

**DENKMÄLER DER TONKUNST
IN ÖSTERREICH
BAND 163.2**

NEW SENFL EDITION 2

**LUDWIG SENFL
MOTETS FOR FOUR VOICES
(N-V)**

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

HOLLITZER



DTÖ 163.2

DENKMÄLER DER TONKUNST
IN ÖSTERREICH

begründet von
GUIDO ADLER

unter Leitung von
MARTIN EYBL
und
BIRGIT LODES

BAND 163
NEW SENFL EDITION

HOLLITZER



DENKMÄLER DER TONKUNST
IN ÖSTERREICH
BAND 163.2

NEW SENFL EDITION 2

LUDWIG SENFL
MOTETTEN FÜR VIER STIMMEN
(N-V)

Herausgegeben von
SCOTT LEE EDWARDS
STEFAN GASCH
SONJA TRÖSTER

HOLLITZER



DENKMÄLER DER TONKUNST
IN ÖSTERREICH
VOLUME 163.2

NEW SENFL EDITION 2

LUDWIG SENFL
MOTETS FOR FOUR VOICES
(N-V)

Edited by
SCOTT LEE EDWARDS
STEFAN GASCH
SONJA TRÖSTER

HOLLITZER



Dieser Band wird an die beitragenden Mitglieder
der Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich (Subskribenten)
zu wesentlich ermäßigtem Preis abgegeben.
Bei Aufführungen der in diesem Band veröffentlichten Werke sind
die Denkmäler der Tonkunst in Österreich als Quelle auf Programmen, in Ansagen usw. zu nennen.

Veröffentlicht mit Unterstützung des
Austrian Science Fund (FWF):
PUB 714-G
(Forschungsergebnisse des FWF-Projektes P 27469)
Leitung: Stefan Gasch



Open Access: Wo nicht anders festgehalten, ist diese Publikation
lizenzieren unter der Creative-Commons-Lizenz Namensnennung 4.0;
siehe <http://creativecommons.org/licenses/by/4.0/>

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

© 2022 by HOLLITZER Verlag, Wien

ISMN 979-0-50270-020-1
ISBN 978-3-99012-803-9
ISSN 2616-8987

TABLE OF CONTENTS

GENERAL INTRODUCTION AND ACKNOWLEDGEMENTS	VII	43. Rubum quem viderat Moyses	86
27. Nativitas tua, Dei Genitrix Virgo	1	44. Salve, Regina / Stella maris a trimatu	89
28. Nesciens Mater Virgo virum	5	45. *Salve, Regina	100
29. Nisi Dominus aedificaverit domum	9	46. Salve, Rex aeternae misericordiae	106
2.p. Cum dederit dilectis suis somnum	12	47. Sancta et immaculata Virginitas (i)	117
30. Non moriar sed vivam	15	48. Sancta et immaculata Virginitas (ii)	120
31. Nunc, Deus, ad requiem	18	49. Sancta Maria Virgo, intercede (i)	123
32. Nunc dimittis servum tuum	21	50. Sum tuus in vita (i)	125
2.p. Lumen ad revelationem	24	51. Suscepimus, Deus, misericordiam tuam	130
33. O bone Jesu! Duo in me cognosco	27	52. Tristia fata boni	132
2.p. Per me ivi in peccatum	29	53. Usquequo, Domine	134
34. O magnae admirationis gratia!	31	2.p. Exultabit cor meum	140
2.p. Quis unquam ista audivit	35	54. Virga Jesse floruit	143
35. O mundi Domina	38	2.p. Iam patet in Virgine	146
36. Pange, lingua, gloriosi (i)	41	55. Virgo prudentissima, quo progredieris	149
37. Pange, lingua, gloriosi (ii)	44	56. Fragment from D-HRD Fū MS 9820	152
38. Pange, lingua, gloriosi (iii)	48		
39. Patris sapientia, veritas divina	57	CRITICAL APPARATUS	
40. Quare fremuerunt gentes	59	Editorial Conventions	153
2.p. Et nunc, reges, intelligite	63	General and Bibliographical Abbreviations	157
41. Quid vitam sine te	68	RISM Sigla of Libraries	158
2.p. Parce tuis lacrimis	73	Sources	160
42. Regina caeli, laetare / Conscedit iubilans	78	Bibliography	167
2.p. Quia quem meruisti portare / Gloria, laus et honor	80	Critical Reports	172
3.p. Resurrexit sicut dixit / Grates nunc omnes reddamus	81	Alphabetical Index of Text Incipits	225
4.p. Ora pro nobis / Te ergo quaesumus	82		
5.p. Alle-, Domine nate matris / Dies est laetitiae	84		

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
v Hradci Králové (Jaroslava Pospíšilová)

Klosterneuburg, Augustiner-Chorherrenstift,
Bibliothek (Martin Haltrich)

Melk, Benediktinerstift, Stiftsbibliothek und
Musikarchiv (Bernadette Kalteis)

München, Bayerische Staatsbibliothek
(Veronika Giglberger, Bernhard Lutz)

Regensburg, Bischöfliche Zentralbibliothek,
Proskesche Musikabteilung (Raymond Dittrich)

Stuttgart, Württembergische Landesbibliothek
(Arietta Ruß)

Wien, Österreichische Nationalbibliothek
(Thomas Leibnitz)

Wien, Fachbereichsbibliothek Musikwissenschaft,
Universitätsbibliothek Wien (Benedikt Lodes)

Zwickau, Ratsschulbibliothek (Gregor Hermann)

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

We have repeatedly received constructive feedback on our work through various academic exchanges that have proven invaluable for the advancement and development of the edition. Intensive discussions on editorial approaches, issues, and guidelines were held with our advisory board, in which Bonnie Blackburn, David Burn, 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 Senff'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 Senff Choir and the ensemble *Stimmwerck* critically evaluated and tested our editions through numerous rehearsals and performances.

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

The Editors

Vienna, June 2021

27. Nativitas tua, Dei Genitrix Virgo

SC M 61

D
Na - ti - vi - tas tu - a,

Ct
Na - ti - vi - tas tu - a, na - ti - vi - tas tu - a, na -

T
Na - ti - vi - tas tu - a, na - ti - vi - tas tu - a, <na -

B
Na - ti - vi - tas tu - a, <na - ti - vi - tas tu - a,> na -

7
De - i Ge - ni - trix Vir - go,

ti - vi - tas tu - a, De - i Ge - ni - trix Vir - go,

ti - vi - tas tu - a,> De - i Ge - ni - trix Vir - go,

ti - vi - tas tu - a, De - i Ge - ni - trix Vir -

14
gau - di - um an - nun - ti -

gau - di - um, gau - di - um an - nun - ti - a - vit, an - nun - ti - a -

gau - di - um, gau - di - um an - nun - ti - a -

go, gau - di - um an - nun - ti - a - vit,

21

a - - vit u -
 vit, <an-nun-ti - a - - vit, an-nun-ti - a - - vit,> an - nun-ti - a -
 vit, <an-nun-ti - a - vit,> an-nun-ti - a - - - - - vit u -
 <an-nun-ti - a - - - vit,> an-nun-ti - a - - - vit, <an-nun-ti - a - - -

28

ni - - - - - ver - - - - - so mun - - - do;
 - vit u - ni-ver-so, u - ni - ver-so mun - - - - - do;
 ni - ver - so mun - - - - - do, mun - - - - - do;
 vit u - ni-ver - - - - - so mun - - - - -

35

ex te e - nim or - tus est Sol iu - sti -
 ex te e - - nim or - tus est, or - tus
 ex te e - nim or - tus est, ex te
 do; ex te e - nim or - tus est, ex te e -

42

- - - - - ti - ae, Sol iu - sti - - - - ti -
 est Sol iu - sti - - - - ti - ae, Sol iu - sti -
 e - nim or - tus est Sol iu - - - - sti - -
 nim or - tus est Sol iu - sti - ti - - ae, <Sol

77

nem de - - dit be - - - - -

o - - - - - nem de-dit be - - - - - ne-di-cti -

o - - - - - nem de - dit be-ne-di-cti -

de - - - - - dit, de - - - - - dit be - - ne - - di-cti-o -

84

ne - - di - - cti - - o - - nem, et

o - - - - - nem, be-ne-di-cti - o - - - - - nem, et

- - - - - o - - - - - nem, de - dit be-ne - di - cti - o - - - - -

nem, be - ne - di-cti - o - - - - - nem, be - ne - di-cti - o - - - - - nem,

91

con - - fun - - dens mor - - - - - tem do -

con-fun - dens, et con-fun - - - - - dens mor-tem, mor - - - - - tem do -

nem, et con-fun - dens mor - - - - - tem do -

et con - fun - dens, <et con - fun - dens,> et con - fun - dens

98

- na - vit no - - - - - bis

- na - - - - - vit no - - - - - bis, do - - na - vit

na - - - - - vit no - - - - - bis, no - - - - -

mor - - tem do - na - - vit no - - - - - bis

105

vi - - - - - tam
no - - - - - bis vi - - - - - tam sem - pi - ter -
- - - - - bis vi - - - - - tam sem - pi - ter - - - - -
vi - - - - - tam sem - - pi - -

112

sem - - pi - - ter - - - - - nam.
nam, vi - tam sem - - pi - - - - - ter - - - - - nam.
- - - - - nam, sem - pi - - - - - ter - - - - - nam.
ter - - - - - nam, sem - - pi - - - - - ter - - - - - nam.

28. Nesciens Mater Virgo virum

SC M 64

D Ne - sci - ens Ma - ter Vir - - go vi - rum, Vir - - - - -
Ct Ne - sci - ens Ma - ter Vir - go vi - rum, Vir - - - - -
T Ne - sci - ens Ma - ter
B Ne - sci - ens Ma -

36

lo - - - - re Sal - va -
do - - lo - - - - re Sal - va -
si - ne do - - lo - - - - re
do - lo - - re, do - lo - re Sal - va -

43

to - - rem
to - - rem
Sal - va - to - rem sae - cu - lo - - - - -
to - - rem sae - cu - lo - - - - -

50

... i - - psum Re - gem An - ge - lo - - - - -
... i - - psum Re - gem An - ge - lo - - - - - rum.
rum i - - psum Re - gem An - ge - lo - - - - -
rum i - - psum Re - gem An - ge - lo - - - - -

58

rum. So - la Vir - go la - cta - -
So - la Vir - go, <so - - la Vir - - - - go> la - cta - -
rum. So - la Vir - go, Vir - - - - go la - -
rum, An - ge - lo - - - - rum. So - la Vir - go

65

bat, <la - cta - - - - - bat,> u - - - - -

bat, la - cta - - - - - bat, <la - cta - bat,> u - be - re, u -

cta - - - - - bat, la - cta - - - - - bat, u - be - - - - re,

la - cta - - - - bat, la - cta - - - - bat, u -

72

- be - re de ___ cae - - - - lo ple - no, ple - - - -

- - - - - be - re de ___ cae - - - - lo ple - - - - no,

u - be - re ___ de ___ cae - - - - lo ple - - - - -

be - - - - re de cae - - - - lo,

79

- - - - - no.

ple - - - - - no, ple - no.

no, ple - - - - - no.

cae - - - - lo ple - - - - no, ple - - - - - no.

29. Nisi Dominus aedificaverit domum

2.p. Cum dederit dilectis suis somnum

SC M 65

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

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

T

B

8
- - - - - mum in va - num la - bo - ra - ve - runt, la - bo - ra - ve - runt

- - - - - mum in va - num la - bo - ra - ve - runt, la - bo - ra - ve - runt, <la - bo - ra - ve - runt> qui

16
qui ae - di - fi - cant e - - - - am.

ae - di - fi - cant e - - - - am.

Ni - - - si Do - mi - nus cu - sto - di - - e - rit

Ni - - si Do - mi - nus cu - sto - di - - e -

24

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

31

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

38

vo - bis, va - num est vo - bis, va - num est vo - bis an - te lu - cem sur - ge -
 num est vo - bis, va - num est vo - bis, va - num est vo - bis an - te lu - cem sur - ge -
 bis, va - num est vo - bis, va - num est vo - - - - bis
 vo - bis, va - num est vo - bis, va - num est vo - - - bis

45

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

139

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

146

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

153

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

22

Do - mi - ni. Non mo - ri - ar,
 mi - ni. Non mo - ri - ar
 mi - ni, Do mi - ni. Non mo - ri - ar
 mi - ni, Do - mi - ni, Do - mi -

29

non mo - ri - ar sed vi - - - vam, sed vi - - - vam, sed vi - - - vam et
 ri - ar sed vi - - - vam et nar - - - ra -
 sed vi - - - vam, sed vi - - - vam, sed vi - - - vam, sed vi - - - vam et
 ni. Non mo - ri - ar sed vi - - - vam, sed vi - - - vam, sed vi - - - vam et nar -

36

nar - ra - bo o - pe - ra Do - mi - ni, Do - mi -
 bo o - - - pe - ra Do - mi - ni, Do - mi -
 nar - ra - bo o - pe - ra Do - mi - ni, Do - mi - ni, Do -
 ra - bo o - pe - ra Do - mi - ni, Do - mi - ni, Do -

43

- mi - ni. Non mo - ri - ar, non mo -
 ni. Non mo - ri - ar sed vi - - - vam, non mo - ri - ar sed
 - mi - ni, Do - mi - ni. Non mo - ri - ar
 - mi - ni. Non mo - ri - ar, non mo - ri - ar, non mo - ri - ar sed vi - - - vam, sed vi -

79

ra Do - - mi - ni, Do - - mi - ni, Do - - mi - ni.
 bo o - pe - ra Do - mi - ni, Do - - mi - ni, Do - - mi - ni.
 o - pe - ra Do - - mi - ni, Do - - mi - ni.
 - pe - ra Do - - mi - ni, Do - - mi - ni.

31. Nunc, Deus, ad requiem

SC M 67

D Nunc, De - us, ad re - - qui - em,
 Ct Nunc, De - us, ad re - qui - - em, ser - - - vum
 T Nunc, De - - us, ad re - - qui - - - - em,
 B Nunc, De - us, ad re - qui - - em, ser - vum fi - nem - que la - bo -

8

ser - vum fi - nem - que la - - -
 fi - nem - que la - - bo - - rum, <la - bo - rum,> la - - bo -
 ser - vum fi - nem - que la - bo - - - - - - - rum,
 - - - - - - - rum,

15

bo - - - - - rum, la - - bo - - - - - rum
 - rum, la - bo - - - - - rum cor - - po - - ris ex -
 la - bo - - - - - - - - - - - rum cor - po -
 la - bo - - - - - - - - - - - rum cor - - po - - ris ex - u - - tum, cor - - po -

22

cor - po - ris ex - u - tum
 u - - - - - tum, ex - u - tum vin - - - - - clis,
 ris ex - u - - - - - - - - - - - tum vin - - - - - clis,
 ris ex - u - - - - - - - - - - - tum vin - - - - - clis, vin -

29

vin - clis di - - - - - mit - te be - ni - - - - - - - - - - - gne
 vin - clis di - mit - te be - ni - - - - - - - - - - -
 <vin - clis> di - mit - - - - - te be -
 - clis di - mit - - - - - te be -

37

pro - - - - - mis - sum, qui - - - - - a vi - de -
 - - - - - gne, be - ni - - - - - - - - - - - gne pro - mis - - - - - sum, qui -
 - ni - - - - - gne, be - ni - - - - - - - - - - - gne pro - mis - sum, qui -
 - ni - gne, <be - - - - - ni - gne> pro - mis - sum, qui - a vi -

44

- runt, vi - de - runt me - a lu - mi - na
 a vi - de - runt, vi - de - runt me - a lu - mi - na
 - a vi - de - runt me - a lu - mi - na Chri -
 de - runt me - a lu - mi - na Chri -

51

Chri - stum cae - li - tus au - xi - li - o
 Chri - stum cae - li - tus au - xi - li - o mi -
 stum cae - li - tus au - xi - li - o mis - sum mor - ta - li -
 stum cae - li - tus au - xi - li - o, au -

58

mis - sum mor - ta - li - bus ae -
 sum mor - ta - li - bus ae -
 bus ae - gris, ae - gris, ae -
 xi - li - o mis - sum mor - ta - li - bus

65

- gris, mor - ta - li - bus ae - gris,
 - gris, mor - ta - li - bus ae - gris, ae -
 gris, mor - ta - li - bus ae - gris, mor -
 ae - gris, <ae - gris,> mor - ta - li - bus

72

mor - ta - li - bus ae - gris.

gris, mor - ta - li - bus ae - gris.

ta - li - bus ae - gris.

ae - gris.

Detailed description: This is a four-part musical score for the text 'mor-ta-li-bus ae-gris.' It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a whole note rest followed by a half note 'mor', then a whole note 'ta', a half note 'li', and a whole note 'bus'. The Alto part begins with a half note 'gris', followed by a whole note 'mor', a half note 'ta', a whole note 'li', and a whole note 'bus'. The Tenor part begins with a whole note 'ta', followed by a half note 'li', and a whole note 'bus'. The Bass part begins with a whole note 'ae', followed by a half note 'gr', and a whole note 'is'. The music is in a simple harmonic setting with a common time signature.

32. Nunc dimittis servum tuum

2.p. Lumen ad revelationem

SC M 68

D Nunc di - mit - tis ser - vum tu - um, Do -

Ct Nunc di - mit - tis ser - vum tu - um,

T

B

Detailed description: This is the beginning of a four-part setting of 'Nunc dimittis servum tuum'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part starts with a whole note 'Nunc', followed by a half note 'di', a whole note 'mit', and a half note 'tis'. The Alto part starts with a whole note 'Nunc', followed by a half note 'di', a whole note 'mit', and a half note 'tis'. The Tenor and Bass parts have whole note rests for the first measure. The music is in a simple harmonic setting with a common time signature.

8

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

Do - mi - ne, Do -

Nunc di - mit - tis ser - vum tu - um, Do -

Nunc di - mit - tis ser - vum tu -

Detailed description: This block continues the musical score from the previous block. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part starts with a half note 'mi', followed by a whole note 'ne', a half note 'Do', and a whole note 'mi'. The Alto part starts with a whole note 'Do', followed by a half note 'mi', and a whole note 'ne'. The Tenor and Bass parts have whole note rests for the first measure. The music is in a simple harmonic setting with a common time signature.

72

um po - - pu - lo - - - - - rum:
 po - pu - lo - - - - - rum, po - - - pu - - - lo - - - rum: _____
 - pu - lo - - - rum:
 um po - pu - lo - - - - - rum:

79 [Secunda pars]

Lu - men ad re - ve - la - ti - o - nem Gen - - - ti -
 Lu - men ad re - ve - la - ti - o - nem Gen - - - ti -
 ... ad re - ve - la -

85

um, lu - - men ad re - ve - la - - - - ti - o - nem Gen -
 um, lu - men ad re - - - ve - la - ti - o - - - - -
 ti - o - nem, lu - men ad re - ve - la - ti - o - nem Gen -
 Lu - men ad re - ve - la - ti - o - nem Gen - - - - -

91

- ti - um, gen - - - - - ti - um et glo - ri -
 nem Gen - ti - um, Gen - - - - - ti - um et glo - ri - am,
 - ti - um, Gen - - - - - ti - um et glo -
 - ti - um, Gen - - - - - ti - um

98

am, et glo - ri - am ple - bis tu - ae Is -
 et glo - ri - am ple - bis tu - ae Is - ra - el, Is -
 - ri - am, et glo - ri - am ple - bis tu - ae
 et glo - ri - am ple - bis tu - ae Is - ra - el, Is -

105

- ra - el, et glo - ri - am ple - bis tu -
 - ra - el, et glo - ri - am ple - bis tu - ae Is - ra -
 Is - ra - el, et glo - ri - am ple - bis tu -
 - ra - el, et glo - ri - am ple - bis tu - ae Is -

112

ae Is - ra - el. Glo - ri - a
 - el, Is - ra - el. Glo - ri - a
 - ae Is - ra - el. Glo - ri - a Pa - tri, et Fi - li - o,
 - ra - el. Glo - ri - a Pa - tri, et Fi - li - o,

119

Pa - tri, et Fi - li - o, et
 Pa - tri, et Fi - li - o,
 et Spi - ri - tu - i San - cto, et
 et Spi - ri - tu - i San -

126

Spi - ri - tu - - i San - - - - cto, San - - - - cto.
 et Spi - ri - tu - - i San - - - - - - - - cto.
 Spi - - - - - ri - tu - i San - - cto, San - - - - cto. Sic -
 cto, et Spi - - ri - tu - i San - - cto. Sic - ut

133

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

140

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

147

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

153

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

160

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

33. O bone Jesu! Duo in me cognosco

2.p. Per me ivi in peccatum

SC M 70

O bo - ne Je - - - - - ne
 O bo - ne Je - - - - - ne
 O bo - - - - - ne
 O bo - - - - - ne Je - - -

8

su! Du - o in me - co - gno -
 su! Du - o in me - co - gno - sco:
 Je - su! ... na -
 su! ... na - tu -

15

sco: ... et pec - ca - tum quod e -
 ... et pec - ca - tum quod e - go ad - ie -
 tu - ram quam tu fe - ci - sti ... quod
 ram quam tu fe - ci - sti ... quod e - go ad -

22

go ad - ie - ci. Fa - te - or, Do - mi - ne, qui - a per cul -
 ci. Fa - te - or, Do - mi - ne, qui - a per cul -
 e - go ad - ie - ci. Fa - te - or, Do - mi - ne, qui - a per
 ie - ci. Fa - te - or, Do - mi - ne, qui - a per cul -

30

pam de - for - ma - vi na - tu - ram. Me - men -
 pam de - for - ma - vi na - tu - ram. Me - men - to -
 cul - pam de - for - ma - vi na - tu - ram. Me - men - to, <me - men -
 pam de - for - ma - vi na - tu - ram. Me - men -

37

to
 quod sum spi - ri - tus va - - dens et
 to> quod sum spi - ri - tus va - - - - dens et non re -
 to quod sum spi - - ri - tus va - - - dens et non

44

... et non re - - - - di - ens.
 non re - - - di - ens, re - - - di - ens.
 - - di - ens, et non re - di - ens.
 re - di - ens, et non re - - - - di - ens.

[Secunda pars]

51

... per
 ... per me re - di -
 Per me i - vi in pec - ca - - - - tum,
 Per me i - vi in pec - ca - - - - tum,

57

me re - di - re non pos - - - - sum.
 re non pos - - - - sum.
 ... non pos - - - - sum.
 ... non pos - - - - sum.

63

Tu, bo - ne Je - - - - - su,
 Tu, bo - ne Je - - - - - su,
 Tu, bo - ne Je - - - - - su,
 Tu, bo - ne Je - - - - - su, tol - le a

69

... ut per-ma - ne - at quod
 ... ut per-ma - ne - at quod tu fe-ci -
 tol - le a me quod e - go ad - ie - - - - - ci
 me quod e - go ad - ie - - - - - ci

75

tu fe-ci - - - - - sti, ne pe - re - at quod pre -
 - - - - - sti, ne pe - re - at quod
 ... quod tu fe-ci - sti, ne pe - re - at quod pre -
 ... quod tu fe-ci - sti, ne pe - re - at quod

82

- ci - o - - - - so san - - - - - gui - ne tu - - - - - o
 pre - ci - o - - - - so san - - - - - gui - ne tu - - - - - o
 ci - o - - - - so san - - - - - gui - ne tu - o
 pre - ci - o - - - - so san - - - - - gui - ne tu - - - - - o

8

gra - - - ti - a, o ma - - - gnae ad - mi -

ma - - gnae ad - mi - ra - ti - o -

O ma - - gnae ad - mi - ra - ti -

15

ra - ti - o - nis gra - - - ti - a! O in - e - nar - ra -

nis gra - ti - a! O in - e - nar - ra - - - bi - lis,

o - nis gra - - ti - - a! O in - e - nar - ra - bi - lis,

22

- - bi - lis, o in - e - nar - ra - - - bi - lis, in -

o in - e - - nar - ra - bi - lis, o in - e - nar -

o in - e - nar - ra - bi - lis, o in - e -

30

e - nar - ra - bi - lis su - a - vi - tas, su - a - - - vi - tas!

ra - bi - lis su - a - vi - - - tas!

nar - ra - bi - lis su - a - vi - - - tas, su - a - vi - tas, su -

37

O in - - - - - ef - - fa - bi -

a - vi - - - tas! O in - - - - - ef - fa - bi - le, o in - ef - fa - bi -

44

le, o in - ef - fa - - - bi - le ma - gnum - que sa - cra -

- - - ef - - fa - bi - le ma - gnum - que sa - cra - men - -

le, <o in - ef - fa - bi - le> ma - gnum - que sa - cra - men - tum! _____

51

men - - tum! I - psa Vir - go

tum! I - psa Vir - go, i - psa Vir -

I - psa Vir - go, i - psa Vir - go

58

Ma - ri - - - a, Ma - ter Do - mi - ni,

go Ma - ri - - - a, Ma - ter Do -

Ma - ri - - - - a, Ma - ter Do - mi -

65

Ma - ter Do - - - - - mi - ni, e - ius an - cil -

mi - ni, Ma - ter Do - mi - ni, e - ius an -

ni, e - ius an - cil - - - -

72

- - - la, pla - sma - ti - o e - ius, pla - sma -

cil - - - la, pla - sma - ti - o e -

- - - la, pla - sma - ti - o e - ius,

80

ti - o e - ius, quae ge - - - - - nu -

ius, quae ge - - - - - nu - it, quae ge - - - - - nu -

quae ge - - - - - nu - it, quae ge - nu - it, quae ge - nu -

87

it, quae ge - - - - - nu - it.

- it, quae ge - - - - - nu - it.

it, quae ge - nu - it, quae ge - - - - - nu - it, quae ge - nu - it.

[Secunda pars]

94

Quis un - quam i - sta au - di - - vit, au - di - - -

Quis un - quam

Quis

100

- - - vit, au - di - - - - - vit? Quis vi - dit ta - li - a, quis vi - dit ta - li -

i - sta au - di - - vit? Quis vi - dit ta - - - li -

un - quam i - sta au - di - - vit? Quis vi - dit

107

a, quis vi - dit ta - li - a, quis vi - dit ta - - li - a, ta -

a, quis vi - dit ta - - li -

ta - - li - a, quis vi - dit ta - li - a, quis vi - dit ta - li -

114

- - li - a? Quis hoc ex - co - gi - ta - re,

a? Quis hoc ex - co - gi - ta - re, ex - co - gi -

a, ta - li - a? Quis hoc ex -

121

quis hoc ex - co - gi - ta - re
 ta - re po - tu - it, ex - co -
 gi - ta - re, quis hoc ex - co - gi - ta - re

128

po - tu - it, ut vir -
 gi - ta - re po - tu - it, ut vir - go ma -
 ter es - set, es - set,
 po - tu - it,

135

go ma - ter, ut
 ter es - set, es - set,
 ut vir - go ma - ter

142

vir - go ma - ter es -
 set, ma - ter es -
 set, ut vir - go ma - ter es -

149

- set, in - - ta - cta ge - ne - ra - ret, ge - - ne - ra -

- - - - set, in - ta - cta, in - ta - - - cta ge - ne - ra - ret,

- - - - set, in - ta - cta

156

ret, ge - - ne - ra - ret, quae et vir - - go, quae et vir -

ge - ne - ra - ret, quae et vir - - go, quae et vir - - go

163

- - - - go per - - man - sit, per - - man - sit,

et vir - - - - go per - - - - per - - - -

per - - man - sit, <per - - man - sit,> per - -

170

per - - man - sit et ca - sti - ta - tis si - gil - lum, si -

man - sit, per - - man - sit ... non

8

na, re - - - - gi -

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

mi - - - - na,

15

o ex se - - - mi-ne or - - - - ta,

re - - - - gi - o ex se - -

re - - - - gi - o ex se - mi - ne - - or - -

22

ex tu - - o

- mi - - - ne or - - - - ta, ex tu - - o iam

- - - - ta, ex tu - o

29

iam Chri - stus pro - ces - sit al -

Chri - - stus - - - - pro - ces - sit al - - - -

iam Chri - - - - stus, iam Chri - - - - stus pro -

37

vo, tam - quam spon - sus de
ces - sit al - vo, al - vo, tam - - quam spon - sus,

45

tam - quam spon - sus de tha - - la - - - mo:
tha - la - - - mo: hic ia - cet
tam - - - quam spon - - - - sus de tha - - - - - la - mo:

52

hic ia - cet in prae - se - - pi - o, qui et
in prae - se - - pi - o, *hic ia - cet* in prae - se - - - pi - o, qui et si -
hic ia - - - - cet, hic ia - cet in prae - se - - - pi - o, qui

59

si - de - - - - - ra re - - - git, qui et si - - de - ra -
de - ra, *qui et si - de - ra*
et si - de - ra re - - - git,

66

re - - - git.

re - - - git.

re - - - - - - - - - git, re - - - - - - - - - git.

36. Pange, lingua, gloriosi (i)

SC M 80

D Pan - ge, lin - gua, lin - gua, glo - - - - -

Ct Pan - ge, lin - gua, pan - - - ge, lin - gua, glo - - -

T Pan - - - ge, lin - - - gua, glo - - -

B Pan - ge, lin - gua,

6

- - - ri - o - - - - si, pan - - - ge, lin - gua, _____

- - - ri - o - - - si, pan - ge, lin - - - gua, lin -

ri - - - o - - - si cor - - -

pan - ge, lin - - - gua, _____

11

glo - ri - o - si, glo - ri - o - si cor - - po - ris

gua, glo - - - ri - - - o - - - - - si cor-

- - - po - - - ris my - - - - - ste - - - -

glo - ri - o - - - si cor - - po -

17

my - - - - - ste - - - - ri -

- - - - - po - - - - ris my - - - - ste - - - - ri -

ri - - - - - um, -

ris my - ste - ri - um,

22

um, -

um, -

san - - - - - gui - - - - -

san - - - - - gui - - - - - nis - que pre - - - - - ti -

28

nis - - - - - que pre - - - - - ti - o - - - - -

- o - - - - - si, pre - - - - - ti - - - - - o -

pre - - - - - ti - - - - - o - - - - -

o - - - - - si, -

* = = = + =

33

si, pre-ti-o-si, quem in mun-di pre-ti-

38

in mun-di pre-ti-um fru-ctus ven- quem in mun-di pre-ti-um fru-ctus um fru-ctus ven-tris ge- fru-ctus ven-tris, fru-ctus ven-tris ge- ne-ro-

43

tris ge-ne-ro-si Rex ven-tris ge-ne-ro-si Rex, Rex ne-ro-si Rex ef-fu-dit si Rex, Rex, Rex

48

ef-fu- gen-ti-um. ef-fu-dit, ef-fu-dit

53

dit gen - - - - - ti - um.

- - - dit gen - ti - um.

gen - - - - - ti - um.

37. Pange, lingua, gloriosi (ii)

SC M 81

D Pan - ge, lin - - - - - gua, glo - ri - o - - - -

Ct Pan - ge, lin - - - - - gua, pan - ge, lin - gua, glo -

T Pan - - - - - ge, lin - - - - -

B Pan - ge, lin - gua, glo -

5

- - - - - si, glo - ri - o - - - - -

- ri - o - - - - -

- - - - - gua, glo - - - - - ri - o - - - - -

ri - o - - - - - si, glo - - - - - ri - o - - - - -

10

si cor - - - - - po - - - - - ris, cor - - - - -
 - - - - - si cor - po - ris my - - - - - ste - - - - -
 - - - - - si cor - - - - - po - - - - - ris
 - - - - - si cor - po - ris, cor - po - - - - - ris

16

- - - - - po - ris my - ste - - - - -
 ri - um, my - - - - - ste - - - - -
 my - - - - - ste - - - - - ri - - - - - um,
 my - - - - - ste - - - - - ri - - - - - um, my - ste -

21

ri - - - - - um, san - - - - - gui - - - - - nis - que, san - - - - -
 ri - um, my - - - - - ste - - - - - ri - um, san - - - - -
 - - - - - san - - - - -
 - - - - - ri - um, san - - - - -

26

- - - - - gui - nis - que, san - - - - - gui - nis - que pre - ti - - - - -
 - - - - - gui - nis - que pre - - - - - ti - - - - - o - - - - -
 gui - - - - - nis - - - - - que pre - - - - - ti -
 - - - - - gui - - - - - nis - - - - - que pre - - - - - ti -

* = = =

31

o - si, pre - ti - o - si, quem in
 si, pre - ti - o - si, quem in mun -
 o - si, quem
 o - si, quem in

36

mun - di pre - ti - um, pre - ti -
 di, quem in mun - di pre - ti - um, pre - ti - um,
 in mun - di pre - ti - um
 mun - di pre - ti - um, quem

41

um, pre - ti - um, pre - ti - um fru - ctus ven - tris
 pre - ti - um, pre - ti - um fru - ctus ven - tris
 fru - ctus ven - tris ge - ne -
 in mun - di pre - ti - um, pre - ti - um fru -

46

ge - ne - ro - si Rex ef - fu - dit,
 ge - ne - ro - si, ge - ne - ro - si, ge - ne - ro - si
 ro - si Rex ef - fu -
 ctus ven - tris ge - ne - ro - si, ge - ne - ro - si, <ge - ne - ro -

51

<Rex> ef - fu - dit, <ef - fu - dit> gen - ti - um,
 dit, gen - ti - um,
 si> Rex ef - fu - dit, ef - fu - dit, ef - fu - dit.

56

ti - um, gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um,
 dit, ef - fu - dit gen - ti - um, Rex.

61

- ti - um, gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um,
 ef - fu - dit gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um,
 gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um.

66

ti - um, gen - ti - um, um, gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um, gen - ti - um.

* (half-blackened note head)

49

ven - - tris ge - ne - - ro - - si

ge - ne - ro - - si Rex ef - fu - - - -

ge - ne - ro - - si Rex ef - - fu - - - dit gen -

56

Rex ef - - fu - - - dit gen - - - -

- - - dit gen - - - - ti - um, gen -

- - - ti - um, Rex ef - fu - - - dit, Rex ef - fu - - dit gen -

63

- - - ti - - - - - um. No - bis na - tus, no - bis da -

- - - ti - um, gen - - - - ti - um. No - bis na - tus, no - bis

- - - ti - um. No - - - bis na - tus,

70

tus, no - bis da - - - - tus ex in - - ta - - - - cta Vir - - - -

da - - - - tus ex in - ta - - - - cta Vir - gi - ne, - - - -

no - bis da - - - - tus ex in - ta - - - - cta Vir -

77

gi - ne, Vir - gi - ne, ex in - ta - cta Vir -
 et in mun - do con -
 gi - ne, et in mun - do, et

84

gi - ne, et in mun - do
 ver - sa - tus, spar - so ver - bi se - mi - ne,
 in mun - do con - ver - sa - tus, con - ver - sa -

91

con - ver - sa - tus, spar - so ver - bi se -
 su - i mo - ras in - co - la - tus
 tus, spar - so ver - bi se -

98

mi - ne, se - mi - ne, su - i mo -
 mi - ro clau - sit or - di - ne, or - di - ne,
 mi - ne, se - mi - ne, su - i

133

fra - tri - bus ob -

mae no - cte coe - nae

bens cum fra - tri - bus ob - ser -

140

ser - va - ta le - ge ple - ne ci - bis in le - ga - li - bus, ci - bum tur -

re - cum - bens cum

va - ta le - ge ple - ne, re - cum - bens cum fra - tri - bus, cum

147

bae du - o - de - nae se dat su - is

fra - tri - bus ob -

fra - tri - bus ob - ser - va - ta, ob - ser - va - ta

154

ma - ni - bus, <se dat su - is

ser - va - ta le - ge ple - ne

le - ge ple - ne, ple - ne, se dat su -

161

ma - ni - bus,> ci - bis in le - ga - - - - - li - bus, ci - bum

ci - bis in le - - ga - li - bus,

- is ma - ni - bus, ci - bis in le - ga - - - - - li - bus,

168

tur - bae, <ci - bum tur - bae,> <ci - bum tur - bae,> ci - bum tur - bae du -

ci - - bum tur - - bae du - o - -

ci - bum tur - bae, <ci - bum tur - bae,> <ci - bum tur - bae>

175

o - de - nae, <du - o - de - nae> se dat su - is ma - ni - bus, se

de - - nae se dat su - -

du - o - de - nae se dat su - is ma - - - - - ni -

182

dat su - is ma - ni - bus. Ver - - - - -

is ma - - - - - ni - - - - - bus.

bus, se dat su - is ma - ni - bus. Ver -

189

bum ca - - ro, ca -

Ver - bum ca - - ro, ca - -

bum ca - - ro, <ver - - bum ca - -

196

ro, pa - - - - - nem ve - - - - -

ro, pa - - - - - nem ve - - - - - rum, pa - - - - - nem ve - -

ro,> pa - - - - - nem ve - - - - - rum

203

rum ver - - - - - bo car - nem ef - fi - cit, ef -

rum ver - - - - - bo car - - - - - nem ef -

ver - - - - - bo car - nem

210

fi - - - - - cit: fit - que san - guis, <fit - que san - guis> Chri - sti me -

fi - - - - - cit: fit - que san - - - - - guis Chri - sti me - -

ef - - - - - fi - - - - - cit: fit -

217

rum, et si sen - sus de - - - fi - cit, me - - - - -

rum, fit - que <san-guis Chri - sti me - - rum,> me - - - - -

que san - - guis Chri - - sti me - - rum,

224

rum, et si sen - sus de - - - - - fi - cit, de -

rum, et si sen - sus de - fi - cit, de -

et si sen - - sus de - fi - cit,

231

- - fi - cit, ad fir-man - - dum, ad fir-man - - - - - dum cor -

- - fi - cit, ad fir - man - - dum, ad fir - man - dum

ad fir - man - - dum cor sin - - -

238

sin - ce - - - rum, cor sin - ce - rum so - - - la fi - - -

cor sin - ce - - - rum, <cor sin - ce - rum> so - la fi - des

ce - - - rum so - la fi - - -

245

des suf - fi - cit, suf - - fi - cit, so - la fi - des

suf - - - - - fi - cit, so - - la

des - - - - - fi - - - - - cit,

253

suf - - - - - fi - cit, so - la fi - des suf - fi - cit.

fi - des suf - fi - cit, suf - - - - - fi - cit.

suf - - - - - fi - cit.

39. Patris sapientia, veritas divina

SC M 83

D Pa - tris sa - pi - en - ti - a, sa - - pi - en - - -

Ct Pa - tris sa - pi - en - - - ti - a, sa - - - pi - en - ti -

T Pa - tris sa - pi - en - - ti - a, sa - - - - pi - en - - - ti -

B Pa - tris sa - pi - en - ti -

7

ti - a, ve - ri - tas di - vi - na, Chri -
 a, ve - ri - tas di - vi - na, Chri - stus ho -
 a, ve - ri - tas di - vi - na, Chri - stus
 a, ve - ri - tas di - vi - na,

14

- stus ho - mo ca - ptus est ho - ra ma - tu -
 mo - ca - ptus est ho - ra ma - tu - ti - na,
 ho - mo ca - ptus est ho - ra ma - tu - ti -
 Chri - stus ho - mo ca - ptus est ho - ra ma - tu - ti -


21

- ti - na, a su - is di - sci - pu -
 ma - tu - ti - na, a su - is di - sci - pu - lis
 - na, a su - is di - sci - pu -
 - na, a su - is di - sci - pu - lis

28

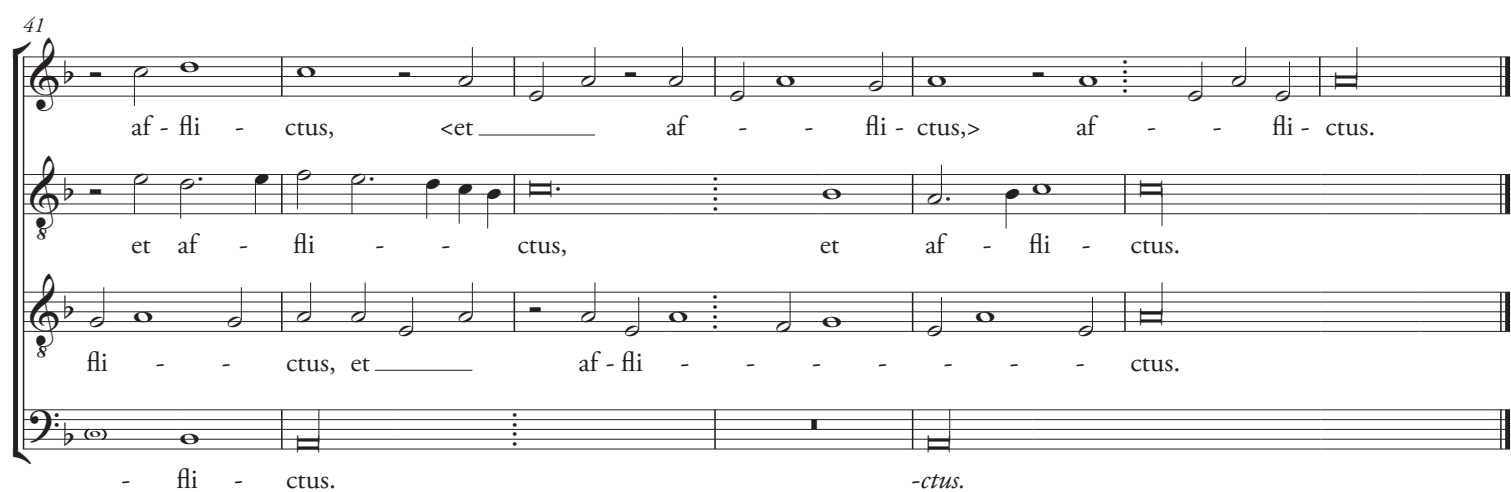
lis - ci - to de - re - li - ctus, Ju - dae -
 ci - to de - re - li - ctus, Ju - dae -
 lis - ci - to de - re - li - ctus, de - re - li -
 ci - to de - re - li - ctus,

34



is est tra - di - tus, ven - di - tus et af -
 is est tra - di - tus, ven - di - tus
 ctus, Ju - dae - is est tra - di - tus, ven - di - tus et af -
 Ju - dae - is est tra - di - tus, ven - di - tus et af -

41

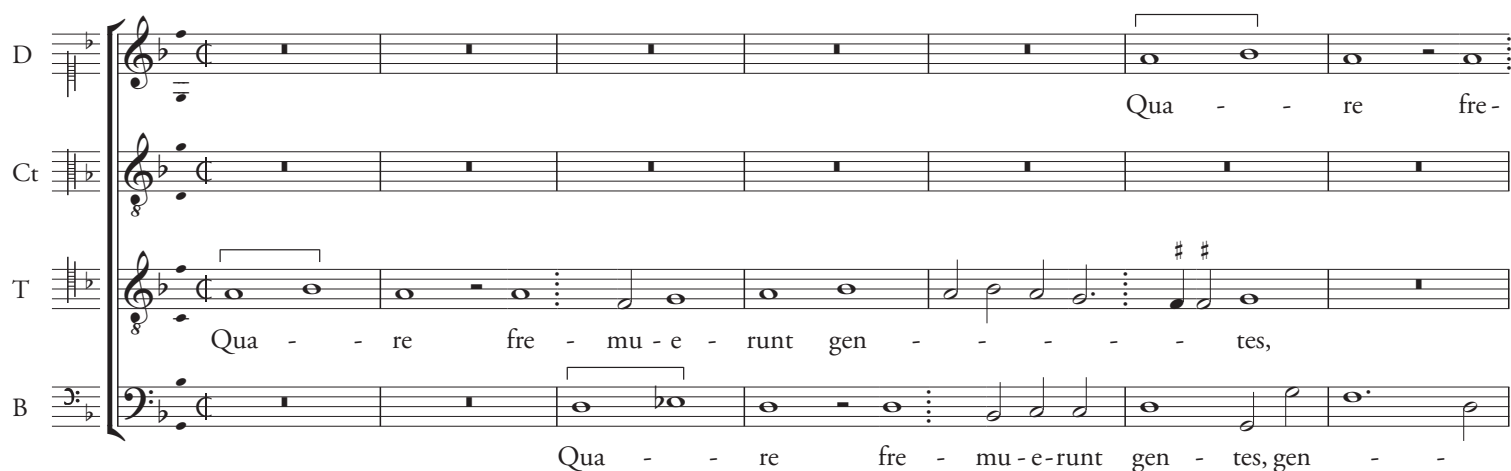


af - fli - ctus, <et af - fli - ctus,> af - fli - ctus.
 et af - fli - ctus, et af - fli - ctus.
 fli - ctus, et af - fli - ctus.
 - fli - ctus. - ctus.

