>Eis</b>	<i>aures tuae, aures tuae</i>
29 <sub>3-35</sub> <sub>1</sub>	D2	<b>Dre<sup>2</sup>, Erl<sup>2</sup>, Fo<sup>2</sup>, Reg<sup>3</sup></b>	<i>Fiant aures tuae intendentes</i>
31 <sub>2-32</sub> <sub>4</sub>	D2	<b>Got</b>	<i>aures tuae</i> repeated
31 <sub>2-34</sub>	D1	<b>Vie<sup>1</sup></b>	<i>intentae</i>
32 <sub>2-36</sub> <sub>1</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>intendentes, intendentes</i>
32 <sub>2-36</sub> <sub>1</sub>	Ct	<b>Vie<sup>1</sup></b>	<i>intentae</i>
33 <sub>1-33</sub> <sub>2</sub>	T	<b>Vie<sup>1</sup></b>	<i>intentae</i>
33 <sub>1-35</sub> <sub>1</sub>	D2	<b>Vie<sup>1</sup></b>	<i>intentae</i>
33 <sub>1-41</sub> <sub>3</sub>	T	<b>Bas</b>	<i>in vocem deprecationis me- meam</i> (text underlay shifted because of erroneously repeated passage, see Variants in pitch and rhythm 29 <sub>1-31</sub> <sub>1</sub> )
34 <sub>1-36</sub> <sub>2</sub>	B	<b>Vie<sup>1</sup></b>	<i>intentae</i>
52 <sub>1-54</sub> <sub>1</sub>	D1	<b>Got</b>	<i>si iniquitate</i>
53 <sub>3-58</sub> <sub>1</sub>	Ct	<b>Got</b>	<i>observaveris Domine, Domine</i>
54 <sub>1-55</sub> <sub>2</sub>	B	<b>Kas</b>	<i>observaveris, Domine</i> + sign of repetition
54 <sub>1-58</sub> <sub>1</sub>	B	<b>Erl<sup>2</sup>, Nur<sup>2</sup>, Reg<sup>3</sup>, Reg<sup>7</sup>, Str</b>	<i>observaveris, Domine, Domine</i>
60 <sub>2-63</sub> <sub>1</sub>	Ct	<b>Kas, Vie<sup>1</sup></b>	<i>Domine, quis sustinebit</i>
67 <sub>4-69</sub> <sub>1</sub>	Ct	<b>Got, Kra<sup>1</sup>, Reg<sup>3</sup></b>	<i>propitiatio</i> (see Variants in pitch and rhythm)
67 <sub>4-72</sub> <sub>3</sub>	Ct	<b>Dre<sup>2</sup></b>	<i>propitio</i> [sic], <i>propitiatio</i> + sign of repetition, <i>est</i>
67 <sub>4-72</sub> <sub>3</sub>	Ct	<b>Erl<sup>2</sup></b>	<i>propitiatio est, et propter</i>
67 <sub>4-72</sub> <sub>3</sub>	Ct	<b>Fo<sup>2</sup>, Mun<sup>10</sup></b>	<i>propitiatio est, propitiatio est</i> (sign of repetition in <b>Fo<sup>2</sup></b> )
67 <sub>4-72</sub> <sub>3</sub>	Ct	<b>Lei</b>	<i>propitiatio est, propitiatio est enim</i>
69 <sub>2-72</sub> <sub>3</sub>	Ct	<b>Eis, Reg<sup>3</sup></b>	<i>propitiatio, propitiatio est</i>
69 <sub>2-75</sub> <sub>2</sub>	B	<b>Dre<sup>3</sup>, Erl<sup>2</sup>, Fo<sup>2</sup></b>	<i>propitiatio est</i>
69 <sub>2-75</sub> <sub>2</sub>	B	<b>Eis, Reg<sup>7</sup>, Str</b>	<i>propitiatio</i> (4 times) <i>est</i>
69 <sub>2-75</sub> <sub>2</sub>	B	<b>Reg<sup>3</sup></b>	<i>propitiatio, quia apud te, propitiatio est</i>
72 <sub>1-3</sub>	Ct	<b>Kas</b>	sign of repetition: <i>est</i>
72 <sub>2-75</sub> <sub>3</sub>	T	<b>Got, Kas, Nur<sup>1</sup>, Reg<sup>3</sup>, Str</b>	<i>propitiatio est, propitiatio est</i>
72 <sub>2-75</sub> <sub>3</sub>	T	<b>Vie<sup>1</sup></b>	<i>propitiatio, propitiatio est</i>
77 <sub>2-81</sub> <sub>1</sub>	D2	<b>Eis, Kra</b>	<i>et propter legem tuam, et propter legem tuam</i>
77 <sub>4-82</sub> <sub>1</sub>	Ct	<b>Lei</b>	<i>et propter legem tuam</i>
78 <sub>2-82</sub> <sub>1</sub>	B	<b>Kra<sup>1</sup></b>	<i>et propter legem tuam</i>
79 <sub>2-81</sub> <sub>1</sub>	D2	<b>Dre<sup>2</sup>, Erl<sup>2</sup>, Fo<sup>2</sup>, Reg<sup>3</sup>, Vie<sup>1</sup></b>	<i>sustinui te, Domine</i>

80 <sub>3</sub> –82 <sub>1</sub>	T	<b>Mun<sup>1</sup></b>	<i>tuam -am</i> (at line break)
85 <sub>2</sub> –87 <sub>1</sub>	D2	<b>Kra<sup>1</sup></b>	no text
86 <sub>3</sub>	Ct	<b>Mun<sup>1</sup></b>	erroneously <i>te su-(stinui)</i>
86 <sub>3</sub> –88 <sub>3</sub>	B	<b>Nur<sup>2</sup></b>	<i>sus- te, Domine</i> (at page turn)
87 <sub>3</sub> –89 <sub>3</sub>	T	<b>Vie<sup>1</sup></b>	<i>te, Domine, te, Domine</i>
99 <sub>2</sub> –106	T	<b>Str</b>	<i>Sustinuit anima mea in verbo eius</i>
103 <sub>2</sub> –106	B	<b>Dre<sup>2</sup>, Nur<sup>2</sup></b>	<i>in Domino, Domino</i>
104 <sub>2</sub> –105	Ct	<b>Kra<sup>1</sup></b>	<i>verbo eius</i> corrected to <i>Domino</i>
105 <sub>2</sub> –107	D2	<b>Erl<sup>2</sup>, Kra<sup>1</sup></b>	<i>in Domino</i>
116 <sub>3</sub> –126 <sub>1</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>usque ad noctem speret Israel in Domino, Domino</i>
119 <sub>2</sub> –124 <sub>1</sub>	B	<b>Erl<sup>2</sup></b>	<i>Do-</i> of <i>Domino</i> missing
119 <sub>2</sub> –124 <sub>1</sub>	B	<b>Reg<sup>3</sup></b>	<i>speret Israel in Domino, in Domino</i>
121 <sub>1</sub> –126 <sub>1</sub>	Ct	<b>Got</b>	<i>in Domino, in -mino (Do-</i> missing)
121 <sub>1</sub> –126 <sub>1</sub>	Ct	<b>Lei</b>	<i>in Domino, Domino</i>
128 <sub>2</sub> –131 <sub>4</sub>	D1	<b>Bas</b>	<i>(matuti)-na speret Israel in Domino quam</i> corrected to <i>quia apud Dominum miseri-(cordia)</i>
129 <sub>2</sub> –131 <sub>3</sub>	B	<b>Dre<sup>3</sup>, Fo<sup>2</sup>, Reg<sup>3</sup>, Reg<sup>7</sup>, Str</b>	<i>misericordia</i>
129 <sub>2</sub> –131 <sub>3</sub>	B	<b>Nur<sup>2</sup></b>	<i>misericordia Dominum</i>
131 <sub>2</sub> –133 <sub>3</sub>	Ct	<b>Kra<sup>1</sup></b>	no text
131 <sub>2</sub> –134 <sub>1</sub>	D1	<b>Kas</b>	<i>misericordia</i>
131 <sub>2</sub> –134 <sub>1</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>misericordia</i>
133 <sub>3</sub> –135 <sub>1</sub>	D2, T	<b>Kra<sup>1</sup></b>	no text
134 <sub>3</sub> –136 <sub>3</sub>	D1	<b>Reg<sup>7</sup></b>	<i>misericordia</i> + sign of repetition
134 <sub>3</sub> –138 <sub>1</sub>	Ct	<b>Kas, Mun<sup>10</sup></b>	<i>misericordia</i>
144 <sub>3</sub> –147 <sub>1</sub>	T	<b>Bas</b>	<i>apud eum</i>
146 <sub>3</sub> –148 <sub>1</sub>	D1	<b>Got, Kra<sup>1</sup></b>	<i>apud Deum</i>
147 <sub>3</sub> –149 <sub>1</sub>	Ct	<b>Got, Kra<sup>1</sup>, Lei</b>	<i>apud Deum</i>
148 <sub>2</sub> –149 <sub>2</sub>	D2	<b>Got, Kra<sup>1</sup></b>	<i>apud Deum</i>
149 <sub>2</sub> –150 <sub>2</sub>	B	<b>Got, Nur<sup>2</sup></b>	<i>apud Deum</i>
149 <sub>3</sub> –151 <sub>1</sub>	T	<b>Got, Vie<sup>1</sup></b>	<i>apud Deum</i>
149 <sub>3</sub> –153 <sub>3</sub>	Ct	<b>Got</b>	<i>redemptio, redemptio</i>
149 <sub>3</sub> –153 <sub>3</sub>	Ct	<b>Kas, Kra<sup>1</sup></b>	<i>redemptio</i> (3 times)
149 <sub>3</sub> –153 <sub>3</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>redemptio, redemptio est</i>
151 <sub>1</sub> –152 <sub>1</sub>	D1	<b>Kas, Kra<sup>1</sup></b>	no text
151 <sub>3</sub> –153 <sub>3</sub>	D2	<b>Eis, Got, Kra<sup>1</sup></b>	<i>et ipse redimet Israel</i>
151 <sub>3</sub> –153 <sub>3</sub>	D2	<b>Erl<sup>2</sup>, Fo</b>	<i>redemptio</i>
153 <sub>2</sub> –155	D1	<b>Bas, Got, Kas, Kra, Reg<sup>7</sup></b>	<i>redemptio</i>
153 <sub>2</sub> –155	T	<b>Bas, Kra<sup>1</sup></b>	<i>redemptio</i>
153 <sub>2</sub> –155	T	<b>Str</b>	<i>apud eum redemptio</i>
154 <sub>2</sub> –155 <sub>1</sub>	Ct	<b>Kas, Kra<sup>1</sup></b>	no text
154 <sub>2</sub> –155 <sub>1</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>est</i>
154 <sub>2</sub> –155 <sub>1</sub>	T	<b>Bas</b>	no text
155 <sub>3</sub> –156 <sub>2</sub>	Ct	<b>Lei</b>	<i>ipse</i>
156 <sub>4</sub> –159 <sub>1</sub>	Ct	<b>Lei</b>	<i>redimet Israel</i>
161 <sub>1</sub> –163 <sub>1</sub>	Ct	<b>Mun<sup>1</sup></b>	<i>ex omnibus -bus</i> (at page turn)
161 <sub>1</sub> –163 <sub>1</sub>	Ct	<b>Reg<sup>3</sup></b>	<i>ex omnibus, omnibus</i>
162 <sub>2</sub> –164 <sub>3</sub>	T	<b>Nur<sup>1</sup>, Reg<sup>3</sup></b>	<i>ex omnibus, omnibus</i>
163 <sub>2</sub> –167 <sub>1</sub>	D2	<b>Fo<sup>2</sup></b>	<i>iniquitatibus, iniquitatibus</i>
163 <sub>3</sub> –168 <sub>4</sub>	Ct	<b>Lei</b>	<i>iniquitatibus eius</i>
164 <sub>4</sub> –166 <sub>3</sub>	B	<b>Kra</b>	<i>iniquitatibus</i>

#### Remarks

- Royston Gustavson proposed a stemma for this motet (Gustavson 1998, i: 22 (Fig. 4.1)) and provided a corresponding critical commentary in Gustavson 1998, ii: 871–91. This stemma does not, however, include the manuscript **Str** and assumes that the partbooks **Nur<sup>1</sup>** and **Nur<sup>2</sup>** belong to the same set.
- Senfl's *De profundis* (ii) is ascribed to Josquin in the discantus 1 and discantus 2 of **Dre<sup>2</sup>** and to Senfl in the tenor and bassus. For a discussion of the incorrect ascription to Josquin, see Macey 2009.

- Some of the sources for this motet are difficult to examine due to their poor states of preservation. For example, some passages in **Dre**<sup>2</sup>, especially in the bassus and vagans (=D2) partbooks, are barely legible due to folio deterioration and can only be guessed. The same applies to the choirbook **Eis**, which suffers from ink corrosion.
- It is unclear why only the contratenor of this motet is transmitted in **Lei**. The setting that follows *De profundis* (ii) in the contratenor partbook is a parody mass for five voices also based on Senff's *De profundis* (ii) (edited in Youens 1984: 133–75), which is ascribed in an index from the concordant source D-DI Mus. Pi Cod. VIII to 'N. Grüntlerus Trojanus' (Youens 1984: 15–16). This ascription must refer to the medical doctor Andreas Gründler ('Andreas Grunthlerus, Medicus Troianus'), who also composed a four-voice setting of Psalm 41 on the occasion of the death of his wife, the humanist Olympia Fulvia Morata, in 1555 (this setting, *Quemadmodum desiderat cervus*, survives in D-Rp A.R. 940–941, no. 200). Born in Schweinfurt, Gründler met Morata during medical studies in Ferrara and returned with her to Schweinfurt in 1548. The couple later moved to Heidelberg in 1554, where Gründler served as professor of medicine (see Crusius 1585: 299; Jöcher 1751: col. 654; Gerber 1812: col. 424; and Reichert 1953: 189).
- As an aid to performers, the first notes or rests following a page turn are notated in **Erl**<sup>2</sup> and **Vie**<sup>1</sup> after the final custos on the preceding page.
- **Mun**<sup>1</sup> is the only source that transmits *observaberis* instead of *observaveris*, which is strictly speaking a grammatical error (future simple passive instead of future perfect active; in **Nur**<sup>2</sup> the scribe wrote 'observaneris'). Other deviations in spelling or grammatical construction can be found in **Vie**<sup>1</sup>, which replaces 'intendentes' with 'intentae' and 'sustinui te' with 'sustinuit te', and **Reg**<sup>3</sup>, where all voices are texted 'redemptio' instead of 'redemptio'.
- In mm. 146<sub>3</sub>–151<sub>1</sub> the motif of a descending tetrachord on the phrase 'apud eum' is imitated in all voices. Some sources (**Got**, **Kra**<sup>1</sup>, **Lei**, **Nur**<sup>2</sup>, **Vie**)—most of them from the 'Walter-Handschriften' manuscript complex—transmit the textual variant 'apud Deum' ('with God') in all or some of the voices.
- The notation in the discantus I and tenor of **Bas** was initially accompanied by text incipits only, then later supplied with complete text underlay (in a lighter colour of ink).
- The scribe of the bassus partbook of **Bas** made a mistake in copying the lower flat of the staff signature: he erroneously placed it in the space above the correct line. All staves of the *prima pars* apart from the last one were affected and each instance was subsequently corrected. At the beginning of the *secunda pars* in the vagans book (D2), solmisation syllables are written down in four rows: 'la sol fa', 'ut re mi', 'fa sol la', 'mi re ut'. Two additional solmisation rows appear at the end of the *secunda pars* after the word *finis*: 'ut re mi' and, below it, 'fa sol la'.
- In **Dre**<sup>3</sup>, **Mun**<sup>10</sup>, and **Reg**<sup>3</sup> text underlay is sometimes aligned with notation by means of vertical strokes in the staves.
- In **Reg**<sup>3</sup> the values of a ligature in the bassus (4<sub>1</sub>–5) are specified by small numbers above the notation, indicating the duration in equivalences of semibreves.

## 7. *Genuit puerpera Regem* (SC M 44)

### Text

The text is an antiphon traditionally sung at Lauds during the season of Christmas.

Genuit puerpera Regem, cui nomen aeternum, et gaudium  
matris habens cum virginitatis pudore: nec primam simi-  
lem visa est, nec habere sequentem. Alleluia.

The Mother brought forth the King, whose name is eternal.  
The joy of a mother was hers, remaining a virgin unsullied.  
Neither before nor henceforth hath there been or shall there  
be such another. Alleluia.

### Cantus firmus

The cantus firmus in Senff's setting is featured as a canon at the fifth for tenor and vagans. Resemblances between Senff's chant model and the version of the chant found in the *Antiphonarius* (1519), fol. 14<sup>r</sup>, are strong. The chant in Senff's setting features some additional melodic embellishments, and minor adjustments in stepwise motion are found at the words 'pudore' and 'habens'. The most significant departure occurs at 'sequentem. Alleluia': in Senff's setting the descent to *A* (as found in the vagans) is grafted onto the end of 'sequentem' and followed by an upward leap of a third on the first syllable of 'Alleluia'.

Ge - nu - it pu - er - pe - ra Re - gem, cu - i no - men ae - ter - - num,  
 et gau - di - um ma - tris ha - bens \_\_\_\_\_ cum vir - gi - ni - ta - tis pu - do - re:  
 nec pri - mam si - mi - lem vi - sa \_\_\_\_\_ est, nec ha - be - re se - quen - tem. \_\_\_\_\_ Al - le - lu - ia.

### Principal Source

**Be<sup>2</sup>** RISM 1564<sup>4</sup> (D-Mbs), no. 50 (D, A, T, B, V), *Ludo. Senflius*. (index T), text in all voices

### Other Sources

**Ber<sup>5</sup>** D-B Sammlung Bohn Ms. mus. 14, [no. 81], fols. 93<sup>r</sup>–94<sup>r</sup> (D), fols. 97<sup>r</sup>–98<sup>r</sup> (A), fol. 92<sup>r-v</sup> (T), fols. 94<sup>r</sup>–95<sup>r</sup> (B), fol. 73<sup>v</sup> (V), *Ludouicus Senfl: à 5.*, text in all voices

**Bud<sup>3</sup>** H-Bn Ms. mus. Bártfa 23, [no. 1960], no. 99, anon., B only, text in extant voice

**Reg<sup>1</sup>** D-Rp A.R. 853–854, no. 35, fols. 75<sup>v</sup>–77<sup>r</sup> (D), fols. 79<sup>v</sup>–81<sup>r</sup> (A), fol. 73<sup>r-v</sup> (T), fols. 69<sup>v</sup>–70<sup>v</sup> (B), fol. 75<sup>r-v</sup> (Q=V), *Ludouicus Senfel. Quinq[ue] Voc.*, text in all voices

### Source Evaluation

All four of the sources transmitting this motet most likely date from the second half or end of the sixteenth century. Complete and with full text underlay, both **Be<sup>2</sup>** and **Reg<sup>1</sup>** are strong candidates for the principal source. It seems that there is no error in the notation of **Be<sup>2</sup>**. The missing dot accompanying the minim in the bassus at m. 46<sub>1</sub> is faintly visible in both the D-Mbs and D-ROu exemplars of this print, suggesting that this is rather an issue of damaged type or uneven typesetting. There is, however, one mistake in **Reg<sup>1</sup>**: a ligature in the bassus at mm. 71–2 has been transcribed with an incorrect stem. The transcription found in **Ber<sup>5</sup>** seems to have been derived from **Be<sup>2</sup>**; the three motets that immediately precede the transcription of *Genuit puerpera* in **Ber<sup>5</sup>** (Georg Prenner's *Genuit puerpera Regem* and *Quem vidistis pastores*, and Thomas Stoltzer's *O admirabile commercium*) and the one that follows (Vincenzo Ruffo's *Hodie Christus natus est*) are also found in **Be<sup>2</sup>** (nos. 37, 35, 49, and 57, respectively). It is striking that there are in total four concordances between **Be<sup>2</sup>** and **Reg<sup>1</sup>**, and that all four concordances are among the six concordances shared by **Be<sup>2</sup>** and **Ber<sup>5</sup>**. Indeed, there is a remarkable consistency of ligatures and coloration in these three sources that suggests a close filiation, possibly stemming from **Be<sup>2</sup>**. **Bud<sup>3</sup>**, which consists solely of a bassus partbook, includes two (erroneous?) variants in pitch and rhythm and a differing text underlay that sets it apart from the other sources. For these reasons and given its role in the wider diffusion of this motet as a printed source, **Be<sup>2</sup>** serves as the principal source.

### Variant Readings

Mensuration and proportion signs

1–82	B	<b>Bud<sup>3</sup></b>	ϕ 2
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Canonic devices, directions, and/or non-verbal signs

1–82	T	<b>Be<sup>2</sup>, Ber<sup>5</sup>, Reg<sup>1</sup></b>	<i>Fuga in epidiapente.</i>
1–82	V	<b>Be<sup>2</sup>, Ber<sup>5</sup></b>	<i>Ex Tenore resolutus.</i>
1–82	V	<b>Reg<sup>1</sup></b>	<i>Resolutio</i>
15	T	<b>Ber<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of V at m. 16?
16–17	T	<b>Be<sup>2</sup>, Reg<sup>1</sup></b>	<i>sig. cong.</i> indicating entry of V
28 <sub>2</sub>	Ct	<b>Ber<sup>5</sup></b>	<i>f</i> <sup>1</sup> corrected to <i>e</i> <sup>1</sup>
36 <sub>2</sub>	B	<b>Bud<sup>3</sup></b>	<i>e</i> corrected to <i>d</i>
50 <sub>3</sub>	V	<b>Reg<sup>1</sup></b>	<i>g</i> <sup>1</sup> corrected to <i>f</i> <sup>1</sup>
61 <sub>2</sub>	Ct	<b>Reg<sup>1</sup></b>	Mi corrected to Sb
65	B	<b>Reg<sup>1</sup></b>	Sb corrected to Br with numeral '2' written below to indicate equivalence in semibreves
67 <sub>2</sub>	B	<b>Ber<sup>5</sup></b>	<i>G</i> corrected to <i>F</i>
77 <sub>1</sub>	V	<b>Ber<sup>5</sup></b>	blackened note head corrected to void
80	T	<b>Ber<sup>5</sup></b>	⤴

80 <sub>2-3</sub>	Ct	<b>Ber<sup>5</sup></b>	passage crossed out between these notes due to scribal error? (Sb- <i>e</i> <sup>1</sup> Fu- <i>f</i> <sup>1</sup> Fu- <i>g</i> <sup>1</sup> )
82	D, Ct, B, V	<b>Ber<sup>5</sup></b>	◡
Variants in pitch and rhythm			
16 <sub>1-2</sub>	B	<b>Bud<sup>3</sup></b>	Sb-rest inserted between these 2 notes
46 <sub>1</sub>	B	<b>Be<sup>2</sup></b>	Mi (apparently due to damaged type)
47 <sub>2</sub>	Ct	<b>Ber<sup>5</sup></b>	erroneous <i>c</i> <sup>1</sup>
51 <sub>1</sub>	B	<b>Bud<sup>3</sup></b>	<i>c</i>
71-2	B	<b>Reg<sup>1</sup></b>	2 Sb (see Ligatures)
Accidentals			
64 <sub>3</sub>	B	<b>Bud<sup>3</sup></b>	no <i>eb</i>
Ligatures			
28 <sub>1-2</sub>	T	<b>Ber<sup>5</sup></b>	<i>recta</i> in place of <i>obliqua</i>
71-2	B	<b>Reg<sup>1</sup></b>	incorrect upward stem to the left of the first note of the ligature
Textual variants and text placement			
5 <sub>3</sub> -10 <sub>1</sub>	D	<b>Ber<sup>5</sup></b>	sign of repetition followed by <i>-erpera</i>
31 <sub>3</sub> -33 <sub>1</sub>	Ct	<b>Ber<sup>5</sup></b>	<i>in aeternum</i>
41 <sub>3</sub> -44	B	<b>Bud<sup>3</sup></b>	<i>habere</i> [sic]
42 <sub>2</sub> -44 <sub>3</sub>	Ct	<b>Reg<sup>1</sup></b>	<i>matris habens</i>
44 <sub>2</sub> -46 <sub>1</sub>	T	<b>Ber<sup>5</sup></b>	<i>ha-</i> ( <i>-bens</i> missing)
46 <sub>1</sub> -47 <sub>3</sub>	B	<b>Bud<sup>3</sup></b>	no text
53 <sub>1</sub> -56 <sub>1</sub>	D	<b>Ber<sup>5</sup></b>	<i>pudore</i> + sign of repetition
56 <sub>3</sub> -58	B	<b>Ber<sup>5</sup></b>	<i>nec primam similem</i>
63 <sub>3</sub> -68 <sub>2</sub>	B	<b>Bud<sup>3</sup></b>	<i>nec habere sequentem</i>
69 <sub>2</sub> -73 <sub>1</sub>	B	<b>Bud<sup>3</sup></b>	no text
70 <sub>1</sub> -72 <sub>3</sub>	Ct	<b>Ber<sup>5</sup></b>	<i>sequen</i> [sic]

### Remarks

- In **Reg<sup>1</sup>**, a scribe has in two instances (T: 63-6; V: 65-8) written the numeral '2' above each pitch within these ligatures to indicate their equivalences in semibreves.
- The text underlay for the two canonic voices depart in one instance: at mm. 42-8, the tenor sings the word 'habens' twice, whereas the vagans sings 'habens' only once. All three sources transmitting these two voices transmit this text underlay, and therefore this edition does so as well. This difference in text underlay may be due to the fact that the tenor and bassus form a clear cadence on *d* at the conclusion of the first statement of 'habens' in the tenor voice.

## 8. *In te, Domine, speravi* (i) (SC M 49)

### Text

This motet sets Ps. 70:1, apart from its first half, which functions as a superscription and is not set to music. The same text appears in the first half of Ps. 30:2 and as the final verse of the *Te Deum laudamus*.

In te, Domine, speravi; non confundar in aeternum.

In thee, O Lord, have I hoped; let me never be confounded.  
(RDC)

### Cantus firmus

Senfl uses the same cantus firmus in both of his known settings of this text (see *In te, Domine, speravi* (ii), no. 9), as well as in his *Te Deum laudamus* (this volume, no. 29), but an exact match to his cantus firmus has yet to be located among chant sources. The plainchant provided below forms the last part of the *Te Deum laudamus* in the *Exemplar in modum accentuandi* (1513), fol. 69<sup>r</sup>. Senfl's cantus firmus, as found in the present setting in the tenor 2 and transposed up a fifth in the tenor 1, differs at the beginning (the first two notes are *e* instead of *f* as in the *Modus accentuandi*) and varies in the closing melisma on the syllable '-num' (notes 3-4 are left out; notes 5-6 are in reversed order; note 9 (*d*) is repeated; and note 13 is *d* instead of *e*).

**Unique Source**

**Mun**<sup>9</sup> D-Mu 4<sup>o</sup> Art. 401, [no. 14], no. 25, fols. 21<sup>v</sup>–22<sup>r</sup> (D), fol. 20<sup>r-v</sup> (Ct), fol. 19<sup>v</sup> (T1, T2), fol. 20<sup>r-v</sup> (B), *L. Senfl* (T1), text in all voices

**Critical Notes**

## Staff signatures

47<sub>1</sub>–55<sub>3</sub> D *b* missing

## Directions and/or non-verbal signs

29–44<sub>2</sub> B F3 clef corrected to F4

## Accidentals

48<sub>2</sub> Ct cautionary *b*

**9. *In te, Domine, speravi* (ii) (SC M 50)****Text**

See above, no. 8 (M 49).

**Cantus firmus**

Senfl sets the cantus firmus in long note values in the tenor. Its pitches exactly match the version of *In te, Domine, speravi* (i) (this volume, no. 8) as well as the one used in Senfl's *Te Deum laudamus* (this volume, no. 29).

**Principal Sources**

**Zwi**<sup>2</sup> D-Z 81/2, [no. 49] (D, T/V, B), *Aliud quinq[ue] L.S.*, Ct missing, text in extant voices

**For the contratenor**

**Mun**<sup>9</sup> D-Mu 4<sup>o</sup> Art. 401, [no. 43], no. 92, fol. 61<sup>r</sup> (D), fol. 63<sup>r-v</sup> (Ct), fol. 57<sup>v</sup> (T), fol. 60<sup>r</sup> (B), *Ludo: Sen: 5 vo.*, V missing, text in extant voices

**Other Source**

**Zwi**<sup>3</sup> D-Z 175, after no. 64, fol. 39<sup>r</sup>, anon., D only, text in extant voice

**Source Evaluation**

The motet is transmitted in **Zwi**<sup>2</sup>, a valuable source for Senfl's music written c.1530–50 in Zwickau, probably by the cantor Wolfgang Schleifer (Gasch 2013b). The scribe of the sole surviving partbook of **Zwi**<sup>3</sup>, Jodocus Schalreuter, was a citizen of Zwickau before he went into exile in 1547 (see Schlüter 2010), and **Zwi**<sup>3</sup> has been dated to the period following his exile c.1549–50 (Elders 1981). *In te, Domine, speravi* (ii) is presented in both manuscripts consecutively after the *Te Deum laudamus* (this volume, no. 29) as an alternative setting for the last verse of the *Te Deum*. In addition to the geographical connection between **Zwi**<sup>2</sup> and **Zwi**<sup>3</sup>, a correction in **Zwi**<sup>2</sup> (D: 20<sub>4</sub>) suggests a related transmission: **Mun**<sup>9</sup> notates a plausible *a*<sup>1</sup> in the discantus at 20<sub>4</sub>, whereas **Zwi**<sup>3</sup> follows the corrected version of **Zwi**<sup>2</sup> with a *b*<sup>1</sup>.

The manuscript **Mun**<sup>9</sup>, which most likely originated in Augsburg, transmits both settings by Senfl of *In te, Domine, speravi*, albeit in different places. The present setting was copied with a few scribal errors (e.g. missing dots at D: 53<sub>2</sub> and Ct: 37<sub>2</sub>). Therefore, the discantus, tenor, bassus, and vagans are edited according to **Zwi**<sup>2</sup>, and **Mun**<sup>9</sup> serves as principal source for the contratenor only.

**Variant Readings**

## Clefs

39<sub>1</sub>–61 Ct **Mun**<sup>9</sup> C3 clef



Staff signatures			
1–61	B	<b>Mun</b> <sup>9</sup>	<i>b</i> <sup>b</sup> only
22–43 <sub>3</sub>	B	<b>Mun</b> <sup>9</sup>	erroneous <i>g</i> <sup>b</sup> corrected to <i>b</i> <sup>b</sup>
Directions and/or non-verbal signs			
16	D	<b>Zwi</b> <sup>2</sup>	<i>e</i> <sup>1</sup> corrected to <i>d</i> <sup>1</sup>
20 <sub>4</sub>	D	<b>Zwi</b> <sup>2</sup>	<i>a</i> <sup>1</sup> corrected to <i>b</i> <sup>b</sup> <sup>1</sup>
60	D	<b>Zwi</b> <sup>3</sup>	∩
Variants in pitch and rhythm			
20 <sub>4</sub>	D	<b>Mun</b> <sup>9</sup>	<i>a</i> <sup>1</sup> instead of <i>b</i> <sup>b</sup> <sup>1</sup>
26 <sub>1–2</sub>	D	<b>Mun</b> <sup>9</sup>	dotted Sb
37 <sub>2</sub>	Ct	<b>Mun</b> <sup>9</sup>	erroneously Mi
53 <sub>2</sub>	D	<b>Mun</b> <sup>9</sup>	erroneously Sb
54 <sub>2–3</sub>	D	<b>Mun</b> <sup>9</sup>	dotted Mi
60	D	<b>Mun</b> <sup>9</sup>	additional small, blackened <i>f</i> <sup>1</sup> note head
60	D	<b>Zwi</b> <sup>3</sup>	Mx
Accidentals			
7 <sub>1–2</sub>	B	<b>Mun</b> <sup>9</sup>	<i>e</i> <sup>b</sup>
44 <sub>3</sub>	B	<b>Zwi</b> <sup>2</sup>	cautionary <i>e</i> <sup>b</sup>
Coloration			
35 <sub>2–3</sub>	D	<b>Mun</b> <sup>9</sup>	coloration
Textual variants and text placement			
26 <sub>1–30</sub>	D	<b>Mun</b> <sup>9</sup>	<i>speravi</i>
33 <sub>1–41</sub>	D	<b>Zwi</b> <sup>2</sup>	<i>Non confundar in aeternum</i>
43 <sub>3–55</sub>	B	<b>Mun</b> <sup>9</sup>	<i>in aeternum</i> (4 times)
48 <sub>2–55</sub> <sub>1</sub>	D	<b>Zwi</b> <sup>3</sup>	<i>in aeternum</i> (3 times)

## 10. *Mater digna Dei / Ave, sanctissima Maria* (SC M 55)

### Text

The text presented in the discantus, contratenor, tenor 2, and bassus, *Mater digna Dei*, is a devotional prayer to the Virgin Mary that circulated widely in fifteenth-century books of hours and breviaries with some variation (Drake 1972: i: 78 and 285–6). The version used by Senfl in this motet closely follows the *Tesaurus spirituale* (Milan: Ulrich Scinzenzeler, 3.12.1494), sig. [m6]<sup>r–v</sup> (see also Blackburn 1999), compiled by Bernardino Busti, a member of the Franciscan order and ardent advocate of the Virgin Mary (see Plates 9–10). In Munich, the Franciscans had maintained close connections to the Wittelsbach family since the thirteenth century: the monastery of St Anthony of Padua was located in the immediate vicinity of the ducal residency and enjoyed support from the dukes. Duke Wilhelm IV, who commissioned the motet, might have become acquainted with this prayer book through the Franciscans.

Close contact between the ducal palace and Franciscan monastery may also have resulted in Senfl's composition of the *Quinque Salutationes Domini Nostri Jesu Christi* (NSE 1.3), which was also commissioned by Wilhelm IV and whose text also appears in Busti's anthology (Lodes 2014).

In the third line of the first stanza, the metrical construction of the prayer requires 'lux alma Diei', as it is printed in the *Tesaurus spirituale*, instead of 'lux alma Dei' as found in the sources for this motet. Senfl's setting is nevertheless clearly designed for the two-syllable 'Dei', and therefore this edition maintains the metrically shortened version.

The text in the tenor 1, *Ave, sanctissima Maria*, is a Marian antiphon that might have been composed by Pope Sixtus IV (see Bäumker ii: no. 11; Blackburn 1999). Because recitation of the prayer granted an indulgence of 11,000 years, this text, too, was popular and widespread (see, for example, the broadsheet printed by Conrad Hist in 1495 in the introduction to this volume (Plate 11) and NSE 1.4 for a four-voice setting attributed to Senfl).

## Text in D, Ct, T2, and B

1.p.

Mater digna Dei, veniae via luxque diei,  
 sis tutela rei duxque comesque mei.  
 Sponsa Dei, miserere mei; lux alma Dei,  
 digna coli, Regina poli, me linquere noli.

2.p.

Nixa Deum, defende reum, mihi dando trophaeum.  
 Me tibi Virgo pia, Genitrix commendo Maria.  
 Jesu Christe, Fili Dei vivi, miserere mei.  
 Christus Rex venit in pace: Deus homo factus est.

3.p.

Deus propitius esto mihi peccatori,  
 et custos animae meae, nunc et semper et ubique.  
 Amen.

1.p.

O worthy mother of God, path of forgiveness and light of the day,  
 offer protection to the guilty and be thou my leader and companion.  
 Bride of God, have pity in me; noble light of God,  
 worthy of adoration, Queen of heaven, do not relinquish me.

2.p.

Mother of God, protect me from evil, giving me the trophy.  
 In thee, Mary, pious Virgin and Mother, I place my trust.  
 You bore the Creator and Saviour of the world,  
 Jesus Christ, son of the living God, have mercy on me.  
 Christ the King comes in peace: God has become Man.

3.p.

O Lord, be gracious to me, a sinner,  
 and be the custodian of my soul, now and for ever and everywhere.  
 Amen.

**Cantus firmus**

No cantus firmus melody for *Mater digna Dei* is known nor is one present in the setting. Instead, Senfl relies solely on *Ave, sanctissima Maria* for the cantus firmus, which he places in the tenor 1 (see Plates 13–14). Senfl's melody follows the plainchant version transcribed below from the *Responsoria noviter* (1509), fol. 122<sup>r-v</sup>. The most significant deviation can be found at 'in quo ego' (mm. 115–21), where Senfl transposes the melody to *c*. The cantus firmus of the current composition is also closely related to the one used by Isaac in his motet on the same antiphon, which was printed in RISM 1520<sup>4</sup>, and the anonymously transmitted *\*Ave, sanctissima Maria* (SC \*M 11 attr.; see NSE 1.4). For a discussion of other settings of this chant, see Blackburn 1999.

A - ve, san - ctis - si - ma Ma - ri - a, Ma - ter De - i,  
 Re - gi - na cae - li, Por - ta pa - ra - di - si, Do - mi - na mun - di.

## Text in T1

1.p.

Ave, sanctissima Maria,  
 Mater Dei,  
 Regina caeli,  
 Porta paradisi,  
 Domina mundi.

2.p.

Tu es singularis Virgo pura.  
 Tu concepisti Jesum sine peccato.  
 Tu peperisti Creatorem et Salvatorem mundi,  
 in quo ego non dubito.

3.p.

Ora pro nobis Jesum, tuum dilectum Filium,  
 et libera nos ab omnibus malis.

1.p.

Hail most holy Mary,  
 Mother of God,  
 Queen of heaven,  
 Gate of paradise,  
 Mistress of the world.

2.p.

You are the only pure Virgin.  
 You conceived Jesus without sin.  
 in whom I do not doubt.

3.p.

Pray for us to Jesus, your beloved Son,  
 and deliver us from all evils.

Tu es sin - gu - la - ris Vir - go pu - - ra. Tu con - ce - pi - sti Je - sum  
 si - ne pec - ca - to. Tu pe - pe - ri - sti Cre - a - to - - rem et Sal - va - to - - rem  
 mun - di, in quo e - go non du - bi - to. O - - ra  
 pro no - - bis Je - - - sum, tu - um di - le - ctum Fi - li - um, et li - be - ra  
 nos ab o - - - mni - bus ma - - - lis.

### Principal Source

**Mun**<sup>2</sup> D-Mbs Mus.ms. 12, [no. 4], fols. 55<sup>v</sup>–69<sup>r</sup> (D, Ct, T1, T2, B), *Lud: S.*, text in all voices

### Other Source

**Bud**<sup>3</sup> H-Bn Ms. mus. Bártfa 23, [no. 2045], no. 179 (B), with different text: *Ave sanctissime Iesu* – 2.p. *Tu es singularis fili[us]* – 3.p. *Ora pro nobis, Quinq[ue]* L S, B only, text in extant voice

### Source Evaluation

The manuscript **Mun**<sup>2</sup> is a choirbook from the court chapel of Duke Wilhelm IV of Bavaria. Fol. 55<sup>r</sup> serves as a title page for the current motet and includes the following dedicatory text (see also Plate 12):

*Oratio ad incomparabilem Virginem | Mariam com[m]endatitia, ex singulari | deuotione et mandato, Serenissimi | utriusq[ue] Boiariae Principis Guilielmi etc. | a Ludouico Senflio serenitatis | ipsius intonatore Musico. q[uam] exactissima diligentia, | animoq[ue] prorsus ad iussa | et uota clementissimi | Principis sui ob= | sequentissimo | emusicata | dicataq[ue].*

‘Prayer to the incomparable Virgin Mary, commanded solely from devotion and given of his own free will and obedience to the Serene Highness, Wilhelm, Duke of both Bavarías etc. by his *musicus intonator* Ludwig Senfl, composed and inspired with the most precise diligence and dictated according to the most benevolent command of his Duke.’

The dedication thus confirms that Senfl’s employer, Duke Wilhelm IV of Bavaria, commissioned the motet. The only other motet known to have been commissioned personally by Wilhelm is the motet cycle *Quinque Salutationes* (NSE 1.3) in D-Mbs Mus.ms. 10, whose text can also be found in Busti’s *Tesaurus spirituale*. Both choirbooks and both compositions are thus related and may have been arranged for devotional services at the ducal court (on the context of the books, see Gasch 2016).

The only other source that transmits this composition is **Bud**<sup>3</sup>, which consists solely of a bassus book. Although the music corresponds with **Mun**<sup>2</sup>, the text of the bassus in **Bud**<sup>3</sup> is replaced with a Christological adaptation of *Ave, sanctissima Maria*, the text of the tenor 1 in **Mun**<sup>2</sup>:

1.p.  
 Ave, sanctissime Jesu,  
 Fili Dei vivi,  
 Porta paradisi,  
 Domine mundi.

1.p.  
 Hail, most holy Jesus,  
 Son of the living God,  
 Gate of paradise,  
 Lord of the world.

2.p.  
 Tu es singularis Filius Patris,  
 Tu conceptus es sine peccato.

2.p.  
 You are the only Son of the Father.  
 You were conceived without sin.

Tu solus Creator et Salvator mundi,  
in quo ego non dubito.

You alone are the Creator and Saviour of the world,  
in whom I do not doubt.

3.p.  
Ora pro nobis Deum,  
tuum dilectum patrem,  
et libera nos ab omni malo.

3.p.  
Pray for us to God,  
your beloved Father  
and deliver us from all evils.

### Variant Readings

Clefs

148 <sub>1</sub> –155 <sub>4</sub>	B	<b>Mun</b> <sup>2</sup>	F4 clef
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Directions and/or non-verbal signs

54	T1	<b>Mun</b> <sup>2</sup>	∩
74 <sub>2</sub>	B	<b>Bud</b> <sup>3</sup>	2 dots above note indicating 2 Mi
82 <sub>1–2</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi joined with a slur to form a Sb
106 <sub>1–2</sub>	B	<b>Bud</b> <sup>3</sup>	perfect Br modified to imperfect Br Sb
116 <sub>2–3</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi joined with a slur to form a Sb

Variants in pitch and rhythm

11	B	<b>Bud</b> <sup>3</sup>	2 Sb
16 <sub>1</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi
18 <sub>2</sub> –19 <sub>2</sub> , 21 <sub>1–4</sub> , 24 <sub>1–4</sub> , 124 <sub>1–</sub> 125 <sub>2</sub> , 126 <sub>1</sub> –127 <sub>2</sub>	B	<b>Bud</b> <sup>3</sup>	triplets coloured but not specified with a '3'
48 <sub>1</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi
53 <sub>3</sub>	B	<b>Bud</b> <sup>3</sup>	Sb-g missing
70 <sub>1–2</sub>	B	<b>Bud</b> <sup>3</sup>	Br
98 <sub>1–2</sub>	B	<b>Bud</b> <sup>3</sup>	perfect Br
117 <sub>1</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi
122 <sub>3</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi
136 <sub>3–4</sub>	B	<b>Bud</b> <sup>3</sup>	Sb
148 <sub>2</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi
151 <sub>2</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi
153 <sub>5</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi
155 <sub>2–3</sub>	B	<b>Bud</b> <sup>3</sup>	Sb
158 <sub>2–3</sub>	B	<b>Bud</b> <sup>3</sup>	Sb
173 <sub>1</sub>	B	<b>Bud</b> <sup>3</sup>	2 Mi

Coloration

111 <sub>1–2</sub>	B	<b>Bud</b> <sup>3</sup>	no coloration
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### Remarks

- In **Mun**<sup>2</sup>, the text of the tenor 1 (the antiphon) is notated in red ink.
- The blackened upper note head in the discantus of **Mun**<sup>2</sup> (*g*<sup>1</sup> above *e*<sup>1</sup>) at m. 56 is an optional addition to the concluding sonority of the *prima pars*.

## 11. *Media vita in morte sumus* / *Inmitten unsers Lebens Zeit* (SC M 56)

### Text

The Latin text in this motet is an antiphon for Compline on the first Sunday of Lent, but it was also used in other contexts, such as processions, funerals, and sacred dramas (see Lipphardt 1987). The earliest German prose translations of the antiphon date from the first half of the fifteenth century. One of the earliest known sources of the lied with musical notation is A-Ssp Cod. b IX 28, fol. 128<sup>v</sup> (mid-fifteenth century; see Lipphardt 1966).

1.p.  
Media vita in morte sumus. Quem quaerimus adiutorem,  
nisi te, Domine, qui pro peccatis nostris iuste irasceris?

1.p.  
In the midst of life we are in death. From whom may we  
seek assistance, if not from you, Lord, who for our sins are  
justly enraged?

2.p.  
Sancte Deus, sancte fortis, sancte et misericors  
Salvator: amarae morti ne tradas nos.

2.p.  
Holy God, holy mighty, holy and merciful  
Saviour: deliver us not to bitter death.

The German lied paraphrases the Latin antiphon. The text underlay in the edition, standardised in regard to capitalisation and orthography, is based on the version found in the tenor voice of **Mun**<sup>3</sup>, which reads accordingly:

1.p.  
In mitten vnsers lebens Zeit sein wir mit dem todt  
vmfangen  
wen suechen wir der vns hilffe geit [= gibt] von dem wir  
gnad erlangen  
dann dich Herr allaine  
der du vmb vnser missetat rechtlich zurnen thuest:

2.p.  
Heiliger herre Got  
heiliger starcker Got  
heiliger Barmhertziger hailand ewiger got  
laß vns nit verderben in des bitters todes not.

### Cantus firmus

Senfl's cantus firmus in the discantus 1 of this motet adheres closely to the plainchant melody for the Latin antiphon in the *Responsoria noviter* (1509), fol. 124<sup>r</sup>. The only places where Senfl's version deviates are the return to the upper note of the melisma at 'vita', a variant line at 'Domine', and interpolated cadential formulas in the *secunda pars*. In order to fit the range of a discantus, the melodic line is transposed upwards, displacing the starting note from *d* to *g*<sup>1</sup>.

Me - di - a vi - ta \_\_\_ in mor - te \_\_\_ su - - - mus. Quem quae - ri - mus \_\_\_

ad - iu - to - rem, \_\_\_ ni - si \_\_\_ te, \_\_\_ Do - mi - ne, \_\_\_ qui pro

pec - ca - tis no - stris \_\_\_ iu - ste i - ra - - - sce - - - ris? \_\_\_


San - cte \_\_\_ De - - - us, san - cte \_\_\_

for - - - tis, san - cte \_\_\_ et mi - se - ri - cors Sal - va - tor: \_\_\_ a - ma - rae

mor - ti \_\_\_ ne \_\_\_ tra - - - das \_\_\_ nos. \_\_\_

The second, German-texted cantus firmus of this motet is placed in the tenor. Extant sources of the lied *Inmitten unsers Lebens Zeit* point to its provenance from the region of today's Austria and Bavaria, probably Salzburg (Lipphardt 1966). One of the fifteenth-century sources transmitting the melody is D-Mbs Clm 6034, a breviary from the Benedictine monastery of Ebersberg (Bavaria) with an addendum of lieder from fol. 83 onwards (KBM 5/1: 18). Some lieder are also transcribed with either Hufnagel or mensural notation. On fols. 89<sup>r</sup>–90<sup>r</sup> we find a two-voice setting in mensural notation with the text *Enmitten in des lebens zeyt*. Relative to the upper voice of this setting, Senfl's melodic line is transposed a fifth downwards (from *a* to *d*) and there are several variants. The most obvious is a leap of a fifth upwards at the beginning of Senfl's model, which is documented neither in any of the pre-Reformation sources (see DKL ii/2, nos. 197–8), nor in Luther's adaptation of the lied, which circulated from 1524 onwards (see EdK 1.2: Ecl).

The upper voice in the two-voice setting in D-Mbs Clm 6034, fols. 89<sup>r</sup>–90<sup>r</sup>:



En - mit - ten in des le - bens zeyt, — Sey wir mit tod vmb - fan - - - gen  
Wen suech wir der uns hil - ffe geit von dem wir huld er - lan - - - gen.  
Den dich herr al - lai - - ne der — du vmb vn - ser mis - se - tat recht - lei - chen  
zur - nen thuest Hei - li - ger her - re got Hei - li - ger star - cker - got Hei - li - ger parm - her -  
czi - ger hai - land e - wi - ger got las vns nit ge - wal - den des pit - tern to - des pott.

### Principal Source

**Mun**<sup>3</sup> D-Mbs Mus.ms. 19, [no. 8], fols. 64<sup>v</sup>–72<sup>r</sup> (D1, D2, Ct, T, B), *Lud: Sennfl.*, text in all voices, on fol. 64<sup>r</sup> the heading *Media vita: | quinq[ue] vocu[m]. | Da pace[m] d[omi]ne: | Lud: Sennfl.*

### Other Sources

**Dre**<sup>7</sup> D-DI Mus. Grimma 56, no. 66/[no. 65], pp. 402–5 (D), pp. 419–23 (Ct), pp. 348–52 (B), pp. 339–44 (V=D2), anon., T and mm. 1–43<sub>2</sub> in Ct missing, text in extant voices

**Dre**<sup>8</sup> D-DI Mus. Grimma 57, [no. 35], fols. 150<sup>v</sup>–151<sup>v</sup> (D), fols. 134<sup>r</sup>–135<sup>r</sup> (T), fols. 141<sup>r</sup>–142<sup>r</sup> (B), fols. 82<sup>v</sup>–85<sup>r</sup> (Q=D2), anon., Ct missing, mm. 33<sub>2</sub>–90 missing in B due to the loss of one folio, text in extant voices

**Lei** D-LEu Thomaskirche 49/50, [no. 39], fols. 67<sup>v</sup>–68<sup>r</sup> (D), fols. 67<sup>r-v</sup> (A), fol. 59<sup>v</sup> (T), fols. 70<sup>v</sup>–71<sup>r</sup> (B), fols. 62<sup>v</sup>–63<sup>r</sup> (Q=D2), *LS*; 2.p. in D2 missing, text in all voices

**Reg**<sup>5</sup> D-Rp B 211–215, [no. 73], fols. 143<sup>r</sup>–144<sup>v</sup> (D2 in D), fols. 152<sup>r</sup>–153<sup>v</sup> (A), fols. 129<sup>v</sup>–130<sup>v</sup> (T), fols. 137<sup>r</sup>–138<sup>r</sup> (B), fols. 75<sup>r-v</sup> (D1 in V), *LS 5 vocum*, text in all voices

### Source Evaluation

Two strands of transmission are discernible for this motet, both of which coincide with the geographic and chronological distribution of the sources: **Mun**<sup>3</sup> (Munich court) and **Reg**<sup>5</sup> (Poetenschule Salzburg) form the south German strand from the first half of the century, whereas **Dre**<sup>7</sup>, **Dre**<sup>8</sup>, and **Lei** originated in Saxony in the second half of the century. The variants between those two strands pertain mainly to different versions of the German text (e.g. T: 21<sub>2</sub>–30, which necessitates the splitting of notes) and the use of ligatures. A variant in **Dre**<sup>7</sup> and **Dre**<sup>8</sup> in mm. 84<sub>1</sub>–87<sub>3</sub> of the discantus 2 and contratenor is noteworthy. In **Dre**<sup>8</sup>, this variant is provided as an alternative (D2 only, at the bottom margin of fol. 85<sup>v</sup>), whereas in **Dre**<sup>7</sup> the variant is already embedded in the motet. The variant simplifies the two voices by avoiding a change of mensuration: the voices continue in  $\phi \circ$  with note values adapted to match this mensuration. As **Dre**<sup>7</sup> and **Dre**<sup>8</sup> were copied for use at the Fürstenschule St. Afra in Meißen, the intention of the variant could have been a pedagogical one. The **Dre**<sup>7</sup> partbooks can no longer be accessed because of the poor state of preservation of the source. The microfilm of the contratenor—and most likely also the partbook—lacks the folio with the beginning of Senfl's motet (mm. 1–43).

The two south German manuscripts **Mun**<sup>3</sup> and **Reg**<sup>5</sup> transmit nearly identical versions. **Mun**<sup>3</sup> has been chosen as principal source, as it originated at the Munich court during the time of Senfl's employment in that institution (see Plates 15–16).

