

**DENKMÄLER DER TONKUNST
IN ÖSTERREICH
BAND 163.4**

NEW SENFL EDITION 4

**LUDWIG SENFL
MOTETS FOR SIX AND
EIGHT VOICES, CANONS**

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

HOLLITZER



DTÖ 163.4

DENKMÄLER DER TONKUNST
IN ÖSTERREICH

begründet von
GUIDO ADLER

unter Leitung von
BIRGIT LODES

BAND 163
NEW SENFL EDITION

HOLLITZER



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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 989-G
(Forschungsergebnisse des FWF-Projektes P 31504)
Leitung: Stefan Gasch



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Hergestellt in der EU

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ISMN 979-0-50270-025-6
ISBN 978-3-99094-050-1
ISSN 2616-8987

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GENERAL INTRODUCTION AND ACKNOWLEDGEMENTS

Ludwig Senfl (c.1490–1543) can be regarded as a leading figure in the world of German-speaking composers between Heinrich Isaac and Orlando di Lasso as well as a European composer of the first rank, standing alongside such renowned contemporaries as Costanzo Festa, Philippe Verdelot, Nicolas Gombert, and Adrian Willaert. His extensive 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, is presented in four volumes, in which the compositions are organised according to scoring and in 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 31504), the work of the edition would not have been possible. The Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna cordially hosted the project within its 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)

München, Bayerische Staatsbibliothek
(Veronika Giglberger, Bernhard Lutz)

Regensburg, Bischöfliche Zentralbibliothek,
Proskesche Musikabteilung (Raymond Dittrich)

Stuttgart, Württembergische Landesbibliothek
(Arietta Ruß)

Weimar, Hochschularchiv – Thüringisches
Landesmusikarchiv (Jan Hoffmann)

Wien, Österreichische Nationalbibliothek

Wien, Kunsthistorisches Museum

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 J. Blackburn, David J. 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 also received immense help on a more individual level. Bonnie J. Blackburn and Leofranc Holford-Strevens provided invaluable help in linguistic and formal corrections of the volumes, and we enjoyed collegial exchanges with experienced editors, including Joshua Rifkin and Thomas Schmidt. Without the technical and creative inclinations of Imke Oldewurtel, the edition would not be enhanced by clefs modelled on sixteenth-century sources.

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 2023

INTRODUCTION

BEYOND THE NORM: SENFL'S MOTETS WITH LARGE SCORING AND HIS FORAYS INTO RIDDLE CULTURE

The fourth volume of the New Senfl Edition completes the edition of Ludwig Senfl's extant motets. It brings together a variety of compositions: in addition to six- and eight-voice motets, it also includes canons composed for two to six voices. Around 1500, works for four voices had become a standard in sacred as well as secular genres. Larger scorings in the first two decades of the sixteenth century often responded to the circumstances for which the music was composed, such as to mark a special occasion, but roughly from the second quarter of the sixteenth century onwards, writing for six and occasionally eight voices had become increasingly popular. In terms of numbers, the eighteen surviving motets for six and eight voices by Senfl do not occupy as much space as his four- and five-part compositions. Yet their number corresponds to that of the six- and eight-voice motets in the oeuvre of Jacobus Clemens non Papa, who was almost 20 years younger (17 motets), and is larger than the number of similarly scored motets by Senfl's contemporaries Thomas Crecquillon, Costanzo Festa, Cristóbal de Morales, or Philippe Verdelot, each with nine motets for six to eight voices ascribed with some degree of certainty.¹ At the same time, Senfl's oeuvre of motets for more than five voices is less than the output of Nicolas Gombert (25 compositions), Johannes Heugel (30 motets), or Adrian Willaert (32 compositions). Senfl's three eight-part motets may admittedly be exceptional in the first half of the century: few eight-voice motets are known to have survived from this period. They are often transmitted as *contrafacta* or survive as works with contradictory attributions (as is the case for Gombert, Verdelot, Crecquillon, or Morales).² Senfl's approach to composing motets with increased polyphonic textures clearly extends beyond the mere alternation of vocal choruses. In some cases, this extraordinary scoring may be related to the special circumstances for which these motets were composed, but, for the time being, the precise nature of these occasions remains unclear.

1 Three six-voice psalm motets by Thomas Stoltzer have survived: *Erzürne dich nicht; Herr, neige deine Ohren; Hilf, Herr, die Heiligen haben abgenommen*. All three are edited in *Thomas Stoltzer: Ausgewählte Werke*, i, ed. H. Albrecht, EdM, xxii (1942/R); ii–iii, ed. L. Hoffmann-Erbrecht, EdM, lxvi (1969), and xcix (1983). Additionally, a six-voice hymn by Heinrich Finck has survived, as well as the cycle *O Domine Jesu Christe* for four to six voices.

2 For example, Adrian Willaert in *Di Adriano et di Jachet: I salmi ... a uno et a duoi chori ...* (Venice: Antonio Gardano, 1550; RISM 1550¹); or Thomas Crecquillon in *Opus sacrarum cantionum*, 4–6, 8vv (Leuven / Antwerp: Pierre Phalèse & Jean Bellère, 1576; RISM A/I C 4410).

In the selection of texts for the thirteen motets published in the present volume, Senfl demonstrates a clear preference for antiphons associated with high feasts, saints' feasts, or Marian feasts, while some works underline the observations already made in NSE 1–3 in regard to his interest in setting votive prayers (*Ave, Maria ... Virgo serena*) or humanist texts (*Sancte pater divumque / Sancte Gregori, confessor Domini; *Martia terque quater*).³

Once again, Senfl explores a variety of approaches in structuring his motets, whether by expanding on such traditions as the plainchant motet (*Sancte pater divumque / Sancte Gregori, confessor Domini*); adapting a model composition while incorporating ostinato techniques, as in his arrangement of Josquin's *Ave, Maria ... Virgo serena*; implementing a constructivist approach to the musical text (**Martia terque quater*); or by developing novel principles of construction in the juxtaposition of smaller- and larger-voiced textures, as in *Haec est dies quam fecit Dominus*. Above all, however, canonic compositional techniques remain a hallmark of his approach. These techniques pervade his entire motet oeuvre, but the deployment of quasi-canons and strict canons is especially frequent in Senfl's six- and eight-part works.

Sources

The diversity of Senfl's compositions is also reflected in the source transmission: as for his five-voice motets, motets for six to eight voices are predominantly transmitted in manuscripts. Alongside these manuscripts, a few music prints proved especially influential in disseminating these works, such as the first volume of Hans Ott's *Novum et insigne opus musicum* (RISM 1537¹). Senfl's canons, on the other hand, have survived—with only one exception—exclusively in print, whether in music prints or as examples in theoretical texts and treatises.

The dates of origin of the forty manuscripts that transmit the pieces in this volume range from the first quarter of the sixteenth century to the seventeenth century. The earliest sources are the two repertorially related manuscripts V-CVbav Cod. Vat. lat. 11953 and D-Rp C 120 ('Pernner Codex'), whose origins stem from the second decade of the sixteenth century in the milieu of the imperial court chapel of Maximilian I. Their connection is documented in one of the motets included in the present edition, **Spiritus Sanctus*

3 **En quam honesta* is a polyphonic interpretation of Zwingli's paraphrase of Psalm 132. On the setting's problematic attribution, see the Critical Report on NSE 4.5 in this volume.

in te descendet (SC *M 108; NSE 4.13), which survives in both sources.

The repertoire of the four partbooks D-Mu 8° Cod. ms. 322–325 was copied around 1527 by Martin Besard, a student of the music theorist Heinrich Glarean. Glarean himself wrote a preface in the tenor partbook and added attributions as well as annotations in the glosses. He probably also added the canon trilogy *Crux fidelis inter omnes – Ecce lignum crucis – O crux, ave, spes unica* (SC M 23; NSE 4.20) as an addendum to the manuscript,⁴ its only appearance in manuscript form. This is the only canon in this edition that survives in manuscript form, and it is not surprising that this exception emanates from the intimate circle of a music theorist who had a special interest in this genre.

As in the case of the five-voice motets, it is striking that Senfl's larger compositions for six and eight voices survive above all in sources from the middle of the century, with dates of origin beginning around 1530. Among these manuscripts, three stand out in particular for transmitting not just one or two motets in this volume, but four each. The first of these sources is D-Mu 4° Art. 401, a set of four of an original five partbooks, whose extensive manuscript section was probably copied in Augsburg around 1536–40.⁵ The scribal hand in these partbooks is also frequently found in a group of sources from the Bayerische Staatsbibliothek in Munich that once formed part of the collection of the Augsburg patrician Johann Heinrich Herwart (1520–28 July 1583), for which reason Joshua Rifkin designated the siglum 'H' for the unknown scribe.⁶ D-Mu 4° Art. 401 is among the most important sources for Senfl's motets and represents the only source for four of them.⁷ The resemblance of its version of *Ave, Maria ... Virgo serena* (NSE 4.4; SC M 9) to the Munich choirbook Mus.ms. 12 attests to the scribe's close contacts with the Munich court and reliable models for copying.

From a geographical perspective, the place of origin of the partbooks DK-Kk MS Gamle Kongelige Samling 1872, 4° in Copenhagen is considerably farther away from Senfl's place of employment in Munich. The repertoire of compositions by Senfl in this manuscript possibly stems from the compositions sent by the composer and Wagenrieder to Duke Albrecht of Prussia in the 1530s. The partbooks were compiled around 1548 by the trumpeter Jørgen Heyde (Georg Hayd), who was first employed in Albrecht's chapel in Königsberg, then from 1542 as 'oberster Trompeter' (head of the trumpeters) in the court chapel of Christian III in Copenhagen.⁸ At least a portion of the older repertoire in these books may have been brought north by Hans Kugel-

mann, who—also as a trumpeter—is documented in the imperial court chapel of Maximilian in 1518. He was later in the service of the Fuggers in Augsburg before Albrecht of Prussia brought him to Königsberg in 1524.⁹ Since the partbooks—like the somewhat later source DK-Kk MS Gamle Kongelige Samling 1873, 4°, which forms part of the same tradition—were primarily intended for use by an instrumental ensemble,¹⁰ the notation is frequently accompanied only by text incipits, and for those of Senfl's compositions with other concordances, the Copenhagen source often transmits characteristic deviations. For example, Heyde (or the compiler of a non-extant source that served as model) favoured longer note values over the repetition of shorter notes on the same pitch, and he adapted the use of ligatures.¹¹ For this reason, the editors of this volume have made minor alterations to the notation of motets using DK-Kk MS Gamle Kongelige Samling 1872, 4° as the principal source in order to underlay their full texts.¹²

Manuscripts from the second half of the sixteenth century are strongly represented and their geographic origins are widely dispersed. Central Germany forms one important centre, with sources that today are found in libraries in Dresden, Leipzig, and Zwickau. Other manuscripts come from Bad Reichenhall and Regensburg in southern Germany to Lüneburg and Stralsund in the north.

An important source for Senfl's four-voice (six pieces) and five-voice motets (seven pieces) is the Leipzig manuscript D-LEu Thomaskirche 49/50. It was written around 1558 under the supervision of the cantor Melchior Heger for use at the Thomaskirche. Numerous scribes were involved in the creation of the five partbooks, and in many cases they notated only individual parts of a composition, such that individual motets were often copied by several hands.¹³ This complex division of labour occasionally led to issues in coordination: individual voices are occasionally missing while some entries contain frequent scribal mistakes.¹⁴ In the case of two motets from this manuscript in the present volume, *Alleluia, mane nobiscum* (SC M 2; NSE 4.1) and *Da pacem, Domine* (iii) (SC M 27; NSE 3.5 and NSE 4.16), it is unclear whether the scribes forgot to include missing voices or whether adaptations with fewer voices were intentionally included in the collection.¹⁵

Among sources from the later sixteenth century, D-Mbs Mus.ms. 1536 stands out, since it preserves in its extensive contents several motets by Senfl: one for eight voices and three for six voices. Of the original eight partbooks, com-

4 Gottwald 1968: 70 and Horz 2017: 226–7.

5 Gottwald 1968: 101–11 and Rifkin 2005: 133–7.

6 Rifkin 2005: 133, *passim*.

7 Since the source is incomplete—the fifth partbook has not survived—and the entries often contain minor, uncorrected scribal mistakes, the editions of unica in particular often require editorial intervention. See *Si enim credimus* (SC M 105; NSE 3.26), *O sacrum convivium* (i) (SC M 75; NSE 3.19), and *Veni, Sancte Spiritus, reple* (i) (SC M 119; NSE 4.15).

8 Glahn 1978: 21–4; on dating, see Glahn 1992.

9 Leitmeir 2009; Glahn 1992: 24.

10 Glahn 1986: 10, 13–14.

11 Cf. the critical reports for *Alma Redemptoris Mater* (SC M 3; NSE 4.2), *Anima mea liquefacta est* (ii) (SC M 6; NSE 4.3), and *Philippe, qui videt me* (SC M 84; NSE 4.9).

12 See, for example, *Alma Redemptoris Mater* and **En quam honesta* (SC *M 40; NSE 4.5).

13 Youens 1978: 283–317.

14 Only the alto voice is notated for *De profundis clamavi* (ii) (SC M 29; NSE 3.6); scribal mistakes are found in *Festum nunc celebre* (SC M 41; NSE 1.22), *Quare fremuerunt gentes* (SC M 87; NSE 2.40), and *Da pacem, Domine* (ii) (SC M 26; NSE 3.4).

15 See the critical reports NSE 4.1 and NSE 4.16.

piled under the provost Wolfgang Neuhauser in the Augustinerchorherrenstift St. Zeno near Reichenhall (today: Bad Reichenhall, not far from Salzburg), five are still extant today, the quinta and septima voces being lost.¹⁶ The entire repertoire of the partbooks seems to have been copied mainly from music prints of the second half of the century,¹⁷ which is also true of Senfl's motets: the six-voice *Ave, Maria ... Virgo serena* and *Philippe, qui videt me* were copied from the new edition of the *Novum et insigne opus musicum* (RISM 1558⁴), the eight-voice *Veni, Sancte Spiritus, reple* (ii) (SC M 120; NSE 4.18) from the first volume of the *Thesaurus Musicus* (RISM 1564¹) printed by Johann vom Berg and Ulrich Neuber in Nuremberg, and the six-voice *Spiritus Sanctus in te descendet* from the third volume of the same collection (RISM 1564³). The monastery of St. Zeno seems to have been in a precarious situation at the time of Neuhauser's provostship from 1562 to 1592, since religious customs, which had already been raised as a cause of concern during visitations conducted before Neuhauser took office, do not seem to have improved, and monastic life at this time was additionally weakened by a plague and economic losses.¹⁸ It seems all the more astonishing that such an extensive manuscript collection of music, which exclusively transmits music for larger ensembles, was created under these circumstances.¹⁹ In addition to the international repertoire copied from prints, some pieces seem to have been composed within the monastery itself, one of which is dated 1582.²⁰ In this context, Senfl's motets represent an older repertorial layer that continued to be cultivated alongside contemporary compositions.

Among the manuscript sources in this volume, there are also two organ tablatures, both of which were compiled before the middle of the century. The somewhat earlier manuscript PL-Kp MS 1716 is the most extensive collection of tablature music of the sixteenth century, notated in the manner of older German organ tablature. It was compiled by Johannes of Lublin, a canon regular of Kraśnik (in the district of Lublin, Poland) in the years 1537–48. In total, the tablature transmits five compositions by Senfl, three of which are dated either 1540 or 1541.²¹ The motet *Philippe, qui videt me*, edited in the present volume, appears in this source as an intabulation by Nicolaus Cracoviensis, whose monogram 'N.C.' accompanies several intabulations in this source as well as in PL-Wn rkp. 564.²² In comparison to the vocal version of this motet known from other sources, the

intabulation represents a marked adaptation: it is shortened in duration by a third, the six voices are reduced to five, and the composition is transposed a fifth lower, with numerous embellishments interpolated throughout.²³

Although the second tablature is also certainly aimed for a professional performer, the approach of the intabulator of the so-called 'Klagenfurter Orgeltablatur' (A-Kla MS GV 4/3) differs fundamentally from that of the Lublin tablature. The pieces in this source are already written in the notational style of newer German organ tablature and all voices of the transcribed vocal compositions are rendered in tablature virtually unchanged. As Birgit Lodes has recently ascertained, this tablature originates from the court of Duke Ottheinrich of the Palatinate, where it was prepared by Gregor Peschin prior to the Augsburg Diet of 1548.²⁴ A six-voice composition by Senfl titled 'Preambulum' (SC M 86; NSE 4.10) opens the tablature. Judging by the structure of the composition, it appears to be an intabulation of a vocal work, most likely a motet, although no model has yet been identified. Thanks to the layout of the tablature and Peschin's fidelity to his sources, however, a reconstruction of the vocal model of the composition can be realised without difficulty.²⁵

An overview of the sources for Senfl's six- and eight-voice motets reveals the absence of a manuscript complex of great significance for the transmission of the four- and five-voice motets: the so-called 'Walter-Handschriften' (D-GOI Chart. A 98, D-Ngm 83795 [T], D-Ngm 83795 [B], D-WRhk MS B, PL-Kj Mus. ms. 40013, PL-Kj Mus. ms. 40043). The majority of the compositions in these music sources, which were all compiled under the supervision of Johann Walter in Torgau, are composed for four or five voices. Since six-voice works by Josquin, Isaac, and others, and even some seven-part compositions (by Walter) are present in these manuscripts, the absence of Senfl's motets for more than five voices cannot be ruled out based solely on the criterion of scoring.²⁶ It thus seems reasonable to assume that Senfl's larger-scale motets were either not available in Torgau or that there was a less urgent need for six- and eight-voice motets for the manuscripts' intended milieu.

In addition to manuscripts, Senfl's large-scale motets were also disseminated in printed sources, but the number of such sources for the six- and eight-voice motets (seven) is significantly less than that of manuscripts.²⁷ The high influence that these music prints nevertheless had on the dissemination of the motets is clear from the fact that all motets that have survived in more than three sources also appear in a music print. In none of these cases can the manuscript

16 The discantus, sexta vox, and octava vox partbooks retain their original bindings, which are embossed with the monogram 'W.N.D.G.P.M.D.Z. | 1583' (Wolfgang Neuhauser Dei Gratia Praepositus Monasterii Domini Zenonis, KBM 5/2: 101).

17 SC 2: 93.

18 Lang 2015: 149.

19 The manuscript is laid out in three sections with pieces for eight, seven, and six voices. See KBM 5/2: 101–21.

20 D-Mbs Mus.ms. 1536/3, no. 157: Georg Pfingstl, *Eximius Dei praesul*, year 1582 in the sexta vox, fol. 320^v.

21 See SC 2: 141. The intabulations in this source are joined by *Santa Maria Virgo, intercede* (i) (SC M 101; NSE 2.49) on fol. 99^{r-v}, which bears the date '1540'.

22 See Jež 2004.

23 Wilfing-Albrecht 2013: 83–90.

24 Lodes 2019.

25 See NSE 4.10.

26 Gerhardt 1949: 116–20.

27 It is striking that none of Senfl's six- and eight-voice motets appears in a printed tablature, although collections for lute, such as the one compiled by Sebastian Ochsenkhun (Brown 1558₃), include six-voice compositions, and organ tablatures, such as the volume edited by Jacob Paix (Brown 1583₄), even transcribe motets for up to twelve voices.

tradition be traced back exclusively to the print, but the transcriptions in some manuscripts are closely related to the printed version of the corresponding motets, such as *Ave, Maria ... Virgo serena* (transmission in D-Mbs Mus.ms. 1536 and D-Sl Mus. I fol. 25 related to RISM 1537¹ and RISM 1564¹), *Haec est dies* (D-Rp A.R. 887–890, D-Z 34/35, and D-Z 94/1 seem to have been copied from RISM 1537¹), and *Philippe, qui videt me* (D-Dl Mus. Pi Cod. VIII, D-ElA s.s., possibly copied from RISM 1537¹; D-Mbs Mus.ms. 1536 copied from RISM 1564³). The first motet print north of the Alps, the *Liber selectarum cantionum* (RISM 1520⁴) printed in Augsburg, also contains a six-voice motet by Senfl, *Sancte pater divumque / Sancte Gregori, confessor Domini* (SC M 103; NSE 4.11), which is otherwise documented only in Lodovico Zacconi's *Prattica di musica* (Venice: Girolamo Polo, 1592; 2nd edition Venice: Bartolomeo Carampella, 1596).²⁸ In the music theory treatise, the piece serves as an example of *tempus perfectum* and only the beginnings of the voices—with faulty readings and clear deviations from the *Liber selectarum cantionum*—are reproduced. Zacconi is the only music theorist to have included a six-voice motet by Senfl in one of his theoretical works. All other music-theoretical works utilised for the present edition, on the other hand, transmit canons by Senfl.

These treatises, written by Johannes Stomius, Heinrich Glarean, Heinrich Faber, Hermann Finck, Ambrosius Wilphlingseder, and Nicolaus Roggius, were all published between 1537 and 1566. The most frequently printed canons by Senfl in surviving sources are the three-part *Crux fidelis inter omnes* (SC M 23; NSE 4.20), *Omne trinum perfectum* (SC M 78; NSE 4.23), and *Laudate Dominum omnes gentes* (SC M 52; NSE 4.21). Clear patterns in the transmission of these pieces among music theory treatises are only in rare cases discernible: Finck seems to have relied on Faber's publication from 1550 when selecting canons for publication in his own treatise of 1556 and, accordingly, to have taken the first part of Senfl's *Crux fidelis inter omnes* and *Omne trinum perfectum* from this source.²⁹ The latter three-voice canon often appears in conjunction with the *Agnus II* from Josquin's *Missa L'homme armé super voces musicales* (NJE 6.3), since both serve as examples of a proportional canon in which three voices are realised from one notated voice. Glarean published both examples in his *ΔΩΔΕΚΑΧΟΡΑΙΟΝ* (1547), and in the collection of canons assembled by Jacob Paix under the title *Selectae, artificiosae et elegantes fugae* (RISM 1590³⁰ and RISM 1594³) these two pieces appear consecutively.

One source utilised for the present volume cannot be classified as either a manuscript or a print, since its notation and text underlay are embroidered with silk (see this volume, Plates 7–10). The ground fabric of the four partbooks, each comprising five folios, is linen, and their covers (also linen) are elaborately decorated with gold, silver, and silk embroidery and set with pearls. The cover design indicates that these partbooks were made for Emperor Charles V: his crowned coat-of-arms adorns the cover of the canonic voice

of the composition, while the imperial insignia are depicted on the other partbooks: the imperial orb on the contratenor secundus, the sword on the bassus and the sceptre on the vagans partbook (see the plates in Lodes 2013 and Lodes 2022). This extraordinary source transmits a single motet, the three-part *Martia terque quater*, which survives here as an unicum. The source provides no composer attribution, but Birgit Lodes has credibly argued that the motet was composed by Ludwig Senfl and was commissioned in the form in which it is preserved today by Wilhelm IV as a gift for Charles V.³⁰ Like the embroidered images on the covers of the partbooks—the imperial insignia symbolise the legitimacy of Charles's claim to power and were ceremoniously presented to him at his coronation in Bologna in 1530³¹—the text of the motet also praises the newly crowned emperor.

Senfl's Compositional Examination of a Well-Known Paragon

Few works by Senfl have been the subject of as much scholarly fascination as *Ave, Maria ... Virgo serena* (SC M 9; NSE 4.4), a six-voice expansion of Josquin's landmark four-voice setting of the same text.³² As Miranda Stanyon has pointed out, motet-to-motet imitation was a novel concept in the early sixteenth century, which makes Senfl's choice to rework and update this decades-old motet according to contemporary tastes a singularly innovative one. Senfl retains much of his model's material but more than doubles the length as he successively works through each phrase of Josquin's setting, stating and amplifying each motif while increasing the number of repetitions. This expansion results in a two-part motet, which Senfl unifies by transforming Josquin's opening motif into an ostinato cantus firmus carried by the tenor primus, who presents it in varying rhythmic applications and at varied spacings for the duration of the piece. The application of cantus-firmus technique in rhythmic augmentation or diminution might seem outwardly old-fashioned, but Senfl does not adhere rigidly to isorhythmic proportions, instead adapting the tenor to the contrapuntal excursus of the other voices.³³ He also opts for a less classicist application of symmetry, one of the characteristics of Josquin's setting that has made it a perennial staple of music history textbooks, by reducing the number of caesuras and blurring Josquin's block-like declamation in favour of thickened, more continuous textures. Senfl's increased texture and more densely woven counterpoint have been celebrated for their 'fuller, more grandiose sonorities' and 'virtuosic ornamentation',³⁴ the overall conception as 'immensely variable, sonorous, and strikingly imaginative

28 Fol. 88^r.

29 Grassl 2013: 592; see also 593–603.

30 Lodes 2013 and Lodes 2022. Walter Salmen initially suspected a composer from the circle of Ferdinand I, in particular Arnold of Bruck (Salmen 1992: 79). Kelber 2018: 181–9 also names the city of Augsburg as a possible commissioner of the motet.

31 Cummings 1992: 128–39, at 134–5.

32 These include Stanyon 2009, Taruskin 2010, Fuhrmann 2012, Schmidt-Beste 2012, Meyer 2016, and above all Rifkin 2003 and Fallows 2008.

33 Schmidt-Beste 2012: 278.

34 Stanyon 2009: 169.

in its contrapuntal and motivic detail,³⁵ and an opulent demonstration that Senfl ‘not only admires Josquin’s legacy, but claims it’ for his own.³⁶ Senfl does not disguise his model, but rather seeks to enhance its sonorous impact, and thus his setting should be read as part of early sixteenth-century efforts at canonising Josquin.³⁷

It is striking that Josquin’s four-voice setting *Ave, Maria ... Virgo serena* was only printed once in Central Europe, whereas its extraordinary popularity is reflected in the more than twenty manuscripts from the late fifteenth and early sixteenth centuries that preserve the setting.³⁸ Nevertheless, musical tastes in Central Europe had changed by the time of Senfl. Hermann Finck famously characterised the music of Josquin as having too many pauses and hence sounding rather bare,³⁹ issues that Senfl ‘improved’ in his reworking. The updated setting did not include adjustments to the text, which would have aroused fewer objections in a German music market shaped by the needs of reformed worship. Senfl retained Josquin’s original text, which combines two lines from the sequence *Ave, Maria ... Virgo serena* with five stanzas on the ‘joys’ of Mary and a personal prayer addressed to the Virgin. Singers and scribes in reformed circles who still wished to sing Senfl’s music resolved the issue through various modifications to the text. Senfl’s setting appeared twice in print: with its original text in RISM 1537¹, then later in a heavily revised and expanded version in the *Novum et insigne opus musicum* (RISM 1558⁴), where the final prayer to Mary is modified to ‘O Fili Dei, memento mei’. Three surviving exemplars of Ott’s 1537 anthology transmit handwritten revisions to the text also redirecting the supplication to Christ,⁴⁰ firm evidence that despite any problems with the text, the music found outlets for performance in reformed contexts. Among the four manuscripts transmitting Senfl’s setting, the choirbook D-Sl Mus. I fol. 25, copied by Nikolaus Peuschel for the court chapels of Ulrich, Duke of Württemberg, and his successor Christoph, features a heavily modified new text that retains only some wording from the original: all voices open with the greeting ‘Ave, Servator’ or ‘Ave, Salvator’, including the tenor primus, who sings an extended litany of christological divine titles across repetitions of the ostinato.⁴¹ D-Mbs Mus.ms. 1536, a set of partbooks dated 1583 on their covers, maintains the christological concluding prayer found in the 1558 edition of the *Novum et insigne opus musicum*, the source from which it was most likely copied. The only two sources trans-

mitting what must have been the original text matching Josquin’s setting both had Catholic owners: the Munich choirbook D-Mbs Mus.ms. 12, copied under Senfl’s supervision, and D-Mu 4° Art. 401, a closely related set of four partbooks that bind together books 1–4 of Andrea Antico’s *Motetti* prints, issued in Venice in 1520 and 1521, and a manuscript addition that opens with Josquin’s *Pater noster / Ave Maria* followed by Senfl’s *Ave, Maria ... Virgo serena*.⁴² The sixteenth-century reception of Senfl’s reworking of Josquin thus could be said to equal that of Josquin’s model, which likewise survives in several Central European sources as a contrafactum.⁴³

Cum pluribus vocibus: Praising the Lord and his Earthly Representatives

The vast majority of the 111 motets by Senfl edited in the first four volumes of the NSE are based on sacred texts. The few exceptions are the funerary motet on the death of an Augsburg patrician *Quid vitam sine te* (SC M 90; NSE 2.41); *Tristia fata boni* (SC M 116; NSE 2.52), which ruminates on hope and fate; and **Martia terque quater* (SC *M 54; NSE 4.7).⁴⁴ The poetry of all three motets is composed in neo-Latin, and each setting pays heed to the texts’ quantitative metrical verses. The text of the exceptional *Martia terque quater*, Senfl’s only surviving tribute motet, is arranged in three elegiac distichs and alludes to both the Roman Emperor Augustus and Charlemagne through ancient images and textual references.⁴⁵ The motet was most likely composed for Charles during his stay in Innsbruck in May 1530 and was tailored to the occasion, as is already evident in the first distich, which calls on Germania to applaud upon the emperor’s arrival from Italy:

*Martia terque quater Germania plaude triumphans,
Caesar ab Italia, Carolus, ecce venit!*

Applaud three times in triumph, martial Germany,
four times applaud,
the Emperor comes from Italy, Charles, behold, he comes!

35 Schmidt-Beste 2012: 278.

36 Taruskin 2010: 572.

37 Stanyon 2009: 170.

38 It is the opening piece in Ottaviano Petrucci’s *Motetti A* (RISM 1502¹). The motet also appears as an example of the Hypoionian mode in Glarean’s *ΔΩΔΕΚΑΧΟΡΑΙΟΝ* (Basel: Heinrich Petri, 1547; RISM 1547¹). Concerning its manuscript transmission, see NJE 23.6, CC.

39 Finck, *Practica musica*, sig. Aij^r.

40 These are the exemplars in D-B, D-HB, D-Z (a total of nine complete and eighteen incomplete sets of the print survive). See Gustavson 1998: 184–5, 334. The modified text of the D-B exemplar is transcribed in the Critical Report.

41 This text is transcribed as well in the Critical Report.

42 The first ten compositions transcribed in the manuscript sections are by Josquin and Senfl. The heading ‘fuga in subdiapente. Ludo: Senfl. Anno dominj MD.XXX’ appears later on fol. 55^v of the manuscript section in the tenor partbook in conjunction with Senfl’s *O sacrum convivium* (i) (SC M 75; NSE 3.19), which suggests either the date of composition or copying. See Rifkin 2005: 133–4.

43 For example, D-B Mus. ms. 40021, D-GOl Chart. A 98 (‘Gotha Choirbook’), D-Ngm 83795, and PL-Kj Mus. ms. 40013. See NJE 23, CC: 54–6, 91–4.

44 The two canons, *Manet alta mente repositum* (SC M 53; NSE 4.22) and *Omne trinum perfectum* (SC M 78; NSE 4.23), are not included in this tally, since the titles are derived from the canonic instructions and these pieces were probably composed without text. It is not possible to clarify the question of the types of text on which the *Preambulum* (SC M 86; NSE 4.10, only preserved in tablature) and the motet fragment (SC M 42; NSE 2.56) are based.

45 See NSE 4.7 for the text, a translation, and further information.

Charles had been crowned emperor a few months earlier in Bologna by Pope Clement VII and thus could now be legitimately addressed by that title, and Innsbruck represented an important first stop in German-speaking territory on the way to Augsburg. That these words clearly refer to Charles is confirmed once again by the concluding exclamation ‘Charles, here he comes!’, heard at the end of each of the three distichs. References to Italia and Germania also resonate with the idea of the *translatio imperii*, which places Charles V in the line of succession stretching back to Charlemagne.⁴⁶

In the second distich, the unknown poet uses an allusion to Vergil’s *Aeneid* 6:792–5 to praise Augustus as the inaugurator and ruler of a golden age who will extend the empire beyond its borders:⁴⁷

Augustus Caesar, divi genus, aurea condet
saecula qui rursus Latio regnata per arva
Saturno quondam, super et Garamantas et Indos
proferet imperium

Augustus Caesar, son of the Deified, who will make a Golden Age again in the fields where Saturn once reigned, and extend the empire beyond the Libyans and the Indians.⁴⁸

These words conjure up an image that Charles also claimed for himself, since he ruled over an empire of vast dimensions, the boundlessness of which was also expressed in his motto ‘plus outre’. At the same time, the reference to Augustus recalls the period of peace initiated by the earlier ruler, known as the *pax Augusta*—a vision transferred to Charles: on the one hand, the text acclaims the peace concluded with the pope in Bologna and, on the other hand, it places great hopes in Charles’ ability to mediate urgent religious matters in the empire in the light of the upcoming Diet of Augsburg. The music is also interspersed with symbols that allude to Charles:⁴⁹ for example, the mensuration sign C2, prescribed in the first two *partes* of the motet, which has the same meaning as the *tempus imperfectum diminutum* of the *tertia pars*, could represent *Carolus Caesar* (Charles the Emperor) as ‘twice C’. Additionally striking is the apparent significance of the number ‘3’ depicted through the structural canon, in which three voices are derived from one notated voice. In a sacred context, the number three symbolises the unity of the Father, the Son, and the Holy Spirit; in terms of the fate of the empire, the legitimation of the ruling Habsburg family was equated by analogy with the dynastic succession of Frederick III, Maximilian I, and Charles V. Another constellation of three in the House of Habsburg was also represented visually at this time on medals, namely the succession of Maximilian I, Charles V, and

Ferdinand I.⁵⁰ The disposition of intervals in the 3-in-1 canon of *Martia terque quater*, separated by a fifth in each case relative to the start of the preceding voice, could once again refer to Charles, who as emperor in the Holy Roman Empire was the fifth bearer of that name.

A particular feature in the composition of the motet is the influence that the metrical text exerts above all on the musical line of the canonic voice: as in the four-voice odes, Senfl sets long syllables to long note values and short syllables to note values of exactly one half the duration. In contrast to the odes, however, Senfl uses two different levels of declamation in the motet: breve–semibreve and semibreve–minim; in addition, the voices do not declaim the text homorhythmically but in canonic combination.⁵¹ The free voices reproduce the verse quantities in a similar way, especially at the beginning and end of each *pars*, but the principle is not applied with the same consistency here, so that the composition avoids being ponderous or monotonous. It is precisely this metrical declamation that suggests the composer of the motet being Senfl. This technique of composition seems to have been employed rarely by composers,⁵² whereas Senfl featured it consistently in motets whose texts deploy quantitative metres, such as *Quid vitam sine te* (SC M 90; NSE 2.41), *Sum tuus in vita* (i) (SC M 109; NSE 2.50), and *Tristia fata boni* (SC M 116; NSE 2.52).

Martia terque quater praises a human sovereign, one whom Senfl probably also met in person, while *Haec est dies quam fecit Dominus*, an antiphon associated with the Feast of the Annunciation transformed by Senfl into a six-voice motet, praises the divine ruler. The central image of the antiphon is the incarnation of Christ, through which, in the Christian faith, the fall of man was overcome and humanity given the prospect of eternal life. The question of the incarnation of Christ in human form caused numerous controversies in the early history of Christianity and could only be formulated as dogma in the first Council of Constantinople in 381. In the antiphon, it is proclaimed with the words ‘Hodie Deus homo factus’, which Senfl emphasises in his motet by means of a novel construction: this line is repeated twice between lines of text and thus the words resound three times altogether, as the *secunda*, *quarta*, and *sexta partes*. This is not, however, simply a twofold repetition of the same phrase. Rather, the words are set to new music each time with increasing drama. The first setting of ‘Hodie Deus homo factus’ appears in a four-part texture with the plainchant melody in the tenor and discantus. The opening ‘Hodie’ is heard in two successive bicinia pairs, each of which concludes with a cadenza—bass and tenor, followed by contratenor and discantus. This emphasis on the first word is expanded in subsequent settings of the same line (*quarta* and *sexta partes*) with an even clearer caesura, extended by the presence of a fermata in each of the voices

46 Panagl 2004: 96.

47 Ibid. 96–7.

48 Transl. Anthony S. Kline (2002) <<https://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidVI.php>>.

49 The following comments are summarised from Lodes 2013: 199–206; Lodes 2022: 169–73; and Lodes 2023.

50 A medallion with portraits of Maximilian I, Charles V, and Ferdinand I is attributed to Veit Kels, Augsburg c.1536 (Kunsthistorisches Museum Wien, shelfmark: KK_4242).

51 Lodes 2013: 202–5; Lodes 2022: 170–1.

52 Ibid. 202–10.

(mm. 176–7 and 219–25). In addition to this moment of rest in each repetition of the text, Senfl also systematically expands the scoring, so that the drama of the statement becomes even more pronounced: the *quarta pars* is set for five voices, and in the *sexta pars* the motet achieves its climax by means of an expansion to six voices. The remaining *partes* of the motet are set to music for four voices, and only in the concluding ‘Gloria tibi, Domine’ (8.p.) does Senfl increase the number of voices once more in order to enhance praise to God by means of a five-voice texture.

Senfl’s three eight-part works are exceptional in terms of their large scoring. Although the background for such works has yet to be researched, their origins could be sought in connection with extraordinary events, such as imperial diets or the visit of Emperor Charles V to Munich in spring 1530, a time when Senfl and the Munich court chapel were very busy.

Sancta Maria Virgo, intercede (ii) (SC M 102; NSE 4.17), a one-part setting of the antiphon for the Feast of the Nativity of Mary on 8 September, showcases Senfl’s use of cantus firmus technique in its expansive duration of more than 120 measures. Instead of antiphonal choral divisions, Senfl opts for a dense, five-voice imitative texture in which he embeds the plainchant melody as a three-part quasi-canon for contratenor 2, tenor 1, and tenor 2. He applies a similar yet more rigid principle in his second setting of *Veni, Sancte Spiritus, reple* (SC M 120; NSE 4.18). The cantus firmus of this motet is identical to his six-voice setting of the same text (SC M 119; NSE 4.15) as is his treatment of the cantus firmus: Senfl structures both settings around an almost identical three-in-one canon: the discantus 2 of M 119 is equivalent to the discantus 3 in M 120; the tenor in M 119 corresponds to the tenor 1 in M 120; and the melodic line of the bassus 1 in M 119 is identical with the tenor 2 in M 120, albeit one octave higher lower. The dense polyphonic texture of the composition thus proceeds from the cantus firmus, whose threefold statement possibly refers to the Trinitarian subject of the liturgical model.

Canonic Techniques and Musical Riddle Culture

Taking stock of Senfl’s motet production as a whole, it is immediately apparent that canonic techniques counted among his most reliable compositional resources. Although canons in the strict sense can be found in the motets, Senfl seemed never to feel constrained by canonic rules when fashioning a *cantus prius factus* into some kind of canonic form, since he so often freely jettisons those rules in favour of the flow of the overall contrapuntal texture, of enhancement of the sonorous impact he wished to achieve, or to craft a novel dramatic or climactic structure. His individual approach to incorporating canonic techniques is a defining feature of his style, so it is little wonder that Senfl also left behind a body of ‘pure’ canons, also edited in the present volume. Although these six canons represent a seemingly limited number of works in this genre, they are exceptionally diverse and thus once again showcase Senfl’s versatility. They include a riddle canon, a set of three double retrograde canons, a canon at the unison *post duo tempora*, a 3-in-1 mensuration canon, a 3-in-1 canon expanded with free voic-

es one by one into a composition of six sections, and a 4-in-1 canon. All of them are accompanied by some kind of text, whether descriptive or as text underlay, that imparts an added layer of meaning reflected, in turn, by the canonic technique in question.

In contrast to the motets, the canons are mainly transmitted in printed music-theoretical and pedagogical writings, due to their fundamental importance for learning the arts of singing, composition, and improvisation. The theoretical books, most of which are geared towards practical music instruction (setting aside the greater ambitions of Heinrich Glarean), are Johannes Stomius’s *Prima ad musicen instructio* (Augsburg: Philipp Ulhart the Elder, 1537), Glarean’s *ΔΩΔΕΚΑΧΟΡΔΙΟΝ* (Basel: Heinrich Petri, 1547), Heinrich Faber’s *Ad musicam practicam introductio* (Nuremberg: Johann vom Berg and Ulrich Neuber, 1550),⁵³ Hermann Finck’s *Practica musica* (Wittenberg: Georg Rhau’s heirs, 1556), Ambrosius Wilphlingseder’s *Erotemata musices practicae* (Nuremberg: Christoph Heußler, 1563), and Nicolaus Roggius’s *Musicae practicae* (Nuremberg: Ulrich Neuber and Dietrich Gerlach, 1566).⁵⁴ These canons also appeared in pedagogically-oriented collections of *bicinia* (RISM 1545⁶), canons (RISM 1567¹, 1568⁷, 1568⁸, 1590³⁰, and 1594³), and, in the case of the four-voice section of *Laudate Dominum, omnes gentes* (SC M 52; NSE 4.21), extracted and placed within a volume of Horatian odes (RISM 1551¹⁷), eight of which are attributed to Senfl. Some of these sources are certainly related: Markus Grassl has proposed that Faber served as Finck’s source for both *Crux fidelis inter omnes* (SC M 23; NSE 4.20) and *Omne trinum perfectum* (SC M 78; NSE 4.23), given Finck’s reliance on the Wittenberg circle of music theorists for theoretical material, while Clyde Allen Young has pointed out the reliance of Jacob Paix (editor of RISM 1590³⁰ and 1594³) on Glarean for his examples.⁵⁵

The earliest securely dated canon, *Salve, sancta parens* (SC M 98; NSE 4.24), was not printed in a pedagogical work, however, but in the *Liber selectarum cantionum*, where it occupies pride of place as a full-page woodcut at the conclusion of the folio choirbook. This riddle canon is printed in the form of a magic square consisting of a grid of thirty-six bars, six across and six down, in each of which appear between two to four breves and one two-syllable word. The inscription ‘Notate verba, et signate mysteria’ (Note the words, and observe the mysteries) is provided as a clue for unravelling the puzzle, while the date ‘MDXX’ (1520) and the coats of arms of the publishers are embedded at the bottom in the decorative frame that surrounds the notation. This date and the text underlay of the canon, which is in part a compilation of excerpts from motets within the

53 Four subsequent editions appeared in 1558 (Leipzig), 1563 (Weisenfels), 1568 (Mühlhausen), and 1571 (Mühlhausen).

54 Three subsequent editions appeared in 1586 (Wittenberg), 1589 (Hamburg), and 1596 (Hamburg).

55 Apparently needing to sell more copies of RISM 1590³⁰, Paix simply swapped its opening gathering for another one, leading to the creation of RISM 1594³. See Grassl 2013: 592, Young 2001, and the Critical Report for *Omne trinum perfectum*.

Liber,⁵⁶ suggest that *Salve, sancta parens* was composed specifically for inclusion in the anthology. In addition to the canonic inscription, clues for reading the canon are provided by the two clefs and the presence of blackened breves that form two diagonal lines stretching from each of the grid's corners. Several solutions have been proposed for the riddle canon,⁵⁷ the two most plausible of which have been edited in the present volume.⁵⁸ The visual novelty of *Salve, sancta parens* later found an imitator in Ghiselin Danckerts, who composed another riddle canon, *Ave, maris stella*, also in the form of a magic square in alternating black and white squares that lend it the appearance of a chessboard.⁵⁹

Perhaps more influential, however, was the visual presentation of *Crux fidelis inter omnes*, whose cruciform design directly influenced compositions by Leonhard Paminger and Adam Gumpelzhaimer and established a tradition of cruciform canons continued by Danckerts, Pieter Maessens, Lodovico Zacconi, Thomas Morley, and Pietro Cerone.⁶⁰ The three parts of *Crux fidelis* first appeared in print as three separate, yet visually corresponding, broadsheets, of which only two survive. The extant broadsheets, both probably printed by Petreius in 1538, present their double retrograde canons in the form of a cross, were printed with the same text and music typefaces, and are both enhanced by the same woodcut crucifix beside the cruciform notation.⁶¹ Of the eight sources for *Crux fidelis*, only one of them, D-Mu 8° Cod. ms. 322–325, a set of four partbooks copied by Martin Besard under the direction of his teacher, Heinrich Glarean, presents all three canons as a triptych; the rest transmit either the first or the third of the canons only (following their order as given in D-Mu 8° Cod. ms. 322–325), a sign of their conceptual independence. The texts of the three canons link with their cruciform design, since they are all connected with paschal celebrations: *Crux fidelis*, the eighth stanza of the hymn *Pange lingua*, and *Ecce lignum crucis*, an antiphon to Ps. 119, were both used as antiphons for the Adoration of the Cross on Good Friday, while *O crux, ave, spes unica*, the sixth stanza of the hymn *Vexilla Regis*, was sung at the blessing of palms on Palm Sunday. All eight sources also reference as canonic inscription the Latin text of Ps. 84:11, an apt analogy for a double retrograde can-

on with its twofold meeting of two virtues: 'Misericordia et veritas obviaverunt sibi; iustitia et pax osculatæ sunt' (Mercy and truth have met each other; justice and peace have kissed).⁶² As Katelijne Schiltz has pointed out, Psalm 84 was also interpreted as an allegory of the Passion, since the hope for deliverance expressed in the psalm was realised by Christ's death on the cross, and thus further enhanced the canons' shared paschal theme.⁶³

Senfl turned to the Book of Psalms once more with *Laudate Dominum, omnes gentes*, a setting of the complete two-verse Ps. 116, and crafted an entirely new concept for its realisation: a work in six sections, each of which is derived from the same 3-in-1 canon. The first three sections are scored for discantus, tenor, and bassus and feature an alternating order of entries for the three voice parts, while the subsequent sections present the previous three canons with an expansion of one, two, and finally three additional voices. The cumulative effect of the expanding texture brings to life the psalm's text, as all nations and peoples are implored to praise the Lord. Again, this path-breaking example by Senfl seems to have been a source of inspiration for other composers, such as Sixt Dietrich, who also composed sectional canons with exchanging voice parts based on Ps. 116.⁶⁴ Similar to *Crux fidelis*, only the earliest source transmitting *Laudate Dominum*, the *Tomus secundus psalmorum selectorum* (Nuremberg: Johannes Petreius, 1539; RISM 1539⁹), includes all six parts, whereas the rest transmit only one of the six sections. In this case, however, this has more to do with the nature of the anthologies in which these sections were reprinted: RISM 1545⁶ (NSE 21.1 only) is a volume of *bicinia*; RISM 1551¹⁷ (NSE 21.4 only) is a volume primarily of four-voice odes; RISM 1567¹ (NSE 21.4 only) is an anthology of four-, five-, and eight-voice canons derived from two voices; and RISM 1568⁷ (NSE 21.6 only) is a set of four partbooks containing motets with canons for five to eight voices.

In contrast to *Crux fidelis* and *Laudate Dominum*, which are both conceived in multiple parts and defined structurally and poetically by their texts, *Manet alta mente repositum* and *Omne trinum perfectum* are relatively compact works that circulated, with one exception, with canonic instructions rather than text underlay. Senfl's stand-alone 3-in-1 mensuration canon is accompanied by the instruction 'Omne trinum perfectum', a medieval maxim of uncertain origin often used in reference to the perfection of the trinity, but also in music theory as a means to distinguish *tempus perfectum* and *imperfectum*.⁶⁵ In Senfl's setting, each of the

56 Haberl 2004: 30–4.

57 These include Tucher 1829, Zahn 1882, Moser 1920, Haberl 2004, and Lindmayr-Brandl 2010a/b.

58 The solutions are found in Zahn 1882 and Lindmayr-Brandl 2010a/b. See the Critical Report.

59 According to Danckerts, this canon was published in 1535. This version has been lost, but the canon survives in the broadsheet RISM D 888 and in Pietro Cerone's *El Mellopeo y Maestro* (Naples: Iuan Bautista Gargano and Lucrecio Nucci, 1613), 1129. Hans Westgeest suggests that Danckerts was probably also inspired by the tradition of chessboard poems practised in the Low Countries. See Westgeest 1986.

60 Schiltz 2015: 306–25.

61 The only known exemplar of the broadsheet transmitting the second canon once formed part of the collection of the Royal Library in Dresden until 1945 (today, the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek). See Gustavson 2013: 286–8.

62 The verse was used as a canonic inscription for the opening textless work in *Motetti A* (RISM 1502¹) and for compositions by Gumpelzhaimer and Philippe de Monte. See Schiltz 2015: 172. Three of the sources for NSE 4.20—Faber, Finck, and RISM 1567¹—provide an additional rubric: 'Qui cum illis canit, cancrizat, uel canit more Hebræorum' (as printed in Finck), meaning 'He who sings with them goes backward, or sings in the Hebrew manner'. See *ibid.* 430.

63 *Ibid.* 306.

64 See Röder 2007: 239–42 and Gasch 2015.

65 See the Critical Report.

three voices is assigned a different mensuration sign in *tempus perfectum*, and thus the maxim describes both the mensural perfection as well as the perfection in the alignment of three parts derived from one. Both *Omne trinum perfectum* and *Manet alta mente repositum* are included in Hermann Finck's *Practica musica*, almost a quarter of which is dedicated to the topic of canons, where they both appear without text underlay. *Manet alta mente repositum* is transmitted in one other earlier source, Johannes Stomius's *Prima ad musicen instructio*; in both Stomius and Finck, the composition is identified by the canonic instruction 'Manet alta mente repositum', but only Stomius provides this text as underlay. The text derives from Vergil's *Aeneid* 1.26, which, as Bonnie J. Blackburn and Leofranc Holford-Strevens have pointed out, lists the four grievances that compel Juno to attack the Trojans and thus provides a clue to the canon's four-voice design.⁶⁶ By fashioning a canonic instruction into text underlay, Stomius modifies the three-syllable 'repositum' in Vergil with the four-syllable variant 'repositum', thus interfering with the dactylic hexameter, and his underlay yields moments of awkward declamation and excessive repetition.⁶⁷

A different problem occurs in the case of **Converte nos, Deus salutaris noster* (SC *M 20; NSE 4.19): is this a composition by Ludwig Senfl or by Lorenz Lemlin? The sole source of this two-voice canon at the unison, Georg Rhau's 1545 *Bicinia gallica, latina, germanica ... tomus primus* (RISM 1545⁶⁸), provides contradictory attributions: the indexes of both partbooks name Senfl as composer, but the canon's heading in the cantus partbook attributes it to Lorenz Lemlin, which is all the more remarkable as this source otherwise transmits no other piece ascribed to Lemlin.⁶⁸ With no other surviving stand-alone two-voice canon with which to compare, this matter may never be satisfactorily resolved, but a glance at the other two-voice compositions ascribed in this source to Senfl is again instructive for his treatment of canonic techniques. This second work, a contrafactum of the tenth verse of his *Magnificat primi toni*, begins in strict canon, but as it unfolds, the rules are relaxed in favour of a quasi-canon, another testament to the greater importance Senfl placed on sonorous qualities over the application of pre-established rules. The text of *Converte nos* derives from two verses of Ps. 84 (vv. 5 and 8). Although *Converte nos* lacks the elaborate construction of the set of double retrograde canons, it represents a model exercise for beginning students of music, pointing the way to the greater surprises that await those of Senfl's disciples who wish to explore his music further.

66 Moreover, the adjective 'alta' hints that each voice enters at a successively lower interval. See the Critical report, Blackburn/Holford-Strevens 2002:159, and Schiltz 2015: 155–6.

67 This opinion, first expressed in Blackburn/Holford-Strevens 2002: 160, is repeated in Grassl 2013: 591–2, and McDonald 2020: 78.

68 This source transmits two other works by Senfl: a two-voice contrafactum of the tenth verse from Senfl's *Magnificat primi toni* (no. 44), ascribed to Senfl, and the four-voice section of *Laudate Dominum* (no. 85), which is presented without ascription.

Lost Motets

Although the present volume completes the edition of Ludwig Senfl's motets, his creative output in that genre must, of course, have been far greater, since numerous musical sources of the time have been lost. At least fourteen additional motets by Senfl are known today only by title. Twelve motets that are now lost are recorded in the so-called Neuburg chapel inventory (D-HEu Cod. Pal. germ. 318).⁶⁹ This inventory was compiled in Neuburg an der Donau in 1544 and records the music holdings of the court chapel of Count Palatine Ottheinrich, who was forced to go into exile in Heidelberg for financial reasons. Portions of the inventoried music library seem to have accompanied him on this journey to Heidelberg and later on to Weinheim.⁷⁰ This inventory lists the musical repertoire systematically and with detailed information. Thus, as a rule, all compositions within a source are inventoried by title, number of voices, and often also with composer attributions. The following titles, which are all attributed to Senfl in this inventory, cannot be correlated with any extant setting and are therefore considered lost:

- Anima mea liquefacta est* (i), 5vv (SC M 5) –
in three partes
- Cantabo domino*, 6vv (SC M 14)
- Cor mundum crea in me*, 5vv (SC M 21)
- Cosmas et Damianus*, 5vv (SC M 22)
- Descendi in hortum nucum* (ii), 5vv (SC M 31)
- Laudate Dominum*, 4vv (SC M 51)
- Miserere mei, quoniam infirmus sum*, 5vv (SC M 59)
- Natus est nobis*, 6vv (SC M 62)
- O virgo virginum*, 6vv (SC M 77)
- Praeparate corda vestra*, 4vv (SC M 85)
- Sit bonus et faustus*, 4vv (SC M 107)
- Tantum ergo*, 5vv (SC M 113)

Most of the text incipits seem to indicate polyphonic settings of antiphons; only in the cases of *Laudate Dominum* and *Miserere mei, quoniam infirmus sum* does the text appear to be based on a psalm excerpt or a complete psalm. In the first case, it is not entirely clear in what relationship the inventoried setting might stand with regard to the three- to six-voice canon *Laudate Dominum* (SC M 52), but it seems to indicate an independent four-voice setting.⁷¹ Questions are also raised by the entry *Miserere mei, quoniam infirmus sum*. Did a scribal error (albeit repeated) result in the omission of 'Domine' after 'Miserere mei' as found in the Vulgate version of Psalm 6:3?⁷² Moreover, the motet is inventoried together with *Cor mundum crea in me* (Ps. 50:12), which is also lost, in a section describing a manuscript set of partbooks which, apart from the entries of these two motets, apparently lists only settings of complete psalms.⁷³ In later

69 For a transcription and commentary, see Lambrecht 1987.

70 The fate of the inventory is summarised *ibid.*, i: 21–4.

71 SC I: 341.

72 D-HEu Cod. Pal. germ. 318, fol. 99^r and fol. 108^r.

73 D-HEu Cod. Pal. germ. 318, fol. 99^r.

inventories of the same sources, V-CVBav Cod. Pal. lat. 1938, fol. 39^r, and V-CVBav Cod. Pal. lat. 1939, fol. 43^r (both 1581), these partbooks are also recorded as ‘Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft’. Since this designation was probably only assigned later by the scribes of the 1581 inventories, at a time when the completeness of a psalm text as the basis of a motet did not have categorical distinction, it remains uncertain whether these were indeed ‘psalm motets’ according to the present definition of the term.

Beyond the Neuburg chapel inventory, only two additional lost motets can be identified. A motet titled *Angelorum esca*, possibly a setting of the antiphon *Angelorum esca nutritivisti populum*, is mentioned by Lodovico Zacconi in his *Prattica di musica* (1596), where he provides its *soggetto* as an exemplum.⁷⁴ Another reference to a now-lost motet is found in a letter from Senfl to Duke Albrecht of Prussia dated 20 July 1535.⁷⁵ A few months earlier, Senfl had received from the duke a golden goblet and 50 guilders as payment for the preparation of partbooks. In return, Senfl sent Albrecht a letter accompanied by additional compositions: besides the extant motets *Deus in adiutorium meum intende* (SC M 32; NSE 1.14) and *De profundis clamavi* (ii) (SC M 29; NSE 3.6), he mentions a six-voice *Quid retribuam Domino*. Senfl writes that he sends a ‘klaine dannkh sagung. vmb E f g. furstliche vereerung. mit Sex stimen gesetzt. vnd Intituliert also, Quid retribuam[m] D[omi]no pro om[n]ibus que retribuit mihi: Calicem salutaris accipiam[m]; & nome[n] D[omi]ni inuocabo.’⁷⁶ (‘What shall I render to the Lord, for all the things he hath rendered unto me? I will take the chalice of salvation; and I will call upon the name of the Lord.’ Ps 115:12–13). This motet recalls a composition by Senfl’s teacher Isaac, who composed a three-voice *Quid retribuam tibi* for Pope Leo X as thanks for granting him a pension.⁷⁷ Above all, however, the setting of these psalm verses alludes directly to the golden goblet, which is equated with the cup of salvation and signals with these words that Senfl wishes to continue to serve the duke in gratitude. The composition itself has not survived, but on the basis of the large number of voices for which it was set, it must have been an impressive gift.

