

**DENKMÄLER DER TONKUNST
IN ÖSTERREICH
BAND 163.1**

NEW SENFL EDITION 1

**LUDWIG SENFL
MOTETS FOR FOUR VOICES
(A-I)**

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

HOLLITZER



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MOTETTEN FÜR VIER STIMMEN
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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 oeuvre 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 oeuvre, 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

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
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(Arietta Ruß)

Wien, Österreichische Nationalbibliothek
(Thomas Leibnitz)

Wien, Fachbereichsbibliothek Musikwissenschaft,
Universitätsbibliothek Wien (Benedikt Lodes)

Zwickau, Ratsschulbibliothek (Gregor Hermann)

As head of publications for the *Denkmäler der Tonkunst in Österreich*, Martin Eybl has placed his trust in our work, 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, Bernhold 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 were also afforded opportunities to examine the work of the edition more closely through two workshops: Jan Bilwachs, Marc Busnel, Martin Eybl, Oliver Korte, Friedrich Neubarth, and Annerose Tartler took the trouble to reconstruct fragmentary motets; Grantley McDonald, Irene Holzer, Bernhold Schmid, and Thomas Schmidt provided new insights as they addressed questions of text setting and text underlay in sources transmitting Senfl's motets.

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 Leofranc 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: Alexander Eberhard kindly took care of the proof-reading, copy editing, and the preparation of the final print templates; 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, May 2021

INTRODUCTION

SCATTERED IN HISTORY: ON THE HISTORICAL BACKGROUND OF THE NEW EDITION OF THE COLLECTED WORKS OF LUDWIG SENFL

The New Senfl Edition (NSE) opens with two volumes bringing together all the extant four-voice motets attributed to Ludwig Senfl. With these volumes, it is now possible to address a gap in research that has persisted since the beginning of the twentieth century and resulted in the neglect of Senfl as a ‘motet composer’. The need for a complete edition of the motets of Senfl, a key figure in the Central European musical world between the time of Heinrich Isaac and Orlando di Lasso, was affirmed already in 1903 by Theodor Kroyer:

Als nächste dringliche Aufgabe [...] erschien die Rehabilitierung des Kirchenkomponisten, und zwar deshalb, weil man eben bisher über den Liederkomponisten den Motettenmeister fast ganz übersehen hatte, trotzdem das 16. Jahrhundert diesen letzteren sogar noch höher schätzte.¹

In the inaugural (and only) volume of his unfinished edition of Senfl’s music for the series *Denkmäler der Tonkunst in Bayern*, Kroyer described the current state of research of his time, in which a strong interest in Senfl’s lieder contrasted with a relative lack of interest in Senfl’s (para-)liturgical works.² The concept for a complete edition of Senfl’s works, as laid out by Kroyer in the introduction (see Figure 1, p. XII), was intended to address this one-sided perspective: Senfl’s Magnificat settings along with motets and motet-like compositions with Latin texts were to form the beginning of an edition, with the latter two being subdivided into ‘allgemeine’ and ‘besondere’ works.³ These were to be followed by the *Psalmodia octo tonorum*,⁴ the masses, and finally the compositions with German texts (divided into sacred and secular lieder) along with Senfl’s ode settings. A volume of

varia and supplements, in which Kroyer included Senfl’s additions to Heinrich Isaac’s *Choralis Constantinus*, canons, exempla from music theory treatises, French and Italian pieces as well as doubtfully attributed works, was to complete the edition. Kroyer published the first volume of Magnificat settings and ‘general’ motets, but the rest of the edition was never realised.

The next attempt to publish the complete works was the edition *Ludwig Senfl: Sämtliche Werke* (SW), of which eleven volumes, edited by the Staatliche Institut für deutsche Musikforschung in conjunction with the Schweizerische Musikforschende Gesellschaft, were published from 1937 to 1974. While the first four volumes were initially published as part of the Reichsdenkmale of the series *Erbe der deutschen Musik* (vols. 5 [= SW 1] and 10 [= SW 2] were published in 1937; vol. 13 [= SW 3] in 1939; and vol. 15 [= SW 4] in 1940), the Schweizerische Musikforschende Gesellschaft and the Schweizerische Tonkünstlerverein issued the remaining volumes—together with reprints of those already published—as an independent complete edition. But this edition, too, was interrupted after the publication of the ‘Liturgische und allgemein-geistliche Motetten I’ (SW 11) and thus made available only twenty-seven of a total number of 104 extant motets. Other isolated motets were published in the context of source editions such as *Georg Rhau: Musikdrucke aus den Jahren 1538–1545*⁵ and *Die Handschrift des Jodocus Schalreuter*,⁶ two volumes by Henrik Glahn,⁷ or Ole Kongsted’s single-volume *Motets by Ludwig Senfl*.⁸ These publications, however, still did not provide a coherent overview of Senfl’s motet oeuvre due to the differing types of editions and editorial techniques.

At the same time, it was apparent that new research on Senfl would be impeded without a proper list of works. Thanks to a detailed examination of Senfl’s overall oeuvre undertaken in compiling his catalogue raisonné (hereafter SC), the New Senfl Edition can now be based on the most up-to-date research. In the SC, all known sources for every individual work were compiled, and in this process many new insights were gained. The discovery of new concordant sources, including the (tentative) identification of anonymously transmitted works, often put into question existing assumptions, and completion of the catalogue offered the first chance to place individual works in the context of his oeuvre. New source evaluations relative to older editions

1 ‘As the next urgent task [...] the rehabilitation of the church composer seemed necessary. Although the sixteenth century estimated the master of motets higher than the composer of lieder, the first has been hitherto almost entirely forgotten.’ DTB iii/2: X. (For detailed information on the literature used, see the Bibliography to this volume on pp. 165–70.)

2 Many handwritten transcriptions of Senfl’s motets from the nineteenth and early twentieth centuries kept in libraries all over Europe, however, bear witness to the lively interest in these compositions.

3 DTB iii/2: XI.

4 It cannot be determined what exactly Kroyer meant when he mentions the *Psalmodia*. In the SC, Senfl has been identified as the composer of three cycles of *Psalmodia*, composed of polyphonic recitation models in simple counterpoint for everyday liturgical use (see SC P 121–3).

5 Rhau vi, Rhau viii, Rhau x, Rhau xi, Rhau xii.

6 EdM 115/116.

7 Glahn 1978; Glahn 1986.

8 Kongsted 2001.

- A. Magnificat octo tonorum.
- B. Motetten und motettenartige Kompositionen mit lateinischem Text¹.
- 1) Allgemeine:
Geistliche Kompositionen (Psalmen, Hymnen-Texte usw.) und weltliche, die zur Zeitgeschichte in näheren Beziehungen stehen, als Trauer-Motetten auf den Tod bekannter Persönlichkeiten und Motetten mit moralisierender Tendenz, entstanden unter den Einflüssen der humanistisch-poetischen Bewegung.
- 2) Besondere:
a) liturgisch-kirchliche Motetten:
α) Hymnen. β) Sequenzen.
b) Messenofficien.
α) Introitus. β) Communio. γ) Graduale.
- C. Psalmodia octo tonorum.
- D. Messen².
- E. Kompositionen mit deutschem Text.
- 1) Geistliche Lieder.
2) Weltliche Lieder.
- F. Oden: lateinische Texte (Nachdichtungen klassischer Poesien und Neudichtungen in horazischen Metren) mit homophon-skandierender mehrstimmiger Musik.
- G. Varia und Nachträge (Senfls Ergänzungen zu Isaacs Choralis Constantinus; Tonstücke, deren Autorschaft nicht fest zu bestimmen ist, darunter namentlich liturgisch-kirchliche Tonsätze, die entweder von Isaac oder von Senfl herrühren; Kanons und theoretische Exempel, sowie die französischen und italienischen Stücke, teilweise ohne Text und zweifelhaft).

Figure 1. Theodor Kroyer's concept for a collected edition of the works by Ludwig Senfl in DTB iii/2: XI.

were made that led to revaluations of the transmission of individual works, information on which the selection of principal sources for the motets in the present edition is based.

Senfl's settings of sacred Latin texts pose an additional problem of classification: in both fragmentary editions, his settings of the mass proper were not differentiated from his motets. It is clear, however, that the repertoire Senfl composed for the mass proper forms an independent and comprehensive core of his overall compositional oeuvre that should be distinguished from his motet output, while at the same time, it is apparent that boundaries between these genres were fluid in the sixteenth century, and firm generic divisions do not always apply.⁹ Compositions had variable functions and moved loosely between the boundaries of genres, despite modern attempts to classify works in single categories of genre. The organisation of works in the NSE now follows decisions on classification made in the course of preparing the SC.

In comparison to earlier editions, the NSE offers numerous advantages. The repertoire to be edited—in the present case, the four-voice motets—is presented for the first time in its entirety. It is organised systematically according to number of voices and alphabetically, and the transcriptions, structure of the edition, and critical apparatus are conceived according to uniform, up-to-date editorial guidelines (see the section 'Editorial Conventions'). Works whose authorship remains uncertain have been included in the edition along with works that survive in fragmentary form, whereas works that are unequivocally misattributed to Senfl have been excluded. In cases where compositions exist in more than one clearly discernible version (such as the four- and five-voice versions of *Nisi Dominus*), each version is transcribed and evaluated in the respective volumes of the edition.

It is the editors' hope that the fruits of this work and the comprehensiveness of the edition will serve both as an encouragement to musicians who wish to explore this diverse repertoire, and as a springboard for scholars in the production of new research.

⁹ For example, the polyphonic sequence *Grates nunc omnes* (SC P 5c) must have been sung within the liturgical framework of the first mass on Christmas day. Nevertheless, the setting became one of Senfl's most widely disseminated, independent liturgical compositions, one that circulated in sixteenth-century anthologies of motets. Likewise, determinations as to whether and when antiphon settings, hymns, or responsorial motets were performed liturgically—the latter group often included in sources prepared for use in religious services—are often difficult to make.

GETTING TO KNOW LUDWIG SENFL: THE MOTETS FOR FOUR VOICES

Senfl Among His Contemporaries

Now that the entire corpus of surviving four-voice motets of Ludwig Senfl can be presented, we at last have the opportunity to begin properly assessing Senfl's role in the development, promotion, and transmission of the motet. As a member of royal music chapels, as composer and as editor, Senfl can be seen as a figure of transition from the late medieval period to the sixteenth century, with the profound changes in the media of musical distribution and religious reform that accompanied this period. In few other genres can this transition be seen so clearly as in his approach to the motet. While some aspects of his motet corpus are clearly rooted in the musical environment of the imperial chapel of Emperor Maximilian I, other aspects of his work conform with the musical output of his contemporaries abroad. As with Pierre de la Rue, Josquin Desprez, and other composers at the start of the sixteenth century, four-voice compositions form the core of Senfl's extant motet oeuvre (55 à 4; 31 à 5; 15 à 6; 3 à 8);¹⁰ and like other composers of his own generation, including Adrian Willaert, Nicolas Gombert, or Jacobus Clemens non Papa, Senfl devoted much more attention to the writing of motets (of 118 documented motets, 104 are extant in addition to one fragment) than he did to mass ordinary settings (10),¹¹ which stands in direct contrast to the output of composers at the end of the fifteenth century.

From a technical point of view, Senfl adapted the precedents set by Heinrich Isaac, who, as court composer of the imperial chapel, served as Senfl's teacher, and by Josquin, whose music Senfl viewed as a compositional benchmark. What he had learned from Isaac and Josquin, however, he turned into a lifelong creative pursuit by continuing to experiment with latent possibilities in the traditional cantus firmus motet and through his contributions to the modern genre of psalm motets. In his engagement with these motet forms, Senfl distinguished himself from his contemporaries and, as a result, left behind a body of work that enriches our understanding of the variety of motet practices cultivated and performed throughout the sixteenth century in a geographic expanse stretching across Central Europe.

Senfl's style in motet composition stems in part from his lifelong engagement in composing and performing music for the liturgy. Unlike Josquin, Willaert, Gombert, and

Clemens non Papa, whose contributions to liturgical genres are comparatively slight, Senfl—not least in order to meet the requirements of his position at the Bavarian court—continued to compose liturgical music throughout his career, above all mass proper cycles. In doing so, he brought liturgical compositions and para-liturgical motets compositionally and functionally closer to one another, a tightened relationship that is especially evident in his frequent setting of antiphon melodies.¹² Although he did not limit himself to the polyphonic treatment of plainchant, having also set psalms, humanist poetry, and other non-liturgical texts, the majority of Senfl's motets are elaborations of a pre-existing plainchant melody, a circumstance that points to the liturgical tradition in which he was deeply rooted, but also to the conceptual links joining his motets to his extensive work in mass proper composition and in revising and completing Isaac's *Choralis Constantinus*.

These compositional proclivities, coupled with Senfl's unique position as the first 'court composer' of the ducal chapel in Munich, also encourage us to rethink music histories that view motet composition of the 'post-Josquin era' as an emancipation from cantus firmus composition through the technique of pervasive imitation, as represented by such composers as Gombert.¹³ Thomas Crecquillon, for example, rarely composed cantus firmus motets, though occasionally a chant is either paraphrased or quoted. For Clemens non Papa, pervasive imitation is the rule and there is little use of canonic techniques. Senfl consistently turned to imitative techniques and his four-voice motets amply confirm that imitation and cantus firmus were not mutually exclusive but rather coexisted fruitfully alongside one another. He adapts the evaded cadences of Gombert or Willaert to cantus firmus composition in a contrapuntal style that is largely, but not strictly, free of caesuras. This amalgam of techniques continued to define the motet repertoire performed at the Munich court and enjoyed a broad public audience through the motet anthologies that brought the work of Senfl and so many of these other 'post-Josquin' composers together.

At the same time that Senfl builds on precedents in cantus firmus treatment set by Isaac and Josquin, he worked out different solutions in which the cantus firmi are hardly ever deployed as they had been in the traditional tenor motet. Voices surrounding the cantus firmus are almost always imbued with material from the cantus firmus, thus breaking down the lines between cantus firmus and imitation. He rarely composed motets with a purely 'structural' cantus firmus, but rather preferred hybrid forms in which the pre-existent tune or tunes migrate among the other voices or are transformed in the chant-carrying voice. Even in his early tenor motets, Senfl does not adhere to a rigid presentation of the cantus firmus in long note values, but rather flexibly adapts the melody in a process of development

10 Along with such 'post-Josquin' contemporaries as Adrian Willaert, Philippe Verdelot, and Jacquet of Mantua, Senfl increasingly turned his attention to five-voice composition and helped establish its equal footing with four-voice composition by the end of his life. For a detailed assessment of the five-voice motets, see the introduction to NSE 3.

11 Another reason for the small number of mass ordinaries is the fact that Senfl himself had incorporated many ordinary settings from the repertoire of the dissolved chapel of Maximilian I into that of the Munich court chapel. Together with several other polyphonic ordinary settings which were already available when Senfl was hired in Munich in 1523, there was simply no need to provide more settings. Wilhelm IV, Duke of Bavaria, rather focused on music for (personal) devotion.

12 Schmidt-Beste 2012: 273.

13 Nugent/Jas 2001.

as the motet unfolds: the melodies often undergo quickened elaboration at cadences as well as in the final phrases, such that they merge texturally with the other voices (e.g. *Pange, lingua* (i), SC M 80; NSE 2.36). In the four-voice motets featuring the plainchant in canon, Senfl often opts for a quasi-canon treatment, in which the melody is sung with increasing flexibility (e.g. *Assumpta est Maria*, SC M 7; NSE 1.2; and *Completi sunt dies Mariae*, SC M 18; NSE 1.9), demonstrating his greater regard for the sonorous results of musical transformation over the application of strict rules or traditions. Senfl's compositional approach to motets can therefore be described as a style that freely integrates traditional resources and views composition less as a consistently applied solution to a difficult problem, than as a varied and sonorous presentation of musical materials.

Like Jean Mouton and Adrian Willaert, Senfl adapted hallmarks of Josquin's style in his motet compositions, especially his psalm motets, such as paired imitation, clear declamation, and a rhetorical approach to form. Many of Senfl's motets are structured in a series of clauses initiated by a matching pair of imitative duos—either discantus and contratenor or tenor and bassus—with phrases concluding on a full-voiced cadence frequently overlapping with the beginning of the next clause. But in Senfl's motets, paired imitation counts only as one available technique within a vast arsenal of approaches. He just as often opts for simultaneous entries of two voices followed in imitation by the other pair, stretto entries, unpaired four-part imitation, or homophonic openings that immediately unravel in polyphony. Imitation might proceed at the fourth, fifth, or octave, and these intervals might change across paired voices in instances of imitative duos. Senfl also frequently contrasts imitation with homophonic utterance, in contrast to Gombert, who tended to avoid imitative duos and relied on homophony only slightly. Moreover, Senfl did not limit his use of liturgical melodies to settings of Marian antiphons or tenor cantus firmus compositions, like the followers of Mouton, Gombert, or contemporary Spanish composers. This is an indication of the differing tradition of musical performance Senfl encountered and shaped at the Munich court.

Indeed, representational requirements for the music chapels of Wilhelm IV and Duke Albrecht of Prussia as well as the aspirations of influential patrician families like the Fuggers shed some light on the corpus of texts Senfl set to music. Beyond the courts, his work circulated in Central Europe in a rich variety of sources alongside the gospel motets, arrangements of psalm verses, and responsorial motets in which other contemporaries such as Gombert or Clemens non Papa specialised, and thus his contributions to the repertoire can also be viewed as an essential response to the needs of a sixteenth-century society in the midst of extraordinary transformation. These needs were certainly varied, as the sources of Senfl's motets document, and a larger view of Senfl's overall motet corpus has much to reveal about the liturgical contextualisation of the sixteenth-century motet, the place of the motet in musical performance beyond the liturgy, and the intertextual-symbolic relations that such music channelled for Senfl's diverse sixteenth-century audiences.

A Constellation of Scribes, Printers, and Music Theorists: The Sources of Senfl's Four-Voice Motets

Senfl's four-voice motets survive in sixty-seven manuscript sources and fourteen prints (including manuscript and printed tablatures for lute and keyboard). These sources were all compiled over the course of the sixteenth century and demonstrate the continued interest in Senfl's music even long after his passing. The wide dispersion of these sources across the sixteenth-century German-speaking world, in addition to sources from Bohemia, Poland, and Upper Hungary, attests to Senfl's reputation—as do the excerpts from his four-voice motets found in theoretical treatises by Heinrich Glarean (1547), Gallus Dressler (1561), Ambrosius Wilphlingseder (1563), and Ludovico Zacconi (1592).¹⁴

Among manuscript sources, the Munich choirbooks are especially significant, since they provide valuable insight into the performance of these motets at the court where Senfl was employed. Senfl's commitment to Josquin and his advocacy for the composer, for example, is evident in the compilation of the Munich choirbooks Mus.mss. 10 and 12, where Senfl's motets are placed side-by-side with works by Josquin, the only two composers represented in these sources; it can be seen as well in the pride of place given to Josquin's motets in the *Liber selectarum cantionum* (RISM 1520⁴).¹⁵

Two sources that are especially comprehensive in their transmission of Senfl's four-voice motets are D-Rp C 120, a choirbook known as the 'Pernner Codex', and D-Z 81/2, a set of partbooks of which three of the original four survive. D-Rp C 120 is a comprehensive manuscript anthology of some 100 motets, lieder, and chansons originating from the immediate environment of the imperial chapel. Compiled around 1518–21, the manuscript reflects the repertoire at the court of Emperor Maximilian I from the time during which Senfl presumably served in an unofficial capacity as music director of the court chapel. D-Z 81/2, in contrast, was copied between the 1530s and 1550s in Central Germany but includes, among its numerous works by Senfl, an extraordinary number of concordances with D-Rp C 120. Together, these manuscripts provide evidence that Senfl's 'early compositions' travelled across Germany even in his later years. Despite its later date of copying and origins removed from Senfl's immediate environment, D-Z 81/2 consistently transmits fewer scribal errors, includes a reliable text underlay, and is more accurate in its titling of works, and thus more often serves as the principal source for motets in this edition. One such example is *Descendi in hortum nucum* (i) (SC M 30; NSE 1.13). In D-Rp C 120, this motet is titled *Ascendo ad patrem meum*, whereas D-Z 81/2 transmits the text from the Song of Songs corresponding to the cantus firmus in the tenor and paraphrased prominently in the

14 For a complete overview over the dissemination of Senfl's works, see SC 2.

15 Schlagel 2002.

bassus (see Plates 11–14 and 30).¹⁶ Most likely, the differing title in the Pernner Codex resulted from a mix-up with the similar plainchant melody of the Ascension antiphon *Ascendo ad Patrem meum* (cf. *Antiphonarium Augustense* (1495), fol. 34^v).¹⁷

Other manuscript sources attesting to the important place accorded Senfl's four-voice motets in Central-German repertoires are the 'Eisenacher Cantorenbuch' (D-EIa s.s.); a set of partbooks from the Thomasschule in Leipzig (D-LEu Thomaskirche 49/50); and 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), the latter of which all originated in Torgau.

Regarding printed sources, Senfl broke new ground through his involvement in assembling the first volume of motets printed in the German-speaking lands, the already mentioned folio choirbook *Liber selectarum cantionum*, issued in 1520 in Augsburg by Sigmund Grimm and Marx Wirsung and dedicated to Cardinal Matthäus Lang of Wellenburg, one of Maximilian's most trusted advisers.¹⁸ In this book, which is organised according to number of voices (three sections of 6vv, 5vv, and 4vv motets), Senfl proudly presents his works (including three four-voice motets and the riddle canon *Salve sancta parens* among others) alongside compositions of the older generation, which includes Isaac, Josquin, Pierre de la Rue, Jacob Obrecht, and possibly Jean Mouton.¹⁹ This publication, however, proved to be an isolated event, for it was not, in fact, until 1537 that a second anthology of motets would be issued by a press in the German-speaking lands. This volume, Hans Ott's *Novum et insigne opus musicum* (RISM 1537¹),²⁰ not only includes thirteen compositions by Senfl (among them four four-voice

motets),²¹ but also continued the system introduced in the *Liber selectarum cantionum* of ordering its contents according to scoring, a habit that would become standard practice by German presses for decades to follow (see Figure 2).²² Ott devotes the opening and closing positions of each section to works by Josquin, whom he praises in his dedication to King Ferdinand I as 'the most celebrated of this art' (*celeberrimu[m] huius artis*). He also singles out Isaac in addition to Senfl, whom he describes as 'easily the best contemporary composer' of motets and to whom he suggests readers wanting more motets by Isaac should turn.²³ The apparent commercial success of Ott's anthology quickly reached the attention of other publishers: in 1538, both Johannes Petreius and Georg Rhau would enter the market with their first motet anthologies, followed by Peter Schöffer the Younger in Strasbourg the following year.²⁴

Although German printers did not begin to issue books of motets steadily until the final years of Senfl's life, his four-voice motets continued to appear in anthologies issued from presses in Augsburg (Melchior Kriesstein; Philipp Uhart), Frankfurt an der Oder (Johann Eichorn), Nuremberg (Johann vom Berg and Ulrich Neuber; Hieronymus Formschneider; Katharina Gerlach), and Wittenberg (Georg Rhau).²⁵ These factors—the late entry into the market for polyphonic music by German printers and the greater cost of large anthologies—probably placed limitations on the international reach of Senfl's motets: as John Kmetz has pointed out, printed German music did not typically travel far beyond German-speaking lands.²⁶ The music of German composers did not in general tend to exceed these boundaries and Senfl's music was no exception in this respect (see Figures 2a–c, pp. XVI–XVII).

16 The ascription of the setting in D-Rp C 120 to Ludwig Senfl by Rainer Birkendorf (Birkendorf 1994, i: 72, 207; iii: 69–70), made without his knowledge of the concordance in D-Z 81/2, can thus be confirmed. The Zwickau partbooks also contain Senfl's *Egredie Dei martyr, Sebastiane* (SC M 40; NSE 1.21), where sections of the cantus firmus appear in the discantus (in long note values) and the tenor (with various note values, embellishments, and free repetitions of sections); as well as the unusual *A subitanea et improvisa morte* (SC M 1; NSE 1.1) which sets a section from the Litany of Saints.

17 A second *Descendi in hortum* (SC M 31) for five voices, cited three times in D-HEu Cod. Pal. germ. 318, is lost.

18 It is clear that Senfl was involved in the preparation of this print to some extent. Recent research, however, has shown that it is not possible to determine his exact role in this printing project. Schiefelbein 2016.

19 In the US-CA exemplar of RISM 1520⁴, *Missus est Gabriel Angelus* is ascribed to Mouton by Bernhard Rem, while in the D-Sl copy of this print the motet is ascribed to both Mouton and Josquin by an unknown scribe. The attribution to Mouton, however, remains in question.

20 This volume, along with a second volume the following year (RISM 1538³), was printed in Nuremberg by Hieronymus Formschneider. On the entire collection, see Gustavson 1998.

21 Ott made the claim that the music in *Novum et insigne opus musicum* had never before appeared in print, although eight of the motets had already been issued in the *Liber selectarum cantionum*. Gustavson 1998, i: 210–11.

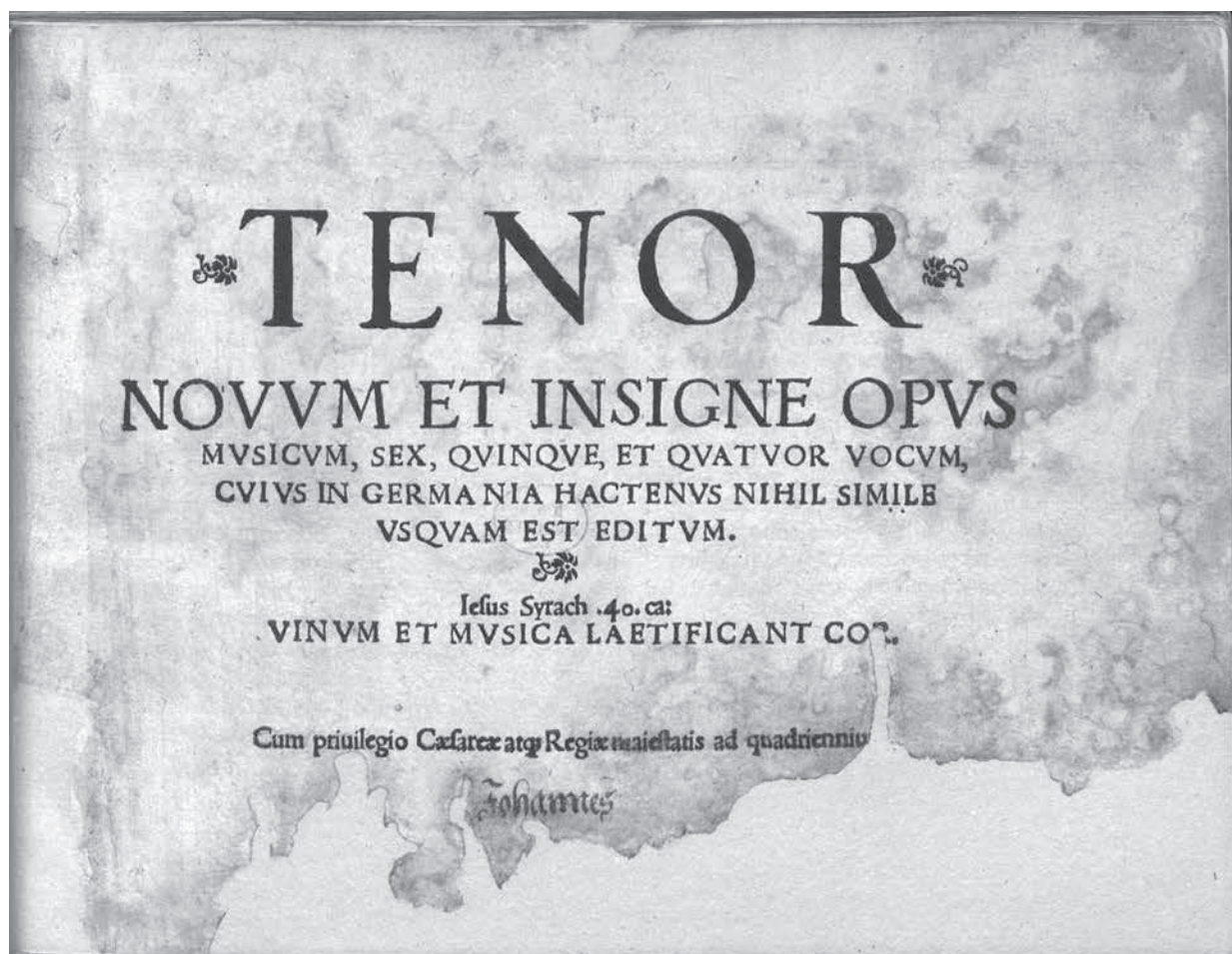
22 German printers typically did not use the modal systems of organisation often found in Italian print anthologies. Lewis Hammond 2007: 36–7.

23 'Et tamen si quis Isaaci plura etiam in hoc opere requirit, is habet quo animum suum expleat, nempe laudatissimas cantiones artificis nostra ætate facile in hoc genere primi, LVDOVICI SENFLII.'

24 Neither volume printed in 1538 by Petreius—*Tomus primus psal-morum selectorum* (RISM 1538⁶) and *Modulationes aliquot quatuor vocum* (RISM 1538⁷)—contains music by Senfl, nor is Senfl's music included in Schöffer's *Cantiones quinque vocum selectissimae* (RISM 1539⁸). Rhau's *Symphoniae iucundae* (RISM 1538⁸) and *Selectae harmoniae* (RISM 1538¹), on the other hand, include motets and mass proper settings by Senfl. Gustavson 2010: 207.

25 In contrast to contemporary French and Italian publishers, German publishers typically printed repertoires that were far more international in scope and substantially larger in size: the average Venetian anthology of the mid-sixteenth century included only 16–24 leaves per partbook, making it much smaller than a contemporary German anthology, which often exceeds 60 folios per partbook. Lewis Hammond 2007: 36.

26 Kmetz 2010: 170.



INDEX CANTICORVM.

SEX VOCVM.

1 Veni Sancte	Iosquin	18 In diebus illis	Adrianus Villart
2 Pater noster	Iosquin	19 Hierusalem qua occis	Constantin? Festa
3 Sancta Trinitas	Iosquin	20 Vita in ligno	Lud. Senf.
4 Praeter rerum seriem	Iosquin	21 Nisi dominus	Lud. S.
5 Verbum caro factu	Lud. Senf.	22 Ave rosa sine spinis	L. Senfel
6 Ave Maria	Lud. Senf.	23 Domine non est exaltatum cor meum	
7 Haec est dies	Lud. Senf.	24 O factum conuiuium	
8 Hodie in iordane		25 Attendite vniuersi	
9 Philippe qui videt me	L. S.	26 Ecce dominus veniet	
10 Benedicta es caelorum	Iosquin	27 Si deus pro nobis	Leonhar, Paminger
11 Fortitudo dei	Arnold? de Bruck	28 Felix Austriae domus	Nicola: Gombertus
12 Haec dicit dominus	Iosquin	29 Recumbentibus vndecim di.	Ioan. Lebrin

QVINOVE VOCVM.

13 Miserere mei deus	Iosf.	30 Deprofundis clamaui	Lud. Senf.
14 Propter peccata	Iosf.	31 Laudate pueri dominum	Ioan Heugel
15 Vias tuas domine demo:	Ni Gombertus	32 Cantabo domino	Matthias Eckel
16 In te domine speraui	Lupf s		
17 Si bona suscepimus	Verdeloth		

QVATVOR VOCVM.

33 In exitu Israel	Iosquin
34 Qui habitat	Iosf.
35 Benedicite omnia opera	Iosf.

36 Virga Iesse	L. Senfl.	48 Domini est terra	
37 Virga prudentissima	Isaac	49 Lauda hierusalem	Io: Heugel
38 Beati omnes	L. Senfl.	50 In illo tempore Accessit.	Mouton
39 Ecce quam bonum	Lud. Senfl.	51 In illo tē. litigabāt iudaei	Samson
40 Deus in adiutorium	L. Senfl.	52 Congratulamini	Iosquin
41 Deus in nomine tuo	Matthias Eckel	53 Cognoscimus dñe	Baltasar artopius
42 Domine quis habitabit	Io. Mourtois	54 Misericordias domini	Iosquin
43 Cantate domino can.		55 Tribulatio & angustia	Iosquin
44 Beatus vir qui	Thomas Stole.	56 Quam pulchra es	Iosquin
45 Confitemini domino	Le. Paminger	57 Te deum laudamus.	Iosquin
46 Quare fremuerunt	Gallicolus		
47 Expectans expe.	Ludovic ⁹ Haydchaymer		

IESVS SYRACH.ca.32.

Ne impediās Musicam, & ubi canitur, ne sermones fundas, aut importune disputes.
Concentus enim Musicorum in conuiuio, est sicut carbunculi gemma in auro. Et
sicut Smaragdus in auro decet, ita decet in suaui uino melos Musicorum.

Figures 2a–c. Johannes Ott, ed., *Novum et insigne opus musicum* (Nuremberg: Hieronymus Formschneider, 1537; RISM 1537'), title page and table of contents of the tenor partbook (D-Mbs; urn:nbn:de:bvb:12-bsb00083303-0).

From Liturgical Antiphon to Polyphonic Motet

Senfl's motets cover a wide variety of genres and compositions for numerous occasions, including ceremonies, liturgical services, private devotion, and humanist contexts. As in the motet oeuvre of Isaac, the antiphon is the most frequently employed chant genre in Senfl's motets. Since his time as a choirboy, Senfl was intimately familiar with Isaac's compositions for this genre and had to provide for such a repertoire on a large scale beginning, at the latest, with his tenure at the Munich court in 1523, but most likely even before Isaac retired to Florence. As Franz Körndle points out,²⁷ in the Liturgy of the Hours, above all at Vespers, only antiphons were sung as motets to complete the liturgical service, a practice that may (or may not) account for Senfl's productivity in setting antiphons. Among the fifty-five four-voice motets presented in these two volumes, almost half are antiphon settings, the majority of which are assigned to Marian feasts or for the seasons of Advent, Christmas, and the Nativity.

Within Senfl's motet oeuvre, one can find tenor motets in the proper sense, where the cantus firmus is set in long note values in the tenor voice and audibly defines the poly-

phonic layout. Nevertheless, these works constitute a lesser portion of the overall four-voice oeuvre and are found rather more often in compositions for five or more voices (see NSE 3 and 4). In his four-voice motets, Senfl demonstrates great variety in elaborating the cantus firmus, using approaches that he probably learned from Isaac. Instead of employing a rigid treatment of the plainchant in slow rhythmic values, he frequently integrates the cantus firmus into the polyphonic texture, employs a migrating cantus firmus (*Descendi in hortum nucum* (i), *Nativitas tua* (SC M 61; NSE 2.27)), or presents the cantus firmus in canon (*Dies est laetitiae* (SC *M 33; NSE 1.15), *Gaude, Dei Genitrix* (SC M 43; NSE 1.23)).²⁸ Far more common than settings with a strictly followed cantus firmus, however, are cantus firmus paraphrases, in which the plainchant is modified in the chant-carrying voice and at the same time picked up and carried by all the voices, often in imitation. By blurring the line between recognisable paraphrase and apparently free counterpoint, Senfl thereby transforms the plainchant into

27 Körndle 1998: 111.

28 Isaac's settings of *Gaude, Dei Genitrix* and *Sancta Maria Virgo* are transmitted uniquely in the Pernner Codex and both feature a migrating cantus firmus. Kempson therefore argues that they date from Isaac's period of employment at the chapel of Maximilian I. Kempson 1998, i: 41–3.

a flexible mensural melody. It might just as well be featured in the discantus, tenor, or bassus, while motives from the chant are paraphrased in the other voices.

Senfl's earliest compositions often exhibit a duo-structured texture, in which a canon-like cantus firmus treatment in the lower voices is contrasted against the free and more florid motion of the upper ones, a compositional method not unlike the canonic doubling of the tenor found in works by Josquin, Isaac, and la Rue. This technique can be observed in *Assumpta est Maria in caelum*, *Completi sunt dies Mariae*, and *Ecce Maria genuit nobis Salvatorem* (i) (SC M 36; NSE 1.18), or in the aforementioned *Descendi in hortum nucum*.²⁹ Other antiphon settings that can be regarded as 'early' works on the basis of source transmission include *Hic accipiet benedictionem* (SC M 46; NSE 1.24) and *Ave, sanctissima Maria* (SC *M 11; NSE 1.4), which is anonymously transmitted in the Pernner Codex.³⁰

Songs to the Virgin and Private Devotion

Although Senfl was relatively reserved in his mass proper settings in terms of textual expression, he showed less inhibition in his devotional motet settings, as is apparent in the contrast between his setting of *Virgo prudentissima* as a motet (SC M 122; NSE 2.55) and his setting of the same text as a Magnificat antiphon for the Feast of the Assumption (SC P 105h). In the proper setting, Senfl is more interested in constructive principles than in textual considerations, with limited musical responses to the meaning of the words. Compared to the rigorously imitative counterpoint of the polyphonic antiphon, the motet afforded a composer wide-ranging opportunity to translate the content of the text into a musical language unrestricted in its use of lucid, illustrative elements. Removed from the confines of a strictly liturgical performance, Senfl is comparatively free in his setting of *Virgo prudentissima* as a motet. This difference is already evident in the opening point of imitation, which demonstrates a freer use of the pre-existing melodic materi-

als hidden behind a seemingly austere counterpoint. Both settings open with the exact same point of imitation in an untransposed *d* mode. In the motet version, just as the contratenor launches into a stretto imitation of the discantus, it breaks off after the second measure, re-entering immediately after a minim rest, then filling in the harmonic texture when the discantus pauses to complement the other voices with harmonic thirds and sixths. Subsequently, the discantus carries the cantus firmus, albeit decorated and modified at the cadences, while the three lower voices derive their melodic material from the plainchant melody, with frequent word repetition in response to the meaning of the text (for example, the fivefold repetition of the word 'aurora' in the tenor at mm. 13–19 set in a sequential passage of rising thirds).³¹ Passages like this are not characteristic of proper settings such as SC P 105h, which avoids textual repetition and sequential patterning.

In addition to texts that were often set by other composers, such as *Virgo prudentissima*, Senfl also set texts for which only few polyphonic settings are known. Among these is the two-part motet *Virga Jesse floruit* (SC M 121; NSE 2.54). Although texts beginning with the words 'Virga Jesse floruit' are found in a variety of liturgical sources (as an Alleluia verse or antiphon sung on Marian feasts), an exact match to the text set by Senfl or to the accompanying plainchant melody has yet to be identified. Nevertheless, passages in the motet suggest the existence of a plainchant model: Senfl emphasises his motifs clearly and deploys, for example, the opening head motif in the discantus and tenor voices (an upwards leap of a fourth followed by a stepwise descent to the starting note) again later in the *prima pars* in the tenor voice ('floruit') and at the start of the *secunda pars* in the contratenor and bassus to draw musical and textual connections.

The popular Marian hymn *Salve, Regina* serves as the basis for three four-voice motets (SC M 95, *M 96, M 97; NSE 2.44, 2.45, 2.46), each of which posed a unique problem for the editors, beginning with the featured plainchants. Liturgically, *Salve, Regina* is a Marian antiphon sung in the Liturgy of the Hours after Compline, but it also served many extra-liturgical functions, with numerous plainchant melodies documenting the varied musical traditions in which this song was performed. Some deviations derive from specific regional traditions, but others cannot be attached to a certain region with any surety. Although the settings mentioned are all attributed to Senfl, the cantus firmi all differ from one another. Extracts from Senfl's models (including a reconstruction in the case of SC M 97) and selected versions of the chant from contemporary liturgical sources are shown in the synopsis (see Example 1, pp. XIX–XXII). The two top lines represent chant sources from Augsburg: the *Antiphonarium speciale* (1511) and DK-Kk 3349, 8°, xv (c.1580), a chant book reflecting liturgical practice at the Augsburg cathedral. The third line transcribes the chant as it appears in a *Diurnale* from Vienna (A-Wn Cod. 1915, 15th/early 16th century).

29 Senfl's *Ecce Maria genuit nobis Salvatorem* (ii) (SC M 37; NSE 1.19) is only transmitted in later sources from Central Germany. In contrast to the early version, the cantus firmus is here found in the discantus. Another pairing of voices is found in *Cum aegrotasset Job* (SC M 24; NSE 1.10) and at the beginning of *Da pacem, Domine* (i) (SC M 25; NSE 1.11), where the cantus firmus is prominently featured in both the discantus and tenor.

30 The text of the latter motet may have been written by Pope Sixtus IV, who granted an indulgence of 11,000 years to those who prayed or sang the antiphon before an image of the 'virgo in sole'—a reason why the text is found in numerous books of hours beginning in the latter half of the fifteenth century (Blackburn 1999). On the basis of the *Nester-Theorie* as adapted by Martin Staehelin (Staehelin 1973), a comparison of the chant model as found in Senfl's five-voice motet *Mater digna Dei / Ave, sanctissima Maria* (SC M 55; NSE 3.10), and also parallels to the four-voice setting by Heinrich Isaac, Rainer Birkendorf ascribed this setting to Ludwig Senfl. These parallels include the use of mensural alternation in the latter half of the motet and a similar division of the text (in Isaac's three-part setting, the texts of the first and second *partes* are identical, whereas the third and fourth *partes* of the motet in this edition form one conjoined *pars* in Isaac's setting). Birkendorf 1994, i: 72 and 239–40.

31 For a detailed analysis of this work, see Körndle 1998: 131–3.

verse 1

Antiphonarium speciale
(1511), fol. 7^{r-v}

Sal - - - ve, Re - - - gi - - - na - - - mis - se - ri - cor - - di - - - ac.

DK-Kk 3449, 8^o, xv,
fols. 75-76^v

Sal - - - ve, Re - - - gi - - - na - - - mi - se - ri - cor - - di - - - ac.

A-Wn Cod. 1915
fols. 66^v-69^r

Sal - - - ve, Re - - - gi - - - na - - - mi - se - ri - cor - - di - - - ac.

SC M 95

Sal - - - ve, Re - - - gi - - - na - - - mi - se - ri - cor - - di - - - ac.

SC *M 96
(*alternatim*)

[verse not included in polyphonic setting]

SC M 97
(reconstruction)

Sal - - - ve, Rex - - - at - - - ter - - - nae mi - se - ri - cor - - di - - - ac.

verse 2

A.sp.

Vi - - - ta, dul - - - ce - - - do - - - et spes no - stra, - - - sal - - - ve.

DK-Kk

Vi - - - ta, dul - - - ce - - - do - - - et spes no - stra, - - - sal - - - ve.

A-Wn

Vi - - - ta, dul - - - ce - - - do - - - et spes no - stra, - - - sal - - - ve.

SC M 95

Vi - - - ta, dul - - - ce - - - do - - - et spes no - stra, - - - sal - - - ve.

SC *M 96

Vi - - - ta, dul - - - ce - - - do - - - et spes no - stra, - - - sal - - - ve.

SC M 97

Vi - - - ta, dul - - - ce - - - do - - - et spes no - stra, - - - sal - - - ve.

Example 1. Synopsis of *Salve, Regina* melodies from selected chant sources and reconstructed models from Senfl's motets.

verse 3

A.sp. Ad te cla - ma - - mus, e - xu - - les, fi - li - - i E - - - vac.

DK-Kk Ad te cla - ma - - mus, e - xu - - les, fi - li - - i E - - - vac.

A-Wn Ad te cla - ma - - mus, e - xu - - les, fi - li - - i E - - - vac.

SC M 95 Ad te cla - ma - - mus, e - xu - - les, fi - li - - i E - - - vac.

*SC *M 96*

[verse not included in polyphonic setting]

SC M 97 Ad te cla - ma - - mus, e - xu - - les, fi - li - - i E - - - vac.

verse 4

A.sp. Ad te su - spi - ra - - mus, ge - men - tes et flen - - tes in hac - - - la - - - cri - ma - - rum - - val - - le.

DK-Kk Ad te su - spi - ra - - mus, ge - men - tes et flen - - tes in hac - - - la - - - cri - ma - - rum - - val - - le.

A-Wn Ad te su - spi - ra - - mus, ge - men - tes et flen - - tes in hac - - - la - - - cri - ma - - rum - - val - - le.

SC M 95 Ad te su - spi - ra - - mus, ge - men - tes et flen - - tes in hac - - - la - - - cri - ma - - rum - - val - - le.

*SC *M 96* Ad te su - spi - ra - - mus, ge - men - tes et flen - - tes in hac - - - la - - - cri - ma - - rum - - val - - le.

SC M 97 [cannot be reconstructed] in hac - - - la - - - cri - ma - - rum - - val - - le.

verse 5

A.sp.
E - ia er - go, Ad - vo - ca - - ta - - - no - stra, il - los tu - - os mi - se - ri - cor -
DK-Kk
E - ia er - go, Ad - vo - ca - - ta - - - no - stra, il - los tu - - os mi - se - ri -
A-W'n
E - ia er - go, Ad - vo - ca - - ta - - - no - stra, il - los tu - - os mi - se - ri -
SC M 95
E - ia er - go, Ad - vo - ca - - ta - - - no - stra, il - los tu - - os mi - se - ri -
SC *M 96
[verse not included in polyphonic setting]

SC M 97
E - ia er - go, Ad - vo - ca - - te - - - no - ster, il - los tu - - os [cannot be reconstructed]

A.sp.
- - - - des - - - - cu - - - nos ad - - - ver - - - te.
DK-Kk
cor - - - - des - - - - cu - - - nos ad - - - ver - - - te.
A-W'n
cor - - - - des - - - - cu - - - nos ad - - - ver - - - te.
SC M 95
cor - - - - des - - - - cu - - - nos ad - - - ver - - - te.
SC *M 96
[verse not included in polyphonic setting]

SC M 97
[cannot be reconstructed]

verse 6

A.sp.
Et Je - sum, be - ne - di - ctum fru - ctum — ven - tris tu - i, no - bis — post — hoc e - xi - li - um o - sten - de.

DK-Kk
Et Je - sum, be - ne - di - ctum fru - ctum — ven - tris tu - i, no - bis post — hoc e - xi - li - um o - sten - de.

A-Wn
Et Je - sum, — be - ne — di - ctum fru - ctum — ven - tris tu - i, no - bis post — hoc e - xi - li - um o - sten - de.

SC M 95
Et Je - sum, — be - ne — di - ctum fru - ctum — ven - tris tu - i, no - bis post — hoc e - xi - li - um o - sten - de.

SC *M 96
Et Je - sum, — be - ne — di - ctum fru - ctum — ven - tris tu - i, no - bis post — hoc e - xi - li - um o - sten - de.

SC M 97
Et pi - um — be - ne - di - ctum, Chri - ste — Pa - trem tu - um no - bis post — hoc e - xi - li - um o - sten - de.

verse 7

A.sp.
O — cle - mens, o — pi - a, — o — dul - cis — Ma - ri - a. —

DK-Kk
O — cle - mens, o — pi - a, o — dul - cis — Ma - ri - a. —

A-Wn
O — cle - mens, o — pi - a, o — dul - cis — Ma - ri - a. —

SC M 95
O — cle - mens, o — pi - a, o — dul - cis — Vir - go, Ma - ter Ma - ri - a.

SC *M 96
[verse not included in polyphonic setting]

SC M 97
O — cle - mens, [cannot be reconstructed] Je - su — Chri - ste. —

verse 8

verse 9

Salve, Regina / Stella maris a trimatu (SC M 95) and [*Salve, Regina*] – *Vita, dulcedo* (SC *M 96), transmitted uniquely in D-Mbs Mus.ms. 19, provide evidence of Marian veneration at the Munich court. Albrecht IV, Duke of Bavaria, donated a *Salve* service at the Frauenkirche in Munich in 1490, which included the ringing of the largest bell and, among several prayers, a ‘*Salve in mensuris*’ to be sung by the cantor, the schoolmaster, and his students.³² Wilhelm IV reaffirmed his father’s donation and expanded Marian devotion at the court. This is evident, for example, in D-Mbs Mus.ms. 34, a choirbook anthology of *Salve, Regina* settings acquired by the Bavarian court in the 1520s and featuring the Bavarian coat-of-arms at the start of the first motet.³³

Only in *Salve, Regina / Stella maris a trimatu* (see Plates 24–5) are all verses of the plainchant set polyphonically. This setting stands apart from the other two, since Senfl features two cantus firmi with differing texts, both of which are present at all times. In addition to the *Salve, Regina* melody, Senfl includes a second cantus firmus, opening with the phrase *Stella maris a trimatu*. This text appears only in breviaries for Freising as a Magnificat antiphon for the second Vespers of the Presentation of Mary within a *historia* (a versified office) and seems to represent a local tradition also practised at the Munich court. No chant melody for this text is documented, although one can be reconstructed from Senfl’s setting.³⁴

While the chant melodies of *Salve, Regina* and *Stella maris a trimatu* in SC M 95 alternate between the tenor and discantus, the cantus firmus in *Salve, Regina* (SC *M 96) appears as a quasi-canon at the fifth between tenor and bassus. This anonymously transmitted *Salve* setting is composed for *alternatim* performance in which only the even-numbered verses are set polyphonically. Because this setting appears immediately after *Salve, Regina / Stella maris a trimatu* (SC M 95) in D-Mbs Mus.ms. 19 and Senfl is identified as composer on fol. 107^r, an internal title page that precedes *Salve, Regina / Stella maris a trimatu*, scholars have suggested Senfl as the composer of the second setting as well.³⁵ This assumption is supported by the arrangement of the cantus firmus as a quasi-canon of the lower voices, a technique to which Senfl frequently turned. Nevertheless, it is striking that the cantus firmi used in these two settings are not an exact match. *Salve, Regina* (SC *M 96) is the only one of the three *Salve* settings notated without a *b* in the key signature, which might suggest performance of the opening two phrases of the cantus firmus, as it appears untransposed in the bassus, with a *b* instead of a *bb*. Although the Munich choirbook does not include accidentals in these opening measures, it can be assumed that the bassus approaches the

upper neighbouring tone by a semitone step in imitation of the tenor that precedes it. Subsequent differences in the plainchant melodies used in these two *Salve, Regina* settings lie within the range of variants in southern German-speaking lands, as the synopsis shows.

The third setting, *Salve, Rex aeternae misericordiae* (SC M 97), is also composed for *alternatim* performance but features a Christological adaptation of the Marian antiphon in both of its extant sources. This adaptation closely resembles the version sung in 1525 at the Protestant Church of St. Bartholomäus in Erfurt. As transcribed in 1758 by the Lutheran theologian Johann Mehlig, the Erfurt text differs only slightly from the one transmitted in the sources for SC M 97.³⁶ In this fragmentary setting, the cantus firmus is often found in either the discantus or tenor, but since the contratenor and the major part of the bassus do not survive, a complete reconstruction of the cantus firmus is not possible. Nevertheless, it is clear that the cantus firmus of *Salve, Rex* diverges from the models of the two other *Salve* settings. This is already apparent in the head motif of the plainchant: *Salve, Rex* does not feature a turn to the upper neighbouring tone often found in sources from southern Germany.³⁷ Other significant melodic variants occur at the words ‘et pium’ (‘et Jesum’ in the Marian version) and ‘o clemens’. For the phrase ‘et pium’, SC M 97 more closely resembles what is probably the oldest version of this plainchant, which features a descent below the tonal space of the authentic mode into the plagal tetrachord. Many chant sources and polyphonic settings such as SC M 95 and *M 96 replace this phrase with alternative variants that remain within the authentic mode or dip just below to the Dorian lower neighbour.³⁸ Based on the surviving voices of SC M 97, the cantus firmus is at this point carried by the discantus and, exceptionally, transposed upward not by a fourth, but by an octave with respect to the plainchant. Despite its resemblance to other *Salve* melodies, a melodic model for this motet has yet to be identified in other contemporary monophonic or polyphonic sources.

Similar to *Salve, Regina / Stella maris a trimatu*, a second four-voice Marian motet, *Regina caeli, laetare / Conscendit iubilans* (SC M 92; NSE 2.42) features simultaneous texts and melodies that amplify and comment on one another. The antiphon *Regina caeli* with its Alleluia trope, assigned in the *Responsoria noviter* (1509) to Easter on occasions honouring Mary, forms the backbone of the

32 Heinzl 1995, i: 104–5.

33 This choirbook was produced in the 1520s in the workshop of Petrus Alamire (Brussels/Mechlin), but it is unclear whether the manuscript was prepared specifically for Wilhelm or personalised for him at a later date. Gasch 2017: 197–8.

34 Kiel 2013.

35 KBM 5/1: 89; Heinzl 1995: 34–8; Heinzl 1998: 146; and Kiel 2013: 390–4.

36 Mehlig 1758: 549; ‘sanctum’ in place of ‘Christe’; ‘o proles Mariae’ in place of ‘o dulcis Jesu Christe’. The two sources for Senfl’s motet (H-Bn Ms. mus. Bártfa 22 and D-Z 81/2) were both used in reformed communities, and D-Z 81/2 transmits another *Salve, Regina* adaptation: *Salve, Rex misericordiae*, a contrafactum of Heinrich Finck’s Marian *Salve*. Although the second half of the text of this contrafactum differs somewhat from SC M 97, the opening motif matches the one in Senfl’s setting. These variants speak to the proliferation of multiple transformations of this famous melody.

37 Heinzl 1995, i: 11. Isaac also does not include the upper *semitonium* in his two four-voice settings.

38 Ibid.

composition: heard throughout in the discantus, it is divided into five sections, each of which is accompanied by another plainchant melody serving as a second cantus firmus. These parallel melodies—ranging from a stanza of the hymn *Festum nunc celebre* for Ascension Day to the cantio *Dies est laetitiae*—all pertain to Christ and count among the most widely transmitted songs of the time. Four of them are usually assigned to Christmas and Easter time, while the fifth, an excerpt from the *Te Deum laudamus*, is a petition for divine aid and a reminder of the redemptive power of Christ's blood. Combined with this famous Marian antiphon, they would have served as an enhancement to Marian celebrations at Easter by recalling the life cycle of the son to whom she gave birth. The motet—highly unusual in its approach of combining all sections of the motet with various texts and melodies—is uniquely transmitted in the 'Perner Codex' (see Plate 23) and therefore pre-dates Senfl's employment in Munich. Nevertheless, it documents—like *Salve, Regina / Stella maris*—the importance accorded to Marian devotion in the first half of the sixteenth century and a widespread need to enhance Marian occasions with elaborate new music.

With texts derived from the liturgy, the previous settings could have been performed on occasions specified in the liturgical calendar. The motet cycle of the *Quinque Salutationes* (SC M 8; NSE 1.3), however, represents another aspect of Senfl's work: para-liturgical piety at the court of Duke Wilhelm IV of Bavaria. In the only source in which it is transmitted, D-Mbs Mus.ms. 10, the cycle is fronted by a title page stating that Senfl set these five invocations to Christ specifically at the duke's request. A second commission from Wilhelm is Senfl's five-voice motet *Mater digna Dei / Ave, sanctissima Maria* (SC M 55; see NSE 3.10). In D-Mbs Mus.ms. 12, this composition also includes an internal title page that states the origin of this 'Oratio ad incomparabilem Virginem Mariam' at the personal request of the duke. It thus serves as a Marian counterpart to the Christological *Quinque Salutationes*.³⁹ The texts of both works can be found in the *Tesaurus spirituale*⁴⁰ (see Plates 1–2) by the Franciscan friar Bernardino Busti (c.1450–1513), a devotee to the cult of Mary,⁴¹ and underscore the musical veneration

of Christ and Mary at the Munich court in the context of a centuries-old relationship with the Franciscan friary immediately adjacent to the residence.⁴²

Confronted with a commission to set five non-liturgical *salutationes* without a cantus prius factus, Senfl chose to key specific words in the text with appropriate plainchant quotations from the liturgy.⁴³ These plainchant extracts, inserted as quotations, form liturgical points of reference in the music and may in turn point to Senfl's orientation towards his model Josquin, who cites appropriate plainchant melodies of hymns at specific lines of text in his four-voice motet cycle *Qui velatus facie fuisti*.⁴⁴ This technique informs the opening of each individual *salutatio*, which quotes each time the melody of the antiphon *Asperges me*, recalling the start of Sunday mass when the congregation is sprinkled with holy water. Both Josquin and Heinrich Finck employ a similar approach at the beginnings of individual sections of their cyclical *O Domine Jesu Christe* settings: Josquin begins each part with sustained homophonic chords for the opening invocation, while Finck employs in each part a similar pattern of rhythmic declamation in the opening points of imitation.⁴⁵ All three composers thereby create a cyclical system, which—in the case of Senfl—is modified in the culmination of the cycle, the fifth *salutatio*. In Senfl's cycle, only the first four *salutationes* begin with the same musical material, whereas in the fifth *salutatio* the acclamation 'Ave [Domine Jesu Christe]' introduces a new cantus firmus derived from the hymn *Ave, maris stella*. In place of a more traditional means for signalling the conclusion, such as an expansion of the scoring or the introduction of a canon,⁴⁶ Senfl highlights the last section of his cycle by breaking from the pattern established in the previous four parts with a new musical quotation and by almost doubling the concluding section's length.

Text and Structure: Senfl's Hymns and Psalm Motets

While Senfl's attention to antiphon settings reflects the international importance of this genre in the early sixteenth century, the psalm motet was a musical medium of special significance to the Reformation period in Central Europe. When Senfl appears in standard music histories of the motet, if at all, it is his psalm motets that are placed in the foreground,⁴⁷ since they represent an innovative development in the German-speaking world. Musicologists have

39 To what extent Wilhelm IV actually influenced the selection of texts remains an open question. It is remarkable, however, that among all other choirbooks of the Munich court chapel from the first half of the sixteenth century only Senfl's *Opus Musicum* (preserved in D-Mbs Mus.mss. 35–38) includes a title page with a dedication to Duke Wilhelm IV. In contrast to the 8-part *motetti missales* cycle attributed to Loyset Compère, *Ave, Domine Jesu Christe*, which features a modified form of these texts and may have been sung during low mass in the Sforza chapel of the Milan cathedral, Senfl's cycle was composed for the private devotion of the Bavarian duke. Gasch 2016.

40 *Tesaurus spirituale* (Milan: Ulrich Scinzenzeler, 1494), sigs. [mvi]^{r-v} and p[i]^{r-v}.

41 See, for example, his *Mariale* (Milan: Ulderico Scinzenzeler, 1492 I parte; Milan, Leonard Pachel, 1493 testo integrale); *Rosarium Sermonum* (Venice: Giorgio Arrivabene, 1498); and *Tesaurus spirituale della b. Vergine Maria* (Milan: Giovanni Antonio da Honate, 1488).

42 Gasch 2016.

43 Lodes 2014.

44 See, for example, the end of the third stanza and the beginnings of the fourth and sixth stanzas. NJE 22: 18.

45 *O Domine* (like *Qui velatus facie fuisti*) circulated widely in books of hours. It can also be found in the German print *Hortulus animae noviter jam ac diligenter impressus* (Mainz: Peter Schöffer, 1513), fol. 37^{r-v}, which circulated in numerous editions.

46 Heinrich Finck used both techniques in his *O Domine Jesu Christe* cycle.

47 The editors define psalm motets as polyphonic settings of complete psalms. *De profundis* (i) (SC M 28), which survives only in fragmentary form, therefore is not a psalm motet, since only a portion of the psalm is set to music.

long stressed the historical precedence of Josquin's psalm motets, and Senfl's subsequent composition of psalm motets must undoubtedly be viewed as a continuation of Josquin's pathbreaking work. When Senfl turned his attention to psalm settings around 1518, the genre was still young. Numerous psalm motets attributed to Josquin, many of which have since been deemed spurious, circulated after Josquin's lifetime alongside settings by Senfl in prints edited by Johannes Ott and Johannes Petreius, who sought to fulfil the demands of a Central European market eager for polyphonic psalms. The style of a psalm motet such as Josquin's *Memor esto verbi tui* provided an important model for Senfl: paired duos, the insertion of block-chord passages (often for textual emphasis), and a tendency towards syllabic declamation are stylistic hallmarks that impart a certain regularity, general orderliness, and clarity to these motets, heard, for example, to striking effect in Senfl's *Nisi Dominus* (SC M 65; NSE 2.29 and NSE 3.15).