### Variant Readings

Clefs

88–91<sub>5</sub> B **Mun**<sup>3</sup> F4 clef

Staff signatures

9<sub>1</sub>–14<sub>5</sub> D2 **Mun**<sup>3</sup> erroneous *db*  
26<sub>2</sub>–31<sub>2</sub> D2 **Dre**<sup>8</sup> no *b* $\flat$   
108<sub>3</sub>–115 D2 **Dre**<sup>8</sup> no *b* $\flat$

## Mensuration and proportion signs

1–55	B	<b>Dre</b> <sup>7</sup>	ϕ
1–55	B	<b>Lei</b>	ϕ <sup>2</sup>
1–56	D2	<b>Dre</b> <sup>7</sup>	ϕ
1–56	D2	<b>Dre</b> <sup>8</sup>	c
84 <sub>1</sub> –87 <sub>3</sub>	D2	<b>Dre</b> <sup>7</sup>	no change in mensuration
84 <sub>1</sub> –87 <sub>6</sub>	Ct	<b>Dre</b> <sup>7</sup>	no change in mensuration
88 <sub>1</sub> –115	Ct	<b>Lei</b>	c

## Directions and/or non-verbal signs

50 <sub>2</sub>	Ct	<b>Dre</b> <sup>7</sup>	erroneous note before 50 <sub>2</sub> erased
53	D1, T	<b>Lei, Reg</b> <sup>5</sup>	⤴
55	Ct, B	<b>Lei</b>	⤴
56	D2	<b>Lei</b>	⤴
73 <sub>1</sub>	T	<b>Reg</b> <sup>5</sup>	Br corrected to Sb
84 <sub>1</sub>	D2	<b>Dre</b> <sup>8</sup>	<i>sig. cong.</i> pointing to alternative passage at bottom of page
87 <sub>3</sub>	D2	<b>Dre</b> <sup>8</sup>	sign below note indicating the end of the alternative passage
111	D1, T	<b>Lei</b>	⤴
113	B	<b>Lei</b>	<i>B</i> <sup>b</sup> corrected to <i>A</i>
115	Ct, B	<b>Lei</b>	⤴

## Variants in pitch and rhythm

13 <sub>1–2</sub>	B	<b>Dre</b> <sup>8</sup>	Sb
20 <sub>1–2</sub>	D2	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> , <b>Lei</b>	Br
26 <sub>1–2</sub>	T	<b>Dre</b> <sup>8</sup> , <b>Lei</b>	Br
36	T	<b>Dre</b> <sup>8</sup> , <b>Lei</b>	2 Sb
40	T	<b>Dre</b> <sup>8</sup> , <b>Lei</b>	2 Sb
41 <sub>1–2</sub>	B	<b>Dre</b> <sup>7</sup> , <b>Lei</b>	Br
46	Ct	<b>Dre</b> <sup>7</sup>	dotted Sb Mi
47	Ct	<b>Dre</b> <sup>7</sup>	Br and Sb-rest
53	T	<b>Lei</b>	Mx
67–8	D1	<b>Dre</b> <sup>7</sup>	erroneously <i>d</i> <sup>2</sup> <i>c</i> <sup>2</sup> (lig.)
84 <sub>1</sub> –87 <sub>3</sub>	D2	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> (provided as alternative passage)	dotted Br- <i>a</i> <sup>1</sup> Mi- <i>d</i> <sup>2</sup> Mi- <i>g</i> <sup>1</sup> dotted Mi- <i>c</i> <sup>2</sup> Sm- <i>bb</i> <sup>1</sup> Sm- <i>a</i> <sup>1</sup> Sm- <i>g</i> <sup>1</sup> dotted Sb- <i>f</i> <sup>1</sup> Mi- <i>d</i> <sup>1</sup> Sb- <i>e</i> <sup>1</sup> Mi- <i>c</i> <sup>1</sup> Mi- <i>c</i> <sup>2</sup>
84 <sub>1</sub> –87 <sub>3</sub>	Ct	<b>Dre</b> <sup>7</sup>	Mi- <i>d</i> <sup>1</sup> Sb- <i>a</i> Mi- <i>bb</i> Mi- <i>c</i> <sup>1</sup> Sb- <i>g</i> Mi- <i>c</i> <sup>1</sup> Mi- <i>a</i> Sb- <i>f</i> Mi- <i>bb</i> Mi- <i>g</i> dotted Mi- <i>a</i> Sm- <i>bb</i> Mi- <i>c</i> <sup>1</sup>
86	D1	<b>Lei</b>	erroneously <i>g</i> <sup>2</sup>
94 <sub>1</sub>	Ct	<b>Dre</b> <sup>7</sup>	2 Mi instead of Sb
105	T	<b>Dre</b> <sup>8</sup> , <b>Lei</b>	2 Br instead of Lo
111	D1	<b>Mun</b> <sup>3</sup>	Mx
111	T	<b>Lei, Mun</b> <sup>3</sup>	Mx

## Coloration

12 <sub>1–2</sub>	D1	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> , <b>Lei</b>	no coloration
33 <sub>2–3</sub>	B	<b>Dre</b> <sup>7</sup> , <b>Lei</b>	no coloration
77 <sub>1–2</sub>	B	<b>Dre</b> <sup>7</sup> , <b>Lei</b>	no coloration

## Ligatures

11–12 <sub>1</sub>	D1	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> , <b>Lei</b>	no lig.
20 <sub>2</sub> –21 <sub>1</sub>	D2	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> , <b>Lei</b>	no lig.
20 <sub>3</sub> –21 <sub>1</sub>	Ct	<b>Lei</b>	no lig.
21 <sub>1–2</sub>	D2	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup>	lig.
27 <sub>1–2</sub>	B	<b>Dre</b> <sup>8</sup>	lig.
27 <sub>2</sub> –28 <sub>1</sub>	B	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> , <b>Lei</b>	no lig.
28 <sub>1–2</sub>	B	<b>Dre</b> <sup>8</sup>	lig.
30 <sub>2</sub> –31 <sub>1</sub>	D2	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> , <b>Lei</b>	lig.
31 <sub>1–2</sub>	D2	<b>Dre</b> <sup>7</sup> , <b>Dre</b> <sup>8</sup> , <b>Lei</b>	no lig.
32 <sub>1–2</sub>	Ct	<b>Lei</b>	lig.

33 <sub>1-2</sub>	Ct	<b>Lei</b>	no lig.
33 <sub>1-2</sub>	B	<b>Dre<sup>7</sup>, Dre<sup>8</sup>, Lei</b>	no lig.
44 <sub>1-2</sub>	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup></b>	lig.
44 <sub>2-45<sub>1</sub></sub>	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup>, Lei</b>	no lig.
63-4	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup></b>	no lig.
73 <sub>1-2</sub>	B	<b>Dre<sup>7</sup>, Lei</b>	no lig.
76 <sub>2-77<sub>1</sub></sub>	B	<b>Dre<sup>7</sup>, Lei</b>	no lig.
84 <sub>1-2</sub>	Ct	<b>Dre<sup>7</sup></b>	no lig.
85 <sub>1-2</sub>	Ct	<b>Dre<sup>7</sup></b>	no lig.
86 <sub>1-2</sub>	Ct	<b>Dre<sup>7</sup></b>	no lig.
88 <sub>1-90</sub>	B	<b>Dre<sup>7</sup></b>	two-note lig. only (88 <sub>1-2</sub> )
91 <sub>1-2</sub>	T	<b>Dre<sup>8</sup></b>	no lig.
97 <sub>1-98</sub>	B	<b>Dre<sup>7</sup></b>	two-note lig. only (97 <sub>1-2</sub> )
108 <sub>1-109</sub>	T	<b>Dre<sup>8</sup>, Lei</b>	three-note lig.

## Textual variants and text placement

2-8	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup>, Lei</b>	<i>(In-)Mitten wir in dem Leben sein</i>
9 <sub>2-13<sub>1</sub></sub>	D2	<b>Lei</b>	<i>Media in vita in morte</i>
15 <sub>2</sub>	D1	<b>Lei</b>	<i>Quem missing</i>
18-24	T	<b>Reg<sup>5</sup></b>	<i>Wen suchen wir der Hilfe geit</i>
21 <sub>2-30</sub>	T	<b>Dre<sup>8</sup>, Lei</b>	<i>der hülffe thut das wir genad erlangen</i>
24 <sub>1-29<sub>1</sub></sub>	B	<b>Dre<sup>8</sup></b>	<i>adiutorem</i>
32 <sub>2-33<sub>1</sub></sub>	D1	<b>Lei</b>	<i>-te missing</i>
34 <sub>2-38<sub>1</sub></sub>	T	<b>Dre<sup>8</sup>, Lei</b>	<i>das bistu her alleine</i>
35 <sub>2-37<sub>1</sub></sub>	B	<b>Dre<sup>7</sup></b>	<i>Domine</i>
37 <sub>3-43<sub>2</sub></sub>	B	<b>Dre<sup>7</sup></b>	<i>qui pro peccatis nostris iuste</i>
40	T	<b>Dre<sup>8</sup>, Lei</b>	<i>sich instead of du</i>
40 <sub>2-43<sub>2</sub></sub>	B	<b>Lei</b>	<i>nostris iuste</i>
42 <sub>1-45<sub>1</sub></sub>	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup></b>	<i>pro peccatis nostris</i>
44-7	Ct	<b>Dre<sup>7</sup></b>	<i>nostris iuste irascere</i>
45-8	T	<b>Dre<sup>8</sup>, Lei</b>	<i>erzürnet hat</i>
53	T	<b>Dre<sup>8</sup>, Lei</b>	<i>hat</i>
57-63	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup></b>	<i>Sancte Deus</i>
58-68	Ct	<b>Dre<sup>7</sup>, Lei</b>	<i>Sancte Deus</i>
58-68	Ct	<b>Reg<sup>5</sup></b>	<i>Sancte, sancte</i>
64-72 <sub>1</sub>	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup></b>	<i>Sancte Deus</i>
68-9	T	<b>Dre<sup>8</sup></b>	<i>starcker</i>
70 <sub>2-74<sub>1</sub></sub>	Ct	<b>Dre<sup>7</sup>, Lei</b>	<i>Deus</i>
74 <sub>1-2</sub>	T	<b>Dre<sup>8</sup></b>	<i>herre</i>
76 <sub>1-79<sub>1</sub></sub>	B	<b>Reg<sup>5</sup></b>	<i>sancte, sancte</i>
76 <sub>2-84<sub>1</sub></sub>	D2	<b>Dre<sup>8</sup></b>	<i>sancte fortis</i>
78 <sub>3</sub>	D2	<b>Dre<sup>7</sup></b>	<i>De (erased?)</i>
81 <sub>3-83<sub>2</sub></sub>	Ct	<b>Dre<sup>7</sup>, Lei</b>	<i>fortis</i>
82 <sub>1-83<sub>1</sub></sub>	B	<b>Reg<sup>5</sup></b>	<i>sancte</i>
82 <sub>2-89<sub>1</sub></sub>	D2	<b>Reg<sup>5</sup></b>	<i>sancte, sancte</i>
84 <sub>1-88<sub>1</sub></sub>	Ct	<b>Lei</b>	<i>sancte, sancte</i>
84 <sub>2-89<sub>1</sub></sub>	D2	<b>Dre<sup>7</sup>, Dre<sup>8</sup></b>	<i>sanc- (-te missing), sancte</i>
91 <sub>1-94</sub>	T	<b>Dre<sup>8</sup></b>	<i>du ewiger Gott</i>
91 <sub>2-94<sub>2</sub></sub>	Ct	<b>Dre<sup>7</sup>, Lei</b>	<i>sancte et misericors</i>
96 <sub>2-100<sub>1</sub></sub>	Ct	<b>Lei</b>	<i>Salvator + sign of repetition</i>
99-102	T	<b>Dre<sup>8</sup>, Lei</b>	<i>ersterben</i>
100 <sub>2-102</sub>	D1	<b>Dre<sup>7</sup></b>	<i>a- amarae (at page turn)</i>
103-11	T	<b>Dre<sup>8</sup>, Lei</b>	<i>des ewigen Todes Not</i>
103-11	T	<b>Reg<sup>5</sup></b>	<i>in bitters Todes Not</i>
105 <sub>2-106<sub>5</sub></sub>	D2	<b>Dre<sup>7</sup></b>	no text
109 <sub>3-113<sub>1</sub></sub>	D2	<b>Dre<sup>7</sup></b>	no text
111 <sub>3-113<sub>1</sub></sub>	D2	<b>Dre<sup>8</sup></b>	no text



**Remarks**

- In **Dre**<sup>7</sup>, numerals are written above or below ligatures in the discantus 1 (e.g. mm. 22–6). These numerals represent equivalences in semibreves provided to facilitate the reading of ligatures.
- The date ‘IX februar LXii’, written at the end of the motet in the tenor partbook of **Dre**<sup>8</sup>, likely indicates the date of copying.

**12. Miserere mei, Deus (SC M 58)****Text**

Ps. 50:3–21.

In this motet, the discantus, contratenor, tenor 2, and bassus sing the entire Psalm 50, with the exception of the first two verses, which function as a superscription to the psalm (‘In finem. Psalmus David cum venit ad eum Nathan propheta quanto intravit ad Bethsabee’). Vv. 3–8 are set in the *prima pars*, vv. 9–16 in the *secunda pars*, and vv. 17–21 in the *tertia pars*. The tenor 1 sings the initial phrase of the opening psalm verse (‘Miserere mei, Deus’) as an ostinato.

1.p.

Miserere mei, Deus, secundum magnam misericordiam tuam, et secundum multitudinem miserationum tuarum dele iniquitatem meam. Amplius lava me ab iniquitate mea, et a peccato meo munda me, quoniam iniquitatem meam ego cognosco et peccatum meum contra me est semper. Tibi soli peccavi et malum coram te feci ut iustificeris in sermonibus tuis et vincas cum iudicaris, ecce enim: in iniquitatibus conceptus sum, et in peccatis meis concepit me mater mea, ecce enim: veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi.

2.p.

Asperges me, Domine, hysopo, et mundabor; lavabis me, et super nivem dealbabor. Auditui meo dabis gaudium et laetitiam, et exultabunt ossa humiliata. Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele. Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis. Ne proicias me a facie tua, et spiritum sanctum tuum ne auferas a me. Redde mihi laetitiam salutaris tui, et spiritu principali confirma me. Docebo iniquos vias tuas, et impii ad te convertentur. Libera me de sanguinibus, Deus, Deus salutis meae, et exultabit lingua mea iustitiam tuam.

3.p.

Domine, labia mea aperies, et os meum annuntiabit laudem tuam, quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis. Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicies. Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Jerusalem. Tunc acceptabis sacrificium iustitiae, oblationes et holocausta; tunc imponent super altare tuum vitulos. Miserere mei, Deus.

1.p.

Have mercy on me, O God, according to thy great mercy, and according to the multitude of thy tender mercies blot out my iniquity. Wash me yet more from my iniquity, and cleanse me from my sin, for I know my iniquity and my sin is always before me. To thee only have I sinned and have done evil before thee that thou mayst be justified in thy words and mayst overcome when thou art judged, for behold: I was conceived in iniquities, and in sins did my mother conceive me, for behold: thou hast loved truth; the uncertain and hidden things of thy wisdom thou hast made manifest to me.

2.p.

O Lord, Thou shalt sprinkle me with hyssop, and I shall be cleansed; thou shalt wash me, and I shall be made whiter than snow. To my hearing thou shalt give joy and gladness, and the bones that have been humbled shall rejoice. Turn away thy face from my sins, and blot out all my iniquities. Create a clean heart in me, O God, and renew a right spirit within my bowels. Cast me not away from thy face, and take not thy holy spirit from me. Restore unto me the joy of thy salvation, and strengthen me with a perfect spirit. I will teach the unjust thy ways, and the wicked shall be converted to thee. Deliver me from blood, O God, thou God of my salvation, and my tongue shall extol thy justice.

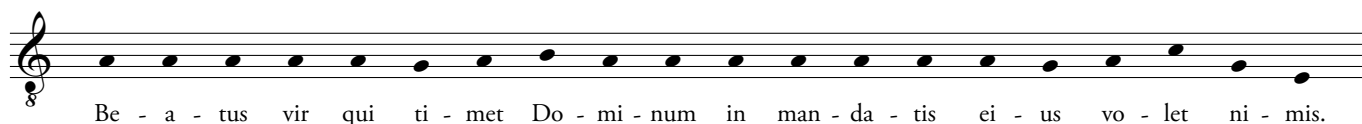
3.p.

O Lord, thou wilt open my lips, and my mouth shall declare thy praise, for if thou hadst desired sacrifice, I would indeed have given it; with burnt offerings thou wilt not be delighted. A sacrifice to God is an afflicted spirit; a contrite and humbled heart, O God, thou wilt not despise. Deal favourably, O Lord, in thy good will with Zion that the walls of Jerusalem may be built up. Then shalt thou accept the sacrifice of justice, oblations and whole burnt offerings; then shall they lay calves upon thy altar. Have mercy on me, O God.

(adapted from *RDC*)

### Cantus firmus

There is no cantus firmus as such in this psalm motet. The tenor 1, however, reiterates the beginning of the psalm text ('Miserere mei, Deus') as an ostinato, and its melody seems to allude to psalm tone 4 ('qui timent Dominum'), as given, for example, in the *Compendiaria* (1516), sig. B[1]<sup>v</sup> (see Macey 1985: 160–1).



This ostinato passes stepwise through the pentachord *e–b*. It ascends through the pentachord in the *prima* and *secunda partes* (in diminution in the *secunda pars*, as in Josquin's setting) and descends from *b* to *e* in the *tertia pars*.

### Unique Source

**Mun<sup>1</sup>** D-Mbs Mus.ms. 10, [no. 2], fols. 21<sup>v</sup>–42<sup>r</sup> (D, Ct, T1, T2, B), *LUDOVICUS SENNFL*, title on fol. 21<sup>r</sup> by a later hand: *Psal. L. Miserere mei Deus. 5. vocum. Ludovico Sennfl Auctore.*, text in all voices

### Critical Notes

Directions and/or non-verbal signs

24 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
39 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
61 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
85 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
116 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
170 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
190 <sub>2</sub>	B	<i>sig. cong.</i> indicating entry of T1
220 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
250 <sub>4</sub>	B	<i>sig. cong.</i> indicating entry of T1
290 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
322 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
339	B	<i>sig. cong.</i> indicating entry of T1
356	B	<i>sig. cong.</i> indicating entry of T1
379 <sub>1</sub>	B	<i>sig. cong.</i> indicating entry of T1
405	T	☺

Variants in pitch and rhythm

223 <sub>1</sub>	Ct	erroneous Mi-rest
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### Remarks

- Senfl's polyphonic setting of this penitential psalm is clearly inspired by Josquin's widely known motet on the same text. Senfl follows his model with regard to several structural elements: as with Josquin, Senfl, too, sets the entire psalm text to music. He also includes a cantus firmus as a structural motif in the tenor 1, and Senfl makes several explicit musical references to Josquin, such as the passage in triple canon for 'Ecce enim veritatem' towards the end of the *prima pars*; the passages in mm. 187–90 and 199–207 recalling Josquin's setting (NJE 15 mm. 186–8, 192–4, 201–3); or the imitative and rhythmic quotation of Josquin's precedent at the beginning of the *tertia pars* (see Macey 1985: 157–70, 178; Fuhrmann 2012: 332–5).
- The text of the ostinato (T1) is written in red ink.

## 13. *Missus est Angelus Gabriel* (SC M 60)

### Text

The text of the motet, an antiphon for the Feast of the Annunciation (25 March), paraphrases Luke 1:26–7.

Missus est Angelus Gabriel ad Mariam Virginem  
desponsatam Joseph.

The Angel Gabriel was sent to the Virgin Mary,  
espoused to Joseph.

### Cantus firmus

Senfl presents the cantus firmus as a canon at the upper fifth in the tenor and quintus. The plainchant version from the Augsburg cathedral, transmitted in DK-Kk 3449, 8<sup>o</sup>, iii, fol. 195<sup>r-v</sup> and transcribed below, is melodically similar to Senfl's

cantus firmus. As in most liturgical sources with music notation, the Augsburg antiphoner uses the differing word order 'Gabriel Angelus'. Apart from this, the only deviations from the version in Senfl's motet concern the melodic line at 'Virginem' and the absence of the *g*-ligature on the syllable '-spon-' in 'desponsatam'.



### Principal Source

**Pe<sup>1</sup>** RISM 1540<sup>6</sup> (D-HAu), no. 10 (D, Ct=Q, T, B, Q=Ct), *LVD OV. SENFEL.*, text in all voices  
Concerning voice designations, see Remarks.

### Other Sources

**Dre<sup>5</sup>** D-Dl Mus. Grimma 53, [no. 14], fols. 40<sup>r</sup>–41<sup>r</sup> (D), fols. 44<sup>v</sup>–46<sup>r</sup> (A), fols. 37<sup>r</sup> (T), fols. 40<sup>v</sup>–42<sup>r</sup> (B), fols. 10<sup>v</sup>–11<sup>r</sup> (V, designated A2=Q), anon., text in all voices  
**Dre<sup>9</sup>** D-Dl Mus. Grimma 59a, no. 5/[no. 4], anon., Q only, text in extant voice  
**Hal** D-HAu Ed. 1147, no. 6, fol. 78<sup>v</sup> (D), fol. 81<sup>v</sup> (A), fol. 80<sup>v</sup> (T), fol. 79<sup>v</sup> (B), fol. 57<sup>v</sup> (Q), anon., text in T, B and Q, incipits only in D and Ct  
**Reg<sup>2</sup>** D-Rp A.R. 857–860, no. 13, [no. 40] (D, T, B), *Ludouicus Senfel. 5. Vocum.*, Ct and Q missing, text in extant voices

### Source Evaluation

*Missus est Angelus Gabriel* is transmitted both in the print **Pe<sup>1</sup>** and in the manuscript source **Hal**, the latter of which is also bound to a copy of **Pe<sup>1</sup>**. The page layout of **Hal**, with five printed staff lines per page, is similar to **Pe<sup>1</sup>**, and line breaks in the two sources are often positioned in the same or similar places. The versions of the motet found in these sources differ, however, in detail. The main distinctions are the use of a G3 clef for the notation of the discantus, a passage in the bassus notated with a ligature and coloration instead of a dotted note (B: 39<sub>3</sub>–40<sub>2</sub>), a semibreve instead of two minims (B: 45<sub>1</sub>), and a rhythmic variation in the ending of the discantus line (D, 57<sub>1–2</sub>: Mi Sb instead of Sb Mi). **Dre<sup>5</sup>** shares these deviations—apart from the differing clef in the discantus—with **Hal**, but adds another rhythmic variation in the discantus at mm. 43<sub>3</sub>–44<sub>1</sub> (Mi Sb instead of Sb Mi). In addition, **Dre<sup>5</sup>** transmits a few scribal errors (B: F3 instead of F4 clef; missing note in 29<sub>2</sub>) and is in places barely readable due to ink corrosion. The entry of the quinta vox in the vagans partbook **Dre<sup>9</sup>** provides hardly any information concerning filiation, but, like **Dre<sup>5</sup>**, the source comes from the Fürstenschule St. Afra in Meißen. The only source that was probably copied from the print is **Reg<sup>2</sup>**.

As the variants in transmission are minor and **Pe<sup>1</sup>** is the only source with complete text underlay, **Pe<sup>1</sup>** was chosen as principal source.

### Variant Readings

#### Clefs

1–58	D	<b>Hal</b>	G3 clef
1–59	Q	<b>Dre<sup>5</sup>, Dre<sup>9</sup></b>	C3 clef
31 <sub>1</sub> –60	B	<b>Reg<sup>2</sup></b>	F4 clef
33 <sub>2</sub> –60	B	<b>Pe<sup>1</sup></b>	F4 clef
34 <sub>2</sub> –60	B	<b>Hal</b>	F4 clef
37 <sub>3</sub> –60	B	<b>Dre<sup>5</sup></b>	F4 clef (but from 43 <sub>1</sub> onwards staves erroneously marked with a F3 clef)

#### Mensuration and proportion signs

1–59	Ct	<b>Hal</b>	♢2
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#### Canonic devices, directions, and/or non-verbal signs

35	T	<b>Dre<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of Q
57	T	<b>Dre<sup>5</sup></b>	∩
58	D	<b>Dre<sup>5</sup>, Hal</b>	∩
59	Ct, Q	<b>Dre<sup>5</sup>, Dre<sup>9</sup></b> (Q only)	∩
60	B	<b>Dre<sup>5</sup>, Hal</b>	∩

#### Variants in pitch and rhythm

29 <sub>2</sub>	B	<b>Dre<sup>5</sup></b>	note missing
43 <sub>3</sub> –44 <sub>1</sub>	D	<b>Dre<sup>5</sup></b>	Mi Sb

45 <sub>1-2</sub>	B	<b>Dre<sup>5</sup>, Hal</b>	Sb
57 <sub>1-2</sub>	D	<b>Dre<sup>5</sup>, Hal</b>	Mi Sb
Coloration			
40 <sub>1-2</sub>	B	<b>Dre<sup>5</sup>, Hal</b>	coloration
Ligatures			
39 <sub>3</sub> -40 <sub>1</sub>	B	<b>Dre<sup>5</sup>, Hal</b>	lig.
Textual variants and text placement			
29 <sub>2</sub> -32 <sub>3</sub>	D	<b>Dre<sup>5</sup></b>	no text
33 <sub>2</sub> -35	B	<b>Hal</b>	<i>missus (est missing)</i>
35 <sub>2</sub> -40 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>Angelus Gabriel, Gabriel</i>
38 <sub>3</sub> -43 <sub>1</sub>	B	<b>Dre<sup>5</sup>, Hal</b>	<i>Gabriel</i>
43 <sub>3</sub> -48 <sub>1</sub>	B	<b>Hal</b>	<i>ad Mariam Virginem</i>
45 <sub>2</sub> -48 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>Virginem ad Mariam</i>
48 <sub>2</sub> -52 <sub>6</sub>	D	<b>Dre<sup>5</sup></b>	<i>Virginem desponsatam Joseph, Virginem</i>
51-9	Q	<b>Hal</b>	erroneously <i>desponsatam Virginem</i>
52 <sub>2</sub> -60	B	<b>Hal</b>	no text
53 <sub>2</sub> -55 <sub>2</sub>	D	<b>Dre<sup>5</sup></b>	<i>desponsa Joseph</i>
54 <sub>4</sub> -56 <sub>6</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>Joseph</i>
55 <sub>4</sub> -60	B	<b>Dre<sup>5</sup></b>	<i>desponsatam Joseph</i>

### Remarks

- The voice designations of contratenor and quintus for this motet differ in the motet's sources: **Pe<sup>1</sup>** reverses contratenor and quintus in relation to the edition, and the quintus is designated 'Altus Secundus' in **Dre<sup>5</sup>**. The voice designations of the edition in this case therefore follow the function of the voices rather than the principal source.
- In **Dre<sup>5</sup>**, **Dre<sup>9</sup>**, and **Reg<sup>2</sup>** the values of rests and ligatures in the tenor and quintus are sometimes specified by small numbers above or below the notation, indicating the duration in equivalences of semibreves.
- Text incipits in **Hal** are written in red ink. Full text underlay in dark brown ink is supplied in the tenor, bassus, and quintus only.

### 14. *Ne reminiscaris, Domine* (SC M 63)

#### Text

This antiphon, whose text is a paraphrase from the Book of Tobit 3:3, is traditionally sung before and after the seven Penitential Psalms during the ceremony of the ashes on Ash Wednesday (see Schiltz 2008: 186).

Ne reminiscaris, Domine, delicta mea vel parentum  
meorum, neque vindictam sumas de peccatis meis.

Do not remember, Lord, my sins or those of my parents,  
nor take vengeance on account of my sins.

#### Cantus firmus

The antiphon appears in the *Antiphonarium Augustense* (1495), fol. 45<sup>v</sup>, as part of an evangelical *historia* ('Historia Ewangel.') and in the *Antiphonarius* (1519), fol. 137<sup>r</sup>, as part of a *historia* from the Book of Tobit ('Historia Thobie'). Although the melodies found in both antiphoners resemble the melody found in Senfl's setting as a canon for tenor 1 and tenor 2, the transcription below from the *Antiphonarius* (1519) is marginally closer, with a melody that matches Senfl's setting at the word 'vindictam'.

Ne re - mi - ni - sca - ris, Do - mi - ne, de - li - cta me - a vel pa - ren -  
tum me - o - rum, ne - que vin - di - ctam su - mas de pec - ca - tis me - is.

**Principal Source**

**Pe<sup>2</sup>** RISM 1542<sup>6</sup> (A-Wn), no. 35 (D, A, T[1], B), T2 derives from T1, *Ludouic[us] Senffl.*, text in all voices

**Other Sources**

**Bud<sup>3</sup>** H-Bn Ms. mus. Bártfa 23, [no. 1953], no. 92 (B), *Quinq[ue]. L. S.*, B only, text in extant voice

**Ne** RISM 1568<sup>7</sup> (D-ROu), no. 28 (D, A, T[1], B), T2 derives from T1, *Ludouicus Senffelius.*, text in all voices

**Source Evaluation**

The principal source for this motet, **Pe<sup>2</sup>**, is an anthology of psalm settings published in Nuremberg (Georg Forster's dedication is dated 10 March 1542) and transmits no identifiable errors. **Ne**, published 26 years later, is not error-free: a mensuration sign is missing in the bassus, and there are two obvious mistakes in the contratenor at m. 2 and m. 49<sub>1</sub>. In both **Pe<sup>2</sup>** and **Ne**, the tenor 2 voice is derived from a canonic inscription in their respective tenor partbooks. The only manuscript source for this motet, **Bud<sup>3</sup>**, consists solely of a bassus partbook. The reading of the bassus voice found in **Bud<sup>3</sup>** is consistent with **Pe<sup>2</sup>**.

**Variant Readings**

Mensuration and proportion signs

1–74	B	<b>Ne</b>	♯ missing
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Canonic devices, directions, and/or non-verbal signs

1–70	T1	<b>Ne</b>	<i>Altera uox in Subdiatessaron post Quinq[ue] tempora.</i>
7 <sub>1</sub>	T1	<b>Pe<sup>2</sup></b>	printed Br corrected by hand to Sb (see Remarks)
10	T1	<b>Ne, Pe<sup>2</sup></b>	<i>sig. cong.</i> indicating entry of T2
75	D	<b>Ne</b>	no double barline after this note, probably due to space constraints
75	Ct	<b>Ne</b>	◡

Variants in pitch and rhythm

2	Ct	<b>Ne</b>	erroneous Sb
49 <sub>1</sub>	Ct	<b>Ne</b>	erroneous <i>b</i>
70	T1	<b>Pe<sup>2</sup></b>	Mx

Ligatures

20 <sub>1–2</sub>	B	<b>Ne</b>	<i>recta</i> in place of <i>obliqua</i>
38 <sub>2–39<sub>1</sub></sub>	Ct	<b>Ne</b>	<i>recta</i> in place of <i>obliqua</i>
40 <sub>1–2</sub>	D	<b>Ne</b>	<i>recta</i> in place of <i>obliqua</i>
43 <sub>1–2</sub>	Ct	<b>Ne</b>	<i>recta</i> in place of <i>obliqua</i>

Textual variants and text placement

63 <sub>3–65<sub>1</sub></sub>	D	<b>Ne</b>	<i>de peccatis</i>
64 <sub>3–70<sub>1</sub></sub>	Ct	<b>Ne</b>	<i>de peccatis meis</i>

**Remarks**

The handwritten adjustment of a breve to a semibreve in the tenor 1 of **Pe<sup>2</sup>** appears in the A-Wn, D-Ju, and GB-Lbl exemplars of this print, which indicates that this must be an in-house correction.

**15. Nisi Dominus aedificaverit domum (SC M 65)**

Senffl's setting of this psalm text exists in two versions: one for four voices and one for five voices. While the five-voice setting became popular after it was issued in print (RISM 1537<sup>1</sup>), the four-voice version in all likelihood represents the original scoring: all surviving intabulations as well as Senffl's own parody mass are based on the four-voice version. For a source evaluation and variant readings of those sources transmitting the four-voice version as well as an edition of that version, see NSE 2.29.

**Text**

This motet sets all five verses of Ps. 126 with the exception of the first half of psalm verse 1, which functions as a superscription to the psalm. V. 1 and the first half of v. 2 are set in the *prima pars*, the second half of v. 2 and vv. 3–5 in the *secunda pars*.

1.p.  
Nisi Dominus aedificaverit domum in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit civitatem frustra vigilat qui custodit eam. Vanum est vobis ante lucem surgere; surgite postquam sederitis, qui manducatis panem doloris.

2.p.  
Cum dederit dilectis suis somnum, ecce: hereditas Domini filii, mercis fructus ventris. Sicut sagittae in manu potentis, ita filii excussorum. Beatus vir qui implevit desiderium suum ex ipsis; non confundetur cum loquetur inimicis suis in porta.

1.p.  
Unless the Lord build the house they labour in vain that build it. Unless the Lord keep the city he watcheth in vain that keepeth it. It is vain for you to rise before light; rise ye after you have sitten, you that eat the bread of sorrow.

2.p.  
When he shall give sleep to his beloved, behold: the inheritance of the Lord are children, the reward the fruit of the womb. As arrows in the hand of the mighty, so the children of them that have been shaken. Blessed is the man that hath filled the desire with them; he shall not be confounded when he shall speak to his enemies in the gate.  
(RDC)

### Principal Source

**Fo<sup>2</sup>** RISM 1537<sup>1</sup> (D-Mbs), no. 21 (D, Ct, T, B, Q), *Lud. S.* (index T), text in all voices

### Sources for 4vv:

**Got** D-GOI Chart. A 98, [no. 120], fols. 106<sup>v</sup>–110<sup>r</sup> (D, A, T, B), *Psalmus cxxvij Ludo: Senfl*, text in all voices  
**Kra<sup>1</sup>** PL-Kj Mus. ms. 40013, [no. 120], fols. 193<sup>v</sup>–197<sup>r</sup> (D, A, T, B), *Psalmus CXXVII Ludo: Senfl*, text in all voices  
**Nur<sup>2</sup>** D-Ngm 83795 [B], [no. 120], fols. 137<sup>v</sup>–139<sup>v</sup>, *Psalm: CXXVII Ludo: Senfl: Quatüor vocum.*, B only, text in extant voice

### Sources for 5vv

**Dre<sup>2</sup>** D-DI Mus. 1/D/3, no. 14, fols. 27<sup>v</sup>–28<sup>r</sup> (C=D), fols. 28<sup>v</sup>–30<sup>r</sup> (A), fols. 25<sup>r</sup>–26<sup>r</sup> (T), fols. 25<sup>r</sup>–26<sup>r</sup> (B), fols. 24<sup>r</sup>–25<sup>v</sup> (V=Q), *Quinq[ue] L. S.*, text in all voices  
**Erl<sup>1</sup>** D-ERu MS 473/3, [no. 15], fols. 170<sup>v</sup>–182<sup>r</sup> (D, A, T, B, V=Q), *Ludüicus Senfl*, text in all voices  
**Hra<sup>1</sup>** CZ-HKm MS II A 26, pp. 81–3 (D), pp. 74–7 (V=Q), anon., modified D only with an alternative Q voice, text in extant voices  
**Kas** D-Kl 4<sup>o</sup> MS Mus. 24, [no. 23], fols. 25<sup>r</sup>–26<sup>r</sup> (D), fols. 28<sup>r</sup>–29<sup>r</sup> (A), fol. 33<sup>r-v</sup> (T), fols. 26<sup>v</sup>–27<sup>r</sup> (B), *Quinq[ue] LS* (D), Q missing, text in extant voices  
**Rok** CZ-ROk A V 22, no. 40, fols. 41<sup>v</sup>–42<sup>v</sup> (D), fol. 39<sup>r-v</sup> (6=Q), anon., D and Q only, text in extant voices

### Sources of Uncertain Scoring

**Hra<sup>2</sup>** CZ-HKm MS II A 29, pp. 419–22 (B), anon., B only, text in extant voice  
**Mun<sup>10</sup>** D-Mu 8<sup>o</sup> Cod. ms. 326, [no. 32], fols. 25<sup>v</sup>–26<sup>v</sup> (A), anon., Ct only, text in extant voice  
**Nur<sup>1</sup>** D-Ngm 83795 [T], [no. 120], fols. 182<sup>v</sup>–184<sup>v</sup>, anon., T only, text in extant voice  
**Vie<sup>2</sup>** A-Wn SA.78.F.21, in the front manuscript addition of four out of five partbooks (D, A, T, B), in D only the beginning of the *prima pars* notated (mm. 1–36, *secunda pars* missing entirely), in A the end of the *secunda pars* missing (mm. 136<sub>2</sub>–160), empty staves only in Q, anon., text incipits only

### Intabulations (all based on the four-voice scoring)

**Ber<sup>1</sup>** D-B Mus. ms. 40632, fols. 11<sup>v</sup>–13<sup>r</sup>, anon., Gl-tab.  
**Fo<sup>1</sup>** Brown 1533, (D-B), [no. 48], fols. 80<sup>v</sup>–84<sup>r</sup>, anon., Gl-tab.  
**Kla** A-Kla MS GV 4/3, fols. 20<sup>v</sup>–21<sup>v</sup>, *Ludo: Sen[n]fl. 4. vocum.*, nGk-tab.  
**Mun<sup>6</sup>** D-Mbs Mus.ms. 266, [no. 58], fols. 41<sup>v</sup>–43<sup>r</sup>, anon., Il-tab.  
**Mun<sup>8</sup>** D-Mbs Mus.ms. 272, [no. 64], fols. 75<sup>v</sup>–77<sup>r</sup>, anon., Gl-tab.

### Source Evaluation

*Nisi Dominus* is transmitted in both four-voice and five-voice versions, the latter of which essentially reproduces the four-voice version with what can be regarded as a *si placet* voice in the tenor range. The four-voice version is found in the so-called ‘Walter-Handschriften’ (**Got**, **Kra<sup>1</sup>**, and **Nur<sup>2</sup>**), as well as in all five intabulations of the motet, and it forms the basis of Senfl’s *Missa super Nisi Dominus*. The five-voice version was widely familiar thanks to **Fo<sup>2</sup>**, which likely served as the source for the motet’s manuscript transmission in **Dre<sup>2</sup>**, **Erl<sup>1</sup>**, **Rok**, and probably others: the fact that the partbooks **Hra<sup>2</sup>**, **Kas**, **Mun<sup>10</sup>**, and **Nur<sup>1</sup>** are incomplete prevents a secure assessment of filiation, although the inclusion of what appears to be a *signum congruentiae* at m. 61<sub>3</sub> in the tenor partbook **Nur<sup>1</sup>**, which would seem to indicate the entrance of the quintus, sug-

gests the possibility that this ‘Walter-Handschrift’ may reflect the five-voice version. **Vie<sup>2</sup>**, a set of five partbooks once owned by the Fugger family in which Johann Walter’s *Geystliche Gsangbüchlin* (Wittenberg: Peter Schöffler, 1525) is bound with manuscript additions preceding and following four of its five bound partbooks, seems to be the earliest source, although the manuscript additions are not accompanied by any dates (see Lodes 2012: 351 and Plates 17–20). The inclusion of this motet in a book once owned by the Fuggers supports the argument put forth by Birgit Lodes that the motet and Senfl’s parody mass were most likely composed for the wedding of Anton Fugger in 1527 (Lodes 2018). In **Vie<sup>2</sup>**, the transcription of *Nisi Dominus* is incomplete: the notation of both the discantus and contratenor ends in the middle of the transcriptions, and in the quintus partbook, only one page in the manuscript addition is ruled with four empty five-line staves, rendering it difficult to confirm with certainty whether a fifth voice would have been entered had the scribe completed the transcription. A detailed discussion of the source situation can also be found in Lodes 2020.

Collation of the variants among the motet’s sources does not disclose a clear conjunctive or separative error that might distinguish sources transmitting the four-voice version from those transmitting the five-voice version, nor does it clarify whether the four-voice version represents an earlier stage of the motet. A deviation from **Fo<sup>2</sup>** at mm. 14<sub>4</sub>–15<sub>1</sub> in the contratenor of both **Got** and **Kra<sup>1</sup>**, two sources transmitting the four-voice version, is shared by neither the ostensibly earlier source **Vie<sup>2</sup>** nor any other source for which the contratenor survives. All other variants in pitch and rhythm catalogued in this critical report are unique to their sources, an indication of the consistency with which the voices are notated across both the four- and five-voice versions, but also attributable to the incomplete state of preservation of eight of the motet’s thirteen sources in mensural notation. Since the two versions were relatively widespread, and it is likely that the four-voice version represents the composition’s original design, the editors have opted to edit the motet in its four-voice version with **Got** (the ‘Gotha Choirbook’) as the principal source (see NSE 2.29), and in its five-voice version with **Fo<sup>2</sup>** as principal source.

In contrast to its probable origin in Catholic southern Germany (which might be reflected in an instrumental source like **Ber<sup>1</sup>**; for a discussion of the tablature sources in general see NSE 2: 182), both the four- and five-voice versions of the motet circulated above all in non-Catholic contexts (see Lodes 2020: 45–51 for a chronological list of all the sources, including lost ones, with comments on their confessional orientation). This seems to be connected with Martin Luther’s theological and hermeneutical predilection for Psalm 126, fostered by his confidant Veit Dietrich and the Wittenberg printer and cantor Georg Rhau. Senfl’s *Nisi Dominus* settings reached Wittenberg probably via Nuremberg (the home of Hans Gerle, Hieronymus Formschneider, and Hans Ott), transmitted through the Lutheran Hieronymus Baumgärtner (Lodes 2020: 55–75). The compilation of **Fo<sup>2</sup>** was informed by Ott’s desire to appeal to the Protestant market with a collection of motet texts suited to reformed worship. The ‘Walter-Handschriften’ (**Got**, **Kra<sup>1</sup>**, **Nur<sup>1</sup>**, and **Nur<sup>2</sup>**) were prepared for reformed services in Torgau, while **Dre<sup>2</sup>** originated in Wittenberg *c.*1547–51 (see Steude 1974: 20; the motet (no. 14) was probably copied into the manuscript in 1547 as no. 19 is inscribed with the date 22.5.1547 and some of the following pieces show chronological dates up to 1551). **Er<sup>1</sup>** was compiled by Johannes Härtung in 1545 for use at the Cistercian monastery at Heilsbronn, the seat, at that time, of a Protestant school, and **Kas** was prepared by Johannes Heugel for the court of Philip I, Landgrave of Hesse, an open champion of Reformation doctrine. The repertoire of **Mun<sup>10</sup>**, compiled by Narcissus Zänckl of Murnau *c.*1541–43, draws seventeen of its motets from RISM 1538<sup>8</sup> (Rhau’s *Symphoniae jucundae* with a preface by Luther) and includes *Nisi Dominus* after two passion settings by Johann Walter.

**Hra<sup>1</sup>**, **Hra<sup>2</sup>**, and **Rok**, three sources from the collections of Utraquist brotherhoods in the Bohemian towns of Hradec Králové and Rokycany, depart most substantially from the other sources. In **Fo<sup>2</sup>** the quintus drops out for the duration of seven breves at mm. 127–34, whereas in **Rok** the scribe has provided a new part for this passage, which has been transcribed in this edition in small-scale notation above the staff of the quintus voice. **Hra<sup>1</sup>** is an especially interesting source for this motet: the two surviving partbooks transmit a unique quintus part along with substantial modifications to the discantus. Deviations between the discantus voices of **Hra<sup>1</sup>** and **Fo<sup>2</sup>** render it too complex to catalogue **Hra<sup>1</sup>** in the Variant Readings: the insertion of a semibreve rest as the first notational mark in the discantus of this source displaces every notational sign in the *prima pars*. For this reason, the two surviving voices of **Hra<sup>1</sup>** have been edited separately as an appendix to this Critical Report.

Peculiarities of musical style in the quintus, which functions as a decorative interpolation more than as a structural voice, invite the question as to whether Senfl himself composed this voice (parallel motion with the discantus in mm. 1–6, the Sm-rest at m. 11<sub>4</sub>, the octave leap followed by non-contrary motion in mm. 38–9, or the somewhat mechanical melismatic flourish at the conclusion in mm. 158–60, for example, are musical elements not characteristic of Senfl’s œuvre). As Royston Gustavson has shown, the compilation of **Fo<sup>2</sup>** involved both the revision of some texts and the production of new contrafacta commissioned by the editor Ott and/or the printer Formschneider. Given the editorial interventions to the motet texts in **Fo<sup>2</sup>**, one might guess that this editorial work also included the composition or commissioning of a fifth voice as a means of updating Senfl’s four-voice setting. Gustavson notes, however, no instance of Ott attempting to provide new voices, nor, as he points out, does Ott’s editorial intervention seem to extend beyond the texts to the musical notation of those motets that were adapted (see the summary in Gustavson 1998: i: 266).

### Variant Readings

Clefs

1–159            B                    **Hra<sup>2</sup>**                    F4 clef

9 <sub>3</sub> –10 <sub>2</sub>	Q	<b>Erl<sup>1</sup></b>	F2 clef
21 <sub>2</sub> –82	Q	<b>Fo<sup>2</sup></b>	C4 clef
22 <sub>1</sub> –82	Q	<b>Erl<sup>1</sup></b>	C4 clef
24 <sub>1</sub> –82	Q	<b>Rok</b>	C4 clef
44 <sub>1</sub> –82	Q	<b>Dre<sup>2</sup></b>	C4 clef
83 <sub>1</sub> –159	B	<b>Erl<sup>1</sup></b>	F4 clef
97 <sub>3</sub> –159	B	<b>Vie<sup>2</sup></b>	F4 clef
101 <sub>2</sub> –159	B	<b>Kra<sup>1</sup></b>	F4 clef
106 <sub>1</sub> –159	B	<b>Got</b>	F4 clef
Staff signatures			
1 <sub>1</sub> –8 <sub>3</sub>	Ct	<b>Kra<sup>1</sup></b>	<i>bb, eb</i>
101 <sub>2</sub> –113 <sub>3</sub>	T	<b>Kas</b>	<i>bb, eb</i>
107 <sub>2</sub> –121 <sub>3</sub>	Ct	<b>Vie<sup>2</sup></b>	<i>bb, eb</i>
145 <sub>1</sub> –157 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	<i>bb, eb</i>
Mensuration and proportion signs			
105 <sub>2</sub> –106 <sub>1</sub>	Q	<b>Rok</b>	no mensuration change (see Variants in pitch and rhythm)
127 <sub>1</sub> –134 <sub>2</sub>	D	<b>Dre<sup>2</sup>, Rok</b>	3
127 <sub>1</sub> –134 <sub>2</sub>	Ct	<b>Dre<sup>2</sup>, Kas, Mun<sup>10</sup>, Vie<sup>2</sup></b>	3
127 <sub>1</sub> –134 <sub>2</sub>	T	<b>Dre<sup>2</sup>, Vie<sup>2</sup></b>	3
127 <sub>1</sub> –134 <sub>2</sub>	B	<b>Dre<sup>2</sup>, Kas, Vie<sup>2</sup></b>	3
Directions and/or non-verbal signs			
18 <sub>3</sub>	A	<b>Mun<sup>10</sup></b>	<i>sig. cong.</i> indicating entry of T
26 <sub>2</sub>	T	<b>Erl<sup>1</sup>, Fo<sup>2</sup>, Got</b>	<i>sig. cong.</i> indicating alignment with D, Ct, and B?
28 <sub>2</sub>	A	<b>Mun<sup>10</sup></b>	<i>e<sup>1</sup></i> corrected to <i>f<sup>1</sup></i>
42 <sub>2</sub>	A	<b>Mun<sup>10</sup></b>	<i>e<sup>1</sup></i> corrected to <i>d<sup>1</sup></i>
47 <sub>3</sub> –48 <sub>1</sub>	B	<b>Dre<sup>2</sup></b>	blackened note heads corrected to void
56 <sub>1</sub>	Q	<b>Rok</b>	<i>b</i> corrected to <i>c<sup>1</sup></i>
61 <sub>3</sub>	T	<b>Nur<sup>1</sup></b>	<i>sig. cong.</i> indicating entry of Q?
75 <sub>3</sub>	T	<b>Vie<sup>2</sup></b>	<i>d</i> corrected to <i>f</i>
81	D	<b>Kas, Rok</b>	∩
81	Ct	<b>Mun<sup>10</sup>, Vie<sup>2</sup></b>	∩
81	B	<b>Vie<sup>2</sup></b>	∩
82	T	<b>Kas, Nur<sup>1</sup>, Vie<sup>2</sup></b>	∩
82	Q	<b>Fo<sup>2</sup>, Rok</b>	∩
98 <sub>4</sub>	Ct	<b>Vie<sup>2</sup></b>	<i>c<sup>1</sup></i> corrected to <i>g</i>
110 <sub>3</sub>	T	<b>Nur<sup>1</sup></b>	dot above note head
127 <sub>1</sub> –134	Q	<b>Dre<sup>2</sup></b>	barlines before and after passage to mark mensural change
151	D	<b>Kas</b>	blackened note head corrected to void
157	T	<b>Got, Nur<sup>1</sup>, Vie<sup>2</sup></b>	∩
159	B	<b>Got, Vie<sup>2</sup></b>	∩
160	D	<b>Kas, Rok</b>	∩
160	Ct	<b>Mun<sup>10</sup></b>	∩
Variants in pitch and rhythm			
7 <sub>3</sub>	D	<b>Rok</b>	<i>g<sup>1</sup></i>
14 <sub>4</sub> –15 <sub>1</sub>	Ct	<b>Got, Kra<sup>1</sup></b>	Mi- <i>g<sup>1</sup></i> Sb- <i>d<sup>1</sup></i> Mi-rest
15 <sub>1</sub>	Q	<b>Rok</b>	<i>g</i>
18 <sub>2–3</sub>	Q	<b>Rok</b>	Sb
22 <sub>2</sub>	B	<b>Hra<sup>2</sup></b>	2 Mi
26 <sub>2</sub>	B	<b>Hra<sup>2</sup></b>	Sb Mi-rest
29 <sub>2</sub>	D	<b>Rok</b>	2 Mi
39 <sub>2–4</sub>	B	<b>Vie<sup>2</sup></b>	erroneously Mi- <i>a</i> Mi- <i>g</i> Mi- <i>f</i>
42 <sub>3</sub>	T	<b>Erl<sup>1</sup></b>	2 Mi (at page turn)
49 <sub>3</sub>	A	<b>Mun<sup>10</sup></b>	<i>f<sup>1</sup></i>
55 <sub>3</sub>	Ct	<b>Erl<sup>1</sup></b>	Sb Mi (at page turn)
56 <sub>2–3</sub>	Ct	<b>Erl<sup>1</sup></b>	Sb



69 <sub>2</sub>	T	<b>Vie<sup>2</sup></b>	note missing after the system break (though indicated by custos)
78 <sub>2</sub>	Q	<b>Rok</b>	<i>d</i>
81	B	<b>Nur<sup>2</sup></b>	Mx
87 <sub>2</sub>	B	<b>Vie<sup>2</sup></b>	erroneously Sb
93 <sub>3</sub>	Q	<b>Rok</b>	<i>c</i> <sup>1</sup>
96 <sub>2-3</sub>	T	<b>Vie<sup>2</sup></b>	notes missing
99 <sub>3</sub>	Q	<b>Rok</b>	<i>c</i> <sup>1</sup>
100 <sub>2</sub>	Q	<b>Rok</b>	<i>g</i>
103 <sub>2</sub>	Q	<b>Rok</b>	<i>f</i>
105 <sub>2-4</sub>	Q	<b>Rok</b>	Mi- <i>c</i> <sup>1</sup> Mi- <i>a</i> Mi- <i>b</i> with '3' above middle note to indicate triplet
106 <sub>1</sub>	Q	<b>Dre<sup>2</sup></b>	Sb or page damage
106 <sub>2</sub>	T	<b>Erl<sup>1</sup></b>	Sb Mi (at page turn)
106 <sub>2</sub>	Q	<b>Erl<sup>1</sup></b>	2 Mi (at page turn)
111 <sub>1</sub>	Q	<b>Rok</b>	<i>c</i> <sup>1</sup>
113 <sub>1-114</sub> <sub>2</sub>	B	<b>Vie<sup>2</sup></b>	passage missing
123-4	Q	<b>Rok</b>	Lo
132 <sub>3</sub>	Ct	<b>Vie<sup>2</sup></b>	<i>f</i> <sup>1</sup> (corrected)
140 <sub>2</sub>	B	<b>Erl<sup>1</sup></b>	Sb Mi
144 <sub>2</sub>	Q	<b>Rok</b>	<i>c</i>
145	D	<b>Dre<sup>2</sup></b>	Sb-rest?
146 <sub>2-3</sub>	Ct	<b>Erl<sup>1</sup></b>	dotted Sb
148	B	<b>Hra<sup>2</sup></b>	<i>d</i>
149 <sub>1</sub>	D	<b>Dre<sup>2</sup></b>	rest missing
149 <sub>2</sub>	Q	<b>Rok</b>	<i>f</i>
155 <sub>1</sub>	Q	<b>Rok</b>	<i>d</i>
156 <sub>1-2</sub>	T	<b>Dre<sup>2</sup></b>	erroneously 2 Mi
159	B	<b>Nur<sup>2</sup></b>	Mx
160 <sub>3</sub>	Q	<b>Rok</b>	2 Mi
Accidentals			
3 <sub>1</sub>	Ct	<b>Kas, Vie<sup>2</sup></b>	no <i>eb</i>
6 <sub>2</sub>	Q	<b>Rok</b>	no <i>eb</i>
10 <sub>1</sub>	Q	<b>Rok</b>	no <i>eb</i>
20 <sub>2</sub>	B	<b>Got, Kra<sup>1</sup>, Nur<sup>2</sup></b>	no <i>eb</i>
31 <sub>3</sub>	B	<b>Vie<sup>2</sup></b>	<i>eb</i>
35 <sub>2</sub>	Ct	<b>Got, Mun<sup>10</sup>, Vie<sup>2</sup></b>	<i>eb</i>
37 <sub>2</sub>	B	<b>Kas, Kra<sup>1</sup></b>	<i>eb</i>
37 <sub>4</sub>	Q	<b>Dre<sup>2</sup>, Rok</b>	no <i>eb</i>
41 <sub>2</sub>	B	<b>Vie<sup>2</sup></b>	cautionary <i>bb</i>
50 <sub>2</sub>	Q	<b>Rok</b>	no <i>eb</i>
71 <sub>2</sub>	Ct	<b>Kas, Kra<sup>1</sup>, Mun<sup>10</sup>, Vie<sup>2</sup></b>	<i>eb</i>
73 <sub>3</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>eb</i>
75 <sub>1</sub>	B	<b>Kas</b>	<i>eb</i>
77 <sub>1</sub>	Ct	<b>Got, Kra<sup>1</sup></b>	<i>eb</i>
78 <sub>1</sub>	B	<b>Kas</b>	<i>eb</i>
80 <sub>3</sub>	B	<b>Kas</b>	<i>eb</i>
81 <sub>2</sub>	Q	<b>Erl<sup>1</sup>, Fo<sup>2</sup></b>	cautionary <i>bb</i>
95 <sub>1</sub>	B	<b>Vie<sup>2</sup></b>	cautionary <i>bb</i>
108 <sub>2</sub>	Ct	<b>Vie<sup>2</sup></b>	<i>eb</i>
110 <sub>3</sub>	Ct	<b>Got, Kas, Kra<sup>1</sup></b>	<i>eb</i>
113 <sub>3</sub>	Ct	<b>Got</b>	<i>eb</i>
130 <sub>2</sub>	B	<b>Vie<sup>2</sup></b>	cautionary <i>bb</i>
138 <sub>3</sub>	Ct	<b>Got, Kra<sup>1</sup>, Mun<sup>10</sup>, Vie<sup>2</sup></b>	<i>eb</i>
146 <sub>2</sub>	B	<b>Vie<sup>2</sup></b>	cautionary <i>bb</i>
147 <sub>3</sub>	B	<b>Hra<sup>2</sup></b>	<i>eb</i> implied by staff signature
147 <sub>3</sub>	B	<b>Nur<sup>2</sup>, Vie<sup>2</sup></b>	no <i>eb</i>
153 <sub>2</sub>	Ct	<b>Got, Kas, Kra<sup>1</sup>, Vie<sup>2</sup></b>	<i>eb</i>
155 <sub>2</sub>	B	<b>Got, Kas, Kra<sup>1</sup>, Nur<sup>2</sup></b>	<i>eb</i>
155 <sub>2</sub>	B	<b>Hra<sup>2</sup></b>	<i>eb</i> implied by staff signature

Coloration			
14 <sub>5</sub> –15 <sub>1</sub>	Q	Erl <sup>1</sup>	coloration
17 <sub>1</sub> –2	Q	Erl <sup>1</sup>	coloration
29 <sub>2</sub> –3	Q	Erl <sup>1</sup>	coloration
72 <sub>2</sub> –3	Q	Erl <sup>1</sup>	coloration
100 <sub>2</sub> –101 <sub>1</sub>	T	Kas	coloration
130 <sub>1</sub> –2	D	Dre <sup>2</sup>	no coloration
130 <sub>1</sub> –2	B	Dre <sup>2</sup> , Nur <sup>2</sup>	no coloration
134 <sub>1</sub> –2	Ct	Got, Kra	no coloration
134 <sub>1</sub> –2	B	Nur <sup>2</sup>	no coloration
Ligatures			
32 <sub>3</sub> –33 <sub>1</sub>	D	Got, Kra <sup>1</sup> , Rok	no lig.
116 <sub>1</sub> –2	Q	Rok	<i>recta</i> in place of <i>obliqua</i>
Textual variants and text placement			
6 <sub>2</sub> –9	D	Rok	<i>domum suam</i> + sign of repetition
10 <sub>3</sub> –12 <sub>4</sub>	Q	Erl <sup>1</sup>	<i>laboraverunt</i>
13 <sub>2</sub> –17 <sub>3</sub>	Q	Erl <sup>1</sup>	<i>laboraverunt qui aedificant</i>
16 <sub>2</sub> –19	D	Rok	<i>qui aedificant eam</i> + sign of repetition
17 <sub>4</sub> –20 <sub>2</sub>	Q	Rok	sign of repetition: <i>qui aedificant</i> + <i>eam</i>
21 <sub>3</sub> –23 <sub>1</sub>	Q	Rok	<i>civitatem</i> (following text <i>Nisi Dominus</i> missing)
21 <sub>3</sub> –23 <sub>2</sub>	T	Kas	<i>aedificaverit</i> crossed out, <i>custodierit</i> missing
22 <sub>2</sub> –26 <sub>2</sub>	B	Hra <sup>2</sup>	<i>aedificaverit domum</i>
23 <sub>3</sub> –26 <sub>1</sub>	Q	Rok	<i>custodierit</i>
27 <sub>1</sub> –28 <sub>1</sub>	B	Hra <sup>2</sup>	<i>frustra</i>
28 <sub>2</sub> –30 <sub>1</sub>	D	Rok	no text
28 <sub>3</sub> –30 <sub>1</sub>	B	Hra <sup>2</sup>	<i>vigilat</i>
28 <sub>4</sub> –30 <sub>2</sub>	Q	Rok	<i>qui custodit eam</i>
30 <sub>2</sub> –34 <sub>1</sub>	D	Rok	<i>qui custodit eam</i>
30 <sub>3</sub> –34	Ct	Kas	<i>ea am</i> [sic]
30 <sub>3</sub> –34	B	Hra <sup>2</sup>	<i>qui custodit eam</i>
30 <sub>3</sub> –34	B	Kas	<i>eam, eam</i>
31 <sub>3</sub> –34 <sub>1</sub>	Q	Rok	no text
46 <sub>3</sub> –49	Q	Erl <sup>1</sup>	<i>surgere</i>
52 <sub>2</sub> –53 <sub>2</sub>	Q	Rok	no text
54 <sub>3</sub> –57	D	Rok	no text
57 <sub>3</sub> –59 <sub>1</sub>	Q	Rok	<i>qui manducatis</i>
58 <sub>2</sub> –61	D	Rok	<i>qui manducatis panem doloris</i>
59 <sub>3</sub> –61 <sub>1</sub>	Q	Rok	<i>panem doloris</i>
61 <sub>2</sub> –64 <sub>2</sub>	B	Hra <sup>2</sup>	<i>qui manducatis panem doloris</i>
61 <sub>3</sub> –62 <sub>4</sub>	D	Rok	no text
63 <sub>2</sub> –64 <sub>1</sub>	Q	Rok	<i>panem doloris</i>
64 <sub>3</sub> –67 <sub>3</sub>	Q	Rok	<i>qui manducatis</i> + sign of repetition
64 <sub>3</sub> –68	B	Hra <sup>2</sup>	<i>qui manducatis panem doloris</i>
68 <sub>2</sub> –69 <sub>2</sub>	Q	Rok	<i>panem doloris</i>
69 <sub>2</sub> –72	B	Hra <sup>2</sup>	<i>qui manducatis panem doloris</i>
70 <sub>3</sub> –72 <sub>1</sub>	Ct	Erl <sup>1</sup> , Mun <sup>10</sup>	<i>panem doloris</i>
78 <sub>2</sub> –80 <sub>2</sub>	Q	Rok	<i>manducatis panem doloris</i>
78 <sub>3</sub> –81	D	Dre <sup>2</sup> , Erl <sup>1</sup> , Got, Kra <sup>1</sup>	<i>panem doloris</i>
79 <sub>2</sub> –80 <sub>3</sub>	T	Dre <sup>2</sup>	<i>doloris, panem</i>
79 <sub>3</sub> –81	Ct	Dre <sup>2</sup> , Got, Kas, Kra <sup>1</sup>	<i>panem doloris</i>
80 <sub>3</sub> –82	Q	Rok	no text
83 <sub>2</sub>	T	Kas	<i>Quu[m]</i> [sic]
87 <sub>2</sub> –89 <sub>2</sub>	Q	Rok	<i>somnum</i>
92 <sub>3</sub> –93 <sub>3</sub>	T	Got, Kra <sup>1</sup>	<i>suis</i>
92 <sub>3</sub> –93 <sub>3</sub>	T	Kas	<i>quu[m]</i> [sic] <i>dederit</i>
92 <sub>3</sub> –94 <sub>4</sub>	B	Hra <sup>2</sup>	<i>somnum</i>
94 <sub>2</sub> –97 <sub>1</sub>	T	Nur <sup>1</sup>	<i>dilectis somnum</i> ( <i>suis</i> missing)



16  
 runt> qui ae-di-fi-cant e - - am. Ni - si Do - mi-nus  
 di - fi-cant e - - - - am. Ni - si Do - mi-nus cu-sto - - -

24  
 ... fru - stra vi - gi - lat, fru - stra vi - gi - lat qui cu - sto -  
 - di - e - runt ci - vi - ta - tem fru - stra vi - gi - lat qui

32  
 - - dit e - - - am. Vanum est vo - bis, va - num est vo - bis, va -  
 cu-sto - dit e - - - am. Vanum est vo - - - bis, va - num est vo - bis,

40  
 num est vo - bis, va-num est vo - bis an - te lu-cem sur-ge - re,  
 va-num est vo - bis an - te lu-cem sur-ge - re, an - te lu-cem

47  
 an - te lu-cem sur-ge - re; sur - gi - te post - quam se - de -  
 sur-ge - re, an - te lu-cem sur-ge - re; sur - gi - te, sur - gi - te post - quam se -

54  
 ri - tis, se - de - ri - tis, qui man-du-ca - tis pa-nem do - lo - ris,  
 de - - - ri - tis, se - de - ri - tis, qui man-du-ca - tis pa-nem do - lo - ris,

62  
 qui man-du - ca - - - - tis pa - nem do - lo - - - ris pa -

69  
 qui man-du-ca - tis pa-nem do - lo - ris, qui man-du-ca - tis pa - nem do - lo -  
 nem do - lo - - - ris, pa - nem do - lo - - - ris,

76

ris, qui man-du - ca - tis pa - nem do - lo - ris, pa - nem do - lo - ris.

qui man-du - ca - - - tis pa - - - nem do - lo - - - ris.