What is striking about the list of lost motets is the predominance of five- and six-voice motets, which does not reflect the proportions of voices among extant motets, in which the fifty-five surviving four-voice motets represent more than half of the total number of 110.⁷⁸

74 Zacconi, *Prattica di musica*, vol. i, Lib. iii, Cap. LXXVIII, fol. 190^f. See SC M 4.

75 The letter is edited in Bente 1968: 329–30.

76 Gasch 2012: 412–18, 431. See also SC M 89.

77 Staehelin 2001.

78 In addition to the four-voice motets, 31 five-voice, 15 six-voice, and 3 eight-voice motets by Senfl are still extant. Not included here are the six canons (NSE 4.19–24) and the fragment NSE 2.56; *Da pacem, Domine* (iii) (SC M 27), which is transmitted in both a six- and an eight-voice versions, is counted twice (see NSE 3.5 and NSE 4.16).

Senfl’s Motets at the Munich Court:

A Preliminary Assessment

In conclusion, if we take once more a look at Ludwig Senfl’s complete motet oeuvre, it is intriguing how few motets survive at his primary place of employment, the Munich court. There are several reasons for this. On the one hand, this reflects the fact that Senfl was focused at that time on expanding the court chapel’s repertoire of polyphony for liturgical services, i.e. proper settings and mass ordinaries. This served not only to enhance the duke’s political self-esteem as a ruler as well as a nephew of the late Emperor Maximilian I, but also, in an age of religious upheaval, to set himself apart from the new faith and raise his musical profile in the Catholic camp. It was not until the middle of the century, years after Senfl’s death and with the accession of Albrecht V, that an increase in the chapel’s motet repertoire can be observed.

On the other hand, the small number of sources at the Munich court that transmit motets by Senfl as well as other composers from the first half of the sixteenth century testifies to the fact that numerous sources from the former Munich court chapel are no longer extant.⁷⁹ For example, from the repertoire of the *Liber selectarum cantionum*, co-edited by Senfl, only two of a total of twenty-five works have survived in Munich sources.⁸⁰ It is equally striking that Senfl’s Magnificat settings, probably composed around 1523 for the Munich court, have not been preserved in any Munich source of the time,⁸¹ a fact which seems all the more remarkable since Wilhelm IV deliberately expanded the repertoire for the Liturgy of the Hours at the time of Senfl’s appointment. This is reflected both in the acquisition of the choirbook D-Mbs Mus.ms. 34 from the scribal workshop of Petrus Alamire,⁸² which contains only *Salve Regina* settings, and in the settings for the propers for the office preserved in D-Mbs Mus.ms. 52, a manuscript copied by the principal scribes of the Munich workshop.⁸³

The few surviving choirbooks with motets from the period up to 1550 can be divided into two larger groups: the first group comprises manuscripts that were either acquired or presented to the court. These include the magnificent choirbook D-W Cod. Guelf. A Aug. 2^o,⁸⁴ as well as the Alamire manuscripts Mus.ms. 6, Mus.ms. 7, Mus.ms. 34, and Mus.ms. F. Only Mus.ms. 34 needs to be considered here, as all the other manuscripts contain polyphonic mass settings.⁸⁵ The second group of choirbooks was produced at the Munich court and comprises the motet collections Mus. ms. 12 (original title: *Motetorum liber primus*) and Mus.ms. 10 (original title: *Motetorum liber secundus*), as well as Mus.

79 On this question see in more detail Gasch 2017a.

80 Only Josquin’s *Inviolata integra et casta es* and *Stabat mater dolorosa* are found in the choirbooks Mus.ms. 10 and Mus.ms. 12.

81 See Gasch 2017b as well as NSE 5 (in preparation).

82 KBM 5/1: 141–5; Kellman 1999; James 2014.

83 KBM 5/1: 178–88; Leong 2008; SC 2: 86–9.

84 Gasch 2021.

85 The manuscript is possibly the model for D-Mbs Mus.ms. 53, a choirbook that contains only Credo settings.

ms. 19 and Mus.ms. 25.⁸⁶ These four choirbooks are supplemented with at least three further choirbooks from the middle of the century: Mus.ms. 13, Mus.ms. 16, and Mus.ms. 41. They were all copied around 1550⁸⁷ and show new directions in terms of content: in all choirbooks the pieces are arranged according to their numbers of voices (ascending or descending) and clearly reveal an interest in current, supra-regional compositions on the one hand, and a juxtaposition of older and newer repertoire on the other.⁸⁸

The choirbook D-Mbs Mus.ms. 69 from the second quarter of the sixteenth century represents a special case: the three compositions it contains—a *Missa super Dominicale minus* by Gregor Peschin, a *Missa Carolus Imperator Romanorum* by ‘Lupus’, probably Lupus Hellinck (built over a *soggetto cavato*⁸⁹), and Senfl’s anonymously transmitted motet *Saulus autem, adhuc spirans / Petrus Apostolus*—were each copied by a different scribe and are documented only once elsewhere: they can be found (albeit in different places) in the Inventory of Count Palatine Ottheinrich.⁹⁰

Thus, until the middle of the sixteenth century, the repertoire of the Munich court chapel consisted at minimum of those motets listed in Table 1.⁹¹

With twenty-five motets by Senfl, including two doubtful and two anonymous works that have survived in Munich, the composer is undisputedly the most represented composer. The number of his motets preserved in sources of the Munich chapel, however, remains comparatively small in view of the total of 110 motets by the composer that survive today. It should not be overlooked that Senfl’s models, Josquin Desprez and Heinrich Isaac, are surprisingly underrepresented with, respectively, nine and no works at all.

At the same time, it is striking that only eight of the motets published in print during Senfl’s lifetime also survive in sources of the Munich court chapel—all of them in the choirbooks Mus.ms. 10 and Mus.ms. 12.⁹² Conversely, the low survival rate of Senfl’s motets in Munich highlights the importance of Central German sources for the transmission of his motets. This puts into perspective the misleading image of a composer with only a regional sphere of influence. It reveals how far Senfl’s motets spread beyond Munich and underlines Sebald Heyden’s dictum that Senfl was ‘in Musica totius Germaniæ nunc principem’.⁹³

The complete edition of Senfl’s motets, which this volume now finally fulfils, thus presents us with the most comprehensive perspective on Senfl as a motet composer since the sixteenth century, a side of his output that has long been overshadowed by his lied production and one that until now we have struggled to assess. With the broad spectrum of Senfl’s motets at last available for study and performance, this edition will hopefully facilitate discussions about his development in style, the areas of his influence, his modifications to the traditions of genre, and the chronology of his works. At the same time, this complete edition calls for a paradigm shift: Senfl acted as one of the central early protagonists in the spectacular rise of the motet throughout the German-speaking lands, a soundscape that he to a large extent helped shape and whose sonic topography in all its manifestations, whether ‘national’ or ‘international’, as well as its charms and allurements have yet to be fully discovered.

86 Mus.ms. 19 as well as Mus.ms. 25 are probably ‘in-house copies’ of repertoire that was to be preserved from loss. The multiple copying of works, which is reflected in choirbooks with the same content, is found in different forms at the Munich court. The three choirbooks Mus.mss. 39, 26, and 33, for example, are almost identical in content and contain proper settings and mass ordinaries by Heinrich Isaac for the Sundays in the summer half of the church year. In other cases, masses were copied from lavishly decorated choirbooks in order to be able to perform them during daily services.

87 KBM 5/1: 75–7; 83–5; 160–2.

88 Thus, in Mus.ms. 13, seven motets by Jacobus Clemens non Papa are juxtaposed with the works by Daser; in Mus.ms. 16, works by composers of Senfl’s generation mainly active in Italy, namely Jacquet of Mantua and Adrian Willaert, are presented alongside motets by Cipriano de Rore or Gioseffo Zarlino, who were born around 1515; with regard to France, pieces by the older composers Jean Mouton or Philippe Verdelot are juxtaposed with works by the younger Claudin de Sermisy; and the history of Senfl’s own institution is marked by his name standing alongside Ludwig Daser. In contrast, a new orientation and changing idea of sound around the middle of the sixteenth century is discernible in the numerous reworkings and rearrangements of original motets by Josquin, Mouton, and Gascongne in Mus.ms. 41.

89 For detailed information on this mass, which was probably composed for the coronation of Charles V in Bologna, see Blackburn 1970: 42, 103–4, 122–33. The inscription, however, does not fit the *soggetto*.

90 In Ottheinrich’s inventory, Peschin’s mass is found in choirbook ‘I’ (D-HEu Cod. Pal. germ. 318, fol. 4^v); Lupus’s mass is notated among the ‘gesang auff Zetlen’ (D-HEu Cod. Pal. germ. 318, fol. 135^v, order number ‘137’), and Senfl’s motet was copied in the partbooks ‘I’ on fol. 60^v. Peschin was organist in Ottheinrich’s court chapel. See Lodes 2019.

91 These works also include the 29 *Salve, Regina* settings that have survived in the Alamire manuscript Mus.ms. 34, which, together with Senfl’s *Salve* settings, are likely to have been used in the *Salve* devotions and the Liturgy of the Hours. On Senfl’s *Salve* settings, see Kiel 2013; on the lost holdings of the court chapel, see Gasch 2017a.

92 All eight motets appear in the *Novum et insigne opus musicum* compiled by Hans Ott. Seven of them appear in the first volume: *Ave, Maria ... Virgo serena* (SC M 9; NSE 4.4), *Haec est dies* (SC M 45; NSE 4.6), *Qui propheticè prompsisti* (SC M 88; NSE 3.22), *Ave, Rosa sine spinis* (SC M 10; NSE 3.1), *De profundis* (ii) (SC M 29; NSE 3.6), *Virga Jesse floruit* (SC M 121; NSE 2.54), *Deus in adiutorium* (SC M 32; NSE 1.14). The eighth motet, *Tota pulchra es* (SC M 115; NSE 3.30), was published in the second volume of this motet anthology in 1538 (RISM 1538³).

93 *De arte canendi* (Nuremberg: Johannes Petreius, 1540) [VD16 H 3381], sig. [A 6]^r.

Table 1. Extant Motet Repertoire of the Munich Court Chapel until around 1550⁹⁴

	Composer	Motet	D-Mbs Choirbook	No. of Voices
1	Josquin	<i>Salve, Regina misericordiae</i>	Mus.ms. 34.1	5vv
2	P. de la Rue	<i>Salve, Regina misericordiae</i>	Mus.ms. 34.2	4vv
3	A. Divitis	<i>Salve, Regina misericordiae</i> / <i>Adieu mes amours</i>	Mus.ms. 34.3	5vv
4	J. Richafort	<i>Salve, Regina misericordiae</i>	Mus.ms. 34.4	4–5vv
5	A. Rener	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.5	5vv
6	M. Pipelare	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.6	5vv
7	J. Molunet [sic]	<i>Salve, Regina misericordiae</i> / <i>O werde mont</i> (alternatim) ^a	Mus.ms. 34.7	5vv
8	J. Vinders	<i>Salve, Regina misericordiae</i> / <i>Ghy syt de liefste boven al</i> (alternatim) ^b	Mus.ms. 34.8	5vv
9	N. Bauldeweyn	<i>Salve, Regina misericordiae</i> / <i>Je nay deul</i> ^c	Mus.ms. 34.9	6vv
10	J. Obrecht	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.10	6vv
11	anon.	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.11	5vv
12	J. Lebrun	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.12	4vv
13	P. de la Rue	<i>Salve, Regina misericordiae</i>	Mus.ms. 34.13	3–4vv
14	P. de la Rue	<i>Salve, Regina misericordiae</i>	Mus.ms. 34.14	4vv
15	G. Reingot	<i>Salve, Regina misericordiae</i>	Mus.ms. 34.15	4vv
16	anon.	<i>Salve, Regina misericordiae</i>	Mus.ms. 34.16	5vv
17	P. de la Rue	<i>Salve, Regina misericordiae</i> / <i>Par le regart</i> (alternatim) ^d	Mus.ms. 34.17	4vv
18	P. de la Rue	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.18	4vv
19	[L. de Vourda / Vorda?]	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.19	4vv
20	[L. de Vourda / Vorda?]	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.20	4vv
21	anon.	<i>Salve, Regina misericordiae</i> / <i>Myn hert altyt heeft verlangen</i> (alternatim) ^e	Mus.ms. 34.21	4vv

94 Since the numbers Mus.ms. 12.1, Mus.ms. 12.10, Mus.ms. 19.1, Mus.ms. 19.10–17 and the numbers Mus.ms. 25.5–42 count as Proper settings for the Mass or the Office, they have not been included in the list of motets. Likewise, the sacred song Mus.ms. 10.6 and the Passion setting in D-Mbs Mus.ms. 13.1 have not been included in the list.

a Model: cantus of the Flemish song *O werde mont*.

b Model: cantus of Johannes Ghiselin's *Ghy syt die wertste boven al*.

c Model: cantus of Johannes Ockeghem's Rondeau *Je nay deul*.

d Model: cantus of Guillaume Dufay's Rondeau *Par le regard*.

e Model: cantus of Pierre de la Rue's song *Mijn hert heeft altyt verlangen*.

	Composer	Motet	D-Mbs Choirbook	No. of Voices
22	N. Craen	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.22	4vv
23	anon.	<i>Salve, Regina misericordiae / O werde mont</i> (alternatim) ^f	Mus.ms. 34.23	4vv
24	anon.	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.24	4vv
25	anon.	<i>Salve, Regina misericordiae / Myns liefkens bruyn ooghen</i> (alternatim) ^g	Mus.ms. 34.25	4vv
26	anon.	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.26	4vv
27	J. Ghiselin	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.27	4vv
28	J. Vinders	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.28	4vv
29	J. Vinders	<i>Salve, Regina misericordiae</i> (alternatim)	Mus.ms. 34.29	4vv
30	Josquin	<i>Pater noster / Ave, Maria</i>	Mus.ms. 12.2	6vv
31	L. Senfl	<i>Ave, Maria ... Virgo serena</i>	Mus.ms. 12.3	6vv
32	L. Senfl	<i>Mater digna Dei / Ave, sanctissima Maria</i>	Mus.ms. 12.4	5vv
33	L. Senfl	<i>Ave, Rosa sine spinis</i>	Mus.ms. 12.5	5vv
34	L. Senfl	<i>Tota pulchra es</i>	Mus.ms. 12.6	5vv
35	L. Senfl	<i>Gaude, Dei Genitrix</i>	Mus.ms. 12.7	4vv
36	Josquin	<i>Stabat mater dolorosa</i>	Mus.ms. 12.8	5vv
37	L. Senfl	<i>O gloriosum lumen</i>	Mus.ms. 12.9	5vv
38	L. Senfl	<i>Quinque Salutationes</i>	Mus.ms. 10.1	4vv
39	L. Senfl	<i>Miserere mei, Deus</i>	Mus.ms. 10.2	5vv
40	L. Senfl	<i>Virga Jesse floruit</i>	Mus.ms. 10.3	4vv
41	L. Senfl	<i>Qui propheticè prompsisti</i>	Mus.ms. 10.4	5vv
42	L. Senfl	<i>De profundis clamavi</i>	Mus.ms. 10.5	5vv
43	L. Senfl	<i>Deus in adiutorium</i>	Mus.ms. 10.7	4vv
44	L. Senfl	<i>Ecce quam bonum</i>	Mus.ms. 10.8	4vv
45	Josquin	<i>Liber generationis Hiesu Christi</i>	Mus.ms. 10.9	3–4vv
46	Josquin	<i>In principio erat verbum</i>	Mus.ms. 10.10	4vv
47	Josquin	<i>Miserere mei, Deus</i>	Mus.ms. 10.11	5vv

f Model: cantus of the Flemish song *O werde mont*.

g Model: tenor of the Flemish song *Mijns liefkens bruun ooghen*.

	Composer	Motet	D-Mbs Choirbook	No. of Voices
48	L. Senfl	<i>Virgo prudentissima</i>	Mus.ms. 10.12 ^h	4vv
49	anon.	<i>Qui habitat in adiutorio</i> ⁱ	Mus.ms. 10.13	4vv
50	L. Senfl	<i>Haec est dies</i>	Mus.ms. 10.14	4–6vv
51	N. Gombert	<i>Ego sum qui sum</i>	Mus.ms. 19.2	6vv
52	Josquin	<i>Memor esto</i>	Mus.ms. 19.3	4vv
53	Josquin	<i>Ave, Maria ... Virgo serena</i> ^j	Mus.ms. 19.4	4vv
54	N. Gombert	<i>O gloriosa Dei Genitrix</i>	Mus.ms. 19.5	4vv
55	A. Willaert	<i>Benedicta es caelorum</i>	Mus.ms. 19.6	4vv
56	[Josquin]	<i>Mente tota supplicamus</i> ^k	Mus.ms. 19.7	4vv
57	L. Senfl	<i>Media vita Inmitten unsers Lebens Zeit</i>	Mus.ms. 19.8	5vv
58	L. Senfl	<i>Da pacem, Domine</i>	Mus.ms. 19.9	5vv
59	L. Senfl	<i>Salve, Regina Stella maris</i> (i)	Mus.ms. 19.18	4vv
60	[L. Senfl?]	<i>Salve, Regina</i> (ii) (alternatim)	Mus.ms. 19.19	4vv
61	C. de Sermisy	<i>Inclina domine aurem</i>	Mus.ms. 25.1	8vv
62	L. Senfl	<i>Sancta Maria Virgo, intercede</i>	Mus.ms. 25.2	8vv
63	L. Senfl	<i>Omnes gentes plaudite</i>	Mus.ms. 25.3	5vv
64	anon.	<i>... vivit in arce patris</i> ^l	Mus.ms. 25.3a	4vv?
65	[J. Lebrun]	<i>Recumbentibus undecim discipulis</i>	Mus.ms. 25.4	5vv
66	[L. Senfl?]	<i>In exitu Israel</i> (ii)	Mus.ms. 13.2	4vv
67	L. Daser	<i>Ad te levavi oculos</i>	Mus.ms. 13.3	4vv
68	L. Daser	<i>Et verbum caro</i>	Mus.ms. 13.4	4vv
69	A. Bhoris	<i>Beati omnes qui timent</i>	Mus.ms. 13.5	4vv
70	L. Daser	<i>Hodie deus homo</i>	Mus.ms. 13.6	5vv
71	anon.	<i>Ascendo ad patrem</i>	Mus.ms. 13.7	5vv

^h Inserted later.

ⁱ In the choirbook the motet is attributed to Josquin. Although the motet was not written by Josquin, the composition was nevertheless perceived as his work. See NJE 18, CC: 143–6.

^j An anonymous six-voice arrangement of Josquin's motet can be found in Mus.ms. 41.17; the six-voice arrangement by Senfl can be found in Mus.ms. 12.3.

^k This is *pars v* of Josquin's cycle *Vultum tuum deprecabuntur*.

^l Fragment, end of Ct and T. The beginning of the text of the composition is unknown. Bente 1968: 163; KBM 5/1: 101.

	Composer	Motet	D-Mbs Choirbook	No. of Voices
72	L. Daser	<i>Salvum me fac</i>	Mus.ms. 13.8	6vv
73	anon.	<i>Confiteor</i>	Mus.ms. 13.9	6vv
74	J. Clemens non Papa	<i>Jerusalem surge</i>	Mus.ms. 13.10	5vv
75	J. Clemens non Papa	<i>Super ripam Jordanis</i>	Mus.ms. 13.11	5vv
76	J. Clemens non Papa	<i>Discite a me</i>	Mus.ms. 13.12	5vv
77	J. Clemens non Papa	<i>Venit de caelo</i>	Mus.ms. 13.13	5vv
78	J. Clemens non Papa	<i>In te domine speravi</i>	Mus.ms. 13.14	5vv
79	[J. Clemens non Papa]	<i>Ego me diligentes</i>	Mus.ms. 13.15	5vv
80	[J. Clemens non Papa]	<i>Dixerunt discipuli ad beatum</i>	Mus.ms. 13.16	5vv
81	Johannes Lupi	<i>Benedictus dominus</i>	Mus.ms. 16.1	4vv
82	J. of Mantua	<i>Spem in alium</i>	Mus.ms. 16.2	4vv
83	J. of Mantua	<i>Fratres ego enim</i>	Mus.ms. 16.3	4vv
84	P. Verdelot	<i>Sancta Maria succurre</i>	Mus.ms. 16.4	4vv
85	C. de Sermisy	<i>Congratulamini mihi</i>	Mus.ms. 16.5	4vv
86	L. Daser	<i>Ecce nunc benedicite</i>	Mus.ms. 16.6	4vv
87	anon.	<i>Audiam domine vocem</i>	Mus.ms. 16.7	4vv
88	L. Senfl	<i>Cum aegrotasset Job</i>	Mus.ms. 16.8	4vv
89	[J. Mouton]	<i>Spiritus domini replevit^m</i>	Mus.ms. 16.9	4vv
90	[J. Richafort] ⁿ	<i>Miseremini mei saltem</i>	Mus.ms. 16.10	4vv
91	A. Willaert	<i>Clare sanctorum senatus</i>	Mus.ms. 16.11	4vv
92	C. de Rore	<i>In die tribulationis meae renuit</i>	Mus.ms. 16.12	5vv
93	C. de Rore	<i>Dispeream nisi sit^o</i>	Mus.ms. 16.13	5vv
94	C. de Rore	<i>Benedictus deus et pater</i>	Mus.ms. 16.14	5vv
95	C. de Rore	<i>Angustie michi sunt</i>	Mus.ms. 16.15	5vv
96	J. of Mantua	<i>Si bona suscepimus</i>	Mus.ms. 16.16	5vv

^m A six-voice arrangement of this motet can be found in Mus.ms. 41.12.

ⁿ Although the motet is also ascribed to Josquin and to Jean Mouton, it was probably composed by Jean Richafort. See Stewart 1991, NJE 14, CC: 73–4, and Fallows 2008: 438–9.

^o Devotional motet in distichs for an ‘Arzilla’.

	Composer	Motet	D-Mbs Choirbook	No. of Voices
97	C. de Rore	<i>Tribularer si nescirem</i>	Mus.ms. 16.17	5vv
98	C. de Rore	<i>Hesperie cum leta^p</i>	Mus.ms. 16.18	5vv
99	J. of Mantua	<i>Locutus est Dominus ad Moysem</i>	Mus.ms. 16.19	5vv
100	G. Zarlino	<i>Ave, Regina caelorum</i>	Mus.ms. 16.20	5vv
101	anon.	<i>Date et dabitur</i>	Mus.ms. 41.1	8vv
102	[J. Mouton]	<i>Nesciens mater</i>	Mus.ms. 41.2	8vv
102	[L. Senfl]	<i>Veni, Sancte Spiritus</i>	Mus.ms. 41.3	8vv
103	[S. Mahu]	<i>Da pacem domine</i>	Mus.ms. 41.4	8vv
104	[J. Vaet]	<i>O gloriosa domina</i>	Mus.ms. 41.5	8vv
105	anon.	<i>Laetabundus exultet fidelis</i>	Mus.ms. 41.6	8vv
106	[J. Clemens non Papa / T. Crecquillon]	<i>Pater peccavi in caelum</i>	Mus.ms. 41.7	8vv
107	[Johannes Lupi]	<i>Salve celeberrima virgo</i>	Mus.ms. 41.8	8vv
108	Ja. Blanchus	<i>Verbum iniquum et dolosum</i>	Mus.ms. 41.9	8vv
109	L. Daser	<i>Benedictus Dominus Deus meus</i>	Mus.ms. 41.10	8vv
110	[G. Zarlino]	<i>Pater noster / Ave, Maria</i>	Mus.ms. 41.11 ^q	7vv
111	anon.	<i>Spiritus Domini replevit^r</i>	Mus.ms. 41.12	6vv
112	anon.	<i>Maria peperit Filium</i>	Mus.ms. 41.13	6vv
113	anon.	<i>O bone Jesu^s</i>	Mus.ms. 41.14	6vv
114	anon.	<i>Bone Jesu dulcissime^t</i>	Mus.ms. 41.15	6vv
115	anon.	<i>Illuminare, illuminare Jerusalem^u</i>	Mus.ms. 41.16	6vv
116	anon.	<i>Ave, Maria ... Virgo serena^v</i>	Mus.ms. 41.17	6vv
117	anon.	<i>In illo tempore Maria Magdalena^w</i>	Mus.ms. 41.18	6vv
118	[L. Senfl]	<i>Saulus autem adhuc</i>	Mus.ms. 69.3	5vv

p Motet in hexameters with reference to the House of Este in Ferrara.

q Inserted later.

r Arrangement of the six-voice motet by Jean Mouton (Mus.ms. 16.9).

s Arrangement of the four-voice motet by Josquin Desprez (not preserved in D-Mbs).

t Arrangement of the four-voice motet by Mathieu Gascongne (not preserved in D-Mbs).

u Arrangement of the four-voice motet by Jean Mouton (not preserved in D-Mbs).

w Arrangement of the four-voice motet by Josquin Desprez in Mus.ms. 19.4.

v Arrangement of the four-voice motet by Jean Mouton (not preserved in D-Mbs).

PLATES

ma re
 demptoris mater que pua
 que perua que pua coeli por
 ta por ta ma

Pal. lat.
1347

ma redemp toris ma
 ter mater que pua
 que pua
 coeli porta manens

Plates 1–2. L. Senfl, *Alma Redemptoris Mater* (SC M 3), fols. 1^r and 9^r
 (V-CVbav Cod. Pal. lat 1347; https://digi.vatlib.it/view/MSS_Pal.lat.1347/000r; with kind permission).

na Ave maria Ave maria

Ave maria Ave maria

Hec est dies quam fecit Dominus hodie

LVDO: .S. VII.

ga uit fu gavit fu ga uit fugavit

Primum Hodie.

Secunda pars
4. vocum
Hodie deus deus homo factus

Tertia pars
4. vocum
Id quod fuit perman sit

Quarta
pars
Secundum
Quinq. vocum.
Hodie deus deus

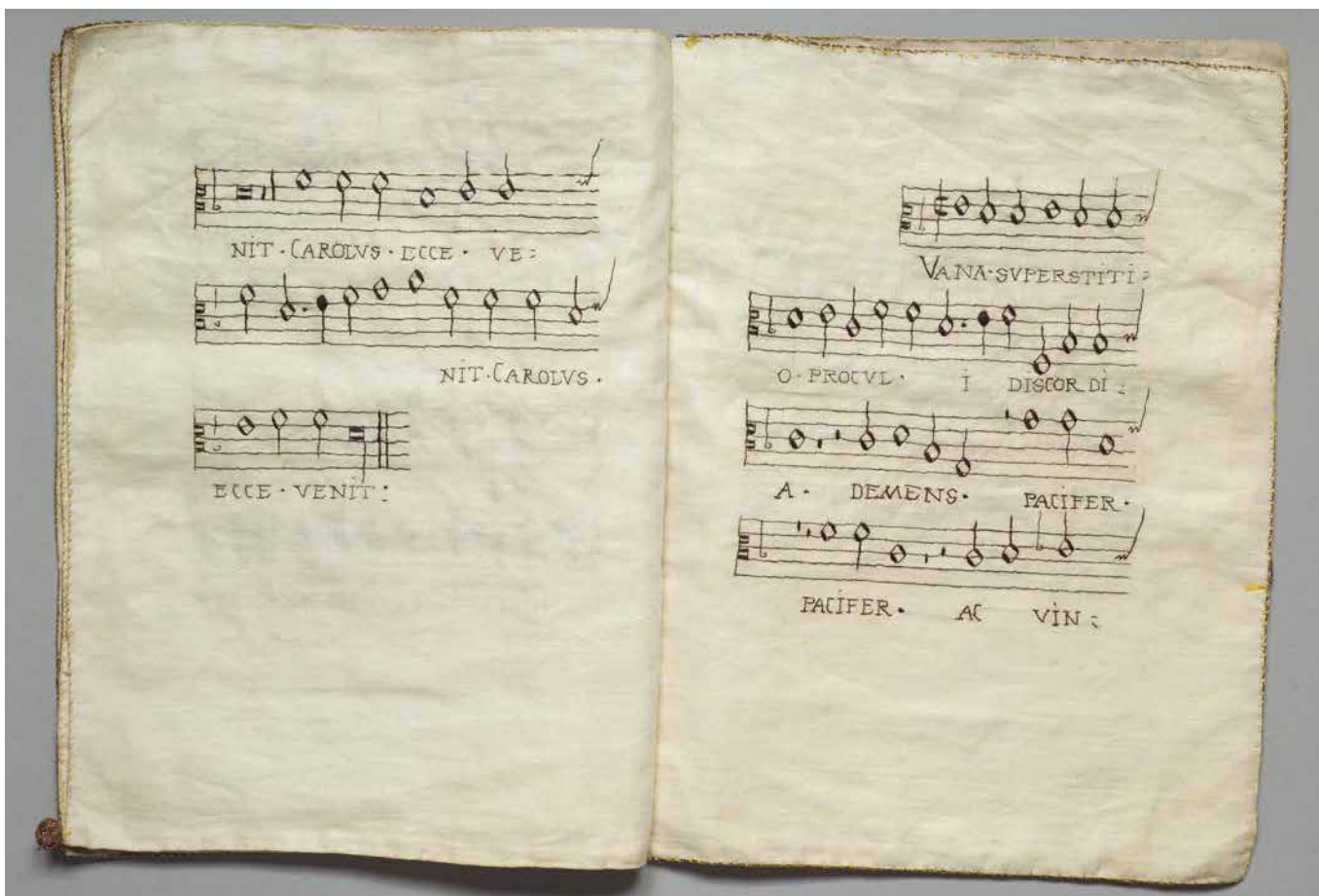
Plates 3–6. L. Senfl, *Haec est dies quam fecit Dominus* (SC M 45), beginning of tenor in RISM 1537¹ (D-ROu; <http://purl.uni-rostock.de/rosdok/ppn819630063>; with kind permission).

minus afflicti o nem populi sui respexit & redemp
 tio nem misit ho die mor tem quam fecmina
 qua fecmina in tulit intulit intulit fec mina fec mina fec
 mina obfec al ab mina fec mi na fu
 Se mn mn li ris

14

us ho mo factus factus
 Quinta pars 4. vocum. Id qd non e rat assumpsit
 Tertium Sex Vocum.
 Sexta pars 6. vocum. Hodi e de us homo factus homo fa ctus
 Septima pars 4. vocum. Ergo exor dium no strae re dempti

15



Plates 7–8. L. Senfl, **Martia terque quater* (SC M 54), beginning of the *tertia pars* in discantus / contratenor / tenor / (A-Ia KK 5370; with kind permission) and contratenor 2 (A-Ia KK 5371; with kind permission).

ECCE. VE NIT. CAROLVS
 ECCE. VE NIT.
 VE NIT.

VANA. SVPERSTITI.
 O. DISCORDIA. DE. MENS.
 DISCORDIA. DE MENS.
 PACIFER. CAROLVS.

CAROLVS. ECCE. VENIT.
 CAROLVS. ECCE. VENIT. CAROLVS.
 ECCE. VENIT.

VANA. SVPERSTITI.
 O. DISCORDIA. DE.
 MENS. PA CIFIER.
 AC VINDEX. CAROLVS. ECCE. VE.

Plates 9–10. L. Senfl, **Martia terque quater* (SC M 54), beginning of the *tertia pars* in vagans (A-Ia KK 5372; with kind permission) and bassus (A-Ia KK 5373; with kind permission).



Plate 11. Bag made from silk, once containing the embroidered partbooks A-Ia KK 5370–5374 (A-Ia KK 5369; with kind permission).


The image displays two pages of a medieval manuscript, folios 23v and 25r, containing musical notation for the 'Sancta Maria Virgo, intercede' (ii). The notation is written on four-line staves using square neumes. The lyrics are in Latin, including 'Sancta san- cta san- cta san- cta' and 'Sancta Maria Virgo, intercede'. The manuscript is attributed to Ludouicus Senfl. (Ludovicus Senfl.), with the name written in red ink at the top of each page. The left page (fol. 23v) features a large, ornate blue initial 'S' at the beginning of the text. The right page (fol. 25r) features a large, ornate red initial 'S' at the beginning of the text. The musical notation includes various clefs and time signatures, and the lyrics are written in black ink below the staves. The manuscript is bound in a dark cover, and the pages are slightly aged and yellowed.

Plates 15–16. L. Senfl, *Sancta Maria Virgo, intercede* (ii), beginning in D-Mbs Mus.ms. 25, fols. 23^v–25^r (urn:nbn:de:hbz:12-bsb00079117-0).

Mus. Pr. 156/4

Senfl.

Crux fidelis inter omnes arbor una nobilis, nulla sylva talem profert fronde flore germine, dulce lignum, dulces clauos, dulce pondus sustinet.



Quatuor uocū. Lud. Senfl. Canon
Misericordia & Veritas obuiauerūt sibi,
Iusticia & Pax oscularæ sunt.

Plate 17. L. Senfl, *Crux fidelis inter omnes* (SC M 23.1) ([Nuremberg: Johannes Petreius, c.1538?])
(D-Mbs 2 Mus.pr. 156-1/8#4; urn:nbn:de:bvb:12-bsb00061775-8).

Cruz ave spes u

Cruz ave spes u nica hoc passio nis tempore, auge pijs iusti clam, reis q; dona ueniam,

nica, hoc passio nis tempore, auge pijs iustici am, reis q; do na ueni am,

Quatuor uocū. Lud. Senfl. Canon
 Misericordia & Veritas obuiauerūt sibi,
 Iusticia & Pax osculatae sunt.

Plate 18. L. Senfl, *O crux, ave, spes unica* (SC M 23,3) ([Nuremberg: Johannes Petreius, c.1538?])
 (A-Wn SA.87.D.8; <http://data.onb.ac.at/rep/10265E85>).

¶ Laudate Dñm oēs gentes. Psal. CXVI. triū uocū ter uariatus. Deinde 4. 5. 6. uocum.

Quatuor
Discantus. Bassus. Tenor.

Quinq;
Tenor. Discantus. Bassus.

Sex uocū
Bassus. Tenor. Discantus.

XIII. **L**audate Dominū oēs gen tes, laudate e um oēs
populū. Quoniā confirmata est sup nos misericordia e ius, & ueritas Domini

129

manet in aeternū in aeternū manet in aeternum in aeternū ij in aeternū. ij

Resolutio praecedentis quatuor uocibus.

Laudate Dominū oēs gen tes, laudate e um oēs
populū. Quoniā cōfirmata est sup nos misericordia e ius, & ueritas Domini
manet in aeternū in aeternum manet in aeternum in aeternū in aeternum in aeternū in aeternum.
nū in aeternum. .FF ij

Plates 19–20. L. Senfl, *Laudate Dominum, omnes gentes*, beginning of discantus in RISM 1539⁹ (D-Ju Bibliotheca Electoralis 4 Mus.4a; https://collections.thulb.uni-jena.de/rsc/viewer/HisBest_derivate_00006047/BE_1495_0376.tif).

444

Dodecachordi

In huiusmodi sanè Symphonijs, ut libere dicam quæ sentio, magis est Ingenij ostentatio quam auditum reficiens adeo iucunditas, quale & hoc ciuis nostri Lutuichi Senflij Tigurini, docti nostra ætate Symphonetæ. Cui ipse Cantorum more Canonem præfixit. Omne trinum perfectum. Cæterum pro inceptioe poterat & hic præfigi Canon ex Odyssea. V. *Τῆς μᾶκρας ἀναδίνου τέρπαιος*, Quod in Æneide Virgilius ita uertit: O terq̄ quaterq̄ beati. Sed Ænigma non admodum difficile eruditus lector facile discutiet cōsiderata diapēte Diatessarō ac diapason consonantiarū ratione, ad eum modum quo Macrobius, quod diximus, Virgilianū discussit.

Lutuichi Senflij Tigurini Hypo
golius, Canon. Omne trinum perfectum.

Sed admirabilius longè est Petri Platenfis Exemplum, quod æmulatio-
ne haud dubie Iusquini eadem proportione, cæterum quatuor diuersis
signis præscripsit. In eo Bassis ac Altus absq̄ diminutione incedunt, hic
perfecti, illa imperfecti temporis, Cætus uero cum diminutione imperfecti
item temporis. Tenor sesquipla ratione constat, non omnino difficile can-
tatu, si quis Hemioliā recte intromiscuerit. Hypodori est Modi, quanq̄
fine claudicans. Id alij resoluerunt, nobis fatius uisum est, nudum propo-
nere. Neq̄ ob id lector iure succensere nobis poterit, quādo tam multa alia
bona fide indicauerimus, si ipsi etiam quædam discutienda relinquimus.
Petri

27227

CANON Notate verba, et signate mysteria. I. S.

Salve	sancta	parens	dulcis	amor	meus
sancta	virgo	pia	salus	mundi	amor
parens	pia	coeli	porta	salus	dulcis
dulcis	salus	porta	coeli	pia	parens
amor	mundi	salus	pia	virgo	sancta
meus	amor	dulcis	parens	sancta	Salve

M. D. XX.

Plate 22. L. Senfl, *Salve, sancta parens* in RISM 1520⁴
 (D-Sl Ra 16 Lib 1; <http://digital.wlb-stuttgart.de/purl/bsz370164814>).

1. Alleluia, mane nobiscum

SC M 2

D1

D2 *Ad beneplacitum*
Al - le - lu - - - - - ia, al - le - lu - - - - ia,

Ct
Al - le - lu - - - - - ia, ^(h)

V

T

B
Al - le - lu - - - - - ia,

7

Al - le - lu - - - - -

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

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

Al - le - lu - - - - -

Al - le - lu - -

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

28

ne no-bis-cum, Do - mi - ne, Do - - mi - ne, al - le -
 Do-mi - ne, no - bis-cum, Do-mi - ne, no - bis-cum, Do - - - mi - ne, al -
 ma - ne no - bis-cum, Do-mi - ne, ma - ne no-bis-cum, Do - mi - ne, al - le - lu -
 cum, Do - - mi - - ne, al -
 bis - - cum, Do - - - - mi - - ne,
 ma - ne no - bis-cum, Do-mi - ne, ma - ne no - bis-cum, Do-mi - ne, al - le -

35

- lu - ia, al - le - lu - ia, al - le - - - lu - ia. Quo - ni - am ad -
 le - lu - - ia, al - le - lu - - - - ia. Quo - ni - am ad -
 ia, al - le - - lu - ia. Quo - ni - am ad - ve - spe -
 le - - lu - ia, al - le - lu - - - - ia.
 al - le - - lu - - - ia.
 - lu - ia, al - le - - lu - ia.

2. Alma Redemptoris Mater

2.p. Tu quae genuisti
3.p. Virgo prius

SC M 3

Musical score for measures 6-7. The score includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: *Al - ma, al - ma, al - ma, al - ma*.

Musical score for measures 7-8. The score includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: *ma, al - ma, al - ma, al - ma, Red - em - pto*.

13

ma, al - ma Red - em - pto - ris

ma, al - ma Red - em -

ma Red - em - pto -

ma Red - em -

ris,

19

Ma - ter, Ma -

ma Red - em - pto - ris, Red - em -

pto - ris, al - ma Red - em - pto - ris Ma -

ris Ma - ter, Ma - ter,

pto - ris Ma -

al - ma Red - em - pto - ris Ma -

49

ma - nens, et stel - la, et stel -
 - - - ta ma - - - - - nens,
 ma - nens, por - - - ta ma - nens, por - ta ma - nens, et
 - - - - - nens, et stel - la ma - - - ris, et stel - la
 - - - - - nens, et stel - la - - - - -
 ma - nens, ma - - - nens, et stel - la ma - - - ris, et stel - la

55

- - la, stel - - - la ma - - - ris, ma - - -
 et stel - - - la ma - - - - - ris,
 stel - - - la, et stel - - - la, et stel - la ma - - - ris,
 ma - - - ris, et stel - la ma - - - ris, et stel - la ma - - - - -
 - - - - - la ma - - - - -
 ma - - - ris, et stel - la ma - - - ris, et stel - la ma - - - ris,

61

ris, ma - - - ris, suc - cur - - - re,
 ma - - ris, suc - cur - - - re, suc - cur -
 ma - - ris, ma - - ris, suc -
 ris, et stel - - - la ma -
 - - - ris, suc - - - cur - - -
 ma - - - ris, et, et stel - la

67

suc - cur - re
 re ca - den - ti, ca -
 cur - re, suc - cur - re, suc -
 ris, suc - cur -
 re ca - -
 ma - - ris, suc - cur - re, suc - cur -

73

ca - den - - - ti, ca - den - - - ti, sur -
den - - - ti, sur -
cur - re ca - den - - ti, sur -
re ca - den - - - ti, suc - cur - re,
den - - - ti, sur - ge - - -
re ca - den - - - ti, ca - den - ti,

79

- ge - re qui cu - - - - - rat
- ge - re qui cu - - - - - rat po -
- ge - re qui cu - - - - - rat, qui cu - - - - -
suc - cur - re ca - - den - - - ti, sur - ge - re qui cu - - - - -
re qui cu - - - - - rat
sur - - - ge - re qui cu - rat, qui cu -

Secunda pars

97

Tu quae genu - nu -
 Tu quae,
 Tu quae
 Tu quae ge - - - nu -

103

quae ge - nu - i -
 - - - i - sti, ge - nu - i - sti, ge -
 quae ge - - - nu - - - i - - - sti, ge - nu -
 ge - - - nu - - - i - - -
 i - - - sti, ge - - - nu - - - i - - - sti, ge -

133

ctum Ge - - - ni - to - rem, tu - um san - - ctum Ge -
 ctum, tu - um san - - ctum Ge - - ni - to - - - - -
 - - - - - ctum Ge - - ni - - - - to -
 ctum, tu - um san - - ctum Ge -
 ctum Ge - - ni - - to - - - -
 Ge - - - - ni - - to - - -

139

- ni - to - rem, Ge - ni - to - rem.
 - rem, Ge - ni - to - - rem, Ge - ni - to - rem.
 rem, Ge - ni - to - - rem, Ge - ni - to - rem. -rem.
 ni - to - rem, Ge - ni - to - rem, Ge - ni - to - rem, Ge - ni - to - rem.
 - - - rem.
 - - - rem, Ge - ni - to - rem.

184

re, ab o - - - - re, ab o - - - -

o - - - - re, ab o - - - -

re, ab o - - - -

o - - - - re, ab o - - - -

190

re su - - - - mens

re, o - - - - re su - - - - mens

re, ab o - - - - re su - - - - mens

re, ab o - re su - - - - mens il -

re su - - - - mens

re, ab o - - - - re su - - - - mens il -

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

196

il - lud A - - - - -

il - lud A - - - - -

il - lud A - - - - -

lud A - - - - - ve,

il - - - lud

lud A - - - - - ve,

202

ve, su - mens il - lud A - - - - -

ve, su - mens il - lud A - - - - -

ve, su - mens il - lud A - ve,

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

A - - - - -

A - - - - - ve, su - mens il - - lud A - - - - -

3. Anima mea liquefacta est (ii)

2.p. Invenerunt me custodes
3.p. Filiae Jerusalem

SC M 6

D1 A - - - - ni - - - - ma, a -

D2 A - ni - - - ma,

Ct A - ni - - ma me - - - - -

T A - - - - -

V

B A - ni - - - ma

7
- ni - - - ma me - a, me - - - - a, me -

a - ni - - - ma me - -

- - - - a, a - ni - ma me - a, me - -

ni - - - - ma me - - - -

A - ni - - - ma, a - ni - - - ma

me - - - - a, a - ni - ma me - - - -

13

a, me - a li -
 a, me - a li -
 a, me - a li -
 a li - que -
 me - a li - que -
 a, me - a li -

20

que - fa - cta est, li - que - fa - cta est, ut
 - que - fa - cta est, ut di - le - ctus
 - que - fa - cta est, li - que - fa - cta est, li - que - fa - cta
 fa - cta est, ut di - le -
 fa - cta est, li - que - fa - cta est, li - que -
 que - fa - cta est, li - que - fa - cta est, <li -

51

et non in - ve - ni il -
 - vi, et non
 non in - ve - ni il - lum, in - ve - ni il - lum, in - ve - ni il - lum,
 et non in - ve - ni
 - si - vi, et non in - ve - ni il - lum, et non in - ve - ni, et
 et non in - ve - ni il - lum, et non in - ve - ni il - lum;

58

lum, et non in - ve - ni il - lum, il - lum; vo - ca -
 in - ve - ni il - lum, in - ve - ni il - lum; vo - ca - vi,
 et non in - ve - ni il - lum; vo - ca -
 il - lum; vo -
 non in - ve - ni il - lum; vo - ca -
 vo - ca -

64

- vi, vo - ca - vi, vo - ca - vi, et non re - spon - dit mi - -
 vo - - - ca - vi, vo - ca - vi, et non
 - vi, vo - ca - vi, vo - ca - vi, et non re - spon -
 ca - - - vi, et non re - - -
 vi, vo - ca - vi, vo - ca - vi, et non re - spon - dit mi - hi,
 - vi, vo - ca - vi, et non re - spon - dit

70

- - - - - hi, re - spon - dit mi - - - - - hi.
 re - - - - - spon - - - - - dit mi - - - - - hi.
 dit, et non re - spon - dit, et non re - spon - dit mi - - - - - hi.
 - - - - - spon - - - - - dit mi - - - - - hi.
 et non re - spon - dit, et non re - spon - dit mi - hi, mi - hi.
 mi - - - - - hi, et non re - spon - dit mi - - - - - hi.

124

sto - - - des mu - ro - - - rum.

- - des mu - ro - - - rum.

sto - - - - - des mu - ro - rum.

cu - - - sto - - - des mu - ro - - rum.

sto - - - - - des mu - ro - - rum.

cu - sto - des, cu - sto - des mu - ro - - rum.

Tertia pars

130

Fi - - - li - - - ae

Fi - - li - - - ae, *fi* - - li - ae

Fi - - - li - - -

136

Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,
 Fi - li - ae
 Fi - li - ae Je -
 Fi - li - ae
 Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,
 ae Je - ru - sa - lem,

142

Je - ru - sa - lem, Je - ru - sa - lem, nun - ti - a - te di - le - cto,
 Je - ru - sa - lem,
 ru - sa - lem, nun - ti - a -
 Je - ru - sa - lem,
 sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,
 Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,

148

nun - ti - a - te di - le - cto, di - le - - - cto qui - a a - mo - re lan - gue -

nun - - ti - a - te di - le - cto qui - - - a

te di - le - cto qui - - - a

nun - - ti - a - te di - le - cto qui - - - a

lem, nun - - - ti - - - a - te ... qui - a a - mo - re

lem, nun - ti - a - te di - le - - - - - - - cto qui - a

154

o, a - mo - re lan - gue - o, a - mo - re, a - mo - re lan -

a - - mo - - - -

a - - mo - - - - re

a - - mo - - - - re

lan - gue - o, a - mo - re lan - - - - gue - o, a - mo - re lan - gue - o, lan -

a - mo - re lan - gue - o, a - mo - re

160



gue - o, a - mo - re lan - gue - o, lan - gue - o.

re lan - gue - o.

lan - gue - o, a - mo - re lan - gue - o.

lan - gue - o.

gue - o, a - mo - re lan - gue - o.

lan - gue - o, a - mo - re lan - gue - o.

4. Ave, Maria ... Virgo serena

2.p. Ave, vera humilitas

SCM 9



D1 A - ve, Ma - ri -

D2 A - ve, Ma - ri - - -

Ct A - ve, Ma - ri - - - a,

T1

T2

B

6

- a, a - ve, Ma - ri - - - a,
a, a - ve, Ma - ri - - - - - - - - - - - - - - - a, Ma -
a - ve, Ma - ri - - - - a, a - ve,

12

a - ve, Ma - - - ri - - - - - a,
- ri - - - - - a,
Ma - ri - - - - - a, a - - - - -
A - ve, Ma - - - ri -
A - ve, Ma - - -

30

ve, Ma - ri - - - - - a,
 a, a - ve, Ma - ri - - - a,
 Ma - ri - - - - - a,
 - - a, a - ve, Ma - ri - - - a, Ma - ri - - -
 ri - - - a, a - ve, Ma - ri - - -

36

a - ve, Ma - ri - - - a, gra - ti - a
 a - ve, Ma - ri - - a, Ma - ri - a, Ma - ri - -
 a - ve, Ma - ri - - - - - a,
 - - - a,
 - - - a, gra -
 a, a - ve, Ma - ri - - - a,

54

cum, te cum, cum, te cum, Vir cum, Do mi-nus te cum, Vir ri Do mi - nus te cum, te cum, Vir go se - Do mi - nus te cum, Vir go se - re - na,

60

Vir go se - re - na, se - re - na, se - re - na. go se - re - na, Vir - go se - re - na. A - ve, go, Vir - go se - re - na. A - re - na, Vir - go se - re - na. Vir - go se - re - na, Vir - go se - re - na.

78

so - le - mni ple - - na gau - di - o,
 so - le - mni ple - na gau - - - - - di - o, so - le - mni
 so - le - mni ple - - na gau - di - o, so - le - mni ple - na
 so - le - mni ple - - - na gau - di - o, so - le - mni
 o so - le - mni

84

so - le - mni ple - - na gau - di - o,
 ple - - na gau - di - o, cae - le - sti -
 gau - - - - - di - o, gau - - - - - di - o, cae - le - sti -
 ple - - na gau - di - o, gau - - - - - di - o, cae - le - sti -
 ple - - - na gau - di - o, gau - - - - - di - o, cae - le - sti -

90

cae - le - sti - a, ter - re - stri - a, no - va re - plet lae - ti -

a, cae - le - sti - a, ter - re - stri - a, ter - re - stri - a, no - va re - plet lae - ti - ti - a,

a, ter - re - stri - a, no - va re - plet lae - ti - - -

a, cae - le - sti - a, ter - re - stri - a, ter - re - stri - a, no - va re - plet, no - va re - plet lae - ti -

a, ter - re - stri - a, no - va re - plet lae - ti - ti - a,

96

- - - - - ti - a, cae - le - sti - a, cae -

cae - le - sti - a, cae - le - sti - a, cae - le - sti - a,

- - - - - ti - a, cae - le - sti - a, cae - le - - sti -

a - ve, Ma - -

- - - - - ti - a, cae - le - sti - a, cae - le - sti -

cae - le - sti - a, cae - le - sti -

102

le - sti - a, ter - re - stri - a, ter - re - stri - a, no -
 ter - re - stri - a, ter - re - stri - a, no - va
 a, ter - re - stri - a, ter - re - stri - a, no -
 ri
 a, ter - re - stri - a, ter - re - stri - a, no - va re - plet lae -
 a, ter - re - stri - a, ter - re - stri - a, no - va re -

108

va re-plet lae - ti - ti - a.
 re - plet lae - ti - ti - a, lae - ti - ti - a.
 va re - plet lae - ti - ti - a.
 a,
 ti - ti - a, lae - ti - ti - a, lae - ti - ti - a. A -
 plet lae - ti - ti - a, lae - ti - ti - a, lae - ti - ti - a.

114

A - ve, cu - ius na - ti - vi - tas

A - ve, cu - ius na - ti - vi - tas,

A - ve, cu - ius na - ti - vi - tas

120

ius na - ti - vi - tas

no - stra fu -

vi - tas no - stra fu -

na - ti - vi - tas no - stra fu -

... no - stra fu -

126



... so - le - - mni - tas, so - - le - - - mni - tas, ut
 it so - le - - - mni - tas,
 it so - le - mni - tas, ut lu - ci -
 a - ve, Ma - ri - - - a, a - ve, Ma -
 it so - - - le - - mni - tas, ut lu - -
 it so - le - - - mni - tas, so - le - - - - - - - mni -

132



lu - ci - fer lux o - ri - ens,
 ut lu - ci - fer lux o - ri - ens,
 fer lux o - ri - ens, ut lu - ci - fer lux o - ri -
 ri - - - a,
 ci - fer lux o - - ri - ens, ut lu - ci - fer lux
 tas, ut lu - ci - fer,

150

fer lux o - - ri - ens ve - rum so -
 o - ri - ens, o - - - ri - ens ve - rum so - lem,
 lux o - ri ens ve - rum so - lem prae - ve - ni - ens, ve -
 fer lux o - ri - ens ve - rum so - lem,
 ens ve - rum so - lem,

156

lem prae - ve - ni - ens, ve - rum so - - lem prae - ve - - -
 ve - rum so - - lem, ve - rum so - - - - - lem prae - ve - ni -
 rum so - lem, ve - rum so - - lem prae - ve - ni - ens, prae - ve - ni - ens, ____
 ve - rum so - - lem, ve - rum so - - lem prae - ve - ni - ens, prae -
 ve - rum so - lem, ve - rum so - lem

162

ni-ens, prae - ve - - ni - ens, prae - ve - ni - ens, ve -

ens, prae - ve - ni - ens, prae - ve - - ni - ens, prae - ve - ni -

prae - ve - - ni - ens, prae - ve - ni - ens, prae - ve - ni - ens, ve - rum

a - - - - - ve, Ma - ri - - - - - a.

ve - ni - ens, prae - ve - - ni - ens, prae - ve - ni - ens, prae -

prae - - ve - ni - ens, prae - ve - ni - ens, prae - ve - - ni - ens, ve -

168

rum so - lem prae - ve - - - - - ni - ens.

ens, prae - ve - - - - ni - ens, prae - ve - - - - ni - ens.

so - - - - - lem prae - ve - - - - ni - ens.

-a.

ve - ni - ens, prae - ve - ni - ens.

rum so - lem prae - ve - ni - ens, prae - ve - - - - ni - ens.