40. Quare fremuerunt gentes

2.p. Et nunc, reges, intelligite

SC M 87



D Qua - re fre -
 Ct
 T Qua - re fre - mu - e - runt gen - tes,
 B Qua - re fre - mu - e - runt gen - tes, gen -

8

- mu - e - runt gen - - - - - tes

Qua - - re fre - mu - e - runt gen - - - - tes, <gen - tes>

qua - - re fre - mu - e - runt gen -

tes, qua - - - re fre - mu - e - runt gen - - - -

15

et po - pu - li me - di - ta - ti sunt in - a - - ni - a,

et po - - - pu - li me - - - di - ta - ti sunt in - a - - - ni -

- - - tes et po - pu - li me - di - ta - ti sunt, me - - di - ta - ti

- - - tes et po - pu - li me - di - ta - ti sunt in - a - - ni -

22

me - di - ta - ti sunt in - a - - - - ni - a?

a, me - di - - - - ta - ti sunt in - a - - - - ni - a?

sunt in - a - - - - ni - a? A - - sti - te - runt

a, in - a - - - - ni - a? A - - sti - te - runt re - ges ter -

29

A - sti - te - runt re - ges ter - - - - rae,

A - sti - te - runt re - ges ter - rae, ter - - - - rae,

re - ges ter - rae, <ter - - - - rae,> ter - - - rae, et

rae, <re - ges ter - rae,> et

66

et pro - ji - ci - a - - - - mus, et
 et pro - ji - ci - a - mus a no - bis,
 la e - o - rum, et pro - ji - ci - a - mus, et pro - ji - ci - a - mus a no -
 rum, et pro - ji - ci - a - mus a no - bis, <et pro - ji - ci -

73

pro - ji - ci - a - mus a no - - - - bis iu - gum i - pso - - - -
 et pro - ji - ci - a - mus ... iu - gum i - pso - rum, <iu - gum i -
 - - - bis iu - gum i - pso - rum, iu - gum i - pso - - - - rum, <iu -
 a - mus a no - bis> iu - gum i - pso - rum, <iu - gum i - pso - rum,>

80

rum,<iu - gum i - pso - rum,> iu - gum i - pso - - - - rum. Qui ha - bi - tat in
 pso - - - - rum,> iu - gum i - pso - - - - rum. Qui ha - bi - tat in cae -
 gum i - pso - rum,> iu - gum i - pso - - - - rum. Qui ha - bi - tat
 iu - gum i - pso - rum, iu - gum i - pso - - - - rum.

87

cae - - - - - lis ir - ri - de-bit e -
 - - - - - lis, in cae - - - - - lis ir -
 in cae - - - - - lis ir - ri - de-bit e -
 Qui ha - bi - tat in cae - - - - - lis

94

os, et Do - mi - nus sub - - san-na-bit e - os,
 - ri - de-bit e - os, et Do - mi - nus, et Do - mi - nus sub -
 - - os, et Do - mi - nus sub - san - na - - bit e -
 ir - ri - de-bit e - - os, et Do - mi - nus

101

<et Do - mi - nus sub - san-na-bit e - os,>
 - san-na-bit e - - - - os, et Do - mi - nus sub - san-na-bit
 os, <et Do - mi - nus sub - san - na - bit e - - os,> et
 sub - san - na - bit e - - os, <et Do - mi - nus sub - san -

108

et Do - mi - nus sub-san-na-bit e - os, <sub - san - na - bit e - os.>
 e - - - - os, et Do - mi - nus sub-san - na-bit e - os.
 Do - mi - nus, et Do - mi - nus sub-san - na - bit e - - - os.
 na-bit e - os,> et Do - mi - nus sub - san - na - bit e - os.

116 [Secunda pars]

Et nunc, re - ges, in - tel - li - - -
 Et nunc, re - ges, in - tel - li - - - gi - te. E -

122

Et nunc,
Et nunc, re - ges, in - tel -
gi - - te. E - ru - di - mi - ni, qui iu - di - ca - - tis ter - ram.
- ru - di - mi - ni, qui iu - di - ca - tis _____ ter - ram.

129

re - ges, in - tel - li - - gi - te. E - ru - di - mi - ni, qui iu - di - ca - - tis
li - gi - te. E - ru - di - mi - ni, qui iu - di - ca - - - tis ter -

136

ter - ram, ter - - - - - ram. Ser - vi - te Do - mi -
- - - - - ram. Ser -
Ser - vi - te Do - mi - no, <ser - vi - te Do - mi -
Ser - vi - te Do - mi -

143

no, <ser - vi - te Do - mi - no> in ti - mo - - re,
vi - te Do - mi - no in ti - mo - - - - re, et e - xul - ta -
no, > ser - vi - te Do - - mi - no in ti - mo - - re, et e - xul -
no, <ser - vi - te Do - - - mi - no> in ti - mo - - re, et e - xul -

150

et e-xul-ta-te, et e-xul-ta-te e-i cum tre-te,
 te, <et e-xul-ta-te> e-i cum tre-mo-
 ta-te, et e-xul-ta-te e-i cum tre-mo-
 ta-te, <et e-xul-ta-te> e-i cum tre-mo-re, cum tre-mo-

157

mo-re. Ap-pre-hen-di-te, <ap-pre-hen-di-
 re, tre-mo-re. Ap-pre-hen-di-
 re. Ap-pre-hen-di-te di-
 re, <cum tre-mo-re.> Ap-pre-hen-

164

-te> di-sci-pli-nam, <di-sci-pli-nam> ne-quan-do i-ra-sca-
 di-te di-sci-pli-nam ne-quan-do,
 di-sci-pli-nam ne-quan-do, ne-quan-do
 di-te di-sci-pli-nam

171

-tur Do-mi-
 ne-quan-do i-ra-sca-tur Do-mi-nus
 i-ra-sca-tur Do-mi-nus et
 ne-quan-do i-ra-sca-tur ... et pe-re-

206

o, be-a-ti o - - - - - o, be-a-ti o - - - mnes, be-a-ti o - - -
 o, be-a-ti o - - - mnes, be-a-ti o - - mnes,
 in e - - - o, be-a-ti o - - mnes,
 o, be-a-ti o - - - mnes, be-a-ti o - mnes qui con -

213

mnes qui con-fi-dunt, qui con-fi-dunt in e - mnes qui con-fi-dunt in e - o, qui con-fi-dunt in e -
 mnes qui con-fi-dunt in e - o, qui con-fi-dunt in e -
 <be-a-ti o - mnes> qui con-fi-dunt in e - o, <qui con-fi-dunt in e -
 fi-dunt in e - o, qui con-fi-dunt in e -

220

o, qui con-fi-dunt in e - - - o. o, qui con-fi-dunt in e - - - o.
 o, qui con-fi-dunt in e - - - o.
 o,> in e - - o, qui con-fi-dunt in e - - - o.
 o, qui con-fi-dunt in e - - - o.

41. Quid vitam sine te

2.p. Parce tuis lacrimis

SC M 90

Naenia, maritus defunctam uxorem alloquitur

D: Quid vi - - tam si - ne
 Ct: Quid vi - - tam si - ne te, si - ne te,
 T: Quid vi - - - tam, quid vi - - - tam si - - - ne
 B: Quid vi - - tam, quid vi - - tam si - ne

7
 te, con - - iunx ca - - stis - - si - ma, ser - -
 con - iunx ca - stis - si - ma, ser - -
 te, con - - - iunx ca - stis - - - si - ma, ser - -
 te, con - - iunx ca - - stis - - - si - ma, ser - -

14
 vo, cum mi - hi lux si - ne te gra - ta nec es - se que -
 vo, cum mi - hi lux si - ne te gra - ta nec es -
 vo,
 vo,

21

at, gra - ta nec es - se que -
 se que - at, gra - ta nec es - se que -
 cum mi - hi lux si - ne te gra - ta nec es - se que -
 cum mi - hi lux si - ne te gra - ta nec es - se que -

28

at? Li - qui - sti mi - se - ro la - cri - mas
 at? Li - qui - sti mi - se - ro la - cri - mas
 at? Li - qui - sti mi - se - ro la - cri - mas ge -
 at? Li - qui - sti mi - se - ro la - cri - mas

36

ge - mi - tus - que per - en - nes, li -
 ge - mi - tus - que per - en - nes, li - qui - sti - que
 mi - tus - que per - en - nes,
 ge - mi - tus - que per - en - nes,

43

qui - sti - que o - cto pi - gno - ra par - va vi - ro,
 o - cto pi - gno - ra par - va vi - ro, ... ma - tris
 ... quae ma - tris vul -
 ... quae ma - tris vul - tus

50

... re - qui - - runt,
 ... quae col - la re - qui - - - - - runt, re - - qui - - - - -
 tus ma - tris quae col - la re - qui - - - - - runt,
 ma - tris quae col - la re - qui - - - - - runt, re -

57

sae - pe vo - cant ma - trem, ma - tre ca - re - re do - lent,
 - - - runt, sae - pe vo - cant ma - trem, _____
 sae - pe vo - cant ma - trem, ma - tre ca - re - re do -
 qui - - runt, sae - pe vo - cant ma - trem, ma - tre ca -

64

ma - tre ca - re - re do - lent. Me _____ mi - - se - rum,
 ma - tre ca - re - re do - lent. Me _____ mi - - se - rum, me mi - se -
 lent, ma - tre ca - re - re do - lent. Me mi - se - rum, me mi - se - rum,
 re - re do - lent, ma - tre ca - re - re do - lent. Me mi - se - rum, me mi - se -

71

me mi - se - rum, me mi - se - rum!
 rum, <me mi - se - rum,> me mi - se - rum! sunt - ne haec tha - la - mi mo - nu - men -
 me mi - se - rum, me mi - se - rum!
 rum, me mi - se - rum! sunt - ne haec tha - la - mi mo - nu - men - ta re -

78

sunt - ne haec tha - la - mi mo - nu - men - ta re - li - - - -
 ta re - li - - - cti, mo - nu - men - ta re - li - - - -
 sunt - ne haec tha - la - mi mo - nu - men - ta re - li - -
 li - - - cti, sunt - ne haec tha - la - mi mo - nu - men - ta re - li - - - cti,

85

cti, sic, u - xor, ser - vas dul - ci - a mem - bra do -
 - cti, sic, u - xor, ser - vas dul - ci - a mem - bra, dul - ci -
 cti, sic, u - xor, ser - vas dul - ci - a mem - bra do - mus,
 sic, u - xor, ser - vas dul - ci - a mem - bra do - mus,

92

mus, dul - ci - a mem - bra do - mus, dul - ci - a mem - bra do - mus?
 a mem - - - - bra do - mus, <dul - ci - a mem - - - - bra do - mus?>
 dul - ci - a mem - bra do - - - mus, dul - ci - a mem - bra do - mus?
 dul - ci - a mem - bra do - mus, dul - ci - a mem - bra do - mus?

99

O sors, o pi - e - tas, o pi - e - tas, o pi - e - tas,
 O sors, o pi - e - tas, o pi - e - - - tas, o pi - - - e - tas,
 O sors, o pi - e - tas, o pi - e - tas, vis
 O sors, o pi - e - tas, o pi - e - tas,

106

vis o sae - vis - si - ma fa - - - - - ti:
 vis o sae - vis - si - ma fa - - - - - ti:
 o sae - vis - si - ma fa - - - - - ti: in lu - ctum per te
 vis o sae - vis - si - ma fa - - - - - ti: in lu - ctum

113

in lu - ctum per te gau - di - a no - stra ru - - - - - unt,
 in lu - ctum per te gau - di - a no - - -
 gau - di - a no - stra ru - - - - - unt, ru -
 per te gau - di - a no - - - - - stra ru - - - - -

120

ru - - - - - unt. Sed nil in
 stra ru - - - - - unt.
 unt.
 unt.
 unt. Sed

127

ter - ris sta - bi - le est ex - pers - que ru - i - - - - -
 Sed nil in ter - ris sta - bi - le est ex - pers - que ru - i - - - - -
 Sed nil in ter - ris sta - bi - le est ... et
 nil in ter - ris sta - bi - le est ex - pers - que ru - i - - - - - na

134

na et nos nil a - li - ud quam le - vis au - ra su - mus, et
na, ru - i - na et nos nil a - li - ud quam le - vis au - ra su - - -
nos nil a - li - ud quam le - vis au - ra su - mus, su - mus, su - mus,
et et nos nil a - li - ud quam le - vis au - ra su - mus,

141

nos nil a - li - ud quam le - vis au - ra su - mus.
mus, et nos nil a - li - ud quam le - vis au - ra su - mus.
et nos nil a - li - ud quam le - vis au - ra su - mus.
et nos nil a - li - ud quam le - vis au - ra su - mus.

148 [Secunda pars] Responsio consolatoria uxoris defunctae

Par - - ce tu - is la - - - - - cri - mis, la -
Par - - ce tu - is la - - - - - cri -

155

- - - - - cri - mis, con - iunx mi -
mis, la - - - - - cri - mis, con - iunx, con - iunx mi -
Par - - ce tu - is la - cri - mis,
Par - - ce tu - is la - cri - mis, con - iunx mi -

162

tis - si - me, nec te con - fi - ci - as, con - fi - ci - as: a - bi -

tis - si - me, nec te con - fi - ci - as, con - fi - ci - as: a -

con - iunx mi - tis - si - me, nec te con - fi - ci - as: a -

tis - si - me, nec te con - fi - ci - as, con - fi - ci - as: a - bi -

169

i, o bo - ne, non ob - i - i. Me tu - lit

- bi - i, o bo - ne, non ob - i - i, non o - bi - i. Me tu - lit ad

bi - i, o bo - ne, non ob - i - i, non o - bi - i.

i, o bo - ne, non ob - i - i.

177

ad su - pe - ros cel - si re - gna - tor O - lym - pi, re - gna -

su - pe - ros cel - si re - gna - tor O - lym - pi, re - gna - tor O -

Me tu - lit ad su - pe - ros cel - si re -

Me tu - lit ad su - pe - ros cel - si re - gna -

184

tor O - lym - pi: per - fru - or ae - the - re - is nunc e - go

lym - pi: per - fru - or ae - the - re - is nunc e - go lae -

gna - tor O - lym - pi: per - fru - or ae - the - re - is

tor O - lym - pi: per - fru - or ae - the - re - is

192

lae - ta cho - - - - - ris,
 ta cho - - - - ris, nunc e - go lae - ta cho - - - - ris, nunc e - go
 nunc e - go lae - - ta cho - ris, nunc
 nunc e - go lae - ta cho - - - - ris, nunc e - go

199

nunc e - go lae - ta cho - - - - ris. Nec te sol - -
 lae - ta cho - - - - ris. Nec te sol - - - -
 e - go lae - ta cho - - - - ris. Nec te sol - -
 lae - ta cho - - - - ris. Nec te sol - -

206

li - ci - tet li - be - rum pi - a cu - - ra tu -
 li - ci - tet li - be - rum pi - a cu - ra tu - o - rum,
 li - ci - tet li - be - rum pi - a cu - ra tu - o - -
 li - ci - tet li - be - rum pi - a cu - - ra tu -

213

o - - rum: i - pse ge - rit cu - ram Chri - stus u - bi - que tu - i, u -
 tu - o - rum: i - pse ge - rit cu - ram Chri - stus u - bi - que tu -
 - - rum:
 o - - rum:

221

bi-que tu - - - i. Nunc

- - - - i. Nunc e - go prae - ces - si, prae-

i - pse ge - rit cu - ram Chri - stus u - bi - que tu - - - i.

i - pse ge - rit cu - ram Chri - stus u - bi - que tu - - i. Nunc

228

e - go prae - ces - si, tu po - ne se - que - ris et am - bos u - na fi -

- - - ces - si, tu po - ne se - que - ris et am - bos u - na fi -

Nunc e - go prae - ces - si, tu po - ne se - que - ris et am - bos

e - go prae - ces - si, tu po - ne se - que - ris

235

des, pi - e - tas iun - get et u - nus a -

des, pi - e - tas iun - get et u - nus a - mor, et u - nus a -

u - na fi - des, pi - e - tas iun - get et

... u - na fi - des, pi - e - tas iun - get et

242

mor. Cae - li - ti - bus si - mul im - mi - xti vi - ve - mus et

mor, a - - - mor. Cae - li - ti - bus si - mul im - mi - xti

u - - - nus a - mor. Cae - li - ti - bus si - mul im - mi -

u - nus a - - - mor. Cae - li - ti - bus si - mul im - mi -

249

u - na no - bis - cum li - be - ri prae - mi - a di - gna fe -
 vi - ve - mus et un - a no - bis - cum li - be - ri prae - mi - a
 xti vi - ve - mus et un - a no - bis - cum li - be - ri
 xti vi - ve - mus et un - a no - bis - cum li - be - ri

256

rent, prae - mi - a di - gna fe - rent: qua - re a - ge ne tan - to tur -
 di - gna fe - rent: qua - re a - ge ne tan - to tur - bes me - a
 prae - mi - a di - gna fe - rent:
 prae - mi - a di - gna fe - rent:

263

bes me - a gau - di - a lu - ctu,
 gau - di - a lu - ctu,
 qua - re a - ge ne tan - to tur -
 qua - re a - ge ne tan - to tur - bes me - a

270

sed lae - tus va - le - as et me - mor us - que me -
 sed lae - tus va - le - as et me - mor us -
 bes me - a gau - di - a lu - ctu,
 gau - di - a lu - ctu,

278

- i, sed lae - tus va - le - as et me - mor us - que me - i, sed lae - tus
 que me - - i, <et me - mor us - que me - i,> me - i, sed lae - - tus va -
 sed lae - tus va - le - as et me - mor us - que me - i, sed lae - tus va - le -
 sed lae - tus va - le - as et me - mor us - que me - i, sed lae - tus

285

va - le - as et me - mor us - que me - i, me - - i. -i.
 - le - as et me - mor us - que me - i, me - i, me - i.
 as et me - mor us - que me - i.
 va - le - as et me - mor us - que me - i.

42. Regina caeli, laetare / Conscendit iubilans

2.p. Quia quem meruisti portare / Gloria, laus et honor

3.p. Resurrexit sicut dixit / Grates nunc omnes reddamus

4.p. Ora pro nobis / Te ergo quaesumus

5.p. Alle-, Domine nate matris / Dies est laetitiae

SC M 92

D
 S
 Ct
 T
 B

Con - scen - dit iu - bi - lans lae - - - tus
 Re - - - gi - - - na cae - - - li, lae - - -
 Re - - - gi - - - na cae - - -

[Secunda pars]

34

Qui - - a quem - -

Qui - a quem, - - qui - - a quem me - ru - i -

Glo - - ri - - a, - - laus et - -

Qui - a quem, - - qui - a quem - -

41

me - - ru - - i - - sti por -

sti, me - ru - i - sti por - - - ta - - - re,

ho - nor - - ti - bi sit,

me - - ru - - i - sti por - - - ta - -

48

ta - - -

por - ta - - - re, por - ta - - - re, al - le -

Rex Chri - ste, Red - em - ptor:

re, - - - al - le - - -

56

re, - - - al -

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

Cu - - i pu - e - - - ri - le - - - de - - - cus - -


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

63



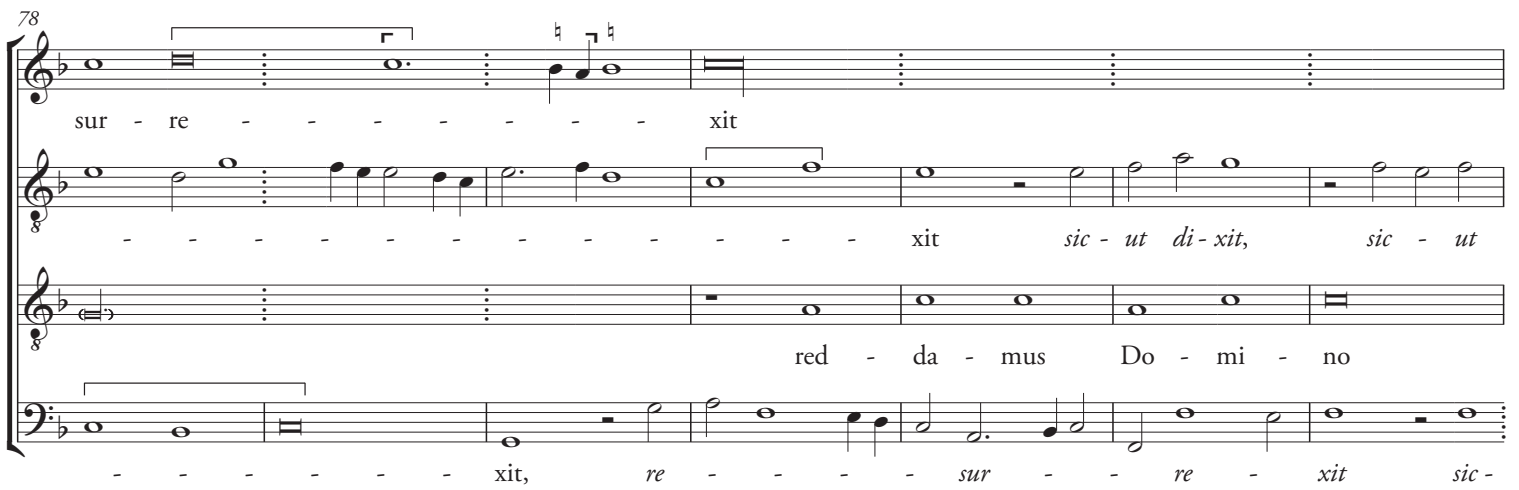
le - lu - ia, al - le - lu - ia.
- le - lu - ia, al - le - lu - ia.
- prom - psit ho - san - na pi - um, pi - um.
- ia, al - le - lu - ia, al - le - lu - ia.

71 [Tertia pars]



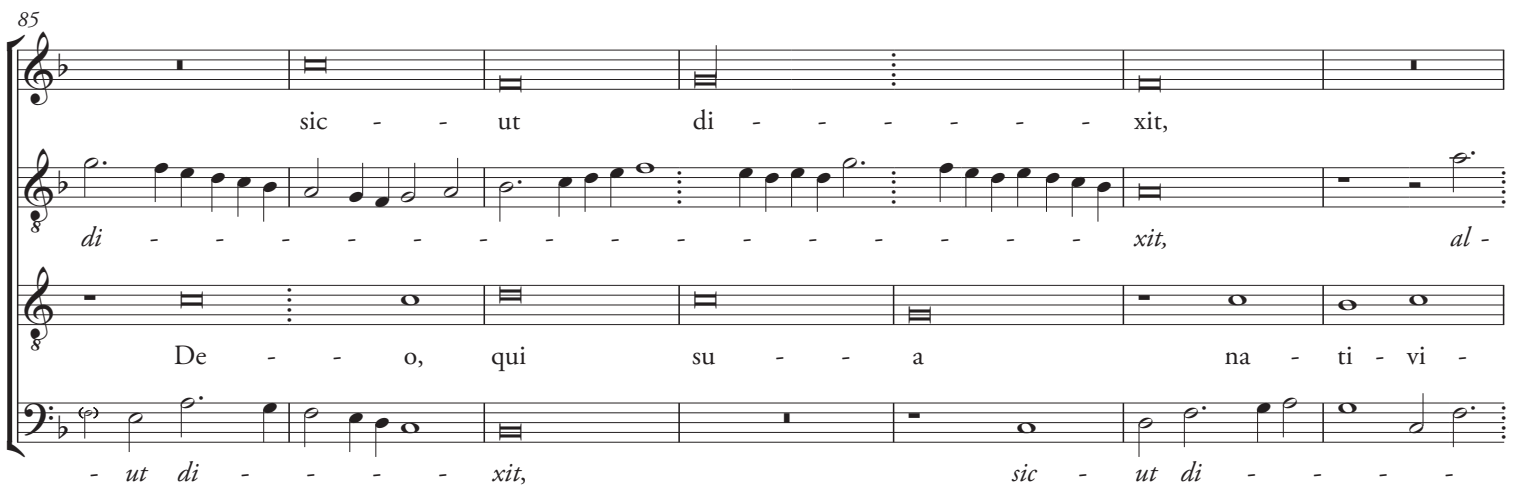
Re - -
Re - - sur - re - -
Gra - - tes nunc o - mnes
Re - - sur - - re - -

78



sur - re - - xit
- - - xit sic - ut di - xit, sic - ut
red - da - mus Do - mi - no
- - - xit, re - - sur - - re - - xit sic -

85



sic - - ut di - - - xit,
di - - - xit, al -
De - - o, qui su - - a na - ti - vi -
- ut di - - - xit, sic - ut di - - -

92

al - le - lu -
 ta - te nos li - be - ra - vit
 xit, al - le - lu -

99

lu - ia, al - le - lu -
 ia, al - le - lu -
 de di - a - bo - li - ca po - te - sta - te, po -
 ia, al - le - lu - ia, al - le - lu -

107

ia, al - le - lu - ia.
 ia, al - le - lu - ia, al - le - lu - ia.
 te - sta - te, po - te - sta - te.
 lu - ia.

114 [Quarta pars]

O - - ra pro no - -
 O - - ra pro no - -

120

O - - - - - ra
Te
bis De - - - - -

126

pro - - - - - no - - - - - bis
er - go quae - su - mus, fa - - mu - lis tu -
um, De - - - - - um, um, - - - - -

132

De - - - - -
is sub - - - - - ve - ni, quos pre - ti - o - so
De - - - - - um, o -
De - - - - - um, o - ra pro

138

um.
san - - - - - gui - ne re - - - - - de - - - - - mi - - - - - sti.
ra pro no - - - - - bis De - - - - - um.
no - - - - - bis De - - - - - um.

170

ne, qui de mor - te sur - ge - - - bas, Rex pi -
o Do - mi - ne, qui de mor - te sur -
cta - bi - lis in hu - ma - ni - ta - te,
nor, o Do - mi - ne, qui de mor - te

176

e, fac nos post te sur - ge - re,
ge - - - bas, Rex pi - - - e, fac
qui in - e - sti - ma - bi - lis est et in - ef -
sur - - - ge - bas, Rex pi - - - e, fac nos post te

182

al - le - lu - - - ia, al - le - lu - ia, al - le - - -
nos post te sur - - ge - re, al - le - - -
fa - bi - lis in di - vi - ni - ta - - - te,
sur - ge - - - re, al - le - lu - ia, al - le - lu - ia, al -

188

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

43. Rubum quem viderat Moyses

SC M 93

D
Ct
T
B

Ru - bum quem
Ru -
Ru - bum quem vi - de - rat Mo - - - - -

8

vi - de - rat Mo - - - - -
bum quem vi - de - rat Mo - - - - -
y - ses, Mo - y - ses, Mo - - - - - y - ses, Mo - -

15

- - - - - y - ses in - com - bu - stum, con - ser - va - tam
- - - - - y - ses in - com - bu - stum, con - ser - va - tam, in -
- y - ses in - - - - - com - bu - - - - - stum, con - ser - va - - - -

50

gi - ni - ta - tem. De - i Ge - ni - ta - tem. De - i Ge - ni - trix,

56

ni - trix, in - ter - ce - de pro - ni - trix, in - ter - ce - de pro - ni - trix, in - ter - ce - de pro -

63

bis, pro - no - bis. no - bis. pro - no - bis.

44. Salve, Regina / Stella maris a trimatu

SC M 95

[Versus 1]

D Sal - - - ve, sal - - ve, sal - - - ve,

Ct Sal - - - ve, sal - - ve, sal - - - ve,

T Stel - - - - - la

B Sal - - - ve, sal - - -

ve, Re - - - - - gi - - - - -

sal - - - - - ve, Re - gi - na, Re - gi -

ma - - - - - ris

ve, sal - - - - - ve Re - - - - -

na mi - - - se - ri - cor - - - -

na, Re - gi - na, Re - gi - na mi - - - se - - - - - ri -

a tri -

gi - - - - - na mi - - - - -

16

di - - - - -

cor - - - di - ae, mi - - - se - - - ri - - - cor - - -

ma - tu coe - - - - - pit De - - -

se - ri - cor - di - ae, mi - se - ri - cor - - - - -

21

ae.

- di - ae, mi - se - ri - cor - - - - - di - ae.

o psal - - - le - re.

di - ae.

25 [Versus 2]

Et in vir - gi -

Vi - - - - - ta,

Vi - - - - -

Vi - - - - - ta,

31

na - li sta - - - - - tu me - -

dul - ce - - - - - do, dul -

ta, dul - - - - - ce - - - - -

dul - ce - - - - - do, dul -

64

fi - li - i E - vae.
 i, fi - li - i E - vae.
 - it iu - sti - ti - ae. -ae.
 li - i E - vae.

72 [Versus 4]

Ad te su -
 Ad te su - spi - ra -
 E - du -
 Ad te su - spi - ra -

79

spi - ra - mus, ge -
 mus, su - spi - ra - mus,
 ca - vit su -
 mus, su - spi - ra - mus, ge -

85

men - tes et flen - tes in
 ge - men - tes et flen - tes in
 am - pro - lem
 men - tes et flen - tes, et flen - tes in

92

hac la - - - - - cri - - - - - ma - - - - - rum,
Vir - - - - - go ple - na

98

ma - - - - - rum val - - - - - le.
- - - - - rum val - - - - - le.
gra - ti - ae.
la - cri - ma - - - - - rum val - - - - - le.

104 [Versus 5]

E - - - - - ia er - - - - - go, e - - - - - ia er - - - - - go,
E - - - - - ia er - - - - - go, e - - - - - ia er - - - - - go,
E - - - - - ia er - - - - - go, e - - - - - ia er - - - - - go.

111

Sta - - - - - bat au - - - - - tem
- - - - - ia er - go, Ad - vo - ca - - - - - ta
go, Ad - - - - - vo - ca - - - - - ta
go, e - - - - - ia er - go, Ad - - - - - vo - ca - - - - - ta

118

cum pen - den - te
ta no - stra, no - stra, il - los tu -
no - stra, il - los tu -
no - stra, no - stra, il - los tu -

125

- os, il - los tu - os mi - se - ri - cor -
- os mi - se - ri - cor -
- os mi - se - ri - cor -

132

cru - cis in pa -
des o - cu - los, o -
des o -
des, mi - se - ri - cor - des o - cu - los

139

- ti - bu - lo, in pa - ti - bu - lo,
- cu - los ad nos con - ver - te, con -
- cu - los ad nos con - ver -
ad nos, ad nos, ad nos con -

147

in pa - ti - bu - lo, in pa - ti - bu - lo.
 ver - te, con - ver - te, con - ver - te.
 te, ad nos con - ver - te.
 ver - te, ad nos con - ver - te.

154 [Versus 6]

Et Je - sum, Et Je - sum, et Je - Mo - Et Je - sum, et Je -

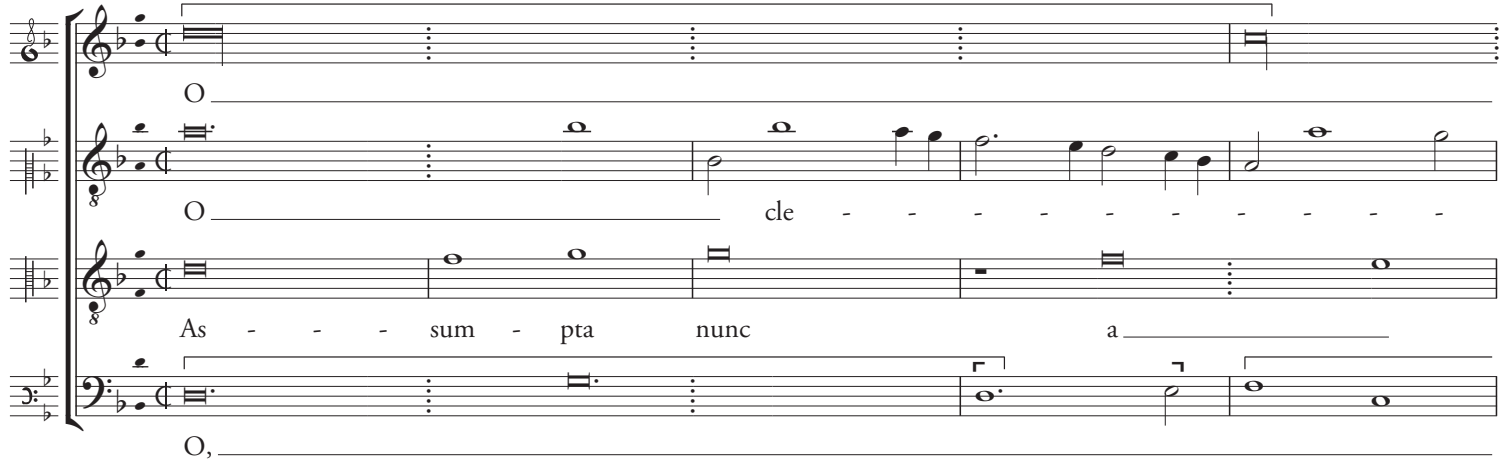
161

be - ne - di - ctum, be - ne - di - ctum, be -
 ri - tur cum mo - ri - sum, be - ne - di - ctum, be -

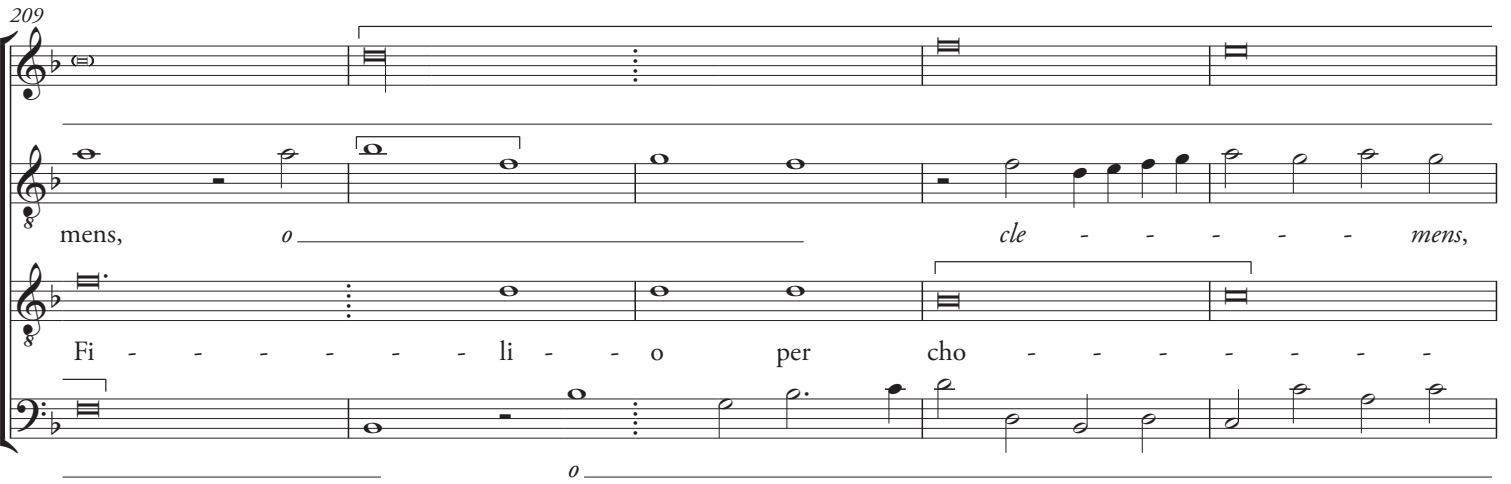
168

ctum fru - ctum ven - ne - di - ctum fru - ctum ven -
 en - te Si - me - o - nis - ctum fru - ctum, fru - ctum ven -


204 [Versus 7]



O
O, cle
As - - - sum - pta nunc a

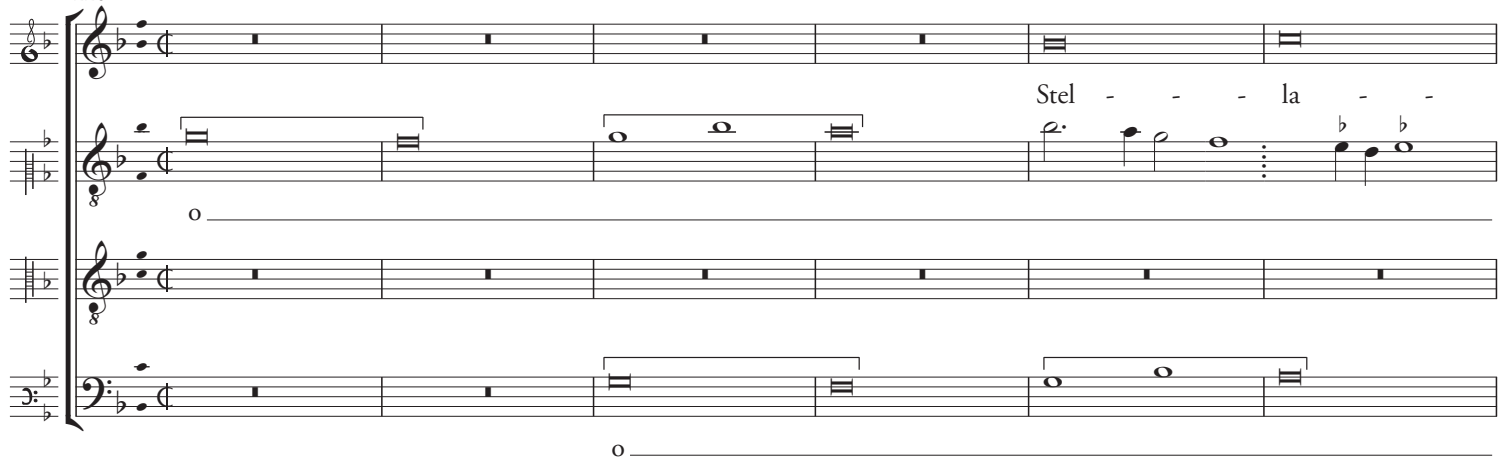


mens, o, cle - - - - - mens,
Fi - - - - - li - - o per cho - - - - -



cle - - - - - mens,
o, cle - - mens, o cle - - - mens,
ros An - ge - lo - - - rum,
cle - - - - - mens,

220 [Versus 8]



o, Stel - - - la - -

226

to se - - - det so -
pi - - - a,
pi - - -

232

- - li - - o. -o.
o pi - - - a,
a,
pi - - - a,

237 [Versus 9]

o,
o,

243

Pro - - - a

45. *Salve, Regina

(attributed)

SC *M 96 attr.

[Versus 1]

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

[Versus 2]

S: Vi - - - - - ta, vi - - - - -
 A: Vi - - - - - ta, vi -
 T: Vi - - - - - ta,
 B: Vi - - - - -

S: - - - - - ta, dul - - ce - do,
 A: - - - - - ta, vi - - - - - ta, dul -
 T: dul - - - - -
 B: - - - - - ta, dul - - - - -

S: dul - - - - - ce - - - - -
 A: - ce - - do, dul - - - - - ce - - do, dul - - - - -
 T: ce - - - - - do
 B: ce - - - - -

16

do et spes no - - - - -
 ce do et spes no - - - - -
 et spes no - - - - -
 do et spes no -

21

stra, sal - - - - - ve, sal - - - - - ve.
 stra, sal - - - - - ve, sal - - - - - ve.
 sal - - - - - ve, sal - - - - - ve.
 stra, sal - - - - - ve, sal - - - - - ve.

[Versus 3]

Ad te cla - ma - - - mus, e - xu - les, fi - li - i E - - - - vae.

[Versus 4]

27

Ad te, ad te, ad te, Ad te

33

te, ad te, ad te suspi- ra - - -

ad te, ad te suspi- ra - - -

Ad te suspi - -

suspi - - ra - - -

40

mus, ge-men - - -

mus, ge-men - - - tes et flen - - -

ra - - - mus, ge - men - tes

- mus, ge - men - tes, ge - men - tes et

47

tes et flen - - - tes, et flen - - - tes in

tes, et flen - - - tes in hac

et flen - - - tes in

flen - - - tes in hac

54

hac la - cri - ma - - - rum, in hac la - cri - ma - - -

la - cri - ma - - -

hac la - - - cri - - ma - - - rum

la - - - cri - - ma - - -

61

rum val - - - - le, val - - - - le.

rum val - - - - le, val - - - - le.

val - - - - le, val - - - - le.

rum - - - - val - - - - le. -le.

[Versus 5]

E - ia er - go, Ad - vo - ca - - - ta no - stra, il - los tu - - - - os

mi - se - ri - cor - - - des o - cu - - los ad nos con - ver - - - te.

[Versus 6]

68

Et Je - - - - - sum, Et Je - - - - - sum, et Et Je - - - - -

Et

74

et Je - - - - - Je - - - - - sum, et Je - - - - - sum, be - ne - Je - - - - - sum,

Je - - - - - sum,

80

sum, be - ne - di - ctum fru -
 sum, be - ne - di - ctum fru -
 di - ctum, be - ne - di -
 be - ne - di - ctum

87

- ctum ven - tris tu -
 ctum ven - tris
 ctum fru - ctum ven -
 fru - ctum ven - tris tu -

94

- i, tu - i, no - bis, no -
 tu - i, tu - i, no - bis, no -
 tris tu - i, no - bis
 i, no - bis

101

bis post hoc e - xi - li - um, e - xi -
 bis post hoc e - xi - li - um, e - xi -
 bis post hoc
 post hoc e - xi -

126

o, o, o, pi - -

133

pi - - - - - a,
pi - - - - - a,
a, -a,
pi - - - - - a, -a,

[Versus 9]

o dul-cis Ma - ri - - a.

46. Salve, Rex aeternae misericordiae

SC M 97

[Versus 1]

Sal - - - - - ve, <sal - - - - -
Sal - - - - - ve,
Sal - - - - - ve, <sal - - - - -

6

ve,> Rex ae - - - - - ter - nae, <ae - ter - nae> mi - se -

Rex ae - - - - - ter - - - - - nae

- ve,> Rex, <Rex> ae - - - - - ter - - - - - nae

11

- - - - - ri - cor-di - ae, <mi - - - - - se - - - - -

mi - - - - - se - - - - - ri - cor - di - - - - -

mi - - - - - se - - - - - ri - cor - di - ae, mi - se - ri - cor - di - ae,

17

- ri - cor - di - ae,> <mi - se - ri - cor - - - - - di - - - - - ae.>

- - - - - ae.

<mi - se - ri> - - - - - cor - di - ae, <mi - - - - - se - ri - cor - - - - - di> - - - - - ae.

22 [Versus 2]

Vi - - - - - ta,

Vi - - - - -

Vi - - - - - ta, vi - - - - -

[Versus 3]

53

Ad te cla - ma - - - -

Ad te cla - ma - - mus, cla - - ma - - - mus, _____

60

mus, _____ e - xu -

Ad te cla - ma - - - - mus, _____

<ad te cla - - ma - - - - mus,> _____

68

les, <e - xu - les,> fi - - - -

e - - xu - - - - les, fi - - - - li -

e - - xu - les, fi - - - - li - i, _____ fi - -

74

li - - - - i E - - - - vae.

- - - - i E - - - - vae.

- li - - - - i E - - - - vae.

[Versus 4]

81

Ad te su - spi - ra -

Ad te

[Mm. 81-232 are missing in the bassus partbook.]

88

mus, <su - spi - ra - mus,> ge-men -

su - spi - ra - mus, ge-men -

96

- tes et flen - tes, ge-men - tes et

- tes et flen - tes, ge-men - tes et flen -

104

flen - tes in hac

- tes in hac

113

la - - - cri - ma - - - - - rum _____ val - - - - -

la - - - - - cri - ma - - - - - rum _____

122

- - - le, <val - - - - - le.>

val - - - - - le.

130 [Versus 5]

E - - ia _____ er - - go,

E - ia _____ er - - - - -

137

Ad - - vo - - ca - - - - - te _____

go, Ad - vo - ca - te, <Ad - - vo - - ca - - - - -

145

no - - ster, _____

te> _____ no - - ster, _____ il - los tu - -

153

il - los tu - - - - - os mi -

- - - - - os mi - - se - ri - cor - - - - -

160

se - ri - cor - des o - cu - los ad _____ nos _____

- des o - - - - - cu - los ad _____ nos _____ con -

167

con - - - - - ver - - - - - te,

- ver - - - - - te,

174 [Versus 6]

et pi - um, <et pi - um>

et pi - - - - - um, <et pi - um>

182 [Versus 7]

be - ne - - di - - - - - ctum, <be - ne -

be - ne - - di - - - - - ctum, <be - ne - - di - ctum,>

190

di - ctum,> Chri - ste, Pa - trem tu - - - -

Chri - ste, Pa - trem tu - - - -

199

um no - - - - - bis

um no - - - - - bis

208

post hoc e - xi - - - li - um o - -

post hoc, <post hoc> e - - - xi - - li - - um

217

- - - - - sten - de.

o - - - - - sten - - - - - de.