Since the declamatory character of psalm tones precluded their adaptation as cantus firmi, composers of psalm motets were largely unhindered in the melodic arrangement of voices. Nevertheless, declamatory passages in psalm motets often display similarities to common recitation formulas. In *Deus, in adiutorium* (SC M 32; NSE 1.14), the initial motif recalls one such recitation formula, as does Senfl's setting of the phrase 'habitare fratres in unum' in *Ecce quam bonum* (SC M 38; NSE 1.20), which paraphrases the seventh psalm tone.⁴⁸

The two settings of *Beati omnes* are examples of two different reception phenomena: for the more expansive first setting (SC M 12; NSE 1.5), the occasion is relatively circumscribed. The motet was possibly composed for the wedding of Margrave Casimir of Brandenburg and Susanna of Bavaria, which was arranged by the bride's uncle Maximilian I and celebrated during the Augsburg Diet in 1518.⁴⁹ Although details of the musical celebration of the liturgy are lacking, the psalm was part of the Augsburg ritual for wedding celebrations, where it was recited as the couple knelt in front of the priest.⁵⁰ Senfl, who was responsible for the musical arrangement of services and ceremonies by the imperial court chapel at least after Isaac's death in 1517, develops the motivic design of *Beati omnes* (i) through shortened melismas and syllabic declamation (such as at 'Uxor tua' or at the beginning of the *secunda pars*), resulting

in a clear presentation of the text.⁵¹ That Senfl considered this motet an exemplary showcase of his compositional technique is suggested by its inclusion in the *Liber selectarum cantionum*.⁵²

The origin of the second *Beati omnes* setting (SC M 13; NSE 1.6) is uncertain. The earliest source in which it appears is the *Novum et insigne opus musicum* (RISM 1537¹), printed in Nuremberg nearly two decades after the first version was composed. The paired imitations of the upper and lower voices are reminiscent of French motet style, as influenced by Josquin, but from a matrimonial perspective, the new division of the text into two *partes* is striking (see the Critical Reports for nos. 5 and 6 in the present volume). This division, articulated by clear, homorhythmic caesuras at the end of the first and beginning of the second parts, contrasts the virtues of familial happiness in a God-fearing household (1.p.) with the benediction of the psalm's final verse (2.p.).⁵³ Regarding this second setting, a special case of transmission should be mentioned: in a copy of Sixt Dietrich's *Magnificat Octo Tonorum. Liber Primus* (RISM A/I D 3015) now kept in the Royal Library of Belgium (KBR, Brussels), a scribe added the motet along with several other compositions by hand in the back endleaves (B-Br Fétis 1.782^A A 1 L.P. (suppl. ms.); see Plates 3–6). The scribe, however, did not copy all of the appended works in all part-books, such that only the contratenor and tenor of Senfl's *Beati omnes* (ii) are found in this source.

Perhaps the most widely discussed of Senfl's psalm motets in musicological literature is *Ecce quam bonum*. The following excerpt from Johannes Mathesius's *Historien*, a collection of homilies on the life and work of Martin Luther first published in Nuremberg in 1566, has been the basis for a political interpretation of this motet, according to which Senfl composed it as an admonition to those gathered at the Diet of 1530 in Augsburg for the arrival of Emperor Charles V:

Mein gut freund Senfli/ der mir durch den Pfarrner
[sic] zu Bruck vil lieblicher Psalm zugeschicket/
wilfaret mit freuden Doctor Luthern/ vnnd schickt
jm die schöne muteten/ das Non moriar, vnnd
Respons/ in pace in idipsum, daran/ vn[d] an
seinem künstlichen/ Ecce quàm bonum, welchs er
dem Reichstag/ als der Keyser ankam/ zur ver-
manung ließ außgehen/ hat mich vnnd meine
mitsinger/ neben seinem Nunc dimittis, offtmals
von hertzen erfrewet. Schöne Moteten oder weyse
melodeyen/ die jre seele/ leben vnd guten text
haben/ sind aller ehren werd/ als köstliche gaben
Gottes.⁵⁴

48 *Deus, in adiutorium* is also a prime example of the reception of Senfl's motet by sixteenth-century music theorists. Heinrich Glarean uses the motet in his *Dodekachordon* (RISM 1547¹) to illustrate the rare Lydian mode. Glarean's inclusion of this motet in his ground-breaking study became the central point of departure for the theoretical reception of this motet into the seventeenth century. Grassl 2013: 573–5.

49 Lodes 2010. At the time of the Augsburg Diet, Senfl had just recovered from a hunting accident in which he lost two toes. See the letter by Paul Hofhaimer to Vadian in Arbenz 1891: 209–10.

50 Lodes 2010. See also Kelber 2018: 149–54.

51 Fuhrmann 2012: 309–46.

52 Giselbrecht/Upper 2012; Schiefelbein 2016.

53 Fuhrmann 2012. Fuhrmann also assumes that Senfl could have composed this motet for one of his own two weddings (in 1527 and at the latest 1535).

54 Mathesius 1566: fol. 106^v.

In composing this motet, Senfl makes use of a structural principle derived from Josquin: the expansion of the setting, with two repetitions of the psalm's first verse in each of its two parts, yields a refrain-like structure that is clearly reminiscent of Josquin's *Miserere mei, Deus*.⁵⁵ The sharply profiled musical motif of the opening of the psalm, coupled with the harmonic boldness of the setting, renders the refrain distinctive and memorable, with each recurrence coloured by a differing arrangement of vocal entries and the use of transposition. Although paired imitation forms the basis of this setting, Senfl loosens the texture through melismatic restraint, variously deployed vocal groupings, and a mosaic-like motivic conception derived from small building blocks.⁵⁶

Senfl's psalm motets bear witness to the fact that he composed not only for the Catholic liturgy of the Munich court, but also for clients advocating Lutheran reforms. Among them were the musically-inclined Duke Albrecht of Prussia and Martin Luther himself. A letter written by Luther to Senfl in 1530, in which he solicited, among others, a setting of *In pace in idipsum* (SC *P 85), was the subject of great attention already in the sixteenth century (see the Critical Report for NSE 2.30) and influenced the later reception of Senfl in the nineteenth century.⁵⁷ The first printed German translation of the letter, accompanied by further details on the correspondence between Luther and Senfl, appeared in the foreword to an anthology of psalm settings by the Zwickau composer and cantor David Köler (see Plates 15–18). In Köler's account, Senfl did not at first compose for Luther the setting of *In pace in idipsum* he desired, but rather prepared a setting of psalm verse 117:17 for his moral edification: 'Non moriar sed vivam et narrabo opera Domini' (SC M 66; NSE 2.30). This motet, also transmitted in a source from the court of Duke Albrecht of Prussia (see Plates 19–20), is an impressive example of Senfl's ability to compose a motet of some eighty-six breves in length on the basis of a very short cantus firmus. The plainchant sounds four times in its entirety: beginning in the discantus, it wanders through the contratenor and tenor, before descending in the final measures to the bassus.⁵⁸

Senfl may have met Duke Albrecht at the Augsburg Diet of 1518, for both of them were present at the wedding of Albrecht's elder brother Casimir. The Duke and the composer began a correspondence initiated by a gift of six part-

books from Senfl to Albrecht on the occasion of the duke's wedding that was to last some fifteen years (beginning in 1526, the last documented letter is dated 1540). This correspondence, carried out in part by Senfl's long-term colleague, the singer Lucas Wagenrieder, led to the transfer of numerous musical compositions from Munich to Königsberg.⁵⁹ Together with the five-part motet *De profundis clamavi* (ii) (SC M 29; NSE 3.6) and a six-voice (now lost) *Quid retribuam* (SC M 89), Senfl's setting of Psalm 69 (*Deus, in adiutorium*) was also sent to the court of Duke Albrecht in 1535. The motets Senfl sent to both Martin Luther and Duke Albrecht confirm that the development of the Latin motet was hardly inhibited by the Reformation in the first half of the sixteenth century, as some music histories purport, but that, in fact, early reformers continued to seek new polyphonic settings of Latin texts in addition to music in the vernacular.⁶⁰

Another prominent genre among Senfl's motets are hymns. When setting hymns, Senfl often opts for a clear and systematic arrangement of the individual stanzas. This is evident in the liturgical hymns for the *Officium* (D-Mbs Mus.ms. 52) as well as in three of the hymns included in the first two volumes of the NSE. In Senfl's setting of the Lenten hymn *Christe, qui lux es* (SC M 15; NSE 1.7), which includes the first five of the hymn's seven stanzas, the hymn tune is placed in long note values first in the discantus (first stanza), then as a quasi-canon between the contratenor and tenor (second stanza), and then finally as a quasi-canon between tenor and bassus in the fourth and fifth stanzas. This compositional approach highlighting the individual stanzas is also found in the Resurrection hymn *Festum nunc celebre* (SC M 41; NSE 1.22). Again, Senfl selects specific stanzas from the hymn (1, 2, 4, 6) and assigns the plainchant to a different voice for each stanza: accordingly, the discantus sings the plainchant in stanza 1, the contratenor in stanza 2, the tenor in stanza 4, and the bassus in the concluding one.

A similar strategy is also found in *Pange, lingua* (iii) (SC M 82; NSE 2.38), where Senfl sets the first four stanzas of the hymn. With each stanza, the cantus firmus wanders to a different voice, a technique that results in a large-scale motet of 259 breves in duration and counts as the most extensive in scope among the composer's three *Pange, lingua* settings. Although Senfl features the same plainchant melody as a cantus firmus in all three settings, *Pange, lingua* (i) and (ii) (SC M 80, M 81; NSE 2.36 and 2.37 respectively), in which only the first stanza is set, stand apart from *Pange, lingua* (iii): both settings feature the cantus firmus in the tenor voice and are composed in perfect mensuration. Another aspect shared by these two shorter settings appears at the third line of text, 'sanguinisque pretiosi' ('and of the precious blood'), where the bassus joins the tenor in singing

55 Josquin's setting likewise features the opening words of the psalm as an ostinato ascending stepwise in the *tenor primus* voice. The tenor ostinato in Josquin's setting inspired other compositional works, such as Jean Richafort's five-voice motet *Miseretur mei / Miserere mei, Deus*, and Senfl's own *Miserere mei* (SC M 58; NSE 3.12) or his *Omnes gentes plaudite manibus* (SC M 79; NSE 3.21).

56 Fuhrmann 2012: 318–24.

57 Lodes 2015.

58 In *De profundis clamavi* (i) (see Plates 7–10) Senfl also sets a single psalm verse that utilises an equally short cantus firmus. In this instance, however, he chooses a different approach to cantus firmus composition: the setting is built on a quasi-canon between the two lower voices; see also n. 53.

59 Gasch 2012.

60 Senfl's compositions have often been overlooked in such histories, which instead herald the chorale motets as pioneered by Johann Walter as a sign of the re-emergence of the motet in Lutheran services, an oversight that also stems in part from the fact that Senfl's musical compositions do not easily align with one confession. See, for example, Sanders 2001.

the cantus firmus in long note values against the faster-moving upper voices, in imitation at the octave in *Pange, lingua* (i) and at the fifth in *Pange, lingua* (ii). In this latter setting, Senfl reveals his openness to unusual experiments that demand from performers technical skill and rhythmic acumen. In the aforementioned passage as found in *Pange, lingua* (ii), the tenor sings in syncopation with respect to the tactus: in mm. 25–30, each cantus firmus note set in the tenor as a perfect breve is prefixed (or followed) by a minim, creating an effect of cascading tonal dislocations. Immediately following these unusual sonorities, the passage starting at m. 35, where Senfl sets the fourth line of text, ‘quem in mundi pretium’ (‘which, for the price of the world’), manifests a remarkable approach to notational construction, in which every second note of the tenor is coloured in an alternating pattern of perfect and imperfect breves. This optical component to the notated voice cannot be heard acoustically but stands out visually in the original mensural notation provided in this motet’s unique source, Georg Rhau’s 1542 *Sacrorum hymnorum liber primus*.⁶¹

Singing with the Humanists

In addition to hymns, Senfl turned his attention to humanist poetry, for which he cultivated a very different approach to musical setting. Four of his four-voice motets set texts in Latin metres characterised by particular sequences of long and short syllables: *Sum tuus in vita* (i) (SC M 109; NSE 2.50), *Tristia fata boni* (SC M 116; NSE 2.51), and *Quid vitam sine te* (SC M 90; NSE 2.41; see Plates 21–2) conform to the metrical structure of elegiac distichs, while *Nunc, Deus, ad requiem* (SC M 67; NSE 2.31) is comprised of dactylic hexameters. Only the first three pieces, however, are set in a manner that reflects the metre of the texts. In setting these elegiac distichs, Senfl devises musical phrases that maintain the scansion of the verses or hemistichs, either as breves and semibreves or as a faster declamation of semibreves and minims. Both rates of declamation might even appear simultaneously in different voices, a feature that defines Senfl’s general approach to text setting in humanist motets, whose settings are not governed by textual metres as strictly as his settings of odes. Humanist metres in his motets are largely confined to the arrangement of individual voices within the overall texture, in which the text is not always declaimed homophonically, as in the four-part odes, but rather more often unfolds in polyphonic imitation.

The various authors whose poetry Senfl set suggest that he had good connections to a diverse humanist network. *Tristia fata boni* was written by Wolfgang Seidl, abbot of Tegernsee and preacher at the Munich court, who, in an autograph anthology of his writings, proudly noted (see Plates 31–2): ‘Super hoc carmen composuit harmoniam

musicam Ludouicus Senflius inter nostrates musicus celeberrimus, quæ passim iam etiam in scholis cantatur.’⁶² *Sum tuus in vita* (see Plate 29) is likewise a poem of Christian edification penned by Veit Dietrich, a close confidant of Martin Luther. Senfl’s contacts with key figures of the Lutheran Reformation are well known, yet it is noteworthy that the earlier sources for Senfl’s setting (D-Z 81/2 and RISM 1538³) represent the first known witnesses to Veit’s versified prayer. How Senfl became acquainted with the text is unknown, but it may have been through the reformer Hieronymus Baumgärtner of Nuremberg, who acted as middleman in Senfl’s correspondence with Luther.⁶³ *Quid vitam sine te*, in contrast, points to the nearby city of Augsburg, with a motet text cast in the form of a dialogue between the patrician Christoph Ehem and his deceased wife.⁶⁴

A special case is represented by the motet *Nunc, Deus, ad requiem*, whose anonymous text references the Canticle of Simeon, *Nunc dimittis*, but at the same time paraphrases an excerpt from Marcus Hieronymus Vida’s *Christias*, an epic poem on the life of Christ first published in Cremona in 1535 (see the Critical Report to NSE 2.31). Not only is the choice of text unusual for Senfl, but the text setting of this motet also departs significantly from the approach used in the three humanist settings discussed above. This applies both to the formation of phrases (the end of the hemistich ‘corporis exutum vinclis’ (mm. 23–30), for example, already forms the beginning of a new phrase that ignores the caesura of the hexameter) and to the stressed syllables of individual words (e.g. the homophonic section ‘vinclis’ in mm. 29–30, with its unnatural upbeat). Moreover, the declamation of long and short syllables in corresponding note values observed in Senfl’s other humanist settings is rarely employed, which raises the question as to whether *Nunc, Deus, ad requiem* may have been preserved not with its original text, but rather only as a contrafactum.⁶⁵

Questions of Authorship

As certain as we can be about Senfl’s authorship in most cases, questions arise regarding the authorship of several motets included in this edition due to their anonymous transmission in sixteenth-century sources. The setting of *Dies est laetitiae*, a popular *cantio* which also circulated in such German-language versions as *Der tag der ist so freidreich*, was attributed to Senfl by Rainer Birkendorf following his study of the manuscript D-Rp C 120.⁶⁶ If Senfl is indeed the composer of this motet, it would count among his earliest surviving para-liturgical compositions.

61 A similar approach is found in *Herr durch dein Blut* (SC S 139), where the bass voice is notated throughout in a sequence of alternating *ligaturae cum opposita proprietate* and semibreves. While there the ligature groupings are aligned with the tactus, in *Pange, lingua* (ii) Senfl shifts the voice vis-à-vis the rhythmic framework so that its notes extend over the boundaries of the mensural units.

62 D-Mbs Clm 18688, fol. 9^v: ‘Ludwig Senfl, the most famous musician of our time, wrote a setting of this poem, which is still sung in some schools to this day.’ Translation by McDonald 2012: 93.

63 Luther WA, v: nos. 1727–8.

64 Fuhrmann 2018.

65 For this insight, the editors would like to thank Grantley McDonald, who addressed humanist motets in the context of a workshop held at the University of Vienna in May 2018.

66 Birkendorf 1994, i: 72 and 238–9; iii: 94.

The attribution to Senfl of the anonymous *In exitu Israel* (ii) (SC *M 48; NSE 1.26), first proposed by Martin Bente,⁶⁷ was tacitly accepted in the catalogue of the choirbooks preserved in the Bavarian State Library and by James C. Griesheimer in his 1990 dissertation on Senfl's motets.⁶⁸ Differences between this setting, which survives uniquely in the Munich choirbook Mus.ms. 13, and the setting of the same psalm securely attributed to Senfl suggest the two settings are complementary. Instead of an *alternatim* setting as found in *In exitu Israel* (i) (SC M 47; NSE 1.25), all verses of the psalm are set polyphonically in *In exitu Israel* (ii). An additional difference is the plainchant model: *In exitu Israel* (ii) primarily employs the *tonus peregrinus* in the so-called 'German chant dialect' in contrast to the 'Roman chant dialect' as found in *In exitu Israel* (i). Although Bente's attribution rests solely on the basis of the heading in D-Mbs Mus.ms. 13 that precedes the securely attributed *In exitu Israel* (i), the possibility that Senfl also composed this second setting is not unreasonable. Two other instances in which Senfl may have provided both through-composed and *alternatim* settings include the two *Salve, Regina* motets in D-Mbs Mus.ms. 19 discussed above or the two *Missae Paschales* (SC *O 1 and O 2).

Perhaps the most questionably ascribed of the four-voice motets is *Collegerunt pontifices* (SC *M 17; NSE 1.8). The wide transmission of this work, which has been preserved in twelve sources, is due above all to its publication in Georg Rhau's *Symphoniae iucundae* (RISM 1538⁸), where the setting appears without attribution. Among the several copies of the motet derived from this print is D-Rp A.R. 863–870, a manuscript compiled in the 1570s, possibly by Erasmus Zollner for use at the Gymnasium Poeticum in Regensburg. It is the only source to ascribe this motet to Senfl, in contrast to all other sources, which transmit the composition anonymously. This scant evidence prompted Ludwig Finscher (and later Thomas Noblitt) to classify the attribution as 'highly doubtful',⁶⁹ although a stylistic evaluation of the motet has yet to be undertaken. In the light of this late sixteenth-century attribution and without any alternative proposals, the editors have included the motet in the edition with the hope that its inclusion among works of secure attribution will provoke future discussion.

* * *

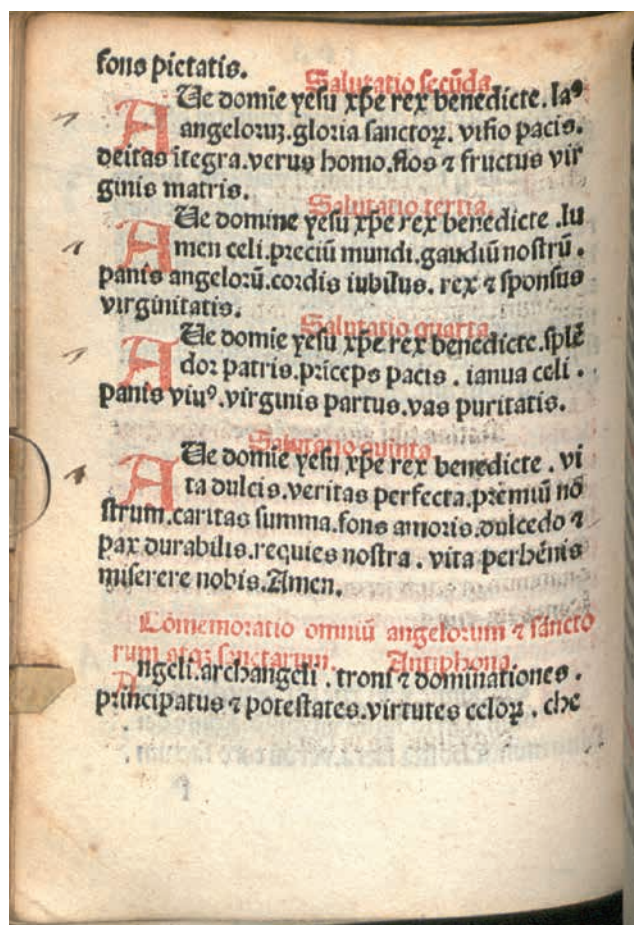
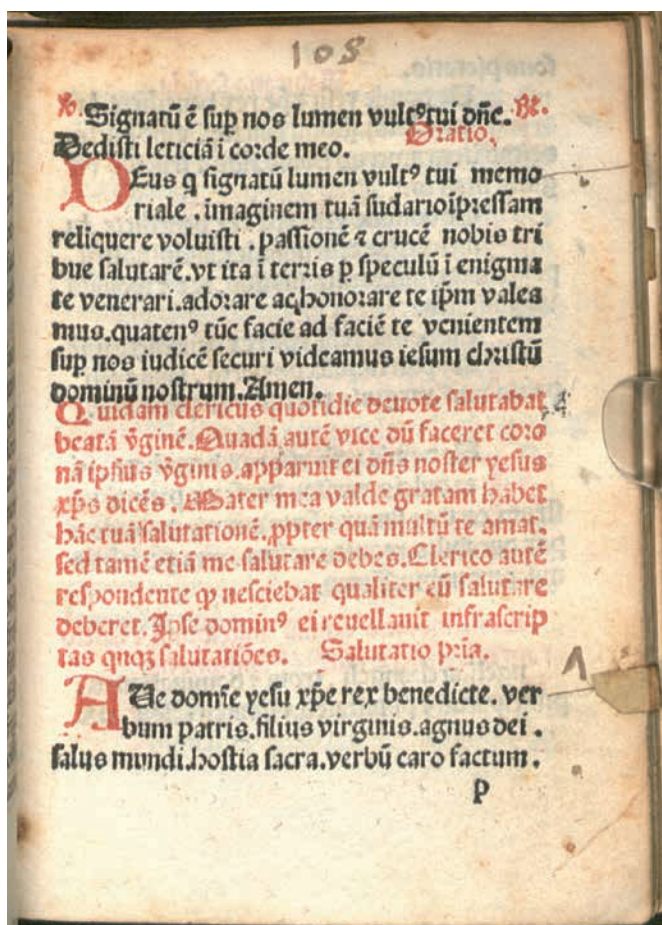
Questions of authorship are but one issue the editors hope users of this edition will address, but of utmost importance is stimulating further interest in a composer whose music enjoyed widespread esteem during his lifetime, set standards for his contemporaries, and paved the way for his successors. With the collected works of Ludwig Senfl, we might better understand the work of other composers in the German-speaking world, such as Arnold von Bruck, Sixt Dietrich, or Leonhard Paminger, who furthered the techniques of musical composition in which Senfl excelled. At the same time, this edition allows us to consider Senfl's music once more in conjunction with works by the international host of composers with which it so often travelled. As scholars continue to unravel devotional practices at the Munich court, the collected works of Senfl should cast new light on the musical practices adapted by the *Kapellmeister* appointed after him, including Ludwig Daser, Mattheus LeMaistre, and, most prolific of all, Orlando di Lasso. Indeed, Senfl was instrumental in establishing one of the most illustrious musical institutions of sixteenth-century Europe, and in this capacity, his impact on music cannot be underestimated. He ushered in a new era with the first printed anthology of sacred polyphony in the German-speaking world, and, in managing these various roles, found a way to navigate the fluid confessional boundaries that defined Central Europe in the first half of the sixteenth century.

⁶⁷ Bente 1968: 183–4.

⁶⁸ KBM 5/1: 75–7; Griesheimer 1990, iii: 374.

⁶⁹ Finscher 1963: 205; Noblitt 1981: 70 n. 56.

PLATES



Plates 1–2. Bernardino Busti, *Tesaurus spirituale* (Milan: Ulrich Scinzenzeler, 3.12.1494), sig. p[1]^{r-v}
 (D-Mbs Inc.c.a. 199; urn:nbn:de:bvb:12-bsb00066120-0).

in porta inimicis suis porta

Beati omnes, q̄ timent dominū, q̄ ambulat in vijs eius.

labore manū suā, labore manū suā, q̄a manū

Inclabis. beatus es et bene sibi erit, Dixit tū, sicut dicit abis

Dux, filij tui, sicut novellus olivā in ierusalē mē q̄ tū. Ecce sic bene

dicit homo, qui timet dominū. Benedixit

tibi dñs dē sion ut videas bona iherusalē, oibz dieb

bus vitæ tuæ. ut videas, filios filiorū tuorum, pax sup̄ iherusalē. Finis

Plates 3–4. L. Senfl, *Beati omnes qui timent Dominum* (ii) (SC M 13), B-Br Féris 1.782^A A 1 L.P. (suppl. ms.), contratenor, fols. 12^v–13^r (with kind permission).

Beati omnes qui timent dominum, qui am-
 pulant in vijs suis, labores manuum suarum,
 ga manducabis, beatus es et bonus tibi erit, ex-
 or tua, sicut vitis abundans in

lascibus domus tuae. Exultet benedictio homo, qui timet dominum,
 benedixit tibi domus ex se et ex ore, ut videas bona Jerusalem,
 omnes domos, vites tuas, et videas filios filiorum tu-
 arum, pacem super Jerusalem, Jerusalem.

Plates 5–6. L. Senfl, *Beati omnes qui timent Dominum* (ii) (SC M 13), B-Br Féteis 1.782^A A 1 L.P. (suppl. ms.), tenor, fol. 13^{r-v} (with kind permission).

62

Ludewicus Senffel

in se sola

De profundis clamavi ad te domine

depro fundis clamavi ad te domine domine

domine domine domine domine de profundis cla-

mavi clamavi ad te domine domine domine domine

63

domine domine domine domine de profundis clamavi

In nomine et omnia vni-

versae creaturae et in spiritu sancto

pater filius et spiritus sanctus qui procedit a patre et a filio

et qui cum patre et filio simul adoratur et glorificatur

qui locutus est per prophetas in saecula saeculorum

Plates 7–8. L. Senff, *De profundis clamavi* (i) (SC M 28), discantus in D-Z 81/2 (with kind permission).

mariab *vini no devehingit in* *Ludo: Senff*
De profundis clamavi ad te do-mine do:
mine ad te do-mine de profundis clamavi ad te domine domine do:
mine domine domine domine do mine do
mi m

Ludo: Senff
De profundis clamavi ad te do-mine domine do-mine de profundis clamavi ad te do-mine domine domine domine do-mine do-mine do-mine do-mine M:E:
In montibus olivarum olivarum vinee vinee hinc hinc et missis of so et a

Plates 9–10. L. Senff, *De profundis clamavi* (i) (SC M 28), discantus, tenor, and bassus in D-Z 81/2 (with kind permission).

Handwritten musical score for Plate 11. The page contains two systems of music. The first system has three staves: a vocal line with lyrics, a lute accompaniment, and a lower staff. The lyrics are: "in re lum in re lum gaudet angeli / gaudet. / Sunt angeli laudantes laudantes laudantes tunc dicit dominus in / do mi ni". A red dollar sign (\$) is written above the second staff. The number "57" is written at the end of the first system. The second system has two staves: a vocal line with lyrics and a lute accompaniment. The lyrics are: "Discedi descedi descedi in / or tum in tum ut videtur po ma ion". A red dollar sign (\$) is written above the second staff.

Handwritten musical score for Plate 12. The page contains two systems of music. The first system has three staves: a vocal line with lyrics, a lute accompaniment, and a lower staff. The lyrics are: "nallum et insperatam si florissit viret et gremiassent mala / punita vinctura vinctura ut vinctura a / mix". A red dollar sign (\$) is written above the second staff. The number "58" is written at the beginning of the second system. The second system has two staves: a vocal line with lyrics and a lute accompaniment. The lyrics are: "Santia et immaculata virginitas quae / et laudibus et feram usque usque quia qui soli capere no potest". A red dollar sign (\$) is written above the second staff.

Plates 11–12. L. Senfl, *Descendi in hortum nucum* (i) (SC M 30), discantus of D-Z 81/2 (with kind permission).

57

Desendi in ortum nucum et videtam poma romali

mi... ventore... ventore... ventore... ventore... ventore... ventore... ventore... ventore... ventore... ventore...

Sancta et in uirginitate uirginitas et in uirginitate

uila sa uirginitas quibus et laudibus offera uisio qui a que reli

capere que reli capere no poterant no poterant poterant in :

56

Assumpta est Maria in celum gaudens angelus lau

dantes benedixit deum deo in celum

57

Desendi desendi desendi

in ortum nucum et videtam poma romali tuum ventore

et ventore ventore Simoni tis ventore ventore et

Plates 13–14. L. Senfl, *Descendi in hortum nucum* (i) (SC M 30), tenor and bassus of D-Z 81/2 (with kind permission).

folget die Epistel Docto-

ris Martini Lutheri/ an Ludouicum

Sensel/aus dem Latein
verdeutschet.

Dem Hochberhumbten Musico Ludouico Sensel/ wünschet Martinus Luther gnad vnd fried in Christo.

Leber Ludouice/ wiewol mein Name bey vielen Leuten also vnwend vñ gebessig ist/ das ich mich derhalben besorgen mus/ das dis mein schreiben so ich an dich thu/ dir möcht einen nachtheil bringen/ Vnd one gefahr von dir nicht empfangen/ vnd gelesen werden. So hat mich doch die grosse gunst vnd liebe/ so ich trag zu der holdseligen Musica/ mit welcher ich sehe/ das du so reichlich von meinem lieben Gott begnadet/ vnd gezieret bist/ beweget/ das ich alle diese sorge/ furcht vnd gefahr/ ausgeschlagen habe/ Vnd derwegen inn gütter hoffnung stehe/ das dieses mein schreiben/ dir zu keinem vnghlimpff oder nachtheil gereichen werde/ Denn die kunst ist je lobens/ vndd aller ehren werdt/ vnd sol auch in einem Türcken von niemands gescholten werden. Derhalben ich auch deine Fürste von Byern/ ob sie wol meine vngnedige Herren sind/ dennoch

© liij vor an.

Epistel

vor andern thume/lobe vnd ehre/ das sie der Musica also geneigt sein/ vnd dieselbe dermassen befördern vnd ehren/ vnd ist kein zweiffel/ das ein sonderliche angeborne gute art vnd neigung zu aller tugend vnd erbarkeit inn solchen hertzen sey/ welche lust vnd lieb zu der Musica haben. Aber dargegen sein das lautere stöck vnd Felsen/ welche von der Musica nicht bewegt werden/ vnd derselbigen entgegen sein/ Denn wir wissen aus der heiligen Schrift/ das der Musica auch die Teuffel feind sein/ vnd können noch mögen dieselbige nicht leiden/ daraus ich gewislich schliesse/ vnd hab des keinen schew/ öffentlich zu bekennen/ das nach der heiligen Schrift dem Göttlichen wort/ keine andere Kunst auff Erden sey/ welche der Musica könne vnd möge verglichen werden/ Diweil die Musica nach der Theologia/ das allein ausrichten kan/ welches das wort Gottes sonst allein vermag/ vnd ausrichtet/ Nemlich ein vnruhiges vnd betrübtes hertz/ frölich machen/ vñ zu frieden stellen. Derhalben ist es gewis/ das der Teuffel/ welcher aller vnruh/ vnmut/ vnd betrübtnus ein Ursacher ist/ die Musica nicht leiden kan/ sondern für jr slibe/ Gleich wie er auch für dem Wort Gottes weichen mus/ vnd nicht bestehen kan. Daher kömpt es auch/ das die heiligen Propheten keine andere kunst gebrauchet haben/ also das sie wider in der Geometria/ Arithmetica/ oder Astronomia/ ire Propheceien vnd Theologey gefasset haben/ Sondern allein sich der Musica darzu gebrauchet haben/ welche Musica sie mit der Theologia gantzlich vereinigt/ vñ ire predigten/ sampt dem willen Gottes in Geseng vnd Psalmen verfasst. Was vnterstehe ich mich aber/ in einem solchen kleinen brifflein/ die grosse vnd herrliche kunst Musica zu loben/ vnd vff ein solch kleines zettel-

lein/

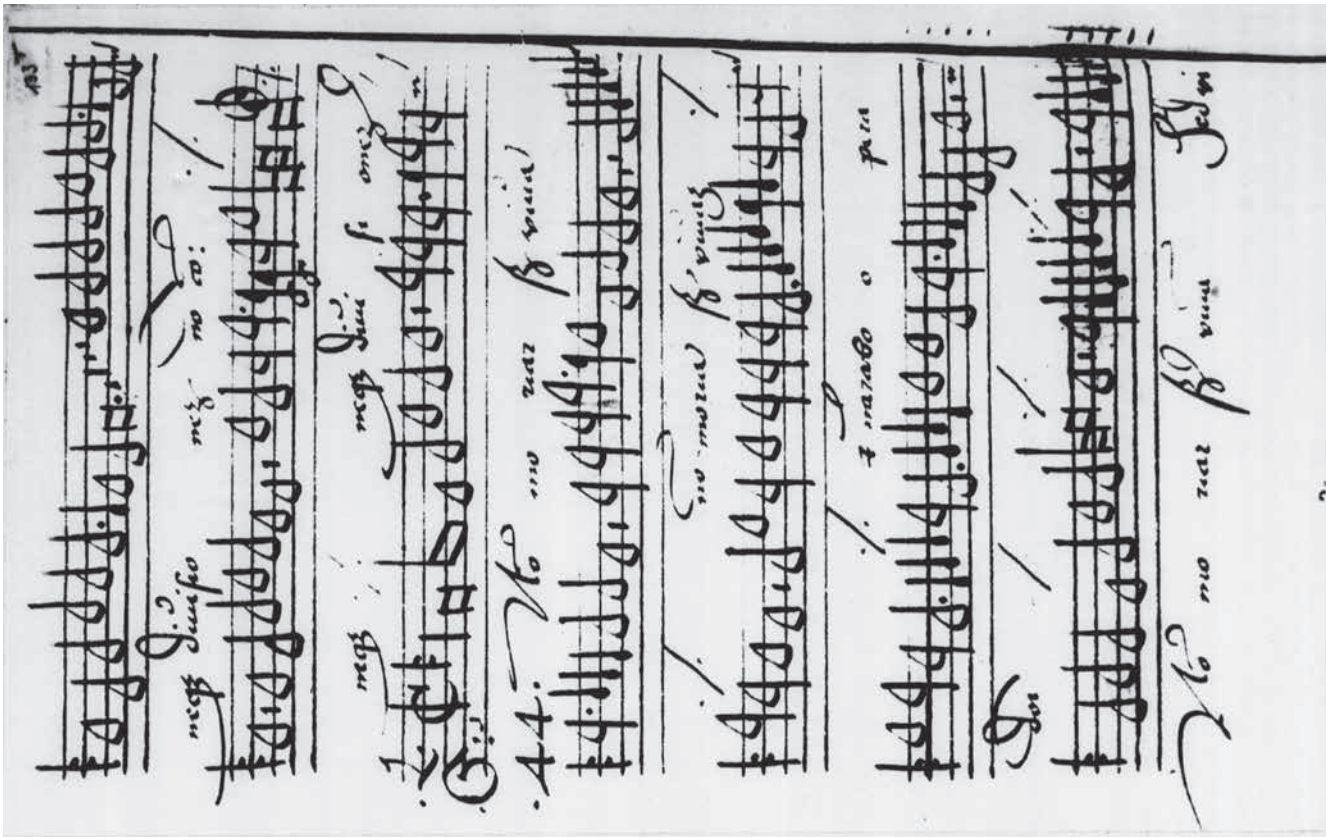
D. Mart. Lutheri.

lein / einen solchen grossen Christoffel zu mahlen / oder zu flecken / Aber meine lie-
 be ist gegen dieser edlen kunst so gros / das mein hertz gantz auffwaltet / vnd vber-
 leufft gegen jr / denn sie hat mich so offft vnd viel erquicket / vnd von vielen grossen
 vnlustigen / vnd schweren verdrieslichen gedanken / vnd hendeln erledigt / vnd
 widerumb zu ruh bracht / vnd guts muts gemacht. Nun aber wilt ich von der
 Musica lassen / vnd mit dir reden lieber Senffel / vnd bitte dich so du etwan den Ge-
 sang In pace in id ipsum, componirt hettest / du wollest mir denselbigen lassen ab-
 schreiben / vnd zuschicken / Denn diese Antiphona hat mir von jugent auff geliebet /
 vnd wolgefallen / vnd sonderlich itzund gefelt sie mir noch viel besser / dieweil ich
 nun Gott lob / die wort verstehe / vnd weis was sie bedeuten. Gleichwol aber wolt
 ich dich nicht gerne mit der mühe beladen / das du die Antiphonam vffs newe com-
 poniren solst / Ich verseehe mich aber / du werdest sie zuuor etwan gesatzt haben /
 Ich hoffe gentslich es werde nicht ferne zu meinem ende sein / denn die Welt ist mir
 Spinnenfeind / vnd kan mich nicht lenger leiden / hinwider so hab ich der Welt
 auch satt / vnd bin jr vberdrüssig / darumb wolle der gute vnd trewe Herr mein
 DERR Ihesus Christus / meine Seele von mir nemen / zu seinen gnaden / Der-
 wegen ich diese Antiphonam itzund zu singen anfabe / vnd wolt sie gerne mit viel
 stümmen componirt singen hörē / Im fall aber so dir dieser Choral vnbekant were /
 oder nicht hettest / so schicke ich dir ihn hiemit mit seinen Noten / den magstu ein mal
 zu deiner gelegenheit auch noch meinem tode Componiren. Der DERR Ihesus
 sey mit dir ewiglich / Amen. Vnd halt mir diese meine künheit vnd langes
 geschwetz zu gut / Vnd grüsse von meiner wegen / vffs freündlichste die gantze
 Canterey / Geben aus Coburg / den 4. Octobris. Anno im 1.5.30. Jar. Dff

Vorrede.

Vff dieses schreiben hat Ludowig Senffel / als ein gelehrter
 vnd verstendiger Mann / dem Herren Doctor einen andern Gesang ge-
 schickt / aus dem Psalm / Non moriar, sed uiuam & narrabo opera Domini &c. Damit
 er hat wollen anzeigen / das ihn Gott noch lenger seiner Kirchen erhalten
 werde / damit er sein heiliges wort / weiter ausbreiten vnd an tag
 geben möge. Darnach aber hat er im allererst seinen
 Gesang / In pace in id ipsum, auch Com-
 ponirt / vnd zugeschickt / wie denn
 dieselbigen beide gesang noch
 verhanden sein.

Plates 15–18. David Köler, *Zehen Psalmen Davids des Propheten, mit vier, fünff, vnd sechs Stimmen gesetzt* (Leipzig: Günther Wolff, 1554), German translation of a letter by Martin Luther to Ludwig Senfl, dated 4 October 1530 (copy from D-Z with kind permission).



Plates 19-20. L. Senfl, *Non moriar sed vivam* (SC M 66), D-Bim No Fot 230, 6; microfilm reproductions of the tenor, fols. 133^v-134^r (with kind permission).

Nenia, Maritus defunctam vxorem alloquitur. Responsio vxoris defunctæ
 pro Christophoro Ehenn patric; Augustan; per vtriusq; Iuris
 Doctorem Ioannem Colerum atq; Quatuor vocum
 à Ludouico Senflio ædita.

26 TENOR.

Vid vitam quid vi tam si ne te con-
 iunx castis sima ser uo. Quum mihi lux sine te grata necesse q̄
 at, Liqueisti misero lachrimas gemitusq; perennes. Quæ matris vul-
 tus matris quæ colla requi runt, Sæpe vocât matrē matre carere dolēt matre carere dos

Responsio consolatoria vxoris defunctæ:
 Sequitur.

Arce tuis lachrymis coniunx mitissime nec te confisi-
 as: abij o bone non obij: non obij: Me tulit ad supe-
 ros cæli regnator olympi, Perfruar æthereis nunc ego læta
 cho ris, nunc ego læta cho ris, Nec te sollicitet liberum pia cura tus

Plates 21–2. L. Senfl, *Quid vitam sine te* (SC M 90), beginnings of *prima* and *secunda partes* in tenor of RISM 1545² (D-Mbs; urn:nbn:de:bvb:12-bsb00079623-9).

The manuscript is a double-page spread of a handwritten musical score. The left page (recto) contains ten staves of music with Latin lyrics. The right page (verso) contains ten staves of music with Latin lyrics. The manuscript is written in a historical style with square neumes on four-line red staves.

Left Page (Recto):

- Staff 1: *1. 4. Regina caeli*
- Staff 2: *Requiesce in pace*
- Staff 3: *in alleluia*
- Staff 4: *quia quae in superis*
- Staff 5: *in alleluia*
- Staff 6: *in alleluia*
- Staff 7: *in alleluia*
- Staff 8: *in alleluia*
- Staff 9: *in alleluia*
- Staff 10: *in alleluia*

Right Page (Verso):

- Staff 1: *Compendiosa tibi ad optes partem*
- Staff 2: *populus pedibus suis circumspicitur et dicit*
- Staff 3: *in alleluia*
- Staff 4: *in alleluia*
- Staff 5: *in alleluia*
- Staff 6: *in alleluia*
- Staff 7: *in alleluia*
- Staff 8: *in alleluia*
- Staff 9: *in alleluia*
- Staff 10: *in alleluia*

Plate 23. L. Senfl, *Regina caeli / Conscedit iubilans* (SC M 92), *prima* and *secunda partes*, D-Rp C 120, pp. 164–5 (with kind permission).

110

Et in ta
dulce
et spes
nostra
fat
Vi
ta dul
ce
spes nostra
ue
fat
ue

Et in virgi nati
sta tu meu it con
cipere concipere
Vi ta
dulce do out
ce et spes
no stra salve fat ue

Plates 24-5. L. Senfl, *Salve, Regina / Stella maris a trimatu* (SC M 95), D-Mbs Mus.ms. 19, fols. 109^v-110^r (urn:nbn:de:hbz:5:1-23382-p0101-4).

Nadant

Omnia
Christe: *In autem domine miserere nobis*

In autem domine miserere nobis

Sal
ue

rex *et* *lor* *ne* *miseri* *cor* *di*

du *radie* *Vi* *in* *vi*

ra *dulcedo* *do* *et* *spas* *no* *stra*

no *stra* *sal* *ue* *sal* *ue* *Ad* *reclama*

mis *la* *ma* *mis* *ex* *us*

fi *fi* *ue*



Plates 26–8. L. Senfl, *Salve, Rex aeterna* (SC M 97), bassus of D-Z 81/2 (with kind permission).

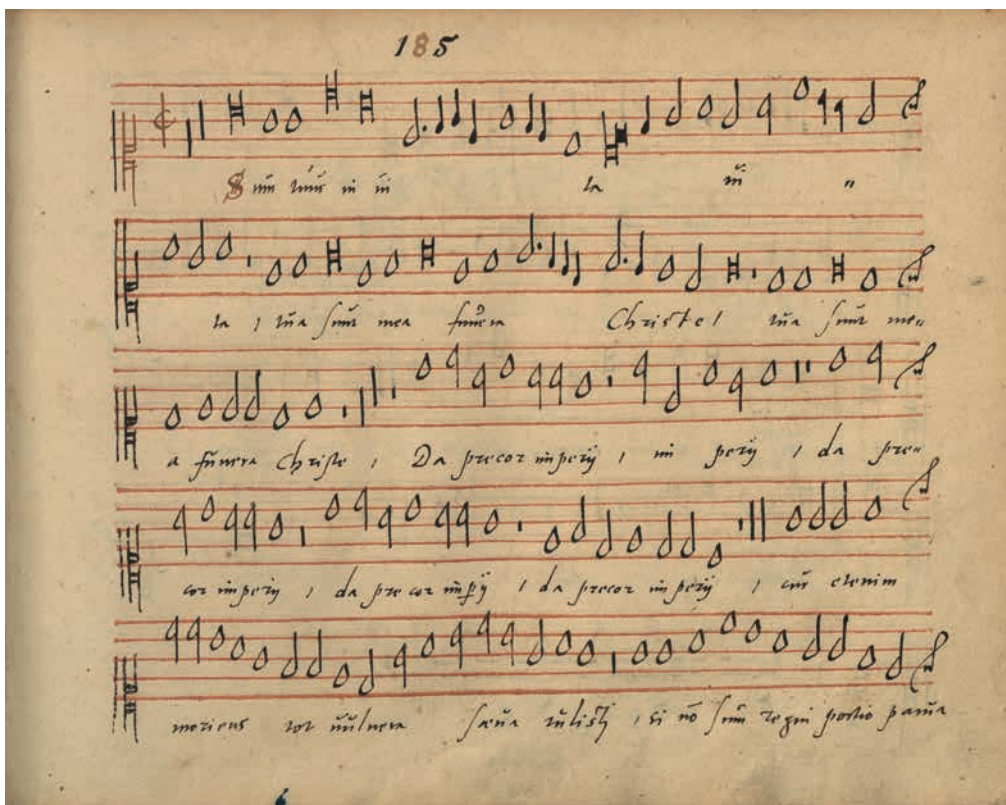


Plate 29. L. Senfl, *Sum tuus in vita* (i) (SC M 109), beginning of discantus in D-Rp A.R. 940–941 (with kind permission).

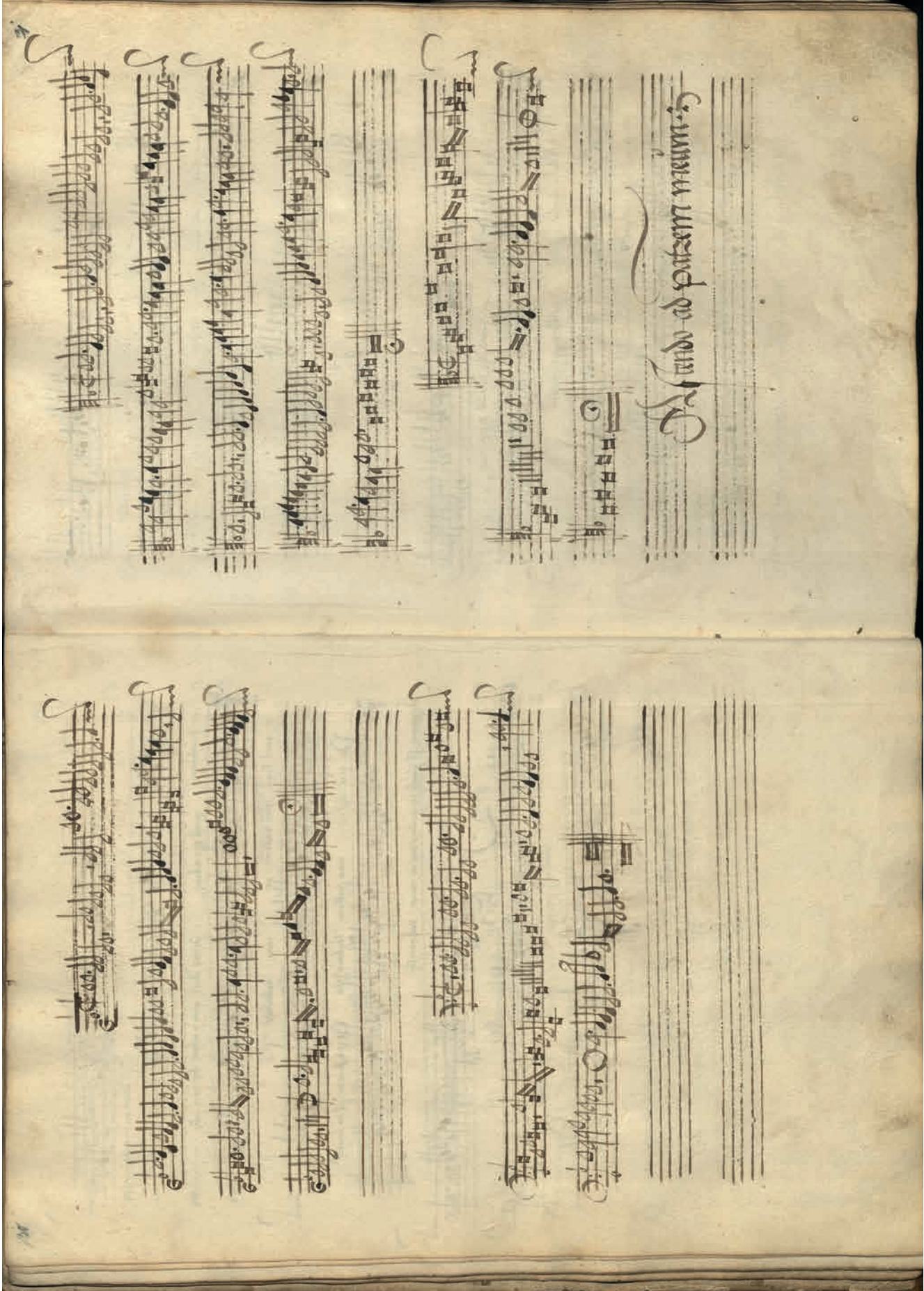


Plate 30. L. Senfl, *Descendi in hortum nucum* (i) (SC M 30) in D-Rp C 120, pp. 30–1 with the erroneous caption 'Ascendo ad patrem meum' (with kind permission).

quomodo ad esp' m' p'rogno. est"
 aut + h' = M'g' f' d' p' r'e
 al'p' esse, q'c' est h' m' Liba,
 familiariter ad v'at v'j' p'ctores.
 L'at' in f'co p'p' f'cl'iter. S'at'
 M'ag' f'ic' d' b'is A' d' f'ina"
 n'is A' d' f'cl'is. 1541. d' d' m' m'
 p'ij'

Epitaphium f'ic' f'ic' f'ic' f'ic'
 W'olfgang' Seidl' anno
 1532 edidit.

Tristia fata boni salutar' p'p'o meli'
 ov'is.
 Nam n'ost' esse innot' d' resp'it'
 t' p'p'e n'ost' .
 Temp' t'ij' n'ost' d' p'p'is n'ost' c'ia"
 N'ost' t'ij' d' h' m' d' d' p'p'is d' .
 d' u' n'ost' .

S'up' h'c' m' n'ost' r'ep' f'ic' h' m' m'
 n'ist' f'ic' d' d' d' d' d' d' d' d' d' d' d'
 h'c' m' n'ost' r'ep' f'ic' h' m' m'
 in h'c' m' n'ost' r'ep' f'ic' h' m' m'

S'ent'ie d' d' d' d' d' d' d' d' d' d'
 d' d' d' d' d' d' d' d' d' d' d' d' d' d'

1. W'olfgang' p'p' h'c' r'ep' f'ic' h' m' m'
d' d' d' d' d' d' d' d' d' d' d' d' d' d'
2. S'ic' r'ep' f'ic' h' m' m' f'ic' d' d' d' d' d'
d' d' d' d' d' d' d' d' d' d' d' d' d' d'
3. M'ag' f'ic' h'c' r'ep' f'ic' h' m' m'
f'ic' r'ep' f'ic' h' m' m' d' d' d' d' d' d' d' d'
4. L'et' n'ost' h'c' d' d' d' d' d' d' d' d' d' d'
d' d' d' d' d' d' d' d' d' d' d' d' d' d'
5. S'ic' n'ost' f'ic' h'c' r'ep' f'ic' h' m' m'
f'ic' h'c' r'ep' f'ic' h' m' m' d' d' d' d' d' d' d' d'
6. A' d' f'ic' h'c' r'ep' f'ic' h' m' m'
f'ic' h'c' r'ep' f'ic' h' m' m' d' d' d' d' d' d' d' d'

Plates 31-2. Wolfgang Seidl, autograph copy of his poem *Tristia fata boni* in D-Mbs Clm 18688, fol. 9^{r-v} (with kind permission).

1. A subitanea et improvisa morte

SC M 1

D

Ct

T

B

7

te li - be - ra nos, Do - - - mi - ne,

A su - bi - ta - ne - a et im - pro - vi - sa mor - te

A su - - bi - ta - ne - a, a su - bi -

14

li - be - ra nos, Do - mi - ne, <li - be - ra nos, Do - mi -

li - be - ra nos, Do - mi - ne, ta - ne - a et im - pro - vi - sa mor - - te li - be - ra nos,

ta - ne - a et im - pro - vi - sa mor - - te li - be - ra nos,

21

ne,> li - be - ra nos, Do - mi - ne, li - be - ra nos, Do - mi - ne, Do - mi - ne, Do - mi - ne, <li - be - ra nos Do - mi - ne, Do - mi - ne, li - be - ra nos, Do - mi - ne, <li - be - ra nos, Do - mi -

28

- mi - ne, li - be - ra nos, Do - mi - ne, li - ne,> <li - be - ra nos, Do - mi - ne,> li - be - ra nos, Do - mi - ne, ne, li - be - ra nos,> Do - mi - ne, li -

35

- be - ra nos, Do - mi - ne. li - be - ra nos, Do - mi - ne, li - be - ra nos, Do - mi - ne. be - ra nos, Do - mi - ne, li - be - ra nos, Do - mi - ne.

2. Assumpta est Maria in caelum

SC M 7

D
As - sum - pta est Ma - ri - a in cae - - - - -

Ct
As - sum - pta est *Ma - ri - a* in cae - - - - -

T
As -

B
As - sum - pta

7
lum, as - sum - pta est Ma - ri - a in cae - - - - -

8
lum, in cae - - - - - lum, as - sum - pta est, as - sum - pta est Ma - ri -

8
sum - pta est Ma - ri - - - - a in cae - - - -

est

13
- - - lum, in cae - - - lum: gau - dent - an - ge - li, <gau - dent -

8
- a in cae - - - - lum, as - sum - pta est, as - sum - pta

8
lum: gau - dent - an - ge -

Ma - ri - - - a in cae - - - lum:

20

an - ge - li, an - - ge - li, > gau - dent an - - ge - li, lau - - - dan -
 est Ma - ri - a in cae - lum: gau - - dent, gau - - dent, gau - dent, an -
 li, gau - dent an - - ge - li, lau -
 gau - dent an - - ge - li, lau - dan - - -

26

- - - tes, lau - dan - - - - - - - - - tes, lau -
 - ge - - - li, lau - dan - - - - tes be - ne - di - cunt
 dan - - - - - - - - - tes be -
 tes, be - ne - - - - - - - - - di - - - - cunt

32

dan - tes be - ne - di - cunt Do - - - - - mi - num,
 Do - mi - num, be - ne - di - cunt Do - mi - num, be - ne -
 ne - - - - - di - - - - - cunt Do - - - mi -
 Do - - - mi - - - - - num, Do - - - - -

38

Do - - - - - mi - - - - - num.
 - di - - - cunt Do - - - - - mi - - - - - num.
 num, Do - - - - - mi - num.
 - - - - - mi - - - - - num.

3. Quinque Salutationes Domini Nostri Jesu Christi

Salutatio prima: Ave, Domine Jesu Christe, Rex benedicte, Verbum Patris
 Salutatio secunda: Ave, Domine Jesu Christe, Rex benedicte, Laus Angelorum
 Salutatio tertia: Ave, Domine Jesu Christe, Rex benedicte, Lumen caeli
 Salutatio quarta: Ave, Domine Jesu Christe, Rex benedicte, Splendor Patris
 Salutatio quinta: Ave, Domine Jesu Christe, Rex benedicte, Vita dulcis

SC M 8

Salutatio prima

D
A - - - - ve, Do -

Ct
A - ve, Do-mi - ne, a - - - - ve,

T
A - - - - ve, Do - mi -

B
A - ve, Do - mi - ne Je - - - - su Chri - - - - ste,

8
mi - - - - ne Je - - - - su Chri - ste, Do - mi - ne Je - su Chri - ste, Je - - - - su Chri - - - - ste, ne Je - - - - su Chri - ste, Je - - - - su Chri - ste, Do - mi - ne Je - su Chri - ste, Je - - - - su Chri - - - - ste, Je - - - -

16
Je - su Chri - ste, Rex be - ne - di - cte, Ver - Je - - - - su Chri - ste, Chri - ste, Rex be - ne - di - cte, Ver - su Chri - ste, Rex be - ne - di - cte, su Chri - ste, Rex be - ne - di - cte,

24

bum Pa - - tris, Fi - li - us Vir - - - gi -
 bum Pa - - tris, Fi - li - us Vir - - - gi -
 di - cte, Ver - bum Pa - - tris, Fi - - li - us Vir - - - gi -
 Ver - bum Pa - - tris, Fi - li - us Vir - - gi -

31

nis, A - gnus De - - - - - i, Sa -
 nis, A - gnus De - - - i, Sa - lus
 nis, Sa - lus mun - -
 nis, Sa - lus mun - - - -

38

lus mun - - - - di, Ho - sti - a sa - cra,
 mun - - - di, Ho - sti - a sa - cra,
 - - - - - di, Ver - - - -
 - - - - - di, Ho - sti - a sa - cra, Ver - - -

45

Ver - - - - - bum ca - ro fa - - - -
 Ver - - - - - bum ca -
 - bum, Ver - - - - - bum ca - ro fa -
 - - - bum, Ver - - - - - bum

52

ctum, Fons pi - e - ta - tis, Fons pi - e - ta - tis.
 ro - - - ctum, Fons pi - e - ta - tis, Fons pi - e - ta - - - tis.
 ctum, Fons pi - e - ta - tis, Fons pi - e - ta - tis.
 ca - ro - - - fa - ctum, Fons pi - e - ta - - - tis.

60 *Salutatio secunda*

Je -
 A - - ve, Do-mi - ne Je - su Chri - ste, Je - su Chri -
 A - - ve, Do-mi - ne Je - -
 A - - ve, Do-mi - ne Je - - su -

67

- su Chri - ste, Rex be - ne - di - cte, Rex
 - - - ste, Rex be - ne - di - - cte, Rex be - ne - di - -
 su Chri - ste, Rex be - ne - di - - cte,
 Chri - ste, Rex be - ne - di - cte, Rex be - ne -

74

be-ne-di - - - cte, Laus An - ge - lo - - - rum, Laus An - ge - lo - - - -
 - cte, be - ne - di - - - cte, be - ne - di - - - - cte, Laus An - ge - lo -
 Rex be - ne - di - cte, Laus An - ge - lo - - - - - rum, Glo -
 di - cte, be-ne-di - cte, be - ne - di - cte, be - ne - di - cte, Laus An - ge - lo - rum, Glo -

81

rum, Glo - - - ri - a, Glo - - - ri - a

rum, Glo - - ri - - a, Glo - - ri - - a San -

ri - - a, Glo - - - ri - a San -

- - - ri - a, Glo - - ri - - a San -

89

San - cto - - - rum, Vi - si - o pa - cis, Vi - si - o pa - cis, De -

cto - - - - rum, Vi - si - o pa - - -

cto - - - - rum, Vi - si - o pa - cis De - i - tas

cto - - - rum, Vi - si - o pa - cis,

97

- i - tas in - te - gra, De - i - tas in - te - - - gra, ve - rus ho -

- - - - cis, De - i - tas in - te - gra, ve - rus ho - - -

in - te - gra, ve - rus ho - - - -

De - i - tas in - te - gra, De - i - tas in - te - gra ve - rus ho - - -

104

mo, flos et fru - ctus Vir - gi - nis,

mo, ve - rus ho - mo, flos et fru - ctus, Vir - gi - nis

mo, flos et fru - ctus Vir - gi -

mo, flos et fru - ctus Vir - gi - nis,

111

Vir - gi - nis Ma - - - - - tris, Ma - - - - - tris,
 nis, Vir - gi - nis Ma - - tris Ma -
 Vir - gi - nis Ma - - tris, Ma - tris, Ma - tris,

118

tris, Ma - - - - - tris, Ma - tris.
 Ma - - - - - tris.
 - tris.
 Ma - tris, Ma - tris.