209

pti - o, no - stra fu - it re - dem - - -
 re - dem - pti - o, no - stra fu - it re - dem - - - - - pti -
 - - - - - pti - o, _____ no - stra fu - it re - dem -
 - - - - - a, a -
 re - dem - pti - o, no - stra fu - it re - dem - pti - o,
 fu - it re - dem - pti - o, no - stra fu - it re - dem - pti - o, re -

215

pti - o. A - ve, ve - ra vir - gi - ni - tas,
 o. A - ve, ve - ra vir - gi - ni - tas, _____ vir -
 - - pti - o. _____ A - ve, ve - ra vir - gi - ni - tas,
 ve, Ma - ri - - - a,
 re - dem - pti - o. A - ve, ve - ra
 dem - pti - o. A - ve, ve -

* = = + =

221

im - ma - cu - la - - ta ca - sti - tas,
 gi - ni - tas, im - ma - cu - la - - - - - ta ca - - - -
 im - ma - cu - la - - ta ca - sti - tas,
 vir - gi - - ni - tas, im - ma - cu - la -
 ra vir - gi - ni - tas, im - ma - cu -

227

cu - ius pu - ri - fi - ca - - ti - o -
 - sti - tas, cu - ius pu - ri - fi - ca - ti - o, pu -
 cu - ius pu - ri - - fi - ca - - - ti - o,
 - ta ca - - sti - tas, cu - ius pu -
 la - ta ca - sti - tas, cu - ius

233

no - stra fu - it pur - - ga - ti -

ri - - - fi - ca - - - ti - o no - stra fu - it pur - - ga -

cu - ius pu - ri - fi - ca - - ti - o no - stra fu - it pur - ga - ti -

ri - fi - ca - - ti - o no -

pu - ri - - fi - ca - - - ti - o

239

o, pur - ga - - ti - o. A - ve, ve - ra vir -

- - - - - ti - - o. A - ve, ve - ra vir -

o, no - stra fu - it pur - ga - - ti - o. A - ve, ve - ra vir -

a - - - ve, Ma - - -

stra fu - it pur - - ga - - ti - o. A - ve, ve - ra

no - stra fu - it pur - ga - - ti - o. A - ve, ve - ra vir -

* = = + =

245

gi - - ni - tas, im - ma - cu - la - ta ca - sti - tas, cu - ius

gi - - ni - tas, im - ma - cu - la - ta ca - sti - tas, cu -

gi - - ni - tas, im - ma - cu - la - ta ca - sti - tas, cu - ius

ri - - - - - a, a - - - - - ve,

vir - gi - - ni - tas, ... cu - ius pu -

gi - - ni - tas, ... cu - ius pu -

251

pu - ri - fi - ca - - ti - o no - stra fu - it pur - ga - - -

ius pu - ri - - fi - ca - - ti - o no - stra fu - it pur - -

pu - ri - fi - ca - - ti - o no - stra fu - - it pur - -

Ma - - - ri - - - - - a,

ri - - fi - ca - - ti - o no - stra fu - it pur - ga - - -

ri - - fi - ca - - ti - o no - stra fu - it pur - ga - - -

257

- - - ti - o. A - - - ve, prae -

ga - - ti - o. A - ve, prae-cla - ra, prae -

ga - - ti - o. A - - - ve, prae - cla -

a - ve, Ma - ri - - a,

- - - ti - o. A - ve, prae - cla - - - -

- - - ti - o. A - ve, prae-cla - - - - ra o - - - mni -

263

cla - - - - ra o - - - mni - bus An - -

cla - - - ra o - - - mni - bus An - ge - li - cis

- - - ra o - - - mni - bus An - ge - li - cis,

- - - - - ra o - - - mni-bus An - ge - - - li - cis vir -

bus, o - - mni - bus, o - - mni - bus

269

ge - li - cis vir - tu - ti - bus,

vir - tu - ti - bus, vir - tu - ti - bus, vir - tu - ti - bus,

An - ge - li - cis, An - ge - li - cis vir - tu - ti - bus, vir - tu - ti - bus,

a - ve, Ma - ri - a,

tu - ti - bus, An - ge - li - cis vir - tu - ti - bus, vir - tu - ti - bus,

An - ge - li - cis vir - tu - ti - bus, vir - tu - ti - bus,

275

cu - ius as - sum - pti - o

cu - ius as - sum - pti - o, as - sum - pti - o, cu -

cu - ius as - sum - pti - o, cu -

cu -

bus, cu - ius as - sum - pti - o, cu -

bus, cu - ius as - sum - pti - o, cu -

293

- fi - ca - - - - ti - o,
glo - ri - fi - ca - ti - o, no - stra fu - it glo - ri - fi -
- - - - - ti - o, no - stra fu - it glo - ri - fi -
- fi - ca - - - - ti - o, no - stra fu - it glo - ri -
- - - - - ti - o, no - stra fu - it glo - ri - fi -

299

glo - ri - fi - ca - ti - o, glo - ri - fi - ca - - - -
ca - - - - ti - o, glo - ri - fi - ca - ti - o, glo - ri - fi - ca -
ca - - - - ti - o, glo - ri - fi - ca - ti - o,
a - ve, Ma - ri - - - - a.
- fi - ca - - - - ti - o, glo - ri - fi - ca - ti - o,
ca - - - - ti - o, glo - ri - fi - ca - ti - o,

318

me - men - to me - - - i, me -
 Ma - ter De - - - i, me - men - to me - - - i, me - men -
 De - - - i, o Ma - ter De - - - - - i, me -
 ve, Ma - - - ri - - - - - a,
 - - - - i, me - men - to me - i, me - men - to, me - men -
 De - - - i, me - men - - - to, me -

324

men - to me - - - i. A - - - men.
 to me - - - - - i. A - - - - - men.
 men - to me - i, me - men - to me - i. A - - - - - men.
 a - - - ve, Ma - ri - - - - - a.
 to me - - - - - i. A - - - - - men.
 men - to me - - - i. A - - - men.

5. *En quam honesta (attributed)

SC *M 40 attr.

D En quam ho - ne - - sta

Ct En quam ho - ne - - - - - sta, *en quam ho - ne - sta*

6 En quam ho -

T

V En quam ho - ne - - -

B

7

et iu - - - cun - da - - - res - - - est, et iu -

et iu - cun - - - da - res est, *en quam ho - ne - - -*

ne - - sta, *en quam ho - ne - sta, en quam ho - ne - - - sta et - - -*

En quam ho - ne - - - sta, en

- - - - - sta, en quam ho -

En quam ho - ne - - - - - - - - - sta, *en quam*

13

cun - - da res est, en quam ho - ne - - sta et iu - cun - da
 - - - - - sta et iu - cun - da res est, et iu - cun -
 iu - cun - da res est, iu - cun - da res
 quam ho - ne - - - sta et iu - cun - da res est, quum
 ne - sta et iu - cun - da res est, quum fra - - tres u - na - ni - mi -
 ho - ne - sta et iu - cun - da res est,

19

res est, quum fra - - tres u - na - ni - mi -
 - da res est, iu - cun - - - da res est,
 est, iu - cun - da res est, quum fra - - tres, fra - -
 fra - - - - - tres, quum fra - tres
 ter, fra - tres u - na - ni - mi - - - ter, quum fra - - tres, fra - tres
 quum fra - - - - tres, quum fra - tres, quum

25

ter, quum fra - tres u - - - na-ni - mi - ter, quum fra - tres u - na -
 quum fra - - - - - tres u - na - ni - mi - ter,
 tres u - na - ni - mi - ter, quum fra - - - tres u - na - ni - mi - ter
 u - - na - ni - mi - ter, quum fra - - - - -
 u - - na - ni - mi - ter, quum fra - - - - -
 fra - - - - tres u - - - - na - ni - mi - ter, u - na - ni - mi - ter,

31

ni - - - - - mi - ter co - ha - bi - tant, co - - - - ha - bi - tant,
 u - na - ni - - mi - ter co - ha - bi - tant, co - -
 co - ha - bi - tant, co - - ha - bi - tant, co - ha - - - - bi -
 tres u - na - ni - - mi - ter co - ha - bi - tant, co - ha - bi - tant, _____
 tres u - na - ni - mi - ter co - ha - bi - tant, co - - - ha - bi -
 u - na - ni - mi - ter co - ha - bi -

37

co - ha - bi - tant. Per - in - de est ac

- ha - bi - tant. Per - in - de est ac dum pre - ti -

tant, co - ha - bi - tant. Per - in - de est ac dum pre - ti -

co - ha - bi - tant. Per - in - de est

tant. Per - in - de est ac dum pre - ti - o - sum

tant, co - ha - bi - tant. Per -

43

dum pre - ti - o - sum un - guen - tum in

o - sum un - guen - tum in ca - put et bar - bam

o - sum, pre - ti - o - sum un - guen - tum in

ac dum pre - ti - o - sum un - guen - tum in ca - put et

un - guen - tum in ca - put et bar - bam Aa - ron

in - de est ac dum pre - ti - o - sum un - guen - tum in ca -

49

ca - put et bar - bam Aa - ron fun - di - tur, ut ad o - ram

Aa - ron fun - di - tur, ut ad o - ram ve - sti - men - ti ei -

ca - put et bar - bam Aa - ron fun - di - tur, ut

bar - bam ... ut ad o - ram ve - sti - men -

fun - di - tur, ut ad o - ram ve - sti - men - ti

put et bar - bam Aa - ron fun - di - tur, ut ad

55

ve - sti - men - ti ei - us, ve -

us, ad o - ram, ad o - ram ve - sti - men - ti, ve -

ad o - ram ve - sti - men - ti ei - us, ve -

ti ei - us, ad o - ram ve - sti - men - ti,

ei - us, ad o - ram ve - sti - men - ti, ve - sti -

o - ram ve - sti - men - ti ei - us, ei -

110

num.

in sem - pi - ter - num, in sem - pi - ter - - num.

us - - que in sem - pi - ter - - num.

ter - num.

sem - - pi - ter - num, us - que in sem - - pi - - ter - num.

- - pi - ter - num, us - que in sem - pi - ter - - num.

6. Haec est dies quam fecit Dominus

- 2.p. Hodie Deus homo factus – 3.p. Id quod fuit permansit
 4.p. Hodie Deus homo factus – 5.p. Et quod non erat assumpsit
 6.p. Hodie Deus homo factus – 7.p. Ergo exordium nostrae redemptionis
 8.p. Gloria tibi, Domine

SC M 45

D1 Haec _____

Ct Haec _____ est di - - - -

T1 Haec _____ est di - -

B Haec _____

7

est di - - - - es
 es, di - - - - es quam fe - - - -
 es, di - - - - es, di - - - - es quam
 est di - - - - es quam

14

quam fe - - - - cit Do - - - - mi - nus,
 cit, quam fe - - - - cit Do - - - - mi - nus,
 fe - - - - cit Do - - - -
 fe - - - - cit Do - - - -

21

Do - - - - mi - nus, Do - - - -
 Do - - - - mi - nus. Ho - di - - - -
 mi - nus.
 mi - nus. Ho - di - - - - e Do - - - -

28

- - - - mi-nus. Ho - di - - - - e Do - - - -
 e Do - - - - mi - nus, Do - - - -
 Ho - di - - - - e Do - - - -
 mi - nus, Do - - - - mi - nus, Do - - - -

35

mi - nus af - fli - cti - o - nem

mi - nus af - fli - cti - o - nem

mi - nus

mi - nus, Do mi - nus

42

cti - o - nem po - pu - li su - i re - spe - xit,

nem, af - fli - cti - o - nem, af - fli - cti - o - nem, af - fli - cti - o - nem

af - fli - cti - o - nem

af - fli - cti - o - nem, af - fli - cti - o - nem, af - fli - cti - o - nem po -

49

pu - li su - i re - spe - xit,

po - pu - li su - i, su - i re - spe -

po - pu - li su - i

pu - li su - i re - spe -

56

re - spe - xit, et red - em - pti - o - nem

xit, re - spe - xit, et red - em - pti - o - nem

re - spe - xit, et red - em - pti - o -

xit, et red - em - pti - o -

63

mi - sit. Ho - - - - - di - e

mi - - - - - sit. Ho - - - - -

- - - - - nem - - - - - mi - sit. Ho - - - - -

nem mi - - - - - sit. Ho - - - - - di - e

70

mor - - - - - tem

- di - e mor - - - - - tem, mor - - - - - tem quam fe - mi - na,

- - di - e mor - - - - - tem quam fe - mi - - - - na, -

mor - - - - - tem, mor - tem quam fe - -

77

quam fe - - mi - - na, - - - - - quam fe - mi - na in - tu - - - - lit,

quam fe - mi - na, quam fe - mi - na, quam fe - mi - na, quam fe - mi - na in - tu -

quam fe - - mi - - na - - - - - in -

mi - - - - na, - - - - - quam fe - mi - na in - tu - - -

84

in - tu - - - - lit, in - tu - - - - lit, fe - - - - - mi - na,

- lit, in - tu - - - - lit, in - tu - - - - lit,

tu - - - - lit, in - tu - - - - lit, in - tu - - - - lit, fe -

lit, in - tu - - - - lit, in - tu - - - - lit,

91

fe - - - mi - na, fe - - - - - mi - - - na

fe - - - mi - na, fe - - - - - mi - na, fe - mi - -

- - mi - na, fe - - - - - mi - na, fe - - mi - na, fe - - - -

fe - - - - - mi - na, fe - - - - - mi - na, fe -

98

- - - - - na, fe - mi - na, fe - - - mi - na fu -

- - - - - mi - na, fe - - - - - mi - - - - na

- - - - - mi - na, fe - - - - - mi - na fu - ga -

105

fu - - - - - ga - - - vit, fu - - - - - ga -

ga - - - vit, fu - ga - - - - - vit, fu - ga - vit, fu - ga - vit, fu -

fu - - - - - ga - vit, fu - - - - -

- - - vit, fu - ga - - - - - vit, fu - ga - vit, fu - ga - vit, fu -

112

vit, fu - ga - vit, fu - ga - vit, fu - ga - vit, fu - ga - vit, fu - ga - - - vit.

ga - vit, fu - ga - - - - - vit, fu - ga - - - - - vit.

ga - vit, fu - - - - - ga - vit, fu - ga - - - vit.

ga - vit, fu - ga - vit, fu - ga - vit, fu - ga - vit, fu - ga - - - vit.

[Secunda pars]

119

Ho - - di - - - - -

Ho - di - e

Ho - - di - - - - - e

Ho - di - e

125

e De - - - - - us

De - - - - - us

De - - - - - us, De - - - - -

De - - - - - us, De - - - - -

132

ho - - - - - mo fa - - ctus,

ho - - - - - mo fa - - ctus,

us ho - - - - - mo

us ho - - - - - mo fa - ctus, fa -

139

fa - - - - - ctus, fa - - - - - ctus.

fa - - - - - ctus.

fa - - - - - ctus, fa - - - - - ctus, fa - - - - - ctus.

ctus, fa - - - - - ctus, fa - - - - - ctus.

[Tertia pars]

145

Id quod fu - - - - -

153

Id quod, id quod fu - - - - - it, per - man - - - - -
 it per - man - sit, per - man - sit, per - man - - - - -
 fu - - - - - it

160

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

[Quarta pars]

167

Ho - - - - - Ho - di - - - - - Ho - di - - - - - e,
 Ho - di - - - - - e

173

Ho - di - e
di - e De -
ho - di - e De -

180

De -
us, De - us, De - us, De - us, De -
De - us,
us, De - us,
De - us, De -

187

us, De - us
us, De - us ho -
De - us ho -
De - us, De -
us, De - us, De -

193

ho - - - - - mo - - - - - fa - - - ctus,
 - - - - - mo fa - - - - - ctus, fa - - - - -
 - - - - - mo fa - - - ctus,
 - - - - - us ho - - - - - mo fa - - - - - ctus, ho - - - - -
 - - - - - us ho - - - - - mo fa - - - - - ctus, ho - - - - -

200

fa - - - ctus.
 - - - - - ctus, fa - ctus. - - - - -
 fa - - - ctus. -ctus.
 - mo fa - ctus, fa - - - - - ctus. - - - - -
 - - - - - ctus, fa - - - - - ctus.

206 [Quinta pars]

Et quod non e - - - - - rat as - sum - - - - - psit.
 Et quod non e - - - - - rat as - sum - psit, as - sum - psit, as - sum - psit.
 Et quod non e - - - - - rat as - sum - psit.
 Et quod non e - - - - - rat as - sum - psit.

[Sexta pars]

216

D1 Ho - - -

D2 Ho - - - - - di - e, ho - - - - di -

Ct Ho - - di - - - - e, ho - -

T1 Ho - - di - - - - e

T2 Ho - - - - - di - e, ho - -

B Ho - - di - - - - e, ho - -

222

di - - - - e

e, ho - - - di - e

di - - - - e De -

di - e, ho - - - di - e De - - -

di - - - - e De - - - -

228

Musical score for measures 228-233. The score consists of six staves. The top staff is a vocal line with lyrics: "De - - - - us, De - - - -". The second staff continues the vocal line with lyrics: "us, De - - - - us, De - - - -". The third staff continues with lyrics: "us, De - - - - us, De - - - -". The fourth staff continues with lyrics: "us, De - - - - us, De - - - - us, De - - - -". The fifth staff continues with lyrics: "us, De - - - - us, De - - - - us, De - - - -". The sixth staff continues with lyrics: "us, De - - - - us, De - - - - us, De - - - -".

234

Musical score for measures 234-239. The score consists of six staves. The top staff is a vocal line with lyrics: "De - - - -". The second staff continues the vocal line with lyrics: "us, De - us, De - - - -". The third staff continues with lyrics: "us, De - - - -". The fourth staff continues with lyrics: "De - - - -". The fifth staff continues with lyrics: "De - - - - us, De - - - - us, De -". The sixth staff continues with lyrics: "De - - - - us, De - - - - us, De - - - -".

240

us, De - - - - - us ho - - - - - us ho - - - - - us ho - - - - - mo

246

ho - - - - - mo fa - - - - - mo fa - - - - - ctus, ho - - - - - mo mo fa - - - - - ctus, ho - - - - - mo fa - - - - - ctus, ho - - - - - mo

253

ctus, ho - - - - mo fa - ctus.
 fa - - - - ctus, fa - - - - ctus.
 ctus, fa - - - - ctus, fa - ctus.
 ho - - - - mo fa - - - - ctus.
 fa - - - - ctus, fa - - - - ctus.
 ctus, fa - - - - ctus.

260 [Septima pars]

Er - go ex - or - - - - di -
 Er - go ex - or - - - - di - um, ex - or - di - um
 Er - go ex - or - - - - di -
 Er - go ex - or - - - - di -

267

um no - - - - strae red -
 no - - - - strae red - - - - em - pti -
 - um no - - - - strae red - - - - em -
 um no - - - - strae, no - - - - strae red - em - - - - pti - o - - - -

275

em - pti - o - nis de - o - nis, red - em - pti - o - nis de - vo - pti - o - nis de - vo - te - nis de - vo - te, de -

283

vo - te re - co - la - te, de - vo - te re - co - la - mus, vo - te, de - vo - te re - co - la - mus, re -

290

mus, et e - xul - te - mus di - cen - mus, et e - xul - te - mus di - cen - mus, et e - xul - te - mus di - cen - tes,

297

di - cen - tes: tes, di - cen - tes, di - cen - tes: cen - tes, di - cen - tes, di - cen - tes: di - cen - tes:

304 [Octava pars]

D1 'Glo - - - - -

D2 'Glo - - ri - - a ti - bi, Do - mi - ne, Do - -

Ct 'Glo - - ri - - a, glo - ri - a, glo - -

T1 'Glo - - ri - - a

B 'Glo - -

310

ri - - - a ti - - - bi,

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

ri - a in ex - cel - sis De - - - o,

ti - - - bi,

- - ri - a in ex - cel - sis ... ti - -

316

Do - - - - -

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

glo - ri - a ti - bi, Do - mi - ne, glo - ri - a ti - - - - -

Do - - - - -

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

7. *Martia terque quater

2.p. Aurea qui terris
3.p. Vana superstitio
(attributed)

SC *M 54 attr.

D
Mar - - ti - a ter - - que qua - ter Ger -

Ct1
Mar - - ti - a ter - - que qua -

Ct2
Mar - ti - a ter - que qua - ter Ger - ma - - ni - a plau - de

T
Mar - - - ti - a

V
Mar - ti - a ter - que qua - ter Ger - ma - - - ni -

B
Mar - ti - a ter - que qua -

7
ma - ni - a plau - de tri - um - - - - - phans,

ter Ger - ma - ni - a plau - de tri - um - - - - -

tri - um - - - phans, tri - um - phans, — tri - um - phans, tri -

ter - - - que qua - ter Ger - ma - ni - a plau - de tri -

a plau - - - de tri - um - phans,

ter Ger - ma - ni - a plau - de tri - um - phans, tri -

27

ec - ce ve - nit, _____ ve - nit!

Ca - ro - lus, ec - ce ve - nit! _____

Ca - ro - lus, ec - ce _____ ve - - - - - - - - - nit!

Ca - ro - lus, ec - ce ve - nit!

nit, Ca - ro - lus, ec - ce ve - nit! -nit!

ec - ce ve - nit, Ca - ro - lus, ec - ce ve - nit!

Secunda pars

33

Au - re - a qui ter - - - ris re - ve - hat re - gna - ta pa - ren - te

Au - re - a qui ter - - - ris re - ve - hat re -

Au - re - a qui ter - ris, qui ter - - - - -

Au - re - a qui ter -

Au - re - a qui _____ ter - ris, qui ter -

Au - re - a qui ter - ris, qui ter - ris, qui ter -

39

sae - cu - la Sa - tur - no, Ca - -

gna - ta pa - ren - te sae - cu - la Sa - tur - no,

ris re - - - ve - hat ... Sa - - - tur - no, Ca - ro - lus,

- ris re - ve - hat re - gna - ta pa - ren - te sae - cu - la Sa - tur - no,

- ris ... re - gna - ta pa - ren - te sae - cu - la Sa - tur - no, Ca - ro - lus,

ris ... re - gna - ta pa - ren - te sae - cu - la ... Ca - ro - lus,

46

ro - lus, ec - - ce ve - nit, Ca - ro - lus, ec - ce ve -

Ca - - ro - lus, ec - - ce ve - nit,

ec - ce ve - nit, Ca - ro - lus, ec - ce ve -

Ca - - ro - lus, ec - - ce ve -

ec - ce ve - nit, Ca - ro - lus, ec - ce ve - nit,

ec - ce ve - nit, Ca - ro - lus, ec - ce ve - nit,

53

nit, Ca - ro - lus, ec - ce ve - nit!

Ca - ro - lus, ec - ce ve - nit! -nit!

- - - - - nit, Ca - ro - lus, ec - ce ve - nit!

nit, Ca - ro - lus, ec - ce ve - nit!

Ca - ro - lus, ec - ce ve - nit, ve - - - - nit!

Ca - ro - lus, ec - ce ve - nit, Ca - ro - lus, ec - ce ve - nit!

59 [Tertia pars]

Va - na su - per - sti - ti - o pro - cul i

Va - na su - per - sti - ti - o pro - cul i dis -

Va - na su - per - sti - ti - o pro - - cul i _____ dis - cor - di - a

Va - na su - per - sti - ti - o pro - cul i dis - cor - di - a

Va - na su - per - sti - ti - o ... dis - cor - di - a de - mens,

Va - na su - per - sti - ti - o ... dis - cor - di - a de - -

65

dis - cor - di - a de - - - mens, pa - - - ci - fer
 cor - di - a de - - - mens, pa - - - ci - fer ac
 de - mens, pa - ci - fer, pa - ci - fer ac
 de - - - mens, pa - - - ci - fer ac vin - - -
 dis - cor - di - a de - - - mens, pa - ci - fer ...
 mens, pa - - - ci - fer ac vin - dex,

71

ac vin - - - dex, Ca - - - ro - lus, ec - - - ce ve -
 vin - - - dex, Ca - - - ro - lus, ec - - - ce ve - nit,
 - vin - dex, pa - ci - fer ... Ca - ro - lus, ec -
 dex, Ca - - - ro - lus, ec - - - ce ve - nit, ec - ce ve -
 Ca - ro - lus, ec - - - ce ve - nit, Ca - - - ro -
 Ca - ro - lus, ec - ce ve - nit, ec - ce ve -

78



nit, ec - ce ve - nit!

ec - ce ve - nit, ec - ce ve - nit!

ce ve - nit, ec - ce ve - nit, ec - ce ve - nit, ve - nit!

nit, ec - ce ve - nit!

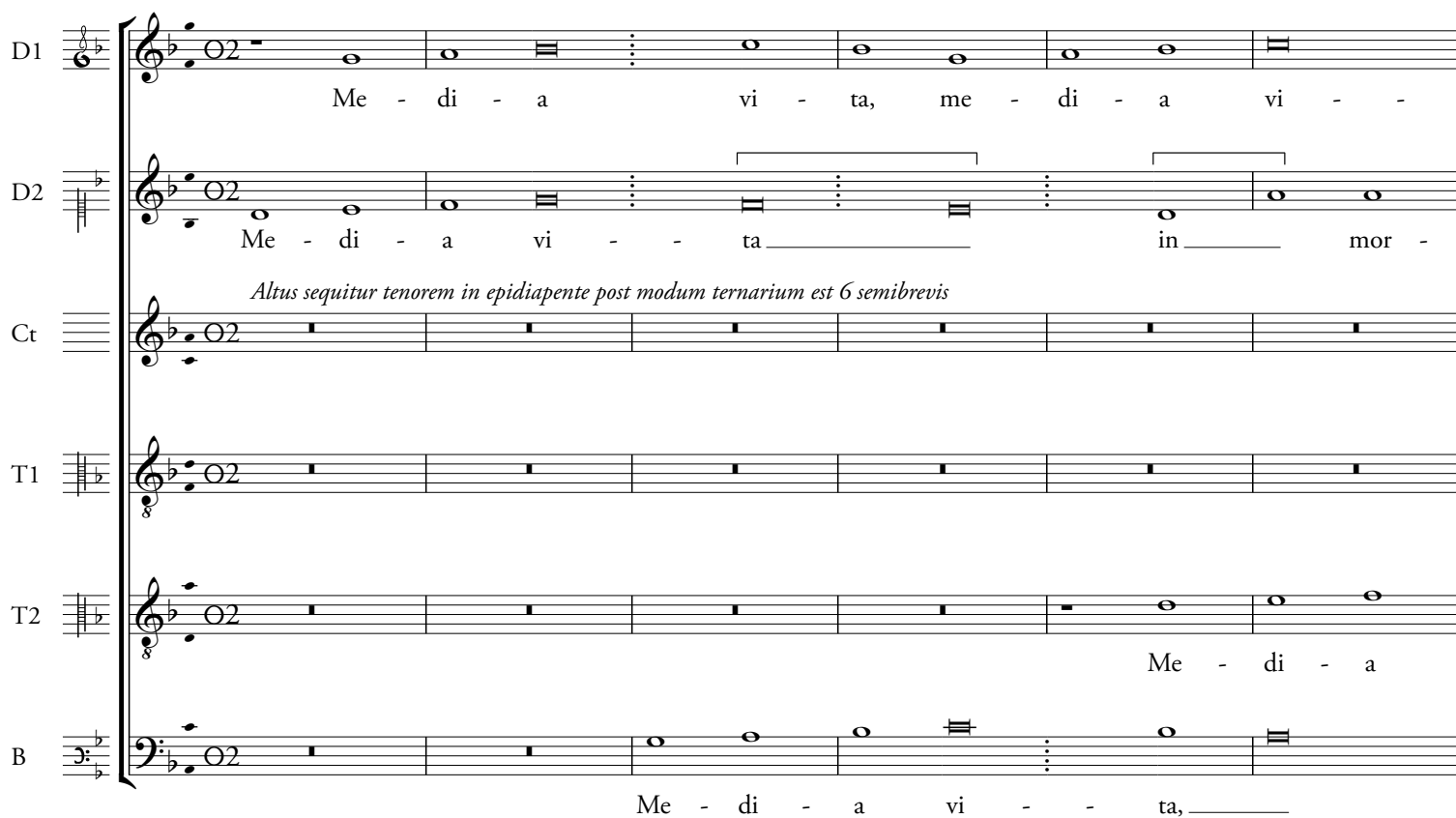
lus, ec - ce ve - nit, ec - ce ve - nit, ec - ce ve - nit, ve - nit!

nit, ec - ce ve - nit, ec - ce ve - nit, ve - nit!

8. Media vita in morte sumus

2.p. Sancte Deus, sancte fortis

SCM 57



D1 Me - di - a vi - ta, me - di - a vi - -

D2 Me - di - a vi - - ta in mor -

Ct *Altus sequitur tenorem in epidiapente post modum ternarium est 6 semibrevis*

T1

T2 Me - di - a

B Me - di - a vi - - ta, -

7

ta, me - di - a vi - ta, vi - - - - -
 - - - te, in mor - - - te su - - - mus,
 Me - di - a vi - - -
 Me - di - a vi - - - ta in
 vi - - - ta in mor - te, mor - -
 me - di - a vi - ta in mor - -

13

ta in mor - te su - - - - - mus,
 - su - - - mus, in mor - - te su - - - - -
 ta in mor - te
 mor - te su - - - - -
 te, in mor - - te su - mus.
 te, in mor - - te su - mus,

31

ni - si te, ni - si te, Do -

to - rem, ni - si te, Do -

to - rem, ni - si

ni - si te, Do - mi - ne, Do -

rem, ad - iu - to - rem, ni -

36

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

- mi - ne, ni - si te, Do - mi - ne, qui pro pec -

ni - si te, Do - mi -

te, Do - mi - ne, qui pro pec - ca -

mi - ne, qui pro pec - ca - tis, pro pec - ca - tis,

- si te, Do - mi - ne, ni - si te, Do - mi - ne, qui

42

stris, no - - stris, no - - stris iu - - ste
 - - ca - tis no - - - - stris iu - -
 - - ne, qui pro pec - ca - tis no - - - stris
 tis no - - - stris iu - - - - ste
 pro pec - ca - tis no - stris iu - - - - ste, iu -
 pro pec - ca - - - tis no - stris, pro pec - - - ca - -

48

i - - - - ra - sce - ris, i - ra - sce - ris, i - ra - - - - -
 ste, iu - - - ste i - - ra - - - - - sce -
 iu - - - - ste i - - - -
 i - - - - - ra - - - - -
 - - - - - ste i - - - - -
 tis no - - - stris iu - - - ste, iu - ste

78

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

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

- - - - - us, san - cte

san - cte for - - - - -

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

De - us, san - - - - - cte for - - - - - tis, san - - - - - cte

84

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

- - - - - tis, san - - cte et mi - se - -

for - - tis, san - cte

tis, san - cte et mi -

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

for - - - - - tis, san - - - - - cte, san - - - - - cte et mi -

91

et mi - se - ri - - cors Sal - va - - - - - tor, Sal -
 ri - - cors, mi - se - ri - cors Sal - va - - - - - tor, Sal -
 et mi - se - ri - cors Sal - - va - -
 se - ri - cors Sal - - va - - - - - tor:
 et mi - se - ri - cors Sal - - - va - - - tor: a - -
 se - ri - cors Sal - va - - - - -

98

va - - - - - tor: a - ma - - - - -
 va - - - - - tor:
 tor: a - - - ma - rae
 a - - - ma - rae mor - - - ti
 ma - - - rae, a - - - ma - - rae mor - - -
 tor: a - - ma - rae, a - - ma -

104

rae mor - ti ne tra - das

a - - ma - rae mor - ti, mor - ti

mor - - - ti ne tra -

ne tra - - - - -

ti ne tra - - das, ne tra - das

rae mor - - - - - ti ne

110

nos, mor - ti ne tra - - - - - das nos.

ne tra - - - - - das nos, ne tra - - das nos.

- - - - - das nos.

- - - - - das nos.

nos, tra - das nos, ne tra - das nos.

tra - - - - - das nos, ne tra - das nos.

9. Philippe, qui videt me

SC M 84

D1
Phi - lip - pe, qui vi - det me, al - le - lu - -

D2

Ct
Phi - lip - pe, qui vi - - det me, al - le - -

Q

T

B

7
- ia, Phi-lip - pe, qui vi - det me, qui vi - det me,

lu - ia, Phi-lip - pe, qui vi - det me, qui vi - det me, _____

Phi - lip - pe, qui vi - det me, al - le - lu - ia, Phi -

Phi - lip - pe, qui vi - - det me, al - le - -

14

Phi - lip - pe, qui vi - det me, al - le - lu - ia,

Phi - lip - pe, qui vi - - det me, al - le -

- - - lip - pe, qui vi - - det me, qui vi - det me, al - le - lu - ia, -

lu - ia, Phi - lip - pe, _____ qui vi - - - det me, al - le - lu -

21

Phi - lip - - pe, qui vi - det me, _____ qui vi - det me, qui vi - det me, qui vi - det

Phi - - lip - - pe, qui vi - -

lu - ia, Phi - lip - pe, qui vi - det me, qui vi - det

Phi - - lip - - pe, qui vi - - det

_____ Phi - lip - - pe, Phi - lip - pe, qui vi - det me, qui

- ia, Phi - lip - - pe, qui vi - det me, qui vi - det

42

vi - det et Pa - trem me - um, et Pa - trem me - -

vi - det et Pa - trem me - um, et Pa - trem me - -

vi - det et Pa - - trem me - - um, vi - det et Pa - trem me - -

vi - det et Pa - trem me -

49

um, et Pa - trem me - um, vi - det et Pa - trem, et Pa - trem me - -

vi - - det et Pa - -

um, et Pa - trem me - um, vi - det et Pa - - trem me - um,

vi - - det et Pa - - trem

um, et Pa - trem me - um, vi - - det et Pa - trem me - um,

um, vi - - det et Pa - trem me - - um, et

56

um, et Pa - trem me - um, et Pa - trem me - - - um, al - le - lu - ia,

trem me - - - - - um,

vi - det ____ et Pa - trem me - - - - - um, al - le - lu - ia, al -

me - - - - - um,

et Pa - - - trem me - - - um, al - le - - lu -

Pa - - - trem me - - - - - um, al - le - - - lu - ia,

63

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

al - - - le - -

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

al - - le - - - -

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

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

84

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

10. Preambulum

SC M 86

D
 Ct1
 Ct2
 T
 B1
 B2

6

Musical score for measures 6-11. The score consists of six staves. The first two staves are treble clef, and the last four are bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are some dynamic markings like *mf* and *f*.

12

Musical score for measures 12-17. The score consists of six staves. The first two staves are treble clef, and the last four are bass clef. The music continues with similar rhythmic patterns and includes repeat signs (double dots) in several measures. A sharp sign (#) is visible in the second staff of this system.

18

Musical score for measures 18-23. The score consists of six staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The middle two staves are in treble clef. The music features various note values, rests, and repeat signs. The first staff has a melodic line with eighth and quarter notes. The second staff has a similar melodic line. The third and fourth staves appear to be accompaniment with chords and rests. The fifth and sixth staves have a bass line with quarter and eighth notes.

24

Musical score for measures 24-29. The score consists of six staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The middle two staves are in treble clef. The music continues with similar notation to the previous system, including melodic lines, accompaniment, and a bass line. The notation includes various note values, rests, and repeat signs.

30

Musical score for measures 30-35. The score consists of six staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a sharp sign. The second and third staves are in treble clef and contain accompaniment with dotted rhythms and rests. The fourth and fifth staves are in bass clef and contain accompaniment with dotted rhythms and rests. The sixth staff is in bass clef and contains a melodic line with eighth and sixteenth notes.

36

Musical score for measures 36-41. The score consists of six staves. The top staff is in treble clef and contains a melodic line with dotted rhythms and rests. The second and third staves are in treble clef and contain accompaniment with dotted rhythms and rests. The fourth and fifth staves are in bass clef and contain accompaniment with dotted rhythms and rests. The sixth staff is in bass clef and contains a melodic line with dotted rhythms and rests.

42

Musical score for measures 42-48. The score consists of six staves. The top staff is in treble clef and contains a melodic line with eighth-note patterns. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The sixth staff is in bass clef. The music features various rhythmic patterns, including eighth notes, quarter notes, and rests, with some measures containing repeat signs.

49

Musical score for measures 49-55. The score consists of six staves. The top staff is in treble clef and contains a melodic line with quarter and eighth notes. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The sixth staff is in bass clef. The music features various rhythmic patterns, including quarter notes, eighth notes, and rests, with some measures containing repeat signs.

55

*

61

* Proposal from Novak 2009.

67

A musical score for measures 67-71, consisting of six staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is primarily composed of quarter and eighth notes, with some rests and repeat signs.

11. Sancte pater divumque / Sancte Gregori, confessor Domini

2.p. Tu siquidem primum / Adesto nostris precibus

SC M 103

Vocal score for the piece. It includes six parts: D1 (Soprano), D2 (Alto), Ct (Cantata), T1 (Tenor), T2 (Tenor), and B (Bass). The lyrics are: "San - - - - - cte pa - - -". The Ct part has an asterisk above a note. The T2 part has the full lyrics "San - - - - - cte pa - - -".

* = = + =

6

cte pa - - ter di-vum -

ter, pa - - ter di - vum-que

San - - - - - cte

11

que de - - cus ho - mi-num - - que, Gre - -

San - - - - - cte Gre - - - - -

de - - - - - cus ho - mi-num - - que, Gre - - go -

pa - ter di - vum-que de - - cus ho - mi-num - que, Gre-go -

* = = + =

16

go - - - ri, quem sta - tu - it cae - - - lis in - te - me -

go - - - ri,

ri, quem sta - tu - it cae - - - lis in - te - me - ra - ta fi -

Gre - - - - -

ri, quem sta - tu - it cae - - - - - lis in - te - me -

ri, quem sta - tu - it cae - - - lis in - te - me - ra - ta

21

ra - ta fi - des: i - pse ti - bi sup - plex mo - du - la - tum de - di - co car -

con - fes - - - - - sor

- - - - - des: i - pse ti - bi sup - plex ... de - di - co car - men,

go - - - - - ri,

ra - ta fi - des: ... sup - plex ... de - di - co car - men,

fi - des: i - pse ti - bi sup - - - plex ... de - di - co car - -

26

men, ad tu-a dul - ci - so-num pro - fe-ro fe - sta me - los. Nam pri -

ad tu - a dul - ci - so-num pro - fe-ro fe - sta me - - - - los. Nam

men,

30

mae - va mi - hi tri - bu - e - runt fa - ta Gre - go -

pri - mae - va mi - hi tri - bu - e - runt fa - ta

... Gre-

34

ri ... pa -

Gre - - go - - ri no - - men et hoc pu - e - ro san-xit u-ter - que pa - - -

go - - ri no - - men et hoc pu - e - ro san-xit u-ter - que pa - -

39

rens. — Cae - sa - re, Cae - sa - re, Cae - sa - re ple - ctra so - nant mi - hi mu - si - ca

rens. Cae - sa - re, Cae - sa - re, Cae - sa - re ple - ctra so - nant mi - hi mu - si - ca Ma -

rens. Cae - sa - re, Cae - sa - re, Cae - sa - re ple - ctra so - nant mi - hi mu - si - ca

44

... dul - ci - a qui no - - - -

- xi-mi-li - a - - - - - no, ___ dul - - ci - - a

con - - fes - - - -

Ma - xi-mi-li - a - - - - - no, dul - ci - a qui no - - - - -

... dul - - - - - ci - a

49

- - - - stre car - mi - na ___ vo - - - - cis ___ a - - - -

Do - - - - - mi - - - - ni, ___

qui no - - - - stre car - - - - - mi - na vo - cis a - - - -

sor Do - - - - -

- - - - stre car - mi - na vo - cis a - mat, a - - - - -

qui no - - - - stre car - mi - na vo - - - - cis ... Ae -

54

mat. Ae-the-re de cel - - so par - - vum hoc _____ di-

pre - - - - -

mat. _____ Ae-the-re de cel - - so par - - - - vum hoc di - gna - - be-

- - - mi - - - ni, _____

mat. Ae-the - re de cel - so par - - - vum hoc di - gna - - be-

- - - the - re de cel - so par - - - vum hoc di - gna - be-

59

gna-be-re _____ mu - nus _____ a - spi - ce-re et _____ no - -

- - - ti - - - - - o - - - se,

re mu - nus _____ a - spi - ce - re et no - strum no - men,

pre - - - - - ti - - - - -

re mu-nus a - - - - - spi-ce-re et no -

re mu - - - nus ... et no - strum no - - - men

64



strum no - men a - ma - re li - bens.

... li - - - - - bens ...

no - men a - ma - re li - bens, li - - - - - bens.

o - - - - - se,

strum no - men a - ma - re li - bens, a - ma-re li - bens.

a - ma - re li - - - - - bens.

69 Secunda pars



Tu si - - qui - - dem pri - - - - -

Tu si - qui - dem pri - - - - - mum pe - - - - -

75

mum pe - pe - ri - sti car - mi - nis u -

- - - pe - - ri - - sti car - - - mi - nis u -

... pe - pe - ri - sti car - - - mi - nis u - - - -

... pe - - - pe - - - ri - - - sti ... ec - - -

81

- - - sum, mu - ne - re et ec - cle - si - a est fa - cta ca - no - ra tu -

... ad - - - e - - - sto

sum, mu - - - ne - re et ec - cle - si - a est fa - cta ca - no - ra tu -

sum, mu - ne - re et ec - cle - si - a est fa - cta ca - no - ra tu -

cle - - - si - a est fa - cta ca - no - ra tu - - -

99

ce plus pre - ci - bus nu - mi - na cel - - - sa fa - vent. Un -

stris

pre - ci - bus nu - mi - na cel - - - sa fa - vent. Un -

no

pre - - - ci - bus nu - mi - na cel - sa fa - vent. Un -

plus pre - - - ci - bus nu - mi - na cel - sa fa - - - vent.

105

de ti - bi me - - ri - tam de - bent pi - a

pre - - - - -

de ti - - bi me - - - ri - tam de - - - bent pi - a

stris

de ti - - bi me - ri - tam de - bent pi - - - a pe - cto-ra

Un - de ti - bi me - - ri - tam de - bent ... pe - cto-ra lau -

123

le a - ni - mus tu - us est, qui cor - po - re sae -

Fe - lix il - - - le a - ni - mus tu - us

Fe - lix il - - - le a - ni - mus tu - us est, qui

129

ptus mor - - ta - - - li po - tu - it cel - sa sub a - stra ve -

est, ... po - - tu - it cel - - sa sub a - stra ve - -

cor - po - re sae - ptus mor - - ta - - - li ... Di - ce -

... po - tu - it cel - sa sub a - stra ve - - -

135

hi. Di - ce - ris ar - ca - - nos cae - - - - li
 pi - - - - - us
 - - hi. Di - ce - ris ar - ca - - nos cae - - - - li
 pi - - - - -
 ris ar - ca - - - - - nos cae - - - - li
 hi. Di - ce - ris ar - ca - - nos cae - - - - -

141

no - - vis - - se re - - - - ces - - sus, di -
 ac pro - - - pi - - - - -
 no - vis - - se re - ces - - - sus, di - - - - ce - ris
 us
 ... re - ces - - - - sus, di - - - - ce -
 li ... re - - - - ces - - - - sus, di - ce -

147

ce - ris ae - the - re - as men - te ad - i - is - se do - mos pe - cto -

ti

ae - the - re - as men - te ad - i - is - se do - mos

ac pro - pi -

ris ae - the - re - as men - te ad - i - is - se do - mos pe -

ris ae - the - re - as, ae - the - re - as ... pe - cto - re

153

re et in - ge - nu - o di - vi - num hau -

us.

pe - cto - re et in - ge - nu - o di - vi - num hau -

ti us.

cto - re et in - ge - nu - o di - vi - num

et in - ge - nu - o di - vi - num

159

sis - - - se fu - - - ro - - - rem, un - - -

sis - - - se fu - - - ro - - - rem, un - - -

hau - - - sis - - - se fu - ro - rem,

hau - sis - - - se fu - ro - rem, fu - ro - - - rem,

165

- - - de haec _____ do - ctri - - - - -

- de haec _____ do - ctri - - - - -

... do - ctri - - - - -

... do - - - - ctri - - - - nae

171

- nae tot mo - nu - men - - - ta tu - - - -

San - - cte Gre - - go - - -

- nae tot mo - - - nu - men - - ta tu - ae: -

San - - cte

- nae tot mo - - - nu - men - ta tu - - - - ae: -

tot mo - nu - - - men - - - - ta tu - ae:

177

ae: lit - te - ra e - nim quic - - quid com - pre - hen - dit

ri, con - fes - - - sor

lit - te - ra e - nim quic - - quid com - pre -

Gre - - - go - - - ri, con - fes - -

lit - te - ra e - nim quic - - quid com - pre - hen - dit

... quic - - - - quid com -

183

my - sti - ca, sa -

Do - mi - ni, pre - ti -

hen - dit my - sti -

sor Do - mi - ni, pre -

my - sti - ca, sa - cra pa -

pre - hen - dit my - sti - ca, sa - cra

189

- cra pa - gi - na

o - se

ca, sa - cra pa - gi - na

ti - o - se

- gi - na quic - quid ha - bet, Spi - ri - tus il - le de -

pa - gi - na quic - quid ha - bet, Spi - ri - tus il -

195

... de - dit. Di - ve i - gi - tur, qui di - - - - - gna

dit. ... qui di -

le de - - - - dit. Di - ve i - gi - tur, qui di - - - - - gna

201

ca - pis mo - do prae - - - mi - a fa - - - ctis,

ca - pis mo - do, ca - pis mo - do prae - mi - a

ca - pis mo - do prae - mi - a fa - ctis, ca - pis mo - do prae - mi -

207



... cu - i da - - tur ae - - ter - - na

fa - - - - - ctis, cu - i da - - - - -

fa - - - - - ctis, cu - i

a - - - - - fa - - - - - ctis,

213



com-mo - - - - di - ta - - - - te fru - - - - -

ad - e - sto

tur ae - ter - - - - - na com - mo - di-ta - te

ad - e - sto

da - - - tur ae - - ter - na com - mo - di - ta - te

cu - i da - - - tur ... com - mo - di - ta -

255

cun - da me - is, ut re - bus prae - sint, ut re - bus prae - sint Fa -
 me - - is, ut re - bus prae - sint, ut re - bus prae -
 cun - - da me - - is, ut re - bus prae - sint
 is.
 cun - - da me - - is, ut re - bus prae - sint, ut re - bus prae - sint,
 cun - - da me - - is, ut re - bus prae - sint, ut re - bus

261

- ta se - cun - da me - is, me - - - - is.
 sint, ut re - bus prae - sint Fa - ta se - cun - da me - - - - is.
 Fa - ta se - cun - da me - - - - is.
 ut re - bus prae - sint Fa - - - - ta se - cun - da me - - - - is.
 prae - sint Fa - ta se - cun - da me - - is.

12. Sic Deus dilexit mundum

SC M 106

D
 Q
 Ct
 6
 T
 B

Sic De - - - - - us, sic De -

Sic De - - - - - us, sic

7

Sic De - - - - -

- - - - - us, < sic De - - -

Sic De - - -

De - - - - - us,

13

Sic De - - - - -
 us, sic De - - - - -
 us, > sic De - -
 Sic De - - - - -
 us
 De - - - - - us, sic De - - - - -

19

us di - le - - - - - xit mun -
 us di - le - - - - - xit, <di - le - - - - - xit,>
 us di - le - - xit, di - le -
 us di - le - - - - - xit
 di - le - - - - - xit mun - - - - -
 us di - le - - - - - xit, di - le - - - - - xit mun - - - - -

25

- - - dum ut Fi - - li - um, ut Fi - li -

di - le - - xit mun - dum ut Fi - li - um su - -

xit mun - - - - dum ut Fi - - li - um su - - - - um, Fi - li - um

- - - xit mun - - dum ut Fi -

dum ut Fi - - - li - um su - - - - - um

- dum ut Fi - li - um su - um, su - - - - um, ut

31

um su - - - um u - - ni - ge - ni - tum

- um u - ni - ge - - - - - ni - tum, u - ni - ge - -

su - - - - um u - ni - ge - - - - ni - tum, u - ni - ge - ni -

- li - um su - - - - - um u - ni - ge - - - -

u - ni - ge - - - - - ni - tum da - - - ret,

Fi - li - um su - - - - - um u - - - - ni - ge -

49

qui cre - dit in i - psum non
 dit in i - psum non pe - re - at, non
 dit in i - psum non pe - re - at, <non pe - re - at,>
 i - psum
 non pe - re - at
 dit in i - psum non pe - re - at, non pe - re -

55

pe - re - at sed ha - be -
 pe - re - at sed ha - be - at,
 non pe - re - at sed ha - be - at,
 non pe - re - at
 at sed ha -
 at sed ha -

61

at, sed ha - be - at

sed ha - - - be - at vi - - - - - tam

sed ha - - - be - at, sed ha - - - - - be - at

sed ha - - - - - - - - - - - be - at

- be - at

- - - - be - - - - at, sed ha - - - - - - - - - -

66

vi - tam ae - ter - nam, ae - - ter - - - - -

ae - - - ter - - - nam, vi - tam ae - ter - -

vi - tam ae - ter - nam, <vi - tam ae - ter - nam,> vi -

vi - - - - - - - - - - - tam

tam - - - - - ae - - - ter - - - nam.

- be - at vi - tam ae - ter - - - - nam, ae - ter - nam, vi -

72

nam, ae -

nam, vi - tam ae - ter - nam,

- tam ae - ter - nam, vi - tam ae - ter -

ae - ter - nam.

- - tam ae - ter - nam, <vi - tam ae - ter -

77

ter - nam. Al - le - lu - ia,

<vi - tam ae - ter - nam,> vi - tam ae - ter - nam. Al - le - lu -

nam, <ae - ter - nam,> vi - tam ae - ter - nam. Al - le -

Al - le - lu - ia, al -

nam.> Al - le -

83

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

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

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

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

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

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

89

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

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

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

al - le - lu - ia.

ia.

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

13. *Spiritus Sanctus in te descendet

(conflicting ascriptions)

SC *M 108 confl.

D

Ct1

Ct2

T

B1

B2

Spi - - - ri - tus San - - - - -

Spi - - - ri - tus San - ctus, <Spi - ri - tus San - -

7

8

8

8

8

8

Spi - - - ri - tus San - ctus, <Spi - - - ri - tus San - ctus,> <Spi -

ctus,> Spi - ri-tus San - ctus, <Spi - - - ri -

ctus,> Spi - ri - tus, Spi - ri - tus, <Spi -

Spi - - - ri - tus

13



Spi - ri - tus San - ctus in te de - scen - tus San - ctus, <Spi - ri - tus San - ctus,> Spi - ri - tus San - ctus, <Spi - ri - tus San - ctus,> Spi - ri - tus San - ctus, <San - ctus,> <Spi - ri - tus

19



ctus in te de - scen - Spi - ri - tus San - ctus, <Spi - ri - tus det, de - scen - det, <de - scen - det,> in ctus, <Spi - ri - tus San - ctus,> San - ctus, <Spi - ri - tus San - ctus,> San - ctus,> <Spi - ri - tus San - ctus,> in

25

det, Ma - ri - a:
 San - ctus,> <Spi - ri - tus San - ctus> in
 te de - scen - det, <in te de - scen - det,>
 in te de - scen - det,
 in te de - scen - det,
 te de - scen - det, <in te de - scen - det,> in te de -

31

ne - ti - me -
 te de - scen - det, Ma - ri -
 de - scen - det, Ma -
 in te de - scen - det, <in te de - scen - det,> in
 <in te de - scen - det,> Ma -
 scen - det, Ma - ri -

37

as, <ne ti - - me - as,> ne ti - -

- a: ne ti - me - as, <ne ti - - me - as,> ne

ri - - - - - a, <Ma - ri - a:>

te - - - - - de - scen - det, <in te de - scen - - - - det,> Ma -

ri - - - - - a, <Ma - ri - - - - - a:> ne ti - me -

- - - - - a: ne ti - - - - - me - - - - -

42

- - - - - me - as, ne ti - - - - - me - as, ha -

ti - me - as, <ne ti - me - as,> ha - be - - - - -

ne ti - - - - - me - - - - - as, ha - be - - - - - bis

ri - a: ne ti - - - - - me - - - - - as, ha - be - - - - -

as, <ne ti - me - as,> ha - be - - - - -

as, <ne ti - me - as,> ha - be - - - - -

48

be - bis in u - te - ro, in - bis in u - te - ro, <ha - be - bis in u - te - ro

54

u - te - ro Fi - li - um - te - ro> Fi - li - um De - i, <Fi - ro Fi - li - um, Fi - li - um De - Fi - li - um De - i, in u - te - ro Fi - li - um De - Fi - li - um, <Fi - li - um,> <Fi - li -

60

De - i, <De - i.> Al - - - le - - -
 - li - um De - - - i,> Fi - li - um De - - - i.
 - - - i. Al - le - lu - - - - - ia,
 <Fi - - - - li - um De - - - i.> Al - - - le -
 - - - - - i, <Fi - li - um
 um> De - - - - - i. Al - le - lu -

66

lu - - - - ia.
 Al - le - lu - ia, <al - - - - le - lu - - - - ia.>
 al - le - lu - ia, <al - le - lu - ia,> al - le - lu - ia.
 lu - - - - ia.
 De - i.> Al - le - - - - - lu - ia.
 - - - ia, <al - le - lu - ia,> al - le - lu - ia.

14

ve - ris, cum o - ra - ve - ris, o - ra - - - ve -
 cum o - ra - - - ve - - - ris, o - ra - - - ve - ris,
 cum o - - - ra - - - ve - - - - - ris,
 o - - - ra - - - ve - - - - - ris,
 ra - ve - ris, cum o - ra - ve - - - - - ris,
 ris, cum o - - - ra - - - ve - - - ris, in -

21

ris, in - tra in cu - bi - cu - - - - -
 in - - - tra in cu - bi - cu - lum, in cu - bi - cu -
 in - - - tra in cu - bi - - - - - cu -
 in - - - tra in cu - bi - - - - - cu - lum,
 in - tra in cu - bi - - - cu - lum, in cu - bi - - - cu - lum,
 - tra in cu - bi - - - cu - lum, in - tra in cu - bi - - - cu -

28

lum, et clau-so o - sti - o, et clau-so o - sti - o, et clau - - - -

lum, et clau-so o - sti - o, o - - - sti - o

lum, et clau - - so o - -

et clau - - so o - - - sti - o

et clau-so o - sti - o, et clau-so o - sti - o o -

lum, et clau-so o - - - - sti - o, et clau - so

35

so o - sti - o o - ra Pa - trem tu - - - -

o - ra Pa - - - trem tu - - um,

- sti - o o - - ra Pa -

o - - ra Pa - trem

- ra Pa - trem, o - ra Pa - - - - trem tu - -

o - sti - o o - ra Pa - trem tu - -

30

ris in e - - - is i - gnem ac - -

in e - - is i - gnem -

ris in e - - is, in e - is i - gnem ac - -

in e - - is

in e - - is

e - - - is i - gnem ac - -

36

cen - de, i - gnem ac - - - cen - de, qui per

ac - cen - - de, qui per

cen - - de, ac - cen - de, qui per di - ver - si - ta -

i - gnem ac - cen - - de,

i - gnem ac - cen - - de,

cen - de, i - - - gnem ac - - - cen - - - de, qui per di - ver -

42

di - ver - si - ta - - - - - tem, di - ver - si - ta - - - - -

di - ver - si - ta - - - - - tem

- - - tem, qui per di - ver - si - ta - - - tem,

qui per di - ver - si -

qui per di - ver - si - ta - - - -

- si - ta - - tem, di - ver - si - ta - - tem, di - ver - si - ta - - - - -

48

- - - - - tem lin - gua - rum cun - cta - rum

lin - gua - - - - rum cun - cta - rum gen -

di - ver - - - si - ta - - - - - tem lin - gua - - -

ta - - - - - tem lin - gua - - -

- tem lin - gua - - - - rum

- - - - - tem lin - gua - rum cun - cta - rum gen - - - - -

65

gre - ga - - sti, con - gre - ga - - - sti, con - gre - ga - sti,
 i con - gre - ga - - - -
 fi - de - i con - gre - ga - - - - sti, con - gre - ga -
 fi - de - - - - - i
 de - - - - - i
 fi - de - i con - gre - ga - - - - sti, con - gre -

71

con - gre - ga - - - - sti. Al - le - - - - lu -
 sti. Al - le - - lu - ia, - - - -
 - - - - - sti. Al - le - lu - ia, al - le - lu -
 con - gre - ga - - - - sti.
 con - gre - ga - - - - sti. Al - le -
 ga - sti, con - gre - ga - sti. Al - le - - - lu - - - ia, - - - - al -

77

ia, al - le - lu - ia,

al - le - lu - ia,

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

Al - le - lu - ia, al -

- lu - ia, al - le - lu -

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

83

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

al - le - lu - ia.

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

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

- ia, al - le - lu - ia.

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

16. Da pacem, Domine (iii)

2.p. Quia non est alius

SC M 27

D1 Da pa - - - cem, da pa - cem, Do -
 D2
 Ct Da
 Q Da pa - cem, Do - - mi - ne, *da pa* - - - - - cem, Do -
 T1 Da pa - - - cem,
 T2
 7 Da pa - cem, Do - mi - ne, <da pa - cem, Do-
 B Da pa - cem, Do - - mi - ne,

6

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

11

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

16

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

bus no - - stris,

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

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

in di - e - bus no - - - - - - - - - - -

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

21

- - - - stris, in di - - -

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

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

in

- stris, in di - e - bus, <in di - e - - - - bus,>

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

* = = + =

26

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

in di - - - e - - - bus

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

di - - - e - - - bus

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

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

31

bus no - - - stris.

no - - - stris.

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

no - - - stris.

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

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

[Secunda pars]

36

Qui - - a non _____ est,

Qui - a non _____ est,

Qui - a non _____ est, qui - a non _____

Qui - - a non _____

Qui - a non _____

42

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

qui - - - a non _____ est,

est, qui - - - a non _____

est, qui - a non _____

Qui - a non _____ est,

est, qui - a non _____ est,

48

a - - - - - li - us,

<qui - a non est> a - -

est, non est a - - - - -

est, qui - a non est a - - - - -

qui - a non est,

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

54

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

- - li - us, a - - - - - li - us qui

- - li - us qui

- li - us, a - - - - - li - us, a -

non est a - - - - - li - us

<a - - - - - li - us,> <a - - - - - li - us> qui

60

li - us qui
 pu - - gnet, qui pu - gnet pro no - bis, pro no -
 pu - - gnet pro no - - bis,
 - - - li - us qui pu - - gnet pro no - - bis,
 qui pu - - gnet pro no - - bis, <qui
 pu - - gnet, <qui pu - gnet> pro no - bis, pro no - - bis,

66

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

72

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

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

pro no - - bis ni - si tu, De - us no - - - -

- - - bis

pro no - - bis ni - si tu, De - - us no - - - -

- - - bis

78

ster, ni - si

ster, De - us no - - ster,

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

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

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

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

84

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

91

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

17. Sancta Maria Virgo, intercede (ii)

SC M 102

D1
 D2
 Ct1
 Ct2
 T1
 T2
 V
 B

San - - cta, san - - - - -
 San - - cta, san - - - - - cta, san - -
 San - - cta, san - - - - - cta,
 San - - cta, san -

The musical score is written for a choir and organ. It consists of eight staves: D1 (Soprano), D2 (Alto), Ct1 (Contralto), Ct2 (Contralto), T1 (Tenor), T2 (Tenor), V (Voice), and B (Bass). The music is in common time (C) and features a melodic line for the voice parts and a supporting line for the organ. The lyrics are: "San - - cta, san - - - - -", "San - - cta, san - - - - - cta, san - -", "San - - cta, san - - - - - cta,", and "San - - cta, san -".