225 [Versus 8]

O, <O> cle -

O

... cle - - - - - mens,

232

- - - - - mens,

cle - - - - - mens,

... cle - - - - - mens,

239 [Versus 9]

o, o pi -

<0,>

245

- - - e, o pi - - e,

<0,>

252

o pi - - - - - e, <pi - - - - -

<0> pi - - - - -

pi - - - - - e, pi - - - - -

258

e, <pi - - - - -

<0,>

265

e,>
 e,>
 e,

271 [Versus 10]

o
 o, <o,> o
 o dul

278

dul - - - - - cis Je - - -
 dul - - - - -
 cis Je - - - -

284

su Chri - - - - -
 cis Je - - - su Chri - - - - -
 su Chri - - - - -

291

ste. _____

ste, <Chri - - - ste,> Chri - - - ste.

ste, <Chri - - - ste,> Chri - - - ste.

47. Sancta et immaculata Virginitas (i)

SC M 99

D

San - cta et im - ma - cu - la - - ta

Ct

San - cta et im - ma - cu -

T

B

9

Vir - - gi - ni - tas, qui - - bus, qui - - - - -

la - - ta Vir - - gi - ni - tas, qui - - - - - bus

San - cta et im - ma - cu - -

San - - - cta et

17

- bus te lau-di - bus, te lau - - di - bus ef - fe-ram, ef -
 te lau-di - - bus, lau - di - bus, te lau-di - - - bus ef -
 la - - ta Vir - - gi - ni - tas,
 im - ma - cu - - la - - ta Vir - - gi - ni - tas,

24

- fe - - - ram ne - - - sci - o, ef - - fe-ram
 - - - fe - - ram, ef - - fe - ram ne - sci - o, ef - - fe -
 qui - bus te lau - di - bus ef - -
 qui - bus te lau - di - bus ef - - fe -

31

ne - - - sci - o, ef - fe - - ram ne - sci - o:
 ram ne - sci - o, ef - - - fe-ram ne - sci - o:
 - - fe - - ram ne - - - sci -
 ram ne - - - sci - o: qui - - -

39

qui - - - a quem cae - li, qui - - - a
 qui - - - a quem cae - - - li, qui -
 o: qui - - a quem cae - - li ca - pe - - re
 a quem cae - - li ca - pe -

46

quem cae - - li, cae - - li ca - pe - - re, ca - - pe - re
 a quem cae - - - - - li ca - - - - -
 non po - te - rant,
 - re non po - te - rant,

53

non po - te - - - - - rant, tu - - o
 - pe - re, ca - - pe - re non po - - - - - te - rant, tu -
 tu - - o gre - mi - - o con - tu -
 tu - - o gre - mi - - o con - -

61

gre - mi - - - - - o con - - - - - tu - li - sti.
 o gre - mi - - - - - o con - - - - - tu - li - sti.
 - - - li - sti. -sti.
 tu - - - - - li - - - sti. -sti.

48. Sancta et immaculata Virginitas (ii)

SC M 100

D
Ct
T
B

San - cta

San - - cta et

San - cta et

9

et im - ma - cu - -

im - ma - cu - - la - - ta Vir - gi - ni - - tas,

im-ma-cu - la - ta, im-ma-cu - la - ta Vir - gi - - - - -

17

la - - ta Vir - - gi - ni - tas,

et im - ma - cu - - la - - ta

- ni - tas, Vir - - gi - ni - tas, Vir - - - - gi - - ni - tas,

24

qui - bus te lau - di - bus ef - fe - ram

Vir - gi - ni - tas, qui -

Vir - gi - ni - tas, qui - bus te lau - di -

32

ne - sci - o, ne - sci - o:

bus te lau - di - bus ef - fe - ram

bus, qui - bus te lau - di - bus ef - fe - ram ne - sci - o:

40

qui - a quem cae - li

ne - sci - o: qui - a quem cae - li ca - pe - re,

qui - a quem cae - li, <quem cae - li,>

49

ca - pe - re non po - te - rant,

quem cae - li ca - pe - re non po - te - rant,

<quem cae - li,> <quem cae - li,> quem cae - li ca - pe - re non po - te - rant,

57

non po - te - rant, non po - te - rant, <non po - te - rant,> po - te - rant, tu - o

65

tu - o gre - mi - o, tu - o gre - mi - o con - tu - gre - mi - o, gre - mi - o con - tu - li - sti,

72

con - tu - li - sti. - - li - - - sti, con - tu - li - - - sti. con - tu - li - - - sti, <con - tu - li - sti.>

49. Sancta Maria Virgo, intercede (i)

SC M 101

D
San - - cta Ma - ri - - a Vir - - -

Ct
San - - cta Ma - ri - a, san - - - cta

T

B

7
go, san - - cta Ma - ri - - a, Ma - ri - - - a Vir -

Ma - ri - - a, san - - cta Ma - - ri -

San - - - - - cta

San - - - - - cta Ma - ri - - - - -

14
- - - - - go, Vir - - - - - go, in -

- - - a, san - cta Ma - ri - a Vir - - - - - go,

Ma - ri - - - - - a

a Vir - - - - - go, in -

47

nu - i - - sti Re - - gem, ge - nu - - i - - sti
 Re - - gem or - bis,
 nu - i - - sti Re - - gem or - bis, ge - -
 gem or - bis, ge - - nu - i - - sti

54

sti Re - - gem or - - bis.
 Re - - gem or - bis, Re - - gem or - bis.
 nu - i - - sti Re - - gem or - bis.
 Re - - gem or - bis. -bis.

50. Sum tuus in vita (i)

SC M 109

D Sum tu - us
 Ct Sum tu - us in vi - -
 T
 B Sum tu - us in vi - -

35

pre-cor im - pe - ri - i, im - pe - - ri - i, da pre-cor im -
 da pre-cor im - pe - ri - i, im - pe - ri - i, da pre-cor im - pe - ri - i, da
 pre - cor, da pre-cor im - pe - ri - i, da pre-cor im - pe - ri - i
 ste, da pre-cor im - pe - ri - i

42

pe - ri - i sce - ptra vi - de - re tu - i, sce - ptra vi - de - re tu -
 pre-cor im - pe - ri - i sce-ptra vi - de - - re tu - - i, sce-ptra vi - de - re
 sce - ptra vi - de - re tu - i, sce - ptra vi - de - re tu - i, sce - ptra vi -
 sce - ptra vi - de - re tu - i, sce - ptra vi - de - re tu - i, sce - ptra vi - de - re tu -

49

i. Cur et - e - nim mo - ri -
 tu - - - - i. Cur et - e - nim mo - ri -
 de - re tu - i, tu - - - - - i. Cur et - e -
 - i, tu - - - - - i. Cur et - e - nim mo - ri -

56

ens tot vul - ne - ra sae - va tu - li - - - - sti, si
 ens tot vul - ne - ra sae - va tu - li - sti, tu - li - - sti, si non
 nim mo - ri - ens tot vul - ne - ra sae - va tu - li - - sti, si non
 ens tot vul - ne - ra sae - va tu - li - - - - sti, si non

63

non sum re - gni por - ti - o par - va tu - - - - -

sum re - gni por - ti - o par - va tu - - - - - i, tu - - - - -

sum re - gni por - ti - o par - va tu - - - - -

sum re - gni por - ti - o par - va tu - - - - - i,

70

i?

- i, tu - i, tu - i, tu - i, tu - i?

i, tu - i, tu - i, tu - i, tu - i, tu -

tu - i, tu - i, tu - i, tu - i, tu -

77

Cur ri - gi - do la - tu - it tu - a

Cur ri - - - - - gi - do la - - - - tu - it tu - a vi -

i? Cur ri - gi - do la - tu - it

i? Cur ri - gi - do la - tu - it tu - a

84

vi - - - ta in - clu - - sa se - pul - - cro,

ta in - clu - - sa se - pul - - - - - cro,

tu - a vi - - - ta in - clu - - sa se - pul - - - - cro,

vi - - - ta in - clu - - sa se - pul - - - - - cro,

91

si non est me - a mors mor - te fu - ga - ta tu - a, tu - - - - -

si non est me - a mors mor - te fu - ga - ta tu - a, tu -

si non est me - a mors mor - te fu - ga - ta tu - a, fu - ga - ta

si non est me - a mors mor - te fu - ga - ta tu - a, tu -

98

a? Er - - go mi - hi

- - - - a? Er - go mi - hi cer -

tu - - - - a, fu - ga - ta tu - - a? Er - - go mi -

- - - a, tu - - - - a? Er - go mi - hi

105

cer - - tam prae - - stes, o Chri - - ste, sa - lu -

- tam prae - stes, o Chri - ste, sa - lu - - - - -

hi cer - - tam prae - - stes, o Chri - ste, sa -

cer - - tam prae - - stes, o Chri - - ste, sa -

112

- - - - tem, er - - go tu - o

- - - - tem, sa - - - - lu - tem, er - go tu - o lo -

lu - - - - tem, er - - go tu - o

lu - - - - tem, sa - - - - lu - tem, er - go tu - o

7

am, tu - - - - am in me - di - o tem - pli tu - -

tu - - - - am in me - di - - o tem -

Su - - sce - - pi - - mus,

Su - - sce - -

14

- - - - - i, tu - - -

- pli tu - - - - - i, tu - - - - -

De - us, mi - se - - ri - - cor - - di - - am

pi - - mus, De - us, mi - se - ri - cor - - di - -

21

- - - - - i, in me - - di - o tem - - -

i, in me - di - o tem - - - - -

tu - am in me - di - o tem - -

am tu - am in me - di - o

28

- pli tu - i, tem - pli tu - - - - - i.

pli tu - - - - - i, tem - pli tu - i.

pli tu - - - - i, tem - pli tu - - - i.

tem - - pli tu - - i, tem - pli tu - i.

52. Tristia fata boni

SC M 116

D
Tri - - sti - a fa - - ta bo -

Ct
Tri - sti - a fa - ta bo - ni so - la - - - tur spes — me - -

T
Tri - - sti - a fa - - ta bo - ni so - -

B
Tri - sti - a fa - - - ta bo - ni so - la - - - tur spes

7
ni so - - la - - - tur spes me - li - o - - - -

- li - - - o - - - - - ris, spes — me - li - - o -

la - - - tur spes me - li - o - - - - - - - -

me - li - o - - - - - - - - - ris, spes me - - li - - - - o -

14
ris. Non me - mi - nis - se iu - vat dum re - pu - tas - se

ris. Non me - mi - nis - se iu - vat dum re - pu - tas - se no - -

ris.

ris.

21

no - - - - - cet, dum re - pu - tas - se no -

Non me - mi - nis - se iu - vat dum re - pu - tas -

Non me - mi - nis - se iu - vat dum re - pu - tas - - - se

27

- - - - - cet, Tem - - pus e - nim ra - pi -

- - - - - cet, Tem - - pus e - nim ra - - pi - da

se no - - - - - cet, Tem - - pus e - nim ra -

- no - - - - - cet, Tem - - pus e - nim ra - pi -

34

da quam - - - vis me - tat o - - mni - a fal - -

quam-vis me - - - tat o - - - - mni - - a

pi - da quam - - vis me - tat o - - mni - a fal -

da quam-vis me - - - tat o - mni - a fal - - - -

41

- - - ce, Non ta - men ae - ter - no, non ta - men ae - ter -

fal - - - ce, Non ta - men ae - ter - no lu - mi - ne

- - - ce, Non ta - men ae -

- - - ce, Non ta - men ae - ter -

48

no lu - mi - ne di - gna se - - cat, non ta - men ae - ter -
 di - gna se - - - - - cat, non ta - men
 ter - no lu - mi - ne di - gna se - cat,
 no lu - mi - ne di - gna se - - - cat, non ta - men ae - ter -

54

no, non ta - men ae - ter - no lu - mi - ne di - gna se - - cat.
 ae - ter - no lu - mi - ne di - gna se - - - - - cat.
 non ta - men ae - ter - no lu - mi - ne di - gna se - cat.
 no lu - mi - ne di - gna se - cat.

53. Usquequo, Domine

2.p. Exultabit cor meum

SC M 118

D
Us - - que - quo, Do - mi - ne, us -
 Ct
Us - - que - quo, Do - mi - ne,
 T
Us - -
 B

7

- que-quo, Do - mi - ne, us-que-quo, Do - mi - ne, ob - li - vi - sce - ris me
 Do - - - mi - ne, ob - li - vi - sce - ris me in
 que - quo, Do - mi - ne, ob - li - vi - sce - ris me
 Us - - - que - quo, Do - mi - ne, ob - li - vi - sce - ris

14

in fi - - - - nem? ... fa - ci - em
 fi - - - - - nem? ... fa - ci - em tu -
 in fi - - - - nem? Us - que - quo a - ver - - - - tis
 me in fi - - - - nem? Us - que - quo a - ver - - - - tis ...

21

tu - - - - am a me? Quam - di - u po - - - -
 - - - am a me? Quam - di - u po - - - -
 ... tu - am a me? Quam - di - u po - - - -
 Quam - - - di - u po - - -

28

nam con - si - li - a in a - ni - ma me - - - -
 nam con - si - li - a in a - ni - ma me - - - -
 - nam con - si - li - a in a - ni - ma
 nam con - si - li - a in a - ni - ma

35

a, do-lo-rem in cor-de me-a,
 a, me-a, do-lo-rem in cor-de
 me-a
 me-a

42

o per-di-em? Us-que-quo ex-
 me-o per-di-em? Us-que-quo ex-
 ... in cor-de me-o per-di-em? Us-que-quo ex-
 ... per-di-em? Us-que-quo ex-

49

- al-ta-bitur in-i-mi-cus me-us
 - al-ta-bitur in-i-mi-cus me-us,
 - al-ta-bitur in-i-mi-cus me-us su-
 - al-ta-bitur in-i-mi-cus me-us

56

su-per, su-per, su-per, su-
 me-us su-per, per, su-
 per, su-per, me, su-

* \square = \square + \circ (half-blackened note head)

63

per, su - per me?
 su - per me?
 su - per me?
 su - per me?

69

per me? Re - spi - ce,
 Re - spi - ce, et ex - au - di me, Do - mi -
 Re - spi - ce, ... Do -
 Re - spi - ce, et ex - au - di me, Do -

76

... De - us me - us. Il - lu - mi - na o - cu -
 ne, De - us me - us. Il - lu - mi - na, il - lu - mi - na, il - lu - mi - na o -
 mi - ne, De - us me - us. Il - lu - mi - na o - cu - los
 mi - ne, De - us me - us. Il - lu - mi - na o -

83

los me - os, me - os, ne un - quam ob - dor - mi -
 cu - los me - os, ne un - quam ob - dor - mi - am,
 me - os, me - os,
 cu - los me - os,

90

am, ob - dor - - - - mi - am in mor - - te
 me - - - - os, in mor - - - - te ne - quan - do
 os, ne un - quam ob - dor - mi - am in mor - - - te
 ne un - quam ob - dor - mi - am in mor - - - te ne -

97

ne - quan - do di - cat in - i - mi - cus me - - - -
 di - cat, di - - - - cat in - i - mi - - - - cus me - - - -
 ne - quan - do di - cat in - i - mi - cus me - us,
 quan - do di - cat in - i - mi - cus me - us, 'Prae - va - lu -

104

- - us, 'Prae - va - lu - i ad - ver - sus e - - - -
 us, 'Prae - va - lu - i ad - ver - sus e - - - - um.' Qui
 'Prae - va - lu - i ad - ver - sus e - - - - um, ad - ver - sus e -
 i ad - ver - sus e - um, ad - ver - - - sus e - - - -

111

um.'
 tri - bu - lant me e - xul - ta - - - -
 um.'
 um.' Qui tri - bu - lant me e - xul - ta - - - -

118

... si mo - tus
 - - - bunt, e - xul - ta - - - - - bunt si mo -
 Qui tri - bu - lant me e - xul - ta - - - - - bunt
 - - - - - bunt, e - xul - ta - - - - - bunt

125

fu - e - ro, si mo - - - - - tus fu - - - e -
 - tus fu - e - ro, si mo - tus fu - e - ro,
 si mo - tus fu - e - ro, e -
 si mo - tus fu - e - ro, e -

132

ro, e - go au - tem in mi - se - ri - cor - di -
 e - - go au - - - tem in mi - se - ri -
 - go au - - - tem in mi - se - ri - cor - di -
 - go au - - - tem in mi - se - ri - cor - di -

139

a tu - a spe - ra - - - - - vi.
 cor - di - a tu - a spe - ra - - - vi.
 a tu - a spe - ra - - - vi.
 a tu - a spe - ra - - - - - vi.

202

mi - ni Do - mi - ni, Do - mi - ni, mi - ni, Do - mi - ni,
 ni, Do - mi - ni, Do - mi - ni,
 et psal - lam no - mi - ni Do - mi - ni, no - mi - ni Do - mi - ni,
 Do - mi - ni,

209

ni, et psal - lam no - mi - ni Do - mi - ni, Al - tis - si - mi,
 ni, et psal - lam no - mi - ni Do - mi - ni, Al - tis - si - mi, Al -
 ni, et psal - lam no - mi - ni Do - mi - ni, no - mi - ni Do - mi - ni,
 Do - mi - ni, Do - mi - ni, Do - mi - ni, Al -

216

Al - tis - si - mi, Do - mi - ni, Al - tis - si - mi,
 - tis - si - mi, Do - mi - ni, Al - tis - si - mi,
 - mi - ni, Do - mi - ni, Al - tis - si - mi,
 tis - si - mi, Al - tis - si - mi, Al -

223

Al - tis - si - mi.
 Al - tis - si - mi.
 Al - tis - si - mi.
 - tis - si - mi, Al - tis - si - mi.

54. Virga Jesse floruit

2.p. Iam patet in Virgine

SC M 121

D
Vir - - - - - ga Jes -

Ct
Vir - - - - - ga, vir -

T
Vir - - - - -

B
Vir - - - - -

7
- se, Jes - - - - - se flo -

ga Jes - - - - - se flo - - -

ga Jes - - - - - se flo - - - -

ga Jes - - - - - se flo - - - -

14
- - ru - it, in qua flos ap -

- - - - - ru - it, in qua flos -

- - ru - it, in qua flos

- - ru - it, in - - - - - qua - - - - - flos -

21

pa - - - - ru - it, ap - pa - - - - ru - it Al - tis - si - mi,
 — ap - pa - - - - ru - it, ap - pa - - - - ru - it Al - tis - si - mi,
 ap - pa - - - - ru - it Al - - tis - si -
 ap - pa - - - - ru - it Al -

28

Al - tis - si - mi Fi - - - - li - us. Quod lin -
 Al - tis - si - mi Fi - - - - li - us. Quod lin -
 mi Fi - - - - li - us. Quod
 tis - si - mi Fi - - - - li - us.

35

gua pro - phe - ti - ca, quod lin - gua pro - phe - ti - ca,
 - gua pro - phe - ti - ca, pro - phe - ti - ca, pro - phe - ti - ca,
 lin - gua pro - phe - ti - ca, quod lin - gua pro - phe - ti - ca, pro - phe - ti -
 Quod lin - gua pro - phe - ti - ca, pro - phe - ti - ca, quod

42

pro - phe - ti - ca, quod lin - gua pro - phe - ti - ca, pro - phe - ti -
 pro - phe - ti - ca, quod lin - gua pro - phe - ti - ca, pro - phe -
 ca, pro - phe - ti - ca, quod lin - gua pro - phe - ti - ca, pro - phe - ti - ca scri -
 lin - gua pro - phe - ti - ca, pro - phe - ti - ca, pro - phe - ti - ca, pro -

49

ca scri - - - psit, com-ple - - - vit cle - men - - -
 - ti - ca scri - - - psit, com - ple - - - vit cle -
 - - - psit, com - ple - - - vit cle -
 phe - ti - ca scri - - - psit, com-ple - - - vit cle -

56

- - ti - a, cle - men - ti - a, cle - men - ti - a, cle - men - ti - a, cle -
 men - ti - a, quan - do vox, quan - do
 men - ti - a, cle - men - ti - a, cle - men - ti - a, cle -
 men - ti - a, quan - do vox, quan - do vox,

63

men - ti - a, quan - do
 vox, quan - do vox, quan - do vox an - ge - li -
 men - ti - a, quan - do vox an - ge - li - ca, quan - do vox an -
 quan - do vox, quan - do vox an - ge - li - ca

70

vox an - ge - li - ca di - - -
 ca di - - - xit: 'A - - - ve, ple - - - na
 ge - li - ca di - - - xit:
 di - - - xit:

159

- ge - lo - - - rum, An - ge - lo - rum, An - ge - lo - - - - rum.

- - - - - rum, An - ge - lo - - - - - rum.

An - ge - lo - rum, An - ge - lo - rum, An - ge - - - lo - rum.

55. Virgo prudentissima, quo progredieris

SC M 122

D Vir - go pru - den - tis - si - ma, quo

Ct Vir - go pru - den - tis - si - - - - ma, quo

T Vir - go pru - den - tis - si - ma, quo, -

B Vir - go pru - den - tis - si - ma, _____ quo, -

7

pro - - - gre - - - - - de - ris, qua -

pro - gre - - - - - de - ris, qua - si au - ro - - -

quo _____ pro - gre - de - ris, qua - si

quo _____ pro - gre - de - ris, qua - - - -

37

sa et su - a - - - - - vis

et su - a - - - vis es, su - a - - - - vis es:

sa et su - a - - - vis, su - a - - - vis, su - a - - - vis

- sa et su - a - - - vis, su - a - - - vis es: pul - chra ut

43

es: pul - chra ut lu - - - - -

pul - chra ut lu - - na, ut lu - -

es: pul - chra ut lu - - - - - na, pul - chra ut lu - - - - -

lu - - - na, pul - chra ut lu - - - - - na,

49

na, e - - - - - le - - - - -

- na, e - le - cta, e - le - cta, e - le - - - - -

na, e - - - - - le - - - - - cta, e - le - - - - -

e - - - - - le - - - - - cta, e - le - - - - -

55

- cta ut sol.

- - - - - cta ut sol.

- - - cta ut sol, ut sol, ut sol.

- - - - - cta ut sol, ut sol.

56. Fragment from D-HRD Fü MS 9820

SC M 42

First system of musical notation, measures 1-6. It features four staves: D (Soprano), Ct (Alto), T (Tenor), and B (Bass). The D staff begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The Ct staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The T staff begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The B staff starts with a whole rest, followed by a half note G3, a half note F3, and a half note E3.

Second system of musical notation, measures 7-12. It features four staves: D (Soprano), Ct (Alto), T (Tenor), and B (Bass). The D staff has whole rests in measures 7-8, followed by half notes G4, A4, and B4 in measures 9-11, and a whole rest in measure 12. The Ct staff continues with quarter notes A4, B4, C5, D5, E5, and a half note D5. The T staff has whole rests in measures 7-8, followed by a half note G4, a half note A4, and a half note B4. The B staff starts with a whole rest, followed by a half note G3, a half note F3, and a half note E3.

Third system of musical notation, measures 13-18. It features four staves: D (Soprano), Ct (Alto), T (Tenor), and B (Bass). The D staff has whole rests in measures 13-14, followed by a half note G4, a half note A4, and a half note B4. The Ct staff has whole rests in measures 13-14, followed by a half note G4, a half note A4, and a half note B4. The T staff has whole rests in measures 13-14, followed by a half note G4, a half note A4, and a half note B4. The B staff has whole rests in measures 13-14, followed by a half note G3, a half note F3, and a half note E3.

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 Bessler zum sechzigsten Geburtstag*, ed. Eberhardt Klemm (Leipzig, 1961), 231–51, reprinted in id., *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn, 2 vols. (Chicago, 1989), ii, 868–83.

Honey Meconi, 'Is Underlay Necessary?', in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (London, 1992), 284–91.

Thomas Schmidt-Beste, 'Editorial Text Underlay Revisited', in *Early Music Editing: Principles, Historiography, Future Directions*, ed. Theodor Dumitrescu, Karl Kügle, and Marnix van Berchum (Turnhout, 2013), 105–39.

— 'Textunterlegung', *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 extant sources, including intabulations. Each source is designated by an editorially-assigned siglum based on the location of the manuscript, the name of the printer or, for music treatises, the author. The numbering in the sigla is based on the sources used in a particular volume and thus differs from volume to volume. Original numberings of compositions in the sources as well as foliation or pagination, if applicable, are indicated. Numberings given in square brackets are taken from the secondary literature listed in the general list of sources (pp. 160–6). 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

ascr.	ascribed
attr.	attributed
Br	Brevis
<i>c.</i>	<i>circa</i>
d.	died
ed./eds.	editor/s
edn.	edition
fol./fols.	folio/s
Fu	Fusa
Gl-tab.	German lute tablature
Il-tab.	Italian lute tablature
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
oGk-tab.	old German keyboard tablature
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 Antiphonale Officii</i> (see Bibliography)
EdM	Das Erbe deutscher Musik
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
NSE	New Senfl Edition (see Bibliography)
<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 Musikfrühdruce < http://vdm16.sbg.ac.at >

RISM SIGLA OF LIBRARIES

A-Gu	Graz, Universitätsbibliothek
A-Kla	Klagenfurt, Kärntner Landesarchiv
A-KN	Klosterneuburg, Augustiner Chorherrenstift, Bibliothek
A-LIs	Linz, Bundesstaatliche Studienbibliothek
A-M	Melk, Benediktinerstift, Stiftsbibliothek und Musikarchiv
A-MB	Michaelbeuern, Benediktinerabtei, Bibliothek und Musikarchiv
A-VOR	Vorau, Chorherrenstift, Bibliothek
A-Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung
B-Gu	Gent, Universiteit, Universiteitsbibliotheek
CZ-HKm	Hradec Králové, Muzeum východních Čech v Hradci Králové
CZ-Rok	Rokycany, Děkanský úřad, kostel
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung
D-Bga	Berlin, Geheimes Staatsarchiv, Stiftung Preußischer Kulturbesitz
D-Bim	Berlin, Staatliches Institut für Musikforschung, Preußischer Kulturbesitz
D-DI	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden
D-EIa	Eisenach, Stadtarchiv, Bibliothek
D-ERu	Erlangen, Universitätsbibliothek
D-GOI	Gotha, Forschungsbibliothek
D-GRu	Greifswald, Ernst-Moritz-Arndt-Universität, Universitätsbibliothek
D-HAu	Halle/Saale, Universitäts- und Landesbibliothek Sachsen-Anhalt
D-HRD	Arnsberg-Herdringen, Jagdschloss Herdringen, Bibliotheca Fürstenbergiana
D-Ju	Jena, Thüringer Universitäts- und Landesbibliothek
D-KA	Karlsruhe, Badische Landesbibliothek, Musikabteilung
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-Rp	Regensburg, Bischöfliche Zentralbibliothek, Proscheske Musikabteilung
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-SI	Stuttgart, Württembergische Landesbibliothek
D-WRhk	Weimar, Herderkirche, Ephoralbibliothek
D-Z	Zwickau, Ratsschulbibliothek
DK-Kk	København, Det Kongelige Bibliotek
GB-Lbl	London, The British Library
H-Bn	Budapest, Országos Széchényi Könyvtár
I-TRbc	Trento, Castello del Buonconsiglio, Biblioteca
NL-Uhecht	Utrecht, Privatbibliotheek Peter Hecht

PL-Kj	Kraków, Biblioteka Jagiellońska
PL-Wrk	Wrocław, Archiwum Archidiecezjalne i Biblioteka Kapitulna
SK-BRsa	Bratislava, Slovenský národný archív
US-NYu	New York, New York University, Bobst Library
V-CVbav	Città del Vaticano, Biblioteca Apostolica Vaticana

SOURCES

(Library sigla are cited according to RISM)

A. Manuscripts

Siglum	Library and shelfmark	Motet no.
Ber¹	D-Bga MS XX. HA StUB Königsberg Nr. 7 1 partbook (B) of an original 5; microfilm reproductions of D, T, B (incomplete) and V in D-Bim (shelfmarks: No Fot 230, 1; No Fot 230, 2; No Fot 230, 5; No Fot 230, 6, and No Fot 230, 8); possibly Kaliningrad (Königsberg), but origin elsewhere in former East Prussia possible (Loge 1931); <i>c.</i> 1537–44	30
Ber²	D-B Mus. ms. 40632 German lute tablature; court of Duke Wilhelm IV of Bavaria; 1528 (date on front cover); after 1543, <i>c.</i> 1550–60s (Dorf Müller 1967, Meyer 1986)	29, 52
Bud	H-Bn Ms. mus. Bártfa 22 2 partbooks (T, Q) of an original 5; Wittenberg? (Steude 1978); <i>c.</i> 1550 (Gombosi 1932); after 1564 (Murányi 1991); copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	46
Dre¹	D-Dl Mus. 1/D/2 5 partbooks (D, A, T, B, Q); Wittenberg?; <i>c.</i> 1575 (Kirsch 1966); <i>c.</i> 1550/60 (Steude 1974)	32
Dre²	D-Dl Mus. 1/D/3 6 partbooks (D, A, T, B, Q, 6); Wittenberg?; <i>c.</i> 1550/60 (Steude 1974) (numbering in square brackets according to Steude 1974)	29
Dre³	D-Dl Mus. 1/D/6 1 partbook (B) of an original 5?; origin probably somewhere in Silesia (Steude 1974); <i>c.</i> 1560–80 (Steude 1974)	54
Dre⁴	D-Dl Mus. 1/E/24 5 partbooks (D, A, T, B, Q); of central German provenance (Steude 1974); 1571 (date in MS) (numbering according to Steude 1974)	28
Dre⁵	D-Dl Mus. Grimma 51 4 partbooks (A1, A2, T, B) of an original 5; Meißen, Fürstenschule St. Afra; <i>c.</i> 1570–80 (Steude 1974); copied under the direction of Wolfgang Figulus; closely related to RISM 1575 ²	27, 32
Dre⁶	D-Dl Mus. Grimma 53 5 partbooks (C, A, T, B, Q); Meißen, Fürstenschule St. Afra; <i>c.</i> 1560–75 (Steude 1974) (numbering according to Steude 1974)	28, 32
Eis	D-EIa s.s. ('Eisenacher Kantorenbuch') Choirbook; Eisenach; mid-sixteenth century; additions from the second half of the sixteenth century; copied by Wolfgang Zeuner a.o.	28
Erl¹	D-ERu MS 473/1 Choirbook; Heilsbronn, Cistercian monastery; 1541 (date in MS) (numbering according to Krautwurst 1965/67)	54
Erl²	D-ERu MS 473/3 Choirbook; Heilsbronn, Cistercian monastery; 1545 (date in MS); copied by Johannes Härtung (numbering according to Krautwurst 1965/67)	29

Siglum	Library and shelfmark	Motet no.
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)	29, 33
Gre	D-GRu BW 640–641 2 partbooks (D, B) of an original 4, each consisting of the print RISM 1538 ⁸ and MS additions; presumably copied in Barth; c.1539–88	33
Her	D-HRD Fū 9820 1 volume notated in score; Germany; c.1545–50 (Census-Catalogue), late 1530s or earlier? (Fallows 2009: 220–1)	56
Hra¹	CZ-HKm MS II A 26 2 partbooks (D, V) of an original 5?; Hradec Králové; c.1562 (date in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	29
Hra²	CZ-HKm MS II A 29 1 partbook (B) of an original 5?; Hradec Králové; c.1556–62 (dates in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	29
Kas	D-Kl 4° MS Mus. 24 4 partbooks (D, A, T, B) of an original 5; Kassel; sixteenth century (dates from 1534 to 1550 in MS); copied by Johannes Heugel for the court of Philip I, Landgrave of Hesse (numbering according to Gottwald 1997)	29
Kla	A-Kla MS GV 4/3 New German keyboard tablature; Heidelberg; before 1547; copied by Gregor Peschin (Lodes 2019)	29
Kra¹	PL-Kj Mus. ms. 40013 Choirbook; Torgau; c.1540; copied under the direction of Johann Walter, probably for use at the Pfarrkirche in Torgau (numbering according to Gerhardt 1949: 45–93)	28, 29
Kra²	PL-Kk Mus. I. 2/1–4 4 partbooks (D, A, T, B); Kraków; c.1539–1750; copied for use at the Polish Chapel Royal (numbering according to Głuszczyk-Zwolińska 1972)	28
Kra³	PL-Kp MS 1716 ('Keyboard tablature of Johannes of Lublin') Old German keyboard tablature; Crasnyk, near Lublin (Poland)?; 1537–48; mainly copied by Johannes of Lublin	49
Lei	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)	32, 40
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)	54, 55

Siglum	Library and shelfmark	Motet no.
Mun²	D-Mbs Mus.ms. 19 Choirbook; Munich; earliest layer before 1531; remainder of MS <i>c.</i> 1531–40 (Bente 1968); copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	44, 45
Mun³	D-Mbs Mus.ms. 266 Italian lute tablature; Augsburg; <i>c.</i> 1550–70 (KBM 5/2), earlier fascicles mid-1540s (Taricani 1993) (numbering according to KBM 5/2)	29
Mun⁴	D-Mbs Mus.ms. 272 German lute tablature; Southern Germany (Augsburg?); <i>c.</i> 1549–60 (Meyer 1994) (numbering according to KBM 5/2)	29
Mun⁵	D-Mu 8° Cod. ms. 326 1 partbook (A) of an original 5?; Augsburg?; 1543 (date on fol. 1); copied mainly by Narcissus Zänckl of Murnau (name appears on fol. 1) (numbering according to Gottwald 1968)	29
Nur¹	D-Ngm 83795 [T] 1 partbook (T) of an original 5?; Torgau; 1535–6; copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	28, 29
Nur²	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)	28, 29
Reg¹	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	50
Reg²	D-Rp B 211–215 5 partbooks (D, A, T, B, V); Salzburg; <i>c.</i> 1538–43; copied by Johannes Stomius for use at the Poetenschule in Salzburg (numbering according to KBM 14/1)	28, 50
Reg³	D-Rp C 120 ('Pernner Codex') Choirbook; probably of south German or Tyrolean origin; early 1520s (Stahelin 1977), <i>c.</i> 1518–21 (Birkendorf 1994); connected to the imperial court chapel at Innsbruck or Augsburg; early (but not original) owner was Peter Pernner (numbering according to KBM 14/1)	28, 33, 36, 42, 47, 49, 51, 53
Reg⁴	D-Rtt F.K. Musik 2/3 2 partbooks (D, B) of an original 5?; possibly copied at Neresheim, Benedictine monastery; mid-sixteenth century? (date 1567 in later additions) (numbering according to KBM 6)	40
Reg⁵	D-Rtt F.K. Musik 76 Abth. II Choirbook; Saxony (Gottwald 1962/63); <i>c.</i> 1530–8 (Gottwald 1962/63); <i>c.</i> 1533–4 (Steinhilber 2011)	30

Siglum	Library and shelfmark	Motet no.
Rok	CZ-ROk A V 22 2 partbooks (D, 6) of an original 6, each consisting of the prints RISM A/I L 961 and RISM 1564 ³ and MS additions; Rokycany; late sixteenth or early seventeenth century; once in the possession of the Rokycany confraternity of literati	29
Stu¹	D-Sl Mus. I fol. 35 Choirbook; Stuttgart; c.1540; copied by Nikolaus Peuschel for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	40
Stu²	D-Sl Mus. I fol. 36 Choirbook; Stuttgart; c.1548–50; copied by Nikolaus Peuschel for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	31
Stu³	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)	50
Vat	V-CVbav Cod. Vat. lat. 11953 1 partbook (B) of an original 5?; German origin; before 1518 (Birkendorf 1994), c.1515–30 (Census-Catalogue); once part of the Palatine electoral library in Heidelberg (numbering according to Birkendorf 1994, iii: 161–2)	33
Vie	A-Wn SA.78.F.21 5 partbooks (D, A, T, B, V), consisting of the print RISM A/I W 168 with MS additions on front and back flyleaves of DATB books; Augsburg?; c.1527–35; once in the possession of Raymund Fugger the Elder	29
Wei	D-WRhk MS B Choirbook; Torgau; c.1540–4; copied by one main scribe, perhaps for use at the Wittenberg Schlosskirche (numbering according to Gerhardt 1949: 45–93)	28
Zwi¹	D-Z 73 ('MS of Jodocus Schalreuter') 6 partbooks (D, A, T, B, Q, 6); mid-sixteenth century (dates 1534–48 in MS); probably copied in Magdeburg or Wittenberg by Jodocus Schalreuter (numbering according to EdM 115/116)	40
Zwi²	D-Z 79/2 4 partbooks (D, A, T, Q) of an original 5; Central German origin (Zwickau?); second half of the sixteenth century (date 1564 in MS)	50
Zwi³	D-Z 81/2 3 partbooks (D, T, B) of an original 4 or 5; Wittenberg or Zwickau; c.1550 (Steude 1974); c.1530–50 (Gasch 2013); main layer copied by a single scribe, probably Wolfgang Schleifer (Schleyfer) (original numbering and numbering according to Gasch 2013)	27, 28, 30, 34, 35, 38, 39, 43, 46, 48, 49, 50, 51
Zwi⁴	D-Z 175 (<i>olim</i> NL-Uhecht, MS s.s.) 1 partbook (D) of an original 4 or 5; c.1549–50 (Elders 1981); probably copied in Wittenberg by Jodocus Schalreuter (Elders 1981) (numbering according to Elders 1981)	32

B. Prints

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
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)	27
Fo ¹	NOVVM ET INSIGNE OPVS MVSICVM, SEX, QVINQVE, ET QVATVOR VOCVM, CVIVS IN GERMANIA HACTENVVS NIHIL SIMILE VSQVAM EST EDITVM (Nuremberg: Hieronymus Formschneider, 1537)	RISM 1537 ¹ vdm 35 (D-Mbs)	29, 54
Fo ²	SECVNDVS TOMVS NOVI OPERIS MVSICI, SEX, QVINQVE ET QVATVOR VOCVM, NVNC RECENS IN LVCEM EDITVS (Nuremberg: Hieronymus Formschneider, 1538)	RISM 1538 ³ vdm 37 (D-Mbs)	50
Fo ³	Tabulatur auff die Laudten etli= cher Preamble/ Teutscher/ Wel= scher vnd Francösischer stück/ von Liedlein/ Muteten/ vnd schönen Psalmen/ mit drey vnd vier stym= men/ Durch Han[n]s Gerle Luttinisten/ Burger vnd Lauttenma= cher zu Nürenberg/ ordenlich gesetzt/ vnd in Truck gegeben/ Im M. D. XXXIII. Jar. Mit Röm. Kaiserlicher vnd Kün. Mai. Freiheit begnadet/ in vier jaren nit nach zu trücken/ Bey straff vnd peen zehen Marck löstigs goldes (Nuremberg: Hieronymus Formschneider, 1533)	Brown 1533 ₁ vdm 68 (GB-Lbl)	29
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)	53
Kr	SELECTISSIMÆ NECNON FAMILIARISSIMÆ Cantiones, ultra Centum. Vario Idiomat[a]e vocu[m], tam multiplicium q[uam] etia[m] paucar[um]. FVGÆ quoq[ue], ut vocantur, a Sex usque ad duas voces: Singulæ tum artificiose, tum etiam mire iucunditatis. Besonder Außerleßner/ kunstlicher/ lustiger Gesanng/ mancherlay Sprachen/ mer dann hundert Stuck/ von Acht stym[m]en an/ bis auf zwo: Vnd Fugen/ von Sechsen auch bis auf zwo: Alles vorder nutzlich vnd handsam zu sinngen/ Vnd auf Instrument zebrauchen (Augsburg: Melchior Kriesstein, 1540)	RISM 1540 ⁷ vdm 51 (A-Wn)	52
Rh ¹	SELECTÆ HARMONIÆ QVATVOR VOCVM DE PASSIONE DOMINI (Wittenberg: Georg Rhau, 1538)	RISM 1538 ¹ vdm 36 (D-Ju)	33
Rh ²	SACRORVM HYMNORVM LIBER PRIMVS. Centum & triginta quatuor HYMNOS continens, ex optimis quibusq[ue] Authoribus musicis collectus, Inter quos primi artifices in hac æditione sunt, Thomas Stoltzer, Henricus Finck. Arnoldus de Bruck. Et alij quidam (Wittenberg: Georg Rhau, 1542)	RISM 1542 ¹² vdm 1024 (A-Wn)	37, 39

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
UI	CONCENTVS OCTO, SEX, QVINQVE & quatuor vocum, omnium iucundissimi, nuspiam antea sic æditi (Augsburg: Philipp Ulhart, 1545)	RISM 1545 ² vdm 1033 (D-Mbs)	41

C. Chant sources

Abbreviation	Description
A-Gu Cod. 29	Graz, Universitätsbibliothek, Cod. 29 (fourteenth-century antiphoner in two volumes (with Cod. 30) from the abbey of St. Lambrecht (Styria), Austria)
A-LIs Hs. 713	Remains of an anon. letter (c.1500), possibly from Salzburg, containing a Credo and the hymn <i>Patris sapientia</i>
A-Wn Cod. 1915	Vienna, Österreichische Nationalbibliothek, Handschriftenabteilung, Cod. 1915 (fifteenth/sixteenth century diurnal, probably from convent of St. Magdalena, Vienna)
A-Wn Cod. 4494	Vienna, Österreichische Nationalbibliothek, Handschriftenabteilung, Cod. 4494 (Orationale of Emperor Friedrich III)
<i>Agenda Pataviensis</i> (1514)	Agenda Patavien[is] (Vienna: Johannes Winterburger, 1514) [VD16 A 736; vdm 286] (A-Wn)
<i>Antiphonarium speciale</i> (1511)	[Antiphonarium speciale Augustense] (Basel: Jacob Wolff from Pforzheim, 1511) [VD16 A 2947; vdm 721] (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)
<i>Breviarium Frisingense</i> (1516)	Directorium seu Index diuinorum officiorum: Secundum ritum ecclesie [et] diocesis frisingen[is] (Venice: Johann Oswald, 1516) [VD16 ZV 27071] (D-Mbs)
DK-Kk 3449, 8°	København, Det kongelige Bibliotek Slotsholmen, Gamle Kongelige Samling 3449, 8° (manuscript antiphoner in seventeen volumes from Augsburg cathedral; 1580)
<i>Exemplar in modum accentuandi</i> (1513)	Exemplar in modu[m] accentua[n]di s[e]c[un]d[u]m ritu[m] chori eccl[es]ie Patavien[is] (Vienna: Johannes Winterburger, 1513) [VD16 M 5746; vdm 636] (A-Wn)
<i>Graduale Pataviense</i> (1511)	Grad[ua]le patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs)
PL-Wrk MS 58	Wrocław, Archiwum Archidiecezjalne, MS 58 ('Neumarkt Cationale')
<i>Psalterium Pataviense</i> (1512)	Psalteriu[m] cum Antiphonis. Respon[so]rijs. Hymnisq[ue] in not[is] mu[s]icalibus etc. (Vienna: Johannes Winterburger, 1512) [VD16 ZV 2511; vdm 1549] (A-M)
<i>Responsoria</i> (1509)	Respo[n]soria nouiter cu[m] notis im[press]a: 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)

Abbreviation	Description
SK-BRsa SNA 4	Bratislava, Slovenský národný archív, SNA 4 (antiphoner in two volumes once in the possession of the canon Johannes Han in Bratislava; c.1487/8)

BIBLIOGRAPHY

- AH 5 Dreves, Guido Maria, ed., *Historiae rhythmicae. Liturgische Reimofficien des Mittelalters. Erste Folge: Aus Handschriften und Wiegendruckten*, Analecta Hymnica, 5 (Leipzig, 1889).
- AH 30 Dreves, Guido Maria, ed., *Pia Dictamina. Reimgebete und Leselieder des Mittelalters. Dritte Folge: Stunden- und Glossen-Lieder*, Analecta Hymnica, 30 (Leipzig, 1898).
- Bente 1968 Bente, Martin, *Neue Wege der Quellenkritik und die Biographie Ludwig Senfls. Ein Beitrag zur Musikgeschichte des Reformationszeitalters* (Wiesbaden, 1968).
- Bietenholz/Deutscher 1986 Bietenholz, Peter G., and Thomas B. Deutscher, eds., *Contemporaries of Erasmus: A Biographical Register of the Renaissance and Reformation*, ii (Toronto/Buffalo/London, 1986).
- Birkendorf 1994 Birkendorf, Rainer, *Der Codex Pernner. Quellenkundliche Studien zu einer Musikhandschrift des frühen 16. Jahrhunderts (Regensburg, Bischöfliche Zentralbibliothek, Sammlung Proske, Ms. C 120)*, 3 vols., *Collectanea musicologica*, 6 (Augsburg, 1994).
- Braun/Köster 2009 Braun, Sixtus, *Annales Numburgenses*, trans. Felix Köster, ed. Siegfried Wagner and Karl-Heinz Wunsch, *Quellen und Schriften zur Naumburger Stadtgeschichte*, 3 (Naumburg, 2009).
- Brown Brown, Howard Mayer, *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge, MA/London, 1965).
- Burn 2013 Burn, David J., 'Reconstructing Senfl's Fragmentary Motets', in Gasch/Tröster 2013, 525–55.
- Burn/Gasch 2011 Burn, David J., and Stefan Gasch, eds., *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and the Renaissance*, *Épitome musical* (Turnhout, 2011).
- CAO Hesbert, René-Jean, ed., *Corpus Antiphonalium Officii*, 6 vols. (Rome, 1963–79).
- Census-Catalogue Hamm, Charles, and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, 5 vols., *Renaissance Manuscript Studies*, 1 (Neuhausen-Stuttgart, 1979–88).
- Dorf Müller 1967 Dorf Müller, Kurt, *Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts*, Münchener Veröffentlichungen zur Musikgeschichte, 11 (Tutzing, 1967).
- EdM 115/116 *Die Handschrift des Jodocus Schalreuter (Ratsbibliothek Zwickau Mus. 73)*, ed. Martin Just and Bettina Schwemer, 4 vols., *Das Erbe deutscher Musik*, 115a–b/116a–b (Wiesbaden, 2004–6).
- Elders 1981 Elders, Willem, 'Ein handschriftlicher "Liber Psalmorum" aus der deutschen Überlieferung', in Ludwig Finscher, ed., *Quellenstudien zur Musik der Renaissance. I: Formen und Probleme der Überlieferung mehrstimmiger Musik im Zeitalter Josquin Desprez*, *Wolfenbütteler Forschungen*, 6 (Munich, 1981), 47–69.
- Fallows 2009 Fallows, David, 'The Contents of the Herdringen Scores', in M. Jennifer Bloxam, Gioia Filocamo, and Leofranc Holford-Strevens, eds., *Uno gentile et subtile ingenio: Studies in Renaissance Music in Honour of Bonnie J. Blackburn* (Turnhout, 2009), 217–32.
- Fuhrmann 2018 Fuhrmann, Wolfgang, 'Senfl's *Quid vitam*' and the Consolations of Music', in Gasch/Lodes/Tröster 2018, 211–33.
- Gasch 2013 Gasch, Stefan, 'Zu anderer Zeit, an anderem Ort? Neue Hinweise zur Provenienz der Handschrift D-Z 81/2 und deren Senfl-Repertoire', in Gasch/Tröster 2013, 477–524.