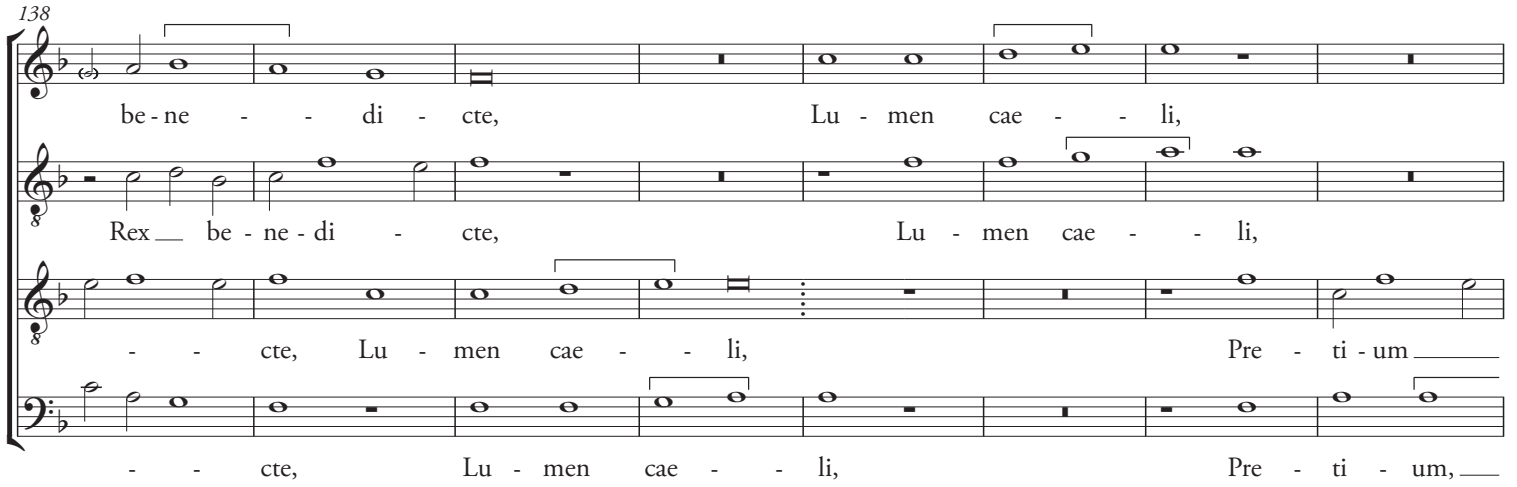
124 **Salutatio tertia**

A - - ve, Do - mi - ne
 A - - ve, Do - mi - ne Je - su
 A - - ve, Do - mi - ne
 A - - ve, Do - mi - ne Je - su

131

Je - su Chri - ste, Rex
 Chri - - - - - ste,
 Je - su Chri - ste, Rex be - - - - - di - -
 Chri - ste, Rex be - - - - - di - -

138



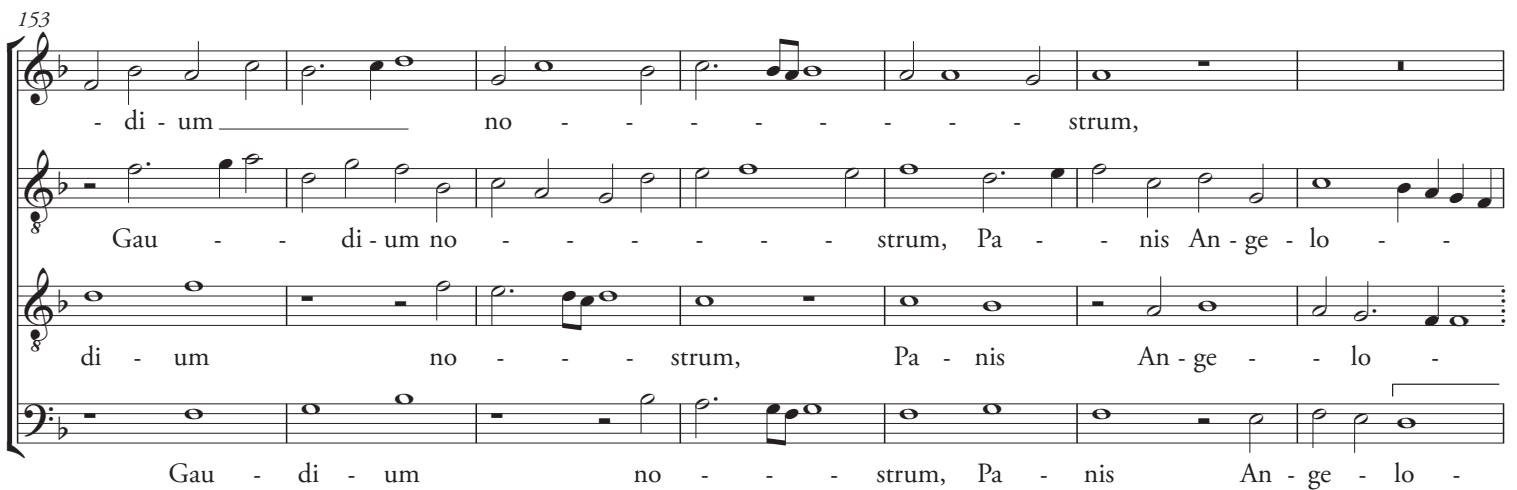
be - ne - - di - cte, Lu - men cae - - li,
 Rex be - ne - di - cte, Lu - men cae - - li,
 - - cte, Lu - men cae - - li, Pre - ti - um
 - - cte, Lu - men cae - - li, Pre - ti - um, - -

146



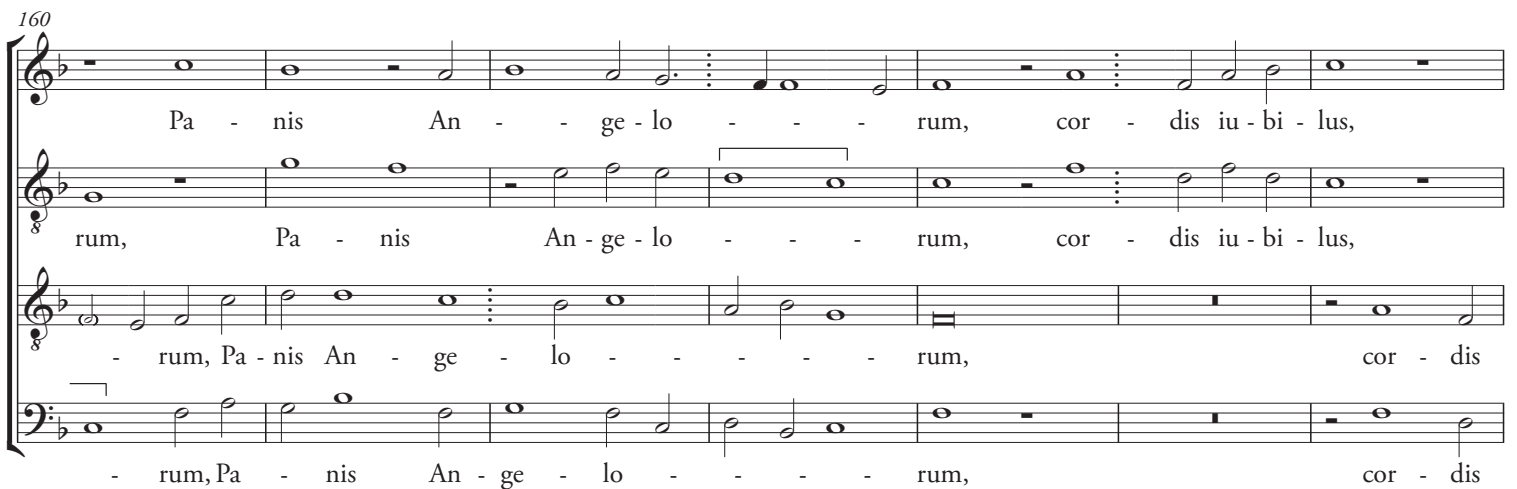
Pre - ti - um mun - - di, Gau -
 Pre - ti - um mun - - di
 Pre - ti - um mun - di, Gau -
 Pre - ti - um mun - di,

153



- di - um no - - - - - strum,
 Gau - di - um no - - - - - strum, Pa - - nis An - ge - lo - -
 di - um no - - - - - strum, Pa - nis An - ge - - lo -
 Gau - di - um no - - - - - strum, Pa - nis An - ge - lo -

160



Pa - nis An - - ge - lo - - - rum, cor - dis iu - bi - lus,
 rum, Pa - nis An - ge - lo - - - rum, cor - dis iu - bi - lus,
 - rum, Pa - nis An - ge - lo - - - rum, cor - dis
 - rum, Pa - nis An - ge - lo - - - rum, cor - dis

167

Rex et Spon - sus
 cor - dis iu - bi - lus, Rex et Spon - sus, Spon - sus,
 iu - bi - lus, Rex et Spon - sus
 iu - bi - lus, cor - dis iu - bi - lus, Rex et Spon - sus, Rex et Spon -

174

vir - gi - ni - ta - tis.
 Rex et Spon - sus vir - gi - ni - ta - tis.
 vir - gi - ni - ta - tis.
 sus vir - gi - ni - ta - tis.

Salutatio quarta

182

A - ve, a - ve,
 A - ve, a - ve,
 A - ve,
 A - ve

188

ve, Do - mi - ne Je - su Chri - ste, Je -
 ve, Do - mi - ne Je - su Chri - ste, Je - su Chri - ste,
 Do - mi - ne Je - su Chri - ste
 ve, Do - mi - ne Je - su

195

su Chri - ste, Je - su Chri - ste, Rex be - ne - di - cte,
 Rex be - ne - di - cte, Splen -
 Rex be - ne - di - - -
 Chri - ste, Je - su Chri - ste, Rex be - ne - di - cte,

202

Splen - dor Pa - tris, Pa - - tris, Prin - ceps pa - cis, pa - - -
 dor Pa - tris, Pa - - tris, Prin - ceps pa - cis, pa - - cis,
 - cte, Splen - dor Pa - tris, Prin - ceps pa -
 Splen - dor Pa - tris, Prin - ceps pa - cis,

210

cis, Ia - nu - a cae - li, Pa - nis vi - - vus, Pa - nis vi -
 Ia - nu - a cae - li, ia - nu - a cae - li, Pa - nis vi -
 cis, Ia - nu - a cae - li, Pa - nis vi - - vus,
 Ia - nu - a cae - li, Pa - - nis vi - - vus, Pa - nis

218

vus, Vir - gi - nis par - - tus, par - - - tus,
 vus, vi - vus, Vir - gi - nis par - - - tus, Vas pu -
 Pa - nis vi - - vus, Vir - gi - nis par - - - tus,
 vi - - vus, Vir - gi - nis par - - tus, Vas

254

Vi - - - ta, Vi - - - - ta
 - - - cte, Vi - - - - ta dul - cis,
 Vi - - - - ta dul - cis
 - cte, Vi - - - - ta

261

dul - cis Ve - ri - tas, Ve - ri - tas per - fe -
 dul - cis, dul - cis Ve - ri - tas per - fe - - - -
 dul - cis Ve - ri - tas per - fe - - - cta,
 dul - cis Ve - ri - tas per - fe - - - - cta,

268

- cta, Prae - mi - um no - strum, Prae - mi - um no - - - -
 - cta, Prae - mi - um no - strum, Prae - mi - um no - strum, Ca -
 Prae - mi - um no - strum, Ca - ri -
 Prae - mi - um no - strum, Ca - ri - tas sum - ma,
 Ca - ri - tas sum - ma, Fons a - mo -
 ri - tas sum - ma, Ca - ri - tas sum - ma, Fons a - mo - ris,
 Ca - ri - tas sum - ma,

275

strum, Prae - - - - mi - um no - - - - strum, Fons a - mo -
 ri - tas sum - ma, Ca - ri - tassum - ma, Fons a - mo -
 tas sum - ma, Ca - ri - tas sum - - - - ma, Fons a - mo - ris,
 Ca - ri - tas sum - ma,

282

ris, Fons a - mo - - - - ris, Dul -

- - - - ris, Fons a - mo - ris, Dul - - - - ce -

Fons a - mo - - ris, Dul -

Fons a - mo - - ris,

289

ce - - do, Dul - ce - - do, Dul - ce - do et

do Dul - ce - - - - do et

- ce - - do, Dul - ce - - - - do

Dul - ce - - - - do et Pax,

296

Pax, et Pax du - ra - - bi - lis, et Pax du -

Pax du - ra - - bi - lis, et Pax du - ra - bi -

et Pax, et Pax, et Pax du - ra - bi - lis,

et Pax, et Pax du - ra - bi - lis,

303

ra - bi - lis, Re - - - qui - es no - - - - stra,

lis, du - ra - bi - lis, Re - - - qui - es no - - - - stra,

du - ra - bi - lis, Re - - - qui - es no - - - - stra,

Re - - - qui - es no - - - - stra,

310

no - stra, Vi - ta per - en - - - - nis:

no - stra, Vi - ta per - en - - nis:

Vi - ta per - en - nis:

Vi - ta per - en - - - nis: _____

Detailed description: This system contains musical notation for measures 310 through 316. It features four staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef with an 8va marking), a second piano accompaniment staff (treble clef with an 8va marking), and a bass line (bass clef). The key signature has one flat, and the time signature is 3/4. The lyrics are: 'no - stra, Vi - ta per - en - - - - nis:' (measures 310-311), 'no - stra, Vi - ta per - en - - nis:' (measures 312-313), 'Vi - ta per - en - nis:' (measures 314-315), and 'Vi - ta per - en - - - nis: _____' (measure 316).

317

mi - se - re - re no - - - - bis,

mi - se - re - re no - - - bis, mi - se - re - re no - - bis,

mi - se - re - re no - - - - bis, mi - se - re - re

mi - se - re - re no - - - bis, mi - se - re - re no -

Detailed description: This system contains musical notation for measures 317 through 324. It features four staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef with an 8va marking), a second piano accompaniment staff (treble clef with an 8va marking), and a bass line (bass clef). The key signature has one flat, and the time signature is 3/4. The lyrics are: 'mi - se - re - re no - - - - bis,' (measures 317-318), 'mi - se - re - re no - - - bis, mi - se - re - re no - - bis,' (measures 319-320), 'mi - se - re - re no - - - - bis, mi - se - re - re' (measures 321-322), and 'mi - se - re - re no -' (measures 323-324).

325

mi - se - re - re no - - - - bis.

no - - - - bis, mi - se - re - re no - bis, no - - bis.

no - - - - bis, mi - se - re - re no - - - bis, no - - bis.

- - - - bis, mi - se - re - re no - bis, no - bis.

Detailed description: This system contains musical notation for measures 325 through 332. It features four staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef with an 8va marking), a second piano accompaniment staff (treble clef with an 8va marking), and a bass line (bass clef). The key signature has one flat, and the time signature is 3/4. The lyrics are: 'mi - se - re - re no - - - - bis.' (measures 325-326), 'no - - - - bis, mi - se - re - re no - bis, no - - bis.' (measures 327-328), 'no - - - - bis, mi - se - re - re no - - - bis, no - - bis.' (measures 329-330), and '- - - - bis, mi - se - re - re no - bis, no - bis.' (measures 331-332).




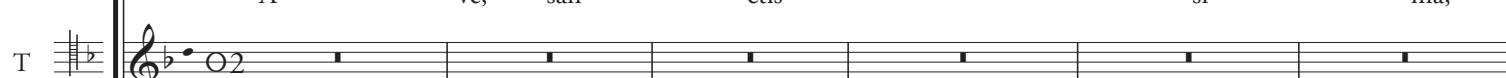
4. *Ave, sanctissima Maria (attributed)

2.p. Tu es singularis Virgo pura

3.p. Ora pro nobis Jesum

4.p. Tuum dilectum filium

SC *M 11 attr.

D  A - - - - -
 Ct  A - - - ve, san - - - ctis - - - - - si - - - - - ma,
 T 
 B  A - - - - - ve, _____

7  ve, san - - - - ctis - - - - si - ma, A - ve, _____
 a - - - - ve, _____ a - - - - ve, _____ san - -
 A - - - - ve, san - - - - ctis - - - - - si - - - - ma,
 a - - - - - ve, _____

13  _____ san - ctis - - - - si - ma
 ctis - - - - si - - - - ma, _____ a - ve, _____ san - -
 san - ctis - - - - si - ma, a - ve, _____ san - - - -
 san - - - - ctis - - - - si - - - - ma Ma - ri - - - -

19

Ma - ri - - - - a, Ma - ri - - - -
 - ctis - - - - si - ma Ma - ri - - - - a, Ma - ri - - - -
 ctis - - - - si - ma Ma - ri - - - - a, Ma - ri - - - -
 - - - - a, Ma - ri - - - -

26

- - - - a, Ma - ri - - - - a,
 - a, Ma - - - - ter De -
 ri - - - - a, Ma - ri - - - - a, Ma - - - - ter
 a, Ma - ri - - - - a, Ma - - - - ter

33

Ma - - - - ter De - - - -
 - - - - i, Ma - - - - ter De - - - - i, Re - gi - na
 De - - - - i, Ma - - - - ter De - - - - i, Re -
 - - - - De - - - - i, Re - gi - na cae - li, Por -

40

i, Re - gi - na cae - li, Por - - - -
 cae - li, Por - - - - ta pa - ra - - - - di - - - -
 - gi - na cae - li, Por - - - - ta pa - - - - ra - di - - - -
 - - - - ta, Por - ta, Por - ta, Por - ta

47

ta pa - ra - di - -

pa - ra - di - - - - - si,

- si, pa - ra - di - - - - si, pa - - - -

pa - ra - di - - - - - si,

54

- si, Do - - - - - mi - - - - na mun -

Do - mi - na, Do - mi - - - - na, Do - mi - - - - na, Do - mi -

- ra - di - - si, Do - - - - - mi - - - -

Do - - - - mi - - - - na mun - - - - -

61

di. - - - - -

- - - - na mun - - - - - di. - - - - -

na mun - - di. - - - - -

di, Do - mi - - - - na mun - di. - - - - -

68 [Secunda pars]

Tu es sin - gu - la - - ris

Tu es sin - gu - - la - - - - - ris

Tu es sin - - gu - la -

Tu es sin - - - - gu -

74

Vir - - - go pu - - - ra,
 Vir - - - go pu - - - ra, Vir - - -
 - ris Vir - - - go pu - - -
 la - - ris Vir - - - go pu - -

81

Vir - - - go pu - - - ra. Tu
 go pu - - - ra. Tu con - ce -
 ra, Vir - - - go pu - - - ra.
 - ra, pu - - - ra. Tu con -

88

con - ce - pi - - sti Je - - - sum,
 pi - - - sti Je - - - sum,
 Tu con - ce - pi - sti Je - - - sum, Je - - - sum,
 - ce - pi - sti Je - - - sum, Je - - - sum,

95

si - - - ne pec - - - ca - - - to, pec - - - ca -
 si - - - ne pec - - - ca - to, pec - - -
 si - - - ne pec - - - ca - - - to, si - - - ne pec - - - ca - to. -
 si - - - ne pec - - - ca - - - to, pec - - - ca - - -

102

to. Tu pe - pe - ri - - - sti
ca - - - - to. Tu pe - pe - ri - sti Cre - a - to - - - -
Tu pe - pe - ri - sti Cre - a - to - - - -
to. Tu pe - pe - ri - sti Cre - a - to - - - - rem,

108

Cre - a - to - - - - rem
rem, Cre - a - to - - - - rem et Sal - va - to - rem, Sal - va - to -
rem, Cre - a - to - - - - rem et Sal - va - to - rem mun -
Cre - a - to - - - - rem et Sal - va - to - - - -

115

et Sal - va - to - - - - rem mun - - - -
rem mun - - - - di, et Sal - va - to - - - - rem mun -
di, in quo e - go, in -
- rem mun - - - - di, in quo e - - - -

122

di, in quo e - - - go non
di, in quo e - go, e - - go non
quo e - - go, e - - go, e - go non du -
go, in quo e - - - go non

129

du - - - bi - - - to.

du - bi - - - to.

bi - - - to.

du - - - bi - - - to.

135 [Tertia pars]

O - - - ra pro

O - - - ra, o - - - ra, o - - - ra, o - - - ra, o - - - ra,

Ora pro nobis in discanto

O - - - - -

O - - - ra, o - - - ra

141

no - - - bis Je - - - sum

o - - - ra pro no - - - bis Je - - - sum, o - - - ra pro

ra pro no - - - bis Je - - - - -

pro no - - - bis Je - - - sum, pro no - - - bis Je - - - - -

147

pro no - - - bis, pro no - - - bis Je - - - sum,

no - - - bis Je - - - sum, pro no - - - bis Je - - - sum,

- - - sum, Je - - - sum,

sum, pro no - - - bis Je - - - - - sum,

[Quarta pars]

153

Tu - um di - le - ctum fi - - - - li - um, di - le - ctum Fi -

Tu - - - um di - le - - - ctum Fi - - - li - - -

Tuum dilectum in contratenore

Tu - - - um di - le - - ctum Fi - - -

Tu - um di - le - ctum fi - - - li - um, Fi -

159

- li - um, et li - be - - - - ra nos, -

- - - um, et li - be - ra, et li - be - ra nos, -

li - - - - um,

- li - um,

165

ab o - mni - - bus ma -

et li - be - ra nos, ab o - - - mni - bus ma - lis, ab -

et li - be - - - - ra nos, ab o - - - mni - bus,

et li - be - ra, et li - be - ra nos, ab o - - - mni - bus

172

- - - - lis, ab o - mni - - bus ma - - lis, ab o - mni -

- - - - mni - - bus ma - - lis, ab -

ab o - - - - mni - - - - bus ma - - -

ma - lis ab o - mni - - - - bus ma - - -

179

- - - bus ma - - - lis, ma - - - lis.
 o - - mni-bus ma - - - lis, ab o - - mni-bus ma - - - lis.
 lis.
 lis, ma - - - lis, ma - - - lis.

5. Beati omnes qui timent Dominum (i) (conflicting ascriptions)

2.p. Filii tui sicut novellae olivarum

SC M 12 conf.

D Be - - a - ti o - - mnes qui ti - - - ment
 Ct Be - a - ti o - - mnes qui ti - - -
 T Be - - a - - - ti o - - mnes qui ti - - -
 B Be - a - ti o - - mnes qui ti - - - ment

7

Do - - - - - mi - num,
 ment Do - - - - - mi - num, Do - - - - - mi - num, qui
 ment Do - mi - num, qui
 Do - mi - num, Do - - - - - mi - num, qui

14

qui am-bu-lant in vi - is e - ius, in vi - is e - - - - ius.
 am - bu - lant, qui am - bu - lant in vi - is e - - - - ius. La -
 am - bu - lant in vi - is e - - - ius.
 am - bu - lant, qui am - bu - lant in vi - is e - - - ius. La -

21

La - bo - res ma - nu - um tu - a - rum, la - bo - res ma - nu - um tu - a -
 bo - res ma - nu - um tu - a - rum qui - a -
 La - bo - res ma - nu - um tu - a - rum
 bo - res ma - nu - um tu - a - rum qui - a man - du - ca -

28

rum qui - a man - du - ca - bis, qui - a man - du - ca -
 man - du - ca - bis, man - du - ca - bis, qui - a man - du - ca -
 qui - a man - du - ca - bis, qui - a man - du - ca - bis,
 bis qui - a man - du - ca - bis,

35

bis, be - a - tus es, et be - ne ti - bi e - rit,
 bis, be - a - tus es, be - a - tus es, et
 man - du - ca - bis, be - a - tus es, et
 be - a - tus es, be - a - tus es,

42

et be - ne - ti - bi, et be - ne
 be - ne ti - - - bi e - - rit, et be - ne
 be - ne ti - - bi e - rit, ti - - -
 et be - ne ti - - bi e - rit, et be - ne ti - - bi e - rit.

49

ti - bi e - - - rit. U - xor tu - a sic - ut vi -
 ti - - bi e - rit. U - xor tu - a sic - ut
 - bi e - - - rit. U - xor tu - a
 U - xor tu - a

56

tis a - bun - dans, a - - - bun - dans in la - te - ri - bus do -
 vi - tis a - bun - dans, a - - - bun - dans in la - te - ri - bus do - mus
 sic - ut vi - tis a - bun - - - dans in la - te - ri - bus do -
 sic - ut vi - tis a - bun - - dans in la - te - ri - bus do -

63

mus tu - ae, in la - te - ri - bus do - mus tu - ae.
 tu - - - ae, in la - te - ri - bus do - mus tu - - - ae.
 - mus tu - ae, in la - te - ri - bus do - mus tu - ae.
 - mus tu - ae, in la - te - ri - bus do - - mus tu - ae.

Secunda pars

69

Fi - - li - i tu - i

Fi - - li - i tu - i

Fi - - li - i tu - i sic - ut no -

Fi - - li - i tu - i sic - ut no - vel -

75

sic - ut no - vel - lae o - li - va -

sic - ut no - vel - lae o - li - va - - - - - rum, o - li - va -

vel - lae o - li - va - rum, o - li - va - - - - -

lae o - li - va - rum, o - - - - - li -

82

- - - rum, in cir - cu - i - tu men - - - - sae tu -

- - - - rum, in cir - cu - i - tu men - sae tu - - - -

- - - rum, in cir - cu - i - tu men - sae tu -

va - - - rum, in cir - cu - it - tu men - sae

89

- - - ae. Ec - ce sic be - ne - di - ce - - tur

- - - ae. Ec - ce sic be - ne - di - ce - -

- - - ae. Ec - ce sic be - ne - di - ce - tur ho - mo,

tu - - - ae. Ec - ce sic be - ne - di - - - ce - - - tur ho -

96

be - ne - di - ce - tur, be - ne - di - ce - tur
tur, be - ne - di - ce - tur, ho -
ec - ce sic be - ne - di - ce - tur ho - mo
mo, ec - ce sic be - ne - di - ce - tur ho -

103

ho - mo qui ti - met Do - mi - num, Do -
- mo qui ti - met Do - mi - num, ho - mo qui
qui ti - met Do - mi - num, qui ti - met Do - mi - num.
mo qui ti - met Do - mi - num, qui ti - met Do - mi - num. Be - ne -

110

- mi - num. Be - ne - di - cat
ti - met Do - mi - num. Be - ne - di - cat ti - bi Do - mi -
Be - ne - di - cat ti - bi Do - mi - nus ex Si -
di - cat ti - bi Do - mi - nus ex Si - on,

117

ti - bi Do - mi - nus ex Si - on, et vi - de - as bo - na Je - ru - sa - lem, bo -
nus ex Si - on, et vi - de - as bo - na Je - ru - sa - lem, bo - na Je -
on, et vi - de - as bo - na Je - ru - sa - lem, bo -
et vi - de - as bo - na Je - ru - sa - lem, bo - na Je - ru - sa - lem, bo -

124

na Je - ru - sa - lem o - - mni - bus di - e - bus vi -
 ru - sa - lem o - mni - bus di - e - bus
 na Je - ru - sa - lem o - - mni - bus di - e - bus vi - tae
 na Je - ru - sa - lem o - mni - bus di - e - bus vi - tae tu -

131

- tae tu - - - - - ae. Et vi - de - as fi - - li - os
 vi - tae tu - - - - - ae. Et vi - de - as fi - - li - os fi - li -
 tu - - - - - ae. Et vi - de - as fi - li -
 - - - - - ae. Et vi - de - as fi - li - os fi -

138

fi - li - o - rum tu - o - - - - - rum, pa - cem su - per Is - -
 o - rum tu - - - - - rum, pa - cem su - per Is - ra - el,
 os fi - li - o - - - - - rum tu - o - rum, pa - - - - - cem su - per Is - -
 - li - o - - - - - rum, pa - - - - - cem su - per Is - ra -

145

- - ra - el.
 pa - - - - - cem su - - - - - per - Is - - - - - ra - el.
 - - ra - el, pa - cem su - per Is - ra - el.
 el, pa - cem su - per Is - ra - el.

6. Beati omnes qui timent Dominum (ii)

2.p. Benedicat tibi Dominus ex Sion

SCM 13

D

Be - a - ti o - mnes qui ti-ment Do - - - mi-num, qui am - bu -

Ct

Be - a - ti o - mnes qui ti-ment Do - - - mi-num, qui am -

T

B

8

lant in vi - is e - - ius,

bu - lant in vi - - is e - ius, qui am-bu-lant in vi - is e -

Be - a - ti o - mnes qui ti-ment Do - - - mi -

Be - a - ti o - mnes qui ti-ment Do - -

15

qui am - bu-lant in vi - is e - - ius. La-bo-res ma - nu-um

- - - ius. La - bo-res ma - nu - um tu - a -

num, qui am - bu - lant in vi - is e - ius.

- mi - num, qui am - bu - lant in vi - - - is e - - ius.

23

tu - a - rum qui - a man-du-ca -
 - - rum qui - a man - du - ca -
 La - bo - res ma - nu - um tu - a - rum qui -
 La - bo - res ma - nu - um tu - a - rum

30

bis, be - a - tus es,
 bis, be - a - tus es, et be - ne ti - bi
 a man-du-ca - bis, be - a - tus es,
 qui - a man-du-ca - bis, be - a - tus es, et be - ne ti - bi e -

38

et be - ne ti - bi e - rit.
 e - rit. U - xor
 et be - ne ti - bi e - rit.
 rit, e - rit. U -

45

U - xor tu - a sic - ut vi - tis a - bun - dans ...
 tu - a sic - ut vi -
 U - xor tu - a sic - ut vi - tis a - bun - dans, a -
 xor tu - a sic - ut vi - tis a - bun - dans

52

Fi - li - i tu - i
 tis a - bun - dans ... Fi - li - i
 - bun - dans in la - te - ri - bus do - mus tu - - - - ae. ...
 - - - dans in la - te - ri - bus do - mus tu - - - -

59

sic - ut no - vel - lae o - li - va - rum, in cir - cu - i - tu men - sae tu -
 tu - i sic - ut no - vel - lae o - li - va - rum, in cir - cu - i - tu men - sae tu -
 ae. ...

66

ae. Ec - - ce sic be - ne - di - ce - tur ho - mo
 ae. Ec - ce sic be - ne - di - ce - tur ho - mo
 Ec - - ce sic be - ne - di - ce - tur ho - mo
 Ec - - ce sic be - ne - di - ce - tur ho - mo

75

qui ti - met Do - mi - num.
 qui ti - met Do - mi - num.
 qui ti - met Do - mi - num.
 qui ti - met Do - mi - num.

Secunda pars

81

Be - - ne - di - cat ti - bi Do - mi - nus ex Si - -

Be - - ne - di - cat ti - bi Do - mi - nus ex Si - -

Be - - ne - di - cat ti - bi Do - mi - nus ex Si - -

Be - - ne - di - cat ti - bi Do - mi - nus ex Si - -

88

on, et vi - de - as bo - - na Je - ru - - sa -

on, et vi - de - as bo - - na Je - ru - sa - lem

on, et vi - de - as bo - na Je - ru - sa - - - lem o - mni - bus

on, et vi - de - as bo - na Je - ru - sa - - - lem o -

95

lem o - mni - bus di - e - bus vi - tae tu - - - ae. Et

o - mni - bus di - e - bus vi - tae tu - - - ae. Et

di - e - bus vi - tae tu - ae. Et vi - de - as

o - mni - bus di - e - bus vi - tae tu - - - ae. Et

102

vi - - de - as fi - - li - os fi - li - o - rum

vi - - de - as fi - - li - os fi - li -

fi - - li - os fi - li - o - - - rum tu - - - o -

vi - - de - as fi - - li - os fi - li - o - rum tu -

108

tu - o - - rum, pa - - cem su -
o - - rum tu - o - - rum, pa - -
rum, pa - - cem su - per Is - - - - - ra - el
o - - - rum, pa - - - cem su - per Is - ra - el,

115

per Is - - - - - ra - el, Is - - - - - ra - - - - - el.
cem su - per Is - ra - el, Is - - - - - ra - - - - - el.
Is - - - - - ra - - - - - el.
Is - - - - - ra - - - - - el.

7. Christe, qui lux es

SCM 15

D Chri - - - ste, qui lux
Ct Chri - - - ste, Chri - - - ste, Chri - - - ste, qui lux
T Chri - - - ste, Chri - - - ste, Chri - - - ste
B Chri - - - ste, Chri - - - ste, Chri - - - ste, qui

7

es et di - - es, no - ctis te -
 es et di - es, *et di - - es, no - ctis, no - ctis te - ne -*
 ste, qui lux es et di - es, no - - - - -
 lux es et di - es, no - - - - -

13

ne - - bras de - - - - - te - - gis,
 bras de - - te - gis, de - - - te - - gis, de - te - gis,
 ctis te - ne - bras de - te - - - - - gis, lu - cis - que,
 ctis te - - ne - - - - - bras de - - - te - - - - - gis, lu -

20

lu - cis - que lu - - men
 lu - cis - que lu - - - - - men, lu - - - - -
 <lu - cis - que,> lu - cis - que lu - - - - - men *cre - - - de - ris, cre -*
 - - cis - - - que, lu - cis - que lu - men, <lu - cis - que lu - men> cre -

27

cre - de - ris, lu - men be - -
 men cre - de - ris, *cre - de - ris, lu - men be - a - tum prae - -*
 - - de - ris, lu - - - men be - a - tum, be - a - - - tum prae -
 de - - ris, lu - - - men be - a - - - tum prae - - -

34

a - - tum prae - - di - - cans,
 di - cans, *prae* - - - - di - cans, prae - - di - cans, <prae - - di -

41

lu - men be - - a - tum prae - di - - cans. Pre - ca - - mur, - -
 cans, > - - - - lu - men be - a - tum prae - - - di - cans. Pre -
 - - di - cans, lu - men be - a - tum prae - - - di - cans. Pre -
 - - di - cans, lu - men be - a - tum prae - di - cans. Pre - ca -

48

san - cte Do - - - - mi - ne, san - cte Do - - - - mi -
 ca - - - - mur, - - - - san - - cte Do - - -
 Pre - ca - - - - mur, - - - -
 - mur, - - - - pre - ca - - mur, san - cte Do - mi - ne, san - cte Do - mi -

55

ne, Do - - - - mi - ne, de - fen - de nos in hac no - cte, -
 mi - - ne, de - fen - de
 san - cte Do - - mi - - ne, de - fen - de nos in
 ne, san - cte Do - - - - mi - ne, de - fen - de nos in hac no -

62

in hac no-cte, <in hac no - cte,> <in hac no - cte,> in hac no - cte sit no-bis in te re-qui-
 nos in hac no - - - - - cte,
 hac no - - - cte, sit no - bis in te
 cte, in hac no - cte, <in hac no - cte,> <in hac no - cte,> sit no-bis in te

69

es, sit no - - bis in te re - qui - es, qui - e - tam, qui - e - tam
 sit no - bis in te re - qui - es, qui - e - -
 re - qui - es, qui - e - - tam
 re - qui - es, sit no - bis in te re - qui - es, qui - e - tam, qui - e -

76

no-ctem tri - - - - - bu - e, qui - e - tam no - ctem tri - - - bu -
 tam no - - ctem tri - - bu - - e.
 no - - ctem tri - - bu - e, no - ctem tri - bu -
 tam, <qui - e - tam,> <qui - e - tam> no - - - - - ctem tri - bu -

83

e. Ne gra - - vis so - mnus ir - - ru - at,
 e. Ne gra - - vis so - mnus ir - - ru -
 e. Ne gra - - vis, ne gra - - vis
 e. Ne gra - - vis so - mnus ir -

90

ir - ru - at, nec ho - stis nos sur - ri - pi - at,
 at, nec ho - stis nos sur - ri - pi - at,
 so - mnus ir - ru - at, nec ho - stis nos sur - ri - pi - at,
 ru - at, nec ho - stis nos sur - ri - pi - at, <nec ho - stis nos sur - ri - pi - at,>

97

nec ca - ro il - li con - sen - ti - ens, nos ti - bi re - os,
 nec ca - ro il - li con - sen - ti - ens, nos ti - bi re - os, nos
 nec ca - ro il - li con - sen - ti - ens, nos ti - bi re - os,
 nec ca - ro il - li con - sen - ti - ens, nos ti - bi re - os, nos

104

nos ti - bi re - os sta - tu - at.
 ti - bi re - os sta - tu - at.
 bi re - os sta - tu - at.
 re - os, nos ti - bi re - os sta - tu - at.

110

at. O - cu - li so - mnum ca - pi - at.
 at. O - cu - li so - mnum, so - mnum, so - mnum,
 at.
 O - cu - li,

117

ant, so - mnum ca - pi - ant, o - cu - li, o - cu - li, o - cu - li

124

li, o - cu - li so - mnum ca - pi - ant, ca - li, o - cu - li so - mnum ca - cu - li so - mnum

131

pi - ant, cor ad te sem - per vi - gi - let, ca - pi - ant cor ad te sem - per vi - gi - let, cor ad te sem - per vi - gi - let

138

dex - te - ra tu - a, dex - te - ra tu - a - te - ra tu - a, dex - te - ra tu - a pro - te - gat, dex - te - ra tu - a gi - let, dex - te - ra tu - a pro - te - gat

145

pro - te - gat fa - - - mu - los, qui

pro - te - gat fa - mu - los, fa - mu - los, qui te - di - li - -

pro - te - gat fa - mu - - los qui

fa - mu - - los qui te di - -

152

te di - li - gunt, di - - li - - gunt, qui te di -

- - gunt, di - - - li - gunt, qui te di -

te di - - li - - gunt,

li - gunt, di - - - li - gunt,

159

- - li - gunt, qui te di - li - gunt, qui te

- li - gunt, qui te di - - li - gunt, qui te di -

qui te di - - li - gunt, qui te di - - li - gunt, qui te di -

qui te di - - li - gunt, qui te di - li - gunt, qui te

166

di - li - gunt. De - fen - - - - - - - - -

- - li - gunt. De - fen - - - - - - - - -

- - li - gunt. De - fen - - - - - - - - - sor, de - fen - -

di - li - gunt. De - fen - - - - - - - - - sor

173

- - sor no - - - ster a - spi-ce, a - spi-ce, a - spi-ce, in - si - di -

- - sor no - - - ster a - spi-ce, a - spi-ce, in - si - di - an - -

- - sor no - - ster a - spi - ce, in - si -

- no - - ster a - - spi - - ce, in - si - di -

180

an - - tes re - pri-me, re - pri-me, re - pri-me, re - pri - me, gu-ber-na

tes re - pri-me, re - pri - me, <re - pri-me,> re - pri - me, gu - ber-na tu -

di - an - - tes re - - - - - pri - - - me, gu-ber -

an - - - - - tes re - - - pri - - - me, gu -

187

tu - os fa - mu-los, fa - mu - los, fa - mu - los, fa - mu - los, fa - mu - los,

os fa - - - mu-los, tu - os fa - mu - los, fa - mu - los, tu - os fa -

na tu - os fa - mu - los, <gu - ber - na tu - os fa - mu -

ber - na tu - - - os fa - mu - los, quos

194

<fa - mu-los,> quos san - gui-ne, quos san - gui-ne, quos san - gui-ne, quos san - gui-ne, quos san - gui-ne

- mu-los, quos san - gui-ne, quos san - gui-ne, quos san - gui-ne, san - gui-ne mer-ca -

los,> quos san - - - gui - - - ne

san - - - gui - - - ne mer - ca - - -

200

mer - ca - tus es, mer - ca - - - - - tus es.
 - - tus es, <mer - ca - - - - - tus es.>
 mer - ca - - - tus es.
 tus es, es.

8. *Collegerunt pontifices

2.p. Unus autem ex ipsis

SC *M 17

Col - - le - ge - runt pon - -
 Col - - le - ge - runt pon - ti - fi -
 Col - le - ge - runt pon - - ti - fi - ces, pon - ti -
 Col - - le - ge - runt pon -

7

ti - fi - ces, col - - le - ge - runt pon - ti - - - - fi - ces
 ces, pon - ti - - - - - fi - ces, col - le - ge - runt
 - - - - fi - ces, col - le - ge - runt pon - ti - - - fi - ces, pon -
 ti - fi - ces, col - le - ge - runt pon -

14

et Pha-ri - sae - i, <et Pha-ri - sae - i,>
 pon - ti - fi - ces et Pha-ri - sae - i, et Pha-ri - sae - - - - -
 ti - - - fi - ces et Pha-ri - sae - i, Pha-ri - sae - - - - -
 - ti - - - fi - ces et Pha - ri - sae - i, et Pha-ri - sae - i, pon - ti - fi - ces et

21

pon - ti - fi - ces et Pha - ri - sae - i, pon - ti - fi - ces et Pha - ri - sae - i, col -
 - - - i, pon - ti - - - - fi - ces, pon - ti - fi - ces et Pha - ri - sae - i,
 - - - i, pon - ti - fi - ces et Pha - ri - sae - i, pon - ti - fi - ces,
 Pha - ri - sae - i, pon - ti - fi - ces et Pha - ri - sae - i,

27

- le - ge - runt pon - ti - - fi - ces, et di - ce - - bant, et
 col - le - ge - runt pon - ti - fi - ces, et di - ce - - - - -
 - col - le - ge - runt pon - ti - - fi - ces, et di - ce -
 col - le - ge - runt pon - ti - fi - ces, et di - ce -

34

di - ce - - - - - bant, <Quid fa - ci - mus? Qui - a hic ho -
 - bant, <et di - ce - - bant,> <Quid fa - ci - mus? Qui - a hic ho -
 bant, et di - ce - - - - - bant, <Quid fa - ci - mus? Qui - a hic ho -
 - - - - bant, et di - ce - bant, <Quid fa - ci - mus? Qui - a hic ho -

41

mo mul - ta sig - na fa - - cit. Si di - mit - ti - mus e - um

mo mul - ta sig - na fa - - cit. Si di - mit - ti - mus e - um sic, o -

mo mul - ta sig - na fa - cit. Si di - mit - ti - mus e - um

mo mul - ta sig - na fa - cit. Si di - mit - ti - mus e - um sic,

47

sic, o - mnes cre-dent in e - um, in e - - - - um, et

- mnes cre-dent in e - - um, in e - um, in e - um,

sic, o - mnes cre-dent in e - um, in e - - - - um,

o - mnes cre-dent in e - um, o - mnes cre-dent in e - - - um,

54

ve - ni - ent Ro - ma - ni, et ve - ni - ent Ro - ma - ni

et ve - - ni - ent Ro - ma - ni, et ve - ni - ent Ro - ma - ni,

et ve - - ni - ent Ro - ma - ni, et ve - ni -

et ve - ni - ent Ro - ma - ni, et

61

et tol - lent no - strum lo - cum,

et ve - ni - ent Ro - ma - ni et

ent Ro - ma - - - - ni et tol - lent no - strum

ve - ni - ent Ro - ma - ni, Ro - - ma - ni et tol - lent no - strum lo -

68

<et tol - lent no - strum lo - cum,> et tol - lent no-strum lo - cum,
 tol - lent no - strum lo - cum, no - strum lo - cum, et tol -
 lo - cum, <et tol - lent no-strum lo - cum,> et tol -
 cum, et tol - lent no - strum lo - cum

75

et tol-lent no - strum lo - cum
 - lent no - strum lo - cum et gen -
 - lent no - strum lo - cum, no - strum lo - cum
 et gen - tem, et tol - lent

82

et gen - tem, et
 - tem, gen - tem, gen -
 et gen - tem, gen - tem, et
 no-strum lo - cum et gen - tem, et gen -

89

gen - tem.
 tem, gen - tem.
 gen - tem, et gen - tem.
 tem, et gen - tem.

Secunda pars

95

U - - nus au - - - - tem,
 <u - - nus au - - - - tem,
 u - - nus au - - - - tem,
 U - - nus au - - - - tem, u - - nus au - - - - tem,

102

ex i - - - - - psis, Ca - i - phas no - mi - ne,
 au - - - - - tem ex - - - - - i - - - - - psis, Ca - i - phas no - mi - ne,
 - tem> ex - - - - - i - - - - - psis, Ca - i - phas no - mi - ne,
 - - - - - tem ex - - - - - i - - - - - psis, Ca - i - phas no - mi - ne,

109

Ca - i - phas no - mi - ne, cum es - set pon - ti - -
 <Ca - i - phas no - mi - ne,> cum es - set pon - - - ti - fex, cum
 Ca - i - phas no - mi - ne, cum es - set pon - ti - fex,
 Ca - i - phas no - mi - ne, cum es - set pon - ti - fex, cum

116

fex, <cum es - set pon - ti - fex,> cum es - set pon - ti - fex an - ni il - li - us,
 es - set pon - ti - fex, cum es - set pon - ti - fex, pon - ti - fex an - ni il - li - us, an - ni il -
 <cum es - set pon - ti - fex,> <cum es - set pon - ti - fex> an - ni il - li - us, di -
 es - set pon - ti - fex, cum es - set pon - ti - fex, cum es - set pon - ti - fex an - ni il - li - us, an - ni il -

123

di - xit e - - - - is, 'Vos ne - sci - tis quic - quam, nec
 li - - - us, di - xit e - is, 'Vos ne - sci - tis quic - quam, nec
 xit e - - - - is, 'Vos ne - sci - tis quic - quam, nec
 li - us, di - xit e - - - is, 'Vos ne - sci - tis quic - quam, nec

130

co - gi - ta - tis, qui - a ex - pe - dit vo - bis ut
 co - gi - ta - tis, qui - a ex - pe - dit vo - bis
 co - gi - ta - tis, qui - a ex - pe - dit vo - bis
 co - gi - ta - tis, qui - a ex - pe - dit vo -

137

u - nus mo - ri - a - - - tur, ut u - nus mo - ri - a - - - tur,
 ut u - nus mo - ri - a - - - tur, ut u - nus mo - ri - a - - - tur,
 ut u - nus mo - ri - a - - - tur...
 bis ut u - nus mo - ri - a - - - tur

144

- - - tur ho - - - mo pro po - - - pu - - - lo
 - - - tur ho - - - mo pro po - pu - lo
 pro po - pu - lo, pro po - - - - - pu - lo
 ho - - - mo pro po - - - - - pu - lo, pro po - - - - - pu - lo

151

ut non to-ta gens pe-re-at,
 ut non to-ta gens pe-re-at, to-ta gens
 ut non to-ta gens pe-re-at,
 ut non to-ta gens pe-re-at,

158

ut non to-ta gens pe-re-at. Ab il-lo er-go di-e,
 pe-re-at, pe-re-at. Ab il-lo er-go di-e, ab il-lo
 ut non to-ta gens pe-re-at. Ab il-lo er-go di-e,
 re-at, pe-re-at. Ab il-lo er-go di-e,

165

<ab il-lo er-go di-e> co-gi-
 er-go di-e, di-e
 ab il-lo er-go di-e
 ab il-lo er-go di-e co-

172

ta-ve-runt, co-gi-ta-ve co-gi-ta-ve
 co-gi-ta-ve runt, co-
 e co-gi-ta-ve
 gi-ta-ve runt, co-gi-ta-ve

179

runt, co - gi - ta - ve - - - - - runt, ut in - ter -
 gi - ta - ve - - - - - runt, ut in - ter - fi - ce - rent
 runt, co - gi - ta - ve - runt, ut in - ter - fi - ce - rent e - um,
 - - - runt, <co - gi - - - ta - ve - - - runt,> ut in - ter - fi - ce -

186

fi - ce - rent, ut in - ter - fi - ce - rent e - - - - - um.
 e - um, e - - - - - um.
 ut in - ter - fi - ce - rent e - um, ut in - ter - fi - ce - rent e - - - um.
 rent e - um, ut in - ter - fi - ce - rent, ut in - ter - fi - ce - rent e - um.

9. Completi sunt dies Mariae

SCM 18

D Com - - ple - ti sunt, com - ple -
 Ct Com - - ple - ti sunt, com - - - - - ple - - -
 T Com - - ple - ti
 B Com - -

7

- ti sunt, com-ple - - - - ti sunt, com - - ple - - - ti sunt di -

- ti sunt, com-ple - - - - ti sunt, com-ple - ti sunt di -

sunt di - - - es Ma - ri - ae,

- ple - ti - - - sunt di - -

14

- - - - es Ma - ri - - - ae, ut pa -

- - - - es Ma - ri - ae, ut pa - - - -

ut pa - re - ret

es Ma - ri - ae, ut pa - re - ret fi - - li -

21

- - - - re - ret fi - - li - um su -

- - re - ret, pa - - - re - - - ret fi - - - li - um su -

fi - - - li - um su - um pri - mo - ge - - ni -

um su - um pri - mo - ge - - - ni - tum,

28

- - - - um, su - - - - um pri - mo - ge - -

- - - - um, fi - - - li - um su - um pri - mo - ge - ni -

tum, pri - - - mo - ge - - ni - - - tum, pri - mo - ge -

pri - mo - ge - - - ni - - - tum, pri - mo - ge - - ni -

35



- ni-tum, pri - mo - ge - ni - tum, — pri - mo - ge - - - ni - tum. —
 tum, pri - mo - ge - - ni - tum, — pri - mo - ge - - ni - - tum.
 ni - tum, pri - mo - ge - - ni - tum, pri - mo - ge - - ni - tum.
 tum, pri - mo - ge - - ni - tum, pri - mo - ge - - - - ni - tum.

10. Cum aegrotasset Job

2.p. Videte, omnes populi

SC M 24

D Cum ae - - - - -
 Ct Cum ae - - - - - gro - tas - - - - -
 T
 B Cum ae - - - - - gro -

7

- - - - - gro - tas - - - - - set Job, fle - - - - -
 - - - - - set Job, Job, fle - - - - -
 Cum ae - - - - - gro - tas - - - - - set Job,
 tas - - - - - set Job, cum ae - - - - - gro - tas - - - - - set Job, fle -

14

vit et dixit: no -

vit, fle - vit et di -

fle - vit et vit, fle - vit et di - xit: no -

21

ti me - i

xit, et di - xit: no - ti me - i, et di - xit: no - ti me - i, no - ti

di - xit: no - ti, et di - xit: no - ti me - i, et di - xit: no - ti me - i, no - ti me - i,

28

et pro - pin - qui

me - i, no - ti me - i et pro -

ti me - i et pro - pin -

no - ti me - i, no - ti me - i,

35

me - i de - re - lin - que - runt

pin - qui me - i de - re - lin - que - runt

qui me - i de - re - lin -

et pro - pin - qui me - i de - re - lin - que - runt

42

me, _____

me, _____ ci - ves me - i ver - mes sunt,

que - runt me, _____ ci - ves me - i ver - mes _____

_____ runt me, _____ ci - ves me - i ver - mes

49

ci - ves me - i ver - mes _____ sunt, ca - ro me - a

ci - ves me - i ver - mes sunt, ca - ro me - a im - mu - ta -

_____ sunt, ca - ro me - a

sunt, ci - ves me - i ver - mes sunt, _____ ca - ro me - a

57

a im - mu - ta - ta _____ est, _____ im - mu - ta - ta est, di -

_____ ta est, _____ im - mu - ta - ta est, _____ ta est, di -

im - mu - ta - ta _____ ta _____ est,

im - mu - ta - ta _____ ta est, _____ im - mu - ta - ta est

64

est, di - es _____ me - i bre - vi - a - bun - tur, _____

_____ es me - i, di - es me - i bre - vi - a - bun - tur, bre - vi - a -

di - es _____ me - i bre - vi - a - bun - tur, bre -

di - es me - i _____ bre - vi - a - bun - tur, _____ bre -

72

tur, bre - vi - a - bun - tur, bre - vi - a - bun - tur, bre - vi - a - bun - tur,
 bun - tur, bre - vi - a - bun - tur, bre - vi - a -
 vi - a - bun - tur, bre - vi - a - bun - tur, bre -
 - vi - a - bun - tur, bre - vi - a - bun - tur, bre - vi - a - bun -

79

bre - vi - a - bun - tur.
 bun - tur, bre - vi - a - bun - tur, bre - vi - a - bun - tur, bre - vi - a - bun - tur.
 vi - a - bun - tur.
 tur, bre - vi - a - bun - tur, bre - vi - a - bun - tur, bre - vi - a - bun - tur.

86 Secunda pars

Vi - de - te, o - mnes po - pu - li,
 Vi - de - te, o - mnes po - pu - li,
 Vi - de - te, o - mnes po - pu - li,
 Vi - de - te, o - mnes po - pu - li,

92

- pu - li, po - pu - li, si est do -
 po - pu - li, si est do -
 - pu - li, si est do - lor
 o - mnes po - pu - li, si est do - lor

99

lor si - - - mi - lis sic - - - ut, si - - -
 - lor si - mi - - - - - lis sic - - - - - ut, si - - -
 - si - mi - - - lis sic - - -
 - si - - - - mi - lis sic - - - - - ut,

106

- mi - lis sic - - - - ut do - lor, - - -
 - - mi - lis sic - ut do - - - lor me - us, do - lor, - - -
 ut do - - - - -
 sic - - - - - ut do - lor, do - lor, - - -

113

- do - lor, - - - do - lor - - - me - - -
 - do - lor - - - me - - - - - us, do - lor, do - lor me - - -
 lor - - -
 - do - lor, - - - do - lor, - - - do - lor, - - - do - lor

120

- us, do - lor, - - - do - lor, - - - do - lor - - - me - us, - - -
 - us, me - - - us, do - lor, - - - do - lor, - - - do - lor - - - me - - -
 me - - -
 me - us, do - lor me - us, do - lor, - - - do - lor, - - - do - lor, - - - do - lor - - - me - - -

128

do-lor me - - - - us.
 us, do - lor me - - - - us.
 us.
 us, do - lor me - - - - us.

11. Da pacem, Domine (i)

SC M 25

D Da pa - - - - cem,
 Ct Da pa - - - - cem, Do - mi -
 T Da pa - - - -
 B Da pa - - - -

7

Do - - mi - - - - ne, in di - e - bus
 ne, Do - - mi - ne, Do - - - - mi - - - - ne, in di - e -
 cem, Do - - - - mi - - - - ne, in di - e -
 cem, Do - - mi - ne, Do - - mi - ne, in di - e - -

13

no - stris, qui - a non est, qui -
 bus no - stris, qui - a non est, qui - a
 - bus no - stris, qui - a non est,
 - - - bus no - stris, qui - a non

20

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

27

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

34

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

41

pu - gnet pro no - - - - - bis, pro - - - - - no - bis,
 pu - gnet pro no - - - - - bis. ni - - - - - si
 - - gnet pro no - - - - - bis, ni - - - - - si
 qui pu - gnet, qui pu-gnet pro - - - - - no - bis, ni - si tu, - - - - -

48

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

55

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

61

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

12. De profundis clamavi (i)

SC M 28

D

De pro - fun - dis cla - - ma - vi ad te,

Ct

T

B

8

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

De pro - - fun - - dis

De pro - - fun - - dis cla - -

15

de pro - - - fun - - - dis cla - ma - - - vi ad

cla - - - - - ma - - - vi ad

- - - ma - - - vi ad te,

22

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

te, Do - - mi - - ne,

Do - - mi - - ne, Do - - mi - -

29

Do - mi - ne, <Do - mi - ne,> Do - mi - ne, Do - - mi - ne, de pro -

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

ne, Do - - mi - - ne, de pro -

36

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

de pro - fun - dis cla - - - ma - vi

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

43

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

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

Do - mi - - - ne, Do - mi - - - ne, Do -

7



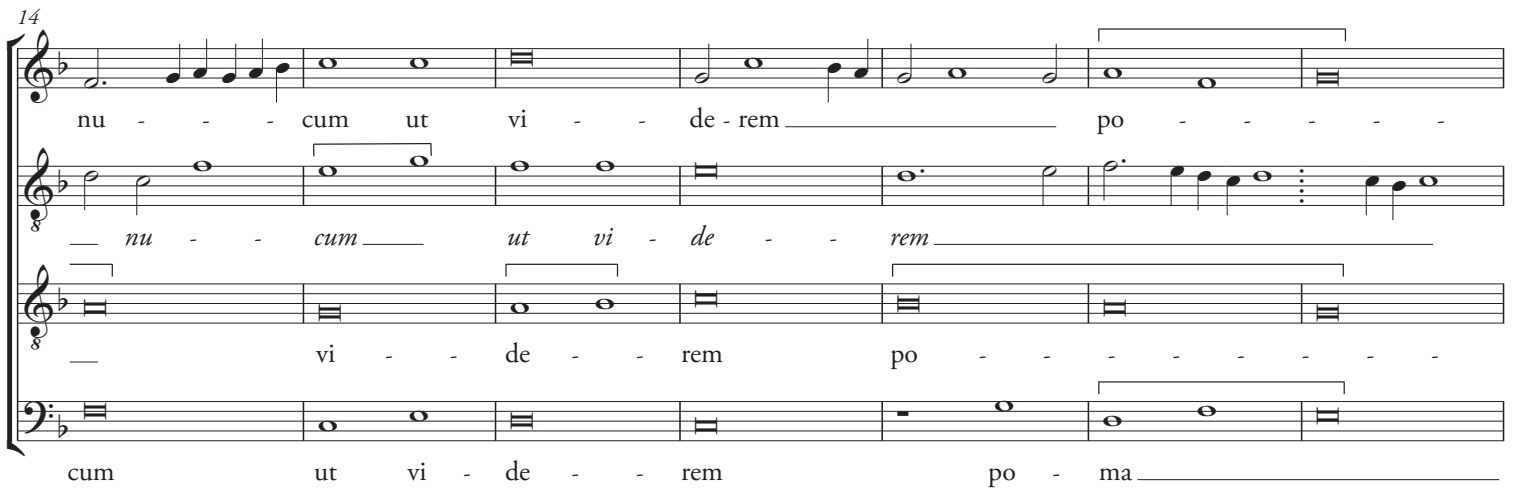
scen-di, de - scen - - - di in hor - - - - - tum

de - scen - - - di in hor - - - - - tum

tum nu - - - - cum ut

<de - scen - - - di,> de - scen - di in hor - - tum nu - -

14



nu - - - cum ut vi - - de - rem po - - - - -

nu - - - cum ut vi - de - - - rem

vi - - de - - - rem po - - - - -

cum ut vi - de - - - rem po - ma

21



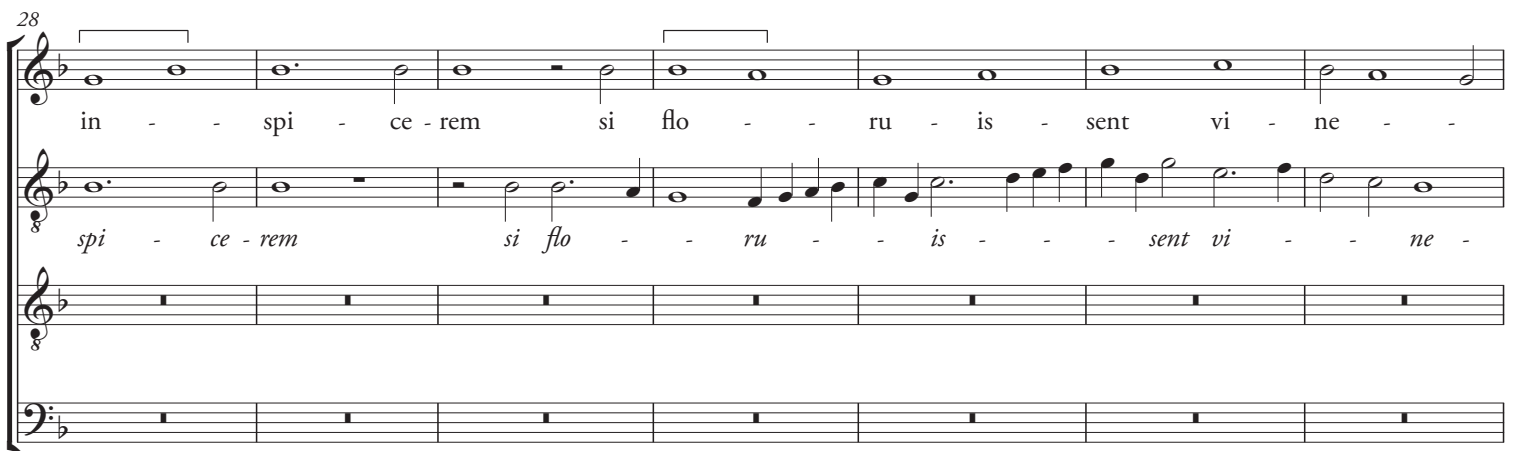
- - - - ma con - - val - - li - - um et

po - ma con - - - - val - - - - li - um et in - -

ma con - - val - - - - li - - - - um.

con - - val - - - - li - um.

28



in - - spi - ce - rem si flo - - ru - is - sent vi - ne - -

spi - ce - rem si flo - - ru - - is - - - sent vi - - - ne -

35

ae et ger - mi - nas - sent ma - la pu - ni - ca.

ae et ger - mi - nas - - - sent ma - - - - - la pu - ni - ca. - - - -

Re - - - ver - - - te - - -

42

Re - ver - te - re; re - ver - te - - - - -

Re - ver - te - re; re - ver - - - - -

Re - ver - te - re; re - ver - te - - - - re; re - ver -

re; re - ver - - - te - - - - - re, - - - -

49

- - - re

te - - re, Su - na - mi - tis; re - ver - te - re; re - ver - -

- te - - re

- Su - na - mi - - - tis; re - ver - - - te - re; re -

56

ut in - tu - e - - - a -

- - te - re ut in - - - tu - - - e - - -

ut in - - - - tu - - -

ver - te - re ut in - - - - tu -

66

mur, in - tu - - - e - - - a - - - mur - - - - - te!

a - - - mur te!

- - e - - - a - - - - - mur te!

e - - - - - a - mur - - - - - te!

14. Deus, in adiutorium meum intende

2.p. Exultent et laetentur

SC M 32

D De - us, in ad - iu - to - ri - um me - um in - ten - ^b

Ct De - us, in ad - iu - to - ri - um me - um in - ten - de, in - ten - de, in -

B De - us, in ad - iu - to -

7

D de, in - ten - - - - - de; Do - mi - ne, ad ad -

Ct De - us, in ad - iu - to - ri - um me - um in - ten - de; Do - mi - ne, ad ad - iu - van -

T ten - - - - - de; Do - mi - ne, ad ad - iu - van - dum

B ri - um me - um in - ten - de; Do - mi - ne, ad ad - iu - van - dum

14

iu-van-dum me fe - sti - na. Con - fun -
 dum me fe - sti - na. Con - fun - dan -
 me fe - sti - na. Con - fun - dan - tur
 me fe - sti - na. Con - fun - dan - tur et

21

dan - tur et re - ve - re - an - tur qui
 tur et re - ve - re - an - tur qui
 et re - ve - re - an - tur qui quae-runt
 re - ve - re - an - tur qui quae-runt a - ni -

28

quae-runt a - ni-mam me - am.
 quae-runt a - ni-mam me - am. A -
 a - ni-mam me - am. A - ver - tan-tur re-tror -
 mam me - am. A - ver-tan-tur re-tror -

35

A - ver - tan-tur re-tror - sum et e - ru-be - scant
 - ver-tan-tur re-tror - sum et e - ru-be - scant
 sum et e - ru-be - scant, et e - ru-be - scant qui
 sum et e - ru-be - scant, et e - ru-be - scant qui

42

qui vo-lunt mi - hi ma - - la. A - ver - tan - tur
 qui vo-lunt mi - hi ma - - la. A - ver - tan - tur
 vo - lunt mi - hi ma - - la, ma - - la. A - ver - tan -
 vo - lunt mi - hi ma - - la. A - ver - tan -

49

A - ver - tan - tur sta - tim, sta - - - - - tim
 sta - - - - - tim, a - ver - tan - tur sta - - - - -
 A - ver - tan - tur sta - tim, a - ver - tan - tur sta - tim
 tur sta - tim, a - ver - tan - tur sta - tim

56

e - ru - be - scen - - - - - tes
 tim e - ru - be - scen - - - - - tes qui
 e - ru - be - scen - - - - - tes qui di - cunt mi - hi,
 e - ru - be - scen - - - - - tes qui di - cunt mi - hi,

63

qui di - cunt mi - hi, 'Eu - - - ge, eu - - - ge,
 di - cunt mi - hi, 'Eu - - - ge, eu - - - ge, eu -
 qui di - cunt mi - hi, 'Eu - - - ge, eu - - - ge, eu -
 qui di - cunt mi - hi, 'Eu - - - ge, eu - - - ge,

70

eu - - ge, eu - - ge, eu - - - - ge.'