20

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

27

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

34

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

San - - - - - cta Ma - ri -

go, san - - - - - cta

San - - - - - cta Ma -

San - - - - - cta

go, san - - - - - cta Ma - ri - - - - -

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

40

Vir - - - - - go, Ma - ri - a Vir - - - - - go,

- - a Vir - go,

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

Ma - ri - - - - a Vir - go,

ri - - - - a Vir - go,

Ma - ri - - - - a Vir - go,

a Vir - - - - go, Ma - ri - a Vir - - - - go, in -

ri - - - - a Vir - - - - go, Ma - ri - - - - a Vir - - - - go,

46

in - ter - ce - - - - - de, in - - ter - - ce -

- ter - ce - - - - de, in - ter - ce - - - - de, in - - - -

- ter - ce - - - - - - - - - - - - - - - de, _____

in - ter - ce - - - -

52

- - - - - de, in - ter - ce - - - - - de, _____

in - - - - ter - ce - - - - de _____

- ter - ce - - - - de, in - ter - ce - - - - - - - - - - - - - - -

in - - - - ter - ce - - - - de _____

in -

in - ter - ce - de, in - ter - ce - - - - - - - - - - - - - - - de,

- - - - de, _____ in - ter - ce - - - - - - - - - - - - - - - de,

94

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

100

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

106

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

112

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

118

- gem or - - - - - bis.

Re - gem or - bis, or - - - - - bis.

bis, Re - gem or - - - - - bis, or - - bis.

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

bis, Re - gem or - bis, or - - - - - bis.

-bis.

Re-gem or - bis, Re - gem or - bis.

bis, Re - gem or - bis.

18. Veni, Sancte Spiritus, reple (ii)

SC M 120

D1 Ve - - - ni, San - cte, *ve - ni, San - cte* Spi - - ri - tus, San -
 D2 Ve - - ni, San - - cte Spi - -
 D3 Ve - - ni, San - - cte
 Ct Ve - ni, San - - - cte, *ve - ni, San - cte* Spi - ri - tus, re -
 T1 Ve - - - ni,
 T2 Ve - - -
 V Ve - ni, San - cte Spi - - ri - - tus, *ve -*
 B Ve - - ni, San - - cte,

20



- rum cor - da fi - de - li - um, et tu - i a - mo - ris,
 de - - li - um, *fi - de - li - um,* et tu - - i
 de - li - - - - um, et tu - - - i a - mo - - -
 fi - de - li - um, et tu - - - i a -
 cor - da fi - de - li - - - um, et tu -
 cor - da fi - de - li - - - - um,
 de - - - - - li - um, fi - de - li - um, et tu - -
 da - - - - - fi - de - li - um, *fi - de - li - um,* et tu -

26



et tu - i a - - mo - ris in e - - is,
 a - mo - ris, *a - mo - - - ris* in e - is, in
 ris in e - - is
 mo - - - - - ris in e - - is i - gnem ac - cen - de,
 - i a - mo - - - ris in
 et tu - - i a - mo - - - ris
 - i a - mo - - - - - ris in e - - - is, in e -
 - i a - mo - - - - - ris in e -

33

in e - - - is i - - - - gnem ac - cen - - - de, ac -
 e - is i - gnem ac - cen - - - de, ac - -
 i - gnem ac - cen - - - de,
 i - - - gnem ac - cen - de, i - gnem ac - cen - -
 e - - is i - gnem ac - cen - -
 in e - - is i - gnem ac -
 - - - is i - gnem ac - cen - de, i - gnem ac - cen - -
 - is i - gnem ac - cen - - - - - - - - - - - de, i - gnem

39

- cen - - - de, qui per di-ver - si - ta - tem, *qui per di - ver - si - ta -*
 - cen - - - de, qui per di - ver - si - ta - tem, *qui per di -*
 qui per di - ver - si -
 - - - de, qui per di - ver - si - ta - - - tem,
 de, qui per
 cen - - - de, qui per
 de, qui per di-ver - si - ta - tem, *di - ver - si - ta - tem, di -*
 ac - cen - - - de, qui per di - ver - si - ta - - - tem, *qui per di -*

45

tem, di - ver - si - ta - tem lin -

ver - si - ta - tem, qui per di - ver - si - ta - tem

ta - tem lin - gua -

qui per di - ver - si - ta - tem lin - gua - rum cun -

di - ver - si - ta - tem

di - ver - si - ta - tem

ver - si - ta - tem, qui per di - ver - si - ta - tem lin -

ver - si - ta - tem, di - ver - si - ta - tem lin - gua - rum cun -

51

gua - rum cun - cta - rum gen - tes,

lin - gua - rum cun - cta - rum

rum cun - cta - rum gen - tes in u - ni -

cta - rum, cun - cta - rum, cun - cta - rum gen - tes in u - ni - ta -

lin - gua - rum cun - cta - rum gen - tes

lin - gua - rum cun - cta - rum gen - tes

gua - rum cun - cta - rum gen - tes in

cta - rum, lin - gua - rum cun - cta - rum gen - tes in u - ni -

58

gen - - - tes, *gen - tes* in u - ni - ta - te - - - - - te

gen - tes in u - ni - ta - - - - - te fi - de - i

ta - - - - te fi - de - - - -

te, *in u - ni - ta - te* fi - de - i con - gre -

in u - ni - ta - - - - - te

in u - ni - ta - - - - - te

u - ni - ta - te, in u - ni - ta - - - - - te fi - de - - - -

ta - - - - te, *in u - ni - ta - te* fi - de - - - -

64

fi - de - - - - i, *fi - de - - i* con - gre - ga - sti, *con -*

con - - - - gre - ga - - - - - sti,

- - - - i con - gre -

ga - sti, *con - gre - ga - sti*, con - gre - ga - sti, *con -*

fi - de - - - - - i

fi - de - - - - - i

i, *fi - de - i* con - gre - ga - sti, *con -*

i, *fi - de - - - - de - - - - - i*

82

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

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

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

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

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

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

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

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

19. *Converte nos, Deus salutaris noster (conflicting ascriptions)

SC *M 20 confl.

T1

Con - ver - te__ nos, De - - - - - us sa - lu - ta - ris no -

In omophonia post duo tempora

T2

Con - ver - te__ nos, De - - - - -

7

- - - ster, sa - lu - ta - ris no - - - ster, et a - ver - te i - -

us sa - lu - ta - ris no - - - ster, sa - lu - ta - ris no - - - ster, et

14

ram tu - am a no - - - - - bis. O - sten - de no -

a - ver - te i - - - ram tu - am a no - - - - -

21

- - - bis, Do - mi - ne, mi - se - ri - cor - - - - - di - am tu -

bis. O - sten - de no - - - - bis, Do - mi - ne, mi - se - ri - cor - - - - -

28

- - - - - am, et sa - lu - ta - re tu - - - um da no - - -

- - - di - am tu - - - - - am, et sa - lu - ta - re tu -

34

- - - - - bis.

um da no - - - - - bis.

* It is possible to end the setting at this point.

20.1 Crux fidelis inter omnes

20.2 Ecce lignum crucis

20.3 O crux, ave, spes unica

SC M 23

20.1 Canon. *Misericordia et veritas obviaverunt sibi, iustitia et pax osculatæ sunt.*

D1
Crux fi - de - lis

D2
[Resolutio]*
Crux fi - de - lis

T1
Crux fi - de - lis in - ter o -

T2
[Resolutio]*
Crux fi - de - lis in - ter

7
in - ter o - mnes, ar - bor u -

in - ter o - mnes,

8
mnes, ar - bor

o - mnes, ar - bor u -

14
na no - bi - lis,

ar - bor u - na no -

8
u - na no - bi - lis, nul -

na no - bi - lis, nul -

* Since the *Resolutio* voices have been derived from the D1 and T1 voices in the *prima* (and *tertia*) pars, ligature markings have not been provided.

21

nul - la sil - va
 bi - lis, nul - la sil - va
 la sil - va ta - lem
 la sil - va ta - lem

28

ta - lem pro - fert fron - de, flo -
 ta - lem pro - fert fron -
 pro - fert fron -
 pro - fert fron - de,

35

re, ger - mi - ne, dul -
 de, flo - re, ger - mi - ne,
 de, flo - re, ger - mi - ne,
 flo - re, ger - mi - ne, dul -

42

ce li - gnum dul - ces
 dul - ce li - gnum dul -
 dul - ce li - gnum
 ce li - gnum dul -

49

cla - vos, dul - ce pon -

ces cla - vos, dul - ce

dul - ces cla - vos, dul - ce

ces cla - vos, dul - ce

56

dus su - sti - net.

pon - dus su - sti - net.

ce pon - dus su - sti - net.

pon - dus su - sti - net.

63 20.2

Ec - ce li - gnum

Ec - ce li -

Ec - ce li - gnum

Ec - ce li - gnum

70

cru - cis, in

gnum cru - cis, in

cru - cis, in

cru - cis, in

* This ligature grouping differs in retrograde in the principal source (T2: mm. 108–10).

77

in quo sa-lus mun-di

quo sa-lus mun-

quo sa-lus mun-

quo sa-lus mun-

84

pe-pen-dit.

di pe-

di pe-pen-

di pe-pen-

91

Ve-ni-te, Ve-ni-te, Ve-ni-te.

pen-dit. Ve-ni-te,

dit. Ve-ni-te,

dit. Ve-ni-te,

98

te, a-do-re, ni-te, a-do-re, ni-te, a-do-re.

ni-te, a-do-re, ni-te, a-do-re, ni-te, a-do-re.

ni-te, a-do-re, ni-te, a-do-re, ni-te, a-do-re.

a-do-re, ni-te, a-do-re, ni-te, a-do-re, ni-te, a-do-re.

* Colored note values are not reversed in retrograde in *Mun*⁷ (cf. D1: m. 81_{1,2}).

105

re - - - - - mus.

do - - re - - - - - mus.

re - - - - - mus.

mus.

112 20.3

O crux, a - - ve,

[Resolutio]**

O crux, a - - ve,

O crux, a - - ve, spes

[Resolutio]**

O crux, a - - ve, spes

119

spes u - - - - - ni - - ca, hoc pas -

spes u - ni - ca,

u - - - - - ni - ca, hoc pas -

u - ni - - - - - ca, hoc pas - - - si - o -

126

- si - o - - nis tem - - po - re, au - ge

hoc pas - - si - - - - o - - - nis tem - -

- si - o - - nis tem - - po - - re, tem - - po - re,

nis tem - - - - - po - - - - - re,

* This ligature grouping differs in retrograde in the principal source (cf. T2: mm. 64–7).

** Since the *Resolutio* voices have been derived from the D1 and T1 voices in the *tertia* pars, ligature markings have not been provided.

134

pi - is iu - sti - ti - am
po - re, au - ge pi - is iu -
au - ge pi - is iu -
au - ge pi - is iu -

141

re - is - que
iu - sti - ti - am re - is - que
am re - is - que do -
sti - ti - am re - is - que

148

do - na - ve - ni - am.
do - na - ve - ni - am.
na - ve - ni - am.
do - na - ve - ni - am.

21. Laudate Dominum, omnes gentes

21.1–3 Psalmus CXVI trium vocum ter variatus

21.4 Resolutio præcedentis quatuor vocibus

21.5 Resolutio prioris quinque vocibus

21.6 Resolutio prioris sex vocibus

SC M 52

21.1 *Trium vocum* (1)

D Lau - da - te Do - mi - num, o - mnes gen - - - - tes,

T Lau - da - te Do - mi - num,

B Lau - da - te Do - mi - num, o - mnes gen - - - -

7 lau - da - te e - - - - um, o - mnes po - pu - li, quo - ni - am con - fir -

o - mnes gen - - - - tes, lau - da - te e - - - - um, o -

tes, lau - da - te e - - - - um, o - mnes po - pu - li, quo -

14 ma - ta est su - per nos mi - se - ri - cor - di -

- mnes po - pu - li, quo - ni - am con - fir - ma - ta est su - per

- ni - am con - fir - ma - ta est su - per nos

21 a e - - ius, et ve - ri - tas Do - mi - ni ma - net

nos mi - se - ri - cor - di - a e - - ius, et ve - ri - tas

mi - se - ri - cor - di - a e - - ius, et ve - ri - tas Do - mi - ni

28

in ae - ter - num, in ae - ter - num, ma - net in ae - ter - num, in
Do - - mi - ni ma - net in ae - ter - num, in ae -
ma - net in ae - ter - num, in ae - ter - num, ma - net

34

ae - ter - num, in ae - ter - num, in ae - ter - num, in ae - ter - num. _____
ter - num, ma - net in ae - ter - num, in ae - ter - num, in ae - ter - num. _____
in ae - ter - num, in ae - ter - num, in ae - ter - num, in ae - ter - num, _____ in ae - ter - num.

21.2 *Trium vocum* (2)

42

Lau - da - te Do - mi - num, o - mnes gen - - -
Lau - da - te Do - mi - num, o - mnes gen - - - tes,
Lau - da - te Do - mi - num,

48

tes, lau - da - te e - - - um, o - - mnes po - pu - li, quo -
lau - da - te e - - - um, o - mnes po - pu - li, quo - ni - am con - fir -
o - mnes gen - - - tes, lau - da - te e - - - um, o -

55

- ni - am con - fir - ma - ta est su - per nos
ma - ta est su - per nos mi - se - ri - cor - di -
- mnes po - pu - li, quo - ni - am con - fir - ma - ta est su - per

62

mi - se - ri - cor - di - a e - ius, et ve - ri - tas Do - mi - ni
a e - ius, et ve - ri - tas Do - mi - ni ma - net
nos mi - se - ri - cor - di - a e - ius, et ve - ri - tas

69

ma - net in ae - ter - num, in ae - ter - num, ma - net in ae - ter -
in ae - ter - num, in ae - ter - num, ma - net in ae - ter - num, in ae - ter -
Do - mi - ni ma - net in ae - ter - num, in ae - ter - num,

76

num, in ae - ter - num, in ae - ter - num, in ae - ter - num.
num, in ae - ter - num, in ae - ter - num, in ae - ter - num.
ma - net in ae - ter - num, in ae - ter - num, in ae - ter - num.

21.3 *Trium vocum* (3)

83

Lau - da - te Do - mi - num,
Lau - da - te Do - mi - num, o - mnes gen - tes,
Lau - da - te Do - mi - num, o - mnes gen - tes,

89

o - mnes gen - tes, lau - da - te e - um, o -
tes, lau - da - te e - um, o - mnes po - pu - li, quo -
lau - da - te e - um, o - mnes po - pu - li, quo - ni - am con - fir -

96

- mnes po - pu - li, quo - ni - am con - fir - ma - ta est su - per
 ni - am con - fir - ma - ta est su - per nos
 ma - ta est su - per nos mi - se - ri - cor - di -

103

nos mi - se - ri - cor - di - a e - - ius, et ve - ri - tas
 mi - se - ri - cor - di - a e - - ius, et ve - ri - tas Do - mi - ni
 a e - - ius, et ve - ri - tas Do - mi - ni ma - net

110

Do - mi - ni ma - net in ae - ter - num, in ae - ter - num,
 ma - net in ae - ter - num, in ae - ter - num, ma - net in ae - ter -
 in ae - ter - num, in ae - ter - num, ma - net in ae - ter - num, in ae - ter -

117

ma - net in ae - ter - num, in ae - ter - num, in ae - ter - num.
 num, in ae - ter - num, in ae - ter - num, in ae - ter - num.
 num, in ae - ter - num, in ae - ter - num, in ae - ter - num.

124 *21.4 Resolutio præcedentis quatuor vocibus*

Lau - da - te Do - mi - num, o - mnes gen - tes,
 Lau - da - te Do - mi - num, o - mnes gen -
 Lau - da - te Do - mi - num,
 Lau - da - te Do - mi - num, o - mnes gen -

130

lau - da - te e - - um, o - - mnes po - pu - li, quo - ni - am con - fir -
tes, — lau - da - te e - um, o - - mnes, o - - - mnes po - -
o - mnes gen - - - tes, lau - da - te e - - - um, o -
tes, lau - da - te e - - - um, o - - mnes po - pu - li, quo -

137

ma - ta est su - per nos mi - se - ri - cor - di - a e - -
- pu - li, quo - ni - am con - fir - ma - ta est su - per nos, — su - per nos mi - se - ri -
mnes po - pu - li, quo - ni - am con - fir - ma - ta est su - per nos
- ni - am con - fir - ma - ta est su - per nos mi - se - ri -

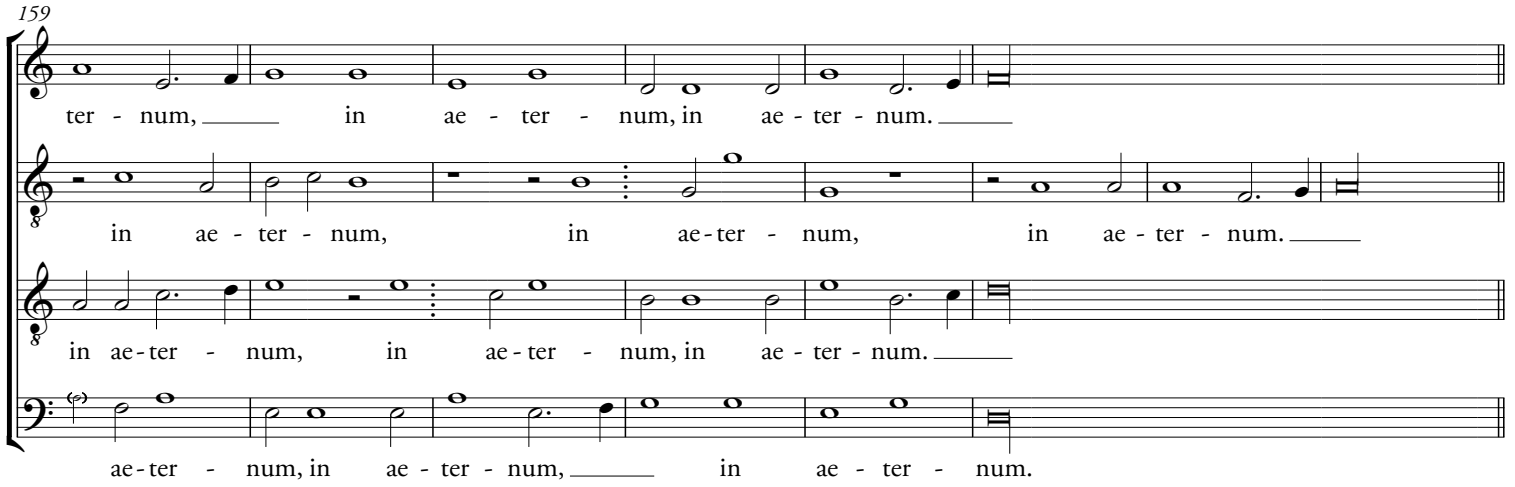
145

ius, et ve - ri - tas Do - mi - ni ma - net in ae - ter -
cor - di - a e - ius, et ve - ri - tas Do - mi - ni ma - net
mi - se - ri - cor - di - a e - - ius, et ve - ri - tas Do - mi -
cor - di - a e - - ius, et ve - ri - tas Do - mi - ni

152

num, in ae - ter - num, ma - net in ae - ter - num, in ae - ter - num, in ae -
in ae - ter - - num, in ae - ter - num,
ni ma - net in ae - ter - num, in ae - ter - num, ma - net
ma - net in ae - ter - num, in ae - ter - num, ma - net in ae - ter - num, in

159



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

21.5 *Resolutio prioris quinque vocibus*

167

Lau - da - te Do - mi - num, o - mnes gen - tes, Lau - da - te Do - mi - num, o - mnes gen - tes, lau - da - te e - Lau - da - te Do - mi - num, o - mnes gen - tes, lau - Lau - da - te Do - mi - num, o - mnes gen - tes, Lau - da - te Do - mi - num,

173

tes, lau - da - te e - um, o - mnes po - pu - li, quo - um, o - mnes po - pu - li, o - mnes po - pu - li, o - da - te e - um, o - mnes po - pu - li, o - lau - da - te e - um, o - mnes po - pu - li, quo - ni - am con - fir - o - mnes gen - tes, lau - da - te e - um, o -

180

- ni - am con - fir - ma - ta est su - per nos
 - mnes po - pu - li, quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri -
 - mnes po - pu - li, quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri -
 ma - ta est su - per nos mi - se - ri - cor - di -
 - mnes po - pu - li, quo - ni - am con - fir - ma - ta est su - per

187

mi - se - ri - cor - di - a e - ius, et ve - ri - tas Do - mi - ni
 cor - di - a e - ius, et ve - ri - tas Do - mi - ni ma - net, ma -
 cor - di - a e - ius, et ve - ri - tas Do - mi - ni ma - net, ma - net in ae -
 a e - ius, et ve - ri - tas Do - mi - ni ma - net
 nos mi - se - ri - cor - di - a e - ius, et ve - ri - tas

194

ma - net in ae - ter - num, in ae - ter - num, ma - net in ae - ter -
 - net in ae - ter - num, ma - net in ae - ter - num, in ae - ter -
 ter - num, in ae - ter - num, ma - net in ae - ter - num,
 in ae - ter - num, in ae - ter - num, ma - net in ae - ter - num, in ae - ter -
 Do - mi - ni ma - net in ae - ter - num, in ae - ter - num,

201

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

num, ma - net in ae-ter - num, in ae - ter - - - num.

in ae - ter - num, ma - net in ae - ter - num, ma - net in ae-ter - - - num.

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

ma - net in ae-ter - num, in ae-ter - num, in ae - ter - num.

209 21.6 *Resolutio prioris sex vocibus*

D1 Lau - da - te Do - mi - num,

D2 Lau - da - te Do - mi - num, o - mnes gen - tes,

Ct Lau - da - te Do - mi - num, o - mnes gen - tes, o - mnes gen - tes, lau -

T1 Lau - da - te Do - mi - num, o - mnes gen - tes,

T2 Lau - da - te Do - mi - num, o - mnes gen - tes,

B Lau - da - te Do - mi - num, o - mnes gen - tes,

215

o - mnes gen - - - - tes, lau - da - te e - - - -
 tes, lau - da - te e - um, o - mnes po - - - - pu - li, quo - ni - am
 da - te e - um, o - - - mnes, o - mnes po - pu - li,
 tes, lau - da - te e - - - - um, o - - - mnes po - pu -
 lau - da - - te e - - - - um, o - mnes po - - - pu - li, o - mnes po - pu - li, quo -
 lau - da - te e - - - - um, o - - - mnes po - pu - li, quo - ni - am

221

um, o - - - mnes po - pu - li, quo - ni - am con - fir - ma - ta est
 con - fir - ma - ta est su - per nos, su - per nos - - - -
 quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri -
 li, quo - ni - am con - fir - ma - ta est su - per nos
 - ni - am con - fir - ma - ta est su - per nos mi - se - ri - cor - di - a e -
 con - fir - ma - ta est su - per nos mi - se - ri -

228

su - per nos mi - se - ri - cor - di - a e - -

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

cor - di - a e - - ius, et ve - ri - tas Do - - mi -

mi - se - ri - cor - di - a e - - ius, et ve - ri - tas

ius, et ve - ri - tas Do - mi - ni

cor - di - a e - - ius, et ve - ri - tas Do - - mi - ni

234

ius, et ve - ri - tas Do - - mi - ni ma - net

cor - di - a e - ius, et ve - ri - tas Do - - mi - ni

ni ma - net in ae - ter - - - - num, ma -

Do - - mi - ni ma - net in ae - ter - num, in ae -

ma - net in ae - ter - num, ma -

ma - net in ae - ter - num, in ae - ter - num, ma - net

240

in ae - ter - num, in ae - ter - num, ma - net in ae - ter - num, in
 ma - net in ae - ter - num, in ae - ter - num, in ae -
 net in _____ ae - ter - - - - num, ma - net
 ter - num, ma - net in ae - ter - num, in ae - ter - num, in ae -
 - net in ae - ter - num, _____ in ae - ter - num,
 in ae - ter - num, in ae - ter - num, in ae - ter - num, _____ in

246

ae - ter - num, in ae - ter - num. _____
 ter - num, _____ in ae - ter - num. num.
 in ae - ter - num, in ae - ter - num, in ae - ter - num.
 ter - num, _____ in ae - ter - num.
 in ae - ter - - num, in ae - ter - - num.
 ae - ter - num, in ae - ter - num. _____

22. Manet alta mente repositum

SC M 53

D Ma - - - - - net al -

Ct Ma - - - - -

T Ma - - - - -

B

7

- - - - - ta men - - - te, men - - - te re - po - si - tum,

net al - - - - - ta men - - - te, men - - -

- - - - - net al - - - - - ta men - - -

Ma - - - - - net al - - - - -

14

ma - net al - ta men - - - - - te re - po - si - tum, —

te re - po - si - tum, ma - net al - ta men - - - - -

te, men - - - te re - po - si - tum, ma - net al - ta men -

- ta men - - - te, men - - - te re - po - si - tum,

21

ma - net al - - - ta men - te re - po -
 te re - po - si - tum, ma - net al - - - ta
 - - - te re - po - si - tum, ma - net
 ma - net al - ta men - - - te re - po - si - tum,

28

- si - tum, re - po - si - tum, re - po - si - tum, re - po - si - tum,
 men - te re - po - si - tum, re - po - si - tum, re - po - si -
 al - - - ta men - te re - po - si - tum, re - po - si - tum,
 ma - net al - - - ta men - te re - po -

34

re - po - si - tum, re - po - si - tum, re - po - si - tum.
 tum, re - po - si - tum, re - po - si - tum, re - po - si - tum.
 re - po - si - tum, re - po - si - tum.
 - si - tum, re - po - si - tum, re - po - si - tum.

23. Omne trinum perfectum

SC M 78

D

Ct

T

6

12

17

22

24a. Salve, sancta parens

Resolution following J. Zahn (1882) / D. Haberl (2004)

SC M 98

D Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,

Ct Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,

T Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,

B Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,

7
D Vir - go pi - a, sa - lus mun - di, cae - li por - ta.

Ct Vir - go pi - a, sa - lus mun - di, cae - li por - ta.

T Vir - go pi - a, sa - lus mun - di, cae - li por - ta.

B Vir - go pi - a, sa - lus mun - di, cae - li por - ta.

24b. Salve, sancta parens

Resolution following A. Lindmayr-Brandl (2010)

SC M 98

D Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,
 Ct Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,
 T Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,
 B Sal - ve, san - cta pa - rens, dul - cis a - mor me - us,

7
 Vir - go pi - a, sa - lus mun - di, cae - li por - ta.
 Vir - go pi - a, sa - lus mun - di, cae - li por - ta.
 Vir - go pi - a, sa - lus mun - di, cae - li por - ta.
 Vir - go pi - a, sa - lus mun - di, cae - li por - ta.

CRITICAL APPARATUS

EDITORIAL CONVENTIONS

The goal of the editors is to present the compositions of Ludwig Senfl in a practical critical edition. All sources transmitting Senfl's works have been taken into account, and principal sources have been designated for each composition based on an evaluation of several factors, including completeness, accuracy, and dating. The readings found in these sources form the basis for this edition. Variations in the sources that depart from the edition are catalogued in the critical reports.

The editorial benchmarks set by the New Josquin Edition (NJE) have served as an important starting point for this edition, which is designed to be used in conjunction with Stefan Gasch and Sonja Tröster, *Ludwig Senfl (c.1490–1543): A Catalogue Raisonné of the Works and Sources*, 2 vols., Épitome musical (Turnhout, 2019; henceforth: SC, for Senfl Catalogue). In order not to constrain the picture of Senfl's compositional output or the sixteenth-century reception of his music, works that survive only in fragmentary form have also been edited, as well as compositions of doubtful or conflicting attribution. The titles of works considered doubtful by the authors of the SC are marked with an asterisk. The label 'conflicting ascriptions' means that a composition is ascribed in contemporaneous sources not only to Senfl, whereas compositions later attributed to Senfl by scholars are labelled as 'attributed'. Works considered misattributed are described in the SC but not included in the edition. The four volumes of motets of the New Senfl Edition (NSE) are organised according to scoring and structured alphabetically.

On the Edition

The editors strive to present a modern edition that preserves some visual aspects of the original sixteenth-century notation. Voices are designated D (discantus), Ct (contratenor), T (tenor), and B (bassus); additional voices are named according to the principal source and therefore not standardised. When sources assign alternative names, these names are indicated in the critical reports. A prefatory staff indicates the original clefs and key signatures in the principal source. At the beginning of each section or *pars* of an edited composition, the range of each voice is provided.

Obvious mistakes apart, note values given in the principal source are transcribed without alteration in the edition, as are the original mensuration or proportion signs. With the exception of *breves*, *longae*, *maximae*, and chant notation, modern note shapes are used. Perfect breves and longs are notated with a dot. In *tempus perfectum*, dotted longs are thus not distinguishable optically from perfect longs. Imperfect longs (not dotted in the edition) can equal the value of either two (imperfect) breves or a dotted breve plus breve.

Since the latter case defies the limitations of modern notation, the exact value is indicated in a footnote. Final notes of compositions or sections are always rendered as *longae* and imply indeterminate duration.

A combination of normal and dotted barlines is used in the edition. The dotted barline appears whenever the note value exceeds the length of the measure. The music sometimes implies the need to bar one or more voices differently; in those cases, all voices are numbered by measure together according to the smallest measure unit, rather than numbered individually.

Ligatures in the principal source are indicated by solid brackets (⌈⌋) above those notes that are grouped together in the ligature.

Coloration (the blackening of notes), including so-called *minor color*, is indicated with corner brackets (⌈⌋).

For compositions arranged as *alternatim* settings, plainchant from late fifteenth- or sixteenth-century sources has been provided for the unset portions.

Text

The text of each motet is based on the version of the text given in the principal source. It has been standardised according to Neo-Latin orthography and modern liturgical sources. Proper names and *nomina sacra* are capitalised. If no source transmitting the composition includes a text, the edition follows, when available, a standard version of the text based on the incipit or title. Textual repetitions indicated in the source by signs of repetition (*ij*) are written out and placed in angle brackets; missing text is supplied in italics as needed.

For motets combining Latin and German texts, a standardised version of the German text based on the principal source is used in the edition. The original German orthographies as found in the sources are included in the critical reports.

Although differences in texts for individual voices may occur in the principal source, such as a differing word, verb tense, or orthography, the text in this edition is rendered the same for all voices. In cases where individual phrases are not included in a certain voice for apparent compositional reasons, ellipses are used to represent the missing text. Textual discrepancies (apart from alternative spellings) are catalogued in the critical reports.

Senfl's tenure at the Munich court chapel coincides with the publication of the *Scintille di musica* (Brescia: Lodovico Britannico, 1533) by Giovanni Maria Lanfranco, whose discussion of singing text with music formed the basis for later sixteenth-century expansions on this topic by Gioseffo Zarlino and Gaspar Stoquerus. Prescriptions

outlined by these theorists, though useful to the editors, are often contradicted by the sources transmitting Senfl's music. One occasionally finds, for example, syllables assigned to proscribed semiminims, final syllables assigned to medial notes of phrases, repeated notes sung to the same syllable, or various text underlay possibilities across a large intervalllic leap. Among the most persuasive testimonies to the disparities that can occur between theoretical prescription and performance practice are the Munich choirbooks used in the preparation of this edition. Their careful alignment of text and notes provides a valuable window on how texts were sung by the Munich court chapel, and thus points to the kind of performance practices Senfl would personally have known, despite any theoretical advocacy to the contrary.

Thus, wherever available, text underlay is transcribed as it appears in the designated principal source. In those cases where sources do not provide consistent underlay or do not align text and notation in a manner familiar to the modern reader, the editors have adhered to a few basic principles in deciding how to underlay the text. These principles are based on rules described by sixteenth-century music theorists, patterns of text underlay in other contemporaneous musical sources, and recent musicological study. Among the most fundamental are:

- to group words on the basis of syntax or meaning and organise them to accord with cadences and rests;
- to assign no more than one syllable to a ligature;
- to underlay repeated motivic sequences with the same text.

When sources and theorists do not offer clear guidance, the editors take into account the accentual aspects of the language. In his colloquy on Latin and Greek pronunciation, Erasmus stresses the importance of teaching correct pronunciation to the youngest of students, so they might unlearn the bad habits of vernacular languages and gain an understanding of Latin syllabic quantities. Such concerns would have been a pedagogical preoccupation at the Latin schools where Senfl's music was sung. In making decisions about text underlay, the editors have found singing the music especially instructive. We hope that paying attention to the sounding qualities of the text will help us shed the donkey's ears Erasmus laments among so many scholars deaf to the nightingale's song.

Literature consulted:

- Desiderius Erasmus of Rotterdam, 'The Right Way of Speaking Latin and Greek: A Dialogue', trans. Maurice Pope, *Collected Works of Erasmus, Literary and Educational Writings*, ed. J. Kelly Sowards, iv (Toronto, 1978), 347–475.
- Don Harrán, 'How to "Lay" the "Lay": New Thoughts on Text Underlay', *Musica Disciplina*, 51 (1997), 231–62.
- *Word-Tone Relations in Musical Thought: From Antiquity to the Seventeenth Century*, Musicological Studies & Documents, 40 (Neuhausen-Stuttgart, 1986).

Edward E. Lowinsky, 'A Treatise on Text Underlay by a German Disciple of Francisco de Salinas', in *Festschrift Heinrich Besseler zum sechzigsten Geburtstag*, ed. Eberhardt Klemm (Leipzig, 1961), 231–51, reprinted in id., *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn, 2 vols. (Chicago, 1989), ii, 868–83.

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

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

— 'Textunterlegung', *MGG²*, Sachteil, ix (Kassel, etc., 1998), 478–93.

Peter Schubert and Julie E. Cumming, 'Text and Motif c.1500: A New Approach to Text Underlay', *Early Music*, 40 (2012), 3–13.

Accidentals and *musica ficta*

Accidentals that appear in the principal source are placed in front of the notes. Cautionary accidentals are not included in the edition but are documented in the critical reports. Editorial accidentals, applied according to the rules of *musica ficta*, are always placed above the relevant notes and apply only to these.

The use of *musica ficta*—in the sense of accidentals not notated in the source but supplied by the performer—is roughly guided by three basic rules transmitted in contemporary theoretical writings (first compiled by Edward Lowinsky in 1964):

- the prohibition of the simultaneous sounding of *mi* against *fa*;
- the rule of propinquity, that is, approaching a perfect consonance by the nearest imperfect consonance;
- the note above *la* should always be sung as *fa*.

The purpose of the first rule is to avoid false perfect intervals (diminished, augmented) in the harmonic sense. In the NSE, the second rule involves raising the leading note in cadential formulae. The last rule is applied to avoid melodic tritones.

Musica ficta is always dependent on context, and more than one choice may be possible. Apart from the question of how closely the above-mentioned rules were followed, problems with *musica ficta* often arise in passages where the rules conflict with one another. In general, the editors weigh considerations of melodic principles, note values, and simultaneously sounding intervals in applying *musica ficta*, thereby avoiding excessively stark dissonances without smoothing out all acoustic delicacies. In cases where the use of *ficta* is more arguable, the editorial accidentals appear in brackets. *Musica ficta* is also provided in motets with missing voices, albeit more sparingly, since it is often less certain where it should be supplied.

Literature consulted:

- Margaret Bent, 'Musica Recta and Musica Ficta', *Musica Disciplina*, 26 (1972), 73–100.
- 'Diatonic Ficta', *Early Music History*, 4 (1984), 1–48.
- 'Accidentals, Counterpoint and Notation in Aaron's *Aggiunta to the Toscanello in musica*', *Journal of Musicology*, 12 (1994), 306–44.
- Margaret Bent and Alexander Silbiger, 'Musica ficta', *New Grove*², xvii (London, 2001), 441–53.
- Edward E. Lowinsky: Introduction to *Musica nova*, ed. H. Colin Slim, *Monuments of Renaissance Music*, 1 (1964), xiii–xxi.
- Anthony Newcomb, 'Unnotated Accidentals in the Music of the Post-Josquin Generation', in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie A. Owens and Anthony M. Cummings (Warren, MI, 1997), 215–25.
- Peter Urquhart, 'Cross-Relations by Franco-Flemish Composers after Josquin', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 43 (1993), 3–41.
- 'Musica ficta. B. 15. und 16. Jahrhundert', *MGG*², Sachteil, vi (Kassel etc., 1997), 673–82.

On the Critical Reports

Detailed information on the individual pieces and sources that transmit Senfl's compositions is provided in the SC. This information includes descriptions of all the sources with remarks on their physical make-up, dating, and provenance, along with citations of secondary literature relevant to each source.

In regard to individual works, the following information is provided in the SC and therefore not reproduced here:

- a list of modern editions;
- a comprehensive list of secondary literature;
- information regarding musically related settings (if applicable).

The critical reports document the transmission of each composition and provide the following information:

- the entire text, if any, along with the source of the text and a translation in English. If not stated otherwise, the translations are the work of the editors and, in the case of translations from Latin, benefitted tremendously from the expertise of Leofranc Holford-Strevens. Text that is not set to music but essential to its meaning is placed in square brackets. Editorial additions in the translations are indicated by angle brackets.
- if applicable, a brief discussion of the cantus firmus or model on which the composition is based and a transcription from a period source. Efforts have been made to locate cantus firmi from sources that coincide with Senfl's lifetime or are geographically proximate to where he lived. In those cases where more than one source is available, the one whose cantus firmus most closely matches Senfl's model has been transcribed. The texts of the cantus firmi have been standardised in modern orthography, and the notation transcribed into stemless modern chant notation.

- a list of all extant sources, including intabulations. Each source is designated by an editorially-assigned siglum based on the location of the manuscript, the name of the printer or, for music treatises, the author. The numbering in the sigla is based on the sources used in a particular volume and thus differs from volume to volume. Original numberings of compositions in the sources as well as foliation or pagination, if applicable, are indicated. Numberings given in square brackets are taken from the secondary literature listed in the general list of sources (pp. 258–68). Voices are designated according to the source and abbreviated. Voice designations that deviate from the principal source are described according to their relationship to the edition (for example, '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	A	Altus
attr.	attributed	B	Bassus
Br	Brevis	C	Cantus
<i>c.</i>	<i>circa</i>	Ct	Contratenor
confl.	conflicting	D	Discantus
d.	died	Q	Quintus
ed./eds.	editor/s	R _I	<i>Resolutio prima</i>
edn.	edition	R _{II}	<i>Resolutio secunda</i>
fl.	floruit ('flourished')	T	Tenor
fol./fols.	folio/s	V	Vagans
Fu	Fusa	6	Sexta vox
Gl-tab.	German lute tablature	7	Septima vox
lig.	ligature	8	Octava vox
Lo	Longa		
m./mm.	measure/s		
Mi	Minima		
MS	manuscript		
Mx	Maxima		
nGk-tab.	new German keyboard tablature		
no./nos.	number/s		
oGk-tab.	old German keyboard tablature		
p./pp.	page/s		
Ps.	Psalm		
r	recto		
Sb	Semibrevis		
sig./sigs.	signature/s		
<i>sig. cong.</i>	<i>signum congruentiae</i>		
Sm	Semiminima		
trans.	translated		
v./vv.	verse/s		
v	verso		
vol./vols.	volume/s		
vv	voices		

BIBLIOGRAPHICAL ABBREVIATIONS

AH	Analecta Hymnica Medii Aevi
DIAMM	Digital Image Archive of Medieval Music < https://www.diamm.ac.uk >
EdM	Das Erbe deutscher Musik
GW	<i>Gesamtkatalog der Wiegendrucke</i> < www.gesamtkatalogderwiegendrucke.de >
KBM	Kataloge Bayerischer Musiksammlungen
<i>MGG</i> ²	<i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn. (see Bibliography)
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 Musikfrühdrucke < http://vdm16.sbg.ac.at >

RISM SIGLA OF LIBRARIES

A-Gu	Graz, Universitätsbibliothek
A-Ia	Innsbruck, Schloss Ambras
A-Kla	Klagenfurt, Kärntner Landesarchiv
A-Wmi	Wien, Musikwissenschaftliches Institut der Universität, Fachbereichsbibliothek Musikwissenschaft
A-Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung
AUS-Mml	Melbourne-Parkville, University of Melbourne Library – Louise Hanson-Dyer Music Library
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung
D-DI	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden
D-DS	Darmstadt, Universitäts- und Landesbibliothek, Handschriften- und Musikabteilung
D-EIa	Eisenach, Stadtarchiv, Bibliothek
D-GOl	Gotha, Forschungsbibliothek Gotha der Universität Erfurt
D-Ju	Jena, Thüringer Universitäts- und Landesbibliothek
D-Kl	Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel
D-LEu	Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina'
D-Lr	Lüneburg, Ratsbücherei
D-Mbs	München, Bayerische Staatsbibliothek
D-Mu	München, Ludwig-Maximilians-Universität, Universitätsbibliothek
D-Ngm	Nürnberg, Germanisches Nationalmuseum, Bibliothek
D-ROu	Rostock, Universität Rostock, Universitätsbibliothek: Abt. Sondersammlungen, Musikalien
D-Rp	Regensburg, Bischöfliche Zentralbibliothek, Proschesche Musikabteilung
D-Sl	Stuttgart, Württembergische Landesbibliothek
D-SSa	Stralsund, Stadtarchiv, Bibliothek
D-WRha	Weimar, Hochschule für Musik Franz Liszt, Hochschularchiv
D-Z	Zwickau, Ratsschulbibliothek
DK-Kk	København, Det Kongelige Bibliotek på Slotsholmen – Den Sorte Diamant
GB-Lbl	London, The British Library
H-Bn	Budapest, Országos Széchényi Könyvtár
I-VEaf	Verona, Biblioteca dell'Accademia Filarmonica di Verona
PL-Kp	Kraków, Biblioteka Naukowa Polskiej Akademii Umiejętności i Polskiej Akademii Nauk w Krakowie
SK-BRsa	Bratislava, Slovenský národný archív
V-CVbav	Città del Vaticano, Biblioteca Apostolica Vaticana

SOURCES

(Library sigla are cited according to RISM)

A. Manuscripts

Siglum	Library and Shelfmark	Motet no.
Ber	D-B Sammlung Bohn Ms. mus. 10 5 partbooks (D, A, T, B, Q); Wrocław (Breslau); late sixteenth century (numbering according to Bohn 1890)	9
Bud	H-Bn Ms. mus. Bártfa 23 1 partbook (B) of an original 4?; Wittenberg? (Steude 1978); <i>c.</i> 1550 (Gombosi 1929); after 1550 (Murányi 1991); mid-sixteenth century (dates ranging from 1545–50 in MS); copied for the church of St. Aegidius, Bártfa (Bartfeld/Bardejov) (numbering according to Murányi 1991)	14
Cop¹	DK-Kk MS Den Gamle Kongelige Samling 1872, 4 ^o 7 partbooks (D, A, T, B, V, 6, 7) of an original 8; Copenhagen (van Crevel 1940); 1541–3 (date 1541 stamped on cover of each volume); after 1548 (Glahn 1992); copied by Jørgen Heyde (= Georg Hayd) for the court of Christian III of Denmark (numbering according to Glahn 1978: 33–49)	2, 3, 5, 9
Cop²	DK-Kk MS Den Gamle Kongelige Samling 1873, 4 ^o 5 partbooks (D, T, B, Q, 6) of an original 6; Copenhagen (van Crevel 1940); 1556 (date stamped on cover of each volume); copied for the court of Christian III of Denmark (numbering according to DIAMM)	5, 9
Dre¹	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)	3
Dre²	D-Dl Mus. Glashütte 5 2 partbooks (C, A) of an original 5?; Saxony; October 1583–October 1584; additions from <i>c.</i> 1585–8 and <i>c.</i> 1600 (Steude 1974)	6
Dre³	D-Dl Mus. Grimma 55 7 partbooks (D, A, T, B, Q, [6], [7]) of an original 8?; Meißen, Fürstenschule St. Afra; 1557–67 (Hoffmann-Erbrecht 1955); <i>c.</i> 1560–80 (Steude 1974); copied under the direction of Wolfgang Figulus (numbering according to Steude 1974)	16, 18
Dre⁴	D-Dl Mus. Grimma 59 2 partbooks (A, T); Leipzig; <i>c.</i> 1548–50; copied by Wolfgang Figulus and others	1
Dre⁵	D-Dl Mus. Grimma 59a 1 partbook (V); Meißen, Fürstenschule St. Afra; <i>c.</i> 1560 (Steude 1974); possibly copied under the direction of and by Wolfgang Figulus (numbering according to Steude 1974)	9
Dre⁶	D-Dl Mus. Löbau 66 7 partbooks (C, A, T, B, Q, 6, 8) of an original 8; Löbau, Latin school; <i>c.</i> 1600–70 (Steude 1974); copied by Christoph Nostwitz and others (numbering according to Steude 1974)	9
Dre⁷	D-Dl Mus. Pi Cod. VIII Choirbook; Pirna, Stadtkirche St. Marien; <i>c.</i> 1560–75 (Steude 1974) (numbering in square brackets according to Steude 1974)	9

Siglum	Library and Shelfmark	Motet no.
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 (Rollberg 1931/32) and others	9
Kas	D-Kl 4° MS Mus. 38 6 partbooks (D1, D2, A, T, B, B vel V); Kassel; sixteenth century; copied by Johannes Heugel for the court of Count Philip I, Landgrave of Hesse (numbering according to Gottwald 1997)	17
Kla	A-Kla MS GV 4/3 New German keyboard tablature; Heidelberg; before 1547; copied by Gregor Peschin (Lodes 2019)	10
Kra	PL-Kp MS 1716 ('Keyboard tablature of Johannes of Lublin') Old German keyboard tablature; Kraśnik, near Lublin (Poland); 1537–48; mainly copied by Johannes of Lublin	9
Lei	D-LEu Thomaskirche 49/50 5 partbooks (D, A, T, B, Q); Leipzig; c.1558 (date on covers); possibly copied under the direction of Melchior Heger, cantor at the Thomaskirche in Leipzig (numbering according to Youens 1978)	1, 9, 16, 18
Lün	D-Lr Mus. ant. pract. K.N. 150 1 partbook (A) of an original 5?; Lüneburg; 1575–1620 (dates in MS); apparently copied for a society of amateur musicians; scribes include several Lüneburg clergymen	9
Mel	AUS-Mml LHD241 1 partbook (B); origin unknown; 1565–75 (Herlin 2006); late 1580s (based on watermarks, personal communication by Royston Gustavson); Werner Wolffheim collection	6
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)	6
Mun²	D-Mbs Mus.ms. 12 Choirbook; Munich; c.1530–40; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	4
Mun³	D-Mbs Mus.ms. 25 Choirbook; Munich; second quarter of the sixteenth century; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	17
Mun⁴	D-Mbs Mus.ms. 41 Choirbook; Munich; after 1547; c.1550 (KBM 5/1); c.1552–60 (Bente 1968); copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	18
Mun⁵	D-Mbs Mus.ms. 1536 5 partbooks (D, T, B, 6, 8) of an original 8; Bad Reichenhall, Augustinian monastery St. Zeno; 1583 (date on covers) (numbering according to KBM 5/2)	4, 9, 13, 1

Signum	Library and Shelfmark	Motet no.
Mun⁶	D-Mu 4° Art. 401 4 partbooks (D, A, T, B) of an original 5, each consisting of the prints RISM 1520 ¹ , RISM 1520 ² , RISM 1521 ³ , and RISM 1521 ⁵ , with MS additions; Austria (Gottwald 1968); Augsburg (Rifkin 2005); 1536–40 (Gottwald 1968); date 1530 on fol. 55 ^v of T book (numbering according to Gottwald 1968)	1, 4, 9, 15
Mun⁷	D-Mu 8° Cod. ms. 322–325 4 partbooks (D, A, T, B); Basel; 1527 (date of preface); copied by Martin Besard under the direction of Heinrich Glarean (numbering according to Gottwald 1968)	20
Reg¹	D-Rp A.R. 786–837 7 partbooks (D, A, B, Q, 6, 7, 8) of an original 8; Regensburg; 1569–78 (dates in MS); possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum, for use at the Gymnasium	18
Reg²	D-Rp A.R. 887–890 6 partbooks (D, A, T, B, Q, 6); Regensburg; 1577–8 (dates in MS); possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum, for use at the Gymnasium (numbering according to KBM 14/1)	6
Reg³	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)	8, 14
Reg⁴	D-Rp C 120 ('Pernner Codex') Choirbook; probably of south German or Tyrolean origin; early 1520s (Staehelin 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)	13
Ros	D-ROu Mus. Saec. XVI-52 3 partbooks (D, A, T); Schwerin; <i>c.</i> 1553–76 (Kongsted 1997); possibly copied by Nicolaus Sartorius for musicians in the service of Johann Albrecht I, Duke of Mecklenburg-Schwerin (numbering according to EdM 116b)	12
Str	D-SSa MS 229 4 partbooks (A, T, B, 6) of an original 6; Stralsund?; <i>c.</i> 1585 (date in MS)	1, 9
Stu	D-Sl Mus. I fol. 25 Choirbook; Stuttgart; <i>c.</i> 1542; copied by Nikolaus Peuschel for use by the court chapels of Ulrich, Duke of Württemberg, and his successor Christoph (numbering according to Gottwald 1964)	4
Vat¹	V-CVbav Cod. Vat. lat. 1347 2 parchment partbooks (D, T) of an original 5; probably of German origin; early sixteenth century?; once part of the Palatine electoral library in Heidelberg	2
Vat²	V-CVbav Cod. Vat. lat. 11953 1 partbook (B) of an original 5?; German origin; before 1518 (Birkendorf 1994); <i>c.</i> 1515–30 (Census Catalogue); once part of the Palatine electoral library in Heidelberg (numbering according to Birkendorf 1994: iii, 161–2)	13

Siglum	Library and Shelfmark	Motet no.
Wei	D-WRha Neustadt 39 1 partbook (V) of an original 5?; probably of Central German origin; late sixteenth century	3
Zwi¹	D-Z 32/33 8 partbooks (D1/2, A1/2, T1/2, B1/2); Zwickau; last third of the sixteenth century; copied by Cornelius Freundt for use by the Church of St. Marien, Zwickau (numbering according to Vollhardt 1896)	18
Zwi²	D-Z 34/35 5 partbooks (D2, A, T1/2, B) of an original 6; Zwickau; second half of the sixteenth century; main scribe was Cornelius Freundt; copied for use by the Church of St. Marien, Zwickau (numbering according to Vollhardt 1896)	6
Zwi³	D-Z 36/48 7 partbooks (D1/2, A1/2, T1/2, B1) of an original 8; Zwickau; second half of the sixteenth century; main scribe was Cornelius Freundt; copied for use by the Church of St. Marien, Zwickau (numbering according to Vollhardt 1896)	18
Zwi⁴	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)	12
Zwi⁵	D-Z 94/1 2 partbooks (A, T); of east central German origin, possibly Zwickau; late sixteenth century (date [15]90 in MS)	6
Zwi⁶	D-Z 139/20 1 partbook (13 complete + 15 fragmentary fols.); origin unknown; mid-sixteenth century? (numbering according to Möller 2008)	14

B. Prints

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
Be¹	NOVVM ET INSIGNE OPVS MVSICVM, SEX, QVINQVE, ET QVATVOR VOCVM, CUIVS IN GERMA- nia hactenus nihil simile vsquam est editum (Nuremberg: Johann vom Berg and Ulrich Neuber, 1558)	RISM 1558 ⁴ – (D-Rp)	4, 9
Be²	THESAURVS MVSICVS CONTINENS SELECTISSIMAS OCTO, SEPTEM, SEX, QVINQVE ET QVATVOR VOCVM HARMONIAS (Nuremberg: Johann vom Berg and Ulrich Neuber, 1564)	RISM 1564 ¹ – (D-Mbs)	18

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
Be ³	THESAVRI MVSICI TOMVS TERTIVS CONTINENS CANTIONES SACRAS, QVAS VVLGO MOTETAS VOCANT, EX OPTIMIS MVSICIS SELECTAS (Nuremberg: Johann vom Berg and Ulrich Neuber, 1564)	RISM 1564 ³ – (D-Mbs)	13
Eg	GEMINAE VNDEVIGINTI ODARVM HORATII MELODIAE, QVA- tuor Vocibus probè adornatæ, cum sele- ctiſſimis Carminum, partim sacrorum, partim pro phanorum, concentibus: additis circa finem alijs item cantionibus, matutinis, meridianis, [et] serotinis: Pæ- dagogijs rectè institutis, ac scholis quibuslibet pro exercenda iuuentute literaria accommodatiſſimis (Frankfurt am Main: Christian Egenolff, 1551/52)	RISM 1551 ¹⁷ – (D-Mbs)	21
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)	4, 6, 9
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)	3
Ge	SVAVISSIMAE ET IV= CVNDISSIMAE HARMONIAE: OCTO, QVIN= QVE ET QVATVOR VOCVM, EX DVABVS VOCIBVS, A præstantissimis artificibus huius artis compositæ, & nunc pri= mum in lucem æditæ, anno salutis nostræ M. D. LXVII (Nuremberg: Theodor Gerlach, 1567)	RISM 1567 ¹ – (D-Mbs)	20, 21
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)	11, 24
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 handtsam zu sinngen/ Vnd auf Instrument zebrauchen (Augsburg: Melchior Kriesstein, 1540)	RISM 1540 ⁷ vdm 51 (A-Wn)	1
Ne ¹	CANTIONES TRIGINTA SELECTISSIMAE: QVINQVE: SEX: SEPTEM: OCTO: DVODECIM ET PLVRIUM VOCVM, SVB QVA= tuor tantum, artificiose Musicis numeris à præstantissimis huius artis arti= ficibus ornata ac compositæ: Hinc inde autem collectæ & in lucem editæ, Per CLEMENTEM STEPHA= NI: BVCHAVIENSEM ET Egranorum incolam, Anno salutis 1568. (Nuremberg: Ulrich Neuber, 1568)	RISM 1568 ⁷ – (D-ROu)	21

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
Ne²	LIBER SECVNDVS. SVAVISSIMARVM ET IV= CVNDISSIMARVM HARMONIARVM: QVIN- QVE ET QVATVOR VOCVM, EX DVABVS VOCIBVS fluentium, quæ à præstantissimis artificibus huius artis compositæ, nunc primum in lucem sunt æditæ, anno salutis nostræ M. D. LXVIII. (Nuremberg: Ulrich Neuber, 1568)	RISM 1568 ⁸ – (D-Mbs)	20
Pe	TOMVS SECVNDVS PSALMORVM SELECTORVM QVA= TVOR ET QVINQVE VOCVM (Nuremberg: Johannes Petreius, 1539)	RISM 1539 ⁹ vdm 45 (D-Ju)	21
[Pe]¹	Quatuor uocu[m]. Lud. Senfl. Canon Misericordia & Veritas obuiaueru[n]t sibi, Iusticia & Pax osculatæ sunt. ([Nuremberg]: [Johannes Petreius], [c.1538]) (Gustavson 2013)	RISM S 2809 vdm 691 (D-Mbs)	20
[Pe]²	Quatuor uocu[m]. Lud. Senfl. Canon Misericordia & Veritas obuiaueru[n]t sibi, Iusticia & Pax osculatæ sunt. ([Nuremberg]: [Johannes Petreius], [c.1538]) (Gustavson 2013)	RISM S 2810 vdm 693 (A-Wn)	20
Re¹	SELECTÆ, AR- TIFICIOSÆ ET ELEGAN TES FVGÆ DVARVM, TRI- VM, QVATVOR, ET PLVRIVM VOCVM, partim ex veteribus & recentibus Musicis summa diligen- tia & accurato iudicio collectæ, partim Compositæ à IACOBO PAIX, Organico Palatino Lauingano. Auctæ, & denuò in lucem æditæ (Laugingen: Leonhard Reinmichel, 1590)	RISM 1590 ³⁰ – (D-DS)	23
Re²	SELECTÆ, AR- TIFICIOSÆ ET ELEGAN- TES FVGÆ DVARVM, TRI- VM, QVATVOR, ET PLVRIVM VOCVM, partim ex veteribus & recentibus Musicis summa Diligen- tia & acurato iudicio collectæ, partim Compositæ à IACOBO PAIX, Organico Palatino Lavingano. Tertia, locupletior & correctior æditio: BOETIVS. Musica obtinet principatum: nihil enim sine illa manet (Laugingen: Leonhard Reinmichel, 1594)	RISM 1594 ³ – (D-Mbs)	23
Rh	BICINIA GALLICA/ LATINA/ GERMANICA/ EX PRAESTANTISSIMIS MVSICORVM monumentis collecta, & secundum seriem tonorum disposita. TOMVS PRIMVS (Wittenberg: Georg Rhaw, 1545)	RISM 1545 ⁶ vdm 1163 (A-Wn)	19, 21

C. Theoretical Writings

Siglum	Title	vdm no. (consulted copy)	Motet no.
Faber	Heinrich Faber, AD MVSICAM PRACTICAM INTRO- DVCTIO, NON MODO præcepta, sed exempla quoq[ue] ad usum pue- rorum accommodata, quàm bre- uissime continens. Conscripta à Henrico Fabro Lichtenfelsensi (Nuremberg: Johann vom Berg and Ulrich Neuber, 1550)	vdm 1322 (D-B, with MS add.)	20, 23
Finck	Hermann Finck, PRACTICA MVSICA HER= MANNI FINCKII, EXEMPLA VARIORVM SIGNORVM, PRO= PORTIONVM ET CANONVM, IVDICI= VM DE TONIS, AC QVAEDAM DE ARTE SVAVITER ET ARTIFICIOSE CAN= TANDI CON= TINENS. VITEBERGÆ EXCVDEBANT HÆREDES GEORGII RHAVV, ANNO M. D. LVI. (Wittenberg: Georg Rhaw's heirs, 1556)	– (D-B)	20, 22, 23
Glarean	Heinrich Loritus Glarean, ΔΩΔΕΚΑΧΟΡΑΟΝ (Basel: Heinrich Petri, 1547)	vdm 1112 (A-Wmi)	23
Roggius	Nicolaus Roggius, MVSICAE PRACTICAE SIVE ARTIS CANENDI ELE= MENTA, MODORVMQVE Musicorum doctrina, quaestio= nibus breuiter & per- spicue exposita, à NICOLAO ROGGIO GÖTTINGENSI (Nuremberg: Ulrich Neuberger ad Theodor Gerlatz [<i>sic</i>], 1566)	– (GB-Lbl, Hirsch-Collection)	21
Stomius	Johannes Stomius, PRIMA AD MUSICEN INSTRVCTIO, ea[ue] simplicissima, pro artis huius tirunculis conge= sta per Ioannem Stomium (Augsburg: Philipp Uhart the Elder, 1537)	vdm 723 (D-B)	22
Wilphlingseder	Ambrosius Wilphlingseder, EROTE= MATA MVSI= CES PRACTICÆ, CONTI- nentia præcipuas eius artis præceptiones, in grati- am & usum studiosæ Iuuentutis diligenter collecta, ab AMBROSIO VVILPH- lingsedero, Brunouiense (Nuremberg: Christoph Heußler, 1563)	– (D-Mbs)	20
Zacconi	Lodovico Zacconi, PRATTICA DI MVSICA VTILE ET NECESSARIA SI AL COMPOSITO- re per Comporre i Canti suoi regolatamente, si anco al Cantore per assicurarsi in tutte le cose cantabili (Venice: Girolamo Polo, 1592)	– (A-Wn)	11

D. Other source

Siglum	Library and Shelfmark	Motet no.
Amb	A-Ia Inventar no. KK 5370–5373 4 linen partbooks, embroidered with gold, silver, and pearls (D/Ct/T, Ct2, V, B); Augsburg?; 1530; presented to Emperor Charles V (Salmen 1992), presumably by Duke Wilhelm IV of Bavaria (Lodes 2013)	7

E. Chant sources

RISM Siglum / Abbreviation	Title
A-Gu Cod. 1	Graz, Universitätsbibliothek, Cod. 1 (antiphoner from the library of Johann Siebenhirter (c.1469–1508), first Grand Master of the Order of Saint George; c.1480).
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).
<i>Antiphonarium Augustense</i> (1495)	Antiffanarium [Augustense] (Augsburg: Erhard Ratdolt, 1495) [GW 2062; vdm 1084] (D-Mbs).
<i>Antiphonarius</i> (1519)	Antiph[onarius] [also known as the ‘Antiphonale Pataviense’] (Vienna: Johannes Winterburger, 1519) [VD16 A 2946; vdm 4] (D-Mbs).
D-Mbs Clm 4306	Munich, Bayerische Staatsbibliothek, Clm 4306 (antiphoner from the Benedictine monastery of St. Ulrich and Afra in Augsburg; c.1501).
DK-Kk 3449, 8°	København, Det kongelige Bibliotek på Slotsholmen, Den Gamle Kongelige Samling 3449, 8° (manuscript antiphoner in seventeen volumes from Augsburg cathedral; 1580).
<i>Graduale Pataviense</i> (1511)	Grad[uale] patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs).
Lossius 1553	Lucas Lossius, PSALMODIA hoc est, CANTICA SACRA VETERIS ECCLESIAE SELECTA. (Nuremberg: Gabriel Hain, 1553) [VD16 L 2828] (D-Mbs).
<i>Responsoria noviter</i> (1509)	Respo[n]soria nouiter cu[m] notis im= pressa: de t[em]p[or]e [et] sanctis per totum annu[m]: regenti= bus [et] scholaribus vtilissima (Nuremberg: Johann Stuchs, 1509) [VD16 R 1197; vdm 835] (D-Mu).
SK-BRsa SNA 4	Bratislava, Slovenský národný archív, SNA 4 (antiphoner in two volumes once in the possession of canon Johannes Han in Bratislava; c.1487/8).