- Gasch/Lodes/Tröster 2012 Gasch, Stefan, Birgit Lodes, and Sonja Tröster, eds., *Senfl-Studien* 1, Wiener Forum für ältere Musikgeschichte, 4 (Tutzing, 2012).
- Gasch/Lodes/Tröster 2018 Gasch, Stefan, Birgit Lodes, and Sonja Tröster, eds., *Senfl-Studien* 3, Wiener Forum für ältere Musikgeschichte, 8 (Vienna, 2018).
- Gasch/Tröster 2013 Gasch, Stefan, and Sonja Tröster, eds., *Senfl-Studien* 2, Wiener Forum für ältere Musikgeschichte, 7 (Tutzing, 2013).
- Gerhardt 1949 Gerhardt, Carl, *Die Torgauer Walter-Handschriften. Eine Studie zur Quellenkunde der Musikgeschichte der deutschen Reformationszeit* (Kassel/Basel, 1949).
- Głuszczyńska-Zwolińska 1972 Głuszczyńska-Zwolińska, Elżbieta, ed., *Musicalia Vetera: Katalog Tematyczny Rękopiśmiennych Zabytków Dawnej Muzyki w Polsce, i/2: Zbiory muzyczne proveniencji wawelskiej (Musicalia Vetera: Thematic Catalogue of Early Musical Manuscripts in Poland, Vol. 1, fasc. 2: Collections of Music Copied for Use at Wawel)* (Warsaw, 1972).
- Gombosi 1932 Gombosi, Ottó, 'Quellen aus dem 16.–17. Jh. zur Geschichte der Musikpflege in Bartfeld (Bártfa) und Oberungarn', *Ungarische Jahrbücher*, 12 (1932), 331–40.
- Gottwald 1962/63 Gottwald, Clytus, 'Eine neuentdeckte Quelle zur Musik der Reformationszeit', *Archiv für Musikwissenschaft*, 19/20 (1962/63), 114–23.
- Gottwald 1964 Gottwald, Clytus, ed., *Codices Musici (Cod. Mus. Fol. 11–71)*, Die Handschriften der Württembergischen Landesbibliothek Stuttgart, 1/1 (Wiesbaden, 1964).
- Gottwald 1968 Gottwald, Clytus, ed., *Die Musikhandschriften der Universitätsbibliothek München*, Die Handschriften der Universitätsbibliothek München, 2 (Wiesbaden, 1968).
- Gottwald 1988 Gottwald, Clytus, ed., *Kataloge des Germanischen Nationalmuseums Nürnberg: Die Musikhandschriften*, Die Handschriften des Germanischen Nationalmuseums Nürnberg, 4 (Wiesbaden, 1988).
- Gottwald 1997 Gottwald, Clytus, ed., *Manuscripta Musica*, Die Handschriften der Gesamthochschulbibliothek Kassel Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel, 6 (Wiesbaden, 1997).
- Gustavson 1998 Gustavson, Royston Robert, 'Hans Ott, Hieronymus Formschneider, and the *Novum et insigne opus musicum* (Nuremberg, 1537–1538)', 2 vols., Ph.D. diss., University of Melbourne, 1998.
- Gustavson 2011 Gustavson, Royston, 'Commercialising the *Choralis Constantinus*: The Printing and Publishing of the First Edition', in Burn/Gasch 2011, 215–68.
- Heinzel 1995 Heinzel, Alexander, 'Salve Regina-Vertonungen von Orlando di Lasso und seinen Vorgängern an der Münchner Hofkapelle', Master's thesis, Ludwig-Maximilians-Universität, Munich, 1995.
- Heinzel 1998 Heinzel, Alexander, 'Orlando di Lasso und die Münchner *Salve Regina*-Tradition', *Musik in Bayern*, 55 (1998), 143–58.
- Hoyer 1992 Hoyer, Johannes, *Die mehrstimmigen Nunc dimittis-Vertonungen vom 15. bis zum frühen 17. Jahrhundert. Überlieferung, Stil und Funktion*, *Collectanea musicologica*, 2 (Augsburg, 1992).
- Horz 2013 Horz, Andrea, 'Imago Senflij – Komponieren im Zeitalter der Reformation', in Gasch/Tröster 2013, 43–76.

- James 2016 James, Aaron, 'Transforming the Motet: Sigmund Salminger and the Adaptation and Reuse of Franco-Flemish Polyphony in Reformation Augsburg', Ph.D. diss., University of Rochester, NY, 2016.
- KBM 5/1 Bente, Martin, Marie Louise Göllner, Helmut Hell, and Bettina Wackernagel, eds., *Bayerische Staatsbibliothek: Katalog der Musikhandschriften*, i: *Chorbücher und Handschriften in chorbuchartiger Notierung*, Kataloge Bayerischer Musiksammlungen, 5/1 (Munich, 1989).
- KBM 5/2 Göllner, Marie Louise, ed., *Bayerische Staatsbibliothek: Katalog der Musikhandschriften*, ii: *Tabulaturen und Stimmbücher bis zur Mitte des 17. Jahrhunderts*, Kataloge Bayerischer Musiksammlungen, 5/2 (Munich, 1979).
- KBM 6 Haberkamp, Gertraut, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg*, Kataloge Bayerischer Musiksammlungen, 6 (Munich, 1981).
- KBM 14/1 Haberkamp, Gertraut, ed., *Bischöfliche Zentralbibliothek Regensburg. Thematischer Katalog der Musikhandschriften. I: Sammlung Proske. Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN*, 1, Kataloge Bayerischer Musiksammlungen, 14/1 (Munich, 1989).
- Kiel 2013 Kiel, Jacobijn, 'Senfls Salves', in Gasch/Tröster 2013, 385–98.
- Kirsch 1966 Kirsch, Winfried, *Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts* (Tutzing, 1966).
- Kongsted 2001 Kongsted, Ole, ed., *Motets by Ludwig Senfl*, Capella Hafniensis Editions, Serie A, i (Copenhagen, 2001).
- Krautwurst 1965/67 Krautwurst, Franz, 'Die Heilsbronner Chorbücher der Universitätsbibliothek Erlangen (Ms. 473, 1–4)', *Jahrbuch für Fränkische Landesforschung*, 25 (1965), 273–324; 27 (1967), 253–82.
- Leaver 2007 Leaver, Robin A., *Luther's Liturgical Music: Principles and Implications* (Grand Rapids, MI, etc., 2007).
- Liliencron 1890 Liliencron, Rochus von, 'Das *Non moriar* aus Luther's "schönem Confitemini"', *Vierteljahrsschrift für Musikwissenschaft*, 6 (1890), 123–32.
- Lindner 1997 Lindner, Andreas, "'Non moriar sed vivam": Luther, Senfl und die Reformation des Hochstifts Naumburg-Zeitz', *Jahrbuch für Liturgik und Hymnologie*, 36 (1997), 208–17.
- Lodes 2012 Lodes, Birgit, 'Zur katholischen Psalmotte der 1520er Jahre: Othmar Luscinius und die Fugger', in Gasch/Lodes/Tröster 2012, 347–87.
- Lodes 2013 Lodes, Birgit, "'Translatio panegyricorum" – Eine Begrüßungsmotte Senfls (?) für Kaiser Karl V. (1530)', in Gasch/Tröster 2013, 189–255.
- Lodes 2018 Lodes, Birgit, 'Hör-Horizonte in Augsburg: Senfls *Missa super Nisi Dominus* als christologische Psalmexegese zur Zeit des Frühkonfessionellen Pluralismus', in Gasch/Lodes/Tröster 2018, 235–70.
- Lodes 2019 Lodes, Birgit, 'Peschin, Ochsenkun und die Instrumentalpraxis am Hof Ottheinrichs. Eine neue Geschichte der Orgeltabulatur Klagenfurt GV 4/3', *Die Musikforschung*, 72 (2019), 107–39.
- Lodes 2020 Lodes, Birgit, 'Die Rezeption von Ludwig Senfls *Nisi Dominus*-Kompositionen im Kontext der Psalmauslegungen Martin Luthers', in Christiane Wiesenfeldt and Stefan Menzel, eds., *Musik und Reformation – Politisierung, Medialisierung, Missionierung*, Beiträge zur Geschichte der Kirchenmusik, 23 (Paderborn, 2020), 41–94.

- Loge 1931 Loge, Eckhard, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger aus der Musikbibliothek Herzog Albrechts von Preussen*, Königsberger Studien zur Musikwissenschaft, 12 (Kassel, 1931).
- Luther WA Briefwechsel v Luther, Martin, *Werke. Kritische Gesamtausgabe (Weimarer Ausgabe), Briefwechsel*, v (Weimar, 1934).
- McDonald 2020 McDonald, Grantley, 'The Library of Johannes Stomius, Lutheran Musical Humanist in Salzburg', *Journal of the Alamire Foundation*, 12 (2020), 51–88.
- Meyer 1986 Meyer, Christian, 'Contributions à l'Étude des Sources de la Musique de Luth dans les Pays Germaniques au XVI^e Siècle. Les Luthistes et leur Art: Techniques et Formes', 3 vols., Thèse de Doctorat d'État, Université de Strasbourg-II, 1986.
- Meyer 1994 Meyer, Christian, ed., *Sources Manuscrites en Tablature, Luth et Theorbe (c. 1500–c. 1800)*, ii: *Bundesrepublik Deutschland (D)*, Collections d'Études Musicologiques, 87 (Baden-Baden, etc., 1994).
- MGG² Finscher, Ludwig, ed., *Die Musik in Geschichte und Gegenwart*, 2nd, newly revised edn., 29 vols. (Personenteil, Sachteil) (Kassel/Stuttgart, 1994–2007).
- Murányi 1991 Murányi, Róbert, *Thematisches Verzeichnis der Musikaliensammlung von Bartfeld (Bártfa)*, Deutsche Musik im Osten, 2 (Bonn, 1991).
- New Grove*² Sadie, Stanley, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edn., 29 vols. (London, 2001).
- Noblitt 1994 Noblitt, Thomas, 'The Earliest Plenary Mass for Easter', in Albert Clement and Eric Jas, eds., *From Ciconia to Sweelinck: Donum natalicium Willem Elders* (Amsterdam/Atlanta, GA, 1994), 31–48.
- NSE 1 Edwards, Scott Lee, Stefan Gasch, and Sonja Tröster, eds., *New Senfl Edition. Volume 1: Motets for Four Voices (A–I)*, Denkmäler der Tonkunst in Österreich, 163.1 (Vienna, 2021).
- NSE 3 Edwards, Scott Lee, Stefan Gasch, and Sonja Tröster, eds., *New Senfl Edition. Volume 3: Motets for Five Voices*, Denkmäler der Tonkunst in Österreich, 163.3 (Vienna, 2022).
- NSE 4 Edwards, Scott Lee, Stefan Gasch, and Sonja Tröster, eds., *New Senfl Edition. Volume 4: Motets for Six and Eight Voices, Canons*, Denkmäler der Tonkunst in Österreich, 163.4 (Vienna, in preparation).
- Orf 1977 Orf, Wolfgang, *Die Musikhandschriften Thomaskirche Mss. 49/50 und 51 in der Universitätsbibliothek Leipzig*, Quellenkataloge zur Musikgeschichte, 13 (Wilhelmshaven, 1977).
- RDC Swift, Edgar, and Angela M. Kinney, eds., *The Vulgate Bible, Douay-Rheims Translation*, 6 vols. (Cambridge, MA/London, 2010–2013).
- RISM B/I Lesure, François, *Recueils imprimés XVI^e–XVII^e siècles* (Munich, etc., 1960).
- SC Gasch, Stefan, and Sonja Tröster (in collaboration with Birgit Lodes), *Ludwig Senfl (c.1490–1543): A Catalogue Raisonné of the Works and Sources*, Épitome musical, 2 vols. (Turnhout, 2019).
- Schenk 1951 Schenk, Johann, *Hymnenbuch: lateinisch – deutsch*, i: *Die Hymnen des römischen Breviers* (Regensburg, 1951).
- Šedivý 2007 Šedivý, Juraj, *Mittelalterliche Schriftkultur im Pressburger Kollegiatkapitel* (Bratislava, 2007).

- Schlüter 2010 Schlüter, Marie, *Musikgeschichte Wittenbergs im 16. Jahrhundert: Quellenkundliche und sozialgeschichtliche Untersuchungen*, Abhandlungen zur Musikgeschichte, 18 (Göttingen, 2010).
- Staehelin 1977 Staehelin, Martin, *Die Messen Heinrich Isaacs*, 3 vols., Publikationen der Schweizerischen Musikforschenden Gesellschaft, ii/28 (Bern, etc., 1977).
- Steinhilber 2011 Steinhilber, Alexander, *Die Musikhandschrift F. K. Mus. 76/III. Abt. der Fürst Thurn und Taxis Hofbibliothek Regensburg: eine wenig beachtete Quelle zur Musik des frühprotestantischen Gottesdienstes*, Abhandlungen zur Musikgeschichte, 23 (Göttingen, 2011).
- Steude 1974 Steude, Wolfram, *Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, Quellenkataloge zur Musikgeschichte, 6 (Wilhelms-
haven, 1974).
- Strohm 2007 Strohm, Reinhard, 'Das Orationale Kaiser Friedrichs III. und das europäische geistliche Lied', in *Wiener Quellen der älteren Musikgeschichte zum Sprechen gebracht: eine Ringvorlesung*, ed. Birgit Lodes, Wiener Forum für ältere Musikgeschichte, 1 (Tutzing, 2007), 229–86.
- Strohm 2012 Strohm, Reinhard, 'Polyphonie und Liedforschung', *MusikTheorie*, 27 (2012), 162–75.
- Taricani 1993 Taricani, JoAnn, 'A Renaissance Bibliophile as Musical Patron: The Evidence of the Herwart Sketchbooks', *Notes*, 49 (1993), 1357–89.
- Youens 1978 Youens, Laura, 'Music for the Lutheran Mass in Leipzig, Universitätsbibliothek, MS. Thomaskirche 49/50', Ph.D. diss., Indiana University, Bloomington, 1978.

CRITICAL REPORTS

27. *Nativitas tua, Dei Genitrix Virgo* (SC M 61)**Text**

The text is a Magnificat antiphon sung at second Vespers on the Feast of the Nativity of Mary (8 September).

Nativitas tua, Dei Genitrix Virgo, gaudium annuntiavit universo mundo; ex te enim ortus est Sol iustitiae: Christus, Deus noster, qui solvens maledictionem dedit benedictionem, et confundens mortem donavit nobis vitam sempiternam.

Thy Nativity, O Virgin Mother of God, proclaimed joy to the whole world. For from thee was born the Sun of justice, Christ our Lord, who by releasing the curse hath bestowed blessing, and by confounding death hath given us life everlasting.

Cantus firmus

The cantus firmus that served as Senfl's model resembles the version found in the *Antiphonarius* (1519), fol. 210^r (see below). Senfl features the cantus firmus in long note values first in the discantus. At the phrase 'ex te enim ortus est', the tenor takes over the cantus firmus from the discantus until the phrase 'dedit benedictionem', at which the discantus resumes the cantus firmus until the end of the motet.

Na - ti - vi - tas tu - a, De - i Ge - ni - trix Vir - go, gau - di - um
 an - nun - ti - a - vit u - ni - ver - so mun - do; ex te e - nim
 or - tus est Sol iu - sti - ti - ae: Chri - stus, De - us no -
 ster, qui sol - vens ma - le - di - cti - o - nem de - dit be - ne - di - cti - o -
 nem, et con - fun - dens mor - tem do - na - vit no - bis
 vi - tam sem - pi - ter - nam.

Principal Source

Zwi³ D-Z 81/2, [no. 63], no. 60 (D, T, B), *Ludo: Senfl* (D), *LS* (T), Ct missing, text in extant voices

For the contratenor

Dre⁵ D-Dl Mus. Grimma 51, no. 22 (A, T, B), *Ludowicus Senffl*, D missing, text in extant voices

Ei RISM 1575² (D-Mbs), no. 1 (D, A, T, B), *Ludowicus Senffel*, text in all voices

Source Evaluation

Dre⁵, 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, preventing a thorough examination of the source. Still, it is clear that its musical notation and text underlay closely match those of **Ei**, a printed anthology of motets and sacred lieder celebrating the Nativity of Christ also overseen by Figulus. Since it seems unlikely that Figulus copied the music from a print that he himself published, **Dre**⁵ is probably a

precursor to **Ei** (Steude 1974: 85–7). A comparison of these two sources supports this assumption: it seems that the typesetter of **Ei** missed the change of clef in the tenor in mm. 106–18 as found in **Dre**⁵ and thus the passage is notated a third too high. All four partbooks of **Ei** survive complete, but despite pride of place given to this motet as the first piece in the collection, the reading of the motet in this source transmits numerous errors (a list of errata at the end of the bassus partbook corrects only two of them). In contrast, the version found in **Zwi**³ seems to be notated without error. The most obvious departure separating **Dre**⁵ and **Ei** from **Zwi**³ is the transformation in the two former sources of the Marian antiphon into a Christological text:

Nativitas tua, Dei *Fili Christe*, gaudium annuntiavit universo mundo; *nobis* enim ortus est Sol iustitiae: Christus, Deus noster, qui solvens maledictionem dedit *nobis* benedictionem, et confundens mortem donavit nobis vitam sempiternam.

Although the contratenor partbook is missing, **Zwi**³ transmits a more accurate musical reading as well as the text for which Senfl's composition must originally have been conceived. It has therefore been designated principal source. Due to the high number of errors in **Ei**, the contratenor provided in this edition is based on a collated reading of **Dre**⁵ and **Ei**.

Variant Readings

Clefs

72 ₂ –78 ₄	B	Dre ⁵	F3 clef
86 ₁ –115	D	Ei	incorrect C2 clef
106 ₂ –118	T	Dre ⁵	C5 clef

Directions and/or non-verbal signs

70 ₂ –71 ₁	B	Ei	incorrect lig. corrected in errata
117 ₁ –2	B	Ei	incorrect lig. corrected in errata

Variants in pitch and rhythm

9 ₂	T	Ei	2 Mi
10 ₂	Ct	Ei	<i>d</i> ¹
12 ₂	Ct	Dre ⁵	<i>c</i> ¹
16 ₂ –17 ₁	T	Dre ⁵ , Ei	dotted Mi
17 ₆	T	Dre ⁵ , Ei	<i>f</i>
18 ₁ –2	Ct	Ei	2 Br (due to erroneous downward lig. stem)
18 ₂	Ct	Ei	<i>d</i> ¹ (lig. erroneously placed)
20 ₁	T	Ei	<i>g</i>
22 ₁	T	Ei	<i>b</i>
22 ₁ –2	Ct	Ei	Br- <i>f</i> ¹ Br- <i>d</i> ¹ (due to erroneous downward lig. stem)
22–4	D	Ei	Sb- <i>g</i> ¹ Sb- <i>f</i> ¹ (due to erroneous upward lig. stem)
25 ₁ –2	D	Ei	Br- <i>e</i> ¹
34 ₃ –35 ₁	Ct	Dre ⁵	dotted Sb
61–62 ₁	D	Ei	dotted Br
63–6	T	Ei	Sb- <i>g</i> dotted Sb- <i>e</i> (due to erroneous lig. stem, misplaced dot)
71 ₂	D	Ei	<i>g</i> ¹
73	T	Ei	<i>e</i> (misplaced lig.)
75 ₁ –2	B	Ei	Mi- <i>f</i> Mi- <i>e</i>
76 ₂ –3	D	Ei	2 Sm
82 ₁ –2	B	Dre ⁵ , Ei	dotted Mi
88 ₁	B	Dre ⁵ , Ei	Mi
88 ₅	B	Dre ⁵ , Ei	Sm
92 ₁	T	Dre ⁵ , Ei	<i>f</i>
92–3	D	Ei	Lo
96 ₂ –97 ₁	T	Ei	Br- <i>f</i>
97 ₂ –98 ₁	Ct	Ei	2 Br (due to erroneous downward lig. stem)
106 ₃ –118	T	Ei	passage notated a third too high (due to incorrect clef)
108	B	Ei	<i>G</i>
115	D	Ei	Mx
115 ₂	B	Ei	note missing
116 ₃	B	Ei	<i>A</i>
118	Ct, T, B	Ei	Mx

Accidentals

2 ₁	Ct	Dre⁵, Ei	cautionary <i>b#</i>
8 ₂	T	Dre⁵, Ei	cautionary <i>b#</i>
16 ₂	Ct	Dre⁵, Ei	cautionary <i>b#</i>
27 ₁	B	Dre⁵, Ei	no <i>b^b</i>
33 ₁	B	Ei	cautionary <i>b#</i>
64 ₅	B	Ei	<i>b^b</i>
104 ₂	T	Ei	cautionary <i>b#</i>

Ligatures

14–15	D	Ei	lig.
15 ₃ –16 ₁	T	Dre⁵, Ei	no lig.
46–7	T	Dre⁵, Ei	no lig.
48–50	T	Dre⁵, Ei	lig.
56 ₃ –57 ₁	B	Dre⁵, Ei	lig.
59 ₃ –60 ₁	D	Ei	lig.
62 ₂ –63 ₁	D	Ei	lig.
101 _{1–2}	B	Dre⁵	<i>obliqua</i> in place of <i>recta</i>
108–9	B	Dre⁵, Ei	no lig.
112 _{1–2}	T	Dre⁵, Ei	lig.

Textual variants and text placement

9 ₁ –12 ₂	D	Ei	<i>Fili Christe</i>
9 ₂ –11 ₁	T	Dre⁵, Ei	<i>nativitas tua</i>
10 ₂ –11 ₂	Ct	Ei	<i>Fili</i>
10 ₂ –14 ₁	B	Dre⁵, Ei	<i>Fili Christe</i>
12 ₂ –13 ₂	Ct	Ei	<i>Christe</i>
12 ₂ –13 ₂	T	Dre⁵, Ei	<i>Dei Fili</i>
14 ₂ –15 ₁	T	Ei	<i>Christe</i>
15 ₃ –18 ₁	T	Dre⁵, Ei	<i>annunciavit</i>
27 ₂ –31 ₃	T	Dre⁵, Ei	<i>universo</i>
29 ₃ –32 ₁	B	Dre⁵, Ei	<i>universo mundo</i>
32 ₃ –35 ₁	B	Dre⁵, Ei	<i>universo mundo</i>
35 _{2–3}	Ct	Ei	<i>nobis</i>
35 ₂ –36 ₁	T	Dre⁵, Ei	<i>nobis</i>
35 ₃ –39 ₂	B	Dre⁵, Ei	<i>nobis enim</i>
36 ₂ –37 ₁	D	Ei	<i>nobis</i>
40 ₂ –41 ₁	B	Dre⁵, Ei	<i>nobis</i>
41 _{1–2}	T	Dre⁵, Ei	<i>nobis</i>
53 ₃ –57	D	Ei	<i>Sol iusticiae</i>
57 ₃ –60 ₁	B	Dre⁵, Ei	sign of repetition: <i>Christus</i>
58 ₂ –62 ₁	D	Ei	sign of repetition: <i>Christus</i>
60 ₃ –63 ₁	B	Dre⁵, Ei	<i>Deus</i>
60 ₃ –63 ₁	B	Zwi³	corrected from <i>Deus</i> to <i>Christus</i>
63 ₃ –66	B	Dre⁵, Ei	<i>noster</i>
63 ₃ –66	B	Zwi³	corrected from <i>noster</i> to <i>Deus noster</i>
70–1	T	Ei	<i>salvens</i> [sic]
70 ₂ –77	D	Ei	<i>qui solvens maledictionem</i>
77 ₂ –79 ₁	B	Dre⁵, Ei	<i>maledictionem</i>
79 ₂ –80 ₄	B	Dre⁵, Ei	<i>dedit nobis</i>
81 ₄ –87 ₁	Ct	Ei	<i>nobis benedictionem</i>
82 ₂ –86 ₁	T	Dre⁵, Ei	<i>dedit nobis benedictionem</i>
86 ₃ –91 ₁	T	Dre⁵, Ei	<i>benedictionem</i>
93 ₁ –96 ₁	T	Dre⁵, Ei	<i>et confundens, et confundens</i>
96 ₂ –100 ₁	T	Ei	<i>mortem donavis</i> [sic]
97 ₂ –100 ₁	T	Dre⁵	<i>mortem donavit</i>
99 ₃ –104 ₃	B	Dre⁵, Ei	<i>donavit nobis vitam</i>
100 ₂ –103 ₁	T	Dre⁵, Ei	<i>nobis vitam</i>
103 ₂ –106 ₃	T	Dre⁵, Ei	<i>sempiternam</i>

108–10	D	Ei	<i>viam</i> [sic]
109–113 ₃	B	Dre⁵, Ei	<i>vitam sempiternam</i>
114 ₂ –118	T	Dre⁵, Ei	<i>vitam sempiternam</i>

28. *Nesciens Mater Virgo virum* (SC M 64)

Text

The text is an antiphon sung on Marian feasts during the Christmas season.

Nesciens Mater Virgo virum peperit sine dolore Salvatorem saeculorum ipsum Regem Angelorum. Sola Virgo lactabat, ubere de caelo pleno.

Knowing no man, the Virgin Mother brought forth without pain the Saviour of generations, the King of Angels himself, whom the Virgin alone suckled with breast[s] full from heaven.

Cantus firmus

Senfl's setting of this antiphon is based on a cantus firmus close to this one from the *Antiphonarius* (1519), fol. 19^r. It differs only at 'sine dolore' where Senfl's model (on *c*) ascends one note at 'sine' (instead of a third) and descends stepwise a fourth at 'dolore'.

Principal Source

Reg² D-Rp B 211–215, [no. 68], fols. 136^v–137^r (D), fol. 145^{r-v} (A), fol. 124^{r-v} (T), fol. 131^{r-v} (B), *LS .4.*, text in all voices

Other Sources

- Dre⁴** D-DI Mus. 1/E/24, [no. 16], p. 41 (D), p. 37 (A), p. 41 (T), p. 40 (B), anon., text in all voices
- Dre⁶** D-DI Grimma 53, [no. 8] (D, A, T, B), anon., text in all voices
- Eis** D-EIa s.s., fols. 324^v–326^r (D, A, T, B), *Ludouicus Senflius.*, text in all voices
- Kra¹** PL-Kj Mus. ms. 40013, [no. 54], fols. 228^v–230^r (D, A, T, B), anon., text in all voices
- Kra²** PL-Kk Mus. I. 2/1–4, [no. 31], fols. 53^v–54^r (D), fol. 56^{r-v} (A), fols. 51^v–52^r (T), fol. 53^r (B), anon., text in all voices, entire composition transposed down a fifth
- Nur¹** D-NGm 83795 [T], [no. 54], fols. 111^v–113^r, anon., T only, text in extant voice
- Nur²** D-NGm 83795 [B], [no. 54], fols. 64^v–65^r, anon., B only, text in extant voice
- Reg³** D-Rp C 120, [no. 28], pp. 110–13 (D, A, T, B), *L. S.*, text in all voices
- Wei** D-WRhk B, [no. 54], fols. 127^v–129^r (D, A, T, B), heading on fol. 127^v: *Nesciens mater Lüdo: Senfel.*, text in all voices
- Zwi³** D-Z 81/2, [no. 10], no. 10 (D, T, B), *Ludewicus Senffihel*, Ct missing, text in extant voices

Source Evaluation

The earliest source transmitting this motet is **Reg³**, a manuscript that was prepared during Senfl's lifetime and in his proximity. There are three scribal mistakes in this source (B: 58₂; D: 65₃; Ct: 80₃) not found in the other manuscripts. **Reg³** could thus not have been the model for any of those sources. **Reg²** is the closest copy to the version in **Reg³**, including the positioning of rests and ligatures but without the aforementioned mistakes and with a more acceptable text underlay. For this reason, **Reg²** was designated principal source for the edition of this piece.

A rhythmical deviation in the sources divides the transmission of the motet into two groups: while the tenors in **Dre**⁴, **Eis**, **Kra**², **Reg**³, and **Zwi**³ are rhythmically identical to **Reg**² at mm. 45₂–46₃ (Sb Sb Mi Sb), a different rhythmic pattern is found in the other sources (**Dre**⁶, **Kra**¹, **Nur**¹, **Wei**: Mi Sb Mi dotted Sb). A minor variant confirms this distinction in m. 73₁₋₃: again, the tenor in **Dre**⁴, **Reg**², and **Reg**³ has the same rhythm (Mi Sm Sm), whereas **Dre**⁶, **Kra**¹, **Kra**², **Nur**¹, **Wei** differ from **Reg**² in transmitting a dotted minim followed by a semiminim.

Unsurprisingly, the manuscripts from Torgau, copied by or under the direction of Johann Walter (**Nur**¹, **Nur**², **Kra**¹, **Wei**), form one group of transmission, together with **Dre**⁶. The latter source has many scribal errors, including, for example, a missing passage at the end of the contratenor and incorrect text underlay in the discantus and tenor, where ‘nescimus’ appears in place of ‘nesciens’. That **Dre**⁶, however, belongs to this group is underlined by several concordant variants with **Wei**, and **Kra**¹ (Ct, m. 10: Br instead of Sb Sb; D and Ct, mm. 21–2: dotted Br instead of Br Sb; Ct, mm. 31–2, D, mm. 36–7, and T, mm. 40–1: dotted Mi Sm Sb instead of a ligature with two Sb).

Kra² transmits the entire composition transposed down a fifth, ending on the final *F*. The reason for such an extraordinary transposition is the use of the manuscript in the Rorantist’s Chapel of Wawel Cathedral in Kraków (Głuszczyńska-Zwolińska 1972: 11–26). Although the tenor of **Kra**² transmits the same joined notes in m. 73₁₋₃ as **Dre**⁶, **Kra**¹, **Nur**¹, and **Wei**, the manuscript follows **Reg**² in mm. 45₂–46₃ and therefore does not stem from the Saxon group of sources. **Kra**², moreover, transmits several errors. The longa in the discantus (m. 38) results in an additional measure. An attempt to correct this error was made in the omission of the second Sb in m. 42₂, but the entire music is still shifted forward one Sb. In order to match the discantus, an additional note and a Sb-rest have been inserted respectively into the contratenor and tenor in m. 44. The bassus, too, has two uncorrected errors (mm. 37₁ and 42₂). These rhythmic errors as well as many other deviations with regard to pitch and rhythm cannot be found in any of the other sources, suggesting that **Kra**² is not dependent on any of the other sources.

Reg³ is the only source that underlays the complete text, since the others either omit the passage ‘Salvatore[m] saeculorum’ (**Kra**²: D) or ‘saeculorum’ (**Dre**⁴: D, Ct, B; **Reg**², **Kra**²: Ct; **Zwi**³: D; **Dre**⁶: all voices; **Nur**¹, **Nur**², **Kra**¹, **Wei**: all voices), or transmit an alternative word order: ‘Sola Virgo lactabat, de caelo ubere pleno’ (**Eis**, **Dre**⁴). Additionally, **Dre**⁶, **Kra**¹, and **Wei** consistently omit ‘de caelo’ from the phrase ‘Sola Virgo lactabat, ubere de caelo pleno’.

Variant Readings

Clefs

1–58 ₁	B	Kra ²	F4 (due to transposition)
1–83	T	Kra ²	C5 (due to transposition)
1–85	B	Dre ⁶	F3
1–85	B	Eis	F2
1–85	D	Kra ²	C1 (due to transposition)
1–86	Ct	Kra ²	C4 (due to transposition)
24 ₁ –49 ₄	B	Kra ¹	C5
31 ₂ –43 ₂	B	Reg ²	C5
41 ₂ –50 ₁	B	Wei	C5
58 ₂ –61 ₂	B	Kra ²	F5
62 ₁ –85	B	Kra ²	F4

Staff signatures

1–83	D	Eis	cautionary <i>b</i> to indicate <i>f</i> -fa
1–86	Ct	Eis	<i>b</i> <i>b</i>
1–86	D, Ct, T, B	Kra ²	<i>b</i> <i>b</i> (due to transposition)
47 ₁ –53	B	Dre ⁶	<i>b</i> <i>b</i>

Mensuration and proportion signs

1–83	D	Reg ³	ϕ (rubbed out) and c
1–83	D	Dre ⁴ , Dre ⁶ , Eis , Wei	ϕ
1–83	T	Dre ⁴ , Dre ⁶ , Eis , Wei , Zwi ³	ϕ
1–85	B	Dre ⁴ , Dre ⁶ , Eis , Wei	ϕ
1–86	Ct	Dre ⁴ , Dre ⁶ , Eis , Wei	ϕ

Directions and/or non-verbal signs

4 ₂ –5 ₁	Ct	Reg ³	unidentified erasure
11 ₃ –4	B	Reg ³	blackened note head <i>g</i> between the two notes crossed out
15 ₁	Ct	Dre ⁴	correction sign?
56 ₃ –4	T	Reg ³	erroneous <i>e</i> ¹ between the two notes erased
65 ₂	D	Zwi ³	<i>e</i> ² corrected to <i>f</i> ²

69–72	Ct	Dre⁴	missing passage provided in lower margin of page
83	D, T	Dre⁴, Kra²	⤴
83	T	Nur¹	⤴
85	B	Dre⁴, Kra²	⤴
86	Ct	Dre⁴, Kra²	⤴
Variants in pitch and rhythm			
6 ₁	T	Dre⁴	note missing
10 _{1–2}	Ct	Dre⁶, Kra¹, Wei	Br
13 ₂	T	Dre⁴	<i>f</i> ¹
14 ₂	T	Dre⁶	Sb Mi
15 ₂	Ct	Wei	Sb Mi
15 ₄	D	Dre⁶, Wei	dotted Mi- <i>d</i> ² Sm- <i>c</i> ²
16 ₁	Ct	Dre⁴	<i>e</i> ¹
16 ₂	T	Kra²	erroneous Sb
17 ₁	B	Dre⁴	Mi-rest missing (poor condition of the MS)
18 _{2–3}	T	Kra²	dotted Sb
18 ₄	B	Kra²	Mi Sm
21 _{1–2}	T	Dre⁴	additional Sb-rest between the two notes
21 _{2–22}	D, Ct	Dre⁶, Kra¹, Wei	dotted Br
25 ₂	D	Dre⁴	Sb Mi
28	B	Dre⁴	Lo
29 ₂	T	Dre⁶	<i>e</i> ¹
31 ₅	Ct	Dre⁶, Wei	dotted Mi- <i>a</i> ¹ Sm- <i>g</i> ¹
31 _{5–32} ₁	Ct	Dre⁴	<i>g</i> ¹ <i>f</i> ¹
33 ₁	B	Dre⁴	<i>A</i>
33 ₃	B	Kra²	<i>d</i> instead of <i>e</i> in transposition (= upward leap of a fourth instead of a fifth)
35 ₂	B	Kra²	Mi Sm
36 ₅	D	Dre⁶, Wei	dotted Mi- <i>d</i> ² Sm- <i>c</i> ²
37 ₁	B	Kra²	erroneous Sb (shifting the music forward one Mi)
38	D	Kra²	erroneous Lo (shifting the music forward one Br)
38 ₁	B	Dre⁴	<i>e</i> ¹
40 ₅	T	Dre⁶, Wei	dotted Mi- <i>d</i> ¹ Sm- <i>c</i> ¹
42 ₂	D	Kra²	note omitted in order to correct the error in m. 38 (shifting the music backward one Sb; see m. 38)
42 _{2–3}	Ct	Kra²	Mi Sb
42 ₄	B	Kra²	erroneous dotted Sb (shifting the music forward one Mi)
43 _{1–2}	B	Dre⁶	dotted Mi- <i>b</i> ^b Sm- <i>c</i> Sm- <i>d</i> Sm- <i>e</i>
43 ₂	B	Kra²	<i>b</i> ^b instead of <i>E</i> ^b in transposition (= downward leap of a fourth instead of an octave)
44 ₁	Ct	Kra²	before 44 ₁ : insertion of an additional Sb- <i>a</i> ¹ to match D (see mm. 38 and 42 ₂)
44 ₁	T	Kra²	before 44 ₁ : insertion of an additional Sb-rest to match D and Ct (see mm. 38 and 42 ₂)
45 _{2–46} ₃	T	Kra¹, Nur¹, Wei	Mi- <i>c</i> ¹ Sb- <i>c</i> ¹ Mi- <i>c</i> ¹ dotted Sb- <i>c</i> ¹
45 _{2–47} ₁	T	Dre⁶	Mi- <i>c</i> ¹ Sb- <i>c</i> ¹ Mi- <i>b</i> dotted Sb- <i>c</i> ¹ Mi- <i>c</i> ¹
47 ₃	T	Dre⁴	2 Mi (at line break)
50	T	Eis	2 Sb (at page turn)
50–51 ₁	T	Wei	Sb- <i>d</i> ¹ , ligature Sb- <i>d</i> ¹ Sb- <i>g</i> ¹
51 ₁	T	Dre⁴	<i>f</i> ¹
56 ₄	T	Eis, Zwi³	<i>c</i> ¹
58 ₂	B	Reg³	<i>d</i>
60 _{2–3}	Ct	Kra²	Mi Sb
65 ₃	D	Reg³	<i>f</i> ²
65 ₄	D	Kra²	<i>g</i> ¹ instead of <i>b</i> ^b ¹ in transposition (= stepwise descent rather than a downward leap of a third)
68 _{3–5}	D	Kra²	Sb Sb

72 ₁₋₂	T	Zwi ³	Sb-rest Mi-rest
72 ₂	D	Dre ⁶ , Kra ¹ , Kra ²	Br Sb
73 ₁₋₂	T	Dre ⁶ , Eis , Kra ¹ , Kra ² , Nur ¹ , Wei , Zwi ³	dotted Mi
77 ₁₋₂	D	Kra ¹	Br
77 ₂₋₇₈	Ct	Kra ²	dotted Br
79 ₂	D	Dre ⁶	dotted Mi- <i>d</i> ² Sm- <i>c</i> ²
80 ₂	T	Dre ⁴	Mi
80 ₃	D	Dre ⁴	<i>d</i> ²
80 ₃	Ct	Reg ²	<i>f</i> ¹
81 ₂	T	Dre ⁴	Mi
82 ₂	D	Reg ³ , Wei	<i>a</i> ¹
84 ₂₋₈₆	Ct	Dre ⁶	Sb- <i>a</i> ¹ Lo- <i>g</i> ¹
Accidentals			
25	B	Zwi ³	<i>b</i> ♭
25	B	Kra ²	cautionary <i>e</i> ♭ (in transposition)
43 ₂	B	Kra ¹ , Wei	no <i>b</i> ♭
74 ₁	T	Kra ²	cautionary <i>b</i> ♭
79 ₃	Ct	Kra ² , Dre ⁶	no <i>b</i> ♭; in Kra ² : <i>e</i> ¹ instead of <i>e</i> ♭ ¹ (in transposition)
Coloration			
14 ₁₋₃	Ct	Kra ²	no coloration
26 ₁₋₃	T	Dre ⁶	no coloration
56 ₁₋₂	T	Kra ²	no coloration
Ligatures			
5 ₂₋₆ ₁	Ct	Dre ⁴	no lig.
9 ₁₋₁₀ ₂	Ct	Kra ¹	lig.
13 ₁₋₂	T	Dre ⁴ , Dre ⁶ , Reg ³ , Nur ¹ , Kra ¹	<i>obliqua</i> in place of <i>recta</i>
13-14 ₁	Ct	Kra ²	no lig.
13 ₁₋₁₄ ₂	T	Eis	no lig.
14 ₁₋₂	T	Dre ⁶ , Kra ¹ , Nur ¹	<i>obliqua</i> in place of <i>recta</i>
15 ₄₋₁₆ ₁	D	Dre ⁶ , Kra ² , Wei , Zwi ³	no lig.
24 ₁₋₂	D	Kra ²	no lig.
24 ₁₋₂	T	Dre ⁶ , Kra ²	no lig.
24 ₁₋₂	B	Zwi ³	<i>recta</i> in place of <i>obliqua</i>
24 ₁₋₂₅	B	Wei	lig.
24 ₁₋₂₆	B	Dre ⁶	two-note lig. only (24 ₁₋₂)
24 ₁₋₂₆	B	Kra ²	no lig.
24 ₁₋₂₇	B	Kra ¹ , Nur ²	lig.
25-26 ₁	T	Dre ⁶ , Kra ²	no lig.
26-7	B	Wei	lig.
31 ₅₋₃₂ ₁	Ct	Dre ⁶ , Eis , Kra ¹ , Kra ²	no lig.
36 ₅₋₃₇ ₁	D	Dre ⁶ , Kra ² , Wei , Zwi ³	no lig.
38 ₁₋₃₉	B	Kra ²	no lig.
40 ₅₋₄₁ ₁	T	Dre ⁶ , Kra ¹ , Kra ² , Nur ¹ , Wei , Zwi ³	no lig.
43 ₁₋₄₄	B	Kra ¹ , Nur ²	lig.
51 ₁	T	Wei	lig. second half of 50-51 ₁ (see Variants in pitch and rhythm)
55 ₂₋₅₆ ₁	D, T	Kra ²	no lig.
55 ₂₋₅₆ ₁	Ct	Kra ² , Wei	<i>recta</i> in place of <i>obliqua</i>
55 ₂₋₅₆ ₁	T	Dre ⁶ , Wei , Zwi ³	<i>recta</i> in place of <i>obliqua</i>
55 ₂₋₅₆ ₁	B	Kra ²	no lig.
57 ₁₋₂	B	Kra ²	no lig.
57 ₂₋₅₈ ₁	B	Kra ²	lig.
57 ₂₋₅₈ ₁	Ct	Dre ⁶ , Kra ¹ , Wei	lig.
58 ₂₋₅₉ ₁	Ct	Dre ⁶ , Kra ¹ , Wei	lig.

60 ₁₋₂	B	Dre⁶, Nur²	<i>obliqua</i> in place of <i>recta</i>
60 ₁₋₂	B	Kra²	no lig.
63 ₃ -64 ₁	Ct	Dre⁶, Wei	lig.
74 ₁₋₂	D	Kra²	no lig.
74 ₁₋₂	D	Zwi³	<i>recta</i> in place of <i>obliqua</i>
75 ₂₋₃	D	Dre⁴, Dre⁶, Kra², Zwi³	no lig.
75 ₃ -76 ₁	Ct	Kra²	no lig.
79 ₂₋₃	D	Wei, Zwi³	<i>recta</i> in place of <i>obliqua</i>
79 ₂₋₃	D	Dre⁶, Kra²	no lig.
79 ₂₋₃	B	Kra²	no lig.
81 ₂₋₃	B	Kra²	no lig.
83 ₂₋₃	B	Kra²	no lig.