- ge, eu - - ge, eu - - - - ge.'

- ge, eu - - ge, eu - - - - ge.'

eu - - - - ge, eu - - - - ge.'

76 [Secunda pars]

E - xul - tent et lae -

E - xul - tent, e - xul - tent, e - xul - tent

E - xul - tent, e - xul - tent et lae - ten - -

E - xul - tent

82

ten - - tur in te o - mnes, in te

et lae - ten - - tur in te o -

tur in te o - mnes

et lae - ten - - tur in te o - mnes

89

o - mnes qui quae - runt te, qui quae - runt te, et di - cant sem - per,

mnes qui quae - runt te, et di - cant sem - per, 'Ma -

qui quae - runt te, et di - cant sem - per,

qui quae - runt te, et di - cant sem - per,

96

'Ma - gni - fi - ce - tur, ma - gni - fi - ce - tur Do - - - - mi -
 gni - fi - ce - tur Do - - - - mi - nus, ma - gni - fi - ce -
 'Ma - gni - fi - ce - tur Do - - - - mi -
 'Ma - gni - fi - ce - tur Do - mi - nus,

103

nus, Do - - - - mi - nus!'
 tur Do - - - - mi - nus!'
 nus, Do - - - - mi - nus!' qui di - li - gunt sa - lu - ta - re tu -
 Do - - - - mi - nus!' qui di - li - gunt sa - lu - ta - re tu - - - -

110

qui di - li - gunt sa - lu - ta - re tu - - - - - um.
 qui di - li - gunt sa - lu - ta - re tu - - - - - um. E - go ve -
 - - - - um, tu - - - - um.
 - um, tu - - - - um. E - go ve -

117

E - go ve - ro e - ge - - nus et pau - per
 ro e - ge - - nus et pau - per sum,
 E - go ve - ro e - ge - nus et pau - per
 ro e - ge - nus et pau - per sum,

124

sum, et pau - per sum; De - - us, ad - iu - va me.

et pau - per sum; De - - us, ad - iu - va me.

sum, et pau - per sum; De - us, ad - iu - va me.

et pau - per sum; De - - us, ad - - iu - va me.

131

Ad - iu - tor me - us et

Ad - iu - tor me - us et li - be -

Ad - iu - tor me - us et li - be - ra - tor me - us es

Ad - iu - tor me - us et li - be - ra - tor me - us es tu;

138

li - be - ra - tor me - us es tu; Do - mi - ne, ne mo - re - - ris, Do -

ra - tor me - us es tu; Do - mi - ne, ne mo - re - ris, Do - mi - ne,

tu; Do - mi - ne, ne mo - re - ris, Do - mi - ne, ne mo -

Do - mi - ne, ne mo - re - ris, Do - mi - ne, ne mo - re -

144

mi - ne, ne mo - re - - - - ris, Do - mi - ne, ne mo - re -

ne mo - re - ris, Do - mi - ne, ne, Do - mi - ne, ne mo -

re - ris, Do - mi - ne, ne mo - re - ris,

ris, Do - mi - ne, ne mo - re - ris,

150

ris, Do - mi - ne, Do - mi - ne, ne mo - re - ris, Do - mi - ne, ne mo -
 re - ris, Do - mi - ne, ne mo - re - ris, Do - mi - ne, ne, Do - mi - ne,
 Do - mi - ne, ne mo - re - ris, Do - mi - ne, ne mo - re - ris,
 Do - mi - ne, ne mo - re - ris, Do - mi - ne, ne mo - re - ris, Do - mi - ne,

156

re - ris, mo - re - ris, mo - re - - - - ris.
 ne mo - re - - - ris, mo - re - ris, mo - re - ris, mo - re - ris, mo - re - ris.
 Do - mi - ne, ne mo - re - ris.
 ne mo - re - ris, mo - re - ris, mo - re - ris, mo - re - ris.

15. *Dies est laetitiae

(attributed)

SC *M 33 attr.

D

Di - es est lae - ti - - - ti - - ae, lae - - ti - -
Fuga in diatessaron
 Ct *Di - es est lae - ti -*
 T *Di - es est lae - ti - ti -*
 B *Di - es est lae - ti - ti - ae*

7

- ti - ae in or - tu re - ga - li, #

ti - ae in or - tu re - ga - li, nam pro - ces -

ae in or - tu re - ga - li, nam pro - ces - sit

in or - tu re - ga - li, nam pro - ces - sit ho -

14

nam pro - ces - sit ho - di - e de ven - tre vir - gi - na - #

sit ho - di - e de ven - tre vir - gi - na - li pu -

ho - di - e de ven - tre vir - gi - na - li pu - er

di - e de ven - tre vir - gi - na - li pu -

21

li pu - er ad - mi - ra - #

er ad - mi - ra - bi - lis, to - tus de - le - cta - bi - lis

ad - mi - ra - bi - lis, to - tus de - le - cta - bi - lis

er ad - mi - ra - bi - lis, to - tus de - le - cta - bi - lis

28

bi - lis, to - tus de - le - cta - bi - lis #

in hu - ma - ni - ta - te, qui in - e -

in hu - ma - ni - ta - te, qui in - e - sti -

in hu - ma - ni - ta - te, qui in - e - sti - ma - bi -

34

hu - ma - ni - ta - te qui in - e - sti - ma - bi - lis est et
 sti - ma - bi - lis est et in - ef - fa - bi - lis
 ma - bi - lis est et in - ef - fa - bi - lis
 lis est et in - ef - fa - bi - lis

40

in - ef - fa - bi - lis in di - vi - ni - ta - te.
 in di - vi - ni - ta - te.
 in di - vi - ni - ta - te.
 lis in di - vi - ni - ta - te.

16. Dum steteritis ante reges

SC M 34

D
 Dum ste - te - ri - tis, <dum ste -
 Ct
 Dum ste - te - ri - tis, <dum ste -
 T
 Dum ste -
 B

7

tis, dum ste - te - ri - tis an - te
 te - ri - tis, > ste - te - ri - tis an - te re -
 te - ri - tis
 Dum ste - te - ri - tis an -

14

re - ges et prae - si -
 ges, re - ges et prae - si -
 an - te re - ges et prae - si -
 te re - ges, re - ges et prae - si - des,

21

- des, no - li - te prae - me - di - -
 - des, no - li - te prae - me -
 - des, no - li - te prae - me - di - ta -
 et prae - si - des, no - li - te prae - me - di - -

28

ta - ri qua - li - ter aut quid re - spon - de - a -
 di - ta - ri qua - li - ter aut quid re - spon -
 ri qua - li - ter aut quid re - spon - de -
 ta - ri qua - li - ter aut quid re - spon - de -

35

- tis; da - bi - tur e - - - nim vo - - bis in il - - la -
 - de - - a - - - tis; da - bi - tur e - nim vo - - bis in il -
 - a - - tis; da - bi - tur e - nim vo - - bis in il - la
 a - - tis; da - bi - tur e - nim vo - bis in il - la ho -

42

ho - ra quid lo - qua - mi - - ni.
 - - la ho - ra quid lo - qua - mi - - - - ni.
 ho - ra quid lo - qua - mi - - ni.
 - - ra quid, quid lo - qua - mi - ni.

17. Ecce concipies et paries filium

2.p. Hic erit magnus

SC M 35

D Ec - ce con - - ci - -
 Ct Ec - - ce
 T Ec - - ce
 B Ec - - ce con - -

8

pi - - - es, con - ci - - pi - - es, con - - - ci - pi - -

con - - - ci - - pi - - - - es, con -

con - - ci - - - pi - - - - es

- - - - - ci - pi - es, con - - - - ci - pi - es, - - - - -

16

- - - es, con - ci - - pi - - es, con - ci - -

- - - ci - - - pi - - es, con - ci - - - - -

et pa - ri - es - - - - - fi - - - - -

con - - ci - - - - -

23

- - - pi - - - es et pa - - ri -

pi - - - es, con - ci - - pi - - es et pa -

li - - - - - um,

pi - - - es et pa - - ri - - - es

30

es fi - - - li - um, fi -

ri - - - es fi - - - li - um, fi -

et pa - - ri - - - es

fi - - - - - li - um,

37

li - - - - - um, et vo - - - - -

li - - - - - um, et vo - ca - - - - - bis, vo - - - - - ca -

fi - - - - - li - - - - - um,

fi - - - - - li - um, et - - - - - vo - - -

44

ca - - - - - bis, vo - - - - - ca - bis, vo - - - - -

- bis, et vo - - - - - ca - - - - - bis, et vo - - - - - ca -

et vo - - - - - ca - - - - -

ca - bis, vo - - - - - ca - bis no - - - - - men e - - - - -

51

- ca - bis no - - - - - men e - - - - - ius, no -

- - - - - bis, et vo - ca - - - - - bis no - - - - - men

bis, et vo - ca - - - - - bis no - - - - - men

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

58

- men e - - - - - ius, Je - sum, Je - - - - - sum, Je -

e - - - - - ius Je -

e - - - - - ius

no - men e - ius Je - sum, Je - - - - - sum,

65

sum, Je - - - - -

sum, Je - - - - -

Je - - - - -

Je - - - - - sum,

72

sum, Je - - - - - sum, Je - - - - - sum.

sum, Je - - - - - sum, Je - - - - - sum.

sum.

Je - - - - - sum.

[Secunda pars]

80

Hic e - - - rit

Hic e - - - rit ma - - - - -

Hic

Hic e - - - rit ma - - - - - gnus, hic e - - - rit

87

ma - - - - - gnus, ma - - - - -

gnus, ma - - - - - gnus, ma - - - - - gnus, ma - - - - - gnus,

e - - - rit ma - - - - - gnus,

ma - - - - - gnus, ma - - - - - gnus, ma - - - - -

95
gnus, et Fi - - - li - - us Al-tis-si -
ma - - gnus et Fi - - li - us, et Fi - li - us Al -
et Fi -
gnus et Fi - - li - - us Al - - tis - - si - - mi,

103
mi, Al-tis-si - mi, Al-tis-si - mi, Al-tis-si - mi, Al - - tis - - si - mi
- tis-si - mi, Al - - ti - si - mi, Al - - - - ti - si - mi, Al - - -
Al -
Al - tis - si - mi, <Al - tis - si - mi,> <Al - tis - si - mi> vo -

111
vo - ca -
-
ti -
vo - ca -
ca -
bi -
tur, vo - ca - bi - tur, <vo - ca - -

119
bi - tur.
bi -
bi -
bi -
bi -
vo - ca - bi - tur, vo-ca-bi - tur, vo - ca - bi - tur, vo - - - ca - bi - tur.
bi -
vo - ca - bi - tur, vo-ca-bi - tur, vo - ca - bi - tur.

18. Ecce Maria genuit nobis Salvatorem (i)

SC M 36

D Ec - ce Ma - - ri - - - - - a ge -

Ct Ec - ce Ma - - ri - a ge - nu - it

T

B

7

nu - it no - - - - - bis, ec - ce

no - bis Sal - - - - va - to - rem, ec - ce Ma - - ri -

Ec - - ce Ma -

Ec - - ce Ma - - ri - - - a ge - - - nu - -

14

Ma - - - ri - a ge - - - - nu - it

a ge - nu - - - it no - - - - -

- ri - - - a ge - - - nu - - it

it no - - - bis

21

no - - - bis Sal - va - - to - rem, quem Jo - an - - - bis Sal - va - to - rem, quem no - - bis Sal - - - va - to - rem, Sa - - - va - to - rem, Sal -

27

- - - nes, Jo - an - - - nes quem Jo - - - an - - - nes vi - - - - - va - to - rem, quem Jo - - - an - - -

33

vi - dens, vi - dens dens, vi - - - dens ex - - - dens vi - - - dens

40

ex - cla - ma - - - bat, di - - - - - cens, - cla - - - ma - bat, di - - - cens, 'Ec - ce a - gnus ex - cla - - - ma - - -

47

'Ec - ce a - gnus De - i. Ec - ce qui
De - i. Ec - ce qui tol - lit, ec -
ce a - gnus Dei - i.
bat, di - cens, 'Ec - ce a - gnus De - i.

54

tol - lit pec -
ce qui tol - lit
Ec - ce qui tol - lit pec -
Ec - ce qui tol - lit

60

ca - ta mun - di, pec -
lit pec - ca - ta mun -
ca - ta mun - di,
lit pec - ca - ta mun - di, al -

67

ca - ta mun - di, al -
di, al - le - lu - ia.
-ia.
al - le - lu - ia,

73

le - - - lu - - - ia.

lu - - - ia.

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

19. Ecce Maria genuit nobis Salvatorem (ii)

SC M 37

D

Ec - ce Ma - - - ri - - a

Ct

Ec - ce Ma - - - ri - a ge - -

T

Ec - ce Ma - - - ri - a ge - nu - it no -

B

Ec - ce Ma - ri - - a, Ma - ri - a ge - - nu - it no -

8

ge - - nu - - it no - - - bis Sal - -

nu - it no - - - bis Sal - va - to -

- - - bis Sal - va - - to - - rem, Sal - - va - to - -

- - - bis Sal - va - to - - - rem, Sal - -

15

va - to - - - - rem, <Sal - va - to - rem,>
rem, Sal - va - to - - rem, quem Jo - an - - - - -
va - to - - - - rem, quem Jo - an - - - - -

23

quem Jo - an - - - - - nes vi - dens
quem Jo - an - - - - - nes vi - - - - - dens
nes, Jo - an - - - - - nes vi - dens
nes, Jo - an - - - - - nes vi - - - - - dens ex - cla -

30

ex - cla - ma - - - - bat, di -
ex - cla - ma - - - - bat, <ex - cla - ma - - - - bat,> di - - - - -
ex - cla - ma - - - - bat, di - cens, di -
ma - - - - - bat, di - - - - - cens, <di - - - - - cens, ex - cla - ma -

37

cens, 'Ec - - - ce a - gnus De - - - i. Ec - - - ce
cens, 'Ec - - - ce a - gnus De - - - i. Ec - - - ce
cens, 'Ec - - - ce a - gnus De - - - i. Ec - - - ce
bat di - cens,> 'Ec - - - ce a - gnus De - - - i. Ec - - - ce

44

qui tol - - - - lit pec - - ca - - - - - ta

qui tol - - - - - lit pec - - ca - - - - - ta

qui tol - - - - lit pec - - ca - - ta mun - - - di, mun-

qui tol - - - - lit pec - - ca - - ta mun - - - di, mun-

51

mun - - di, al - - le - - lu - - - - - ia.

mun - - di, pec - - ca - ta mun - di, al - le - - lu - ia.

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

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

20. Ecce quam bonum

2.p. Quoniam illic mandavit Dominus

SC M 38

D

Ct

T

B

Ec - - ce quam bo - - num et quam iu - cun - -

Ec - - ce quam bo - - num et quam iu - cun - -

7

Ec - - ce quam bo - - num

Ec - - ce quam bo - - - - -

- - - dum, ec - - ce quam bo - - num et

- - - dum, ec - - ce quam, ec - ce quam bo - - - num et

14

et quam iu - cun - - - - dum ha - bi - ta - re

num et quam iu - cun - - - - dum ha - bi - ta - - - re fra - tres

quam iu - cun - - - - - dum ha - bi - ta - re fra - tres

quam iu - cun - dum, et quam iu - cun - dum ha - bi - ta - re fra - - - tres,

21

fra - tres in u - num! Sic - ut un - guen - tum in ca - pi -

in u - - - - num! Sic - ut un - guen - tum in ca - pi - te, in ca -

in u - num!

fra - tres in u - - - - num! Sic - ut un -

28

te, in ca - - pi - te, in ca - pi - te, in ca - - - pi -

- pi - te, in ca - pi - te, in ca - pi - te, in ca - pi - te, in ca - pi -

Sic - ut un - guen - tum in ca - pi - te, in ca - pi - te, in ca - - pi -

guen - tum in ca - pi - te, in ca - pi - te, in ca - pi -

35

te, sic - ut un - guen - tum in ca - pi - te

te, sic - ut un - guen - tum in ca - pi - te, in ca - pi - te

te, sic - ut un - guen - tum in ca - pi - te, in ca - pi - te

te, sic - ut un - guen - tum in ca - pi - te, in ca - pi - te, in ca - pi - te

42

quod de - scen - dit, de - scen - dit,

quod de - scen - dit, quod de - scen - dit,

quod de - scen - dit,

te quod de - scen - dit,

49

quod de - scen - dit in bar - bam,

- dit, de - scen - dit in bar - bam,

- dit in bar - bam,

- dit in bar - bam,

56

in bar - bam, bar - bam Aa - ron,

bam, in bar - bam, bar - bam Aa - ron,

in bar - bam, bar - bam Aa - ron,

bar - bam, bar - bam Aa - ron,

63

quod de - scen - - - - dit, quod de - scen - - - - dit, de -

quod de - scen - - - - dit, quod de - scen - - - - dit, de -

70

quod de - scen - - - - dit, quod de -

scen - - - - dit, quod de - scen - - - - dit, quod de - scen - - - -

scen - - - - dit, quod de - scen - - - - dit, quod de - scen -

77

scen - - - - dit, quod de - scen - - - -

- - - - dit, de - scen - - - - dit, quod de - scen - - - - dit,

quod de - scen - - - - dit, quod

- - - - dit, de - scen - - - - dit, quod de - scen - - - -

84

- dit, quod de - scen - - - - dit in o - - - - ram,

quod de - scen - - - - dit, de - scen - - - - dit in o -

de - scen - - - - dit, quod de - scen - - - - dit in o -

dit, quod de - scen - - - - dit, de - scen - - - - dit

91

in o - - ram, in o - - ram ve - - sti-men-ti e - -
 - ram, in o - - - - ram, in o - - ram ve - sti - men - ti e - - -
 - ram, in o - - ram, in o - - ram ve - sti - men - ti e -
 in o - - ram, in o - - ram ve - - sti-men-ti e - -

98

ius; sic - - ut ros Her - - mon,
 ius; sic - - ut ros Her -
 - ius; sic - - ut ros Her - - mon,
 ius; sic - - ut ros Her - -

105

qui de-scen - - - - dit, de-scen - - - - dit,
 - mon, qui de-scen - - - - dit,
 qui de-scen - - - - dit, qui
 mon, qui de-scen - - - - dit, qui

112

qui de-scen - - - - dit, qui de - scen - dit, qui de -
 qui de-scen - - - - dit, de-scen -
 de-scen - - - - dit, qui de - scen - - - - dit,
 qui de-scen - - - - dit, qui de - scen - dit, qui de - scen - dit,

119

scen - dit, qui de - scen - - - - - dit in Mon - tem Si - on,
 - dit, qui de - scen - - dit in Mon - tem Si - on,
 qui de - scen - - - - - dit in Mon - tem Si - - -
 qui de - scen - dit, qui de - scen - dit in Mon - tem Si - on, in Mon - tem

126

in Mon - tem Si - on, in Mon - tem Si - on. Ec - - ce quam
 in Mon - tem Si - on, in Mon - tem Si - - - - - on. Ec - - ce quam bo -
 - - - on, in Mon - tem in Mon - tem Si - - - - - on.
 Si - on, in Mon - tem Si - on, in Mon - tem Si - on.

133

bo - num, quam bo - - - - - num et quam iu - cun - - dum, iu -
 - num, ec - - ce quam bo - - - - - num et quam iu - cun - - -
 Ec - ce quam bo - - - - - num
 Ec - - ce quam bo - - - - - num et quam iu - cun - - - - -

140

cun - - dum ha - bi - ta - re fra - tres in u - num!
 - - - - - dum ha - bi - ta - re fra tres in u - - - - - num!
 et quam iu - cun - dum ha - bi - ta - re fra - tres in u - num!
 - - - - - dum ha - bi - ta - re fra - tres in u - num!

Secunda pars

148

Quo - - ni - am il - lic man - da - vit Do - mi - nus be - ne - di - cti - o -

Quo - - ni - am il - lic man - da - vit Do - mi - nus be - ne -

155

nem et vi - tam us - que in sae - cu - lum, in sae - cu - lum.

di - cti - o - nem et vi - tam us - que in sae - cu - lum, in sae - cu - lum.

Quo - -

162

Quo - - ni - am il - lic man - da - vit Do - mi - nus be - ne - di - cti - o - lum.

Quo - - ni - am il - lic man - da - vit Do - mi - nus

ni - am il - lic man - da - vit Do - mi - nus be - ne - di - cti - o - nem et

Quo - - ni - am il - lic man - da - vit Do - mi - nus be - ne -

169

nem et vi - tam us - que in sae - cu - lum.

be - ne - di - cti - o - nem et vi - tam us - que in sae - cu - lum.

vi - tam us - que in sae - cu - lum, in sae - cu - lum. Ec -

di - cti - o - nem et vi - tam us - que in sae - cu - lum. Ec - -

176

Ec - - ce quam bo - - num, quam bo - -
 Ec - - ce quam bo - - num, quambo - - num et
 - ce quam bo - - num, ec - - ce quam bo - - num
 ce quam bo - - num, ec - - ce quam bo - - num

184

num et quam iu - cun - - - - dum, ec - - ce quam
 quam iu-cun - - - - dum, iu - cun - - - - dum, et quam iu-cun - dum, iu -
 et quam iu - cun - - - - dum, et quam iu - cun - dum,
 et quam iu-cun - - - - dum, et quam iu-cun - - - - dum, iu -

191

bo - - num et quam iu-cun - - - - dum ha - bi -
 cun - - - - dum, et quam iu - cun - - - - dum ha - bi - ta -
 iu - cun - - - - dum, et quam iu - cun - - - - dum, iu - cun-dum ha - - bi - ta - re
 cun - dum, iu - cun - dum, et quam iu - cun - - - - dum ha - - bi - ta -

198

ta - re fra - tres in u - num! Glo - ri - a
 re fra - - - tres in u - num! Glo - ri -
 fra - tres in u - - - num, in u - num!
 re fra - - - tres in u - - - num!

205

Pa - tri, et Fi - li - o, et Spi - ri - tu - -
 a Pa - tri, et Fi - li - o, et Spi - ri - tu - -
 Glo - ri - a Pa - tri, et Fi - li - o,
 Glo - ri - a Pa - tri, et Fi - li - o,

212

- i San - - cto. et Spi - ri - -
 - - i San - cto, et Spi - ri - tu - - - i San - cto,
 et Spi - ri - tu - - - i San - cto, et Spi -
 et Spi - ri - tu - - - i San - cto, et

219

- tu - i San - - - - - cto.
 et Spi - ri - tu - - - i San - cto.
 ri - tu - - - i San - cto. Sic - ut e - - -
 Spi - ri - tu - - - i San - cto. Sic - ut e - - -

226

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

* = = + =

233

- - pi - o, in prin-ci-pi - o, in prin-ci - - - pi - o,
 o, in prin-ci - - - pi - o, in prin-ci-pi - - -
 in prin-ci - - - pi - o, in prin-ci - - pi - o,
 in prin-ci - - - pi - o,

240

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

247

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

254

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

* = = + =

261

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

268

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

275

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

282

A - - - men. Ec - - ce quam bo - - num et quam iu -
 rum. A - - men. Ec - - ce quam bo - - num et quam iu - cum -
 rum. A - - men.
 rum. A - - men.

* = ♯ = ♯ + ♯

289

cun - - - dum, ec - - ce quam bo - - - - -
 - - - - - dum, ec - ce quam bo - - - - -
 Ec - - ce quam, ec - - ce quam bo -
 Ec - - ce quam, ec - - ce quam bo - -

296

num, ec - - ce quam bo - - - - - num et quam iu - cun - - -
 - num, ec - - ce quam bo - - - - - num et quam iu - cun - - -
 - num, ec - ce quam bo - - - - - num et quam iu - cun - - - - -
 num, ec - - ce quam bo - - - - - num et quam iu - cun - - - - -

303

- - - - - dum ha - bi - ta - re fra - tres in u - - - - -
 dum, iu - cun - dum ha - bi - ta - re fra - tres in u - - - - -
 - - - - - dum ha - bi - ta - re fra - tres in u -
 - - - - - dum ha - bi - ta - re fra - tres in u - num,

310

num, ha - bi - ta - re fra - tres in u - - - - - num, in u - - - - - num!
 num, ha - bi - ta - re fra - tres in u - - - - - num, in u - - - - - num!
 num!
 ha - bi - ta - re fra - tres in u - num!

21. Egregie Dei martyr, Sebastiane

SC M 39

D

Ct

T

B

E - - - gre - - - gi - e, e - gre - - -

7

gre - - - gi - - - e De - i mar - - -

- gi - e De - i mar - - - tyr,

- gi - e De - i mar - - - tyr, <De - i

14

tyr, <De - i mar - - - tyr,> De -

mar - - - tyr, <mar - - - tyr,>

mar - - - tyr,> De - i mar - - - tyr, De - i mar - -

21

- i mar - - - - - tyr, De - i mar - - - - - tyr,
 Se - ba - - - - - sti - - - - -
 - - - - - tyr, Se - ba - - - - - sti - - - - -

28

Se - ba - sti - a - - - - - ne, prin - - - - - ceps
 - - - - - a - - - - - ne, prin - - - - - ceps
 a - - - - - ne, prin - - - - - ceps ac pro - pa - ga - - - - -

35

ac pro - pa - ga - - - - - tor, ac pro - pa - - - - - ga - - - - -
 ac pro - pa - ga - - - - - tor,
 tor, <ac pro - pa - ga - - - - - tor,> ac pro - pa - ga - - - - -

42

tor, ac pro - pa - ga - - - - - tor
 <ac pro - pa - ga - - - - - tor, ac pro - pa - ga - - - - -
 tor, prin - - - - - ceps, <ac pro - pa - ga - - - - - tor>

49
 san - ctis - si - mo - - - rum, _____ san - ctis - si - mo - - - - - - - - rum prae -
 - tor _____ san - ctis - si - mo - - - rum _____
 san - ctis - si - mo - - - rum _____ prae -

56
 - ce - - - pto - rum, _____ ec -
 prae - ce - - - pto - rum, _____ ec - ce no - - - - - men
 ce - - - pto - rum, _____ ec - ce no - - -

63
 - - - ce no - men tu - um, no - - - men
 tu -
 -
 tu -
 -
 men tu - - - -

70
 tu -
 tu -
 -
 tu -
 -
 um in li -
 tu -
 -
 um in li - - - -

77
- tae, vi - - - - - tae cae - le - - - stis a - scri -
li - - bro - - - - - vi - - - tae, vi - - - - - tae cae - le -
bro - - - - - vi - - - - - tae, vi - - - - - - - - - - - - - - - - - tae

84
- ptum est, a - - - - - scri - - - - -
- stis a - - - - - - - - - - - scri - ptum est,
cae - le - - - - - stis a - scri - - - - - - - - - - - - - - - -

91
- ptum est, et me - mo - ri - a - - - - - le, et me - mo - ri -
et me - mo - ri - a - - - - - le, et me - mo - ri -
- ptum est et me - mo - ri - a - - - - - le, <et me - mo - ri -

98
a - - - - - le, et me - mo - ri - a - - - - - le tu - um - - - - -
a - - - - - le, <et me - mo - ri - a - - - - - le> tu - um non
a - - - - - le,> et me - mo - ri - a - - - - - le tu - - - - - - - - - - - - - - - -

105

non de - re - lin - que - tur, non de - re - lin - que - tur
de - re - lin - que - tur in sae - cu - la.
um non de - re - lin - que - tur in sae - cu - la.

112

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

22. Festum nunc celebre

SCM 41

D
Ct
T
B

Fe - stum nunc ce - le - bre
Fe - stum nunc ce - le - bre
Fe - stum nunc ce - le -

7

Fe - - stum nunc ce - - le - - bre
bre, ce - - - le - bre, nunc ce - - - le - bre ma - gna - -
le - bre, nunc ce - - - le - bre ma - gna - -
bre, ce - - - le - bre, ce - - - le - bre ma -

14

ma - - gna - que
que gau - -
que, ma - gna - - que gau - -
- gna - - que

21

gau - - di - - a com - pel - -
- - di - a, gau - di - a, gau - - di - a com -
di - - a, gau - - di - - a com - pel - -
gau - - di - a, gau - - di - a com - pel - -

28

- - lunt a - - ni - -
pel - - lunt, <com - pel - - lunt,> com - pel-lunt a - - ni - mos, a -
lunt a - - ni - - mos, a -
lunt a - - ni - - mos, a -

35

mos car - mi - na pro - - - - -
 - ni - mos car - mi - na pro - - - - -
 - - - - - ni - mos, car - mi - na pro - me re, - - - - -
 - - - - - ni - mos, car - mi - na pro - - - - -

42

- - - me - re, cum Chri - - - stus so - - - - -
 - me - re, cum Chri - - - stus, cum Chri - - - - - stus
 - - - - - cum Chri - - - - - stus so - - - - -
 - me - re, cum Chri - - - stus so - - - li - um,

49

- li - - um scan - - - - - - - - - - - dit
 so - li - um scan - - - - - - - - - - - dit
 - - li - um scan - dit, scan - - - - - dit, scan - - - - - dit ad
 so - li - um, scan - - - - - dit ad

56

- - - - - ad ar - - - du - - - um,
 - - - - - dit ad ar - - - - - du - um, ad ar - - - du -
 ar - - - du - um, ad ar - du - um, <ad ar - du - um,> <ad ar - du -
 ar - - - - - du - um, ad ar - - - du -

63
 cae - lo - - - rum pi - - - us
 - - - um, cae - - - lo - rum pi - us ar - - - -
 um,> cae - lo - rum pi - - - - - us ar - - - -
 um, cae - lo - - - - - rum pi - - - us ar -

70
 ar - bi - - - ter. Con - scen - - - - -
 - - bi - ter, ar - - - bi - ter. Con - - - scen - - -
 - - - bi - ter. Con - scen - - - - - dit iu -
 - bi - ter. Con - scen - dit,<con - scen - dit,>con - scen - dit, con -

77
 dit iu - - - bi - lans, iu - - - bi - lans lae - - - tus, lae -
 dit iu - - - bi - - - lans lae -
 - - - - bi - lans, iu - bi - lans lae - tus ad
 scen - - - dit iu - bi - lans, iu - bi - lans lae - - - tus, lae -

84
 - - - tus ad ae - the - - - ra, ae -
 - tus ad ae - - - the - - -
 ae - - - the - ra, ad ae - the - ra, <ad ae - the - ra,><ad
 - - - tus ad ae - - - the - ra,

91

the - ra, san - cto - - - - -
ra, san - cto - - - - - rum
ae - the - ra,> ad ae - the - - - - - ra, san - cto - - - - -
ad ae - - - - - the - ra, san - cto - - - - - rum, san -

98

- - - - - rum po - pu - - - - - lus prae - di - - - - -
po - pu - - - - - lus
- - - - - rum po - pu - - - - - lus prae - - - - - di -
cto - - - - - rum po - pu - - - - - lus prae - - - - - di -

105

cat in - cli - tum, in - cli - - - - -
prae - di - cat in - - - - - cli - - - - -
cat, prae - di - cat, prae - di - cat in - - - - - cli - - - - -
cat, prae - di - cat in - - - - - cli - - - - -

112

tum, con - ci - nit, con - ci - nit pa - ri - ter - - - - -
tum, con - ci - nit pa - ri - ter - - - - -
tum, con - ci - nit pa - ri - ter, pa - - - - -
tum, con - ci - nit pa - ri - ter, an -

119

an - ge - li - cus cho - rus, an - ge - li - cus, <an - ge - li - cus, an - ge - li - cus,> <an - ge - li - cus,> an - ge - li - cus, an - ge - li - cus, an - ge - li - cus, an - ge - li -

126

ge - li - cus,> an - ge - li - cus, <an - ge - li - cus,> an - ge - li - cus, an - ge - li - cus cho - rus vi - cto - ris bo - ni glo - ri - am, cus, an - ge - li - cus cho - rus vi - cto - ris bo - ni glo - ri - am, vi -

133

cto - ris bo - ni glo - ri - am, vi - cto - ris bo - ni glo - ri - am, glo - ri - ris bo - ni glo - ri - am, <vi - cto - ris bo - ni glo - ri - am, glo - ri - cto - ris bo - ni glo - ri - am, vi - cto - ris bo - ni glo - ri - am, glo - ri -

140

am. O - ra - mus, Do - mi - ne, o - ra - mus, Do - mi - ne, <o - ra - mus, Do - mi - ne,> o - ra - mus, am. O - ra - mus, Do - mi - ne, <o - ra - mus, Do - mi - ne,> o - ra - mus, Do - mi - ne, am.> O - ra - mus, am. O - ra - mus, Do - mi - ne, <o - ra - mus, Do - mi - ne,> o - ra - mus, Do - mi - ne, <o -

147

Do-mi-ne, <o-ra-mus, Do-mi-ne,> o-ra mus, Do-mi-ne, con -
 Do - mi - ne,<Do-mi-ne, Do-mi-ne,> o - ra-mus, Do-mi-ne, con - di -
 Do - mi - ne, con - di -
 ra-mus, Do-mi-ne,> Do - mi-ne, o - ra-mus, Do-mi-ne, con -

154

- di - tor, con - di - tor in -
 tor, con - di - tor, con - di - tor in -
 tor in - cli - te,
 - di - tor in - cli - te, in -

161

cli - te, de - vo - tos, de - vo - tos
 - cli - te, de - vo - tos fa - mu - los, <de - vo - tos fa - mu - los, de - vo -
 de - vo - tos
 - cli - te, de - vo - tos fa - mu - los, fa -

168

fa - mu - los, de - vo - tos fa - mu - los, de - vo - tos fa - mu - los re - spi -
 tos fa - mu - los,> de - vo - tos fa - mu - los, fa - mu - los, re -
 fa - mu - los re -
 - mu - los, de - vo - tos fa - mu - los, de - vo - tos fa - mu - los,<de - vo -

175

ce, de-vo-tos fa-mu-los re-spi-ce pro-te-
fa-mu-los re-spi-ce, re-spi-ce
spi-ce pro-te-gens,
tos fa-mu-los> re-spi-ce, re-spi-ce pro-

182

gens, ne nos li-vor, li-vor e-dax dae-
pro-te-gens, ne nos li-vor e-dax, e-
ne nos li-vor e-dax dae-
te-gens, ne nos li-vor e-dax dae-

189

mo-nis, dae-mo-nis ob-
dax dae-mo-nis, dae-mo-nis
mo-nis mo-nis
mo-nis, dae-mo-nis, <dae-

196

ru-at de-mer-
ob-ru-at de-mer-gat, <de-mer-gat,> de-
ob-ru-at de-mer-gat
- mo-nis> ob-ru-at de-mer-gat,

203

- - - gat, de - mer - gat vel in in - fe - ros, vel -
 - mer - gat, <de - mer - gat,> de - mer - gat vel in in - fe - ros, vel -
 vel in in - fe - - ros,
 de - mer - gat vel in in - fe - ros,

210

in in - fe - - - - - ros, vel in in - - - fe - ros.
 in in - fe - - - - - ros, <vel in in - - - fe - ros,>vel
 vel in in - - - - -
 vel in in - - - - - fe - ros.

217

Prae - sta hoc, pra - sta hoc, pra -
 in in - - - - - fe - ros, in in - fe - ros. Prae - sta hoc,
 - - - - - fe - ros. Prae - sta hoc, ge - - - - -
 Prae - - - sta hoc, ge - - -

224

sta hoc, ge - - - ni - - - tor o - pti - me, o -
 ge - - - ni - tor, ge - ni - tor o - pti - me, o -
 - - - - - ni - tor, ge - - - ni - tor o - - - pti - me, o -
 ni - - - tor o - - - pti - me,

231

- pti - - me, ma - - xi - me, ma - - xi - me, <ma - - xi -

- - pti - me, ma - - xi - me, ma -

- pti - - me, ma - - - - xi - me, <ma - - xi -

ma - - xi - - me,

238

me,> et tu, na - te De - - - - i, et tu, na -

- - xi - me, et tu, na - - te De - - - -

me,> et tu, na - te De - - - -

et tu, na - - - - te

245

- te De - - - - i, et bo - ne, et bo -

- - - i, et bo - ne Spi - - - - ri -

- - - - i, et bo - ne Spi - - - -

De - - - - i, et bo - ne

252

ne Spi - - - - ri - tus, Spi - - - - ri - tus,

tus, Spi - - - - ri - tus, re - gnans

- - - - ri - tus, Spi - - - - ri - tus,

Spi - - - - ri - tus, re -

259

re - gnans per - - pe - tu - o ful - - - - gi - da, ful - gi - -
 per - pe - - - tu - o ful - - gi - da, <ful -
 re - gnans per - pe - - - tu - o ful - gi - - da,
 gnans per - pe - - - tu - - o ful - - - - -

266

- - gi - da Tri - - - ni - tas per
 - - gi - da> Tri - - - - -
 ful - gi - da, *ful* - - - - gi - - - - da Tri -
 gi - - - - - da Tri - - ni - -

273

cun - - cta pi - - e sae - cu - -
 - - - - ni - tas per cun - cta pi - e sae - cu - la, pi -
 - - - - ni - tas per cun - - - - cta pi -
 tas per cun - - - cta

280

la, pi - e sae - - - - - cu - la.
 - e sae - - - - cu - la, sae - - - - cu - la.
 e sae - - - - - cu - la.
 pi - - - - e sae - cu - - - - la.

23. Gaude, Dei Genitrix

2.p. Virgo, tu sola

SC M 43

D Gau - - - - - de,

Ct Gau - - - - - de, De - i

T Gau - - - - - de, De - i Ge - - - - -

B Gau - - - - - de, De - i Ge - - - - - ni - trix,

7 De - i Ge - - - - - ni - - - - - trix, Vir - -

8 Ge - - - - - ni - trix, De - - - - - i Ge - ni - trix, Vir - - - - -

ni - - - - - trix, Vir - - - - - go

De - i Ge - - - - - ni - trix, Vir - - - - -

14 - - - - - go im - ma - - - - - cu - - -

8 - - - - - go im - ma - cu - la - - - - - ta, im - ma - cu - la - - - - -

im - ma - - - - - cu - - - - - la - ta;

- - - - - go im - ma - cu - la - - - - - ta, im - ma - cu - la - - - - - ta;

21

la - ta; gau - - - de, quae ab an - - - - -
 - ta; gau - - - - de, quae ab an - - - - -
 gau - - - - de, quae ab an - - - - - ge - lo
 gau - - - - de, quae ab an - - - - ge - - - - lo

28

ge - lo gau - di - um su - sce - pi - - -
 - ge - lo gau - di - um su - sce - pi - - - - -
 gau - di - um su - - - - sce - pi - - sti, su - sce - pi -
 - gau - di - um su - sce - pi - - sti,

35

- - - - - sti; gau - - -
 - sti, su - sce - pi - sti; gau - - - - -
 - sti, su - sce - pi - sti; gau - - - - -
 su - sce - pi - - - - - sti; gau - - - - -

42

- - - - - de, quae ge - nu - i -
 - - - - - de, quae ge - nu - i - sti ae - ter -
 - - - - - de, quae ge - nu - i - sti
 - - - - - de, quae ge - nu - i - sti ae -

49

sti ae - ter - ni, ae - ter - - - ni, ae - ter - - - ni, ae - ter - - - ni, ae - ter - ni - - - ni, ae - ter - ni, ae - ter - ni, ae - ter - ni, lu -

56

- ni lu - - - - - mi - nis cla - ri - ta - - - tem:
 lu - - - - mi - - - nis cla - - - ri - ta - - - tem:
 ae - - - ter - ni lu - mi - nis cla - ri - ta - - - tem:
 - mi - nis cla - - - ri - ta - - - tem:

63

gau - de, Ma - ter, gau - - - de, gau - - - - - de,
 gau - de, Ma - ter, gau - - - de, gau - - - - - de,
 gau - - - - - de, Ma - ter, gau - - - - - de, Ma - ter,
 gau - - - - - de, Ma - ter, gau - - - - - de, gau - - - - - de,

70

gau - - - - - de, gau - - - - - de, gau - - - - - de, gau - - - - - de,
 de, Ma - ter, gau - - - - - de, gau - - - - - de, gau - - - - - de, gau -

76

de, gau - - - - de, Ma - ter, gau - - - - - de,
 de, gau - - - - de, Ma - ter, gau - - - - - de,
 gau - - - - de, Ma - ter, gau - - - - - de
 - - - - de, gau - de, Ma - ter, gau - de, gau - de, Ma - ter, gau - de,

82

san - - - - -
 san - - - - cta, san - - - - - cta
 san - - - - - cta, san - - - - -
 san - - - - - cta

88

cta De - - - - - i
 De - - - - - i Ge - - - - -
 cta De - - - - - i
 De - - - - - i Ge - - - - -

94

Ge - - - - - ni - - - - trix.
 - - - - - ni - trix, Ge - - - - - ni - trix.
 Ge - - - - - ni - - - - trix.
 - ni - trix, De - i Ge - - - - - ni - - - - trix.

[Secunda pars]

101

Vir - go, tu so - la Ma - ter in -
 Vir - go, tu so - la, Vir - go, tu so - la Ma - ter in - nu -
 Vir - go, tu so - la Ma - ter in - nu - pta, ma -

107

nu - pta, Ma - ter in - nu - pta, te lau - dant fa - ctu -
 - - - - - pta, te lau - dant fa -
 - - - - - ter in - nu - pta, te lau - dant fa - ctu -
 Vir - go, tu so - la Ma - ter in - nu - pta,

114

- ra - e, te lau - dant fa - ctu - ra - e Ge -
 ctu - ra - e, te lau - dant fa - ctu - ra - e Ge - ni -
 ra - e, te lau - dant fa - ctu - ra - e Ge - ni - trix
 te lau - dant fa - ctu - ra - e Ge - ni - trix lu -

121

ni - trix lu - cis, Ge - ni - trix lu - cis, Ge - ni - trix lu -
 trix lu - cis, Ge - ni - trix lu - cis, Ge - ni - trix lu -
 lu - cis, Ge - ni - trix lu - cis, Ge - ni - trix lu - cis,
 - cis, lu - cis, Ge - ni - trix lu - cis, Ge - ni -

128

cis: sis pro no - bis, quae - su - mus,
 cis, Ge - ni - trix lu - - cis: sis pro no - bis, sis pro no -
 Ge-ni-trix lu - - cis: sis pro no - bis, quae - su - mus,
 trix lu - - cis, lu - - cis: sis pro

135

sis pro no - bis, quae - su - mus, sis pro no - bis, quae -
 - bis, quae - su - mus, sis pro no - bis, quae - su - mus, sis pro no - bis, quae -
 sis pro no - bis, quae - su - mus, sis pro no - bis, quae - su -
 no - bis, quae - su - mus, sis pro no - bis, quae -

142

su - mus, per - pe - tu - a, per - pe - tu -
 - su - mus, per - pe - tu - a, per - pe - tu -
 mus, per - pe - tu - a, per - pe - tu - a
 - su - mus, per - pe - tu - a, per - pe - tu -

149

a in - ter - ven - trix ad Do - mi -
 a in - ter - ven - trix ad Do - mi -
 in - ter - ven - trix ad
 a in - ter - ven - trix ad

156

num, ad Do - mi - num Je - - - sum Chri - - - - stum, ad - - - -
 - - - num, ad - - - - Do - mi - num Je - - sum Chri - -
 - - - Do - - mi - - num Je - - sum - - - -
 Do - - mi - num Je - - sum Chri - - stum, Je -

163

- - - Do - mi - num - - - Je - sum Chri - stum, Je - sum Chri - stum.
 stum, Je - sum Chri - stum, Je - sum Chri - stum, - - - Je - sum Chri - stum.
 Chri - - - stum.
 sum Chri - stum, Je - sum Chri - stum, Je - sum Chri - stum, Je - sum Chri - stum.

24. Hic accipiet benedictionem

SC M 46

D Hic ac - ci - pi - - - et be - ne - di - cti - o - nem a - - - Do -
 Ct Hic ac - ci - - - pi - et - - - be - ne - di - cti -
 T Hic ac - ci - - - pi - et, - - -
 B Hic ac - ci - - - pi - et,

7

mi - - no, hic ac - ci - - pi - et be - - - ne - di - cti - - - o -
o - nem, hic ac - ci - - pi - et be - ne - di -
hic ac - ci - pi - - et be - ne -
hic ac - ci - pi - - et be -

14

nem a Do - - - - - mi - no, Do - mi - no, et mi - se - ri - cor -
- - cti - o - nem a Do - - - - - mi - no, et mi - se - ri -
- di - cti - o - nem a Do - mi - - - no, et mi - se - ri - cor - di -
ne - di - cti - o - nem a Do - mi - - - no, et mi - se -

21

di - am a De - - - - - o, a De - - - - - o, a
cor - di - am a De - - - - - o, a De - - - - -
am a De - - - o, sa - lu - - ta - ri -
ri - cor - - - di - am a De - o, sa - lu -

28

De - - - - - o, sa - - lu - ta - ri su - - o, qui - a haec -
o, sa - - lu - ta - - ri su - o, qui - - a haec est
su - o, qui - a haec est ge - ne - ra - ti - o
- ta - ri su - o, qui - a haec est

35

est ge - ne - ra - - ti - o quae - ren - ti - um

ge - - - ne - ra - - - ti - o quae - ren - ti - um

quae - ren - ti -

ge - ne - - ra - - ti - - o quae - ren - ti - um

42

Do - mi - num, quae - ren - ti - um, quae - ren - ti - um, quae - ren - ti - um,

Do - - mi - num, quae - ren - ti - um, quae - ren - ti - um, quae - ren - ti - um,

um Do - mi - - num, quae - ren - ti - um, quae - ren - ti -

Do - mi - - num, quae - ren - ti - um, quae - ren - ti - um

49

quae - ren - ti - um Do - mi - num.

quae - ren - ti - - - um Do - - - mi - num.

um Do - - - - - mi - num.

Do - - - - - mi - num.

25. In exitu Israel de Aegypto (i)

SC M 47

[Versus 1]

D In e - xi - tu Is - ra - el de Ae - gy - - -

Ct In e - xi - tu Is - ra - el de Ae - gy -

T In e - xi - tu Is - ra - el de Ae - gy - -

B In e - xi - tu Is - ra - el de Ae - gy - - - - -

8 pto, do - mus Ja - cob de po - pu - lo bar - ba - ro, #

pto, do - mus Ja - cob de po - pu - lo bar - ba - ro,

pto, do - mus Ja - cob de po - pu - lo bar - ba - ro,

pto, do - mus Ja - cob de po - pu - lo bar - ba - ro,

[Versus 2]

fa - cta est Judaea, sanctifica - ti - o e - ius, Is - ra - el po - te - stas e - ius. —

15 [Versus 3]

Ma - - re, ma - re vi - dit et fu - git; Jor - da - - nis
 Ma - - re, ma - re vi - dit et fu - - - - git; Jor - da - - nis
 Ma - - re vi - dit, <ma - re vi - - dit> et fu - git;
 Ma - - re vi - dit, ma - re vi - dit et fu - git; Jor - da -

22

da - - nis qui - a con - ver - sus est re - tror - - - - -
 - nis, Jor - da - - nis qui - a con - ver - sus est re - tror - - - - -
 Jor - da - - - nis qui - a con - ver - sus est re - tror - - - - -
 - - - nis qui - a con - ver - sus est re -

29

- - - sum, re - tror - - - - - sum.
 - - - - - sum.
 - - - - - sum.
 - - - - - sum.

[Versus 4-6]

Mon - tes exultaverunt ut a - ri - e - tes et col - les sicut a - - - gni o - vi - um. —
 Quid — est tibi, mare, quod fu - gi - sti, et tu, Jordanis, quia conversus es re - tror - sum, —
 mon - tes, exultastis sicut a - ri - e - tes, et col - les sicut a - - - gni o - vi - um? —

33 [Versus 7]

A fa - ci - e Do - mi - ni, Do - mi - ni, Do - mi - ni mo - ta est

A fa - ci - e Do - mi - ni, Do - mi - ni, Do - mi - ni mo -

A fa - ci - e Do - mi - ni, Do - mi - ni, Do - mi - ni mo -

A fa - ci - e Do - mi - ni, Do - mi - ni, Do - mi - ni mo - ta est ter -

38

ter - - - ra, a fa - ci - e De - i Ja - - - cob,

ta est ter - ra, a fa - ci - e De - i Ja - - - cob,

ta est ter - ra, a fa - ci - e De - i Ja - - - cob,

- - - ra, a fa - ci - e De - i Ja - - - cob, #

44

a fa - ci - e De - i Ja - - - cob,

a fa - ci - e De - i Ja - - - cob,

a fa - ci - e De - i Ja - - - cob,

a fa - ci - e De - i Ja - - - cob,

[Versus 8]

qui convertit petram in sta - gna a - qua - rum et ru - pem in fon - tes a - qua - rum.

[Versus 9]

48

... sed no - mi -
 Non no - bis, Do - mi - ne, non no - bis sed no - mi -
 Non no - bis, Do - mi - ne, non no - bis sed no -
 Non no - bis, Do - mi - ne, non no - bis sed no -

55

ni - tu - o da glo - ri - am
 ni tu - o da glo - ri - am, glo - ri - am
 - mi - ni tu - o da glo - ri - am
 - mi - ni tu - o da glo - ri - am

[Versus 10]

su - per misericordia et veri - ta - te tu - a, ne - quan - do dicant gentes, 'Ubi est De - us e - o - rum?'

[Versus 11]

62

De - us au - tem no - ster in cae -
 De - us au - tem no - ster in cae -
 De - us au - tem no - ster in cae -
 De - us au - tem no - ster in cae -

67

lo; o - mni - a quae - - cun - que, o - mni - a quae -
 lo; o - mni - a quae - cun - - que, o - mni - a quae - cun -
 lo; o - - mni - a quae - cun - que, o - mni - a quae - cun -
 lo; o - - mni - a quae - cun - que, o - mni - a quae -

73

cun - que vo - lu - it fe - - - - cit.
 que vo - lu - it fe - - - - cit.
 que vo - lu - it fe - - - - cit.
 cun - que vo - lu - it fe - - - - cit.

77 [Versus 12]

Si - - mu - la - cra Gen - ti - um ar - gen - tum et au - - - -
 Si - - mu - la - cra Gen - ti - um ar - gen - tum et au - -
 Si - - mu - la - cra Gen - ti - um ar - gen - tum et au -
 Si - - mu - la - cra Gen - ti - um ar - gen - tum et

84

rum, ar - gen - tum et au - - - - rum, o - - pe - ra ma - nu - um ho -
 - rum, ar - gen - tum et au - - - - rum, o - pe - ra, o - pe -
 rum, ar - gen - tum et au - rum, o - - pe - ra, ma -
 au - rum, ar - gen - tum et au - rum, o - pe - ra, o - pe -

91

mi-num.
ra ma-nu - - um ho - mi-num.
- nu - um ho - - mi - num.
ra ma - nu - - um ho - - mi - num.

[Versus 13]

Os ___ habent et non lo - quen - tur; o - cu - los habent et non vi - de - bunt. _

94 [Versus 14]

Au - res ha - bent et non au - - - di - ent; na - res
Au - res ha - bent et non au - - di - ent; na - res
Au - res ha - bent et non au - - di - ent; na - res
Au - res ha - bent et non au - - di - ent; na - res

100

ha - bent et non o - do - ra - - - bunt.
ha - bent et non o - do - - - ra - bunt.
ha - bent et non o - do - - - ra - bunt.
ha - bent et non o - do - ra - bunt.

[Versus 15-16]

Ma - nus habent et non palpa-bunt; pedes habent et non am - bu - la-bunt, non cla - mabunt, in gut - tu - re su - o. _
Si - miles illis fiant qui fa - - - - ci - unt e - a et o - mnes qui confi - dunt in e - is. _

105 [Versus 17]

Do - - mus Is - ra - el spe - ra - vit in Do - - - mi - no;

Do - - mus Is - ra - el spe - ra - vit in Do - - - mi - no;

Do - - mus Is - ra - el spe - ra - vit in Do - mi - no;

Do - - - mus Is - ra - el spe - ra - vit in Do - mi - no;

112

ad - iu - tor e - o - rum et pro - te - ctor e - o - - rum est.

ad - iu - tor e - o - rum et pro - te - ctor e - o - - rum est.

ad - iu - tor e - o - rum et pro - te - ctor e - o - - - rum est.

ad - iu - tor e - o - rum et pro - te - ctor e - o - rum est.

[Versus 18]

Do - mus Aaron speravit in Do - mi - no; ad - iu - tor eorum et protector e - o - rum est.

119 [Versus 19]

Qui ti - ment Do - mi - num spe - ra - ve - runt in

Qui ti - ment Do - - mi - num spe - ra - ve -

Qui ti - - ment Do - - mi - num spe - ra -

Qui ti - ment Do - mi - num

125

Do - - - mi - no; ad - - iu - tor e - o - rum et pro - te - ctor
 runt in Do - - - mi - no; ad - iu - tor e - o - rum et pro - te -
 ve - runt in Do - mi - no; ad - - iu - tor e - o - rum et
 spe - ra - ve - - runt in Do - mi - no; ad - - iu - tor e - o - rum

131

e - o - - - - - rum est.
 - ctor e - o - - - - - rum est.
 pro - te - ctor e - o - - - - - rum est.
 et pro - te - ctor e - o - rum est.

[Versus 20–26]

Do - minus memor fu - it no - stri et be - ne - - - di - xit no - bis. —
 Be - nedixit domu - - i Is - ra - el; be - ne - dixit do - - - mu - i Aa - ron. —
 Be - nedixit omnibus qui ti - ment Do - mi - num, pu - sil - lis cum ma - io - ri - bus. —
 Ad - jiciat Domi - - nus su - per vos, su - per vos et super fi - - li - os ve - stros. —
 Be - nedicti vos a Do - mi - no, qui fe - cit cae - - - lum et ter - ram. —
 Cae - lum cae - - - li Do - mi - no, ter - ram autem dedit fili - is ho - mi - num. —
 Non mortui laudabunt te, Do - mi - ne, ne - que omnes qui descendunt in in - fer - num, —

[Versus 27]

135

sed nos qui vi - vi - mus be - ne - di - ci-mus Do -
 sed nos qui vi - vi - mus be - ne - di - ci-mus Do -
 sed nos qui vi - vi - mus be - ne - di - ci-mus Do -
 sed nos qui vi - vi - mus be - ne - di - ci-mus Do -

142

- - mi - no, ex hoc nunc et us - que in sae - - cu - lum, in sae -

- - mi - no, ex hoc nunc et us - que in sae - cu - lum, in sae - cu - lum,

- - mi - no, ex hoc nunc et us - que in sae - - cu - lum. _____

- - mi - no, ex hoc nunc et us - que in sae - - - - - cu - - -

149

cu - lum, in sae - cu - lum, in sae - - - - cu - lum.

in sae - - - - cu - lum, in sae - - - - cu - lum.

- lum.

[Versus 28]

Glo - ria Patri, et Fi - li - o, et Spi - ri - tu - i San - cto. ___

[Versus 29]

153

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

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

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

...e - - - - rat in prin-ci-pi - o, in

160

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

168

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

175

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

26. *In exitu Israel de Aegypto (ii)

(attributed)

SC *M 48 attr.

[Versus 1]

D In e - xi - tu Is - ra - el de Ae - gy - pto,

Ct In e - xi - tu Is - - ra - el de Ae - gy - pto,

T In e - - xi -

B In

7

D do - - - - mus Ja - - - - - cob

Ct do - - - - mus Ja - - - - - cob

T tu Is - ra - el de Ae - gy - - - - pto,

B e - xi - tu Is - ra - el de Ae - gy - pto, do -

14

D de po - pu - - - - lo bar - - - - -

Ct de po - - - - pu - lo bar - - - - -

T do - - - - mus Ja - - - - - cob de po - pu - lo

B - mus Ja - - - - - cob de po - pu - lo bar -

21

ba - ro,
ba - ro,
bar - ba - ro,
ba - ro,

25 [Versus 2]

fa - cta est Ju - dae - a san - cti - fi - ca -
fa - cta est Ju - dae - a san - cti - fi - ca -
fa - cta est Ju - dae - a
fa - cta est Ju - dae - a

31

ti - o e - ius, Is - ra - el po -
- ti - o e - ius, san - cti - fi - ca - ti - o e - ius, Is - ra - el po - te -
san - cti - fi - ca - ti - o e - ius, Is - ra - el
san - cti - fi - ca - ti - o e - ius, po - te -

38

te - stas e - ius.
stas, po - te - stas e - ius.
po - te - stas e - ius.
stas, po - te - stas e - ius.

44 [Versus 3]

Ma - re vi - dit

Ma - re vi - dit et fu -

Ma - re vi - dit

Ma - re vi - dit

50

et fu - git; Jor - da - nis con -

et fu - git; Jor - da - nis con -

et fu - git; Jor - da - nis con -

et fu - git; Jor - da - nis con -

57

ver - sus est re - tror - sum.

ver - sus est re - tror - sum.

nis con - ver - sus est re - tror - sum.

ver - sus est re - tror - sum.

64 [Versus 4]

Mon - tes e - xul - ta - ve - runt

Mon - tes e - xul - ta - ve - runt

Mon - tes e - xul - ta - ve - runt, e - xul - ta - ve - runt

Mon - tes e - xul - ta - ve - runt, e - xul - ta - ve - runt

70

ut a - ri - e - - - tes et col - - - -

ut a - ri - - e - tes et col - - - -

ut a - ri - - - - e - tes et col - - - -

ut a - ri - - - - e - tes et col - - - - les

77

les sic - - ut a - - gni o - - vi - -

les sic - - ut a - gni o - - - - vi - um, o - vi - um, o -

- les sic - - ut a - - gni o - vi - um, o - vi - um, o - vi -

sic - - - ut a - gni o - vi - um, o - vi - um, o - vi - um, o - vi -

84

um.

- vi - um, o - vi - um.

um, o - - - - vi - um.

um, o - vi - um.

87 [Versus 5]

Quid est ti - bi, ma - re, quod

Quid est ti - bi, ma - re, quod

Quid est ti - bi, ma - - re, quod

Quid est ti - bi, ma - - re, quod fu -

93

fu - - gi - - sti, et tu, Jor - da - -

fu - - gi - - sti, et tu, Jor - da - -

fu - gi - - sti, et tu, Jor - da -

gi - - sti, et tu, Jor - da - -

100

- - - nis, qui - a con - ver - sus es re - tror - - -

- - - nis, qui - a con - ver - sus es re - tror - - -

- - - nis, qui - a con - ver - sus es re - - - tror - - - -

- - - nis, qui - a con - ver - sus es re - - - tror - - - -

107

sum, re-tror - - - sum, - - -

sum, re-tror - - - sum, - - -

sum, - - - sum, - - -

sum, re-tror - - - sum, - - -

113 [Versus 6]

mon - - tes, e - xul - ta - stis sic - ut a - ri -

mon - - tes, e - xul - ta - stis, e - xul - ta - stis sic - ut a -

mon - - tes, e - xul - ta - stis, e - xul - ta - stis, e - xul - ta - stis

119

- e - tes, sic - ut a - ri - - - e - tes, et col - - les, col -
 ri - e - tes, sic - ut a - ri - e - tes, et col - - les, et col -
 sic - ut a - ri - e - tes, et col - - les, et col - -

126

- les sic - ut a - gni o - vi - um, o - - - - -
 - les sic - ut a - gni o - - vi - um, sic - ut a - gni o -
 les sic - ut a - gni, sic - ut a - gni o - -

133

- - vi - um, o - - - vi - um?
 - - - - - vi - um?
 - - - - - vi - um?

138 [Versus 7]

A fa - - ci - e Do - mi - ni mo - ta est ter - ra,
 A fa - - ci - e Do - mi - ni mo - ta est ter - ra,
 A fa - - ci - e Do - mi - ni mo - ta est ter - ra,
 A fa - - ci - e Do - mi - ni mo - ta est ter - ra,

144

a fa - ci - e De - i Ja - - - - - cob,
a fa - ci - e De - - - - i Ja - - - - - cob,
a fa - ci - e De - - - - i Ja - - - - - cob,
a fa - ci - e De - i Ja - - - - - cob,

151 [Versus 8]

T qui con - ver - tit pe - tram in sta - gna a - -
B qui con-ver - - - - tit pe - - - - - tram in

157

S qua - - - - - rum et ru - - - - - pem in fon-tes a -
B sta - gna a - - qua - rum et ru - - - - - pem in fon-tes a - qua -

164

S qua - - - - - rum, a-qua - - - - - rum.
B - - - - - rum, a - qua - - - - - rum, a - qua - - - - - rum.

172 [Versus 9]

S Non no - bis, Do - - mi - ne, non
A Non no - - bis, Do - - - - mi - ne, non no - -
T Non no - - bis, Do - - - - mi - ne, non
B Non no - bis, Do - - mi - ne, non

178

no - bis sed no - mi - ni tu -

no - bis sed no - mi - ni tu -

no - bis sed no - mi - ni tu -

no - bis sed no - mi - ni tu - o

186

o da glo - ri - am

o da glo - ri - am, glo - ri - am

o da glo - ri - am

da glo - ri - am, da glo - ri - am

193 [Versus 10]

su - per mi - se - ri - cor - di - a et ve - ri - ta - te tu -

su - per mi - se - ri - cor - di - a et ve - ri - ta - te tu -

su - per mi - se - ri - cor - di - a et ve - ri - ta -

su - per mi - se - ri - cor - di - a et ve - ri - ta - te tu -

199

a, ne - quan - do di - cant gen - tes, 'U - bi est

a, ne - quan - do di - cant gen - tes, 'U - bi est De - us e - o -

te tu - a, ne - quan - do di - cant gen - tes, 'U - bi est De - us

a, ne - quan - do di - cant gen - tes, 'U - bi est De - us e -

206

De - us e - o - rum?'

rum, De - us e - o - rum, e - o - rum?'

e - o - - rum?'

o - - - rum, e - o - - - rum, e - o - rum?'