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CRITICAL REPORTS

1. *Alleluia, mane nobiscum, Domine* (SC M 2)

Text

The motet sets a Magnificat antiphon sung on Easter Monday.

Alleluia, mane nobiscum, Domine, alleluia. Quoniam ad-

Alleluia, abide with us, Lord, alleluia. For evening is ap-
proaching, alleluia, alleluia.

Cantus firmus

In Senfl's motet, the cantus firmus, which appears as a quasi-canon between tenor and vagans, is treated with increasing freedom as the motet unfolds in terms of intervallic distance between the voices, duration between entries, and melodic elaboration. Senfl's melody is similar to the one found in Lossius 1553: 116, with the exception of the final 'alleluia', which, in the vagans starting at m. 60₂, begins on *a* and features a four-note melisma on the second syllable.

Al - le - lu - ia, ma - ne no - bis - cum, Do - mi - ne, al - le - lu - ia.

Quo - ni - am ad - ve - spe - ra - scit, al - le - lu - ia, al - le - lu - ia.

Principal Source

Kr RISM 1540⁷ (A-Wn), no. 4 (D[1], D2 in V, Ct, T, B, V), *LVDVICVS SENFLIVS.*, text in all voices

Other Sources

Dre⁴ D-Dl Mus. Grimma 59, no. 47 (A, T), anon., Ct and T only, text in extant voices

Lei D-LEu Thomaskirche 49/50, [no. 139], fol. 187^{r-v} (D[1]), fol. 193^{r-v} (A), fol. 172^r (T=V), fol. 183^{r-v} (B), *Senffl.* (B), D2 and T missing (see Source Evaluation), text in extant voices

Mun⁶ D-Mu 4^o Art. 401, [no. 4], fols. 6^v-7^r (D[1]), fols. 7^v-8^r (Ct), fol. 4^r (T), fol. 7^r (B), *L. S.*, D2 and V missing, text in extant voices

Str D-SSa MS 229, no. 21 (Ct, T, B, V), *Sex Vocum Ludoüici Senflij.*, D1 and D2 missing, text in extant voices

Source Evaluation

The only source for this motet in which all six voices survive, **Kr**, has to serve as the principal source for this edition. It is unclear to what extent the later manuscript sources **Dre**⁴ and **Str** follow **Kr**, since these sources do not deviate substantially from the principal source nor do their repertoires suggest they were copied directly from the print. **Mun**⁶, which was apparently copied in the 1530s and represents the earliest manuscript, appears (like **Kr**) to have originated in Augsburg (cf. Rifkin 2005) and thus not far from Senfl's immediate orbit. Some deviations from **Kr** found in **Mun**⁶ also appear in **Lei** (B: 9₄-18; D1: 56-7; Ct: 65₂; and B: 68₁₋₂), suggesting that these sources might form a separate strand of transmission from **Kr**.

In **Kr**, the discantus 2 is accompanied by the header 'ad beneplacitum', indicating that this voice serves as an optional enhancement to the composition. The discantus 2 in fact begins the motet, followed by the contratenor after a rest of one breve in duration. Although the discantus 2 is not transmitted in any other source beyond **Kr**, all the surviving partbooks of three of the motet's four other sources—**Dre**⁴, **Mun**⁶, and **Str**—include this additional breve rest in the first measure, which would enable inclusion of the discantus 2 voice and suggest that these sources transmit the six-voice version. Only in **Lei** is this opening breve rest omitted from its four surviving voices, which implies that in **Lei** the motet was performed without this apparently optional voice. Another unusual feature of **Lei** is the fact that the tenor partbook transmits the vagans rather than the tenor voice (in the quasi-canon between vagans and tenor on which this motet is constructed, the vagans serves as the leading voice). Although the quintus partbook of **Lei** survives, this partbook does not include either of the 'missing' voices. The section in this partbook where *Alleluia, mane nobiscum* might have appeared (scribal hand no. V in Series IX as catalogued in Youens 1978) opens with two blank leaves (fols. 84-5), then proceeds at the top of fol. 86^r with Lorenz Lemlin's *Memento mei, Domine* (scribal hand no. VI), the piece otherwise found immediately after *Alleluia, mane nobiscum* in the other four partbooks (Lemlin's five-voice motet is also transmitted in **Kr**). Given the frequently jumbled

ordering of pieces in the five partbooks of **Lei** and the fact that several pieces were not copied completely, it cannot be determined whether this motet was performed with four or five voices, and therefore it has not been edited separately in this edition.

Variant Readings

Directions and/or non-verbal signs

9 ₂	B	Str	<i>G</i> corrected to <i>F</i>
16	B	Kr	<i>c</i> corrected to <i>B^b</i> in A-Wn exemplar
34 ₂	D2	Kr	<i>Verte</i> after this note indicating page turn
44 ₄	Ct	Str	<i>d</i> ¹ corrected to <i>c</i> ¹
67	D1	Lei	∩
67	T	Str	∩
68	Ct	Lei, Str	∩
69	B, V	Lei, Str	∩

Variants in pitch and rhythm

1	D1, Ct, B, V	Lei	Br-rest missing
9 ₂	Ct	Str	Mi Sm
15 ₁	D1	Kr	Sb Mi
15 ₁₋₃	Ct	Dre ⁴	Mi- <i>f</i> ¹ Sm- <i>e</i> ¹ Sm- <i>d</i> ¹
16 ₂	D	Lei	Sb Mi
43 ₁	T	Dre ⁴	Sb-rest obscured by ink bleeding?
46 ₂	D1	Kr	Sb Mi (at line break)
54 ₃	D1	Lei	erroneous dotted Sb
58 ₁	D1	Lei	<i>b^b</i> ¹
61 ₃	Ct	Lei	<i>e</i> ¹
63 ₁₋₂	D1	Lei	erroneous Fu- <i>e</i> ¹ Fu- <i>c</i> ¹
63 ₃₋₆ 4 ₁	Ct	Lei	Sb- <i>e</i> ¹ Sb- <i>d</i> ¹
65 ₂	Ct	Lei, Mun ⁶	Mi Sm
66 ₁	D1	Lei	<i>b^b</i>

Ligatures

13 ₁₋₁₄ 1	T	Mun ⁶	two-note lig. only (13 ₁₋₂)
56-7	D1	Lei, Mun ⁶	lig.
61 ₁₋₂	T	Str	<i>recta</i> in place of <i>obliqua</i>
63 ₁₋₂	B, V	Str	<i>recta</i> in place of <i>obliqua</i>
68 ₁₋₂	B	Lei, Mun ⁶	<i>obliqua</i> in place of <i>recta</i>

Textual variants and text placement

2 ₁₋₇ 1	Ct	Dre ⁴ , Str	<i>Alleluia, alleluia</i>
7 ₁₋₁₈ 1	D1	Lei	<i>Alleluia</i> (3 times)
7 ₁₋₁₈ 1	D1	Mun ⁶	<i>Alleluia, alleluia</i>
8 ₁₋₁₁ 3	Ct	Dre ⁴	<i>allelu-</i> + sign of repetition
8 ₁₋₁₁ 1	Ct	Str	<i>alleluia</i> + sign of repetition
9 ₄₋₁₈	B	Lei, Mun ⁶	<i>alleluia</i>
12 ₁₋₁₄ 1	Ct	Dre ⁴	<i>Alle-</i>
14 ₃₋₁₈ 1	Ct	Dre ⁴	<i>-luia</i> + sign of repetition
18 ₃₋₂₄ 1	Ct	Lei	<i>mane nobiscum, Domine</i> + sign of repetition
18 ₃₋₂₄ 1	Ct	Mun ⁶	<i>mane nobiscum</i> + sign of repetition
20 ₂₋₂₄ 1	Ct	Dre ⁴	<i>mane nobiscum, Domine</i>
23 ₁₋₂₇ 1	D1	Lei	<i>mane nobiscum, mane nobiscum, Domine</i>
37 ₂₋₄₀	V	Lei	no text
45 ₂₋₄₈ 1	V	Lei	<i>advesperascit</i>
50 ₂₋₅₇	T	Str	<i>allelu-</i> + sign of repetition + <i>-ia</i>
51 ₁₋₅₇	V	Lei	<i>alleluia</i>
54 ₂₋₆₂ 1	V	Lei	no text
62 ₃₋₆₅	B	Lei	no text
63 ₂₋₆₄ 2	Ct	Lei	no text

Remarks

The edition departs in two instances from the notation found in the principal source **Kr**: two pairs of notes of the same pitch at mm. 15₁ and 46₂ have been merged (cf. Variants in pitch and rhythm). Both instances occur within a melisma in the discantus 1 and are likewise merged in the two other sources whose discantus 1 parts survive, **Lei** and **Mun**⁶.

2. Alma Redemptoris Mater (SC M 3)**Text**

Alma Redemptoris Mater is one of the four ‘great’ Marian antiphons sung in the time from Advent until the Feast of the Purification (2 February). Senfl’s setting of this text in hexameters uses—like the liturgical models—the participle ‘manens’ instead of the finite verb ‘manes’.

1.p.
Alma Redemptoris Mater, quae pervia caeli
porta manens, et stella maris, succurre cadenti, surgere qui
curat, populo.

1.p.
Gracious Mother of the Redeemer, who remainest the open
gate of heaven, and the star of the sea, aid the fallen people
who strive to rise again.

2.p.
Tu quae genuisti,
natura mirante, tuum sanctum Genitorem.

2.p.
Thou who gavest birth, to the wonderment of nature, to thy
holy Father.

3.p.
Virgo prius ac posterius, Gabrielis ab ore
sumens illud Ave, peccatorum miserere.

3.p.
Virgin before and after, accepting from Gabriel’s lips that
Ave, have mercy on sinners.

Cantus firmus

In this motet, Senfl introduces the cantus firmus as a continuously sounding thread: starting on *c*, it appears in the tenor in long note values without any rests, just as in *Ave, Rosa sine spinis* (NSE 3.1), *Conditor alme siderum* (NSE 3.3), or *Mater digna Dei / Ave, sanctissima Maria* (NSE 3.10).

Senfl’s model for this well-known antiphon is similar to the version given below from the *Antiphonarius* (1519), fols. 272^v–273^r, but does not include—especially in the first part of the composition—many of the lower neighbour notes at phrase endings (cf. ‘alma’, ‘mater’, ‘pervia’, ‘maris’, ‘cadenti’, ‘populo’, ‘mirante’, ‘Genitorem’), or the initial descending formula at ‘Tu’ (2.p.) and ‘Virgo’ (3.p.).

Al - - - - - ma Red-em-pto- ris Ma - - ter,
quae per - vi - a cae-li por - - ta ma - - nens, et stel - - la
ma - - ris, suc - cur - re ca - den - ti, sur - ge - re qui cu - rat po - pu - lo.
Tu quae ge - nu - i - - sti, na - tu - - ra
mi - ran - - te, tu - um san - ctum Ge - ni - to - rem.

Vir - - - go pri - - - us ac po - ste - ri - us,
 Ga - bri - e - lis ab o - - - re su - mens il - lud
 A - - - ve, pec - ca - to - rum mi - se - re - re.

Principal Sources

Music

Cop¹ DK-Kk MS Den Gamle Kongelige Samling 1872, 4^o, [no. 82], fols. [69a]^v-70^r / 72^v-74^r (D), fols. [69a]^v-[70]^r / 73^v-75^r (Ct), fols. 68^v-70^r / 62^v-64^r (T), fols. [69a]^v-[70]^r / 74^v-76^r (B), fols. 69^v-[70b]^r / 72^v-74^r (V), fols. [68b]^v-[70]^r / 18^v-20^r (6), *L. Senffl* (B), text incipits in all voices

Text

Vat¹ V-CVbav Cod. Pal. lat. 1347, fols. 1^r-3^v (D=S), fols. 9^r-11^v (T=V), anon., V and 6 only, text in extant voices

Source Evaluation

Of the two sources transmitting this motet, only **Cop¹** is complete. This manuscript, a set of partbooks from the Danish court in Copenhagen, has therefore been designated principal source for the edition. **Cop¹**, however, provides only text incipits, whereas the two parchment partbooks of **Vat¹**, which are the remains of a source from the court of Elector Palatine Ottheinrich, provide text underlay for the sexta vox and vagans (see this volume, Plates 1–2). For this reason, **Vat¹** has been designated principal source for the text underlay of these two voice parts. The scribe of **Vat¹** has split ligatures and divided longer note values, probably to accommodate the text underlay. The editors, thus, chose also to follow **Vat¹** at several points with regard to musical notation, which has resulted in the division of note values at m. 108₁₋₂ (V), m. 165₃ (6), m. 171₃ (6), m. 213₃₋₄ (6), and at m. 225₂ (6); and reasons of text underlay made it also necessary to split the breve in the discantus of **Cop¹** at m. 219₁₋₂.

An error occurs at m. 117₁: the scribe of **Cop¹** erroneously notated *d*¹ and *d* in the contratenor and tenor, resulting in a dissonant sonority with the discantus and bassus. The scribe of **Vat¹** was correct in notating *e* in the extant vagans partbook. The editors therefore chose to follow **Vat¹** in this instance, which—in consequence—made it necessary to emend the contratenor at m. 117₁ too.

Variant Readings

Clefs

21 ₃ -50 ₃	6	Vat¹	erroneous C2 clef
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Directions and/or nonverbal signs

13 ₂	6	Cop¹	erased note stem
44 ₄	D	Cop¹	blackened note head corrected to void
94	B, 6	Cop¹, Vat¹ (6 only)	∩
95	V	Vat¹	∩
96	Ct	Cop¹	∩
97	T	Cop¹	C3 clef corrected to F3 clef
100	Ct	Cop¹	erased note stem
144	B	Cop¹	∩
145	Ct, V, 6	Cop¹, Vat¹ (V, 6 only)	∩
158 ₆	6	Cop¹	blackened note head corrected to void
197 ₃	6	Cop¹	Mi corrected to Sb
215 ₁	Ct	Cop¹	blackened note head corrected to void
225 ₂	V	Cop¹	<i>b</i> corrected to <i>a</i>
226	Ct	Cop¹	∩
231	6, B	Cop¹	∩

231	V	Vat¹	◡
233	6	Cop¹	◡
Coloration			
220	V	Vat¹	colored Br- <i>g</i> colored Sb- <i>g</i> (cf. Variants in pitch and rhythm 219–20)
Variants in pitch and rhythm			
22 ₁	6	Cop¹	erroneous Mi- <i>a</i> ¹
27 ₁ –28 ₁	6	Vat¹	dotted Br
27 ₃	V	Vat¹	2 Mi
34 ₂	6	Cop¹	extra Mi- <i>b</i> ¹
82 ₂ –83 ₁	6	Vat¹	dotted Sb
91	T	Cop¹	Mx
94	D, B, 6	Cop¹	Mx
95	V	Cop¹	Mx
96	Ct	Cop¹	Mx
108 _{1–2}	6	Cop¹	Br
108 ₂	V	Cop¹	dotted Sb
109 ₃	V	Vat¹	Mi- <i>g</i> Mi- <i>e</i>
117 ₁	Ct	Cop¹	<i>d</i> ¹
117 ₁	V	Cop¹	<i>d</i>
122 ₂ –123	6	Vat¹	Sb Br
134 _{1–3}	6	Vat¹	Mi- <i>b</i> ¹ Sm- <i>a</i> ¹ Sm- <i>g</i> ¹
141	T	Cop¹	Mx
141 ₂	V	Cop¹	note missing
144	B	Cop¹	Mx
153 ₂ –154 ₁	6	Vat¹	dotted Sb
165 ₃	6	Cop¹	dotted Mi
170 ₅	6	Vat¹	2 Mi
171 ₃ –172 ₁	6	Cop¹	dotted Sb
180 ₁	6	Vat¹	Sb- <i>e</i> ¹ (cf. Remarks)
193 ₃	6	Vat¹	note missing (cf. Remarks)
198	6	Vat¹	Br Sb
200	6	Vat¹	Br Sb
212	6	Vat¹	erroneous Sb-rest
213 _{3–4}	6	Cop¹	Sb
215	V	Vat¹	Br Sb
219 _{1–2}	D	Cop¹	Br
219–20	V	Vat¹	dotted Br- <i>c</i> dotted Sb- <i>g</i> Mi- <i>g</i> (cf. Coloration)
225 ₂ –226 ₁	6	Cop¹	dotted Sb
226	Ct	Cop¹	Mx
226 ₄	V	Vat¹	Sb Mi
227	T	Cop¹	Mx
231	D, V, B	Cop¹	Mx
233	6	Vat¹	additional Lo- <i>g</i> ¹
Accidentals			
72 ₂	V	Vat¹	no <i>b</i> ^b
Ligatures			
68 _{1–2}	6	Vat¹	no lig.
138 _{1–2}	6	Vat¹	lig.
141 ₂ –143 ₁	6	Vat¹	lig.
175 ₇ –176 ₁	6	Vat¹	no lig.
195 _{1–2}	6	Vat¹	lig.
197 _{2–3}	6	Vat¹	lig.

Remarks

- The scribe of **Vat**¹ does not separate or conclude the three *partes* with bar lines.
- Because of the rhythmic error in the sexta vox of **Vat**¹ at m. 180₁ (Sb instead of Mi), the melodic line of this voice is delayed by the duration of a minim relative to the other voices. The scribe subsequently addressed this problem by omitting the minim in the sexta vox at m. 193₃.

3. Anima mea liquefacta est (ii) (SC M 6)**Text**

The text of this motet is a Marian antiphon based on the Song of Songs 5:6–8.

1.p.
Anima mea liquefacta est, ut dilectus locutus est.
Quaesivi, et non inveni illum;
vocavi, et non respondit mihi.

1.p.
My soul melted when my beloved spoke.
I sought him but could not find him;
I called him, but he gave me no answer.

2.p.
Invenerunt me custodes civitatis;
percusserunt me, et vulneraverunt me.
Tulerunt pallium meum custodes murorum.

2.p.
The watchmen of the city found me;
they smote me, and they wounded me.
The watchmen of the walls took away my veil.

3.p.
Filiae Jerusalem, nuntiate dilecto quia amore languo.

3.p.
Daughters of Jerusalem, tell my beloved that I am sick with love.
(adapted from *RDC*)

Cantus firmus

This antiphon is sung in the context of Marian feasts, often for the Assumption of Mary. Senfl's cantus firmus, which appears untransposed in the tenor of this motet, is similar to the chant in *Responsoria noviter* (1509), fols. 119^v–120^f. The most significant deviations appear at the beginnings of the *secunda* and *tertia partes*: in Senfl's tenor, the first ligature of 'Invenerunt' rises a whole step from *d* to *e*, whereas in *Responsoria noviter* (1509) it leaps a third to *f*; and the phrase 'Filiae Jerusalem' is transposed one pitch higher than the version in the chant book. This last variant is probably due to the fact that Senfl set the cantus firmus in the *tertia pars* as a threefold canon in the contratenor, tenor, and discantus 2.

A - ni - ma ___ me - - a li - que - fa - cta ___ est, ut di - le - - ctus lo - cu - tus ___ est.

Quae - si - vi, et non in - ve - ni ___ il - lum; vo - ca - vi, et non re - spon - dit mi - hi. In -

ve - ne - runt me cu - sto - des ci - vi - ta - tis; per - cus - se - runt ___ me, et vul - ne - ra - ve - runt me.

Tu - le - runt pal - li - um me - um cu - sto - des mu - ro - rum. Fi - li - ae ___ Je - ru -

sa - lem, nun - ti - a - te di - le - cto qui - a a - - - mo - re ___ lan - gue - o.

Principal Source

Fo² RISM 1538³ (D-Mbs), no. 8 (D[1], D2 in Q/S, Ct, T, V in Q/S, B), *Ludo. Senfl* (index T), text in all voices

Other Sources

Cop¹ DK-Kk MS Den Gamle Kongelige Samling 1872, 4^o, [no. 81], fols. 67^v–[69a]^r / 70^v–72^r (D[1]), fols. 67^v–[69a]^r / 71^v–73^r (A=D2), fols. 67^v–68^v / 61^v–62^v (T), fols. 68^r–[69a]^r / 73^r–74^r (B), fols. 68^r–69^r / 71^r–72^r (V), fols. 67^v–[68b]^r / 16^v–18^r (S=Ct), anon., text incipit in all voices

Dre¹ D-Dl Mus. 1/D/3, no. 62/[no. 59], fols. 107^r–109^r (C=D[1]), fols. 112^v–114^v (A), fols. 94^v–95^r (T), fols. 97^r–98^v (B), fols. 96^v–97^v (Q=D2), fols. 49^r–50^v (S=V), *L S*, text in all voices

Wei D-WRha Neustadt 39, fols. 154^r–155^v (V=D1), anon., V only, text in extant voice

Source Evaluation

The earliest source for this motet is **Fo²**, the second volume of Hans Ott's motet anthology printed in Nuremberg in 1538. It transmits a practicable version of Senfl's setting in regard to counterpoint and text underlay and was therefore chosen as principal source. It is possible that the version in the manuscript **Dre¹** (Wittenberg, c.1550/60) was derived in some way from the print, but the information based on collation is too vague to establish any relation with certainty. Variants involve only minor deviations, but there are also mistakes, at least some of which have been introduced in a later revision apparent in several corrections (e.g. D1: 63₂; B: 25). More independent in its readings is **Cop¹**, a manuscript from the court of Christian III in Copenhagen. It was copied after 1548 (Glahn 1992) and intended for instrumental use (wind players; Glahn 1978: 19–24), which explains why the entries only have text incipits. This purpose probably also accounts for the preference for longer note values over tonal repetitions in the readings from this set of partbooks (e.g. Ct: 103_{3–4}, 106_{2–3}, 109_{2–3}; V: 83–4, 143₃–144₁). The use of ligatures in **Cop¹** is also quite different from the other two sources. Due to the fragmentary state of preservation of **Wei** and the fact that the reading in this manuscript exhibits no substantive variants but only minor scribal errors, it is not possible to establish a clear dependency among **Wei** and the other sources.

Variant Readings

Clefs

88 ₁ –128	Ct	Dre¹	C3 clef
93 ₁ –128	Ct	Fo²	C3 clef
130–65	Ct	Cop¹	C4 clef

Directions and/or non-verbal signs

25	B	Dre¹	<i>A</i> corrected to <i>G</i>
46 ₂	D2	Dre¹	<i>f</i> ¹ corrected to <i>d</i> ¹ (?)
63 ₂	D1	Dre¹	<i>e</i> ¹ corrected to <i>d</i> ¹
68 ₃	D1	Wei	erroneous Mi- <i>g</i> ¹ erased after this note
71 ₂ –73 ₁	B	Cop¹	four dots above Lo (cf. Variants), probably to indicate 4 Sb
75	D1	Cop¹, Wei	∩
76	T	Cop¹	∩
103 ₂	D1	Wei	erroneous <i>d</i> ² corrected to <i>e</i> ²
103 _{2–3}	D2	Dre¹	correction mark to join 2 Mi
128	D1, Ct	Cop¹, Wei (D1)	∩
130–149 ₁	Ct	Cop¹	C3 clef corrected to C4
149 ₃	D1	Wei	missing note added later
156 ₅ –157 ₁	V	Dre¹	correction mark to join 2 Mi
160 ₅	V	Cop¹	superfluous Mi- <i>b</i> after 1605 crossed out
164 _{4–5}	Ct	Dre¹	two dots above Sb (cf. Variants in pitch and rhythm), probably to indicate 2 Mi
165	D1	Wei	∩

Coloration

74 ₃ –75 ₁	Ct	Dre¹	no coloration
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Variants in pitch and rhythm

9 _{2–3}	Ct	Dre¹	dotted Sb
21 ₂ –22 ₁	Ct	Cop¹	dotted Sb
25 ₂	Ct	Cop¹	Sb Mi
33 _{1–2}	D2	Dre¹	Sb
35 ₂ –36 ₁	V	Dre¹	Sb

43 ₃	D1	Dre¹	<i>b¹</i>
57 ₁₋₂	B	Cop¹	Br
58 ₁	D1	Dre¹	note missing?
63 ₁	D1	Dre¹	erroneously Mi
71 ₂₋₇₃ ₁	B	Cop¹	Lo
75	D1	Cop¹	Mx
76	Ct	Cop¹	Mx
81 ₁	D1	Wei	<i>d²</i>
83-4	V	Cop¹	Lo
90-1	V	Cop¹	Lo
92 ₃	Ct	Cop¹	<i>e¹</i>
93-4	T	Cop¹	Lo
103 ₁	D1	Dre¹	Mi-rest missing
103 ₂₋₃	D2	Dre¹	Sb (cf. Directions)
103 ₃₋₄	Ct	Cop¹	Sb
105 ₂	D1	Dre¹	erroneous Mi
106 ₂₋₃	Ct	Cop¹	Sb
109 ₂₋₃	Ct	Cop¹	Sb
112 ₁₋₂	Ct	Cop¹	Sb
112-113 ₂	D1	Dre¹	only 2 Sb-rests visible
118 ₂₋₁₁₉ ₂	Ct	Cop¹	Mi- <i>d¹</i> Mi- <i>c¹</i> Mi- <i>a</i> Sb- <i>b</i>
119 ₁₋₂	V	Cop¹	Br
122 ₄₋₁₂₃ ₁	Ct	Cop¹	dotted Sb
128	D1, D2, Ct, V, B	Cop¹	Mx
129	T	Cop¹	Mx
135	D1	Dre¹	erroneous <i>f¹</i> (lig.)
143 ₃₋₁₄₄ ₁	V	Cop¹	dotted Mi
147 ₄₋₁₄₈ ₁	D1	Dre¹	Sb- <i>b¹</i>
147 ₅₋₆	V	Cop¹	dotted Mi- <i>a</i>
148 ₃	D1	Dre¹	erroneous Sb- <i>a¹</i> (or wrongly mended?)
155 ₁₋₁₅₆ ₂	B	Cop¹	Br- <i>f</i> Br- <i>e</i>
156 ₅₋₁₅₇ ₁	V	Dre¹	Sb (cf. Directions and/or non-verbal signs)
159 ₂	D1	Dre¹	note missing
164	T, V, B	Cop¹	Mx
164 ₄₋₅	Ct	Dre¹	Sb
165	D1, D2, Ct	Cop¹	Mx
Ligatures			
1-3	D1	Cop¹	lig.
13 ₁₋₂	D1	Cop¹	no lig. (at page turn)
14 ₂₋₁₅ ₁	V	Cop¹	no lig.
16 ₁₋₂	D2	Cop¹	no lig. (at page turn)
30 ₁₋₂	B	Cop¹	lig.
32 ₁₋₂	B	Cop¹	lig.
45 ₁₋₂	B	Cop¹	lig.
46 ₂₋₄₇ ₁	B	Cop¹	lig.
63 ₂₋₆₄ ₁	Ct	Cop¹	no lig.
69-70	B	Cop¹	lig.
95 ₁₋₂	Ct	Cop¹	no lig.
Textual variants and text placement			
6 ₃₋₁₂ ₁	D1	Wei	<i>mea, anima mea</i>
7 ₁₋₉ ₅	V	Fo²	<i>Anima mea</i>
10 ₂₋₁₇ ₁	B	Dre¹	<i>anima mea, anima mea</i>
10 ₂₋₁₇ ₂	D1	Dre¹	no text
12 ₂₋₁₈ ₁	Ct	Dre¹	no text
22 ₁₋₂₄ ₁	D1	Dre¹	no text
25 ₂₋₂₈ ₃	Ct	Dre¹	no text
34 ₃₋₃₇ ₁	Ct	Dre¹	no text

38 ₂ –40 ₁	D1	Dre ¹	no text
39 ₃ –42 ₁	Ct	Dre ¹	no text
40 ₃ –46	D1	Dre ¹	<i>ut dilectus locutus, locutus est</i>
49 ₂ –50 ₁	Ct	Dre ¹	no text
53 ₃ –55 ₂	Ct	Dre ¹	no text
55 ₃ –57	Ct	Dre ¹	<i>inveni -ni illum</i> (at page turn)
57 ₂ –58 ₁	D1	Wei	<i>illam</i>
58 ₂ –64 ₂	D1	Dre ¹	<i>et non inveni illum; vocavi</i>
61 ₁ –64 ₂	D1	Wei	<i>vocavi</i>
65 ₂ –67 ₁	D1, Ct	Dre ¹	no text
70 ₂ –71 ₂	V	Dre ¹	<i>repondit mihi</i>
70 ₂ –73 ₁	Ct	Dre ¹	no text
72 ₂ –75	D1	Dre ¹	<i>et non respondit mihi</i>
74 ₁ –76	Ct	Dre ¹	<i>mihi, mihi</i>
79 ₃ –87 ₁	D2	Dre ¹	<i>invenerunt me custodes, custodes civitatis</i>
87 ₂ –91 ₂	Ct	Dre ¹	no text
90 ₃ –94 ₁	B	Dre ¹	no text
109 ₂ –111	D1	Wei	<i>pallium meum</i>
110 ₁ –113 ₂	Ct	Dre ¹	<i>pallium meum, meum</i>
111 ₂ –116 ₁	D2	Dre ¹	<i>Tulerunt pallium meum, meum</i>
116 ₄ –117 ₂	B	Dre ¹	no text
118 ₂ –119 ₂	Ct	Dre ¹	no text
118 ₃ –123	D1	Dre ¹	<i>murorum</i> (3 times)
118 ₄ –121 ₂	B	Dre ¹	no text
122 ₂ –126	Ct	Dre ¹	no text
123 ₃ –125 ₂	D1	Dre ¹	<i>custodes murorum</i>
125 ₃ –126 ₂	B	Dre ¹	<i>murorum</i>
125 ₄ –128	D1	Dre ¹	no text
126 ₃ –128	B	Dre ¹	no text
134 ₂ –137 ₃	V	Fo ²	<i>Jerusalem</i>
136 ₂ –139 ₃	D1	Wei	<i>Jerusalem</i>
138 ₂ –139 ₃	D1	Dre ¹	no text
142 ₂ –143 ₁	D1	Dre ¹	no text
143 ₃ –148 ₁	V	Dre ¹	<i>Jerusalem</i> (3 times)
150 ₁ –154 ₁	B	Dre ¹	<i>dilecto quia amore</i>
150 ₂ –151 ₃	D1	Wei	no text
150 ₂ –154 ₁	D1	Fo ²	<i>dilecto, dilecto quia amore langueo</i>
151 ₂ –153	T	Dre ¹	<i>quia, quia</i>
152 ₂ –154	D2	Dre ¹	<i>quia, quia</i>
156 ₂ –159	T	Fo ²	<i>amore -re</i>
158 ₂ –163 ₂	D1	Wei	<i>langueo amore</i>
159 ₃ –161 ₁	V	Dre ¹	<i>amore langueo</i>

4. *Ave, Maria ... Virgo serena* (SC M 9)

Text

The motet is a reworking of Josquin's famous motet of the same title. The main body is a votive poem widely transmitted in French and German prayer books that seems to have originated in the fourteenth century (cf. Mone 1854: 5; Chevalier: nos. 1744, 1879). It consists of five four-line stanzas that refer to the five joys of Mary (conception, nativity, annunciation, purification, assumption). The stanzas are preceded by the opening two lines of the sequence *Ave, Maria* (AH 54: no. 216) and conclude with a petition that addresses the Virgin in her role as divine intercessor. In contrast to the surrounding voices, the tenor 1 sings an ostinato of the words 'Ave, Maria' together with its iconic musical motif as taken from Josquin.

Stu, a choirbook from the court chapel in Stuttgart, features a christological reworking of the text without any changes in the musical notation. Consequently, the ostinato in the tenor 1 in this choirbook is underlaid with various invocations to Jesus Christ.

A different christological text was entered by hand in the Berlin copy of **Fo**¹ (for an edition of the text see Gustavson 1998: ii, 720). In this exemplar, the text of the tenor 1 is simply replaced with the salutation 'Ave, Jesu Christe'.

1.p.
 Ave, Maria, gratia plena,
 Dominus tecum, Virgo serena.
 Ave, cuius conceptio
 solemnem plena gaudio,
 caelestia, terrestria,
 nova replet laetitia.
 Ave, cuius nativitas
 nostra fuit solemnitas,
 ut lucifer lux oriens
 verum solem praeveniens.

2.p.
 Ave, vera humilitas,
 sine viro fecunditas,
 cuius annuntiatio
 nostra fuit redemptio.
 Ave, vera virginitas,
 immaculata castitas,
 cuius purificatio
 nostra fuit purgatio.
 Ave, praeclara omnibus
 Angelicis virtutibus,
 cuius assumptio
 nostra fuit glorificatio.
 O Mater Dei,
 memento mei. Amen.

1.p.
 Hail Mary, full of grace,
 the Lord is with you, gentle Virgin.
 Hail, whose conception,
 full of solemn joy,
 fills the heaven, the earth,
 with new rejoicing.
 Hail, whose birth
 was our festival,
 as the light-bringing rising light
 coming before the true sun.

2.p.
 Hail, true humility,
 fertility without a man,
 whose annunciation
 was our redemption.
 Hail, true virginity,
 unspotted chastity,
 whose purification
 was our cleansing.
 Hail, famous with all
 angelic virtues,
 whose assumption was
 our glorification.
 O Mother of God,
 remember me. Amen.

(Paul Hillier / Peter James, according to NJE 23, CC: 91–2)

Christological adaptation in D-Sl (deviating text passages in italics)

Text in D1, D2, Ct, T2, B

1.p.
 Ave, *Servator* (Ct, B: *Salvator*),
ave, Redemptor nostrae,
o Jesu, author salutis decusque nostrum,
o mediator, o intercessor, o spes nostra.
 Ave, cuius conceptio
 solemnem plena gaudio,
 caelestia, terrestria,
 nova replet laetitia.
 Ave, cuius nativitas
 nostra fuit *renatio,*
tu lucifer lux oriens
mortis iura praeveniens.

Text in D1, D2, Ct, T2, B

2.p.
 Ave, vera humilitas,
sub qua latet divinitas,
 cuius annuntiatio
 nostra fuit redemptio.
 Ave, *promissa* (D1, D2, B erroneously: *promissi veritas*)
seminis ipsa et fecunditas,
cuius amara passio
nostra fuit redemptio.
 Ave, *tu vera caritas,*

Text in T1

1.p.
 Ave, *Servator, ave, Redemptor nostrae,*
o Jesu, author salutis decusque nostrum.

Text in T1

2.p.
 Ave, *Servator, ave, Redemptor nostrae,*
o Jesu, author salutis decusque nostrum,
exora Patrem.
 Ave, *Salvator, ave Servator,*
ave, Redemptor. Amen.

*o immensa dilectio,
cuius amara passio
nostra fuit redemptio.
O ave, praeclare omnibus
Angelicis virtutibus,
cuius et resurrectio
nostra fuit iustificatio.
O Fili Dei,
memento mei. Amen.*

Text in D1, D2, Ct, T2, B

1.p.
Hail, Saviour (Ct, B: Redeemer),
hail, our Redeemer,
O Jesus, Creator of salvation and our Glory,
O Mediator, O Intercessor, O our Hope.
Hail, whose conception,
full of solemn joy,
fills heaven and earth
with new happiness.
Hail, whose birth
was our rebirth.
Thou art the light-bearing morning star
that forestalls the laws of death.

Text in D1, D2, Ct, T2, B

2.p.
Hail, true Humility,
within whom divinity lies hidden,
whose annunciation
was our redemption.
Hail, promised Truth
and the fertility of the seed itself,
whose bitter suffering
was our redemption.
Hail, thou that art true Charity,
O tremendous Love,
whose bitter suffering
was our salvation.
O hail, Glorious One,
with all the angelic virtues,
and whose resurrection
was our justification.
O Son of God,
remember me. Amen.

Cantus firmus

In this unusual ‘motet-to-motet imitation’ (Stanyon 2009: 152), Senfl once more makes reference to Josquin, just as he does in some of his psalm motets (*De profundis* (ii), NSE 3.6; *Miserere mei, Deus*, NSE 3.12; *Omnes gentes plaudite*, NSE 3.21; see also the Introduction to NSE 3). Senfl uses Josquin’s entire motet *Ave, Maria ... Virgo serena* as the basis for this polyphonic setting and reworks Josquin’s thematic material by transforming each successive phrase of the model into a new section of his own work. In doing so, he expands the scoring to six voices and introduces Josquin’s initial ‘Ave, Maria’ motif as an ostinato (T1) with varying note values and interspersed with various lengths of rests.

Benoit-Castelli 1954 (see also NJE 23, CC: 89–90) has shown that despite the fact that Josquin composed his motet rather freely, the appropriate chant of the sequence is quoted at the beginning.

Text in T1

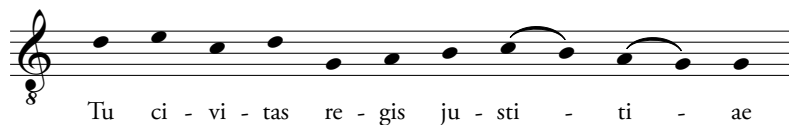
1.p.
Hail, Saviour, hail, our Redeemer,
O Jesus, Creator of salvation and our Glory.

Text in T1

2.p.
Hail, Saviour, hail, our Redeemer,
O Jesus, Creator of salvation and our Glory,
appease the Father.
Hail, Saviour, hail, Redeemer,
hail, Saviour. Amen.



as well as in mm. 64–73:



Principal Source

Mun² D-Mbs Mus.ms. 12, [no. 3], fols. 32^v–54^r (D1, D2, Ct, T1, T2, B), *Lud: Sen[n]fl.*, text in all voices

Other Sources

Be¹ RISM 1558⁴ (D-Rp), no. 20 (C=D1, V=D2, A, T=T1, 6=T2, B), *LVDOVICVS SENFFEL.*, text in all voices

Fo¹ RISM 1537¹ (D-ROu), no. 6 (D=D1, Q=D2, Ct, T=T1, 6=T2, B), *LVDO: S.*, text in all voices

Mun⁵ D-Mbs Mus.ms. 1536, [no. 116], fols. 308^v–310^v (D[1]), fol. 332^{r-v} (T[1]), fols. 296^v–297^v (B), fols. 274^v–277^r (6=T2), *Ludouicus Senffel.*, D2 and Ct missing, text in extant voices

Mun⁶ D-Mu 4^o Art. 401, [no. 2], fols. 2^v–4^v (D[1]), fols. 2^v–5^r (Ct), fol. 2^{r-v} (T[1]), fols. 2^v–4^v (B), *L.S.*, D2 and Ct missing, text in extant voices

Stu D-Sl Mus. I fol. 25, [no. 6], fols. 73^v–96^v (D1, D2, Ct, T[1], V=T2, B), *Ludouicus Senffel.*, with different text (see Text); fols. 97–8, containing mm. 313–30 of D1, D2, and T; Ct, V, and B for this section missing (cut or torn out), text in all voices

Source Evaluation

Mun² is the principal source for the edition of this motet. The choirbook was copied under Senffl's supervision at the Bavarian court chapel and therefore represents a reliable source.

The other manuscript sources for this motet—**Mun⁵**, **Mun⁶**, and **Stu**—are incomplete. Both Munich partbook sets are missing partbooks (**Mun⁵**: D2 and Ct; **Mun⁶**: Q/6); and in **Stu** the last folio (fol. 97) with the conclusion of the contratenor, tenor 1, and bassus voices has been torn or cut out. Although several errors were corrected at some point in **Mun⁵**, the manuscript remains problematic in that the scribe erroneously notated passages twice (D1: repetition of mm. 264₁–265₂ after m. 265₃; T1: repetition of mm. 260–74 after m. 274).

The motet is also transmitted in two printed sources: **Fo¹** and **Be¹**, the latter being a new edition of the former. Variants in both prints clarify the transmission of the motet in **Mun⁵** and **Stu**, both of which stem directly or indirectly from these prints. All four sources share the mensuration sign ϕ in the first part of the motet instead of c , as found in **Mun²** and **Mun⁶**.

Two melodic variants connect **Be¹**, **Fo¹**, and **Stu**: all three sources share an error in note values and pitch in m. 219₁₋₂ of the contratenor; and, most significantly, all three sources share the differing melodic line of the contratenor in mm. 290₁–292₁. These two passages are missing in **Mun⁵** due to the loss of this partbook and thus the relation of this manuscript to the two prints remains unclear. The variants of tenor 2 (m. 148₁: 2 Mi instead of Sb; and m. 192: Br dotted Sb instead of Lo) and discantus 1 (m. 306₃: Mi Sm instead of dotted Mi) only occur in **Be¹** and **Mun⁵**, which might indicate that this manuscript was copied from the later print, although **Mun⁵** follows **Fo¹** in mm. 192–194₂ (T2) in using coloration.

Several textual variants in **Be¹**, **Fo¹**, and **Mun⁵** also confirm the close relationship of these sources. Their text underlay at 'caelestia, terrestria' (mm. 90–104), for example, is consistent as all of these sources—in contrast to **Mun²** and **Mun⁶**—underlay the words alternately instead of repeating them. **Be¹**, **Fo¹**, and **Mun⁵** also share the text underlay in mm. 218₂–220₁ in discantus 1 ('humilitas' instead of 'virginitas') and mm. 250₁–258₁ in tenor 2 and bassus ('immaculata castitas, cuius purificatio' instead of 'cuius purificatio nostra fuit purgatio'). Finally, **Mun⁵** follows the christological substitutions ('cuius Filii assumptio' in place of 'cuius assumptio' and 'O Fili Dei' in place of 'O Mater Dei') found in **Be¹** that distinguishes this source from the earlier **Fo¹**. The appearance of several other concordant motets in **Be¹** and **Mun⁵** provides further evidence that **Mun⁵** most likely stems from **Be¹**.

Mun⁶ was revised by a second scribe (Ct: 97₁; 164₂; 296₁; 308₁₋₂; T: 244₁; 254₁) and was most likely copied from the same source as **Mun²**. This is not only clear from the contratenor which follows **Mun²** and not **Fo¹** (mm. 290₁–292₁), but is also indicated in the text underlay of discantus 2 and tenor 1 which is almost identical with **Mun²**, especially in the above-mentioned passages of mm. 90–104 ('caelestia, terrestria') and mm. 192–8 (with the omission of the word 'nostra').

Variant Readings

Clefs

245–51

T1

Stu

C4 clef

Mensuration and proportion signs

1–171	T2	Be¹, Fo¹, Mun⁵, Stu	ϕ
1–173	D1, D2, Ct, T1, B	Be¹, Fo¹, Mun⁵ (D1, T1, B), Stu	ϕ
174	D1	Mun⁵	no mensuration sign
258–330	B	Mun⁵	no mensuration sign ϕ; erroneous c filled in by a different hand
313	D1, D2, T1	Be¹ (T1), Fo¹ (T1), Stu	ϕ

Directions and/or non-verbal signs

25 ₂	B	Mun⁶	blackened note head corrected to void?
46 ₁	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
49	T1	Mun⁵	dotted Lo corrected to Lo
97 ₁	Ct	Mun⁶	erroneous note stem erased
97 ₃	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
110 ₂	T2	Stu	<i>c¹</i> corrected to <i>d¹</i>
126 ₂	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
162 ₁	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
164 ₂	Ct	Mun⁶	note added by a different hand
171	T2	Mun⁵	⤿
173	D1, D2, Ct, T1, T2, B	Stu	Mx
173	Ct	Fo¹	closing barline missing
173	B	Mun⁵	⤿
177 ₃	Ct	Mun⁶	erroneous note stem erased
184 ₃ –185 ₁	D1	Fo¹	superfluous Mi- <i>b</i> crossed out
189 ₄	T2	Mun⁵	<i>b</i> corrected to <i>c¹</i>
205 ₁	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
207 ₁ –221 ₂	B	Fo¹	erroneous F3 clef corrected to F4
208 ₃	B	Stu	<i>c</i> corrected to <i>d</i>
214 ₁	T1	Mun⁵	Br-rest corrected to Sb-rest
214	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
217–225 ₂	T2	Stu	erroneous F3 clef corrected to F4
242 ₁	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
244 ₁	B	Mun⁶	erroneous note stem erased
254 ₁	B	Mun⁶	Sb corrected to Br
256 ₁	D2	Stu	erroneous note stem erased
256 ₂ –258 ₁	Ct	Mun⁶	erroneous text underlay <i>redemptio</i> overwritten with <i>purgatio</i>
259 ₁	T1	Fo¹	erroneous Sb- <i>b</i> corrected to Sb- <i>d</i> (in-house correction)
269 ₁	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
271	T1	Be¹	note stem of Lo added by hand?
294 ₁	D1	Stu	erroneous note stem erased
296 ₁	Ct	Mun⁶	dot added by a different hand?
301 ₁	T2	Stu	<i>sig. cong.</i> indicating the entry of T1
306 ₃	D1	Be¹	Mi Sm (at line break)
308 _{1–2}	Ct	Mun⁶	note stems added by a different hand?
311	T1	Be¹, Fo¹, Mun⁵, Stu	no ⤿
312	D1, D2, Ct, T1, T2, B	Be¹ (T1), Fo¹ (T1), Mun⁵ (T1), Stu	closing double barline
312	T2	Fo¹	closing single barline
312	D1, D2, Ct, T2	Stu	no ⤿
329	D1	Mun⁵	⤿
330	B	Fo¹	closing single barline
330	B	Mun⁵	⤿

Variants in pitch and rhythm

27 ₃ –28 ₁	D1	Mun²	2 Sb
27	Ct	Mun²	2 Br (at page turn) (cf. Ligatures)
30 ₃	D2	Be¹, Fo¹	erroneous <i>c¹</i>

34	T1	Stu	2 Lo (at page turn)
50 ₂	D2	Stu	2 Sb (at page turn)
51 ₂	D1	Mun⁵	erroneous Sb (cf. Coloration)
148 ₁	T2	Be¹, Mun⁵	2 Mi
121 ₁₋₃	Ct	Be¹	Mi Sm Sm
171	T2	Mun⁵, Stu	Mx
173	D1, D2, Ct, T1, B	Stu	Mx
173	B	Mun⁵	Mx
192	T2	Be¹, Mun⁵	Br dotted Sb
192	T2	Fo¹, Stu	Br coloured Br
193 ₂	Ct	Be¹	erroneous Br- <i>e</i> ¹
208 ₃	B	Mun⁶	<i>c</i>
219 ₁₋₂	Ct	Be¹, Fo¹, Stu	Br- <i>e</i> Sb- <i>d</i>
231 ₂	Ct	Stu	Sb Mi (at page turn)
240 ₃	D2	Be¹	erroneous Lo (cf. Ligatures)
241	D2	Stu	perfect Br (cf. Coloration)
256 ₂	Ct	Stu	erroneous <i>d</i> ¹
265 ₃	D1	Mun⁵	erroneous repetition of mm. 264 ₁ –265 ₂
275	T1	Mun⁵	erroneous repetition of mm. 260–74
275 ₄	B	Mun⁶	Mi Sm (at line break)
282 ₁	D2	Be¹	Sb Mi (due to different text underlay; cf. Textual variants and text placement)
290 ₁ –292 ₁	Ct	Be¹, Fo¹, Stu	see <i>ossia</i> line in edition
306 ₃	D1	Be¹, Mun⁵	Mi Sm
309–10	T1	Mun⁶	2 Br-rests missing
311	T1	Stu	Mx
312	T2	Be¹, Fo¹, Mun⁵	Lo
312	D1, D2, Ct, T1, T2	Stu	Mx
312	B	Stu	Lo
317 ₁	B	Mun⁵	<i>A</i>
321 ₁	Ct	Mun⁶	erroneous Br- <i>a</i>
328	T1	Mun², Mun⁶, Stu	Mx
329	D1	Stu	Mx
330	D2	Stu	Mx
330	B	Mun⁵	Mx
Coloration			
51 ₂₋₃	D1	Mun⁵	no coloration
121 ₅ –122 ₁	Ct	Stu	coloration
192–193 ₂	T2	Be¹, Mun⁵	no coloration
226 ₂	Ct	Stu	no coloration
241	D2	Stu	no coloration
Ligatures			
27–9	Ct	Mun²	two-note lig. only (28–9) (cf. Variants in pitch and rhythm)
28–34	T1	Be¹, Mun⁵	no lig.
50 ₂ –51 ₁	Ct	Stu	no lig. (at page turn)
53 ₂ –54 ₁	D2	Be¹, Fo¹, Stu	lig.
54–8	T1	Be¹, Mun⁵	no lig.
55 ₁₋₂	Ct	Be¹	<i>recta</i> in place of <i>obliqua</i>
103–7	T1	Be¹, Mun⁵	no lig.
215 ₃ –216 ₁	T1	Mun⁶	no lig.
240 ₂₋₃	D2	Be¹	<i>recta</i> in place of <i>obliqua</i>
245 ₁₋₂	Ct	Be¹, Fo¹, Stu	<i>recta</i> in place of <i>obliqua</i>
257 ₁₋₂	T2, B	Be¹, Mun⁵	<i>recta</i> in place of <i>obliqua</i>
257 ₁₋₂	B	Be¹	<i>recta</i> in place of <i>obliqua</i>
263 ₁₋₂	D2	Be¹	<i>recta</i> in place of <i>obliqua</i>

271–3	T1	Stu	no lig. (at page turn)
320–1	T1	Be¹, Fo¹, Mun⁵	no lig.
321 _{1–2}	Ct	Be¹	<i>recta</i> in place of <i>obliqua</i>
329–30	B	Mun⁵	no lig.