Textual variants and text placement

1 ₁ -2 ₁	D	Dre⁶	<i>Nescimus</i>
5 ₁ -6 ₁	T	Dre⁶	<i>Nescimus</i>
5 ₂ -8 ₁	D	Eis, Kra¹, Wei	<i>virum</i>
6 ₂ -8 ₁	D	Dre⁴, Dre⁶, Kra²	<i>virum, virum</i>
6 ₂ -9 ₂	D	Reg³	<i>Virgo</i>
6 ₂ -17	Ct	Kra¹, Wei	<i>virum</i>
6 ₅ -8 ₁	D	Zwi³	<i>virum</i>
7 ₂ -10 ₂	Ct	Dre⁶	<i>virum</i>
9 ₂ -13 ₂	T	Reg³	<i>virum</i>
9 ₂ -17	T	Kra¹, Wei, Zwi³	<i>virum</i>
10 ₁ -13	B	Eis, Reg³	<i>virum</i>
10 ₁ -16 ₃	B	Wei, Kra², Zwi³	<i>virum</i>
10 ₁ -17	Ct	Kra², Reg³	<i>virum</i>
10 ₂ -15 ₁	T	Dre⁶, Nur¹	<i>virum</i>
10 ₂ -17	T	Eis	<i>virum</i>
11 ₁ -13	B	Dre⁶	<i>virum</i>
11 ₁ -16 ₃	B	Dre⁴, Kra¹, Nur²	<i>virum</i>
11 ₁ -17	Ct	Eis	<i>Virgo virum</i>
14-17	D	Dre⁴, Eis, Kra¹, Kra², Reg³, Wei, Zwi³	<i>virum</i>
17 ₂ -21 ₁	B	Dre⁴, Kra², Nur², Reg³	<i>peperit</i>
17 ₂ -23	B	Eis, Zwi³	<i>peperit</i>
17 ₂ -28	B	Kra¹, Wei	<i>peperit</i>
17 ₂ -28	B	Zwi³	<i>peperit sine</i>
18 ₂ -21 ₁	T	Dre⁴, Kra², Nur¹, Reg³	<i>peperit</i>
18 ₂ -27 ₂	T	Eis, Zwi³	<i>peperit</i>
18 ₂ -29 ₃	T	Kra¹, Wei	<i>peperit</i>
21 ₂ -27	D	Dre⁶, Eis, Kra², Wei, Zwi³	<i>peperit</i>
21 ₂ -27	Ct	Dre⁴, Dre⁶, Eis, Kra¹, Kra², Reg³, Wei	<i>peperit</i>
21 ₂ -28	B	Dre⁶, Kra¹, Nur², Wei	<i>peperit</i>
21 ₂ -29 ₃	T	Dre⁶, Kra², Nur¹	<i>peperit</i>
24 ₁ -28	B	Kra²	<i>sine dolore</i>
27 ₃ -29 ₃	T	Dre⁴	<i>peperit</i>
27 ₃ -29 ₃	T	Eis, Reg³, Zwi³	<i>sine</i>
28 ₂ -33	Ct	Kra²	sign of repetition: <i>peperit</i>
29 ₃ -34	B	Reg³	<i>dolore</i>
30 ₂ -34	T	Reg³, Zwi³	<i>dolore</i>
30 ₃ -34	B	Kra²	<i>sine dolore</i>
30 ₃ -35 ₁	B	Dre⁴, Dre⁶	<i>sine dolore</i>
30 ₃ -42 ₁	B	Zwi³	<i>dolore</i>
30 ₃ -44	B	Kra¹, Wei	<i>dolore</i>
31 ₂ -34	T	Dre⁴, Dre⁶, Kra²	<i>sine dolore</i>
35 ₁ -42	B	Zwi³	no text
35 ₁ -42 ₁	B	Kra²	sign of repetition: <i>sine dolore</i>

35 ₁ -44	B	Nur ²	<i>dolore</i>
35 ₂ -41 ₄	Ct	Dre ⁶ , Kra ¹ , Wei	<i>Salvatorem</i>
36 ₄ -42 ₁	B	Dre ⁴ , Eis, Reg ³	<i>dolore</i>
36 ₄ -44	B	Dre ⁶	<i>dolore</i>
37 ₂ -42	T	Kra ¹ , Nur ¹ , Wei	<i>Salvatorem</i>
42 ₂ -44	D	Kra ²	<i>dolore</i>
44 ₂ -50	T	Kra ¹ , Wei	<i>Salvatorem</i>
46 ₁ -50	T	Nur ¹	<i>Salvatorem</i>
46 ₂ -50 ₁	B	Dre ⁴ , Dre ⁶ , Kra ¹ , Nur ² , Wei	<i>Salvatorem</i>
47-51 ₁	T	Dre ⁶	<i>Salvatorem</i>
50 ₂ -55 ₁	D	Kra ²	original text underlay <i>Salvatorem saeculo</i> - crossed out; underlaid with <i>ipsum Regem Angelo</i> - instead <i>ipsum Regem -gem</i> (at page turn)
50-3	T	Reg ³	<i>Angelorum</i>
54 ₁ -59 ₂	Ct	Kra ¹ , Wei	<i>Sola Virgo</i>
59-63	T	Eis, Kra ¹ , Kra ² , Reg ³ , Wei, Zwi ³	<i>Sola Virgo</i>
59 ₂ -61 ₁	B	Dre ⁶ , Kra ² , Nur ²	no text
59 ₂ -61 ₁	B	Kra ¹ , Wei, Reg ³ , Zwi ³	no text
60 ₂ -63 ₁	Ct	Eis, Reg ³	<i>lactabat</i>
61 ₂ -63	T	Dre ⁴	<i>lactabat</i>
63 ₂ -70 ₁	D	Eis, Kra ¹ , Kra ² , Wei, Zwi ³	<i>lactabat ubere, -bat</i>
63 ₂ -70 ₁	D	Reg ³	<i>lactabat</i>
64 ₂ -71 ₂	T	Kra ¹	<i>lactabat</i>
65 ₂ -69 ₁	B	Dre ⁴ , Kra ¹ , Reg ³ , Wei	<i>lactabat</i>
66 ₂ -70 ₁	Ct	Kra ¹ , Kra ² , Reg ³ , Wei	<i>lactabat</i>
68 ₃ -69 ₂	D	Dre ⁴	<i>ubere</i>
69 ₂ -70 ₁	Ct	Eis	no text
70 ₁ -74 ₂	D	Dre ⁴	<i>de caelo</i>
70 ₂ -74 ₂	D	Kra ¹ , Kra ² , Wei	<i>ubere de caelo</i>
70 ₃ -75 ₁	Ct	Dre ⁴	<i>ubere de caelo</i>
70 ₃ -75 ₁	Ct	Dre ⁶	<i>ubere, ubere</i>
70 ₃ -75 ₁	Ct	Eis, Kra ¹ , Wei	<i>ubere</i>
70 ₃ -75 ₁	Ct	Reg ³	<i>ubere de</i>
71 ₂ -73	B	Dre ⁴	<i>de caelo</i>
71 ₃ -75 ₁	Ct	Kra ²	<i>de caelo pleno</i>
72 ₂ -74 ₂	D	Dre ⁶	<i>pleno</i>
72 ₂ -75 ₁	T	Zwi ³	no text
72 ₂ -79 ₁	T	Kra ¹ , Wei	<i>ubere</i>
72 ₂ -79 ₁	T	Kra ²	<i>de caelo pleno</i>
75 ₂ -76 ₃	T	Dre ⁶	<i>pleno</i>
75 ₂ -77 ₂	D	Dre ⁴ , Dre ⁶ , Kra ¹	<i>pleno</i>
75 ₂ -77 ₂	D	Wei	<i>de caelo</i>
75 ₂ -79 ₁	T	Nur ¹	<i>de caelo</i>
75 ₃ -78	Ct	Dre ⁶	<i>pleno</i>
75 ₃ -78 ₂	Ct	Dre ⁴	no text
75 ₃ -82 ₃	Ct	Eis	<i>de caelo pleno</i>
75 ₃ -86	Ct	Kra ¹ , Wei	<i>pleno</i>
76 ₁ -79 ₁	T	Dre ⁴	<i>caelo</i>
76 ₂ -78	B	Dre ⁴	<i>ubere</i>
76 ₂ -78	B	Dre ⁶ , Kra ¹ , Wei	<i>pleno</i>
77 ₂ -84 ₃	Ct	Reg ³	<i>pleno</i>
78 ₂ -83	D	Dre ⁶	<i>ubere pleno</i>
78 ₂ -83	D	Eis, Wei	<i>de caelo pleno</i>
79 ₂ -80 ₂	B	Kra ¹	no text
79 ₂ -80 ₂	B	Dre ⁴ , Dre ⁶ , Nur ² , Wei, Zwi ³	<i>pleno</i>
79 ₂ -82 ₂	B	Kra ²	<i>pleno, de caelo</i>
79 ₃ -83	T	Eis, Zwi ³	<i>de caelo pleno</i>
79 ₃ -83	T	Dre ⁶ , Nur ¹	<i>pleno, pleno</i>
81 ₂ -85	B	Wei	<i>pleno</i>
82 ₄ -86	Ct	Eis	<i>pleno</i>

29. *Nisi Dominus aedificaverit domum* (SC M 65)

Senfl's setting of this psalm text exists in two versions: one for four voices and one for five voices. While the five-voice setting became popular after it was issued in print (RISM 1537¹), the four-voice version in all likelihood represents the original scoring; all surviving intabulations as well as Senfl's own parody mass are based on the four-voice version. For this reason, a transcription of the four-voice version has been included in the edition. For a source evaluation and variant readings of those sources transmitting the five-voice version as well as an edition of that version, see NSE 3.15.

Text

The motet sets all five verses of Ps. 126.

1.p.

Nisi Dominus aedificaverit domum in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit civitatem frustra vigilat qui custodit eam. Vanum est vobis ante lucem surgere; surgite postquam sederitis, qui manducatis panem doloris.

1.p.

Unless the Lord build the house, they labour in vain that build it. Unless the Lord keep the city he watcheth in vain that keepeth it. It is vain for you to rise before light; rise ye after you have sitten, you that eat the bread of sorrow.

2.p.

Cum dederit dilectis suis somnum, ecce hereditas Domini filii, mercis fructus ventris. Sicut sagittae in manu potentis, ita filii excussorum. Beatus vir qui implevit desiderium suum ex ipsis; non confundetur cum loquetur inimicis suis in porta.

2.p.

When he shall give sleep to his beloved, behold the inheritance of the Lord are children, the reward the fruit of the womb. As arrows in the hand of the mighty, so the children of them that have been shaken. Blessed is the man that hath filled the desire with them; he shall not be confounded when he shall speak to his enemies in the gate.
(RDC)

Principal Source

Got D-GOI Chart. A 98, [no. 120], fols. 106^v–110^r (D, A, T, B), *Psalmus cxxxvij Ludo: Senfl*, text in all voices

Sources for 4vv

Kra¹ PL-Kj Mus. ms. 40013, [no. 120], fols. 193^v–197^r (D, A, T, B), *Psalmus CXXXVII Ludo: Senfl*, text in all voices
Nur² D-Ngm 83795 [B], [no. 120], fols. 137^v–139^v, *Psal: CXXXVII Ludo: Senf: Quätüor vocüm:*, B only, text in extant voice

Sources for 5vv

Dre² D-DI Mus. 1/D/3, no. 14, fols. 27^v–28^r (C=D), fols. 28^v–30^r (A), fols. 25^r–26^r (T), fols. 25^r–26^r (B), fols. 24^r–25^v (V=Q), *Quing[ue] L. S.*, text in all voices
Erl² D-ERu 473/3, [no. 15], fols. 170^v–182^r (D, A, T, B, V=Q), *Ludüicus Senfl*, text in all voices
Fo¹ RISM 1537¹ (D-Mbs), no. 21 (D, Ct, T, B, Q), *Lud. S.* (index T), text in all voices
Hra¹ CZ-HKMS II A 26, pp. 81–3 (D), pp. 74–7 (V=Q), anon., modified D only with an alternative Q voice, text in extant voices
Kas D-KI 4° MS Mus. 24, [no. 23], fols. 25^r–26^r (D), fols. 28^r–29^r (A), fol. 33^{r-v} (T), fols. 26^v–27^r (B), *Quing[ue] LS* (D), Q missing, text in extant voices
Rok CZ-ROK A V 22, no. 40, fols. 41^v–42^v (D), fol. 39^{r-v} (6=Q), anon., D and Q only, text in extant voices

Sources of Uncertain Scoring

Hra² CZ-HKMS II A 29, pp. 419–22 (B), anon., B only, text in extant voice
Mun⁵ D-Mu 8° Cod. ms. 326, [no. 32], fols. 25^v–26^v (A), anon., Ct only, text in extant voice
Nur¹ D-Ngm 83795 [T], [no. 120], fols. 182^v–184^v, anon., T only, text in extant voice
Vie A-Wn SA.78.F.21, in the front manuscript addition of four out of five partbooks (D, A, T, B), in D only the beginning of the *prima pars* notated (mm. 1–36, *secunda pars* missing entirely), in A the end of the *secunda pars* missing (mm. 136₂–60), empty staves only in Q, anon., text incipits only

Intabulations (all based on the 4-voice scoring)

Ber² D-B Mus. ms. 40632, fols. 11^v–13^r, anon., Gl-tab.
Fo³ Brown 1533₁ (GB-Lbl), [no. 48], fols. 80^v–84^r, anon., Gl-tab.
Kla A-Kla MS GV 4/3, fols. 20^v–21^v, *Ludo: Sen[n]fl .4. vocum.*, nGk-tab.

- Mun**³ D-Mbs Mus.ms. 266, [no. 58], fols. 41^v–43^r, anon., Il-tab.
Mun⁴ D-Mbs Mus.ms. 272, [no. 64], fols. 75^v–77^r, anon., Gl-tab.

Source Evaluation

Nisi Dominus is a unique case among Senfl's motets, since it is transmitted in both four-voice and five-voice versions. Moreover, the five-voice version essentially reproduces the four-voice version with what can be regarded as a *si placet* voice in the tenor range. The four-voice version is found in the so-called 'Walter-Handschriften' (**Got**, **Kra**¹, and **Nur**²), in all five intabulations of the motet, and it forms the basis of Senfl's *Missa super Nisi Dominus*. The five-voice version was widely familiar thanks to **Fo**¹, which probably served as the source for the motet's manuscript transmission in **Dre**², **Erl**², **Rok**, and probably others (the fact that the partbooks **Hra**², **Kas**, **Mun**⁵, and **Nur**¹ are incomplete prevents a secure assessment of filiation). **Vie**, a set of five partbooks once owned by the Fuggers in which Johann Walter's *Geystliche Gsangbüchlin* (Wittenberg: Peter Schöffler, 1525) is bound with manuscript additions preceding and following four of its five bound partbooks, seems to be the earliest source, although the manuscript additions are not accompanied by any dates (see Lodes 2012: 351). In **Vie**, the transcription of *Nisi Dominus* is incomplete: the notation of both the discantus and contratenor ends in the middle of the transcriptions, and in the quintus partbook, only one page in the manuscript addition is ruled with four empty five-line staves, rendering it difficult to confirm with certainty whether a fifth voice would have been entered had the scribe completed the transcription.

From a musical perspective, the quintus functions as a decorative interpolation more than it does as a structural voice, and thus it seems likely that this voice was added later to update the setting from four to five voices, quite possibly by a musician other than Senfl. At the same time, **Fo**¹ was published in Nuremberg by Hans Ott during Senfl's lifetime and, therefore, one might assume with the composer's knowledge or consent (although there is no documentary evidence that Senfl and Ott had contact; see Gustavson 2011: 224–5, *passim*). Since both versions were relatively widespread, the editors have opted to edit the motet in its four-voice version with **Got** (the 'Gotha Choirbook') as the principal source, and in its five-voice version with **Fo**¹ as principal source (see NSE 3.15).

This motet is also transmitted in five intabulations, all of which present different readings of the four-voice version of the motet. The one printed source among them, **Fo**³, is probably the earliest of the group, having been assembled by the Nuremberg lutenist Hans Gerle and printed by Formschneider in 1533, four years before Formschneider printed **Fo**¹. Although the date '1528' is stamped on the cover of **Ber**², along with the joint coat-of-arms of Wilhelm IV and Maria Jacobäa of Baden, its contents were more likely copied after 1543 (c.1550–60s) given the later style or date of several of the preceding and subsequent intabulations (including chansons by Crecquillon, Clemens non Papa, and Gombert, see Dorf-müller 1967: 26–7; Meyer 1986: 114 and 119). The keyboard tablature **Kla** was compiled sometime between 1539 and 1547 by Gregor Peschin, court organist to Duke Ottheinrich of Palatinate-Neuburg (Lodes 2019). The contents of **Mun**³, an Italian lute tablature from the Herwart collection was compiled between 1536 and 1539 (Lodes 2020: 46); the German lute tablature **Mun**⁴ was copied between 1549 and 1560 (Lodes 2020: 49).

The four-voice motet *Nisi Dominus* and Senfl's own parody mass were most likely composed for the wedding of Anton Fugger in 1527 (Lodes 2020; Lodes 2018). This might explain why the tablatures reflect a tradition of instrumental performance of the four-voice version originating in Bavaria (Lodes 2020, with commented list of sources: 45–51). Both the four-voice and five-voice versions of the motet, however, also circulated in non-Catholic contexts. The 'Walter-Handschriften' (**Got**, **Kra**¹, **Nur**¹, and **Nur**²) were prepared for reformed services in Torgau, while **Hra**² formed part of the collection of the Utraquist brotherhood in the Bohemian city of Hradec Králové. **Dre**², which transmits two other psalm motets by Senfl, originated in Wittenberg c.1547–51 (Steude 1974: 20) with *Nisi Dominus* being copied before or in 1547 (Lodes 2020: 48). **Erl**² was compiled by Johannes Härtung in 1545 for use at the Cistercian monastery at Heilsbronn, the seat, at that time, of a Protestant school, while **Kas** was prepared by Johannes Heugel for the court of Philip I, Landgrave of Hesse, an open champion of Protestant doctrine. The repertoire of **Mun**⁵, compiled by Narcissus Zänckl of Murnau c.1541–3, draws seventeen of its motets from RISM 1538⁸ (Georg Rhau's *Symphoniae jucundae* with a preface by Martin Luther) and includes *Nisi Dominus* after two passion settings by Johann Walter. **Got** and **Kra**¹ are the only two complete sources for the four-voice version of the motet and deviate little from each other in terms of musical notation. For this edition, **Got**, dated July 1545 on its title page and copied under the direction of Johann Walter for the Schlosskirche in Torgau, serves as principal source on the basis of its more complete text underlay.

Variant Readings

Clefs

83 ₁ –97 ₂	B	Vie	F3 clef
83 ₁ –101 ₁	B	Kra ¹	F3 clef
83 ₁ –105	B	Got	F3 clef

Staff signatures

1 ₁ –8 ₃	Ct	Kra ¹	<i>bb, eb</i>
107 ₂ –121 ₃	Ct	Vie	<i>bb, eb</i>

Mensuration and proportion signs

1-36	D	Vie	mensuration sign missing
1-81	Ct, B	Vie	mensuration sign missing
1-82	T	Vie	mensuration sign missing
83-126 ₃	Ct	Vie	mensuration sign missing
83 ₁ -126 ₂	T, B	Vie	mensuration sign missing
127 ₁ -134 ₂	Ct	Mun⁵, Vie	3 without ϕ
127 ₁ -134 ₂	T, B	Vie	3 without ϕ

Directions and/or non-verbal signs

18 ₃	Ct	Mun⁵	<i>sig. cong.</i>
26 ₂	T	Got	<i>sig. cong.</i>
28 ₂	Ct	Mun⁵	corrected from e^1 to f^1
42 ₂	Ct	Mun⁵	corrected from e^1 to d^1
75 ₃	T	Vie	corrected from d to f
81	Ct	Mun⁵, Vie	∩
81	B	Vie	∩
82	T	Nur¹, Vie	∩
98 ₄	Ct	Vie	corrected from c^1 to g
110 ₃	T	Nur¹	dot above note head
157	T	Got, Nur¹, Vie	∩
159	B	Got, Hra², Vie	∩
160	Ct	Mun⁵	∩

Variants in pitch and rhythm

14 ₄ -15 ₂	Ct	Mun⁵, Vie	Sb- g^1 Sb- d^1
22 ₂	B	Hra²	2 Mi
26 ₂	B	Hra²	Sb Mi-rest
39 ₂₋₄	B	Vie	erroneously Mi- a Mi- g Mi- f
49 ₃	Ct	Mun⁵	f^1
69 ₂	T	Vie	note missing after the line break, though indicated by a custos
79 ₄	Ct	Vie	Sb-rest missing
81	B	Nur²	Mx
87 ₂	B	Vie	erroneous Sb
96 ₂₋₃	T	Vie	notes missing
113 ₁ -114 ₂	B	Vie	passage missing
132 ₃	Ct	Vie	(corrected to?) f^1
148	B	Hra²	d
159	B	Nur²	Mx

Accidentals

3 ₁	Ct	Vie	no eb
20 ₂	B	Har², Vie	eb
31 ₃	B	Vie	eb
35 ₂	Ct	Kra¹	no eb
37 ₂	B	Kra¹	eb
41 ₂	B	Vie	cautionary bb
71 ₂	Ct	Kra¹, Mun⁵, Vie	eb
73 ₃	Ct	Mun⁵	eb
77 ₁	Ct	Mun⁵, Vie	no eb
95 ₁	B	Vie	cautionary bb
99 ₁	T	Nur¹	no eb
108 ₂	Ct	Vie	eb
110 ₃	Ct	Mun⁵, Vie	no eb
113 ₃	Ct	Kra¹, Mun⁵, Vie	no eb
130 ₂	B	Vie	cautionary bb
145 ₁	B	Hra²	eb
146 ₂	B	Vie	cautionary bb
147 ₃	B	Hra², Nur², Vie	no eb

153 ₂	Ct	Mun ⁵	no <i>eb</i>
155 ₂	B	Hra ²	<i>eb</i> implied by <i>eb</i> in staff signature
155 ₂	B	Vie	no <i>eb</i>
Coloration			
130 ₁₋₂	B	Nur ²	no coloration
134 ₁₋₂	Ct	Vie	coloration
134 ₁₋₂	B	Nur ²	no coloration
134 ₂	Ct	Mun ⁵	no coloration
Ligatures			
32 ₃ –33 ₁	D	Vie	lig.
Textual variants and text placement			
22 ₂ –26 ₂	B	Hra ²	<i>aedificaverit domum</i>
27 ₁ –28 ₁	B	Hra ²	<i>frustra</i>
28 ₃ –30 ₁	B	Hra ²	<i>vigilat</i>
30 ₃ –34	B	Hra ²	<i>qui custodit eam</i>
61 ₂ –64 ₂	B	Hra ²	<i>qui manducatis panem doloris</i>
64 ₃	B	Nur ²	<i>quia</i>
64 ₃ –68	B	Hra ²	<i>qui manducatis panem doloris</i>
69 ₂	B	Nur ²	<i>quia</i>
69 ₂ –72	B	Hra ²	<i>qui manducatis panem doloris</i>
70 ₃ –72 ₁	Ct	Mun ⁵	<i>panem doloris</i>
92 ₃ –93 ₃	T	Nur ¹	<i>somnum</i>
92 ₃ –94 ₄	B	Hra ²	<i>somnum</i>
94 ₂ –97 ₁	B	Hra ²	no text
94 ₂ –97 ₁	T	Nur ¹	<i>dilectis somnum (suis missing)</i>
110 ₂ –114 ₁	Ct	Mun ⁵	<i>in manu potentis</i>
113 ₂ –114 ₁	B	Hra ²	<i>potentis</i>
115 ₂ –116 ₃	B	Hra ²	<i>in manu potentis</i>
117 ₂ –119 ₁	B	Hra ²	no text
128 ₃ –129 ₁	T	Nur ¹	<i>vir</i> written 2 times across page turn
130 ₁₋₂	B	Hra ²	<i>implet [sic]</i>
138 ₃ –142 ₁	B	Hra ²	sign of repetition: <i>non confundetur (cum loquetur missing)</i>
146 ₂ –148	B	Hra ²	no text
157 ₂ –160	Ct	Mun ⁵	<i>in porta</i>

Remarks

- In several places the scribe of **Kra**¹ provides neither text nor signs of repetition, though the context makes it clear which textual repetitions are to be sung.
- In **Mun**⁵ longer rests are often accompanied by a count of the number of semibreves they represent.

30. *Non moriar sed vivam* (SC M 66)

Text

Ps. 117:17. According to Kongsted 2001: xi, the antiphon can be sung as an Offertory on the third Sunday after Epiphany; Tuesday in the third week of Lent; Maundy Thursday; or for either the Invention or the Exaltation of the Holy Cross. In a Lutheran context it is sung at Vespers (Steinhilber 2011: 260).

Non moriar sed vivam et narrabo opera Domini.

I shall not die but live and shall declare the works of the Lord.
(RDC)

Cantus firmus

The cantus firmus of this setting, based on tone sequences of Psalm Tone VIII (see Liliencron 1890: 125–6, 131), is very close to the melodic line that Martin Luther selected for his setting of the same text (edited in Leaver 2007: 60). According to one narrative, Luther wrote the text and music of this psalm verse on the wall of his room at the Veste Coburg in 1530. At the

time of the imperial diet in Augsburg, Luther stayed in Coburg for six months in order to be as close to Augsburg as possible while maintaining his personal safety. This psalm served him as a consolation (see also Remarks). A second-hand report of 1559 claims to reproduce the text and music as Luther wrote it in Coburg (Andreas Poach, *Vom Christlichen Abschied aus diesem sterblichen Leben des lieben thewren Mannes Matthei Ratzenbergers der Artzney* (Jena: Thomas Rebart, 1559) (D-HAu), sig. D2^v):



21 ₂	T	Ber¹, Zwi³	Sb Mi
23 ₄	T	Ber¹	Sm- <i>b</i> Sm- <i>g</i>
37 ₁₋₂	B	Reg⁵	erroneously Mi- <i>c</i> Mi- <i>e</i> Sm- <i>f</i>
38 ₂₋₃	D	Zwi³	Sb- <i>d</i> ²
38 ₄	B	Reg⁵	Sb instead of Mi to compensate for missing Mi in 37 ₁₋₂
39 ₃	D	Ber¹	2 Sb
40 ₅₋₄₁	D	Zwi³	Sb- <i>a</i> ¹ (lig.)
42 ₁	T	Zwi³	erroneous <i>d</i> ¹ (correction mark indicating <i>c</i> ¹ ?)
42 ₁₋₄	D	Ber¹, Zwi³	dotted Mi- <i>g</i> ¹ Sm- <i>f</i> ¹ Sm- <i>e</i> ¹ Sm- <i>d</i> ¹
42 ₅	D	Ber¹	dotted Mi- <i>e</i> ¹ Sm- <i>d</i> ¹
52 ₂	D	Ber¹	dotted Mi- <i>c</i> ² Fu- <i>b</i> ¹ Fu- <i>a</i> ¹
56 ₂₋₅₇ ₁	T	Ber¹	erroneously 2 Mi
57 ₃₋₅₈ ₁	D	Ber¹	erroneous Sb-rest between the notes
60 ₁₋₂	B	Zwi³	Br
79 ₃	Ct	Reg⁵	erroneous Sb
81 ₄	T	Zwi³	<i>c</i> ¹
Accidentals			
38 ₄	B	Ber¹, Zwi³	<i>b</i> <i>b</i>
Ligatures			
40 ₅₋₄₁ ₂	D	Zwi³	lig.
42 ₅₋₄₃ ₁	D	Zwi³	lig.
Textual variants and text placement			
7 ₂₋₁₀ ₁	T	Ber¹	<i>sed vivam, sed vivam</i>
10 ₃₋₁₃ ₃	T	Zwi³	<i>moriar</i>
12 ₂₋₁₃ ₃	T	Ber¹	<i>sed vivam</i>
21 ₂₋₂₆ ₃	T	Ber¹	<i>Domini</i> (4 times)
27 ₂₋₃₀ ₂	T	Ber¹, Zwi³	<i>non moriar</i>
27 ₃₋₃₀ ₁	B	Zwi³	<i>non moriar</i>
29 ₁₋₃₀ ₂	D	Ber¹	<i>sed vivam</i>
29 ₁₋₃₁ ₁	D	Zwi³	<i>non moriar</i>
47 ₂₋₅₁ ₁	B	Zwi³	<i>non moriar</i> (3 times)
50 ₁₋₅₃ ₁	D	Ber¹	<i>non moriar sed vivam</i>
67 ₂₋₆₉ ₂	T	Ber¹	<i>Domini, Domini</i>
69 ₃₋₇₁ ₁	T	Zwi³	no text
71 ₃₋₇₄ ₁	T	Zwi³	<i>non moriar</i>
80 ₁₋₈₄	T	Ber¹	<i>Do-</i> only
80 ₁₋₈₄	T	Zwi³	<i>Domini</i>
84 ₂₋₈₆	B	Ber¹, Zwi³	<i>Domini</i>

Remarks

- On either the first or fourth of October 1530, Luther wrote a letter to Senfl requesting a polyphonic setting of the antiphon *In pace in idipsum* (Luther WA Briefwechsel v: 635–40, no. 1727; English translation of the letter in Leaver 2007: 52; see also Horz 2013). According to David Köler, *Zehen Psalmen Davids* (Leipzig: Günther Wolff, 1554), who provides a German translation of Luther's letter in the preface (see NSE I, Plates 15–18), Senfl composed *Non moriar sed vivam* instead as a consolation for the reformer. Only subsequently did he send him a setting of *In pace in idipsum* (SC *P 85). The motet *Non moriar sed vivam* is also mentioned in Johannes Mathesius, *Historien/ Von des Ehrwürdigen in Gott Seligen thewren Manns Gottes/ Doctoris Martini Luthers/ anfang/ lehr/ leben vnd sterben* (Nuremberg: Ulrich Neuber, 1566), fol. 106^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/ vnd an seinem künstlichen/ *Ecce quàm bonum*, welchs er dem Reichstag/ als der Keyser ankam/ zur vermanung ließ außgehen/ hat mich vnnd meine mitsinger/ neben seinem *Nunc dimittis*, oftmals von hertzen erfrewet.

‘My good friend Senfl, who sent me many lovely psalms through the pastor of Bruck, complied with joy to Luther's request and sent him the beautiful motet *Non moriar* and the responsory *In pace in idipsum*. These motets and his artful *Ecce quam bonum*, which he had performed at the entry of the emperor at the Reichstag as an admonition, have often delighted me and my fellow singers wholeheartedly, alongside his *Nunc dimittis*.’

- Sixtus Braun, who served as the mayor of Naumburg, reports in his *Annales Numburgenses* (chronicle of Naumburg, 799–1613) that *Non moriar sed vivam* was sung for the ordination of Nikolaus of Amsdorf, the first Protestant bishop in Naumburg (20 January 1542; Braun/Köster 2009: 253–8, at 254). Martin Luther gave the sermon and may personally have chosen Senfl's motet (see Lindner 1997).
- In 1623 Johann Dilliger published a collection of tricinia titled *Triciniorum Sacrorum Decas Tertia* (Magdeburg: Andreas Betzel, 1623; only the *tertia vox* extant in PL-Kj). A setting of *Non moriar sed vivam* appears as no. 6 in the collection, and in the heading Dilliger mentions that Ludwig Senfl also composed a setting of the same text for Martin Luther. As far as it is possible to judge on the basis of one surviving voice, it seems that this later three-voice setting is not musically related to Senfl's motet.
- The *signa congruentiae* in **Reg**⁵ were probably added later to facilitate performance. This could also account for the thin strokes aligning words and notes, especially in the contratenor and bassus. In declamatory passages with textual repetitions (e.g. mm. 50–6 in the discantus and bassus), the scribe of **Reg**⁵ occasionally copies just the first letters of words (e.g. 'vi' for 'vivam') without finishing them. These abbreviations are not recorded in the Variant Readings.

31. *Nunc, Deus, ad requiem* (SC M 67)

Text

The text of this setting refers to the *Canticum Simeonis* (Luke 2:29–32), the *Nunc dimittis* of which Senfl also composed a polyphonic setting (no. 32 of this volume).

Nunc, Deus, ad requiem, servum finemque laborum
corporis exutum vinclis dimitte benigne
promissum, quia viderunt mea lumina Christum
caelitus auxilio missum mortalibus aegris.

Now, God, benevolently deliver thy servant, freed from
bodily chains, to rest and the end of toils as you promised.
For my eyes have seen Christ, sent as heavenly help for wea-
ry mortals.

At the same time, this text also paraphrases an extract from Vida's *Christias* (Marco Girolamo Vida, *Christiad*, trans. James Gardner (Cambridge, MA, 2009)), book iii: 166, vv. 711–14:

Nunc ô me, nunc ad requiem, finemque laborum
Corporis exutum vinclis dimittis, ut olim
Pollicitus: jam viderunt mea lumina, quem tu
Auxilium mundo misisti, ut gentibus esset
In tenebris lux, Isacidos nova gloria prolis.

Now you deliver me, freed from these bodily chains, to rest
and an end of toil, as once you promised. For my eyes have
seen him whom you sent into the world to help it, to be a
light unto the benighted Gentiles and a new glory for the
sons of Isaac.

This epic poem in the style and language of Vergil was written between 1518 and 1532 (but not published before 1535 in Cremona) and dedicated to Clement VII (1478–1534). In six books Marco Girolamo Vida (1485–1566) describes the life of Christ from Conception to Ascension retrospectively, starting with the Passion.

How and when Senfl came across this text is unknown. An edition that might have been available to him was printed in 1537 (Basel: Thomas Platter the Elder and Balthasar Lasius) [VD16 V 992]. The phrase written next to the incipit on fol. 183^r of **Stu**² suggests the possibility that Vergil's *Dulces exuviae* was also sung to this setting. The musical setting, however, is unusual for a humanist motet by Senfl, as it does not consistently follow the metre of the humanistic text. This, for example, can be observed at 'corporis' (bassus at mm. 17 and 20), or even more prominently at 'vinclis' (mm. 29–30), which is emphasised by a homophonic texture and long note values. Instead of composing the text as the final word of the phrase 'corporis exutum vinclis', it is made into the first word of a new phrase. It is therefore possible that the motet is in fact a contrafactum.

Unique Source

Stu² D-Sl Mus. I fol. 36, [no. 13], fols. 183^v–189^r, *Ludouicus Senflius.*, text in all voices

Critical Notes

Staff signatures

45₁–47₁ B ♭ misplaced: c♭ in place of b♭

Variants in pitch and rhythm

76 D Mx
78 B Mx

Textual variants and text placement

29 ₂ –31	Ct	<i>dimitte</i>
32 ₁ –38 ₁	Ct	<i>benigne, benigne</i>
43 ₁ –47 ₃	D	<i>quia viderunt</i>
54 ₁ –55 ₂	Ct	<i>caelilitus</i> (at page turn)
57 ₂ –58 ₅	Ct	<i>auxilio</i>

Remarks

- On fol. 183^r the following index for the subsequent motets (nos. [13–17] of the choirbook) is given: *Mut[etae] .4. Nunc deus ad req[ui]em | Clama ne cesses | Surge illuminare | Sub tuu[m] praesidiu[m] | Ingemuit Susanna*; here, written in a different hand next to the text incipit *Nunc deus ad req[ui]em* is the phrase *Ist Senf: dulc[is] [sic] exuv[iae]*.
- Gottwald 1964: 65 transcribes this same phrase as ‘*Ist Senf! dulcis (!) exivio*’.

32. *Nunc dimittis servum tuum* (SC M 68)

Text

The text of this motet is taken from Luke 2:29–32 (also known as the *Canticum Simeonis*) and concludes with the Lesser Doxology.

1.p.

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace, quia viderunt oculi mei salutare tuum quod parasti ante faciem omnium populorum:

1.p.

Now thou dost dismiss thy servant, O Lord, according to thy word in peace, because my eyes have seen thy salvation which thou hast prepared before the face of all peoples:

2.p.

Lumen ad revelationem Gentium et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper et in saecula saeculorum. Amen.

2.p.

A light to the revelation of the Gentiles and the glory of thy people Israel.

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.

(RDC)

Cantus firmus

The canticle, sung for the service of Compline, has liturgical roots in the feast of the Purification of the Blessed Virgin (2 February). The second part of the motet, ‘Lumen ad revelationem’, forms the antiphon for the canticle. In the *Agenda Pataviensis* (1514) the chant appears on fol. 34^r for the benediction of candles on the Feast of the Purification. The first part of the motet is not based on the psalm tone, although there are passages characterised by recitation (e.g. mm. 17–24). At the beginning of the second part, however, most of the motifs are drawn from the corresponding antiphon.



Principal Source

Dre¹ D-DI Mus. 1/D/2, nos. 6–7, fols. 6^v–8^r (pp. 12–14) (D), fols. 7^r–8^v (pp. 71–4) (A), fols. 5^v–6^v (pp. 130–2) (T), fols. 6^v–7^v (pp. 182–4) (B), anon., text in all voices

Other Sources

Dre⁵ D-DI Mus. Grimma 51, no. 39 (A, T, B), *Ludowicus Senffell*, D missing, text in extant voices

Dre⁶ D-DI Mus. Grimma 53, [no. 23], fols. 70^v–72^r (D), fols. 81^v–83^r (A), fols. 66^r–67^r (T), fols. 72^r–73^v (B), anon., 2.p. only, text in all voices

Lei D-LEu Thomaskirche 49/50, [no. 151], fols. 194^v–195^v (D), fols. 203^r–204^r (A), fols. 178^r–179^r (T), fols. 191^v–192^r (B), *Senffl* (D), 2.p. in B missing, text in all voices

Zwi⁴ D-Z 175 (*olim* NL-Uhecht MS s.s.), no. 59, fols. 35^v–36^r (D), anon., D only, text in extant voice

Source Evaluation

All surviving sources for this motet originated in Saxony. **Lei** bears the date 1558 on its cover and was probably used at the

Thomaskirche in Leipzig (Orf 1977: 34). **Dre**⁵ and **Dre**⁶ originated at the Fürstenschule St. Afra in Meißen under the cantorate of Wolfgang Figulus. Dated c.1560–75, **Dre**⁶ is the earlier of the two manuscripts, whereas **Dre**⁵ has been dated to around 1570–80. Very little is known about **Dre**¹, which Steude (1974: 19) suggests was copied in Wittenberg. It is one of the earliest sources for this motet (c.1550–60) and the only one transmitting it completely. **Zwi**⁴ originated as well in Wittenberg, probably even a bit earlier, around 1549–50. This discantus partbook was copied by Jodocus Schalreuter and perhaps intended for Georg Rhau's workshop (Schlüter 2004: 123–46). Its readings closely follow **Dre**¹.

The only noteworthy variants among the sources concern two mensural changes in the tenor (m. 106 and m. 121). **Dre**⁵, **Dre**⁶, and **Lei** depart from **Dre**¹ in placing the change to *tempus perfectum* one measure later (m. 107) and then one measure earlier (m. 120). Thus, the mensural changes in those sources do not align in all voices as they do in **Dre**¹. It seems that those two passages were at some point also corrected in **Dre**¹ (though no traces of the former readings are visible), which possibly points towards a faulty model. Not all solutions conceived to cope with the situation are convincing (a superfluous Sb-rest was inserted in **Lei** in m. 106—the same rest seems to have been erased in **Dre**⁶; in **Dre**⁵ ink corrosion as well as the quality of the microfilm make this source challenging to read). **Dre**¹ transmits the best solution for these passages and has therefore been chosen as the principal source.

Variant Readings

Clefs

79–165	D	Dre ⁶	G3 clef
90 ₅ –100 ₂	Ct	Dre ¹	C4 clef

Mensuration and proportion signs

106–7	T	Dre ⁵ , Dre ⁶ , Lei	'3' appears one measure later in 107
112 ₁	D	Lei	'3' repeated
120–1	T	Dre ⁵ , Dre ⁶ , Lei	'3' appears one measure earlier in 120

Directions and/or non-verbal signs

17 ₁	T	Lei	<i>a</i> corrected to <i>b</i>
51 ₃ –74 ₂	Ct	Dre ¹	C4 clef corrected to C3 clef
74	T	Lei	∩
77	D, B	Lei , Zwi ⁴ (D only)	∩
78	Ct	Lei	∩
97 ₁	Ct	Dre ¹	note inserted
98 ₂	Ct	Dre ¹	<i>e</i> ¹ corrected to <i>f</i> ¹
106	T	Dre ⁶	Sb-rest erroneously erased
107 ₃	B	Dre ⁶	<i>g</i> corrected to <i>f</i>
109 ₂	Ct	Dre ¹	<i>e</i> ¹ corrected to <i>c</i> ¹
134 ₂	D	Dre ⁶	Mi-rest corrected to Sb?
136 ₁	T	Dre ⁶	blackened note head corrected to void
149 ₂ –150 ₁	D	Dre ⁶ , Lei	<i>punctus divisionis</i> missing
152 ₂ –153 ₁	D	Dre ⁶ , Lei	<i>punctus divisionis</i> missing
165	D	Dre ⁶ , Lei , Zwi ⁴	∩
165	Ct	Lei	∩
166	T	Dre ⁶ , Lei	∩

Variants in pitch and rhythm

8 ₁	T	Dre ⁵	erroneous extra Br-rest
10–11 ₁	Ct	Dre ⁵	dotted Br
18 ₁	T	Lei	note erroneously repeated after page turn
30 ₅ –31 ₁	D	Zwi ⁴	Sb
37 ₁	T	Dre ⁵	2 Mi
39 ₃	B	Dre ⁵	erroneous <i>g</i>
42 ₃ –4	B	Dre ⁵	Sb
44 ₂	Ct	Dre ⁵	erroneous <i>c</i> ¹
44 ₂ –3	B	Lei	notes missing
68 ₂	Ct	Dre ⁶	<i>f</i>
70	Ct	Dre ⁵	Sb Br Sb
77	D	Zwi ⁴	Mx
77 ₂	Ct	Dre ⁶	<i>d</i> ¹
81 ₃	Ct	Dre ⁵	2 Mi

105 ₄	Ct	Dre⁵	2 Mi
106	T	Dre⁵, Lei	imperfect Br Sb-rest (see Mensuration and proportion signs)
106	T	Dre⁶	imperfect Br (as above), Sb-rest missing (see Directions)
107	T	Dre⁵	Br-rest missing
120 ₂₋₃	T	Dre⁵, Dre⁶, Lei	Sb-rest Sb- <i>d</i> (see Mensuration and proportion signs)
122 ₂	B	Dre⁵	note not decipherable on microfilm
127 ₂₋₄	T	Dre⁵, Dre⁶	Mi- <i>c</i> ¹ Mi- <i>b</i> Sb- <i>e</i> ¹
165	D	Dre⁶, Lei, Zwi⁴	lower octave only
165	D	Zwi⁴	Mx
166	T	Lei	erroneously <i>d</i>
Accidentals			
40 ₁	B	Dre⁵	no <i>bb</i>
83 ₃	Ct	Dre⁵	cautionary <i>b#</i>
Coloration			
110 ₂ -111 ₂	D	Zwi⁴	no coloration
Ligatures			
134 ₁₋₂	Ct	Dre⁶	lig.
134 ₂ -135 ₂	T	Dre⁵, Dre⁶	two-note lig. only (134 ₂ -135 ₁)
Textual variants and text placement			
9 ₂ -13 ₁	D	Lei	<i>Domine, Domine</i>
17 ₃ -20 ₂	Ct	Lei	<i>secundum verbum</i>
21 ₂	Ct	Lei	<i>tuum in pace</i>
29 ₂ -33 ₁	D	Lei, Zwi⁴	<i>oculi mei</i>
39 ₂ -46	B	Dre⁵	<i>salutare tuum</i>
39 ₃ -46	Ct	Lei	<i>salutare tuum</i> missing
44 ₁ -46	T	Dre⁵	<i>tuum</i>
47 ₂ -50 ₁	Ct	Lei	<i>quod parasti</i>
47 ₂ -52 ₃	Ct	Dre⁵	<i>quod parasti, parasti</i>
51 ₃ -53 ₃	T	Dre⁵	<i>parasti</i>
53 ₂ -56 ₂	Ct	Dre⁵	<i>quod parasti, parasti</i>
53 ₂ -56 ₂	Ct	Lei	<i>parasti</i>
54 ₃ -57 ₃	B	Dre⁵	<i>quod parasti</i>
56 ₂ -57 ₂	T	Lei	no text
56 ₂ -57 ₃	B	Lei	<i>parasti</i>
56 ₄ -60	Ct	Dre⁵	<i>parasti</i>
56 ₄ -60	Ct	Lei	sign of repetition: (<i>quod</i>) <i>parasti</i>
62 ₂ -64 ₁	T	Lei	no text
66 ₂ -68 ₄	Ct	Lei	<i>ante faciem omnium</i>
68 ₁₋₄	Ct	Dre⁵	<i>omnium</i>
70 ₁ -74	T	Lei	no text
72 ₂ -77	D	Lei	<i>populorum</i> (3 times)
80 ₂ -87 ₁	D	Dre⁶	<i>ad revelationem gentium</i>
90 ₃ -94 ₁	D	Dre⁶, Zwi⁴	<i>gentium</i>
90 ₃ -94 ₁	T	Dre⁶	<i>gentium</i>
90 ₃ -98 ₁	T	Dre⁵	no text
92 ₁ -94 ₁	T	Lei	no text
93 ₂ -97 ₁	Ct	Lei	<i>et gloriam</i>
104 ₁ -106 ₁	B	Dre⁵	<i>Israel</i>
111 ₁ -115	Ct	Dre⁵, Dre⁶, Lei	<i>Israel</i>
112 ₂ -115	D	Dre⁶	<i>Israel, et gloriam</i>
120 ₃ -132 ₁	T	Dre⁵	<i>et Spiritui Sancto, Spiritui Sancto</i>
124 ₂ -130 ₁	B	Dre⁵	<i>Sancto</i>
124 ₂ -130 ₁	B	Dre⁶	<i>Sancto, Sancto</i>
125 ₂ -132 ₁	T	Dre⁶	<i>Sancto</i>
128 ₂ -132 ₁	D	Dre⁶	<i>Sancto</i>

147 ₁ –161 ₃	Ct	Lei	<i>et in saecula saeculorum. Amen</i>
151 ₁ –156 ₁	Ct	Dre⁵, Dre⁶	<i>amen, amen</i>
152 ₁ –158 ₁	D	Dre⁶, Lei	<i>amen</i>
162–5	Ct	Dre⁵	<i>amen</i> + sign of repetition

Remarks

- This composition is transmitted in manuscripts containing mainly motets. Therefore, it seems that it was perceived as a two-part motet. In a liturgical context, on the other hand, the *secunda pars* ('Lumen ad revelationem') could serve as an antiphon for the *Nunc dimittis* (as mentioned in the section 'Cantus firmus' above). The performance of the motet in a liturgical context would thus follow the sequence: *Lumen ad revelationem* – *Nunc dimittis* – *Lumen ad revelationem*.
- Judging from the surviving sources, Senfl's *Nunc dimittis* seems to have been especially popular in Saxony; Hoyer 1992: 30, 70 locates Wittenberg as a potential centre of transmission. Johannes Mathesius mentions in his biography of Luther (*Historien/ Von des Ehrwürdigen in Gott Seligen thewren Manns Gottes/ Doctoris Martini Luthers* (Nuremberg: Ulrich Neuber, 1566), fol. 106^v) that he and his fellow singers enjoyed singing Senfl's motets *Ecce quam bonum* and *Nunc dimittis* ('... [das *Ecce quam bonum*] hat mich vnnd meine mitsinger/ neben seinem *Nunc dimittis*, offtmals von hertzen erfrewet').
- In **Dre¹**, a second, blackened note head is found above the final note in the discantus (as in the edition). It indicates an optional addition to the final sonority.