211 [Versus 11]

De - - - - us au - - - tem no - - - - -

De - us au - - - tem no - - - - - ster

De - - - - us au - - - - - tem no - - - - - ster

De - us au - - - - - tem no - - - - - ster

217

ster in cae - - - lo; o - - - - - mni - a

in cae - - - - - lo; o - mni - a quae - cum -

in cae - - - - - lo; o - - - mni - - - a quae - cum - que vo -

in cae - - - - - lo; o - - - - - mni - a quae - cum -

224

quae - cum - que vo - lu - it fe - - - - - cit.

que vo - - - lu - it, vo - - - lu - it fe - - - cit.

- lu - it, quae - cum - que vo - lu - it fe - - - cit.

- - - que vo - - - lu - it fe - - - - - - - - - cit.

[Versus 12]

231

Si - - - mu - la - - - - - cra Gen - ti - um

Si - - - mu - la - cra Gen - ti - um

Si - - - - - mu - la - cra Gen - - - ti - um

Si - - - - - mu - la - cra

237

ar - - - - gen - - tum et au - rum, ar - gen - tum et au -

ar - - - - gen - tum et au - rum, ar - gen - tum et au -

ar - gen - tum et au - rum,

Gen - ti - um ar - gen - tum et au -

243

rum, o - - - pe - ra ma - - - nu - um ho - - - - mi -

rum, o - - - pe - ra ma - - - nu - um ho - - - -

o - pe - ra ma - nu - um

rum, o - pe - ra ma - nu - um ho -

249

- num, ho - - - - - mi - num.

- - - - - mi - num, ho - mi - num.

ho - mi - num, ho - mi - num.

- mi - num, ho - - - mi - num, ho - mi - num.

[Versus 13]

255

Os ha - bent et non lo - quen - - - - tur;

Os ha - bent et non lo - quen - - - - tur;

Os ha - bent et non lo - quen - - - - tur;

Os ha - bent et non lo - quen - - - - tur;

261

o - cu - los ha - bent et non vi - de - - bunt. #

o - cu - los ha - bent et non vi - - - de - bunt.

o - cu - los ha - bent et non vi - de - - bunt.

o - cu - los ha - bent et non vi - de - - - - - bunt.

[Versus 14]

270

Au - res ha - bent et non au - - di -

Au - res ha - bent et non au - - di - ent;

Au - res ha - bent et non au - - di -

Au - res ha - bent et non au - - - - di -

275

ent; na - res ha - bent et non o - - - do - ra - -

na - res ha - bent et non o - - - do - - - -

ent; na - res ha - bent et non

ent; na - res ha - bent et non o - - - do - ra - -

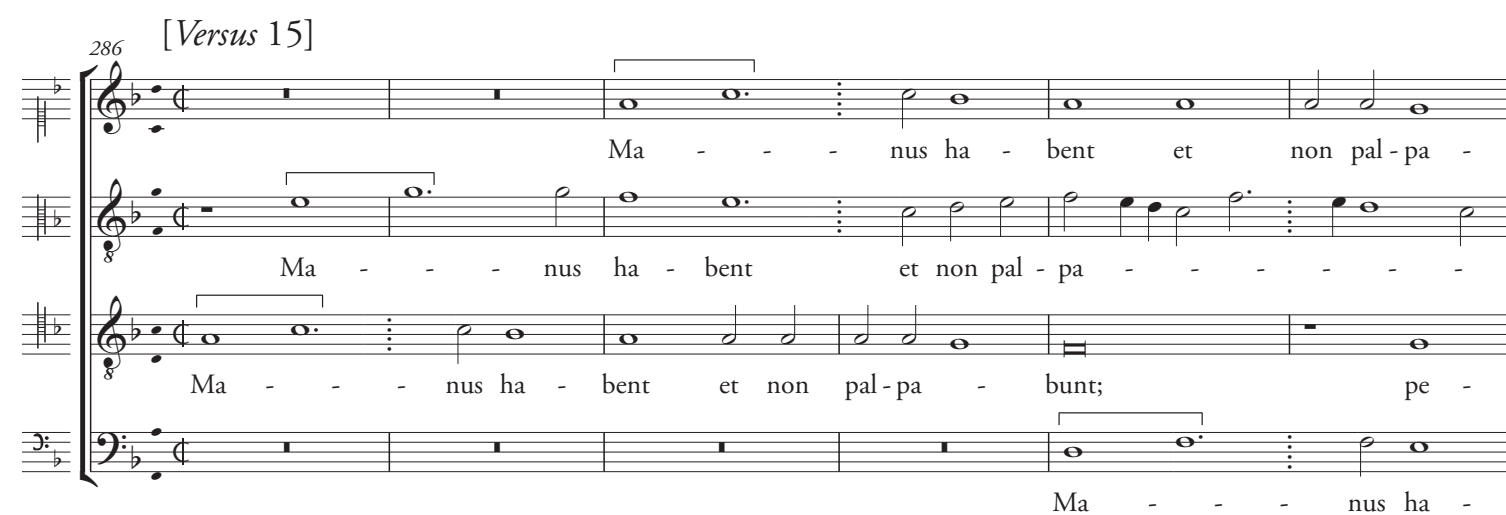
* = = + = + =

281



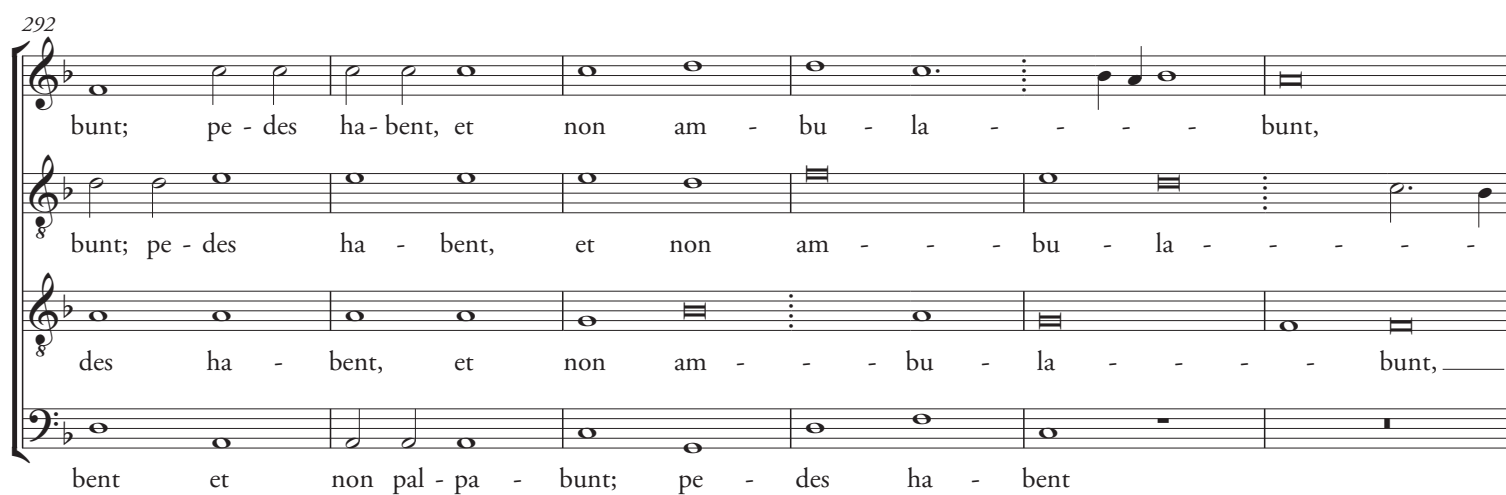
bunt, o - - do - - - ra - - - bunt.
ra - - - bunt.
o - do - ra - - - bunt.
bunt.

286 [Versus 15]



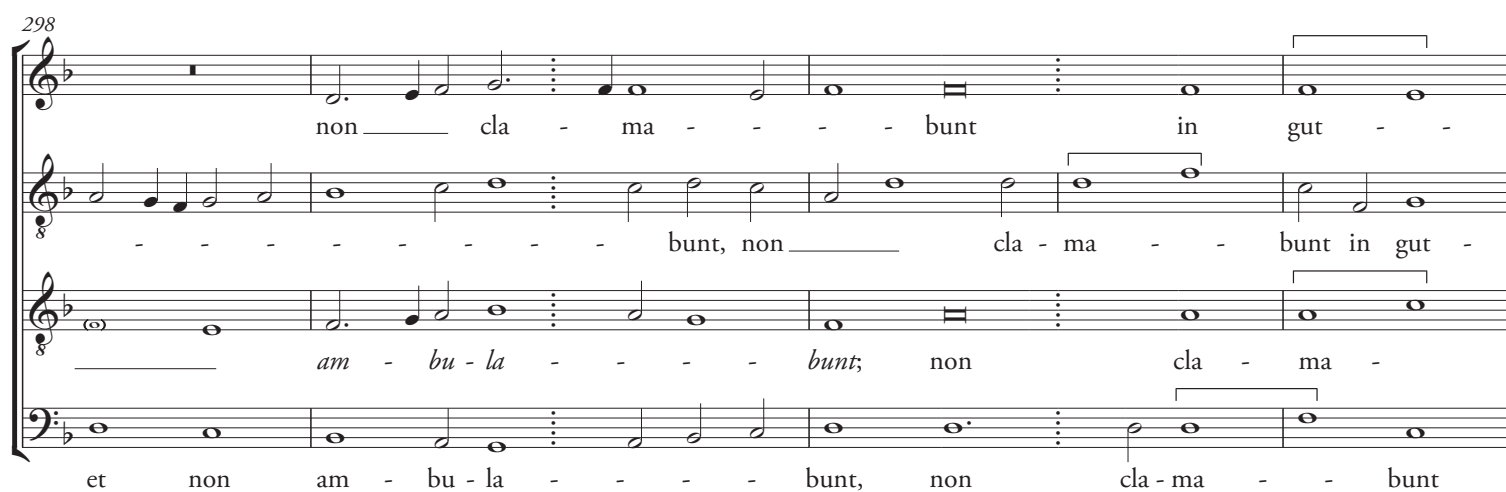
Ma - - - nus ha - bent et non pal - pa -
Ma - - - nus ha - bent et non pal - pa - - - - -
Ma - - - nus ha - bent et non pal - pa - bunt; pe -
Ma - - - nus ha -

292



bunt; pe - des ha - bent, et non am - bu - la - - - - bunt,
bunt; pe - des ha - bent, et non am - - - bu - la - - - - -
des ha - bent, et non am - - - bu - la - - - - - bunt,
bunt et non pal - pa - bunt; pe - des ha - bent

298



non - - - cla - ma - - - bunt in gut - - -
- - - bunt, non - - - cla - ma - - - bunt in gut - - -
am - bu - la - - - - - bunt; non cla - ma - -
et non am - bu - la - - - - - bunt, non cla - ma - - - bunt

304

tu - re su - - - - - o.
 tu - re su - - - - - o.
 bunt in gut - tu - re su - - - - - o.
 in gut - tu - re su - - - - - o.

309 [Versus 16]

Si - - - mi - les il - lis fi - ant qui fa - ci -
 Si - - - mi - les, si - - - mi - les il - lis fi - - ant qui fa - ci -
 Si - - - mi - les il - lis fi - ant qui fa -
 Si - - - mi - les il - lis fi - ant qui fa - ci -

315

unt e - - a et o - - mnes qui con - fi - dunt in
 unt e - - a qui con - - - fi - dunt in
 ci - unt e - a et o - - mnes qui con - fi - dunt in e -
 unt e - a et o - - mnes qui con - - - fi - dunt in

322

e - - is.
 e - - is, in e - - - - - is.
 is.
 e - is, in e - - - - - is.

[Versus 17]

327

D Do - - mus Is - ra - el spe - ra - vit in Do - mi - no; ad -

T Do - - - mus Is - ra - el spe - ra - vit in Do - mi - no; ad -

333

iu - tor e - o - - rum et pro - te - - - - -

iu - tor e - o - - rum et pro - - - - te - - - - -

340

ctor e - - o - - - - - rum est.

ctor e - - o - - - - - rum est.

[Versus 18]

345

Do - - mus Aa - ron spe - ra - vit in Do - mi - no; ad -

Do - - mus Aa - - ron spe - ra - vit in Do - mi - no; ad -

Do - - - mus Aa - ron spe - ra - vit in Do - mi - no; ad -

Do - - - mus Aa - ron spe - ra - vit in Do - mi - no; ad - iu -

351

iu - tor e - o - - - - - rum et pro - te - - - - -

- iu - tor e - o - rum et pro - te - ctor, et pro - te - - - - - ctor

iu - tor e - o - - - - - rum et pro - te - - - - -

- tor e - o - rum et pro - te - - - - -

357

ctor e - - o - - - - - rum est.

e - - - o - - - - - - - - - rum est.

ctor e - - - o - - - - - rum est.

- ctor e - o - - - - - - - rum est.

363 [Versus 19]

Ct Qui ti - ment Do - mi - num spe - ra - ve - - - runt

T Qui ti - - ment Do - mi - num spe - ra - ve - - - runt in

369

in Do - mi - no; ad - iu - - tor e - o - -

Do - mi - no; ad - - iu - - - - - tor e -

376

rum et pro - te - - ctor e - - o - - rum est,

o - - rum et pro - te - ctor e - o - rum est,

383

e - o - - - - - rum est.

e - o - - - - - rum est.

388 [Versus 20]

Do - - mi - nus me - mor fu - it no - stri et be - ne -

Do - - mi - nus me - mor fu - it no - stri et be - ne -

Do - - mi - nus me - mor fu - it no - stri et be - ne -

Do - - mi - nus me - mor fu - it no - stri et be - ne -

394

di - xit no - bis.

di - xit no - - - - - bis.

di - xit no - - - - - bis.

di - xit no - - - - - bis.

398 [Versus 21]

Be - - - ne - di - xit do - mu - i Is - ra - - -

Be - ne - di - xit do - mu - i Is -

Be - - - ne - di - xit do - mu - i Is - - - ra -

Be - - - ne - di - xit do - mu - i Is - - - ra -

404

el; be - - - ne - di - xit do - mu - i Aa - - - ron.

ra - el; be - - - ne - di - xit do - mu - i Aa - - - ron.

el; be - - - ne - di - xit do - mu - i Aa - - - ron.

el; be - - - ne - di - xit do - mu - i Aa - - - ron.

[Versus 22]

410

Ct Be - - ne - di - xit o - mni - bus qui ti - ment, qui ti - ment, qui

T Be - - - - - ne - di - xit o - - mni - bus qui

B Be - - - - - ne - di - xit o - mni - bus qui ti - ment, qui ti - ment, qui

416

ti - ment, qui ti - ment _____ Do - mi - num, Do - mi - num, pu - sil - - - -

ti - ment Do - mi - num, pu - sil - - - -

ti - ment, qui ti - ment _____ Do - mi - num, Do - - - mi - num, pu - sil - - - -

422

lis _____ cum _____ ma - - - io - ri - - bus, ma - io - - -

- - - - - lis cum ma - io - - - - -

lis _____ cum _____ ma - - - io - ri - - bus, ma - io - - -

427

- - - - - ri - bus.

- - - - - ri - bus.

- - - - - ri - bus.

[Versus 23]

430

Ad - ji - - ci - at Do - mi - nus su - per vos, su - per
 Ad - ji - - ci - at Do - mi - nus su - per vos, su - per
 Ad - ji - - ci - at Do - mi - nus su - per vos, su - per
 Ad - ji - - ci - at Do - mi - nus su - per vos, su - per

436

vos et su - per fi - li - os ve - - - - - stros.
 vos et su - per fi - li - os ve - - - - - stros.
 vos et su - per fi - li - os ve - - - - - stros.
 vos et su - per fi - li - os ve - - - - - stros.

[Versus 24]

442

Be - ne - di - cti vos Do - mi - no,
 Be - ne - di - cti vos Do - mi - no, be - ne - di - cti vos
In discanto
 Be - ne - di - cti vos Do - mi - no,
 Be - ne - di - cti, be - ne - di - cti vos Do - - -

447

qui fe - cit cae - lum et ter - - - - -
 Do - - - mi - no, qui fe - cit cae - lum et ter - - - - -
 no, qui fe - cit cae - lum
 - - - mi - no, qui fe - cit cae - lum et ter - - - - - ram, et ter - - - - -

452

ram, et ter - ram.

- - ram, et ter - - - ram.

et ter - - ram.

- - - ram, et ter - - - ram.

456 [Versus 25]

Cae - lum cae - li Do - mi - no, ter -

Cae - lum cae - li Do - mi - no ter - ram

Cae - lum cae - li Do - mi - no ter -

Cae - lum cae - li Do - mi - no ter -

462

- ram au - tem de - dit fi - li - is ho - mi - num.

au - tem de - dit fi - li - is ho - - -

ram au - tem de - dit fi - li - is ho - mi - num.

- ram au - tem de - dit fi - li - is ho - -

469

mi - num.

mi - - - - num.

472 [Versus 26]

Non mor - tu - i lau - da - bunt te, Do - mi - ne

... lau - da - bunt te, Do - mi - ne

Non mor - tu - i lau - da - bunt te, Do - mi - ne

Non mor - tu - i lau - da - bunt te, Do - mi - ne

478

ne, lau - da - bunt te, Do - mi - ne, ne - que o - mnes

mi - ne, lau - da - bunt te, Do - mi - ne, ne - que o - mnes

mi - ne, te, Do - mi - ne, ne - que o - mnes

bunt te, Do - mi - ne, ne

485

mnes qui de - scen - dunt, qui de - scen - dunt in

mnes, o - mnes qui de - scen - dunt, qui de - scen - dunt in in - fer -

que o - mnes qui de - scen - dunt in in - fer - num,

que o - mnes qui de - scen - dunt

492

in - fer - num,

num, in in - fer - num,

in in - fer - num,

in in - fer - num,

[Versus 27]

497

sed nos qui vi - vi - mus be - ne - di - ci - mus Do - mi - no, ex

sed nos qui vi - vi - mus be - ne - di - ci - mus Do - mi - no, ex

sed nos qui vi - vi - mus be - ne - di - ci - mus Do - mi - no, ex

sed nos qui vi - vi - mus be - ne - di - ci - mus Do - mi - no, ex

503

hoc nunc et us - que in sae - cu - lum.

hoc nunc et us - que in sae - - - - - cu - lum.

hoc nunc et us-que in sae - cu - lum.

hoc nunc et us-que in sae - cu - - lum.

[Versus 28]

510

Glo - ri - a Pa - tri, et Fi - li - o,

Glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a Pa -

Glo -

516

glo - ri - a Pa - tri, et Fi - li - o, et Fi - - - li - o, et Spi - ri - tu -

- - - tri, et Fi - li - o, et Spi - ri - tu - i, Spi -

Glo - - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

- ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

548

sem - - per, et nunc, et sem - - - - per, et in
 et nunc, et sem - - - - per, *sem - - per,* et in
 et nunc, et sem - per, et nunc, et sem - - - - per,
 sem - - per, et nunc, et sem - - - - per, et

555

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

562

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

* = = + =

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', *MGG²*, 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*², 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*², Sachteil, 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 English texts, 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 known 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. 159–64). Voices are designated according to the source and abbreviated. Voice designations that deviate from the principal source are described according to their relationship to the edition (for example, 'D₂=V', where 'D₂' would be the voice designation in the source and 'V' would be the voice designation in the edition). If the voices are not named within a source that comprises partbooks, the voices are designated according to the labels of the partbooks. In cases where voice designations deviate from the labels in their partbooks, the difference between partbook label and internal voice designation is clarified (i.e. 'A₂ in V'). The composer ascription found in the source is provided in 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:

Zwi² 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**²), 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:

28₁ D **Reg**⁴ 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**⁴.

The entry:

47₂ 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*¹, the octave lower as *c*, and the octave higher as *c*².)

An attempt to catalogue all differences in text underlay would yield an unwieldy amount of data beyond the practical scope of documentation. Therefore, only variations in phrase underlay considered significant are recorded. Texts are transcribed according to the spelling used in the edition.

A typical entry might appear as follows:

32₃–38₂ T **Lei**¹ *quia manducabis, manducabis*

The first element in the row defines the outer boundaries of the phrase, which, in this case, lasts from the third notational sign of measure 32 up to and including the second sign of measure 38. In this passage, the text underlay in the tenor partbook of the manuscript **Lei**¹, contrary to the edition, is ‘quia manducabis, manducabis’.

Any further information regarding either the composition, its transmission, and/or the sources is recorded in the section ‘Remarks’.

GENERAL ABBREVIATIONS

| | |
|-------------------|-------------------------------|
| attr. | attributed |
| Br | Brevis |
| <i>c.</i> | <i>circa</i> |
| confl. | conflicting |
| ed./eds. | editor/s |
| edn. | edition |
| fol./fols. | folio/s |
| Fu | Fusa |
| lig. | ligature |
| Lo | Longa |
| m./mm. | measure/s |
| Mi | Minima |
| MS | manuscript |
| Mx | Maxima |
| nGk-tab. | new German keyboard tablature |
| no./nos. | number/s |
| 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 |
| | |
| A | Altus |
| B | Bassus |
| C | Cantus |
| Ct | Contratenor |
| D | Discantus |
| T | Tenor |
| Q | Quintus |
| V | Vagans |
| 6 | Sexta vox |

BIBLIOGRAPHICAL ABBREVIATIONS

| | |
|-------------------------------|--|
| AH | Analecta Hymnica Medii Aevi |
| CAO | <i>Corpus Antiphonalium Officii</i> (see Bibliography) |
| CMM | Corpus Mensurabilis Musicae |
| DTB | Denkmäler der Tonkunst in Bayern |
| EdM | Das Erbe deutscher Musik |
| GW | <i>Gesamtkatalog der Wiegendrucke</i> < www.gesamtkatalogderwiegendrucke.de > |
| KBM | Kataloge Bayerischer Musiksammlungen |
| <i>MGG</i> ² | <i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn. (see Bibliography) |
| <i>New Grove</i> ² | <i>The New Grove Dictionary of Music and Musicians</i> (see Bibliography) |
| NJE | New Josquin Edition |
| <i>RDC</i> | <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 Musikfrühdrukke < http://vdm16.sbg.ac.at > |

RISM SIGLA OF LIBRARIES

| | |
|--------|---|
| A-Kn | Klosterneuburg, Augustiner-Chorherrenstift, Bibliothek |
| A-M | Melk, Benediktinerstift, Stiftsbibliothek |
| A-Wmi | Wien, Musikwissenschaftliches Institut der Universität, Fachbereichsbibliothek Musikwissenschaft |
| A-Wn | Wien, Österreichische Nationalbibliothek, Musiksammlung |
| B-Br | Bruxelles, Bibliothèque Royale de Belgique |
| CH-E | Einsiedeln, Kloster Einsiedeln, Musikbibliothek |
| CH-SGs | St. Gallen, Stiftsbibliothek |
| D-As | Augsburg, Staats- und Stadtbibliothek |
| D-B | Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung |
| D-Bim | Berlin, Staatliches Institut für Musikforschung Preußischer Kulturbesitz |
| D-DEI | Dessau, Anhaltische Landesbücherei, Abteilung Sondersammlungen |
| D-DI | Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden |
| D-EIa | Eisenach, Stadtarchiv, Bibliothek |
| D-ERu | Erlangen, Universitätsbibliothek |
| D-GOI | Gotha, Forschungsbibliothek |
| D-HBa | Heilbronn, Stadtarchiv |
| D-KIu | Kiel, Universitätsbibliothek |
| D-KI | Kassel, Landesbibliothek und Murhard'sche Bibliothek der Stadt Kassel |
| D-LEu | Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina' |
| D-Mbs | München, Bayerische Staatsbibliothek |
| D-Mu | München, Universitätsbibliothek |
| D-Ngm | Nürnberg, Germanisches Nationalmuseum, Bibliothek |
| D-ROu | Rostock, Universität Rostock, Universitätsbibliothek: Abt. Sondersammlungen, Musikalien |
| D-Rp | Regensburg, Bischöfliche Zentralbibliothek, Proschesche Musikabteilung |
| D-SI | Stuttgart, Württembergische Landesbibliothek |
| D-WGlh | Lutherstadt Wittenberg, Stiftung Luthergedenkstätten in Sachsen-Anhalt/Lutherhaus Wittenberg
(olim Wittenberg, Staatliche Lutherhalle (D-WGI)) |
| D-WRha | Weimar, Hochschule für Musik Franz Liszt, Hochschularchiv |
| D-WRhk | Weimar, Herderkirche, Ephoralbibliothek |
| D-Z | Zwickau, Ratsschulbibliothek |
| DK-Kk | København, Det Kongelige Bibliotek |
| H-Bn | Budapest, Országos Széchényi Könyvtár |
| PL-Kj | Kraków, Biblioteka Jagiellońska |
| PL-Wrk | Wrocław, Archiwum Archidiecezjalne i Biblioteka Kapitulna |

SOURCES

(Library sigla are cited according to RISM)

A. Manuscripts

| Siglum | Library and shelfmark | Motet no. |
|------------------------|--|-----------|
| Aug | D-As 2° Cod. 142a
MS in choirbook layout; Augsburg; c.1505–14; once in the possession of the Herwart family (numbering according to Gottwald 1974) | 15 |
| Ber | 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) | 8 |
| Bru | B-Br Fétis 1.782 ^A A 1 L.P. (suppl. ms.)
4 partbooks (D, A, T, B), each consisting of Sixt Dietrich's <i>Magnificat Octo Tonorum. Liber Primus</i> (RISM A/I D 3015) and MS additions at the end of all partbooks; incomplete in D and B; possibly Central Germany (Magdeburg or Wittenberg?); between 1536–7 and c.1540 (numbering according to Meyer 1991) | 6 |
| Bud | H-Bn Ms. mus. Bártfa 2
6 partbooks (D, A1, A2, T1, T2, B) of an original 8; copied in Wittenberg (?) for use at the church of St. Aegidius in Bártfa (Bartfeld/Bardejov); Koll. 1: c.1550; Koll. 2: seventeenth century (numbering according to Murányi 1991) | 8, 20 |
| Des | D-DEI Georg Hs 130–133.8°
4 partbooks (D, A, T, B); Dessau; c.1553–5 (date 1555 on cover of T); probably copied for use by the 'Kantorei' of the Latin school in Dessau; MS formerly belonged to the library of Prince Georg III of Anhalt-Dessau. (numbering according to Brinzing 1997) | 25 |
| Dre¹ | D-DI Mus. 1/D/2
5 partbooks (D, A, T, B, Q); Wittenberg?; c.1575 (Kirsch 1966); c.1550/60 (Steude 1974) | 16 |
| Dre² | D-DI Mus. Glashütte 5
2 partbooks (C, A) of an original 5?; Saxony; October 1583–October 1584; additions from c.1585–8 and c.1600 (Steude 1974) | 25 |
| Dre³ | D-DI Mus. Grimma 14
3 partbooks (D, T, B) of an original 4?, consisting of the print RISM 1538 ⁸ with MS appendix; Grimma, Fürstenschule St. Augustin; after 1550 (Steude 1974) | 16 |
| Dre⁴ | D-DI Mus. Grimma 51
4 partbooks (A1, A2, T, B) of an original 5; Meißen, Fürstenschule St. Afra; c.1570–80 (Steude 1974); copied under the direction of Wolfgang Figulus; closely related to RISM 1575 ² | 19 |
| Dre⁵ | D-DI Mus. Grimma 57
4 partbooks (D, T, B, Q) of an original 5; Meißen, Fürstenschule St. Afra; c.1560–86; copied under the direction of Wolfgang Figulus (numbering according to Steude 1974) | 8 |
| Eis | D-EIa s.s. ('Eisenacher Kantorenbuch')
Choirbook; Eisenach; mid-sixteenth century | 25 |

| Siglum | Library and shelfmark | Motet no. |
|------------------------|---|------------------|
| Erl | D-ERu MS 473/4
Choirbook; Heilsbronn, Cistercian monastery; 1540–5
(numbering according to Krautwurst 1965/67) | 6 |
| Got | 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
(numbering according to Gerhardt 1949: 45–93) | 20 |
| Kas | D-KI 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, 20 |
| Kra | PL-Kj Mus. ms. 40043
4 partbooks (D, A, T, B); Torgau; c.1542–4; copied by Johann Walter, (possibly) Michael Vogt (Gerhardt 1949), and four other scribes; possibly owned by Johann Walter
(numbering according to Gerhardt 1949) | 8 |
| Lei¹ | 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) | 5, 16, 19,
22 |
| Lei² | D-LEu Thomaskirche 51
2 partbooks (T, B) of an original 4; Leipzig; c.1555; perhaps copied under the direction of Melchior Heger, cantor at the Thomaskirche Leipzig | 8 |
| Mun¹ | 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) | 3, 14, 20 |
| Mun² | D-Mbs Mus.ms. 12
Choirbook; Munich; c.1530–40; copied for use by the Bavarian court chapel
(numbering according to KBM 5/1) | 23 |
| Mun³ | D-Mbs Mus.ms. 13
Choirbook; Munich; c.1555; copied for use by the Bavarian court chapel
(numbering according to KBM 5/1) | 26 |
| Mun⁴ | D-Mbs Mus.ms. 16
Choirbook; Munich; c.1550; copied for use by the Bavarian court chapel
(numbering according to KBM 5/1) | 10 |
| Nur¹ | D-NGm 8820 B
Choirbook; Nuremberg; 1574 (date on cover); prepared under the direction of Friedrich Lindner, cantor at St. Egidien, and Hieronymus Baumgärtner the Younger; commissioned by the Nuremberg city council for use at the church of St. Egidien
(numbering according to Gottwald 1988) | 8 |
| Nur² | 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) | 5 |

| Siglum | Library and shelfmark | Motet no. |
|------------------------|---|-----------------------------------|
| Nur³ | D-Ngm 83795 [B]
1 partbook (B) of an original 5?; Torgau; 1542–5 (Gottwald 1988), 1539–48 (Gerhardt 1949); copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau
(numbering according to Gerhardt 1949: 45–93) | 5 |
| Reg¹ | D-Rp A.R. 863–870
5 partbooks (C, A, T, B, V); Regensburg; 1552 (date on front cover), 1572–9 (dates in MS); possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium
(numbering according to KBM 14/1) | 7, 8 |
| Reg² | D-Rp A.R. 940–941
5 partbooks (D, A, T, B, Q); Wittenberg and Regensburg; 1557–9, with a few additions after 1566; copied by Wolfgang Küffer, probably for use at the Gymnasium Poeticum in Regensburg | 8 |
| Reg³ | D-Rp B 211–215
5 partbooks (D, A, T, B, V); Salzburg; c.1538–43; copied by Johannes Stomius for use at the Poetenschule in Salzburg
(numbering according to KBM 14/1) | 7, 11 |
| Reg⁴ | D-Rp C 120 ('Pernner Codex')
Choirbook; probably of south German or Tyrolean origin; early 1520s (Staehelin 1977), c.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) | 2, 4, 9,
13, 15, 17,
18, 24 |
| Ros¹ | D-ROu Mus. Saec. XVI-49/4
6 partbooks (D, A, T, B, Q, 6); Hamburg; 1566 (date on title page); compiled and copied by Jacob Praetorius (c.1530–86) (title page), organist at the chapel of St. Gertrud and the church of St. Jacobi in Hamburg | 25 |
| Ros² | D-ROu Mus. Saec. XVI-71/1
4 partbooks (D, A, T, B); probably copied in Rostock; second half of the sixteenth century | 8 |
| StG | CH-SGs Cod. Sang. 463 ('Songbook of Aegidius Tschudi')
2 partbooks (D, A bound together) of an original 4; Glarus or vicinity; c.1540 or slightly later; compiled and copied by Aegidius Tschudi | 8 |
| Stu | D-Sl Mus. I fol. 42
Choirbook; Stuttgart; c.1540; copied by Nikolaus Peuschel and other scribes for use by the court chapel of Ulrich, Duke of Württemberg
(numbering according to Gottwald 1964) | 6 |
| Wei | 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) | 19 |
| Wit | D-WGlh ss 2181 (<i>olim</i> 403/1048)
1 partbook (T) of an original 5?; probably of Central German origin; c.1523–38 (dates in MS)
(numbering according to Tenorlied ii) | 8 |

| Siglum | Library and shelfmark | Motet no. |
|------------------|---|--|
| Zwi ¹ | D-Z 41/74
4 partbooks (C, A, T, B); no further information on dating or provenance available | 25 |
| Zwi ² | D-Z 81/2
3 partbooks (D, T, B) of an original 4 or 5; Wittenberg or Zwickau; c.1550 (Stuede 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) | 1, 2, 7, 9,
11, 12, 13,
17, 21, 22 |

B. Prints

| Siglum | Title | RISM siglum
vdm no.
(consulted copy) | Motet no. |
|-----------------|---|---|-----------|
| Be | TOMVS SECUNDUS PSALMORVM SELECTORVM,
QVA= TVOR ET PLVRIVM VOCVM
(Nuremberg: Johann vom Berg and Ulrich Neuber, 1553) | RISM 1553 ⁵
–
(D-Mbs) | 14 |
| Ei | WOLFGANGI FIGVLI NVMBURGANI. VETERA NOVA,
CARMINA SACRA ET SE- LECTA, DE NATALI DOMINI
NOSTRI IESV CHRI- sti, à diuersis musicis composita. <i>Quatuor
volum.</i> Zwanzig artige vnd kurtze Weynacht Liedlein/ alt
vnd new/ mit sonderm Fleis zusammen bracht mit vier
Stimmen/vormals nie gedruckt. Der Erste Theil
(Frankfurt an der Oder: Johann Eichorn, 1575) | RISM 1575 ²
–
(D-Mbs) | 19 |
| Fo ¹ | NOVVM ET INSIGNE OPVS MVSICVM, SEX, QVINQVE,
ET QVATVOR VOCVM, CUIVS IN GERMANIA
HACTENVS NIHIL SIMILE VSQVAM EST EDITVM
(Nuremberg: Hieronymus Formschneider, 1537) | RISM 1537 ¹
vdm 35
(D-Mbs) | 6, 14, 20 |
| Fo ² | SECVNDVS TOMVS NOVI OPERIS MVSICI, SEX,
QVINQVE ET QVATVOR VOCVM, NVNC
RECENS IN LVCEM EDITVS
(Nuremberg: Hieronymus Formschneider, October 1538) | RISM 1538 ³
vdm 37
(D-Mbs) | 7 |
| Ge | Orgel oder In= strument Tabulaturbuch/ in sich begreifende eine
notwendige vnnd kurtze anlai=tung/ die Tabulatur vnnd
application zuverstehen/ auch dieselbige auß gutem grunde recht
zu lernen. Darnach folgen auffs alerleichtest gute Deutsche/
La= teinische/ Welsche vnd Frantzôsische stücklein/ neben etlichen
Pas= somezen/ Galliarden/ Repressen/ vnnd deutschen Dentzen/
deßglei= chen zuvor in offnem druck nie außgangen
(Nuremberg: Katharina Gerlach (Typis Gerlachianis), [1583]) | Brown 1583 ₂
–
(D-Mbs) | 19 |
| Gr | LIBER SELECTARVM CANTIONVM QVAS VVLGO
MVTETAS APPELLANT SEX QVINQVE ET QVATVOR
VOCVM
(Augsburg: Sigmund Grimm and Marx Wirsung, 1520) | RISM 1520 ⁴
vdm 18
(D-Mbs) | 5 |

| Siglum | Title | RISM siglum
vdm no.
(consulted copy) | Motet no. |
|-----------------|--|--|-----------|
| Ne | BEATI OMNES. PSALMVS CXXIII. DAVIDIS: SEX,
QVIN= QVE ET QVATVOR VOCVM, A VARIIS. IISDEM=
QVE PRAESTANTISSIMIS MVSICAE ARTIFICIBVS HAR=
monicis numeris adornatur, & modis septendecim concinnatus,
hinc inde au- tem collectus, atq; in unum uolumen redactus,
& in lucem editus, Per CLEMENTEM STEPHA=
<i>NI BVCHAVIENSEM ET EGRA= norum incolam</i>
(Nuremberg: Ulrich Neuber, 1569) | RISM 1569 ¹
–
(DK-Kk) | 6 |
| Rh ¹ | SYMPHONIAE IV= CVNDAE ATQVE ADEO BREVES
QVATVOR VOCVM, AB OPTIMIS QVIBVSQVE MVSICIS
COMPO= sitæ, ac iuxta ordinem Tonorum dispositæ, quas
vulgo mutetas appellare solemus, Numero quinquaginta duo
(Wittenberg: Georg Rhau, 1538) | RISM 1538 ⁸
vdm 40
(D-Mbs) | 8 |
| Rh ² | OFFICIA PASCHALIA. DE RESVRRECTIONE ET AS=
CENSIONE DOMINI
(Wittenberg: Georg Rhau, 1539) | RISM 1539 ¹⁴
vdm 46
(D-Mbs) | 25 |

C. Theoretical Writings

| Siglum | Title | vdm no.
(consulted copy) | Motet no. |
|----------------|---|-----------------------------|-----------|
| Dressler | Gallus Dressler, PRACTICA MODORVM EXPLICATIO
COLLECTA PER GAL= LUM DRESSLERVM NEBRAEVVM
SCHOLAE MAGDEBVRGEN= SIS CANTOREM.
ADIECTA SVNT PRAECEPTIS EX= empla figuralia a probatis
autoribus composita
(Jena: Donatus Richzenhain, 1561) | –
(D-HBa) | 14 |
| Glarean | Heinrich Loritus Glarean, ΔΩΔΕΚΑΧΟΡΑΟΝ
(Basel: Heinrich Petri, 1547) | vdm 1112
(A-Wmi) | 14, 25 |
| Wilphlingseder | Ambrosius Wilphlingseder, <i>EROTE= MATA MVSIC= CES
PRACTICÆ, CONTI= nentia præcipuas eius artis præceptiones,
in grati= am & usum studiosæ Iuuentutis diligenter collecta, ab
AMBROSIO VVILPH= lingsedero, Brunouienſe</i>
(Nuremberg: Christoph Heußler, 1563) | –
(D-Mbs) | 7 |
| Zacconi | Ludovico Zacconi, PRATTICA DI MVSICA VTILE ET
NECESSARIA SI AL COMPOSITO= re per Comporre i Canti
suoi regolatamente, si anco al Cantore per assicurarsi in tutte
le cose cantabili
(Venice: Girolamo Polo, 1592) | –
(A-Wn) | 20 |

D. Chant sources

| Abbreviation | Description |
|---|--|
| A-Kn 1011 | Klosterneuburg, Augustiner-Chorherrenstift, Bibliothek, Cod. 1011 (fourteenth-century antiphoner from the Augustinian monastery of Klosterneuburg, Austria) |
| A-Wn 4494 | Vienna, Österreichische Nationalbibliothek, Handschriftenabteilung, Cod. 4494 (Orationale of Emperor Friedrich III) |
| <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>Antiphonarium Augustense</i> (1495) | Antiffanarium [Augustense] (Augsburg: Erhard Ratdolt, 1495) [GW 2062: vdm 1084] (D-Mbs) |
| <i>Antiphonarius</i> (1519) | Antiph[onarius] [commonly known as the 'Antiphonale Pataviense'] (Vienna: Johannes Winterburger, 1519) [VD16 A 2946; vdm 4] (D-Mbs) |
| CH-E 611 | Einsiedeln, Kloster Einsiedeln, Musikbibliothek, Codex 611 (14th-century antiphoner from the Benedictine monastery of Einsiedeln, Switzerland) |
| <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 Pataviense</i> (1511) | Grad[uale] patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs) |
| <i>Hymni</i> [c.1535] | HYMNI/ Psalmi: Ver= siculi, & Benedicamus, pro paruulis ecclesia= sticis cantantibus mancipatis & admissis ([Strasbourg: Jakob Frölich, c.1535]) [VD16 H 6520; vdm 853] (D-Mbs) |
| Leisentritt 1567 | Leisentritt, Johann, ed., Geistliche Lieder vnd Psalmen/ der alten Apostolischer recht vnd warglau= biger Christlicher Kirchen (Budissin (Bautzen): Hans Wolrab, 1567) [VD16 L 1061] (D-Mbs) |
| <i>Liber Usualis</i> (1964) | Liber Usualis Missæ et Officii pro Dominicis et Festis cum Cantu Gregoriano ex Editione Vaticana Adamussim excerpto (Paris, Tournai, Rome, New York, 1964) |
| Lossius 1553 | Lossius, Lucas, PSALMODIA hoc est, CANTICA SACRA VETERIS ECCLESIAE SELECTA (Nuremberg: Gabriel Hain, 1553) [VD16 L 2828] (D-Mbs) |
| PL-Wrk MS 58 | Wrocław, Archiwum Archidiecezjalne, MS 58 ('Neumarkt Cationale') |
| <i>Psalterium Pataviense</i> (1512) | Psalteriu[m] cum Antiphonis. Respon= sorijs. Hymnisq[ue] in not[is] mu= sicalibus etc. (Vienna: Johannes Winterburger, 1512) [VD16 ZV 2511; vdm 1549] (A-M) |
| <i>Psalterium Spirensense</i> (1515) | Psalterium Spiren[se] ad vsum orandi [et] canta[n]di ([Mainz: Peter Drach], 1515) [VD16 ZV 2512; vdm 729] (D-Mbs) |
| <i>Responsoria</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] scolaribus vtilissima (Nuremberg: Johann Stuchs, 1509) [VD16 R 1197; vdm 835] (D-Mu) |

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CRITICAL REPORTS

1. *A subitanea et improvisa morte* (SC M 1)**Text**

The text traditionally forms part of a series of petitions to the Lord in the Litany of Saints.

A subitanea et improvisa morte libera nos, Domine. From sudden and unexpected death deliver us, O Lord.

Cantus firmus

The opening of the motet resembles a standard recitation formula for the Litany of Saints, as does the motif accompanying 'libera nos, Domine'. The following excerpt from the litany provided in the *Exemplar in modum accentuandi* (1513), fol. 67^r, offers one such example. Senfl's setting retains the recitation formula up until its pitch change at the end of 'improvisa' as well as the descending tetrachord on 'libera nos'.

**Unique Source**

Zwi² D-Z 81/2, [no. 43], no. 42 (D, T, B), *Ludo: Senfli*, Ct missing, text in extant voices

Critical Notes

Textual variants and text placement

| | | |
|----------------------------------|---|----------------------------------|
| 9 ₃ | D | <i>me</i> in place of <i>nos</i> |
| 15 ₃ –16 ₁ | D | <i>libebera</i> (at line break) |

Remarks

The discantus is the first voice to sing the complete text. This may be the reason why the text underlay for this voice replaces 'nos' with 'me' in its first statement of the text only.

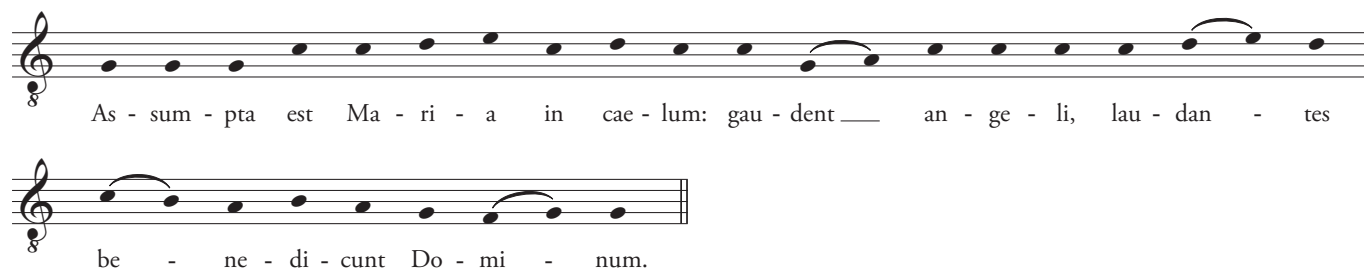
2. *Assumpta est Maria in caelum* (SC M 7)**Text**

This text is an antiphon sung for the Feast of the Assumption of Mary (15 August).

Assumpta est Maria in caelum: gaudent angeli,
laudantes benedicunt Dominum. Mary has been taken up into heaven; the angels rejoice,
and bless God with songs of praise.

Cantus firmus

The setting is based on a version of the antiphon similar to the one found in the *Antiphonarius* (1519), fol. 196^{r-v}. Senfl sets the cantus firmus as a quasi-canon in the two lower voices. The only deviation from the chant melody as found in the *Antiphonarius* (1519) is at 'benedicunt', where the ligature in Senfl's setting is shifted to the second syllable.

**Principal Source**

Zwi² D-Z 81/2, [no. 59], no. 56 (D, T, B), *LS*, Ct missing, text in extant voices

Other Source

Reg⁴ D-Rp C 120, [no. 62], pp. 246–7 ([D, Ct, T, B]), anon., text incipit in all voices

Source Evaluation

Reg⁴ is the earlier of the two sources (Birkendorf 1994), but it shares some of its repertoire with **Zwi²**, a source that possibly originated in Zwickau in the 1530s (Gasch 2013b). There are only a few minor differences between the transmission of this motet in these two sources as catalogued in the brief list of variant readings. Although incomplete, the version of the motet found in **Zwi²** includes full text underlay for its three surviving voices. The variants in **Zwi²** also accord well with the text setting, and therefore this source has been chosen as principal source. **Reg⁴** has been used to complete the contratenor part.

Variant Readings

Directions and/or non-verbal signs

| | | | |
|----|---------|------------------------|---|
| 42 | D, T, B | Reg⁴ | ☩ |
| 43 | Ct | Reg⁴ | ☩ |

Variants in pitch and rhythm

| | | | |
|-----------------|---|------------------------|------|
| 29 ₄ | D | Reg⁴ | 2 Mi |
|-----------------|---|------------------------|------|

Ligatures

| | | | |
|------|---|------------------------|---------|
| 28–9 | B | Reg⁴ | no lig. |
| 32–3 | T | Reg⁴ | no lig. |

3. *Quinque Salutationes Domini Nostri Jesu Christi* (SC M 8)

Text

The text set to music in this cycle is a devotional prayer to Jesus. The text follows the version in the *Tesaurus spirituale* (Milan: Ulrich Scinzenzeler, 3.12.1494), sig. p[1]^{r-v}, a book of prayers by the Franciscan friar Bernardino Busti. The Franciscan friary of St. Antonius, situated in direct vicinity to the ducal residence, had a close relationship with the court and therefore may have played a role in Wilhelm IV's commission of this setting.

Salutatio prima

Ave, Domine Jesu Christe, Rex benedicte,
Verbum Patris,
Filius Virginis,
Agnus Dei,
Salus mundi,
Hostia sacra,
Verbum caro factum,
Fons pietatis.

First Salutation

Hail, Lord Jesus Christ, blessed King,
Word of the Father,
Son of the Virgin,
Lamb of God,
Salvation of the world,
Sacred sacrifice,
Word made flesh,
Fount of piety.

Salutatio secunda

Ave, Domine Jesu Christe, Rex benedicte,
Laus Angelorum,
Gloria Sanctorum,
Visio pacis,
Deitas integra,
verus homo,
flos et fructus Virginis Matris.

Second Salutation

Hail, Lord Jesus Christ, blessed King,
Praise of the Angels,
Glory of the Saints,
Vision of peace,
Unscathed deity,
True man,
Flower and Progeny of the Virgin Mother.

Salutatio tertia

Ave, Domine Jesu Christe, Rex benedicte,
Lumen caeli,
Pretium mundi,
Gaudium nostrum,
Panis Angelorum,
Cordis iubilus,
Rex et Sponsus virginitatis.

Third Salutation

Hail, Lord Jesus Christ, blessed King,
Light of heaven,
Ransom of the world,
Our joy,
Bread of the Angels,
Jubilation of the heart,
King and Spouse of virginity.

Salutatio quarta

Ave, Domine Jesu Christe, Rex benedicte,
 Splendor Patris,
 Princeps pacis,
 Ianua caeli,
 Panis vivus,
 Virginis partus,
 Vas puritatis.

Salutatio quinta

Ave, Domine Jesu Christe, Rex benedicte,
 Vita dulcis,
 Veritas perfecta,
 Praemium nostrum,
 Caritas summa,
 Fons amoris,
 Dulcedo et Pax durabilis,
 Requies nostra,
 Vita perennis:
 miserere nobis.

Fourth Salutation

Hail, Lord Jesus Christ, blessed King,
 Reflection of the Father,
 Prince of peace,
 Gate of heaven,
 Living bread,
 Offspring of the Virgin,
 Vessel of purity.

Fifth Salutation

Hail, Lord Jesus Christ, blessed King,
 Sweet life,
 Perfect truth,
 Our reward,
 Supreme charity,
 Fount of love,
 Permanent sweetness and peace,
 Our rest,
 Eternal life:
 have mercy on us.

Cantus firmus

The motet cycle is not based on a single plainchant. Rather, keywords from the text are combined with quotations from relevant liturgical melodies, such as the melody of *Asperges me* in each voice at the beginning of the first four *partes*; a *Gloria* intonation in mm. 80–2 (B), 82–4 (D), 84–6 (T); and an intonation from the *Requiem* introit in mm. 305–7 (B), 306–8 (T), etc. (Lodes 2014).

Unique Source

Mun¹ D-Mbs Mus.ms. 10, [no. 1], fols. 1^r–18^r (D, Ct, T, B), *Lud: Sennfl.*, text in all voices

Source Evaluation

The manuscript **Mun¹**, a choirbook from the court chapel of Duke Wilhelm IV of Bavaria, is the only extant source for this motet cycle. Fol. 1^r serves as a title page with the following dedicatory text:

*QVing[ue] Salutationes D[omi]ni n[ost]ri | Hiesu Chr[ist]i.
 Ex Illustrissimi | principis & Domini. D[omi]ni | Vuilhelmi
 Comitis Palatini | Rheni. Vtriusq[ue] Bauariae | Ducis, &c.
 Comissione, | A Ludouico Sennphlio, | Eiusde[m] Illust[rissi-
 mo]. D[omino] Mu=|sico Intonatore hu=|milimo. excusae |
 Dicateq[ue], Sum[m]is | et studio et | obedie[n]tia.*

‘The Five Greetings to our Lord Jesus Christ. Composed at the behest of the most celebrated Duke and Lord, Lord Wilhelm IV, Count Palatine of the Rhenish Palatinate and Duke of both Bavarias, etc., by Ludwig Senfl, humble *musicus intonator* to his most famous Lord, executed and dictated with the highest diligence and obedience.’

The dedication thus indicates that the motet cycle was commissioned by Senfl’s employer, Duke Wilhelm IV of Bavaria. The only other motet we are certain to have been personally commissioned by Wilhelm is *Mater digna Dei / Ave, sanctissima Maria* (SC M 55; NSE 3.10), which can be viewed as a Marian counterpart to the *Salutationes*. According to Fétis 1844: 15, the *Quinque Salutationes* were printed in Nuremberg in 1526 by Hieronymus Formschneider. This information is repeated in Ambros 1893: 415, Kroyer 1903: XLV, and Bente 1968: 69. The print, however, never existed, as has been demonstrated by Gustavson 1998 and Gustavson 2013 (on the cycle itself, see Lodes 2014; on the context of the cycle, see Gasch 2016).

Critical Notes

Non-verbal signs

| | | |
|-----|----------|---|
| 58 | D, T | ☞ |
| 59 | Ct, B | ☞ |
| 121 | T | ☞ |
| 123 | D, Ct, B | ☞ |

Variants in pitch and rhythm

| | | |
|-----|-------|----|
| 59 | Ct, B | Br |
| 124 | B | Br |

Textual variants and text placement

80₂–81₁ D repetition of *-gelorum* (at page turn)
 288–289₁ Ct *dulcedo*

4. **Ave, sanctissima Maria* (SC *M 11 attr.)

Text

The text is a prayer that circulated widely in books of hours dating from the 1470s, where it is often accompanied by a rubric identifying the author as Pope Sixtus IV (1414–84). As stated in many of these sources, Sixtus granted an indulgence of 11,000 years for recitation of the prayer before an image of Mary *in sole* (see Bäumker 1883: no. 11; Blackburn 1999).

1.p.
 Ave, sanctissima Maria,
 Mater Dei,
 Regina caeli,
 Porta paradisi,
 Domina mundi.

1.p.
 Hail, most holy Mary,
 Mother of God,
 Queen of heaven,
 Gate of paradise,
 Mistress of the world.

2.p.
 Tu es singularis Virgo pura.
 Tu concepisti Jesum sine peccato.
 Tu peperisti Creatorem et Salvatorem mundi,
 in quo ego non dubito.

2.p.
 You are the only pure virgin.
 You conceived Jesus without sin.
 You bore the Creator and Saviour of the world,
 in whom I do not doubt.

3.p.
 Ora pro nobis Jesum,

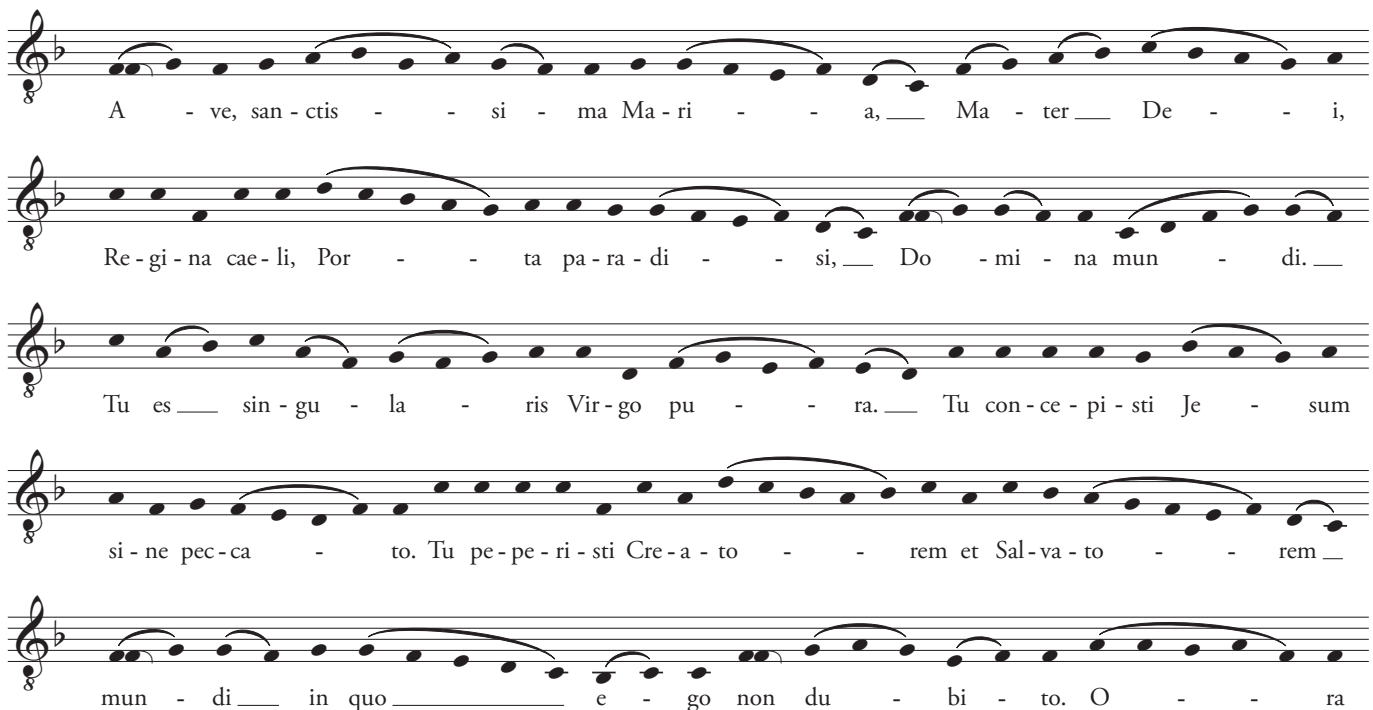
3.p.
 Pray for us to Jesus,

4.p.
 Tuum dilectum Filium,
 et libera nos ab omnibus malis.

4.p.
 Your beloved Son,
 and deliver us from all evils.

Cantus firmus

The setting of this Marian antiphon paraphrases a version of the plainchant similar to this one in the *Responsoria* (1509), fol. 122^{r-v}. For a discussion of other settings of this chant, including Senff's five-voice *Mater digna Dei / Ave, sanctissima Maria* (SC M 55; NSE 3.10), 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.
 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

Unique Source

Reg⁴ D-Rp C 120, [no. 60], pp. 232–7 ([D, Ct, T, B]); T of 3.p. derives from D, T of 4.p. derives from Ct; anon., text incipit in all voices

Critical Notes

Canonic devices, directions, and/or non-verbal signs

| | | |
|------------------|---------|--|
| 18 ₄ | T | note stem crossed out? |
| 24 ₁ | T | erroneous Sb-rest crossed out |
| 64 | D, T | ☉ |
| 67 | Ct, B | ☉ |
| 77 ₂ | D | erroneous note stem crossed out |
| 83 ₁ | T | <i>c</i> ¹ corrected to <i>d</i> ¹ |
| 93 ₁ | B | Br-rest corrected to Sb-rest |
| 133 | D, T, B | ☉ |
| 134 | Ct | ☉ |
| 135–52 | T | <i>Ora pro nobis In Discanto</i> |
| 138 | 138 | <i>sig. cong.</i> indicating entry of T |
| 145 ₁ | D | <i>sig. cong.</i> indicating end of T |
| 149 | T | ☉ |
| 151 | D, B | ☉ |
| 152 | Ct | ☉ |
| 153 ₁ | Ct | <i>sig. cong.</i> indicating entry of T |
| 153–60 | T | <i>Tuu[m] Dilectu[m] In Contra Tenore</i> |
| 183 | D, T | ☉ |
| 185 | Ct, B | ☉ |

Variants in pitch and rhythm

| | | |
|-----------------|----|-----------------------------------|
| 39 ₁ | Ct | Sb- <i>f</i> ¹ missing |
| 45 ₂ | T | erroneously <i>d</i> |

Accidentals

| | | |
|-----------------|---|----------------------------------|
| 17 ₆ | T | cautionary <i>b</i> ^b |
|-----------------|---|----------------------------------|

Remarks

- Birkendorf attributed this anonymously transmitted motet to Senfl on the basis of the *Nester-Theorie*, a comparison of the cantus firmi in this setting and Senfl's *Mater digna Dei / Ave, sanctissima Maria* (SC M 55; NSE 3.10), and parallels to Isaac's setting of the same text (Birkendorf 1994, i: 72 and 239–40). These parallels include the use of mensural alternation in the latter half of the motet and a similar division of the text (in Isaac's three-part setting, the division of the text for the first and second *partes* is identical, whereas the third and fourth *partes* of the motet in this edition form one conjoined *pars* in Isaac's setting).
- Although the scribe made errors in the initial transcription in **Reg⁴**, most of them were subsequently corrected in the manuscript. The editors of this edition made two additional adjustments to the notation. The first is the insertion of a Sb-*f*¹ in the contratenor at m. 39₁. The second is the adjustment in the tenor at m. 45₂ of a Mi-*d*, which is dissonant with both the discantus and contratenor, to Mi-*c*.

| | | | |
|------------------|----|-------------------------|--------------------------|
| 82 ₃ | Ct | Lei ¹ | <i>b</i> ¹ |
| 139 ₁ | D | Lei ¹ | <i>f</i> ² |
| 146 | D | Gr | Mx |
| 151 | Ct | Lei ¹ | Mx |
| Accidentals | | | |
| 21 ₃ | B | Lei ¹ | no <i>b</i> ^b |

Textual variants and text placement

The text underlay of the edition follows the principal source **Gr**. Signs of repetition are not included in this source; rather, passages where repeated text could have been supplied are simply left blank. In contrast to the composers of **Gr**, the scribe of **Lei**¹ tends to align the last syllables of phrases with the final notes of musical phrases.

| | | | |
|------------------------------------|------|---|------------------------------------|
| 9 ₃ –13 ₁ | B | Lei ¹ | <i>Dominum</i> |
| 32 ₃ –38 ₂ | T | Lei ¹ | <i>quia manducabis, manducabis</i> |
| 32 ₃ –38 ₂ | T | Nur ² | <i>quia manducabis</i> |
| 58 ₁ –59 ₃ | Ct | Lei ¹ | <i>abundans</i> |
| 91 ₂ –95 ₃ | T | Nur ² | <i>ecce sic benedicetur homo</i> |
| 91 ₂ –96 | B | Nur ³ | <i>ecce sic benedicetur homo</i> |
| 96–100 ₁ | Ct | Lei ¹ | <i>homo</i> |
| 99–100 | T | Lei ¹ , Nur ² | <i>homo</i> |
| 106 ₂ –108 ₂ | Ct | Lei ¹ | <i>Dominum</i> |
| 106 ₃ –108 ₁ | B | Lei ¹ | <i>qui timet Dominum</i> |
| 109 ₂ –112 ₁ | Ct | Lei ¹ | <i>benedicat tibi</i> |
| 113 ₁ –116 ₄ | Ct | Lei ¹ | <i>Dominus</i> |
| 115–20 | D | Lei ¹ | <i>tibi</i> missing |
| 123 ₃ –125 | T, B | Lei ¹ | no text |
| 145 ₂ –151 | Ct | Lei ¹ | <i>pacem super Israel</i> |

Remarks

- The motet was possibly composed for the wedding of Margrave Casimir of Brandenburg and Susanna of Bavaria during the Imperial diet of Augsburg 1518 (see Lodes 2010 and Gasch 2012: 396).
- Due to the incorrect attribution to Josquin in the bassus partbook of **Lei**¹, this motet is also discussed in NJE 15, CC: 11–16.