Textual variants and text placement (as **Stu** has a different text, the variants of this source have not been recorded)

3 ₂	D1	Mun⁵	initial <i>A-</i> of <i>Ave</i> omitted
11 _{3–16}	D2	Be¹, Fo¹	<i>Ave, Maria</i>
12 _{1–18} ₁	Ct	Be¹,	<i>Maria</i>
15 ₁	D2	Mun²	<i>Mari- -ria</i> at page turn
15 ₁	T2	Mun⁵	initial <i>A-</i> of <i>Ave</i> omitted
20 ₁	T1	Mun⁵	initial <i>A-</i> of <i>Ave</i> omitted
23 _{2–25}	T2	Be¹, Fo¹, Mun⁵	<i>ave, Maria</i>
29 _{3–35} ₁	D1	Be¹, Mun⁵	<i>ave, Maria</i> + sign of repetition
31 _{2–35}	Ct	Be¹	<i>Maria</i> + sign of repetition
32 _{3–38}	T2	Be¹, Fo¹	<i>Maria</i>
36 _{2–41} ₁	Ct	Be¹	<i>Ave Maria</i> + sign of repetition
37 _{2–40}	B	Stu	no text
45 _{2–46} ₄	Ct	Be¹, Fo¹	<i>Dominus</i>
53 _{2–55} ₁	D1	Fo¹	<i>Dominus tecum</i>
57 _{2–60} ₁	D2	Be¹, Fo¹	<i>Dominus tecum</i>
60 _{1–62} ₃	D1	Be¹, Fo¹, Mun⁵, Mun⁶	<i>Virgo serena</i>
60 _{3–62} ₁	D2	Be¹, Fo¹	<i>Virgo serena</i>
61 _{1–64}	B	Be¹, Fo¹, Mun⁵	<i>Virgo serena</i>
67 _{1–71}	D2	Be¹, Fo¹	<i>conceptio, conceptio</i>
87 ₁	D2	Mun²	repetition of (<i>gaudi</i>)- <i>o</i> by a later scribe, indicating a correction?
90 _{3–92} ₁	D2, T2	Be¹, Fo¹, Mun⁵ (T2), Stu	<i>terrestria, caelestia</i>
93 _{2–95} ₁	D2	Be¹, Fo¹, Stu	<i>caelestia, terrestria</i>
94 _{2–98} ₅	Ct	Mun⁶	<i>laetitia</i>
94 _{3–98} ₁	T2	Stu	<i>laetitia</i>
98 _{3–105} ₃	T2	Be¹, Mun⁵	<i>caelestia, terrestria</i> + sign of repetition
98 _{4–99} ₃	D2	Be¹, Fo¹, Stu	<i>terrestria</i>
100 _{2–102} ₁	T2	Be¹, Fo¹, Mun⁵, Stu	<i>terrestria</i>
100 _{3–102} ₁	B	Mun⁶, Stu	<i>terrestria</i>
100 _{3–104} ₁	Ct	Be¹, Fo¹, Stu	<i>terrestria, caelestia</i>
100 _{3–104} ₁	B	Be¹, Fo¹, Mun⁵	<i>terrestria, caelestia</i>
101 _{3–104} ₃	D1	Stu	<i>terrestria, caelestia</i>
102 _{2–104} ₁	T2	Fo¹	<i>caelestia</i>
104 _{3–105} ₃	D2	Stu	no text
109 _{2–112} ₁	B	Mun⁶	<i>laetitia, laetitia</i>
117 _{2–123}	D1	Be¹, Mun⁵	<i>Ave, cuius nativitas, nativitas</i>
123 _{2–129}	D2	Stu	<i>Ave, cuius nativitas</i>
126 _{2–132} ₁	B	Be¹, Fo¹, Mun⁵	<i>solemnitas, solemnitas</i>
136 _{2–139} ₁	D2	Be¹, Fo¹	<i>oriens, oriens</i>
138 _{2–142}	Ct	Mun⁶	no text
139 _{2–140}	D1	Be¹, Fo¹, Mun⁵, Stu	<i>lux oriens</i>
147 _{2–153} ₁	D2	Be¹, Fo¹	<i>ut lucifer, ut lucifer lux oriens</i>
148 _{1–151} ₂	Ct	Mun⁶	no text
157 _{3–159} ₁	Ct	Be¹, Fo¹	<i>praeveniens</i>
158 _{3–160} ₁	D1	Be¹, Fo¹, Mun⁵, Stu	<i>praeveniens</i>
162 _{2–166} ₁	Ct	Mun⁶	no text
166 _{3–168} ₁	D2	Fo¹	no text
166 _{3–173}	Ct	Stu	<i>praeveniens</i> (3 times)
167 _{3–170} ₂	B	Be¹, Fo¹, Mun⁵	<i>praeveniens</i>
169 _{2–173}	D1	Mun⁵	<i>praeveniens, praeveniens</i>
180 ₂	T2	Mun⁵	initial <i>S-</i> of <i>sine</i> omitted
181 _{4–186} ₁	Ct	Be¹, Fo¹	<i>fecunditas, fecunditas</i>
189 _{4–194} ₃	T2	Be¹, Fo¹, Mun⁵	<i>annuntiatio, annuntiatio</i>

192 ₂ –193 ₁	D1	Be¹	sign of repetition: <i>cuius annuntiatio</i>
192 ₂ –197 ₁	D1	Fo¹, Mun⁵, Stu	<i>annuntiatio</i>
192 ₃ –193 ₃	D2	Be¹, Fo¹	<i>-tio</i>
192 ₃ –193 ₃	D2	Stu	<i>cuius</i>
193 ₂ –195 ₂	Ct	Be¹, Fo¹	<i>annuntiatio</i>
193 ₂ –198 ₁	Ct	Stu	no text
194 ₃ –197 ₁	D1	Be¹	no text
195 ₂ –198 ₁	T2	Be¹, Fo¹, Mun⁵	<i>annuntiatio</i>
195 ₃ –198	D2	Be¹, Fo¹, Stu	<i>annuntiatio</i>
196 ₂ –204	Ct	Fo¹	<i>nostra fuit redemptio</i> + sign of repetition
199 ₂ –200 ₂	T2	Be¹, Fo¹, Mun⁵	<i>nostra fuit</i>
203 ₂ –207 ₃	B	Mun⁶	<i>redemptio</i>
208 ₂ –210 ₃	B	Be¹, Fo¹, Mun⁵	<i>redemptio</i>
218 ₂ –220 ₁	D1	Be¹, Fo¹, Mun⁵	<i>humilitas</i>
247 ₁ –248 ₂	Ct	Fo¹	<i>inmaeulata</i> [sic]
250 ₁ –253 ₁	T2, B	Be¹, Fo¹, Mun⁵	<i>immaculata castitas</i>
254 ₁ –258 ₁	T2	Be¹, Fo¹, Mun⁵	<i>cuius purificatio</i>
262 ₂ –266	D1	Be¹, Fo¹, Mun⁵	<i>praeclara</i> (<i>omnibus</i> missing)
269–270 ₁	T1	Mun⁶	<i>-ve</i> of <i>ave</i> missing
271 ₃ –273	B	Fo¹	<i>utitutibus</i> [sic]
275 ₄ –278 ₁	B	Be¹, Mun⁵	<i>cuius Filii assumptio</i>
275 ₄ –278 ₁	B	Fo¹	<i>cuius fuit assumptio</i>
275 ₅ –278 ₁	D2	Be¹	<i>cuius Filii assumptio</i>
276 ₁ –277 ₁	Ct	Be¹	<i>cuius Filii</i>
279 ₂ –280 ₁	D2	Stu	no text
280 ₂ –284 ₁	D2	Be¹	<i>cuius Filii assumptio</i> (cf. Variants in pitch and rhythm)
280 ₃ –282 ₁	Ct	Be¹	<i>cuius Filii</i>
280 ₃ –285	T2	Be¹, Fo¹, Mun⁵	<i>cuius fuit assumptio</i>
282 ₃ –285	B	Be¹, Mun⁵	<i>Filii assumptio</i>
286 ₄ –295 ₁	Ct	Be¹, Fo¹	<i>glorificatio</i> (3 times; cf. Variants in pitch and rhythm)
291 ₃	B	Mun²	<i>re-</i> instead of <i>glo-</i> at page turn
312–19	B	Fo¹	<i>O Mater Dei</i>
312–19	B	Be¹, Mun⁵	<i>O Fili Dei</i>
314 ₁₋₂	D1	Be¹, Mun⁵, Stu	<i>Fili</i>
315 ₁₋₂ , 318 ₁₋₂	D2	Be¹, Stu	<i>Fili</i>
317 ₁₋₂	Ct	Be¹	<i>Fili</i>
320 ₁₋₂	Ct	Be¹	<i>Fili</i>
322 ₂ –324 ₁	T2	Mun⁵	<i>memento mei</i>
327 ₃ –328 ₁	Ct	Mun⁶	<i>-i</i> of <i>mei</i> missing

Remarks

- Two rhythmic passages were emended in the present edition: in mm. 27₃–28₁ the two semibreves in the discantus 1 were changed to a dotted semibreve followed by a minim; and the two breves in the contratenor in mm. 27–8 have been joined to form a longa. In both instances, the note values were split in the source because of a page turn. That both emendations must have been the intended versions can be seen in the fact that all other sources consistently present them; the emendation in the discantus 1 is also justified by the parallel movement in the bassus (24₂–25₂; 28₂–29₂).
- In **Mun²**, the text of the cantus firmus (T1) is written in red ink.
- **Stu** provides a practical approach to the performance of this motet: at several points the remark ‘verte’ can be found at page turns in the contratenor; similarly, the *signa congruentiae* in the discantus 2 are a practical aid for the singers of tenor 1, whose voice part features large groups of rests.
- The joint caesura before the closing petition in m. 312 is indicated differently in the motet’s sources: a closing double barline is used in the tenor 1 of **Be¹, Fo¹, Mun⁵**, and **Stu**, whereas the other voice parts of **Be¹, Fo¹, Mun², Mun⁵**, and **Mun⁶** notate a \frown . The tenor 2 of **Fo¹** is the only source that includes both a \frown and a closing single barline.
- The motet is cited as an example of *contrapunctus floridus* in J. Nucius, *Musices poeticae sive de compositione* (Neiße: Crispinus Scharffenberg, 1613), sig. B3^r, and in J. Thuringus, *Opusculum bipartitum de primordiis musicis* (Berlin: Johann Kalle and Georg Runge, 1624), Lib. ii, pp. 18–19, the latter having probably been copied from the former.

5. **En quam honesta* (SC *M 40 attr.)**Text**

The incipit provided in the two surviving sources for this motet seems to refer to Ulrich Zwingli's paraphrase of Psalm 132 ('Ecce quam bonum'). Zwingli's paraphrase was set by Johannes Heugel in a five-voice version *ad aequales voces* printed in Sigmund Salminger's anthology, *Cantiones septem, sex et quinque vocum* (Augsburg: Melchior Kriegstein, 1545) (RISM 1545³). It remains uncertain, however, whether the version of Zwingli's paraphrase used by Heugel or found in such prints as the *Enchiridion psalmoreum, quos sanctae memoriae clarissimus vir Hulderichus Zvinglius* (Zurich: Christoph Froschauer, 1532) (VD16 B 3151), fol. 187^v, served as the basis for this motet, given that neither of its sources includes more than a text incipit.

En quam honesta et iucunda res est, quum fratres unanimiter cohabitant. Perinde est ac dum pretiosum unguentum in caput et barbam Aaron funditur, ut ad oram vestimenti eius descendat; sicut ros Hermon, qui descendit in montes Zion. Isthic enim promisit Dominus abundantiam et vitam fore usque in sempiternum.

(adapted from *Enchiridion psalmoreum* (1532), fol. 187^v)

See how noble and pleasing it is when brothers live together harmoniously. It is like a precious ointment being poured over Aaron's head and beard, so that it runs down to the skirt of his garment; like the dew of Hermon that descends upon the mountains of Zion. For there the Lord has promised that there will be abundance and life for evermore.

Principal Source

Cop¹ DK-Kk MS Den Gamle Kongelige Samling 1872, 4^o, [no. 110], fols. 92^v–93^r / 97^v–98^r (D), fols. 92^v–93^r / 101^v–102^r (A), fols. 92^v–93^r / 84^v–85^r (T), fols. 92^v–93^r / 99^v–100^r (B), fols. 92^v–93^r / 99^v–100^r (V), fols. 92^v–93^r / 41^v–42^r (6), anon., text incipit in all voices

Other Source

Cop² DK-Kk MS Den Gamle Kongelige Samling 1873, 4^o, [no. 49], fol. 58^r (D), fol. 25^r (T), fol. 30^v (B), fols. 63^v–64^r (Q=V), fols. 1^v–2^r (6), anon., Ct missing, text incipit in extant voices

Source Evaluation

Cop¹, the only complete source for this motet, serves as the principal source. Two adjustments were made in this edition, however, that instead accord with the version found in **Cop²**: a *d*¹ in the sextus at m. 89₄ has been replaced with an *e*¹, and a semibreve in the discantus at m. 92_{2–3} has been replaced with two minims as found in the head motif repeated in the other voices. These two adjustments are also made in acknowledgement of the compositional design of this motet, in which the notation of the passage at mm. 88–100 is repeated at mm. 100–12 (= ending of the motet).

Variant Readings

Staff signatures

18 ₂ –115	V	Cop²	erroneously <i>bb</i> ¹ instead of <i>bb</i>
39 ₃ –50 ₁	D	Cop¹	<i>bb</i> missing
104 ₃ –115	Ct	Cop¹	<i>bb</i> missing

Directions and/or non-verbal signs

88 ₂	D	Cop²	<i>sig. cong.</i> to indicate repeat of passage 88 ₂ –99 ₃
112	D, T	Cop¹ (T only), Cop²	∩
115	Ct, V, 6	Cop¹ (Ct and V only), Cop² (V and 6 only)	∩

Variants in pitch and rhythm

11 _{1–3}	D	Cop²	dotted Mi- <i>c</i> ² Fu- <i>bb</i> ¹ Fu- <i>a</i> ¹
16 ₃	D	Cop²	Sb Mi
41 ₃	D	Cop²	dotted Mi Sm
51 ₂	T	Cop¹ , Cop²	dotted Sb
51 _{2–4}	6	Cop²	Mi- <i>f</i> ¹ Sm- <i>e</i> ¹ Sm- <i>d</i> ¹
53 ₃ –54 ₁	D	Cop²	dotted Sb
54 ₃	6	Cop¹ , Cop²	dotted Sb
77 ₃	D	Cop²	2 Mi
89 ₄	6	Cop¹	<i>d</i> ¹
92 _{2–3}	D	Cop¹	Sb
111 ₁ –112 ₃	6	Cop²	Br-rest Mi-rest Mi- <i>c</i> ¹

112	D	Cop²	Br
112	T	Cop¹	Mx
115	B, 6	Cop¹	Mx
Coloration			
29 ₁₋₂	V	Cop²	no coloration

Remarks

- In two instances (T: 51² and 6: 54₃), the editors have modified a dotted semibreve as found in the Copenhagen sources to a semibreve and minim, so that these voices accord with the head motif and text underlay in the other four voices.
- The attribution of this motet to Senfl is found only in modern scholarship (Glahn 1989/90 and Kongsted 2007). Glahn, the first scholar to attribute the motet to Senfl, assumes that this setting belongs to the group of compositions Senfl sent to Albrecht, Duke of Prussia. He suggests that many of these compositions may later have made their way to the court of Christian III, King of Denmark, through Jørgen Heyde (Georg Hayd), the scribe of **Cop¹**, who came to the Danish court after several years of service at Albrecht's court in Königsberg. Fourteen compositions in **Cop¹** are ascribed to Senfl, and he argues that *En quam honesta* shares many stylistic characteristics in common (without identifying what they are). Glahn uses the arrangement of **Cop¹** and **Cop²** as further evidence for this attribution. In **Cop¹**, the motet is the first of a group of three anonymous works, of which the second and third are secular German lieder, a genre in which Senfl was especially prolific. Moreover, Glahn points out that the section of five-voice works in **Cop²** concludes with a setting of *Ach Maidlein rein ich hab allein* (SC S 8 confl.) attributed in this source to Senfl, after which follows a group of six-voice Lutheran-oriented motets with the anonymous *En quam honesta* at the head of the group. Glahn also assumed, however, the text to be a Latin reworking of Luther's German translation of Psalm 132, without realising that the text incipit matches the opening of Zwingli's paraphrase. Kongsted affirms Glahn's attribution again on the basis of unidentified stylistic characteristics as well as the high quality of the composition. Nevertheless, this attribution must remain doubtful, since Senfl is otherwise not known to have set any texts by Zwingli and the repetition of such a lengthy musical passage (mm. 88–112) is not found in any of his other motets.
- Text underlay is especially challenging for this setting, in part because note values occasionally appear to be merged in the Copenhagen sources (see, for example, *Anima mea liquefacta est* (ii) (SC M 6), no. 3 in this volume). According to Kongsted, the absence of much text underlay in both **Cop¹** and **Cop²** reflects the use of these sources in the performance of instrumental music from the castle tower during royal meals (Kongsted 2007: XLV). Note values may thus have been adjusted for this purpose.

6. *Haec est dies quam fecit Dominus* (SC M 45)

Text

The text of this motet is an antiphon for the Feast of the Annunciation (25 March). Senfl intensifies the central message of the words by repeating the line 'Hodie Deus homo factus' twice as an interjection. It therefore sounds three times: in the *secunda*, *quarta*, and *sexta pars* (see also this volume, Plates 3–6). In the last part, the texts in the contratenor and bassus differ from the other voices as the contratenor adds the phrase 'in excelsis Deo, gloria' after the opening statement of 'Gloria', while the opening 'Gloria' is followed in the bassus by 'in excelsis' only.

1.p. Haec est dies quam fecit Dominus. Hodie Dominus afflictionem populi sui respexit, et redemptionem misit. Hodie mortem quam femina intulit, femina fugavit.	1.p. This is the day which the Lord hath made. Today the Lord hath looked upon the affliction of his people, and sent a Redeemer. Today a woman hath put to flight the death which a woman brought in.
2.p. Hodie Deus homo factus.	2.p. Today God has become man.
3.p. Id quod fuit permansit.	3.p. That which he was, he remained.
4.p. Hodie Deus homo factus.	4.p. Today God has become man.
5.p. Et quod non erat assumpsit.	5.p. And that which he was not, he has assumed.

6.p.
Hodie Deus homo factus.

6.p.
Today God has become man.

7.p.
Ergo exordium nostrae redemptionis devote recolamus, et
exultemus dicentes:

7.p.
Therefore, let us devoutly consider the beginning of our re-
demption, and rejoice, saying:

8.p.
'Gloria (in Ct, B: in excelsis Deo, gloria) tibi, Domine.'

8.p.
'Glory (in Ct, B: to God the Highest, glory) to Thee, O
Lord.'

Cantus firmus

Senfl uses a version resembling *Haec est dies* in the *Antiphonarius* (1519), fols. 116^v–117^r, as cantus firmus for this motet. Variations relative to the plainchant range from deviating endings of lines, where the motet does not always follow the stereotypical ending from below; filled-in intervals, as at 'Id quod'; to a differing figure at 'permansit' (which instead matches this section of the chant as given in the *Antiphonarium Augustense* (1495), fol. 56^{r-v}). The cantus firmus is not confined to one voice but permeates all voices, mainly the discantus and tenor. It is shaped into a great variety of note values, sections are repeated, and the cantus firmus appears interspersed with free material. For every repetition of 'Hodie Deus homo factus', Senfl increases the number of voices from four in the first statement of this passage (*secunda pars*) to six in the third (*sexta pars*).

Haec _____ est di - es quam fe - cit Do - - mi - nus. Ho-di - e Do -
- - mi - nus af - fli - cti - o - nem po - pu - li su - i re - spe-xit,
et red-em-pti - o - nem mi - sit. Ho - - di - e mor - tem quam fe - mi - na _____
in - tu - lit, fe - mi - na _____ fu - ga - vit. Ho - di - e De - us ho -
mo _____ fa - ctus. Id quod _____ fu - - it _____ per-man-sit. Et quod non e - - rat _____ as-sump-sit.
Er - go ex - or - - di - um no - - strae red - - em - pti - - -
o - nis de - vo - - te re - - co - la - mus, et e - - xul -
te - mus di - - - cen - tes: Glo - ri - a ti - bi, Do - - - mi - ne.

Principal Source

Mun¹ D-Mbs Mus.ms. 10, [no. 14], fols. 197^v–214^r (D or D1, D2, Ct, T or T1, T2, B), *Lud.Sennfl.*, heading: *Antiphona de huma[n]itate Chri[sti] et laude. B. Marie virginis*, text in all voices

Other Sources

Dre² D-DI Mus. Glashütte 5, no. 34, pp. 50–2 (D[1]), pp. 53–6 (A), anon., heading in D1: *Prosa in festo Annunciationis Mariae virginis*, D1 and Ct only, text in extant voices

Fo¹ RISM 1537¹ (D-Ju), no. 7 (D[1], D2 in V, Ct, T[1], T2 in S, B), *LVDO: .S.*, text in all voices

Mel AUS-Mml LHD241, no. 6 (B), pp. 16–19, *Ludouious [sic] Senfel. 4 Vocum*, 1.–3.p. of B only, text in extant voice

Reg² D-Rp A.R. 887–890, [no. 26], D[1], Ct, T[1], B, Q (=D1* or D2), S (=T1* or T2) without foliation, *Ludo. Senfel*; D1, D1*/D2, T1, T1*/T2 incomplete: voices break off in the 7.p. (last notes are in D1: 277₂, D1*: 300, T1: 280₂, T1*: 291₄), text in extant voices

Zwi² D-Z 34/35, [no. 1], fols. 2^r–3^r (D2), fols. 2^r–6^r (A), fols. 3^r–5^v (T[1]), fols. 2^r–5^v (B), fol. 1^{r-v} (V=T2), anon., D1 missing, in Ct mm. 63₄–123₅ missing due to the loss of fol. 3, text in extant voices

Zwi⁵ D-Z 94/1, fols. 12^r–14^v (in pencil) / 13^r–15^v (stamped) ('Tenor prior'=T1 and 'Tenor posterior'=T2 in Media vox), anon., heading: *In Festo Annunciationis Mariae*, on first staff: *Prosa*; T1 and T2 only, text in extant voices

Reg² is a set of six partbooks; in the four- and five-voice sections of this motet, the discantus 1 and tenor 1 are copied a second time in the quinta and sexta vox partbooks. These duplicating entries are named D1* (quinta vox) and T1* (sexta vox) in the Critical Commentary.

Source Evaluation

The motet is transmitted in six manuscripts and one print. Only the print **Fo¹** and the choirbook **Mun¹** are complete; all other sets are missing voices and/or sections. **Fo¹** dates from 1537 and **Mun¹** probably originated around this time. Although this Munich choirbook has been dated to c.1525–30 by Martin Bente (1968: 70), the Senfl repertoire in the manuscript suggests a later dating close to 1537 (see SC 2: 72–3). Despite their temporal proximity, the motet varies between the two sources. These variants include a superfluous Sb-rest in the tenor 1 of **Fo¹** (m. 191), two-note ligatures instead of three-note ligatures in **Mun¹** (T1: 174₁–175, T1: 264₂–265₂), deviating text underlay (more text repetitions in **Fo¹** e.g. Ct: 21₂–25, 26₂–32₂ and 148₂–150₁); and 'id' instead of 'et' in **Fo¹** at the beginning of the *quinta pars* (mm. 206–9). Because of the closeness in origin of **Mun¹** to Senfl's place of activity, **Mun¹** was chosen as principal source.

All remaining manuscripts were copied during the second half of the century. **Reg²**, **Zwi²**, and **Zwi⁵** seem to have been copied from **Fo¹** or a source close to this print, as they share the above-mentioned use of ligatures (e.g. T1: 174₁–175) and text underlay with **Fo¹** (only the Ct in **Reg²** is underlaid with 'et' at the beginning of the 5.p.). And as in the print, the tenor of the *tertia pars* is written out in those sources without a canonic inscription hinting at the character of this voice. None of these manuscripts includes the erroneous Sb-rest found in **Fo¹**. The version in **Dre²** (D1 and Ct only) also probably derives from **Fo¹**, but the extant partbooks still transmit further variants. Some may be scribal mistakes (like Ct: 237, where a Br is erroneously joined with the following ligature, which results in a sounding Lo), others could result from scribal intervention (e.g. Ct: 115₄–116₁, where the Ct in **Dre²** mirrors at 'fugavit' a figure in the bass, but which leads to a dissonance with T and B). The single bassus partbook **Mel**, a source of unknown provenance from the late 1580s, shares a ligature in mm. 95₃–94₁ with **Fo¹**, but as it transmits only the first three *partes* of the motet, which vary only little in the sources, it remains uncertain if it was indeed also copied from the print (or a source close to the print).

Variant Readings

Mensuration and proportion signs

1–63 ₃	Ct	Zwi²	no mensuration sign
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Canonic devices, directions, and/or non-verbal signs

78 ₃	Ct	Dre²	<i>e</i> ¹ corrected to <i>f</i> ¹
91 ₁ –92 ₃	T1*	Reg²	erroneously recopied passage crossed out
98 ₄	T1	Reg²	Sb corrected to Mi
115 ₄	B	Zwi²	<i>b</i> corrected to <i>a</i>
117	B	Mel	⤴
118	D1/D1*	Dre², Reg²	⤴
118	Ct	Dre², Reg²	⤴
118	T1	Zwi⁵	⤴
133	B	Zwi²	2 Sb joined by squiggle
141	T1	Zwi⁵	⤴

143	D1	Dre²	⤴
143	B	Mel	⤴
144	Ct	Dre², Reg²	⤴
145–66	T1	Mun¹	<i>Id quod fuit: In Disca[n]to.</i>
148	D1	Fo¹, Mun¹, Reg²	<i>sig. cong.</i> indicating entry of T
162	D1	Fo¹, Mun¹, Reg²	<i>sig. cong.</i> indicating end of T
165	T1	Zwi⁵	⤴
166	B	Mel	⤴
166	D1, Ct	Dre²	⤴
173 ₂	T1	Zwi⁵	note head corrected to void
176	T1	Fo¹	no ⤴
176	Ct	Reg²	barline after the note added in different ink
176	T1	Reg², Zwi⁵	barline after the note
176	B	Fo¹, Zwi²	barline after the note (in Zwi² added in a different hand)
176	B	Zwi²	⤴
177	T2	Reg²	barline after the note (later addition?)
189 ₃	T1	Zwi²	<i>c¹</i> corrected to <i>b</i>
196 ₂	Ct	Dre²	<i>b</i> corrected to <i>a</i>
203	D1	Dre²	⤴
203	T1	Zwi⁵	⤴
205	Ct	Dre²	⤴
205	T2	Zwi⁵	⤴
215	D1	Dre²	⤴
215 ₂	Ct	Dre²	⤴
225	T2, B	Reg²	barline after the note
229 ₂	Ct	Zwi²	<i>sig. cong.</i> to indicate missing passage added at the end of the last staff on fol. 5 ^r in a different hand (mm. 229 ₂ –232 ₁)
237	Ct	Dre²	erroneously separate Br- <i>g¹</i> joined to following ligature (= Lo)
239	T1	Zwi⁵	note head corrected to void
247	T1	Zwi⁵	note head corrected to void
248 ₃	D2	Zwi²	note head corrected to void
257	D1	Dre²	⤴
257	T1	Zwi², Zwi⁵	⤴
258	Ct	Dre²	⤴
258	T2	Zwi⁵	⤴
259	D2	Zwi²	⤴
295 ₃	Ct	Zwi²	<i>d¹</i> corrected to <i>c¹</i>
300	D1	Dre², Mun¹	⤴
303	Ct	Dre², Mun¹, Zwi²	⤴
303	T1	Mun¹, Zwi⁵	⤴
303	B	Mun¹	⤴
333	D1	Dre²	⤴
333	T1	Zwi⁵	⤴
334	Ct	Dre², Zwi²	⤴
Coloration			
183 _{3–4}	T2	Fo¹, Reg², Zwi², Zwi⁵	no coloration
Variants in pitch and rhythm			
115 ₄ –116 ₁	Ct	Dre²	Mi- <i>b</i> Mi-rest
133	B	Zwi²	2 Sb (cf. Canonic devices, etc.)
135–6	D1	Dre²	Br- <i>e¹</i> Br-rest
143	D1, D1*	Dre², Fo¹, Reg²	no second note head
144	Ct	Dre², Fo¹, Reg², Zwi²	no second note head
176	D1	Reg², Zwi²	Br
176	B	Fo¹, Reg², Zwi²	Br
191	T1	Fo¹	superfluous Sb-rest before Br-rest
196 ₂ –199	T1	Zwi⁵	passage missing
196 _{3–4}	Ct	Dre²	erroneously Fu- <i>g</i> Fu- <i>f</i>

211 ₃	D1	Dre²	<i>f¹</i>
212 ₁₋₂	T1	Zwi⁵	Lo- <i>f</i> Br- <i>e</i> (upward stem at beginning of lig. missing)
219	T1	Fo¹, Reg², Zwi², Zwi⁵	Lo
224	D1	Dre², Reg²	Br
224	Ct	Reg²	Br
229 ₂	Ct	Zwi²	erroneous <i>a</i>
267	D1	Dre²	Br- <i>g¹</i> Sb-rest
300 ₃	T1	Zwi²	erroneous <i>d</i>
Accidentals			
276 ₁	Ct	Dre²	cautionary <i>b</i> to indicate <i>f¹</i> - <i>fa</i>
Ligatures			
3 ₁₋₂	T1, T1*	Reg²	<i>recta</i> in place of <i>obliqua</i>
4 ₁₋₂	T1, T1*	Reg²	<i>recta</i> in place of <i>obliqua</i>
42 ₁₋₂	T1, T1*	Reg²	<i>recta</i> in place of <i>obliqua</i>
57 ₁₋₂	D1	Reg²	<i>recta</i> in place of <i>obliqua</i>
75 _{2-76₁}	T1	Reg²	<i>recta</i> in place of <i>obliqua</i>
80 ₁₋₂	T1	Reg²	<i>recta</i> in place of <i>obliqua</i>
95 _{3-94₁}	B	Fo¹, Mel, Reg², Zwi²	lig.
104 _{2-105₁}	T1	Reg²	<i>recta</i> in place of <i>obliqua</i>
128-129 ₂	Ct	Dre²	two-note lig. only (128-129 ₁)
174 ₁₋₁₇₅	T1	Fo¹, Reg², Zwi², Zwi⁵	two-note lig. only (174 ₁₋₂)
212 ₁₋₂	T1	Zwi⁵	ligature stem (<i>cum opposita proprietate</i>) missing
237-41	Ct	Dre²	three-note lig. only (237-40)
264 _{2-265₂}	T1	Fo¹, Reg² (also T2), Zwi², Zwi⁵	two-note lig. only (264 _{2-265₁})
272 ₁₋₂	Ct	Reg²	<i>recta</i> in place of <i>obliqua</i>
273 ₁₋₂	T1	Reg²	no lig. (2 note heads later joined by stroke)
302 ₁₋₂	B	Fo¹, Reg², Zwi²	<i>recta</i> in place of <i>obliqua</i>
Textual variants and text placement			
1 _{1-4₂}	Ct	Dre²	<i>Haec est dies</i>
5 ₁₋₁₂	B	Mel, Zwi²	<i>Haec est dies, dies</i>
16 _{3-20₃}	Ct	Dre²	<i>Dominus, Dominus</i>
21 ₂₋₂₅	Ct	Dre², Fo¹, Reg², Zwi²	<i>Dominus, Dominus</i>
21 _{3-27₁}	D1	Mun¹	- <i>mi-</i> of <i>Dominus</i> missing at page turn
26 _{2-32₂}	Ct	Dre², Fo¹, Reg², Zwi²	<i>Hodie Dominus, Dominus</i>
32 _{4-39₂}	Ct	Zwi²	<i>Do- Dominus</i> (at page turn)
49 _{2-51₄}	Ct	Dre²	<i>populi sui, sui</i>
59 _{1-62₁}	Ct	Dre²	<i>et redemptionem misit</i>
61 _{1-63₁}	B	Mel	<i>et redemptionem misit</i>
61 _{1-66₁}	T1	Zwi⁵	<i>et redemptionem</i> + sign of repetition + <i>misit</i>
82 _{1-88₂}	D1	Dre²	<i>intulit, intulit</i>
89 ₂₋₁₀₃	D1, D1*	Reg²	<i>feminae</i> (3 times) <i>semen</i>
90 _{3-109₁}	T1, T1*	Reg², Zwi²	<i>feminae</i> (4 times) <i>semen fugavit</i>
91 _{3-104₁}	Ct	Reg²	<i>feminae</i> (3 times) <i>semen, semen</i>
92 _{2-103₃}	B	Reg²	<i>feminae</i> (3 times) <i>semen</i>
92 _{2-103₃}	B	Zwi²	<i>feminae</i> (3 times) <i>semen, feminae semen</i>
93 ₂₋₁₀₃	D1	Dre², Fo¹	<i>femina, femina</i>
94 _{3-97₁}	B	Mel	<i>femina intulit</i>
100 _{3-104₁}	Ct	Fo¹	<i>femina</i>
100 _{3-103₃}	B	Mel	two signs of repetition: <i>femina</i>
109 ₃₋₁₁₈	Ct	Dre²	no text
113 ₂₋₁₁₈	T1	Reg²	<i>fuga-</i> (underlay incomplete after page turn)
122 ₁₋₁₂₅	Ct	Dre², Fo¹, Reg²	<i>Hodie, hodie</i>
134 _{2-137₂}	B	Fo¹, Mel, Reg², Zwi²	<i>homo</i>
145 _{1-147₃}	Ct	Dre²	<i>Id quod fuit</i>
148 _{2-150₁}	Ct	Dre², Fo¹, Reg², Zwi²	<i>id quod fuit</i>

156 ₄ –161 ₂	Ct	Dre²	<i>permansit</i> (3 times)
161 ₃ –166	B	Mel	two signs of repetition: <i>permansit</i>
162 ₂ –166	Ct	Fo¹, Reg², Zwi²	<i>permansit</i>
184 ₄ –185 ₃	Ct	Fo¹	<i>Deut</i> [sic]
187–193 ₃	T2	Fo¹, Zwi², Zwi⁵	<i>Deus, Deus homo</i>
187–193 ₃	T2	Reg²	<i>Deus homo</i>
194 ₂ –198 ₁	T2	Fo¹, Reg², Zwi², Zwi⁵	<i>factus</i>
195 ₃ –205	B	Fo¹, Reg², Zwi²	<i>factus</i>
206 ₁	Ct	Fo¹, Zwi²	<i>id</i> (instead of <i>et</i>)
206 ₂	DI, DI*	Fo¹, Reg²	<i>id</i> (instead of <i>et</i>)
208 ₁	T1, T1*	Fo¹, Reg², Zwi², Zwi⁵	<i>id</i> (instead of <i>et</i>)
209 ₂	B	Fo¹, Reg², Zwi²	<i>id</i> (instead of <i>et</i>)
230 ₂ –235 ₃	Ct	Zwi²	<i>Deus</i>
250–254 ₃	B	Fo¹, Zwi²	<i>homo factus, factus</i>
261 ₁ –267 ₁	B	Fo¹, Reg², Zwi²	<i>Ergo exordium, exordium</i>
267 ₂ –270 ₃	Ct	Dre²	<i>nostrae</i> + sign of repetition
271 ₂ –278 ₁	Ct	Dre²	<i>redemptionis, redemptionis</i>
280 ₂ –284 ₁	Ct	Dre², Fo¹, Reg², Zwi²	<i>devote, devote</i>
287 ₁ –288	B	Reg²	<i>adoramus</i> (instead of ‘recolamus’)
297 ₃ –301 ₂	Ct	Dre²	<i>dicentes</i> (3 times)

Remarks

- At the end of the *secunda pars*, a second, blackened note head is found beneath the final note in the discantus and contratenor of **Mun¹** (as in the edition). It indicates an optional addition to the final sonority.
- **Fo¹, Reg², and Zwi⁵** number the *partes* and name the number of voices. **Fo¹** also numbers the appearances of ‘Hodie Deus homo factus’.
- Ligatures in **Dre², Reg², and Zwi⁵** are often marked with numbers to designate the semibreve values of individual notes (e.g. T1 in *sexta pars*).
- **Reg²** and **Zwi²** expand ‘femina fugavit’ at the end of the *prima pars* to ‘fœminæ [sic] semen fugavit’. In the discantus and sexta vox of **Reg²**, ‘semen’ is written in capital letters, and in the sexta vox in red ink.
- **Zwi⁵** is the only source to add a mensural sign at every beginning of a new *pars*, also in those places where the notation continues in one staff.
- The letters ‘d. T. D.’ are written after the final double barline at the end of the tenor in **Zwi⁵**. The same letters can be found at the end of many compositions in this manuscript and they most probably indicate the unknown scribe’s initials as ‘T. D.’.
- In **Zwi⁵**, a modern hand added the monogram ‘TS’ for Thomas Stoltzer in pencil in the upper right corner of fols. 12^r / 13^r.

7. **Martia terque quater* (SC *M 54 attr.)

Text

The text of this motet is a panegyric to Emperor Charles V, composed in the metrical structure of three elegiac distichs by an unknown author. The three distichs form the three *partes* of the motet: the first distich addresses the *translatio imperii* (‘Germania’/‘Italia’) and celebrates Charles V (who is acclaimed as ‘Caesar’) as the successor of Charlemagne; the second distich alludes to Vergil’s *Aeneid* (7.792–4) by acclaiming Charles as the new Emperor Augustus who restores the golden ages; and the last distich alludes to the most pressing problem of the time—the Reformation schism—and Charles as the bearer of peace and protector of the empire. The second half of the pentameter in each distich (‘Carolus, ecce venit.’) celebrates the arrival of Charles V in the Holy Roman Empire (Panagl 2004: 95–7; Lodes 2013; Lodes 2022; Lodes 2023).

1.p.
Martia terque quater Germania plaude triumphans,
Caesar ab Italia, Carolus, ecce venit!

1.p.
Applaud three times, martial Germany,
See here, Emperor Charles comes with triumph from Italy!

2.p.
Aurea qui terris revehat regnata parente
saecula Saturno, Carolus, ecce venit!

2.p.
He who may bring back to the countries the Golden Ages
Reigned by Father Saturn, See here, Charles comes!

3.p.
Vana superstitio procul i discordia demens,
pacifer ac vindex, Carolus, ecce venit!

3.p.
Vain is superstition, and foolish persistent discord,
The peace-bringer and vindicator, See here, Charles comes!
(Translation from Salmen 1992: 80, adapted by Jeremy
Llewellyn in Lodes 2022: 171)

Unique Source

Amb A-Ia Inventar no. KK 5370–5373 (D, Ct[1], Ct2, T, V, B), anon., text in all voices

Source Evaluation

The source for this motet represents an extraordinary testimony to the kinds of precious gifts exchanged in the sixteenth century (see this volume, Plates 7–10): the music is embroidered with silk in four linen partbooks richly decorated with pearls, gold, and silver threads and slightly differing in size (inv.-no. KK 5370: 21 × 16 cm; inv.-no. KK 5371: 20.5 × 16.2 cm; inv.-no. KK 5372: 20.5 × 16.1 cm; inv.-no. KK 5373: 21 × 16.1 cm). The front cover of KK 5370 (D/Ct[1]/T) bears the imperial coat of arms (a black double-headed eagle in a golden shield with the Austro-Burgundian coat of arms) and the imperial crown (with Burgundian branding irons lit by flames in the upper corners); the front cover of KK 5371 (Ct2) presents the imperial orb studded with pearls; the front cover of KK 5372 (V) is decorated with the imperial sceptre; and the front cover of KK 5373 (B) is embroidered with the imperial sword set with pearls. Golden laces once facilitated the turning of the pages but are now partly torn (Salmen 1992: 75). The discantus, contratenor 1, and tenor sing in strict canon, and are therefore placed in one partbook. The three other voice parts are each stitched in separate partbooks.

Amb, as well as a companion set of embroidered partbooks (A-Ia inv. no. KK 5374–5377) stitched with Senfl's lied *Aus gutem Grund* (SC S 29) and labelled 'Discantus', 'Contratenor', 'Tenor', and 'Bassus', are held together in a belt bag made of green silk with a red silk lining and bound with golden laces (26.2 × 19.2 cm). Golden loops serve as fasteners (see this volume, Plate 11). All partbooks once formed part of the collection of Archduke Ferdinand II in Ambras Castle and are now kept in the Kunsthistorisches Museum Vienna.

The partbooks were possibly prepared in Augsburg around 1530 (Salmen 1992: 86 n. 3) and most likely served as a welcoming present for Emperor Charles V (A-Ia Inv. no. KK 5370–5373) and Anna of Bohemia and Hungary (A-Ia Inv. no. KK 5374–5377). On his way from Bologna (where he had been crowned Holy Roman Emperor by Pope Clement VII on 22 February 1530) to the Imperial Diet in Augsburg, Charles stayed with his brother Ferdinand I and his sister-in-law, Anna of Bohemia and Hungary, at Ambras Castle near Innsbruck from 4 May until 5 June 1530.

Walter Salmen (Salmen 1992; Salmen 1998) assumed that Ferdinand had commissioned the partbooks. Birgit Lodes (Lodes 2013; Lodes 2022; Lodes 2023) has argued that Wilhelm IV, Duke of Bavaria, is a more likely commissioner for such a gift: as one of the most prominent representatives of the 'old' faith, Wilhelm IV had travelled to Ambras Castle, too, where Charles wanted to have a confidential meeting in order to come to an agreement regarding, among other points of discussion, religious developments in the Holy Roman Empire (Lodes 2013: 197; Lodes 2022: 170; Lodes 2023). Moritz Kelber, on the other hand, has offered the hypothesis that the partbooks could have been a welcome present from the city of Augsburg, as the free imperial city had also sent a delegation to Innsbruck to welcome and officially invite the newly crowned Emperor (Kelber 2018: 187–9).

As the motet features a triple canon and resembles other motets by Senfl, especially his settings of humanist texts (cf. Remarks), Lodes assumes Senfl to be the motet's composer (Lodes 2013: 206–23; Lodes 2022: 171; Lodes 2023).

Critical Notes

Canonic devices and non-verbal signs

3	D	<i>sig. cong.</i> indicating the entry of Ct1
5	D	<i>sig. cong.</i> indicating the entry of T
28 ₁	D	<i>sig. cong.</i> indicating the end of T with text 'TENOR'
30	D	<i>sig. cong.</i> indicating the end of Ct1 with text 'CON ^{OR} '
34 ₂	D	<i>sig. cong.</i> indicating the entry of Ct1
37 ₁	D	<i>sig. cong.</i> indicating the entry of T
53	D	<i>sig. cong.</i> indicating the end of T with text 'TENOR'
55 ₁	D	<i>sig. cong.</i> indicating the end of Ct1 with text 'CON ^{OR} '
60 ₁	D	<i>sig. cong.</i> indicating the entry of Ct1
61 ₁	D	<i>sig. cong.</i> indicating the entry of D
78	T	<i>sig. cong.</i> indicating the end of D with text 'DISCANT ₉ '
81	T	<i>sig. cong.</i> indicating the end of Ct1 with text 'CON ^{OR} '

Variants in pitch and rhythm

22 ₁	B	Sb (note stem missing?)
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42 ₁	V	Sb (note stem missing?)
73 ₃	B	Sb (note stem missing?)

Remarks

- The polyphony reflects the meter of the text (Lodes 2013; Lodes 2022). This means that the motet is comprised of musical phrases that maintain the scansion of the verses, either as breves and semibreves or in a faster declamation of semibreves and minims. Both rates can also appear simultaneously in different voices—a feature that defines Senfl's approach to text setting in humanist motets (see *Quid vitam sine te* (NSE 2.41); *Sum tuus in vita* (i) (NSE 2.50); *Tristia fata boni* (NSE 2.51)). Hemistichs and verse endings are often set apart by rests (for example, D: mm. 6, 16–17, 42–4).
- In the contratenor 2 of **Amb**, the note head on d^2 above the final longa ($b\flat^1$) at m. 32 is blackened. It indicates an optional addition to the final sonority.
- Although the state of the source's preservation is generally good, the deterioration of the threads (especially on the opening pages of the partbooks) occasionally makes it difficult to distinguish minims from semibreves (cf. Variants in pitch and rhythm).

8. *Media vita in morte sumus* (SC M 57)

Text

The text of this motet is an antiphon for compline on the first Sunday of Lent, but was also used in other contexts, including processions, funerals, and sacred dramas (cf. Lipphardt 1987). For another setting of the same text by Senfl, see NSE 3.11 (SC M 56).

1.p.
Media vita in morte sumus.
Quem quaerimus adiutorem,
nisi te, Domine,
qui pro peccatis nostris iuste irascaris?

1.p.
In the midst of life we are in death.
From whom may we seek assistance,
if not from thee, Lord,
who for our sins art justly enraged?

2.p.
Sancte Deus,
sancte fortis,
sancte et misericors Salvator:
amarae morti ne tradas nos.

2.p.
Holy God,
holy, mighty,
holy and merciful Saviour,
deliver us not into bitter death.

Cantus firmus

Senfl's two settings of this text (SC M 56 and M 57) seem to be based on the same plainchant version. Therefore, the cantus firmus of the present motet, which is placed in the tenor 1 (starting on g) and in canon in the contratenor (on d^1), is also very close to the antiphon melody in *Responsoria noviter* (1509), fol. 124^r. Nevertheless, the cantus firmus in this setting deviates from the chant at 'in morte', where the d at the beginning of the phrase is not repeated (this results in a different text underlay); at the end of 'qui pro peccatis', where Senfl repeats g instead of descending to f ; and at 'irascaris', where the melisma on '-sce-' after a third upwards does not return to e but only to f , which is repeated for the following note (on '-ris'). At least the last two deviations seem to be due to the canonic structure of the motet. Melodic liberties in melismatic passages occur at 'sumus', 'Domine', and at the very end.

Unique Source

Reg³ D-Rp B 211–215, [no. 56], fols. 113^r–114^r (D1), fols. 119^v–121^r (T2 in A), fols. 106^v–107^r (T[1]), fols. 106^r–107^r (B), fols. 61^r–62^r (D2 in V), *LS* (V); heading in A: ‘Secundus Tenor 6. vocum’; heading in V: ‘6 vocum s[e]c[un]d[us] Discantus’, text in all voices

Critical Notes

Clefs

102₂–114 T2 C4 clef

Canonic devices, directions, and/or non-verbal signs

1–65	T1	<i>Altus sequitur Tenore[m] in ἐπι διὰ πέντε post modu[m] ternarium * 6 semibrevis</i>
10	T1	<i>sig. cong.</i> indicating entry of Ct
11 ₂	D1	<i>g</i> ¹ corrected to <i>f</i> ¹
66–115	T1	<i>Alt[us] post modu[m] binarium * 4 semibrevis in epidiapente</i>
74 ₂	T1	<i>sig. cong.</i> indicating entry of Ct
110 ₁	T1	<i>sig. cong.</i> indicating end of Ct

Variants in pitch and rhythm

49 ₂	B	<i>c</i>
75 ₁	D2	<i>c</i> ²
77 ₃	T2	<i>f</i> ¹
98 ₁	T2	<i>b</i> ^b

Remarks

The version of this motet transmitted in its unique source has a few unusual dissonances, which the editors deemed scribal mistakes and therefore emended in the edition (cf. Variants in pitch and rhythm). For example, in m. 49₂ the *c* found in the bassus of **Reg³** would sound against *d*² and *d*¹ in the discantus 2 and tenor 2 for the duration of a semibreve.

9. *Philippe, qui videt me* (SC M 84)

Text

The text for this motet is taken from John 14:9. It is used as the second antiphon of second Vespers for the Feast of the Apostles Philip and James (1 May).

Philippe, qui videt me, alleluia, videt et Patrem meum, alleluia. Philip, he who sees me, alleluia, also sees my Father, alleluia.

Cantus firmus

The version of Senfl’s cantus firmus is very similar to the version below from DK-Kk 3449, 8^o, vi, fol. 186^{r-v}, an antiphoner from the Augsburg cathedral (c.1580). Senfl introduces the plainchant melody as a quasi-canon at the upper fifth between quinta vox and discantus 2.

Principal Source

Fo¹ RISM 1537¹ (D-ROu), no. 9 (D[1], Ct, T, B, Q, D2 in 6), *LVDO: .S.*, text in all voices

Other Sources

- Be¹** RISM 1558⁴ (D-Rp), no. 21 (C=D[1], A, T, B, V=D2, 6=Q), *LVDOVICVS SENFFEL.*, text in all voices
- Ber** D-B Sammlung Bohn Ms. mus. 10, no. 42, fols. 50^r–51^r (D[1]), fol. 49^{r-v} (A), fol. 49^r (T=Q), fols. 39^v–40a^r (B), fols. 40^v–41^r (T2=T), anon., sexta vox (=D2) missing; text in D[1], A, and Q, incipit only in B, T without text or incipit
- Cop¹** DK-Kk MS Den Gamle Kongelige Samling 1872, 4^o, [no. 62], fols. 55 [recte: 54^v]–56^r / 58^v–59^r (D[1]), fols. 55^v–56^r / 59^v–60^r (A), fol. 53^v / 51^v (T=Q), fols. 54^v–55^r / 60^v–61^r (B), fol. 56^r / 59^r (V=T), fol. 55^r / 56^r (6=D2), anon., text incipits in all voices
- Cop²** DK-Kk MS Den Gamle Kongelige Samling 1873, 4^o, [no. 102], fol. 93^r (D), fol. 59^v (T=D2), fol. 72^r (B), fol. 108^v (Q=T), fol. 36^r (6=Q), anon., Ct missing, text incipits in all voices
- Dre⁵** D-Dl Mus. Grimma 59a, no. 44/no. 42/[no. 7], anon., D2 and A2 (=Q) only, text in extant voices
- Dre⁶** D-Dl Mus. Löbau 66, [no. 19], anon., D2 only, text in extant voice
- Dre⁷** D-Dl Mus. Pi Cod. VIII, [no. 4], fols. 48^v–52^r ([D1, D2, Ct, Q, T, B]), anon., text in all voices
- Eis** D-EIa s.s., fols. 339^v–341^r (D1, D2, A, T, V=Q, B), *Ludouicus Senfflius.*, text in all voices
- Lei** D-LEu Thomaskirche 49/50, [no. 243], fol. 35^v (Q=D2), anon., D2 only, no text
- Lün** D-Lr Mus. ant. pract. K.N. 150, no. 57, *Lud. Senff.*, Ct only, text in extant voice
- Mun⁵** D-Mbs Mus.ms. 1536, [no. 88], fols. 280^v–281^r (D[1]), fols. 305^v–306^r (T), fols. 272^v–273^r (B), fols. 252^v (6=Q), *Ludouicus Senffel* (index T), D2 and Ct missing, text in extant voices
- Mun⁶** D-Mu 4^o Art. 401, [no. 13], fols. 20^v–21^r (D[1]), fols. 19^v–20^r (A), fols. 18^v–19^r ([Q] and T2=T in T), fols. 19^v–20^r (B), anon., D2 missing, text in all voices
- Str** D-SSa MS 229, no. 37 (Ct, T, V=Q, B), *Ludouicus Senffel.*, D1 and D2 missing, text in extant voices

Intabulation

Kra PL-Kp MS 1716, fols. 173^v–174^v, anon., *Muteta philipe qui videt me. Resolutum p[er] N[icolaus] C[racoviensis]*, oGk-tab., 5vv

Source Evaluation

Among the numerous sources transmitting this motet, two principal strands can be observed: the earliest source, **Fo¹**, exhibits no obvious errors and was designated principal source for the current edition. This print probably served as a model for the copying of this motet into **Dre⁷** and **Eis**. **Fo¹** also most likely served as model for **Be¹**, an enlarged second edition of **Fo¹** printed more than twenty years later. **Dre⁷** transmits only a few deviations due to line breaks or page turns as well as an obvious error in the contratenor (m. 90₂). **Eis** suffers from serious paper damage due to ink corrosion, but what is legible shows no deviations and has essentially the same text underlay as **Fo¹**, adding only *signa congruentiae* to aid the singers.

Although the discantus 2 in **Mun⁵** does not survive and the transmission of this motet gives no concrete hints as to where the music was copied from, it can be assumed that this motet was copied from **Be¹**, as was Senff's *Ave, Maria, ... Virgo serena* (SC M 9; cf. this volume, no. 4) in the same source. Similarly, **Str** might also have been copied from **Be¹**, despite the error in the manuscript's contratenor (m. 72₄).

The entries of the motet in the manuscripts **Cop¹** and **Cop²** form a second strand of transmission. Both share several deviations from **Fo¹** in the discantus 1, contratenor, and tenor with regard to note values (cf. Variants in pitch and rhythm as well as Ligatures).

Concrete source relationships cannot be determined for the other incomplete sources (**Ber**, **Dre⁵**, **Dre⁶**, **Lei**, and **Lün**; all in manuscript). **Ber** has an independent text underlay, several errors, including two passages where the music was copied a third too low (Ct: 10₃–11₂ and 15₁–18 respectively), the omission of a semibreve (B: 66₂), and a superfluous breve (T: 70), but also parallels to **Cop²** (T: 83; 43₂₋₃; no lig. in 75₁₋₂). The surviving contratenor of **Lün**, too, seems to present an independent transmission including passing notes in m. 90₁. For **Dre⁵**, **Dre⁶**, and **Lei** only one or two voice parts survive (**Dre⁵**: D2, Q; **Dre⁶**: D2; **Lei**: D2), which show no deviations from the principal source. It is therefore conceivable that they, too, were copied from **Fo¹**. It also remains unclear from which model **Mun⁶** was copied. This incomplete set of partbooks was revised by a second scribe and appears accurate in its transmission. The only deviation to be found is in the bassus (m. 13₂), and although the transmission of the motet follows **Fo¹** quite closely, it seems likely that **Mun⁶** was copied from a source that is now lost (see the Critical Commentary for NSE 4.4).

Kra, an intabulation by the organist and composer Nicolaus Cracoviensis (fl. first half of the sixteenth century), presents an abbreviated version of Senff's motet that is a third shorter in duration, is transposed down a fifth, and is reduced to a five-voice texture.