33. *O bone Jesu! Duo in me cognosco* (SC M 70)

Text

The text of the motet is an oration once ascribed to Bernard of Clairvaux (c.1090–1153). Among sixteenth-century textual sources is a manuscript from the Benedictine Abbey of Hirsau, dated 1512 (now D-KA Lichtenthal 58), which gathers texts for the Office of the Dead, prayers for the dead, and various other prayers. In this last section, *O bone Jesu* (with only the words 'in tua cruce' missing from the last line) is inscribed on fol. 78^r as 'Oratio sancti bernhardi'.

1.p.

O bone Jesu! Duo in me cognosco: naturam quam tu fecisti et peccatum quod ego adieci. Fateor, Domine, quia per culpam deformavi naturam. Memento quod sum spiritus vadens et non rediens.

1.p.

O good Jesus! I perceive two things in me: nature, which you made, and sin, which I added. I confess, Lord, that through guilt I have disfigured nature. Remember that I am a spirit that goes its way and does not come back.

2.p.

Per me ivi in peccatum, per me redire non possum. Tu, bone Jesu, tolle a me quod ego adieci ut permaneat quod tu fecisti, ne pereat quod precioso sanguine tuo in cruce redemisti.

2.p.

By myself I entered sin, by myself I cannot return. Do you, good Jesus, remove from me what I added, so that what you created may endure, and what you redeemed through your precious blood on the cross may not perish.

Cantus firmus

Since it is a prayer, no melodic model for this text is known. Although the text incipit 'O bone Jesu' is shared by numerous motets, most of these settings transmit a text that differs from Senfl's setting. Only Clemens non Papa is known to have set the same text in the form of a five-voice motet. The two settings do not, however, share any musical material.

Principal Source

Rh¹ RISM 1538¹ (A-Wn), no. 14 (D, A, T, B), *LVDOVICVS SENFL.*, text in all voices

Other Sources

Got D-GOI Chart. A 98, [no. 136], fols. 73^v–78^r (D, A, T, B), anon., text in all voices

Gre D-GRu 640–641, no. 38, fols. 85^v–86^v (D), fol. 91^{r-v} (B), anon., Ct and T missing, text in extant voices

Reg³ D-Rp C 120, [no. 12], pp. 28–9 ([D, Ct, T, B]), *L. Sennfl.*, text in Ct, text incipits at section beginnings only in D, T, B

Vat V-CVbav Cod. Vat. lat. 11953, [no. 26], fols. 22^v–23^v (B), anon., B only, text in extant voice

Source Evaluation

The earliest known sources for the motet are **Reg³** and **Vat**, which basically share the same readings in the bassus (the only extant voice of **Vat**). The two other manuscripts, **Gre** and **Got**, post-date the only printed edition of the motet, **Rh¹**, which was published in 1538. At first glance, **Gre** seems to be connected in some way to **Rh¹** as the two sources share some of the

same repertoire, e.g. the motet following *O bone Jesu* is in both cases Matthias Eckel's *O admirabile precium*. Regarding the motet itself, however, few traces of direct copying from **Rh**¹ can be found: although they share the same mensuration sign in m. 68, **Gre** follows **Rh**¹ neither in the most probably erroneous pitch in the tenor in measure 48₂ nor the use of coloration. **Got** also shows no direct dependency on the print and has a different ending:

Alternative ending in **Got**

94

D (mi) - - - - - sti.

Ct (re) - - - de - mi - - - sti, re - de - mi - - - sti.

T (mi) - - - sti.

B sti, re - de - - - - - mi - - - - - sti.

The only sources transmitting all voices of the motet are **Got**, **Reg**³, and **Rh**¹. Of those, **Got** transmits a variant ending and **Reg**³ has some scribal mistakes such as a missing rest (D: 72) and an erroneous pitch (B: 97₁); in addition, many of its passages remain without text underlay. **Rh**¹ has therefore been chosen as the principal source. In regard to the division of the motet in two *partes*, the edition follows the earliest sources **Reg**³ and **Vat** as well as **Got** (see Remarks).

Variant Readings

Clefs

45₁-50 B **Got** F3 clef

Mensuration and proportion signs

51-67	D	Gre	no mensuration sign (implied continuation of ϕ)
51-67	T	Rh ¹	no mensuration sign
69	D, Ct, T, B	Got, Reg ³ , Vat (B only)	'3' only
77-8	T	Got, Reg ³ , Rh ¹	change of mensuration postponed to m. 78

Directions and/or non-verbal signs

9	B	Got, Gre, Reg ³ , Vat	⤴
10	D, Ct, T	Got, Gre (D only), Reg ³	⤴
50	D, Ct	Got	⤴
50	D, T, B	Gre (D only), Reg ³	⤴
50	B	Gre, Vat	⤴
58 ₂	D	Reg ³	correction: note inserted
66-67 ₁	D	Reg ³	correction
67	B	Got, Gre, Reg ³ , Vat	⤴
68	D, Ct, T	Got, Gre (D only), Reg ³	⤴
72	D	Reg ³	Br-rest erroneously erased
96	T	Reg ³	⤴
99	D	Gre, Reg ³	⤴
100	B	Gre, Reg ³	⤴
101	Ct	Reg ³	⤴

Coloration

22 ₁₋₂	B	Got, Reg ³ , Vat	no coloration
23 ₁₋₂	T	Got, Reg ³	no coloration
43 ₂₋₃	Ct	Got, Reg ³	no coloration
47 ₁₋₂	Ct	Got, Reg ³	no coloration
94 ₁₋₂	Ct	Got, Reg ³	no coloration

Variants in pitch and rhythm

8–10	D	Got	Br Lo
9	B	Gre, Reg³, Vat	Br
9 ₂	Ct	Reg³	<i>f</i>
10	D, Ct, T	Reg³	Br
19 _{3–4}	Ct	Got	Sb
20 _{1–2}	D	Got, Gre	Sb
33 ₂ –34 ₂	T	Got	Sb- <i>c</i> ¹ Sm- <i>b</i> Sm- <i>a</i> Mi- <i>g</i>
38 _{1–2}	Ct	Got	Sb
38 ₂	T	Got	2 Mi
44 ₃	B	Got	2 Mi
45 ₆	Ct	Got	<i>e</i> ¹
46 ₃	D	Got	2 Mi
48 ₂	T	Rh¹	<i>b</i>
50	B	Gre, Vat	Br
66	B	Got	Br
67	D, Ct, T	Got, Reg³	Br
72	D	Reg³	Br-rest missing (see Directions)
86 ₂	Ct	Reg³	<i>a</i>
90	T	Reg³	2 Sb
95	T	Reg³	Mx
97 ₁	B	Reg³	erroneous <i>G</i>
99	B	Reg³	Mx

Ligatures

61 _{1–2}	B	Got	lig.
65–66 ₁	D, Ct	Got, Reg³	lig.
92 _{1–2}	B	Got	<i>recta</i> in place of <i>obliqua</i>
92 _{1–2}	Ct	Reg³	<i>recta</i> in place of <i>obliqua</i>
97 _{1–2}	B	Reg³, Vat	lig.

Textual variants and text placement

45 ₁ –50	Ct	Got, Reg³	<i>rediens</i>
45 ₂ –50	D	Got	<i>et non rediens, et non rediens</i>
63	Ct	Got	<i>O</i> (instead of <i>tu</i>)
73 ₁ –74 ₁	D	Reg³	<i>ne permaneat</i> (as text incipit)
81 ₂	B	Rh¹	<i>quos</i> instead of <i>quod</i>
95 ₂ –99	B	Vat	no text

Remarks

In **Rh¹** either single or double barlines separate the motet into four sections. **Reg³**, **Vat**, and also partly **Got** mark the same sections by fermatas, but separate *prima* and *secunda pars* with a double barline. (**Got** is the only source to include the designation ‘secunda pars’). The scribe of **Gre** marked the endings of all sections with fermatas only.

34. *O magnae admirationis gratia!* (SC M 73)

Text

The text is an extract from the *Homilia XVII: In vigilia nativitatis Domini*, widely attributed to Origen (Burn 2013: 534–6). See, for example, *Tertius et quartus tomi operum Origenis Adamantii, quorum tertius complectitur, post apologiam explicanda* ([Paris]: Jean Petit and Josse Bade, [1512]), fol. 115^v.

l.p.

O magnae admirationis gratia! O inenarrabilis suavitas! O ineffabile magnumque sacramentum! Ipsa Virgo Maria, Mater Domini, eius ancilla, plasmatio eius, quae genuit.

l.p.

O grace of great admiration! O indescribable sweetness! O ineffable and great sacrament! The Virgin Mary herself, mother of God, his handmaiden, his creation, who gave birth.

2.p.

Quis unquam ista audivit? Quis vidit talia? Quis hoc excogitare potuit, ut virgo mater esset, intacta generaret, quae et virgo permansit et castitatis sigillum non perdidit?

2.p.

Who has ever heard such things? Who has seen such great things? Who was able to devise this: that a virgin should be mother and gave birth untouched, who both remained a virgin and did not lose the seal of chastity?

Unique Source

Zwi³ D-Z 81/2, [no. 58], no. 55 (D, T, B), *LS / Ludwic[us] Senfffl*, Ct missing, text in extant voices

Source Evaluation

The only source for this motet, **Zwi**³, presents what seems to be a relatively reliable reading. A questionable passage, however, appears at the end of the *secunda pars*, where there is an exposed series of parallel twelfths between the discantus and bassus (187₂–189). Absent the missing contratenor partbook, a range of editorial adjustments is possible, and therefore the passage has been transcribed in this edition without alteration.

Critical Notes

Directions and/or non-verbal signs

91	T	⤴
145 ₂ –146 ₁	B	correction marks (passage notated a second too high)

Textual variants and text placement

29 ₂ –31	D	<i>o in</i> (unfinished text, perhaps since the scribe realised there were not enough notes for the complete phrase)
161 ₃	B	<i>ut</i> in place of <i>et</i>
163 ₁	T	<i>ut</i> in place of <i>et</i>

Remarks

The replacement of *et* with *ut* in the final phrase sung by both tenor and bassus may be linked to the fact that neither sings the complete phrase. Only the discantus sings the words *et castitatis sigillum*.

35. O mundi Domina (SC M 74)**Text**

O mundi Domina belongs to the extended series of Great Antiphons, all beginning with ‘O’ (therefore also called the ‘O Antiphons’). They accompany the Magnificat at Vespers on the last days of Advent.

O mundi Domina, regio ex semine orta, ex tuo iam Christus processit alvo, tamquam sponsus de thalamo: hic iacet in praesepio, qui et sidera regit.

O Mistress of the world, sprung from royal seed: from your womb Christ has now come forth as a bridegroom from his chamber; here lying in a manger is he who rules even the stars.

Cantus firmus

In the *Antiphonarius* (1519), the chant *O mundi Domina* closes the series of Great Antiphons on fol. 7^r. Senffl’s composition incorporates a slightly different version (pertaining mainly to melismas) as cantus firmus. Passages from the cantus firmus appear in all extant voices, though predominantly in the discantus and tenor. The melody is transposed to *g* (apart from mm. 26–33 in the tenor, which is one pitch lower than the chant) and interspersed with free melodic material.

O _____ mun-di Do - mi - na, re - gi - o ex se - - - mi - ne _____ or - ta, ex

tu - o iam Chri-stus pro - ces - sit al - vo, _____ tam-quam spon - sus _____ de _____ tha -

la - - - mo: hic ia - cet in prae - se - pi - o, _____ qui et si - de - ra re - git.

Unique Source

Zwi³ D-Z 81/2, [no. 41], no. 40 (D, T, B), *LS*, Ct missing, text in extant voices

Critical Notes

Clefs

37₁–43₂ B F3 clef

Directions and/or non-verbal signs

14₂ D erroneous stem erased

14₃ D blackened note head corrected to void

Variants in pitch and rhythm

45₃–46₁ D dotted Sb

Textual variants and text placement

52₂–54₁ B the scribe crossed out *de thalamo* and replaced it with *hic iacet in praesepio*, which has one surplus syllable for the available notes

Remarks

In mm. 45–51, the discantus cites a phrase from the cantus firmus in imitation with the tenor. The tenor begins with two semibreves *d*¹ on the word ‘tamquam’, whereas the discantus in the unique source enters with only one dotted semibreve *d*², since the *c* in the bassus at m. 45₃ prevents exact imitation. In order to accommodate the two syllables of ‘tamquam’, this dotted semibreve has been split into a semibreve and minim (D: 45₃–46₁).

36. Pange, lingua, gloriosi (i) (SC M 80)**Text**

This motet sets the first stanza of the hymn for Corpus Christi by Thomas Aquinas (c.1225–74).

1. Pange, lingua, gloriosi
corporis mysterium,
sanguinisque pretiosi,
quem in mundi pretium
fructus ventris generosi
Rex effudit gentium.

2. *Nobis natus, nobis datus
ex intacta Virgine,
et in mundo conversatus,
sparso verbi semine,
sui moras incolatus
miro clausit ordine.*

3. *In supremae nocte coenae
recumbens cum fratribus
observata lege plene
cibus in legalibus,
cibum turbae duodenae
se dat suis manibus.*

4. *Verbum caro, panem verum
verbo carnem efficit:
fitque sanguis Christi merum,
et si sensus deficit,
ad firmandum cor sincerum
sola fides sufficit.*

1. Sing, O tongue, the mystery
of the glorious body
and of the precious blood,
which, to redeem the world,
the fruit of a noble womb,
the King of Nations poured forth.

2. *Born for us, given to us
from the untouched Virgin,
having dwelt in the world,
and scattered the seed of the Word,
He ended the span of his sojourn
in a wondrous fashion.*

3. *On the night of the Last Supper,
reclining with His brethren,
after fully observing the Law
with the prescribed foods,
as food to the company of the Twelve
He gives Himself with His hands.*

4. *The word as Flesh makes true bread
into flesh by the word,
and the wine becomes the blood of Christ.
And if sense fails
to strengthen a sincere heart,
faith alone suffices.*

5. *Tantum ergo sacramentum
veneremur cernui
et antiquum documentum
novo cedat ritui,
praestet fides supplementum
sensuum defectui.*

5. *Therefore, the great Sacrament
let us adore, prostrate,
and let the old Covenant
yield to a new rite.
Let faith prevail as a supplement
for the defect of the senses.*

6. *Genitori genitoque
laus et iubilatio,
salus, honor, virtus quoque
sit et benedictio,
procedenti ab utroque
compar sit laudatio. Amen.*

6. *To the Begetter and the Begotten
be praise and jubilation,
salutation, honour, strength as well
and benediction.
To the One who proceeds from Both
be equal praise. Amen.*

Cantus firmus

The cantus firmus that served as Senfl's model resembles the version found in the *Psalterium Pataviense* (1512), fol. 105^r (see below). The plainchant melody is arranged in long note values in the tenor and only becomes livelier at the ends of phrase v. It is thus clearly distinguished from the other voice parts, which are not based on the monophonic chant.

Pan - ge, lin - gua, glo - ri - o - si cor - po - ris my - ste - ri - um, _____ san - gui - nis - que pre - ti - o - si,
quem in mun - di pre - ti - um _____ fru - ctus ven - tris ge - ne - ro - si Rex ef - fu - dit _____ gen - ti - um.

Unique Source

Reg³ D-Rp C 120, [no. 41], pp. 178–9 ([D, Ct, T, B]), *L*: *Senffel*, text incipit in all voices; next to Senfl's name is the annotation 'Es ist guet merkh auf' (possibly by a different hand)

Critical Notes

Directions and/or non-verbal signs

16 ₅	B	unidentifiable erasure (erased stem?), possible correction of a premature entry of the following ligature
23–24 ₂	D	note heads corrected from void to blackened?
57	Ct, B	☞

Variants in pitch and rhythm

9 ₃	Ct	erroneously <i>f</i>
39 _{1–2}	Ct	2 Sm
41 ₈ –42 ₁	Ct	2 Sm
50 _{6–7}	Ct	superfluous Sm- <i>a</i> between the two notes

37. *Pange, lingua, gloriosi* (ii) (SC M 81)

Text

This motet sets the first stanza of the hymn for Corpus Christi by Thomas Aquinas. For the text and translation, see above, no. 36.

Cantus firmus

The cantus firmus in this motet closely resembles the melody for the hymn found in the *Psalterium Pataviense* (1512), fol. 105^r (see above, no. 36). Senfl features it most prominently in long note values in the tenor, with some embellishments at cadences and at the end, as well as transposed down a fifth in the bassus at mm. 25–37.

Unique Source

Rh² RISM 1542¹² (A-Wn), no. 66 (D, A, T, B), *Lu. Senffel*, text in all voices

Critical Notes

Clefs

63₂–67 T C5 clef**Remarks**

The lack of identifiable errors in the reading of this motet in **Rh**² can be attributed to the high printing standards of the Rhau printshop. Careful attention to typesetting is also apparent in the splitting of notes at the ends of systems so that each system begins on the tactus. Three instances of such note pairs in **Rh**² have been merged for this edition: two Mi-Sm pairs (D: 5₄, and Ct: 54₅) and one pair of two minims (D: 26₅).

38. Pange, lingua, gloriosi (iii) (SC M 82)**Text**

This motet sets the first four stanzas of the hymn *Pange, lingua* by Thomas Aquinas (for the text and translations, see above, no. 36). Whereas the more common word order in the first line of the second stanza is ‘nobis datus, nobis natus’, the phrase order in all partbooks of the unique source for this setting is ‘nobis natus, nobis datus’ and has therefore been used for the edition. The same word order is also found in the *Psalterium Pataviense* (1512), fol. 105^r.

Cantus firmus

The chant melody used in this setting is the same as in Senfl’s two other motets on the same text. The chant is repeated three times to accommodate the first four stanzas of text. For each stanza, different voices take over the cantus firmus: the discantus in the first stanza, the tenor in the second followed by an interlude (mm. 103–22), the discantus (with greater rhythmic variation) and tenor in the third stanza, and finally the bassus in the fourth stanza. Sections of the cantus firmus also appear in the other voices, often as points of imitation.

Unique Source

Zwi³ D-Z 81/2, [no. 51], no. 49 (D, T, B), *Ludwic[us] Senffill*, Ct missing, text in T and B, in D first stanza with text incipit only, remaining stanzas with text

Critical Notes

Directions and/or non-verbal signs

45 ₂	T	erased Br-rest above correct Mi-rest?
58 ₂ –60 ₁	B	vertical lines with the remark <i>bis</i> used to indicate repeat of passage
117 ₂	D, T, B	two dots beneath note (see Remarks)
121	B	two dots above note
123 ₃	T	two dots beneath note
141 ₁	D	cross above note
157	D	two dots above note
167 ₃	D	<i>c</i> ² corrected to <i>d</i> ²
181 ₃ –4	B	blackened note heads corrected to void
255 ₃	D	<i>g</i> ¹ corrected to <i>a</i> ¹

Variants in pitch and rhythm

82 ₁	D	erroneous <i>f</i> ¹
-----------------	---	---------------------------------

Textual variants and text placement

32 ₃ –36	B	<i>pretiosi</i> + sign of repetition
34 ₃ –37 ₃	T	two signs of repetition: <i>sanguinisque</i>
41 ₂ –42	B	<i>modo</i>
42 ₁ –2	T	<i>modo</i>
178 ₂ –3	D	erroneously <i>duo</i> - instead of <i>se dat</i> at page turn

Remarks

- This motet is composed with a wandering cantus firmus (see above, Cantus firmus). Senfl used this structure in other hymn settings, such as *Christe, qui lux es* and *Festum nunc celebre* (NSE 1.7 and 1.22), as well as in his settings of lieder (e.g. *Wann ich des Morgens früh aufsteh* (i) (SC S 319)).
- The only uncorrected scribal error in the musical notation appears in the discantus at m. 82₁, where the notated *f*¹ should probably read as *g*¹.

- As found in other motets from this manuscript, dots or other signs are occasionally placed above or below notes. Whereas the intention of those markings is in many cases unclear, the double dots in m. 117₂ of this motet align in the three extant voices and were probably used as guidance in rehearsal and performance.
- Text underlay for the third stanza (mm. 121–88) is curious, since the three surviving voices move through the text at different rates. In mm. 143–57, the bassus repeats the second and third lines in coordinated declamation with the more slowly moving tenor. Meanwhile, the discantus sings through the three final lines of the six-line stanza (mm. 143–58). The bassus then skips lines 4–5 to begin the final line of the stanza in m. 158. It seems likely that this unusual approach to textual underlay was made to coordinate the text in the bassus with the discantus, whose entry follows one measure later with a repetition of the stanza's final line. A similar situation can be found at mm. 217–24, where the discantus, singing through the text more rapidly than the other voices, repeats the word 'merum' in conflict with the textual progress, but in simultaneous declamation with the tenor.

39. *Patris sapientia, veritas divina* (SC M 83)

Text

The text of this hymn in commemoration of Christ's passion was traditionally sung during the liturgy of the hours on Good Friday. It is often attributed to either Pope John XXII (1244–34) or Aegidius Romanus (c.1243–1316), although no direct evidence confirms either attribution (AH 30: 32–5). Senfl sets only the first stanza.

[Ad Matutinum]

1. Patris sapientia, veritas divina,
Christus homo captus est hora matutina,
a suis discipulis cito derelictus,
Judaeis est traditus, venditus et afflictus.

Ad Primam

2. *Hora prima ductus est Jesus ad Pilatum
falsis testimoniis multum accusatum,
in collo percutiunt, manibus ligatum,
vultum Dei conspuunt, lumen caeli gratum.*

Ad Tertiam

3. *Crucifige clamitant hora tertiarum,
illusus induitur veste purpurarum,
caput eius pungitur corona spinarum
crucem portat umeris ad locum poenarum.*

Ad Sextam

4. *Hora sexta Jesus est cruci conclavatus
et est cum latronibus pendens deputatus,
prae tormentis sitiens felle saturatus,
Agnus crimen diluit sic ludificatus.*

Ad Nonam

5. *Hora nona Dominus Jesus expiravit,
Eli clamans animam Patri commendavit,
latus eius lancea miles perforavit,
terra tunc contremuit, et sol obscuravit.*

Ad Vesperas

6. *De cruce deponitur hora vespertina,
fortitudo latuit in mente divina,
talem mortem subiit vitae medicina,
heu, corona gloriae, iacuit supina.*

[At Matins]

1. Wisdom of the Father, divine truth,
Christ as man was captured in the morning hour,
abandoned quickly by his disciples,
surrendered by the Jews, sold and tormented.

At Prime

2. *At the hour of Prime Jesus was led to Pilate,
and accused by many with false testimonies,
they beat him in his neck with his hands tied,
and spit upon the face of God, the grateful light of heaven.*

At Terce

3. *They cry crucify him at the third hour,
to mock him he is clothed in a purple robe,
his head is pricked with a crown of thorns,
he carries the cross on his shoulders to the place of punishments.*

At Sext

4. *At the sixth hour Jesus was nailed to the cross,
and was consigned to hang among thieves,
thirsting from torments, soaked with gall,
the Lamb washed the sin while mocked.*

At Nones

5. *At the ninth hour Lord Jesus expired,
crying Eli, he commended his soul to his Father,
his side was pierced from a lance by a soldier,
the earth then trembled and the sun darkened.*

At Vespers

6. *He was taken from the cross at the hour of Vespers,
his strength was hidden in his divine soul.
Such a death came to be the medicine of life,
alas, the crown of glory lay supine on the ground.*

Ad Completorium

7. *Hora completorii datur sepulturae
corpus Christi nobile, spes vitae futurae,
conditur aromatae, complentur scripturae,
iugis sit memoriae mors haec mihi curae.*

Conclusio

8. *Has horas canonicas cum devotione
tibi, Christe, recolo pia ratione,
ut qui, pro me passus es amoris ardore,
sis mihi solatium mortis in agone.*

At Compline

7. *At the hour of Compline the tomb was given
the noble body of Christ, the hope of future life,
embalmed, the scriptures were fulfilled,
may this death be ever in my mind.*

Conclusion

8. *These canonical hours with devotion
to you, O Christ, I renew in a pious manner,
so that you, who has suffered on my behalf with ardent love,
be a comfort to me in the agony of death.*

Cantus firmus

The sixteenth-century transmission of the melody of this hymn appears rather stable (see, for example, the version below, which is transcribed from A-LI Hs. 713, fol. 1^v, a source that appears to be the remains of an anonymous letter dated c.1500, possibly from Salzburg), with the main variation being a transposition of the *E* final to *A* (for other sources transmitting the melody, see Strohm 2012: 166–7). Although the transmission of the melody is fairly consistent, textual variants are common, especially in the third and fourth lines (e.g. ‘et notis’ in place of ‘cito’, see AH 30: 32–5).

Senfl opts for the transposed version and deploys it prominently as a cantus firmus in the bassus (**Rh**², a collection of 134 hymns organised according to the liturgical year, includes another anonymous setting of *Patris sapientia* in which the melody is similarly featured as a cantus firmus with *A* final).

Pa - tris sa - pi - en - ti - a, ve - ri - tas di - vi - - - na,
Chri - stus ho - mo ca - ptus est ho - ra ma - tu - ti - - - na,
a su - is di - sci - pu - lis et no - tis de - re - li - ctus,
Ju - dae - is est tra - di - tus, ven - di - tus et af - fli - ctus.

Principal Source

Rh² RISM 1542¹² (D-Mbs), no. 36 (D, A, T, B), *Lud. Senffel* (index T), *L. S.*, text in all voices

Other Source

Zwi³ D-Z 81/2, [no. 76] (D, T, B), *L. S.* (D), anon., Ct missing, text in D and T, text incipit only in B

Source Evaluation

Due to the fragmentary state of **Zwi**³, **Rh**², a product of the Rhau printshop and the only complete source for this motet, serves as the principal source.

Variant Readings

Clefs

1₁–47 D **Zwi**³ C1 clef

Staff signatures

1–16₂ B **Zwi**³ no *b*^b
37–45 B **Zwi**³ no *b*^b

Directions and/or non-verbal signs			
27 ₁	T	Zwi ³	blackened note head corrected to void
30 ₂	T	Zwi ³	<i>a</i> corrected to <i>g</i>
45	B	Zwi ³	☉
46	T	Zwi ³	☉
47	D	Zwi ³	☉
Variants in pitch and rhythm			
1 ₃ -2 ₁	T	Zwi ³	Mi Sb
36 ₄	T	Zwi ³	2 Mi
47	D	Zwi ³	<i>e</i> ¹
Coloration			
30 ₂₋₃	D	Zwi ³	no coloration
30 ₃₋₄	T	Zwi ³	no coloration
31 ₄₋₅	T	Zwi ³	no coloration
32 ₂₋₃	D	Zwi ³	no coloration
Textual variants and text placement			
19 ₃ -24 ₁	D	Zwi ³	<i>matutina</i> + sign of repetition
29 ₃ -32 ₃	T	Rh ²	<i>derelitus</i> [sic]
40 ₄ -42 ₄	T	Zwi ³	<i>afflictus</i>
43 ₂ -46	T	Zwi ³	<i>et afflictus</i>
45 ₃ -47	D	Zwi ³	<i>et afflictus</i>

Remarks

Rhau occasionally divides notes into two pitches that span the system break so that each line of music begins on the tactus. These note pairs (D: 8₄; T: 28₃; and Ct: 42₂) have been merged in this edition.

40. *Quare fremuerunt gentes* (SC M 87)

Text

This motet sets the four opening verses of Ps. 2 in the *prima pars* and the four closing verses of Ps. 2 in the *secunda pars* (Ps. 2:1-4, 10-13).

1.p.

Quare fremuerunt gentes et populi meditati sunt inania? Astiterunt reges terrae, et principes convenerunt in unum adversus Dominum et adversus Christum eius. Dirumpamus vincula eorum, et projiciamus a nobis iugum ipsorum. Qui habitat in caelis irridebit eos, et Dominus subsannabit eos.

1.p.

Why have the Gentiles raged and the people devised vain things? The kings of the earth stood up, and the princes met together against the Lord and against his Christ. Let us break their bonds asunder, and let us cast away their yoke from us. He that dwelleth in heaven shall laugh at them, and the Lord shall deride them.

2.p.

Et nunc, reges, intelligite. Erudimini, qui iudicatis terram. Servite Domino in timore, et exultate ei cum tremore. Apprehendite disciplinam nequando irascatur Dominus et pereatis de via iusta. Cum exarserit in brevi ira eius, beati omnes qui confidunt in eo.

2.p.

And now, O ye kings, understand. Receive instruction, you that judge the earth. Serve ye the Lord with fear, and rejoice unto him with trembling. Embrace discipline lest at any time the Lord be angry and you perish from the just way. When his wrath shall be kindled in a short time, blessed are all they that trust in him.

(RDC)

Principal Source

Zwi¹ D-Z 73, [no. I.21] = [no. 21], fols. 19^v-20^v (D), fols. 21^v-23^r (A), fols. 19^r-20^v (T), fols. 19^r-20^r (B), *Ludouicus Senffel* (B), text in all voices

Other Sources

Lei	D-LEu Thomaskirche 49/50, [no. 46], fols. 75 ^v –77 ^r (D), fols. 75 ^r –76 ^r (A), fols. 65 ^r –66 ^r (T), fols. 77 ^v –78 ^v (B), <i>L. S.</i> , text in all voices
Reg⁴	D-Rtt F.K. Musik 2/3, [no. 95], fols. 119 ^r –121 ^v (D), fols. 109 ^r –111 ^r (B), anon., Ct and T missing, text in extant voices
Stu¹	D-Sl Mus. I fol. 35, [no. 14], fols. 157 ^v –179 ^r (D, [Ct], T, [B]), anon., text in all voices

Source Evaluation

Three of the four sources transmitting this psalm motet are complete. Among these, **Lei** and **Zwi¹** are relatively similar in terms of their notation, whereas **Stu¹** transmits a substantial number of variants not found in the other three sources (see, for example, the 39 unique variants catalogued below in Variants in pitch and rhythm). **Lei** transmits two notational errors (an erroneous *a* in the contratenor at m. 34₄ and a missing note in the tenor at m. 83₃) as well as errors in text underlay (mm. 87₂–92₁ and 156₁–60₁ in the tenor) and missing text (B: 80₂–81₂ and 181₂–184₁). **Reg⁴**, an incomplete source of which only the discantus and bassus partbooks survive, likewise seems to transmit scribal errors (D: Lo-rest at m. 37, erroneous *a¹* at m. 48₂) in addition to unique notational variants (D: 131₃, B: 186₂; and D: 190₁). **Zwi¹**, which is the most complete and representative of the four surviving sources, has therefore been chosen as principal source.

Critical Notes

Clefs

1–226	D	Stu¹	G3 clef
36 ₃ –89 ₁	T	Stu¹	C3 clef
38 ₂ –41 ₂	D	Reg⁴	C3 clef
116–178 ₄	T	Stu¹	C3 clef
189–199 ₂	T	Stu¹	C3 clef
214 ₂ –222 ₁	D	Lei	clef missing
222 ₂ –226	D	Lei	erroneous G2 clef

Staff signatures

222 ₁ –226	B	Zwi¹	no <i>bb</i>
-----------------------	---	------------------------	--------------

Directions and/or non-verbal signs

15 ₃	Ct	Lei	blackened note head corrected to void
20 ₂	B	Lei	note inserted (correction)
24 ₂ –3	B	Stu¹	dotted Mi- <i>a</i> Sm- <i>g</i> corrected to dotted Mi- <i>bb</i> Sm- <i>a</i>
64 ₂	B	Lei	<i>bb</i> corrected to <i>c</i>
71 ₁	T	Lei	<i>f</i> corrected to <i>g</i>
75 ₂	D	Stu¹	blackened note head corrected to void
79 ₂ –81 ₂	B	Lei	passaged inserted in left-hand margin
114	D, Ct, B	Lei, Reg⁴ (D, B), Zwi¹	∩
115	T	Lei, Zwi¹	∩
164 ₅	Ct	Lei	<i>g</i> corrected to <i>f</i>
191 ₃	Ct	Zwi¹	<i>c¹</i> corrected to <i>bb</i>
202 ₃ –204 ₁	D	Lei	erased Sb- <i>bb¹</i> Sb- <i>a¹</i> Sb- <i>g¹</i> Mi-rest Mi- <i>f¹</i> (passage at 187 ₂ –189 ₂ from system above mistakenly recopied)
226	D, Ct, T, B	Lei, Reg⁴ (D, B), Zwi¹	∩

Variants in pitch and rhythm

12 ₁	Ct	Stu¹	<i>a</i>
20 ₃ –21 ₁	B	Stu¹	dotted Sb
21 ₃ –4	Ct	Lei, Stu¹	Sb
21 ₄ –5	B	Stu¹	Sb
22 ₁ –3	T	Stu¹	dotted Sb
23 ₃	D	Stu¹	2 Mi
24	Ct	Stu¹	2 Sb
24 ₂	D	Stu¹	dotted Mi- <i>bb¹</i> Sm- <i>a¹</i>
26 ₃	Ct	Stu¹	<i>a</i>
28 ₁ –2	Ct	Stu¹	Sb
34 ₄	Ct	Lei	erroneous <i>a</i>
37	D	Reg⁴	erroneous Lo-rest

46 ₂ –47 ₁	Ct	Stu¹	Br
48 _{1–2}	D	Stu¹	Sb
48 ₂	D	Reg⁴	erroneous <i>a</i> ¹
50 ₁	B	Stu¹	Mi-rest Sb- <i>g</i>
64 ₂	B	Stu¹	<i>b</i> ^b
68 ₂	T	Stu¹	<i>g</i>
69 ₂ –70 ₁	D	Lei, Reg⁴	dotted Sb
73 ₂	D	Stu¹	<i>g</i> ¹
83 ₃	T	Lei	note missing
85 ₃	Ct	Stu¹	Sb Mi (at page turn)
89 ₃	D	Stu¹	2 Sb
96 _{2–3}	T	Stu¹	Sb
104 ₂ –106 ₁	Ct	Stu¹	dotted Sb Mi Sb 2 Mi
105 ₂	B	Stu¹	Sb Mi (at page turn)
114	D, Ct, B	Stu¹, Zwi¹	Mx
115	T	Stu¹, Zwi¹	Mx
131 ₃	D	Reg⁴	2 Mi
142 _{2–3}	D	Stu¹	Sb
143 ₃ –144 ₁	B	Stu¹	Sb
143 ₃ –144 ₂	T	Stu¹	dotted Sb 2 Mi
145 _{3–4}	T	Stu¹	Sb
145 _{3–4}	B	Stu¹	Sb
153 ₂	D	Stu¹	Sb Br
153 ₄ –154 ₁	B	Stu¹	dotted Mi
159 ₂	D	Stu¹	Sb Mi (at page turn)
164 _{4–5}	Ct	Stu¹	Sb
167 _{2–3}	D	Stu¹	Sb
178 ₃	D	Stu¹	erroneous <i>g</i> ¹
180 ₁	D	Stu¹	<i>f</i> ¹
184 _{1–2}	B	Stu¹	Sb
186 ₂	T	Stu¹	Sb Br
186 ₂	B	Reg⁴	Br Sb-rest
186 ₂	B	Stu¹	Sb Br
190 ₁	D	Reg⁴	Mi- <i>b</i> ^{b1} Mi- <i>g</i> ¹
191 ₃	Ct	Stu¹	<i>c</i> 1
198 ₃	Ct	Stu¹	dotted Sb Mi
200 ₂ –201 ₁	D	Lei	rests missing
205 _{2–3}	D	Stu¹	Sm- <i>f</i> ¹ Sm- <i>e</i> ¹ Mi- <i>d</i> ¹
221 _{2–3}	D	Stu¹	Sb- <i>b</i> ^{b1} Mi- <i>a</i> ¹
226	D, Ct, T, B	Stu¹, Zwi¹	Mx
Accidentals			
8 ₂	Ct	Stu¹	no <i>eb</i>
65 ₃	B	Stu¹	<i>eb</i>
68 ₁	B	Stu¹	<i>eb</i>
73 ₁	B	Lei, Reg⁴	no <i>eb</i>
76 ₁	B	Stu¹	<i>eb</i>
82 ₄	Ct	Lei	no <i>eb</i>
83 ₁	B	Reg⁴	no <i>eb</i>
142 ₂	B	Stu¹	<i>eb</i>
147 ₂	Ct	Lei	no <i>eb</i>
174 ₃	Ct	Stu¹	no <i>eb</i>
205 ₂	B	Lei, Reg⁴	no <i>eb</i>
217 ₁	T	Stu¹	<i>eb</i>
Ligatures			
34 _{1–2}	D	Stu¹	no lig.
49 ₂ –50 ₁	B	Stu¹	no lig. (see Variants in pitch and rhythm)
147 _{1–2}	Ct	Stu¹	no lig.

153 ₁₋₂	D	Stu¹	lig. (see Variants in pitch and rhythm)
154 ₁₋₂	Ct	Stu¹	no lig.
186 ₁₋₂	T	Stu¹	lig. (see Variants in pitch and rhythm)

Textual variants and text placement

6 ₁₋₈ ₁	B	Lei, Reg⁴, Stu¹	<i>gentes</i>
13 ₃₋₁₄ ₃	Ct	Stu¹	<i>et populi</i>
16 ₂₋₁₈ ₁	B	Reg⁴	<i>populi (et missing)</i>
19 ₁₋₂₂	B	Stu¹	<i>meditati sunt</i>
20 ₂₋₂₆ ₁	T	Lei	<i>et populi meditati sunt inania</i>
34 ₃₋₃₆ ₂	T	Stu¹	<i>et princi (-pes missing)</i>
40 ₂₋₄₇ ₁	Ct	Stu¹	<i>et principes convenerunt in unum</i>
47 ₂₋₄₈ ₃	D	Stu¹	<i>adversus</i>
54 ₃₋₅₆ ₁	Ct	Stu¹	<i>Christum eius</i>
73 ₁₋₇₅	Ct	Lei	<i>a nobis</i> + sign of repetition
74 ₃₋₇₆ ₁	T	Stu¹	<i>iugum ipsobis [sic]</i> (at page turn)
76 ₂₋₇₇ ₂	Ct	Stu¹	<i>a nobis</i>
79 ₂₋₈₄ ₁	Ct	Stu¹	<i>iugum ipsorum</i>
80 ₂₋₈₁ ₂	B	Lei	no text (accompanying musical notation was apparently skipped then added in the left-hand margin)
87 ₂₋₉₂ ₁	T	Lei	<i>cae- caelis</i> (at page turn)
93 ₃₋₉₈ ₁	Ct	Stu¹	<i>irridebit eos</i>
97 ₂₋₉₉ ₂	D	Reg⁴	<i>subsannabit</i>
109 ₂₋₁₁₂ ₃	T	Lei	<i>subsannabit eos</i>
110 ₁₋₁₁₄	B	Stu¹	no text
135 ₂₋₁₄₁ ₃	Ct	Lei, Stu¹	<i>qui iudicatis terram</i>
141 ₃₋₁₄₃ ₁	D	Stu¹	<i>Servite</i>
143 ₃₋₁₄₆ ₁	T	Stu¹	<i>in timore</i> (see Variants in pitch and rhythm)
143 ₃₋₁₄₆ ₁	B	Stu¹	<i>in timore</i>
145 ₁₋₁₅₃ ₁	Ct	Stu¹	<i>in timore, et exultate ei</i>
153 ₂₋₁₅₅ ₁	B	Stu¹	<i>ei</i>
153 ₃₋₁₆₀ ₃	Ct	Stu¹	<i>exultate ei cum tremore</i>
155 ₃₋₁₅₈ ₃	B	Lei, Reg⁴, Stu¹	<i>cum tremore</i>
156 ₁₋₁₆₀ ₂	T	Lei	<i>tremore</i> + sign of repetition + <i>-re</i>
159 ₁₋₁₆₀ ₃	Ct	Lei	<i>cum tremore</i>
159 ₂₋₁₆₄ ₃	D	Stu¹	<i>apprehendite</i>
167 ₂₋₁₆₈ ₁	D	Stu¹	no text
167 ₃₋₁₆₉ ₁	T	Stu¹	sign of repetition: <i>disciplinam</i>
168 ₃₋₁₇₀	Ct	Stu¹	no text
177 ₃₋₁₈₀ ₁	T	Stu¹	sign of repetition: <i>Dominus</i>
181 ₂₋₁₈₄ ₁	B	Lei	no text
181 ₂₋₁₈₄ ₁	B	Reg⁴	<i>de via</i> + sign of repetition
182 ₂₋₁₈₆ ₂	Ct	Stu¹	<i>et pereatis de via iusta</i>
200 ₃₋₂₀₃ ₁	T	Stu¹	<i>beati omnes</i>
203 ₂₋₄	Ct	Lei, Stu¹	<i>beati</i>
203 ₃₋₂₀₅ ₁	T	Stu¹	sign of repetition: <i>beati omnes</i>
204 ₂₋₂₀₆ ₂	Ct	Stu¹	<i>beati omnes</i>
205 ₁₋₂₀₆ ₂	B	Lei, Reg⁴, Stu¹	<i>omnes</i>
206 ₂₋₂₀₈ ₁	T	Stu¹	sign of repetition: <i>beati omnes</i>
210 ₂₋₂₁₃ ₃	B	Stu¹	<i>qui confidunt in eo</i>
213 ₂₋₂₁₄ ₃	T	Stu¹	<i>omnes</i>
217 ₁₋₂₂₃ ₁	Ct	Stu¹	<i>eo, eo</i>
221 ₂₋₂₂₂ ₂	T	Lei, Stu¹	<i>qui confidunt</i>

Remarks

The scribe of **Lei** omits all double barlines at the end of the *prima* and *secunda pars* with the exception of the end of the *secunda pars* in the tenor.