6. *Beati omnes qui timent Dominum* (ii) (SC M 13)

Text

For the text and translations, see this volume, no. 5 (SC M 12). Like *Beati omnes* (i), the present setting divides the text of Ps. 127 into two *partes*, albeit differently. Verses 1–4 of the psalm are set in the *prima pars*, and verses 5–6, which begin with the text ‘Benedicat tibi Dominus’, are set in the *secunda pars*.

Principal Source

Fo¹ RISM 1537¹ (D-Mbs), no. 38 (D, Ct, T, B), *L. Senffl* (index T), text in all voices

Other Sources

Bru B-Br Fétis 1.782^A A 1 L.P. (suppl. ms.), [no. 8], fols. [17^v–18^r] (A), fol. [18^{r-v}] (T), anon., D and B missing, text in extant voices

Erl D-ERu MS 473/4, [no. 25], fols. 160^v–163^r (D, A, T, B), anon., text in all voices

Kas D-Kl 4^o MS Mus. 24, [no. 47], fol. 48^{r-v} (D), fol. 51^{r-v} (A), fol. 54^{r-v} (T), fols. 46^v–47^r (B), anon., text in all voices

Ne RISM 1569¹ (DK-Kk), no. 13 (D, A, T, B), *Ludouicus Senffel.*, text in all voices

Stu D-Sl Mus. I fol. 42, [no. 12], fols. 121^v–124^r (D, A, T, B), anon.; on fol. 121^r: *Beatj o[mn]es 4*; on fol. 122^r: *Psalmus CXXVII.*, text in all voices

Source Evaluation

Fo¹ is possibly the earliest surviving source for this psalm motet and is the principal source. Since the positioning of rests, ligatures, clefs in discantus and bassus, and text underlay in **Erl** are in many cases identical in **Fo**¹, it seems reasonable to

assume that **Erl** was copied from this print. This impression is further reinforced by a mistake in **Fo¹** at m. 15₁ in the bassus that appears in **Erl** but then was subsequently corrected in this manuscript source (this mistake is also corrected by hand in the D-Mbs exemplar of **Fo¹** consulted for this edition). The same mistake can be found uncorrected in **Ne**, another source which likewise mainly follows **Fo¹**. In contrast, **Kas** and **Stu** do not transmit this mistake, and the two surviving partbooks of **Bru** accord in many instances with **Kas** and **Stu**. All three of these latter sources have individual variants in pitch and rhythm but also share many deviations from **Fo¹** in respect to pitch, rhythm, cleffing, and the positioning of ligatures. They thus seem to form a separate branch of transmission from **Fo¹**, **Erl**, and **Ne**.

Variant Readings

Clefs

| | | | |
|-----------------------|-------|--|------------------------|
| 1–20 | B | Ne | C4 clef |
| 1–121 | D, Ct | Bru (Ct), Kas , Stu | C1 clef |
| 1–121 | T | Stu | C3 clef |
| 1–121 | B | Kas , Stu | C4 clef |
| 16 ₁ –121 | T | Kas | C3 clef |
| 16 ₂ –121 | T | Bru | C3 clef |
| 21 ₁ –121 | B | Erl , Fo¹ | C4 clef |
| 23 ₁ –121 | T | Fo¹ | C3 clef |
| 25 ₁ –121 | T | Erl | C3 clef |
| 98 ₁ –121 | D | Stu | G2 clef (at page turn) |
| 117–21 | D | Kas | G2 clef |
| 118 ₃ –121 | Ct | Fo¹ | erroneous C1 clef |

Mensuration and proportion signs

| | | | |
|------|-------------|------------------------|---|
| 1.p. | D, Ct, T, B | Ne , Stu | ϕ |
| 1.p. | T | Kas | ϕ |
| 2.p. | D, Ct, T, B | Kas | c |

Directions and/or non-verbal signs

| | | | |
|------------------|-------------|--|--|
| 10 ₃ | Ct | Erl | <i>sig. cong.</i> indicating entry of B |
| 15 ₁ | B | Erl , Fo¹ | <i>d</i> corrected to <i>e</i> |
| 20 | T | Bru | <i>sig. cong.</i> indicating entry of Ct |
| 32 | T | Stu | Lo corrected to Br |
| 48 | Ct | Stu | <i>Verte</i> after this note indicating page turn |
| 79 ₂ | T | Bru , Erl , Stu | ∩ |
| 80 | D, Ct, B | Bru (Ct), Erl , Stu | ∩ |
| 97 | Ct | Stu | <i>Verte</i> after this note indicating page turn |
| 107 ₁ | Ct | Kas | Sm corrected to Mi |
| 115 ₂ | Ct | Kas | <i>g¹</i> corrected to <i>a¹</i> |
| 120 | D, Ct, T, B | Kas | ∩ |
| 121 | 121 | Bru (T), Erl | ∩ |

Variants in pitch and rhythm

| | | | |
|----------------------------------|----|--------------------------------------|--|
| 10 ₁ | D | Kas , Stu | <i>a¹</i> |
| 14 ₁ –16 ₁ | Ct | Stu | Br- <i>g¹</i> Sb- <i>g¹</i> Br- <i>e¹</i> |
| 15 ₁ | B | Ne | <i>d</i> |
| 18 ₅ | T | Stu | dotted Mi- <i>e¹</i> Sm- <i>d¹</i> |
| 20 _{1–2} | Ct | Bru | dotted Sb |
| 22 _{2–3} | D | Kas , Stu | Sb |
| 23–80 | T | Ne | notated a third too high due to missing clef change |
| 26 _{1–3} | T | Bru , Kas , Stu | Mi- <i>f¹</i> |
| 26 ₅ | T | Stu | Fu- <i>f¹</i> Fu- <i>e¹</i> |
| 28 _{1–2} | Ct | Bru , Kas , Stu | Br |
| 33–4 | Ct | Bru , Kas , Stu | Lo Sb |
| 33 ₂ –35 ₂ | B | Kas , Stu | Sb- <i>d¹</i> Br- <i>d¹</i> Br- <i>a</i> |
| 33 ₃ –34 | T | Bru , Kas , Stu | Sb Br |
| 36 _{1–2} | Ct | Bru , Kas , Stu | Sb |
| 41 _{2–4} | D | Kas | Mi- <i>g¹</i> Sm- <i>f¹</i> Sm- <i>e¹</i> |
| 41 _{2–5} | T | Bru , Kas | Mi- <i>e¹</i> dotted Sb- <i>a¹</i> |

| | | | |
|------------------------------------|------|-----------------------|--|
| 41 ₅ -42 ₁ | D | Kas, Stu | Sb- <i>e</i> ² Sb- <i>d</i> ² |
| 42-5 | Ct | Bru, Kas, Stu | dotted Lo- <i>a</i> ¹ 2 Sb- <i>b</i> ¹ |
| 50 ₅ -51 | Ct | Bru, Kas, Stu | Br 2 Sb |
| 53-5 | Ct | Bru, Kas, Stu | dotted Lo |
| 54 ₅ -4 | T | Stu | notated a third too low |
| 63 ₂ -64 ₁ | D | Kas | Sb- <i>d</i> ² |
| 63 ₂ -64 ₂ | Ct | Bru, Kas, Stu | dotted Mi Sm 2 Mi |
| 63 ₄ -64 ₁ | D | Kas, Stu | 2 Mi |
| 65 ₁₋₂ | Ct | Stu | dotted Mi- <i>g</i> Sm- <i>f</i> ¹ |
| 66-67 ₂ | Ct | Stu | Sb- <i>d</i> ¹ Sb-rest Br- <i>a</i> ¹ |
| 70 ₂ | Ct | Stu | <i>e</i> ¹ |
| 75-76 ₁ | B | Kas, Stu | dotted Br |
| 77 ₁₋₂ | B | Kas, Stu | Mi- <i>g</i> Mi- <i>f</i> |
| 78-9 | B | Stu | 2 Sb- <i>d</i> 2 Sb- <i>g</i> |
| 78 ₁ | T | Fo¹ | note missing in D-Mbs due to page damage |
| 78 ₂ -79 ₂ | T | Stu | Sb- <i>d</i> ¹ dotted Sb- <i>d</i> ¹ Mi- <i>d</i> ¹ |
| 79 ₁ | Ct | Kas | Sb (dot missing) |
| 79 ₂ | D | Kas, Stu | <i>b</i> ¹ |
| 79 ₂ | Ct | Bru, Kas, Stu | <i>g</i> ¹ |
| 80 | T | Bru | Mx |
| 89 ₂ | B | Stu | <i>e</i> |
| 90 ₄ | Ct | Stu | <i>e</i> ¹ |
| 94 ₃₋₄ | D | Kas, Stu | Sb |
| 99 ₁ | B | Stu | 2 Mi |
| 101 ₂ | D | Stu | <i>b</i> ¹ |
| 103 ₁₋₂ | D | Kas, Stu | Br- <i>c</i> ² |
| 104 ₃ | T | Stu | 2 Mi |
| 106 ₁₋₃ | D | Stu | 2 Mi- <i>c</i> ² Sb- <i>d</i> ² |
| 106 ₂ -107 ₁ | D, B | Kas | Br |
| 107 ₂ | D | Stu | Sb-rest |
| 111 ₁ | T | Stu | Sb Mi |
| 112 ₁ | B | Stu | Sb Mi |
| 112 ₁₋₂ | B | Kas | 2 Sb |
| 113 ₃ -114 ₂ | B | Kas | Sb- <i>e</i> Br- <i>d</i> |
| 114 ₁ | D | Stu | Sb Mi |
| 114 ₁₋₂ | T | Bru | 2 Mi |
| 115 ₁ | Ct | Stu | Sb Mi |
| 115 ₆ | D | Kas | dotted Mi- <i>e</i> ² Sm- <i>d</i> ² |
| 116 ₂ -121 | Ct | Fo¹ | notated a third too high due to erroneous clef change |
| 116 ₃₋₄ | Ct | Bru, Kas | Sb |
| 121 | Ct | Stu | Mx |
| 121 | T | Bru | Mx |
| Accidentals | | | |
| 106 ₂ | B | Stu | <i>b</i> <i>b</i> |
| Coloration | | | |
| 4 ₂₋₄ | D | Kas, Stu | no coloration |
| 13 ₂₋₄ | T | Stu | no coloration |
| Ligatures | | | |
| 4 ₁₋₂ | D | Kas, Stu | no lig. |
| 4 ₁₋₂ | D | Ne | <i>recta</i> in place of <i>obliqua</i> |
| 13 ₁₋₂ | T | Ne | <i>recta</i> in place of <i>obliqua</i> |
| 13 ₁₋₂ | T | Stu | no lig. |
| 21 ₁₋₂ | B | Kas, Ne, Stu | no lig. |
| 39-40 | B | Erl | no lig. (at page turn) |
| 77 ₂ -78 ₁ | T | Bru, Kas, Stu | no lig. |
| 78-9 | B | Stu | no lig. |

| | | | |
|-------------------|----|----------------------|---------|
| 78 ₁₋₂ | T | Bru, Kas, Stu | lig. |
| 117–18 | T | Bru, Kas, Stu | no lig. |
| 117–19 | B | Stu | lig. |
| 118–20 | T | Bru, Kas, Stu | lig. |
| 119–20 | Ct | Bru, Kas, Stu | lig. |

Textual variants and text placement

| | | | |
|------------------------------------|-------|--------------------------------|--|
| 1 ₂ / 10 ₁ | Ct, B | Stu | initial <i>B</i> of <i>Beati</i> missing |
| 11 ₃ –16 | Ct | Kas | <i>Labores manuum tuarum</i> |
| 37 ₃ –43 | B | Kas, Ne, Stu | <i>erit</i> (no repetition) |
| 38 ₂ –40 ₁ | T | Kas | <i>beatus es</i> |
| 40 ₂ –43 | T | Kas | <i>et bene tibi erit</i> |
| 49 _{1/2} –53 ₁ | T | Kas, Ne, Stu | <i>abundans</i> (no repetition) |
| 56 ₃ –58 ₁ | T | Ne | <i>tutae</i> [sic] |
| 69 ₁ –71 | T | Fo¹ | <i>benediatur</i> [sic] |
| 84 ₁₋₂ | D | Erl | <i>tibi</i> missing |
| 88 ₃ | B | Kas | <i>ut</i> |
| 89 ₂ | T | Fo¹, Kas | <i>ut</i> |
| 90 ₂ | Ct | Kas | <i>ut</i> |
| 90 ₃ | D | Kas | <i>ut</i> |
| 94 ₃ –96 ₁ | B | Fo¹, Erl, Ne | <i>bona Jerusalem</i> |
| 94 ₃ –96 ₁ | B | Kas, Stu | <i>omnibus diebus</i> |
| 98 ₂ –100 | B | Stu | <i>diebus vitae tuae</i> |
| 112 ₁ –121 | T | Stu | <i>Israel</i> (no repetition) |
| 115 ₁ –116 ₃ | T | Ne | <i>super</i> |
| 115 ₂ –121 | D | Kas, Ne, Stu | <i>Israel</i> (no repetition) |
| 116 ₃ –121 | Ct | Kas | <i>Israel</i> (no repetition) |

Remarks

- As an aid to performers, the first notes or rests following a page turn in **Erl** are notated on the preceding page after the final custos.
- Two variants in **Stu** (Ct: 66–7; T: 78–9) contribute to a more homorhythmic musical texture.
- In the copy of **Fo¹** that was used for the edition (D-Mbs), a contemporary scribe added a cautionary *b♭* in the contra-tenor in m. 45.

7. *Christe, qui lux es* (SC M 15)

Text

The earliest record of this hymn, whose authorship is uncertain, is the sixth-century monastic rule of Caesarius of Arles (c.470–542) (AH 51, no. 22; Hiley 2009: 71). The hymn consists of six stanzas in its earliest sources but later came to conclude with a seventh, variable stanza based on the Lesser Doxology. Senfl sets only the first five stanzas. The additional sixth and seventh stanzas provided in italics below are derived from the *Psalterium Spirense* (1515), fol. 231^r.

1. *Christe, qui lux es et dies,
noctis tenebras detegis,
lucisque lumen crederis,
lumen beatum praedicans.*

1. Christ, who are light and day,
you lift off the darkness of night,
you are believed to be the light of light,
proclaiming the blessed light.

2. *Precamur, sancte Domine,
defende nos in hac nocte,
sit nobis in te requies,
quietam noctem tribue.*

2. We beg you, Holy Lord,
protect us this night.
Let us have rest in you;
grant us a tranquil night.

3. *Ne gravis somnus irruat,
nec hostis nos surripiat,
nec caro illi consentiens,
nos tibi reos statuat.*

3. Let not sleep fall on us as an oppressor;
nor the enemy snatch us away,
nor flesh, giving him its assent,
make us guilty in your sight.

4. Oculi somnum capiant,
cor ad te semper vigilet,
dextera tua protegat
famulos qui te diligunt.

4. Though our eyes be full of sleep,
let our hearts be ever awake to you.
May your right hand protect
your servants who love you.

5. Defensor noster aspice,
insidiantes reprime,
guberna tuos famulos,
quos sanguine mercatus es.

5. Look on us, our defender,
suppress those that lie in ambush,
and guide your servants,
whom you ransomed with your blood.

6. *Memento nostri, Domine,
in gravi isto corpore,
qui es defensor animae,
adesto nobis, Domine.*

6. *Remember us, O Lord,
in this burdensome body;
you, who are the defender of the soul,
be near to us, O Lord.*

7. *Deo Patri sit gloria
eiusque soli Filio,
cum Spiritu Paraclito,
et nunc et in perpetuum. Amen.*

7. *Glory be to God the Father
and to his only Son,
with the Spirit, the Comforter,
both now and evermore. Amen.*
(Leofranc Holford-Strevens)

Cantus firmus

The *Psalterium Spirense* (1515), fol. 231^r, assigns this Compline hymn to the period spanning the first to the fifth Sundays of Lent ('Ad Co[m]pletoriu[m] a d[omi]nica Inuocauit usq[ue] ad Judica'). In Senff's setting, this chant melody appears most prominently as a cantus firmus sung by the discantus in the first stanza, as a quasi-canon between contratenor and tenor in the second stanza, and as a quasi-canon between tenor and bassus in the fourth and fifth stanzas.

Chri - ste, — qui — lux es et di - es, no - ctis te - ne - bras de - te - gis, lu - cis - que

lu - men cre - de - ris, lu - men be - a - tum prae - di - cans.

Principal Source

Fo² RISM 1538³ (D-Mbs), no. 38 (D, Ct, T, B), *Ludouicus Senff* (index T), text in all voices

Other Sources

Reg¹ D-Rp A.R. 863–870, [no. 17], fols. 30^v–35^r (C), A, T, and B without foliation, *L. Senff. 4. Vocum.*, text in all voices

Reg³ D-Rp B 211–215, [no. 38], fols. 73^r–75^v (D), fols. 80^v–83^r (A), fols. 64^v–67^r (T), fols. 71^v–73^v (B), *LS 4*, text in all voices

Wilphlingseder A. Wilphlingseder, *Erotemata musices practicae* (1563), pp. 284–5 (D, A, T, B), *Ludouici Senfflij.*, first 13 mm. only, no text

Zwi² D-Z 81/2, [no. 12], no. 12 (D, T, B), *Lude: Senfftl.*, Ct missing, text in extant voices

Source Evaluation

All four sources transmitting this motet in full provide relatively accurate readings. Deviations among these sources relate principally to the extent to which *eb* and textual repetitions are recorded. Perhaps more important with regard to filiation are two ligatures absent in **Fo²** but found in the other three sources: when the bassus takes up the cantus firmus in mm. 169–201, **Reg¹**, **Reg³**, and **Zwi²** all provide a ligature for this voice at mm. 172–3, and **Reg³** and **Zwi²** provide another one at mm. 195–6, both in accordance with the ligature pattern of the cantus firmus established in previous statements. **Fo²**, **Reg³**, and **Zwi²** all date from the 1530s–1540s, whereas **Reg¹** was possibly notated in 1575 per the accompanying inscription found at the end of the transcription of this motet in the discantus partbook: '3. Martij. Anno Domini 1575' (fol. 35^r). Among the three earlier sources of this motet, the text underlay in **Reg³** differs most from the other sources, while **Zwi²** has deviations in the discantus at mm. 70 and 76 not transmitted in any other source. Thus, **Fo²**, which appears to be the most representative of the group, has been chosen as the principal source. **Wilphlingseder** prints the first 13 mm. of this motet

as an *exemplum sesquialtere* in his *Erroremata musices practicae*. In this treatise, the proportion sign $\frac{3}{2}$ is provided in place of the '3' that appears at m. 5 in the four other sources. **Wilphlingseder** also uses slashes to indicate the *sesquialtera* rhythm as groupings of three minims in duration in the contratenor, tenor, and bassus.

Variant Readings

Clefs

| | | | |
|------------------------------------|----|------------------------|----|
| 13 ₁ –19 | Ct | Reg³ | C4 |
| 13 ₂ –24 ₁ | B | Reg³ | F3 |
| 56 ₂ –64 ₂ | D | Reg³ | C2 |
| 122 ₁ –129 ₃ | D | Reg³ | C2 |

Staff signatures

| | | | |
|------------------------------------|----|------------------------|---|
| 1 ₁ –13 ₁ | Ct | Wilphlingseder | <i>b</i> <i>b</i> signature misprinted as <i>d</i> <i>b</i> |
| 7 ₄ –9 ₄ | B | Wilphlingseder | <i>b</i> <i>b</i> signature misprinted as <i>c</i> <i>b</i> |
| 102 ₂ –148 | B | Fo² | <i>b</i> <i>b</i> , <i>e</i> <i>b</i> |
| 109 ₁ –152 ₂ | B | Reg³ | <i>b</i> <i>b</i> , <i>e</i> <i>b</i> |
| 114–51 | B | Reg¹ | <i>b</i> <i>b</i> , <i>e</i> <i>b</i> |
| 132–145 ₂ | Ct | Reg³ | <i>b</i> <i>b</i> , <i>e</i> <i>b</i> |

Mensuration and proportion signs

| | | | |
|--------------------------------|----------|-----------------------|---------------|
| 5 ₁ –9 ₅ | Ct, T, B | Wilphlingseder | $\frac{3}{2}$ |
|--------------------------------|----------|-----------------------|---------------|

Directions and/or non-verbal signs

| | | | |
|----------------------|------|------------------------|--|
| 13 | D | Wilphlingseder | ↷ |
| 13 ₁ | T, B | Wilphlingseder | ↷ |
| 112 ₁ | Ct | Reg³ | <i>d</i> ¹ corrected to <i>c</i> ¹ |
| 185–191 ₁ | T | Zwi² | <i>sig. cong.</i> to sing the missing passage added after the double barline |

Variants in pitch and rhythm

| | | | |
|--------------------|----------|------------------------|--|
| 3 ₄ | B | Reg¹ | Mi Sm (at line break; second note with accidental <i>e</i> <i>b</i>) |
| 13 | D | Wilphlingseder | Lo |
| 13 ₁ | Ct, T, B | Wilphlingseder | Lo |
| 70 ₂ –3 | D | Zwi² | dotted Mi |
| 76 ₃ –5 | D | Zwi² | Mi- <i>b</i> <i>b</i> ¹ Sm- <i>a</i> ¹ Sm- <i>g</i> ¹ |
| 205 | B | Reg¹ | Mx |

Accidentals

| | | | |
|------------------------------------|----|---|---|
| 3 ₄ | B | Reg¹ | Mi Sm (at line break; second note with accidental <i>e</i> <i>b</i>) |
| 4 ₁ | T | Reg¹ | <i>e</i> <i>b</i> |
| 4 ₂ –3 | Ct | Reg¹ | <i>e</i> <i>b</i> |
| 39 ₁ | B | Zwi² | no <i>e</i> <i>b</i> |
| 43 ₂ | B | Reg³, Zwi² | <i>e</i> <i>b</i> |
| 111 ₂₊₄ | B | Reg¹, Zwi² | no <i>e</i> <i>b</i> |
| 128 | B | Zwi² | no <i>e</i> <i>b</i> |
| 137 ₂ | Ct | Reg³ | no <i>e</i> <i>b</i> |
| 142 ₁ | B | Zwi² | no <i>e</i> <i>b</i> |
| 143 ₂ –144 ₁ | Ct | Reg³ | <i>e</i> <i>b</i> (implied as staff signature) |
| 146 | B | Zwi² | no <i>e</i> <i>b</i> |
| 151 | B | Zwi² | no <i>e</i> <i>b</i> |

Ligatures

| | | | |
|-------|-------|--|------|
| 172–3 | 172–3 | Reg¹, Reg³, Zwi² | lig. |
| 195–6 | B | Reg³, Zwi² | lig. |

Textual variants and text placement

| | | | |
|--------------------------------|----|------------------------|--------------------------|
| 1 ₁ –6 ₁ | B | Reg¹ | <i>Christe, Christe</i> |
| 1 ₁ –6 ₁ | B | Reg³ | <i>Christe</i> (3 times) |
| 1 ₂ –5 ₂ | Ct | Reg¹ | <i>Christe, Christe</i> |
| 5 ₂ –7 ₁ | T | Reg³ | <i>qui lux es</i> |

| | | | |
|------------------------------------|----|--|--|
| 13 ₃ –17 | Ct | Reg¹, Reg³ | <i>detegis</i> |
| 17 ₃ –20 ₂ | T | Reg³ | <i>detegis</i> |
| 18 ₂ –21 ₁ | T | Reg¹ | <i>lucisque</i> |
| 19 ₁ –21 ₄ | T | Zwi² | <i>lucisque, lucisque</i> |
| 19 ₃ –22 ₁ | B | Zwi² | <i>lucisque</i> |
| 20 ₃ –26 ₃ | T | Reg³ | <i>lucisque lumen crederis, crederis</i> |
| 23 ₁ –24 ₃ | Ct | Reg³ | <i>lumen, lumen</i> |
| 23 ₂ –26 ₁ | T | Reg¹ | <i>crederis, crederis</i> |
| 25 ₂ –27 ₁ | Ct | Reg¹ | <i>lumen</i> |
| 25 ₂ –27 ₁ | Ct | Reg³ | <i>lucisque lumen</i> |
| 28 ₂ –30 ₃ | T | Zwi² | <i>lumen</i> |
| 28 ₂ –32 ₃ | T | Reg³ | <i>lumen beatum</i> |
| 28 ₃ –30 ₁ | B | Reg¹ | <i>lumen beatum</i> |
| 29 ₁ –31 ₂ | Ct | Reg¹ | <i>lucisque lumen crederis</i> |
| 29 ₁ –31 ₂ | Ct | Reg³ | <i>crederis lumen</i> |
| 31 ₁ –32 ₃ | T | Reg¹ | <i>lumen beatum</i> |
| 32 ₃ –40 ₁ | B | Reg³ | <i>lumen</i> (8 times) |
| 33 ₂ –36 ₃ | T | Reg³ | <i>lumen</i> (4 times) |
| 35 ₁ –37 ₂ | Ct | Reg¹ | <i>beatum predicans</i> |
| 35 ₁ –37 ₂ | Ct | Reg³ | <i>lumen beatum</i> |
| 37 ₂ –40 ₂ | T | Reg³ | <i>beatum</i> |
| 37 ₄ –38 ₁ | Ct | Reg³ | <i>lumen</i> |
| 38 ₃ –39 ₂ | Ct | Reg³ | <i>beatum</i> |
| 40 ₃ –42 ₁ | B | Reg³ | <i>beatum</i> |
| 55 ₃ –58 | D | Zwi² | <i>sancte Domine</i> |
| 62 ₃ –63 ₃ | D | Reg³ | <i>defende nos</i> |
| 72 ₁ | D | Zwi², Reg¹, Reg³ | <i>te</i> |
| 74 ₂ –77 | Ct | Reg¹ | <i>qui[e]tam</i> |
| 76 ₃ –79 ₃ | D | Reg¹ | <i>tri... b bue</i> [sic] |
| 76 ₃ –79 ₃ | D | Reg³ | <i>tribue, tribue</i> |
| 101 ₂ –104 ₁ | Ct | Reg³ | <i>nos tibi</i> |
| 116 ₁ –120 | D | Reg¹, Reg³, Zwi² | <i>capiant, capiant</i> |
| 119 ₂ –122 ₁ | T | Reg³ | <i>oculi somnum</i> |
| 124 ₃ –127 ₁ | D | Zwi² | no text |
| 128–30 | B | Fo² | <i>capiat</i> [sic] |
| 128 ₁ –133 ₁ | D | Reg³ | <i>capiant, capiant</i> |
| 141 ₁ | Ct | Fo² | repetition of <i>-te-</i> |
| 153 ₂ –155 ₃ | B | Reg³ | <i>diligunt, diligunt</i> |
| 155 ₂ –157 ₃ | Ct | Reg³ | <i>diligunt, diligunt</i> |
| 159 ₃ –162 ₁ | B | Zwi² | <i>diligunt</i> |
| 177 ₁ –3 | D | Reg¹, Reg³ | <i>aspice</i> |
| 177 ₂ –4 | Ct | Reg¹, Reg³ | <i>aspice</i> |
| 184 ₂ –185 ₁ | Ct | Reg¹, Reg³ | <i>reprime</i> |
| 189 ₂ –194 ₃ | Ct | Reg¹, Reg³ | <i>tuos famulos, famulos, tuos famulos</i> |
| 190 ₁ –3 | D | Reg¹, Reg³, Zwi² | <i>famulos</i> |
| 196 ₁ –4 | Ct | Reg¹ | <i>sanguine quos</i> |
| 198 ₁ –199 ₄ | D | Reg¹, Reg³, Zwi² | <i>quos sanguine, quos sanguine</i> |
| 198 ₂ –201 | B | Zwi² | <i>mercatus</i> |
| 198 ₄ –195 ₁ | Ct | Reg¹, Reg³ | <i>sanguine</i> |
| 202 ₂ –204 ₅ | Ct | Reg¹ | <i>quos sanguine mercatus</i> |
| 205 | B | Reg³, Zwi² | <i>es</i> |

8. **Collegerunt pontifices* (SC *M 17)

Text

The text of this motet is taken from John 11:47–50, 53. Most sources transmitting Senfl's motet leave out the word 'concilium', whereas **Bud**, **StG**, and **Wit** insert the text phrase 'collegerunt concilium' at the place where 'concilium' should appear. In early fifteenth-century liturgical books (e.g. *Responsoria* (1509), fols. 21^v–22^v; *Graduale Pataviense* (1511), fol. 58^{r-v}) the

first line reads ‘Collegerunt pontifices et Pharisei concilium’, without a repetition of ‘collegerunt’. When underlaying the tenor in **Bud** at mm. 28₃–31₂, the scribe wrote ‘collegeru[n]t ponti’, then crossed out the second word and wrote ‘conciliu[m]’ in its place.

1.p.

Collegerunt pontifices et Pharisei [concilium] et dicebant, ‘Quid facimus? Quia hic homo multa signa facit. Si dimittimus eum sic, omnes credent in eum, et venient Romani et tollent nostrum locum et gentem.’

1.p.

The chief priests therefore and the Pharisees gathered [a council] and said: ‘What do we, for this man doth many miracles? If we let him alone so, all will believe in him; and the Romans will come, and take away our place and nation.’

2.p.

Unus autem ex ipsis, Caiphas nomine, cum esset pontifex anni illius, dixit eis, ‘Vos nescitis quicquam, nec cogitatis quia expedit vobis ut unus moriatur homo pro populo ut non tota gens pereat.’ Ab illo ergo die cogitaverunt ut interficerent eum.

2.p.

But one of them, named Caiphas, being the high priest that year, said to them: ‘You know nothing. Neither do you consider that it is expedient for you that one man should die for the people, and that the whole nation perish not.’ From that day therefore they devised to put him to death.

(RDC)

Cantus firmus

Plainchant melodies corresponding with this text are found, for instance, in the *Responsorialia* (1509), fols. 21^v–22^v, and in the *Graduale Pataviense* (1511), fol. 58^{r-v}. In a (para-)liturgical context the chant served as an antiphon and processional on Palm Sunday. Apart from the characteristic downward leap at the beginning, however, the melodies in this motet bear little resemblance to these florid plainchants.

Principal Source

Rh¹ RISM 1538⁸ (D-Mbs), no. 24 (D, A, T, B), anon., text in all voices

Other Sources

- Ber** D-B Sammlung Bohn Ms. mus. 8, [no. 17], fols. 17^v–18^r (D), fols. 20^r–21^v (A), fols. 19^r–20^r (T), fols. 17^v–19^r (B), anon., text in all voices
- Bud** H-Bn Ms. mus. Bártfa 2, Koll. 2, [no. 274], no. 4, fols. 23^v–24^v (A), fols. 19^v–20^r (T), fols. 23^v–24^v (B), anon., D missing, text in extant voices
- Dre**⁵ D-Dl Mus. Grimma 57, [no. 31], fols. [138^v–142^r], fols. 136^v–140^r (D), fols. 122^v–126^v, (T), fols. 130^v–134^r (B), anon., Ct missing, text in extant voices
- Kra** PL-Kj Mus. ms. 40043, no. [55], fols. 54^r–55^r (T), no foliation in D, A, B, anon., text in all voices
- Lei**² D-LEu 51, [no. 59], fols. 73^v–75^r (T), fols. 105^v–106^v (B), anon., D and Ct missing, text in extant voices
- Nur**¹ D-Ngm 8820 B, [no. 21], fols. 309^v–322^r (D, A, T, B), anon., text in all voices
- Reg**¹ D-Rp A.R. 863–870, [no. 13], fols. 18^v–22^r (D), A, T, and B without foliation, *Ludouicus Senfl. 4. Vocum.*, text in all voices
- Reg**² D-Rp A.R. 940–941 (D, A, T, B), no. 285, anon., text in all voices
- Ros**² D-ROu Mus. Saec. XVI-71/1, fols. 31^v–33^r (D), fols. 34^r–35^v (A), fols. 31^v–32^v (T), fols. 26^v–28^r (B), anon., text in all voices
- StG** CH-SGs 463, fol. 43^{r-v} (D), fol. 102^{r-v} (A), anon., T and B missing, text in extant voices
- Wit** D-WGlh ss 2181, fols. 118^v–120^v (T), anon., T only, text in extant voice

Source Evaluation

Collegerunt pontifices is the motet with the largest number of concordances in this volume. The earliest source preserving all four voices, **Rh**¹, was issued from Georg Rhau’s workshop in Wittenberg. A notational error in the bassus (25₁) provides conjunctive evidence for the dependency on this print of the manuscripts **Lei**², **Reg**², and **Ros**². The reading transmitted in **Reg**¹, a source copied in the 1570s and the only one to attribute the motet to Senfl, could also have been derived from a version dependent on the print as it contains hardly any variants; only the error in the bassus was corrected. **Kra** is one of the earlier manuscript sources (c.1545) and the one with the highest number of scribal errors (a note missing at m. 68₁ in the bassus, a passage copied one tone too high at mm. 123₄–124₄ in the discantus). It was not possible to establish a clear dependency for this source, as the reading exhibits no substantive variants.

Some of the other sources, in contrast, seem to form a second strand of transmission. Closely connected are **Bud**, **StG**, and **Wit**, which share several variants and are the only ones that transmit the phrase ‘collegerunt concilium’. The interrelationship of these three sources cannot be determined with any certainty, as the contratenor is the only voice preserved in common between **Bud** and **StG**, and it is only possible to compare the tenor voices of **Bud** and **Wit**. Moreover, **StG** and **Wit** share no surviving voices in common and can only be linked via the evidence in **Bud**. **Bud** and **StG** share, for example, a

slightly different melodic motif in the contratenor (59₂) and discantus (58₃) that more closely matches the preceding motif, as well as a later variant in the contratenor (117₂–118₁). **Bud** and **Wit** share a different pitch in the tenor (185₂), which would not work well with the bassus as transmitted in **Rh**¹. Further evidence of a common dependency is provided by a scribal error in **Wit** (T: 69₂) amended incorrectly in **Bud**. Based on the dating and the geographical origin of the sources it can be assumed that the later manuscript **Bud** can be traced back to **Wit** or, perhaps more likely, a closely related source unknown today. A fourth source related to this strand of transmission is **Ber**, which contains some variants in common with **StG** (especially in the discantus) as well as the same conjunctive error (D: 130₁, which features a *c*² instead of *d*²). On the other hand, the lower voices of **Ber** do not share the most significant variants found in **Bud** and **Wit** (e.g. m. 185 in T and B).

The manuscripts **Dre**⁵ und **Nur**¹ can only tentatively be connected with one of these two branches: both date from the second half of the sixteenth century and transmit autonomous variants. Placement of ligatures and text underlay suggest that **Dre**⁵ should be assigned to the second strand of transmission (**Ber**, **Bud**, and **Wit**), whereas the cautionary accidental in the discantus of **Nur**¹ may indicate dependency on a source derived from the print.

Rh¹ was designated the principal source as it is not possible to reconstruct the fragmentary sources from the second strand of transmission. Moreover, **Rh**¹ transmits only a few notational errors and had a substantial impact on the further transmission of this motet. It therefore presents the version that was probably best known in the sixteenth century.

Variant Readings

Clefs

| | | | |
|-----------------------------------|---|-------------------------|---------------------|
| 95 ₁ –109 ₁ | B | Ros ² | erroneously C3 clef |
|-----------------------------------|---|-------------------------|---------------------|

Staff signatures

| | | | |
|-----------------------------------|---|-------------------------|---|
| 1–13 | D | Reg ² | cautionary <i>b</i> to indicate <i>f</i> ² - <i>fa</i> |
| 1–150 ₂ | D | Rh ¹ | cautionary <i>b</i> to indicate <i>f</i> ² - <i>fa</i> |
| 1–159 ₂ | D | Ros ² | cautionary <i>b</i> to indicate <i>f</i> ² - <i>fa</i> |
| 1–192 | D | Nur ¹ | cautionary <i>b</i> to indicate <i>f</i> ² - <i>fa</i> |
| 36 ₂ –152 ₁ | D | Reg ² | cautionary <i>b</i> to indicate <i>f</i> ² - <i>fa</i> |

Directions and/or non-verbal signs

| | | | |
|---------------------|----|---|--|
| 3 ₅ | T | Lei ² | dotted Sm corrected to dotted Mi |
| 7 ₂ –3 | T | Dre ⁵ | 2 circles above ligature to indicate 2 Sb |
| 9 ₂ | Ct | Bud | correction mark, probably to join 2 Mi |
| 91 | D | Ber , Reg ² , Ros ² | ∩ |
| 94 | Ct | Ber , Reg ² , Rh ¹ , Ros ² | ∩ |
| 94 | T | Ber , Kra , Lei ² , Reg ² , Ros ² | ∩ |
| 94 | B | Ber , Kra , Lei ² , Reg ² , Ros ² | ∩ |
| 163 ₁ –2 | Ct | Ros ² | erroneously coloured note heads (2 Sb) corrected |
| 172 ₁ | B | Kra | Mi corrected to Sb |
| 192 | D | Dre ⁵ , Reg ² , Ros ² | ∩ |
| 192 | Ct | Ber , Kra , Reg ² , Ros ² | ∩ |
| 192 | T | Lei ² , Reg ² , Ros ² | ∩ |
| 192 | B | Ber , Lei ² , Reg ² , Ros ² | ∩ |

Variants in pitch and rhythm

| | | | |
|--------------------------------|----|-------------------------|---|
| 1 ₁ –2 ₁ | T | Bud | <i>c</i> ¹ |
| 3 ₅ | T | Nur ¹ | Mi Sm (at line break) |
| 4 ₂ | T | Dre ⁵ | Mi- <i>e</i> ¹ Mi- <i>d</i> ¹ Mi- <i>e</i> ¹ |
| 4 ₅ | Ct | Nur ¹ | Mi Sm (at line break) |
| 6 ₂ –3 | Ct | Bud , StG | Sb- <i>d</i> ¹ |
| 6 ₂ | T | Bud | <i>g</i> |
| 7 ₁ | Ct | Kra | erroneous <i>b</i> |
| 7 ₁ | T | Bud | <i>a</i> |
| 8 ₂ | B | Kra | Sb dotted Br |
| 9 ₂ | Ct | Bud , StG | 2 Mi |
| 11 ₁ –2 | D | Ber , StG | dotted Mi- <i>b</i> ¹ |
| 13 ₁ | B | Bud | <i>c</i> |
| 14 ₂ | T | Nur ¹ | Mi Sm (at page turn) |
| 14 ₂ | B | Nur ¹ | 2 Mi (at page turn) |
| 17 ₂ | T | Kra | erroneously <i>d</i> ¹ |
| 17 ₃ | D | Ber , StG | Sm- <i>b</i> ¹ Sm- <i>a</i> ¹ |

| | | | |
|------------------------------------|----|--|---|
| 17 ₄ | D | Reg¹ | 2 Mi |
| 19 ₃ –21 ₂ | B | Bud | dotted Mi- <i>c</i> ¹ Sm- <i>b</i> dotted Mi- <i>a</i> Sm- <i>g</i> Mi- <i>f</i> Sb- <i>e</i> |
| 20 ₄ –21 ₁ | T | Bud | Mi- <i>a</i> Mi- <i>g</i> |
| 23 ₃ | Ct | StG | 2 Sm |
| 23 ₃ –4 | T | Ber, Bud, Wit | Sb |
| 24 ₁ –4 | T | Nur¹ | Sb- <i>c</i> ¹ 2 Mi- <i>c</i> ¹ |
| 24 ₃ –4 | T | Dre⁵ | Sb |
| 25 ₁ | B | Lei², Reg², Rh¹, Ros² | erroneous <i>e</i> |
| 25 ₄ | Ct | Bud, StG | <i>c</i> ¹ |
| 25 ₅ | Ct | Nur¹ | 2 Mi (at line break) |
| 32 ₁ –2 | T | Kra | Mi-rest Sb- <i>d</i> ¹ |
| 35 ₃ –5 | D | Ber, StG | 4 Sm- <i>d</i> ¹ <i>e</i> ¹ <i>f</i> ¹ <i>g</i> ¹ Mi- <i>a</i> ¹ |
| 35 ₃ –36 ₁ | Ct | Bud, Kra | Sb |
| 40 ₂ | D | StG | <i>c</i> ² |
| 41 | T | Ber | 2 Sb |
| 42 ₃ | D | Nur¹ | Mi Sm (at line break) |
| 42 ₄ | Ct | Bud, StG | dotted Mi- <i>g</i> ¹ Sm- <i>e</i> ¹ |
| 43 ₂ | Ct | Ber | 2 Mi |
| 46 ₁ | B | Nur¹ | <i>B</i> |
| 47 ₂ –48 ₁ | Ct | Bud | Sb 2 Mi Sb |
| 48 | Ct | StG | 2 Sb |
| 50 ₃ | Ct | Kra | <i>f</i> ¹ |
| 50 ₃ –51 ₁ | B | Bud | Sb |
| 51 ₁ | Ct | Bud, StG | 2 Mi |
| 51 ₃ | Ct | Bud, StG | dotted Mi- <i>g</i> ¹ Sm- <i>e</i> ¹ |
| 52 ₁ | T | Bud | 2 Mi |
| 58 ₃ | D | Ber, StG | <i>b</i> ¹ |
| 59 ₂ | Ct | Bud, StG | <i>e</i> ¹ |
| 59 ₂ | Ct | Reg¹ | <i>g</i> ¹ |
| 61 ₂ | B | Ber, Lei² | <i>b</i> (Lei² with correction mark?) |
| 61 ₂ | B | Dre⁵, Reg¹ | <i>c</i> ¹ |
| 68 ₁ | B | Kra | note missing, although indicated by custos |
| 69 ₂ | T | Bud | erroneous <i>b</i> |
| 69 ₂ | T | Wit | erroneous <i>g</i> |
| 76 ₂ –3 | D | Ber, StG | Sb |
| 77 ₁ | B | Kra | erroneous <i>e</i> |
| 77 ₂ | D | Ros² | erroneously Sm |
| 79 ₂ | T | Kra | 2 Mi |
| 80 | D | Reg², Rh¹ | <i>e</i> ² |
| 82 ₂ –3 | T | Bud | Sb- <i>d</i> ¹ |
| 83 ₁ | D | Ros² | erroneously dotted (?) |
| 84 | Ct | Nur¹ | 2 Sb (at page turn) |
| 88 ₃ | B | Ros² | erroneously Mi (?) |
| 89 ₁ | Ct | Bud, StG | 2 Mi |
| 91 ₃ | Ct | StG | 2 Mi |
| 100 | Ct | Nur¹ | 2 Sb (at page turn) |
| 100 | B | Nur¹ | 2 Sb (at page turn) |
| 105 ₁ | Ct | Nur¹ | erroneous <i>d</i> ¹ |
| 115 ₃ | T | Bud | Mi Mi-rest |
| 117 ₁ | T | Ber, Bud, Dre⁵, Nur¹, Ros² | <i>a</i> |
| 117 ₂ –118 ₁ | Ct | Bud, StG | Sb- <i>c</i> ¹ Mi-rest |
| 117 ₄ | T | Bud | 2 Mi |
| 119 ₁ | T | Ber, Bud, Wit | 2 Mi |
| 121 ₂ –3 | D | Dre⁵ | Sb |
| 121 ₃ –4 | D | Ber, StG | dotted Mi- <i>c</i> ² Fu- <i>b</i> ¹ Fu- <i>c</i> ² |
| 122 ₂ –3 | B | Bud | Sb |
| 123 ₂ | D | Ber, StG | <i>g</i> ¹ |
| 123 ₂ | Ct | Bud | Sb Mi |
| 123 ₄ | D | Reg², Rh¹, Ros² | Mi Sm (at line break in Rh¹) |

| | | | |
|------------------------------------|----|---|---|
| 123 ₄ –124 ₄ | D | Kra | notated one tone too high |
| 123 ₄₋₅ | T | Bud | Mi- <i>a</i> |
| 124 ₂₋₃ | B | Nur¹ | dotted Sb |
| 124 ₄ | D | Reg² | beam erroneously crossed out? |
| 124 ₅ | D | Nur¹ | Mi Sm (at line break) |
| 130 ₁ | D | Ber, StG | <i>c</i> ² |
| 138 ₁ | D | Dre⁵ | 2 Mi |
| 140 ₃ | T | Dre⁵ | 2 Mi |
| 141 ₁ | B | Dre⁵ | 2 Mi |
| 142 ₄ | Ct | Nur¹ | <i>f</i> ¹ |
| 145 ₂ –146 | Ct | Nur¹ | 2 Br dotted Br |
| 146 | Ct | StG | 3 Br |
| 146 ₁ | T | Kra | 2 Mi |
| 146 ₂ | B | Nur¹ | 2 Mi (at page turn) |
| 147 ₂₋₃ | B | Ber, Bud, Dre⁵, Kra | Sb |
| 149 ₂₋₃ | B | Bud | Sb- <i>c</i> ¹ |
| 149 ₄ –150 ₁ | D | Kra | Sb- <i>c</i> ² |
| 150 | Ct | Bud | 2 Sb |
| 150 | Ct | StG | Sb, second Sb missing |
| 150 ₁ | T | Kra | 2 Mi |
| 150 ₁₋₂ | B | Bud | Sb |
| 152 ₄ –153 ₁ | Ct | Bud, StG | Sb- <i>f</i> ¹ |
| 155 ₄ –156 ₂ | B | Bud | Sb- <i>b</i> ^b Mi- <i>a</i> |
| 156 ₂₋₃ | T | Bud, Wit | Sb- <i>f</i> ¹ |
| 164 ₃ | Ct | StG | <i>d</i> ¹ |
| 166 ₃ | B | Nur¹ | 2 Mi (at line break) |
| 167 ₃ | Ct | Bud | Mi- <i>g</i> ¹ Sm- <i>g</i> ¹ Sm- <i>e</i> ¹ |
| 167 ₃ | Ct | StG | dotted Mi- <i>g</i> ¹ Sm- <i>e</i> ¹ |
| 169 ₂ | D | Nur¹ | 2 Mi (at line break) |
| 175 ₃ | T | Nur¹ | Mi Sm (at line break) |
| 178 ₁₋₂ | T | Bud | Sb- <i>e</i> ¹ |
| 182 ₃ | D | StG | dotted Mi- <i>g</i> ¹ Sm- <i>f</i> ¹ |
| 182 ₃ | D | Ber | dotted Mi- <i>g</i> ¹ Sm- <i>e</i> ¹ |
| 185 ₂ | T | Bud, Wit | <i>b</i> |
| 185 ₂ | B | Kra | 2 Mi |
| 185 ₂₋₃ | B | Bud | Mi- <i>c</i> Sb- <i>g</i> |
| 186 ₁₋₂ | B | Bud | notes missing |
| 186 ₂ | Ct | Bud, StG | <i>g</i> |
| 186 ₃₋₄ | T | Nur¹ | Sb |
| 187 ₁₋₃ | Ct | Bud, StG | Mi-rest, dotted Sb- <i>g</i> ¹ |
| 188 ₁₋₂ | T | Bud | notes missing |
| 189 ₁ –190 ₁ | D | StG | Mi- <i>g</i> ¹ |
| 189–92 | Ct | Bud | Lo |
| 189–92 | Ct | Nur¹ | 2 Sb Br Lo |
| 189–92 | Ct | StG | Mx |
| 189 ₂₋₃ | B | Ber | Sb |
| 191 ₃ | D | Reg², Rh¹ | Mi (dot missing) |
| 191 ₃₋₅ | D | Ber, Ros², StG | Mi- <i>c</i> ² Sm- <i>b</i> ¹ Sm- <i>a</i> ¹ |
| 192 | T | Kra | Mx |
| Coloration | | | |
| 22 ₃₋₄ | D | Ber, Dre⁵, Kra, Nur¹, StG | no coloration |
| 60 ₂₋₃ | T | Ber, Bud, Dre⁵, Kra, Nur¹, Wit | no coloration |
| 143 ₃ –144 ₁ | Ct | Ber, Bud, Dre⁵, Kra, Nur¹, StG | no coloration |
| Ligatures | | | |
| 7 ₂₋₃ | T | Dre⁵ | lig. |
| 49 ₁₋₂ | Ct | Bud, Nur¹ | <i>recta</i> in place of <i>obliqua</i> |
| 52 ₁₋₂ | T | Bud | no lig. |

| | | | |
|------------------------------------|----|---|---|
| 52 ₁₋₂ | B | Bud | no lig. |
| 52 ₁₋₂ | B | Dre⁵, Nur¹ | <i>recta</i> in place of <i>obliqua</i> |
| 63 ₁₋₂ | T | Bud | lig. |
| 63 ₂ -64 ₁ | T | Bud | no lig. |
| 69 ₁₋₂ | T | Kra, Nur¹, Wit | <i>recta</i> in place of <i>obliqua</i> |
| 69 ₁₋₂ | T | Bud, Dre⁵ | no lig. |
| 78 ₃ -79 ₁ | T | Bud | lig. |
| 79 ₁₋₂ | T | Dre⁵ | lig. |
| 100 ₃ -101 ₁ | T | Dre⁵ | lig. |
| 104 ₁₋₂ | D | Dre⁵, Nur¹ | <i>recta</i> in place of <i>obliqua</i> |
| 104 ₁₋₂ | T | Dre⁵ | lig. |
| 117 ₁₋₃ | Ct | StG | lig. (Sb- <i>d</i> ¹ Sb- <i>c</i> ¹) |
| 138 ₁₋₂ | D | Dre⁵ | no lig. |
| 140 ₃ -141 ₁ | T | Dre⁵ | no lig. |
| 141 ₁₋₂ | B | Dre⁵ | no lig. |
| 144 ₂ -145 ₁ | B | Ber, Dre⁵ | no lig. |
| 145 ₂ -146 ₁ | T | Kra | no lig. |
| 146 ₂ -147 ₁ | D | Ber | no lig. |
| 147 ₃ -148 ₁ | T | Ber, Bud | lig. |
| 183 ₃ -184 ₁ | B | Dre⁵ | lig. |

Textual variants and text placement

| | | | |
|----------------------------------|----|--|---|
| 6 ₁ -8 ₂ | T | Bud, Dre⁵ | <i>collegerunt pontifices</i> |
| 8 ₂ -11 ₂ | Ct | StG | <i>collegerunt pontifices</i> |
| 13 ₃ -15 ₂ | T | Kra | <i>et Pharisaei</i> |
| 15 ₂ -16 ₂ | D | Reg¹ | <i>Pharisae</i> ('i' missing) |
| 16 ₂ -17 ₂ | B | Bud | <i>pontifices</i> |
| 18 ₂ -22 ₁ | B | Bud | <i>et Pharisaei, et Pharisaei</i> |
| 18 ₃ -22 ₁ | Ct | Kra, StG | <i>pontifices et Pharisaei</i> |
| 19 ₂ -22 ₁ | T | Bud, Kra | <i>pontifices</i> |
| 19 ₂ -22 ₁ | T | Dre⁵, Nur¹ | <i>et Pharisaei</i> |
| 22 ₂ -24 ₁ | Ct | Ber, StG | <i>pontifices et Pharisaei</i> |
| 22 ₂ -24 ₁ | Ct | Bud, Kra | <i>et Pharisaei</i> |
| 22 ₃ -26 ₁ | T | Bud | <i>et Pharisaei pontifices</i> |
| 24 ₂ -25 ₁ | T | Ber, Kra | <i>pontifices</i> |
| 25 ₃ -27 ₁ | T | Ber, Bud, Kra, Wit | <i>et Pharisaei</i> |
| 25 ₃ -27 ₁ | T | Dre⁵ | sign of repetition: <i>et Pharisaei</i> |
| 28 ₂ -29 ₂ | D | StG | <i>concilium</i> |
| 28 ₃ -30 ₁ | Ct | Bud, StG | <i>concilium</i> |
| 30 ₂ -31 ₂ | T | Bud, Wit | <i>concilium</i> |
| 30 ₃ -32 ₁ | B | Bud | <i>concilium</i> |
| 43 ₂ -44 ₁ | T | Ber | <i>fecit</i> instead of <i>facit</i> |
| 45 ₁ -46 ₁ | T | Lei² | <i>dimitmittimus</i> (at line break) |
| 47 ₁ | T | Ber, Bud, Dre⁵, Kra, Lei², Nur¹,
Reg¹, Reg², Wit | <i>sic</i> |
| 47 ₃ -50 ₁ | D | Reg² | <i>omnes credent</i> |
| 48-51 ₁ | Ct | Ber | <i>in eum</i> |
| 50 ₂ -51 ₁ | Ct | Bud, StG | <i>omnes credent</i> |
| 50 ₃ -53 ₁ | D | StG | sign of repetition: <i>omnes credent in eum</i> |
| 50 ₃ -53 ₁ | B | Nur¹ | <i>in eum</i> |
| 60 ₂ -64 ₂ | B | Ber, Dre⁵, Lei² | no repetition of <i>Romani</i> |
| 61 ₂ -64 ₁ | T | Bud, Dre⁵, Lei² | <i>Romani, Romani</i> |
| 62 ₂ -66 ₁ | D | Reg¹ | sign of repetition: <i>et venient Romani</i> |
| 63 ₂ -66 ₁ | Ct | Bud, Nur¹, StG | <i>et tollent nostrum locum</i> |
| 64 ₁₋₃ | Ct | Rh¹ | <i>veniennr</i> [sic] |
| 68 ₂ -71 ₁ | D | Reg¹ | sign of repetition: <i>et venient Romani</i> |
| 70 ₂ -72 ₂ | T | Dre⁵, Kra, Wit | <i>nostrum locum</i> |
| 70 ₃ -72 ₂ | Ct | Nur¹ | <i>et tollent nostrum locum</i> |
| 70 ₃ -72 ₂ | Ct | Bud | <i>tollent nostrum locum</i> |

| | | | |
|------------------------------------|----|---|---|
| 73 ₂ -76 ₂ | T | Dre⁵ | <i>et gentem</i> |
| 73 ₂ -76 ₂ | T | Kra | sign of repetition: <i>nostrum locum</i> |
| 78 ₂ -81 ₁ | T | Bud, Reg¹, Wit | <i>et tollent nostrum locum</i> |
| 79 ₁ -84 ₁ | Ct | Bud, StG | <i>et tollent nostrum locum</i> |
| 79 ₁ -84 ₁ | Ct | Kra | <i>et gentem, gentem</i> |
| 79 ₁ -84 ₁ | Ct | Reg¹ | <i>et gentem, et gentem</i> |
| 80 ₂ -83 ₂ | B | Bud, Dre⁵ | <i>et gentem</i> |
| 80 ₂ -83 ₂ | B | Kra | sign of repetition: <i>et gentem</i> |
| 82 ₂ -87 ₃ | T | Bud | sign of repetition: <i>et tollent nostrum locum</i> |
| 82 ₂ -87 ₃ | T | Nur¹ | <i>et gen- gentem</i> (at page turn) |
| 82 ₂ -87 ₃ | T | Dre⁵, Kra, Wit | <i>et gentem</i> |
| 83 ₁ -86 ₁ | D | Reg² | sign of repetition written between syllables of <i>gentem</i> |
| 83 ₁ -86 ₁ | D | Kra | <i>et tollent nostrum locum</i> |
| 83 ₂ -87 ₃ | T | Ber, Reg² | <i>et gentem</i> |
| 85 ₂ -87 ₁ | Ct | Bud, StG | <i>et gentem</i> |
| 87 ₃ -94 | Ct | Ber, StG | <i>et gentem, et gentem</i> |
| 88 ₂ -91 ₁ | D | Kra | sign of repetition: <i>et tollent nostrum locum</i> |
| 89 ₁ -94 | Ct | Bud | <i>et tollent nostrum locum et gentem</i> |
| 89 ₁ -94 | Ct | Kra | <i>gentem</i> (4 times) |
| 89 ₁ -94 | Ct | Ros² | <i>gentem, gentem</i> |
| 100 ₁ -102 ₃ | T | Ber, Bud, Dre⁵ | <i>ex ipsis</i> |
| 102 ₁ -103 ₃ | Ct | Ber, Bud | <i>ex ipsis</i> |
| 117 ₃ -119 ₁ | B | Kra | <i>anni illius</i> |
| 117 ₄ -119 ₂ | T | Dre⁵ | <i>anni illius</i> |
| 118 ₂ -119 ₁ | Ct | StG | <i>cum esset</i> |
| 119 ₂ -120 ₃ | B | Kra | sign of repetition: <i>anni illius</i> |
| 119 ₃ -124 ₁ | Ct | Ber | no text repetition |
| 122 ₂ -124 ₁ | Ct | Bud | <i>anni illius dixit</i> |
| 122 ₂ -124 ₁ | Ct | StG | <i>dixit eis</i> |
| 122 ₂ -123 ₅ | B | Ber, Bud | <i>dixit eis</i> |
| 122 ₃ -126 ₁ | T | Bud | <i>dixit eis, dixit eis</i> |
| 122 ₃ -126 ₁ | T | Dre⁵, Nur¹ | <i>et dixit eis</i> |
| 129 ₃ -131 ₁ | Ct | Nur¹ | <i>ne cogitatis</i> |
| 136 ₂ -139 ₁ | D | Dre⁵ | <i>ut unus homo moriatur</i> |
| 139 ₁ -141 ₂ | T | Dre⁵ | <i>ut unus homo moriatur</i> |
| 139 ₂ -142 ₁ | B | Dre⁵ | <i>ut unus homo moriatur</i> |
| 141 ₁ -145 ₁ | D | Dre⁵ | <i>ut unus homo moriatur</i> |
| 141 ₂ | Ct | Bud, Kra, Reg², Ros², StG | <i>ut</i> |
| 144 ₂ -146 ₁ | B | Dre⁵ | <i>moriatur</i> |
| 144 ₃ -146 ₂ | T | Ber, Bud, Wit | <i>homo</i> |
| 144 ₃ -146 ₂ | T | Dre⁵ | <i>moriatur</i> |
| 145 ₁ -146 ₁ | Ct | Nur¹ | <i>homo, homo</i> |
| 151 ₂ | D | Ber, Dre⁵, Kra, Nur¹, StG | <i>et</i> instead of <i>ut</i> |
| 151 ₂ | Ct | Bud, Kra, Nur¹, StG | <i>et</i> instead of <i>ut</i> |
| 152 ₁ | D | Dre⁵ | <i>ne</i> instead of <i>non</i> |
| 154 ₂ | B | Ber, Bud, Dre⁵, Kra, Nur¹ | <i>et</i> instead of <i>ut</i> |
| 154 ₂ -158 ₂ | B | Bud | <i>et non tota</i> , sign of repetition, <i>pereat</i> |
| 154 ₃ | T | Ber, Bud, Dre⁵, Kra, Nur¹, Wit | <i>et</i> instead of <i>ut</i> |
| 155 ₁ | T | Dre⁵ | <i>ne</i> instead of <i>non</i> |
| 156 ₃ -159 ₁ | Ct | Bud, StG | <i>et non tota gens</i> |
| 158 ₂ -161 ₂ | T | Nur¹ | no text |
| 158 ₂ | T | Bud, Kra, Lei², Rh¹, Wit | <i>et</i> instead of <i>ut</i> |
| 158 ₃ | D | Dre⁵, Kra, Reg¹, Reg², Rh¹ | <i>et</i> instead of <i>ut</i> |
| 158 ₃ | T | Bud, Kra, Lei², Nur¹, Reg¹,
Reg², Ros², Wit | <i>non</i> |
| 159 ₁ | D | Dre⁵ | <i>ne</i> instead of <i>non</i> |
| 161 ₃ | T | Nur¹ | <i>ab</i> missing |
| 162 ₃ -168 ₂ | Ct | Bud | <i>autem die cogitaverunt</i> , sign of repetition, <i>cogitaverunt</i> |
| 163 ₁₋₂ | T | Wit | <i>die, die</i> (at page turn) |

| | | | |
|------------------------------------|----|--|---|
| 164 ₁ –168 ₂ | Ct | Bud | <i>cogitaverunt</i> , sign of repetition, <i>cogitaverunt</i> |
| 165 ₃ –168 ₂ | Ct | Kra, Reg² | no repetition of <i>die</i> |
| 165 ₁ –168 ₂ | B | Bud | sign of repetition: <i>cogitaverunt</i> |
| 168 ₂ –172 ₁ | T | Bud | sign of repetition: <i>cogitaverunt</i> |
| 171 ₃ –174 ₁ | D | Nur¹ | <i>ab illo ergo die</i> |
| 172 ₂ –177 ₁ | Ct | Bud | <i>cogitaverunt, cogitaverunt</i> |
| 174 ₂ –179 ₁ | T | Bud, Dre⁵, Kra | <i>cogitaverunt, cogitaverunt</i> |
| 177 ₂ –180 ₁ | B | Bud | sign of repetition: <i>cogitaverunt</i> |
| 178 ₁ | Ct | Rh¹ | erroneously <i>-runt</i> |
| 178 ₁ –182 ₃ | Ct | Reg¹ | erroneously <i>-verunt, cogitaverunt</i> |
| 180 ₃ –183 ₂ | B | Ber | <i>cogiverunt</i> |
| 180 ₃ –187 ₁ | B | Kra | <i>cogitaverunt, cogitaverunt ut interficerent</i> |
| 186 _{1–2} | Ct | StG | <i>eum</i> missing |
| 186 ₂ –187 ₁ | B | Ber | <i>eum</i> missing |
| 187 ₃ –192 | Ct | Nur¹ | <i>ut interficerent eum</i> |
| 189 ₁ –190 ₁ | D | Dre⁵, Kra, Nur¹, Reg¹, Ros² | <i>eum</i> |

Remarks

- **Reg¹** is the only source that attributes the motet to Senfl. This attribution has been questioned by Finscher (1963: 205) and Noblitt (1981: 70 n. 56), since this is a relatively late source (with dates in the manuscript ranging from 1572 to 1579), and it probably relied on the motet's transmission in **Rh¹**.
- In **StG** the motet is described as 'Mixolydius .i. Septimus tonus'. In this source, the discantus is shortened at the end by the time span of a breve (see D: 189₁–190₁). The one other extant voice in this source, the contratenor, does not provide enough information to determine whether this variant is intentional or the result of scribal error. In this respect, it is striking that **Bud** also transmits a variant shortened by one breve towards the end of its tenor and bassus parts (T: 188_{1–2}; B: 186_{1–2}). These sources together provide evidence for the existence of a shorter variant of the motet (taken together, these variants result in a fairly plausible counterpoint).
- **Bud** includes short strokes on the stave to indicate the alignment of text underlay and notation (e.g. T: before 37₂). These strokes appear either on the bottom, the middle or the upper line of the stave and are clearly not intended to be read as rests. Similar strokes can be found in the discantus of **Reg¹**.
- The scribe of **Ber** did not provide signs of repetition but rather left the spaces blank where texts were to be repeated; the scribe of **Dre⁵** did the same in a few instances.
- **Nur¹** has many notes split into smaller values, which is in part due to the fact that the scribe wanted to omit a dotted note before the custos (T: 14₂, D: 42₃, etc.).
- **Dre⁵** is the only source to use the alternative word order 'unus homo moriatur' (2.p.).
- Concerning **Ros²**, the editors of this edition had to work with microfilms of such poor quality that it was barely possible to read the text underlay. The source is probably also in a poor state of preservation.