83 *Secunda pars*

Cum de - de - rit di - le - ctis su - is so - - mnum, cum

90

- de - rit di - le - ctis su - is so - - - - mnum, ec - ce:  
de - de - rit di - le - ctis su - is, di - le - ctis su - is so - - - - mnum, so - mnum,

98

he - re - di - tas Do - mi - ni fi - - li - i mer - cis, fru - - ctus  
ec - ce: he - re - di - tas Do - mi - ni, fi - - li - i mer - cis, fru - ctus -

106

ven - - tris. Si - cut sa - git - tae in ma - nu po - ten - - - -  
ven - tris. Si - cut sa - - - - git - tae in ma - nu po - ten -

113

tis, in ma - nu po - ten - tis, in ma - nu po - ten - tis, i - ta fi - li -  
tis, si - cut sa - - - - git - tae in ma - nu po - ten - tis, i -

121

i, i - ta fi - li - i ex - cus - so - - - - rum. Be - a - tus  
- ta fi - li - i ex - cus - so - - - - rum, ex - cus - so - - - - rum. Be - a - tus

129

vir qui im - ple - vit de - si - de - ri - um su - um ex i - psis; non con - fun - de -  
 vir qui im - ple - vit de - si - de - ri - um su - um ... non con - fun - de -

137

tur, non con - fun - de - tur cum lo - que - tur in - i - mi - cis su -  
 tur, non con - fun - de - tur cum lo - que - tur, cum lo - que - tur in - i -

144

is, <in - i - mi - cis su - is,> in - i - mi - cis su - is in  
 mi - cis su - is in por - ta, in - i - mi - cis su - is in por - ta,

152

por - ta.  
 in - i - mi - cis su - is in por - ta.

### Critical Notes

In the process of editing **Hra**<sup>1</sup>, some adjustments were made to the quintus so that this uniquely surviving voice might better work with the discantus from the same set. At m. 55<sub>2-3</sub> (numbering following the edited version of **Hra**<sup>1</sup>), the source transmits the sequence *Mi-fMi-e*. In this edition, these were shortened to two semiminims, since, as minims, they would otherwise offset all subsequent notes by a full minim. In the passage at mm. 98–107 in the *secunda pars*, two adjustments were made. First, it was necessary to insert an additional minim's worth of material to avoid continuous harmonic conflict between the two voices. Several possibilities presented themselves, but a comparison with **Fo**<sup>2</sup> suggested the best solution would be to lengthen the semibreve that appears in the quintus of **Hra**<sup>1</sup> at m. 100<sub>3</sub> to a dotted semibreve. A second problem was the simultaneous sounding of *g* in the quintus against *f*<sup>1</sup> in the discantus at m. 107<sub>1</sub>. Again, the passage in the discantus otherwise matches its transmission in other sources. Therefore, the quintus was lowered from a *g* as it appears in **Hra**<sup>1</sup> to an *f* in this edition.

### Directions and/or non-verbal signs

14 <sub>4</sub>	D	blackened note head corrected to void
35 <sub>3</sub>	Q	<i>e</i> corrected to <i>f</i>
118 <sub>3</sub>	D	Br corrected to Sb

### Variants in pitch and rhythm

55 <sub>2-3</sub>	Q	<i>Mi-fMi-e</i>
65 <sub>1</sub>	Q	dotted Sb
100 <sub>3</sub>	Q	Sb
107 <sub>1</sub>	Q	<i>g</i>

### Textual variants and text placement

103–104 <sub>1</sub>	D	<i>merces</i>
104 <sub>1</sub> –105 <sub>1</sub>	Q	<i>merces</i>

16. *O admirabile commercium* (SC M 69)**Text**

The motet sets an antiphon sung at Vespers on the Feast of the Circumcision (1 January). In sources transmitting the beginning of the tenor of Senfl's motet, the word 'quam' is added before 'admirabile'. All of those sources are dependent on the print **Pe**<sup>1</sup> (see below). The only texted source that is independent from **Pe**<sup>1</sup> is **Stu**<sup>3</sup>, which, however, lacks this section due to the loss of a folio. Nevertheless, there seems to be no necessity for the extra 'quam' in the tenor, as the musical line in this voice is an exact imitation of the discantus, which is texted according to the antiphon. The added 'quam' in the tenor could thus be the erroneous addition of a typesetter (or scribe) who had the beginning of the antiphon *O quam admirabile est nomen tuum* (CAO 4058) in mind.

O admirabile commercium: creator generis humani animatum corpus sumens, de Virgine nasci dignatus est; et procedens homo sine semine, largitus est nobis suam Deitatem.

O wondrous exchange: the creator of the human race, taking a living body, has deigned to be born of a Virgin; and coming forth a man (begotten) without seed, has bestowed on us his godhead.

(adapted from Holford-Strevens's translation in NJE 21, CC: 103)

**Cantus firmus**

Senfl places the entire plainchant melody *O admirabile commercium* in the tenor; from the second verse onwards, it proceeds in quasi-canon with the contratenor. The cantus firmus follows the version in the *Antiphonarium Augustense* (1495), which is given below, apart from some variants: the melisma on 'o' has no tonal repetitions; at 'commercium', the upward step is increased to a third (*g-b*); and the downward move in 'generis' is extended (*g-f-e-g*). Those variants appear dispersed in other liturgical books of the time (e.g. 'commercium' and 'generis' in the *Antiphonarium* (1537), fol. 51<sup>v</sup>). In contrast to the version below, the melismas at 'animatum' and 'dignatus' employed by Senfl are embellished.

O admirabile commercium: creator generis humani animatum corpus sumens, de Virgine nasci dignatus est; et procedens homo sine semine, largitus est nobis suam Deitatem.

**Principal Sources**

**Stu**<sup>3</sup> D-Sl Mus. I fol. 42, [no. 13], fols. 129<sup>v</sup>–133<sup>r</sup> ([D], [Ct]=Q, T1=Ct, T2=T, B), anon., beginning incomplete due to the loss of fols. 125–128 (D starts at 20<sub>3</sub>, Ct and T at 21<sub>1</sub>), text in all voices

**For D, Ct, and T in mm. 1–20 only**

**Pe**<sup>1</sup> RISM 1540<sup>6</sup> (D-HAu), no. 5 (D, A, T, B, Q), *LVDOV. SENFEL.*, text in all voices

**Other Sources**

**Be**<sup>1</sup> RISM 1559<sup>1</sup> (D-Rp), no. 34 (D, A, T, B, V=Q), *LVDO. SENFFFL.* [sic], text in all voices

**Mun**<sup>10</sup> D-Mu 8<sup>o</sup> Cod. ms. 326, [no. 42], fols. 36<sup>v</sup>–37<sup>r</sup> (A), anon., Ct only, text in extant voice

**Reg**<sup>1</sup> D-Rp A.R. 853–854, no. 34, fols. 73<sup>v</sup>–75<sup>r</sup> (D), fols. 78<sup>v</sup>–79<sup>r</sup> (A), fol. 72<sup>r-v</sup> (T), fols. 68<sup>r</sup>–69<sup>r</sup> (B), fols. 73<sup>r</sup>–74<sup>v</sup> (Q), *Ludo. Senfel. Quinq[ue] Vocum.*, text in all voices

**Keyboard tablature**

**Ber**<sup>2</sup> D-B Sammlung Bohn Ms. mus. 6, [no. 90], fols. 97<sup>v</sup>–98<sup>r</sup>, *LudoVici* [sic] *Senfel.*, nGk-tab., 5vv

### Source Evaluation

The earliest sources for Senfl's motet are **Stu<sup>3</sup>**, a choirbook from the court chapel of Ulrich, Duke of Württemberg, and **Pe<sup>1</sup>**, a motet anthology edited by Georg Forster in Nuremberg. **Pe<sup>1</sup>** was printed in 1540 and **Stu<sup>3</sup>** has been dated to c.1540. A few mistakes are apparent in both sources: in **Pe<sup>1</sup>** at m. 68<sub>2-3</sub>, the bassus continues up to *g* then leaps down to *G*, both times clashing with the discantus and, on the second note, sounding an unsupported fourth with the tenor; and in m. 80<sub>4</sub>, the quintus leaps back to *c* and clashes with the simultaneously sounding *d*<sup>1</sup> in the contratenor. In **Stu<sup>3</sup>**, a dotted long appears in m. 38 in place of a maxima. The two sources from the second half of the sixteenth century, **Reg<sup>1</sup>** and **Be<sup>1</sup>**, both follow **Pe<sup>1</sup>** closely, copying the errors in mm. 68<sub>2-3</sub> and 80<sub>4</sub> as well as another variant from **Stu<sup>3</sup>** in the quintus (m. 82<sub>5</sub>). Only a few differently set ligatures separate **Be<sup>1</sup>** and **Pe<sup>1</sup>** (B: 11<sub>1-2</sub>; T: 12<sub>1-2</sub>, 39<sub>1-2</sub>). **Reg<sup>1</sup>** follows **Be<sup>1</sup>** in these places and is therefore closer to (probably even copied from) the later print. Only the contratenor partbook of **Mun<sup>10</sup>** survives, and a comparison of this voice with **Be<sup>1</sup>**, **Pe<sup>1</sup>**, and **Reg<sup>1</sup>** reveals no deviations. The only independent source from this branch of transmission is **Stu<sup>3</sup>**. In this source, the bassus in m. 68<sub>2-3</sub> (leap *f*-*F*) and the quintus in m. 80<sub>4</sub> (leap to *d*) avoid contrapuntal errors. In addition, the variant of the quintus in m. 82<sub>5</sub> avoids leaping to a dissonance, and its text underlay is convincing. Unfortunately, due to a loss of folios, the first 20 measures of the discantus, contratenor, and tenor are lost. **Stu<sup>3</sup>** has nevertheless been chosen as principal source due to the high quality of the version it transmits. The missing parts of the beginning in **Stu<sup>3</sup>** are transcribed from **Pe<sup>1</sup>**, and the voice designations follow **Pe<sup>1</sup>**.

**Ber<sup>2</sup>** presents a fairly faithful intabulation of the vocal setting; at m. 68<sub>2-3</sub> the intabulator followed the incorrect reading in the sources connected with **Pe<sup>1</sup>**, whereas in m. 80<sub>4</sub> the quintus part is notated with the correct *d*.

### Variant Readings

#### Clefs

1-83	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	F5 clef
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#### Directions and/or non-verbal signs

31	Ct	<b>Mun<sup>10</sup></b>	<i>f</i> corrected to <i>e</i>
31 <sub>1</sub>	Q	<b>Reg<sup>1</sup></b>	<i>f</i> corrected to <i>e</i>
37	Ct	<b>Stu<sup>3</sup></b>	erased stem
48 <sub>3-4</sub>	D	<b>Stu<sup>3</sup></b>	Mi- <i>a</i> <sup>1</sup> erased between these notes
55 <sub>1-56</sub> <sub>2</sub>	T	<b>Stu<sup>3</sup></b>	passage added on bottom of fol. 130 <sup>v</sup> , erased on fol. 131 <sup>v</sup> (text remained)
67 <sub>1</sub>	Ct	<b>Mun<sup>10</sup></b>	<i>f</i> corrected to <i>g</i>
67 <sub>1-2</sub>	B	<b>Reg<sup>1</sup></b>	correction marks above notes to clarify void note head
68 <sub>2</sub>	Ct	<b>Mun<sup>10</sup></b>	erroneous stem crossed out

#### Variants in pitch and rhythm

22 <sub>2</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	2 Mi
25 <sub>2</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	Mi Sm
36 <sub>3</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	2 Mi
38	Ct	<b>Stu<sup>3</sup></b>	erroneous dotted Lo
42 <sub>1</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	2 Mi
53 <sub>3</sub>	B	<b>Reg<sup>1</sup></b>	Sb Mi (at line break)
59 <sub>1</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	2 Mi
67 <sub>1-6</sub>	B	<b>Reg<sup>1</sup></b>	Mi- <i>G</i> Mi- <i>A</i> Sm- <i>B</i> Sm- <i>c</i> Sm- <i>d</i> Sm- <i>e</i>
68 <sub>2-3</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	erroneous Mi- <i>g</i> Sb- <i>G</i>
69 <sub>2-3</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	dotted Mi
76 <sub>3</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>g</i>
80 <sub>4</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	erroneous <i>c</i>
82 <sub>5</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>d</i>

#### Coloration

80 <sub>2-3</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	no coloration
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#### Ligatures

1 <sub>1-2</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	two-note lig. only (1 <sub>1-2</sub> ), <i>obliqua</i> in <b>Pe<sup>1</sup></b> , <i>recta</i> in <b>Be<sup>1</sup></b> and <b>Reg<sup>1</sup></b>
11-12	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	two-note <i>obliqua</i> lig. only (11 <sub>1-2</sub> )
12 <sub>1-2</sub>	T	<b>Be<sup>1</sup>, Reg<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
30-1	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	no lig.
39 <sub>1-40</sub>	T	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	two-note lig. only (39 <sub>1-2</sub> ), <i>recta</i> in <b>Pe<sup>1</sup></b> , <i>obliqua</i> in <b>Be<sup>1</sup></b> and <b>Reg<sup>1</sup></b>
51 <sub>1-2</sub>	T	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	no lig.



53 <sub>1-2</sub>	Ct	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	no lig.
55 <sub>1-2</sub>	Ct	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
59 <sub>1-3</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	no lig. (see Variants in pitch and rhythm)
68 <sub>1-2</sub>	T	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	no lig.
76 <sub>1-2</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
Textual variants and text placement			
13 <sub>3</sub> -16 <sub>2</sub>	T	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>quam admirabile</i>
20 <sub>3</sub> -28 <sub>1</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>generis</i>
24 <sub>3</sub> -27 <sub>3</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>creator</i> + sign of repetition
26 <sub>3</sub> -31 <sub>2</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>generis humani, generis</i>
31 <sub>3</sub> -34 <sub>1</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>humani</i> + sign of repetition
37 <sub>3</sub> -40 <sub>1</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>corpus sumens</i>
42 <sub>3</sub> -45 <sub>2</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	sign of repetition: <i>corpus sumens</i>
46 <sub>2</sub> -48 <sub>1</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>de Virgine nasci</i>
49 <sub>3</sub> -51 <sub>1</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>dignatus est</i>
55 <sub>2</sub> -57	T	<b>Stu<sup>3</sup></b>	<i>et proce-, et procedens</i> (see Directions and/or non-verbal signs 55 <sub>1</sub> -56 <sub>2</sub> )
57 <sub>3</sub> -60	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>sine semine</i>
57 <sub>3</sub> -60	B	<b>Pe<sup>1</sup></b>	<i>sine semine, semine</i> ( <i>homo</i> missing)
59 <sub>2</sub> -62 <sub>1</sub>	D	<b>Stu<sup>3</sup></b>	<i>et procedens sine</i> ( <i>homo</i> missing)
60 <sub>3</sub> -63 <sub>4</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>sine semine</i> + sign of repetition
61 <sub>3</sub> -65 <sub>4</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>sine semine</i> + sign of repetition
64 <sub>3</sub> -74 <sub>1</sub>	D	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>largitus est nobis, nobis</i>
66 <sub>2</sub> -68 <sub>3</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>sine semine</i>
68 <sub>4</sub> -70 <sub>2</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>largitus</i>
69 <sub>2</sub> -73 <sub>1</sub>	B	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>largitus est nobis suam</i>
72 <sub>3</sub> -73 <sub>3</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>nobis suam</i>
79 <sub>2</sub> -80 <sub>4</sub>	Q	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>suam Deitatem</i>
79 <sub>2</sub> -83	B	<b>Reg<sup>1</sup></b>	<i>Deitatem</i> + sign of repetition
80 <sub>2</sub> -83	Ct	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>suam Deitatem</i>
81 <sub>2</sub> -83	T	<b>Be<sup>1</sup>, Pe<sup>1</sup>, Reg<sup>1</sup></b>	<i>suam Deitatem</i>
81 <sub>2</sub> -83	Q	<b>Stu<sup>3</sup></b>	sign of repetition: <i>suam Deitatem</i>

### Remarks

- The verso sides of the motet in **Stu<sup>3</sup>** show several places of erasure, often left blank, apart from retouching the lines of the staff. Only instances in which additional information can be gleaned from the erasures are recorded above.
- In two sources transmitting the motet (**Mun<sup>10</sup>** and the GB-LBl copy of **Be<sup>1</sup>**), values of rests and ligatures are often specified by small numerals above or below the notation (especially in Ct and T), indicating their duration in equivalences of semibreves.

### 17. \*O crux, ave, spes unica / Fortuna (SC \*M 71 attr.)

#### Text

The text incipits in the motet's surviving sources suggest a combination of two different texts. *O crux, ave, spes unica* is the sixth stanza from the sixth-century hymn *Vexilla Regis* by Venantius Fortunatus (c.530/40–c.600). This hymn stanza is combined with the Tuscan poem *Fortuna desperata* assigned only to the tenor voice. Of the numerous variants of *Fortuna desperata* that circulated in the fifteenth and sixteenth centuries, this edition follows Meconi 2001: 158 (see pp. xvi–xix for a detailed discussion of textual versions and text underlay).

O crux, ave, spes unica  
hoc passionis tempore,  
auge piis iustitiam  
reisque dona veniam.

O cross, hail, only hope  
in this time of suffering,  
increase justice for the pious  
and to the guilty grant grace.

The Italian text associated with the tenor melody (for two additional stanzas of the song, which appear rarely in musical sources, see Meconi 2001: 158):

Fortuna desperata,  
iniqua e maledecta,  
che, de tal dona electa,  
la fama ai denegrata.

Hopeless fortune,  
unjust and cursed,  
who have defamed the reputation  
of so distinguished a lady.  
(Meconi 2001: 158)

### Cantus firmus

In the *Graduale Pataviense* (1511), *O crux, ave, spes unica* is to be sung at the blessing of palms ('In benedictione palmarum') on Palm Sunday (fol. 60<sup>v</sup>). This chant is found in the discantus of Senfl's motet with some minor deviations: extra notes are inserted at the ends of lines ('unica', 'tempore', and 'veniam'), and a differing alignment of text and notation occurs at 'piis iustitia' ('piis' stretches out to *c* and 'iustitia' begins on *f* with an extra note before the ligature).

O crux, a - ve, spes u - ni - ca, hoc pas - si - o - nis tem - po - re,  
au - ge pi - is iu - sti - ti - am re - is - que do - na ve - ni - am.

The tenor of this motet is derived from the tenor of the Italian song *Fortuna desperata* (see Meconi 2001: ix–xxvi with further information). A large group of compositions based on this model (Meconi documents 36 settings) was composed in the late fifteenth and early sixteenth centuries. The earliest known source for *Fortuna desperata* is F-Pn NAF 4379 (c.1470–85); the tenor of this setting is transcribed below (text underlay follows Meconi 2001: 3–4).

For - tu - na, for - tu - na de - spe -  
ra - ta, de - spe - ra - ta,  
i - ni - qua e  
ma - le - de - cta, che, de tal do -  
na e - le - cta, la fa - ma, la  
fa - ma ai de - ne - gra - ta, ai de - ne - gra - ta.  
For - tu - na de - spe - ra - ta.

Apart from *\*O crux, ave, spes unica / Fortuna*, Senfl composed seven or eight *Fortuna* settings (SC S 106–13; the attribution of \*S 107 is uncertain), in each of which he borrows the model's tenor. His model is close to the one transcribed above, deviating only in note values (m. 7<sub>1–2</sub>: Br; 21–22<sub>1</sub>: dotted Br; 24<sub>1–3</sub> and 29<sub>1–3</sub>: dotted Sb Sm Sm; 30: Mi-*e*<sup>1</sup> Sb-*f*<sup>1</sup> Mi-*e*<sup>1</sup>; 48<sub>1–3</sub>: Mi-*d*<sup>1</sup> Mi-*c*<sup>1</sup> Mi-*b* Mi-*a*) and ligatures (2<sub>1–4</sub>: lig.; 26<sub>1–27</sub>: no lig.; 36–8: two note lig. 37–8; 39–40: no lig.; 49–52: lig.; 53<sub>1–2</sub>: lig.). Senfl's cantus firmus remains consistent across his group of *Fortuna* compositions, with the exception of *\*O crux, ave, spes unica / Fortuna*: the cadential formula in mm. 30–1 reads Sb-*e*<sup>1</sup> Sb-*e*<sup>1</sup> Br-*f*<sup>1</sup> in his other settings, whereas it is embellished in the present setting; and m. 48 consists of a dotted Mi-*d*<sup>1</sup> Sm-*c*<sup>1</sup> Mi-*b* Mi-*a*, whereas the passage proceeds in four minims here. Meconi therefore questions Staehelin's attribution (Staehelin 1973: 86) of the present setting to Senfl and points out that the variant in m. 30 is also found in Heinrich Isaac's three-voice setting (transmitted in V-CVbav MS Capp. Giulia XIII.27 and I-Fn MS Magl. XIX.121) (Meconi 2001: 174).

### Principal Source

**Reg<sup>6</sup>** D-Rp C 120, [no. 37], pp. 162–3 ([D], A T, B, [V]), anon., text incipits in all voices

### Other Source

**Vat** V-CVbav Cod. Vat. lat. 11953, [no. 27], fols. 23<sup>v</sup>–24<sup>v</sup> (B), anon., B only, text incipit in the extant voice

### Source Evaluation

Like *Salva nos, Domine, vigilantes* (see this volume, no. 24), this motet is found only in the two early manuscript sources **Reg<sup>6</sup>**, the so-called 'Pernner Codex', and the bassus partbook **Vat** that was once part of the Palatine electoral library in Heidelberg. In both sources, the motet is recorded with text incipits only. Birkendorf points out the close relationship between **Reg<sup>6</sup>** and **Vat**: he counts fourteen concordances between them and identifies one shared scribal hand. He states that the chanson concordances deviate significantly between the two sources, whereas the compositions by Senfl are essentially identical in both, without providing further detail on the nature of these deviations and similarities. Birkendorf concludes that the earlier of the two sources is **Vat** (c.1516–17), and that this source likely served in a practical capacity for the imperial chapel (Birkendorf 1994: i: 101–4). There are no significant variants in the transmission of the bassus. All five voices of the composition survive in **Reg<sup>6</sup>**, which has been chosen as principal source.

### Variant Readings

Directions and/or non-verbal signs

18<sub>2</sub> Ct **Reg<sup>6</sup>** *g* corrected to *a*

Staff signatures

1–57 D **Reg<sup>6</sup>** no *bb*

Mensuration and proportion signs

1–57 B **Reg<sup>6</sup>** mensuration sign missing

Variants in pitch and rhythm

14<sub>1</sub> D **Reg<sup>6</sup>** Sb written as an unfinished *ligatura cum opposita proprietate* (first half only)

19<sub>2</sub> B **Reg<sup>6</sup>** erroneous A

57 B **Vat** Mx

Ligatures

12<sub>1–13</sub> B **Vat** first two notes *recta* in place of *obliqua*

## 18. *O gloriosum lumen* (SC M 72)

### Text

The text is an antiphon for the Feast of the Conversion of Paul (25 January).

1.p.

O gloriosum lumen omnium ecclesiarum, sole splendidius; o vere apostolicum sidus altissimum, sancte Paule, qui aeterni solis splendorem tenebris gentium infudisti.

1.p.

O glorious light of all churches, more splendid than the sun; o highest, truly apostolic star, Saint Paul, who poured the splendour of the eternal sun into the darkness of nations.

2.p.  
Qui in terra positus caelorum secreta petisti, et quae non licet homini loqui, praevidisti.

2.p.  
Who, placed on earth, reached towards the secrets of the heavens and foresaw that which it is not granted man to utter.

3.p.  
Illuc supplices tuos post huius carnis terminum perducere dignare, quos fecisti veritatis lumen agnoscere.

3.p.  
Deign to guide there beyond the boundary of this mortal flesh your supplicants, whom you caused to discern the light of truth.

### Cantus firmus

The chant melody for this antiphon as found in the *Antiphonarius* (1519), fol. 98<sup>v</sup>, is quoted throughout Senff's setting of the motet, both in paraphrase by all voices and, in the *secunda pars*, as a canon at the unison (transposed to *a*) for tenor 1 and tenor 2. The text of the chant in the *Antiphonarius* (1519) differs slightly from the text underlay given in this motet's unique source: **Mun**<sup>2</sup> replaces the words 'regis' with 'solis' and 'pervidisti' with 'praevidisti.'

O glo - ri - o - - - sum lu - men o - mni - um \_\_\_ ec - cle -

si - - a - rum, so - - le \_\_\_ splen - di - di - us; o \_\_\_\_\_

ve - re a - po - sto - li - cum si - dus al - - - tis - si - - -

mum, san - cte Pau - le, qui ae - ter - ni \_\_\_ re - gis \_\_\_ splen - do - rem te - ne - bris

gen - - ti - um in - fu - di - sti. Qui in ter - ra po - - si - tus \_\_\_

cae - lo - rum se - cre - ta pe - ti - - - sti, et quae non li - cet ho -

mi - - - ni \_\_\_ lo - qui, per - vi - di - sti. Il - luc sup - pli - ces

tu - os post \_\_\_ hu - ius \_\_\_ car - nis ter - - - - - mi - num

per - du - ce - re \_\_\_\_ di - gna - - - re, quos \_\_\_\_

fe - ci - sti \_\_\_\_ ve - ri - ta - tis lu - men a - - - - -

- - - - - gno - sce - re.

**Unique Source**

**Mun**<sup>2</sup> D-Mbs Mus.ms. 12, [no. 9], fols. 123<sup>v</sup>–137<sup>v</sup> (D, Ct, T1, T2, B), *Lud: S.*, text in all voices

**Critical Notes**

## Clefs

208<sub>1</sub>–211 B F4 clef

## Staff signatures

41<sub>1</sub>–46<sub>2</sub> Ct *b* missing

## Variants in pitch and rhythm

50 Ct Br

50 B Br

51 T Lo

**19. O sacrum convivium (i) (SC M 75)****Text**

This prayer, ascribed to Thomas Aquinas (c.1225–74), is a Magnificat antiphon sung at Second Vespers on the feast of Corpus Christi.

## 1.p.

O sacrum convivium, in quo Christus sumitur:  
recolitur memoria passionis eius.

## 1.p.

O sacred banquet, in which Christ is received:  
the memory of his passion is renewed.

## 2.p.

Mens impletur gratia, et futurae gloriae nobis pignus  
datur. Alleluia.

## 2.p.

The mind is filled with grace, and a pledge of future glory  
is given to us. Alleluia.

**Cantus firmus**

The chant melody is featured in Senfl's motet most prominently as a canon for the discantus 2 and tenor but is also paraphrased in the other voices. In both the *prima* and *secunda pars*, an introductory trio for the non-canonic voices precedes the entry of the discantus 2 and tenor, and the canonic melody shifts after a few measures from long note values to phrases that approximate the rhythmic motion of the other voices. Senfl's cantus firmus closely follows the version of the chant found in the *Antiphonarius* (1519), fol. 129<sup>v</sup>, at first, but then charts a more independent path beginning at 'recolitur'. In the *secunda pars*, resemblances to the chant melody in the *Antiphonarius* (1519), edited below, or to the melody found in the *Responsoria noviter* (1509), fol. 52<sup>r-v</sup>, diminish further.

O sa - - - crum con - vi - vi - um, in quo Chri -  
 stus su - - - mi - tur: re - co - li - tur me - - -  
 mo - - - ri - a pas - si - - o - - nis e - - ius. Mens  
 im - ple - - tur gra - ti - - a, et fu - - - tu -  
 - - - rae glo - ri - - ae no - - bis pi - - gnus  
 da - - tur, al - le - -  
 lu - - ia.

**Unique Source**

**Mun<sup>9</sup>** D-Mu 4<sup>o</sup> Art. 401, [no. 40], fols. 57<sup>v</sup>–59<sup>r</sup> (D1), fols. 60<sup>v</sup>–61<sup>v</sup> (Ct), fols. 55<sup>v</sup>–56<sup>r</sup> (D2, T), fols. 57<sup>v</sup>–58<sup>v</sup> (B), D2 derives from T in 1.p.; T derives from D2 in 2.p., *Ludo: Senfl. Anno domini MD.XXX*, text in all voices

**Critical Notes**

Mensuration and proportion signs

113	T	change from c 2 to 3 begins at m. 114
113–15	D2	change from c 2 to 3 begins at m. 116

Canonic devices, directions, and/or non-verbal signs

1–41	D2, T	<i>Fuga in Subdiapenthe</i>
11 <sub>1</sub>	D2	<i>sig. cong.</i> indicating entry of T
26 <sub>4</sub>	Ct	<i>b<sup>b</sup></i> corrected to <i>c<sup>1</sup></i>
42–114	T	$\phi$ 2 corrected to c 2
42–130	D2, T	<i>Fuga in Epiadiapenthe</i> [sic]
60	T	<i>sig. cong.</i> indicating entry of D2
68 <sub>5</sub>	Ct	Sb- <i>b<sup>b</sup></i> replaced by Sm- <i>e<sup>1</sup></i>
105	T	dotted Lo corrected to dotted Sb

Variants in pitch and rhythm

5 <sub>1</sub>	D1	Sb-rest missing
10 <sub>3</sub>	D1	additional Sb- <i>g<sup>1</sup></i> attached to the left of the note-head of 10 <sub>3</sub>
13 <sub>1–2</sub>	D1	Sb- <i>f<sup>2</sup></i>

Textual variants and text placement

2 <sub>1</sub> –4 <sub>2</sub>	D1	<i>sacrum convivium</i>
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**Remarks**

The unique source for this motet, **Mun**<sup>9</sup>, is unfortunately not without errors: it seems that the equivalent of two to three semibreves of notation are missing from more than one place in the first 13 measures of the discantus 1. This problem was also noticed by James Griesheimer, who offers a solution in his dissertation that includes modifications to the discantus 1 (Griesheimer 1990: iii: 199–207). His adjustments, however, still yield dissonances on the tactus. Therefore, another solution is provided in this edition. These editorial interventions are documented above in the Variants in pitch and rhythm.

**20. O sacrum convivium (ii) (SC M 76)****Text**

See above, no. 19 (SC M 75). In contrast to *O sacrum convivium (i)*, this setting presents the text without dividing it into two *partes*.

**Cantus firmus**

In this setting, the plainchant melody appears not as a cantus firmus, but only in the head motifs of the opening phrases. Comparison to the chant melody found in the *Antiphonarius* (1519) (see above, no. 19) shows that this setting omits the opening two-note descent on ‘O’, compressing the first two words of the antiphon into the melody of the *Antiphonarius* for ‘sacrum’ (the opening phrase of *O sacrum convivium (i)*, in contrast, quotes the same melody as found in the *Antiphonarius* in full). The head motif at ‘in quo’ in the plainchant can also be recognised in this setting, but thereafter, the melismatic chant of the *Antiphonarius* is abandoned in favour of a syllabic and what appears to be independent musical setting.

**Principal Source**

**Fo**<sup>2</sup> RISM 1537<sup>1</sup> (D-Mbs), no. 24 (D, Ct, T, B, Q), anon., text in all voices

**Other Source**

**Hra**<sup>2</sup> CZ-HKm MS II A 29, pp. 553–5 (B), anon., B only, text in extant voice

**Intabulation**

**Jo**<sup>2</sup> Brown 1589<sub>6</sub> (D-Mbs), no. 7, *Lud. Senfl* (index), nGk-tab., 5vv

**Source Evaluation**

The ascription of this motet to Senfl appears only in **Jo**<sup>2</sup>, a keyboard tablature edited in 1589 by the organist and composer Jacob Paix. It is possible that Paix, who provides this piece as an example of the Lydian mode, was acquainted with the motet through **Fo**<sup>2</sup> and ascribed the motet to Senfl on the basis of the table of contents found in the tenor partbook of **Fo**<sup>2</sup>: in this table, Senfl is identified as the composer of the 22nd motet, *Ave rosa sine spinis*, and the next four motets (nos. 23–6, in which the present motet appears as no. 24) are neither accompanied by composer attribution nor explicitly marked as anonymous. Paix’s familiarity with this print is hinted at by the fact that he includes an additional intabulation in **Jo**<sup>2</sup> of another motet that also appeared in the earlier **Fo**<sup>2</sup>: Philippe Verdelot’s five-voice *Si bona suscepimus* (Josquin’s *Benedicta es caelorum*, which also appears in **Fo**<sup>2</sup>, is intabulated in **Jo**<sup>2</sup> on the basis of a twelve-voice reworking by Jean Guyot de Châtelet, and whereas **Fo**<sup>2</sup> transmits Heinrich Isaac’s four-voice *Virgo prudentissima*, **Jo**<sup>2</sup> includes an intabulation of Isaac’s six-voice setting; see Plates 21–3).

Because **Hra**<sup>2</sup> consists solely of a bassus partbook, **Fo**<sup>2</sup> serves as principal source. The tenor partbook of the D-Mbs exemplar of **Fo**<sup>2</sup> transmits what appears to be the misprint of a dotted semibreve rather than a semibreve at m. 27<sub>3</sub> in the tenor partbook, whereas the D-HAu and D-Mu exemplars read unmistakably a semibreve. This may be the result of a stop-press correction. **Jo**<sup>2</sup> provides a fairly faithful transcription of the version of this motet found in **Fo**<sup>2</sup>, with the exception of a missing semibreve of material in the second half of m. 10.

**Variant Readings**

Variants in pitch and rhythm

19 <sub>4–6</sub>	B	<b>Hra</b> <sup>2</sup>	Mi-a Sm-g Sm-f
27 <sub>3</sub>	T	<b>Fo</b> <sup>2</sup>	erroneous dotted Sb? (see Source Evaluation)

Textual variants and text placement

18 <sub>3</sub> –20 <sub>3</sub>	B	<b>Hra</b> <sup>2</sup>	no text
43 <sub>5</sub> –45 <sub>2</sub>	Ct	<b>Fo</b> <sup>2</sup>	<i>pas. passionis</i> (at page turn)
46 <sub>2</sub> –45 <sub>1</sub>	T	<b>Fo</b> <sup>2</sup>	<i>memoriae</i>
89 <sub>3</sub> –95	B	<b>Hra</b> <sup>2</sup>	no text

## 21. *Omnes gentes, plaudite manibus* (SC M 79)

### Text

This motet sets all verses of Ps. 46, with the first half of the second verse acting as a refrain between subsequent verses and the complete second verse returning at the conclusion. The psalm's first verse, which is not set to music, functions as a superscription. The Vulgate text of Ps. 46:5 reads 'Elegit nobis hereditatem suam, speciem Jacob quam dilexit.' The text underlay in every source for the motet, however, replaces the word 'quam' (referring to 'speciem') with 'quem' (referring to 'Jacob'). This edition follows the version transmitted in the motet's sources.

1.p.

Omnes gentes, plaudite manibus! Iubilare Deo in voce exultationis. Omnes gentes, plaudite manibus! Quoniam Dominus excelsus, terribilis, rex magnus super omnem terram. Omnes gentes, plaudite manibus! Subiecit populos nobis et gentes sub pedibus nostris. Omnes gentes, plaudite manibus! Elegit nobis hereditatem suam, speciem Jacob quem dilexit. Omnes gentes, plaudite manibus!

2.p.

Ascendit Deus in iubilo, et Dominus in voce tubae. Omnes gentes, plaudite manibus! Psallite Deo nostro! Psallite! Psallite regi nostro! Psallite! Omnes gentes, plaudite manibus! Quoniam rex omnis terrae Deus. Psallite sapienter. Omnes gentes, plaudite manibus! Regnabit Deus super gentes; Deus sedet super sedem sanctam suam. Omnes gentes, plaudite manibus! Principes populorum congregati sunt cum Deo Abraham, quoniam dii fortes terrae vehementer elevati sunt. Omnes gentes, plaudite manibus! Iubilare Deo in voce exultationis.

1.p.

O clap your hands, all ye nations! Shout unto God with the voice of joy. O clap your hands, all ye nations! For the Lord is high, terrible, a great king over all the earth. O clap your hands, all ye nations! He hath subdued the people under us and the nations under our feet. O clap your hands, all ye nations! He hath chosen for us his inheritance, the beauty of Jacob whom he hath loved. O clap your hands, all ye nations!

2.p.

God is ascended with jubilee, and the Lord with the sound of trumpet. O clap your hands, all ye nations! Sing praises to our God! Sing ye! Sing praises to our king! Sing ye! O clap your hands, all ye nations! For God is the king of all the earth. Sing ye wisely. O clap your hands, all ye nations! God shall reign over the nations; God sitteth on his holy throne. O clap your hands, all ye nations! The princes of the people are gathered together with the God of Abraham, for the strong gods of the earth are exceedingly exalted. O clap your hands, all ye nations! Shout unto God with the voice of joy.

(adapted from *RDC*)

### Cantus firmus

The tenor 1 consists of a periodic ostinato that sings the refrain 'Omnes gentes, plaudite manibus' with alternating entries on *g* and *c*<sup>1</sup> until the conclusion (mm. 269–83), where it joins the other voices for the final phrase, 'Iubilare Deo in voce exultationis'. A similar use of refrain appears in another of Senfl's psalm motets, his four-voice *Ecce quam bonum* (NSE 1.20), while the use of ostinato can be found in his five-voice *Miserere mei, Deus* (see no. 12 in this volume) and six-voice *Ave, Maria ... Virgo serena* (NSE 4.16), the latter two of which were modelled on settings by Josquin.

### Principal Source

**Mun**<sup>4</sup> D-Mbs Mus.ms. 25, [no. 3], fols. 36<sup>v</sup>–48<sup>r</sup> (D, Ct, T1, T2, B), *Lud: Sennfl.*, text in all voices

### Other Sources

**Dre**<sup>2</sup> D-Dl Mus. 1/D/3, no. 12, fols. 23<sup>r</sup>–26<sup>r</sup> (C), fols. 24<sup>r</sup>–27<sup>r</sup> (A), fols. 21<sup>r</sup>–23<sup>v</sup> (T=T2), fols. 21<sup>r</sup>–23<sup>v</sup> (B), fols. 21<sup>v</sup>–22<sup>r</sup> (V=T1), *LVDVICVS SENFEL QVI[N]QVE* (D), text in all voices

**Dre**<sup>6</sup> D-Dl Mus. Grimma 55, [no. 8] (D, [A], T=T1, [7]=T2, B), anon., mm. 1–102<sub>1</sub> and 120<sub>3</sub>–157<sub>1</sub> of Ct and mm. 75<sub>3</sub>–127<sub>3</sub> of T1 missing, text in all voices

**Kas** D-Kl 4<sup>o</sup> MS Mus. 24, [no. 63], fols. 63<sup>r</sup>–64<sup>r</sup> (D), fols. 67<sup>r</sup>–68<sup>r</sup> (A), fols. 68<sup>v</sup>–70<sup>r</sup> (T=T2), fols. 62<sup>r</sup>–63<sup>r</sup> (B), *L S.* (T2), T1 missing, text in extant voices

**Lei** D-LEu Thomaskirche 49/50, [no. 172], fols. 213<sup>r</sup>–214<sup>v</sup> (D), fols. 225<sup>v</sup>–227<sup>v</sup> (Ct), fol. 195<sup>r-v</sup> (T=T1), fols. 212<sup>v</sup>–215<sup>r</sup> (B), fols. 91<sup>v</sup>–93<sup>r</sup> (V=T2), anon., text in all voices

**Mun**<sup>9</sup> D-Mu 4<sup>o</sup> Art. 401, [no. 39], fols. 55<sup>v</sup>–57<sup>v</sup> (D), fols. 58<sup>r</sup>–60<sup>r</sup> (Ct), fols. 53<sup>v</sup>–55<sup>r</sup> (T=T2), fols. 55<sup>v</sup>–57<sup>r</sup> (B), *Lu: Sen: 5 Vocu[m]*, T1 missing, text in extant voices

**Reg**<sup>5</sup> D-Rp B 211–215, [no. 22], fols. 40<sup>v</sup>–45<sup>r</sup> (D), fols. 47<sup>v</sup>–52<sup>r</sup> (Ct), fols. 33<sup>r</sup>–36<sup>v</sup> (T=T2), fols. 40<sup>v</sup>–44<sup>r</sup> (B), fols. 28<sup>r</sup>–29<sup>v</sup> (V=T1), *Ludovic[us] Senflius 5.*, text in all voices

**Reg**<sup>7</sup> D-Rtt F.K. Musik 2/3, no. 15, fols. 18<sup>v</sup>–21<sup>r</sup> (D), fols. 17<sup>v</sup>–19<sup>v</sup> (B), anon., D and B only, text in extant voices

**Stu**<sup>1</sup> D-Sl Mus. I fol. 16, [no. 5], fols. 49<sup>v</sup>–74<sup>r</sup> ([D, Ct, T1, T2, B]), *Lud: Sennfl.*, text in all voices

**Zwi**<sup>3</sup> D-Z 175, no. 17, fols. 12<sup>v</sup>–13<sup>r</sup> (D), *Ludouicus Senffel*, D only, text in extant voice



### Source Evaluation

This motet survives in ten manuscript sources, the majority of which originated in either southern German courts or Protestant Saxon milieus. The primary source for this motet, **Mun**<sup>4</sup>, is a choirbook assembled sometime in the second quarter of the sixteenth century for use by the Bavarian court chapel. The clean transcription of the notation, without identifiable errors, and careful alignment of text underlay make this an ideal source for the edition. Of the remaining nine sources, four—**Dre**<sup>2</sup>, **Lei**, **Reg**<sup>5</sup>, and **Stu**<sup>1</sup>—transmit a complete version of all five voices of this motet. The Saxon sources **Dre**<sup>2</sup>, possibly copied in Wittenberg c.1550–60, and **Lei**, assembled in Leipzig c.1558, transmit more variants in pitch and rhythm from the principal source than the other two complete sources. The notation of **Reg**<sup>5</sup>, a source prepared for the Poetenschule in Salzburg c.1538–43, is more similar to **Mun**<sup>4</sup> than any other source, with only one minor variant at m. 122<sub>2</sub> in the bassus. The large number of deviations from **Mun**<sup>4</sup> documented in **Stu**<sup>1</sup>, a choirbook compiled by Johann Chamerhueber for the court chapel of Ludwig, Duke of Württemberg, can be partially accounted for by the late date of its compilation in the second half of the sixteenth century (Chamerhueber indicates its date of completion as 1579 on fol. 191<sup>r</sup>). The variants found in each of these sources are too unique to ascribe filiation with any certainty. These four sources do, however, share two adjustments to ligatures (in the Ct at m. 24<sub>1–2</sub> and in the T1 at mm. 269<sub>2</sub>–270<sub>1</sub>) not found in the principal source. These differences can be attributed to the necessity of adjusting ligatures in **Mun**<sup>4</sup> to coordinate page turns in choirbook layout.

Of the remaining fragmentary sources, **Dre**<sup>6</sup> is only available for consultation through a poor microfilm copy, due to this source's fragile state of preservation. Ink corrosion makes a comprehensive comparison of this source impossible, along with the loss of mm. 1–102<sub>1</sub> and 120<sub>3</sub>–57<sub>1</sub> of the contratenor and mm. 75<sub>3</sub>–127<sub>3</sub> of the tenor 1 due to missing leaves. **Kas** and **Mun**<sup>9</sup> are both missing only the tenor 1. In contrast to **Mun**<sup>4</sup>, both **Kas** and **Mun**<sup>9</sup> transmit at least one notational error each in addition to other seemingly minor pitch and rhythmic variants not found in any other source as catalogued below. The remaining fragmentary sources, **Reg**<sup>7</sup> and **Zwi**<sup>3</sup>, the latter of which was copied by Jodocus Schalteuter, are both associated with Zwickau (see Gasch 2013b). These two sources share only their extant discantus parts, yet, despite their geographical proximity, the few deviations that can be documented by collating these sources (see Variants in pitch and rhythm, D, m. 38<sub>1–3</sub>, for example) suggest differing branches of filiation. More revealing is a variant shared uniquely by **Reg**<sup>7</sup> and **Kas** at m. 212 in the bassus: an erroneous *G* found just in these two sources was subsequently corrected to *A* only in **Reg**<sup>7</sup>.