41. *Quid vitam sine te* (SC M 90)**Text**

The text of this mourning motet was written by Johann Koler (d. before 21 March 1538), canon of St. Moritz in Augsburg, who is named in the heading that accompanies the music in its unique source. Although Koler is not known to have written any other poetic texts, he corresponded with Erasmus (c.1466–1536) and was involved in the religious and humanist circles of early sixteenth-century Augsburg (Bietenholz/Deutscher 1986: 269–70). The text, cast in elegiac distichs, is structured in the form of a dialogue between a husband and his deceased wife.

1.p.

Quid vitam sine te, coniunx castissima, servo,
cum mihi lux sine te grata nec esse queat?
Liquisti misero lacrimas gemitusque perennes,
liquistique octo pignora parva viro,
quae matris vultus, matris quae colla requirunt,
saepe vocant matrem, atre carere dolent.
Me miserum! suntne haec thalami monumenta relict?
sic, uxor, servas dulcia membra domus?
O sors, o pietas, vis o saevissima fati:
in luctum per te gaudia nostra ruunt.
Sed nil in terris stabile est expersque ruina
et nos nil aliud quam levis aura sumus.

2.p.

Parce tuis lacrimis, coniunx mitissime,
nec te conficias: abii, o bone, non obii.
Me tulit ad superos celsi regnator Olympi:
perfruo aethereis nunc ego laeta choris.
Nec te sollicitet liberum pia cura tuorum:
ipse gerit curam Christus ubique tui.
Nunc ego praecessi, tu pone sequeris et ambos
una fides, pietas iunget et unus amor.
Caelitibus simul immixti vivemus et una
nobiscum liberi praemia digna ferent:
quare age ne tanto turbes mea gaudia luctu,
sed laetus valeas et memor usque mei.

1.p.

What life have I still without you, O thou purest spouse,
Since I cannot even bear daylight without you?
You have left me endless tears and groaning,
You have left to your husband eight small children,
who pine for their mother's face, and their mother's neck,
who continually call for her, and grieve that they are without her.
Wretched me, are these the reminders of an abandoned marriage,
is this how you look after the sweet members of your household?
O fate, and family duty, O most savage and violent destiny:
through you all our joys collapse into sorrow.
But nothing on earth is steadfast and free from ruin
and we are nothing but a gentle breeze.

2.p.

Spare your tears, gentlest husband,
and do not wear yourself out. I have left, my good man; I have not died.
The Lord of high heaven carried me off to the skies;
now I happily enjoy the heavenly choirs.
Let not dutiful concern for your children worry you:
Christ himself cares for you everywhere.
Now I have gone before you, but then you will follow behind me,
and one faith and devotion and love shall join us both.
We shall live together among the heavenly beings, and together with us
our children will have worthy rewards.
And so come now, do not disturb my joy with your mourning,
but be strong in joy, and always remember me.

(adapted from David McGaw, with the assistance of Clifton N. 'Skip' West, III, and Therese-Marie Dougherty, SSND)

Unique Source**UI**

RISM 1545² (D-Mbs), no. 26 (D, A, T, B), title:
*Nenia, Maritus defunctam vxorem alloquitur. Responsio vxoris defunctae | pro Christophoro Ehenn patric:
Augustan: per vtriusq[ue] Iuris | Doctorem Ioannem Colerum atq[ue] Quatuor vocum | à Ludouico Senflio
adita.*, text in all voices

Critical Notes

Variants in pitch and rhythm

256₂₋₃ D erroneously 2 Mi-e¹ (compare the same motif in other voices)

Text

45₂₋₃ Ct *parvo***Remarks**

The heading for this motet in **UI** informs us that it was commissioned by the Augsburg patrician Christoph Ehem on the death of his wife Anna († 1535), who was a daughter of the Protestant mayor Ulrich Rehlinger (see NSE 1, Plates 21–2). The motet that follows *Quid vitam sine te* in this source (no. 27: *Tantum igitur potuit*) is a naenia for Christoph Ehem himself, who died in 1536 or 1537. This second motet was composed by Leonhard Zinsmaister, who was chapelmaster at the cathedral of Augsburg. The motet preceding *Quid vitam sine te* (no. 25: *Carole cur defles*) is also a mourning motet, composed by

Nicolas Payen on the occasion of the death of Isabella of Portugal, wife of Charles V, in 1539. All three motets are uniquely transmitted in **UI** and share a common characteristic: in each motet, the deceased enters into dialogue with the living to provide consolation. The motet and its context are discussed in detail in Fuhrmann 2018.

42. *Regina caeli, laetare / Conscendit iubilans* (SC M 92)

Text

In this motet, Senfl combines the Marian antiphon *Regina caeli, laetare* with various chant melodies pertaining to Christ and usually allocated to Christmas and Easter (see NSE 1, Plate 23). The antiphon is placed in the discantus throughout the composition, whereas the parallel cantus firmi are found in the contratenor (1.p. and 4.p.) or in the tenor (2., 3. and 5.p.). The Alleluia trope (5.p.) for *Regina caeli, laetare* was widespread in German-speaking lands around 1500, with sources documenting both monophonic (e.g. A-MB Man. cart. 1, A-VOR MS 22) and other polyphonic versions (e.g. I-TRbc MS 1378 (*olim* 91), D-B Mus. ms. 40021, D-Mbs Mus.ms. 3154). For more on these sources, see Noblitt 1994: 43–5.

1.p. Regina caeli, laetare, alleluia.	1.p. Queen of Heaven, rejoice, alleluia.
2.p. Quia quem meruisti portare, alleluia.	2.p. Because He whom you were worthy to bear, alleluia.
3.p. Resurrexit sicut dixit, alleluia.	3.p. Has risen again as He said, alleluia.
4.p. Ora pro nobis Deum.	4.p. Pray for us to God.
5.p. Alle-, Domine nate matris, Deus alme, nobis confer praestaque vivere. Quoniam te decet laus honor, o Domine, qui de morte surgebas, Rex pie, fac nos post te surgere, alleluia. Alle-luia.	5.p. Alle-, Lord, born of thy mother, nourishing God, grant and warrant us life. For praise and honour beseem thee, O Lord. Thou that didst rise from death, kindly King, make us rise after thee, alleluia. Alle-luia.

Parallel texts

1.p.: second stanza of *Festum nunc celebre*; hymn for Holy Thursday by Hrabanus Maurus (c.780–856); see NSE 1.22.

Conscendit iubilans laetus ad aethera, sanctorum populus praedicat inclitum, concinit pariter angelicus chorus victoris boni gloriam.	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.
--	--

2.p.: first couplet of a processional hymn for Palm Sunday by Theodulf of Orléans (c.760–821)

Gloria, laus et honor tibi sit, Rex Christe, Redemptor: cui puerile decus prompsit hosanna pium.	All glory, praise, and honour to thee, King Christ, the Redeemer, to whom pious boys bring forth Hosannas of praise.
---	--

3.p.: beginning of the sequence for the first mass on Christmas day

Grates nunc omnes reddamus Domino Deo, qui sua nativitate nos liberavit de diabolica potestate.	Now let us all give thanks to the Lord God, who, by his birth, freed us from the devil's power.
--	--

4.p.: excerpt from the *Te Deum laudamus*; hymn of praise

Te ergo quaesumus, famulis tuis subveni,
quos pretioso sanguine redemisti.

We therefore ask thee to help thy servants,
whom thou hast redeemed with thy precious blood.

5.p.: Christmas cantio (see also NSE 1.15)

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, alleluia.

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, alleluia.

Cantus firmus

In the *Responsoria* (1509), fols. 41^v–42^r, the Marian antiphon *Regina caeli* including the Alleluia trope is fittingly assigned to Easter. Senfl's main cantus firmus, placed in the discantus, follows this model closely albeit with some modifications: a few melismatic passages are simplified ('portare alleluia'); the middle note on 'Ora' (beginning of 4.p.) is missing, resulting in a leap of a fifth; and as the third line of the 5.p. reads 'Quoniam te decet laus honor ...' without 'et' (as found in other chant sources such as PL-Wrk MS 58 ('Neumarkt Cationale'), fols. 160^v–161^r, and A-Gu Cod. 29, fol. 380^v), there is correspondingly one *c*¹ less in that passage. In the last line of text, the *Responsoria* (1509) transmits the words 'collaudare te' instead of 'post te surgere'.

Re - gi - na cae - li, lae - ta - - - - re, al - le - - lu - ia.

Qui - a quem me - ru - i - sti por - - - - ta -

re, al - le - - - - lu - ia. Re - sur - re - xit sic - ut di - xit, al -

le - - - - lu - ia. O - ra pro no - - - - bis De - - - - um.

Al - le-, Do - mi - ne na - te ma - tris, De - us al - me, no - bis con - fer prae - sta - que vi - ve - re.

Quo - ni - am te de - cet laus et ho - nor, o Do - mi - ne, qui de mor - te sur - ge - bas, Rex pi - e,

fac nos col - lau - da - re te, al - le - lu - ia.

Parallel cantus firmi

1.p.: Hymn for the Feast of the Ascension; see NSE 1.22.

2.p.: Processional hymn for Palm Sunday; DK-Kk 3449, 8°, v, fols. 111^v–112^r. Senfl's cantus firmus is transposed to begin on *d*¹ and has a few variants that contrast with this version (for example, a leap of a fifth at 'cui').

Glo - ri - a, laus et ho - nor ti - bi sit, Rex Chri - ste, Red - em - ptor:
cu - i pu - e - ri - le de - cus prom - psit ho - san - na pi - um.

3.p.: Sequence for Christmas; *Graduale Pataviense* (1511), fol. 195^r.

Gra - tes nunc o - mnes red - da - mus Do - mi - no De - o, qui su - a
na - ti - vi - ta - te nos li - be - ra - vit de di - a - bo - li - ca po - te - sta - te.

4.p.: Hymn of praise, part of the *Te Deum laudamus*; *Exemplar in modum accentuandi* (1513), fol. 69^r. In assigning this cantus firmus to the contratenor, Senfl transposed it up a fourth to begin on *d*¹.

Te er - go quae - su - mus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti - o - so san - gui - ne re - de - mi - sti.

5.p.: Christmas cantio; see NSE 1.15.

Unique Source

Reg³ D-Rp C 120, [no. 38], pp. 164–71 ([D, Ct, T, B]), *L. S.*, text in D, 1.p. and 4.p. of Ct, 2.p. and 3.p. of T, 2.p. of B; no text in 5.p. of Ct; text incipits in all other *partes*

Critical Notes

Mensuration and proportion signs

34–69 Ct no mensuration sign

Directions and/or non-verbal signs

70 B ☞
190 T ☞
194 Ct ☞

Variants in pitch and rhythm

19₂ B erroneous *d*
163₃ B Sb-*c* missing (indicated by custos)
190 D Mx

Textual variants and text placement

16₂–17₃ Ct *praedicans* instead of *praedicat*
54₂–70 B *alle-luia*, *alle-luia* evenly spaced beneath notes and not aligned with musical phrases
171₁ D *te* instead of *de*

Remarks

In the *tertia pars* of the motet, the parallel cantus firmus *Grates nunc omnes* appears untransposed in the tenor. Following the chant's modality (mode 8), this voice is notated without a *b♭* in the motet's only source, whereas the other voices all have a *b♭* in the staff signature and maintain a modal *f*. The edition proposes the application of *musica ficta* in the tenor to mitigate this modal conflict.

43. Rubum quem viderat Moyses (SC M 93)**Text**

The text of this antiphon for the Feast of the Circumcision of Christ (1 January) draws on the narrative of Moses and the burning bush found in Exodus 3:2–3.

Rubum quem viderat Moyses incombustum, conservatam agnovimus tuam laudabilem virginitatem. Dei Genitrix, intercede pro nobis.

We recognize in the bush that Moses saw unconsumed by fire, your glorious virginity preserved. Mother of God, intercede for us.

Cantus firmus

In the *Antiphonarius* (1519), fol. 21^v, this antiphon is assigned to the octave of the Feast of Christ's Nativity (1 January). This version is close to the one that served as a model for Senfl's setting, differing only in the absence of a half-step decoration on the final syllable of 'agnovimus' and the inclusion of the passing tone *f* on the first syllable of 'nobis'. Senfl features the melody most prominently in the discantus and tenor but also includes quotations in the bassus.

Ru - bum quem vi - de - rat Mo - - - y - ses in - com - bu - stum, con - ser - va -

tam a - gno - vi - mus tu - am lau - da - bi - lem vir - gi - ni - ta - tem.

De - i _____ Ge - ni - trix, in - ter - ce - de pro no - bis.

Unique Source

Zwi³ D-Z 81/2, [no. 42], no. 41 (D, T, B), *LS*, Ct missing, text in extant voices

Critical Notes

Directions and/or non-verbal signs

58₂–62₁ B vertical lines and the annotation *bis* used to indicate repetition of passage

Variants in pitch and rhythm

61₃ D *a*¹

Textual variants and text placement

55₁–58₁ D *filius*

55₁₋₃, 57₂–58₁ B *filius*

Remarks

The three surviving voices from **Zwi³**, the only source for this motet, seem to have few errors in musical notation. The most obvious issue, an *a*¹ in the discantus at m. 61₃, was modified to *g*¹ in this edition to accord better with the bassus. In both the discantus and bassus partbooks, the word 'genitrix' is replaced with 'filius', which probably attests to the use of these partbooks in reformed worship. Nevertheless, the tenor partbook still indicates the word 'genitrix' as found in the antiphon, perhaps since it carries the chant in this passage.

44. *Salve, Regina / Stella maris a trimatu* (SC M 95)**Texts**

The *Salve, Regina* came into existence before 1100, and Hermann of Reichenau (1013–54), Adhémar de Monteil (d. 1098), and Bernard of Clairvaux (c.1090–1153), among others, have been named as possible authors. None of these ascriptions, however, seems probable, and the origins of the antiphon remain unclear.

1	Salve, Regina misericordiae.	1	Hail, Queen of Mercy
2	Vita, dulcedo et spes nostra, salve.	2	Hail, our life, sweetness, and hope.
3	Ad te clamamus, exules, filii Evae.	3	To thee do we cry, exiled sons of Eve.
4	Ad te suspiramus, gementes et flentes in hac lacrimarum valle.	4	To thee do we sigh, moaning and weeping in this vale of tears.
5	Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte.	5	Eya, therefore, our Advocate, turn towards us those merciful eyes of yours.
6	Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.	6	And reveal to us Jesus, the blessed fruit of your womb, after this, our exile.
7	O clemens,	7	O merciful,
8	o pia,	8	O loving,
9	o dulcis Virgo, Mater Maria.	9	O sweet Virgin, Mother Mary.

In this setting of the *Salve, Regina*, Senfl incorporates a simultaneous second text, *Stella maris a trimatu*, which appears in either the discantus or tenor as a second cantus firmus (see below). Contemporary sources for this text include D-Mbs Clm 19283, a manuscript breviary for Freising dated 1487 (edited in AH 5: 64); and the *Breviarum Frisingense* (1516), fol. 302^r, where it serves as a Magnificat antiphon for the second Vespers of the Presentation of Mary (21 November) within a *historia* (versified office). As this *historia* is only documented in breviaries for Freising, Senfl seems to have been drawing on a local tradition by incorporating the text. Only in v. 3 do the words differ: in **Mun**² the verse opens with ‘Stabat Mater’ rather than ‘Facta Mater’ as documented in liturgical books, a deviation which seems to be a copying mistake and was therefore emended.

1	Stella maris a trimatu coepit Deo psallere.	1	After three years, the Star of the Sea began to sing psalms to God.
2	Et in virginali statu meruit concipere.	2	And in her virginal state, deserved to conceive.
3	Facta Mater verum solem genuit iustitiae.	3	Made a mother she gave birth to the true Sun of Justice.
4	Educavit suam prolem Virgo plena gratiae.	4	The Virgin, full of grace, reared her offspring.
5	Stabat autem cum pendente crucis in patibulo.	5	She was standing with him as he hung on the gallows of the cross.
6	Moritur cum moriente Simeonis gladio.	6	She dies with him as he dies by the sword of Simeon.
7	Assumpta nunc a Filio per choros Angelorum.	7	Now, having been taken up by her Son through the choirs of Angels,
8	Stellato sedet solio Protectrix peccatorum.	8	she sits on the starry throne, Protectress of sinners.

Cantus firmus

Senfl incorporated two cantus firmi—both with their associated texts—in his composition. One is *Salve, Regina misericordiae*, a Marian antiphon sung in the Divine Office at the end of Compline as well as in other liturgical and paraliturgical contexts. In the sixteenth century, the antiphon became even more popular, and it was customary to hold special *Salve* services. The melody of the chant varied widely, but most of these variations cannot be attributed with fair certainty to specific traditions. In the present composition, which sets all verses of the antiphon, the melody of the *Salve, Regina* for vv. 1–6 follows the chant as documented in two contemporary sources from the vicinity of Vienna (A-Wn Cod. 1915 and A-KN Cod. 62), whereas for vv. 7–9 the melody matches one identified in two sources from Augsburg (*Antiphonarium speciale* (1511) and DK-Kk 3449, 8°, xv). A synopsis of selected chant melodies can be found in NSE 1, pp. XIX–XXII).

The second cantus firmus is *Stella maris a trimatu*. As far as we know, a plainchant melody for this text is not documented, but one can be reconstructed based on Senfl’s setting (see below and also Kiel 2013: 388). The two cantus firmi are both present at all times and are placed in either the discantus or the tenor: *Stella maris* appears in the tenor for vv. 1, 3, 4, 6, 7, and 9; and in the discantus for vv. 2, 5, and 8.

Stel - la ma-ris a tri-ma-tu coe - pit De - o psal-le - re. Et in vir-gi - na - li sta - tu
 me - ru - it con - ci - pe - re. Fa - cta Ma - ter ve - rum so - lem ge - nu - it iu - sti - ti - ae.
 E - du - ca - vit su - am pro - lem Vir - go ple - na gra - ti - ae. Sta - bat au - tem cum pen - den -
 te cru - cis in pa - ti - bu - lo. Mo - ri - tur cum mo - ri - en - te Si - me - o - nis gla - di - o.
 As - sum - pta nunc a Fi - li - o per cho - ros An - ge - lo - rum. Stel - la - to se - det
 so - li - o Pro - - - - - tec - trix pec - ca - to - rum.

Unique Source

Mun² D-Mbs Mus.ms. 19, [no. 18], fols. 107^v–120^r (D, Ct, T, B), *Ludouic[us]: Sennfl.*, heading on fol. 107^r:
Salve. L.S 4or vocum, text in all voices

Critical Notes

Clefs

3₁–7₁₀ Ct C3 clef

Remarks

In **Mun²** the text of *Stella maris a trimatu* is entered in red ink, whereas the *Salve, Regina* text appears in black (see NSE 1, Plates 24–5).

45. *Salve, Regina (SC *M 96 attr.)**Text**

This setting of the Marian antiphon is composed for *alternatim* performance and sets only the even-numbered verses polyphonically. For information on the antiphon, the text, and its translations, see above, no. 44.

Cantus firmus

The cantus firmus of the present setting is similar to the one used in no. 44 above, but differs from the following setting of *Salve, Rex aeternae* (see this volume, no. 46): in contrast to the latter, this version of the chant features the upper *subsemitonium* in the first two main phrases ('Salve, Regina', and 'Vita dulcedo') and thus is similar to versions known to have been sung, for example, in Augsburg and Vienna (see the synopsis of the different chant versions discussed in the introduction to NSE 1, pp. XIX–XXII). Although the cantus firmus of this setting does not consistently follow the melody in either the *Antiphonarium speciale* (1511) or A-Wn Cod. 1915, multiple matches with these plainchant models suggest using one of these contemporary versions to supply the missing *alternatim* sections. Because the plainchant in the *Antiphonarium speciale* (1511) matches the cantus firmus of the polyphonic setting, the editors have chosen this version for the edition.

The editors of KBM 5/1 assume that the identification of Senfl on fol. 107^r, an internal title page that precedes *Salve, Regina / Stella maris* (M 95; no. 44 in this volume), also identifies Senfl as the composer of the current setting, which immediately follows *Salve, Regina / Stella maris*. Heinzel (1995 and 1998) identifies several stylistic similarities and accepts this assumption. Kiel 2013 observes a certain similarity between the musical textures of M 95 and M 96 and thus also attributes

the setting to Senfl. Although the attribution to Senfl remains in question, the assumption is supported by the arrangement of the cantus firmus as a quasi-canon at the fifth between tenor and bassus. Senfl frequently turned to this technique, which can also be found throughout the current setting.

Unique Source

Mun² D-Mbs Mus.ms. 19, [no. 19], fols. 120^v–127^r ([D, Ct, T, B]), anon., text in all voices

Remarks

In the manuscript, there are three instances of smaller, blackened note heads above the final *longae* in the contratenor (v. 2: m. 26; and v. 4: m. 66) and discantus (v. 6: m. 118) (as in the edition). These indicate optional additions to these concluding sonorities.

46. *Salve, Rex aeternae misericordiae* (SC M 97)

Text

This Christological adaptation of the *Salve, Regina* closely resembles the version advocated in 1525 by the evangelical scholars Georg Forchheim, Johannes Frosch, Conrad Kling, and Johann Lange in Erfurt, where it was sung in place of the *Salve, Regina* at the church of St. Bartholomäus. As transcribed in 1758 by the Lutheran theologian Johann Mehlig, the Erfurt text differs from the text of this motet in v. 7, where the word *sanctum* appears in place of *Christe*, and in v. 10, which closes with *o proles Mariae* in place of *o dulcis Jesu Christe*. Although no sixteenth-century source confirms Mehlig's transcription, the obvious affinities shared by Mehlig's transcription and the text of Senfl's motet suggest a close link between the two and attest to the popularity of *Salve, Regina* contrafacta beyond Erfurt. According to Mehlig, a tract printed by the Franciscan professor Augustine of Alveldt (c.1480–c.1535) titled *Assertio Alveldiana in canticum Salve Regina misericordiae* (Leipzig: Valentin Schumann, 1527) was issued in direct response to the Erfurt contrafactum. Augustine of Alveldt had hoped to restore the original Marian text. See Johann Michael Mehlig, *Historisches Kirchen- und Ketzer-Lexicon. Zweyter Band* (Chemnitz: Stöbel, 1758) (VD18 90059298), p. 549.

1	Salve, Rex aeternae misericordiae.	1	Hail, King of eternal mercy.
2	Vita, dulcedo et spes nostra, salve.	2	Hail, our life, sweetness, and hope.
3	Ad te clamamus, exules, filii Evae.	3	To thee do we cry, exiled sons of Eve.
4	Ad te suspiramus, gementes et flentes in hac lacrimarum valle.	4	To thee do we sigh, moaning and weeping in this vale of tears.
5	Eia ergo, Advocate noster, illos tuos misericordes oculos ad nos converte,	5	Eya, therefore, our Advocate, turn towards us those merciful eyes of yours.
6	et pium	6	And your holy
7	benedictum, Christe, Patrem tuum nobis post hoc exilium ostende.	7	blessed Father reveal to us, Christ, after this, our exile.
8	O clemens,	8	O merciful,
9	o pie,	9	O loving,
10	o dulcis Jesu Christe.	10	O sweet Jesus Christ.

Cantus firmus

The cantus firmus Senfl uses for this motet bears strong similarities to other *Salve, Regina* melodies that circulated during this period. It is remarkable, however, that the melody in this motet substantially departs from those found in the two other four-voice *Salve, Regina* settings attributed to Senfl and edited in the present volume (nos. 44 and 45). As the contratenor and a substantial portion of the bassus of *Salve, Rex aeternae* have not survived, only a partial reconstruction of the melody is possible (see the synopsis of the different chant versions discussed in the introduction to NSE 1, pp. XIX–XXII).

Principal Source

Zwi³ D-Z 81/2, [no. 78] (D, T, B), *LS*. (B), Ct missing, vv. 4–8 in B missing due to a loss of folios, text in extant voices

Other Source

Bud H-Bn Ms. mus. Bártfa 22, [no. 1673], no. 10, *LS*, T only, text in extant voice

Source Evaluation

The two sources transmitting this motet are both incomplete: **Zwi**³ is missing not just the contratenor but also half of the bassus due to the removal of folios from the partbook. Still, it is the more complete of the two sources and must therefore

serve as the principal source. Comparison of the tenors from **Zwi**³ and **Bud** suggests that they are not far removed from each other: the use of ligatures is an exact match and both feature in their tenor partbooks a *punctus divisionis* separating the opening ligature from the following semibreve. The text underlay is also similar, though damage to the bottom portion of the folios in **Bud** has effaced some of the text.

Variant Readings

Mensuration and proportion signs

53–224	D, T, B	Zwi ³	mensuration signs missing
239–97	D, T, B	Zwi ³	mensuration signs missing
271–97	T	Bud	mensuration sign missing

Directions and/or non-verbal signs

21	B	Zwi ³	∩
21–2	D	Zwi ³	(double) barline missing
52	T	Zwi ³	∩
80	T, B	Zwi ³	∩
129	T	Zwi ³	∩
181	T	Bud	∩
212 ₁	D	Zwi ³	<i>b</i> ¹ corrected to <i>a</i> ¹
224	T	Zwi ³	∩
238	T	Zwi ³	∩
269	D	Zwi ³	∩
284	B	Zwi ³	2 Sb corrected to Br (?)
294	D	Zwi ³	∩
296 ₁	T	Zwi ³	blackened note head corrected to void
297	T, B	Zwi ³	∩

Accidentals

220 ₁	T	Bud	<i>eb</i>
------------------	---	------------	-----------

Textual variants and text placement

11–21	T	Zwi ³	<i>misericordiaediae</i> (at line break)
-------	---	-------------------------	--

47. *Sancta et immaculata Virginitas* (i) (SC M 99)

Text

The text of *Sancta et immaculata Virginitas* appears in liturgical books as an antiphon or responsory for Marian feasts during the Christmas season.

In sixteenth-century liturgical sources, ‘efferam’ (‘to exalt’) is occasionally replaced by the word ‘referam’ (‘to recall’, ‘to restore’ or ‘to bring back’, as, for example, in the cantus firmus transcribed below). Although both options are viable, the editors have chosen ‘efferam’, since this text is found both in the *Antiphonarius* (1519) and in **Zwi**³, the source transmitting *Sancta et immaculata Virginitas* (ii).

Sancta et immaculata Virginitas, quibus te laudibus efferam
nescio: quia quem caeli capere non poterant, tuo gremio
contulisti.

Holy and immaculate Virginitas, I do not know with what
praises to exalt you: for you bore in your womb him whom
the heavens could not contain.

Cantus firmus

The chant associated with the antiphon *Sancta et immaculata Virginitas* is reproduced here according to DK-Kk 3449, 8°, i, fols. 214^v–215^r, a source copied around 1580 that preserves the chant repertory of the Augsburg cathedral. The melody of the cantus firmus in Senfl’s composition, which appears as a quasi-canon at the fifth between tenor and bassus, follows the chant without melodic alteration.

San - cta _____ et im - ma - cu - la - ta Vir - gi - ni - tas, qui - bus _____
 te _____ lau - di - bus re - fe - ram ne - sci - o: qui - a quem cae - li ca - pe - re
 non _____ po - te - rant, _____ tu - o _____ gre - mi - o _____ con - tu - li - sti.

Unique Source

Reg³ D-Rp C 120, [no. 49], pp. 200–1 ([D, Ct, T, B]), *L S*, text incipits only in all voices

Critical Notes

Directions and/or non-verbal signs

7 ₁	D	<i>a</i> ¹ corrected to <i>g</i> ¹
25 ₁₋₃	Ct	'3' written below the ligature
37	D	∩
64	T	∩
67	D, Ct, B	∩

Variants in pitch and rhythm

22 ₂ –25 ₁	B	passage missing
25 ₂ –26 ₁	B	erroneously Sb- <i>e</i> Sb- <i>d</i> (lig.)
54 ₁₋₂	D	superfluous Sb- <i>b</i> between the two notes

Remarks

Reg³ transmits the motet with scribal errors, the most significant of which is a passage in the bassus where the scribe seems to have skipped several notes while copying. David J. Burn (Burn 2013) suggested the reconstruction presented in this edition (rendered in a smaller font). This reconstruction of the bassus is based on the cantus firmus and proceeds in imitation with the tenor line: six semibreves (mm. 22₂–25₁) have been inserted and the pitches of the following ligature (mm. 25₂–26₁) have been lowered by one tone. Nevertheless, doubts still remain concerning other passages in the transmitted version, such as the dissonant seventh between discantus and tenor in m. 42.

48. Sancta et immaculata Virginitas (ii) (SC M 100)**Text**

For information on the antiphon, the text, and its translations, see above, no. 47.

Unique Source

Zwi³ D-Z 81/2, [no. 61], no. 58 (D, T, B), *LS*, Ct missing, text in extant voices

Cantus firmus

In contrast to many other settings in **Zwi³**, the unaltered melody of the cantus firmus in Senfl's current motet appears as a quasi-canon in long note values not between the two lower voice parts, but between the tenor and discantus.

49. Sancta Maria Virgo, intercede (i) (SC M 101)**Text**

The text is an antiphon assigned to the Feast of the Nativity of the Virgin Mary (8 September).

Sancta Maria Virgo, intercede pro toto mundo, quia genuisti
 Regem orbis.

Holy Virgin Mary, intercede on behalf of all mankind, for
 you gave birth to the King of the world.

Cantus firmus

Senfl's version of the chant closely matches the plainchant found in SK-BRsa SNA 4, fol. 89^r, a two-volume antiphoner from Bratislava, which dates from c.1487/8 (Šedivý 2007: 192–5). The upward leap of a third at *mun-(do)* in Senfl's model is the only exception in the melodic contour. Senfl, however, transposes the plainchant to *c* and treats the cantus firmus as a quasi-canon at the octave between tenor and bassus.

SC update

In 2020 Zofia Dobrzańska-Fabiańska (Instytut Muzykologii, Uniwersytet Jagielloński, Kraków) identified an intabulation of the motet in PL-Kp MS 1716 ('Keyboard tablature of Johannes of Lublin') (personal correspondence).

Principal Sources**For the notation**

Reg³ D-Rp C 120, [no. 6], pp. 16–17 ([D, Ct, T, B]), *L. Senfl*, text in T only

For the text

Zwi³ D-Z 81/2, [no. 62], no. 59 (D, T, B), *LS*, Ct missing, text in extant voices

Intabulation

Kra³ PL-Kp MS 1716, fol. 99^{r-v}, anon., annotation: *Sancta Maria 1540*, oGk-tab., 4vv

Source Evaluation

The only complete source for this motet, **Reg**³, has been designated principal source for the musical notation. Since only the tenor has text underlay in the principal source, however, the underlay in the three surviving partbooks of **Zwi**³ has been used for this edition.

Two minor rhythmic differences distinguish the notation in **Zwi**³ from **Reg**³. One of these is the division of a breve in m. 37 of the tenor into two semibreves in **Zwi**³. This detail departs from the cantus firmus as found in the bassus. Given that the tenor and bassus proceed in imitation, the breve as notated in **Reg**³ has been retained.

Variant Readings

Directions and/or non-verbal signs

58	T	Reg ³	☰
59	D, Ct, B	Reg ³	☰

Variants in pitch and rhythm

12 ₁₋₂	D	Zwi ³	dotted Mi- <i>a</i> ¹ Sm- <i>g</i> ¹
37	T	Zwi ³	2 Sb
59	Ct	Reg ³	Mx

Accidentals

19 ₂	Ct	Reg ³	cautionary <i>b</i> ^b
-----------------	----	-------------------------	----------------------------------

Text

53–9	T	Reg ³	no text
------	---	-------------------------	---------

50. Sum tuus in vita (i) (SC M 109)**Text**

The author of this poem in elegiac distichs is Veit Dietrich (1506–1549), a Nuremberg theologian and close associate of Martin Luther. Senfl, Noel Bauldeweyn, Leonhard Paminger, and Thomas Crecquillon are the earliest composers known

to have set this text to music. Since Paminger was a friend of Dietrich, and Senfl was in contact with various Nuremberg burghers and patricians (often via Hieronymus Baumgärtner), it seems likely that both composers became acquainted with the text through personal contacts in Nuremberg. Little is known about Noel Bauldeweyn's biography, however, so it is unclear how he came to compose his five-voice version, which sets only the first distich and is uniquely transmitted in RISM 1540⁷ (no. 10). An anonymous setting for five voices of Dietrich's text is also transmitted in a Bohemian source from the second half of the sixteenth century (US-NYU Sabbateni 3, no. 58).

The poem itself was later published (without music) in Johannes Gigas, *De certitudine religionis christianae concio* (Frankfurt an der Oder: Johann Eichorn, 1551), sig. [C7]^v, where it is ascribed to 'Vitus Theodorus' (latinisation of Veit Dietrich). Some years after that it was also issued as 'Precatio M. Viti Theodori Nurinbergensis' ('prayer of Magister Veit Dietrich from Nuremberg') in *Tischreden oder colloquia Doct. Mart. Luthers*, ed. Johannes Aurifaber (Eisleben: Urban Gaubisch, 1566), fol. 500^r (ch. 49, 'Vom Tode'). This book was reprinted many times, and the poem seems to have become popular in Protestant circles in the later sixteenth and seventeenth centuries: it can be found as an inscription in an *album amicorum* (i.e. *Album Joannis Rotarii* (B-Gu MS 2465), c.1560–1620, fol. 49^r) as well as in the context of funeral ceremonies (e.g. Tobias Seilerus, *Threnologia. Christliche Leich vnd EhrenSermon* (Leipzig: Valentin am Ende and Tobias Beyer's heirs, 1605), sig. G3^{r-v} (funeral sermon); and Franciscus Sweertius, *Monumenta sepulcralia et inscriptiones [...] Ducatus Brabantiae* (Antwerp: Gaspar Bellerus, 1613), pp. 335–6). The text as printed in the *Tischreden* varies somewhat from the 1551 publication and the version transmitted in the aforementioned musical settings: 'tenere' replaces 'videre' in the second line, and 'meque' replaces 'ergo' in the eighth line.

Sum tuus in vita, tua sunt mea funera, Christe, da precor imperii sceptrum videre tui.	I am yours in life, and yours are my funeral rites, Christ, allow me, I implore, to see the sceptre of your supreme power.
Cur etenim moriens tot vulnera saeva tulisti, si non sum regni portio parva tui?	For why did you, dying, bear so many savage wounds, if I am not a small part of your kingdom?
Cur rigido latuit tua vita inclusa sepulcro, si non est mea mors morte fugata tua?	Why did your life lie hidden in a stiff grave, if my death was not put to flight by your death?
Ergo mihi certam praestes, o Christe, salutem, ergo tuo lotum sanguine, Christe, iuves.	Therefore may you, O Christ, warrant me a sure salvation, therefore may you aid me, cleansed by your blood.

Principal Source

Reg² D-Rp B 211–215, [no. 39], fols. 76^r–77^r (D), fols. 83^v–85^r (A), fols. 67^r–68^v (T), fols. 74^r–75^v (B), *LS*, text in all voices

Other Sources

- Fo²** RISM 1538³ (D-Mbs), no. 33 (D, A, T, B), *Ludo. Senfl*, text in all voices
- Reg¹** D-Rp A.R. 940–941, no. 185 (D, A, T, B), anon., text in all voices
- Stu³** D-Sl Mus. I fol. 42, [no. 8], fols. 87^v–93^v ([D, Ct, T, B]), anon., title on fol. 87^r: *Muteta 4 Sum tuus in vita*, end of piece from m. 122 onwards missing in Ct and B due to the loss of fol. 94, text in all voices
- Zwi²** D-Z 79/2, no. 19, fols. 27^v–28^v (D), fols. 21^r–22^v (A), fols. 28^v–30^r (T), anon., B missing, text in extant voices
- Zwi³** D-Z 81/2, [no. 68], no. 65 (D, T, B), *Precatio ad Christum L. S.* (D, B), Ct missing, text in extant voices

Source Evaluation

The sources transmitting the motet range in date from the late 1530s and early 40s (**Fo²**, **Reg²**, **Stu³**, **Zwi³**) to the 1550s and 60s (**Reg¹**, **Zwi²**; see NSE 1, Plate 29 for the beginning of the discantus in **Reg¹**). Philological considerations suggest a closer relationship between two of the sources: **Reg²** and **Zwi³** are both similar in their use of ligatures and coloration, and can thereby be differentiated from the other sources. Apart from minor variants, the musical text in all sources except **Reg¹** seems very stable. Therefore, **Reg²**—a manuscript copied by Johannes Stomius in Salzburg (McDonald 2020) without scribal errors and a convincing text underlay—has been chosen as principal source. The print **Fo²** has a unique mistake in the contratenor in m. 71, and the other two sources are fragments (**Zwi³** is missing a partbook and **Stu³** the last page of the composition and hence the ending of the contratenor and bassus). The source with the highest number of variants and mistakes is **Reg¹**. One especially interesting instance occurs in the contratenor at mm. 71₄–76₂, where the whole passage is shifted forward by a semibreve to yield a homophonic three-voice texture.

Variant Readings

Clefs
78₅–92₂ Ct **Reg²** C4 clef

Directions and/or non-verbal signs			
24 ₁₋₂₇	T	Zwi²	vertical lines with the annotation <i>bis</i> used to indicate repetition of passage
29 ₂	B	Reg², Zwi³	dot below the colorated note (indicating alignment with Ct and T?)
32 ₂	B	Reg², Zwi³	dot below the colorated note (indicating alignment with Ct and T?)
75 ₃	B	Reg¹	erroneous dot erased?
81 ₂	Ct	Stu³	<i>verte cito</i> after this note indicating page turn
84 ₁₋₃	B	Fo², Reg¹, Reg², Zwi³	'3' below notes indicating ternary rhythm
126	T	Reg¹, Zwi²	∩
127 ₂	D	Zwi³	<i>f</i> ¹ corrected to <i>e</i> ¹
130	B	Reg¹	∩
132	D, Ct	Reg¹, Zwi²	∩
Coloration			
29 _{2-30₁}	B	Fo², Reg¹, Stu³, Zwi²	no coloration
32 _{2-33₁}	B	Fo², Reg¹, Stu³, Zwi²	no coloration
Variants in pitch and rhythm			
12 ₁₋₃	Ct	Reg¹	Mi- <i>d</i> ¹ Mi- <i>c</i> ¹ Mi- <i>b</i>
13 ₂	Ct	Reg¹	erroneous <i>f</i>
18 ₂	B	Reg¹	erroneous <i>g</i>
27 _{2-28₁}	Ct	Zwi²	Sb- <i>c</i> ¹ dotted Sb- <i>a</i>
44 ₂	Ct	Reg¹	erroneous Sb
58 ₁	B	Reg¹	erroneous <i>G</i>
61-62 ₁	D	Reg¹	Sb Br-rest
67 ₆	Ct	Reg¹	erroneous <i>g</i>
71 ₄	Ct	Fo²	erroneously Mi
71 _{4-76₄}	Ct	Reg¹	missing Sb at 71 ₄ offset by extra Sb-rest added after 76 ₄
79 ₁₋₂	D	Reg¹	Br
84 ₂	B	Reg¹	erroneous <i>e</i>
90-1	Ct	Reg¹	Br- <i>e</i> Br-rest
94 ₂₋₃	B	Reg¹	Sb
98-101	D	Reg¹	Lo- <i>e</i> ¹ Lo-rest
102 ₁₋₂	B	Reg¹	Br
103 ₁₋₂	B	Reg¹	Br
117 ₁₋₃	Ct	Reg¹	Br
118 ₂	B	Reg¹	erroneous <i>c</i>
119 ₁	Ct	Zwi²	erroneous additional Sm- <i>c</i> ¹ after this note
121 _{1-123₁}	T	Stu³	Sb- <i>e</i> ¹ Sb- <i>e</i> ¹ Br- <i>c</i> ¹
122 _{3-123₁}	Ct	Reg¹	dotted Sb
124 _{2-125₁}	T	Stu³	Sb
126	T	Reg¹, Stu³	Mx
126 ₂	D	Reg¹	Mi Sm
126 ₄	D	Reg¹	Mi Sm
128	D	Reg¹	Br- <i>e</i> ¹ Sb-rest
130	B	Reg¹	Mx
130-1	D	Reg¹	Br Br-rest
132	D, Ct	Reg¹	Mx
132	D	Fo², Reg¹, Stu³, Zwi²	<i>e</i> ¹ only
132	D	Zwi³	second note head above final <i>e</i> ¹ : erroneous <i>f</i> ¹ or <i>g</i> ¹ ?
Ligatures			
22 _{2-23₁}	B	Reg¹	no lig.
29 ₁₋₂	B	Fo², Reg¹, Stu³, Zwi²	no lig.
32 ₁₋₂	B	Fo², Reg¹, Stu³, Zwi²	no lig.
89 ₁₋₂	B	Fo², Reg¹, Stu³, Zwi²	no lig.

Textual variants and text placement

1-8 ₃	Ct	Zwi²	<i>Sum tuus in vita, in vita</i>
1-8 ₃	Ct	Reg¹	<i>Sum tuus in vita, vita</i>
5-15 ₁	D	Stu³, Zwi²	<i>Sum tuus in vita, in vita</i>
8-15 ₁	D	Fo², Reg¹	<i>vita, vita</i>
8-15 ₁	D	Stu³, Zwi²	<i>vita, in vita</i>
8 ₂ -15 ₁	B	Fo², Reg¹, Stu³, Zwi²	<i>vita</i>
8 ₂ -15 ₁	B	Reg¹	<i>in vita, vita</i>
9 ₂ -14	Ct	Zwi²	<i>sum tuus in vita</i>
9 ₂ -14	Ct	Fo², Reg¹, Stu³	<i>vita</i>
12 ₂ -15	T	Zwi³	no text
16 ₁ -23 ₂	B	Zwi³	<i>tua sunt, tua sunt mea funera Christe</i>
27 ₂ -34	Ct	Reg¹	<i>Christe, Christe</i>
37 ₂ -38 ₂	D	Zwi², Zwi³	no text
38 ₂ -41 ₁	Ct	Reg¹	<i>da precor imperii</i>
43 ₁ -45 ₁	B	Reg¹, Zwi³	<i>da precor imperii</i>
44 ₁ -46 ₁	D	Fo²	sign of repetition: <i>da precor imperii</i>
44 ₁ -46 ₁	D	Reg¹, Zwi², Zwi³	<i>da precor imperii</i>
45 ₂ -47 ₁	T	Fo²	sign of repetition: <i>tui</i>
45 ₂ -47 ₁	T	Reg¹	<i>sceptra videre</i> missing; <i>tui</i> at 46 ₃ -47 ₁
45 ₂ -48 ₂	B	Zwi³	<i>da precor im-</i> (rest of word missing)
47 ₁ -49 ₁	D	Reg¹, Zwi², Zwi³	<i>da precor imperii</i>
49 ₁ -51 ₁	Ct	Reg¹	<i>tui, tui</i>
50 ₃ -54 ₁	T	Reg¹	<i>tui</i> (3 times)
66 ₂ -68 ₁	Ct	Stu³	<i>tui, tui</i>
66 ₂ -70 ₁	T	Fo², Zwi²	<i>tui, tui</i>
66 ₃ -70	D	Fo², Stu³	<i>tui, tui</i>
68 ₁ -71 ₄	Ct	Reg¹	<i>portio parva tui</i>
68 ₃ -70 ₂	Ct	Zwi²	no text
76 ₃ -80	B	Reg¹	<i>Cur rigido latuit</i>
77 ₂ -80 ₁	Ct	Reg¹	<i>Cur rigido latuit</i>
81 ₁ -85 ₂	B	Reg¹	<i>latuit tua vita inclusa</i>
83 ₁₋₂	B	Zwi³	<i>tui</i> instead of <i>tua</i>
86 ₁ -90	B	Reg¹	<i>sepulcro</i>
95 ₃ -98	D	Fo², Reg¹, Stu³	<i>tua, tua</i>
97 ₂ -99 ₁	B	Zwi³	no text
97 ₂ -99 ₃	T	Reg¹	<i>tua</i>
97 ₂ -100 ₁	Ct	Zwi²	no text
100 ₂ -102 ₁	B	Zwi³	<i>fugata tua</i>
100 ₂ -102 ₂	B	Reg¹	<i>Ergo mihi certam</i>
100 ₂ -104 ₁	T	Reg¹	<i>tua</i>
102 ₁₋₅	Ct	Reg¹, Stu³	<i>mihi</i>
103-7	B	Reg¹	<i>praestes o Christe</i>
103-9	T	Zwi²	<i>Ergo tuo lotum sanguine</i>
103 ₂ -104	D	Reg¹	<i>tuo</i> in place of <i>mihi</i>
103 ₂ -106 ₁	Ct	Reg¹	<i>certam praestes</i>
108-113 ₁	B	Reg¹	sign of repetition: <i>Christe</i>
110 ₂ -113	T	Zwi²	<i>praestes o Christe salutem</i>
123	B	Zwi³	[<i>sanguis-</i>]ne repeated
123 ₂ -126 ₁	Ct	Reg¹, Zwi²	<i>iuves, iuves</i>
123 ₃ -126	T	Reg¹	<i>iuves, iuves</i> (<i>Christe</i> missing)
124 ₂ -128	D	Reg¹, Stu³	<i>iuves, iuves</i>
128 ₂ -132	Ct	Fo², Stu³, Zwi²	<i>iuves</i>
128 ₄ -130	B	Reg¹	<i>iuves, iuves</i>
129-30	D	Reg¹, Stu³	<i>iuves</i>
132	D	Reg¹	<i>IVVES</i>

Variants in pitch and rhythm

3 ₁₋₂	Ct	Reg ³	Br
8 ₃	D	Reg ³	<i>a</i> ¹
11 ₂₋₃	D	Reg ³	Sb- <i>c</i> ² Mi- <i>b</i> ¹
30 ₃	Ct	Reg ³	Sb
31 ₄	D	Zwi ³	erroneous <i>e</i> ¹
32 ₃	T	Reg ³	2 Mi

Remarks

In **Reg**³, the contratenor at m. 3₁₋₂ consists solely of a breve. In keeping with the motif introduced by the discantus and the plainchant melody that follows between the tenor and bassus in canon, this breve has been divided into two semibreves for this edition. Despite the visible corrections to the contratenor part in **Reg**³, an unresolved problem in this part yields an unconvincing counterpoint in the final measures of the piece. To address this problem, the editors have reduced the duration of the semibreve on *c* that appears in **Reg**³ at m. 30₃ to a minim.