9. *Completi sunt dies Mariae* (SC M 18)

Text

The text of this Christmas antiphon paraphrases Luke 2:6–7.

Completi sunt dies Mariae, ut pareret filium suum primogenitum.

Mary's days were accomplished, that she should bring forth her first-born son.
(adapted from *RDC*)

Cantus firmus

Although the *Antiphonarius* (1519) is useful for finding plainchant models for Senfl's compositions, its version of this antiphon for the vigil of Christmas or Christmas Day (fol. 14^v) does not seem to be the model for this setting. In this antiphoner, the plainchant opens with a downward leap of a third (*a-f* at 'Completi') and a stepwise progression up a third on 'primogenitum'. By employing a fourth in both places instead, Senfl was apparently acquainted with another version of the chant, similar to this one from the *Antiphonarium* (1537), fol. 31^v:

Com ple - ti — sunt di - es — Ma - ri - ae, ut pa - re - ret fi - li - um su - um pri - mo - ge - ni - tum.

Principal Source

Reg⁴ D-Rp C 120, [no. 24], pp. 86–7 ([D, Ct, T, B]), *Ludouic[us] Senfl*, text in T and B, text incipit in D and Ct

Other Source

Zwi² D-Z 81/2, [no. 46], no. 45 (D, T, B), *LS*, Ct missing, text in T and B, text incipit in D

Source Evaluation

As it transmits all four voices, **Reg⁴**, the earlier of the two sources, has been designated the principal source. The text underlay in **Zwi²** is similar to **Reg⁴** with one exception: the adjective ‘unigenitum’ (‘only begotten’) appears in the bassus in place of ‘primogenitum’. Both sources include only text incipits for the discantus.

Variant Readings

Clefs

| | | | |
|------|---|------------------------|-------------------------|
| 1–16 | T | Reg⁴ | C3 clef corrected to C4 |
|------|---|------------------------|-------------------------|

Directions and/or non-verbal signs

| | | | |
|-----------------|----|------------------------|---|
| 17 ₁ | T | Reg⁴ | correction before the note: Br-rest crossed out |
| 32 ₁ | Ct | Reg⁴ | <i>d</i> corrected to <i>c</i> |
| 32 ₁ | B | Reg⁴ | <i>d</i> corrected to <i>c</i> |

Variants in pitch and rhythm

| | | | |
|-----------------|---|------------------------|-----------------------|
| 12 ₂ | D | Reg⁴ | <i>e</i> ¹ |
| 15 ₃ | D | Reg⁴ | Sb |
| 32 ₁ | B | Zwi² | <i>d</i> |

Textual variants and text placement

| | | | |
|----------------------------------|---|------------------------|-----------------------------|
| 24 ₁ –41 | B | Zwi² | <i>unigenitum</i> (4 times) |
| 24 ₂ –25 ₁ | T | Reg⁴ | <i>suum</i> missing |

Remarks

- At m. 12₂ the editors have chosen to follow **Zwi²** instead of the principal source in providing a *d*¹ for the discantus, even though the *e*¹ found in **Reg⁴** is plausible, since the passage as transmitted in **Zwi²** reflects a cadential formula more consistent with Senfl’s oeuvre.
- Another complication of pitch arises in m. 28. In **Reg⁴**, a scribe later corrected both instances of *d* in the contratenor and bassus down to *c*, probably to avoid the subsequent upward leap of a seventh in the contratenor. In **Zwi²**, the scribe also provides a *d* for the bassus, but without correction marks. The subsequent phrase in the bassus (33₂–35₁) similarly concludes on *d*, providing further justification for the uncorrected melody. Without the contratenor partbook of **Zwi²**, however, it cannot be known whether the upward leap of a seventh in the contratenor was maintained or corrected by some other means in **Zwi²**. Since this seventh leap is problematic, the editors have opted to follow the corrections as provided in the principal source.

10. Cum aegrotasset Job (SC M 24)**Text**

The text of this antiphon for the Feast of Job is based on Job 19:13–14, Isaiah 38:1, and Job 17:1 in the *prima pars* and Lamentations 1:12 in the *secunda pars*.

1.p.

Cum aegrotasset Job, flevit et dixit: noti mei et propinqui mei derelinquerunt me, cives mei vermes sunt, caro mea immutata est, dies mei breviabuntur.

1.p.

When Job had fallen ill, he wept and said: my friends and my kinsmen have deserted me; my countrymen are worms, my flesh has changed, and my days shall be shortened.

2.p.

Videte, omnes populi, si est dolor similis sicut dolor meus.

2.p.

See, all ye people, if there be any sorrow like to my sorrow. (Leofranc Holford-Strevens; *RDC*)

Cantus firmus

The cantus firmus of the present setting, which is treated as a quasi-canon between the discantus and the tenor in the *prima pars* and carried by the tenor in the *secunda pars*, is similar to the one found in the *Antiphonarius* (1519), fol. 136^r (see below), but several melodic deviations suggest a different tradition. Senfl's model also differs with regard to the text: where the antiphon includes the verb form 'breviantur' (present passive: 'they are shortened'), Senfl's setting replaces it with 'breviantur' (future passive: 'they shall be shortened'), which accords with the form of the verb found in Job 17:1.

Cum ae - gro - tas - set Job, fle - - vit et di - xit: no - - ti me - i et pro - pin - qui -
 me - i de - re - lin - que - runt me, _____ ci - ves me - i ver - mes _____ sunt, ca - ro _____ me - a
 im - mu - ta - ta _____ est, di - es me - i bre - vi - an - tur. Vi - de - te, o - mnes po - pu - li,
 si _____ est do - lor si - mi - lis sic - ut _____ do - lor _____ me - us.

Unique Source

Mun⁴ D-Mbs Mus.ms. 16, [no. 8], fols. 46^v–54^r ([D, Ct, T, B]), *Lud: Sennfl.*, text in all voices

Critical Notes

Variants in pitch and rhythm

129 T Mx

Remarks

- Although **Mun**⁴ has been damaged by ink corrosion, the notation and text underlay for this motet remain legible.
- Bente assumes this motet to be one of Senfl's last as **Mun**⁴ post-dates Senfl's death (Bente 1968: 343). The Munich scriptorium was known, however, to recopy repertoire already in use by the Munich court chapel into new choirbooks (Gasch 2013a). Bente's conclusion should therefore be rejected.

11. Da pacem, Domine (i) (SC M 25)**Text**

The text of this antiphon is based on Ecclesiasticus 50:25 and 2 Ezra 4:20.

Da pacem, Domine, in diebus nostris, quia non est alius qui pugnet pro nobis, nisi tu, Deus noster. Give peace in our days, O Lord, for there is no one else who fights for us, except you, our God.

Cantus firmus

In the *Antiphonarius* (1519), fol. 138^v, this antiphon 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 chant melody is featured in Senfl's setting as a relatively free quasi-canon between discantus and tenor embellished by faster-moving passages in imitation.

Da pa - cem, Do - mi - ne, in di - e - bus _____ no - stris, qui - a non _____ est a - li - -

**Principal Source**

Reg³ D-Rp B 211–215, [no. 16], fols. 32^v–33^r (D), fols. 37^v–38^v (A), fols. 24^r–25^r (T), fols. 32^r–33^v (B), *LS 4*, text in all voices

Other Source

Zwi² D-Z 81/2, [no. 54], no. 52 (D, T, B), *L. S.*, Ct missing, text in extant voices

Source Evaluation

Reg³ is the only source that transmits all four voices of this motet. With the exception of one apparent notational error (a *d*¹ instead of *c*¹ in the discantus at m. 20₁), no further scribal errors can be identified in this source. As its text underlay and placement of accidentals are more complete than **Zwi²**, **Reg³** has been designated the principal source.

Variant Readings

Clefs

| | | | |
|----------------------------------|----|------------------------|---------|
| 40 ₁ –46 ₃ | Ct | Reg³ | C3 clef |
| 60 ₁ –66 | B | Reg³ | F5 clef |

Variants in pitch and rhythm

| | | | |
|-----------------|---|------------------------|-----------------------|
| 20 ₁ | D | Reg³ | <i>d</i> ¹ |
|-----------------|---|------------------------|-----------------------|

Accidentals

| | | | |
|-----------------|---|------------------------|----------------------|
| 25 ₂ | D | Reg³ | cautionary <i>bb</i> |
| 62 ₁ | T | Zwi² | no <i>eb</i> |
| 64 ₄ | B | Zwi² | no <i>eb</i> |

Textual variants and text placement

| | | | |
|----------------------------------|---|------------------------|--------------------------------------|
| 21 ₂ –23 | T | Zwi² | no text |
| 23 ₃ –29 ₃ | B | Zwi² | no text |
| 25 ₁ –30 | T | Zwi² | <i>alius</i> |
| 28 ₂ –30 | T | Zwi² | no text |
| 30 ₁ –35 | D | Zwi² | <i>alius</i> |
| 32 ₃ –33 ₃ | B | Zwi² | <i>est alius</i> |
| 33 ₂ –35 | D | Zwi² | no text |
| 34 ₂ –35 ₁ | B | Zwi² | sign of repetition: <i>est alius</i> |
| 40 ₂ –42 ₁ | T | Zwi² | <i>pro nobis</i> |
| 45 ₃ –47 | D | Zwi² | no text |

Remarks

- In **Zwi²**, the scribe writes the indicative form of the verb ‘pugnare’ (‘pugnat’) in place of its subjunctive form (‘pugnet’).
- The scribe of **Zwi²** is inconsistent in supplying signs of repetition. Spaces where repeated text would be expected are occasionally left blank.

12. De profundis clamavi (i) (SC M 28)**Text**

This motet sets Ps. 129:1, the first verse only of this penitential psalm.

De profundis clamavi ad te, Domine.

Out of the depths I have cried to thee, O Lord.
(*RDC*)

Cantus firmus

In the *Psalterium Pataviense* (1512), fol. 84^v, the short chant melody associated with this psalm verse is printed as a Vespers antiphon for ‘feria quarta’ (‘the fourth weekday’). In Senfl’s setting, the chant melody appears in all extant voices, most

prominently as a quasi-canon in long note values between the two lower voices in mm. 8–27. Unlike the melody found in the *Psalterium Pataviense* (1512), Senfl's melody leaps to *c* at 'ad'.



Unique Source

Zwi² D-Z 81/2, [no. 65], no. 62 (D, T, B), *Lude: Senfl / LS*, Ct missing, text in extant voices

Critical Notes

Textual variants and text placement

37₂–40₁ D *clamamavi* (at line break)

13. *Descendi in hortum nucum* (i) (SC M 30)

Text

The text of this antiphon for the Assumption or Nativity of Mary is derived from the Song of Songs 6:10, 12.

Descendi in hortum nucum ut viderem poma convallium et inspicerem si flouissent vineae et germinassent mala punica. Revertere; revertere, Sunamitis; revertere; revertere ut intueamur te!

I went down into the garden of nuts to see the fruits of the valleys and to look if the vineyards had flourished and the pomegranates budded. Return; return, O Shulammitess; return; return that we may behold thee!
(adapted from *RDC*)

Cantus firmus

The chant melody of this antiphon in the *Responsoria* (1509), fol. 119^r, resembles the tenor cantus firmus found in Senfl's setting, albeit with a differing ligature on the word 'Revertere'. When the tenor drops out in mm. 27–41, the discantus takes up the chant melody in faster-moving note values.

De - scen - di in hor-tum nu-cum ut vi - de - rem po - ma con - val - li - um
et in - spi - ce - rem si flo - ru - is - sent vi - ne - ae et ger - mi - nas - sent ma - la
pu - ni - ca. Re - ver - te - re; re - ver - te - re, Su - na - mi - tis; re - ver - te - re; re -
ver - te - re ut in - tu - e - a - mur te!

Principal Source

Zwi² D-Z 81/2, [no. 60], no. 57 (D, T, B), *LS*, Ct missing, text in extant voices

For the contratenor

Reg⁴ D-Rp C 120, [no. 13], pp. 30–1 ([D, Ct, T, B]), anon., with the caption *Ascendo ad patrem meum*, no text

Source Evaluation

Reg⁴ is the earlier of the two sources, but assigns the title *Ascendo ad patrem meum* to this motet, whereas **Zwi**² transmits a different and complete text that matches the cantus firmus presented in the tenor (see Gasch 2013b: 504–5). The title in

Reg⁴ possibly derives from confusion between the cantus firmus in this setting (*Descendi in hortum nucum*) and the similar monophonic chant *Ascendo ad patrem meum* (cf. *Antiphonarium Augustense* (1495), fol. 34^v, where the melody of this chant likewise opens with an upward leap of a third that continues in a stepwise ascent to the upper octave from the starting pitch, which here, however, begins on *g*). **Reg⁴** transmits one obvious notational error (D: 10₄) and does not include text underlay. **Zwi²** was therefore chosen as principal source, while the missing contratenor part was derived from **Reg⁴**.

Unaware of the attributed concordance in **Zwi²**, Birkendorf nevertheless ascribed the anonymously transmitted *Ascendo ad patrem meum* in **Reg⁴** to Senfl (Birkendorf 1994, i: 72, 207; iii: 69–70).

Variant Readings

Directions and/or non-verbal signs

| | | | |
|----|------|------------------------|---|
| 70 | Ct | Reg⁴ | ↷ |
| 76 | D, T | Reg⁴ | ↷ |

Variants in pitch and rhythm

| | | | |
|-----------------|---|------------------------|-----------------------|
| 10 ₄ | D | Reg⁴ | erroneously dotted Mi |
| 76 | T | Reg⁴ | Mx |
| 76 | B | Zwi² | <i>f</i> only |

Ligatures

| | | | |
|-------------------|---|------------------------|---|
| 19 | D | Reg⁴ | <i>obliqua</i> in place of <i>recta</i> |
| 21 ₁₋₂ | B | Reg⁴ | <i>obliqua</i> in place of <i>recta</i> |
| 58 ₃₋₄ | D | Reg⁴ | <i>recta</i> in place of <i>obliqua</i> |
| 68 ₁₋₂ | D | Reg⁴ | <i>obliqua</i> in place of <i>recta</i> |

14. *Deus, in adiutorium meum intende* (SC M 32)

Text

Ps. 69:2–6. This motet sets the complete psalm, with the exception of the first verse, which functions as a superscription to the psalm ('In finem. Psalmus David in rememorationem, quod saluum fecerit eum Dominus'). Verses 2–4 are set in the *prima pars*, and verses 5–6 in the *secunda pars*.

1.p.

Deus, in adiutorium meum intende; Domine, ad adiuuandum me festina. Confundantur et reuerentur qui quaerunt animam meam. Avertantur retrorsum et erubescant qui volunt mihi mala. Avertantur statim erubescences qui dicunt mihi, 'Euge; euge.'

2.p.

Exultent et laetentur in te omnes qui quaerunt te, et dicant semper, 'Magnificetur Dominus!' qui diligunt salutare tuum. Ego vero egenus et pauper sum; Deus, adiuua me. Adiutor meus et liberator meus es tu; Domine, ne moreris.

1.p.

O God, come to my assistance; O Lord, make haste to help me. Let them be confounded and ashamed that seek my soul. Let them be turned backward and blush for shame that desire evils to me. Let them be presently turned away blushing for shame that say to me: 'Tis well, 'tis well.

2.p.

Let all that seek thee rejoice and be glad in thee, and let such as love thy salvation say always, 'The Lord be magnified!' But I am needy and poor; O God, help me. Thou art my helper and my deliverer; O Lord, make no delay.

(RDC)

Cantus firmus

The opening motif of Senfl's motet invokes a recitation formula possibly used to intone this psalm verse in the Divine Office.

Principal Source

Mun¹ D-Mbs Mus.ms. 10, [no. 7], fols. 101^v–108^r (D, Ct, T, B), *Lud: Sennfl*, text in all voices

Other Sources

Be RISM 1553⁵ (D-Mbs), no. 8 (D, A, T, B), *Ludouicus Senpfl*, text in all voices

Dressler G. Dressler, *Practica modorum* (1561) (D-HBa), Cap. XV no. 5 (D, A, T, B), *Ludouici Senfelii*, text in all voices

Fo¹ RISM 1537¹ (D-Mbs), no. 40 (D, Ct, T, B), *L. Senfl* (index T), text in all voices

Glarean H. Glarean, *Dodekachordon* (1547) (A-Wmi), Liber III, pp. 332–7 ([D, Ct, T, B]), *Ludouici Senfli Tigurini.*, text in all voices

Source Evaluation

Mun¹, a choirbook from the court chapel of Duke Wilhelm IV of Bavaria, serves as principal source for this motet. One departure from **Mun**¹ found in all four prints is a passage of coloration with altered rhythm that appears in m. 125 of the tenor part. **Fo**¹ and **Glarean**, the two earlier printed sources, include dotted breves in the bassus at mm. 117 and 123, both of which produce a tritone with the discantus. These tritones are not found in **Be** and **Dressler**, but a new variant appears in these two later prints not found in the other three sources: an *f*¹ in the tenor part at m. 12. The absence of two ligature markings in **Be** and **Dressler** (D: 15–16 and Ct: 125) also suggests their shared filiation. The four prints depart from **Mun**¹ in some aspects of text underlay, especially at the end, where approaches differ as to how often ‘Domine, ne moreris’ is to be repeated and how syllabic the delivery should be. In a few passages from this section (D: 160–2; Ct: 148–50 and 160–2; B: 158–61) the four prints agree in their text underlay. **Glarean** is the only source to underlay Greek letters at the end of the *prima pars* (‘εὐγε’ in place of ‘euge’ in the contratenor and bassus; see Textual variants and text placement, mm. 67–75) and transmits errors of notation not found in any other source. Although **Dressler** follows **Glarean** theoretically (including his advocacy of the twelve-mode system), he seems to have relied on another, more accurate copy of Senfl’s motet as his source.

Variant Readings

Clefs

92–103 D **Fo**¹ erroneous G3 clef

Mensuration and proportion signs

114 Ct **Glarean** o3
 114–15 Ct **Dressler** with the division of the Lo into 2 Br, the sign ‘3’ is placed one tactus later to coincide with the mensural change in the other voices
 115 D, T, B **Glarean** o3

Directions and/or non-verbal signs

39₃ T **Be** *d*¹ corrected by hand to *c*¹
 104₂ D **Be** *f*¹ corrected by hand to *g*¹
 158 T **Glarean** no double barline

Variants in pitch and rhythm

5₂ T **Glarean** erroneous Sb-rest
 9₃ T **Dressler** *g*
 12₃ T **Be, Dressler** *f*¹
 31 Ct **Glarean** Br (dot missing)
 35₂ B **Glarean** erroneous Br-rest
 39₃ T **Be** *d*¹
 104₂ D **Be** *f*¹
 114 Ct **Dressler** 2 Br (the second breve placed after the mensural change to *tempus perfectum*)
 117_{1–2} B **Fo**¹, **Glarean** dotted Br
 123_{1–2} B **Fo**¹, **Glarean** dotted Br
 125_{1–3} T **Be, Fo**¹, **Dressler, Glarean** Sb Br
 133₁ B **Dressler** *a*
 158 T **Be, Mun**¹ Mx

Accidentals

129₂ D **Glarean** cautionary ♭ to indicate *f*²-fa

Coloration

124₁ T **Be** coloration
 125_{1–3} T **Be, Dressler, Fo**¹, **Glarean** coloration (see Variants in pitch and rhythm)

Ligatures

15_{2–16}₁ D **Be, Dressler** no lig.
 119_{1–2} Ct **Dressler** *recta* in place of *obliqua*
 125_{1–2} Ct **Be, Dressler** no lig.

Textual variants and text placement

| | | | |
|------------------------------------|----|--|---|
| 5 ₃ –10 ₃ | T | Be, Fo¹, Glarean | <i>intende</i> |
| 12 ₂ | T | Fo¹ | <i>ad</i> missing |
| 52 ₂ –55 ₂ | D | Be, Dressler, Fo¹, Glarean | <i>statim</i> |
| 67–75 | Ct | Glarean | εὐ̃γε (4 times) |
| 68–74 | B | Glarean | εὐ̃γε (3 times) |
| 90 ₁ –91 ₂ | T | Glarean | <i>in te omnes</i> |
| 91 ₂ –95 ₁ | Ct | Be, Dressler, Fo¹, Mun¹ | <i>qui quaerunt te, qui quaerunt te; (et dicant semper</i>
missing altogether) |
| 93 ₂ –95 ₁ | Ct | Glarean | <i>et dicant semper</i> |
| 141 ₂ –143 ₃ | D | Be, Dressler, Fo¹ | <i>Domine, ne moreris</i> |
| 141 ₂ –144 ₃ | D | Glarean | <i>Domine, ne moreris</i> |
| 142 ₂ –146 | B | Fo¹, Glarean | <i>Domine, ne moreris</i> |
| 145 ₄ –147 ₁ | Ct | Be | <i>ne moreris</i> |
| 147 ₁ | Ct | Mun¹ | repetition of <i>-ris</i> |
| 148 ₂ –150 ₄ | D | Glarean | <i>Domine, ne moreris</i> |
| 148 ₄ –150 ₂ | Ct | Be, Dressler, Fo¹, Glarean | <i>moreris</i> |
| 151 ₂ –152 ₁ | D | Fo¹ | <i>ne moreris</i> |
| 153 ₂ –157 | B | Fo¹, Glarean | <i>Domine, ne moreris</i> |
| 154 ₂ –157 ₂ | Ct | Dressler | <i>Domine, ne moreris, ne moreris</i> |
| 155 ₂ –4 | Ct | Be¹ | <i>moreris</i> |
| 155 ₂ –157 ₂ | Ct | Fo¹, Glarean | <i>moreris</i> |
| 157 ₄ –159 ₃ | Ct | Fo¹, Glarean | <i>Domine, ne moreris</i> |
| 158 ₂ –161 ₁ | B | Be, Dressler, Fo¹, Glarean | <i>Domine, ne moreris</i> |
| 158 ₃ –159 ₃ | D | Be, Dressler | <i>Domine</i> |
| 160 ₂ –162 ₁ | D | Be, Dressler, Fo¹, Glarean | <i>ne moreris</i> |
| 160 ₂ –162 ₁ | Ct | Be, Dressler, Fo¹, Glarean | <i>Domine, ne moreris</i> |

Remarks

Glarean and **Dressler** both include this motet as an example of the Lydian mode. **Dressler** also indicates that this motet is an example of what used to be known as the fifth mode (D and B: ‘Exemplum Lydii modi, ueteris quinti’; T: ‘Exemplum ueteris quinti toni’).

15. *Dies est laetitiae (SC *M 33 attr.)**Text**

This Christmas *cantio* was a widely known song that circulated in multiple versions with differing numbers and ordering of stanzas (see for example, A-Wn Cod. 4494, fols. 94^v–95^r (8 stanzas); Lossius 1553, pp. 26–7 (4 stanzas); or Leisentritt 1567, fols. 19^r–20^r, 45^v–46^v (14 stanzas); see also AH 1: 39, 42, 194; and EdK 1.3: Egl7). Given this variety in transmission, only the first stanza is provided here.

Neither of the two sources transmits a complete text but only text incipits. The additional German incipit in **Aug** refers to one of many paraphrased versions in the vernacular that circulated during this time period (see Wackernagel 1867: nos. 689–99). Although it is possible that this setting was sung in German, it is challenging to underlay any of the German versions presently known without generating conflicts between the text and the musical setting.

Dies est laetitiae
in ortu regali,
nam processit hodie
de ventre virginali
puer admirabilis,
totus delectabilis
in humanitate,
qui inestimabilis
est et ineffabilis
in divinitate.

This is the day of joy
at the royal birth,
for today has come forth
from a virgin's womb
a wonderful boy,
wholly delightful
in his human nature,
who is inestimable
and ineffable
in his divine nature.
(Leofranc Holford-Strevens)

Cantus firmusA-Wn 4494, fol. 64^v (on this manuscript, see Strohm 2007).

Di - es est lae - ti - ti - ae in or - tu re - ga - li,
 nam pro - ces - sit ho - di - e de ven - tre vir - gi - na - li
 pu - er ad - mi - ra - bi - lis, to - tus de - le - cta - bi - lis
 in hu - ma - ni - ta - te, qui in - e - sti - ma - bi - lis
 est et in - ef - fa - bi - lis in di - vi - ni - ta - te.

Although the *cantio* circulated widely on *g*, a version on *f* such as the transcription above from the Orationale of Emperor Friedrich III (1415–93) was also popular. In contrast to the version above, the cantus firmus of the setting in this edition features a stepwise descent in lines 2, 4, and 9, rather than a tonal repetition of the first or second note.

Principal Source

Reg⁴ D-Rp C 120, [no. 58], pp. 224–5 ([D, T, B]), Ct derives from T, anon., text incipit in all three transcribed voices

Other Source

Aug D-As 2° Cod. 142a, fols. 23^v–24^r ([D, T, B]), Ct derives from T, anon.; fol. 25^r (D only), anon., Latin and German text incipit in canonic voice

Source Evaluation

Both manuscripts seem to have originated within the circle of the imperial chapel of Maximilian I. Although **Aug** must be the earlier of the two, **Reg**⁴ ('Pernner Codex') is more reliable in its transmission of the musical notation (mm. 37–9). This latter source has therefore been designated principal source.

While **Reg**⁴ provides only the text incipit 'Dies est letitie' for each voice, the tenor of **Aug** (fol. 23^v) includes incipits both in Latin, 'Dies est letitie', and in German, 'Der Tag der ist so freidreich allen creaturen'.

The second, more correct, version of the discantus on fol. 25^r of **Aug**, which bears no text incipit, might be the beginning of an unfinished second entry of this motet.

Variant Readings

Canonic devices, directions, and/or non-verbal signs

| | | | |
|----------------|---------|------------------------------|--|
| | Ct | Reg ⁴ | <i>fuga in Diatesseronn</i> |
| 4 ₂ | T | Aug, Reg ⁴ | <i>sig. cong.</i> indicating the entry of Ct |
| 45 | D, T, B | Reg ⁴ | ☪ |

Variants in pitch and rhythm

| | | | |
|----------------------------------|---|-----------------------------------|---------------------------------|
| 16 ₁ | B | Reg ⁴ | Sb-rest missing |
| 21 ₃ | B | Aug | erroneous <i>e</i> |
| 23 ₁₋₂ | B | Aug | dotted Sb |
| 36 ₃ | D | Reg ⁴ | erroneous <i>a</i> ¹ |
| 37 ₂ –38 ₂ | D | Aug , fol. 23 ^v | notated one tone too low |

| | | | |
|-------------------|---|------------------------|---|
| 39 ₂ | B | Aug | erroneous <i>F</i> |
| 39 ₃ | D | Reg⁴ | note stem missing |
| Coloration | | | |
| 39 ₃₋₄ | D | Reg⁴ | appears as coloration due to missing note stem at 39 ₃ |

Remarks

- The motet is transmitted anonymously in both manuscripts. Birkendorf (1994, i: 72) ascribed the setting to Senfl on the basis of the *Nester-Theorie*.
- In **Aug**, a scribe notated the following text beneath the bassus at the bottom of fol. 24^r: ‘Dem Ersam und weisen Jacob statpfeyer sol mir [followed by an illegible scribble] | Frantlichen grus Mein frantlichen grus.’ Luise Jonas suggests that this inscription served as practice for the start of a letter to the *Stadtpfeifer* Jacob von Hurlach (Jonas 1983: 39).

16. *Dum steteritis ante reges* (SC M 34)

Text

The text, based on Matthew 10:18–19, is an antiphon traditionally sung on feasts of the apostles.

| | |
|---|--|
| Dum steteritis ante reges et praesides, nolite praemeditari
qualiter aut quid respondeatis; dabitur enim vobis in illa
hora quid loquamini. | When you stand before kings and governors, do not consid-
er in advance how or what to answer, for it shall be given
you in that hour what to speak. |
|---|--|

Cantus firmus

Senfl places the cantus firmus in the tenor voice. This melody more closely matches the version of this plainchant antiphon transcribed below from the *Antiphonarium Augustense* (1495), fol. 80^{r-v}, than it does the one found in the *Antiphonarius* (1519), fol. 249^r (in this latter source, the antiphon is to be sung in conjunction with the *Benedictus* on feasts of the apostles). The text of Senfl’s setting also differs slightly from these two chant sources: all three sources for the motet include the two words ‘aut quid’ after ‘qualiter’. The phrase ‘aut quid’ is also found in Matthew 10:19 (‘Cum autem tradent vos nolite cogitare quomodo aut quid loquamini’) and appears in another version of the antiphon text found in the *Antiphonarium* (1537), fols. 218^r–219^v, where it figures as part of the second nocturn in feasts honouring the apostles: ‘Dum steteritis ante reges et praesides nolite cogitare quomodo aut quid loquamini.’ The version of the text found in the motet’s sources thus represents another variant of the text of this antiphon.

Dum ste - te - ri - tis an - te re - ges et praesides, no - li - te
praemeditari qualiter re - sponde - a - tis; da - bi - tur e - nim
vobis in il - la ho - ra quid lo - qua - mi - ni.

Principal Source

Lei¹ D-LEu 49/50, [no. 178], fol. 219^r (D), fol. 232^v (A), fol. 199^r (T), fol. 219^v (B), anon., text in all voices

Other Sources

Dre¹ D-Dl 1/D/2, no. 2, fol. 2^{r-v} (= pp. 3–4) (D), fol. 2^{r-v} (= pp. 61–2) (A), fol. 2^{r-v} (= pp. 123–4) (T), fol. 2^{r-v} (= pp. 173–4) (B), *Lud: Senfl*, heading: *Antiphona IIII uocum*, text in all voices

Dre³ D-Dl Grimma 14, no. 9 (D, T, B), *Ludouicus Senffl.*, Ct missing, text in extant voices

Source Evaluation

Dre³ is preserved in a poor, fragmentary condition (i.e. missing paper in D). It transmits some of the same variants from **Lei¹** as **Dre¹**, as can be seen, for example, in their tenor parts (cleffing, positioning of rests, a preference for *ligaturae obliquae* for descending and *ligaturae rectae* for ascending ligatures). At the same time, variants between **Dre¹** and **Dre³**, especially

in the discantus and bassus parts (ligatures in mm. 18, 28; the splitting of a Br-*f*¹ into two Sb in **Dre**¹ (mm. 46–7)) make an assessment of their dependency difficult to determine. Both sources deviate from **Lei**¹ at m. 9_{2–3} of the discantus (see Variants in pitch and rhythm), although they do not transmit the same variant reading. In this measure, the reading in **Lei**¹ is more plausible than that of **Dre**¹, since the discantus is not dissonant with the three other voices. As the most plausible and complete of the three sources, **Lei**¹ has therefore been designated principal source.

Variant Readings

Clefs

| | | | |
|----------------------------------|---|---|---|
| 1–20 ₃ | T | Dre ¹ , Dre ³ | C3 clef |
| 21 ₁ –33 ₂ | T | Lei ¹ | C3 clef; C4 clef at beginning of 2nd staff on fol. 194 ^r corrected to C3 |

Directions and/or non-verbal signs

| | | | |
|----------------------------------|---------|-------------------------|--------------|
| 44 ₄ –45 ₁ | B | Dre ³ | crossed out? |
| 46 | T | Lei ¹ | ◡ |
| 47 | D, A, B | Lei ¹ | ◡ |

Variants in pitch and rhythm

| | | | |
|----------------------------------|---|---|--|
| 9 _{2–3} | D | Dre ¹ | dotted Mi- <i>g</i> ¹ |
| 9 _{2–4} | D | Dre ³ | dotted Mi- <i>a</i> ¹ Sm- <i>g</i> ¹ |
| 10 _{1–2} | B | Dre ³ | Mi- <i>d</i> Mi- <i>c</i> |
| 11 ₃ | B | Dre ¹ | 2 Mi |
| 19 ₁ –20 ₃ | D | Dre ³ | missing due to loss of paper |
| 24 | B | Dre ¹ | 2 Sb |
| 32 ₃ –34 ₂ | D | Dre ³ | missing due to loss of paper |
| 38 ₁ –39 ₃ | D | Dre ³ | missing due to loss of paper |
| 39 ₁ | B | Dre ³ | Mi- <i>e</i> |
| 42 ₁ –43 ₄ | D | Dre ³ | missing due to loss of paper |
| 45 ₂ –46 ₁ | B | Dre ¹ , Dre ³ | Br |
| 46 | D | Dre ¹ | 2 Sb |
| 46 | A | Dre ¹ | 2 Sb |
| 46 ₂ –47 ₁ | B | Dre ³ | Br |

Ligatures

| | | | |
|----------------------------------|---|---|---|
| 7 ₁ –8 ₂ | T | Dre ¹ , Dre ³ | <i>rectae</i> in place of <i>obliquae</i> |
| 15 ₂ –16 ₁ | A | Dre ¹ | <i>recta</i> in place of <i>obliqua</i> |
| 17 _{1–2} | A | Dre ¹ | <i>recta</i> in place of <i>obliqua</i> |
| 18 ₁ | D | Dre ³ | no lig. |
| 18 _{1–2} | D | Dre ¹ | <i>recta</i> in place of <i>obliqua</i> |
| 18 ₂ –19 ₁ | D | Dre ³ | lig. |
| 19 _{1–2} | T | Dre ¹ , Dre ³ | <i>recta</i> in place of <i>obliqua</i> |
| 25 ₂ –26 ₁ | T | Dre ¹ , Dre ³ | <i>recta</i> in place of <i>obliqua</i> |
| 28 _{1–2} | D | Dre ¹ | <i>recta</i> in place of <i>obliqua</i> |
| 28 _{1–2} | A | Dre ³ | no lig. |
| 28 ₁ –29 ₂ | B | Dre ¹ | <i>obliquae</i> in place of <i>rectae</i> |
| 42 ₂ –43 ₁ | T | Dre ¹ , Dre ³ | <i>recta</i> in place of <i>obliqua</i> |

Textual variants and text placement

| | | | |
|----------------------------------|---|-------------------------|---|
| 21 ₂ –25 ₁ | B | Dre ¹ | <i>nolite praemeditari</i> |
| 34 ₁ –37 ₁ | A | Lei ¹ | <i>loquamini</i> instead of <i>respondeatis</i> |

Remarks

The discantus, altus, and especially tenor partbooks of **Lei**¹ were written by several scribes. These scribes are inconsistent in their use of *ligaturae obliquae*; rather, they simply seem to have sketched the *ligaturae*, since the exact pitches are at times difficult to decipher.

17. *Ecce concipies et paries filium* (SC M 35)**Text**

The text of this motet is an antiphon derived from Luke 1:31–2. The phrase ‘in utero’ that follows ‘concupies’ in the Vulgate has been left out, and only the first half of v. 32 is included.

1.p.
Ecce concipies et paries filium, et vocabis nomen eius Je-
sum.

1.p.
Behold thou shalt conceive and shalt bring forth a son, and
thou shalt call his name Jesus.

2.p.
Hic erit magnus et Filius Altissimi vocabitur.

2.p.
He shall be great and shall be called the Son of the Most
High.
(adapted from *RDC*)

Cantus firmus

The *Responsoria* (1509), fol. 121^v, indicates that this antiphon is to be sung during Advent in honour of Mary (‘In adventu d[omi]ni de beata virgine’). In Senfl’s setting, the melody appears prominently as a cantus firmus in the tenor voice, with some minor differences: the second syllable of ‘vocabis’ ends on *c* instead of *b*, and the melismas on the second syllables of ‘eius’ and ‘filius’ are both shortened. The melody of ‘magnus’, though different in Senfl’s tenor, can be found in the discantus in mm. 87–91.

Ec - ce con - ci - pi - es et pa - ri - es fi - li - um,
et vo - ca - bis no - men e - ius Je - sum.
Hic e - rit ma - gnus et Fi - li - us Al - tis - si - mi
vo - ca - bi - tur.

Principal Source

Zwi² D-Z 81/2, [no. 55], no. 53 (D, T, B), *L S*, Ct missing, text in extant voices

For the contratenor

Reg⁴ D-Rp C 120, [no. 46], pp. 192–5 ([D, Ct, T, B]), *L*: *Senfl*, text incipits in all voices except Ct *prima pars*

Source Evaluation

Reg⁴, the earlier of the two sources, is thought to have originated within the circle of the imperial chapel of Maximilian I (either in Innsbruck or Augsburg; Birkendorf 1994) and transmits all four voices of this motet. This source contains more errors in its transcription, however, than the incomplete **Zwi**², and its tenor is missing a passage at mm. 111–17. Furthermore, only text incipits are provided in **Reg**⁴, whereas **Zwi**² provides complete text underlay for its three surviving voices. Therefore, **Zwi**² has been designated as the principal source. Since **Zwi**² is missing the contratenor partbook, **Reg**⁴ has been used to complete the contratenor part for this edition.

Variant Readings

Directions and/or non-verbal signs

| | | | |
|-----------------|---|-------------------------|--|
| 3 ₂ | D | Reg ⁴ | note stem erased |
| 19 ₃ | D | Zwi ² | double dot under Sb- <i>c</i> ² |
| 20 ₄ | D | Zwi ² | double dot over Sb- <i>a</i> ¹ |

| | | | |
|------------------------------------|-------|-------------------------|---|
| 22 ₄ | D | Zwi ² | double dot under Sb- <i>f</i> ¹ |
| 77 | T, B | Reg ⁴ | ◡ |
| 79 | D, Ct | Reg ⁴ | ◡ |
| 106 ₂ | Ct | Reg ⁴ | <i>g</i> corrected to <i>c</i> ¹ |
| 122 | D | Reg ⁴ | ◡ |
| 123 | T | Reg ⁴ | ◡ |
| 126 | B | Reg ⁴ | ◡ |
| 126 ₂ | Ct | Reg ⁴ | ◡ |
| Variants in pitch and rhythm | | | |
| 19 ₂ | B | Reg ⁴ | <i>Bb</i> |
| 23–5 | T | Reg ⁴ | 2 Sb |
| 25 ₂ | B | Reg ⁴ | <i>e</i> |
| 35 _{1–2} | D | Reg ⁴ | <i>a</i> ¹ <i>g</i> ¹ |
| 58–9 | Ct | Reg ⁴ | <i>g</i> ¹ <i>f</i> ¹ |
| 63 | Ct | Reg ⁴ | <i>bb</i> |
| 74 ₂ | B | Reg ⁴ | Sb |
| 111 ₁ –117 ₁ | T | Reg ⁴ | passage missing |
| 114 ₂ | D | Reg ⁴ | <i>f</i> ¹ |
| 126 ₂ | Ct | Reg ⁴ | <i>d</i> ¹ |
| Accidentals | | | |
| 66 ₆ | Ct | Reg ⁴ | cautionary <i>bb</i> |
| 112 ₂ | B | Reg ⁴ | <i>eb</i> |
| 119 ₂ | D | Reg ⁴ | cautionary <i>bb</i> |
| Coloration | | | |
| 77 _{2–3} | D | Reg ⁴ | coloration |
| Ligatures | | | |
| 1–3 | D | Reg ⁴ | lig. |
| 7–8 | B | Reg ⁴ | <i>obliqua</i> in place of <i>recta</i> |
| 19 _{1–2} | B | Reg ⁴ | <i>obliqua</i> in place of <i>recta</i> |
| 20 ₄ –21 ₁ | D | Reg ⁴ | lig. |
| 23–5 | T | Reg ⁴ | lig. incorrectly notated with upward stem |
| 34 _{1–2} | B | Reg ⁴ | <i>obliqua</i> in place of <i>recta</i> |
| 48–50 | T | Reg ⁴ | two-note lig. only (48–9) |
| 76 _{1–2} | B | Reg ⁴ | <i>obliqua</i> in place of <i>recta</i> |
| 77 _{1–2} | D | Reg ⁴ | lig. |
| 88 _{1–2} | B | Reg ⁴ | <i>obliqua</i> in place of <i>recta</i> |

Remarks

- In **Zwi**², the scribe consistently writes ‘Jesus’ instead of ‘Jesum’ at the end of the *prima pars* in all three partbooks.
- To avoid the simultaneous sounding of *bb* against *c* in m. 63, the contratenor has been raised from *bb* to *c*¹ in this edition. A similar alteration has also been applied in m. 79: as notated in **Reg**⁴, the concluding passage would result in a final sonority of *ff-d*¹-*f*¹. For a more plausible ending, the last note of the contratenor has been lowered to *c*¹.

18. *Ecce Maria genuit nobis Salvatorem* (i) (SC M 36)

Text

The text, which paraphrases John 1:29, is an antiphon traditionally sung at Vespers on the Feast of the Circumcision. The text transmitted with Senfl’s settings uses the imperfect verb form ‘exclamabat’ instead of the more common ‘exclamavit’. This seems to have been a somewhat localised tradition in southern German-speaking lands, since contemporary liturgical books and settings of the same text, for example, by H. Finck (D-Z 81/2, no. 39) and S. Mahu (RISM 1540⁷, no. 12), also use the verb form ‘exclamabat’.

Ecce Maria genuit nobis Salvatorem, quem Joannes videns exclamabat, dicens, 'Ecce agnus Dei. Ecce qui tollit peccata mundi', alleluia.

Behold, Mary has borne us a Saviour, whom John on seeing cried out, saying, 'Behold the Lamb of God. Behold him who taketh away the sins of the world', alleluia.

Cantus firmus

The motet is built on a quasi-canon between tenor and bassus of the cantus firmus. A model similar to Senff's cantus firmus appears in the *Responsoria* (1509), fols. 121^v–122^r.

Ec - ce Ma - ri - a ge - nu - it no - bis ___ Sal - va - to - rem, quem Jo - an - nes vi - dens ___

ex - cla - ma - bat, ___ di - cens, 'Ec - ce a gnus De - i. Ec - ce ___ qui tol - lit pec - ca - ta

mun - di, ___ al - le - lu - ia.

In the tenor, the melody is transposed to begin on *b* \flat . The only variation from the melody in the *Responsoria* (1509) occurs at 'mundi', where the leap of a third in the melisma is filled in with a passing note. The liturgical place of this antiphon is usually at Vespers on the Feast of the Circumcision. According to the *Responsoria* (1509), it is to be sung during the Feast of the Nativity on occasions honouring the Virgin Mary ('Tempore nativitatis de beata virgine').

Unique Source

Reg⁴ D-Rp C 120, [no. 25], pp. 88–91 ([D, Ct, T, B]), *Ludouic[us] Semfl* [sic], text in all voices

Critical Notes

Staff signatures

29₃–37₃ Ct erroneously *d* \flat instead of *b* \flat

57₁–65₃ Ct *e* \flat missing

Variants in pitch and rhythm

34₂ Ct *d*

71 T Mx

Textual variants and text placement

43–4 D *didicens* (at page turn)

43–4 Ct *dicenscens* (at page turn)

Remarks

In contrast to the majority of motets transmitted in **Reg**⁴, all four voices are provided with full text underlay.

19. *Ecce Maria genuit nobis Salvatorem* (ii) (SC M 37)

Text

For the text and translations, see above, no. 18 (SC M 36).

Cantus firmus

For a possible model for the cantus firmus, see this volume, no. 18 (SC M 36). The plainchant melody is most prominent in the discantus, where it appears, with some embellishments, in long note values.

Principal Source

Lei¹ D-LEu 49/50, [no. 233], fol. 300^v (D), fol. 330^v (A), fol. 285^{r-v} (T), fol. 308^{r-v} (B), anon., text in all voices

Other Sources

| | |
|------------------------|--|
| Dre⁴ | D-Dl Mus. Grimma 51, no. 5 (A, T, B), <i>Ludouicus Senf.</i> (index T), D missing, text in extant voices |
| Ei | RISM 1575 ² (D-Mbs), no. 2 (D, A, T, B), <i>Ludouicus Senffl.</i> , text in all voices |
| Wei | D-WRha Neustadt 40, p. 14 (D), pp. 14–15 (Ct), p. 12–13 (T), anon., B missing, text in extant voices |

Intabulation

| | |
|-----------|--|
| Ge | Brown 1583 ₂ , no. 33, pp. 41–3, anon., nGk-tab., 4vv |
|-----------|--|

Source Evaluation

Dre⁴, copied under the direction of Wolfgang Figulus, has been ruled out as the principal source: the discantus partbook is missing, the extant books have been severely damaged by ink corrosion, and only a low-quality microfilm copy is available for study, inhibiting a thorough examination of this source. Still, it is clear that its music and text underlay closely match those of **Ei**. Since it seems unlikely that Figulus copied the music from a print that he himself published, **Dre⁴** is probably a precursor to **Ei** (see Steude 1974: 85–7). **Wei**, too, belongs to this branch of transmission: the MS was copied at approximately the same time that **Ei** was published (in the last quarter of the sixteenth century), and variant readings for the motet in **Wei** accord with **Ei** in several instances. The melodic lines of the discantus and contratenor, however, are occasionally embellished (for example, D: 24₁ and Ct: 24_{1–4}; or at cadences, as in Ct: 17₃ or D: 52–3₁), and the use of ligatures in **Wei** does not always correspond with the print. These sources together form a separate stemmatic branch from **Lei¹**: significant deviations in rhythm and text underlay shared between **Ei**, **Dre⁴**, and **Wei** contrast with the reading found in **Lei¹** (D: 24 or 51; 52: Br instead of a dotted Sb; T: 20–1; B: incorrect ligature in m. 31). Unlike **Lei¹**, these sources tend to avoid repetitions of text in favour of assigning longer melodic phrases to one word or a textual phrase. They also provide fewer accidentals than **Lei¹**, the earliest of the vocal sources. Because the latter source provides a complete and plausible musical text, it has been designated the principal source.

The intabulation of this motet in **Ge** both shortens and rearranges the motet. Like **Dre⁴** and **Ei**, it transmits several *ficta* accidentals that present evidence of later sixteenth-century styles of performance practice.

Variant Readings

Clefs

| | | | |
|------|---|-----------|---------|
| 1–58 | D | Ei | G3 clef |
|------|---|-----------|---------|

Staff signatures

| | | | |
|----------------------------------|----|-----------|---------------------------------------|
| 1–8 ₂ | Ct | Ei | <i>b</i> <i>b</i> , <i>e</i> <i>b</i> |
| 22 ₂ –40 ₁ | T | Ei | no <i>b</i> <i>b</i> |

Directions and/or non-verbal signs

| | | | |
|-----------------|-------------|--|--|
| 38 ₁ | D, Ct, T | Wei | ∩ |
| 38 ₁ | T | Wei | <i>sig. cong.</i> to indicate simultaneous conclusion of phrase by D, Ct, T, and B |
| 58 | D, Ct, T, B | Lei¹, Wei (D, Ct, T) | ∩ |

Variants in pitch and rhythm

| | | | |
|----------------------------------|----|----------------------------|--|
| 11 ₁ –12 ₁ | Ct | Ei | Sb- <i>f</i> ¹ dotted Mi- <i>f</i> ¹ Sm- <i>e</i> ¹ Fu- <i>f</i> ¹ Fu- <i>g</i> ¹ |
| 17 ₃ | Ct | Ei, Wei | dotted Mi- <i>d</i> ¹ Sm- <i>c</i> ¹ |
| 19 | Ct | Dre⁴, Ei | <i>g</i> |
| 20 _{2–3} | B | Dre⁴, Ei | Sb- <i>e</i> |
| 20 _{2–3} | T | Wei | dotted Sb- <i>g</i> Mi- <i>a</i> |
| 20 ₂ –21 ₁ | T | Dre⁴, Ei | dotted Mi- <i>g</i> Sm- <i>a</i> dotted Mi- <i>b</i> <i>b</i> Sm- <i>a</i> Mi- <i>b</i> <i>b</i> |
| 24 ₁ | D | Ei, Wei | dotted Mi- <i>b</i> <i>b</i> ¹ Sm- <i>a</i> ¹ Mi- <i>b</i> <i>b</i> ¹ |
| 24 _{1–4} | Ct | Ei | Mi- <i>d</i> ¹ dotted Mi- <i>e</i> ¹ Sm- <i>c</i> ¹ |
| 24 _{1–4} | Ct | Wei | Mi- <i>d</i> ¹ dotted Mi- <i>e</i> ¹ Fu- <i>d</i> ¹ Fu- <i>c</i> ¹ |
| 26 _{1–2} | Ct | Ei | Lo Sb |
| 26 ₂ | Ct | Ei | <i>f</i> ¹ |
| 31 _{1–2} | B | Ei | 2 Lo |
| 32 _{1–2} | B | Ei | dotted Sb |
| 32 _{1–2} | Ct | Dre⁴, Ei | Sb- <i>e</i> <i>b</i> ¹ Mi- <i>c</i> ¹ |
| 36 ₃ | Ct | Wei | <i>c</i> ¹ |
| 38 ₂ | B | Dre⁴, Ei | 2 Sb |
| 49 ₂ | Ct | Dre⁴, Ei | Br Sb to accommodate differing text underlay |
| 52–53 ₁ | D | Wei | Br- <i>g</i> dotted Sb- <i>f</i> (lig., semi-col.) |

| | | | |
|-------------------------------------|-------------|---------------------------------|--|
| 53 ₁ | D | Ei | Br |
| 56 ₁ | Ct | Wei | <i>g</i> |
| 56 ₁ | B | Dre⁴, Ei | Sb Mi |
| 58 | D, Ct, T, B | Ei, Wei (D, T) | Mx |
| Accidentals | | | |
| 12 | B | Ei | no <i>eb</i> |
| 21 ₂ | B | Dre⁴, Ei | no <i>eb</i> |
| 23 ₂ | Ct | Ei | cautionary <i>e#</i> to indicate <i>e¹-mi</i> |
| 26 ₂ | B | Dre⁴, Ei | no <i>eb</i> |
| 38 ₁ | B | Dre⁴, Ei | no <i>eb</i> |
| 46 | B | Dre⁴, Ei | no <i>eb</i> |
| 46 ₁ | Ct | Ei, Wei | no <i>eb</i> |
| 51 ₂ | Ct | Ei | no <i>eb</i> |
| Coloration | | | |
| 2 ₁₋₂ | B | Dre⁴, Ei | no coloration |
| 11 ₁₋₃ | Ct | Ei | no coloration |
| 53 ₁₋₃ | D | Wei | coloration (see Ligatures) |
| Ligatures | | | |
| 6 ₂₋₇ ₁ | T | Dre⁴, Ei | lig. |
| 10 ₂₋₁₁ ₁ | Ct | Ei | lig. comprises only 10 ₂₋₃ |
| 14 ₁₋₁₅ | T | Dre⁴, Ei | lig. comprises only 14 ₁₋₂ |
| 18 ₁₋₂ | T | Ei | no lig. |
| 26 ₁₋₂ | Ct | Ei | incorrect downward stem in middle of lig. |
| 28 ₁₋₂ | Ct | Ei | lig. |
| 30 ₁₋₂ | B | Dre⁴, Ei | no lig. |
| 31 ₁₋₂ | B | Ei | lig. 2 Lo |
| 33 ₄₋₃₄ ₁ | B | Ei | lig. |
| 37 ₃₋₃₈ ₁ | B | Dre⁴, Ei | lig. |
| 52-53 ₁ | D | Ei | lig. 2 Br |
| 52-53 ₁ | D | Wei | lig. (see Coloration) |
| 52 ₃₋₅₃ ₁ | B | Dre⁴, Ei | lig. |
| 54 ₁₋₂ | B | Dre⁴, Ei | lig. |
| 54 ₁₋₅₅ ₁ | Ct | Dre⁴, Ei | lig. |
| 54 ₂₋₅₅ ₁ | T | Dre⁴, Ei | lig. |
| 55 ₃₋₅₆ ₁ | D | Ei | lig. |
| Textual variants and text placement | | | |
| 1-3 | B | Ei | <i>Ecce</i> |
| 4 ₁₋₉ | Ct | Ei | <i>Maria</i> |
| 4 ₁₋₅ ₃ | B | Dre⁴, Ei | <i>Maria</i> |
| 6 ₂₋₇ ₂ | B | Dre⁴, Ei | <i>Maria</i> |
| 7 ₃₋₉ ₁ | B | Ei | <i>genuit</i> |
| 9 ₁₋₁₃ ₃ | T | Dre⁴, Ei | <i>nobis</i> |
| 9 ₂₋₁₀ ₃ | B | Ei | <i>genuit</i> |
| 10 ₁₋₁₂ ₁ | Ct | Ei | <i>genuit</i> |
| 10 ₂₋₁₉ ₁ | T | Wei | <i>Salvatorem, Salvatorem</i> |
| 11 ₁₋₁₂ | B | Ei | <i>nobis</i> |
| 14 ₁₋₁₉ ₁ | T | Dre⁴, Ei | <i>Salvatorem</i> |
| 23 ₁₋₂₉ | Ct | Ei | <i>quem Joannes</i> |
| 23 ₃₋₂₆ | T | Dre⁴, Ei, Wei | <i>quem Joannes</i> |
| 23 ₃₋₂₆ ₁ | B | Dre⁴, Ei | <i>quem Joannes</i> |
| 30 ₂₋₃₄ ₂ | Ct | Ei, Wei | <i>videns exclamavit</i> |
| 31 ₁₋₃₅ ₃ | B | Dre⁴, Ei | <i>dicens</i> |
| 32 ₁₋₃₃ ₁ | Ct | Ei | <i>exclamabat</i> |
| 32 ₁₋₃₄ ₂ | Ct | Wei | <i>exclamavit</i> |
| 33 ₂₋₃₄ ₂ | Ct | Ei | <i>dicens</i> |

| | | | |
|----------------------------------|----|----------------------------|---|
| 34 ₂ –38 ₁ | T | Dre⁴, Ei | <i>dicens</i> |
| 35 ₂ –38 ₁ | Ct | Ei | <i>Ecce agnus Dei</i> |
| 35 ₂ –38 ₁ | Ct | Wei | <i>exclamavit, dicens</i> |
| 35 ₄ –36 ₃ | B | Ei | <i>exclamabat</i> |
| 37 ₁ –38 ₁ | B | Ei | <i>dicens</i> |
| 41 ₃ –42 ₁ | Ct | Ei | <i>Dei</i> |
| 42 ₂ –49 ₂ | Ct | Wei | <i>ecce qui tollis peccata mundi + sign of repetition</i> |
| 44 ₂ –46 ₁ | T | Wei | <i>tollis</i> |
| 44 ₃ –46 | D | Wie | <i>tollis</i> |
| 47 ₁ –49 ₁ | Ct | Ei | <i>peccata</i> |
| 47 ₁ –50 ₂ | T | Wei | <i>peccata</i> |
| 49 ₂ –50 | Ct | Ei | <i>mundi</i> |
| 49 ₂ –51 ₁ | B | Lei¹ | <i>mundi</i> |
| 49 ₂ –55 ₂ | B | Dre⁴, Ei | <i>mundi</i> |
| 50 ₃ –55 ₂ | T | Wei | <i>mundi + sign of repetition</i> |
| 50 ₄ –51 ₂ | T | Dre⁴, Ei | <i>peccata</i> |
| 51 ₂ –56 ₁ | Ct | Wei | <i>peccata mundi, peccata mundi</i> |
| 51 ₂ –53 ₁ | Ct | Lei¹ | <i>mundi</i> |
| 51 ₂ –54 ₂ | B | Lei¹ | <i>mundi</i> |
| 52 ₂ –55 ₂ | T | Ei | <i>mundi</i> |
| 53–56 ₁ | Ct | Ei | <i>mundi</i> |
| 54 ₁ –55 ₃ | Ct | Lei¹ | <i>peccata</i> |
| 54 ₁ –55 ₂ | T | Wei | sign of repetition: <i>mundi</i> |
| 55 ₁ –58 | B | Lei¹ | <i>alleluia</i> |
| 56 ₁ –2 | Ct | Lei¹ | <i>mundi</i> |
| 56 ₃ –58 | Ct | Lei¹ | <i>alleluia</i> |

Remarks

- The discantus of **Wei** has the header ‘OFFICIVM IN NATALITIIS [*sic*] CHR[ist]i’. The motet is labeled ‘ANTIPHONA’ (p. 14 in the contratenor partbook) and is followed by an anonymous homophonic arrangement of Psalm 147 labelled ‘Psalmus 8 TONI | Sex Vocum. | Lauda Jerusalem Domini’ (p. 13 in the tenor partbook).
- All three partbooks of **Wei** replace the text ‘qui tollit peccata mundi’ with ‘qui tollis peccata mundi’.

20. *Ecce quam bonum* (SC M 38)

Text

Ps. 132:1–3. The motet sets the complete Ps. 132 along with the Lesser Doxology. The text and motivic material for the verse ‘Ecce quam bonum et quam iucundum habitare fratres in unum!’ recur four times across the two *partes* of the motet in a refrain-like structure that recalls Josquin’s *Miserere mei, Deus* (Fuhrmann 2012: 329).

1.p.

Ecce quam bonum et quam iucundum habitare fratres in unum! Sicut unguentum in capite, quod descendit in barbaram, barbaram Aaron, quod descendit in oram vestimenti eius; sicut ros Hermon, qui descendit in Montem Sion. Ecce quam bonum et quam iucundum habitare fratres in unum!

2.p.

Quoniam illic mandavit Dominus benedictionem et vitam usque in saeculum. Ecce quam bonum et quam iucundum habitare fratres in unum! Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper et in saecula saeculorum. Amen.

1.p.

Behold how good and how pleasant it is for brethren to dwell together in unity! Like the precious ointment on the head that ran down upon the beard, the beard of Aaron, which ran down to the skirt of his garment: as the dew of Hermon, which descendeth upon mount Sion. Behold how good and how pleasant it is for brethren to dwell together in unity!

2.p.

For there the Lord hath commanded blessing, and life for evermore. Behold how good and how pleasant it is for brethren to dwell together in unity! Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now, and ever shall be. Amen.

Ecce quam bonum et quam iucundum habitare fratres in unum! Behold how good and how pleasant it is for brethren to dwell together in unity!
(adapted from *RDC*)

Cantus firmus

Passages in Senfl's setting paraphrase Psalm Tone VIII (see, for example, the example provided in the *Psalterium Spirens* (1515), fol. 248^v, transcribed below). One such passage occurs at the first appearance of the words 'habitare fratres in unum' (mm. 17–23).

Di-xit Do-mi-nus Do-mi-no me-o: se-de a dex-tris me-is ... De-us, in no-mi-ne tu-o sal-vum me fac ...