### Variant Readings

#### Clefs

1–285	D	<b>Dre</b> <sup>6</sup>	G3 clef
24 <sub>1</sub> –46	T2	<b>Mun</b> <sup>4</sup>	C3 clef
55 <sub>1</sub> –63 <sub>2</sub>	Ct	<b>Reg</b> <sup>5</sup>	C4 clef
273 <sub>1</sub> –281 <sub>4</sub>	Ct	<b>Reg</b> <sup>5</sup>	C4 clef

#### Mensuration and proportion signs

215 <sub>1</sub> –222 <sub>2</sub>	D	<b>Dre</b> <sup>2</sup> , <b>Zwi</b> <sup>3</sup>	0 3
215 <sub>1</sub> –222 <sub>2</sub>	Ct, T2, B	<b>Dre</b> <sup>2</sup>	0 3
223	T1	<b>Dre</b> <sup>2</sup>	ϕ subsequently inserted

#### Directions and/or non-verbal signs

20	T2	<b>Mun</b> <sup>4</sup> , <b>Reg</b> <sup>5</sup>	<i>sig. cong.</i> indicating entry of T1
21 <sub>2</sub>	B	<b>Reg</b> <sup>7</sup>	<i>G</i> corrected to <i>A</i>
30 <sub>2</sub> –32 <sub>1</sub>	Ct	<b>Dre</b> <sup>2</sup>	erroneous note head corrected to Sb-rest Lo-rest and then subsequent Mi-rest missing due to paper damage?
30 <sub>3</sub>	T2	<b>Lei</b>	<i>d</i> <sup>1</sup> corrected to <i>c</i> <sup>1</sup>
33 <sub>2</sub> –34 <sub>1</sub>	B	<b>Dre</b> <sup>2</sup>	vertical lines and <i>bis</i> indicating repeated passage
39 <sub>1</sub>	T2	<b>Mun</b> <sup>4</sup> , <b>Reg</b> <sup>5</sup>	<i>sig. cong.</i> indicating entry of T1
39 <sub>1</sub>	B	<b>Reg</b> <sup>7</sup>	<i>sig. cong.</i> indicating entry of T1
44 <sub>1</sub>	B	<b>Kas</b>	<i>g</i> corrected to <i>f</i>
62–63 <sub>1</sub>	B	<b>Lei</b>	<i>Vnd einß, zwej drej</i> where Br-rest and Sb-rest are smudged
66	T2	<b>Mun</b> <sup>4</sup> , <b>Reg</b> <sup>5</sup>	<i>sig. cong.</i> indicating entry of T1
67	B	<b>Lei</b> , <b>Reg</b> <sup>7</sup>	<i>sig. cong.</i> indicating entry of T1
81 <sub>3</sub>	B	<b>Kas</b>	<i>e</i> corrected to <i>f</i>
97 <sub>1</sub>	T2	<b>Mun</b> <sup>4</sup> , <b>Reg</b> <sup>5</sup>	<i>sig. cong.</i> indicating entry of T1
97 <sub>1</sub>	B	<b>Lei</b> , <b>Reg</b> <sup>7</sup>	<i>sig. cong.</i> indicating entry of T1
113 <sub>2</sub>	D	<b>Lei</b>	<i>g</i> <sup>1</sup> corrected to <i>f</i> <sup>1</sup>
120 <sub>1</sub> –127 <sub>2</sub>	Ct	<b>Dre</b> <sup>2</sup>	slip of paper adhered with corrected passage
122 <sub>3</sub>	B	<b>Lei</b>	<i>g</i> corrected to <i>f</i>
124 <sub>1</sub>	T2	<b>Mun</b> <sup>4</sup>	<i>sig. cong.</i> indicating entry of T1

124 <sub>1</sub>	B	<b>Reg<sup>7</sup></b>	<i>sig. cong.</i> indicating entry of T1
126 <sub>1</sub>	D	<b>Mun<sup>9</sup></b>	<i>b</i> <sup>1</sup> corrected to <i>c</i> <sup>2</sup>
126 <sub>1</sub>	T2	<b>Reg<sup>5</sup></b>	<i>sig. cong.</i> (falsely placed, but intended to indicate entry of T1?)
128 <sub>3</sub>	D	<b>Mun<sup>9</sup></b>	<i>c</i> <sup>2</sup> corrected to <i>d</i> <sup>2</sup>
133	D	<b>Dre<sup>6</sup>, Lei, Zwi<sup>3</sup></b>	∩
133	T1	<b>Lei</b>	∩ without a subsequent double barline
133	T2	<b>Dre<sup>6</sup>, Lei</b>	∩
135	Ct	<b>Lei</b>	∩
136	B	<b>Lei</b>	∩
140 <sub>3</sub>	D	<b>Dre<sup>6</sup></b>	<i>d</i> <sup>2</sup> corrected to <i>c</i> <sup>2</sup>
155 <sub>3</sub>	T2	<b>Mun<sup>4</sup>, Reg<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of T1
156 <sub>1</sub>	B	<b>Lei</b>	<i>sig. cong.</i> indicating entry of T1
163 <sub>3</sub>	D	<b>Lei</b>	<i>e</i> <sup>2</sup> corrected to <i>d</i> <sup>2</sup>
169 <sub>3</sub>	T2	<b>Mun<sup>9</sup></b>	<i>e</i> <sup>1</sup> corrected to <i>d</i> <sup>1</sup>
176 <sub>3</sub>	T2	<b>Mun<sup>4</sup>, Reg<sup>5</sup></b>	<i>sig. cong.</i> (aligned with the dot of the dotted note) indicating entry of T1
196	B	<b>Dre<sup>6</sup></b>	erroneous coloration corrected?
197	T2	<b>Mun<sup>4</sup>, Reg<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of T1
197	B	<b>Lei</b>	<i>sig. cong.</i> indicating entry of T1
204 <sub>1</sub>	T2	<b>Kas</b>	<i>b</i> corrected to <i>a</i>
218 <sub>2</sub>	T2	<b>Kas</b>	erroneous coloration corrected
223 <sub>1</sub>	T2	<b>Mun<sup>4</sup>, Reg<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of T1
223 <sub>1</sub>	B	<b>Lei</b>	<i>sig. cong.</i> indicating entry of T1
241 <sub>2</sub>	D	<b>Kas</b>	<i>f</i> <sup>1</sup> corrected to <i>g</i> <sup>1</sup>
243 <sub>2</sub>	D	<b>Dre<sup>6</sup></b>	<i>f</i> <sup>1</sup> corrected to <i>e</i> <sup>1</sup>
253 <sub>3</sub>	Ct	<b>Kas</b>	<i>f</i> <sup>1</sup> corrected to <i>e</i> <sup>1</sup>
259 <sub>1</sub>	T2	<b>Mun<sup>4</sup>, Reg<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of T1
259 <sub>1</sub>	B	<b>Lei</b>	<i>sig. cong.</i> indicating entry of T1
271 <sub>2</sub>	B	<b>Reg<sup>5</sup></b>	2 Mi corrected to Sb
283	T1	<b>Lei</b>	∩
283 <sub>2</sub>	Ct	<b>Kas</b>	erroneous coloration corrected
284	T2	<b>Dre<sup>6</sup>, Lei</b>	∩
284	B	<b>Lei</b>	∩
285	D	<b>Dre<sup>6</sup>, Lei, Zwi<sup>3</sup></b>	∩
285	Ct	<b>Dre<sup>6</sup>, Kas, Lei</b>	∩

## Variants in pitch and rhythm

21 <sub>2</sub>	B	<b>Kas</b>	erroneous <i>G</i>
23 <sub>2</sub> –24 <sub>1</sub>	Ct	<b>Dre<sup>2</sup>, Kas, Lei, Mun<sup>9</sup>, Reg<sup>5</sup>, Stu<sup>1</sup></b>	Br
28 <sub>3</sub>	B	<b>Dre<sup>6</sup></b>	2 Mi
38 <sub>1</sub>	D	<b>Dre<sup>2</sup>, Reg<sup>7</sup></b>	Sm- <i>a</i> <sup>1</sup> Sm- <i>b</i> <sup>1</sup>
38 <sub>2-3</sub>	D	<b>Dre<sup>6</sup>, Lei, Zwi<sup>3</sup></b>	Mi- <i>b</i> <sup>1</sup> Mi- <i>c</i> <sup>2</sup> Mi- <i>d</i> <sup>2</sup>
40 <sub>3</sub>	Ct	<b>Dre<sup>2</sup></b>	note missing? Sb-rest instead?
44 <sub>1</sub>	B	<b>Dre<sup>2</sup></b>	erroneous <i>g</i>
49 <sub>1</sub>	D	<b>Lei</b>	Mi-rest missing
51 <sub>2</sub>	Ct	<b>Kas</b>	erroneous <i>a</i>
61–63 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	Br- <i>G</i> Br-rest
70	B	<b>Dre<sup>2</sup></b>	erroneous dotted Sb- <i>c</i>
77 <sub>2</sub>	Ct	<b>Dre<sup>2</sup></b>	note missing?
78 <sub>2</sub>	Ct	<b>Dre<sup>2</sup></b>	<i>e</i> <sup>1</sup>
79 <sub>1</sub>	Ct	<b>Dre<sup>2</sup></b>	<i>e</i> <sup>1</sup>
92 <sub>3-4</sub>	Ct	<b>Dre<sup>2</sup></b>	Sb
93 <sub>3</sub>	Ct	<b>Lei</b>	erroneous <i>c</i> <sup>1</sup>
95 <sub>2</sub>	Ct	<b>Mun<sup>9</sup></b>	2 Mi
99 <sub>2-3</sub>	T2	<b>Dre<sup>2</sup></b>	dotted Sb- <i>g</i>
100	D	<b>Lei</b>	Br Sb-rest
101	T2	<b>Lei</b>	Br Sb
114–115 <sub>1</sub>	Ct	<b>Kas</b>	dotted Br

119 <sub>2</sub>	Ct	<b>Dre<sup>2</sup></b>	note missing?
122 <sub>2</sub>	B	<b>Reg<sup>5</sup></b>	<i>g</i>
123 <sub>1-3</sub>	D	<b>Dre<sup>6</sup>, Lei</b>	Mi- <i>b</i> <sup>1</sup> Sm- <i>c</i> <sup>2</sup> Sm- <i>d</i> <sup>2</sup>
125 <sub>3</sub> -126 <sub>1</sub>	B	<b>Lei</b>	Mi Sb
130 <sub>2</sub>	D	<b>Zwi<sup>3</sup></b>	2 Sb
131	D	<b>Dre<sup>6</sup></b>	Sb- <i>a</i> <sup>1</sup> inserted before this note
133	D	<b>Lei, Zwi<sup>3</sup></b>	Mx
133	T2	<b>Lei</b>	Mx
135	Ct	<b>Lei</b>	Mx
144 <sub>4</sub>	B	<b>Lei</b>	<i>e</i>
146 <sub>2</sub>	Ct	<b>Kas</b>	<i>d</i> <sup>1</sup>
148 <sub>3</sub>	T2	<b>Lei</b>	<i>d</i> <sup>1</sup>
154 <sub>1-2</sub>	B	<b>Mun<sup>9</sup></b>	2 Mi
155 <sub>3</sub> and 156 <sub>1</sub>	T2	<b>Lei</b>	153 <sub>2</sub> -155 <sub>3</sub> recopied between the two notes
159 <sub>2</sub>	B	<b>Lei</b>	Sb Mi
159 <sub>2</sub> -160	D	<b>Stu<sup>1</sup></b>	dotted Br
160 <sub>2</sub>	Ct	<b>Stu<sup>1</sup></b>	2 Sm
167 <sub>2</sub>	Ct	<b>Dre<sup>6</sup></b>	<i>a</i>
169 <sub>4-5</sub>	D	<b>Mun<sup>9</sup></b>	Sb
186 <sub>2</sub>	Ct	<b>Dre<sup>6</sup></b>	<i>e</i> <sup>1</sup>
188	Ct	<b>Lei</b>	erroneous Lo-rest
197	B	<b>Kas</b>	erroneous <i>G</i>
198 <sub>2</sub> -199	Ct	<b>Stu<sup>1</sup></b>	dotted Br
208-212 <sub>3</sub>	T2	<b>Lei</b>	passage missing
216 <sub>2</sub> -218 <sub>1</sub>	T2	<b>Lei</b>	passage erroneously notated a third too low: Sb- <i>a</i> Sb- <i>a</i> Br- <i>g</i> Br- <i>f</i>
220 <sub>2</sub>	T2	<b>Lei</b>	erroneous dotted Br
224 <sub>3</sub> -225 <sub>1</sub>	D	<b>Stu<sup>1</sup></b>	dotted Sb
228-229 <sub>1</sub>	T2	<b>Dre<sup>2</sup></b>	dotted Br
231 <sub>1-2</sub>	D	<b>Dre<sup>2</sup>, Zwi<sup>3</sup></b>	Mi- <i>a</i> <sup>1</sup> Mi- <i>b</i> <sup>1</sup>
263	B	<b>Dre<sup>6</sup>, Lei</b>	Br Sb
268-9	T2	<b>Mun<sup>9</sup></b>	Sb Sb (due to erroneous lig.)
283	T1	<b>Mun<sup>4</sup></b>	Mx
284	T2	<b>Mun<sup>4</sup></b>	Mx
285	D	<b>Lei, Zwi<sup>3</sup></b>	Mx
285	Ct	<b>Dre<sup>2</sup>, Lei</b>	lig.: Lo- <i>b</i> Lo- <i>d</i>
285	Ct	<b>Dre<sup>6</sup>, Stu<sup>1</sup></b>	<i>b</i> only
Coloration			
24 <sub>2-3</sub>	Ct	<b>Dre<sup>2</sup>, Kas, Lei, Mun<sup>9</sup>, Reg<sup>5</sup>, Stu<sup>1</sup></b>	no coloration
66 <sub>1-2</sub>	D	<b>Stu<sup>1</sup></b>	coloration
153 <sub>3-4</sub>	D	<b>Stu<sup>1</sup></b>	coloration
217 <sub>1-2</sub>	T2	<b>Dre<sup>6</sup></b>	no coloration
218 <sub>1-2</sub>	T2	<b>Stu<sup>1</sup></b>	coloration
218 <sub>1-2</sub>	B	<b>Dre<sup>6</sup></b>	coloration
219 <sub>1-2</sub>	T	<b>Stu<sup>1</sup></b>	no coloration
224 <sub>2-3</sub>	B	<b>Mun<sup>9</sup></b>	coloration
Ligatures			
8 <sub>1-2</sub>	D	<b>Stu<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
24 <sub>1-2</sub>	Ct	<b>Dre<sup>2</sup>, Kas, Lei, Mun<sup>9</sup>, Reg<sup>5</sup>, Stu<sup>1</sup></b>	
74 <sub>1-2</sub>	T1	<b>Stu<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
104 <sub>1-2</sub>	T1	<b>Stu<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
123 <sub>5</sub> -124 <sub>1</sub>	D	<b>Dre<sup>6</sup>, Lei, Reg<sup>7</sup>, Stu<sup>1</sup>, Zwi<sup>3</sup></b>	no lig.
130 <sub>2</sub> -131	D	<b>Zwi<sup>3</sup></b>	lig. (including only the second note from the division of 130 <sub>2</sub> into 2 Sb (see Variants in pitch and rhythm)

201 <sub>2</sub> –202 <sub>1</sub>	T1	<b>Stu<sup>1</sup></b>	lig. broken across page turn, erroneously left as a lig. of just the <i>d</i> <sup>1</sup> on fol. 65 <sup>v</sup> , then a <i>Sb-f</i> <sup>1</sup> not written as a lig. on fol. 66 <sup>v</sup>
204 <sub>2</sub> –205 <sub>1</sub>	B	<b>Dre<sup>6</sup>, Kas</b>	<i>recta</i> in place of <i>obliqua</i>
230 <sub>1–2</sub>	T1	<b>Stu<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
231–2	T1	<b>Stu<sup>1</sup></b>	no lig. (at page turn)
268–9	T2	<b>Stu<sup>1</sup></b>	no lig. (at page turn)
269 <sub>2</sub> –270 <sub>1</sub>	T1	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Lei, Reg<sup>5</sup>, Stu<sup>1</sup></b>	lig.
283 <sub>1–2</sub>	Ct	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Kas, Lei</b>	lig.
283 <sub>1–2</sub>	T2	<b>Dre<sup>2</sup></b>	lig.
283 <sub>2</sub> –284	T2	<b>Stu<sup>1</sup></b>	lig.

## Textual variants and text placement

1–2 <sub>2</sub>	D	<b>Mun<sup>9</sup></b>	initial <i>O-</i> of <i>Omnes</i> missing
1 <sub>2</sub> –6 <sub>2</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>Omnes gentes</i>
7 <sub>2</sub> –10 <sub>1</sub>	Ct	<b>Dre<sup>2</sup>, Reg<sup>5</sup></b>	<i>manibus, manibus</i>
7 <sub>2</sub> –10 <sub>1</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>plaudite manibus</i>
11–12 <sub>2</sub>	T2	<b>Mun<sup>9</sup></b>	initial <i>O-</i> of <i>Omnes</i> missing
11 <sub>2</sub> –13 <sub>1</sub>	B	<b>Mun<sup>9</sup></b>	initial <i>O-</i> of <i>Omnes</i> missing
16 <sub>3</sub> –20 <sub>1</sub>	Ct	<b>Dre<sup>2</sup></b>	no text
16 <sub>3</sub> –20 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	<i>manibus</i> (3 times)
17 <sub>2</sub> –20 <sub>1</sub>	B	<b>Stu<sup>1</sup></b>	<i>manibus</i>
22 <sub>2</sub> –29	B	<b>Kas</b>	<i>plaudite manibus</i>
27 <sub>2</sub> –29	D	<b>Kas, Mun<sup>9</sup></b>	<i>manibus</i>
34 <sub>3</sub> –35 <sub>4</sub>	Ct	<b>Lei</b>	<i>Deo</i>
34 <sub>3</sub> –37 <sub>1</sub>	D	<b>Kas</b>	<i>in voce exultationis</i>
34 <sub>3</sub> –37 <sub>1</sub>	D	<b>Reg<sup>7</sup>, Zwi<sup>3</sup></b>	<i>in voce, in voce</i>
36 <sub>2</sub> –37 <sub>1</sub>	B	<b>Stu<sup>1</sup></b>	no text
36 <sub>2</sub> –41	Ct	<b>Kas</b>	<i>exultationis</i>
43 <sub>2</sub> –48	T1	<b>Dre<sup>6</sup></b>	no text
45 <sub>3</sub> –48	D	<b>Reg<sup>5</sup></b>	<i>manibus, manibus</i>
48 <sub>3</sub> –49 <sub>2</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>Quoniam</i> missing
55 <sub>2</sub> –56 <sub>1</sub>	D	<b>Stu<sup>1</sup></b>	no text
55 <sub>2</sub> –56 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	no text
55 <sub>2</sub> –57 <sub>4</sub>	Ct	<b>Lei</b>	<i>rex magnus super</i>
56 <sub>2</sub> –60 <sub>1</sub>	D	<b>Dre<sup>6</sup></b>	<i>terribilis, rex magnus</i> + sign of repetition
56 <sub>2</sub> –64 <sub>1</sub>	D	<b>Kas</b>	<i>rex magnus super omnem terram</i>
58 <sub>2</sub> –59 <sub>2</sub>	Ct	<b>Lei</b>	<i>omnem terram</i>
59 <sub>4</sub> –60 <sub>5</sub>	Ct	<b>Lei</b>	no text
61 <sub>1</sub> –67 <sub>1</sub>	Ct	<b>Lei</b>	<i>super omnem terram</i>
60 <sub>2</sub> –64	D	<b>Mun<sup>9</sup></b>	<i>super</i>
63 <sub>2</sub> –67	B	<b>Dre<sup>6</sup></b>	no text
64 <sub>3</sub> –67 <sub>1</sub>	D	<b>Dre<sup>6</sup>, Mun<sup>9</sup>, Reg<sup>7</sup>, Stu<sup>1</sup></b>	<i>omnem terram</i>
65 <sub>1</sub> –67 <sub>1</sub>	Ct	<b>Dre<sup>2</sup></b>	no text
65 <sub>1</sub> –67 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	<i>omnem terram</i>
67–76	T1	<b>Dre<sup>6</sup>, Lei</b>	no text
67 <sub>2</sub> –68 <sub>2</sub>	T2	<b>Stu<sup>1</sup></b>	no text
67 <sub>2</sub> –70	T2	<b>Dre<sup>2</sup>, Kas</b>	<i>Omnes gentes</i>
67 <sub>2</sub> –70	T2	<b>Lei</b>	<i>Omnes gentes, plaudite</i>
67 <sub>3</sub> –68 <sub>5</sub>	Ct	<b>Kas, Mun<sup>9</sup>, Stu<sup>1</sup></b>	no text
68 <sub>2</sub> –76	B	<b>Dre<sup>6</sup></b>	<i>Omnes gentes</i>
69 <sub>2</sub> –70 <sub>2</sub>	Ct	<b>Lei</b>	no text
69 <sub>2</sub> –70 <sub>2</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>terram</i>
69 <sub>2</sub> –72 <sub>2</sub>	Ct	<b>Dre<sup>2</sup></b>	<i>Omnes gentes</i>
73 <sub>2</sub> –76	T2	<b>Lei</b>	<i>manibus</i>
77 <sub>1</sub> –80 <sub>1</sub>	D	<b>Reg<sup>5</sup></b>	<i>Subiecit pedibus nostris</i>
77 <sub>2</sub> –80 <sub>1</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>Subiecit populos</i>
77 <sub>2</sub> –80 <sub>1</sub>	Ct	<b>Reg<sup>5</sup></b>	<i>Subiecit pedibus nobis</i>

80 <sub>1</sub> –82 <sub>2</sub>	B	<b>Lei</b>	<i>sub pedibus nostris</i>
80 <sub>1</sub> –82 <sub>2</sub>	B	<b>Mun<sup>9</sup></b>	<i>super omnem terram</i>
80 <sub>1</sub> –82 <sub>2</sub>	B	<b>Reg<sup>5</sup></b>	<i>Subiecit pedibus nostris</i>
82 <sub>3</sub> –84	Ct	<b>Mun<sup>9</sup></b>	<i>nobis et gentes</i>
83 <sub>2</sub> –84	B	<b>Mun<sup>9</sup></b>	<i>populos</i>
83 <sub>3</sub> –86 <sub>2</sub>	T2	<b>Lei</b>	<i>et gentes sub pedibus nostris</i>
83 <sub>3</sub> –86 <sub>2</sub>	T2	<b>Mun<sup>9</sup></b>	<i>et gentes, et gentes</i>
84 <sub>3</sub> –86 <sub>2</sub>	T2	<b>Dre<sup>2</sup></b>	<i>sub pedibus nostris</i>
85 <sub>2</sub> –86 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	no text
85 <sub>2</sub> –86 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	no text
85 <sub>2</sub> –88 <sub>1</sub>	Ct	<b>Kas, Lei, Mun<sup>9</sup></b>	<i>sub pedibus nostris</i>
89 <sub>3</sub> –93 <sub>1</sub>	Ct	<b>Dre<sup>2</sup></b>	<i>sub pedibus nostris</i>
91 <sub>3</sub> –95 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	<i>sub pedibus nostris</i> + sign of repetition
91 <sub>3</sub> –95 <sub>2</sub>	D	<b>Dre<sup>6</sup></b>	no text
91 <sub>3</sub> –95 <sub>2</sub>	D	<b>Lei</b>	<i>sub pedibus nostris</i>
91 <sub>3</sub> –96 <sub>2</sub>	B	<b>Dre<sup>6</sup></b>	no text
95 <sub>3</sub> –97 <sub>1</sub>	Ct	<b>Dre<sup>2</sup>, Reg<sup>5</sup>, Stu<sup>1</sup></b>	<i>pedibus nostris</i>
96 <sub>2</sub> –97 <sub>1</sub>	D	<b>Kas, Lei</b>	no text
99 <sub>2</sub> –106	B	<b>Dre<sup>6</sup></b>	<i>plaudite</i> (as shorthand?)
100 <sub>2</sub> –103 <sub>1</sub>	Ct	<b>Reg<sup>5</sup>, Stu<sup>1</sup></b>	<i>manibus, manibus</i>
103 <sub>2</sub> –106 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	no text
103 <sub>3</sub> –106 <sub>1</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>plaudite</i>
107 <sub>2</sub> –109 <sub>1</sub>	B	<b>Reg<sup>7</sup></b>	<i>Elegit Deus</i>
108 <sub>3</sub> –115 <sub>1</sub>	Ct	<b>Lei</b>	<i>in hereditatem suam</i>
109 <sub>3</sub> –111 <sub>2</sub>	D	<b>Dre<sup>6</sup></b>	<i>Elegit nobis</i>
109 <sub>3</sub> –111 <sub>2</sub>	B	<b>Lei</b>	<i>in hereditatem suam</i>
111 <sub>2</sub> –114 <sub>2</sub>	T2	<b>Kas</b>	<i>Elegit nobis hereditatem suam</i>
111 <sub>2</sub> –114 <sub>2</sub>	T2	<b>Mun<sup>9</sup></b>	<i>hereditatem suam, elegit nobis</i>
112 <sub>2</sub> –116 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	no text
112 <sub>3</sub> –114 <sub>2</sub>	T2	<b>Dre<sup>2</sup>, Lei</b>	<i>suam</i>
114 <sub>3</sub> –116 <sub>1</sub>	D	<b>Kas</b>	<i>specie[m] Jacob</i> crossed out
114 <sub>3</sub> –116 <sub>1</sub>	D	<b>Reg<sup>7</sup></b>	<i>elegit Deus</i>
114 <sub>3</sub> –116 <sub>1</sub>	B	<b>Reg<sup>7</sup></b>	<i>elegit Deus</i>
115 <sub>3</sub> –117 <sub>1</sub>	Ct	<b>Lei</b>	sign of repetition: <i>in hereditatem suam</i>
115 <sub>3</sub> –117 <sub>1</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>omnes gentes</i>
117 <sub>3</sub> –120 <sub>1</sub>	T2	<b>Lei</b>	sign of repetition: <i>elegit nobis</i>
117 <sub>3</sub> –120 <sub>1</sub>	B	<b>Lei</b>	<i>in hereditatem suam</i>
117 <sub>3</sub> –121 <sub>1</sub>	Ct	<b>Lei</b>	sign of repetition: <i>in hereditatem suam</i>
119 <sub>2</sub> –120 <sub>3</sub>	Ct	<b>Dre<sup>2</sup></b>	text missing (corrected passage)
121 <sub>3</sub> –125 <sub>1</sub>	Ct	<b>Lei</b>	<i>speciem Jacob quia [sic] dilexit</i>
122 <sub>1</sub> –124 <sub>2</sub>	T2	<b>Dre<sup>2</sup>, Lei, Mun<sup>9</sup>, Stu<sup>1</sup></b>	<i>quem dilexit</i>
122 <sub>2</sub> –124 <sub>2</sub>	T2	<b>Reg<sup>5</sup></b>	<i>dilexit, dilexit</i>
122 <sub>1</sub> –125 <sub>1</sub>	Ct	<b>Reg<sup>5</sup></b>	<i>dilexit, dilexit</i>
122 <sub>2</sub> –125 <sub>1</sub>	B	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Kas, Lei, Mun<sup>9</sup>, Reg<sup>7</sup></b>	<i>quem dilexit</i>
127 <sub>3</sub> –129 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	<i>plaudite</i>
129 <sub>3</sub> –130 <sub>2</sub>	Ct	<b>Dre<sup>2</sup></b>	<i>manibus</i>
130 <sub>2</sub> –131 <sub>1</sub>	T2	<b>Mun<sup>9</sup></b>	<i>manibus</i>
141 <sub>1</sub> –147	B	<b>Reg<sup>5</sup></b>	<i>Ascendit Deus in iubilatione</i>
148 <sub>2</sub> –157 <sub>3</sub>	T2	<b>Mun<sup>9</sup></b>	<i>et Dominus in voce tubae</i> (3 times)
149 <sub>4</sub> –152 <sub>1</sub>	Ct	<b>Lei</b>	<i>et Dominus</i>
152 <sub>2</sub> –155 <sub>2</sub>	D	<b>Mun<sup>9</sup></b>	<i>et Dominus, et Dominus</i>
152 <sub>3</sub> –155 <sub>1</sub>	Ct	<b>Lei</b>	<i>in voce tubae</i>
153 <sub>2</sub> –155 <sub>3</sub>	T2	<b>Dre<sup>6</sup></b>	<i>tubae</i> (as shorthand)
153 <sub>2</sub> –156 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	no text
155 <sub>2</sub> –158 <sub>2</sub>	Ct	<b>Stu<sup>1</sup></b>	sign of repetition: <i>et Dominus in voce tubae</i>
156 <sub>1</sub> –157 <sub>3</sub>	T2	<b>Mun<sup>9</sup></b>	<i>et Dominus in voce tubae</i>
156 <sub>2</sub> –157 <sub>3</sub>	D	<b>Mun<sup>9</sup></b>	<i>in voce tubae</i>
157 <sub>3</sub> –161 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	<i>Omnes gentes</i>

158 <sub>2</sub> –161 <sub>1</sub>	D	<b>Dre<sup>2</sup>, Kas, Lei, Reg<sup>7</sup>, Zwi<sup>3</sup></b>	<i>plaudite manibus</i>
158 <sub>2</sub> –161 <sub>2</sub>	T2	<b>Dre<sup>6</sup></b>	<i>gentes, plaudite manibus</i>
158 <sub>2</sub> –161 <sub>2</sub>	T2	<b>Mun<sup>9</sup></b>	no text
158 <sub>2</sub> –161 <sub>2</sub>	T2	<b>Stu<sup>1</sup></b>	<i>omnes, omnes gentes</i> + sign of repetition
158 <sub>2</sub> –165 <sub>1</sub>	D	<b>Dre<sup>6</sup></b>	<i>gentes, plaudite manibus, plaudite manibus</i>
158 <sub>2</sub> –165 <sub>1</sub>	D	<b>Mun<sup>9</sup></b>	<i>omnes gentes. Psallite Deo nostro! Psallite</i>
158 <sub>4</sub> –159 <sub>4</sub>	Ct	<b>Dre<sup>6</sup>, Lei, Reg<sup>5</sup>, Stu<sup>1</sup></b>	<i>omnes gentes</i>
159 <sub>2</sub> –162 <sub>2</sub>	B	<b>Dre<sup>2</sup>, Lei</b>	<i>plaudite manibus</i>
159 <sub>2</sub> –165	B	<b>Mun<sup>9</sup></b>	<i>plaudite manibus</i>
160 <sub>2</sub> –165 <sub>1</sub>	Ct	<b>Lei, Dre<sup>6</sup></b>	sign of repetition: <i>plaudite manibus</i>
166 <sub>1</sub> –170	D	<b>Mun<sup>9</sup></b>	<i>Deo nostro! Psallite!</i>
166 <sub>2</sub> –168 <sub>2</sub>	B	<b>Dre<sup>6</sup></b>	no text
167 <sub>1–2</sub>	B	<b>Reg<sup>7</sup></b>	<i>regi</i>
168 <sub>3</sub> –170 <sub>1</sub>	Ct	<b>Dre<sup>2</sup></b>	<i>nostro! Psallite!</i>
168 <sub>3</sub> –170 <sub>1</sub>	Ct	<b>Dre<sup>6</sup></b>	<i>manibus</i>
168 <sub>3</sub> –170 <sub>1</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>Psallite Deo nostro!</i>
170 <sub>1</sub> –171 <sub>1</sub>	B	<b>Stu<sup>1</sup></b>	<i>spallite</i> (instead of <i>Psallite</i> )
170 <sub>1</sub> –172 <sub>2</sub>	B	<b>Kas</b>	sign of repetition: <i>Psallite Deo nostro!</i>
170 <sub>3</sub> –174 <sub>1</sub>	Ct	<b>Reg<sup>5</sup></b>	<i>Psallite, psallite</i>
170 <sub>3</sub> –176 <sub>1</sub>	Ct	<b>Dre<sup>6</sup></b>	<i>Psallite Deo nostro!</i>
170 <sub>3</sub> –176 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	no text followed by <i>Deo nostro! Psallite! Psallite regi nostro!</i>
171 <sub>2–3</sub>	B	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Lei, Mun<sup>9</sup>, Reg<sup>5</sup>, Stu<sup>1</sup></b>	<i>Deo</i>
172 <sub>1</sub> –176 <sub>1</sub>	D	<b>Mun<sup>9</sup></b>	<i>regi nostro! Psallite!</i>
172 <sub>1</sub> –176 <sub>1</sub>	D	<b>Reg<sup>7</sup></b>	sign of repetition: <i>Psallite Deo nostro! Psallite!</i>
172 <sub>3</sub> –174 <sub>1</sub>	T2	<b>Stu<sup>1</sup></b>	no text
172 <sub>3</sub> –178 <sub>1</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>Psallite regi nostro! Psallite!</i>
173 <sub>2–3</sub>	D	<b>Dre<sup>2</sup>, Lei</b>	<i>Deo</i>
173 <sub>2</sub> –174 <sub>2</sub>	D	<b>Dre<sup>6</sup></b>	<i>sapienter</i>
175 <sub>2–3</sub>	T2	<b>Dre<sup>2</sup>, Dre<sup>6</sup></b>	<i>Deo</i>
175 <sub>2</sub> –176 <sub>2</sub>	T2	<b>Lei</b>	<i>sapienter</i>
177–86	T1	<b>Dre<sup>6</sup></b>	<i>omnes</i> (as shorthand)
177 <sub>1–2</sub>	B	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Reg<sup>5</sup></b>	<i>Deo</i> (-o missing in <b>Dre<sup>6</sup></b> )
179 <sub>2</sub> –182	D	<b>Kas</b>	<i>plaudite</i>
183 <sub>2</sub> –197	D	<b>Mun<sup>9</sup></b>	<i>plaudite manibus! Quoniam rex omnis terrae Deus. Psallite sapienter.</i>
184–7	Ct	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Kas, Mun<sup>9</sup>, Reg<sup>5</sup></b>	<i>manibus</i>
184 <sub>1</sub> –187	B	<b>Dre<sup>6</sup>, Lei</b>	<i>manibus</i>
189 <sub>1</sub> –194 <sub>1</sub>	Ct	<b>Lei</b>	<i>Qui [sic] rex omnis terrae Deus</i>
190 <sub>1</sub> –193 <sub>1</sub>	D	<b>Dre<sup>6</sup></b>	no text
193 <sub>2</sub> –197	D	<b>Dre<sup>6</sup></b>	<i>Omnes gentes, plaudite</i>
197–206	T1	<b>Dre<sup>6</sup></b>	<i>plaudite</i> (as shorthand)
198 <sub>2</sub> –206	D	<b>Lei</b>	<i>Omnes, plaudite manibus</i>
210 <sub>1</sub> –212 <sub>1</sub>	D	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Lei, Zwi<sup>3</sup></b>	<i>omnes gentes</i>
211 <sub>1</sub> –214 <sub>1</sub>	Ct	<b>Dre<sup>2</sup>, Dre<sup>6</sup></b>	<i>omnes gentes</i>
211 <sub>1</sub> –214 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	<i>gentes, super gentes</i>
213 <sub>2</sub> –216 <sub>1</sub>	T2	<b>Dre<sup>2</sup>, Dre<sup>6</sup>, Lei</b>	<i>super omnes gentes</i>
214 <sub>2</sub> –216 <sub>1</sub>	B	<b>Dre<sup>2</sup>, Dre<sup>6</sup></b>	<i>super omnes gentes</i>
214 <sub>3</sub> –216 <sub>1</sub>	D	<b>Dre<sup>2</sup>, Lei, Zwi<sup>3</sup></b>	<i>omnes gentes</i>
214 <sub>3</sub> –216 <sub>1</sub>	D	<b>Dre<sup>6</sup></b>	<i>gentes</i>
214 <sub>3</sub> –216 <sub>1</sub>	Ct	<b>Dre<sup>2</sup>, Dre<sup>6</sup></b>	<i>gentes</i>
214 <sub>3</sub> –216 <sub>1</sub>	Ct	<b>Stu<sup>1</sup></b>	no text
216 <sub>2</sub> –218 <sub>1</sub>	Ct	<b>Dre<sup>6</sup></b>	<i>sedet Deus</i>
216 <sub>2</sub> –218 <sub>1</sub>	T2	<b>Dre<sup>6</sup>, Mun<sup>9</sup></b>	<i>sedet Deus</i>
216 <sub>2</sub> –223 <sub>1</sub>	D	<b>Mun<sup>9</sup></b>	<i>sedet super sedem, super sedem sanctam suam</i>
219 <sub>2</sub> –221 <sub>1</sub>	B	<b>Lei</b>	<i>sanctam sedem</i>
223–32	T1	<b>Dre<sup>6</sup></b>	<i>omnes</i> (as shorthand)

223 <sub>3</sub> –226 <sub>1</sub>	B	<b>Kas</b>	<i>Omnes gentes, plaudite</i>
226 <sub>3</sub> –228 <sub>1</sub>	Ct	<b>Dre<sup>6</sup></b>	<i>plaudite manibus</i>
226 <sub>3</sub> –229	B	<b>Dre<sup>6</sup></b>	<i>plaudite ma (-nibus missing)</i>
226 <sub>3</sub> –229	B	<b>Kas</b>	<i>manibus</i>
226 <sub>3</sub> –232	T2	<b>Dre<sup>2</sup>, Dre<sup>6</sup></b>	<i>plaudite manibus</i>
228–32	T2	<b>Dre<sup>2</sup>, Lei</b>	<i>manibus</i>
230 <sub>1</sub> –232 <sub>1</sub>	D	<b>Dre<sup>6</sup></b>	<i>plaudite manibus</i>
230 <sub>2</sub> –232	B	<b>Dre<sup>6</sup></b>	no text
230 <sub>2</sub> –232	B	<b>Mun<sup>9</sup></b>	<i>Principes</i>
238 <sub>2</sub> –240 <sub>1</sub>	B	<b>Lei</b>	<i>congregasti</i>
240 <sub>2</sub> –245	Ct	<b>Dre<sup>2</sup>, Dre<sup>6</sup></b>	<i>cum Deo Abraham, cum Deo Abraham</i>
240 <sub>2</sub> –245	Ct	<b>Kas, Lei</b>	<i>cum Deo Abraham</i>
241 <sub>2</sub> –242 <sub>3</sub>	T2	<b>Lei</b>	<i>cum Deo et Abraham</i>
243 <sub>3</sub> –245	B	<b>Dre<sup>6</sup></b>	no text
254 <sub>3</sub> –256	D	<b>Lei</b>	<i>elevastis [sic]</i>
260–267 <sub>2</sub>	B	<b>Dre<sup>6</sup></b>	<i>Omnes gen= (as shorthand)</i>
263 <sub>3</sub> –264 <sub>2</sub>	Ct	<b>Stu<sup>1</sup></b>	no text
263 <sub>3</sub> –265 <sub>1</sub>	Ct	<b>Mun<sup>9</sup></b>	<i>manibus</i>
266 <sub>3</sub> –269 <sub>1</sub>	Ct	<b>Dre<sup>6</sup></b>	no text
269 <sub>2</sub> –273 <sub>1</sub>	B	<b>Dre<sup>6</sup></b>	<i>Iubilate Deo</i>
274 <sub>2</sub> –285	D	<b>Dre<sup>2</sup></b>	<i>in voce exultationis (3 times)</i>
274 <sub>2</sub> –285	D	<b>Dre<sup>6</sup>, Mun<sup>9</sup>, Zwi<sup>3</sup></b>	<i>in voce exultationis, in voce exultationis</i>
274 <sub>2</sub> –285	D	<b>Reg<sup>7</sup></b>	<i>in voce exultationis</i>
274 <sub>3</sub> –279 <sub>1</sub>	Ct	<b>Dre<sup>6</sup></b>	no text
274 <sub>3</sub> –285	Ct	<b>Reg<sup>5</sup></b>	<i>exultationis (3 times)</i>
274 <sub>3</sub> –285	Ct	<b>Stu<sup>1</sup></b>	<i>exultationis (4 times)</i>
279 <sub>2</sub> –284	B	<b>Stu<sup>1</sup></b>	<i>exultationis, exultationis</i>
279 <sub>2</sub> –285	D	<b>Stu<sup>1</sup></b>	<i>exultationis, exultationis</i>

#### Remarks

- The entries of the tenor 1 are indicated in some partbooks by the use of *signa congruentiae*: these symbols can be found in the bassus of **Lei** and **Reg<sup>7</sup>**, whereas in **Mun<sup>4</sup>** and **Reg<sup>5</sup>** they appear in the tenor 2.
- In the bassus partbook of **Dre<sup>6</sup>**, the copyist often leaves blank space without writing signs of repetition to indicate repeated text. These have not been recorded in the critical report.
- Damage to the leaves of **Dre<sup>2</sup>** renders some notation no longer visible (T: 160<sub>1</sub>–163<sub>2</sub> and 274<sub>2</sub>–75<sub>2</sub>; B: 128<sub>3–4</sub>, 135<sub>3</sub>, 170<sub>1–2</sub>, and 182<sub>1–2</sub>).
- The contratenor of **Dre<sup>6</sup>** is also in parts challenging to read due to damage to the pages and the microfilm copy consulted: what could be additional notational variants not catalogued here (i.e. mm. 193–4) are too difficult to establish or decipher with any certainty.
- In **Kas**, **Mun<sup>4</sup>**, **Mun<sup>9</sup>**, and **Reg<sup>5</sup>**, a second note head, blackened (with the exception of **Kas**) and smaller, is found above the final note in the contratenor (as in the edition). It indicates an optional addition to the final sonority. In **Dre<sup>6</sup>** and **Stu<sup>1</sup>**, this smaller note is absent, while in **Dre<sup>2</sup>** and **Lei**, the contratenor ends with a ligature (Lo-*b* Lo-*d*).

#### 22. *Qui propheticè prompsisti* (SC M 88)

##### Text

The text of this motet brings together three verses from the *kyries tenebrarum* traditionally sung during the *Triduum sacrum* after the Benedictus antiphon at the end of Lauds.

1.p.

Qui propheticè prompsisti:  
ero mors tua, o mors!

1.p.

Who by the prophet didst proclaim:  
'I will be thy death, O death!'

2.p.

Qui expansis in cruce manibus traxisti omnia  
ad te saecula.

2.p.

Who hast drawn all generations to thee by hands  
stretched forth on the cross.

3.p.  
Vita in ligno moritur; infernus ex morsu despoliatur.

3.p.  
Life dies on the wood; the infernal one is stripped of his bite.

Text for the 4.p. of this motet, transmitted uniquely in **Ber**<sup>7</sup> and **Zwi**<sup>2</sup>:

4.p.  
Christus Dominus factus est obediens usque ad mortem.

4.p.  
Christ the Lord became obedient unto death.

The text for the 5.p. of this motet, which survives only as an untexted intabulation in **Ber**<sup>7</sup>, as derived from the cantus firmus (see Cantus firmus):

5.p.  
Domine, miserere. Christus Dominus factus est obediens usque ad mortem.

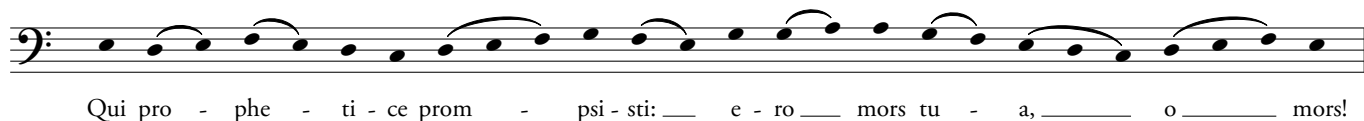
5.p.  
Lord, have mercy. Christ the Lord became obedient unto death.  
(Boe 1989: 39–40)

### Cantus firmus

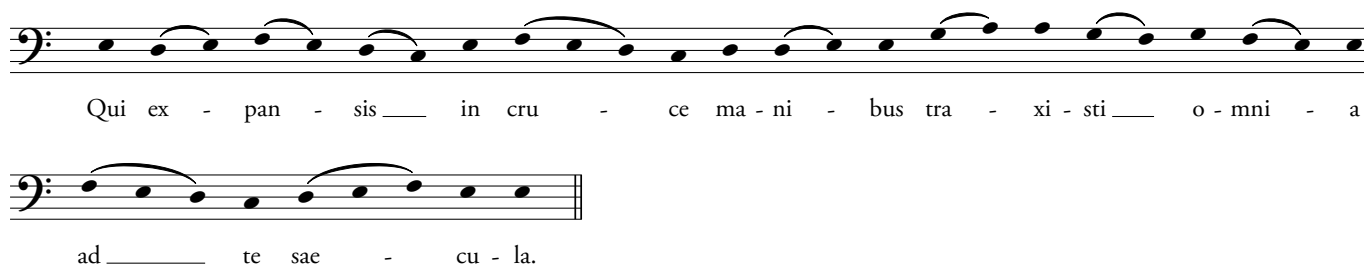
In the *Antiphonarius* (1519), fol. 45<sup>r</sup> (see Plate 25), the verses that form the texts of the first three *partes* of this motet are to be sung during Holy Week at Lauds after the Benedictus antiphon. According to this plainchant source, each verse, sung by two members of the choir ('duo cleri una p[ar]te chori'), is preceded by the singing of a kyrie by two choirboys and followed by the singing of 'Domine, miserere' by two singers in a separate part of the choir ('alij duo in altera parte') with a choral respond, 'Christus Dominus factus est obediens usque ad mortem'. In this context, the text of each verse functions as a trope for each of the three acclamations of the Kyrie, which are added one by one after each choral respond ('Kyrieleyson'; 'Kyrieleyson, Christeleyson'; and, finally, 'Kyrieleyson, Christeleyson, Kyrieleyson'). The melodies of the verses all begin with the same succession of seven pitches both in the *Antiphonarius* (1519) and in Senfl's motet, where the chant is featured as a canon between the contratenor 2 and tenor. Senfl's versions of the chant melodies include some adjustments to the ligatures as well as the shortening of some melismas (the first syllable of 'prompsisti', 'o', the second and third syllables of 'expansis', the first syllable of 'secula', and the third syllable of 'despoliatur').

The *quarta pars*, which is transmitted only in **Ber**<sup>7</sup> and **Zwi**<sup>2</sup>, features a cantus firmus that closely matches the plainchant for the choral respond, 'Christus Dominus factus est obediens usque ad mortem', also included as part of the *kyries tenebrarum* in the *Antiphonarius* (1519), fol. 45<sup>r</sup>. In the *quinta pars*, which survives uniquely in **Ber**<sup>7</sup>, this chant appears again in the canonic voices, but only after an opening melody whose first appearance in canon at the fourth between contratenor and discantus resembles the chant 'Domine, miserere', also found in the *Antiphonarius* (1519), fol. 45<sup>r</sup>.

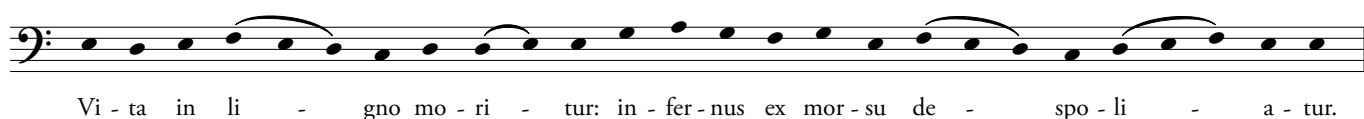
1.p.



2.p.



3.p.





4.p. and 5.p.



Do-mi-ne, — mi - se - re - re.



Chri-stus ————— Do-mi - nus fa-ctus — est o - be - di - ens us - que ad — mor-tem.

**Principal Source****Mun<sup>1</sup>** D-Mbs Mus.ms. 10, [no. 4], fols. 53<sup>v</sup>–63<sup>r</sup> (D, Ct1, Ct2, T, B), *Lud:* S., text in all voices**Other Sources**

- Be<sup>1</sup>** RISM 1559<sup>1</sup> (D-Rp), no. 31 (D, A=Ct2 in 1.p. and 2.p.; Ct1 in 3.p., T, B, V=Ct1 in 1.p. and 2.p.; Ct2 in 3.p.), *LVDO. SENFFFL* [sic], in different order: 3.p. – 1.p. – 2.p., text in all voices
- Ber<sup>3</sup>** D-B Sammlung Bohn Ms. mus. 8, [no. 21], fols. 23<sup>v</sup>–24<sup>v</sup> (D), fols. 26<sup>v</sup>–27<sup>r</sup> (A=Ct2 in 1.p. and 2.p.; Ct1 in 3.p.), fols. 24<sup>v</sup>–25<sup>r</sup> (T), fols. 23<sup>r</sup>–24<sup>r</sup> (B), fols. 14<sup>v</sup>–15<sup>v</sup> (Q=Ct1 in 1.p. and 2.p.; Ct2 in 3.p.), anon., in different order: 3.p. – 1.p. – 2.p., text in all voices
- Ber<sup>4</sup>** D-B Sammlung Bohn Ms. mus. 11, fols. 137<sup>r</sup>–138<sup>r</sup> (D), fols. 119<sup>r</sup>–120<sup>r</sup> (A=Ct2 in 1.p. and 2.p.; Ct1 in 3.p.), fol. 117<sup>r</sup> (T), fols. 117<sup>r</sup>–118<sup>r</sup> (B), fols. 117a<sup>r</sup>–118<sup>r</sup> (Q=Ct1 in 1.p. and 2.p.; Ct2 in 3.p.), *Ludouicus Senffel. A. 5.*, in different order: 3.p. – 1.p. – 2.p., text in all voices
- Bud<sup>1</sup>** H-Bn Ms. mus. Bártfa 2, Koll. 1, [no. 263], no. 13, fols. 10<sup>v</sup>–11<sup>r</sup> (Ct=Ct2 in 1.p. and 2.p.; Ct1 in 3.p.), fol. 8<sup>r</sup> (T), fols. 10<sup>v</sup>–11<sup>r</sup> (B), fols. 2<sup>v</sup>–3<sup>r</sup> (Q=Ct1 in 1.p. and 2.p.; Ct2 in 3.p.), anon., in different order: 3.p. – 1.p. – 2.p., D missing, text in extant voices
- Dre<sup>4</sup>** D-Dl Mus. Glashütte 5, no. 150 (C, A=Ct2 in 1.p. and 2.p.; Ct1 in 3.p.), at the beginning of C: à 5. *Ludouici Senfels* (C), in different order: 3.p. – 1.p. – 2.p., D, Ct2 of 1.p. and 2.p., and Ct1 of 3.p. only, text in extant voices
- Dre<sup>7</sup>** D-Dl Mus. Grimma 56, no. 66/[no. 65a] (D, D2=Ct2, Ct=Ct1, B), anon., 3.p. only, T missing, text in extant voices
- Dre<sup>8</sup>** D-Dl Mus. Grimma 57, [no. 33], fols. 144<sup>v</sup>–145<sup>r</sup> (D), fol. 131<sup>r</sup> (T), fols. 138<sup>v</sup>–139<sup>r</sup> (B), fol. 78<sup>r</sup> (V=Ct2), anon., 3.p. only, Ct1 missing, text in extant voices
- Dre<sup>10</sup>** D-Dl Mus. Löbau 8/Löbau 70, no. 5 (D, A=Ct2 in 1.p. and 2.p.; Ct1 in 3.p., T, B, Q=Ct1 in 1.p. and 2.p.; Ct2 in 3.p.), *Ludouicus Senfelius a 5*, in different order: 3.p. – 1.p. – 2.p., text in all voices
- Fo<sup>2</sup>** RISM 1537<sup>1</sup> (D-Mbs), no. 20 (D, Ct=Ct2 in 1.p. and 2.p.; Ct1 in 3.p., T, B, Q=Ct1 in 1.p. and 2.p.; Ct2 in 3.p.), *Lud. Sen.* (index T), in different order: 3.p. – 1.p. – 2.p., text in all voices
- Lüb** D-LÜh Mus. A 203, no. 67 (D, Ct=Ct2 in 1.p. and 2.p.; Ct1 in 3.p., B), anon., in different order: 3.p. – 1.p. – 2.p., T and Ct1 in 1.p. and 2.p.; Ct2 in 3.p. missing, text in extant voices
- Lün<sup>2</sup>** D-Lr Mus. ant. pract. K.N. 150, no. 55 (Ct=Ct2 in 1.p. and 2.p.; Ct1 in 3.p.), *Ludo: Senffel.*, in different order: 3.p. – 1.p. – 2.p., Ct2 in 1.p. and 2.p. and Ct1 in 3.p. only, text in extant voice
- Mun<sup>11</sup>** D-Mu 8<sup>o</sup> Cod. ms. 327, [no. 74], fol. 43<sup>v</sup> (T), anon., 3.p. of T only, text in extant voice
- Rok** CZ-ROk A V 22, no. 1, fols. 2<sup>r</sup>–3<sup>r</sup> (D), *Lud: Senffel.*, in different order: 3.p. – 1.p. – 2.p., D only, text in extant voice
- Sio** CH-Sk 87-4, [no. 42], fol. 31<sup>v</sup> (B), anon., 3.p. of B only, text in extant voice
- Stu<sup>4</sup>** D-Sl Mus. I fol. 43, [no. 13], fols. 116<sup>v</sup>–127<sup>r</sup> ([D], [Ct1], Ct2, T, [B]), anon., text in all voices
- Wei<sup>1</sup>** D-WRha Neustadt 40, pp. 85–9 (C), pp. 90–1 (A=Ct2 in 1.p. and 2.p.; Ct1 in 3.p.), pp. 77–8 (T), pp. 76–8 (B), anon., in different order: 3.p. – 1.p. – 2.p., Ct1 in 1.p. and 2.p. and Ct2 in 3.p. missing, text in extant voices

**Lute Intabulations**

- Ber<sup>1</sup>** D-B Mus. ms. 40632, fols. 13<sup>v</sup>–14<sup>r</sup> (3.p.), fols. 26<sup>v</sup>–27<sup>r</sup> (1.p. – 2.p.), anon., Gl-tab., 5vv
- Fa** Brown 1549<sub>6</sub> (D-Ngm), no. 62, sigs. [Y4]<sup>v</sup>–Z2<sup>v</sup>, anon., Gl-tab., 4vv, in different order: 3.p. – 1.p. – 2.p.
- Ga** Brown 1547<sub>3</sub> (GB-Lbm), no. 15, sigs. [G4]<sup>v</sup>–H[1]<sup>v</sup>, *Ludo. seuffl* [sic] (index), Il-tab., 5vv, 3.p. only
- Gü** Brown 1544<sub>3</sub> (D-Ngm), no. 7, sigs. [J3]<sup>v</sup>–L[1]<sup>v</sup>, anon., Gl-tab., 4vv, in different order: 3.p. – 1.p. – 2.p.
- Jo<sup>1</sup>** Brown 1574<sub>5</sub> (D-Mbs), no. 3, sigs. B[1]<sup>v</sup>–[B4]<sup>r</sup>, *Ludwig Senffel.*, Gl-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.
- Ko** Brown 1558<sub>5</sub> (D-Mbs), [no. 10], fol. 20<sup>r-v</sup>, *Ludouicus Senffel.*, Gl-tab., 5vv, 3.p. only
- Kra<sup>2</sup>** PL-Kj Mus. ms. 40598, no. 91, fols. 153<sup>v</sup>–154<sup>r</sup>, *LS*, Gl-tab., 5vv, 3.p. only

<b>Lün<sup>1</sup></b>	D-Lr Mus. ant. pract. 1196, fols. 2 <sup>r</sup> –3 <sup>r</sup> , anon., Gl-tab., 5vv, in different order: 3.p. – 1.p. – 2.p. (lost after 2001)
<b>Mun<sup>7</sup></b>	D-Mbs Mus.ms. 267, [no. 7], fols. 22 <sup>v</sup> –24 <sup>r</sup> , anon., Gl-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.
<b>Mun<sup>8</sup></b>	D-Mbs Mus.ms. 272, [no. 63], fols. 74 <sup>v</sup> –75 <sup>r</sup> , anon., Gl-tab., 5vv, 3.p. only
<b>Par</b>	F-Pn Rés 429, [no. 11], fols. 22 <sup>v</sup> –29 <sup>v</sup> , anon., Il-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.