Variant Readings

Clefs			
1 ₁ –14	Ct	Ber	C1 clef
Staff signatures			
1–91	Q	Mun⁶	erroneous <i>b♭</i> erased
Directions and/or non-verbal signs			
21 ₂	Ct	Eis	<i>sig. cong.</i> indicating the entry of Q
28 ₄	B	Ber	<i>d</i> erroneously corrected to <i>e</i>
30 ₅	T	Dre⁷	<i>sig. cong.</i> indicating the alignment with Ct and B?
34 ₂	Ct	Ber	<i>g¹</i> erroneously corrected to <i>f¹</i> ?
35 ₁	Ct	Ber	<i>g¹</i> erroneously corrected to <i>f¹</i> ?
50 ₂	Ct	Cop¹	<i>f¹</i> corrected to <i>e¹</i>
52 ₁	D1	Eis	<i>sig. cong.</i> indicating the entry of D2
60 _{1–2}	D1	Mun⁶	erroneous note stem erased (cf. Variants in pitch and rhythm)
61 ₂	B	Str	<i>b</i> corrected to <i>a</i>
62 ₂	T	Cop¹	note added at a later stage
68 ₁	D1	Eis	<i>sig. cong.</i> indicating the entry of D2
70	B	Ber	blackened note head corrected to void
72	D2	Dre⁶	mm. 61–72 mistakenly recopied after this note, then crossed out
72 ₄	D1	Mun⁶	erroneous Mi- <i>g¹</i> erased
73 _{1–2}	T	Cop¹, Cop²	two dots above Br to suggest splitting in 2 Sb
75 ₂	T	Cop²	note added at a later stage
77 ₂	T	Str	<i>g</i> corrected to <i>a</i>
78 ₂	Ct	Str	superfluous Mi- <i>a¹</i> after 78 ₂ crossed out
83 ₃	D1	Eis	<i>sig. cong.</i> indicating the entry of D2
87	D2	Cop¹, Cop², Dre⁵, Dre⁶, Dre⁷, Lei	↷
87	D2	Dre⁷	final barline after this note missing
87 ₂ –88 ₁	B	Cop¹	two dots above Br to suggest splitting in 2 Sb
89 _{1–2}	T	Cop¹, Cop²	two dots above Br to suggest splitting in 2 Sb
90	Q	Str	missing note added at a later stage
91	D1, Ct, Q, T, B	Ber, Cop¹, Cop² (D1, T), Dre⁵ (Q), Dre⁷, Lün (Ct), Mun⁵ (D1, T, B), Str (Ct, Q, T, B)	↷
91	D1, Ct, Q, T, B	Dre⁷	final barline after last note missing
Variants in pitch and rhythm			
3–4	Ct	Cop¹	Lo
6 ₂	Ct	Ber	<i>d¹</i>
8 ₃ –9 ₁	Ct	Cop¹	dotted Sb
10 ₂ –11 ₁	T	Cop¹, Cop²	Br
10 ₃ –11 ₂	Ct	Ber	notated a third too low
13 ₂	B	Mun⁶	<i>d</i>
15 ₁ –18	Ct	Ber	notated a third too low
16 _{2–3}	T	Cop¹, Cop²	dotted Mi
17–18	Ct	Cop¹	Lo
20 ₂ –21	D1	Cop¹, Cop²	dotted Br
24 ₁	T	Str	2 Mi (cf. Textual variants)
25	T	Mun⁵	Br missing
28 _{2–3}	D1	Cop²	dotted Mi
31 ₃	Ct	Lün	2 Mi (cf. Textual variants)
34–5	Q	Ber	erroneously rest filling three spaces
36 _{3–4}	D1	Ber	Sb
37	Q	Cop²	<i>g¹</i>

43 ₂₋₃	T	Ber, Cop¹, Cop²	dotted Mi
44 ₂₋₃	T	Cop¹, Cop²	dotted Mi
47 ₂₋₃	B	Cop¹, Cop²	dotted Sb
51 ₂₋₅₂	T	Cop²	Lo
52-3	D2	Cop¹, Cop²	Lo
53 ₂₋₅₄	Ct	Cop¹	dotted Br
55	Q	Dre⁷	2 Br (at page turn)
55 _{2-58₁}	T	Cop¹, Cop²	dotted Br- <i>g</i> dotted Br- <i>b</i>
56 ₃	Ct	Lün	Mi- <i>g</i> ¹ Sm- <i>g</i> ¹ (cf. Textual variants)
60 ₁₋₂	D1	Mun⁶	Sb (cf. Directions and/or non-verbal signs)
64-67 ₂	T	Mun⁵	passage missing
66 ₂	B	Ber	note missing
67 ₃	Ct	Lün	2 Mi (cf. Textual Variants)
68 ₁	B	Dre⁷	Sb Mi (at line break)
69	Q	Ber	erroneously <i>f</i> ¹
69 ₁	Ct	Mun⁶	rest missing
70	Q	Ber	superfluous Br- <i>g</i> ¹ after 70
70	B	Cop²	<i>e</i>
72 ₄	Ct	Str	<i>d</i> ¹
74 ₅₋₆	Ct	Cop¹, Lün	Sb (cf. Ligatures)
77 ₁₋₂	D1	Cop²	Br (cf. Ligatures)
77 ₂	T	Str	<i>a</i> (cf. Directions and/or non-verbal signs)
78 ₁₋₂	Ct	Cop¹	Sb
83	T	Ber, Cop²	Br
87	D2	Cop¹, Dre⁶	Mx
88 _{1-89₁}	D1	Cop¹, Cop²	dotted Br
89 ₁₋₂	T	Cop¹, Cop²	Br
90 ₁	Ct	Lün	dotted Mi- <i>f</i> ¹ Fu- <i>e</i> ¹ Fu- <i>d</i> ¹
90 ₂	Ct	Dre⁷	<i>d</i> ¹
91	Ct, Q, T, B	Cop¹ (Ct, B only), Cop² (Q, B only), Dre⁷, Mun⁶ (T only)	Mx
Accidentals			
27 ₂	Ct	Ber, Cop¹, Mun⁶	no <i>bb</i>
Ligatures			
6 ₁₋₂	Ct	Cop¹	no lig.
6 ₁₋₂	Ct	Lün	<i>recta</i> in place of <i>obliqua</i>
13 ₁₋₂	B	Cop²	no lig.
13 ₁₋₂	B	Mun⁵	<i>recta</i> in place of <i>obliqua</i>
20 ₁₋₂	Ct	Cop¹	no lig.
20 ₁₋₂	Ct	Lün	<i>recta</i> in place of <i>obliqua</i>
20 _{2-21₁}	B	Cop²	no lig.
34 _{3-35₁}	D1	Dre⁷	no lig.
34 _{3-35₁}	D1	Mun⁵	<i>recta</i> in place of <i>obliqua</i>
56-8	D2	Cop¹, Cop²	lig.
61 ₁₋₂	B	Cop²	no lig.
61 ₁₋₂	B	Mun⁵	<i>recta</i> in place of <i>obliqua</i>
61 _{2-62₁}	T	Cop²	no lig.
63 ₁₋₂	Ct	Be¹, Lün, Str	<i>recta</i> in place of <i>obliqua</i>
63 ₁₋₂	Ct	Cop¹	no lig.
63 _{2-64₁}	D1	Mun⁵	<i>recta</i> in place of <i>obliqua</i>
65 _{2-66₁}	B	Cop²	no lig.
65 _{2-66₁}	B	Mun⁵	<i>recta</i> in place of <i>obliqua</i>
66 ₁₋₂	T	Cop²	no lig.
69 ₁₋₂	D1	Cop²	no lig.
74 _{5-75₁}	Ct	Lün	lig. (cf. Variants in pitch and rhythm)
75 ₁₋₂	T	Ber, Cop²	no lig.

76 ₃ -77 ₁	D1	Dre⁷	no lig. (at page turn)
76 ₃ -77 ₁	D1	Cop²	no lig. (cf. Variants in pitch and rhythm)
78 ₁₋₂	B	Cop²	no lig.
81 ₃ -82 ₁	B	Cop¹, Cop²	no lig.
88-9	Q	Cop¹, Cop², Mun⁶	no lig.

Textual variants and text placement

1 ₂	D1	Mun⁵	initial <i>P-</i> of <i>Philippe</i> missing
5 ₂ -7 ₂	D1	Ber	no text
8 ₂	D1	Mun⁵	erroneous <i>qui</i> crossed out
8 ₂	T	Mun⁵	initial <i>P-</i> of <i>Philippe</i> missing
8 ₂ -10 ₁	Ct	Ber	sign of repetition: <i>alleluia</i>
11 ₂ -12	D1	Ber	no text
12 ₃ -16 ₄	B	Str	<i>alleluia, Philippe</i> + sign of repetition
17 ₂ -18 ₄	B	Be¹, Mun⁵	<i>qui videt, qui videt</i>
19 ₂ -23 ₁	D1	Ber	<i>alleluia</i>
21 ₂ -23 ₁	T	Be¹, Mun⁵, Str	<i>Philippe</i> + sign of repetition
22	Q	Mun⁵	initial <i>P-</i> of <i>Philippe</i> missing
23 ₃ -24 ₂	T	Str	<i>qui videt me</i> (cf. Variants in pitch and rhythm)
27 ₂ -29 ₁	Ct	Ber	no text
29 ₃ -30 ₁	D1	Ber	<i>qui videt me</i> (3 times)
29 ₃ -32	B	Str	<i>alleluia</i> + sign of repetition
29 ₃ -32 ₁	Ct	Lün	<i>alleluia</i> + sign of repetition (cf. Variants in pitch and rhythm)
32 ₃ -36 ₂	Ct	Mun⁶	<i>alleluia</i> (no repetition)
32 ₃ -38	Ct	Lün	<i>alleluia</i> (4 times)
34 ₂ -37 ₁	D1	Ber	<i>alleluia</i> (no repetition)
38 ₃ -41	D1	Mun⁶	<i>alleluia, alleluia</i>
44 ₂ -46 ₁	Ct	Ber	<i>videt et Patrem</i>
49 ₃ -51 ₁	Ct	Ber	two signs of repetition: <i>et Patrem meum</i>
53 ₃ -57 ₅	D1	Ber	no text
56 ₂ -57 ₄	Ct	Lün	<i>Patrem meum</i> (cf. Variants in pitch and rhythm)
56 ₃ -57 ₆	D1	Eis, Mun⁶	<i>et Patrem</i>
58 ₂ -60 ₁	Ct	Ber	<i>alleluia</i>
58 ₂ -60 ₁	Ct	Dre⁷	<i>Patrem meum</i>
58 ₂ -60 ₁	Ct	Lün, Mun⁶	<i>et Patrem meum</i>
60 ₄ -61 ₃	D1	Ber	no text
61 ₁ -63	T	Mun⁶	<i>Patrem meum</i>
63 ₁ -66 ₂	D1	Ber	<i>alleluia</i>
65 ₂ -68 ₃	Ct	Ber, Lün	<i>alleluia, alleluia</i>
67 ₂ -71 ₂	D1	Ber	no text
69 ₃ -70 ₃	Ct	Ber	no text
71 ₃ -75 ₁	Ct	Ber	<i>alleluia</i> (4 times)
77 ₂ -78 ₃	Ct	Ber	no text
78 ₃ -81 ₁	D1	Ber	no text
81 ₃ -86 ₁	D1	Ber	four signs of repetition: <i>alleluia</i>
83 ₃ -87 ₂	Ct	Ber	no text
87 ₂ -91	Q	Ber	<i>alleluia</i> + sign of repetition
90-1	T	Ber	sign of repetition: <i>alleluia</i>

Remarks

- **Dre⁶**, **Lün**, and **Mun⁵** assign this motet in their indexes or headings to the Feast of the Apostles Philip and James (1 May).
- In **Dre⁵** and **Dre⁶**, rests and note values are accompanied by small numbers above or below the notation indicating their duration in equivalences of semibreves.
- The scribe of **Lei**, whose sole surviving quintus partbook transmits the discantus 2, provides on fol. 35^r the annotation 'Sequitur alter Discantus super Philippe q[ui] videt me' as a heading for the music that follows on fol. 35^v.

10. *Preambulum* (SC M 86)**Unique Source**

K1a A-K1a MS GV 4/3, fols. 1^r–2^r ([D, Ct1, Ct2, T, B1, B2]), *Preambulum.6.vocum. Ludo: Senfel.*, nGk-tab., no text

Source Evaluation

K1a is a handwritten organ tablature, primarily derived from motet settings but also mass ordinary excerpts and chansons, compiled in Neuburg or Heidelberg sometime between 1539 and 1547 from the music collection of Duke Ottheinrich of Palatinate-Neuburg. Gregor Peschin is the intabulator, but the manuscript is probably a fair copy by a professional copyist (see Lodes 2019). In this source, which represents the earliest known New German organ tablature transcribed from vocal models, the voice parts are intabulated in separate rows (see this volume, Plate 12). The first intabulation in this source is Senfl's *Preambulum*, one of two six-voice intabulations along with Josquin's two-part *Pater noster*, which immediately follows it. Despite its generic title, the *Preambulum* also seems to have been derived from a vocal model, most likely a motet, although the model remains unidentified.

Most of the variants in **K1a** documented below reflect notes written in a lower octave that contradict standard patterns of voice leading. These instances have been corrected in the edition. Other places where the vertical alignment of pitches would yield a held dissonance on the tactus (D: 19₁, Ct: 40_{2–3}, T: 60₃, and B1: 58₃) have likewise been modified. In some instances, rhythmic signs for the pitches are missing (Ct2: 30_{4–5} and 64_{4–5}, B1: 34_{4–5}, and B2: 30₁, 32_{4–5}) or the rhythms are inaccurately notated (D: 67₄, Ct1: 26₂ and 65₁, T: 44 and 71₂, B1: 36₂, and B2: 28₄ and 32₁). At m. 63₃ in the discantus, a surplus of notes in **K1a** that would yield dissonances with the other voices (*Mi-b* *Mi-g*) appears to have been lightly crossed out. It is clear that mm. 21–5 in the tenor were erroneously notated, but dissonances in this passage are easily worked out by moving the breve rest at m. 25 to m. 21. Another possibly questionable passage is at m. 62, where a four-note sequence of semiminims in the discantus is followed by a minim rest in five voices while the contratenor 2 alone sustains a *d*¹. Lacking a clear solution, this passage has been transcribed for the edition without any further editorial adjustments.

Critical Notes

Mensuration and proportion signs

1–73 D, Ct1, Ct2, no mensuration signs
T, B1, B2

Directions and/or non-verbal signs

39₂ D Sb corrected to Br
70 D, B2 \curvearrowright
70₂ B1 Sb corrected to Br
73 Ct1, T, B1 \curvearrowright

Variants in pitch and rhythm

3_{1–7} Ct1 notated one octave lower
5_{1–2} Ct2 notated one octave lower
10₂ Ct2 *d* instead of *d*¹
13₃ D *c*¹ instead of *c*²
19₁ D erroneously *a*¹
22_{1–25} T passage erroneously notated one measure earlier (mm. 21–4)
24₁ Ct2 erroneously Sb
25₁ Ct2 erroneously Sb
26₂ Ct1 *Mi*-rest missing
28₂ Ct1 erroneously Sb
28₄ B2 erroneously *Mi*
30₁ B2 rhythmic sign missing
30_{4–5} Ct2 rhythmic signs missing
31₁ Ct2 *c* instead of *c*¹
32₁ B2 *Mi*-rest missing
32_{4–5} B2 rhythmic signs missing
34_{4–5} B1 rhythmic signs missing
35₂ Ct1 *e* instead of *e*¹
36₂ B1 erroneously Br
39₂ Ct2 *c* instead of *c*¹
40_{2–3} Ct2 erroneously dotted *Mi-c*¹ *Sm-b*

42 ₁	D	c^1 instead of c^2
44	D	g instead of g^1
44	T	erroneously Br
47 ₂	Ct2	c instead of c^1
49 ₁	B1	erroneously (?) c
51 ₃	Ct2	g instead of g^1
53 ₁	Ct2	g instead of g^1
56 ₁	Ct1	e instead of e^1
57 ₁₋₃	D	notated one octave lower
58 ₃	Ct2	d instead of d^1
58 ₃	B1	erroneously a
60 ₃	Ct1	d instead of d^1
60 ₃	T	erroneously a
61 ₃	T	d instead of d^1
62 ₂	Ct2	d instead of d^1
63 ₃	D	Sb- a^1 followed in same measure by Mi- b Mi- g (subsequently crossed out?)
64 ₃	D	d^1 instead of d^2
64 ₄₋₅	Ct2	rhythmic signs missing
65 ₁	Ct1	Sb-rest missing
67 ₄	D	erroneously Sb
70	D, B2	Br
71	Ct2	Br
71 ₂	T	erroneously dotted Sb or 2 rhythmic signs: Sb Br?
73	Ct1, T, B1	Br

Remarks

- Another critical edition of this source is available in Novak 2009. To address the exposed dissonances that occur between the discantus, contratenor 2, and bassus 2 in m. 65, Novak offers an alternative version of the discantus in mm. 64–5. His adjustment of the discantus is provided in the present edition above the version of these two measures of the discantus as transcribed from **K1a**.
- The notation does not distinguish between B and b (both are notated as a lower-case b).

11. *Sancte pater divumque / Sancte Gregori, confessor Domini* (SC M 103)

Text

The text of this motet is a humanistic prayer to St Gregory in fourteen elegiac distichs. It was possibly composed by the Swiss humanist Joachim von Watt (Vadian) (1484–1551). Vadian apparently had close ties with the imperial chapel, and several musicians are documented as having corresponded with the *poeta laureatus* (among them Paul Hofhaimer, Ulrich Brätel, Hans Buchner, Heinrich Finck, and Paul Wüst; cf. Kroyer 1903: XXIV). On 17 February 1516, the imperial vice-chapel-master Gregor Valentinian sent a somewhat cryptic letter to Vadian (Arbenz 1890: 148, no. 61), in which he urges the poet to send him what he had promised. It seems as if Valentinian was eagerly waiting for a text. Possibly he sent him the text in Latin and asked him to put it in verse:

S[alutem] P[lurimam] D[icit]. Quod mihi nuper, Vadiane, diserte pollicitus es, si absque monitore effectum iri aliquando prope tamen diem cogitares, faceres rem, quæ et honestatem tuam decet et me desyderio maximo expectationeque diuturna liberare potest. Natalis divi Gregorii imminet; musica confecta modo te expectat; quid velim, tenes. Ego me tuum tibi commendo. Vale, Vadiane amice; XIII Kalendas Martias, anno etc. MDXVI. Gregorius Valentinianus, cantor Cæsaris.

I send you many greetings. What you not long ago explicitly promised, Vadian, if you thought it would without an admonisher nevertheless be executed at some time in the coming days, you would do the thing that both is due your honour and may liberate me from the greatest desire and long expectation. The birthday of St Gregory is approaching; the just-finished music awaits you; what I wish, you possess. I entrust myself to you as your servant. Farewell, dear Vadian; 17 February 1516. Gregor Valentinian, Cantor of the Emperor

The text of the motet dedicates the composition to St Gregory: the first five distichs emphasise the personal relationship between the text's speaker and the saint because of their shared name, then speaks in the name of the singers of the imperial chapel who benefit from Emperor Maximilian I's love of music. It is possible that Valentinian commissioned the motet for his patron saint. Kroyer (1903: XXIV) was the first to draw a connection between Valentinian's request and Senfl's motet, and Dunning 1970: 53–4 as well as Bente 1968: 285 followed this interpretation.

Nevertheless, it remains unclear what Valentinian meant when he wrote that the music had already been composed before Vadian's text. It may be that the entire text was underlaid only after the completion of the music, but it is also possible that an earlier version of the text had already been set to music, after which Valentinian requested alterations ('quid velim, tenes').

Text in D1, Ct, T2, B

1.p.

Sancte pater divumque decus hominumque, Gregori,
quem statuit caelis intemerata fides:
ipse tibi supplex modulatum dedico carmen,
ad tua dulcisonum profero festa melos.
Nam primaeva mihi tribuerunt fata Gregori
nomen et hoc puero sanxit uterque parens.
Caesare plectra sonant mihi musica Maximiliano,
dulcia qui nostre carmina vocis amat.
Aethere de celso parvum hoc dignabere munus
aspicere et nostrum nomen amare libens.

2.p.

Tu siquidem primum peperisti carminis usum,
munere et ecclesia est facta canora tuo:
te duce iam suavis volitat super aethera cantus,
te duce plus precibus numina celsa favent.
Unde tibi meritam debent pia pectora laudem
et pergunt nomen concelebrare tuum.
Felix ille animus tuus est, qui corpore saeptus
mortali potuit celsa sub astra vehi.
Diceris arcanos caeli novisse recessus,
diceris aethereas mente adisse domos
pectore et ingenuo divinum hausisse furorem,
unde haec doctrinae tot monumenta tuae:
littera enim quicquid comprehendit mystica, sacra
pagina quicquid habet, Spiritus ille dedit.
Dive igitur, qui digna capis modo praemia factis,
cui datur aeterna commoditate frui:
respice me precibusque fave et defende precantem,
ut rebus praesint Fata secunda meis.

1.p.

Holy father, glory of gods and men, Gregory,
whom undefiled faith placed in the heavens;
I humbly dedicate to you a poem set to music,
I proffer a sweet-sounding melody for your feast.
For ancient fate assigned me the name of Gregory,
and both my parents approved it for their child.
My musical lyre sounds for me under Caesar Maximilian,
who loves the sweet songs of my voice.
You will deign from high heaven to look on this little gift,
and gladly love our name.

Text in D2 and T1

1.p.

Sancte Gregori, confessor Domini pretiose ... libens ...

2.p.

... adesto nostris precibus, pius ac propitius.
Sancte Gregori, confessor Domini pretiose,
adesto nostris precibus, pius ac propitius.
[Respice me] precibusque fave [et defende] precantem,
ut rebus praesint Fata secunda meis.

1.p.

Saint Gregory, precious confessor of the Lord ... gladly ...

2.p.

For it was you who brought forth the first use of song,
 and the Church was made to sing by your gift;
 under your leadership sweet song now flies over the
 heavens,
 under your leadership the high deities are more
 favourable to prayers;
 wherefore pious breasts owe you deserved praise
 and will continue to celebrate your name.
 Happy that soul of yours that, enclosed in a mortal body,
 could be borne up to the lofty stars.
 You are said to know the secret recesses of heaven,
 you are said to have visited the heavenly dwellings in
 your mind,
 and in your noble breast to have drunk the divine madness,
 whence come so many monuments of your learning;
 for whatever the mystic letter includes, whatever the sacred
 page contains, that Spirit gave [you].
 Therefore, O saint who now receive the rewards worthy of
 your deeds,
 to whom it is given to enjoy eternal comfort,
 look upon me and favour my prayers and defend me as I
 pray,
 that a favourable Fate may attend on my affairs.
 (Leofranc Holford-Strevens)

2.p.

... succour our pleas, (and be) merciful and kindly.
 Saint Gregory, precious confessor of the Lord,
 succour our pleas, (and be) merciful and kindly.
 [Look upon me] and favour my prayers and defend me as I
 pray,
 that a favourable Fate may attend on my affairs.

Cantus firmus

The cantus firmus of this tenor motet is a common chant melody from the *Commune Sanctorum* for the feasts of confessors. In its praise of St Gregory, it supports the poetic text by Vadian. With the exception of the final 'libens' in the discantus 2 (64–8), which is not based on chant material, the plainchant melody is treated in long note values as a quasi-canon at the fifth between the discantus 2 and tenor 1, a technique also found in tenor motets by Heinrich Isaac (*Optime divino, Angeli Archangeli, O decus ecclesie*; cf. Gilbert 2012 and Schmidt-Beste 2012). The chant melody is stated twice: although this is not unusual, it is noteworthy that the second (diminished and paraphrased) statement does not coincide with the beginning of the longer *secunda pars*, but rather starts in the middle of it (m. 173). After the second statement of the plainchant, the two chant-bearing voice parts are integrated into the polyphonic texture with free material from m. 234 onwards.

Senfl's version closely follows the version in the *Antiphonarium Augustense* (1495), fol. 50^v. The melody deviates at phrase endings ('Nicolae'/'Gregori', 'precibus'): the *Antiphonarium* concludes with *e* whereas Senfl's chant melody returns to the *finalis F*. At 'pius', Senfl employs a stepwise descent (*f-e-d-c*) in contrast to the leap of a second (*f-d-c*) in the *Antiphonarium*.

San - cte Ni - co - lae, con - fes - sor Do - mi - ni pre - ti - o - se,
 ad - e - sto no - stris pre - ci - bus, pi - us ac pro - pi - ci - us.

Principal Source

Gr RISM 1520⁴ (D-Mbs), fols. 84^v–102^r, ([D1, D2, Ct, T1, T2, B]), *L. S.*, text in all voices

Other Source

Zacconi L. Zacconi, *Prattica di musica* (1592) (A-Wn), Vol. i, Lib. ii, Cap. IV, fol. 88^r, [...] *Motetto, Sancte Pater di Lodouico Senfelio* [...], beginnings of D1 (mm. 1–9₃), Ct (mm. 1–7), T1 (mm. 1–61), and B (mm. 1–12₆) only, no text

Source Evaluation

The only complete source for this tenor motet is the *Liber selectarum cantionum* (**Gr**), a choirbook printed in 1520 by Grimm and Wirsung in Augsburg (see this volume, Plates 13–14). Senfl seems to have played a direct role in assembling the motets of this print. He is mentioned in the anonymous dedication (‘excultor’) and in the epilogue of the book (cf. also Bente 1968: 302).

The beginning of the motet is also mentioned some eighty years later in **Zacconi**’s *Prattica di musica* (1592), where it was used as an example of *tempus perfectum* and its mensuration signs. **Zacconi**, however, only provides the beginnings of each voice part, and these incipits exhibit several deviations from **Gr**.

Variant Readings

Clefs

6 ₁ –9 ₅	T2	Gr	C5 clef
15 ₁ –6 ₇	B	Gr	F4 clef
96 ₁ –100 ₄	T2	Gr	C5 clef
97 ₁ –100 ₃	B	Gr	F3 clef
155 ₁ –160 ₂	Ct	Gr	C2 clef
181 ₁ –186 ₄	T2	Gr	C5 clef
196 ₁ –206 ₄	B	Gr	F3 clef
251 ₁ –254 ₂	Ct	Gr	C4 clef

Staff signatures

7 ₁ –9 ₉	Ct	Gr	<i>b</i> <i>b</i> missing; added in MS in D-Mbs copy
15–25	D2	Gr	no <i>b</i> <i>b</i>

Variants in pitch and rhythm

4–5	D1	Zacconi	Br- <i>d</i> ² Br- <i>e</i> ²
5 ₂ –7	Ct	Zacconi	Sm- <i>c</i> ¹ Sm- <i>b</i> <i>b</i> Sm- <i>a</i> Mi- <i>g</i> Sb- <i>c</i> ¹ Lo- <i>a</i>
7	B	Zacconi	Lo-rest
9 ₃	D1	Zacconi	Sb- <i>e</i> ²
12 ₃ –6	B	Zacconi	Sb- <i>f</i> Sb- <i>g</i>
20	T1	Zacconi	<i>g</i>
38–46	T1	Zacconi	rests missing
49	T1	Zacconi	note missing
58	T1	Zacconi	rest missing
60–1	T1	Zacconi	Br- <i>a</i> Br- <i>g</i>
255	T1	Gr	Mx

Accidentals

7 ₄	T2	Gr	cautionary <i>b</i> <i>b</i> before 6 ₁ (start of line)
50 ₃	Ct	Gr	cautionary # before 50 ₂
95 ₄	T2	Gr	cautionary <i>b</i> <i>b</i>
96 ₁	T2	Gr	cautionary <i>b</i> <i>b</i>
100 ₁	B	Gr	cautionary <i>b</i> <i>b</i>
101	D2	Gr	cautionary <i>b</i> <i>b</i> at start of line
232 ₁	Ct	Gr	# before 231 ₂

Ligatures

6–8	D1	Zacconi	no lig.
10 ₁	D1	Zacconi	no lig.
23–4	T1	Zacconi	no lig.
47 ₁ –48	T1	Zacconi	lig.
59–61	T1	Zacconi	no lig.

Textual variants

172–4	[D1, Ct, T2, B]	Gr	<i>monimenta</i>
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Remarks

- One rhythmical passage was emended in the present edition: in m. 6₇ the minim and semiminim that follows in the contratenor was modified to a dotted minim. In **Gr** the note value was split in this instance because of a line break. The emendation is justified by the parallel motion in the tenor 2.
- **Zacconi** counts the numbers of semibreves and indicates them with numerals above longer note values.
- For a comparison and an overview of the deviations from twenty extant copies of **Gr**, see Schiefelbein 2022.

12. Sic Deus dilexit mundum (SC M 106)**Text**

The text for this motet is an antiphon to the Benedictus at Lauds on Pentecost Monday based on John 3:16.

Sic Deus dilexit mundum ut Filium suum unigenitum daret, ut omnis qui credit in ipsum non pereat sed habeat vitam aeternam. Alleluia.

God so loved the world, as to give his only begotten Son; that whosoever believeth in him, may not perish, but may have life everlasting. Alleluia.

(RDC)

Cantus firmus

Although Senfl paraphrases the melody of this antiphon, it is apparent that he closely follows the version used at Augsburg cathedral (DK-Kk 3449, 8^o, vii, fols. 27^v–28^v; see below). The melody is embedded in the setting as a strict canon at the upper fifth between the tenor and sexta vox.

Sic De - - - us di - le - xit mun - dum ut Fi - li - um su - um
u - ni - ge - - - ni - tum ____ da - ret, ut ____ o - mnis ____ qui cre - dit
in ip - sum non pe - - re - at sed ha - - be - at
vi - - tam ____ ae - ter - nam. ____ Al - le - lu - ia.

Principal Source

Zwi⁴ D-Z 73, [no. III.7] = [no. 71], fol. 84^{r-v} (D), fol. 86^{r-v} (A), fol. 84^v (T), fols. 83^v–84^r (B), fol. 49^{r-v} (Q), fol. 3^v (6), anon., text in all voices

Other Source

Ros D-ROu Mus. Saec. XVI-52, [no. 6] (D, A=6, T), *Ludouicus senflius sex vocum*, Ct, B, Q missing, text in extant voices

Source Evaluation

The two sources for this motet—the ‘Manuscript of Jodocus Schalreuter’ (**Zwi**⁴) and **Ros**, a set of partbooks copied for musicians in the service of Johann Albrecht I, Duke of Mecklenburg-Schwerin (see Kongsted 1997)—exhibit some deviations in their text underlay and notation. The scribal mistake in **Ros** (T: 82₁; S: 86₁) and the differing note values in mm. 40₂, (T), 42₁ (T), 46₁ (6), 62₃ (T), and 89–90 (D) seem to indicate that **Ros** was copied from a now-lost model rather than from **Zwi**⁴. As **Zwi**⁴ presents a complete transcription of the motet without errors and a clear text underlay, this source was designated principal source for the present edition.

Variant Readings

Clefs			
1–94	D	Ros	G3 clef
Directions and non-verbal signs			
89	T	Ros, Zwi⁴	∩
93	Q, Ct, 6, B	Ros (6 only), Zwi⁴	∩
94	D	Ros, Zwi⁴	∩
Variants in pitch and rhythm			
40 ₂	T	Ros	Mi Sb
42 ₁	T	Ros	2 Mi
46 ₁	S	Ros	2 Mi
62 ₃	T	Ros	2 Mi
82 ₁	T	Ros	<i>f</i>
86 ₁	S	Ros	<i>c</i> ¹
89	T	Ros	Mx
89–90	D	Ros	Lo Sb
93	S	Ros	Mx
Ligatures			
39 ₂ –40 ₁	T	Ros	lig.
Textual variants and text placement			
15 ₁ –19	D	Ros	<i>Sic Deus, Deus</i>
22 ₃ –26 ₁	D	Ros	<i>mundum</i>
80 ₂ –84	T	Ros	<i>Alleluia</i>
84 ₂ –88	S	Ros	<i>Alleluia</i>

13. **Spiritus Sanctus in te descendet* (SC *M 108 confl.)**Text**

The text is a Benedictus antiphon for the first Sunday of Advent.

Spiritus Sanctus in te descendet, Maria: ne timeas, habebis in utero Filium Dei. Alleluia.

The Holy Spirit shall descend upon thee, Mary: fear not: thou shalt bear in thy womb the son of God. Alleluia.

Cantus firmus

The antiphon transcribed below is found on fol. 9^v in A-Gu Cod. 1, an antiphoner that was once part of the library of Johann Siebenhirter (c.1469–1508), the first Grand Master of the Order of Saint George. Motifs from the antiphon melody are imitated by all the voices in Senfl's setting, with some differences: for example, Senfl's model does not include the two passing tones on *b* in the melisma on the first syllable of 'timeas'. In contrast to the version of the chant found in A-Gu Cod. 1, the version of this antiphon in the *Antiphonarium Augustense* (1495), fol. 55^r, omits the concluding 'Alleluia', as does the text underlay found in the fragmentary source **Vat**². Although the edition follows the text underlay as found in the later source **Be**³, it is possible that Senfl might also have conceived his setting without the final 'Alleluia'.

Spi - ri - tus San - ctus in te de - scen - det, ___ Ma - ri - a: ne ti - -

me - as, ha - be - bis in u - te - ro Fi - li - um De - i. _____ Al - le - lu - ia.

Principal Sources**Music**

Reg⁴ D-Rp C 120, [no. 33], pp. 144–7 (D, Ct1, Ct2, T, B1, B2), *ludwig: sennfl: Sex vocu[m]*, text incipit in D only

Text

Be³ RISM 1564³ (GB-Lbl), no. 33 (D, A, T, B, V=Ct2, 6=B2), *H. ISAAC.*, text in all voices

Other Sources

Mun⁵ D-Mbs Mus.ms. 1536, [no. 54], fol. 240^{r-v} (D), fol. 266^r (T), fol. 235^{r-v} (B[1]), fol. 213^r (S=B2), *H. Isaac.*, Ct1 and Ct2 missing, text in extant voices

Vat² V-CVBav Cod. Vat. lat. 11953, [no. 30], fols. 27^r–28^r (B1 and B2), anon., B1 (mm. 42₁–70) and B2 (complete) only, text in extant voices

Source Evaluation

This motet is transmitted with conflicting attributions: **Be³** and **Mun⁵** attribute the motet to Heinrich Isaac, whereas **Reg⁴** attributes it to Senfl. With numerous concordances between them and several shared variants in the present setting, it is clear that **Mun⁵**, a set of partbooks apparently bound in 1583, is dependent on **Be³**, the third volume of Berg and Neuber's *Thesaurus musicus* published in 1564. Both sources are relatively late in comparison to **Reg⁴** (the 'Pernner Codex'), a choirbook dated c.1518–21 that represents a more direct witness to the music of Maximilian I's court chapel. Unaware of the concordance in **Reg⁴**, Just 1961, i: 55 and Picker 1991: 93 confirm the ascription of the motet to Heinrich Isaac, while Birkendorf 1994, i: 223, who notes the conflicting ascriptions to Isaac and Senfl, casts doubt on Senfl's authorship, since a plainchant melody cannot be found in the Passau liturgy as documented in the *Antiphonarius* (1519). Kempson 1998, i: 51, however, affirms the attribution to Senfl on the basis of the authority of **Reg⁴**.

In **Vat²**, which transmits the motet anonymously, only the latter portion of the bassus 1 and the complete bassus 2 survive. **Reg⁴**, the one source to ascribe the motet to Senfl and the earlier of the two complete sources for this motet, serves as principal source for the musical notation, which it appears to transmit without any (uncorrected) scribal errors. Since **Reg⁴** includes only text incipits, **Be³** serves as the principal source for text underlay. To accommodate this text, two notes in **Reg⁴** (B1: 8₂₋₃; and D: 24₁₋₂) have been split into smaller note values in accordance with the notation as found in **Be³**.

Variant Readings

Directions and/or non-verbal signs

62–63 ₁	D	Reg⁴	Sb- <i>a</i> ¹ Sb- <i>a</i> ¹ corrected to Sb- <i>c</i> ² Sb- <i>c</i> ²
68	D, T	Mun⁵	∩
70	B1, B2	Mun⁵	∩

Variants in pitch and rhythm

5 ₃	B1	Be³, Mun⁵	<i>A</i>
8 ₂₋₃	B1	Reg⁴	dotted Mi
23 ₃	Ct2	Be³	<i>a</i>
24 ₁₋₂	D	Reg⁴	dotted Sb (cf. Ligatures)
28–9	B1	Mun⁵	Sb- <i>G</i> Sb- <i>d</i> due to erroneous ligature stem
36 ₃	B1	Mun⁵	erroneously <i>e</i>
57 ₁₋₂	T	Be³, Mun⁵	Br
67 ₁	B2	Be³, Mun⁵	Sb-rest
70	B2	Mun⁵	Mx

Coloration

24 ₃ –25 ₁	D	Be³, Mun⁵	no coloration
63 ₂₋₃	Ct2	Be³	no coloration

Ligatures

22 ₄ –23 ₁	Ct1	Be³	no lig.
24 ₁₋₃	D	Reg⁴	lig. (cf. Variants in pitch and rhythm)
26–7	Ct2	Be³	lig.
27–8	Ct2	Be³	no lig.
28–9	T	Be³, Mun⁵	lig.
29–30	T	Be³, Mun⁵	no lig.
31–2	B2	Be³, Mun⁵	lig.
32–3	Ct1	Be³	lig.

32–3	B2	Be³, Mun⁵	no lig.
33–4	Ct1	Be³	no lig.
43 ₂ –44 ₁	Ct2	Be³	<i>obliqua</i> in place of <i>recta</i>
46 ₁₋₂	D	Be³, Mun⁵	<i>recta</i> in place of <i>obliqua</i>
47–8	B1	Be³, Mun⁵, Vat²	lig.
56 ₁₋₂	Ct2	Be³	<i>recta</i> in place of <i>obliqua</i>
58 ₁₋₂	D	Be³, Mun⁵	<i>recta</i> in place of <i>obliqua</i>
63 ₁₋₂	Ct2	Be³	no lig.

Textual variants and text placement

3 ₁ –4 ₂	T	Mun⁵	inital <i>S</i> - missing from <i>Spiritus</i>
7 ₃ –11	B1	Mun⁵	<i>Spiritus</i> (3 times)
15 ₁ –16 ₂	D	Mun⁵	inital <i>S</i> - missing from <i>Spiritus</i>
15 ₂ –24 ₁	B2	Vat²	no text
24 ₃ –26 ₁	B2	Vat²	<i>in te descendat</i> [sic]
26 ₃ –33	B2	Vat²	no text
43 ₂ –45 ₂	B2	Vat²	no text
44 ₂ –48	B1	Vat²	<i>habebis</i>
54 ₃ –60 ₁	B2	Vat²	<i>filium</i>
59 ₁ –66 ₂	B1	Mun⁵	<i>Dei</i>
59 ₁ –70	B1	Vat²	<i>Dei</i>
60 ₃ –64 ₁	B2	Vat²	no text
65 ₂ –68 ₃	B2	Vat²	no text
68 ₄ –70	B2	Vat²	<i>Dei</i>

Remarks

- Below the conclusion of the tenor in the choirbook **Reg⁴** on p. 147 are two side-by-side annotations: ‘verte’ and ‘verte sequitur residuum’, both of which are crossed out.
- The final double barline in the bassus 2 of **Vat²** is missing.
- In the two surviving voices of **Vat²**, the word ‘Alleluia’ is omitted in the text underlay of the motet, so that both voices conclude instead with the word ‘Dei’ (see also Cantus firmus).

14. **Tu autem cum oraveris* (SC *M 117 confl.)

Text

The text of this antiphon, sung with the Magnificat during Lent, derives from the Gospel of Matthew 6:6.

Tu autem cum oraveris, intra in cubiculum, et clauso ostio ora Patrem tuum.	But thou when thou shalt pray, enter into thy chamber, and having shut the door, pray to thy Father. (RDC)
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Cantus firmus

In this motet, the cantus firmus is featured as a canon at the fifth for tenor 1 and tenor 2. Beyond some adjustments to the melody at cadences, the chant model for this motet closely matches the melody found on fol. 50^r of D-Mbs Clm 4306, an antiphoner from the Benedictine monastery of Sts. Ulrich and Afra in Augsburg. In this chant source, the opening melody rises to *e* on the first syllable of ‘autem’, whereas other chant sources, such as the fourteenth-century antiphoner A-Gu Cod. 29 from the Benedictine abbey of St. Lambrecht in Styria (fol. 98^r), maintain the threefold opening repetition of *d* as found in this motet.

Tu au - tem ___ cum o - ra - ve - ris, in - tra in cu - bi - cu - lum, et clau - so o - sti - o
o - ra Pa - trem ___ tu - um.

Principal Source

Reg³ D-Rp B 211–215, [no. 1], fol. 1^{r-v} (D), fol. 1^{r-v} (A), fol. 1^r (T[1]), fol. 1^{r-v} (B), fol. 1^{r-v} (Q), T2 derived from T1, .6. *vocum Xystus Theoderici*, text in all voices

Other Sources

Bud H-Bn Ms. mus. Bártfa 23, [no. 1889], no. 29 (B), *Ludwig Senfl*, B only, text in extant voice

Zwi⁶ D-Z 139/20, no. 9, fol. 5^v (Q), anon., Q only, text in extant voice

Source Evaluation

Reg³, the only complete source for this motet, serves as principal source. In this set of partbooks, copied principally by Johannes Stomius for the Poetenschule in Salzburg c.1538–43 (McDonald 2020; see also Kolb 2020: 129–49), the motet is ascribed to Sixt Dietrich, whereas the single surviving bassus partbook of **Bud**, possibly copied on or after 1550 in Wittenberg, a city where Dietrich was in residence in 1540 and 1544, ascribes this motet to Senfl. Both sources reliably transmit other motets by Senfl, and certain stylistic features, such as the falling thirds in the discantus and quintus at the final cadence, do not rule out the possible accuracy of the ascription to Senfl in **Bud**. Deviations from the principal source in **Bud** and **Zwi⁶**, in which the motet is anonymously transmitted, relate primarily to differing approaches in the application of ligatures and text underlay.

Variant Readings

Mensuration and proportion signs

1–44	B	Bud	ϕ
1–47	Q	Zwi⁶	ϕ

Canonic devices, directions, and/or non-verbal signs

10	T[1]	Reg³	<i>sig. cong.</i> indicating entry of [T2]
44	B	Bud	⤴
47	Q	Zwi⁶	⤴

Variants in pitch and rhythm

8 ₁₋₂	B	Bud	dotted Sb
16 ₂₋₁₇ ₁	Q	Zwi⁶	dotted Sb
30 ₂₋₃	B	Bud	dotted Mi
34 ₂₋₃	B	Bud	Sb
44	B	Bud	Mx
47	Q	Zwi⁶	Mx

Ligatures

10 ₁₋₁₁	Q	Zwi⁶	lig.
16 ₁₋₁₇	B	Bud	lig. comprising <i>ligatura obliqua</i> of first two notes
18 ₁₋₁₉	B	Bud	lig.
18 ₁₋₁₉	Q	Zwi⁶	lig.
42–3	B	Bud	lig.

Textual variants and text placement

2 ₁₋₁₀	B	Bud	<i>Tu autem, tu autem</i>
5 ₂₋₁₂ ₁	Q	Zwi⁶	<i>tu autem</i>
12 ₂₋₂₀ ₁	B	Bud	<i>tu autem cum oraveris</i>
21 ₂₋₂₇ ₁	Q	Zwi⁶	<i>intra in cubiculum tuum, tuum</i>
23 ₃₋₂₈	D	Reg³	<i>cubi- cubiculum</i> (at page turn)
24 ₂₋₂₇ ₁	Q	Reg³	<i>cubiculum -lum</i> (at page turn)
34 ₁₋₃₆	B	Bud	<i>ora Patrem tuum</i> (cf. Variants in pitch and rhythm)
34 ₂₋₃₆	Q	Zwi⁶	<i>ostio</i>
37 ₂₋₄₃ ₂	Q	Zwi⁶	<i>ora Patrem tuum</i> + sign of repetition
44 ₂₋₄₅ ₁	Q	Zwi⁶	<i>ora</i>
45 ₃₋₄₇	Q	Zwi⁶	<i>Patrem tuum.</i>

15. *Veni, Sancte Spiritus, reple* (i) (SC M 119)**Text**

The text serves as a Magnificat antiphon at Vespers on Pentecost Sunday.

Veni, Sancte Spiritus,
reple tuorum corda fidelium,
et tui amoris in eis ignem accende,
qui per diversitatem linguarum cunctarum
gentes in unitate fidei congregasti.
Alleluia, alleluia.

Come Holy Spirit,
fill the hearts of your faithful,
and kindle the fire of your love in them.
In the diversity of all languages you have gathered
the nations in the unity of faith.
Alleluia, alleluia.

Cantus firmus

The cantus firmus in this motet follows the version found in the Augsburg antiphoner DK-Kk 3449, 8^o, vii, fol. 1^{r-v} (see below), and is presented as a strict canon in the discantus 2, bassus 1, and tenor.

Ve - ni, San - cte Spi - ri - tus, re - ple tu - o - rum cor - da fi - de - li - um,
et tu - i a - mo - ris in e - is i - gnem ac - cen - de, qui per
di - ver - si - ta - tem lin - gua - rum cun - cta - rum gen - tes in u - ni - ta - te fi - de - i
con - gre - ga - sti, al - le - lu - ia, al - le - lu - ia.

Unique Source

Mun⁶ D-Mu 4^o Art. 401, [no. 5], fol. 7^{r-v} (D1), fols. 8^{r-9^r} (Ct), fol. 4^v (T), fols. 7^{v-9^r} (B2), *L. S.*, one partbook missing, text in extant voices

Source Evaluation

Although the volume which presumably contained the discantus 2 and bassus 1 is missing from this partbook set, it is clear that Senfl's motet was originally composed for six voices. The surviving binder's volumes consist of the prints RISM 1520¹, 1520², 1521³, and 1521⁵, as well as manuscript additions ordered into three sections: compositions for 6vv, 5vv, and 4vv. *Veni, Sancte Spiritus* appears among the six-voice motets, together with Senfl's *Alleluia, mane nobiscum* (SC M 2; see this volume, no. 1), *Ave, Maria, ... Virgo serena* (SC M 9; see this volume, no. 4), and *Philippe, qui videt me* (SC M 84; see this volume, no. 9).

Critical Notes

Directions and non-verbal signs

32₅ D1 erroneous note stem erased
47₂ Ct *b* corrected to *c*¹

Textual variants and text placement

46₂-49₂ T1 *diversitate*

Remarks

The discantus 2, tenor, and bassus of M 119 are identical with the three canonic voices in Senfl's 8vv motet with the same text (SC M 120, see this volume, no. 18): the discantus 2 of M 119 is equivalent to the discantus 3 in M 120; the tenor in M 119 corresponds to the tenor 1 in M 120; and the melodic line of the bassus 1 in M 119 is identical with the tenor 2 in

M 120, albeit transposed an octave lower. Although **Mun**⁶ does not provide *signa congruentiae* indicating the entries of the canonic voices, it is possible to reconstruct the missing voices of the six-voice version based on the eight-voice version of this motet.

16. *Da pacem, Domine* (iii) (SC M 27)

The surviving sources present evidence that this motet was transmitted in both five- as well as eight-voice scorings (see below, Source Evaluation). The fragmentary eight-voice version is edited in this volume and the five-voice version, with **Lei** as principal source, appears in NSE 3.5. Senfl also composed a four-voice setting of the same text; see NSE 1.11.

Text

The text of the antiphon is related to Ecclesiasticus 50:25 and 2 Ezra 4:20.

1.p.
Da pacem, Domine, in diebus nostris.

1.p.
Give peace in our days, O Lord.

2.p.
Quia non est alius qui pugnet pro nobis nisi tu, Deus noster.

2.p.
For there is no one else who fights for us, except you, our God.

Cantus firmus

In the *Antiphonarius* (1519), fol. 138^v, the antiphon *Da pacem, Domine* is assigned to the Feast of the Holy Maccabees (*De Historia Machabeorum*), but it also served more broadly as a prayer for peace and, especially in the sixteenth century, a plea for unity within the church (Burn 2012: 150–1).

Based on the extant voices, the cantus firmus is presented in the *prima pars* as a canon at the fifth in the tenor 1 and contratenor. In the *secunda pars*, sections of the antiphon melody appear in all voices, albeit mainly in the discantus and tenor.

Da pa - cem, Do - mi - ne, in di - e - bus no - stris. Qui - a non est a - li -

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

Principal Sources

Dre³ D-DI Mus. Grimma 55, [no. 17], pp. 116–19 (D[1]), fols. 46^v–47^v (T[1]), fols. 53^v–54^v (B), Q and [7] without foliation, anon., Ct and two voices of unknown range (labelled D2 and T2 in the edition) missing, text in extant voices

For the contratenor only

Lei D-LEu Thomaskirche 49/50, [no. 28], fols. 53^v–54^r (D[1]), fols. 53^v–54^r (A), fol. 50^r (T[1]), fol. 57^{r-v} (B), fols. 48^v–49^r (Q=7), *L S*, D2, Q, and T2 missing, text in extant voices

Source Evaluation

Senfl's *Da pacem, Domine* (iii) is transmitted in two sources with differing sets of voices. **Lei** transmits the setting with five voices: discantus 1, contratenor, tenor 1, bassus, and septima vox, and there is no evidence of missing partbooks or voices. The fragmentary source **Dre**³, however, transmits Senfl's motet in partbooks labelled discantus, tenor, bassus, quinta vox, and an unnamed partbook which seems to be a septima vox. The source is in poor condition: one partbook of **Dre**³ is missing; in the altus, folios are missing and therefore the piece before *Da pacem*, Wilhelm Breitengraser's *Ego sum resurrectio*, is also incomplete; and whether the same is true for the sexta vox is unclear as only microfilm images of the source can be inspected. The part in the septima vox of **Dre**³ is equivalent to the quintus in **Lei**, whereas the voice in the quintus partbook of **Dre**³ presents a voice in the contratenor range absent from **Lei**. Rather than this being a substitute part, it appears more likely that **Dre**³ originally transmitted a version of the motet with three additional voices. An eight-voice *Da pacem, Domine* ascribed to Senfl is listed in D-HEu Cod. Pal. germ. 318, fol. 81^v, and it is indeed possible to combine the additional quintus

(in the contratenor range) of **Dre**³ with the five-voice setting in **Lei**. Moreover, **Dre**³ comprises several eight-voice motets, including *O sacrum convivium* by Dominique Phinot, which follows Senfl's motet. As the quintus in **Dre**³ begins with the same phrase as the bassus and takes up material from the cantus firmus in the *secunda pars* (e.g. mm. 45–8, 59–73), it seems probable that Senfl conceived the version for eight voices, and that the number of voices was reduced when the motet was copied into **Lei**. (Although this does not seem to be a general characteristic of **Lei**, it is remarkable that also Senfl's *Alleluia mane nobiscum Domine* (SC M 2) appears with a reduced number of voices in **Lei**; cf. this volume, no. 1). The edition in this volume follows the five extant voices of **Dre**³ and combines them with the contratenor of **Lei**.

Variant Readings

Staff signatures

89 ₂ –96	B	Dre ³	no <i>b</i> ^b
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Directions and/or non-verbal signs

6 ₅ –8 ₁	Q	Dre ³	passage barely legible on microfilm
7 ₁	7	Lei	<i>f</i> corrected to <i>d</i>
34	T1, B	Lei	∩
35	D1, Ct, 7	Lei	∩
46 ₁ –51 ₁	B	Lei	F5 clef corrected to F4
80 ₃	7	Lei	'3' repeated after line break before the note
80 ₃ –87 ₁	7	Lei	F4 clef corrected to F3
87 ₁	Q	Dre ³	2 Sb rests after the note erased
88 ₁	Q	Dre ³	erroneously entered passage (probably 91 _{1–5}) after the note demarcated by vertical lines and crossed out
88 _{2–3}	7	Dre ³	missing due to hole in leaf
95	D1, T1	Lei	∩
95	T1	Dre ³	note hardly visible in the fold
96	B	Lei	∩

Variants in pitch and rhythm

35 _{1–2}	7	Lei	Lo
35 ₂	7	Dre ³	Br
83 ₁	D1	Lei	Mi-rest Sb
84 ₃	7	Dre ³	2 Mi
96	7	Dre ³	Mx

Accidentals

3 ₁	7	Lei	no <i>e</i> ^b
10 ₁	B	Lei	<i>e</i> ^b
39 ₁	B	Dre ³	cautionary <i>b</i> ^b

Coloration

89 ₃ –90 ₁	B	Lei	no coloration
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Ligatures

3 _{1–2}	7	Lei	no lig.
89 _{2–3}	B	Lei	no lig.

Textual variants and text placement

1 ₁ –3 ₃	7	Lei	<i>Da pacem, Domine, Domine</i>
10 ₃ –12 ₁	D1	Dre ³	<i>in die nostris</i>
11 ₁ –15	B	Lei	<i>in diebus nostris</i>
17 ₁ –21 ₂	7	Lei	sign of repetition: <i>in diebus nostris</i> + <i>in diebus nostris</i>
29 ₃ –31 ₁	D1	Lei	sign of repetition: <i>in diebus nostris</i>
31 ₃ –35	D1	Lei	<i>in diebus nostris</i>
42 ₁ –45	D1	Lei	sign of repetition: <i>quia non est</i>
48 ₃ –51	T1	Lei	no text
52 ₃	T1	Lei	<i>qui</i> - crossed out
54 ₃	D1	Lei	<i>qui</i> - erased
55 ₁ –59	7	Lei	<i>alius</i>

58 ₂ –64	D1	Dre ³	<i>quia non est alius</i>
58 ₃ –59 ₁	D	Lei	<i>pugnat</i> (cf. NSE 3.4, Remarks)
59 ₃ –61 ₂	T1	Dre ³	<i>alius</i>
69 ₂ –73 ₁	7	Lei	<i>qui pugnet pro nobis</i>
83 ₃ –84 ₂	7	Lei	<i>Deus no-</i> crossed out
91 ₃ –95	T1	Lei	<i>nisi tu, Deus noster</i>
93 ₂ –96	B	Lei	<i>Deus noster</i>

Remarks

- In the tenor 1 and bassus of **Dre**³, note values of breves and ligatures are often specified by small numbers above the notes, indicating the duration in equivalents of semibreves.
- The following annotation appears at the end of the first discantus of this motet in **Dre**³ (p. 119): ‘Sexto Maij Anno LX’. This date (6 May 1560) possibly refers to the date of copying.
- To better accommodate text underlay in the septima vox, two minims at m. 84₃ in **Dre**³ were merged into one semibreve (as in **Lei**).
- In **Lei** there are no barlines after the *prima pars*, and the ending is marked only by fermatas. The one exception is in the bassus, which includes a barline between the two *partes* and the label ‘altera pars’.

17. *Sancta Maria Virgo, intercede* (ii) (SC M 102)

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.
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Cantus firmus

Senfl’s version of the chant is almost an exact match to the plainchant version 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. Similar to his other setting of this text (cf. NSE 2.49), Senfl treats the cantus firmus as a quasi-canon (the rests of the canonic voices do not correspond) between contratenor 2, tenor 1, and tenor 2.

San - cta Ma - ri - a _____ Vir - go, in - ter - ce - de _____ pro to - to _____

mun - do, qui - a _____ ge - nu - i - sti Re - gem or - bis.

Principal Source

Mun³ D-Mbs Mus.ms. 25, [no. 2], fols. 23^v–35^r (D1, D2, Ct1, Ct2, T1, T2, V, B), *Ludouicus Sennfl.*, text in all voices, on fol. 23^r the heading. *L.S. | Sancta maria Oct[o] Vocu[m]*

Other Source

Kas D-Kl MS 4^o Mus. 38, [no. 4], fols. 5^v–6^r (D1), fol. 5^v (D2), fol. 5^{r-v} (Ct[1]), fol. 6^v (T1 and T2 in T), fols. 6^v–7^r (V in B), fols. 4^v–5^r (B and Ct2 in Secundus Bassus vel Vagans), *L. S.*, text in all voices

Source Evaluation

Both sources transmitting this motet present a reliable version of the music. During the copying of **Kas**, several notational errors were made, but they were subsequently corrected by the scribe. The two instances where **Kas** deviates from **Mun**³ (D1: 45–46₁; Ct1: 99₂₋₃) are not errors in the proper sense but might be the result of a misreading of the model. As the readings in **Kas** exhibit no substantive variants, it is not possible to establish a dependency for this source separate from **Mun**³ (see this volume, Plates 15–16). The latter manuscript, however, a choirbook from the time of Senfl’s employment at the Munich court, has a convincing text underlay and was therefore chosen principal source.

Variant Readings

Canonic devices, directions, and/or non-verbal signs

15 ₁	D1	Kas	note stem erased
32 ₂	D1	Kas	<i>d</i> ¹ corrected to <i>c</i> ¹
34 ₁	D1	Mun ³	<i>sig. cong.</i> indicating the entry of D2
37 ₁	V	Mun ³	<i>sig. cong.</i> indicating the entry of T2
38	T1	Kas	<i>d</i> ¹ corrected to <i>f</i> ¹
53 ₆	D1	Mun ³	<i>sig. cong.</i> indicating the entry of D2
54 ₂	Ct1	Kas	<i>d</i> ¹ corrected to <i>e</i> ¹
68 ₃	D1	Kas	black note head corrected to void
77 ₂	D1	Mun ³	<i>sig. cong.</i> indicating the entry of D2
100 ₂	Ct1	Kas	<i>a</i> ¹ corrected to <i>g</i> ¹
103 ₁	D1	Mun ³	<i>sig. cong.</i> indicating the entry of D2

Variants in pitch and rhythm

45–46 ₁	D1	Kas	dotted Br
99 _{2–3}	Ct1	Kas	dotted Sb
119	T2	Kas, Mun ³	Mx
120	B	Mun ³	Mx
121	V	Mun ³	Mx

Textual variants and text placement

1 ₁ –4 ₁	Ct1	Kas	<i>Sancta</i>
4 ₂ –6 ₁	V	Kas	<i>Maria</i>
6 ₂ –13 ₁	Ct1	Kas	<i>sancta</i>
9 ₁ –12 ₁	V	Kas	sign of repetition: <i>sancta</i>
15 ₁ –18 ₁	Ct1	Kas	<i>sancta</i>
17 ₁ –19 ₁	V	Kas	<i>sancta</i>
18 ₁ –20	D1	Kas	<i>sancta</i>
20 ₁ –21 ₁	V	Kas	no text
21 ₁ –24 ₁	B	Kas	one sign of repetition: <i>sancta</i>
24 ₂ –27 ₁	D1	Kas	<i>Maria</i>
26 ₃ –30 ₂	B	Kas	<i>Maria Virgo</i>
28 ₂ –30 ₃	Ct1	Kas	<i>Virgo</i>
31 ₃ –37 ₁	B	Kas	sign of repetition: <i>Maria Virgo</i>
34 ₂ –40 ₁	V	Kas	no text
37 ₁ –42 ₁	B	Kas	<i>sancta Maria</i>
42 ₃ –43 ₂	B	Kas	no text
43 ₃ –45	D1	Kas	no text
45 ₃ –50 ₁	Ct1	Kas	<i>intercede</i>
50 ₁ –57 ₂	B	Kas	<i>intercede</i>
52 ₃ –54 ₁	V	Kas	no text
60 ₂ –64 ₁	Ct1	Kas	<i>pro toto mundo</i>
60 ₃ –64 ₁	D1	Kas	<i>pro toto mundo</i>
73 ₂ –74 ₁	B	Kas	no text
75 ₃ –77 ₁	Ct1	Kas	no text
78 _{2–4}	V	Kas	no text
95 ₁ –100 ₁	B	Kas	no text
95 ₂ –101 ₁	V	Kas	sign of repetition: <i>orbis</i>
96 ₂ –101 ₂	D1	Kas	sign of repetition: <i>genuisti Regem orbis</i>
99 ₂ –101 ₁	Ct1	Kas	no text
106 ₁ –110 ₁	Ct1	Kas	sign of repetition: <i>genuisti Regem orbis</i>
111 _{1–2}	V	Kas	no text
112 ₂ –115 ₁	V	Kas	sign of repetition: <i>Regem orbis</i>
112 ₃ –115 ₁	B	Kas	sign of repetition: <i>Regem orbis</i>
113 ₂ –116 ₁	D1	Kas	<i>Regem orbis</i> + sign of repetition
114 ₃ –116 ₂	Ct1	Kas	sign of repetition: <i>Regem orbis</i>
117 ₂ –118 ₁	B	Kas	<i>orbis</i>
117 ₂ –122	D1	Kas	sign of repetition: <i>Regem orbis</i> + <i>Regem orbis</i>

117 ₂ –123	Ct1	Kas	sign of repetition: <i>Regem orbis</i> + <i>Regem orbis</i>
120 ₂ –122	D2	Kas	<i>Regem orbis</i>
120 ₃ –123	Ct2	Kas	<i>genuisti Regem orbis</i>

18. *Veni, Sancte Spiritus, reple* (ii) (SC M 120)

Text

See above, no. 15 (SC M 119).