Principal Source

Mun¹ D-Mbs Mus.ms. 10, [no. 8], fols. 109^v–126^r (D, Ct, T, B), *Lud: Sennfl*, text in all voices

Other Sources

Bud H-Bn Ms. mus. Bártfa 2 Koll. 1, [no. 259], no. 9, fols. 7^v–9^r (A), fols. 5^v–7^r (T), fols. 8^r–9^r (B), anon., D missing, text in extant voices
Fo¹ RISM 1537¹ (D-Mbs), no. 39 (D, Ct, T, B), *Lud. Senfl* (index T), text in all voices
Got D-GOI Chart. A 98, [no. 143], fols. 140^v–147^r (D, A, T, B), anon., text in all voices
Kas D-Kl 4^o MS Mus. 24, [no. 74], fols. 74^r–75^v (D), fols. 79^r–80^v (A), fols. 80^v–82^r (T), fols. 73^v–74^v (B), *LS*, text in all voices

Source Evaluation

Mun¹, copied c.1530–40 for the Bavarian court chapel, has been designated the principal source. Among the other sources, **Kas**, copied by Johannes Heugel c.1534–50 for the court of Philip of Hesse, is closest to **Mun**¹, with remarkably similar patterns of text underlay, accidentals, and ligatures. This motet seems to have formed an integral part of the Hessian court's chapel working repertory: mistakes in pitch in **Kas** (mm. 25, 30, 34, and 90) were corrected and a missing passage (T: 244–9) was copied into the margin. **Fo**¹ (Hans Ott's *Novum et insigne opus musicum*) was printed during the same decade that **Mun**¹ was copied. Its principal departures from **Mun**¹ are related to text underlay. **Fo**¹ must have served as the model for **Bud**, a manuscript from the collection of the church of St. Aegidius in Bártfa whose earliest portions were copied around 1550. **Fo**¹ and **Bud** share several variants: a similar approach to text underlay, the same correction of the contratenor in m. 56, and a *signum congruentiae* in the tenor at m. 239. **Got**, the so-called 'Gotha Choirbook' (copied around 1545 possibly under the direction of Johann Walter for the newly constructed Schlosskirche in Torgau), differs most from the four other sources, with ornamentations in mm. 52 (D) and 59–60 (T), a syllabic approach to text underlay in mm. 64–82 that includes several dotted breves divided into minims, and the use of coloration in mm. 241–9. It is not possible to confirm whether **Got** was copied from **Fo**¹, but it does share characteristics with **Fo**¹ that help distinguish these two sources from **Mun**¹ and **Kas** (for example, a *g*¹ in the discantus at m. 221, a perfect breve in the tenor at m. 232, and several similar instances of text underlay).

Variant Readings

Clefs

| | | | |
|------------------------------------|----|-------------------------|---------------------------------|
| 45 ₃ –89 ₂ | D | Got | G3 clef |
| 51 ₁ –53 ₂ | D | Mun ¹ | G3 clef |
| 73 ₁ –89 ₄ | D | Mun ¹ | G3 clef |
| 136–147 | T | Fo ¹ | C clef between 2nd and 3rd line |
| 138 ₃ –147 | D | Got | G3 clef |
| 252 ₁ –267 ₂ | D | Got | G3 clef |
| 254 ₁ –261 ₄ | D | Mun ¹ | G3 clef |
| 267 ₃ –316 | D | Got | C2 clef |
| 297 ₁ –316 | Ct | Mun ¹ | C2 clef |

Staff signatures

| | | | |
|-----------------------|---|------------|-----------------------|
| 193 ₃ –206 | B | Kas | <i>b</i> _b |
|-----------------------|---|------------|-----------------------|

Mensuration and proportion signs

| | | | |
|--------------------|-------------|------------|-----------------------|
| 135 ₃₋₅ | T | Got | no mensuration change |
| 204-82 | D, Ct, T, B | Got | $\frac{3}{1}$ |

Directions and/or non-verbal signs

| | | | |
|------------------------------------|----|----------------------------|---|
| 25 ₂ | Ct | Kas | e^1 corrected to f^1 |
| 30 ₄ | T | Kas | c^1 corrected to d^1 |
| 30 ₄ | T | Fo¹ | misprinted additional b crossed out by hand |
| 34 ₄ | Ct | Kas | b corrected to a |
| 56 ₁ | Ct | Bud, Fo¹ | e^1 corrected to d^1 |
| 90 ₄ | Ct | Kas | g^2 corrected to a^2 |
| 114 ₄ -115 ₁ | D | Got | bis written underneath staff to indicate repetition of mm. 108-11 |
| 186 ₂ | D | Got | line through note stem |
| 239 ₁ | T | Bud, Fo¹ | <i>sig. cong.</i> |
| 261 ₁ | Ct | Fo¹ | additional incorrect coloured Br- c^1 crossed out by hand |

Variants in pitch and rhythm

| | | | |
|------------------------------------|------|---------------------------------|---|
| 52 | D | Got | Mi- c^1 2 Mi- c^2 Mi- a^1 Sb- a^1 |
| 52 ₂₋₃ | T | Got | $a a$ |
| 56 ₂₋₃ | D | Kas | Sb Mi |
| 59 ₂ -60 ₁ | T | Got | Sb- d^1 Sm- d^1 Sm- c^1 Sm- b Mi- a Mi- b Mi- c^1 |
| 60 ₁ | Ct | Bud, Fo¹ | c^1 |
| 64 ₃ | Ct | Got | 3 Mi |
| 65 ₁ | B | Got | 3 Mi |
| 74 ₃ | D | Got | 3 Mi |
| 82 ₁ | T | Got | 3 Mi |
| 83 ₂ | D | Got | 3 Mi |
| 108 ₂ -112 | Ct | Got | passage missing |
| 121 ₁ | T | Got | Sb Mi |
| 135 ₃₋₅ | T | Got | Sm- f^1 Sm- d^1 Mi- f^1 |
| 144 ₁ | D | Kas | note missing |
| 188 ₃ -189 ₁ | B | Got | Sb |
| 193 ₂₋₃ | T, B | Got | Sb |
| 196 ₃ -197 ₁ | T | Got | 2 Mi Sb |
| 220 ₄ | D | Bud, Fo¹, Got | g^1 |
| 231 ₁₋₂ | T | Bud, Fo¹, Got | perfect Br (not followed by a rest) |
| 248 ₂ -249 ₂ | T | Kas | passage not legible due to binding |
| 279 ₃₋₄ | B | Got | Mi- d |
| 280 ₁ | B | Fo¹ | f |
| 310 | T | Mun¹ | Mx |

Accidentals

| | | | |
|--------------------|---|---------------------------------|---------|
| 195 ₁₋₂ | B | Bud, Fo¹, Got | no bb |
| 200 ₂ | B | Bud, Fo¹, Got | no bb |
| 254 ₃ | B | Bud, Fo¹, Got | no bb |
| 281 ₄ | B | Bud, Fo¹, Got | no bb |

Coloration

| | | | |
|--------------------|---|------------|---------------|
| 241 ₁₋₂ | T | Got | coloration |
| 243 ₁₋₂ | B | Got | coloration |
| 247 ₁₋₂ | B | Got | coloration |
| 249 ₁₋₂ | T | Got | coloration |
| 282 ₁₋₂ | B | Got | no coloration |

Ligatures

| | | | |
|--------------------|----|------------|---|
| 185 ₁₋₂ | Ct | Bud | <i>recta</i> in place of <i>obliqua</i> |
| 195 ₁₋₂ | B | Got | no lig. |
| 200 ₁₋₂ | B | Bud | <i>recta</i> in place of <i>obliqua</i> |
| 247 ₁₋₂ | Ct | Bud | <i>recta</i> in place of <i>obliqua</i> |

| | | | |
|--------------------|----|---------------------------------|---|
| 250 ₂₋₃ | D | Got | lig. |
| 251 ₁ | Ct | Got | no lig. |
| 251 ₁₋₂ | Ct | Bud, Fo¹, Kas | <i>recta</i> in place of <i>obliqua</i> |
| 251 ₂₋₃ | Ct | Got | lig. |
| 279 ₁₋₂ | B | Got | lig. |
| 280 ₁₋₂ | B | Bud | <i>recta</i> in place of <i>obliqua</i> |

Textual variants and text placement

| | | | |
|-----------------------------------|----|--------------------------------------|--|
| 10 ₃₋₁₃ ₁ | B | Bud, Fo¹ | <i>bonum</i> |
| 31 ₃₋₃₅ | D | Kas | <i>in capite</i> |
| 38 ₃₋₃₉ ₁ | Ct | Got | <i>unguentum</i> |
| 42 ₂₋₄₇ ₁ | D | Fo¹, Got | <i>quod descendit, descendit</i> |
| 42 ₂₋₄₇ ₂ | Ct | Got | <i>quod descendit, quod descendit</i> |
| 46 ₃₋₅₁ ₁ | B | Bud, Fo¹, Got | <i>quod descendit, descendit</i> |
| 47 ₂₋₅₁ ₃ | T | Bud, Fo¹ | <i>quod descendit, descendit</i> |
| 47 ₂₋₅₁ ₃ | T | Got | <i>quod descendit, quod descendit</i> |
| 47 ₃₋₄₈ ₄ | D | Fo¹, Got | <i>quod descendit</i> |
| 50 ₂₋₅₂ ₁ | Ct | Bud, Got | <i>quod descendit</i> |
| 55 ₂₋₆₁ | Ct | Fo¹, Got | <i>in barbam Aaron, Aaron</i> |
| 63 ₁₋₆₅ ₂ | Ct | Got | <i>quod descendit, descendit</i> |
| 63 ₂₋₆₆ ₁ | B | Got | <i>quod descendit, descendit</i> |
| 66 ₁₋₆₉ ₁ | Ct | Got | <i>quod descendit, descendit</i> |
| 66 ₂₋₆₉ ₃ | B | Got | <i>quod descendit, descendit</i> |
| 73 ₁₋₇₅ ₂ | D | Got | <i>quod descendit, descendit</i> |
| 75 ₁₋₇₈ ₁ | Ct | Got | <i>quod descendit, descendit</i> |
| 75 ₂₋₇₈ ₃ | B | Got | <i>quod descendit, descendit</i> |
| 76 ₁₋₇₉ ₁ | D | Got | <i>quod descendit, quod descendit</i> |
| 80 ₂₋₈₃ ₁ | T | Got | <i>quod descendit, descendit</i> |
| 81 ₃₋₈₄ ₂ | D | Got | <i>quod descendit, quod descendit</i> |
| 83 ₂₋₈₆ ₃ | T | Got | <i>quod descendit, descendit</i> |
| 84 ₂₋₈₇ ₃ | B | Got | <i>quod descen (-dit missing), descendit</i> |
| 84 ₃₋₈₈ ₁ | D | Got | <i>quod descendit, quod descendit</i> |
| 87 ₃₋₉₀ ₁ | Ct | Bud, Fo¹, Got | <i>quod descendit</i> |
| 108 ₂ | Ct | Bud, Fo¹ | <i>quod</i> |
| 108 ₂₋₁₁₁ ₁ | D | Fo¹, Got | <i>qui descendit</i> |
| 113 ₁ | Ct | Bud, Fo¹ | <i>quod</i> |
| 114 ₃₋₁₁₈ ₄ | T | Bud, Fo¹ | <i>in montem Sion</i> |
| 119 ₄₋₁₂₁ ₂ | Ct | Bud, Fo¹ | <i>descendit</i> |
| 119 ₄₋₁₂₃ ₁ | D | Fo¹, Got | <i>qui descendit, qui descendit</i> |
| 124 ₂₋₁₂₇ ₄ | T | Bud, Fo¹, Got | <i>in montem, in montem</i> |
| 124 ₂₋₁₂₇ ₄ | T | Kas | <i>in montem Sion</i> |
| 126 ₂₋₁₃₀ ₁ | Ct | Bud, Fo¹, Got, Kas | <i>in montem Sion</i> |
| 128 ₃₋₁₃₂ ₁ | T | Bud, Fo¹ | <i>in montem, in montem</i> |
| 134 ₂₋₁₃₈ ₁ | T | Bud, Fo¹, Got | <i>Sion. Ecce quam bonum</i> |
| 170 ₄ | T | Fo¹ | <i>in missing</i> |
| 172 ₁₋₁₇₄ | D | Fo¹, Got | <i>saeculum, saeculum</i> |
| 186 ₃₋₁₈₉ ₁ | Ct | Bud | <i>iucundum bonum et</i> |
| 188 ₃₋₁₉₀ ₁ | Ct | Fo¹ | <i>et iucundum</i> |
| 188 ₃₋₁₉₂ ₂ | B | Bud, Fo¹, Got | <i>habitare fratres in unum</i> |
| 190 ₁₋₁₉₂ | Ct | Fo¹ | no text |
| 190 ₃₋₁₉₂ | Ct | Bud | <i>et iucundum</i> |
| 193 ₂₋₁₉₅ ₁ | T | Bud, Fo¹, Got | <i>habitare fratres</i> |
| 193 ₂₋₁₉₆ ₁ | B | Bud, Fo¹, Got | <i>habitare fratres</i> |
| 194 | B | Bud, Fo¹, Got, Kas | <i>-cun-</i> |
| 195 ₃₋₁₉₈ ₂ | T | Bud, Fo¹, Got | <i>habitare fratres in unum</i> |
| 199-201 ₁ | T | Bud, Fo¹, Got | <i>fratres in unum</i> |
| 226 ₁₋₂₂₉ ₁ | D | Fo¹, Got | <i>Sicut erat in principio</i> |
| 233 ₁₋₂₃₆ ₁ | T | Bud, Fo¹, Got | <i>et nunc et semper</i> |
| 235 ₁₋₂₃₆ ₁ | D | Fo¹, Got | <i>et nunc</i> |

| | | | |
|------------------------------------|------|--------------------------------------|---|
| 237 ₁ –239 ₁ | D, T | Bud, Fo¹, Got | <i>et semper</i> |
| 240 ₁ –242 ₁ | D | Fo¹, Got | <i>Sicut erat</i> |
| 243 ₁ –248 ₁ | Ct | Kas | <i>semper</i> |
| 244 ₁ –246 ₁ | D | Fo¹, Got | <i>in principio</i> |
| 244 ₁ –246 ₁ | D | Kas | <i>et in saecula</i> |
| 244 ₂ –245 ₆ | Ct | Bud, Fo¹ | <i>et semper</i> |
| 244 ₂ –246 ₁ | Ct | Got | <i>et semper</i> |
| 250 ₁ –252 ₁ | D | Fo¹ | <i>et semper</i> |
| 253 ₁ –255 ₁ | D | Fo¹, Got | <i>sicut erat</i> |
| 256 ₁ –259 ₁ | D | Fo¹, Got | <i>in principio</i> |
| 260 ₁ –270 | D | Fo¹ | <i>et nunc et semper, et nunc et semper, et semper</i> |
| 260 ₁ –270 | D | Got | <i>et nunc et semper, et nunc et semper, et, et semper, et in saecula</i> |
| 261 ₂ | Ct | Mun¹ | <i>sae- instead of et (at page turn)</i> |
| 263 ₂ –268 ₄ | D | Kas | <i>saeculorum, saeculorum</i> |
| 270 ₁ –275 ₁ | B | Fo¹, Got | <i>saeculorum</i> |
| 270 ₂ –275 | T | Bud, Fo¹, Got | <i>et in saecula</i> |
| 273 ₁ –277 | D | Fo¹, Got | <i>et in saecula</i> |
| 278 ₁ –283 | T | Fo¹, Got | <i>saeculorum</i> |
| 293–294 ₁ | B | Bud, Fo¹ | <i>bonum</i> |
| 293 ₂ –294 | T | Bud, Fo¹ | <i>bonum</i> |
| 302 ₁ | Ct | Bud, Fo¹, Got, Kas | <i>-cun-</i> |

Remarks

- According to Johann Mathesius (1566: fol. 106^v), this motet was composed for the opening of the Imperial Diet in Augsburg in 1530.
- In all three extant partbooks of **Bud**, the *sesquialtera* rhythmic groupings in mm. 204–82 are indicated by slashes.
- Lodovico Zacconi provides the discantus motif in mm. 205–7 in his *Prattica di Musica* (1592, fol. 194^r [*recte*: fol. 188^f]) as a model of diminished *tempus perfectum* ($\phi \frac{3}{2}$).

21. *Egredie Dei martyr, Sebastiane* (SC M 39)

Text

This antiphon text is sung liturgically for the Feast of the martyrs St Sebastian and St Fabian (20 January).

Egredie Dei martyr, Sebastiane, princeps ac propagator sanctissimorum praeceptorum, ecce nomen tuum in libro vitae caelestis ascriptum est, et memoriale tuum non derelinquetur in saecula.

Excellent martyr of God, Sebastian, leader and propagator of the most holy teachings, behold, your name has been added to the book of heavenly life, and remembrance of you shall never cease.

Cantus firmus

Senfl uses elements of the cantus firmus in different voices. At the beginning, the discantus presents it without embellishment in semibreves up to m. 14. From m. 22 onwards, the melody appears primarily in the tenor and in varying note values interspersed with free repetitions of musical phrases. A significant melodic difference from the chant as it appears in the *Antiphonarius* (1519), fol. 96^v, occurs at ‘Sebastiane’, where the cantus firmus of the motet rises both times to *c*¹ instead of *b*. In addition, the melody of the phrase ‘ecce nomen tuum in libro vitae caelestis’ is transposed down a fourth in Senfl’s setting to begin on *a*.

E - gre - gi - e De - i mar - tyr Se - ba - sti - a - ne, prin - ceps ac pro - pa -

ga - tor san - ctis - si - mo - rum prae - ce - pto rum, ec - ce no - men tu - um in li - bro ____

vi - tae cae - le - stis a - scri- ptum est, et me - mo - ri - a - le tu - um ___ non
de - re - lin - que - tur ___ in ___ sae - cu - la.

Unique Source

Zwi² D-Z 81/2, [no. 64], no. 61 (D, T, B), *LS* (T), *Lude: Senfl*: (D), Ct missing, text in extant voices

Critical Notes

Variants in pitch and rhythm

95₁ B *e* corrected (?) to *d*

Textual variants and text placement

24₂–29₁ B *Sebastiane* begins at 24₁ (line break)

45₃–47₂ B sign of repetition: *princeps*

22. Festum nunc celebre (SC M 41)**Text**

The text of this hymn for the Feast of the Ascension was possibly written by Hrabanus Maurus (c.780–856) (AH 50, no. 143). Senfl only sets stanzas 1, 2, 4, and 6 of the hymn.

Both sources transmitting this motet set the phrase ‘et tu, nate Dei’ instead of ‘hoc tu, nate Dei’ in the second line of stanza 6.

- | | |
|---|---|
| <p>1. Festum nunc celebre magnaue gaudia
compellunt animos carmina promere,
cum Christus solium scandit ad arduum,
caelorum pius arbiter.</p> | <p>1. The well-thronged feast day and its great joys
compel hearts to bring forth songs,
when Christ ascends to the lofty throne,
righteous judge of the heavens.</p> |
| <p>2. Conscendit iubilans laetus ad aethera,
sanctorum populus praedicat inclitum,
concinit pariter angelicus chorus
victoris boni gloriam.</p> | <p>2. He rises, rejoicing and cheerful, up to heaven,
the crowd of saints proclaim his renown,
the angelic choir sings together
the glory of the noble conqueror.</p> |
| <p>3. <i>Qui scandens superos, vincula vinxerat,
donans terrigenis munera plurima,
districtus rediet arbiter omnium,
qui mitis modo transiit.</i></p> | <p>3. <i>He who scaling the heights bound chains with chains,
presenting to those born on earth the greatest gifts,
the rigorous judge of all will return
in marvellous manner.</i></p> |
| <p>4. Oramus, Domine, conditor inclite,
devotos famulos respice protegens,
ne nos livor edax daemonis obruat
demergat vel in inferos.</p> | <p>4. We beseech you, O God, glorious creator,
care for your devoted servants, be our protector,
lest the Devil’s devouring envy overwhelm us
or plunge us into hell.</p> |
| <p>5. <i>Ut cum flammivoma nube reverteris,
occulta hominum pandere iudicans,
ne des supplicia horrida noxiis,
sed iustis bona praemia.</i></p> | <p>5. <i>When with a flaming cloud you return
to reveal humanity’s secrets and judge them,
do not give frightful punishments to the guilty,
but goodly rewards to the just.</i></p> |
| <p>6. Præsta hoc, genitor optime, maxime,
et tu, nate Dei, et bone Spiritus,
regnans perpetuo fulgida Trinitas
per cuncta pie saecula. <i>Amen.</i></p> | <p>6. This, noblest and greatest creator,
and you, son of God, and kindly Spirit,
reigning for ever, resplendent Trinity,
righteously through all ages. <i>Amen.</i></p> |

Cantus firmus

Senfl's model closely follows the version of this widespread hymn transcribed below from Lossius 1553, p. 137. In Senfl's setting, however, the two syllables that correspond with 'Christus' in the first stanza are sung syllabically, and the second syllable corresponding with 'scandit' in this stanza is sung to a three-note melisma, where the middle note functions as a lower neighbouring tone.

Within the polyphonic texture, Senfl assigns the plainchant to each voice part consecutively from high to low for the duration of one stanza. Thus, the discantus sings the cantus firmus for stanza 1, then the contratenor (stanza 2), the tenor (stanza 4), and finally the bassus (stanza 6). The cantus firmus and its ligatures in stanzas 1 and 4 (for discantus and tenor respectively) are identical except for the fact that they are sung at the lower octave by the tenor. The cantus firmus sung by the contratenor and bassus in stanzas 2 and 6 is likewise parallel (beginning a fourth lower than the discantus and tenor and modified at the end in the bassus for the final cadence), but for these two voices Senfl used a modified form of the cantus firmus to accommodate the polyphonic texture.

Fe - stum nunc ce - le - bre ma - gna - que gau - di - a
Com - pel - lunt a - ni - mos car - mi - na pro - me - re,
Cum Chri - stus so - li - um scan - dit ad ar - du - um,
Cae - lo - rum pi - us ar - bi - ter.

Principal Source

Zwi² D-Z 81/2, [no. 50], no. 48 (D, T, B), *LS* (D), Ct missing, text in extant voices

For the contratenor

Lei¹ D-LEu 49/50, [no. 48], fols. 78^r–80^r (D), fols. 77^r–79^r (A), fols. 67^v–69^v (T), fols. 80^r–81^v (B), *L. S.*, text in all voices

Source Evaluation

Zwi² is more reliable than **Lei¹** in its transmission of music and text and therefore serves as principal source. The discantus in **Lei¹**, for example, is missing mm. 82–4 and in mm. 84_{2–4} is notated a third too high. Since the contratenor is missing in **Zwi²**, it has been completed on the basis of the surviving altus partbook in **Lei¹**. The presence of what appear to be mistakes in this partbook has been resolved with the editorial addition of rests at mm. 162₂ and 259₂.

Variant Readings

Directions and/or non-verbal signs

| | | | |
|--------------------|------|------------------------|---|
| 196 _{2–3} | Ct | Lei¹ | <i>f</i> corrected to <i>e</i> ; <i>e</i> corrected to <i>d</i> |
| 285 | D, T | Lei¹ | ∩ |
| 285 | B | Lei¹ | no closing barlines |

Variants in pitch and rhythm

| | | | |
|----------------------------------|----|------------------------|--------------------------|
| 16 ₂ | Ct | Lei¹ | Mi |
| 42 _{1–2} | B | Lei¹ | Br |
| 82 ₁ –83 ₃ | D | Lei¹ | missing |
| 84 _{1–3} | D | Lei¹ | notated a third too high |
| 95 ₅ | B | Lei¹ | 2 Mi |
| 103 ₃ | D | Zwi² | Mi |
| 109 ₁ | B | Lei¹ | Sb-rest |
| 134 ₃ | D | Zwi² | downward stem corrected? |

| | | | |
|-------------------------------------|----|------------------|--|
| 157 ₃ | B | Lei ¹ | <i>A</i> |
| 162 ₂ | Ct | Lei ¹ | Mi-rest missing |
| 172 ₁ | D | Lei ¹ | Sb instead of dotted Sb (at line break) |
| 192 ₃ | B | Zwi ² | Sb-rest |
| 226 ₂ | T | Lei ¹ | Mi-rest missing |
| 259 ₂ | Ct | Lei ¹ | Sb-rest missing |
| 264 ₂ | Ct | Lei ¹ | <i>g</i> |
| 273 | D | Lei ¹ | Sb |
| 285 | Ct | Lei ¹ | Mx |
| Coloration | | | |
| 18 ₂₋₃ | B | Lei ¹ | no coloration |
| 41 ₂₋₃ | T | Lei ¹ | no coloration |
| Ligatures | | | |
| 18 ₁₋₂ | B | Lei ¹ | no lig. |
| 18-19 | D | Lei ¹ | <i>obliqua</i> in place of <i>recta</i> |
| 39 ₁₋₂ | B | Lei ¹ | <i>obliqua</i> in place of <i>recta</i> |
| 41 ₁₋₂ | T | Lei ¹ | no lig. |
| 41 ₁₋₂ | B | Lei ¹ | <i>obliqua</i> in place of <i>recta</i> |
| 52 ₁₋₂ | B | Lei ¹ | no lig. |
| 65-6 | D | Lei ¹ | <i>obliqua</i> in place of <i>recta</i> |
| 85-6 | B | Lei ¹ | no lig. |
| 155-6 | T | Lei ¹ | <i>obliqua</i> in place of <i>recta</i> |
| 202-3 | T | Lei ¹ | <i>obliqua</i> in place of <i>recta</i> |
| 269 ₂ -270 ₁ | D | Lei ¹ | no lig. |
| 274 ₁₋₂ | D | Lei ¹ | <i>obliqua</i> in place of <i>recta</i> |
| Textual variants and text placement | | | |
| 9 ₃ -12 ₁ | T | Lei ¹ | <i>celebre</i> |
| 18 ₁ -20 ₂ | B | Lei ¹ | <i>magnaue</i> |
| 26 ₂ -31 ₂ | B | Lei ¹ | <i>compellunt, compellunt</i> |
| 31 ₁ -34 ₁ | T | Lei ¹ | <i>animos</i> |
| 42 ₃ -43 ₂ | T | Lei ¹ | <i>cum</i> |
| 51 ₄ -53 ₁ | T | Zwi ² | <i>scandit -dit</i> (at page turn) |
| 53 ₃ -55 ₁ | T | Lei ¹ | <i>scandit</i> |
| 74 ₄ -77 ₁ | D | Lei ¹ | sign of repetition: <i>conscendit</i> |
| 79 ₃ -81 ₁ | D | Zwi ² | erased <i>iubilans</i> |
| 79 ₃ -81 ₁ | D | Lei ¹ | <i>iubilans</i> |
| 85 ₃ -94 ₁ | D | Lei ¹ | <i>ad aethera</i> |
| 89 ₃ -91 ₃ | T | Lei ¹ | <i>laetus ad aethera</i> |
| 120-121 | D | Lei ¹ | <i>chorus</i> |
| 123 ₁₋₂ | T | Zwi ² | <i>chorus</i> |
| 126 ₄ -129 ₁ | T | Lei ¹ | <i>chorus</i> missing |
| 138-40 | T | Lei ¹ | <i>gloriam</i> |
| 181 | D | Zwi ² | <i>progens</i> instead of <i>protegens</i> |
| 191 ₂ -192 ₃ | B | Lei ¹ | <i>daemonis</i> |
| 214 ₃ -216 ₃ | D | Lei ¹ | <i>Praesta</i> , sign of repetition |
| 218 ₃ -220 ₁ | D | Lei ¹ | <i>Praesta</i> |
| 267-269 ₃ | T | Lei ¹ | <i>fulgida</i> |
| 270 ₁ -271 | T | Lei ¹ | <i>Trinitas</i> |
| 280 ₃ -281 ₁ | D | Lei ¹ | <i>pie</i> |

Remarks

In Lei¹, the note head below the final maxima (*d*¹) of the contratenor at m. 285 is rendered as a smaller breve on *b* (as in the edition). It designates an optional addition to the final sonority.

23. *Gaude, Dei Genitrix* (SC M 43)**Text**

The text is an antiphon for the octave of the Feast of the Assumption of Mary (15 August).

1.p.

Gaude, Dei Genitrix, Virgo immaculata;
gaude, quae ab angelo gaudium suscepisti;
gaude, quae genuisti aeterni luminis claritatem;
gaude, Mater, gaude, sancta Dei Genitrix.

1.p.

Rejoice, Mother of God, Immaculate Virgin.
Rejoice, you who received joy from the angel.
Rejoice, you who gave birth to the brightness of eternal life.
Rejoice, Mother; rejoice, Holy Mother of God.

2.p.

Virgo, tu sola Mater innupta,
te laudant facturae Genitrix lucis:
sis pro nobis, quaesumus, perpetua interventrix
ad Dominum Jesum Christum.

2.p.

Virgin, you only unmarried mother,
all creation praises you, Mother of Light.
Be a constant intercessor for us, we beseech you,
before <our> Lord, Jesus Christ.

Cantus firmus

Senfl uses a melodic model of the antiphon also preserved in the so-called 'Neumarkt Cationale' (PL-Wrk MS 58, fol. 132^v; see below). His model differs from the version in the chant source by its inclusion of an extra line at the end: 'ad Dominum Jesum Christum'. Senfl presents the chant mainly in the tenor as well as in the discantus and bassus. From m. 52 onwards, selected passages of the chant (e.g. 'aeterni') are repeated in transposition in the tenor.

The model employed by Senfl also resembles the melody used in Isaac's motet on the same text (CMM 65-10, no. 15) and in an anonymous setting in PL-Kj Mus. ms. 40098 (the 'Žagań partbooks'), no. 32 (see EdM 8: 31-2).

Gau - de De - i Ge - ni - trix, Vir - go im - ma - cu - la - ta; gau - de, quae ab
an - ge - lo gau - di - um su - sce - pi - sti; gau - de, quae ge - nu - i - sti ae - ter - ni
lu - mi - nis cla - ri - ta - tem: gau - de Ma - ter, gau - de san - cta De - i
Ge - ni - trix. Vir - go, tu so - la Ma - ter in - nu - pta, te lau - dant fa - ctu - rae Ge - ni -
trix lu - cis: sis pro no - bis, quae - su - mus, per - pe - tu - a in - ter - ven - trix.

Unique Source

Mun² D-Mbs Mus.ms. 12, [no. 7], fols. 102^v-111^r (D, Ct, T, B), *Lud: S.*, text in all voices

Critical Notes

Clefs

157₁-168 D G3 clef164₁-169 Ct C3 clef

Variants in pitch and rhythm

164 T Mx

Textual variants and text placement

| | | |
|------------------------------------|---|-----------------------------------|
| 136 ₁ –139 ₁ | B | <i>quaesusumus</i> (at page turn) |
| 137 ₁ –139 ₁ | D | <i>quaesusumus</i> (at page turn) |

Remarks

In the manuscript, the second note head on *f*¹ above the final longa (*c*¹) of the contratenor at m. 169 is smaller and blackened (as in the edition). It indicates an optional addition to the final sonority.

24. *Hic accipiet benedictionem* (SC M 46)**Text**

The text, which is based on Ps. 23:5–6, serves as an antiphon for the Feast of the Common of One Confessor (*Commune unius confessoris*).

Hic accipiet benedictionem a Domino, et misericordiam a Deo, salutari suo, quia haec est generatio quaerentium Dominum.

He shall receive a blessing from the Lord, and mercy from God his Saviour; for this is the generation of them that seek the Lord.

(adapted from *RDC*)

Cantus firmus

Senfl's model for this antiphon differs from melodies found in contemporary liturgical books (e.g. *Antiphonarius* (1519), fol. 264^v; D-Mbs Clm 4304, fol. 14^v). With the exception of the rising third and the downward stepwise progression at 'misericordia', it more closely matches the version below transcribed from CH-E 611, fol. 263^v, a fourteenth-century antiphoner from the Benedictine monastery of Einsiedeln.

Hic ac - ci - pi - et be - ne - di - cti - o - nem a ____ Do - mi - no, et mi - se - ri - cor - di - am
a De - o, sa - lu - ta - ri ____ su - o. Qui - a haec est ge - ne - ra - ti - o ____
quae - ren - ti - um Do - mi - num.

Unique Source

Reg⁴ D-Rp C 120, [no. 40], pp. 176–7 ([D, Ct, T, B]), *L*: *Senfel 4or*, text incipit in all voices

Critical Notes

Non-verbal signs

53 D, Ct, T, B ☹

Variants in pitch and rhythm

| | | |
|-------------------|-------------|----------------|
| 28 ₅ | Ct | Sm- <i>g</i> |
| 38 ₁₋₂ | D | 2 Sm- <i>a</i> |
| 39 ₁ | D | Mi |
| 43 ₂ | B | missing |
| 53 | D, Ct, T, B | Lo |

Remarks

- The Sb-*c* supplied in this edition at m. 43₂ in the bassus was probably an accidental omission made by the scribe of **Reg**⁴. This insertion was made on the basis of imitation between the bassus and tenor: the additional note brings their melodies into closer alignment at the same time that it resolves problems in the counterpoint.

- In m. 38 of the discantus, either the scribe or a later corrector seems to have been aware that the music was copied incorrectly. It also seems that it was unclear where the error was to be found and how to amend it. An attempt to correct the problem can be observed in the two Sm-*a* transcribed in **Reg**⁴ at m. 38₁₋₂: the note shapes clearly differ from the surrounding semiminims. While the second semiminim seems originally to have been a minim that was subsequently corrected, the first semiminim seems to have been added after the former was modified. In order to avoid consecutive fifths in m. 39 between the upper voices and to maintain the paired imitation in this passage (mm. 39–42), these two semiminims have been modified for this edition to Mi-*g* and Mi-*a* and the subsequent minim at m. 39₁ has been lengthened to a semibreve.

25. *In exitu Israel de Aegypto* (i) (SC M 47)

Text

The text supplied here is the complete Ps. 113 followed by the Lesser Doxology. In SC M 47, Senfl set only the verses given below in roman type. All sources for SC M 47 include the word ‘quia’ in the third verse (‘Mare vidit et fugit; Jordanis quia conversus est retrorsum’), probably due to the syntactical similarity between the third and fifth verses. Senfl’s setting even seems to have been composed specifically to accommodate this additional word. Therefore, the text underlay of the third verse in the edition of this setting retains the additional ‘quia’ as found in the motet’s sources.

- 1 In exitu Israel de Aegypto, domus Jacob de populo barbaro,
- 2 *facta est Judaea sanctificatio eius, Israel potestas eius.*
- 3 Mare vidit et fugit; Jordanis conversus est retrorsum.
- 4 *Montes exultaverunt ut arietes et colles sicut agni ovium.*
- 5 *Quid est tibi, mare, quod fugisti, et tu, Jordanis, quia conversus es retrorsum,*
- 6 *montes, exultastis sicut arietes, et colles sicut agni ovium?*
- 7 A facie Domini mota est terra, a facie Dei Jacob,
- 8 *qui convertit petram in stagna aquarum et rupem in fontes aquarum.*
- 9 Non nobis, Domine, non nobis sed nomini tuo da gloriam
- 10 *super misericordia et veritate tua, nequando dicant gentes, ‘Ubi est Deus eorum?’*
- 11 Deus autem noster in caelo; omnia quaecunque voluit fecit.
- 12 Simulacra Gentium argentum et aurum, opera manuum hominum.
- 13 *Os habent et non loquentur; oculos habent et non videbunt.*
- 14 Aures habent et non audient; nares habent et non odorabunt.
- 15 *Manus habent et non palpabunt; pedes habent et non ambulabunt, non clamabunt in gutture suo.*
- 16 *Similes illis fiant qui faciunt ea et omnes qui confidunt in eis.*
- 17 Domus Israel speravit in Domino; adiutor eorum et protector eorum est.
- 18 *Domus Aaron speravit in Domino; adiutor eorum et protector eorum est.*
- 19 Qui timent Dominum speraverunt in Domino; adiutor eorum et protector eorum est.
- 20 *Dominus memor fuit nostri et benedixit nobis.*
- 21 *Benedixit domui Israel; benedixit domui Aaron.*
- 22 *Benedixit omnibus qui timent Dominum, pusillis cum maioribus.*
- 23 *Adjiciat Dominus super vos, super vos et super filios vestros.*
- 24 *Benedicti vos a Domino, qui fecit caelum et terram.*
- 25 *Caelum caeli Domino, terram autem dedit filiis hominum.*
- 26 *Non mortui laudabunt te, Domine, neque omnes qui descendunt in infernum,*
- 27 *sed nos qui vivimus benedicimus Domino, ex hoc nunc et usque in saeculum.*
- 28 *Gloria Patri, et Filio, et Spiritui Sancto.*
- 29 Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

- 1 When Israel went out of Egypt, the house of Jacob from a barbarous people,
- 2 *Judaea was made his sanctuary, Israel his dominion.*
- 3 The sea saw and fled; Jordan was turned back.
- 4 *The mountains skipped like rams and the hills like the lambs of the flock.*
- 5 *What ailed thee, O thou sea, that thou didst flee, and thou, O Jordan, that thou wast turned back,*
- 6 *ye mountains, that ye skipped like rams, and ye hills, like lambs of the flock?*
- 7 At the presence of the Lord the earth was moved, at the presence of the God of Jacob,
- 8 *who turned the rock into pools of water and the stony hill into fountains of waters.*
- 9 Not to us, O Lord, not to us, but to thy name give glory
- 10 *for thy mercy, and for thy truth’s sake, lest the Gentiles should say, ‘Where is their God?’*

- 11 But our God is in heaven; he hath done all things whatsoever he would.
 12 The idols of the Gentiles are silver and gold, the works of the hands of men.
 13 *They have mouths and speak not; they have eyes and see not.*
 14 They have ears and hear not; they have noses and smell not.
 15 *They have hands and feel not; they have feet and walk not, neither shall they cry out through their throat.*
 16 *Let them that make them become like unto them and all such as trust in them.*
 17 The house of Israel hath hoped in the Lord; he is their helper and their protector.
 18 *The house of Aaron hath hoped in the Lord; he is their helper and their protector.*
 19 They that fear the Lord have hoped in the Lord; he is their helper and their protector.
 20 *The Lord hath been mindful of us and hath blessed us.*
 21 *He has blessed the house of Israel; he hath blessed the house of Aaron.*
 22 *He hath blessed all that fear the Lord, both little and great.*
 23 *May the Lord add blessings upon you, upon you and upon your children.*
 24 *Blessed be you of the Lord, who made heaven and earth.*
 25 *The heaven of heaven is the Lord's, but the earth he has given to the children of men.*
 26 *The dead shall not praise thee, O Lord, nor any of them that go down to hell,*
 27 but we that live bless the Lord, from this time now and for ever.
 28 *Glory be to the Father and to the Son, and to the Holy Ghost.*
 29 As it was in the beginning, is now, and ever shall be. Amen.
 (RDC)

Cantus firmus

Of the 29 verses that constitute the complete psalm, only eleven are set here along with the Lesser Doxology, an arrangement that implies *alternatim* performance. None of the sources for this motet indicates what kind of *alternatim* performance was practised; yet they all utilize fermatas, barlines, and/or *longae* to separate the verses from one another and thus facilitate this kind of performance. For this reason, a plainchant version has been supplied in the edition for those verses not set polyphonically.

This edition adapts the *tonus peregrinus* formula supplied by Heinrich Glarean in his *Dodekachordon* (Basel, 1547) for the unset verses, since it matches the model Senfl used for his setting. A departure from this formula in the motet appears at the start of verse 11, where the tenor's *a-bb-a* more closely matches the incipit associated with the Roman model (Lindberg 2011: 131).

Glarean, *Dodekachordon*, p. 42

In ___ e - xi - tu Is - ra - el de Ae - gy - pto, do - mus Ja - cob de po - pu - lo bar - ba - ro, ___

Another option is to perform the unset verses in fauxbourdon. In the year before Georg Rhau printed **Rh**², he published another edition of his popular introduction to music theory, *Enchiridion utriusque musicae practicae* (Wittenberg, 1538) [VD16 R 1674], with the following fauxbourdon model.

Rhau, *Enchiridion*, sigs. [F8]^v–G[1]^r

In ___ e - xi - tu Is - ra - el de Ae - gy - pto, do - mus Ja - cob de po - pu - lo bar - ba - ro, ___

In ___ e - xi - tu Is - ra - el de Ae - gy - pto, do - mus Ja - cob de po - pu - lo bar - ba - ro, ___

In ___ e - xi - tu Is - ra - el de Ae - gy - pto, do - mus Ja - cob de po - pu - lo bar - ba - ro, ___

In ___ e - xi - tu Is - ra - el de Ae - gy - pto, do - mus Ja - cob de po - pu - lo bar - ba - ro, ___

Rhau prefaces this model with the indication that the *differentia peregrina* he provides is sung exclusively with Psalm 113 ('Sequitur differentia peregrina, sic dicta, q[uod] in nostris canciunculis raro admodum occurrit, nam non nisi ad unum Psalmum decantatur', sig. [F8]^v). Like Senfl's setting, it is also based on the same formula found in Glarean.

Principal Source

Rh² RISM 1539¹⁴ (D-Mbs), [no. 34] (D, A, T, B), *L. Senfl*, text in all voices

Other Sources

Des D-DEI Georg Hs. 130–133.8°, [no. 28], fols. 32^r–34^v (D), fols. 37^r–39^v (A), fols. 37^r–39^v (T), fols. 34^r–36^v (B), anon., text in all voices

Dre² D-DI Mus. Glashütte 5, no. 72 (C, A), anon., T and B missing, text in extant voices

Eis D-EIa s.s., fols. 329^v–335^r (D, A, T, B), *Ludouicus Senflius*, text in all voices

Ros¹ D-ROu Mus. Saec. XVI-49, no foliation (D, A, T, B), anon., text in all voices

Zwi¹ D-Z 41/74, no foliation (C, A, T, B), anon., text in all voices

Source Evaluation

It seems fairly certain that **Des**, **Eis**, **Ros¹**, and **Zwi¹** were all copied from or based on copies of **Rh²**: text underlay in these four manuscript sources closely matches the text transmitted in **Rh²**, the bassus clef changes in verses 3 and 7 are identical, and a mistake in the print at m. 74 of the countertenor was copied into all four manuscripts (only in **Eis** was the mistake corrected). Like **Rh²**, **Eis** avoids fermatas at the ends of verses altogether, whereas **Des**, **Dre²**, and **Ros¹** incorporate them regularly (**Zwi¹** exhibits a haphazard pattern of fermatas). **Rh²**, **Des**, and **Dre²** are inconsistent in separating verses with closing barlines, whereas **Eis** and **Zwi¹** use closing barlines consistently, and **Ros¹** avoids them altogether. One scribal difference distinguishing the print from the manuscripts **Dre²**, **Eis**, **Ros¹**, and **Zwi¹** is the fact that in the manuscripts coloration is more often avoided, whereas coloration is used throughout **Rh²**. Several differences between **Dre²** (which was copied c.1585) and the other sources distinguish this set of partbooks. The most substantial departure in **Dre²** is a different musical setting for verse 9. This setting adapts the music used for verse 3 from the present setting (see the edition of this verse at the end of this critical report). **Des**, **Eis** and **Ros¹** are relatively meticulous in their reproduction of the music from the print, whereas **Zwi¹** and **Dre²** transmit more mistakes than the other sources. Moreover, **Des**, **Dre²**, **Eis** and **Ros¹** (and probably **Zwi¹**) post-date the print, making a strong case for the designation of **Rh²** as principal source.

Variant Readings

Clefs

| | | | |
|----------------------------------|---|------------------------|---------|
| 54 ₁ –64 ₁ | B | Zwi¹ | F3 clef |
|----------------------------------|---|------------------------|---------|

Staff signatures

| | | | |
|----------------------------------|---|------------------------|-----------------------|
| 54 ₁ –64 ₁ | B | Zwi¹ | addition of <i>eb</i> |
| 94 ₁ –104 | B | Des | missing <i>bb</i> |
| 119–130 ₂ | B | Des | missing <i>bb</i> |

Mensuration and proportion signs

| | | | |
|------------------------------------|------|------------------------------------|---|
| 33–47 | D | Rh² | ϕ ϕ at beginning of staff line |
| 48–59 | D | Des , Rh² | no mensuration sign |
| 62–93 | D | Des | no mensuration sign |
| 77–93 | T, B | Des | no mensuration sign |
| 169 ₁ –171 ₂ | D | Des | '3' at the beginning of this passage to indicate ternary rhythm |

Directions and/or non-verbal signs

| | | | |
|-------------------|-------|---|--|
| 14 | D | Des , Dre² , Ros¹ , Zwi¹ | ↷ |
| 14 | Ct | Des , Dre² , Ros¹ | ↷ |
| 14 | T | Des , Ros¹ , Zwi¹ , Rh² | ↷ |
| 14 | B | Des , Ros¹ | ↷ |
| 31 ₃ | D | Des , Dre² , Ros¹ | ↷ |
| 32 | Ct | Des , Dre² , Ros¹ | ↷ |
| 32 | T, B | Des , Ros¹ | ↷ |
| 33 | D | Dre² | '3' written below Br-rest |
| 42 _{1–2} | Ct, T | Zwi¹ | <i>punctus divisionis</i> (see Coloration) |
| 47 | D, Ct | Des , Dre² , Ros¹ | ↷ |
| 47 | T, B | Des , Ros¹ | ↷ |
| 59 | D | Des , Ros¹ | ↷ |

| | | | |
|---|-------|---|--|
| 59 ₂ | B | Des, Ros¹ | ◡ |
| 60 | T | Des, Ros¹ | ◡ |
| 61 | Ct | Des, Ros¹ | ◡ |
| 74 ₂ | Ct | Eis | <i>f</i> corrected to <i>g</i> |
| 76 | D, Ct | Des, Dre², Ros¹ | ◡ |
| 76 | T, B | Des, Ros¹ | ◡ |
| 83 ₂ | T | Des | <i>g</i> corrected to <i>a</i> |
| 93 ₂ | D | Des, Dre², Ros¹, Zwi¹ | ◡ |
| 93 ₂ | T, B | Des, Ros¹ | ◡ |
| 93 ₃ | Ct | Des, Dre², Ros¹ | ◡ |
| 93 ₃ -94 ₁
and 118 ₃ -119 | Ct | Zwi¹ | use of 'target' symbols to indicate insertion of vv. 14 and 17 on separate folio (see Remarks) |
| 104 | D | Des, Dre², Ros¹, Zwi¹ | ◡ |
| 104 | Ct | Des, Dre², Ros¹ | ◡ |
| 104 | T | Des, Ros¹, Zwi¹ | ◡ |
| 104 | B | Des, Ros¹ | ◡ |
| 118 ₂ | D | Des, Dre², Ros¹, Zwi¹ | ◡ |
| 118 ₂ | T, B | Des, Ros¹ | ◡ |
| 118 ₃ | Ct | Des, Dre², Ros¹, Zwi¹ | ◡ |
| 134 | D | Des, Dre², Ros¹, Zwi¹ | ◡ |
| 134 | Ct | Des, Dre², Ros¹ | ◡ |
| 134 | T, B | Des, Ros¹ | ◡ |
| 149 | T | Des, Ros¹ | ◡ |
| 149 ₄ | B | Des, Ros¹ | ◡ |
| 152 | D | Des, Dre², Ros¹ | ◡ |
| 152 ₃ | Ct | Des, Dre², Ros¹ | ◡ |
| 172 ₁ | D | Dre² | vertical stroke above note (indicating return to <i>tempus imperfectum</i> ?) |
| 181 | D | Des, Dre², Ros¹ | ◡ |
| 181 | T | Des, Ros¹, Zwi¹ | ◡ |
| 182 | Ct | Des, Dre², Ros¹ | ◡ |
| 182 | B | Des, Rh², Ros¹ | ◡ |

Variants in pitch and rhythm

| | | | |
|------------------------------------|------|--|---------------------------|
| 6 ₃₋₅ | D | Dre² | dotted Mi 2 Fu |
| 12 ₄ -13 ₁ | Ct | Dre², Zwi¹ | dotted Mi |
| 14 | T | Des | Mx |
| 17 ₃ -18 ₁ | B | Zwi¹ | Mi Sb |
| 19 ₄ | D | Eis | Mi? (ink corrosion) |
| 28 ₄ | Ct | Dre² | Mi Sm |
| 34 ₃ | D | Dre² | dotted Sb |
| 34 ₄ | B | Zwi¹ | <i>a</i> |
| 37 ₂ | Ct | Des | erased |
| 58 ₂ | B | Zwi¹ | <i>eb</i> (staff sign.) |
| 63 ₂ | B | Zwi¹ | <i>eb</i> (staff sign.) |
| 68 ₃ | Ct | Dre² | <i>bb</i> |
| 74 ₂ | Ct | Des, Rh², Ros¹, Zwi¹ | <i>f</i> |
| 93 ₁₋₂ | Ct | Dre² | Sb |
| 93 ₂ | T, B | Des | Mx |
| 115 ₄ -116 ₁ | Ct | Dre², Zwi¹ | dotted Mi |
| 116 ₅ | Ct | Dre² | Mi Sm |
| 118 ₁₋₂ | Ct | Dre² | Sb |
| 118 ₂ | T | Des | Mx |
| 130 ₄ | D | Zwi¹ | 2 Mi |
| 133 ₃ | B | Rh², Ros¹ | Br |
| 134 | B | Zwi¹ | Sb- <i>A</i> Lo- <i>d</i> |
| 141 ₂ | D | Dre² | 2 Mi |
| 148 ₃ | Ct | Dre² | <i>d</i> ² |
| 149 | T | Des | Mx |

| | | | |
|-------------------------------------|-------|---|---|
| 151 ₄₋₅ | D | Dre² | Sb |
| 152 ₁₋₃ | Ct | Dre² | Lo only |
| 157 ₃₋₁₅₈ ₁ | D | Dre² | Mi Sb |
| 167 ₁₋₂ | Ct | Dre² | Mi- <i>c</i> ¹ Mi- <i>e</i> ¹ Sm- <i>e</i> ¹ |
| 168 ₁₋₂ | T | Zwi¹ | Sb |
| 177 ₂₋₃ | D | Dre², Zwi¹ | dotted Mi |
| 181 | D, T | Des | Mx |
| 182 | B | Des | Mx |
| 182 | B | Zwi¹ | final Lo missing |
| Coloration | | | |
| 11 ₁₋₂ | D | Dre², Ros¹, Zwi¹ | no coloration |
| 12 ₂₋₃ | Ct | Dre², Ros¹, Zwi¹ | no coloration |
| 28 ₃₋₄ | B | Eis, Ros¹, Zwi¹ | no coloration |
| 42 ₁₋₂ | Ct, T | Zwi¹ | <i>punctus divisionis</i> in place of coloration (see Directions and/or non-verbal signs) |
| 62 ₄₋₆₃ ₁ | D | Dre², Eis, Ros¹, Zwi¹ | no coloration |
| 69 ₃₋₇₀ ₁ | D | Dre², Eis, Ros¹, Zwi¹ | no coloration |
| 113 ₄₋₁₁₄ ₁ | D | Dre², Eis, Ros¹, Zwi¹ | no coloration |
| 129 ₂₋₃ | Ct | Dre², Eis, Ros¹, Zwi¹ | no coloration |
| 130 ₂₋₃ | Ct | Dre², Eis, Ros¹, Zwi¹ | no coloration |
| 132 ₂₋₃ | T | Eis, Ros¹, Zwi¹ | no coloration |
| 169 ₁ | B | Ros¹ | no coloration? |
| 177 ₂₋₃ | B | Eis, Ros¹, Zwi¹ | no coloration |
| Ligatures | | | |
| 27 ₁₋₂ | D | Dre² | <i>recta</i> in place of <i>obliqua</i> |
| 88 ₂₋₃ | T | Eis | lig. |
| Textual variants and text placement | | | |
| 4 ₃₋₅ ₂ | B | Des | repetition of <i>Israel</i> |
| 16 ₃₋₁₈ ₁ | Ct | Des | <i>vidit et fugit</i> |
| 21 ₂₋₂₃ | B | Des | <i>et fugit</i> (<i>Jordanis</i> missing) |
| 28 ₁₋₃₂ | T | Zwi¹ | <i>retrosum, retrorsum</i> |
| 38 ₂₋₃₉ ₁ | B | Des | repetition of <i>terra</i> |
| 59 ₂₋₆₁ | Ct | Zwi¹ | <i>da gloriam</i> |
| 64 ₄₋₆₅ ₁ | B | Rh² | <i>enoster</i> |
| 65 ₁₋₆₈ ₁ | D | Des | <i>caelo caelo</i> |
| 65 ₂₋₆₈ ₁ | D | Zwi¹ | <i>caelis</i> |
| 65 ₅₋₆₈ ₁ | Ct | Zwi¹ | <i>caelo</i> + sign of repetition |
| 90 ₂₋₉₃ ₃ | Ct | Dre², Zwi¹ | <i>manuum hominum</i> |
| 155 ₃₋₁₅₇ ₂ | T | Des | <i>sicut erat</i> |
| 179 ₂₋₁₈₂ | Ct | Dre² | <i>saeculorum. Amen</i> |

Remarks

- All four partbooks of **Ros¹** include a header for this motet indicating it is to be sung at Easter ('Tempore paschalis').
- The scribe of **Zwi¹** seems to have skipped verses 14 and 17 when copying the altus voice part, but then supplied the missing verses on a separate folio. Three 'target' symbols are used to indicate the location of the insertion after verse 12, the start of the inserted passage before verse 14, and the end of the inserted passage after verse 17.

Versus 9 in Dre²

48

Non no - bis, Do - mi - ne, non no -

Non no - bis, Do - mi - ne, Do - mi - ne, non no -

53

- - - bis sed no - mi - ni tu - o da glo - ri - am, da

- bis sed no - mi - ni tu - o, tu - o da glo - ri - am,

60

glo - ri - am, da glo - ri - am

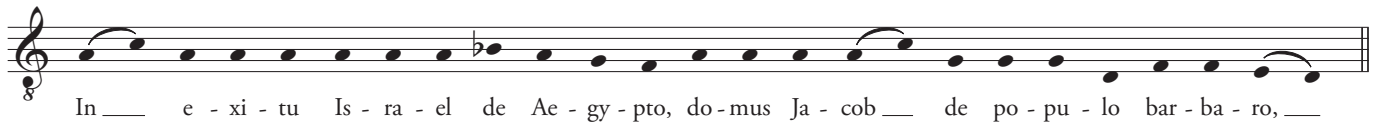
tu - o da glo - ri - am

26. **In exitu Israel* (ii) (SC *M 48 attr.)**Text**

In this second setting of the text, the complete Ps. 113 is set to music, and it is again followed by the Lesser Doxology (vv. 28–9). For the text and translations, see above, no. 25 (SC M 47). The only textual variation between these two settings appears in verse 24, where the present setting omits the preposition ‘a’ before the word ‘Domino’

Cantus firmus

In the Divine Office, Ps. 113 is sung at Vespers on Sundays. This setting mainly uses the *tonus peregrinus* in the Germanic chant dialect, as it is given, for example, in the *Psalterium Spirense* (1515), fol. 87^r. This chant differs from the model used in *In exitu Israel* (i) (see no. 25 above), especially in the section ‘domus Jacob’.



The cantus firmus, a section of it, or a variation thereof (e.g. v. 4) is present in every verse, mostly either in the discantus or tenor. The composer employed several variants of the *tonus peregrinus* (gathered in Lundberg 2011) in this setting. Whereas most parts are based on Lundberg ex. 2.4 (which matches the melody above), vv. 13–14 follow the Roman chant dialect (v. 13 follows Lundberg ex. 2.6; v. 14 ex. 2.7). A different variant of the Germanic chant dialect (Lundberg ex. 2.3) appears in v. 20, the same variant that forms the basis for most parts of SC M 48. The setting used for the doxology faintly alludes to the chant: the Roman chant dialect appears at the beginning of v. 28, whereas in v. 29 it more closely resembles the beginning of the Germanic chant dialect.

Unique Source

Mun³ D-Mbs Mus.ms. 13, [no. 2], fols. 27^v–58^r (D, Ct, T, B), anon., text in all voices

Critical Notes

Clefs

| | | |
|-----------------------|----|---------|
| 59 ₅ –63 | D | C2 clef |
| 99–112 | Ct | C3 clef |
| 125 ₁ –137 | B | F4 clef |
| 184 ₁ –192 | Ct | C4 clef |

Staff signatures

| | | |
|------------------------------------|---|---|
| 172 ₁ –174 ₄ | D | upper ♭ erroneously placed on fourth line (<i>g</i> ¹) |
|------------------------------------|---|---|

Mensuration and proportion signs

| | | |
|-----|---|----------------------|
| 405 | D | ϕ3 |
| 421 | T | missing |
| 423 | T | ϕ missing |
| 442 | T | <i>In disca[n]to</i> |

Canonic devices, directions, and non-verbal signs

| | | |
|--------------------|---|---|
| 58 ₅ | D | erroneous C1 clef and signature erased before this note |
| 445 ₁ | D | <i>sig. cong.</i> indicating entry of T |
| 453 ₁ | D | <i>sig. cong.</i> indicating end of T |
| 477 _{1–6} | T | '3' below notes to indicate ternary rhythm |
| 531 _{3–5} | B | '3' below notes to indicate ternary rhythm |
| 548 _{1–2} | T | erroneous <i>punctus divisionis</i> |

Variants in pitch and rhythm

| | | |
|--------------------|------|-----------------------|
| 110 | D | Br missing |
| 192 | T | Mx |
| 268 | T | Mx |
| 294 ₂ | B | <i>F</i> |
| 344 | D, T | Mx |
| 387 | T | Mx |
| 460 ₁ | Ct | <i>c</i> ¹ |
| 498 ₃ | Ct | <i>f</i> ¹ |
| 508 ₂ | Ct | Mx |
| 550 _{1–2} | Ct | erroneously 2 Sb |
| 553 ₃ | Ct | Sb-rest missing |
| 558 ₂ | D | <i>a</i> ¹ |

Ligatures

| | | |
|------------------------------------|----|---|
| 550 ₁ –551 ₁ | Ct | lig. (resulting in erroneous note values) |
|------------------------------------|----|---|

Textual variants and text placement

| | | |
|-----|----|-----------------|
| 560 | Ct | <i>A</i> -(men) |
|-----|----|-----------------|

Remarks

- Bente was the first to attribute this motet to Senfl (Bente 1968: 183–4), but there is no direct evidence to support this attribution. According to Bente, this anonymous motet forms one independent layer in **Mun**³, and the scribe who wrote it also penned a separate group of compositions, all of which are by Clemens non Papa and bound as a group at the end of the choirbook. Without direct evidence in the manuscript, Bente's attribution would seem to be based on the compositional style, but the stylistic evidence is also unconvincing. Several passages are contrapuntally awkward or even questionable (e.g. mm. 55 and 183), suggesting the work of a less experienced composer.
- The unique source for this motet transmits numerous scribal mistakes, with the setting of the last verse posing several problems for the edition. The ligature in the contratenor in mm. 550–1 (fol. 58^r, first system), for example, cannot express the note values contrapuntally required in this passage, even if the use of a ligature would seem to affirm the accuracy of the notation.
- In v. 2 ('facta est Judaea sanctificatio eius, Israel potestas eius'), the word 'Israel' is absent in the bassus. The text underlay in **Mun**³ for this passage is carefully aligned with the notation, and, where the bassus should sing 'Israel' in mm. 37–8, the motif already accords with the next phrase, 'potestas eius' (as underlaid in the source; see T in mm. 38–9). The omission of this critical word in the bassus thus seems to be a matter of compositional exclusion rather than scribal oversight.

ALPHABETICAL INDEX OF TEXT INCIPITS

| | Edition | Critical
Apparatus |
|--|----------|-----------------------|
| A facie Domini mota est terra (see also In exitu Israel de Aegypto (i) / (ii))..... | 122, 135 | 216, 221 |
| A subitanea et improvisa morte | 1 | 171 |
| Adjiciat Dominus super vos (see also In exitu Israel de Aegypto (i) / (ii))..... | 127, 147 | 216, 221 |
| Assumpta est Maria in caelum | 3 | 171 |
| Aures habent et non audient (see also In exitu Israel de Aegypto (i) / (ii)) | 125, 140 | 216, 221 |
| Ave, Domine Jesu Christe, Rex benedicte, Laus Angelorum (see also Quinque Salutationes
Domini Nostri Jesu Christi; Salutatio secunda) | 7 | 172 |
| Ave, Domine Jesu Christe, Rex benedicte, Lumen caeli (see also Quinque Salutationes
Domini Nostri Jesu Christi; Salutatio tertia) | 9 | 172 |
| Ave, Domine Jesu Christe, Rex benedicte, Splendor Patris (see also Quinque Salutationes
Domini Nostri Jesu Christi; Salutatio quarta)..... | 11 | 172 |
| Ave, Domine Jesu Christe, Rex benedicte, Verbum Patris (see also Quinque Salutationes
Domini Nostri Jesu Christi; Salutatio prima) | 5 | 172 |
| Ave, Domine Jesu Christe, Rex benedicte, Vita dulcis (see also Quinque Salutationes
Domini Nostri Jesu Christi; Salutatio quinta)..... | 13 | 172 |
| *Ave, sanctissima Maria | 17 | 174 |
| Beati omnes qui timent Dominum (i) | 24 | 176 |
| Beati omnes qui timent Dominum (ii) | 30 | 177 |
| Benedicat tibi Dominus ex Sion (see also Beati omnes qui timent Dominum (ii)) | 33 | 177 |
| Benedicti vos a Domino (see also In exitu Israel de Aegypto (i) / (ii)) | 127, 147 | 216, 221 |
| Benedixit domui Israel (see also In exitu Israel de Aegypto (i) / (ii)) | 127, 145 | 216, 221 |
| Benedixit omnibus qui timent (see also In exitu Israel de Aegypto (i) / (ii)) | 127, 146 | 216, 221 |
| Caelum caeli Domino (see also In exitu Israel de Aegypto (i) / (ii)) | 127, 148 | 216, 221 |
| Christe, qui lux es | 34 | 180 |
| *Collegerunt pontifices | 42 | 183 |
| Completi sunt dies Mariae | 49 | 190 |
| Cum aegrotasset Job | 51 | 191 |
| Da pacem, Domine (i) | 56 | 192 |
| De profundis clamavi (i) | 59 | 193 |
| Descendi in hortum nucum (i) | 61 | 194 |
| Deus autem noster in caelo (see also In exitu Israel de Aegypto (i) / (ii)) | 123, 138 | 216, 221 |
| Deus, in adiutorium meum intende | 64 | 195 |
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Herausgegeben von
Scott Lee Edwards, Stefan Gasch und Sonja Tröster

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