#### Keyboard Intabulations

<b>Be<sup>3</sup></b>	Brown 1583 <sub>6</sub> (D-Mbs), no. 32, fols. 54 <sup>v</sup> –56 <sup>r</sup> , anon., nGk-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.
<b>Ber<sup>6</sup></b>	D-B Sammlung Bohn Ms. mus. 18, [no. 69], fols. 85 <sup>v</sup> –86 <sup>v</sup> , <i>Ludouicus Senffel</i> , nGk-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.
<b>Ber<sup>7</sup></b>	D-B Sammlung Bohn Ms. mus. 119, [no. 1], fols. 102 <sup>v</sup> –108 <sup>r</sup> , anon., nGk-tab., 5vv, in different order with two additional <i>partes</i> : 3.p. – 1.p. – 2.p. – 4.p. – 5.p.
<b>Kra<sup>3</sup></b>	PL-Kp MS 1716, fols. 171 <sup>r</sup> –172 <sup>r</sup> , anon., oGk-tab., 5vv, 3.p. only
<b>Re</b>	Brown 1583 <sub>4</sub> (GB-Lbl), no. 19, sigs. L4 <sup>v</sup> –M3 <sup>v</sup> , <i>Senflius</i> . (index), nGk-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.
<b>War</b>	PL-Wn rkp. 564, first version of 3.p. on pp. 230–2 [no. 65], second version of 3.p. on pp. 286–7 [no. 84], third version of 3.p. on pp. 328–30 [no. 89], anon., oGk-tab., 5vv, 3.p. only

#### Related Source transmitting an additional *quarta pars* (see also the keyboard intabulation **Ber<sup>7</sup>**)

<b>Zwi<sup>2</sup></b>	D-Z 81/2, [no. 119], no. 29 (D, T, V), anon., 4.p. only, Ct and B missing, text in extant voices
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#### Source Evaluation

With seventeen sources in mensural notation, eleven lute intabulations, and six keyboard intabulations, *Qui propheticè prompsisti* is the most widely transmitted and most often intabulated motet in Senfl's oeuvre. Its thirty-four sources include nine prints (two in mensural notation and seven tablatures), two manuscript choirbooks, thirteen manuscript sets of partbooks, and nine manuscript books of tablature. The transmission of this motet spans the majority of the sixteenth century: the earliest sources, including **Mun<sup>1</sup>** and **Fo<sup>2</sup>**, date from the 1530s, but the motet continued to appear in print and manuscript as late as the 1590s.

With the exception of the choirbooks **Mun<sup>1</sup>** and **Stu<sup>4</sup>** and the lute tablature **Ber<sup>1</sup>**, all other vocal and tablature sources transmit this motet either in a different order from that given here in the edition or include only the third part of the motet, *Vita in ligno*. The circulation of the third part as a stand-alone piece was a matter addressed already in 1537 by Lucas Wagenrieder, contratenor and copyist at the Munich court, in correspondence with Albrecht, Duke of Prussia. On 23 July 1536 Albrecht sent Wagenrieder an inventory of music in his collection, to which Wagenrieder replied the following year that *Vita in ligno*, which he found listed in the duke's inventory, is in fact the last part of a composition by Senfl and that Senfl had composed in the interim the first two parts. (Wagenrieder enclosed these two parts with his letter. See Eitner 1876: 28, Bente 1968: 334 and 338, and Gasch 2012: 411; see Plate 24).

Despite Wagenrieder's provision of the two additional parts for the Königsberg court, *Vita in ligno* continued to circulate widely on its own: ten sources transmit only the third part, including both manuscript sources from Meißen, **Dre<sup>7</sup>** and **Dre<sup>8</sup>**, in addition to the single surviving partbooks **Mun<sup>11</sup>** (see Plate 26) and **Sio**, the lute intabulations **Ga**, **Ko**, **Kra<sup>2</sup>**, **Mun<sup>8</sup>**, and the two Polish keyboard intabulations **Kra<sup>3</sup>** and **War**, the latter of which transmits three differing intabulations of *Vita in ligno*.

A modified order of the motet's three parts is found in twenty-one of the motet's sources. This reordering, which opens with *Vita in ligno* (3.p. – 1.p. – 2.p.), might be linked to the fact that the third part was already in circulation before the completion of the first two. *Vita in ligno* appears as the motet's first part already in its first printed edition of 1537, **Fo<sup>2</sup>**, the first volume of the two-volume *Novum et insigne opus musicum* printed by Hieronymus Formschneider, whose dedication by Hans Ott is dated 'in die Iacobi' [=25 July] 1537. This alternative ordering appears again in the other printed edition of this motet in mensural notation, **Be<sup>1</sup>**, the second volume of Johann vom Berg and Ulrich Neuber's new edition of the *Novum et insigne opus musicum* printed in 1559.

The lute intabulation **Ber<sup>1</sup>**, which bears the joint coats-of-arms of Bavaria and Baden and whose contents date c.1550s–60s (despite the date 1528 stamped on the front cover), is an intriguing testament both to this reordering and to the independent circulation of the third part: *Vita in ligno* appears on fols. 13<sup>v</sup>–14<sup>r</sup> in the hand of one scribe, whereas *Qui propheticè* and *Qui expansis* appear later in the book on fols. 29<sup>v</sup>–31<sup>r</sup> in the hand of a second scribe, along with the instruction to return in the book to *Vita in ligno* for the conclusion ('III[am] partem. Vita in ligno s[equit]ur. quere supra', fol. 31<sup>r</sup>). Besides **Mun<sup>1</sup>** and **Stu<sup>4</sup>**, this is the only source to explicitly acknowledge the ordering of the three parts as Senfl, according to Wagenrieder, ultimately intended. The ordering found in **Ber<sup>1</sup>**, **Mun<sup>1</sup>**, and **Stu<sup>4</sup>** also reflects the sequence of these chants in Maundy Thursday Tenebrae services as documented in the *Antiphonarium Augustense* (1495) (fol. 24<sup>r-v</sup>), the *Antiphonarius* (1519) (fol. 45<sup>r</sup>), and the *Antiphonarium* (1537) (fol. 136<sup>r</sup>), all of which place the verse *Vita in ligno* after *Qui propheticè* and *Qui expansis in cruce*. Since **Mun<sup>1</sup>** is a choirbook used by the Munich court where Senfl was employed (the related source **Stu<sup>4</sup>** was copied for use by the court chapel of Ulrich, Duke of Württemberg), its reading of the motet offers a reliable testament

to how Senfl's chapel performed the motet, and its ordering of parts concurs with the information supplied by Wagenrieder, **Mun**<sup>1</sup> has been chosen as principal source.

It is clear that printed editions played a role in propagating the 'incorrect' order of the motet's three parts. **Fo**<sup>2</sup> and **Be**<sup>1</sup> both switch the canonic voice from the second contratenor in the first and second parts to the first contratenor in the third part. This exchange of voices is also found in every manuscript partbook source to include all three parts (**Ber**<sup>3</sup>, **Ber**<sup>4</sup>, **Bud**<sup>1</sup>, **Dre**<sup>4</sup>, **Dre**<sup>10</sup>, **Lüb**, **Lün**<sup>2</sup>, **Rok**, and **Wei**<sup>1</sup>). Especially instructive for determining filiation are the deviations that occur in the tenor voice at the conclusion of the *prima pars* (m. 53). In **Mun**<sup>1</sup> and **Stu**<sup>4</sup>, the tenor reaches its final Lo-*a* in conjunction with the Lo-*c*<sup>1</sup> in the discantus. **Fo**<sup>2</sup> extends the tenor's conclusion with a second Lo-*a*, a deviation repeated in **Bud**<sup>1</sup> and **Dre**<sup>10</sup> (reflecting the ending of the canonic *dux* part as realised in the second contratenor). Examination of this passage in copies of the tenor partbook of **Fo**<sup>2</sup> kept in D-Mu, D-Mbs, D-HAu, D-Ju, and D-ROu reveals that a Lo-rest originally inserted between the two longs was scratched out, which seems most likely to be the result of an in-house correction. This additional Lo-rest can be found, however, in the tenor partbooks of **Be**<sup>1</sup>, **Ber**<sup>3</sup>, **Ber**<sup>4</sup>, and **Wei**<sup>1</sup>. Additional variants from the principal source in the first contratenor at mm. 11<sub>6</sub>–12<sub>2</sub> and m. 42<sub>3</sub> in both of the printed sources **Be**<sup>1</sup> and **Fo**<sup>2</sup> are likewise found in **Ber**<sup>3</sup>, **Ber**<sup>4</sup>, **Bud**<sup>1</sup>, and **Dre**<sup>10</sup>. The remaining sources in mensural notation (**Dre**<sup>4</sup>, **Dre**<sup>7</sup>, **Dre**<sup>8</sup>, **Lüb**, **Lün**<sup>2</sup>, **Mun**<sup>11</sup>, **Rok**, and **Sio**) either lack the first contratenor or tenor partbooks or transmit only the *tertia pars*, so that filiation on these bases cannot be determined.

Nevertheless, there are other deviations and some instances of overlapping repertory that hint at strands of filiations among the remaining sources. A missing Mi-rest in the discantus of **Fo**<sup>2</sup> at m. 28<sub>2</sub> is resolved uniquely in **Dre**<sup>4</sup> by the adjustment of the Sb-*c*<sup>1</sup> at m. 28<sub>1</sub> to a dotted semibreve, suggesting **Dre**<sup>4</sup> may likewise derive from **Fo**<sup>2</sup>. Ligatures removed in the second contratenor of **Be**<sup>1</sup> at mm. 70–3 and 74–6 are likewise not present in the contratenor partbook of **Lün**<sup>2</sup>, the only partbook from this source to have survived. Moreover, both **Lün**<sup>2</sup> and **Rok** have repertorial overlaps with **Be**<sup>1</sup>, suggesting that these three sources are related. A textual deviation in the bassus of **Fo**<sup>2</sup> and **Be**<sup>1</sup> at mm. 135<sub>2</sub>–137, in which 'infernus' is replaced by 'ex morsu', is shared by **Lüb** and **Sio**, another hint that they, too, might be derived from either of the printed sources. **Mun**<sup>11</sup>, tentatively dated c.1543 with a possible origin of Augsburg, transmits only the tenor voice of the third part, but it shares seven motets in common with **Fo**<sup>2</sup>. Finally, the close relation between **Dre**<sup>7</sup> and **Dre**<sup>8</sup> is based most obviously on the fact that they were both copied in the second half of the sixteenth century under the direction of Wolfgang Figulus for use at the Fürstenschule of St. Afra in Meißen. Both sources transmit only the third part. Deviations from the principal source in **Dre**<sup>7</sup> are concentrated primarily in the first contratenor (mm. 146<sub>2</sub>, 145<sub>2</sub>–146<sub>1</sub>, 116<sub>2</sub>–120<sub>1</sub>, and 150<sub>2</sub>–153<sub>1</sub>), but this voice is missing in **Dre**<sup>8</sup>. Nevertheless, the close relationship between these two sources is further suggested by the fact that this third part of the motet was copied in both in conjunction with Senfl's *Media vita in morte sumus! Inmitten unsers Lebens Zeit* (this volume, no. 11). Regarding ligatures, the scribes of **Bud**<sup>1</sup> and **Lüb** demonstrate a preference for downward *ligaturae rectae* in place of the *obliquae* found in other sources, suggesting there could be some filiation between these fragmentary sources.

**Ber**<sup>7</sup>, a book of chant notation and German keyboard tablatures of unknown provenance with the date 1558 on its binding, appends two additional parts to Senfl's motet (fols. 105<sup>v</sup>–107<sup>v</sup>), both titled 'Domine miserere' and identified in the source as the motet's fourth and fifth parts ('finis Quarta pars Sequitur Quinta pars Domine miserere', fol. 106<sup>v</sup>; and 'Laus deo finit Quinta pars Vitaimlin [*sic*] [an]no 1564', fol. 107<sup>v</sup>). The additional fourth part in **Ber**<sup>7</sup> closely matches the penultimate composition in **Zwi**<sup>2</sup>, a set of partbooks probably copied c.1530–50 in either Wittenberg or Zwickau which identifies the setting as the fourth part of *Vita in ligno* ('Quarta pars uitæ in Ligno moritur' in the discantus). In **Zwi**<sup>2</sup>, however, a different text is underlaid ('Christus dominus factus est obediens usque ad mortem'), and the first three parts of the motet are not present (see Motnik 2013: 435–9). In the *Antiphonarius* (1519), both texts, 'Domine miserere' and 'Christus dominus factus est obediens usque ad mortem', are sung after each of the three verses that form the motet's three parts (see Cantus firmus above). Neither **Ber**<sup>7</sup> or **Zwi**<sup>2</sup> provides any composer attribution for these settings. Since these two additional parts are absent from all other sources transmitting Senfl's motet, it is likely that they were added subsequently by another composer.

This edition transcribes the fourth and fifth parts of the motet from the three surviving voices of **Zwi**<sup>2</sup> and the keyboard tablature **Ber**<sup>7</sup>. In the fourth part, the discantus, tenor, and vagans are transcribed from **Zwi**<sup>2</sup>, while the contratenor and bassus, which are not present in **Zwi**<sup>2</sup>, are derived from the tablature **Ber**<sup>7</sup> and rendered in smaller notation. The discantus voices in these two sources begin to depart substantially from one another in m. 185. Therefore, both versions of the discantus in mm. 185–230 have been transcribed, with the version in **Ber**<sup>7</sup> provided in an ossia staff above the melody in **Zwi**<sup>2</sup>. The fifth part of this motet survives uniquely in **Ber**<sup>7</sup>, and thus all voices for the fifth part are derived from this tablature source.

### Variant Readings

Clefs

26 <sub>1</sub> –36 <sub>3</sub>	Ct1	<b>Mun</b> <sup>1</sup>	C3 clef
70 <sub>1</sub> –88 <sub>3</sub>	Ct1	<b>Stu</b> <sup>4</sup>	C2 clef

Staff signatures			
105–59	B	<b>Sio</b>	erroneous <i>cb</i> <sup>1</sup>
Canonic devices, directions, and/or non-verbal signs			
7 <sub>2</sub>	D	<b>Mun</b> <sup>1</sup>	<i>sig. cong.</i> (by later hand?) indicating entry of B
21 <sub>1</sub>	D	<b>Stu</b> <sup>4</sup>	<i>sig. cong.</i> indicating tactus, cadence, or conjunct parallel motion with Ct1?
23 <sub>1</sub>	Ct1	<b>Stu</b> <sup>4</sup>	<i>sig. cong.</i> indicating entry of Ct2
23 <sub>1</sub>	B	<b>Bud</b> <sup>1</sup>	<i>A</i> written above note head indicating entry of Ct2
23 <sub>1</sub>	B	<b>Mun</b> <sup>1</sup>	<i>sig. cong.</i> indicating entry of Ct2
24 <sub>3</sub>	Ct1	<b>Ber</b> <sup>3</sup>	<i>c</i> <sup>1</sup> corrected to <i>d</i> <sup>1</sup>
26	B	<b>Bud</b> <sup>1</sup>	<i>T</i> written above note head indicating entry of T
33–5	Ct2	<b>Bud</b> <sup>1</sup>	second note of ligature <i>d</i> <sup>1</sup> corrected to <i>e</i> <sup>1</sup> with the annotation ‘fa mi’
53	D	<b>Ber</b> <sup>4</sup> , <b>Dre</b> <sup>4</sup> , <b>Dre</b> <sup>10</sup> , <b>Rok</b> , <b>Wei</b> <sup>1</sup>	∩
53	T	<b>Ber</b> <sup>3</sup> , <b>Ber</b> <sup>4</sup> , <b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>10</sup> , <b>Wei</b> <sup>1</sup>	∩ on final Lo (see Variants in pitch and rhythm)
53	T	<b>Fo</b> <sup>2</sup>	Lo-rest erased (in-house correction?) (see Source Evaluation)
54	Ct1	<b>Ber</b> <sup>4</sup> , <b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>10</sup>	∩
54	Ct2	<b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>4</sup> , <b>Dre</b> <sup>10</sup> , <b>Lüb</b> , <b>Wei</b> <sup>1</sup>	∩
54	B	<b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>10</sup> , <b>Wei</b> <sup>1</sup>	∩
62 <sub>1</sub>	Ct1	<b>Stu</b> <sup>4</sup>	<i>sig. cong.</i> indicating entry of Ct2
62 <sub>1</sub>	B	<b>Bud</b> <sup>1</sup>	<i>A</i> written above note head indicating entry of Ct2
62 <sub>1</sub>	B	<b>Mun</b> <sup>1</sup>	<i>sig. cong.</i> indicating entry of Ct2
63 <sub>1</sub>	B	<b>Bud</b> <sup>1</sup>	<i>T</i> written above note head indicating entry of T
74 <sub>1</sub>	T	<b>Dre</b> <sup>10</sup>	erroneous downward stem erased
87 <sub>1</sub>	B	<b>Bud</b> <sup>1</sup>	33 written below note head indicating the number of breves that have transpired thus far in this <i>pars</i> of the motet
91 <sub>1–2</sub>	Ct1	<b>Ber</b> <sup>3</sup>	<i>d</i> <sup>1</sup> corrected to <i>c</i> <sup>1</sup>
92 <sub>2</sub>	Ct2	<b>Lüb</b>	correction mark under note head?
94 <sub>4</sub>	D	<b>Lüb</b>	<i>a</i> <sup>1</sup> corrected to <i>g</i> <sup>1</sup>
100 <sub>2–101</sub> <sub>1</sub>	Ct1	<b>Ber</b> <sup>3</sup>	Sb corrected to Br
103	T	<b>Wei</b> <sup>1</sup>	∩
104	D	<b>Ber</b> <sup>3</sup> , <b>Dre</b> <sup>4</sup> , <b>Dre</b> <sup>10</sup> , <b>Rok</b> , <b>Wei</b> <sup>1</sup>	∩
104	Ct1	<b>Dre</b> <sup>10</sup>	∩
104	Ct2	<b>Ber</b> <sup>3</sup> , <b>Dre</b> <sup>4</sup> , <b>Dre</b> <sup>10</sup> , <b>Lüb</b> , <b>Wei</b> <sup>1</sup>	∩
104	B	<b>Ber</b> <sup>3</sup> , <b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>10</sup> , <b>Wei</b> <sup>1</sup>	∩
107 <sub>1</sub>	B	<b>Bud</b> <sup>1</sup>	<i>A</i> written above note head indicating entry of Ct1
114 <sub>4–115</sub> <sub>1</sub>	D	<b>Dre</b> <sup>8</sup>	two missing notes later inserted
120 <sub>1</sub>	B	<b>Bud</b> <sup>1</sup>	<i>T</i> written above note head indicating entry of T
120 <sub>1</sub>	B	<b>Mun</b> <sup>1</sup>	<i>sig. cong.</i> indicating entry of T
132 <sub>1</sub>	Ct1	<b>Ber</b> <sup>3</sup>	<i>d</i> <sup>1</sup> corrected to <i>c</i> <sup>1</sup>
138 <sub>3</sub>	D	<b>Dre</b> <sup>8</sup>	erroneous repetition of note in new line erased
153	T	<b>Ber</b> <sup>4</sup> , <b>Dre</b> <sup>10</sup> , <b>Mun</b> <sup>11</sup> , <b>Wei</b> <sup>1</sup>	∩
158	Ct1	<b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>4</sup> , <b>Dre</b> <sup>10</sup> , <b>Lüb</b> , <b>Wei</b> <sup>1</sup>	∩
158	Ct1	<b>Dre</b> <sup>4</sup>	double barline missing after the final note
158	B	<b>Ber</b> <sup>4</sup> , <b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>10</sup> , <b>Sio</b> , <b>Wei</b> <sup>1</sup>	∩
158	B	<b>Stu</b> <sup>4</sup>	the Greek word <i>Telos</i> written after this note indicating the end
159	D	<b>Ber</b> <sup>4</sup> , <b>Dre</b> <sup>4</sup> , <b>Dre</b> <sup>10</sup> , <b>Lüb</b> , <b>Rok</b> , <b>Wei</b> <sup>1</sup>	∩
159	D	<b>Dre</b> <sup>4</sup>	double barline missing after this note
159	Ct2	<b>Ber</b> <sup>4</sup> , <b>Bud</b> <sup>1</sup> , <b>Dre</b> <sup>10</sup>	∩

## Variants in pitch and rhythm

11 <sub>6</sub> -12 <sub>2</sub>	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	Sm-g Sm-f Sm-g Sm-a Sm-bb
12 <sub>1</sub>	D	<b>Dre<sup>10</sup></b>	note erased?
12 <sub>5</sub>	Ct1	<b>Stu</b>	erroneously Sm
14 <sub>3-4</sub>	D	<b>Dre<sup>4</sup></b>	Sb
22 <sub>1-2</sub>	D	<b>Dre<sup>10</sup></b>	notes missing due to paper damage
27 <sub>2</sub>	Ct2	<b>Lüb</b>	<i>c</i> <sup>1</sup>
28 <sub>1-2</sub>	D	<b>Dre<sup>4</sup></b>	dotted Sb
28 <sub>2</sub>	D	<b>Fo<sup>2</sup></b>	Mi-rest missing (at page turn)
30 <sub>2</sub>	Ct1	<b>Dre<sup>10</sup></b>	barline written after rest followed by erroneous copying of 39 <sub>3</sub> -43 <sub>1</sub>
35	Ct2	<b>Lüb</b>	<i>d</i> <sup>1</sup>
35	B	<b>Dre<sup>10</sup></b>	erroneously Lo
36-8	T	<b>Ber<sup>4</sup></b>	Sb-bb Sb-a due to erroneous <i>cum opposita proprietate</i> ligature stem
36 <sub>2</sub>	Ct2	<b>Lüb</b>	note missing
41	Ct2	<b>Ber<sup>3</sup></b>	2 Br (see Ligatures)
42 <sub>3</sub>	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	Sb Mi
53	D, T	<b>Stu<sup>4</sup>, Wei<sup>1</sup></b>	Mx
53	T	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Wei<sup>1</sup></b>	Lo-a Lo-rest Lo-a
53	T	<b>Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	Lo-a Lo-a
53-4	Ct2	<b>Dre<sup>4</sup></b>	Lo- <i>e</i> <sup>1</sup> (Br-rest missing)
54	Ct1	<b>Bud<sup>1</sup>, Stu<sup>4</sup></b>	Mx
54	B	<b>Wei<sup>1</sup></b>	Mx
60 <sub>4</sub> -61 <sub>1</sub>	B	<b>Lüb</b>	Mi-g Mi-f
62 <sub>2</sub>	B	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup></b>	Mi Sm (at line break in <b>Be<sup>1</sup></b> )
63 <sub>5</sub> -64 <sub>1</sub>	D	<b>Lüb</b>	dotted Mi
73	Ct2	<b>Lüb</b>	<i>d</i> <sup>1</sup>
76	Ct2	<b>Lüb</b>	<i>bb</i>
85 <sub>2</sub>	D	<b>Stu<sup>4</sup></b>	2 Mi
86 <sub>2</sub>	T	<b>Wei<sup>1</sup></b>	<i>bb</i>
91 <sub>2</sub>	Ct2	<b>Lüb</b>	<i>e</i> <sup>1</sup>
93 <sub>1</sub>	Ct2	<b>Lüb</b>	<i>d</i> <sup>1</sup>
96 <sub>2</sub>	Ct2	<b>Bud<sup>1</sup></b>	notated Lo- <i>f</i> <sup>1</sup> Lo- <i>e</i> <sup>1</sup> dotted Br- <i>d</i> <sup>1</sup> but with numbers above notes (4, 3, 2) suggesting a workable solution of Lo- <i>f</i> <sup>1</sup> dotted Br- <i>e</i> <sup>1</sup> Br- <i>d</i> <sup>1</sup>
100	Ct2	<b>Dre<sup>10</sup></b>	erroneously Br
100 <sub>1-2</sub>	D	<b>Dre<sup>10</sup></b>	notes missing due to paper damage
100 <sub>2</sub> -101 <sub>1</sub>	Ct1	<b>Ber<sup>3</sup></b>	Br
101	Ct2	<b>Lüb, Dre<sup>10</sup></b>	erroneously Br
103	T	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Stu<sup>4</sup>, Wei<sup>1</sup></b>	Mx
104	D, Ct1	<b>Ber<sup>4</sup>, Dre<sup>4</sup>, Stu<sup>4</sup></b>	Mx
104	Ct2	<b>Ber<sup>3</sup>, Bud<sup>1</sup>, Stu<sup>4</sup></b>	Mx
104	B	<b>Ber<sup>3</sup>, Ber<sup>4</sup>, Lüb, Stu<sup>4</sup></b>	Mx
109 <sub>2</sub>	Ct1	<b>Lüb</b>	<i>d</i> <sup>1</sup>
110 <sub>2</sub>	Ct1	<b>Lüb</b>	<i>bb</i>
115 <sub>1</sub>	Ct1	<b>Dre<sup>4</sup></b>	2 Mi
117 <sub>3</sub>	Ct1	<b>Lüb, Lün<sup>2</sup></b>	Fu- <i>d</i> <sup>1</sup> Fu- <i>e</i> <sup>1</sup>
118 <sub>4</sub>	D	<b>Dre<sup>10</sup></b>	note missing due to paper damage
119 <sub>3</sub>	D	<b>Dre<sup>4</sup></b>	2 Mi
119 <sub>3</sub>	D	<b>Lüb</b>	<i>a</i> <sup>1</sup>
126 <sub>3</sub>	Ct1	<b>Lün<sup>2</sup></b>	2 Mi
128 <sub>1-2</sub>	Ct1	<b>Lün<sup>2</sup></b>	dotted Sb Mi
131 <sub>1-2</sub>	Ct1	<b>Lün<sup>2</sup></b>	dotted Sb Mi
132 <sub>1</sub>	D	<b>Ber<sup>3</sup></b>	2 Mi
137	B	<b>Ber<sup>3</sup></b>	2 Sb
146 <sub>2</sub>	Ct1	<b>Dre<sup>7</sup></b>	Sb Mi

153	T	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	Mx
155 <sub>2</sub>	Ct1	<b>Lün<sup>2</sup></b>	erroneous additional Mi- <i>e</i> <sup>1</sup> after this note
155 <sub>3</sub>	D	<b>Dre<sup>10</sup></b>	note missing due to paper damage
156 <sub>2</sub>	B	<b>Sio</b>	erroneously <i>e</i>
156 <sub>2</sub> –157	B	<b>Bud<sup>1</sup></b>	Br Sb
156 <sub>3</sub>	Ct1	<b>Lün<sup>2</sup></b>	Mi Sm
157–8	B	<b>Lüb</b>	dotted Br- <i>d</i> Mx- <i>A</i>
158	Ct1	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	Mx
158	B	<b>Stu<sup>4</sup>, Wei<sup>1</sup></b>	Mx
159	D	<b>Ber<sup>4</sup></b>	Mx
159	D	<b>Stu<sup>4</sup></b>	additional blackened <i>c</i> <sup>2</sup> above <i>a</i> <sup>1</sup> note head
159	Ct2	<b>Stu<sup>4</sup></b>	Mx
Accidentals			
137 <sub>2</sub>	Ct1	<b>Stu<sup>4</sup></b>	# indicating <i>b</i> ‡
Ligatures			
25 <sub>1–2</sub>	B	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
27 <sub>1–2</sub>	Ct2	<b>Bud<sup>1</sup>, Lün<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
30 <sub>1–2</sub>	T	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
33–4	T	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	no lig.
35–6	B	<b>Bud<sup>1</sup>, Dre<sup>10</sup></b>	no lig.
35 <sub>1–2</sub>	D	<b>Rok</b>	<i>recta</i> in place of <i>obliqua</i>
40–1	Ct2	<b>Ber<sup>3</sup></b>	<i>obliqua</i> in place of <i>recta</i> yielding Br- <i>g</i> <sup>1</sup> Br- <i>f</i> <sup>1</sup> (see Variants in pitch and rhythm)
48–9	Ct2	<b>Lüb</b>	no lig.
63–5	Ct2	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Lün<sup>2</sup>, Wei<sup>1</sup></b>	no lig.
69–70	B	<b>Dre<sup>10</sup>, Stu<sup>4</sup></b>	no lig. ( <b>Stu<sup>4</sup></b> : at page turn)
70–3	Ct2	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Lün<sup>2</sup></b>	no lig.
71–2	T	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup></b>	no lig.
74–6	Ct2	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Lün<sup>2</sup></b>	no lig.
74 <sub>1–2</sub>	T	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
88 <sub>1–2</sub>	T	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
89 <sub>2</sub> –90 <sub>1</sub>	T	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
91 <sub>1–2</sub>	Ct2	<b>Bud<sup>1</sup>, Lün<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
92 <sub>2</sub> –93 <sub>1</sub>	Ct2	<b>Bud<sup>1</sup>, Lün<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
96–99	T	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup></b>	no lig.
96 <sub>2</sub> –99	Ct2	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Lün<sup>2</sup></b>	no lig.
102–103 <sub>1</sub>	B	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Wei<sup>1</sup></b>	no lig.
106 <sub>2</sub> –107 <sub>1</sub>	D	<b>Rok</b>	<i>recta</i> in place of <i>obliqua</i>
107 <sub>2</sub> –108 <sub>1</sub>	B	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
107 <sub>2</sub> –108 <sub>1</sub>	B	<b>Sio</b>	no lig.
108 <sub>2</sub> –109 <sub>1</sub>	B	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
108 <sub>2</sub> –109 <sub>1</sub>	B	<b>Sio</b>	no lig.
109 <sub>1–2</sub>	Ct1	<b>Bud<sup>1</sup>, Lün<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
110 <sub>1–2</sub>	Ct1	<b>Bud<sup>1</sup>, Lün<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
115 <sub>1–2</sub>	Ct1	<b>Bud<sup>1</sup>, Lün<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
115 <sub>1–2</sub>	Ct1	<b>Dre<sup>4</sup></b>	no lig. (see Variants in pitch and rhythm)
117 <sub>1–2</sub>	B	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
117 <sub>1–2</sub>	B	<b>Sio</b>	no lig.
119 <sub>3</sub> –120 <sub>1</sub>	D	<b>Dre<sup>4</sup></b>	no lig. (see Variants in pitch and rhythm)
119 <sub>3</sub> –120 <sub>1</sub>	D	<b>Rok</b>	<i>recta</i> in place of <i>obliqua</i>
119 <sub>3</sub> –120 <sub>1</sub>	B	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>
119 <sub>3</sub> –120 <sub>1</sub>	B	<b>Sio</b>	no lig.
121 <sub>1–2</sub>	B	<b>Bud<sup>1</sup></b>	<i>recta</i> in place of <i>obliqua</i>

121 <sub>1-2</sub>	B	<b>Sio</b>	no lig.
145 <sub>2</sub> -146 <sub>1</sub>	Ctl	<b>Dre<sup>7</sup></b>	lig.
Textual variants and text placement			
1 <sub>1</sub>	D	<b>Ber<sup>3</sup>, Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial <i>Q-</i> of <i>Qui</i> missing
1 <sub>2</sub>	Ctl	<b>Ber<sup>3</sup>, Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial <i>Q-</i> of <i>Qui</i> missing
4 <sub>3</sub> -15 <sub>1</sub>	Ctl	<b>Bud<sup>1</sup></b>	<i>prompsisti</i> (3 times)
7 <sub>2</sub>	B	<b>Ber<sup>3</sup>, Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial <i>Q-</i> of <i>Qui</i> missing
12 <sub>2</sub> -15	B	<b>Ber<sup>3</sup></b>	no text
13 <sub>3</sub> -22 <sub>3</sub>	D	<b>Be<sup>1</sup>, Dre<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Wei<sup>1</sup></b>	<i>qui propheticæ, propheticæ, propheticæ</i>
13 <sub>3</sub> -22 <sub>3</sub>	D	<b>Ber<sup>3</sup></b>	<i>qui propheticæ</i>
13 <sub>3</sub> -22 <sub>3</sub>	D	<b>Ber<sup>4</sup></b>	<i>qui propheticæ, propheticæ</i>
13 <sub>3</sub> -22 <sub>3</sub>	D	<b>Rok</b>	<i>qui propheticæ prompsisti</i> + 2 signs of repetition
15 <sub>3</sub> -23 <sub>2</sub>	Ctl	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>qui propheticæ prompsisti</i>
22-6	B	<b>Ber<sup>3</sup></b>	no text
23	Ct2	<b>Ber<sup>3</sup>, Ber<sup>4</sup></b>	initial <i>Q-</i> of <i>Qui</i> missing
23 <sub>2</sub> -25 <sub>1</sub>	D	<b>Ber<sup>3</sup></b>	no text
24 <sub>2</sub> -26 <sub>1</sub>	Ctl	<b>Ber<sup>4</sup>, Bud<sup>1</sup></b>	<i>prompsisti</i>
24 <sub>2</sub> -30 <sub>1</sub>	Ctl	<b>Ber<sup>3</sup></b>	no text
26	T	<b>Ber<sup>3</sup>, Ber<sup>4</sup></b>	initial <i>Q-</i> of <i>Qui</i> missing
28 <sub>2</sub> -36	B	<b>Be<sup>1</sup>, Ber<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>prompsisti</i> (5 times)
28 <sub>2</sub> -36	B	<b>Ber<sup>3</sup></b>	<i>prompsisti, prompsisti</i>
28 <sub>2</sub> -36	B	<b>Bud<sup>1</sup></b>	<i>prompsisti</i> (4 times)
28 <sub>2</sub> -36	B	<b>Lüb, Wei<sup>1</sup></b>	<i>prompsisti</i> (3 times)
28 <sub>3</sub> -33 <sub>2</sub>	D	<b>Be<sup>1</sup></b>	<i>prompsisti</i> + sign of repetition
28 <sub>3</sub> -33 <sub>2</sub>	D	<b>Ber<sup>3</sup></b>	<i>prompsisti</i>
30 <sub>3</sub> -32 <sub>2</sub>	Ctl	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>ero mors tua, o mors</i>
33 <sub>2</sub> -35 <sub>1</sub>	Ctl	<b>Stu<sup>4</sup></b>	<i>prompsisti</i>
33 <sub>2</sub> -39 <sub>1</sub>	Ctl	<b>Bud<sup>1</sup>, Dre<sup>10</sup></b>	sign of repetition: <i>ero mors tua, o mors</i> followed by <i>ero mors tua, o mors</i>
33 <sub>2</sub> -41 <sub>1</sub>	Ctl	<b>Ber<sup>3</sup></b>	no text
38 <sub>1</sub> -41	B	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Wei<sup>1</sup></b>	<i>ero mors tua, o mors</i>
39 <sub>2</sub> -42 <sub>1</sub>	D	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Dre<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Rok, Stu<sup>4</sup>, Wei<sup>1</sup></b>	<i>ero mors tua</i>
39 <sub>3</sub> -41 <sub>1</sub>	Ctl	<b>Bud<sup>1</sup></b>	<i>tua, o mors</i>
41 <sub>3</sub> -43 <sub>2</sub>	Ctl	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>ero mors tua, o mors</i>
41 <sub>3</sub> -43 <sub>2</sub>	Ctl	<b>Stu<sup>4</sup></b>	<i>tua</i>
42 <sub>2</sub> -44 <sub>3</sub>	B	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Wei<sup>1</sup></b>	<i>tua, o mors</i>
42 <sub>2</sub> -44 <sub>3</sub>	B	<b>Lüb</b>	<i>tua, tua, mors</i>
44 <sub>2</sub> -47 <sub>3</sub>	Ctl	<b>Ber<sup>3</sup></b>	no text
44 <sub>2</sub> -47 <sub>3</sub>	Ctl	<b>Fo<sup>2</sup></b>	sign of repetition: <i>tua, o mors</i>
44 <sub>4</sub> -49 <sub>1</sub>	D	<b>Dre<sup>4</sup></b>	<i>tua, tua</i>
44 <sub>4</sub> -49 <sub>1</sub>	D	<b>Rok</b>	<i>tua</i> (3 times)
46 <sub>2</sub> -47 <sub>3</sub>	Ctl	<b>Dre<sup>10</sup></b>	no text
47 <sub>2</sub> -49 <sub>1</sub>	B	<b>Ber<sup>3</sup></b>	no text
47 <sub>2</sub> -51	B	<b>Be<sup>1</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Wei<sup>1</sup></b>	<i>tua, tua</i>
47 <sub>2</sub> -51	B	<b>Lüb</b>	<i>tua, tua, o mors</i>
47 <sub>2</sub> -51	B	<b>Stu<sup>4</sup></b>	<i>tua, mors tua</i>

48–50	Ct2	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Wei<sup>1</sup></b>	<i>o</i>
48 <sub>2</sub> –50	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>ero mors tua</i>
49 <sub>2</sub> –51	B	<b>Ber<sup>3</sup>, Dre<sup>10</sup>, Stu<sup>4</sup></b>	<i>tua</i>
49 <sub>3</sub> –53	D	<b>Ber<sup>4</sup></b>	<i>tua, o mors, tua</i>
49 <sub>3</sub> –53	D	<b>Rok</b>	<i>ero mors tua, o mors!</i>
51 <sub>2</sub> –54	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>ero mors tua, o mors!</i>
52 <sub>2</sub> –54	B	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Wei<sup>1</sup></b>	<i>o mors!</i>
53	T	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>mors, mors</i> (see Variants in pitch and rhythm)
55	B	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial Q- of <i>Qui</i> missing
55–65	B	<b>Lüb</b>	<i>Qui expansis, expansis</i>
56	Ct1	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial Q- of <i>Qui</i> missing
59	D	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial Q- of <i>Qui</i> missing
62	Ct2	<b>Ber<sup>3</sup>, Stu<sup>4</sup></b>	initial Q- of <i>Qui</i> missing
63	T	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial Q- of <i>Qui</i> missing
66 <sub>3</sub> –69 <sub>1</sub>	Ct1	<b>Ber<sup>3</sup></b>	no text
66 <sub>3</sub> –69 <sub>1</sub>	Ct1	<b>Bud<sup>1</sup></b>	<i>qui expansis</i>
67 <sub>2</sub> –69 <sub>1</sub>	D	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Dre<sup>4</sup>, Fo<sup>2</sup>, Lüb, Rok, Wei<sup>1</sup></b>	<i>expansis</i>
70 <sub>2</sub> –74 <sub>1</sub>	Ct1	<b>Bud<sup>1</sup></b>	<i>expansis</i> + sign of repetition
70 <sub>2</sub> –76 <sub>1</sub>	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>expansis in cruce manibus</i>
74 <sub>2</sub> –77	D	<b>Ber<sup>3</sup></b>	no text
76 <sub>1</sub> –79	B	<b>Ber<sup>3</sup></b>	no text
79 <sub>2</sub> –86 <sub>1</sub>	D	<b>Ber<sup>3</sup></b>	<i>in cruce manibus traxisti omnia</i>
79 <sub>2</sub> –86 <sub>1</sub>	D	<b>Be<sup>1</sup>, Ber<sup>4</sup>, Dre<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Wei<sup>1</sup></b>	<i>manibus, in cruce manibus traxisti omnia</i>
79 <sub>2</sub> –86 <sub>1</sub>	D	<b>Rok</b>	<i>manibus, in cruce manibus</i>
80 <sub>2</sub> –86 <sub>3</sub>	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>traxisti omnia</i>
80 <sub>2</sub> –87 <sub>1</sub>	B	<b>Ber<sup>3</sup></b>	<i>traxisti omnia, traxisti omnia</i>
86 <sub>3</sub> –93	D	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Dre<sup>4</sup>, Fo<sup>2</sup>, Wei<sup>1</sup></b>	<i>traxisti omnia, omnia</i>
86 <sub>3</sub> –93	D	<b>Dre<sup>10</sup>, Lüb</b>	<i>traxisti omnia, omnia, omnia</i>
86 <sub>3</sub> –93	D	<b>Rok</b>	<i>traxisti omnia</i> + sign of repetition + <i>om-</i> + sign of repetition + <i>-nia</i>
89 <sub>2</sub> –4	Ct1	<b>Bud<sup>1</sup></b>	<i>omnia</i>
89 <sub>2</sub> –91 <sub>3</sub>	Ct1	<b>Ber<sup>3</sup></b>	no text
89 <sub>3</sub> –91 <sub>1</sub>	B	<b>Ber<sup>3</sup></b>	no text
93 <sub>3</sub> –95	B	<b>Ber<sup>3</sup></b>	no text
95 <sub>1</sub> –98	D	<b>Lüb</b>	<i>ad te, omnia</i>
96–100 <sub>2</sub>	D	<b>Dre<sup>10</sup></b>	<i>a... a</i> (text incomplete due to paper damage)
100 <sub>2</sub> –104	B	<b>Ber<sup>3</sup></b>	<i>traxisti omnia</i> crossed out
102 <sub>2</sub> –104	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup></b>	<i>ad te saecula</i>
105 <sub>1</sub> –2	D	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial V- of <i>Vita</i> missing
106 <sub>1</sub> –2	B	<b>Ber<sup>3</sup>, Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial V- of <i>Vita</i> missing
107 <sub>1</sub> –2	Ct1	<b>Ber<sup>3</sup>, Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial V- of <i>Vita</i> missing
108 <sub>2</sub> –112 <sub>3</sub>	D	<b>Dre<sup>4</sup></b>	<i>in ligno moritur, moritur, moritur</i>
112 <sub>1</sub> –113 <sub>2</sub>	B	<b>Ber<sup>3</sup></b>	no text
113 <sub>2</sub> –117 <sub>2</sub>	D	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Dre<sup>7</sup>, Dre<sup>8</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Wei<sup>1</sup></b>	<i>vita in ligno</i>



113 <sub>2</sub> -117 <sub>2</sub>	D	<b>Dre<sup>4</sup></b>	<i>vita in ligno moritur</i>
113 <sub>2</sub> -117 <sub>2</sub>	D	<b>Rok</b>	<i>vita in ligno</i> + sign of repetition
113 <sub>3</sub> -115 <sub>2</sub>	Ct1	<b>Dre<sup>4</sup></b>	<i>vita in ligno moritur</i>
116 <sub>2</sub> -120 <sub>1</sub>	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Wei<sup>1</sup></b>	<i>in ligno moritur</i>
116 <sub>2</sub> -120 <sub>1</sub>	Ct1	<b>Dre<sup>7</sup></b>	<i>in ligno</i>
116 <sub>2</sub> -120 <sub>1</sub>	Ct1	<b>Lüb</b>	<i>in ligno, ligno moritur</i>
116 <sub>2</sub> -120 <sub>1</sub>	Ct1	<b>Lün<sup>2</sup></b>	<i>in ligno moritur, moritur</i>
118 <sub>2</sub> -120 <sub>1</sub>	D	<b>Dre<sup>4</sup></b>	<i>vita in ligno moritur</i>
118 <sub>2</sub> -120 <sub>1</sub>	D	<b>Dre<sup>10</sup></b>	...n ...o (text incomplete due to paper damage)
118 <sub>2</sub> -120 <sub>1</sub>	B	<b>Ber<sup>3</sup>, Dre<sup>8</sup></b>	no text
120-1	T	<b>Ber<sup>4</sup>, Stu<sup>4</sup></b>	initial V- of <i>Vita</i> missing
120 <sub>3</sub> -124	D	<b>Dre<sup>4</sup></b>	<i>vita in ligno moritur</i>
120 <sub>3</sub> -124	D	<b>Dre<sup>7</sup>, Dre<sup>8</sup></b>	<i>in ligno moritur</i>
122-3	Ct2	<b>Ber<sup>3</sup>, Ber<sup>4</sup></b>	initial V- of <i>Vita</i> missing
122 <sub>3</sub> -129 <sub>2</sub>	Ct1	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup></b>	<i>vita in ligno moritur, in ligno moritur</i>
122 <sub>3</sub> -129 <sub>2</sub>	Ct1	<b>Bud<sup>1</sup>, Dre<sup>4</sup>, Dre<sup>7</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lün<sup>2</sup>, Wei<sup>1</sup></b>	<i>vita in ligno moritur, moritur</i>
122 <sub>3</sub> -129 <sub>2</sub>	Ct1	<b>Lüb</b>	<i>vita in ligno moritur, in ligno</i>
124 <sub>2</sub> -127	B	<b>Sio</b>	<i>in ligno</i>
125 <sub>2</sub> -133	Ct2	<b>Stu<sup>4</sup></b>	<i>in ligno mori-</i>
127 <sub>2</sub> -130 <sub>1</sub>	D	<b>Dre<sup>10</sup></b>	<i>in ligno, ligno</i>
127 <sub>2</sub> -130 <sub>1</sub>	D	<b>Rok</b>	<i>in ligno</i> + sign of repetition
127 <sub>2</sub> -133 <sub>1</sub>	D	<b>Dre<sup>4</sup></b>	<i>in ligno moritur, moritur, moritur</i>
127 <sub>2</sub> -133 <sub>1</sub>	D	<b>Dre<sup>7</sup></b>	<i>in ligno moritur, -ritur</i>
129 <sub>2</sub> -132	B	<b>Ber<sup>3</sup></b>	no text
133 <sub>2</sub> -137	B	<b>Dre<sup>8</sup></b>	<i>infernus</i>
135 <sub>2</sub> -141 <sub>1</sub>	Ct1	<b>Stu<sup>4</sup></b>	<i>infer- infernus</i> (at page turn)
135 <sub>2</sub> -137	B	<b>Be<sup>1</sup>, Ber<sup>3</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Sio, Wei<sup>1</sup></b>	<i>ex morsu</i>
136 <sub>2</sub> -140	T	<b>Mun<sup>11</sup></b>	<i>infernus</i>
137 <sub>3</sub> -139 <sub>1</sub>	D	<b>Ber<sup>3</sup></b>	no text
138 <sub>2</sub> -139 <sub>1</sub>	B	<b>Ber<sup>3</sup>, Dre<sup>8</sup></b>	no text
138 <sub>2</sub> -139 <sub>1</sub>	B	<b>Lüb</b>	<i>ex morsu</i>
139 <sub>3</sub> -140 <sub>2</sub>	B	<b>Ber<sup>3</sup>, Lüb</b>	<i>ex morsu</i>
139 <sub>3</sub> -143 <sub>1</sub>	D	<b>Rok</b>	<i>in-</i> + sign of repetition + <i>-fernus</i>
141 <sub>2</sub> -142	B	<b>Be<sup>1</sup>, Ber<sup>4</sup>, Bud<sup>1</sup>, Dre<sup>7</sup>, Dre<sup>8</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Sio, Wei<sup>1</sup></b>	<i>ex morsu</i>
141 <sub>2</sub> -142	B	<b>Ber<sup>3</sup></b>	no text
141 <sub>2</sub> -143	T	<b>Mun<sup>11</sup></b>	<i>ex morsu</i>
142 <sub>3</sub> -143 <sub>2</sub>	Ct1	<b>Ber<sup>3</sup></b>	no text
143 <sub>2</sub> -147	B	<b>Dre<sup>7</sup></b>	no text
143 <sub>3</sub> -149 <sub>1</sub>	D	<b>Lüb</b>	<i>infernus ex, ex morsu despoliatur</i> (at line break)
143 <sub>3</sub> -149 <sub>1</sub>	D	<b>Rok</b>	<i>ex morsu despoliatur</i>
144 <sub>2</sub> -145 <sub>2</sub>	T	<b>Mun<sup>11</sup></b>	<i>infernus</i>
146 <sub>1</sub> -153 <sub>1</sub>	Ct1	<b>Ber<sup>3</sup></b>	<i>despolitur</i> [sic], <i>despoliatur</i>
149 <sub>3</sub> -152 <sub>2</sub>	D	<b>Ber<sup>3</sup></b>	no text
150 <sub>2</sub> -153 <sub>1</sub>	Ct1	<b>Dre<sup>7</sup></b>	<i>despoliatur</i>
153 <sub>2</sub> -154 <sub>2</sub>	D	<b>Dre<sup>8</sup>, Rok</b>	no text
153 <sub>3</sub> -158	Ct1	<b>Be<sup>1</sup>, Bud<sup>1</sup>, Dre<sup>4</sup>, Dre<sup>10</sup>, Fo<sup>2</sup>, Lüb, Lün<sup>2</sup>, Wei<sup>1</sup></b>	<i>despoliatur</i> (3 times)
153 <sub>3</sub> -155 <sub>1</sub>	B	<b>Ber<sup>3</sup></b>	no text
155 <sub>2</sub> -156 <sub>2</sub>	D	<b>Ber<sup>3</sup>, Dre<sup>8</sup>, Dre<sup>10</sup></b>	no text ( <b>Dre<sup>10</sup></b> : due to paper damage?)

### Remarks

- In **Ber**<sup>3</sup>, **Bud**<sup>1</sup>, **Dre**<sup>4</sup>, **Dre**<sup>7</sup>, **Dre**<sup>10</sup>, the D-Mbs copy of **Fo**<sup>2</sup>, **Lün**<sup>2</sup>, and **Wei**<sup>1</sup>, the duration of some rests and ligature note values are indicated with numerals representing the duration in equivalences of semibreves.
- The keyboard intabulation of the motet in **Be**<sup>3</sup> includes the header ‘DE PASSIONE CHRISTI’ (fols. 54<sup>v</sup>–56<sup>r</sup>).
- The frequent absence of text underlay in **Ber**<sup>3</sup> is due to the fact that the scribe does not consistently write signs of repetition.
- The annotation ‘Laus deo finis tertia pars’ is found at the end of the third part of the keyboard intabulation of the motet in **Ber**<sup>7</sup> (fol. 105<sup>r</sup>).
- In the discantus and contratenor of **Dre**<sup>4</sup>, the date 20 March 1587 is annotated both at the beginning and at the end of the motet (at the start of the discantus: ‘à 5. Ludouici Senfels 20 Martij A[nn]o Do[mini] 87.’; at the end of the discantus: ‘20 Martij D[omini] 87.’; at the start of the contratenor: ‘à 5. Ludouici Senfels Alt[us] prior. 20 Martij Do[mini] 87.’; and at the end of the contratenor: ‘Anno 87. 20 Martij’).
- In **Dre**<sup>4</sup>, slashes are frequently provided in the notation to indicate the alignment of text underlay.
- The keyboard intabulation **Kra**<sup>3</sup> opens with the annotation ‘1540 Vita in Ligno moritur’ (fol. 171<sup>r</sup>).
- The scribe of the contratenor partbook of **Lüb** consistently transcribed stepwise descending *ligaturae obliquae* incorrectly as descents of a third.
- In the single surviving contratenor partbook of **Lün**<sup>2</sup>, the annotation ‘Jodocus Malthrag [?] 17 Martij anno 83’ is found at the start of the transcription of this motet and ‘Jodocus Malthrag [?] scripsit 17 Martij anno 83’ at the motet’s conclusion.
- The transcription of the motet in the tenor of **Dre**<sup>10</sup> is accompanied by the following dedication to the Löbau city councilmen Thomas Amandus (d. 1568) and Hieronymus Nostwitz (d. 1568) written by the latter’s son, Christoph Nostwitz (d. 1607). In addition to serving as *Stadtschreiber* and *syndicus*, Hieronymus served in Löbau as rector at the evangelical school, a position later acquired by his son Christoph in 1588 (see Knauth 1766: 3 and 34; and Steude 1974: 111). The tenor partbook of **Dre**<sup>10</sup> also opens with a lengthier foreword by Christoph Nostwitz, and many of the pieces include further dedications penned by Nostwitz and other scribes. The second piece mentioned in this dedication, Clemens non Papa’s six-voice motet *Iustorum animae in manu sei sunt*, appears anonymously in **Dre**<sup>10</sup> consecutively after Senfl’s motet.

Cum constitutum sit ab inclyto huius Reipublicae Senatu, ut, qui suae in artem musicam propensionis testimonium edere vellet, is aliquam earum cantionum, quas nondum typis excusas haberemus, et qua maxime delectaretur, in hunc thesaurum sua manu inscriberet, vel aliis hoc negotium daret: Egoque cogoverim viros Chriss. et Prudentissimos Dn: Thomam Amandum Consulem et M. Hieronymum Nostwitium quondam patriae nostrae dulcissimae syndicum, patrem meum clarissimum hanc artem amasse amore quodam ardentissimo, eaque quasi μαλακτικώ miseriarum humanarum, sicut sapientissimus Plato artem Musicam appellat, saepe suaviter usos fuisse, non potui facere, quin in memoriam utriusque jucundissimam has duas gravissimas et solatii plenissimas cantilenas: Vita in ligno moritur: Et: Justorum animae etc. huic thesauro inscriberem: quorum hic: Justorum animae in manu Dei sunt: Ille: Vita in ligno moritur etc. adeo delectatus fuit; ut gratius et iucundius nihil audirent. Quia vero inter illum et parentem meum in hac re r[erum] humanarum teterrima caligine semper mutua fuit benevolentia, et in otio et negotio mutua animorum conjunctio, non dubium, quin vitae munere perfuncti et nunc in illa sempiterna luce collocati, cum illo bonis omnibus aeternaque pace circumfluente coelestium animorum caetu conjunctissime vivant, alter alteri egregie charus: Deumque de facie ad faciem videntes hymnis quam suavissime celebrant. Quod ut et nos accitu summi Dei, aeternum illud caeleste laetioris vitae domicilium petaturi, in pace aliquando discedamus, quisque pro sua parte diligenter operam demus. Quarto Idus Novemb[ris] Anno Χρ[ισ]τ[ο]σ[τ]ογ[ο]ν[ι]α[ς] 1593, quo die D. Martinus Lutherus, piae memoriae, natus est, Anno 1483 Islebiae.

Since it was resolved by the celebrated senate of this republic, that anyone, who wished to put forth testimony of his inclination towards musical art, should inscribe into this anthology, by his own hand, any of those songs which we did not have printed in type and with which he were most delighted, or give this work to others, and since I knew that the most Christian and prudent men, consul Thomas Amandus and the former *syndicus* of our sweetest fatherland, Hieronymus Nostwitz, my most illustrious father, loved with a certain most burning affection this art, and often pleasantly used it as the emollient of human miseries, as wisest Plato called the art of music, I was unable to do otherwise than in the most delightful memory of both of them inscribe into this anthology these two little songs, most grave and most full of comfort: *Vita in ligno moritur* and *Iustorum animae* etc.: of which the one enjoyed to such an extent *The souls of the just are in the hand of God*, and the other *Life dies on the wood* etc. that they heard nothing more pleasing or delightful. For truly, between that man and my father, in the most foul darkness of human events, there was always in this matter mutual benevolence, and in leisure and in work a mutual union of minds. There is no doubt but that, having discharged the duty of life and now placed together in that everlasting light, they live there together in that assembly of heavenly minds which abounds with all good things and everlasting peace, each exceptionally dear to the other, and seeing God face to face, they celebrate him with the sweetest hymns possible. And so that we, who at the summons of most high God shall journey towards that eternal heavenly residence of a happier life, may depart at last in peace, let us all, each for his part, diligently labour.

On the 10th day of November, in the year of Christ's birth, 1593, on which day Martin Luther, of pious memory, was born in the year 1483 in Eisleben.