52. Tristia fata boni (SC M 116)**Text**

The text is an epitaph dated 1532 by Wolfgang Seidl, a Benedictine monk from Tegernsee who was called by the Bavarian court to serve as preacher at the Augustinian monastery in Munich from 1532 to 1560. An autograph copy of the poem is transmitted in the manuscript anthology D-Mbs Clm 18688, fol. 9^{r-v}, a manuscript anthology of Seidl's writings (see NSE 1, Plates 31–2).

Tristia fata boni solatur spes melioris.

The expectation of something better lightens the sad fate of a good man:

Non meminisse iuvat dum reputasse nocet,
Tempus enim rapida quamvis metat omnia falce,
Non tamen aeterno lumine digna secat.

it is beneficial not to remember when it hurts to reflect.
For time, although it may reap everything with its swift sickle,
cannot slay that which is worthy of the eternal light.

(adapted from the translation by Andrew Dunning found in James 2016: 201)

Principal Source

Kr RISM 1540⁷ (A-Wn), no. 26 (D, Ct, T, B), *LVDOVICVS SENFLIVS*, text in all voices

Intabulation

Ber² D-B Mus. ms. 40632, fols. 50^v–51^r, *Lud. Senfli[us]*, 4vv, Gl-tab.

Source Evaluation

Kr, an anthology printed by Melchior Kriesstein in Augsburg, is the only source in mensural notation transmitting this motet. The musical notation appears to be free from errors, but its text differs in some respects from the autograph copy in D-Mbs Clm 18688. In this latter source, the word 'quamvis' is given in the third line of the poem, whereas **Kr** replaces this word with 'quis', an error probably resulting from a misreading of the word's abbreviation (James 2016). The discantus of **Kr** replaces 'rapida' in the third line with 'valida', whereas D-Mbs Clm 18688 and the other three voices of **Kr** transmit 'rapida'. Finally, D-Mbs Clm 18688 concludes the fourth line of the poem with 'necat' in place of 'secat', the latter of which is found in all four partbooks of **Kr**. Either word is plausible, though 'secare' (to cut or sever) arguably better suits the word 'falx' (sickle) that concludes the third line.

Ber² is a lute book whose binding is stamped with the Bavarian and Baden joint coat-of-arms and the year 1528, although its contents were probably copied after 1543 (c.1550–60s; see Dorf Müller 1967: 26–7; and Meyer 1986, i: 114, 119). It provides a faithful transcription of all four voices of the motet in German tablature for a six-course lute tuned in *A*. As an indication of one way this motet was probably performed close to the time and place of its composition, this edition indicates *musica ficta* in those places where they are notated in **Ber**².

Critical Notes

Variants in pitch and rhythm

12₄ D Mi Sm (at line break)

Textual variants and text placement

33 ₁ –34	D	<i>valida</i>
34 ₁ –2	Ct	<i>quis</i>
34 ₂ –3	B	<i>quis</i>
35–6	D, T	<i>quis</i>

53. *Usquequo, Domine* (SC M 118)

Text

The motet sets all verses of Ps. 12 in two *partes*. In the verses of the first part, the speaker implores heavenly help and assures his loyalty to God. In the second part, the individual already imagines rejoicing after having experienced God's benevolence.

1.p.

Usquequo, Domine, oblivisceris me in finem? Usquequo avertis faciem tuam a me? Quamdiu ponam consilia in anima mea, dolorem in corde meo per diem? Usquequo exaltabitur inimicus meus super me? Respice, et exaudi me, Domine, Deus meus. Illumina oculos meos, ne unquam obdormiam in morte nequando dicat inimicus meus, 'Prevalui adversus eum'. Qui tribulant me exultabunt si motus fuero, ego autem in misericordia tua speravi.

2.p.

Exultabit cor meum in salutari tuo. Cantabo Domino, qui bona tribuit mihi, et psallam nomini Domini, Altissimi.

1.p.

How long, O Lord, dost thou forget me unto the end? How long dost thou turn away thy face from me? How long shall I take counsels in my soul, sorrow in my heart all the day? How long shall my enemy be exalted over me? Consider, and hear me, O Lord, my God. Enlighten my eyes that I never sleep in death lest at any time my enemy say, 'I have prevailed against him'. They that trouble me will rejoice when I am moved, but I have trusted in thy mercy.

2.p.

My heart shall rejoice in thy salvation. I will sing to the Lord, who giveth me good things. Yea, I will sing to the name of the Lord, the Most High.

(RDC)

Principal Source

Gr RISM 1520⁴ (D-Mbs), fols. 253^v–263^r ([D, Ct, T, B]), *L. S.*, text in all voices

Other Source

Reg³ D-Rp C 120, [no. 45], pp. 186–91 ([D, Ct, T, B]), *L : S*, text incipits only

Source Evaluation

Gr has been chosen as principal source for this psalm motet because of its temporal and geographical proximity to Senfl. Scholars have long assumed that Senfl was personally involved in editing **Gr**, but the extent of his participation continues to be a subject of speculation. Although both sources **Gr** and **Reg³** date from roughly the same time period and draw on repertory from the imperial chapel of Maximilian I, the readings of this motet in these two sources differ. Only in a few cases, however, can differences in **Reg³** be interpreted as viable options, since most of the variants in **Reg³** are copying errors (as, for example, a passage of notes copied one step too high in the contratenor in m. 21).

Variant Readings

Clefs

117 ₁ –122 ₃	B	Gr	F3 clef
164 ₁ –170 ₄	Ct	Gr	C4 clef

Directions and/or non-verbal signs

66 ₃ –69 ₄	B	Reg³	passage erroneously copied after, instead of before, page turn; a second scribe (?) provides the passage on p. 186 and crosses it out on p. 188
138 ₁	T	Reg³	blackened note head corrected to void
139 ₁	D	Reg³	blackened note head corrected to void
143	T	Gr, Reg³	☉
144	D	Reg³	☉
144	Ct, B	Gr, Reg³	☉
145	D	Gr	☉

187 ₁₋₂	T	Reg³	passage corrected
203	T	Reg³	correction?
227	D, T	Reg³	◡
229	Ct, B	Reg³	◡

Variants in pitch and rhythm

21 ₃₋₅	Ct	Reg³	erroneously <i>e¹ f¹ g¹</i>
36 ₁	T	Reg³	erroneous <i>c</i>
51	Ct	Reg³	after Br extra Sb- <i>f¹</i>
64 ₁	Ct	Reg³	erroneous <i>b</i>
65 ₁	D	Reg³	erroneous <i>c¹</i>
69 ₁₋₂	T	Reg³	dotted Mi- <i>d</i> Sm- <i>e</i>
109 ₁	D	Reg³	erroneous <i>d¹</i>
142	B	Reg³	erroneous <i>e</i>
143	T	Gr	Br
144	Ct	Gr	Br
144 ₁₋₁₄₅	D	Reg³	Lo- <i>g¹</i>
158 ₅	Ct	Reg³	<i>c¹</i>
170 ₁₋₂	Ct	Reg³	dotted Mi- <i>e¹</i> Sm- <i>c¹</i>
199 ₄	Ct	Reg³	<i>c¹</i>
202 ₂	Ct	Reg³	<i>e¹</i>
202 ₄	D	Reg³	<i>g¹</i>
210 ₁	B	Reg³	2 Mi
211 ₄	D	Reg³	<i>g¹</i>
220 ₁	B	Reg³	Sb- <i>c</i> Mi-rest
229	Ct	Reg³	no second note head <i>g</i>

Coloration

4 ₃₋₅ ₁	D	Reg³	no coloration
9 ₃₋₁₀ ₁	T	Reg³	no coloration
179 ₁₋₂	Ct	Reg³	coloration
207 ₂₋₂₀₈ ₂	D	Reg³	no coloration

Ligatures

4 ₂₋₃	D	Reg³	no lig.
9 ₂₋₃	T	Reg³	no lig.
49 ₂₋₅₀ ₁	Ct	Reg³	no lig.
114 ₄₋₁₁₅ ₁	Ct	Reg³	no lig.
162 ₃₋₁₆₃ ₁	D	Reg³	no lig.
206-207 ₂	D	Reg³	two-note lig. only (206-207 ₁)

Remarks

In **Gr**, a second, blackened note head is found below the final longa in the contratenor (as in the edition). It indicates an optional addition to the final sonority.

54. Virga Jesse floruit (SC M 121)**Text**

Various texts opening with the words *Virga Jesse floruit* were used as an antiphon or an Alleluia verse for Marian feasts. Senfl's version of this text, however, differs from versions found in other contemporary sources, and no exact match to this version has been identified. It appears to be an abridged version of the text found, for example, in PL-Wrk MS 58 ('Neu-markt Cationale'), fols. 135^v-136^r.

l.p.
Virga Jesse floruit,
in qua flos apparuit Altissimi Filius.
Quod lingua prophetica scripsit,
complevit clementia,

l.p.
The staff of Jesse blossomed,
in which a flower has appeared, the Son of the Most High.
What the prophetic tongue wrote,
Mercy fulfilled,

quando vox angelica dixit:
'Ave, plena gratia.'

2.p.
Iam patet in Virgine
sine viri semine conceptus.
Surgite, qui colitis Deum,
quia cernitis et natum videbitis
Regem Angelorum.

when the angelic voice said:
'Hail, full of grace.'

2.p.
Already the child is manifest in the Virgin,
conceived without a man's seed.
Arise, you who adore God,
for you observe and will see born
the King of the Angels.

Cantus firmus

Although it seems at several passages that a cantus firmus was the basis for this motet, no close model could be found, given the wide variance in melodies and texts that characterise the transmission of *Virga Jesse floruit* (see, for example, PL-Wrk MS 58, fols. 135^v–136^r; *Responsoria* (1509), fols. 118^r–119^f; or *Graduale Pataviense* (1511), fol. 171^f).

Principal Source

Mun¹ D-Mbs Mus.ms. 10, [no. 3], fols. 43^v–53^r (D, Ct, T, B), *Ludouic[us] Sennfl.*, text in all voices

Other Sources

Dre³ D-Dl Mus. 1/D/6, [no. 26], fols. 33^v–34^v (B), *Quatuor Ludoui. Senfel.*, B only, text in extant voice

Erl¹ D-ERu MS 473/1, [no. 11], fols. 126^v–140^r (D, A, T, B), *Lud. Senfl.*, text in all voices

Fo¹ RISM 1537¹ (D-Mbs), no. 36 (D, Ct, T, B), *L. Senfl* (index T), text in all voices

Source evaluation

Mun¹ is the earliest source for this motet and has been designated principal source because of its reliable error-free reading. **Fo**¹ follows **Mun**¹ quite closely, as does **Erl**¹. Although both sources also correspond to **Fo**¹ in the underlay of text, the scribe of **Erl**¹ splits note values at line breaks and page turns and tends to favour coloration. The scribe of **Dre**³, in turn, is more individual in the use of ligatures and accidentals.

Variant Readings

Clefs

13 ₁ –16 ₂	Ct	Erl ¹	C4 clef
29 ₃ –35	B	Erl ¹	F5 clef
40 ₂ –51 ₃	Ct	Fo ¹	C2 clef
47 ₁ –51 ₃	Ct	Mun ¹	C2 clef
49 ₁ –51 ₃	Ct	Erl ¹	C2 clef
109 ₁ –113 ₂	B	Erl ¹	F3 clef
110 ₁ –113 ₂	T	Erl ¹	C3 clef
110 ₁ –127 ₂	B	Mun ¹	F3 clef
110 ₁ –127 ₆	T	Mun ¹	C3 clef
122 ₂ –125	B	Erl ¹	F3 clef
130–134 ₆	Ct	Erl ¹	C4 clef

Directions and/or non-verbal signs

4 ₁	Ct	Erl ¹	<i>sig. cong.</i> indicating entry of T and B
89	B	Dre ³	∩
165	B	Dre ³	∩

Variants in pitch and rhythm

12	T	Erl ¹	Br Sb (at page turn)
12 ₂	B	Erl ¹	2 Mi (at page turn)
12 ₅	Ct	Erl ¹	Mi Sm (at page turn)
48 ₃	T	Erl ¹	Mi Sm (at page turn)
48 ₄	Ct	Erl ¹	2 Mi (at page turn)
72	B	Erl ¹	2 Br (at page turn)
72 ₁ –73	Ct	Erl ¹	2 Br
76 ₂	D	Erl ¹	Mi Sm (at line break)
123 ₅ –6	Ct	Erl ¹ , Fo ¹ , Mun ¹	Sb (see Textual variants)
149 ₂	D, Ct	Erl ¹	Sb Mi (at page turn)

154	Ct	Erl¹, Fo¹	<i>f</i>
154 ₂	T	Erl¹	Sb Mi (at line break)
156	Ct	Mun¹	Mx
Accidentals			
32 ₁	B	Dre³, Erl¹, Fo¹	no <i>E^b</i>
85 ₂	B	Dre³, Erl¹, Fo¹	no <i>e^b</i>
Coloration			
23 ₁₋₂	B	Dre³	no coloration
76 ₂₋₃	T	Erl¹	coloration
77 ₂₋₃	T	Erl¹	coloration
79 _{3-80₁}	T	Erl¹	coloration
Ligatures			
1-2	D	Erl¹, Fo¹	no lig.
4-5	T	Erl¹, Fo¹	no lig.
12 ₁₋₂	B	Erl¹	no lig.
12-13	T	Erl¹, Fo¹	no lig. (in Erl¹ at page turn)
22 _{3-23₁}	B	Dre³	no lig.
24 ₁₋₂	B	Dre³	no lig.
29 _{3-30₁}	B	Dre³	<i>recta</i> in place of <i>obliqua</i>
52 ₁₋₂	B	Dre³, Erl¹, Fo¹	<i>recta</i> in place of <i>obliqua</i>
123 ₁₋₂	B	Dre³	<i>recta</i> in place of <i>obliqua</i>
127 ₁₋₂	B	Dre³	<i>recta</i> in place of <i>obliqua</i>
146 ₁₋₂	B	Dre³	<i>recte</i> in place of <i>obliqua</i>
149 _{2-150₁}	T	Erl¹	no lig. (at page turn)
154 ₁₋₂	B	Dre³	<i>recta</i> in place of <i>obliqua</i>
155 ₁₋₂	B	Dre³	<i>recta</i> in place of <i>obliqua</i>
Textual variants and text placement			
12 _{1-16₃}	Ct	Erl¹	<i>floruit, floruit</i>
33 _{3-37₁}	D	Erl¹, Fo¹	<i>quid lingua, quod lingua</i>
42 _{2-44₁}	Ct	Erl¹, Fo¹	<i>prophetica</i>
44 _{3-45₃}	Ct	Erl¹, Fo¹	<i>quod lingua</i>
46 _{2-47₃}	Ct	Mun¹	<i>propheta</i> in place of <i>prophetica</i>
62 _{3-65₁}	T	Erl¹	<i>clementia, clementia</i>
72-4	B	Mun¹	<i>diit</i> in place of <i>dixit</i> (at page turn)
81-89	B	Dre³, Fo¹	<i>gratia, gratia</i>
90-4	D, Ct, T, B	Erl¹	erroneously <i>Iam pater</i>
93 _{2-95₂}	Ct	Erl¹, Fo¹	<i>in virgine</i>
112 _{3-115₂}	D	Erl¹, Fo¹	<i>Deum</i>
122 _{2-125₂}	Ct	Erl¹, Fo¹, Mun¹	<i>quia</i> (see Variants in pitch and rhythm)
133 _{2-137₁}	Ct	Erl¹	<i>cernitis cernitis</i>
154 _{2-158₂}	D	Erl¹, Fo¹	<i>Angelorum</i>
156 _{3-157₃}	T	Fo¹	no text

Remarks

As an aid to performers, the first notes or rests following a page turn are notated in **Erl¹** on the preceding page after the custos.

55. Virgo prudentissima, quo progredieris (SC M 122)**Text**

The text of this motet, a reference to Song of Songs 6:9, is a Magnificat antiphon sung at first Vespers on the Feast of the Assumption of Mary (15 August).

Virgo prudentissima, quo progredieris, quasi aurora valde rutilans? Filia Sion, tota formosa et suavis es: pulchra ut luna, electa ut sol.

Most prudent Virgin, where are you going, shining brightly as the dawn? Daughter of Zion, you are most beautiful and delightful: fair as the moon, choice as the sun.

Cantus firmus

The melody of the Magnificat antiphon, transcribed here from the *Antiphonarius* (1519), fols. 192^v–193^r, is paraphrased in Senff's setting. Although it appears most prominently in the discantus, all four voices imitate motifs from the plainchant.

Vir - go pru - den - tis - si - ma quo pro - gre - - - de - - - ris,
 qua - si au - ro - - - ra val - de ru - ti - lans? Fi - li - a
 Si - - on, to - ta for - mo - sa, su - a - vis ____ es: ____ pul - chra ____
 ut lu - - na, ____ e - - le - - cta ut ____ sol.

Unique Source

Mun¹ D-Mbs Mus.ms. 10, [no. 12], fols. 177^v–180^r ([D, Ct, T, B]), *Lud: Senffl.*, text in all voices

Critical Notes

Clefs

56₁–60 Ct C4 clef

56. Fragment from D-HRD Fū MS 9820 (SC M 42)

Text

The fragment is transmitted in its unique source without text underlay or identifying title.

Cantus firmus

The presence in the discantus of what appears to be a cantus firmus, as yet unidentified, suggests this excerpt may have been drawn from a four-voice motet. For this reason, it has been included as an appendix to the present volume.

Unique Source

Her D-HRD Fū MS 9820, fols. 132^v–133^v ([D, Ct, T, B]), *fragmenta: Senffl.*, no text

Source Evaluation

Along with D-HRD Fū MS 9821, **Her** is one of the rare sixteenth-century sources notated in score and with barlines. One scribe compiled these two volumes of musical excerpts during the second quarter of the sixteenth century. Like many other excerpts that comprise **Her**, this fragment was extracted from the end of an unnamed composition, and it is notated in four-stave systems with barlines drawn at the imperfect breve across the length of each system. The scribe did not provide mensuration for this excerpt. David Fallows has observed that the scribe divides note values that cross barlines into two separate notes of the same pitch to indicate tonal continuity (Fallows 2009: 218). This scribal habit is apparent, for example, in the repeated breves of the discantus.

Critical Notes

Non-verbal signs

18 D, Ct, T, B ☹

ALPHABETICAL INDEX OF TEXT INCIPITS

	Edition	Critical Apparatus
Ad te clamamus (see also Salve, Regina / Stella maris • *Salve, Regina • Salve, Rex aeternae) ...	91, 101, 109	209–11
Ad te suspiramus (see also Salve, Regina / Stella maris • *Salve, Regina • Salve, Rex aeternae) ...	92, 101, 110	209–11
Alle-, Domine nate matris (see also Regina caeli, laetare / Conscendit iubilans)	84	205
Assumpta nunc a Filio (see also Salve, Regina / Stella maris)	97	209
Benedictum, Christe (see also Salve, Rex aeternae)	113	211
Conscendit iubilans (see Regina caeli / Conscendit iubilans)		
Cum dederit dilectis suis somnum (see also Nisi Dominus aedificaverit domum)	12	181
Dies est laetitiae (see also Regina caeli, laetare / Conscendit iubilans)	84	205
Educavit suam prolem (see also Salve, Regina / Stella maris • *Salve, Regina)	92	209
Eia ergo, Advocata nostra (see also Salve, Regina / Stella maris • *Salve, Regina)	93, 103	209–11
Eia ergo, Advocate noster (see also Salve, Rex aeternae)	111	211
Et in virginali statu (see also Salve, Regina / Stella maris)	90	209
Et Jesum, benedictum fructum (see also Salve, Regina / Stella maris • *Salve, Regina)	95, 103	209–11
Et nunc, reges, intelligite (see also Quare fremuerunt gentes)	63	200
Et pium (see also Salve, Rex aeternae)	113	211
Exultabit cor meum (see also Usquequo, Domine)	140	220
Facta Mater verum solem (see also Salve, Regina / Stella maris)	91	209
Fragment	152	224
Gloria, laus et honor (see also Regina caeli, laetare / Conscendit iubilans)	80	205
Grates nunc omnes reddamus (see also Regina caeli, laetare / Conscendit iubilans)	81	205
Iam patet in Virgine (see also Virga Jesse floruit)	146	221
Lumen ad revelationem (see also Nunc dimittis servum tuum)	24	188
Moritur cum moriente (see also Salve, Regina / Stella maris)	95	209
Nativitas tua, Dei Genitrix Virgo	1	172
Nesciens Mater Virgo virum	5	175
Nisi Dominus aedificaverit domum	9	181
Non moriar sed vivam	15	184
Nunc, Deus, ad requiem	18	187
Nunc dimittis servum tuum	21	188
O bone Jesu!	27	191
O clemens (see also Salve, Regina / Stella maris • *Salve, Regina • Salve, Rex aeternae)	97, 105, 114	209–11
O dulcis Jesu Christe (see also Salve, Rex aeternae)	116	211
O dulcis Maria	106	210
O dulcis Virgo (see also Salve, Regina / Stella maris)	98	209
O magnae admirationis gratia!	31	193
O mundi Domina	38	194
O pia (see also Salve, Regina / Stella maris • *Salve, Regina)	97, 105	209–11
O pie (see also Salve, Rex aeternae)	115	211

	Edition	Critical Apparatus
Ora pro nobis (see also Regina caeli, laetare / Conscendit iubilans)	82	205
Pange, lingua, gloriosi (i)	41	195
Pange, lingua, gloriosi (ii)	44	196
Pange, lingua, gloriosi (iii)	48	197
Parce tuis lacrimis (see also Quid vitam sine te)	73	204
Patris sapientia, veritas divina	57	198
Per me ivi in peccatum (see also O bone Jesu!)	29	191
Protectrix peccatorum (see also Salve, Regina / Stella maris)	98	209
Quare fremuerunt gentes	59	200
Quia quem meruisti portare (see also Regina caeli, laetare / Conscendit iubilans)	80	205
Quid vitam sine te	68	204
Quis unquam ista audivit (see also O magnae admirationis gratia!)	35	193
Regina caeli, laetare / Conscendit iubilans	78	205
Resurrexit sicut dixit (see also Regina caeli, laetare / Conscendit iubilans)	81	205
Rubum quem viderat Moyses	86	208
Salve, Regina / Stella maris a trimatu	89	209
*Salve, Regina	100	210
Salve, Rex aeternae misericordiae	106	211
Sancta et immaculata Virginitas (i)	117	212
Sancta et immaculata Virginitas (ii)	120	213
Sancta Maria Virgo, intercede (i)	123	213
Stabat autem cum pendente (see also Salve, Regina / Stella maris)	93	209
Stella maris a trimatu (see Salve, Regina / Stella maris)		
Stellato sedet solio (see also Salve, Regina / Stella maris)	97	209
Sum tuus in vita (i)	125	214
Suscepimus, Deus, misericordiam tuam	130	218
Te ergo quaesumus (see also Regina caeli, laetare / Conscendit iubilans)	82	205
Tristia fata boni	132	219
Usquequo, Domine	134	220
Virga Jesse floruit	143	221
Virgo prudentissima, quo progredieris	149	223
Vita, dulcedo (see also Salve, Regina / Stella maris • *Salve, Regina • Salve, Rex aeternae)	90, 100, 107	209–11

DENKMÄLER DER TONKUNST IN ÖSTERREICH

BISHER ERSCHIENENE BÄNDE

- 1 (1894): *Johann Josef Fux, Messen*
(Johann Evangelist Habert, Gustav Adolf Glossner)
- 2 (1894): *Georg Muffat, Florilegium Primum für Streichinstrumente* (Heinrich Rietsch)
- 3 (1895): *Johann Josef Fux, Motetten I*
(Johannes Evangelist Habert)
- 4 (1895): *Georg Muffat, Florilegium Secundum für Streichinstrumente* (Heinrich Rietsch)
- 5 (1896): *Johann Stadlmayr, Hymnen*
(Johannes Evangelist Habert)
- 6 (1896): *Marc'Antonio Cesti, Il Pomo d'oro (Prolog und 1. Akt)* (Guido Adler)
- 7 (1896): *Gottlieb Muffat, Componimenti Musicali per il Cembalo* (Guido Adler)
- 8 (1897): *Johann Jakob Froberger, Orgel- und Clavierwerke I*
(Guido Adler)
- 9 (1897): *Marc'Antonio Cesti, Il Pomo d'oro (2.–5. Akt)*
(Guido Adler)
- 10 (1898): *Heinrich Isaac, Choralis Constantinus I*
(Emil Bevezný, Walter Rabl)
- 11 (1898): *Heinrich Ignaz Franz Biber, Violinsonaten 1681*
(Guido Adler)
- 12 (1899): *Jacob Handl (Gallus), Opus musicum I*
(Emil Bevezný, Josef Mantuani)
- 13 (1899): *Johann Jakob Froberger, Clavierwerke II*
(Guido Adler)
- 14/15 (1900): *Trienter Codices I*
(Guido Adler, Oswald Koller)
- 16 (1901): *Andreas Hammerschmidt, Dialogi oder Gespräche der gläubigen Seele mit Gott I* (Anton W. Schmidt)
- 17 (1901): *Johann Pachelbel, 94 Kompositionen für Orgel oder Clavier* (Hugo Botstiber, Max Seiffert)
- 18 (1902): *Oswald von Wolkenstein, Geistliche und weltliche Lieder* (Josef Schatz, Oswald Koller)
- 19 (1902): *Johann Josef Fux, Instrumentalwerke I*
(Guido Adler)
- 20 (1903): *Orazio Benevoli, Festmesse und Hymnus zur Einweihung des Domes in Salzburg 1628*
(Guido Adler)
- 21 (1903): *Johann Jakob Froberger, Orgel- und Clavierwerke III* (Guido Adler)
- 22 (1904): *Trienter Kodices II* (Guido Adler, Oswald Koller)
- 23 (1904): *Georg Muffat, Concerti grossi I* (Erwin Luntz)
- 24 (1905): *Jacob Handl (Gallus), Opus musicum II*
(Emil Bevezný, Josef Mantuani)
- 25 (1905): *Heinrich Franz Biber, Violinsonaten II [Rosenkranzsonaten]* (Erwin Luntz) Neuausgabe:
s. Bd. 153
- 26 (1906): *Antonio Caldara, Kirchenwerke*
(Eusebius Mandyczewski)
- 27 (1906): *Wiener Klavier- und Orgelwerke aus der zweiten Hälfte des 17. Jahrhunderts. Alessandro Poglietti, Ferdinand Tobias Richter, Georg Reutter der Ältere*
(Hugo Botstiber)
- 28 (1907): *Heinrich Isaac, Weltliche Werke* (Johannes Wolf)
- 29 (1907): *Michael Haydn, Instrumentalwerke I*
(Lothar Herbert Perger)
- 30 (1908): *Jacob Handl (Gallus): Opus musicum III*
(Emil Bevezný, Josef Mantuani)
- 31 (1908): *Wiener Instrumentalmusik vor und um 1750 I*
(Karl Horwitz, Karl Riedel)
- 32 (1909): *Heinrich Isaac, Choralis Constantinus II*
(Anton von Webern) Mit einem Nachtrag zu den weltlichen Werken (Johannes Wolf)
- 33 (1909): *Johann Georg Albrechtsberger: Instrumentalwerke*
(Oskar Kapp)
- 34/35 (1910): *Johann Josef Fux, Costanza e fortezza*
(Egon Wellesz)
- 36 (1911): *Ignaz Umlauf, Die Bergknappen* (Robert Haas)
- 37 (1911): *Österreichische Lautenmusik im XVI. Jahrhundert* (Adolf Koczirz)
- 38 (1912): *Trienter Codices III* (Guido Adler)
- 39 (1912): *Wiener Instrumentalmusik vor und um 1750*
(Wilhelm Fischer)
- 40 (1913): *Jacob Handl (Gallus), Opus musicum IV*
(Emil Bevezný, Josef Mantuani)
- 41 (1913): *Gesänge von Frauenlob, Reinmar v. Zweter und Alexander* (Heinrich Rietsch)
- 42–44 (1914): *Florian Leopold Gassmann, La Contessina*
(Robert Haas)
- 44a (1914): *Christoph Willibald Gluck, Orfeo ed Euridice*
(Hermann Abert)
- 45 (1915): *Johann Michael Haydn, Drei Messen. Missa Sti. Francisci, Missa in Dominica Palmarum, Missa in Tempore Quadragesimae* (Anton Maria Klafsky)
- 46 (1916): *Antonio Draghi, Kirchenwerke* (Guido Adler)
- 47 (1916): *Johann Josef Fux, Concentus musico-instrumentalis*
(Heinrich Rietsch)
- 48 (1917): *Jacob Handl (Gallus): Opus musicum V*
(Emil Bevezný, Josef Mantuani)
- 49 (1918): *Messen von Heinrich Biber, Heinrich Schmeltzer, Johann Caspar Kerll* (Guido Adler)
- 50 (1918): *Österreichische Lautenmusik zwischen 1650 und 1720* (Adolf Koczirz)
- 51/52 (1919): *Jacob Handl (Gallus): Opus musicum VI*
(Emil Bevezný, Josef Mantuani)
- 53 (1920): *Trienter Codices IV* (Rudolf Ficker, Alfred Orel)

- 54 (1920): *Das Wiener Lied von 1778 bis Mozarts Tod* (Margarete Anson, Irene Schlaffenberg)
- 55 (1921): *Johann Ernst Eberlin, Oratorium Der blutschwitzende Jesus* (Robert Haas)
- 56 (1921): *Wiener Tanzmusik in der zweiten Hälfte des siebzehnten Jahrhunderts. Johann Heinrich Schmelzer, Johann Josef Hofer, Alexander Poglietti* (Paul Nettel)
- 57 (1922): *Claudio Monteverdi, Il Ritorno d'Ulisse in Patria* (Robert Haas)
- 58 (1922): *Gottlieb Muffat, 12 Toccaten und 72 Versetl für Orgel und Klavier* (Guido Adler)
- 59 (1923): *Drei Requiem für Soli, Chor, Orchester aus dem 17. Jahrhundert. Christoph Straus, Franz Heinrich Biber, Johann Caspar Kerll* (Guido Adler)
- 60 (1923): *Christoph Willibald Gluck, Don Juan* (Robert Haas)
- 61 (1924): *Trienter Codices V* (Rudolf Ficker)
- 62 (1925): *Michael Haydn, Kirchenwerke* (Anton Maria Klafsky)
- 63 (1925): *Johann Strauss Sohn, Drei Walzer. „Morgenblätter“, „An der schönen blauen Donau“, „Neu-Wien“* (Hans Gál)
- 64 (1926): *Deutsche Komödienarien 1754–1758 I* (Robert Haas)
- 65 (1926): *Josef Lanner, Ländler und Walzer* (Alfred Orel)
- 66 (1927): *Johann Schenk, Der Dorfbarbier* (Robert Haas)
- 67 (1928): *Emanuel Aloys Förster, Kammermusik* (Karl Weigl)
- 68 (1928): *Johann Strauss Vater, Acht Walzer* (Hans Gál)
- 69 (1929): *Steffano Bernardi, Kirchenwerke* (Karl August Rosenthal)
- 70 (1929): *Paul Peuerl – Isaac Posch, Instrumental- und Vokalwerke* (Karl Geiringer)
- 71 (1930): *Lieder von Neidhart (von Reuenthal)* (Wolfgang Schmieder, Edmund Wiessner)
- 72 (1930): *Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550* (Leopold Nowak, Adolf Koczirz, Anton Pfalz)
- 73 (1931): *Blasius Amon, Kirchenwerke I* (Caecilianus Huigens)
- 74 (1931): *Josef Strauss, Drei Walzer* (Hugo Botstiber)
- 75 (1932): *Antonio Caldara, Kammermusik für Gesang* (Eusebius Mandyczewski)
- 76 (1933): *Trienter Codices VI* (Rudolf von Ficker)
- 77 (1934): *Italienische Musiker und das Kaiserhaus 1567–1625* (Alfred Einstein)
- 78 (1935): *Jacob Handl (Gallus), Sechs Messen* (Paul Amadeus Pisk)
- 79 (1935): *Das Wiener Lied von 1792 bis 1815* (Hermann Maschek, Hedwig Kraus)
- 80 (1936): *Salzburger Kirchenkomponisten. Carl H. Biber, M. S. Biechteler, J. Ernst Eberlin, A. C. Adlgasser* (Karl August Rosenthal, Constantin Schneider)
- 81 (1936): *Carl Ditters von Dittersdorf, Instrumentalwerke* (Victor Luithlen)
- 82 (1937): *Christoph Willibald Gluck, L'innocenza giustificata* (Alfred Einstein)
- 83 (1938): *Florian Leopold Gassmann, Kirchenwerke* (Franz Kosch)
- EdM 2/1 (1942): *Das Erbe deutscher Musik, Zweite Reihe: Alpen- und Donau-Reichsgaue, Band I (1942). Wiener Lautenmusik im 18. Jahrhundert* (Adolf Koczirz)
- 84 (1966): *Wiener Lautenmusik im 18. Jahrhundert* (Karl Schnürl mit Materialien von Adolf Koczirz und Josef Klima)
- 85 (1947): *Johann Joseph Fux, Werke für Tasteninstrumente* (Erich Schenk)
- 86 (1949): *Tiroler Instrumentalmusik im 18. Jahrhundert. Georg Paul Falk, Johann Elias de Sylva, Franz Sebastian Haindl, Nonnosus Madlseder, Stefan Paluselli* (Walter Senn)
- 87 (1951): *Nicolaus Zangius, Geistliche und weltliche Gesänge* (Hans Sachs, Anton Pfalz)
- 88 (1952): *Georg Reutter d.J., Kirchenwerke. Missa S. Caroli, Requiem in C-Moll, Salve Regina, Ecce quomodo moritur* (Norbert Hofer)
- 89 (1953): *Georg Muffat, Armonico tributo 1682. Sechs Concerti grossi 1701* (Erich Schenk)
- 90 (1954): *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II. (1564–1590)* (Hellmut Federhofer, Rudolf John)
- 91 (1955): *Antonio Caldara, Dafne* (Constantin Schneider, Rudolf John)
- 92 (1956): *Heinrich Ignaz Franz Biber, Harmonia artificiosa-ariosa diversimode accordata* (Paul Nettel, Friedrich Reidinger)
- 93 (1958): *Johann Heinrich Schmelzer, Sonatae unarum fidium 1664. Violinsonaten handschriftlicher Überlieferung* (Erich Schenk)
- 94/95 (1959): *Jacobus Gallus, Fünf Messen zu acht und sieben Stimmen* (Paul Amadeus Pisk)
- 96 (1960): *Heinrich Ignaz Franz Biber, Mensa Sonora seu musica instrumentalis, sonatis aliquot liberius sonantibus ad mensam (1680)* (Erich Schenk)
- 97 (1960): *Heinrich Ignaz Franz Biber: Fidicinium Sacro-Profanum tam choro, quam foro pluribus fidibus concinnatum et concini aptum (1683)* (Erich Schenk)
- 98 (1961): *Jacobus Vaet, Sämtliche Werke I* (Milton Steinhardt)
- 99 (1961): *Arnold von Bruck, Sämtliche lateinische Motetten und andere unedierte Werke* (Othmar Wessely)
- 100 (1962): *Jacobus Vaet, Sämtliche Werke II* (Milton Steinhardt)
- 101/102 (1962): *Geistliche Solomotetten des 18. Jahrhunderts* (Camillo Schoenbaum)
- 103/104 (1963): *Jacobus Vaet, Sämtliche Werke III* (Milton Steinhardt)
- 105 (1963): *Johann Heinrich Schmelzer, Duodena selectarum sonatarum (1659). Werke handschriftlicher Überlieferung* (Erich Schenk)
- 106/107 (1963): *Heinrich Ignaz Franz Biber, Sonatae tam Aris quam Aulis Servientes (1676)* (Erich Schenk)
- 108/109 (1964): *Jacobus Vaet, Sämtliche Werke IV* (Milton Steinhardt)
- 110 (1964): *Tiburzio Massaino, Liber primus cantionum ecclesiasticarum (1592). Drei Instrumentalcanzonen (1608)* (Raffaello Monterosso)

- 111/112 (1965): *Johann Heinrich Schmelzer, Sacro-profanus Concentus musicus fidium aliorumque instrumentorum (1662)* (Erich Schenk)
- 113/114 (1966): *Jacobus Vaet, Sämtliche Werke V* (Milton Steinhardt)
- 115 (1966): *Suiten für Tasteninstrumente von und um Franz Mathias Techelmann* (Herwig Knaus)
- 116 (1967): *Jacobus Vaet, Sämtliche Werke VI* (Milton Steinhardt)
- 117 (1967): *Jacobus Gallus, Drei Messen zu sechs Stimmen* (Paul Amadeus Pisk)
- 118 (1968): *Jacobus Vaet, Sämtliche Werke VII* (Milton Steinhardt)
- 119 (1969): *Jacobus Gallus, Fünf Messen zu vier bis sechs Stimmen* (Paul Amadeus Pisk)
- 120 (1970): *Trienter Codices VII* (Rudolf Flotzinger)
- 121 (1971): *Deutsche Komödienarien 1754–1758 II* (Camillo Schoenbaum, Herbert Zeman)
- 122 (1971): *Hieronymus Bildstein: Orpheus christianus (1624) I* (Walter Pass)
- 123 (1971): *Alard du Gaucquier, Sämtliche Werke* (Milton Steinhardt)
- 124 (1972): *Komponisten der Fürstlich Esterházy'schen Hofkapelle. Luigi Tomasini. Ausgewählte Instrumentalwerke* (Erich Schenk)
- 125 (1973): *Frühmeister des Stile Nuovo in Österreich. Bartolomeo Mutis conte di Cesena, Francesco Degli Atti, Giovanni Valentini* (Othmar Wessely)
- 126 (1976): *Hieronymus Bildstein: Orpheus christianus (1624) II* (Walter Pass)
- 127 (1976): *Heinrich Ignaz Franz Biber, Instrumentalwerke handschriftlicher Überlieferung* (Jiří Sehnal)
- 128 (1979): *Romanus Weichlein, Encaenia musices (1695) I* (Helene Wessely, Othmar Wessely)
- 129 (1979): *Andreas Christophorus Clamer: Mensa harmonica* (Rudolf Scholz, Karl Schütz)
- 130 (1980): *Romanus Weichlein, Encaenia musices II* (Helene Wessely, Othmar Wessely)
- 131 (1980): *Anton Cajetan Adlgasser, Drei Sinfonien* (Werner Rainer)
- 132 (1981): *Johann Bernhard Staudt, Ferdinandus Quintus Rex Hispaniae Maurorum Domitor* (Walter Pass, Karl Plepelits)
- 133 (1981): *Parodiemagnificat aus dem Umkreis der Grazer Hofkapelle (1564–1619)* (Gernot Gruber)
- 134 (1983): *Salomon Sulzer, Schir Zion (1839) I. Sabbathliche Gesänge* (Eric Werner)
- 135 (1983): *William Young, Sonate a 3. 4. e 5.* (Helene Wessely, Othmar Wessely)
- 136 (1983): *Anton Diabellis Vaterländischer Künstlerverein. Zweite Abteilung (Wien 1824)* (Günter Brosche)
- 137 (1984): *Johann Jakob Stupan von Ehrenstein: Armonia Compendiosa (1703). Rosetum musicum (1702)* (Herbert Schneider, Klaus Winkler)
- 138/139 (1985): *Alexander Utendal, Bußpsalmen und Orationen (1570)* (Stefan Schulze)
- 140/141 (1986): *„In questa tomba oscura“ Giuseppe Carpanis Dichtung in 68 Vertonungen (1808–1814)* (Walburga Litschauer)
- 142–144 (1987): *Huldigung der Tonsetzer Wiens an Elisabeth Kaiserin von Österreich (Wien 1854)* (Erstdruck in Reproduktion der Originalhandschriften (Günter Brosche, Brigitte Hamann))
- 145 (1988): *Jacobus Vaet, Sämtliche Werke. Supplement* (Milton Steinhardt)
- 146 (1988): *Antonio Salieri, Messe in B-Dur (1809)* (Jane Schatkin Hettrick)
- 147/148 (1990): *Wolfgang Schmeltzl, Guter, seltzamer und kunstreicher deutscher Gesang* (Rudolf Flotzinger)
- 149 (1995): *Pieter Maessins, Sämtliche Werke* (Othmar Wessely, Martin Eybl)
- 150 (1997): *Joseph Lanner, Walzer* (Paul Angerer)
- 151 (1997): *Heinrich Ignaz Franz Biber: Instrumentalwerke handschriftlicher Überlieferung* (Jiří Sehnal)
- 152 (2000): *Johann Bernhard Staudt, Mulier Fortis. Drama des Wiener Jesuitenkollegium* (Walter Pass, Fumiko Niiyama-Kalicki)
- 153 (2003): *Heinrich Ignaz Franz Biber (1644–1704), Rosenkranz-Sonaten* (Dagmar Glüxam, Ingomar Rainer). Neuausgabe von Bd. 25
- 154 (2007): *Karlmann Pachschmidt (1700–1734), Missa Sancti Carolomanni und Sinfonia* (Alexander Opatrny)
- 155 (2010): *Franz Xaver Süssmayr (1766–1803), Missa solemnis in D* (Walter Wlcek, Erich Duda)
- 156 (2013): *Antonio Bertali (1605–1669), Dramatische Sakralwerke* (Tassilo Erhardt, Textrev. Alfred Noé)
- 157 (2014): *Ignaz Holzbauer, Hypermnestra* (Lawrence Bennett)
- 158 (2015): *Gottlieb Muffat, Componimenti Musicali Per Il Cembalo* (Alexander Opatrny)
- 159 (2016): *Parnassus musicus ferdinandus* (Theophil Antonicek)
- 160 (2018): *Johann Stadlmayr (ca. 1575–1648), Missae Breves 1641* (Kurt Drexel)
- 161 (2019): *Leopold Hofmann (1738–1793) Sechs Konzerte für Tasteninstrumente* (Allan Badley)
- 162 (in Vorbereitung): *Antonio Caldara (1670–1736) Il più bel nome (1708) Componimento da camera per musica. Chi s'arma di virtù (1709) Serenata* (Thomas Griffin, Alfred Noe)
- 163.1 (2021): *New Senfl Edition 1 Ludwig Senfl Motetten für vier Stimmen (A–I)* (Scott Lee Edwards, Stefan Gasch, Sonja Tröster)
- 163.2 (2022): *New Senfl Edition 2 Ludwig Senfl Motetten für vier Stimmen (N–V)* (Scott Lee Edwards, Stefan Gasch, Sonja Tröster)

HOLLITZER



www.hollitzer.at