### 23. *Quomodo fiet istud* (SC M 91)

#### Text

The text is a Vespers antiphon for the fourth Sunday of Advent.

1.p.  
Quomodo fiet istud, Angele Dei, quia virum in concipiendo non pertuli?

1.p.  
How shall this happen, angel of God, since I have not known a man for conceiving?

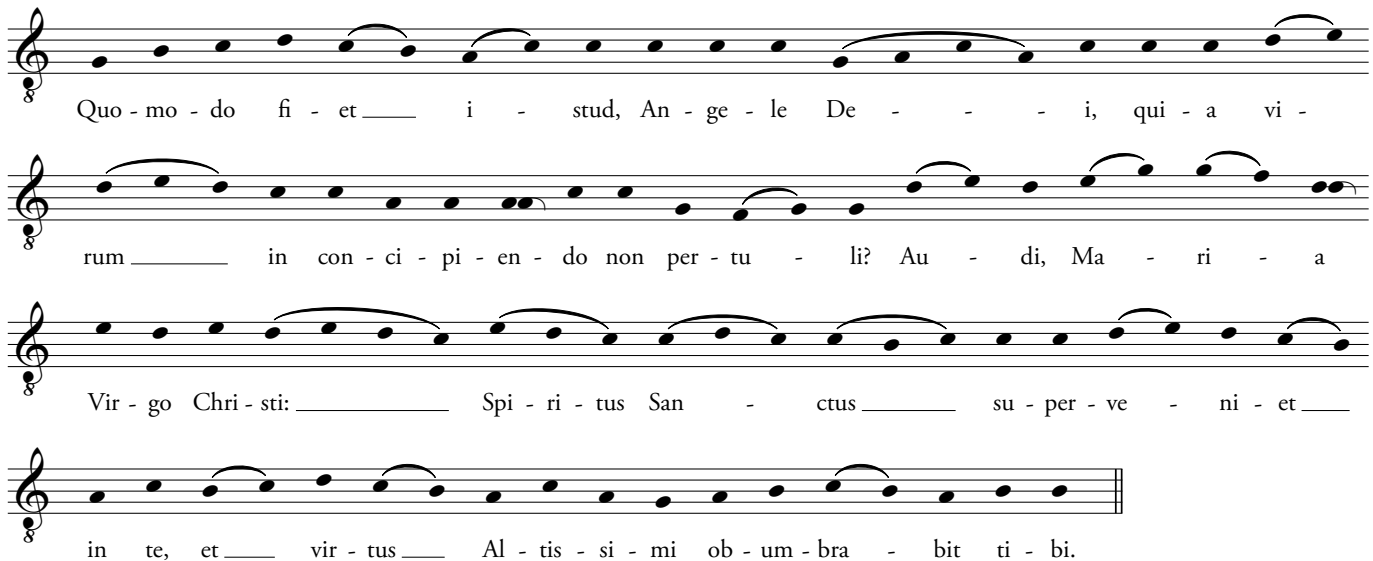
2.p.  
Audi, Maria Virgo: Spiritus Sanctus superveniet in te, et virtus Altissimi obumbrabit tibi.

2.p.  
Hear, Virgin Mary, the Holy Spirit shall come upon you, and the power of the Most High shall overshadow you.

#### Cantus firmus

The cantus firmus in this motet is featured as a canon at the octave between the tenor and discantus 2. It shares characteristics of the melodies from both the *Antiphonarium Augustense* (1495) and the *Antiphonarius* (1519). The setting of the words 'in concipiendo' and 'in te' match the melody found in the *Antiphonarium Augustense* (1495), but Senfl's setting of the word 'Altissimi' aligns with the melismatic stepwise descent found in the *Antiphonarius* (1519). Both chant sources name Mary 'Virgo Christi', whereas Senfl's motet omits the word 'Christi'.

*Antiphonarium Augustense* (1495), fol. 3<sup>v</sup>



Quo - mo - do fi - et i - stud, An - ge - le De - i, qui - a vi -  
rum in con - ci - pi - en - do non per - tu - li? Au - di, Ma - ri - a  
Vir - go Chri - sti: Spi - ri - tus San - ctus su - per - ve - ni - et  
in te, et vir - tus Al - tis - si - mi ob - um - bra - bit ti - bi.

*Antiphonarius* (1519), fol. 7<sup>v</sup>



Quo - mo - do fi - et i - stud, An - ge - le De - i, qui - a vi -  
rum in con - ci - pi - en - do non per - tu - li? Au - di, Ma - ri - a

Vir - go Chri - sti: Spi - ri - tus San - ctus su - per - ve - ni -  
 et in te, et vir - tus Al - tis - si - mi ob - um - bra - bit ti - bi.

### Principal Source

**UI** RISM 1545<sup>2</sup> (D-Mbs), no. 12 (D[1], A, T, B), D2 derives from T, *Ludouicus Senflius.*, text in all voices

### Other Sources

**Dre**<sup>5</sup> D-DI Mus. Grimma 53, [no. 26] (D[1], A=B, T, B=A, 5=D2), anon., text in all voices

**Finck** H. Finck, *Practica musica* (1556) (D-B), sigs. I 3<sup>v</sup>–K 1<sup>r</sup> (D1=D2, D2=D1, A, T, B), anon., no text

**Hra**<sup>3</sup> CZ-HKm MS II A 30, no. 92, fols. 110<sup>v</sup>–111<sup>v</sup>, anon., D1 only, text in extant voice

**Lei** D-LEu Thomaskirche 49/50, [no. 109], fols. 149<sup>v</sup>–150<sup>v</sup> (D[1]), fols. 147<sup>v</sup>–148<sup>v</sup> (A), fol. 129<sup>r-v</sup> (T), fols. 147<sup>v</sup>–148<sup>r</sup> (B), fol. 73<sup>r</sup> (Q=D2), anon., text in all voices

**Ne** RISM 1568<sup>7</sup> (D-ROu), no. 23 (D[1], A, T, B), D2 derives from T, *Ludouicus Senflius.*, text in all voices

**Vie**<sup>1</sup> A-Wn Mus.Hs. 15500, [no. 32], fols. 264<sup>v</sup>–268<sup>r</sup> ([D1, D2, Ct, T, B]), anon., text in all voices

### Source Evaluation

This motet is transmitted complete and with text underlay in five sources: two printed sets of four partbooks (**Ne** and **UI**), in both of which the discantus 2 is to be derived from the tenor; and three manuscripts (**Dre**<sup>5</sup>, **Lei**, and **Vie**<sup>1</sup>), all of which provide the discantus 2 as a written-out part separate from the tenor. **Hra**<sup>3</sup>, which consists solely of a discantus partbook, is the only incomplete source. Ink corrosion on the pages transmitting this motet in **Dre**<sup>5</sup> is severe, and the source is at present only accessible by means of a poor microfilm copy. Therefore, a thorough evaluation of the reading of the motet found in this source was impossible; the few notes made in the Variant Readings reflect only those few passages where the source was legible. **Finck** includes no text underlay and features several variants in pitch and rhythm that mark this source as distinct from the others. **Ne** seems to be the latest source of the group and was likely derived from the earlier printed source **UI**. Among the manuscript sources, **Vie**<sup>1</sup>, with the date 1544 on fol. 1<sup>r</sup> and a provenance that remains uncertain (Kirsch 1961: 292–3 places the manuscript in a Catholic German-speaking context in the middle of the 1540s), appears to be the earliest. **Vie**<sup>1</sup> transmits only one notational error, but its version of the text, which replaces the word ‘pertulit’ with ‘cognovi’ is unique. Both **Lei** and **UI** each transmit only one error in notation. The approach to text underlay in **Lei** is somewhat idiosyncratic, though its pattern of ligatures aligns it more closely with **Vie**<sup>1</sup> and **Finck** than **UI**, which features a significantly greater number of *ligaturae rectae*. **Lei** also includes a notational variant not found in any other source, in which the final phrase of the discantus 1 in the *prima pars* on the text ‘non pertuli’ is consolidated by placing the Mi-rest before the Sb-*a*<sup>1</sup> at m. 27<sub>1-2</sub> (see Variants in pitch and rhythm). Therefore, the more arguably influential print **UI** has been designated principal source.

### Variant Readings

#### Clefs

1–28	D2	<b>Dre</b> <sup>5</sup>	C1 clef
1–28	D2	<b>Lei</b> , <b>Vie</b> <sup>1</sup>	G2 clef
30–78	D2	<b>Lei</b> , <b>Vie</b> <sup>1</sup>	C1 clef

#### Mensuration and proportion signs

30–78	D, Ct, T, B	<b>Finck</b>	c
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#### Canonic devices, directions, and/or non-verbal signs

1–28	T	<b>Finck</b>	<i>Exemplum ad tempus perfectum. Fuga in hiperdiapason post integra duo tempora.</i>
1–28	T	<b>Ne</b>	<i>Altera uox in Hiperdiapason post duo Tempora.</i>
1–28	T	<b>UI</b>	<i>Fuga in Diapason. Quinq[ue] uocum sub. 4.</i>
7	T	<b>Finck</b> , <b>Ne</b> , <b>UI</b>	<i>sig. cong.</i> indicating entry of D2
26 <sub>1</sub>	T	<b>Dre</b> <sup>5</sup> , <b>Finck</b> , <b>Ne</b> , <b>UI</b>	<i>sig. cong.</i> indicating end of D2
28	D2	<b>Lei</b> , <b>Ne</b>	☉
28	T	<b>Dre</b> <sup>5</sup> , <b>Lei</b> , <b>Ne</b> , <b>Vie</b> <sup>1</sup>	☉
29	D1	<b>Dre</b> <sup>5</sup> , <b>Hra</b> <sup>3</sup> , <b>Lei</b> , <b>Ne</b>	☉

29	Ct	<b>Dre<sup>5</sup>, Lei, Ne</b>	∩
29	B	<b>Dre<sup>5</sup>, Lei, Ne, Vie<sup>1</sup></b>	∩
30–76	T	<b>Finck</b>	<i>Sequitur Exemplum ad tempus imperfectum. Tenor cum Fuga.</i> <i>Fuga in Hiperdiapente post duo tempora in hoc signo usitata.</i>
30–76	T	<b>Ne</b>	<i>In Epidiapente post duo Tempora.</i>
30–76	T	<b>Ul</b>	<i>Fuga in Epidaipenthe.</i>
40–1	T	<b>Dre<sup>5</sup>, Finck, Ne, Ul</b>	<i>sig. cong.</i> indicating entry of D2
55 <sub>5</sub>	Ct	<b>Ul</b>	<i>c</i> <sup>1</sup> corrected by hand to <i>d</i> <sup>1</sup>
76	T	<b>Dre<sup>5</sup>, Lei, Vie<sup>1</sup></b>	∩
77	Ct	<b>Dre<sup>5</sup>, Lei, Vie<sup>1</sup></b>	∩
78	D1	<b>Dre<sup>5</sup>, Hra<sup>3</sup>, Lei,</b> <b>Ne, Vie<sup>1</sup></b>	∩
78	D2	<b>Lei, Vie<sup>1</sup></b>	∩
78	B	<b>Dre<sup>5</sup>, Lei, Ne, Vie<sup>1</sup></b>	∩
Variants in pitch and rhythm			
6 <sub>2</sub>	Ct	<b>Finck</b>	2 Mi
12	B	<b>Vie<sup>1</sup></b>	erroneous Br
13 <sub>4–6</sub>	D1	<b>Hra<sup>3</sup></b>	Sm- <i>f</i> <sup>1</sup> Sm- <i>g</i> <sup>1</sup> Sm- <i>a</i> <sup>1</sup>
17 <sub>2–18</sub> <sub>1</sub>	B	<b>Finck</b>	Mi- <i>f</i> Mi- <i>e</i> dotted Mi- <i>f</i> Sm- <i>e</i> Sb- <i>c</i>
20 <sub>1–4</sub>	D1	<b>Ne</b>	Sb-rest Mi-rest Sb- <i>c</i> <sup>2</sup> Mi- <i>f</i> <sup>1</sup>
20 <sub>4</sub>	D1	<b>Ul</b>	note missing
20 <sub>5</sub>	Ct	<b>Finck</b>	<i>a</i>
21 <sub>3</sub>	Ct	<b>Finck</b>	<i>f</i> <sup>1</sup>
22 <sub>5</sub>	D1	<b>Hra<sup>3</sup></b>	<i>a</i> <sup>1</sup>
23 <sub>3–4</sub>	Ct	<b>Finck</b>	Sb
27 <sub>1–2</sub>	D1	<b>Hra<sup>3</sup></b>	dotted Sb- <i>a</i> <sup>1</sup>
27 <sub>1–2</sub>	D1	<b>Lei</b>	Mi-rest Sb- <i>a</i> <sup>1</sup>
28 <sub>7–8</sub>	B	<b>Finck</b>	Sb
49 <sub>1</sub>	D1	<b>Finck, Ne</b>	2 Mi
58 <sub>2</sub>	Ct	<b>Finck</b>	<i>g</i>
70 <sub>2–3</sub>	D1	<b>Hra<sup>3</sup></b>	Sb
71 <sub>1</sub>	T	<b>Ne</b>	erroneous Br
71 <sub>3</sub>	D1	<b>Lei</b>	erroneous <i>c</i> <sup>2</sup>
71 <sub>3</sub>	Ct	<b>Finck</b>	<i>c</i> <sup>1</sup>
76	Ct	<b>Finck</b>	Sb
Accidentals			
60 <sub>2</sub>	D2	<b>Dre<sup>5</sup></b>	cautionary #
Coloration			
64 <sub>1–2</sub>	B	<b>Lei</b>	no coloration
Ligatures			
2 <sub>2–3</sub>	Ct	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
3 <sub>1–2</sub>	D1	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
4 <sub>2–3</sub>	B	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
6 <sub>1–2</sub>	Ct	<b>Finck</b>	no lig. (see Variants in pitch and rhythm)
9–10	T	<b>Dre<sup>5</sup>, Finck, Lei,</b> <b>Ne, Vie<sup>1</sup></b>	<i>lig.</i>
11–12	D2	<b>Dre<sup>5</sup>, Lei, Vie<sup>1</sup></b>	<i>lig.</i>
13 <sub>5–14</sub> <sub>1</sub>	B	<b>Finck</b>	no lig.
13 <sub>5–14</sub> <sub>1</sub>	B	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
25 <sub>2–3</sub>	T	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
26 <sub>2–3</sub>	B	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
27 <sub>2–3</sub>	D2	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
28 <sub>2–3</sub>	Ct	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
28 <sub>2–3</sub>	Ct	<b>Dre<sup>5</sup>, Ne</b>	no lig.
33 <sub>1–2</sub>	Ct	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>

35 <sub>1-2</sub>	D1	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
39 <sub>1-2</sub>	B	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
42 <sub>2</sub> -43 <sub>1</sub>	B	<b>Finck, Vie<sup>1</sup></b>	<i>lig.</i>
43 <sub>1-2</sub>	T	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
43 <sub>2</sub> -44 <sub>1</sub>	B	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
44 <sub>1-2</sub>	T	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
45 <sub>1-2</sub>	D2	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
46 <sub>1-2</sub>	D2	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
46 <sub>1-2</sub>	B	<b>Lei</b>	<i>obliqua</i> in place of <i>recta</i>
53 <sub>1-2</sub>	Ct	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
57 <sub>1-2</sub>	D1, B	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
57 <sub>1-2</sub>	D1	<b>Ne</b>	no lig.
59 <sub>1-2</sub>	T	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
59 <sub>1-2</sub>	T	<b>Dre<sup>5</sup>, Ne</b>	no lig.
61 <sub>1-2</sub>	D2	<b>Dre<sup>5</sup></b>	no lig.
61 <sub>1-2</sub>	D2	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
63 <sub>2</sub> -64 <sub>1</sub>	B	<b>Lei</b>	no lig.
63 <sub>2</sub> -64 <sub>1</sub>	B	<b>Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
64-5	T	<b>Dre<sup>5</sup></b>	no lig.
64 <sub>1-2</sub>	D1	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
66-8	D2	<b>Dre<sup>5</sup></b>	lig. on 67-8 instead of 66-7
69 <sub>1-2</sub>	T	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
70 <sub>1-2</sub>	T	<b>Finck, Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
71 <sub>1-2</sub>	D2	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
72 <sub>1-2</sub>	D2	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
73 <sub>2</sub> -74 <sub>1</sub>	T	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>
75 <sub>2</sub> -76 <sub>1</sub>	D2	<b>Lei, Vie<sup>1</sup></b>	<i>obliqua</i> in place of <i>recta</i>

Textual variants and text placement in **Vie<sup>1</sup>**, the word 'pertuli' replaces 'cognovi'.

3 <sub>2</sub> -5 <sub>3</sub>	Ct	<b>Lei</b>	<i>quomodo quomodo</i>
3 <sub>2</sub> -7 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>istud</i>
4 <sub>4</sub> -5 <sub>5</sub>	D1	<b>Hra<sup>3</sup></b>	<i>quomodo</i>
5 <sub>1</sub> -5	D1	<b>Dre<sup>5</sup></b>	<i>istud</i>
6 <sub>2</sub> -13 <sub>1</sub>	D1	<b>Hra<sup>3</sup></b>	<i>fiet istud</i>
6 <sub>2</sub> -13 <sub>1</sub>	D1	<b>Lei</b>	<i>quomodo fiet</i>
16 <sub>2</sub> -18 <sub>5</sub>	B	<b>Lei</b>	<i>Angele Dei</i>
17 <sub>2</sub> -19 <sub>4</sub>	D1	<b>Vie<sup>1</sup></b>	<i>Angele Dei, Angele Dei</i>
17 <sub>5</sub> -20 <sub>1</sub>	Ct	<b>Lei</b>	<i>Angele Dei</i>
20 <sub>2</sub> -23 <sub>1</sub>	D1	<b>Hra<sup>3</sup></b>	<i>quia virum</i>
21 <sub>1-3</sub>	D1	<b>Dre<sup>5</sup>, Ne</b>	<i>qui [sic]</i>
21 <sub>4</sub> -23 <sub>1</sub>	D1	<b>Lei</b>	<i>virum virum</i>
23 <sub>5</sub> -24 <sub>3</sub>	B	<b>Dre<sup>5</sup></b>	<i>cupiendo [sic]</i>
25 <sub>3</sub> -26 <sub>3</sub>	D1	<b>Hra<sup>3</sup></b>	<i>in concipiendo</i>
34 <sub>2</sub> -37 <sub>3</sub>	D1	<b>Hra<sup>3</sup></b>	<i>Mari [sic] Virgo</i>
43 <sub>2</sub> -45 <sub>2</sub>	B	<b>Lei</b>	<i>Virgo</i>
52 <sub>3</sub> -54 <sub>1</sub>	Ct	<b>Lei</b>	<i>super-</i>
58 <sub>2</sub> -65	B	<b>Lei</b>	<i>in te</i> (3 times)
59 <sub>2</sub> -61 <sub>3</sub>	Ct	<b>Lei</b>	sign of repetition: <i>superveniet</i>
69 <sub>3</sub> -74 <sub>1</sub>	Ct	<b>Lei</b>	<i>Altissimi, Altissimi</i>

### Remarks

- **Lei** specifies the liturgical use of this motet in three of its five partbooks: in the discantus (fol. 149<sup>v</sup>), 'Symphonia quinq[ue] vocum, ferijs Annu[n]ciationis beatæ virginis Mariæ'; in the altus (fol. 147<sup>v</sup>), 'Symphoniæ duæ ferijs Annun- cia=tionis beatæ virginis Mariæ matris Domini Christi: prima quinq[ue] altera quatuor vocum'; and in the tenor (fol. 129<sup>v</sup>), 'Symphoniæ duæ ferijs Annunciationis beatæ virginis, vna quinque vocum altera quatuor'.
- In the discantus partbook of **Lei**, the discantus voice was begun a second time on fol. 152<sup>v</sup> but subsequently crossed out (see Youens 1978: 226).

24. *Salva nos, Domine, vigilantes* (SC M 94)**Text**

The text is an antiphon for the *Nunc dimittis* sung traditionally at Compline.

Salva nos, Domine, vigilantes, custodi nos dormientes, ut Save us, Lord, keeping watch, guard us sleeping, so that we  
vigilemus cum Christo et requiescamus in pace. may keep watch with Christ and that we may rest in peace.

**Cantus firmus**

Lossius places this antiphon in the section for the first Sunday after Epiphany, but he writes that the antiphon functions as a plea for help and divine defence suitable for any place and time ('Petitio auxilii, et defensionis divinae in omni loco, et tempore', Lossius 1553: 40). Senfl sets the melody of this antiphon as a canon for tenor 1 and tenor 2, the latter of which follows the entry of the tenor 1 at the fifth below. In contrast to the chant as presented in Lossius 1553, Senfl's version features a three-note melisma on the first syllable and added decoration on the second syllable of 'Domine', as well as an adjustment to the melody at 'Christo' to yield a cadence one third lower. Otherwise, Senfl's model closely approximates that of Lossius.

Sal - va nos, Do - mi - ne, vi - gi - lan - tes, cu - sto - di nos dor - mi - en - tes,  
ut vi - gi - le - mus cum Chri - sto et re - qui - e - sca - mus in pa - ce.

**Principal Source**

**Reg<sup>6</sup>** D-Rp C 120, [no. 36], pp. 160–1 ([D, Ct, T1, B]), T2 derives from T1, *L. S.*, text in T1/T2 only

**Other Source**

**Vat** V-CVbav Cod. Vat. lat. 11953, [no. 14], fols. 12<sup>v</sup>–13<sup>r</sup> (B), anon.; [no. 32], fols. 31<sup>v</sup>–32<sup>r</sup> (B), anon., B only, text incipits in both B transcriptions

**Source Evaluation**

Like *\*O crux, ave, spes unica / Fortuna* (SC \*M 71), this motet survives in the two early manuscript sources **Reg<sup>6</sup>** (the 'Perner Codex'), which appears to transmit the complete notation of the setting, and **Vat**, of which only a bassus partbook remains (for the motet and more information on these sources, see this volume, no. 17). These sources both record the motet with text incipits only. In **Reg<sup>6</sup>**, the tenor 2 is derived from a *signum congruentiae* placed in the tenor 1 under the breve at m. 14, which indicates that this voice should follow the entry of the tenor 1 after the duration of three breves. No indication, however, is provided at which interval the tenor 2 is to enter (Birkendorf 1994: i: 225 indicates that the *comes* voice should follow at the fifth below). The sole surviving partbook of **Vat** curiously transmits two transcriptions of the bassus of this motet. The notation of these two transcriptions appears to be in the same hand, and it is striking that line breaks in these two transcriptions are for the most part in alignment. Two different scribes, however, appear to have provided the two text incipits. The reason for two transcriptions of this motet in the same partbook remains unclear.

**Variant Readings**

Canonic devices, directions, and/or non-verbal signs

14	T1	<b>Reg<sup>6</sup></b>	<i>sig. cong.</i> indicating entry of T2
33 <sub>2</sub> –35 <sub>2</sub>	D	<b>Reg<sup>6</sup></b>	passage notated one whole step too low, corrected by addition of an initial C clef and custos, albeit without precise indication of the end of the passage in question (see Variants in pitch and rhythm)

Variants in pitch and rhythm

16 <sub>1</sub>	B	<b>Vat</b> , fol. 31 <sup>v</sup>	<i>B</i>
33 <sub>2</sub> –35 <sub>2</sub>	D	<b>Reg<sup>6</sup></b>	dotted Mi- <i>d</i> <sup>1</sup> Sm- <i>e</i> <sup>1</sup> Mi- <i>f</i> <sup>1</sup> Mi- <i>g</i> <sup>1</sup> dotted Mi- <i>b</i> <sup>1</sup> Sm- <i>a</i> <sup>1</sup> Sb- <i>a</i> <sup>1</sup> Mi- <i>g</i> <sup>1</sup> Mi- <i>a</i> <sup>1</sup>

Coloration

42 <sub>1</sub>	B	<b>Vat</b> , fol. 31 <sup>v</sup>	erroneous coloration?
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25. *Saulus autem, adhuc spirans / Petrus Apostolus* (SC M 104)

**Text**

This motet combines texts from the Acts of the Apostles 9:1–6 and an antiphon for the Feast of Sts Peter and Paul. The Vulgate version of Acts 9:2 traditionally uses the plural form ‘epistolas’, whereas the singular ‘epistolam’ is found in both sources transmitting this motet. In liturgical sources, the antiphon sung here by the tenor and discantus 2 typically concludes with the phrase ‘ipsi nos docuerunt legem tuam, Domine’. Senfl’s motet features a modified form of this antiphon, in which ‘tuam, Domine’ is replaced with the word ‘excelsis’.

Text in D1, Ct, and B

1.p.

Saulus autem, adhuc spirans minarum et caedis in discipulos Domini, accessit ad principem sacerdotum et petiit ab eo epistolam in Damascum ad synagogas, ut si quos invenisset huius viae viros ac mulieres, vinctos duceret in Jerusalem. Et cum iter faceret, contigit ut appropinquaret Damasco, et subito circumfulsit eum lux de caelo. Et cadens in terram audivit vocem dicentem sibi:

2.p.

‘Saule, Saule, quid me persequeris?’ Qui dixit, ‘Quis es, Domine?’ Et ille: ‘Ego sum Jesus, quem tu persequeris. Durum est tibi contra stimulum recalcitrare.’ Et tremens ac stupens dixit, ‘Domine, quid me vis facere?’ Et Dominus ad eum: ‘Surge, et ingredere civitatem, et ibi dicetur tibi quid te oporteat facere.’

1.p.

And Saul, yet breathing out threatenings and slaughter against the disciples of the Lord, went to the high priest and asked of him a letter to Damascus to the synagogues, that if he found any men and women of this way, he might bring them bound to Jerusalem. And as he went on his journey, it came to pass that he drew nigh to Damascus, and suddenly a light from heaven shined round about him. And falling on the ground he heard a voice saying to him:

2.p.

‘Saul, Saul, why persecutest thou me?’ And he said, ‘Who art thou, Lord?’ And he: ‘I am Jesus, whom thou persecutest. It is hard for thee to kick against the goad.’ And he trembling and astonished said, ‘Lord, what wilt thou have me to do?’ And the Lord said to him, ‘Arise, and go into the city, and there it shall be told thee what thou must do.’  
(adapted from *RDC*)

**Cantus firmus**

The cantus firmus is set as a canon between the tenor and discantus 2. It is stated in full in the *prima pars* of the motet, with the discantus 2 following the tenor at the fourth above after one breve, and then once more in the *secunda pars*, with the tenor transposed up a fourth from *g* to *c*<sup>1</sup> and the discantus 2 following the tenor at the fifth above after the duration of two breves. Senfl’s cantus firmus resembles the version transcribed below from the *Antiphonarius* (1519), fol. 60<sup>v</sup>. The leap of a minor third in the ligature on ‘Pe(-trus)’ as found in the *Antiphonarius* is filled in with a *b* in the motet, and Senfl features two additional ligatures on the phrase ‘et Paulus doctor’ not found in the antiphoner. The melody and text in the motet also depart from the liturgical book in the final phrase (see above Text).

Text in T and D2

1.p.

Petrus Apostolus et Paulus Doctor gentium, ipsi nos docuerunt legem excelsis.

2.p.

Petrus Apostolus et Paulus Doctor gentium, ipsi nos docuerunt legem excelsis.

1.p.

Peter the Apostle and Paul the teacher of the Gentiles, these have taught us the law in the highest.

2.p.

Peter the Apostle and Paul the teacher of the Gentiles, these have taught us the law in the highest.



Pe - - trus A - po - sto - lus et Pau - lus Do - ctor gen - ti - um, i - psi  
 nos do - cu - e - - runt \_\_\_\_\_ le - gem tu - - am, Do - mi - ne.

**Principal Source**

**Reg<sup>5</sup>** D-Rp B 211–215, [no. 60], fols. 120<sup>r</sup>–122<sup>v</sup> (D=D1), fols. 127<sup>v</sup>–130<sup>r</sup> (A), fols. 113<sup>v</sup>–115<sup>v</sup> (B), fol. 62<sup>r-v</sup> (T in V), D2 derives from T, *LS*, on fol. 112<sup>r</sup> of T: *Saulus autem. Tenor in Vagante*, on fol. 62<sup>r</sup> of V: *Sequitur Tenor ad Saulus autem 5 vocum In discantus alter*, text in all voices

**Other Source**

**Mun<sup>5</sup>** D-Mbs Mus.ms. 69, [no. 3], fols. 80<sup>v</sup>–89<sup>f</sup> (D=D1, Ct, T, B), D2 derives from T, anon., text in all voices

**Source Evaluation**

The Census-Catalogue indicates that **Mun<sup>5</sup>**, a composite of three originally independent fascicles transmitting two mass settings and this motet, was possibly connected with the court of Ottheinrich, Elector Palatine, at Neuburg an der Donau. The basis for this ascription is the first of the three pieces in this choirbook, a *Missa dominicalis* by Gregor Peschin, who was employed as organist by Ottheinrich. Before this appointment, Peschin was from 1527 to 1539 a member of the court chapel of Matthäus Lang, Prince-Archbishop of Salzburg, and it is perhaps not coincidental that the one other source transmitting this motet, **Reg<sup>5</sup>**, also originated in Salzburg, where it was compiled by Johannes Stomius for the city's Poetenschule c.1538–43. The scribes of these two manuscripts have the same approach to ligatures and coloration in their transcriptions of this motet. There appears to be only one error in **Mun<sup>5</sup>** (an erroneous *d*<sup>1</sup> in the contratenor at m. 87<sub>1</sub>). The more convincing text underlay and corrected copy of **Reg<sup>5</sup>** (i.e. the bassus at m. 34<sub>4</sub>) were the primary reasons for designating it the principal source, with some emendations in this edition taken from **Mun<sup>5</sup>**.

**Variant Readings**

## Clefs

1–65	D1	<b>Mun<sup>5</sup></b>	G2 clef
28 <sub>1</sub> –65	D1	<b>Reg<sup>5</sup></b>	G2 clef

## Canonic devices, directions, and/or non-verbal signs

1–64	T	<b>Mun<sup>5</sup></b>	<i>Quinque vocum.</i>   <i>Füga in diatesseron.</i>
8	T	<b>Mun<sup>5</sup>, Reg<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of V
34 <sub>4</sub>	B	<b>Reg<sup>5</sup></b>	<i>c</i> corrected to <i>d</i>
64	T	<b>Mun<sup>5</sup></b>	∩
65	D1	<b>Mun<sup>5</sup></b>	∩
66–128	T	<b>Mun<sup>5</sup></b>	<i>Füga. in diapenthe.</i>
72	T	<b>Mun<sup>5</sup>, Reg<sup>5</sup></b>	<i>sig. cong.</i> indicating entry of V

## Variants in pitch and rhythm

56 <sub>3-5</sub>	Ct	<b>Mun<sup>5</sup></b>	dotted Mi- <i>c</i> <sup>1</sup> Fu- <i>b</i> Fu- <i>a</i>
64	T	<b>Mun<sup>5</sup></b>	Mx
64	B	<b>Reg<sup>5</sup></b>	lower note erroneously notated as Br- <i>G</i>
65	Ct	<b>Mun<sup>5</sup></b>	Mx
84 <sub>3</sub>	B	<b>Mun<sup>5</sup></b>	2 Mi
87 <sub>1</sub>	Ct	<b>Mun<sup>5</sup></b>	erroneous <i>d</i> <sup>1</sup>
128	T	<b>Mun<sup>5</sup></b>	Mx
128 <sub>1</sub>	D1	<b>Mun<sup>5</sup></b>	2 Mi
128 <sub>2</sub>	D1	<b>Mun<sup>5</sup></b>	2 Mi
130	B	<b>Mun<sup>5</sup></b>	Mx
131	D1, Ct	<b>Mun<sup>5</sup></b>	Mx

## Accidentals

47 <sub>1</sub>	B	<b>Reg<sup>5</sup></b>	no <i>bb</i>
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## Textual variants and text placement

1 <sub>1</sub> –3 <sub>2</sub>	D1	<b>Mun</b> <sup>5</sup>	<i>Saulus autem, Saulus</i>
1 <sub>2</sub> –4 <sub>3</sub>	Ct	<b>Mun</b> <sup>5</sup>	<i>Saulus autem</i>
5 <sub>3</sub> –6 <sub>2</sub>	B	<b>Reg</b> <sup>5</sup>	<i>Saulus autem</i>
6 <sub>3</sub> –8	Ct	<b>Mun</b> <sup>5</sup>	<i>spirans</i>
8 <sub>3</sub> –9 <sub>8</sub>	D1	<b>Mun</b> <sup>5</sup>	<i>minarum, minarum</i>
11 <sub>3</sub> –13 <sub>2</sub>	B	<b>Mun</b> <sup>5</sup>	<i>in discipulos</i>
26 <sub>2</sub>	D1	<b>Reg</b> <sup>5</sup>	<i>et</i> corrected to <i>in</i>
27 <sub>2</sub> –29 <sub>1</sub>	D1	<b>Mun</b> <sup>5</sup>	<i>ad synagogas</i>
30 <sub>1</sub> –31 <sub>1</sub>	D1	<b>Mun</b> <sup>5</sup>	<i>inunisset</i> [sic]
40 <sub>6</sub> –42 <sub>1</sub>	Ct	<b>Mun</b> <sup>5</sup>	<i>Jerusalem</i>
43 <sub>7</sub> –46 <sub>1</sub>	Ct	<b>Mun</b> <sup>5</sup>	<i>contigit</i>
48 <sub>3</sub> –52 <sub>1</sub>	Ct	<b>Mun</b> <sup>5</sup>	<i>Damasco</i>
55 <sub>3</sub> –57 <sub>2</sub>	D1	<b>Mun</b> <sup>5</sup>	<i>de caelo</i>
72 <sub>2</sub> –74 <sub>1</sub>	D1	<b>Mun</b> <sup>5</sup>	<i>persequeris</i>
83 <sub>1</sub> –84	Ct	<b>Mun</b> <sup>5</sup>	<i>quis es, Domine?</i>
107 <sub>2</sub> –110	Ct	<b>Mun</b> <sup>5</sup>	<i>dixit</i>

## Remarks

- In both sources for this motet, the scribes indicate two pitch possibilities for the bassus at m. 164: *G* and *g*. In **Mun**<sup>5</sup>, these notes are equal in size, whereas in **Reg**<sup>5</sup>, the lower *G* appears somewhat smaller and is notated as a breve.
- CZ-HKm MS II A 41, consisting solely of a quinta vox partbook that binds together RISM 1537<sup>1</sup> with a manuscript appendix of five motets, includes in this appendix (pp. 9–10) a cantus firmus setting of the antiphon *Petrus Apostolus* attributed to a certain ‘Muscateller’, presumably the composer Marcus Muscateller. Little is known of Marcus Muscateller’s life, but it seems that he was from Elbing, approximately 90 kilometres southwest of Königsberg, and that manuscripts he once owned were subsequently acquired by Duke Albrecht of Prussia sometime around 1558 (Gustavson 1998: i: 343, with reference to Federmann 1932: 155). The similarities of this voice to the canonic voices in Senfl’s motet are remarkable: the notation of the *prima pars* in Muscateller’s setting precisely matches the discantus 2 in Senfl’s version, with the exception of two Br-rests where Senfl’s version has only one at m. 52, and the notation of the *secunda pars* in Muscateller’s setting precisely matches the tenor in Senfl’s version, with the exception of twelve Br-rests where Senfl’s version has only 11 at mm. 95–105. In Muscateller’s version, the mensuration of the *prima pars* is  $\phi \circ$ , and the *secunda pars* is, like Senfl’s setting, in  $\phi$ . Moreover, the text exactly matches the variant of the antiphon found in Senfl’s cantus firmus with the concluding words ‘docuerunt legem excelsis’. With no other concordances for Muscateller’s setting presently identified, it remains unknown whether the setting attributed to this composer might have borne further similarities to Senfl’s setting.

26. *Si enim credimus* (SC M 105)

## Text

The Introit and Versus for the Office of the Dead form the text of this motet. This chant was also sung in funeral processions, especially in Lutheran practice (e.g. *Christliche Geseng lateinisch und deutsch zum Begrebnis* (Wittenberg: Josef Klug, 1543), sigs. D2<sup>r-v</sup> and [D6]<sup>v</sup>). The text of the Introit (=1.p.) derives from 1 Thessalonians 4:14, the text of the first versus (=2.p.) from 1 Corinthians 15:22, and the second versus (=3.p.) is loosely based on the apocryphal 4 Ezra 2:34–5.

1.p. Si enim credimus quod Jesus mortuus est et resurrexit, ita et Deus eos qui dormierunt per Jesum adducet cum eo.	1.p. For if we believe that Jesus died and rose again, even so them who have slept through Jesus will God bring with him.
2.p. Et sicut in Adam omnes moriuntur, ita et in Christo omnes vivificabuntur.	2.p. And as in Adam all die, so also in Christ all shall be made alive.
3.p. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	3.p. Eternal rest give to them, O Lord, and let perpetual light shine upon them. (RDC)

**Cantus firmus**

In the *Graduale Augustense* (1511), the chant appears on fols. 178<sup>v</sup>–179<sup>r</sup> in the section ‘Pro fidelibus defunctis’, the Requiem Mass. Senfl set the chant in the *prima pars* most probably as a canon at the fifth in the tenor and vagans (the vagans is lost, but the tenor is designated ‘Tenor resolutus’; see Remarks), in the *secunda pars* in the tenor, and finally in the *tertia pars* as a quasi-canon at the octave between the tenor and bassus. The melodic line of Senfl’s cantus firmus deviates from the chant in the *Graduale Augustense* in only a few places: the liquescences of the chant at ‘(credi-)mus’ and at ‘Et (sicut in Adam)’ are transformed in the motet’s tenor into a downward step of a semitone or tone, and the ending of the line ‘eos qui dormierunt’ moves down a semitone to *e*. All other deviations appear in conjunction with the word ‘resurrexit’: the melisma at ‘-sur-’ ascends stepwise in Senfl’s cantus firmus and when *c*<sup>1</sup>, the aim of the ascent, is first reached, this note is not repeated in the motet. Finally, the melisma on ‘-xit’ of the cantus firmus reaches only *b*, whereas the *Graduale Augustense* moves again up to *c*<sup>1</sup>.

Si e - nim cre - di - mus quod Je - sus mor - tu - us est et  
 re - sur - re - xit, i - ta et De - us e - os  
 qui dor - mi - e - runt per Je - sum ad - du - cet cum e - o.  
 Et sic - ut in A - dam o - mnes mo - ri - un - tur, i - ta et in Chri - sto  
 o - mnes vi - vi - fi - ca - bun - tur. Re - qui - em ae - ter - nam do - na e - is,  
 Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

**Unique Source**

**Mun**<sup>9</sup> D-Mu 4<sup>o</sup> Art. 401, no. 93 [no. 44], fols. 61<sup>v</sup>–62<sup>v</sup> (D), fols. 63<sup>v</sup>–64<sup>v</sup> (Ct), fols. 57<sup>v</sup>–58<sup>r</sup> (T), fols. 60<sup>v</sup>–61<sup>r</sup> (B),  
*Lu: Sen. 5 vo[cum]*; V missing, text in extant voices

**Critical Notes**

Canonic devices, directions, and/or non-verbal signs

1–82	T	<i>Tenor resolutus</i>
11 <sub>1</sub>	Ct	custos corrected from <i>c</i> to <i>e</i> before this note
20 <sub>2</sub>	Ct	erroneous stem crossed out
32 <sub>2</sub>	Ct	<i>b</i> corrected to <i>c</i> <sup>1</sup>
44 <sub>2</sub>	Ct	erroneous Mi- <i>a</i> crossed out before this note
63 <sub>3</sub>	Ct	erroneous stem crossed out
76 <sub>2</sub>	Ct	erroneous <i>g</i> corrected to <i>f</i>

Variants in pitch and rhythm

132 <sub>1</sub>	D	Mi-rest missing
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Textual variants and text placement

1 <sub>1</sub> –4 <sub>1</sub>	Ct	<i>Si enim credimus</i>
11 <sub>3</sub> –13 <sub>2</sub>	Ct	<i>si enim credimus</i>

14 <sub>2</sub> –17	Ct	<i>si enim credimus</i>
18 <sub>3</sub> –25 <sub>1</sub>	Ct	<i>credimus, credimus</i>
84 <sub>1</sub> –87 <sub>2</sub>	Ct	<i>Et sicut</i> ('omnes' crossed out)
89 <sub>3</sub> –90 <sub>2</sub>	Ct	erroneously <i>indam</i>
94 <sub>2</sub> –96 <sub>1</sub>	D	<i>ita, ita</i>
142 <sub>3</sub> –145 <sub>1</sub>	Ct	erroneously <i>eius</i>
148 <sub>2</sub> –151	Ct	'u' of <i>eius</i> crossed out

### Remarks

- This composition is transmitted in a manuscript consisting primarily of motets, and thus it seems likely that it was also considered as a motet. Nevertheless, the *secunda pars* is labeled 'Versus' in all voices of **Mun**<sup>9</sup>, a reference to the use of this cantus firmus as an Introit for the Office of the Dead. This setting might also possibly be the Introit for the lost five-voice *Historia pro defunctis* (P 67) mentioned among Senfl's proper settings for the Commune Sanctorum in D-HEu Cod. Pal. germ. 318 (on fol. 10<sup>r</sup>, *Historia pro Defunctis* 5; on fol. 79<sup>r</sup>, *pro defunctis*.). Performance of the motet as an Introit would follow the sequence: *Si enim credimus* (Introit) – *Et sicut in Adam* (verse 1) – *Requiem aeternam* (verse 2) – *Si enim credimus* (repetition of Introit).
- In the *prima pars*, the tenor is labeled 'Tenor resolutus', which would seem to indicate that the tenor follows the lost vagans in canon. Judging from the ranges of the extant voices, the vagans likely occupies the range of a second discantus or high altus. Following these clues, a reconstruction of the vagans in the *prima pars* of this edition has been provided by transposing the tenor's melodic line up a fifth and placing its entry two breves before the tenor.
- The unique source of the motet has one scribal error: in the *tertia pars*, the note value of a minim is missing in the discantus. This mistake was emended by inserting a minim rest in m. 132<sub>1</sub>.
- Text underlay in the unique source proceeds roughly by phrase in all voices, but the underlay in the contratenor at the beginning of the motet (mm. 1<sub>1</sub>–4<sub>1</sub> and 11<sub>3</sub>–17) is not feasible and had to be adapted. Syllabic underlay in the edition has been reconstructed according to the model of the cantus firmus.

## 27. *Sum tuus in vita* (ii) (SC M 110)

### Text

Veit Dietrich, a Nuremberg theologian and close associate of Martin Luther, is the author of this poem in elegiac distichs. For more information on the text, see also the edition of Senfl's four-voice setting (SC M 109; NSE 2.50).

The last line of the second stanza of the poem in the unique source of this five-voice setting differs from the version transmitted in Senfl's four-voice setting: in the four-voice version, the fourth line begins with a repetition of 'ergo' from the start of the third line, whereas the same line in the present setting begins with 'meque' in accordance with the version of this poem traditionally transmitted in Luther's *Tischreden* (see the 'Precatio M. Viti Theodori Nuringbergensi' ('prayer of Veit Dietrich from Nuremberg') in *Tischreden oder colloquia Doct. Mart. Luthers*, ed. Johannes Aurifaber (Eisleben: Urban Gaubisch, 1566) (VD16 L 6748), fol. 500<sup>r</sup>).

1.p.  
Sum tuus in vita, tua sunt mea funera, Christe,  
da precor imperii sceptrum videre tui.  
Cur etenim moriens tot vulnera saeva tulisti,  
si non sum regni portio parva tui?

2.p.  
Cur rigido latuit tua vita inclusa sepulcro,  
si non est mea mors, morte fugata tua?  
Ergo mihi certam praestes, o Christe, salutem,  
meque tuo lotum sanguine, Christe, iuves.

1.p.  
I am yours in life, and yours are my funeral rites, Christ,  
allow me, I implore, to see the scepter of your supreme power.  
For why did you, dying, bear so many savage wounds,  
if I am not a small part of your kingdom?

2.p.  
Why did your life lie hidden, enclosed in a stiff grave,  
if my death was not put to flight by your death?  
Therefore, may you, O Christ, warrant me a sure salvation,  
and may you aid me, cleansed by your blood.

### Unique Source

**Bud**<sup>2</sup> H-Bn Ms. mus. Bártfa 22, [no. 1764], no. 94 (T, Q), B derives from T in 1.p., *Quinq[ue]* L. S., D, Ct, and 2.p. of B missing, text in extant voices

### Critical Notes

Canonic devices, directions, and/or non-verbal signs

1–68 T *Bassus sequitur Tenorem in subdiapason post duo temp[or]a*  
8 T *sig. cong.* indicating entry of B

65 T sig. cong. indicating end of B  
 135 T ☩

### Remarks

It is possible to reconstruct the bassus in the *prima pars*, as the annotation in the tenor indicates that it should follow in canon at the lower octave after two tempora. No canonic directions survive, however, for the *secunda pars*.

## 28. *Tanto tempore vobiscum* / *Philippe, qui videt me* (SC M 112)

### Text

The text of the discantus, contratenor, bassus, and quintus is derived from the Gospel of John 14:9–10, 1–2, 27–8, and 30–1. The *prima pars* sets most of v. 9 and all of v. 10, augmented by three calls of ‘Alleluia’. It is striking that the phrase ‘a me ipso non loquor’ from John 14:10 is absent from the setting, despite the fact that the sentence is incomplete without it. The *secunda pars* sets vv. 1–2, 27–28, and 30–31 without the calls of ‘Alleluia’ that punctuate the *prima pars*.

The text of the tenor is an antiphon for the Feast of Sts Philip and James (3 May).

Text in D, Ct, B, and V

1.p.  
 Tanto tempore vobiscum sum, et non cognovistis me? Philippe, qui videt me, videt et Patrem meum. Alleluia. Quomodo tu dicis: Ostende nobis Patrem? Non credis quia ego in Patre sum et Pater in me est? Alleluia. Verba quae ego loquor vobis <a me ipso non loquor>, Pater autem in me manens, ipse facit opera. Alleluia.

2.p.  
 Non turbetur cor vestrum. Creditis in Deum; et in me creditis. In domo Patris mei mansiones multae sunt. Non turbetur cor vestrum, neque formidet. Audistis quia dixi vobis: Vado et venio ad vos. Iam non multa loquar vobiscum, venit enim princeps huius mundi, et in me non habet quicquam. Sed ut cognoscat mundus quia ego diligo Patrem, et sicut mandatum dedit mihi Pater, sic facio. Surgite; eamus hinc.

1.p.  
 Have I been so long a time with you, and have you not known me? Philip, he that seeth me seeth my Father also. Hallelujah. How sayest thou, ‘Shew us the Father’? Do you not believe that I am in the Father and the Father in me? Hallelujah. The words that I speak to you <I speak not of myself>, but the Father who abideth in me, he doth the works. Hallelujah.

2.p.  
 Let not your heart be troubled. You believe in God; believe also in me. In my Father’s house there are many mansions. Let not your heart be troubled, nor let it be afraid. You have heard that I said to you, ‘I go away, and I come again to you.’ I will not now speak many things with you, for the prince of this world cometh, and in me he hath not any thing. But that the world may know that I love the Father, and as the Father hath given me commandment, so do I. Arise; let us go hence.  
 (adapted from *RDC*)

Text in T

1.p.  
 Philippe, qui videt me, alleluia, videt et Patrem meum. Alleluia, alleluia.

2.p.  
 Philippe, qui videt me, alleluia, videt et Patrem meum. Alleluia, alleluia.

1.p.  
 Philip, he that seeth me, hallelujah, seeth the Father also. Hallelujah, hallelujah.

2.p.  
 Philip, he that seeth me, hallelujah, seeth the Father also. Hallelujah, hallelujah.

### Cantus firmus

This motet features in the tenor a cantus firmus derived from an antiphon for the Feast of Sts Philip and James (3 May). Senfl's melody resembles the following version in the *Antiphonarius* (1519), fol. 74<sup>r</sup>. In this motet, however, the melody is transposed to *c* and is expanded with an additional statement of 'alleluia' at the end. Senfl repeats the cantus firmus in both of the motet's *partes*, with an additional, concluding *stretto* statement at the end of the *secunda pars*.

Phi - lip - pe, qui vi - det me, al - le - lu - ia, vi - det et Pa - trem me - um.

Al - le - lu - ia.

### Principal Source

**Got** D-GOI Chart. A 98, [no. 109], fols. 48<sup>v</sup>-54<sup>r</sup> (D, A, T1=V, T2=T, B), anon., text in all voices

### Other Sources

- Hra<sup>2</sup>** CZ-HKMS II A 29, pp. 535-9 (B), anon., B only, text in extant voice  
**Hra<sup>3</sup>** CZ-HKMS II A 30, no. 53, fols. 71<sup>v</sup>-73<sup>v</sup> (D), anon., D only, text in extant voice  
**Kra<sup>1</sup>** PL-Kj Mus. ms. 40013, [no. 109], fols. 159<sup>v</sup>-165<sup>r</sup> (D, A, T, B, V), anon., text in all voices  
**Nur<sup>1</sup>** D-Ngm 83795 [T], [no. 109], fols. 163<sup>v</sup>-164<sup>v</sup>, anon., T only, text in extant voice  
**Nur<sup>2</sup>** D-Ngm 83795 [B], [no. 109], fols. 25<sup>v</sup>-28<sup>v</sup>, anon., B only, text in extant voice  
**Wei<sup>2</sup>** D-WRHK MS B, [no. 109], fols. 33<sup>v</sup>-39<sup>r</sup> (D, A, T, B, V), *Lud: Se;*, text in all voices  
**Zwi<sup>1</sup>** D-Z 73, [no. II.20] = [no. 64], fols. 74<sup>r</sup>-75<sup>v</sup> (D), fols. 76<sup>r</sup>-77<sup>v</sup> (T in A=V), fols. 69<sup>r</sup>-70<sup>v</sup> (A in T), fols. 71<sup>v</sup>-73<sup>r</sup> (B), fol. 24<sup>r-v</sup> (Q=T), *Ludouicus Senffel.* (B), text in all voices

### Source Evaluation

Among the eight manuscripts transmitting this motet, five of them (**Got**, **Kra<sup>1</sup>**, **Nur<sup>1</sup>**, **Nur<sup>2</sup>**, and **Wei<sup>2</sup>**) count among the six sources comprising the so-called 'Walter-Handschriften' (Gerhardt 1949). **Kra<sup>1</sup>** was copied c.1540 for use at the Pfarrkirche in Torgau, while **Got** was completed in July 1545 for the newly finished Schlosskirche. It is uncertain in which of these Torgau institutions the two partbooks **Nur<sup>1</sup>** and **Nur<sup>2</sup>** were used (the tenor partbook **Nur<sup>1</sup>** is dated 1535-6, whereas the bassus partbook **Nur<sup>2</sup>** is thought to have been copied some years later in 1542-5). **Wei<sup>2</sup>**, whose main scribe also wrote **Got** as well as most of **Kra<sup>1</sup>** (Gerhardt 1949: 21), may have been used in the Wittenberg Schlosskirche (it was later taken from Wittenberg to Weimar by Johann Friedrich I, deposed Elector of Saxony, in 1548). Collating these sources reveals a close relationship among **Got**, **Kra<sup>1</sup>**, and **Nur<sup>2</sup>** (deviations among the tenor parts are few, making it difficult to assess filiation for **Nur<sup>1</sup>**). **Wei<sup>2</sup>**, in contrast, transmits several deviations in pitch and rhythm from these three sources as documented below in the Variant Readings.

Some of the deviations in **Wei<sup>2</sup>** are especially significant, since they also appear in the remaining sources transmitting this motet: **Zwi<sup>1</sup>** (the 'Manuscript of Jodocus Schallreuter') and the two mid-sixteenth-century sources from the collection of the Utraquist Church of the Holy Spirit in Hradec Králové, the bassus partbook **Hra<sup>2</sup>** and the discantus partbook **Hra<sup>3</sup>** (e.g. the variants in pitch and rhythm at B: 10<sub>5-6</sub>, D: 16<sub>6</sub>, and B: 56<sub>1-2</sub>; and the absence of ligatures at D: 22<sub>3-4</sub>, B: 56<sub>3-5</sub>, and B: 160<sub>2-161</sub>). **Zwi<sup>1</sup>**, **Hra<sup>2</sup>**, and **Hra<sup>3</sup>** form a distinct group in this motet's transmission; these three sources incorporate faster moving dotted rhythms, above all in the discantus at cadences and, in one noteworthy instance, to underscore the syncopated discantus melody at mm. 110-14. An additional deviation found only in **Hra<sup>2</sup>** and **Hra<sup>3</sup>** is the change of mensuration in the *prima pars* from  $\phi$  to  $\phi$  (this change is apparent in **Hra<sup>3</sup>** despite the absent mensuration signs on the basis of the designation of rests in mm. 33-5). **Zwi<sup>1</sup>** transmits a large number of unique variants in pitch and rhythm in addition to many scribal mistakes (V: 17<sub>3-4</sub>; D: 25<sub>2</sub>; B: 51<sub>1</sub>; B: 148<sub>2</sub>; T: 158<sub>2</sub>; and V: 170<sub>4-171</sub>). Nevertheless, **Zwi<sup>1</sup>** is the only source in which the bassus passage in *tempus perfectus* at mm. 91-3 is notated correctly as a colored breve followed by two breves (in **Got**, **Hra<sup>2</sup>**, **Kra<sup>1</sup>**, and **Wei<sup>2</sup>**, this passage is notated as a breve followed by two dotted breves in *tempus imperfectum* despite the conflicting signs of proportion).

Deviations among the choirbooks **Got**, **Kra<sup>1</sup>**, and **Wei<sup>2</sup>** occur primarily in small-scale reworkings of the contratenor, bassus, and vagans. The completeness of the text underlay in **Got**, in addition to its convincing approach to text setting (for example, D: 1<sub>1-4</sub>; B: 3<sub>1-7</sub>; V: 62<sub>2-65</sub>; Ct and V: 126-31) and rhythmic variants to accommodate it (B: 57<sub>4-5</sub>; Ct: 107<sub>2-108</sub>; B: 138<sub>2-147</sub>; Ct: 161<sub>1-163</sub>), encouraged the selection of this choirbook as principal source.

## Variant Readings

## Clefs

82 <sub>5</sub> –106 <sub>2</sub>	D	<b>Got</b>	G3 clef
114 <sub>3</sub> –133 <sub>2</sub>	Ct	<b>Got</b>	C2 clef
153 <sub>2</sub> –163 <sub>4</sub>	Ct	<b>Got</b>	C2 clef

## Mensuration and proportion signs

1–83 <sub>2</sub>	D	<b>Hra<sup>3</sup></b>	no mensuration signs (implied $\phi$ )
1–63	T	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	o
1–65	B	<b>Hra<sup>2</sup></b>	$\phi$
84–93	D, Ct, B, V	<b>Hra<sup>2</sup></b> (B only), <b>Zwi<sup>1</sup></b>	$\frac{0}{3}$
84–93	T	<b>Zwi<sup>1</sup></b>	o over $\frac{3}{1}$
84–93	D, Ct, T, B, V	<b>Hra<sup>3</sup></b> (D only), <b>Wei<sup>2</sup></b>	3

## Directions and/or non-verbal signs

11 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	<i>sig. cong.</i> indicating entry of T
13 <sub>3</sub> –15	B	<b>Kra<sup>1</sup></b>	<i>videt et Patrem meum</i> crossed out and replaced with <i>Philippe, qui videt me</i>
14 <sub>4</sub>	B	<b>Hra<sup>2</sup></b>	<i>e</i> corrected to <i>f</i>
15	B	<b>Hra<sup>2</sup></b>	dotted Lo corrected to dotted Br
25 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	<i>sig. cong.</i> indicating entry of T
39 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	<i>sig. cong.</i> indicating entry of T
49 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	<i>sig. cong.</i> indicating entry of T
63	D	<b>Got, Hra<sup>3</sup>, Zwi<sup>1</sup></b>	∩
63	T	<b>Zwi<sup>1</sup></b>	∩
65	Ct, B, V	<b>Zwi<sup>1</sup></b>	∩
65	V	<b>Wei<sup>2</sup></b>	final double barline missing after this note
70–71 <sub>1</sub>	V	<b>Kra<sup>1</sup></b>	erased Br-rest before 71 <sub>1</sub>
95 <sub>3</sub>	V	<b>Zwi<sup>1</sup></b>	Sm corrected to Mi
99 <sub>2</sub>	B	<b>Zwi<sup>1</sup></b>	<i>a</i> corrected to <i>g</i>
133 <sub>1</sub>	V	<b>Zwi<sup>1</sup></b>	<i>d<sup>1</sup></i> corrected to <i>e<sup>1</sup></i>
162	T	<b>Zwi<sup>1</sup></b>	∩
173	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	∩
173	Ct	<b>Got, Zwi<sup>1</sup></b>	∩
173	B	<b>Hra<sup>2</sup>, Zwi<sup>1</sup></b>	∩
173	V	<b>Zwi<sup>1</sup></b>	∩

## Variants in pitch and rhythm

5 <sub>4</sub> –5	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	Sb
7 <sub>5</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>a<sup>1</sup></i> Sm- <i>g<sup>1</sup></i>
10 <sub>2</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>d<sup>2</sup></i> Sm- <i>c<sup>2</sup></i>
10 <sub>5</sub> –6	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Sb
16 <sub>6</sub>	D	<b>Hra<sup>3</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>a<sup>1</sup></i> Sm- <i>g<sup>1</sup></i>
17 <sub>3</sub> –4	V	<b>Zwi<sup>1</sup></b>	additional Sb- <i>g</i> between these two notes
17 <sub>3</sub> –18 <sub>1</sub>	Ct	<b>Zwi<sup>1</sup></b>	dotted Sb
24 <sub>5</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>c<sup>2</sup></i> Sm- <i>b<sup>1</sup></i>
25 <sub>2</sub>	D	<b>Zwi<sup>1</sup></b>	erroneous <i>a<sup>1</sup></i>
27 <sub>1</sub> –2	B	<b>Hra<sup>2</sup>, Zwi<sup>1</sup></b>	dotted Br
28 <sub>4</sub> –29 <sub>1</sub>	V	<b>Zwi<sup>1</sup></b>	Mi Sb
36–8	B	<b>Hra<sup>2</sup></b>	4 Br-rest Sb-rest
40 <sub>3</sub>	Ct	<b>Zwi<sup>1</sup></b>	2 Mi
42 <sub>4</sub> –5	V	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>b<sup>1</sup></i> Sm- <i>a<sup>1</sup></i>
46 <sub>6</sub> –47 <sub>1</sub>	Ct	<b>Zwi<sup>1</sup></b>	dotted Sb
48 <sub>2</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>d<sup>2</sup></i> Sm- <i>c<sup>2</sup></i>
48 <sub>5</sub> –49 <sub>1</sub>	Ct	<b>Zwi<sup>1</sup></b>	Br Sb
51 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	Sb- <i>d</i> Mi-rest
51 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	erroneous Sb
51 <sub>7</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>a<sup>1</sup></i> Sm- <i>g<sup>1</sup></i>
56 <sub>1</sub> –2	Ct	<b>Zwi<sup>1</sup></b>	dotted Sb

56 <sub>1-2</sub>	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	dotted Sb
56 <sub>1-2</sub>	V	<b>Zwi<sup>1</sup></b>	dotted Sb
56 <sub>1-2</sub>	V	<b>Wei<sup>2</sup></b>	Sb Mi
56 <sub>4</sub>	V	<b>Kra<sup>1</sup>, Zwi<sup>1</sup></b>	2 Mi
56 <sub>6-8</sub>	D	<b>Hra<sup>3</sup></b>	Mi- <i>b</i> <sup>1</sup> Sm- <i>a</i> <sup>1</sup> Sm- <i>b</i> <sup>1</sup>
57 <sub>2</sub>	V	<b>Zwi<sup>1</sup></b>	dotted Mi- <i>a</i> Sm- <i>g</i>
57 <sub>4-5</sub>	B	<b>Hra<sup>2</sup>, Kra<sup>1</sup>, Nur<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Sb
62 <sub>5</sub>	D	<b>Zwi<sup>1</sup></b>	dotted Mi- <i>c</i> <sup>2</sup> Sm- <i>b</i> <sup>1</sup>
62 <sub>5-6</sub>	D	<b>Hra<sup>3</sup></b>	dotted Mi- <i>c</i> <sup>2</sup> Sm- <i>b</i> <sup>1</sup> Sm- <i>b</i> <sup>1</sup> Fu- <i>a</i> <sup>1</sup> Fu- <i>b</i> <sup>1</sup>
69 <sub>5-6</sub>	B	<b>Hra<sup>2</sup>, Kra<sup>1</sup></b>	Mi- <i>e</i>
70 <sub>2</sub>	B	<b>Hra<sup>2</sup></b>	dotted Mi- <i>c</i> <sup>1</sup> Sm- <i>a</i>
70 <sub>2</sub>	B	<b>Zwi<sup>1</sup></b>	dotted Mi- <i>c</i> <sup>1</sup> Sm- <i>b</i>
74 <sub>4</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>d</i> <sup>2</sup> Sm- <i>c</i> <sup>2</sup>
76 <sub>1</sub>	V	<b>Wei<sup>2</sup></b>	Mi Sb
80 <sub>2-3</sub>	Ct	<b>Zwi<sup>1</sup></b>	dotted Sb
81 <sub>3-82</sub> <sub>1</sub>	B	<b>Hra<sup>2</sup>, Zwi<sup>1</sup></b>	dotted Sb
82 <sub>3-83</sub> <sub>2</sub>	Ct	<b>Wei<sup>2</sup></b>	dotted Mi- <i>f</i> <sup>1</sup> Sm- <i>e</i> <sup>1</sup> Sm- <i>d</i> <sup>1</sup> Sm- <i>c</i> <sup>1</sup> Mi- <i>d</i> <sup>1</sup> Mi- <i>d</i> <sup>1</sup>
82 <sub>5</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>a</i> <sup>1</sup> Sm- <i>g</i> <sup>1</sup>
86 <sub>1-2</sub>	B	<b>Hra<sup>2</sup></b>	dotted Br
89 <sub>3</sub>	V	<b>Wei<sup>2</sup></b>	note missing
92 <sub>2-3</sub>	D	<b>Hra<sup>3</sup></b>	dotted Mi- <i>d</i> <sup>1</sup> Sm- <i>e</i> <sup>1</sup>
96	V	<b>Zwi<sup>1</sup></b>	Sb- <i>c</i> <sup>1</sup> Br-rest
96 <sub>1</sub>	Ct	<b>Zwi<sup>1</sup></b>	note missing
106	Ct	<b>Zwi<sup>1</sup></b>	2 Mi Sb
107 <sub>2-108</sub> <sub>1</sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Br
108 <sub>3</sub>	V	<b>Wei<sup>2</sup></b>	2 Mi Sb
110 <sub>2-3</sub>	B	<b>Hra<sup>2</sup></b>	Sb- <i>a</i>
110 <sub>2-111</sub> <sub>1</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>c</i> <sup>2</sup> Sm- <i>b</i> <sup>1</sup> dotted Mi- <i>b</i> <sup>1</sup> Sm- <i>a</i> <sup>1</sup> dotted Mi- <i>a</i> <sup>1</sup> Sm- <i>g</i> <sup>1</sup>
112 <sub>2-113</sub> <sub>1</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>c</i> <sup>2</sup> Sm- <i>b</i> <sup>1</sup> dotted Mi- <i>b</i> <sup>1</sup> Sm- <i>a</i> <sup>1</sup> dotted Mi- <i>a</i> <sup>1</sup> Sm- <i>g</i> <sup>1</sup>
119 <sub>2-3</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>f</i> <sup>2</sup> Sm- <i>e</i> <sup>2</sup> dotted Mi- <i>e</i> <sup>2</sup> Sm- <i>d</i> <sup>2</sup>
125	B	<b>Zwi<sup>1</sup></b>	2 Sb
128 <sub>2</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>d</i> <sup>2</sup> Sm- <i>c</i> <sup>2</sup>
129 <sub>3</sub>	V	<b>Zwi<sup>1</sup></b>	dotted Mi- <i>a</i> Sm- <i>g</i>
130 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	<i>d</i>
134 <sub>1-2</sub>	T	<b>Kra<sup>1</sup>, Got, Wei<sup>2</sup></b>	2 Sb (at page turn)
138 <sub>2</sub>	B	<b>Hra<sup>2</sup>, Kra<sup>1</sup>, Nur<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	2 Mi
139 <sub>3-4</sub>	B	<b>Hra<sup>2</sup>, Kra<sup>1</sup>, Nur<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Sb
142 <sub>1</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	dotted Mi- <i>d</i> <sup>2</sup> Sm- <i>c</i> <sup>2</sup>
143 <sub>2</sub>	D	<b>Hra<sup>3</sup>, Zwi<sup>1</sup></b>	2 Mi
144	B	<b>Zwi<sup>1</sup></b>	2 Sb
144 <sub>1-2</sub>	B	<b>Hra<sup>2</sup>, Kra<sup>1</sup>, Nur<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Br
144 <sub>3-4</sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Sb
148 <sub>2</sub>	B	<b>Zwi<sup>1</sup></b>	erroneous <i>f</i>
153	T	<b>Wei<sup>2</sup></b>	rest missing
153 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	2 Mi
153 <sub>2</sub>	B	<b>Zwi<sup>1</sup></b>	2 Mi
153 <sub>2-3</sub>	Ct	<b>Zwi<sup>1</sup></b>	Sb
157 <sub>3</sub>	Ct	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Sb Mi
158 <sub>2</sub>	T	<b>Zwi<sup>1</sup></b>	erroneous <i>c</i> <sup>1</sup>
158 <sub>4-159</sub> <sub>1</sub>	V	<b>Zwi<sup>1</sup></b>	dotted Sb
158 <sub>4-159</sub> <sub>1</sub>	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	dotted Sb
158 <sub>4-159</sub> <sub>2</sub>	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Sb- <i>a</i> Mi- <i>a</i> Sb- <i>a</i>
159 <sub>2-3</sub>	Ct	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	dotted Sb
161 <sub>1-163</sub> <sub>1</sub>	Ct	<b>Kra<sup>1</sup></b>	2 Mi- <i>f</i> <sup>1</sup> Sb- <i>g</i> <sup>1</sup> Mi- <i>g</i> <sup>1</sup> Sb- <i>g</i> <sup>1</sup> Mi- <i>g</i> <sup>1</sup> 2 Mi- <i>e</i> <sup>1</sup>
161 <sub>2-3</sub>	B	<b>Hra<sup>2</sup></b>	Sb



161 <sub>2-3</sub>	B	<b>Zwi<sup>1</sup></b>	Sb- <i>a</i>
161 <sub>2</sub> -162 <sub>2</sub>	Ct	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	Sb Mi Sb Mi
166 <sub>3-4</sub>	Ct, B	<b>Zwi<sup>1</sup></b>	Sb
167	D	<b>Hra<sup>3</sup></b>	2 Lo
168 <sub>4</sub> -169 <sub>1</sub>	V	<b>Zwi<sup>1</sup></b>	Sb
170 <sub>4</sub> -171 <sub>1</sub>	V	<b>Zwi<sup>1</sup></b>	additional Sb- <i>c</i> <sup>1</sup> between these 2 notes
172 <sub>2-3</sub>	Ct	<b>Zwi<sup>1</sup></b>	Sb
172 <sub>4</sub>	V	<b>Got, Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>g</i>
Coloration			
19 <sub>4</sub>	B	<b>Zwi<sup>1</sup></b>	coloration
43 <sub>1-2</sub>	B	<b>Hra<sup>2</sup></b>	no coloration due to imperfect mensuration
52 <sub>3</sub>	D	<b>Hra<sup>3</sup></b>	no coloration due to imperfect mensuration
90 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	coloration
91 <sub>1-3</sub>	B	<b>Hra<sup>2</sup></b>	coloration
91 <sub>3</sub>	B	<b>Zwi<sup>1</sup></b>	coloration
93 <sub>1-2</sub>	Ct	<b>Kra<sup>1</sup>, Zwi<sup>1</sup></b>	coloration
112 <sub>1-2</sub>	V	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no coloration
Ligatures			
8 <sub>1-2</sub>	B	<b>Wei<sup>2</sup></b>	no lig.
21 <sub>4</sub> -22 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
22 <sub>3-4</sub>	D	<b>Hra<sup>3</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
23 <sub>1-2</sub>	Ct	<b>Zwi<sup>1</sup></b>	no lig.
30 <sub>2-3</sub>	V	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
40 <sub>5</sub> -41 <sub>1</sub>	V	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
43 <sub>1-2</sub>	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
45 <sub>3-4</sub>	V	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
48 <sub>3-4</sub>	B	<b>Hra<sup>2</sup></b>	lig.
52 <sub>1-2</sub>	B	<b>Hra<sup>2</sup></b>	lig.
54-55	T	<b>Zwi<sup>1</sup></b>	no lig.
56 <sub>3</sub> -57 <sub>1</sub>	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
56 <sub>4</sub> -57 <sub>1</sub>	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig. (see Variants in pitch and rhythm)
59 <sub>4</sub> -60 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	<i>recta</i> in place of <i>obliqua</i>
60 <sub>2-3</sub>	Ct	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
60 <sub>3-4</sub>	D	<b>Kra<sup>1</sup></b>	lig.
61 <sub>1-2</sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
75 <sub>2</sub> -76 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	no lig.
111 <sub>1-2</sub>	B	<b>Hra<sup>2</sup></b>	lig.
111 <sub>3</sub> -112 <sub>1</sub>	V	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
117 <sub>1-2</sub>	Ct	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
128 <sub>3</sub> -129 <sub>1</sub>	B	<b>Kra<sup>1</sup></b>	lig.
134 <sub>2</sub> -135 <sub>1</sub>	D	<b>Hra<sup>3</sup></b>	lig.
140 <sub>1</sub> -141	D	<b>Wei<sup>2</sup></b>	lig.
148 <sub>3</sub> -149 <sub>1</sub>	Ct	<b>Zwi<sup>1</sup></b>	no lig.
159 <sub>2</sub> -160 <sub>1</sub>	V	<b>Kra<sup>1</sup></b>	lig. (see Variants in pitch and rhythm)
160 <sub>1-2</sub>	Ct	<b>Wei<sup>2</sup></b>	lig.
160 <sub>2</sub> -161 <sub>1</sub>	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	no lig.
161 <sub>1-2</sub>	Ct	<b>Wei<sup>2</sup></b>	lig. (see Variants in pitch and rhythm)
Textual variants and text placement			
1 <sub>1</sub> -4 <sub>1</sub>	D	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>Tanto tempore</i>
1 <sub>1</sub> -4 <sub>1</sub>	D	<b>Hra<sup>3</sup></b>	<i>Tanto tempore, tanto tempore</i>
1 <sub>1</sub> -4 <sub>1</sub>	D	<b>Zwi<sup>1</sup></b>	<i>Tanto tempore vobiscum sum</i>
2 <sub>1</sub> -5 <sub>1</sub>	Ct	<b>Zwi<sup>1</sup></b>	<i>Tanto tempore vobiscum sum</i>
3 <sub>1</sub> -7 <sub>2</sub>	B	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>Tanto tempore</i>
5 <sub>2</sub> -6 <sub>1</sub>	D	<b>Hra<sup>3</sup>, Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>vobiscum sum</i>
6 <sub>3</sub> -8 <sub>3</sub>	D	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	no text
13 <sub>3</sub> -15	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup></b>	<i>videt et Patrem meum</i>

13 <sub>3</sub> -15 <sub>1</sub>	D, Ct, V	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	no text
15 <sub>5</sub> -16 <sub>3</sub>	V	<b>Wei<sup>2</sup></b>	<i>Patrem meum</i>
17 <sub>2</sub> -18 <sub>6</sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>Patrem meum</i>
17 <sub>2</sub> -18 <sub>6</sub>	Ct	<b>Zwi<sup>1</sup></b>	<i>videt et</i>
18 <sub>2</sub> -19 <sub>4</sub>	B	<b>Wei<sup>2</sup></b>	no text
18 <sub>2</sub> -20 <sub>1</sub>	D	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	no text
26 <sub>1</sub> -28 <sub>4</sub>	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup></b>	<i>dicis</i>
27 <sub>2</sub> -28 <sub>4</sub>	B	<b>Nur<sup>2</sup></b>	<i>ostende</i>
27 <sub>5</sub> -29 <sub>2</sub>	Ct	<b>Zwi<sup>1</sup></b>	<i>nobis, nobis</i>
29 <sub>2</sub> -30 <sub>1</sub>	D	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	no text
35 <sub>3</sub> -39 <sub>1</sub>	Ct	<b>Got</b>	<i>et Pater in me manet</i>
36 <sub>1</sub> -39 <sub>1</sub>	D	<b>Got, Kra<sup>1</sup></b>	<i>et Pater in me manet</i>
38 <sub>3</sub> -41 <sub>4</sub>	V	<b>Wei<sup>2</sup></b>	<i>Alleluia</i>
40 <sub>1</sub> -44 <sub>1</sub>	V	<b>Zwi<sup>1</sup></b>	<i>alleluia + sign of repetition + Verba</i>
40 <sub>2</sub> -41 <sub>5</sub>	B	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	no text
43 <sub>1</sub> -46 <sub>1</sub>	D	<b>Zwi<sup>1</sup></b>	<i>Verba quae ego loquor</i>
46 <sub>3</sub> -48 <sub>5</sub>	V	<b>Kra<sup>1</sup></b>	<i>loquor vobis -bis (at page turn)</i>
46 <sub>3</sub> -48 <sub>5</sub>	V	<b>Wei<sup>2</sup></b>	<i>loquor vobiscum</i>
46 <sub>3</sub> -49 <sub>1</sub>	B	<b>Kra<sup>1</sup></b>	<i>loquor vobis, vobis</i>
46 <sub>3</sub> -49 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	<i>loquor vobiscum</i>
51 <sub>1-2</sub>	V	<b>Kra<sup>1</sup></b>	<i>manet [sic]</i>
51 <sub>2</sub> -53	D	<b>Kra<sup>1</sup></b>	<i>mane [sic]</i>
53 <sub>5</sub> -54 <sub>4</sub>	V	<b>Kra<sup>1</sup></b>	<i>ope- pera [sic]</i>
54 <sub>2</sub> -57	D	<b>Hra<sup>3</sup></b>	<i>ipse facit opera</i>
55 <sub>4</sub> -58 <sub>1</sub>	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>opera</i>
55 <sub>1</sub> -58 <sub>1</sub>	B	<b>Hra<sup>2</sup>, Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>opera</i>
55 <sub>1</sub> -58 <sub>1</sub>	B	<b>Nur<sup>2</sup></b>	<i>facit opera, opera</i>
61 <sub>3</sub> -63 <sub>1</sub>	B	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	no text
62 <sub>2</sub> -65	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>alleluia</i>
71 <sub>1</sub> -75 <sub>5</sub>	V	<b>Zwi<sup>1</sup></b>	<i>Non turbetur cor vestrum + sign of repetition</i>
80 <sub>3</sub> -84 <sub>1</sub>	Ct	<b>Zwi<sup>1</sup></b>	<i>credite</i>
81 <sub>4</sub> -84 <sub>1</sub>	D	<b>Hra<sup>3</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>credite</i>
82 <sub>1</sub> -84 <sub>1</sub>	B	<b>Hra<sup>2</sup>, Zwi<sup>1</sup></b>	<i>credite</i>
82 <sub>4</sub> -84 <sub>1</sub>	V	<b>Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>credite</i>
90 <sub>2</sub> -93	B	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>multae sunt</i>
90 <sub>2</sub> -95	B	<b>Hra<sup>2</sup></b>	<i>multae sunt</i>
94 <sub>1</sub> -96	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>sunt</i>
110 <sub>2</sub> -114	D	<b>Hra<sup>3</sup></b>	<i>vado et venio ad vos</i>
112 <sub>2</sub> -113 <sub>2</sub>	B	<b>Hra<sup>2</sup></b>	no text
114 <sub>2</sub> -120	B	<b>Nur<sup>2</sup></b>	<i>Iam non multa quar [sic] vobiscum</i>
116 <sub>2</sub> -117 <sub>1</sub>	B	<b>Got</b>	<i>loquor [sic]</i>
121 <sub>1</sub> -126	B	<b>Zwi<sup>1</sup></b>	<i>venit enim princeps huius mundi</i>
124 <sub>1</sub> -127 <sub>1</sub>	V	<b>Kra<sup>1</sup></b>	<i>princeps mundi</i>
124 <sub>1</sub> -127 <sub>1</sub>	V	<b>Wei<sup>2</sup></b>	<i>venit enim princeps</i>
124 <sub>1</sub> -128 <sub>1</sub>	V	<b>Zwi<sup>1</sup></b>	<i>venit enim princeps</i>
126 <sub>1</sub> -128 <sub>1</sub>	Ct	<b>Kra<sup>1</sup>, Wei<sup>2</sup>, Zwi<sup>1</sup></b>	<i>huius</i>
127 <sub>2</sub> -131 <sub>1</sub>	V	<b>Kra<sup>1</sup>, Wei<sup>2</sup></b>	<i>princeps mundi</i>
128 <sub>2</sub> -131 <sub>1</sub>	B	<b>Zwi<sup>1</sup></b>	<i>princeps huius mundi</i>
134 <sub>1</sub> -138	T	<b>Wei<sup>2</sup></b>	<i>Al- Alleluia (at page turn)</i>
135 <sub>2</sub> -137	B	<b>Hra<sup>2</sup></b>	<i>sed ut cognoscat mundu[m]</i>
138 <sub>2</sub> -140	B	<b>Hra<sup>2</sup>, Wei<sup>2</sup></b>	no text
138 <sub>2</sub> -140	B	<b>Nur<sup>2</sup></b>	sign of repetition: <i>sed ut cognoscat mundus</i>
138 <sub>2</sub> -140	B	<b>Zwi<sup>1</sup></b>	<i>sed ut cognoscat mundus</i>
140 <sub>2</sub> -142	Ct	<b>Zwi<sup>1</sup></b>	<i>quia diligo</i>
142 <sub>3</sub> -147 <sub>1</sub>	B	<b>Hra<sup>2</sup></b>	<i>quia diligo mundu[m]</i>
142 <sub>3</sub> -154 <sub>1</sub>	B	<b>Wei<sup>2</sup></b>	<i>quia diligo Patrem, et sicut mandatum dedit mihi Pater, dedit mihi Pater</i>
143 <sub>3</sub> -145	Ct	<b>Zwi<sup>1</sup></b>	<i>Patrem</i>
144 <sub>3</sub> -147 <sub>1</sub>	D	<b>Hra<sup>3</sup></b>	<i>quia diligo Patrem</i>

144 <sub>3</sub> –147 <sub>1</sub>	D	<b>Kra</b> <sup>1</sup>	no text
144 <sub>3</sub> –147 <sub>1</sub>	D	<b>Zwi</b> <sup>1</sup>	<i>diligo Patrem</i>
147 <sub>2</sub> –154 <sub>1</sub>	B	<b>Zwi</b> <sup>1</sup>	<i>et sicut mandatum dedit mihi Pater</i>
149 <sub>3</sub> –151 <sub>1</sub>	V	<b>Zwi</b> <sup>1</sup>	<i>dedit</i>
152 <sub>2</sub> –154 <sub>2</sub>	B	<b>Hra</b> <sup>2</sup>	<i>sic facio</i>
152 <sub>3</sub> –155	V	<b>Wei</b> <sup>2</sup>	<i>dedit mihi</i>
152 <sub>3</sub> –155	V	<b>Zwi</b> <sup>1</sup>	<i>mihi Pater</i>
153 <sub>2</sub> –154 <sub>1</sub>	D	<b>Hra</b> <sup>3</sup> , <b>Wei</b> <sup>2</sup> , <b>Zwi</b> <sup>1</sup>	<i>Pater</i>
153 <sub>2</sub> –154 <sub>1</sub>	D	<b>Kra</b> <sup>1</sup>	no text
153 <sub>2</sub> –154 <sub>1</sub>	Ct	<b>Zwi</b> <sup>1</sup>	<i>Pater</i>
154 <sub>3</sub> –159 <sub>3</sub>	D	<b>Hra</b> <sup>3</sup>	<i>et sicut mandatum dedit mihi Pater</i>
154 <sub>3</sub> –162 <sub>1</sub>	B	<b>Hra</b> <sup>2</sup>	<i>et sicut mandatum dedit Pater, sic facio</i>
154 <sub>3</sub> –162 <sub>1</sub>	B	<b>Zwi</b> <sup>1</sup>	<i>sic facio</i> + sign of repetition
156 <sub>1</sub> –164 <sub>1</sub>	Ct	<b>Zwi</b> <sup>1</sup>	<i>Pater, sic facio, sic facio</i>
157 <sub>1</sub> –162 <sub>1</sub>	B	<b>Kra</b> <sup>1</sup> , <b>Wei</b> <sup>2</sup>	<i>sic facio</i>
157 <sub>2</sub> –162	T	<b>Kra</b> <sup>1</sup>	<i>Alleluia.</i>
157 <sub>2</sub> –162 <sub>1</sub>	B	<b>Nur</b> <sup>2</sup>	<i>facio, sed [sic] facio</i>
157 <sub>3</sub> –164 <sub>1</sub>	Ct	<b>Wei</b> <sup>2</sup>	<i>sic facio</i>
160 <sub>2</sub> –162	D	<b>Wei</b> <sup>2</sup> , <b>Zwi</b> <sup>1</sup>	<i>facio</i>
161 <sub>1</sub> –164 <sub>1</sub>	Ct	<b>Kra</b> <sup>1</sup>	<i>sic facio</i>
161 <sub>2</sub> –164 <sub>1</sub>	V	<b>Wei</b> <sup>2</sup>	<i>Surgite; eamus</i>
164 <sub>2</sub> –173	Ct	<b>Kra</b> <sup>1</sup>	<i>Surgite; eamus hinc. Surgite; eamus hinc.</i>
167 <sub>1</sub> –169 <sub>1</sub>	V	<b>Kra</b> <sup>1</sup>	no text

#### Remarks

- **Kra**<sup>1</sup> includes the following heading on fol. 159<sup>v</sup>: ‘Philippe qui videt me Quinq[ue] vocum’.
- The scribes of **Kra**<sup>1</sup> and **Nur**<sup>1</sup> indicate by means of accompanying numerals the equivalences in semibreves for almost all the longer note and rest values in the tenor (the scribe of **Kra**<sup>1</sup> also provides this for the contratenor in mm. 32–5). Vertical dividers are used in **Nur**<sup>2</sup> and in the discantus and contratenor of **Kra**<sup>1</sup> to indicate ternary mensural divisions in mm. 84–93. In **Kra**<sup>1</sup> a second scribe has provided text underlay for the contratenor at mm. 17<sub>2</sub>–18<sub>6</sub> and for the bassus at mm. 13<sub>3</sub>–19<sub>4</sub> and 27<sub>2</sub>–28<sub>4</sub>.
- In EdM 115b, another edition of this motet which follows **Zwi**<sup>1</sup>, the mensuration of the tenor voice is modified from O2 to  $\frac{3}{1}$  for mm. 66–83 and 94–162, with barring equivalent to three imperfect breves in duration in the other four voices. Additionally, this edition assigns all five voices the mensuration  $\frac{3}{2}$  for mm. 84–93 (in **Zwi**<sup>1</sup>, the tenor has the proportional sign O over  $\frac{3}{1}$  while the four other voices have  $\frac{3}{2}$  in this passage). As the editors of EdM 115b note in their critical report, mm. 84–93 are equivalent to 10 breves in length, and therefore the tenor is given the same barring as the other voices in this passage. This adjustment in barring also made it necessary, due to the surplus m. 93 and rhythmic considerations, to assign the tenor one irregular bar equivalent to two imperfect breves at mm. 124–5 (EdM 115b: 243).

#### 29. *Te Deum laudamus* (SC M 114)

##### Text

The earliest sources documenting the *Te Deum* trace back to the early sixth century, when it appears in descriptions of the Gallican Office by the bishops of Arles St Caesarius (c.470–542) and St Aurelian (523–51) as well as in the Rule of St Benedict (c.480–547) as part of the Divine Office. Legend attributes the text to St Ambrose (c.340–97) and St Augustine (354–430), but its authorship remains anonymous (Springer 2002). In the liturgy, the *Te Deum* is sung at the conclusion of Matins on Sundays and feast days (except for Advent and Lent). Aside from liturgical use, the singing of the *Te Deum* is documented among other festivities for processions, elections, military commemorations, and prestigious entries of rulers (Žak 1982; Steiner et al. 2001).

Senff's setting follows alternatim practice: he sets the even verses polyphonically and highlights the beginning and conclusion of the *Te Deum* by setting the first and final verses polyphonically as well. Following this alternatim layout, the prose text has been organised into 31 verses. This differs from the traditional count of 29 verses, which combines the three *Sanctus* invocations (vv. 5–7) into one verse. The polyphonically set verses are given below in roman type.

- 1 *Te Deum laudamus: te Dominum confitemur.*
- 2 *Te aeternum Patrem omnis terra veneratur.*
- 3 *Tibi omnes Angeli, tibi caeli et universae potestates:*
- 4 *Tibi Cherubim et Seraphim incessabili voce proclamant:*

5 *Sanctus:*  
 6 Sanctus:  
 7 *Sanctus Dominus Deus Sabaoth.*  
 8 Pleni sunt caeli et terra maiestatis gloriae tuae.  
 9 *Te gloriosus Apostolorum chorus:*  
 10 Te Prophetarum laudabilis numerus:  
 11 *Te Martyrum candidatus laudat exercitus.*  
 12 Te per orbem terrarum sancta confitetur Ecclesia:  
 13 *Patrem immensae maiestatis:*  
 14 Venerandum tuum verum, et unicum Filium:  
 15 *Sanctum quoque Paracletum Spiritum.*  
 16 Tu Rex gloriae, Christe.  
 17 *Tu Patris sempiternus es Filius.*  
 18 Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.  
 19 *Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.*  
 20 Tu ad dexteram Dei sedes, in gloria Patris.  
 21 *Iudex crederis esse venturus.*  
 22 Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.  
 23 *Aeterna fac cum sanctis tuis in gloria munerari.*  
 24 Salvum fac populum tuum, Domine, et benedic hereditati tuae.  
 25 *Et rege eos, et extolle illos usque in aeternum.*  
 26 Per singulos dies benedicimus te.  
 27 *Et laudamus nomen tuum in saeculum, et in saeculum saeculi.*  
 28 Dignare, Domine, die isto sine peccato nos custodire.  
 29 *Miserere nostri, Domine, miserere nostri.*  
 30 Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.  
 31 In te, Domine, speravi; non confundar in aeternum.

1 We praise thee, O God; we acknowledge thee to be the Lord.  
 2 All the earth doth worship thee, the Father everlasting.  
 3 *To thee all Angels cry aloud; the heavens and all the powers therein.*  
 4 To thee Cherubim and Seraphim continually do cry:  
 5 *Holy,*  
 6 *holy,*  
 7 *holy, Lord God of Sabaoth;*  
 8 Heaven and earth are full of the majesty of thy glory.  
 9 *The glorious company of the Apostles praise thee.*  
 10 The goodly fellowship of the Prophets praise thee.  
 11 *The noble army of Martyrs praise thee.*  
 12 The holy Church throughout all the world doth acknowledge thee,  
 13 *the Father, of an infinite majesty,*  
 14 *thine adorable, true, and only Son,*  
 15 *also the Holy Ghost, the Comforter.*  
 16 Thou art the King of glory, O Christ.  
 17 *Thou art the everlasting Son of the Father.*  
 18 When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.  
 19 *When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.*  
 20 Thou sittest at the right hand of God, in the glory of the Father.  
 21 *We believe that thou shalt come to be our Judge.*  
 22 We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.  
 23 *Make them to be numbered with thy saints, in glory everlasting.*  
 24 O Lord, save thy people and bless thine heritage.  
 25 *Govern them and lift them up for ever.*  
 26 Day by day we magnify thee,  
 27 *and we worship thy Name, ever world without end.*  
 28 Vouchsafe, O Lord, to keep us this day without sin.  
 29 *O Lord, have mercy upon us; have mercy upon us.*  
 30 O Lord, let thy mercy lighten upon us, as our trust is in thee.  
 31 O Lord, in thee have I trusted; let me never be confounded.

(adapted from *The Book of Common Prayer* (London: His Ma<sup>ties</sup> Printers [assigns of John Bill and Christopher Barker], 1669), sigs. A3<sup>v</sup>–[A4]<sup>r</sup>)

### Cantus firmus

The cantus firmus used in Senfl's motet follows, with some embellishments, the version given in the *Exemplar in modum accentuandi* (1513), fols. 68<sup>v</sup>–69<sup>r</sup>. Therefore, this source has been chosen to complement the verses set polyphonically with verses in plainchant. As Senfl transposed the plainchant from *e* to *a*, the plainchant verses in the edition are also transposed upward by a fourth. For the complete and untransposed *Te Deum* in *Exemplar in modum accentuandi* (1513), see Plates 27–8.

Senfl sets the cantus firmus in most verses as a quasi-canon of two voices; the tenor is always one of those voices, the other either the discantus (vv. 1, 2, 4, 26), contratenor (v. 12), bassus (vv. 10, 14, 22) or vagans (vv. 24, 31). In two verses the cantus firmus runs through all voices: in verse 16 it ascends from the bassus up to the discantus, and in verse 20 it appears in pairs, first between the contratenor and discantus and then followed by the bassus and tenor. The discantus takes over the cantus firmus in verses 6, 8, and 28, the tenor in verses 18 and 30. Apart from the homophonically set verses (e.g. v. 18, portions of vv. 22, 28, and 30), material from the cantus firmus is also allotted to the other voices.

In verse 31 Senfl's cantus firmus (in the vagans and interspersed with free material in the tenor) differs from the version in the *Exemplar in modum accentuandi* (1513) at the beginning—the vagans of the motet begins with a repeated *e* and moves up to *f* on the third note, while the plainchant starts with three notes on *f*—and at the ending with a different closing melisma. Senfl uses this same version as cantus firmus in his two settings of *In te, Domine, speravi* (this volume, nos. 8 and 9).

### Principal Sources

**Lei** D-LEu Thomaskirche 49/50, [no. 163], fols. 205<sup>v</sup>–208<sup>r</sup> (D), fols. 216<sup>v</sup>–219<sup>v</sup> (Ct and V in A), fols. 188<sup>v</sup>–190<sup>v</sup> (T), fols. 203<sup>r</sup>–206<sup>r</sup> (B), *L*. SENFL (B), V for v. 24 missing, text in extant voices

### For the vagans, v. 24

**Vie<sup>1</sup>** A-Wn Mus.Hs. 15500, fols. 311<sup>v</sup>–323<sup>r</sup> ([D, Ct, T, B, V]), anon., vv. 4, 10, 14, 20, 22, 28, 31 missing, blank pages with indications for the inscription of vv. 14, 22, 28, and 31, text in all voices

### Other Sources

**Dre<sup>1</sup>** D-Dl Mus. 1/D/2, no. 15, fols. 21<sup>r</sup>–24<sup>r</sup> (pp. 41–8) (D), fols. 22<sup>v</sup>–26<sup>v</sup> (pp. 102–10) (A), fols. 18<sup>v</sup>–22<sup>r</sup> (pp. 156–63) (T and V in T), anon., B missing, motet not included in quintus and bassus partbooks, text in all voices

**Dre<sup>5</sup>** D-Dl Mus. Grimma 53, [no. 6], fols. 8<sup>r</sup>–13<sup>r</sup> (D), fols. 5<sup>r</sup>–11<sup>v</sup> (A), fols. 5<sup>r</sup>–10<sup>r</sup> (T), fols. 5<sup>r</sup>–12<sup>r</sup> (B), fol. 1<sup>r</sup>–<sup>v</sup> (Q), anon., in D end of v. 22, vv. 23–5, and most of v. 26 missing (mm. 228<sub>2</sub>–292<sub>2</sub>); for v. 31 V notated in A and A in V, text in extant voices

**Zwi<sup>2</sup>** D-Z 81/2, [no. 48], no. 47 (D, T, B), *LS* (D), Ct and V missing, text in extant voices

**Zwi<sup>3</sup>** D-Z 175, no. 64, fols. 38<sup>r</sup>–39<sup>v</sup> (D), anon., D only, text in extant voice

### Source Evaluation

With the exception of **Vie<sup>1</sup>** whose place of origin is unknown, all sources for this motet originated in Saxony. Very little is known about the choirbook **Vie<sup>1</sup>**, which is a composite of separate fascicles and bears the date 1544 on fol. 1<sup>r</sup> (Kirsch 1961). It is probably one of the earliest sources for this motet together with **Zwi<sup>2</sup>**, which is dated c.1530–50 (Gasch 2013b). Both sources transmit the motet fragmentarily: **Zwi<sup>2</sup>** lacks the contratenor partbook, and in **Vie<sup>1</sup>** parts of the motet were not copied into the manuscript (the absence of four verses is apparent in the four blank openings in the places where they would otherwise have been transcribed, three of which include the incipit of the missing verse (vv. 14, 22, and 31; the blank opening where v. 28 would have been positioned is not annotated). **Zwi<sup>2</sup>** was probably copied in Zwickau, whereas **Dre<sup>1</sup>** and **Zwi<sup>3</sup>** seem to have originated in Wittenberg. **Zwi<sup>3</sup>**, a discantus book, was copied by Jodocus Schalreuter around 1549–50 and **Dre<sup>1</sup>** probably slightly later. **Dre<sup>1</sup>** has a unique and less convincing reading for the contratenor in mm. 38–9, which results in parallel octaves with the discantus. This source also bears several later corrections, including inserted notes or emended pitches (e.g. D: 85<sub>3</sub>, 131<sub>3</sub>; Ct: 25<sub>3</sub>, 31<sub>2</sub>; T: 75<sub>3</sub>, notes crossed out before 175<sub>4</sub>), and yet some errors nevertheless remain (e.g. D: 229<sub>5</sub>–230<sub>1</sub>; Ct: 150<sub>3</sub>). **Dre<sup>5</sup>**, copied c.1560–75 by Wolfgang Figulus for use at the Fürstenschule St. Afra, is also marred by signs of careless copying, for example missing rests and notes (D: 151<sub>1</sub>–152<sub>1</sub>; T: 150<sub>1</sub>; V: 247–8) and the omission of (necessary) mensural signs. The readings in these sources otherwise deviate only in minor instances that do not give any indications of filiation.

The source that transmits the most complete copy of the motet is **Lei** (only the vagans for v. 24 is missing), a set of partbooks prepared for the Thomaskirche in Leipzig c.1560. For this reason, it has been chosen as principal source despite some issues that are apparent in its version of Senfl's *Te Deum*. In cases where the reading in **Lei** seems problematic, modifications were made on the basis of a collation of the other sources. This includes, for example, the alteration in the discantus

of an awkward  $f^2$ - $f^1$  jump (while  $g^1$  sounds in the Ct) to  $g^2$ - $g^1$  in m. 106, the emendation of copying mistakes (e.g. D: 72, 85<sub>2</sub>; Ct: 355<sub>4-5</sub>; B: 263<sub>2-5</sub>), and some adaptations to the text underlay (e.g. D: 29<sub>3-31</sub><sub>3</sub>; Ct: 76<sub>3-80</sub><sub>1</sub>).

### Variant Readings

#### Clefs

21 <sub>1</sub> -22 <sub>3</sub>	Ct	<b>Dre</b> <sup>5</sup>	C4 clef
23 <sub>1</sub> -28 <sub>1</sub>	Ct	<b>Dre</b> <sup>5</sup>	C3 clef
82 <sub>4</sub> -98	Ct	<b>Dre</b> <sup>5</sup>	C3 clef
147 <sub>1</sub> -164	Ct	<b>Dre</b> <sup>5</sup>	C3 clef
264 <sub>2</sub> -271 <sub>4</sub>	Ct	<b>Dre</b> <sup>5</sup>	C3 clef
328 <sub>3</sub> -335	Ct	<b>Dre</b> <sup>5</sup>	C3 clef
336-66	V	<b>Dre</b> <sup>1</sup>	C3 clef
344 <sub>1</sub> -366	Ct	<b>Dre</b> <sup>5</sup>	C3 clef

#### Mensuration and proportion signs

67 <sub>1</sub> -72	Ct, T, B	<b>Dre</b> <sup>5</sup>	ϕ
73 <sub>1</sub> -294	D, Ct, T, B	<b>Dre</b> <sup>5</sup> (D, Ct, B only), <b>Lei</b>	mensuration sign for ϕ missing
295-308	T	<b>Dre</b> <sup>1</sup> , <b>Zwi</b> <sup>2</sup>	○ 3
295-308	T	<b>Dre</b> <sup>5</sup>	○3
295-308	T	<b>Lei</b>	mensuration sign missing
295-310	D, Ct, B	<b>Dre</b> <sup>1</sup> (D, Ct only), <b>Zwi</b> <sup>2</sup> (D, B only)	ϕ3
311 <sub>1</sub> -366	D, Ct, T, B	<b>Dre</b> <sup>5</sup> , <b>Lei</b>	mensuration sign for ϕ missing

#### Directions and/or non-verbal signs

18 <sub>2</sub>	Ct	<b>Dre</b> <sup>5</sup>	missing note later inserted
20	D, Ct, T, B	<b>Dre</b> <sup>5</sup> , <b>Lei</b> , <b>Vie</b> <sup>1</sup> , <b>Zwi</b> <sup>3</sup> (D only)	⤴
25 <sub>3</sub>	Ct	<b>Dre</b> <sup>1</sup>	blackened note head corrected to void
31 <sub>2</sub>	Ct	<b>Dre</b> <sup>1</sup>	$g^1$ corrected to $a^1$
40	D, Ct, T, B	<b>Dre</b> <sup>5</sup> (D only), <b>Lei</b> , <b>Vie</b> <sup>1</sup> (D, T, B only), <b>Zwi</b> <sup>3</sup> (D only)	⤴
65	Ct	<b>Lei</b>	⤴
66	D, T, B	<b>Dre</b> <sup>5</sup> (D, T only), <b>Lei</b> , <b>Zwi</b> <sup>3</sup> (D only)	⤴
71	T	<b>Lei</b> , <b>Vie</b> <sup>1</sup>	⤴
71 <sub>5</sub>	Ct	<b>Lei</b>	$g^1$ corrected to $a^1$
71 <sub>7</sub>	Ct	<b>Dre</b> <sup>1</sup>	$a$ corrected to $g$ (in modern hand?)
72	D, Ct, B	<b>Dre</b> <sup>5</sup> (D only), <b>Lei</b> , <b>Vie</b> <sup>1</sup> , <b>Zwi</b> <sup>3</sup> (D only)	⤴
75 <sub>3</sub>	T	<b>Dre</b> <sup>1</sup>	note added later
85 <sub>3</sub>	D	<b>Dre</b> <sup>1</sup>	$b^1$ corrected to $c^1$
88	D, Ct, T, B	<b>Dre</b> <sup>5</sup> (D only), <b>Lei</b> , <b>Vie</b> <sup>1</sup> , <b>Zwi</b> <sup>3</sup> (D only)	⤴
116	T	<b>Lei</b> , <b>Vie</b> <sup>1</sup>	⤴
117	D, Ct, B	<b>Dre</b> <sup>5</sup> (D only), <b>Vie</b> <sup>1</sup> , <b>Zwi</b> <sup>3</sup> (D only)	⤴
127 <sub>1</sub>	T	<b>Vie</b> <sup>1</sup>	first note of lig. corrected from $d$ to $c$
131 <sub>3</sub>	D	<b>Dre</b> <sup>1</sup>	$c^2$ corrected to $bb^1$
135 <sub>3</sub> -136 <sub>2</sub>	D	<b>Dre</b> <sup>1</sup>	$a^1 a^1 bb^1$ corrected to $c^2 c^2 d^2$
145	T	<b>Dre</b> <sup>5</sup> , <b>Lei</b>	⤴
146	D, Ct, B	<b>Dre</b> <sup>5</sup> (Ct only), <b>Lei</b> , <b>Zwi</b> <sup>3</sup> (D only)	⤴
150 <sub>3</sub>	B	<b>Lei</b> , <b>Zwi</b> <sup>2</sup>	<i>sig. cong.</i> indicating entry of T
160 <sub>2</sub>	T	<b>Zwi</b> <sup>2</sup>	Mi corrected to Sb
161 <sub>1</sub>	B	<b>Zwi</b> <sup>2</sup>	<i>sig. cong.</i> indicating cadence with T
164	D, Ct, T, B	<b>Dre</b> <sup>5</sup> (Ct only), <b>Lei</b> , <b>Zwi</b> <sup>3</sup> (D only)	⤴

175 <sub>4</sub>	T	<b>Lei</b>	superfluous notes before 175 <sub>4</sub> crossed out: Mi-c <sup>1</sup> <i>ligatura cum opposita proprietate (recta) d<sup>1</sup>-c<sup>1</sup></i>
176	D	<b>Dre<sup>5</sup>, Lei, Vie<sup>1</sup>, Zwi<sup>3</sup></b>	⤴
177	Ct, T, B	<b>Dre<sup>5</sup></b> (B only), <b>Lei, Vie<sup>1</sup></b>	⤴
199	D, Ct, T, B	<b>Dre<sup>5</sup></b> (T only), <b>Lei, Vie<sup>1</sup>, Zwi<sup>3</sup></b> (D only)	⤴
208 <sub>3</sub>	T	<b>Dre<sup>5</sup></b>	blackened note head corrected to void
211 <sub>4</sub>	D	<b>Dre<sup>1</sup></b>	c <sup>2</sup> corrected to e <sup>2</sup>
219	D, Ct, T, B	<b>Dre<sup>5</sup></b> (Ct, T only), <b>Lei, Zwi<sup>3</sup></b> (D only)	⤴
229 <sub>5</sub>	D	<b>Dre<sup>1</sup></b>	erroneously dotted Mi
230 <sub>2</sub>	D	<b>Dre<sup>1</sup></b>	Br corrected to Sb
244	T	<b>Dre<sup>5</sup>, Lei</b>	⤴
244 <sub>2</sub>	Ct	<b>Dre<sup>5</sup></b>	blackened note head corrected to void
246	D, Ct, B	<b>Dre<sup>5</sup></b> (Ct only), <b>Lei, Zwi<sup>3</sup></b> (D only)	⤴
248 <sub>2</sub>	Ct	<b>Lei</b>	c <sup>1</sup> corrected to d <sup>1</sup>
277	D, Ct, B, V	<b>Dre<sup>5</sup></b> (Ct, V only), <b>Lei, Zwi<sup>3</sup></b> (D only)	⤴
278	T	<b>Dre<sup>5</sup>, Lei</b>	⤴
294	D, Ct, T, B	<b>Vie<sup>1</sup>, Lei, Zwi<sup>3</sup></b> (D only)	⤴
302 <sub>2</sub>	D	<b>Lei</b>	<i>punctus divisionis</i> erroneously placed before instead of after the note
302 <sub>2</sub> –303 <sub>1</sub>	D	<b>Dre<sup>5</sup></b>	<i>punctus divisionis</i> omitted
308	T	<b>Lei</b>	⤴
310	D, Ct, B	<b>Dre<sup>5</sup></b> (Ct only), <b>Lei,</b> <b>Zwi<sup>3</sup></b> (D only)	⤴
332	D	<b>Dre<sup>5</sup>, Vie<sup>1</sup>, Lei, Zwi<sup>3</sup></b>	⤴
333	T	<b>Dre<sup>5</sup>, Lei, Vie<sup>1</sup></b>	⤴
335	Ct, B	<b>Dre<sup>5</sup></b> (Ct only), <b>Lei, Vie<sup>1</sup></b>	⤴
339 <sub>5</sub>	D	<b>Dre<sup>1</sup></b>	blackened note head corrected to void
365	T	<b>Lei</b>	⤴
366	D, Ct, B, V	<b>Lei, Zwi<sup>3</sup></b> (D only)	⤴
Variants in pitch and rhythm			
20	D, Ct, T, B	<b>Dre<sup>5</sup></b>	Br
20	D	<b>Zwi<sup>3</sup></b>	Mx
38 <sub>3</sub> –40	Ct	<b>Dre<sup>1</sup></b>	dotted Mi f <sup>1</sup> Sm-d <sup>1</sup> Mi-d <sup>1</sup> Mi-c <sup>1</sup> Sb-e <sup>1</sup> Lo-e <sup>1</sup>
40	D, Ct, T	<b>Dre<sup>5</sup></b>	Br
40	D	<b>Zwi<sup>3</sup></b>	Mx
43 <sub>2</sub> –44 <sub>1</sub>	B	<b>Lei</b>	Sb-rest Mi-b <sup>b</sup>
46 <sub>3</sub> –47 <sub>2</sub>	T	<b>Dre<sup>1</sup></b>	2 Mi-e <sup>1</sup> Br-d <sup>1</sup>
47	D	<b>Lei</b>	2 Sb (see Textual variants)
53 <sub>3</sub> –4	B	<b>Zwi<sup>2</sup></b>	Sb
57 <sub>3</sub> –4	T	<b>Dre<sup>1</sup></b>	Sb
60 <sub>1</sub> –2	T	<b>Dre<sup>5</sup></b>	dotted Sb
66	D, T, B	<b>Dre<sup>5</sup></b>	Br
66	D	<b>Zwi<sup>3</sup></b>	Mx
68 <sub>3</sub> –69 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	dotted Sb
71	T	<b>Dre<sup>5</sup></b>	Br
72	D	<b>Dre<sup>5</sup></b>	Br
72	D	<b>Lei</b>	erroneous b <sup>1</sup>
72	D	<b>Zwi<sup>3</sup></b>	Mx
81 <sub>3</sub>	D	<b>Dre<sup>1</sup></b>	f <sup>2</sup>
84 <sub>1</sub>	B	<b>Lei</b>	erroneous c
85 <sub>1</sub> –2	B	<b>Dre<sup>5</sup></b>	Sb
85 <sub>2</sub>	D	<b>Dre<sup>5</sup>, Lei, Zwi<sup>3</sup></b>	a <sup>1</sup>
86 <sub>5</sub>	Ct	<b>Lei</b>	a
88	D	<b>Dre<sup>5</sup></b>	Br

88	D	<b>Zwi<sup>3</sup></b>	Mx
89	Ct	<b>Lei</b>	Br-rest missing
106	Ct	<b>Dre<sup>1</sup></b>	2 Sb
106 <sub>2-4</sub>	D	<b>Lei</b>	Sb- <i>f</i> <sup>2</sup> Mi- <i>f</i> <sup>1</sup>
108 <sub>1-2</sub>	T	<b>Dre<sup>1</sup></b>	Br
109 <sub>3-4</sub>	Ct	<b>Dre<sup>5</sup></b>	Sb
111 <sub>2</sub>	Ct	<b>Dre<sup>1</sup></b>	<i>a</i>
113 <sub>2</sub>	T	<b>Lei</b>	<i>f</i> <sup>1</sup>
117	D, Ct	<b>Dre<sup>5</sup></b>	Br
117	D	<b>Zwi<sup>3</sup></b>	Mx
122-123 <sub>1</sub>	D	<b>Dre<sup>1</sup></b>	dotted Br
138 <sub>1</sub>	T	<b>Lei</b>	2 Sb
141 <sub>3</sub> -142 <sub>1</sub>	D	<b>Dre<sup>5</sup></b>	Br
146	D	<b>Dre<sup>5</sup></b>	Br
146	D	<b>Zwi<sup>3</sup></b>	Mx
150 <sub>1</sub>	T	<b>Dre<sup>5</sup></b>	Sb-rest missing
150 <sub>3</sub>	Ct	<b>Dre<sup>1</sup></b>	erroneous <i>a</i>
151 <sub>1-2</sub>	Ct	<b>Dre<sup>1</sup>, Dre<sup>5</sup></b>	dotted Sb
151 <sub>1</sub> -152 <sub>1</sub>	D	<b>Dre<sup>5</sup></b>	2 Sb- <i>d</i> <sup>2</sup> , Sb- <i>c</i> <sup>2</sup> missing
160 <sub>1</sub>	Ct	<b>Dre<sup>1</sup></b>	<i>d</i> <sup>1</sup>
163 <sub>3-4</sub>	T	<b>Zwi<sup>2</sup></b>	Sb
164	D	<b>Zwi<sup>3</sup></b>	Mx
164	Ct	<b>Dre<sup>5</sup></b>	Br
164	Ct	<b>Lei</b>	Mx
174 <sub>1</sub>	Ct	<b>Dre<sup>1</sup></b>	erroneous <i>d</i> <sup>1</sup>
176	D	<b>Dre<sup>5</sup></b>	Br
176	D	<b>Zwi<sup>3</sup></b>	Mx
177	Ct, T, B	<b>Dre<sup>5</sup></b>	Br
182 <sub>3-4</sub>	T	<b>Dre<sup>5</sup></b>	Sm- <i>c</i> (erased?)
184 <sub>2</sub>	T	<b>Dre<sup>5</sup></b>	2 Mi
193 <sub>1</sub>	B	<b>Vie<sup>1</sup></b>	erroneous <i>a</i>
198 <sub>1</sub>	B	<b>Lei</b>	<i>d</i>
199	D, Ct, T, B	<b>Dre<sup>5</sup></b>	Br
199	D	<b>Zwi<sup>3</sup></b>	Mx
206	D	<b>Dre<sup>1</sup></b>	2 Sb
206	Ct	<b>Dre<sup>5</sup></b>	Br Br-rest
219	D	<b>Zwi<sup>3</sup></b>	Mx
219	Ct, T	<b>Dre<sup>5</sup></b>	Br
229 <sub>5</sub> -230 <sub>1</sub>	D	<b>Dre<sup>1</sup></b>	erroneous dotted Mi- <i>a</i> <sup>1</sup> Mi- <i>f</i> <sup>1</sup>
237	D	<b>Dre<sup>1</sup>, Zwi<sup>2</sup></b>	Br
241 <sub>2</sub>	D	<b>Dre<sup>1</sup></b>	<i>a</i> <sup>1</sup>
244	T	<b>Dre<sup>5</sup></b>	Br
246	D	<b>Zwi<sup>3</sup></b>	Mx
246	Ct	<b>Dre<sup>5</sup></b>	Br
247-8	V	<b>Dre<sup>5</sup></b>	Lo-rest missing
251	B	<b>Dre<sup>5</sup></b>	2 Sb
252 <sub>2-3</sub>	B	<b>Dre<sup>5</sup></b>	dotted Sb
263 <sub>2-5</sub>	B	<b>Lei</b>	erroneous Mi- <i>B</i> Sm- <i>B</i> Sm- <i>c</i> Sm- <i>d</i>
264 <sub>1</sub>	Ct	<b>Dre<sup>1</sup>, Dre<sup>5</sup>, Vie<sup>1</sup></b>	Sb Mi-rest
275 <sub>2-3</sub>	B	<b>Dre<sup>5</sup>, Vie<sup>1</sup>, Zwi<sup>2</sup></b>	dotted Mi
277	D	<b>Zwi<sup>3</sup></b>	Mx
277	Ct	<b>Lei</b>	Mx
277	Ct, V	<b>Dre<sup>5</sup></b>	Br
278	T	<b>Dre<sup>5</sup></b>	Br
292 <sub>3</sub>	D	<b>Vie<sup>1</sup></b>	erroneous <i>a</i> <sup>1</sup>
294	D, Ct, T, B	<b>Dre<sup>5</sup></b>	Br
294	D	<b>Zwi<sup>3</sup></b>	Mx
294	Ct	<b>Lei</b>	Mx
299 <sub>3</sub>	Ct	<b>Dre<sup>1</sup></b>	<i>g</i> <sup>1</sup>



306 <sub>2</sub> –307 <sub>1</sub>	T	<b>Lei</b>	Br- <i>d</i> <sup>1</sup> Br- <i>e</i> <sup>1</sup> (see Ligatures)
310	D, Ct, T, B	<b>Dre</b> <sup>5</sup>	Br
310	D	<b>Zwi</b> <sup>3</sup>	Mx
328 <sub>1</sub>	T	<b>Dre</b> <sup>1</sup>	erroneous <i>c</i> <sup>1</sup>
329 <sub>4</sub>	Ct	<b>Lei</b>	erroneously Mi
332	D	<b>Dre</b> <sup>5</sup>	Br
332	D	<b>Zwi</b> <sup>3</sup>	Mx
334 <sub>3</sub>	Ct	<b>Lei</b>	<i>d</i> <sup>1</sup>
335	Ct, B	<b>Dre</b> <sup>5</sup>	Br
338 <sub>1</sub>	D	<b>Lei</b>	<i>f</i> <sup>2</sup>
340 <sub>2</sub> –341	D	<b>Dre</b> <sup>5</sup>	Sb- <i>f</i> <sup>2</sup> Mi- <i>e</i> <sup>2</sup> Br- <i>f</i> <sup>2</sup>
341 <sub>2</sub>	Ct	<b>Dre</b> <sup>1</sup>	<i>d</i> <sup>1</sup>
342 <sub>2</sub>	Ct	<b>Lei</b>	erroneous <i>a</i>
350 <sub>1-2</sub>	Ct	<b>Dre</b> <sup>1</sup>	notes erroneously repeated
350 <sub>2</sub>	D	<b>Dre</b> <sup>1</sup>	2 Mi
355 <sub>4-5</sub>	Ct	<b>Lei</b>	erroneously 2 Sm
358 <sub>2</sub> –359 <sub>2</sub>	D	<b>Dre</b> <sup>1</sup>	erroneously Sb- <i>c</i> <sup>2</sup> 2 Mi- <i>c</i> <sup>2</sup>
358 <sub>3</sub>	Ct	<b>Dre</b> <sup>5</sup>	<i>f</i>
363 <sub>2</sub>	T	<b>Dre</b> <sup>1</sup> , <b>Lei</b>	erroneous <i>a</i> (in lig.)
364 <sub>2</sub>	B	<b>Lei</b>	note missing
365	Ct	<b>Lei</b>	erroneous Sb
366	D	<b>Lei</b> , <b>Zwi</b> <sup>3</sup>	Mx
366	V	<b>Dre</b> <sup>5</sup>	Mx
Accidentals			
8 <sub>4</sub>	Ct	<b>Dre</b> <sup>1</sup> , <b>Vie</b> <sup>1</sup>	cautionary <i>b</i> <b>b</b>
27 <sub>2</sub>	Ct	<b>Vie</b> <sup>1</sup>	cautionary <i>b</i> <b>b</b>
62 <sub>2</sub> –63 <sub>1</sub>	B	<b>Dre</b> <sup>5</sup>	cautionary <i>b</i> <b>b</b> , cautionary <i>b</i> <b>b</b>
Coloration			
114 <sub>1-2</sub>	D	<b>Dre</b> <sup>5</sup>	coloration
345 <sub>2-3</sub>	T	<b>Dre</b> <sup>1</sup> , <b>Dre</b> <sup>5</sup> , <b>Zwi</b> <sup>2</sup>	coloration
Ligatures			
17 <sub>3</sub> –18 <sub>1</sub>	T	<b>Dre</b> <sup>1</sup> , <b>Dre</b> <sup>5</sup> , <b>Vie</b> <sup>1</sup> , <b>Zwi</b> <sup>2</sup>	lig.
85 <sub>1-3</sub>	B	<b>Dre</b> <sup>5</sup>	lig. (see Variants in pitch and rhythm)
86 <sub>1-2</sub>	T	<b>Vie</b> <sup>1</sup>	no lig.
87 <sub>1-2</sub>	Ct	<b>Dre</b> <sup>5</sup>	no lig.
101 <sub>3</sub> –102 <sub>1</sub>	D	<b>Dre</b> <sup>5</sup>	lig.
113 <sub>3</sub> –114 <sub>1</sub>	D	<b>Dre</b> <sup>5</sup>	lig.
183 <sub>2</sub> –184 <sub>1</sub>	T	<b>Dre</b> <sup>5</sup>	lig.
214 <sub>2</sub> –215 <sub>1</sub>	D	<b>Dre</b> <sup>5</sup>	<i>recta</i> in place of <i>obliqua</i>
249–51	V	<b>Dre</b> <sup>5</sup>	lig.
261 <sub>1-2</sub>	Ct	<b>Dre</b> <sup>5</sup>	lig.
287 <sub>1-2</sub>	Ct	<b>Dre</b> <sup>5</sup>	no lig.
306 <sub>2</sub> –307 <sub>1</sub>	T	<b>Lei</b>	erroneously <i>recta</i> without stem (see Variants in pitch and rhythm)
340 <sub>1-2</sub>	V	<b>Dre</b> <sup>1</sup> , <b>Dre</b> <sup>5</sup>	no lig.
341 <sub>1-2</sub>	T	<b>Dre</b> <sup>1</sup> , <b>Zwi</b> <sup>2</sup>	no lig.
342–3	V	<b>Dre</b> <sup>1</sup> , <b>Dre</b> <sup>5</sup>	lig.
345 <sub>1-2</sub>	T	<b>Dre</b> <sup>1</sup> , <b>Dre</b> <sup>5</sup> , <b>Zwi</b> <sup>2</sup>	lig.
Textual variants and text placement			
4 <sub>2</sub> –7 <sub>1</sub>	Ct	<b>Dre</b> <sup>1</sup>	<i>Te Deum laudamus</i>
7 <sub>2</sub> –13	B	<b>Dre</b> <sup>5</sup> , <b>Zwi</b> <sup>2</sup>	<i>laudamus</i>
10 <sub>3</sub> –13	T	<b>Dre</b> <sup>5</sup>	<i>te Deum laudamus</i>
14 <sub>3</sub> –20	B	<b>Dre</b> <sup>5</sup> , <b>Zwi</b> <sup>2</sup>	<i>te Dominum confitemur</i>
15 <sub>3</sub> –20	Ct	<b>Vie</b> <sup>1</sup>	<i>confitemur, confitemur</i>
16 <sub>2</sub> –20	D	<b>Dre</b> <sup>5</sup>	no text

24 <sub>4</sub> –25 <sub>5</sub>	Ct, B	<b>Dre<sup>5</sup></b>	no text
29 <sub>1</sub> –33 <sub>1</sub>	B	<b>Lei</b>	sign of repetition: <i>te aeternum Patrem</i>
29 <sub>1</sub> –34 <sub>1</sub>	B	<b>Dre<sup>5</sup></b>	<i>omnis terra</i>
29 <sub>1</sub> –34 <sub>1</sub>	B	<b>Zwi<sup>2</sup></b>	<i>omnis terra veneratur</i>
29 <sub>3</sub> –31 <sub>3</sub>	D	<b>Lei</b>	<i>Patrem</i>
34 <sub>2</sub> –40	T	<b>Dre<sup>5</sup>, Zwi<sup>2</sup></b>	<i>veneratur</i>
45 <sub>3</sub> –47	D	<b>Lei</b>	<i>tibi Cherubim</i>
49 <sub>3</sub> –51 <sub>3</sub>	D	<b>Zwi<sup>2</sup></b>	<i>et Seraphim</i>
50 <sub>1–3</sub>	D	<b>Lei</b>	<i>Cherubim</i>
50 <sub>2</sub> –52 <sub>1</sub>	B	<b>Dre<sup>5</sup></b>	no text
52 <sub>2</sub> –56 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>tibi Cherubim et Seraphim</i>
67 <sub>1</sub> –69 <sub>3</sub>	D	<b>Dre<sup>1</sup>, Dre<sup>5</sup></b>	<i>Sanctus</i> + sign of repetition
67 <sub>1</sub> –69 <sub>3</sub>	D	<b>Vie<sup>1</sup></b>	between the syllables <i>San-</i> and <i>-ctus</i> : <i>c-tus San</i> added with finer quill
67 <sub>1</sub> –70 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>Sanctus</i>
67 <sub>1</sub> –72	D	<b>Zwi<sup>2</sup></b>	<i>Sanctus</i>
74 <sub>1</sub> –83 <sub>1</sub>	D	<b>Zwi<sup>2</sup></b>	<i>Pleni sunt caeli et terra maiestatis gloriae</i>
74 <sub>1</sub> –83 <sub>1</sub>	D	<b>Zwi<sup>3</sup></b>	<i>Pleni sunt caeli et terra maiestatis gloriae, gloriae</i>
76 <sub>3</sub> –80 <sub>1</sub>	Ct	<b>Lei</b>	<i>et terra</i>
76 <sub>3</sub> –80 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>et ter- maiestatis</i>
80 <sub>2</sub> –83 <sub>1</sub>	D	<b>Dre<sup>5</sup>, Zwi<sup>2</sup></b>	<i>maiestatis gloriae</i>
80 <sub>2</sub> –83 <sub>1</sub>	B	<b>Lei</b>	<i>maiestatis</i>
80 <sub>3</sub> –83 <sub>1</sub>	Ct	<b>Dre<sup>5</sup>, Lei</b>	<i>gloriae tuae</i> ( <i>maiestatis</i> missing in <b>Lei</b> )
83 <sub>3</sub> –88	D	<b>Zwi<sup>2</sup></b>	<i>tuae</i>
83 <sub>3</sub> –88	D	<b>Zwi<sup>3</sup></b>	<i>tuae</i> + sign of repetition
83 <sub>3</sub> –88	Ct	<b>Dre<sup>5</sup></b>	<i>tuae</i>
83 <sub>3</sub> –88	B	<b>Dre<sup>5</sup>, Vie<sup>1</sup></b>	<i>gloriae tuae</i>
83 <sub>3</sub> –88	B	<b>Zwi<sup>2</sup></b>	<i>maiestatis gloriae tuae</i>
96 <sub>3</sub> –98 <sub>1</sub>	D	<b>Dre<sup>1</sup>, Dre<sup>5</sup>, Zwi<sup>2</sup>, Zwi<sup>3</sup></b>	<i>laudabilis</i>
98 <sub>3</sub> –107 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>laudabilis numerus, numerus</i>
105 <sub>1</sub> –110 <sub>1</sub>	D	<b>Lei</b>	<i>te Prophetarum</i>
105 <sub>1</sub> –110 <sub>1</sub>	D	<b>Zwi<sup>2</sup></b>	<i>laudabilis</i>
110 <sub>3</sub> –117	D	<b>Zwi<sup>2</sup></b>	<i>numerus</i>
115 <sub>3</sub> –117	B	<b>Zwi<sup>2</sup></b>	no text
120 <sub>3</sub> –123 <sub>1</sub>	D	<b>Vie<sup>1</sup>, Zwi<sup>2</sup>, Zwi<sup>3</sup></b>	<i>terrarum</i>
125 <sub>2</sub> –127 <sub>2</sub>	D	<b>Zwi<sup>2</sup></b>	<i>terrarum</i>
125 <sub>2</sub> –127 <sub>2</sub>	D	<b>Zwi<sup>3</sup></b>	<i>terrarum</i> + sign of repetition
125 <sub>3</sub> –130 <sub>1</sub>	B	<b>Zwi<sup>2</sup></b>	<i>terrarum</i>
128 <sub>2</sub> –129 <sub>1</sub>	D	<b>Dre<sup>5</sup></b>	no text
129 <sub>3</sub> –132 <sub>2</sub>	D	<b>Lei</b>	<i>per orbem terrarum</i>
129 <sub>3</sub> –132 <sub>2</sub>	D	<b>Vie<sup>1</sup>, Zwi<sup>2</sup>, Zwi<sup>3</sup></b>	<i>sancta confitetur</i>
130 <sub>3</sub> –132 <sub>2</sub>	B	<b>Lei</b>	<i>terrarum</i>
132 <sub>4</sub> –133 <sub>3</sub>	D	<b>Dre<sup>5</sup>, Zwi<sup>2</sup>, Zwi<sup>3</sup></b>	<i>Ecclesia</i>
132 <sub>4</sub> –135 <sub>3</sub>	D	<b>Lei</b>	<i>sancta confitetur Ecclesia</i>
133 <sub>2</sub> –134 <sub>1</sub>	B	<b>Dre<sup>5</sup>, Zwi<sup>2</sup></b>	<i>Ecclesia</i>
133 <sub>2</sub> –136 <sub>1</sub>	B	<b>Lei</b>	<i>sancta confitetur Ecclesia</i>
136 <sub>1</sub> –139 <sub>1</sub>	D	<b>Zwi<sup>2</sup></b>	no text
138 <sub>3</sub> –140 <sub>5</sub>	B	<b>Lei</b>	<i>confitetur</i>
138 <sub>3</sub> –143	B	<b>Dre<sup>5</sup></b>	<i>Ecclesia</i>
141 <sub>2</sub> –143 <sub>3</sub>	D	<b>Lei</b>	<i>sancta confitetur</i>
147 <sub>2</sub> –156 <sub>1</sub>	D	<b>Dre<sup>5</sup>, Zwi<sup>2</sup></b>	<i>Venerandum tuum verum et unicum</i>
154 <sub>2</sub> –161 <sub>3</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>et unicum Filium</i>
158 <sub>3</sub> –161 <sub>1</sub>	B	<b>Dre<sup>5</sup>, Lei, Zwi<sup>2</sup></b>	<i>Filium</i>
160 <sub>3</sub> –164	D	<b>Dre<sup>5</sup></b>	<i>Filium</i>
169 <sub>3</sub> –171 <sub>1</sub>	B	<b>Dre<sup>5</sup></b>	no text
171 <sub>3</sub> –174 <sub>1</sub>	B	<b>Dre<sup>5</sup></b>	<i>Christe</i>
171 <sub>3</sub> –174 <sub>1</sub>	B	<b>Vie<sup>1</sup></b>	<i>tu Rex gloriae</i>
173 <sub>3</sub> –175 <sub>1</sub>	T	<b>Dre<sup>5</sup></b>	no text
173 <sub>3</sub> –175 <sub>1</sub>	T	<b>Vie<sup>1</sup></b>	<i>Christe</i>

174 <sub>3</sub> –177	B	<b>Lei</b>	<i>Rex gloriae, Christe</i>
184 <sub>2</sub> –185 <sub>1</sub>	Ct	<b>Vie<sup>1</sup></b>	<i>suscepturus</i>
185 <sub>2</sub> –186 <sub>1</sub>	T	<b>Zwi<sup>2</sup></b>	no text
185 <sub>2</sub> –187 <sub>1</sub>	B	<b>Dre<sup>5</sup></b>	no text
185 <sub>3</sub> –188 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>hominem</i>
191 <sub>3</sub> –193 <sub>1</sub>	T	<b>Dre<sup>5</sup></b>	no text
211 <sub>1</sub> –215 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>in gloria Patris</i> + sign of repetition
211 <sub>2</sub> –213 <sub>2</sub>	D	<b>Lei</b>	<i>tu ad dexteram Dei sedes</i>
223 <sub>1</sub> –226	B	<b>Dre<sup>5</sup></b>	<i>famulis tuis</i>
224 <sub>1</sub> –228	T	<b>Dre<sup>5</sup>, Lei</b>	<i>famulis tuis</i>
224 <sub>2</sub> –226 <sub>2</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>famulis tuis</i>
229 <sub>1</sub> –231	D	<b>Dre<sup>1</sup>, Zwi<sup>2</sup>, Zwi<sup>3</sup></b>	<i>subveni</i>
229 <sub>2</sub> –231	B	<b>Zwi<sup>2</sup></b>	no text
242 <sub>2</sub> –246	D	<b>Dre<sup>5</sup></b>	<i>redemisti, redemisti</i>
242 <sub>2</sub> –246	D	<b>Lei</b>	<i>redemimisti</i> (at line break)
247 <sub>1</sub> –249	Ct	<b>Dre<sup>1</sup></b>	<i>Salvum fac populum</i>
249–52	V	<b>Dre<sup>5</sup></b>	<i>Salvum</i>
252 <sub>2</sub> –255	B	<b>Vie<sup>1</sup>, Zwi<sup>2</sup></b>	<i>populum tuum</i>
254 <sub>2</sub> –259	D	<b>Lei</b>	<i>Domine</i>
254 <sub>2</sub> –259	V	<b>Dre<sup>5</sup></b>	<i>fac populum tuum</i>
256 <sub>2</sub> –259 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>Domine</i>
256 <sub>2</sub> –259 <sub>1</sub>	Ct	<b>Vie<sup>1</sup></b>	<i>populum tuum</i>
260 <sub>3</sub> –262 <sub>1</sub>	D	<b>Lei</b>	<i>et benedic</i>
262 <sub>3</sub> –266	D	<b>Lei</b>	<i>haereditati tuae</i>
263 <sub>2</sub> –264 <sub>3</sub>	B	<b>Dre<sup>5</sup>, Vie<sup>1</sup>, Zwi<sup>2</sup></b>	<i>Domine</i>
266 <sub>2</sub> –271 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>haereditati tuae</i>
273 <sub>3</sub> –277	B	<b>Dre<sup>5</sup></b>	<i>tuae</i>
282 <sub>3</sub> –285 <sub>3</sub>	B	<b>Dre<sup>5</sup></b>	<i>dies</i> + sign of repetition
282 <sub>3</sub> –285 <sub>3</sub>	B	<b>Vie<sup>1</sup></b>	<i>per singulos dies</i>
282 <sub>3</sub> –285 <sub>3</sub>	B	<b>Zwi<sup>2</sup></b>	<i>dies</i>
284 <sub>3</sub> –288 <sub>1</sub>	T	<b>Vie<sup>1</sup></b>	<i>per singulos dies</i>
286 <sub>2</sub> –287 <sub>2</sub>	B	<b>Dre<sup>5</sup></b>	no text
288 <sub>3</sub> –291	D	<b>Vie<sup>1</sup></b>	<i>benedimus</i> (syllable <i>-ci-</i> missing at line break)
291 <sub>2</sub> –294	B	<b>Zwi<sup>2</sup></b>	<i>benedicimus te, benedicimus te</i>
291 <sub>3</sub> –294	T	<b>Dre<sup>5</sup></b>	<i>benedicimus</i>
297 <sub>1</sub> –298	T	<b>Zwi<sup>2</sup></b>	<i>dies</i> corrected to <i>nocte</i>
297 <sub>1</sub> –299	D	<b>Zwi<sup>2</sup></b>	<i>nocte ista</i>
297 <sub>1</sub> –301 <sub>1</sub>	T, B	<b>Zwi<sup>2</sup></b>	<i>nocte ista</i>
318 <sub>3</sub> –322 <sub>1</sub>	Ct	<b>Dre<sup>5</sup></b>	<i>Domine, super</i> (nos missing)
322 <sub>2</sub> –327	B	<b>Dre<sup>5</sup></b>	<i>quemadmodum speravimus</i>
324 <sub>3</sub> –325 <sub>3</sub>	B	<b>Vie<sup>1</sup></b>	<i>quemadmodum</i>
324 <sub>3</sub> –326 <sub>1</sub>	T	<b>Dre<sup>5</sup>, Lei</b>	<i>quemadmodum</i>
324 <sub>3</sub> –328 <sub>1</sub>	Ct	<b>Lei</b>	<i>quemadmodum</i>
329 <sub>4</sub> –335	Ct	<b>Lei</b>	<i>in te</i> + sign of repetition
329 <sub>4</sub> –335	Ct	<b>Vie<sup>1</sup></b>	<i>in te, speravimus in te</i>
330 <sub>2</sub> –333	T	<b>Vie<sup>1</sup></b>	<i>speravimus in te</i>
330 <sub>2</sub> –335	B	<b>Lei</b>	<i>in te, speravimus in te</i>
330 <sub>2</sub> –335	B	<b>Vie<sup>1</sup></b>	<i>in te</i> (3 times)
336 <sub>1</sub> –341	D	<b>Lei</b>	<i>In te, Domine, speravi</i>
342–52	V	<b>Lei</b>	<i>speravi</i> + sign of repetition
346 <sub>2</sub> –352	Ct	<b>Dre<sup>5</sup></b>	<i>speravi: non confundar in aeternum</i>
346 <sub>3</sub> –349 <sub>1</sub>	D	<b>Dre<sup>1</sup>, Dre<sup>5</sup>, Zwi<sup>2</sup>, Zwi<sup>3</sup></b>	<i>speravi</i>
349 <sub>1</sub> –351 <sub>1</sub>	B	<b>Lei</b>	<i>confundar</i> (at line break)
353 <sub>2</sub> –358	B	<b>Dre<sup>5</sup></b>	<i>in aeternum, in aeternum</i>
353 <sub>2</sub> –366	V	<b>Dre<sup>5</sup></b>	<i>in aeternum, in aeternum</i>
353 <sub>2</sub> –366	V	<b>Lei</b>	<i>non confundar in aeternum</i>
354 <sub>2</sub> –365	T	<b>Dre<sup>5</sup></b>	<i>in aeternum, in aeternum</i>
355 <sub>2</sub> –358 <sub>1</sub>	D	<b>Zwi<sup>3</sup></b>	<i>in aeternum</i>
355 <sub>2</sub> –360 <sub>1</sub>	D	<b>Zwi<sup>2</sup></b>	<i>in aeternum</i>

360 <sub>2</sub> –366	B	<b>Zwi<sup>2</sup></b>	<i>in aeternum</i>
360 <sub>3</sub> –363	D	<b>Dre<sup>5</sup>, Zwi<sup>2</sup>, Zwi<sup>3</sup></b>	<i>in aeternum</i>

### Remarks

- In the manuscripts **Zwi<sup>2</sup>** and **Zwi<sup>3</sup>**, Senfl's *In te, Domine, speravi* (ii) is presented as an alternative setting for the last verse of the *Te Deum laudamus* (see this volume, no. 9).
- In the surviving manuscripts, the endings of verses are in most cases indicated either by a barline (e.g. **Zwi<sup>2</sup>**) or a fermata (e.g. **Lei**).
- The scribes of **Lei** and **Dre<sup>5</sup>** often omit a mensuration sign at the beginnings of verses, even in cases where the mensuration changes (e.g. at the beginnings of vv. 8 and 30). In addition, text repetitions are marked only sparingly in **Dre<sup>5</sup>**.
- The motet was entered into the manuscript **Dre<sup>1</sup>** with ink that is now extremely faded. Often the notes can be guessed, but the text—especially in the lower half of each folio—is invisible (e.g. D: vv. 14, 20; Ct: vv. 2, 20). In this source, the setting is titled 'Te deum laudamus latinum' as the composition preceding it sets a German version of the *Te Deum* (Benedictus Ducis's *O gott wir loben dich*). The end of Senfl's *Te Deum* is marked with 'Finis' in all extant voices.
- In **Zwi<sup>2</sup>** the text of v. 28 has been altered from 'die isto' to 'nocte ista', probably to suit the time of day when it was sung.

### 30. *Tota pulchra es* (SC M 115)

#### Text

The text of this Marian antiphon is comprised of several verses from the Song of Songs 2:10–13 and 4:7–11.

1.p.

Tota pulchra es, amica mea, et macula non est in te. Favus distillans labia tua, mel et lac sub lingua tua, odor unguentorum tuorum super omnia aromata.

1.p.

Thou art all fair, O my love, and there is not a spot in thee. Thy lips are as dropping honeycomb; honey and milk are under thy tongue, the smell of thy oils are better than all perfumes.

2.p.

Iam enim hiems transiit; imber abiit et recessit. Flores apparuerunt, vineae florentes odorem dederunt.

2.p.

For winter is now past; the rain is over and gone. The flowers have appeared; the vines in flower yield their sweet smell.

3.p.

Et vox turturis audita est in terra nostra. Surge, propera, amica mea. Veni de Libano, veni, coronaberis.

3.p.

The voice of the turtledove is heard in our land. Arise, make hast, my love. Come from Lebanon, come, thou shalt be crowned.

(adapted from *RDC*)

#### Cantus firmus

The *Antiphonarium Augustense* (1495) (fols. 68<sup>v</sup>–69<sup>r</sup>, see below) assigns the plainchant to the Feast of the Assumption of Mary (15 August). Senfl's chant model follows the Augsburg version more than it does the version in the *Antiphonarius* (1519), notwithstanding a few exceptions: at 'favus distillans' and its repetition 'labia', there is only a two-note melisma (instead of three notes); at 'tua' and 'hiems', there is only a stepwise descent; at 'odor', the final *c* (transposed: *f*) is missing; at 'in terra' (3.p.), the melody leaps a third upward rather than ascending stepwise; the final syllable of 'surge' lacks a melisma; and at the phrase 'veni de Libano', Senfl's version assigns one syllable per note. His model is thus a simpler version of the melody found in the *Antiphonarium Augustense*.

The cantus firmus is presented in the tenor: in long note values, in paraphrase, and with embellishments at cadences. The presentation of the cantus firmus intensifies in the last measures (mm. 196–214), when the discantus and contratenor take over the plainchant melody in canon at the fourth, bringing the setting to a climactic conclusion.

To - ta pul - chra es, a - mi - ca me - a, et ma - cu - la non est in te.

Fa - vus di - stil - lans la - bi - a tu - a, mel et lac sub lin - gua tu - a,

o - - - dor un-guen-to - rum tu - o - rum su - per o - mni - a  
a - ro - ma - ta. lam e - nim hi - ems trans - i - it; im - ber ab - i - it et  
re - ces - sit. Flo - res ap - pa - ru - e - runt vi - ne - ae flo - ren - tes  
o - do - rem de - de - runt. Et vox tur - tu - ris au - di - ta est in  
ter - ra no - stra. Sur - ge, pro - pe - ra, a - mi - ca me - a.  
Ve - ni de Li - ba - no, ve - ni, co - ro - na - be - ris.

### Principal Source

**Mun**<sup>2</sup> D-Mbs Mus.ms. 12, [no. 6], fols. 86<sup>v</sup>–101<sup>r</sup> (D, Ct[1], Ct2, T, B), *Lud.*: S., text in all voices

### Other Sources

**Dre**<sup>9</sup> D-Dl Mus. Grimma 59a, no. 9/[no. 9] (V=Ct2), anon., heading: *Ex cantico Salomonis*, Ct2 only, text in extant voice

**Fo**<sup>3</sup> RISM 1538<sup>3</sup> (D-Mbs), no. 13 (D, Ct[1], T, B, Q=Ct2), *Ludo. Senfl* (index T), text in all voices

**Hra**<sup>1</sup> CZ-HKm MS II A 26, pp. 18–20 (D), pp. 18–21 (V=Ct2), anon., D and Ct2 only, text in extant voices

**Reg**<sup>5</sup> D-Rp B 211–215, [no. 23], fols. 45<sup>r</sup>–48<sup>r</sup> (D), fols. 52<sup>v</sup>–54<sup>v</sup> (A), fols. 29<sup>v</sup>–31<sup>v</sup> (T in V), fols. 44<sup>v</sup>–47<sup>r</sup> (B), fols. 36<sup>v</sup>–40<sup>r</sup> (V in T=Ct2), *LS* .5., text in all voices

### Source Evaluation

Three sources transmit this motet in a complete state: **Mun**<sup>2</sup>, **Fo**<sup>3</sup>, and **Reg**<sup>5</sup>. The contents of **Mun**<sup>2</sup>, a choirbook from the court chapel of Duke Wilhelm IV of Bavaria, were most likely arranged and copied under Senfl's supervision. It transmits no obvious errors in its version of the motet and therefore serves as the principal source for the edition. In contrast to **Mun**<sup>2</sup>, **Fo**<sup>3</sup>—the second volume of Ott's *Novum et insigne opus musicum* (RISM 1537<sup>1</sup>)—favours *ligaturae rectae* and avoids *minor color*. With regard to pitch and rhythmic variants, the print deviates in two places from **Mun**<sup>2</sup>: the tenor of **Fo**<sup>3</sup> notates a breve in place of the Sb Sb-rest in **Mun**<sup>2</sup> at m. 98<sub>1–2</sub>, and, more significantly, the bassus features a *ligatura cum opposita proprietate* (Sb-g Sb-bb) instead of a breve at m. 139<sub>2</sub>. Only single partbooks of **Dre**<sup>9</sup> and **Hra**<sup>1</sup> survive, which makes a determination of filiation challenging for these two sources. These sources transmit several scribal errors made during the copying process absent from the motet's other sources. Although **Dre**<sup>9</sup>, **Hra**<sup>1</sup>, and **Reg**<sup>5</sup> favour uncolored notes as in **Fo**<sup>3</sup>, only **Reg**<sup>5</sup> follows **Fo**<sup>3</sup> in its use of ligatures. Moreover, none of these three manuscript sources shares the rhythmic deviations found in **Fo**<sup>3</sup>. Since their readings exhibit no substantive variants, it is not possible to establish clear dependencies among these sources or their relationship to **Fo**<sup>3</sup> or **Mun**<sup>2</sup>.

### Variant Readings

Clefs

6 <sub>2</sub> –13 <sub>2</sub>	Ct2	<b>Reg</b> <sup>5</sup>	C4 clef
44 <sub>1</sub> –55 <sub>3</sub>	Ct2	<b>Reg</b> <sup>5</sup>	C2 clef
53 <sub>2</sub> –57 <sub>1</sub>	Ct2	<b>Hra</b> <sup>1</sup>	C2 clef
89 <sub>1</sub> –97 <sub>2</sub>	Ct2	<b>Reg</b> <sup>5</sup>	C2 clef

159 <sub>1</sub> –169 <sub>6</sub>	Ct2	<b>Mun<sup>2</sup></b>	C3 clef
168 <sub>1</sub> –171 <sub>7</sub>	Ct2	<b>Reg<sup>5</sup></b>	C3 clef
Staff signatures			
69–79 <sub>5</sub>	D	<b>Fo<sup>3</sup></b>	no <i>b♭</i>
136–141 <sub>3</sub>	Ct2	<b>Hra<sup>1</sup></b>	lower <i>b♭</i> only
136–144 <sub>2</sub>	Ct2	<b>Dre<sup>9</sup></b>	lower <i>b♭</i> only
Directions and/or non-verbal signs			
11 <sub>3</sub>	Ct2	<b>Hra<sup>1</sup></b>	corrected from <i>d</i> <sup>1</sup> to <i>c</i> <sup>1</sup>
66	T	<b>Reg<sup>5</sup></b>	∩
68	Ct1, B	<b>Reg<sup>5</sup></b>	∩ no final barline
68	Ct2	<b>Dre<sup>9</sup></b>	∩
122 <sub>2–3</sub>	T	<b>Fo<sup>3</sup></b>	superfluous Br crossed out
134	Ct2	<b>Dre<sup>9</sup></b>	∩
134	Ct2, B	<b>Fo<sup>3</sup></b>	single barline
181 <sub>1</sub> –183 <sub>1</sub>	D	<b>Hra<sup>1</sup></b>	passage inserted on bottom of page
212	T	<b>Fo<sup>3</sup></b>	single final barline
Variants in pitch and rhythm			
39	T	<b>Mun<sup>2</sup></b>	2 Br (at page break)
47 <sub>2–3</sub>	Ct2	<b>Reg<sup>5</sup></b>	Sb- <i>g</i> <sup>1</sup>
49 <sub>4</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>c</i> <sup>1</sup>
66	T	<b>Reg<sup>5</sup></b>	Br
68	Ct1	<b>Reg<sup>5</sup></b>	Br
68	Ct2	<b>Hra<sup>1</sup></b>	Br
69	D	<b>Hra<sup>1</sup></b>	Br-rest missing
95 <sub>1</sub>	Ct1	<b>Reg<sup>5</sup></b>	Sb-rest missing
98 <sub>1–2</sub>	T	<b>Fo<sup>3</sup></b>	Br
98 <sub>2</sub>	T	<b>Reg<sup>5</sup></b>	Sb-rest missing
134	Ct2	<b>Reg<sup>5</sup></b>	Br
139 <sub>2</sub>	B	<b>Fo<sup>3</sup></b>	Sb- <i>g</i> Sb- <i>b♭</i> (see Ligatures)
170	D	<b>Reg<sup>5</sup></b>	Br Sb
170 <sub>5</sub> –171 <sub>4</sub>	Ct2	<b>Hra<sup>1</sup></b>	notated one pitch too high
213	D	<b>Hra<sup>1</sup>, Mun<sup>2</sup></b>	Mx
214	Ct2	<b>Hra<sup>1</sup></b>	Mx
Accidentals			
45 <sub>1</sub>	Ct2	<b>Fo<sup>3</sup>, Hra<sup>1</sup>, Reg<sup>5</sup></b>	cautionary <i>b♭</i>
53 <sub>3</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup>, Mun<sup>2</sup>, Reg<sup>5</sup></b>	cautionary <i>b♭</i>
93 <sub>2</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup>, Mun<sup>2</sup></b>	cautionary <i>b♭</i>
137 <sub>1</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	cautionary <i>b♭</i>
Coloration			
27 <sub>1–2</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup>, Reg<sup>5</sup></b>	no coloration
108 <sub>3–4</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup>, Reg<sup>5</sup></b>	no coloration
172 <sub>2–3</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup>, Reg<sup>5</sup></b>	no coloration
Ligatures			
82 <sub>3</sub> –83 <sub>1</sub>	B	<b>Fo<sup>3</sup>, Reg<sup>5</sup></b>	<i>recta</i> in place of <i>obliqua</i>
84 <sub>3</sub> –85 <sub>1</sub>	T	<b>Fo<sup>3</sup></b>	<i>recta</i> in place of <i>obliqua</i>
86 <sub>3</sub> –87 <sub>1</sub>	B	<b>Fo<sup>3</sup>, Reg<sup>5</sup></b>	<i>recta</i> in place of <i>obliqua</i>
97 <sub>1–2</sub>	D	<b>Reg<sup>5</sup></b>	<i>recta</i> in place of <i>obliqua</i>
139 <sub>2</sub>	B	<b>Fo<sup>3</sup></b>	Sb- <i>g</i> Sb- <i>b♭</i> (see Variants in pitch and rhythm)
169 <sub>1–2</sub>	Ct	<b>Fo<sup>3</sup></b>	<i>recta</i> in place of <i>obliqua</i>
169–72	B	<b>Fo<sup>3</sup>, Reg<sup>5</sup></b>	lig.

## Textual variants and text placement

6 <sub>1</sub> –11 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>pulchra es</i> (3 times)
6 <sub>2</sub> –11 <sub>1</sub>	B	<b>Reg<sup>5</sup></b>	<i>tota pulchra es, pulchra es</i>
7 <sub>3</sub> –9 <sub>3</sub>	D	<b>Fo<sup>3</sup></b>	<i>tota pulchra es</i>
7 <sub>3</sub> –9 <sub>3</sub>	D	<b>Reg<sup>5</sup></b>	<i>tota pulchra</i>
10 <sub>2</sub> –12 <sub>3</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>tota pulchra es</i>
11 <sub>3</sub> –12 <sub>3</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	no text
11 <sub>3</sub> –18 <sub>1</sub>	B	<b>Reg<sup>5</sup></b>	<i>amica mea amica mea</i>
20 <sub>2</sub> –23 <sub>1</sub>	Ct2	<b>Hra<sup>1</sup></b>	no text
20 <sub>2</sub> –23 <sub>1</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Reg<sup>5</sup></b>	<i>amica mea</i>
22 <sub>2</sub> –23 <sub>1</sub>	D	<b>Reg<sup>5</sup></b>	<i>non est in te</i>
23 <sub>3</sub> –24 <sub>3</sub>	B	<b>Fo<sup>3</sup></b>	<i>non est in te</i>
23 <sub>3</sub> –27 <sub>1</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>et macula</i> (in <b>Dre<sup>9</sup></b> : <i>macu-cula</i> ), <i>et macula</i>
23 <sub>3</sub> –29 <sub>1</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>et macula non est in te, in te</i>
26 <sub>2</sub> –29 <sub>2</sub>	B	<b>Reg<sup>5</sup></b>	<i>et macula non est</i>
31 <sub>2</sub> –32 <sub>2</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>distillans</i>
35 <sub>3</sub> –40	B	<b>Fo<sup>3</sup></b>	<i>labia tua, labia tua</i>
38 <sub>3</sub> –44 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>mel et lac sub lingua tua, sub lingua tua</i>
44 <sub>1</sub> –46	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>tua, sub lingua tua</i>
46 <sub>2</sub> –51 <sub>2</sub>	B	<b>Reg<sup>5</sup></b>	<i>odor unguentorum tuorum</i>
47 <sub>3</sub> –50 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>odor unguentorum</i>
49 <sub>3</sub> –50 <sub>4</sub>	D	<b>Hra<sup>1</sup></b>	no text
51 <sub>3</sub> –54 <sub>3</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>unguentorum</i>
54 <sub>3</sub> –58 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>unguentorum tuorum</i>
54 <sub>3</sub> –58 <sub>3</sub>	B	<b>Reg<sup>5</sup></b>	<i>tuorum, tuorum super</i>
56 <sub>2</sub> –61 <sub>1</sub>	B	<b>Fo<sup>3</sup></b>	<i>super omnia aromata</i>
58 <sub>3</sub> –59 <sub>3</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>super omnia</i>
60 <sub>2</sub> –62 <sub>1</sub>	Ct2	<b>Hra<sup>1</sup></b>	<i>omnia</i>
61 <sub>2</sub> –63 <sub>1</sub>	D	<b>Reg<sup>5</sup></b>	<i>super omnia</i>
64 <sub>3</sub> –68	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>aromata</i>
72 <sub>1</sub> –75 <sub>3</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup>, Reg<sup>5</sup></b>	<i>hiems transiit</i>
79 <sub>4</sub> –82 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>hiems, hiems</i>
81 <sub>2</sub> –82 <sub>1</sub>	B	<b>Reg<sup>5</sup></b>	<i>hiems, hiems</i>
86 <sub>3</sub> –89 <sub>1</sub>	Ct2	<b>Fo<sup>3</sup>, Dre<sup>9</sup>, Hra<sup>1</sup></b>	<i>transit, imber abiit</i>
88 <sub>2</sub> –89 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>transiit</i>
93 <sub>3</sub> –100 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>et recessit, et recessit</i>
94 <sub>2</sub> –100 <sub>1</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>et recessit, et recessit</i>
101 <sub>2</sub> –110 <sub>1</sub>	Ct1	<b>Fo<sup>3</sup></b>	<i>flores</i>
105 <sub>2</sub> –109 <sub>1</sub>	B	<b>Fo<sup>3</sup></b>	<i>flores</i>
106 <sub>3</sub> –109 <sub>1</sub>	Ct2	<b>Hra<sup>1</sup></b>	<i>apparue-</i> (-runt missing) <i>flores</i>
106 <sub>3</sub> –109 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>flores apparuerunt</i>
109 <sub>2</sub> –112 <sub>1</sub>	B	<b>Fo<sup>3</sup></b>	<i>apparuerunt, apparuerunt</i>
110 <sub>2</sub> –116	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>apparuerunt</i>
110 <sub>2</sub> –116	Ct2	<b>Reg<sup>5</sup></b>	<i>apparuerunt</i> (3 times)
118 <sub>3</sub> –123	Ct2	<b>Reg<sup>5</sup></b>	<i>vineae</i> (3 times)
127 <sub>2</sub> –128 <sub>1</sub>	Ct1	<b>Reg<sup>5</sup></b>	<i>florentes</i>
127 <sub>3</sub> –129 <sub>1</sub>	T	<b>Mun<sup>2</sup></b>	<i>odorunt</i> [sic]
130 <sub>2</sub> –131 <sub>4</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>dederunt</i>
130 <sub>2</sub> –132 <sub>1</sub>	B	<b>Reg<sup>5</sup></b>	<i>odorem</i>
130 <sub>3</sub> –131 <sub>2</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>odorem</i>
132 <sub>2</sub> –3	Ct2	<b>Reg<sup>5</sup></b>	<i>odorem</i>
133 <sub>2</sub> –134 <sub>1</sub>	D	<b>Fo<sup>3</sup>, Hra<sup>1</sup>, Reg<sup>5</sup></b>	<i>odorem</i>
142 <sub>3</sub> –146 <sub>1</sub>	Ct2	<b>Dre<sup>9</sup>, Fo<sup>3</sup>, Hra<sup>1</sup></b>	<i>turturis</i>
142 <sub>3</sub> –146 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>turturis, et vox turturis</i>
150 <sub>2</sub> –153 <sub>2</sub>	Ct	<b>Fo<sup>3</sup></b>	<i>et vox turturis</i>
151 <sub>3</sub> –152 <sub>3</sub>	D	<b>Fo<sup>3</sup></b>	<i>au- audita est</i> [sic]
157 <sub>3</sub> –160 <sub>1</sub>	Ct2	<b>Reg<sup>5</sup></b>	<i>audita est, audita est</i>
161 <sub>3</sub> –163	Ct1	<b>Reg<sup>5</sup></b>	<i>nostra, nostra</i>
164 <sub>2</sub> –166 <sub>1</sub>	Ct1	<b>Reg<sup>5</sup></b>	<i>nostra</i>

166 <sub>2</sub> –173 <sub>2</sub>	Ct2	<b>Reg</b> <sup>5</sup>	<i>surge, surge</i>
166 <sub>2</sub> –175 <sub>2</sub>	Ct2	<b>Dre</b> <sup>9</sup>	<i>surge, -ge (sur- missing)</i>
167 <sub>2</sub> –169 <sub>1</sub>	D	<b>Fo</b> <sup>3</sup> , <b>Hra</b> <sup>1</sup>	<i>Surge, surge</i>
169 <sub>3</sub> –174 <sub>2</sub>	D	<b>Fo</b> <sup>3</sup> , <b>Hra</b> <sup>1</sup>	<i>surge, surge</i>
178 <sub>2</sub> –181 <sub>1</sub>	Ct2	<b>Dre</b> <sup>9</sup> , <b>Fo</b> <sup>3</sup> , <b>Hra</b> <sup>1</sup>	<i>propera</i>
185 <sub>4</sub> –186 <sub>3</sub>	Ct2	<b>Fo</b> <sup>3</sup> , <b>Hra</b> <sup>1</sup>	no text
203 <sub>2</sub> –213	B	<b>Fo</b> <sup>3</sup>	<i>coronaberis</i> (3 times)
209 <sub>2</sub> –212	T	<b>Fo</b> <sup>3</sup>	<i>cooronaberis</i> [sic]
209 <sub>2</sub> –213	B	<b>Reg</b> <sup>5</sup>	<i>coronaberis, coronaberis</i>

### Remarks

The spelling ‘ungentorum’, used consistently in **Mun**<sup>2</sup>, has been standardised to the more common ‘unguentorum’.

### 31. *Vivo ego, dicit Dominus* (SC M 123)

#### Text

The texts of the two *partes* of this motet come from two different biblical books: Ezekiel 33:11 (1.p.) and Joel 2:14 (2.p.). They were put together to form a composition of repentance and conversion suitable for the seasons of Lent or Holy Week. While the text of the *prima pars* is an antiphon for Prime on ferial days from Lent to Passion Sunday, the text of the *secunda pars* serves as an antiphon for the Saturday after Ash Wednesday.

1.p.

Vivo ego, dicit Dominus, nolo mortem peccatoris, sed ut magis convertatur, et vivat.

1.p.

As I live, saith the Lord, I desire not the death of the wicked but that the wicked turn from his way and live.

2.p.

Quis scit si convertatur et ignoscat Deus et relinquat post se benedictionem.

2.p.

Who knoweth but he will return and God will forgive and leave a blessing behind him.  
(adapted from *RDC*)

#### Cantus firmus

The two plainchant melodies used for the present setting are memorial chants for penitence. In DK-Kk 3449, 8<sup>o</sup>, iv, fol. 68<sup>r-v</sup>, a source copied around 1580 that preserves the chant repertory of the Augsburg cathedral, the two chants follow one another consecutively, albeit in reverse order, in a *suffragium pro paenitentiam*. In both *partes*, Senfl treats the respective plainchant melodies as a canon: in the *prima pars* as a canon at the lower octave between the discantus and contratenor, and in the *secunda pars* as a canon at the lower fifth between the vagans and tenor.

While the plainchant in the *secunda pars* of Senfl's setting closely follows the version in DK-Kk 3449 (except for the syllabic text underlay at ‘benedictionem’ and thus the omission of the initial *f*<sup>1</sup>), no exact match could be found in any chant sources to the cantus firmus in the *prima pars*. Relative to DK-Kk 3449, Senfl's cantus firmus is transposed from *e* to *a*, features a stepwise descent at ‘mortem’, the leap of a third on the second syllable of ‘peccatoris’, the leap of a fourth (instead of a fifth) at ‘peccatoris, sed’, and a different melismatic contour at ‘magis’.

Vi - vo e - go, di - cit Do - mi - nus, no - lo mor - tem pec - ca - to - ris, \_\_\_ sed ut ma - gis

con - ver - ta - tur, et \_\_\_ vi - vat.

Quis \_\_\_ scit si con - ver - ta - tur et i - gno - scat De - us et re - lin - quat post se be - ne - di - cti - o - nem.



**Unique Source**

**Cop<sup>1</sup>** DK-Kk MS Den Gamle Kongelige Samling 1872, 4<sup>o</sup>, [no. 50], fols. 35<sup>v</sup>–36<sup>r</sup>/39<sup>v</sup>–40<sup>r</sup> (D), fols. 34<sup>v</sup>–35<sup>r</sup>/38<sup>v</sup>–39<sup>r</sup> (A), fols. 30<sup>v</sup>–31<sup>r</sup>/32<sup>v</sup>–33<sup>r</sup> (T), fols. 34<sup>v</sup>–35<sup>r</sup>/40<sup>v</sup>–41<sup>r</sup> (B), fols. 35<sup>v</sup>–36<sup>r</sup>/38<sup>v</sup>–39<sup>r</sup> (V), *Lud: Senfl.*; text in B only, text incipits in the other voices

**Critical Notes**

## Clefs

28	V, T	C4 clef
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## Directions and/or non-verbal signs

58 <sub>1</sub> –59 <sub>1</sub>	B	erroneous <i>cogno-(scat)</i> corrected to <i>igno-(scat)</i>
74	V	∩
76	T	∩
77	D	∩

## Variants in pitch and rhythm

27	D, Ct, T, V	Mx
37 <sub>2</sub>	B	erroneous <i>a</i>
74	V	Mx
76	T, B	Mx
77	D, Ct	Mx

## ALPHABETICAL INDEX OF TEXT INCIPITS

	Edition	Critical Apparatus
A custodia matutina (see also De profundis clamavi (ii)) .....	35	290
Aeterna fac (see also Te Deum laudamus) .....	226	368
Ave, Rosa sine spinis .....	1	277
Ave, sanctissima Maria (= Mater digna Dei/Ave, sanctissima Maria) .....	52	302
Ascendit Deus in iubilo (see also Omnes gentes, plaudite manibus) .....	148	333
Asperges me, Domine/Miserere mei, Deus (see also Miserere mei, Deus) .....	75	310
Audi, Maria Virgo (see also Quomodo fiet istud) .....	175	352
Christ ist erstanden (= Christus, resurgens ex mortuis/Christ ist erstanden) .....	12	280
Christus Dominus factus est obediens (see also Qui propheticè prompsisti) .....	165	340
Christus, resurgens ex mortuis/Christ ist erstanden .....	12	280
Conditor alme siderum .....	17	285
Cum dederit dilectis suis somnum (see also Nisi Dominus aedificaverit domum) .....	103	314
Cur rigido latuit (see also Sum tuus in vita (ii)) .....	201	361
Da pacem, Domine (ii) .....	19	287–8
Da pacem, Domine (iii) .....	23	287–8
De profundis clamavi (ii) .....	29	290
Deus propitius esto (see also Mater digna Dei/Ave, sanctissima Maria) .....	59	302
Dignare, Domine (see also Te Deum laudamus) .....	229	368
Domine, labia mea aperies/Miserere mei, Deus (see also Miserere mei, Deus) .....	84	310
Domine, miserere (see also Qui propheticè prompsisti) .....	169	340
Dominus tecum/Benedicta tu (see also Ave, Rosa sine spinis) .....	6	277
Et laudamus nomen tuum (see also Te Deum laudamus) .....	229	368
Et rege eos (see also Te Deum laudamus) .....	228	368
Et sicut in Adam (see also Si enim credimus) .....	193	359
Et vox turturis (see also Tota pulchra es) .....	241	377
Fiat misericordia tua (see also Te Deum laudamus) .....	230	368
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### NEW SENFL EDITION 3

#### LUDWIG SENFL MOTETTEN FÜR FÜNF STIMMEN

Herausgegeben von  
Scott Lee Edwards, Stefan Gasch und Sonja Tröster

Im vorliegenden Band der NSE werden erstmals sämtliche fünfstimmigen Motetten Ludwig Senfls publiziert. Er enthält Marienmotetten wie *Mater digna Dei / Ave, sanctissima Maria*, die die tiefe Marienverehrung am Hof Herzog Wilhelms IV. widerspiegeln, Psalmmotetten, in denen Senfl zum Teil auf unterschiedliche Art und Weise auf Josquin Desprez Bezug nimmt (z. B. *Miserere mei, Deus*), oder Werke wie *Qui propheticè prompsisti*, dessen *Tertia pars Vita in ligno moritur* im 16. Jahrhundert außerordentlich weit verbreitet war.

Darüber hinaus bietet der Band erstmals eine Edition von Senfls groß angelegtem *Te Deum laudamus* sowie verschiedene mehrtextige Motetten. Kompositionen wie *Christus resurgens ex mortuis / Christ ist erstanden* zeigen dabei die Berührungspunkte von geistlich-lateinischer und volkssprachlicher Sphäre auf, andere Werke – beispielsweise das *Tanto tempore vobiscum / Philippe qui videt me* – schließen an die Tradition der cantus firmus-Motette an, in die sich Senfl nachhaltig einschreibt.

### NEW SENFL EDITION 3

#### LUDWIG SENFL MOTETS FOR FIVE VOICES

Edited by  
Scott Lee Edwards, Stefan Gasch, and Sonja Tröster

In the present volume of the NSE, all of Ludwig Senfl's five-part motets are published for the first time. It includes Marian motets such as *Mater digna Dei / Ave, sanctissima Maria* reflecting the Marian devotion at the court of Duke Wilhelm IV, psalm motets that refer to Josquin Desprez in various ways (e. g. *Miserere mei, Deus*), or works such as *Qui propheticè prompsisti*, whose *tertia pars Vita in ligno moritur* was widespread during the sixteenth century.

In addition, the volume offers the first edition of Senfl's large-scale *Te Deum laudamus* as well as several polytextual motets. Compositions such as *Christus resurgens ex mortuis / Christ ist erstanden* show the points of contact between the sacred Latin and the vernacular spheres, while other works—for example *Tanto tempore vobiscum / Philippe qui videt me*—take up the long tradition of the cantus firmus motet, into which Senfl inscribes himself with lasting effect.

ISBN 978-3-99012-945-6



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ISMN 979-0-50270-023-2



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