Cantus firmus

The cantus firmus in this motet is identical with the version Senfl chose for his six-voice setting of the same text (see above, no. 15). In both settings, Senfl sets the cantus firmus as a three-voice canon. Following this model, it is possible to reconstruct the missing contratenor and bassus 1 of Senfl's six-voice motet. The melodic line of the canonic voices (3-in-1) is identical in both settings in regard to note values and rests: the discantus 2 of M 119 is equivalent to the discantus 3 in M 120; the tenor in M 119 corresponds to the tenor 1 in M 120; and the melodic line of the bassus 1 in M 119 is identical with the tenor 2 in M 120, albeit transposed down an octave.

Principal Source

Mun⁴ D-Mbs Mus.ms. 41, [no. 3], fols. 26^v–36^r (D1, D2, D3, Ct, T1, T2, V, B), anon., text in all voices

Other Sources

Be² RISM 1564¹ (D-Mbs), no. 31 (D[1], C2=D2, D3 in T2, A[1]=Ct, R1=T1 in A2, R2=T2 in B2, T=V, B), *LVDOVVICVS SENFFL.*, text in all voices

Dre³ D-DI Mus. Grimma 55, [no. 12], pp. 93–5 (D[3]), anon., D3 only, text in extant voice

Lei D-LEu Thomaskirche 49/50, [no. 112], fols. 153^v–154^v (D1), fols. 151^v–152^v (A1=Ct), fols. IX^v–1^v (T=V*) / fols. 132^v–133^r (T=V**, labelled 'Secundus Tenor'), fols. 150^v–151^r (B), fols. 35^v–36^r (D2 in Q), fol. 36^r (D3 in Q), T1 and T2 derive from D3 but *sig. cong.* missing for T1, anon., text in extant voices

Mun⁵ D-Mbs Mus.ms. 1536, no. 52, fols. 54^r–55^r (D[1]), fols. 67^v–68^r (T=V), fols. 48^v–49^v (B), fol. 37^{r-v} (6=T1), fols. 54^v–55^r (8=T2), *Ludouicus Senfli[us]* (index T), D2, D3, and Ct missing, text in extant voices

Reg¹ D-Rp A.R. 786–837, no. 13 (D[1], Q=D2, D3 in 7, A, R1=T1 in 6, R2=T2 in 8, B), *L. Senfel* (6), V missing, text in extant voices

Zwi¹ D-Z 32/33, [no. 5], fols. 10^v–11^v (D1), fols. 9^v–10^v (D2), fols. 11^r–12^r (A2=Ct), fol. 10^{r-v} (T1), fols. 9^v–10^r (T2 in B1), fols. 10^v–12^r (V in T2), fols. 10^r–11^r (B2=B), *L S* (T2), D3 (presumably in A1) missing, text in extant voices

Zwi³ D-Z 36/48 (Vollhardt 21), no. 4, [fols. 4^{r-v}] (D1=D3), [fol. 4^v–5^v] (D2), [fol. 3^v] (A1=T1), [fols. 5^r–6^r] (A2=Ct), [fol. 5^{r-v}] (T1=D1), [fols. 4^r–5^r] (T2=V), [fols. 2^v–3^r] (B), anon., T2 missing, anon., text in extant voices

Source Evaluation

Only two sources transmit the motet in a complete state: **Mun**⁴, a choirbook from the Munich court chapel, which was chosen as a principal source and seems to be an in-house copy of older repertoire prepared around 1550; and the print **Be**², produced more than twenty years after Senfl's death. All other sources lack at least one voice part (**Lei**: T1, T2; **Mun**⁵: D2, D3, Ct; **Reg**¹: V; **Zwi**¹: D3; **Zwi**³: T2). For **Dre**³ only the discantus 3 is extant. In **Lei** the vagans was copied twice in the tenor partbook: both versions are nearly identical, but while vagans** transmits a more reasonable text underlay and no errors, vagans* has two errors (mm. 16₄ and 54₂).

Mun⁴ and **Lei** pre-date the print **Be**² (1564). **Mun**⁴ features several characteristics which are absent from **Be**² as well as the other sources: coloration (Ct: m. 16₃₋₄; T: m. 20₁₋₂), several variants (D2: mm. 34₂–35₁; B: 45₃₋₄; D2: m. 46₃), and an error (T: m. 65₂). In all of these instances the other manuscript sources accord with **Be**²: **Reg**¹ and **Zwi**¹ closely follow **Be**² (Ct: 7₁₋₂; D2: 34₂–35₁; B: 45₃₋₄; D2: 46₃–47₁; Ct: 61₃–62₁, 83₂, 85₁₋₂), which makes it reasonable to assume that the print served as the model for these sources. **Reg**¹ includes the same designation as found in **Be**² for the canonic voice parts and the canonic inscription 'Trinitas in unitate'; and although three voice parts are missing from **Mun**⁵ (D2, D3, Ct), this set of partbooks also closely follows **Be**² in ambiguous cases (B: 45₃₋₄; T1: 65–6; B: 71₃; V: 87₃) and therefore most likely also stems from the print.

Given the fact that the vagans in **Lei** was copied twice in the tenor partbook, and the entry of the tenor 2 is indicated in the discantus 3 (m. 6) with a *signum congruentiae*, it seems plausible to assume that the scribe of **Lei** simply forgot to include another *signum* to indicate the entry of the tenor 1. **Lei**, which corresponds only in two instances with deviations from **Mun**⁴ found in **Be**² (D2: 34₂–35₁; B: 71₃), rather more often follows **Mun**⁴ (Ct: 4₁₋₂, 7₁₋₂; B: 45₃₋₄). The scribe of **Lei**, however, omits coloration (Ct: 16₃₋₄; V: 20₁₋₂; D2: 46₃–47₁) and deviates from all other sources at the end of the composition

(B: 86₃–87₂), suggesting that **Lei** and **Mun**⁴ are not directly related. **Zwi**³ seems to represent a separate strand of transmission: the manuscript is not only characterised by many scribal errors, but the three discantus voices also feature rhythmic deviations not present in any other source, the mensural change in the contratenor (m. 24_{1–5}) is missing, and only in this source does the tenor 1 conclude with a final cadential formula (which is the end of D3).

Due to its fragmentary state of preservation and the survival of only the discantus 3, a strand of transmission for **Dre**³ cannot be determined.

Variant Readings

Staff signatures

13 ₂ –45 ₂	D2	Zwi ³	erroneous <i>b</i> ^b
19 ₁ –22 ₄	D1	Mun ⁴	erroneous <i>b</i> ^b

Mensuration and proportion signs

24 _{1–5}	Ct	Zwi ³	no change of mensuration (see Variants in pitch and rhythm)
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Canonic devices, directions, and/or non-verbal signs

	D3	Be ² , Reg ¹	header: <i>Discantus Tertius. CANON: Trinitas in unitate.</i>
5	D3	Be ² , Reg ¹	<i>sig. cong.</i> indicating the entry of T1
6	D3	Be ² , Lei , Reg ¹	<i>sig. cong.</i> indicating the entry of T2
11 ₂	Ct	Lei	<i>d</i> ¹ corrected to <i>e</i> ¹
14 ₃	B	Mun ⁵	<i>d</i> corrected to <i>c</i>
24 ₁	B	Reg ¹	erroneously repeated passage (22 ₂ –24 ₁) after this note crossed out
49 ₁	B	Lei	<i>d</i> corrected to <i>e</i>
49 _{2–3}	B	Reg ¹	correction mark joining 2 Mi
51 ₂	Ct	Zwi ³	<i>a</i> corrected to <i>g</i>
85 ₁	D3	Lei , Reg ¹	<i>sig. cong.</i> indicating the end of T2
87	T1	Mun ⁵ , Zwi ¹ , Zwi ³	∩
88	D1, D2, Ct, T2, V, B	Lei (D1, D2, Ct, V*, V**, B), Mun ⁵ (D1, T2, V, B), Zwi ¹ , Zwi ³ (D1, D2, Ct, T2, B)	∩
88	D3	Dre ³ , Lei , Zwi ³	∩
22 ₂ –24 ₁	Reg ¹	B	erroneous repetition of mm. 22 ₂ –24 ₁ after this passage, subsequently crossed out

Variants in pitch and rhythm

2 ₃ –9 ₁	V	Zwi ³	whole passage moved forward by one Sb (2 ₃ =Sb; 9 ₁ =Br)
4	Ct	Be ² , Zwi ¹	Br
4 ₁	Ct	Zwi ³	erroneously <i>b</i>
4 _{1–2}	D1	Zwi ³	Br (see Textual variants)
6–7	B	Zwi ³	4 Sb (see Textual variants)
7 _{1–2}	Ct	Be ² , Reg ¹ , Zwi ¹	Sb (see Textual variants)
7 ₃	D1	Zwi ³	3 Mi (see Textual variants)
8–9 ₁	D2	Zwi ³	dotted Br (see Textual variants)
9 ₃	D1	Lei	<i>c</i> ¹
14 ₂ –15 ₁	D3	Be ² , Reg ¹	dotted Sb (see Remarks)
15 ₂	V	Zwi ³	3 Mi (see Textual variants)
16 ₂	T2	Mun ⁴	dotted Sb
16 ₄	V*	Lei	erroneously <i>a</i>
19 ₄	D1	Zwi ³	Sb Mi
20 ₃	V	Zwi ³	3 Mi (see Textual variants)
20 ₅ –21 ₁	B	Lei	Sb- <i>e</i> Sb- <i>c</i>
24 _{1–5}	Ct	Zwi ³	Sm- <i>d</i> ¹ Sm- <i>g</i> Mi- <i>g</i> ¹ Mi- <i>c</i> ¹ Mi- <i>f</i> ¹ (see Mensuration signs)
25 ₁	T1	Zwi ³	note missing
25 ₂	D3	Lei	<i>a</i> ¹
27 _{3–4}	Ct	Zwi ³	Sb- <i>c</i> ¹
28 ₁	V	Zwi ³	Sb Mi
34 ₂ –35 ₁	D2	Be ² , Lei , Reg ¹ , Zwi ¹ , Zwi ³	Sb Mi Sb

35 ₂₋₃	V	Zwi³	erroneously 2 Mi- <i>d</i>
37	D3	Zwi³	2 Sb
37 ₁₋₂	V	Zwi³	dotted Sb
39 ₂	D2	Zwi³	Sb Mi
45 ₁₋₂	V	Zwi³	Sb
45 ₃₋₄	B	Be², Mun⁵, Reg¹, Zwi¹	dotted Mi- <i>c</i> Sm- <i>A</i>
46 ₃₋₄₇ ₁	D2	Be², Lei, Reg¹, Zwi¹, Zwi³	dotted Mi
49 ₂₋₃	B	Reg¹	Sb (see Canonic devices, etc.)
51 ₁₋₂	V	Zwi³	dotted Mi- <i>f</i> Sm- <i>g</i>
53 ₃₋₄	B	Reg¹	Sb
54 ₂	V*	Lei	erroneously <i>f</i>
54 ₃₋₅₅	V	Zwi³	erroneously Sb- <i>c</i> Br- <i>d</i>
57 ₁₋₂	B	Reg¹	Sb
61 ₃₋₆₂ ₁	Ct	Be², Reg¹, Zwi¹	Sb Mi
63 ₂	B	Zwi³	erroneously <i>g</i>
63 ₅	D1	Reg¹	2 Mi
65 ₁	D1	Reg¹	2 Mi (at line break)
65 ₁	D2	Zwi³	2 Mi
65 ₂	V	Mun⁴	erroneously <i>d</i>
65-6	T1	Mun⁵	erroneously 2 Lo (see Ligatures)
66 ₁	D2	Zwi³	2 Mi (see Ligatures)
66-7	T2	Mun⁵	erroneously 2 Lo (see Ligatures)
67 ₃₋₆₈	Ct	Zwi³	2 Mi 2 Sb
71 ₃	B	Be², Lei, Mun⁵, Zwi¹, Zwi³	2 Mi (for Be², Mun⁵, Zwi¹ , and Zwi³ cf. also Textual variants)
72 ₁₋₂	D2	Zwi¹	Br
73 ₁	V	Zwi³	erroneously <i>e</i>
76 ₄₋₇₇ ₁	V	Zwi³	Mi- <i>g</i> Sb- <i>f</i> Mi- <i>e</i>
80 ₁₋₂	D3	Dre³, Lei	Sb (see Ligatures)
81 ₃	D1	Zwi³	2 Mi
81 ₃	Ct	Zwi³	erroneously <i>d</i> ¹
83 ₁	B	Lei	<i>g</i>
83 ₂	Ct	Be², Reg¹, Zwi¹, Zwi³	<i>c</i>
84 ₂	D2	Zwi¹	Mi-rest missing
85 ₁₋₂	Ct	Be², Reg¹, Zwi¹	Sb
86 ₁	D1	Lei	<i>a</i> ¹
86 ₃₋₈₇ ₂	B	Lei	Mi- <i>c</i> Mi- <i>d</i> Sb- <i>G</i>
87	T1	Zwi³	Sb, followed by rests and an additional cadential formula (= ending of D3): Sb- <i>d</i> ¹ Sb-rest Mi-rest Mi- <i>c</i> ¹ dotted Mi- <i>d</i> ¹ Sm- <i>b</i> Mi- <i>c</i> ¹ Sb- <i>d</i> Mi- <i>c</i> ¹ Br- <i>d</i> ¹ (with ☞)
87 ₃	V	Be², Lei (V*, V**), Mun⁵, Zwi³	2 Mi
88	D1, D2, D3, Ct, V, B	Zwi³	Br
88	V	Mun⁵	erroneously <i>e</i> ?
Accidentals			
54 ₁₊₃	Ct	Lei	cautionary # indicating <i>b</i> -la-mi before 53 ₄
Coloration			
16 ₃₋₄	Ct	Be², Lei, Reg¹, Zwi¹, Zwi³	no coloration
20 ₁₋₂	V	Be², Lei (V*, V**), Mun⁵, Zwi¹, Zwi³	no coloration

Ligatures

9 ₂ –10 ₁	V	Be², Mun⁵	<i>recta</i> in place of <i>obliqua</i>
12 ₁ –2	B	Be², Mun⁵, Reg¹, Zwi¹, Zwi³	<i>recta</i> in place of <i>obliqua</i>
25 ₁ –2	D3	Be², Reg¹	<i>recta</i> in place of <i>obliqua</i>
26 ₁ –2	D3, Ct	Be², Reg¹	<i>recta</i> in place of <i>obliqua</i>
26 ₁ –2	Ct	Lei	no lig.
27 ₁ –2	T1	Be², Mun⁵, Reg¹	<i>recta</i> in place of <i>obliqua</i>
28 ₁ –2	T1, T2	Be², Mun⁵, Reg¹	<i>recta</i> in place of <i>obliqua</i>
29 ₁ –2	T2	Be², Mun⁵, Reg¹	<i>recta</i> in place of <i>obliqua</i>
29 ₂ –30 ₁	B	Reg¹	lig.
43 ₂ –44 ₁	Ct	Be², Reg¹	<i>recta</i> in place of <i>obliqua</i>
65–6	T1	Be², Reg¹, Zwi¹, Zwi³	lig.
65–6	T1	Mun⁵	erroneous lig. (resulting in 2 Lo)
66 ₁ –2	D2	Be²	<i>recta</i> in place of <i>obliqua</i>
66 ₁ –2	D2	Zwi³	no lig. (see Variants in pitch and rhythm)
66–7	T2	Be², Reg¹, Zwi¹	lig.
66–7	T2	Mun⁵	erroneous lig. (resulting in 2 Lo)
66 ₁ –68	D2	Reg¹	lig.
79 ₂ –80 ₂	D3	Dre³, Lei	lig. (see Variants in pitch and rhythm)

Textual variants and text placement

1 ₁ –3 ₁	D1	Lei	<i>Veni</i>
1 ₁ –4 ₂	D1	Zwi³	<i>Veni</i> (3 times), <i>Sancte</i> (cf. Variants in pitch and rhythm)
1 ₁ –5 ₁	Ct	Be², Reg¹, Zwi¹	<i>Veni, Sancte Spiritus</i>
1 ₁ –5 ₁	Ct	Lei, Zwi³	<i>Veni, veni, Sancte</i>
1 ₁ –6 ₁	D1	Be², Reg¹	<i>Veni, veni, Sancte, Sancte</i>
1 ₁ –6 ₁	D1	Mun⁵, Zwi¹	<i>Veni, Sancte, veni, Sancte, Sancte</i>
1 ₁ –9 ₁	V	Be², Zwi¹	<i>Veni, Sancte</i> (3 times)
1 ₁ –9 ₁	V	Mun⁵	<i>Veni, Spiritus</i> + 2 signs of repetition
1 ₁ –11 ₁	V*	Lei	<i>Veni, veni, Sancte, Sancte</i>
1 ₁ –11 ₁	V**	Lei	<i>Veni, veni, Sancte, Sancte, Sancte</i>
1 ₁ –11 ₁	V	Zwi³	<i>Veni, Sancte, veni, Sancte Spiritus</i>
2–9 ₁	D2	Be², Zwi¹	<i>Veni, Sancte</i> + sign of repetition
3	B	Mun⁵	initial <i>V</i> of <i>Veni</i> missing
3–8	B	Lei	<i>Veni, Sancte, veni</i>
3–8	B	Zwi³	<i>Veni, Sancte, veni, Sancte</i> (see Variants in pitch and rhythm)
5	T1	Mun⁵	initial <i>V</i> of <i>Veni</i> missing
5 ₃ –8 ₁	Ct	Zwi³	<i>Sancte, Sancte Spiritus</i>
6 ₃ –8 ₂	D1	Be², Mun⁵, Zwi¹	<i>Spiritus</i>
6 ₃ –8 ₂	D1	Zwi³	<i>veni, Sancte Spiritus</i>
6 ₄ –8 ₁	Ct	Be², Reg¹, Zwi¹	<i>veni, Sancte</i> (see Variants in pitch and rhythm)
6 ₄ –8 ₁	Ct	Lei	<i>Spiritus</i>
8 ₃ –11 ₃	Ct	Lei	<i>reple tuorum</i>
9 ₄ –11 ₃	Ct	Zwi³	<i>veni, Sancte Spiritus</i>
9 ₄ –15 ₁	Ct	Be², Reg¹, Zwi¹	<i>veni, Sancte</i> (in Be² : <i>Sancti</i> [sic]) <i>Spiritus</i> + sign of repetition
11 ₃ –13 ₁	V*	Lei, Zwi¹	<i>Spiritus</i>
11 ₃ –13 ₁	V**	Lei	<i>Spiritus</i> + sign of repetition
12 ₃ –15 ₁	Ct	Zwi³	<i>Spiritus, reple</i>
12 ₃ –19	Ct	Lei	<i>tuorum</i> + sign of repetition, <i>corda fidelium</i>
15 ₂ –16 ₄	V	Zwi³	<i>reple tuorum</i> (see Variants in pitch and rhythm)
15 ₂ –19	Ct	Zwi³	<i>tuorum corda fi-</i>
16 ₂ –18 ₁	D1	Lei	<i>tuorum corda</i>
16 ₂ –18 ₁	D1	Zwi³	<i>tuorum corda</i>
16 ₂ –18 ₁	Ct	Be²	<i>tuorum</i> + sign of repetition
16 ₂ –19	Ct	Reg¹	<i>reple tuorum, tuorum</i>
17 ₂ –18 ₁	V**	Lei	<i>corda</i>
17 ₂ –19 ₁	B	Be², Lei, Mun⁵, Reg¹, Zwi¹	<i>tuorum corda</i>

17 ₂ -19 ₁	B	Zwi³	<i>tuorum fidelium</i>
19 ₁ -22 ₁	V**	Lei	<i>corda fidelium</i> + sign of repetition
19 ₁ -22 ₁	V	Zwi³	<i>corda fidelium, corda fidelium</i> (see Variants in pitch and rhythm)
19 ₃ -22 ₁	V	Be²	<i>fidelium, fidelium</i>
19 ₃ -22 ₁	B	Lei	<i>fidelium</i>
19 ₃ -24 ₁	B	Be², Mun⁵, Zwi¹	<i>fidelium, et tui</i>
19 ₃ -24 ₁	B	Reg¹	<i>fidelium, fidelium</i>
19 ₃ -25 ₂	D2	Lei	<i>fidelium</i> + 2 signs of repetition
23 ₃ -25 ₁	Ct	Lei	<i>et tui amoris</i>
24 ₂ -25 ₂	D2	Zwi¹, Zwi³	<i>et tui, tui</i>
24 ₃ -26 ₃	V	Be², Lei (V*, V**), Mun⁵, Zwi¹	<i>et tui amoris</i>
25 ₁ -30 ₁	B	Lei	<i>fidelium, et tui amoris</i>
26 ₃ -33 ₃	D2	Lei	<i>et tui amoris</i> + sign of repetition
27 ₂ -30 ₁	B	Be², Mun⁵, Reg¹, Zwi¹	<i>amoris, amoris</i>
27 ₃ -29 ₃	V*	Lei	no text
27 ₃ -29 ₃	V	Mun⁵	sign of repetition: <i>et tui amoris</i>
27 ₃ -29 ₃	V	Zwi¹	<i>et tui amoris</i>
27 ₃ -29 ₃	V	Zwi³	<i>amoris, amoris</i>
27 ₃ -30 ₁	D1	Be², Mun⁵, Reg¹, Zwi¹, Zwi³	<i>amoris</i>
28 ₃ -30 ₁	Ct	Reg¹, Zwi¹, Zwi³	<i>amoris</i>
28 ₃ -32 ₁	Ct	Lei	<i>amoris</i> + sign of repetition (<i>in eis</i> missing)
30 ₂ -32	D3	Lei	<i>ignem</i> (<i>in eis</i> missing)
30 ₃ -32 ₁	Ct	Be², Reg¹, Zwi¹, Zwi³	<i>in eis</i>
32 ₂ -36 ₂	V*	Lei	<i>ignem accende</i>
33 ₂ -38 ₁	D1	Lei	<i>ignem accende, ignem accende</i>
34 ₁ -40 ₁	B	Be²	<i>ignem accende</i> (3 times)
34 ₂ -40 ₁	D2	Lei	<i>in eis ignem, ignem accende</i>
35 ₁ -40 ₁	B	Zwi³	<i>accende</i>
35 ₂ -40 ₁	Ct	Zwi³	<i>accende</i>
36 ₃ -38 ₁	D1	Be², Zwi³	<i>accende</i> + sign of repetition
42 ₂ -43 ₃	V	Mun⁴	<i>per diversitatem</i>
45 ₃ -47 ₃	Ct	Lei	<i>linguarum</i>
45 ₃ -47 ₃	Ct	Zwi³	<i>diversitatem</i>
46 ₃ -48 ₃	D1	Lei	<i>linguarum cunctarum</i>
46 ₃ -49 ₂	D2	Lei	<i>linguarum cunctarum</i>
48 ₁ -56 ₁	B	Be²	<i>qui per diversitatem linguarum cunctarum</i> + 2 signs of repetition
48 ₁ -56 ₁	B	Mun⁵, Zwi¹	<i>qui per diversitatem linguarum cunctarum</i> + sign of repetition
48 ₂ -53 ₂	Ct	Lei	<i>cunctarum gentes</i> + sign of repetition
49 ₃ -52 ₁	D1	Lei	<i>gentes in unitate</i>
49 ₃ -52 ₁	D1	Zwi³	<i>linguarum</i> + sign of repetition
55 ₂ -59 ₁	D1	Lei	<i>in unitate fidei</i>
56 ₂ -58 ₁	Ct	Lei	<i>in unitate</i>
59 ₂ -63 ₃	D2	Lei	<i>in unitate fidei congregasti</i>
60 ₁ -67 ₁	D1	Lei	<i>congre-, congregasti</i>
61 ₃ -67 ₁	D1	Zwi³	<i>gentes in unitate fidei</i>
63 ₁ -67 ₁	D1	Zwi¹	<i>fidei</i> (3 times)
63 ₂ -64 ₂	Ct	Be², Lei	<i>fidei</i>
64 ₂ -69	D2	Mun⁴	<i>congrega- -gasti</i> (at page turn)
65 ₂ -66 ₂	Ct	Reg¹	<i>fidei</i>
65 ₂ -68	Ct	Be², Zwi¹	<i>congregasti</i>
69 ₂ -71 ₃	Ct	Be², Reg¹, Zwi¹	<i>Alleluia</i>
69 ₂ -71 ₁	V	Be², Mun⁴	<i>Alleluia</i>
69 ₂ -73 ₁	V*	Lei	no text
69 ₂ -73 ₃	Ct	Reg¹	<i>Alleluia, alleluia</i>
71 ₁ -72 ₂	D2	Mun⁴	<i>alleluia</i>
71 ₁ -74	B	Be², Mun⁵, Reg¹, Zwi¹, Zwi³	<i>congregasti, congregasti</i> (see Variants in pitch and rhythm)

76 ₂ –79 ₁	V	Zwi ¹ , Zwi ³	<i>Alleluia</i>
77 ₂ –79 ₁	V*	Lei	no text
83 ₃ –84 ₃	V*	Lei	no text
84 ₂ –88	B	Lei	<i>alleluia, alleluia</i>

Remarks

- The scribe of **Mun**⁴ does not use signs of repetition to indicate repetitions of text, but instead simply leaves gaps in the text underlay where repetitions should presumably occur.
- Despite the use of strict canon, the tenor 1 (16₂–17₁) does not correspond exactly to the discantus 3 in mm. 14₂–15₁ in any of the sources transmitting the motet. In order to provide a consistent edition of the canon, the melodic line of the tenor 1 has been emended in the edition.
- **Lei** describes the motet as a *Symphonia VIII vocum* in the contratenor, the vagans**, and the bassus.
- The scribe of **Reg**¹ writes ‘genteis’ instead of ‘gentes’ in all voice parts. Also, the alignment of words and notes are indicated by means of thin strokes in the discantus voices, the contratenor, and the bassus. Finally, dates of copying are added at the ends of individual voice parts (D1: 2. Aprilis. 1578; D2: 2. Majj 1578; D3: *Discantus Tertius*. | *CANON: Trinitas in unitate*. 3. Majj 1578 *pridie voce[m] Jucunditatis*; Ct: 2. Majj Anno 1578; T1: 3. Majj. 1578; T2: 3. Majj. *pridie vocem Jucunditatis*. 1578; B: 2. Majj CD D LXXIIX), which makes it clear that the scribe started to copy the motet in April (beginning with the D1), continued the work with the discantus 2, contratenor, and bassus on 2 May 1578, and finished with the discantus 3, tenor 1, and tenor 2 the following day (3 May 1578).

19. **Converte nos, Deus salutaris noster* (SC *M 20 confl.)**Text**

The canon is underlaid with the words of Ps. 84:5, 8.

Converte nos, Deus salutaris noster, et averte iram tuam a nobis.	Convert us, O God our saviour: and turn off thy anger from us.
Ostende nobis, Domine, misericordiam tuam, et salutare tuum da nobis.	Shew us, O Lord, thy mercy: and grant us thy salvation. (RDC)

Unique Source

Rh RISM 1545⁶ (D-B), no. 78 (C, T), *L. Senffel* (index), *LAV, LEMLIN*, text in given voice

Remarks

The question of the composer of this two-part canon remains unresolved, as **Rh** provides contradictory attributions: the indexes of both partbooks name Senfl as composer, but the motet’s heading in the cantus attributes it to Lorenz Lemlin. This attribution is remarkable as the source transmits no other piece by Lemlin.

Neither partbook provides an explicit voice designation, but one partbook primarily calls its voice a cantus, whereas the other names it more often tenor. The single voice part of *Converte nos* is printed in the cantus book with a canonic inscription. In the tenor book there is only the comment: ‘SEQVVNTVR ALIQVOT FVGAE/ QVAS IN DISCANTO REPERIES ...’ ([Here] follow several fugues which you will find in the discantus [partbook]) (fol. M[6]^v).

20. *Crux fidelis inter omnes* (SC M 23)**Text**

The first canon sets the eighth stanza from the hymn *Pange, lingua, gloriosi proelium* by Venantius Fortunatus (c.530/40–c.600); the second canon sets an antiphon traditionally sung in conjunction with Psalm 119; and the third canon sets the sixth stanza from the hymn *Vexilla Regis*, also by Fortunatus.

20.1 Crux fidelis inter omnes, arbor una nobilis, nulla silva talem profert fronde, flore, germine, dulce lignum dulces clavos, dulce pondus sustinet.	20.1 Cross faithful among all, the one noble tree; no forest offers so much in foliage, flower, sprout; the sweet wood supports the sweet nails and the sweet burden.
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20.2
Ecce lignum crucis, in quo salus mundi pependit. Venite,
adoremus.

20.2
Behold the wood of the cross on which the salvation of the
world hung. Come, let us adore [it].

20.3
O crux, ave, spes unica,
hoc passionis tempore,
auge piis iustitiam
reisque dona veniam.

20.3
O cross, hail, only hope,
in this time of suffering,
increase justice for the pious
and to the guilty grant grace.

Cantus firmi

In the *Graduale Pataviense* (1511), the first two cantus firmi are included in the celebrations for *feria sexta* on Good Friday ('Parasceve') as part of the Adoration of the Cross: the antiphon *Ecce lignum crucis* frames a setting of its *versus* from Psalm 119:1, *Beati immaculati in via*, and is to be sung at the Revealing of the Cross ('ad revelandam crucem'). This is followed by the antiphon *Crux fidelis inter omnes*, which is sung responsorially with verses from the hymn *Pange, lingua, gloriosi proelium*. The hymn stanza *O crux, ave, spes unica* is to be sung at the Blessing of Palms ('In benedictione palmarum') on Palm Sunday.

20.1: *Graduale Pataviense* (1511), fol. 72^r

Cru - x fi - de - lis in - ter o - mnes, ar - bor u - na no - bi - lis,
nul - la sil - va ta - lem pro - fert fron - de, flo - re, ger - mi - ne,
dul - ce li - gnum dul - ces cla - vos, dul - ce pon - dus su - sti - net.

20.2: *Graduale Pataviense* (1511), fol. 71^v

Ec - ce li - gnum cru - cis, in quo sa - lus
mun - di pe - pen - dit. Ve - ni - te,
a - do - re - mus.

20.3: *Graduale Pataviense* (1511), fol. 60^v

O crux, a - ve, spes u - ni - ca, hoc pas - si - o - nis tem - po - re,
au - ge pi - is iu - sti - ti - am re - is - que do - na ve - ni - am.

Principal Sources

- 20.1 [Pe]¹ RISM S 2809 (D-Mbs) ([D1, T1]), D2 derives from D1, T2 derives from T1, *Lud. Senfl.*, text in both voices, 20.1 only
- 20.2 Mun⁷ D-Mu 8^o Cod. ms. 322–325, [no. 19], fols. 15^r–16^r (C=D1), fols. 14^v–15^r (A=D2), fol. 17^{r-v} (T=T2 in 20.1, T1 in 20.2–3), fols. 16^v–17^v (B=T1 in 20.1, T2 in 20.2–3), *Litauicus Senflius Tigurinus*, text in D1 (all three canons) and T1 (20.1 only; text incipits in 20.2 and 20.3); text incipits in D2 and T2
- 20.3 [Pe]² RISM S 2810 (A-Wn) ([D1, T1]), D2 derives from D1, T2 derives from T1, *Lud. Senfl.*, text in both voices, 20.3 only

Other Sources

- Faber** H. Faber, *Ad musicam practicam introductio* (1550) (D-B), sigs. S3^v–[S4]^r (D[1], T[2]), D2 derives from D1, T1 derives from T2, *Ludouici Senfelij*, no text, 20.1 only
- Finck** H. Finck, *Practica Musica* (1556) (D-Sl), sig. Dd3^r (D[1], T[2]), D2 derives from D1, T1 derives from T2, anon., no text, 20.1 only
- Ge** RISM 1567¹ (D-Mbs), no. 9 ([D1, T2]), D2 derives from D1, T1 derives from T2, *Ludouicus Senffel*, text in both voices, 20.1 only
- Ne²** RISM 1568⁸ (D-Mbs), no. 10 ([D1, T1]), D2 derives from D1, T2 derives from T1, *Ludouicus Senfflius*, text in both voices, 20.3 only
- Wilphlingseder** A. Wilphlingseder, *Erotemata musices practicae* (1563) (D-Mbs), pp. 358–61 ([D1, D2, T1, T2]), text in D1 only, 20.3 only

Source Evaluation

Mun⁷ is the only source that transmits all three double retrograde canons, along with text underlay for two of the four voices and resolutions for the canons. The resolutions to the canons, however, are not exact matches in regard to both ligature groupings (for example, a ligature divided in two in mm. 53–6, a ligature displaced to a neighbouring note value in mm. 113–14, or a new ligature given in mm. 150–3) and note values (a breve in place of two semibreves in mm. 36–7, reversed note durations in mm. 50–1 and m. 141). For this reason, three principal sources have been designated for each of the three canons. [Pe]¹ and [Pe]², the two earliest prints transmitting 20.1 and 20.3, have been designated principal sources for canons 1 and 3 respectively. These two broadsheets, probably printed by Johannes Petreius in Nuremberg in 1538 (see this volume, Plates 17–18), were conceived as a set with a third broadsheet transmitting the second canon, an exemplar of which one was in the collection of the Royal Library in Dresden until 1945 (today, the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek). The two extant broadsheets both print the motet in the form of a cross, use the same text and music typefaces, share a similar layout, and are both enhanced with the same woodcut crucifix (Gustavson 2013: 286–88). **Mun⁷**, the only extant source that transmits the second canon, serves as principal source for this canon only. **Mun⁷** and **Wilphlingseder** are also the only sources that provide resolutions to the canons. The three later sixteenth-century sources transmitting 20.1 (**Ge**, **Finck**, and **Faber**) all switch the tenor 1 voice as given in [Pe]¹ and **Mun⁷** for its retrograde inversion and share several variant readings in common (including the division of breves into semibreves, a flat in m. 13, and several substitutions of *ligaturae rectae* for *ligaturae obliquae*), suggesting a common filiation. **Ge** and **Ne²** are also linked as the first and second volumes of a two-part anthology of canonic compositions edited by the Bohemian humanist Clemens Stephani (c.1530–92).

All eight sources cite the text of Ps. 84:11: ‘Misericordia et veritas obviaverunt sibi; iustitia et pax osculatæ sunt’ (Mercy and truth have met each other; justice and peace have kissed). The first known appearance of this verse as canonic inscription accompanies the opening textless work in Petrucci’s *Motetti A* (RISM 15021), which is also in the form of a double retrograde canon. The verse later served as source of inspiration for compositions by Leonhard Paminger and Adam Gumpelzhaimer (Schiltz 2015: 306–8).

Variant Readings

Voice designations

1–61	D1	Faber	<i>Discantus</i>
1–61	D1	Finck	<i>Discant. & Altus</i>
1–61	D1	Ge	<i>Altera vox</i>
1–62	T1	Mun⁷	<i>Bassus</i>
1–62	T2	Mun⁷	<i>Tenor</i>
1–62	T2	Faber	<i>Tenor</i>
1–62	T2	Finck	<i>Bassus & Tenor</i>
1–62	T2	Ge	<i>Prima vox</i>
1–155	D1	Mun⁷	<i>Cantus</i>
1–155	D2	Mun⁷	<i>Altus</i>
63–155	T1	Mun⁷	<i>Tenor</i>

63–155	T2	Mun⁷	<i>Bassus</i>
112–55	D1	Ne²	<i>Altera vox</i>
112–55	D1	Wilphlingseder	<i>Misericordia.</i>
112–55	D2	Wilphlingseder	<i>Veritas Vox Veritatis.</i>
112–55	T1	Ne²	<i>Prima vox</i>
112–55	T1	Wilphlingseder	<i>Iusticia.</i>
112–55	T2	Wilphlingseder	<i>Pax. Vox Pacis.</i>
Staff signatures			
87 ₁ –105 ₂	T2	Mun⁷	<i>bb</i> missing
Canonic devices, directions, and/or non-verbal signs			
1–61	D1	Faber	in place of text incipit: <i>Qui mecum canit cancrizat.</i> ; annotated in ink: <i>Una vox incipit a principio altera a fine vel canat more hebreorum</i>
1–61	D1	Finck	<i>Qui cum illis canit, cancrizat, uel canit more Hebraeorum. Iusticia & pax se osculatæ sunt. Discant. & Altus.</i>
1–61	D1	Ge	top of page: <i>Canon. Iustitia & pax se osculatæ sunt.</i> ; bottom of page: <i>Altus more Hebraeorum canit.</i>
1–62	D1, D2, T1, T2	Pe¹	<i>Canon Misericordia & Veritas obuiauere[n]t sibi, Iusticia & Pax osculatæ sunt.</i>
1–62	T1	Faber	in place of text underlay incipit: <i>Misericordia & ueritas obuiauere[n]t sibi Iustitia & pax se osculatæ sunt.</i> ; annotated in ink: <i>*mes idem vox canit recto a puero inverso [o]rdine</i>
1–62	T1	Finck	<i>CANON. Misericordia & ueritas obuiauere[n]t sibi. Bassus & Tenor.</i>
1–62	T1	Ge	top of page: <i>Canon. Misericordia & ueritas obuiauere[n]t sibi.</i> ; bottom of page: <i>Tenor Cancrizat.</i>
1–155	D1	Mun⁷	<i>Canon Iusticia & pax osculatæ sunt. Misericordia & Veritas obuiauere[n]t sibi Quære in Alto ad lo[n]gu[m]</i>
1–155	D2	Mun⁷	<i>Resolutio</i>
1–155	T1	Mun⁷	<i>Canon. Misericordia et ueritas obuiauere[n]t sibi ad longum</i>
1–155	T2	Mun⁷	in left margin: <i>Resolutio</i> ; in right margin: <i>Canon Misericordia & ueritas obuiauere[n]t sibi Iustitia & Pax osculatæ sunt. Vide in Basi ad lo[n]gu[m] (referring to secunda pars:) Vide in Basi</i>
32 ₁	D1	Faber	Sb-d ¹ added in ink in D-B exemplar
50	T2	Faber	Br corrected to Sb in ink in D-B exemplar
112–55	D1, D2, T1, T2	Pe²	<i>Canon Misericordia & Veritas obuiauere[n]t sibi, Iusticia & Pax osculatæ sunt.</i>
112–55	D1	Ne²	<i>Canon: Misericordia & Veritas obuiauere[n]t sibi.</i>
112–55	D1	Wilphlingseder	<i>CANON: Misericordia & Veritas obuiauere[n]t sibi, Iusticia & Pax osculatæ sunt.</i>
112–55	T1	Ne²	<i>Canon Iusticia & Pax se osculatæ sunt.</i>
112–55	T1	Wilphlingseder	<i>Resolutio duarum uocum concrisantium, hoc est, retrogradientium.</i>
155	D1, T1	Ne²	final note followed by repeat sign
Variants in pitch and rhythm			
5–6	D1	Faber, Finck	2 Sb-a ¹ 2 Sb-g ¹
10	D1	Finck	2 Sb
10–11	D1	Faber	2 Sb-a ¹ 2 Sb-g ¹
13	T2	Faber, Finck, Ge	2 Sb
14	T2	Faber	2 Sb
15–16	D1	Faber, Finck	2 Sb-a ¹ 2 Sb-g ¹
36 ₂ –37 ₁	D2	Mun⁷	Br
36 ₄	T2	Faber, Finck	Mi Sb
50 _{1–2}	T2	Faber, Finck, Ge	dotted Br
50 _{1–2}	T2	Mun⁷	Br Sb
52 ₂ –53	T2	Finck, Ge	Br Sb
54	T2	Faber, Finck	2 Sb
62	T2	Faber	Lo

141 ₁₋₃	T2	Mun⁷, Wilphlingseder	dotted Sb Mi Sb
146 ₂	D2	Mun⁷	Mi Sb
148 ₂	T1	Wilphlingseder	Br in place of dotted Br (dot missing)

Accidentals

13	T1	Ge, Faber, Finck	<i>bb</i>
124	T2	Wilphlingseder	no <i>bb</i>
127 ₂	T2	Mun⁷	<i>bb</i>
140 ₁	T1	Ne²	<i>bb</i>
143	T1	Wilphlingseder	no <i>bb</i>

Coloration

93 ₁₋₂	D2	Mun⁷	colored note values not reversed in retrograde
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Ligatures

Ligature markings have been provided only for the *resolutio* voices in 20.2, since the primary source for this part, **Mun⁷**, provides ligatures for all four voices. In 20.1 and 20.3, the *resolutio* voices have been derived from the two voices given in the prints [**Pe**]¹ and [**Pe**]². Since the ligatures for these two voices are not consistently viable in retrograde, they have not been provided in the edition.

1-2	T2	Ge	lig.
1-3	D2	Mun⁷	lig.
3 ₁₋₂	T2	Faber, Finck, Ge	lig.
3 ₂₋₄ ₁	T2	Mun⁷	lig.
5-6	D1	Faber, Finck	no lig.
6-7 ₁	D2	Mun⁷	lig.
6 ₁₋₂	T2	Faber, Finck, Ge, Mun⁷	lig.
7 ₁₋₂	T2	Faber, Finck, Ge	lig. <i>recta</i>
7 ₁₋₂	T2	Mun⁷	lig. <i>obliqua</i>
7 ₂₋₈ ₁	D2	Mun⁷	lig.
8 ₂₋₉ ₁	D2	Mun⁷	lig.
10-11	D1	Faber, Finck	no lig.
10-11	D2	Mun⁷	lig.
11 ₁₋₂	T2	Faber, Finck, Ge	lig.
12-13	D2	Mun⁷	lig.
14 ₂₋₁₅ ₁	D2	Mun⁷	lig.
15-16	D1	Faber, Finck	no lig.
16-17	D2	Mun⁷	lig.
16 ₁₋₂	T2	Faber, Finck, Ge, Mun⁷	lig.
18 ₁₋₂	T2	Mun⁷	lig. <i>obliqua</i>
18 ₁₋₂	T2	Faber, Finck, Ge	lig. <i>recta</i>
19 ₁₋₂	D1	Faber, Ge	<i>recta</i> in place of <i>obliqua</i>
19 ₁₋₂	T2	Faber, Finck, Ge, Mun⁷	lig.
19 ₁₋₂₀	D1	Finck	3-note lig. <i>recta</i>
20-1	D2	Mun⁷	lig.
20 ₂₋₂₁	T2	Mun⁷	lig.
23 ₁₋₂	T2	Faber, Finck, Ge	lig.
23 ₂₋₂₄ ₁	T2	Mun⁷	lig.
24 ₁₋₂	T2	Faber, Finck, Ge	lig.
26 ₁₋₂	D2	Mun⁷	lig.
26 ₁₋₂	T2	Faber, Finck, Ge, Mun⁷	lig.
27-8	D2	Mun⁷	lig.
27-8	T2	Mun⁷	lig.
27 ₁₋₂	D1	Ge	<i>recta</i> in place of <i>obliqua</i>
28 ₂₋₂₉ ₁	D1	Ge	<i>recta</i> in place of <i>obliqua</i>
30 ₂₋₃₁ ₁	D2	Mun⁷	lig.
31 ₂₋₃₂ ₁	T2	Faber, Finck, Ge	lig.
32 ₁₋₂	T2	Mun⁷	lig.
32 ₂₋₃₃ ₁	D2	Mun⁷	lig.
33 ₁₋₂	T2	Faber, Finck, Ge, Mun⁷	lig.

33 ₂ –34 ₁	D2	Mun ⁷	lig.
34 ₁ – ₂	T2	Mun ⁷	lig.
34 ₂ –35 ₁	D2	Mun ⁷	lig.
35 ₂ –36 ₂	D2	Mun ⁷	lig.
37–8	T2	Mun ⁷	lig.
37 ₁ – ₂	D1	Faber, Finck, Ge	<i>recta</i> in place of <i>obliqua</i>
38–9	D2	Mun ⁷	lig.
40–41 ₁	T2	Faber, Finck, Ge	lig.
42 ₄ –43 ₁	T2	Mun ⁷	lig.
44 ₁ – ₂	D2	Mun ⁷	lig.
45 ₁ – ₂	D2	Mun ⁷	lig.
46–7	D1	Ge	no lig.
47–8	D2	Mun ⁷	lig.
48 ₂ –49 ₁	D1	Finck, Ge	<i>recta</i> in place of <i>obliqua</i>
49–50	D2	Mun ⁷	lig.
49 ₁ – ₂	T2	Faber, Finck, Ge, Mun ⁷	lig.
52–3	D2	Mun ⁷	lig.
53–5	T2	Mun ⁷	lig.
54–5	D2	Mun ⁷	lig.
55 ₂ –56 ₁	D1	Faber, Finck, Ge	<i>recta</i> in place of <i>obliqua</i>
56 ₁ – ₂	T2	Faber, Finck, Ge, Mun ⁷	lig.
56 ₂ –57 ₁	D1	Faber, Finck, Ge	<i>recta</i> in place of <i>obliqua</i>
57–8	D2	Mun ⁷	lig.
57 ₂ –58	T2	Mun ⁷	lig.
59–60	D2	Mun ⁷	lig.
60–1	D1	Faber, Finck, Ge	no lig.
60 ₁ – ₂	T2	Faber, Finck, Mun ⁷	lig.
60 ₁ –61	T2	Ge	lig.
113–14	D2	Mun ⁷	lig.
114–15	T2	Mun ⁷	lig.
116 ₁ – ₂	T2	Mun ⁷	lig.
117–19	D2	Mun ⁷	lig.
120 ₁ – ₂	T2	Mun ⁷	lig.
123 ₁ – ₂	D2	Mun ⁷	lig.
125 ₂ –126 ₁	T2	Mun ⁷	lig.
126 ₂ –127 ₁	T2	Mun ⁷	lig.
127 ₁ – ₂	D1	Ne ²	<i>recta</i> in place of <i>obliqua</i>
128–9	T2	Mun ⁷	lig.
129–30	D2	Mun ⁷	lig.
130 ₁ – ₂	T2	Mun ⁷	lig.
132 ₁ – ₂	D2	Mun ⁷	lig.
132 ₁ – ₂	T2	Mun ⁷	lig.
137 ₁ –138	T1	Ne ²	lig. of first two notes only
137 ₂ –138 ₁	D2	Mun ⁷	lig.
140 ₁ – ₂	D2	Mun ⁷	lig.
141 ₂ –142 ₁	D2	Mun ⁷	lig.
143–4	D2	Mun ⁷	lig.
146 ₂ –147 ₁	D2	Mun ⁷	lig.
149–51	D2	Mun ⁷	lig.
151 ₁ –152	T2	Mun ⁷	lig.
152–3	T1	Ne ²	no lig.
153–4	D2	Mun ⁷	lig.

Remarks

- Text underlay for the tenor 2 in 20.1 mainly follows the version provided in **Ge**.
- Initials are missing for all voices in **Mun**⁷.
- The historiated woodblock initial of the *prima vox* in **Ne**² is printed upside down.

21. *Laudate Dominum, omnes gentes* (SC M 52)

Text

The text for this canon is the complete Ps. 116.

Laudate Dominum, omnes gentes, laudate eum, omnes populi, quoniam confirmata est super nos misericordia eius, et veritas Domini manet in aeternum.

O praise the Lord all ye nations: praise him, all ye peoples. For his mercy is confirmed upon us: and the truth of the Lord endureth for ever.
(adapted from *RDC*)

Principal Source

Pe RISM 1539⁹ (D-Ju), no. 13 (D[1], D2, A, T, T2, B), *Ludouicus Senffl.*, text in all voices

Other Sources

Eg RISM 1551¹⁷ (D-Mbs), no. 43 (D, A, T, B), *CANTIO VESPERTINA. Ludouici Senfflij.*, text in all given voices, 21.4 only

Ge RISM 1567¹ (D-Mbs), no. 10 (Altera Vox=D, Prima Vox=Ct, T and B derive from D), *Ludouicus Senffel.*, text in all given voices, 21.4 only

Ne¹ RISM 1568⁷ (D-ROu), no. 2 (D2=D1, A, T2=T1, B, D2 and T2 derive from B), *Ludouicus Senffel. Sex uocum.*, text in all given voices, 21.6 only

Rh RISM 1545⁶ (A-Wn), no. 85 (Superior Vox=D, T and B derive from D), anon., text in canonic voice, 21.1 only

Roggius N. Roggius, *Musicae practicae sive artis canendi elementa ...* (1586) (GB-Lbl), fols. F4^v–F5^r (D, T, B), *L. SENF.* [sic], text in canonic voice, 21.1 only

Source Evaluation

This composition comprises six sections which all derive from the same 3-in-1 canon. The first three sections (21.1–3) are scored for discantus, tenor, and bassus and feature an alternating order of entry of the three voice parts. The subsequent sections 21.4–6 present the previous three canons with an expansion of one, two, and three additional voice parts.

All sources transmit an accurate musical text with only minor variants. The most significant notational habit is found in **Rh**: this print favours coloration for notating dotted minim plus semiminim pairs. **Pe**, the earliest source and the only one that dates from Senffl's lifetime, has been designated principal source.

More importantly, **Pe** is the only source that explicitly provides all six sections of the composition, as indicated by its heading in the discantus partbook: *Psal. CXVI. triu[m] uocu[m] ter uariat. Deinde 4.5.6. uocum* (see this volume, Plates 19–20). Below this heading, Petreius provides both the canonic voice, with *signa congruentiae* but without any clefs, as well as the *resolutiones*, in which the clefs, pitches, and opening rests for all three voices in each permutation of the canon are specified. The five other sources transmitting this composition provide only one of the six possibilities for singing this canon. Among these, **Ne¹** is the only one transmitting the six-voice version: the canon and its two resolutions are provided in the bassus partbook (see Canonic devices, directions, and/or non-verbal signs). The headings for this composition in **Rh** (*Fuga 3. vo[cum] Bassus post duo tempora in a. Tenor post 4. tempora in e.*) and **Roggius** (*PSALM. CXVII. TRIVM | uocum L. SENF.*) both indicate the first of the three three-voice resolutions presented in this edition, but offer no indication for 21.2 or 21.3. The two remaining sources, **Eg** and **Ge**, present the canon as a four-voice composition. **Eg**, which is foremost an anthology of Horatian ode settings, does not state that the composition is a canon. Instead, the four voice parts are printed in separate partbooks with a heading that indicates the use of this composition as an evening song (*cantio vespertina*). Consisting of only two volumes, **Ge** prints the canonic voice with its *resolutiones* in one partbook (surprisingly, the *ALTERA VOX* volume) and the additional altus voice in the other (*PRIMA VOX*). **Ge** and **Ne¹** present different versions of this composition, but they were both edited by the Bohemian humanist Clemens Stephani (c.1530–92), which suggests that he may have been aware of all six possibilities presented in **Pe**. Beyond the biographical connection that links these latter two prints, a stemma that might connect the rest of the sources transmitting this composition cannot be definitively determined.

Variant Readings

Voice designations

21.1	D	Rh	<i>Cantus</i>
21.1	D	Roggius	<i>Suprema vox</i>
21.1	T	Roggius	<i>Media vox</i>
21.1	B	Roggius	<i>Infima vox</i>
21.4	D	Ge	<i>Altera vox</i>
21.4	A	Ge	<i>Prima vox</i>

Mensuration and proportion signs			
1–41	D, T, B	Roggius	ϕ
124	B	Ge	no mensuration sign
124–66	D, A, T, B	Eg	ϕ
167	D	Pe	'2' added by hand in examined copy
167	B	Pe	erroneously ϕ 2
Canonic devices, directions, and/or nonverbal signs			
21.1	D	Pe	<i>Psal. CXVI. triu[m] uocu[m] ter uariatus. Deinde 4.5.6. uocum.</i>
21.1	D	Rh	<i>Fuga 3. vo Bassus post duo te[m]pora in a. Tenor post 4. t[em]p[or]a in e.</i>
3 ₁ , 39 ₁	D	Pe, Roggius	<i>sig. cong.</i>
5 ₁ , 37 ₁	D	Pe, Rh, Roggius	<i>sig. cong.</i>
21.4	D	Ge	<i>Resolutio. Bassus in Omophonia., and Tenor in Subdiatessaron.</i>
126 ₁ , 128 ₁ , 160 ₁ , 162 ₁	D	Ge	<i>sig. cong.</i> indicating the entry of B (m. 126 ₁), T (m. 128 ₁), and end of T (m. 160 ₁) and B (m. 162 ₁)
21.6	B	Ne¹	<i>Resolutio Tenoris Secundi.; Resolutio Discanti Secundi.</i>
211 ₁ , 213 ₁ , 245 ₁ , 247 ₁	B	Ne¹	<i>sig. cong.</i> indicating the entry of T1 (m. 211 ₁), D1 (m. 213 ₁), and end of D (m. 245 ₁) and T1 (m. 247 ₁)
Coloration			
21 _{2–3}	D	Rh	coloration
32 _{3–4}			
36 _{2–3}			
40 _{2–3}			
Variants in pitch and rhythm			
39 _{1–2}	Ct	Ge	dotted Sb
141 _{1–2}	Ct	Ge	dotted Mi
166	Ct	Pe	Lo
208	D2, Ct	Pe	Lo
Ligatures			
130 _{1–2}	A	Eg	no lig.
Textual variants and text placement			
37 _{2–41}	D	Rh	<i>in aeternum</i> (no repetition)

Remarks

Senfl was not the only composer to set this psalm text as a canon. Willem Elders has suggested that the ninefold canon on *Laudate Dominum* composed by Philippe Verdelot (I-VEaf 218) refers to the nine angelic orders (Elders 1994: 228–33). Senfl may have inspired settings by other German composers, such as Sixt Dietrich (Nuremberg: Philipp Ulhard, 1547; RISM A/I D 3019), whose canons are likewise conceived sectionally with exchanging voice parts (Gasch 2015).

22. *Manet alta mente repositum* (SC M 53)

Text

The text is derived from Vergil's *Aeneid* 1.26. Bonnie J. Blackburn and Leofranc Holford-Strevens suggest that the narrative context of this excerpt, which lists the four grievances that compel Juno to attack the Trojans, provides a clue to the canon's four-voice design: 'manet alta mente repositum iudicium Paridis spretaeque iniuria formae et genus invisum et rapti Gany-medis honores' ('There remain, stored in the depths of her mind, the judgment of Paris and the insult of her beauty spurned, and her hatred of the [Trojan] race, and the honours bestowed [by Jupiter] on Ganymede [whom he had] carried off', *Aeneid* 1.26–8) (cf. Blackburn/Holford-Strevens 2002: 159). A second clue in the text for the canon's realisation is provided by the adjective 'alta', which suggests that each voice should enter at a successively lower interval (cf. Schiltz 2015: 155–6).

The principal source for this motet, **Stomius**, replaces the three-syllable ‘repostum’, as found in Vergil’s *Aeneid*, with the four-syllable variant ‘repositum’. Both words have the same meaning. Vergil must have opted for the shorter variant, as the three short syllables that begin ‘repositum’ would have rendered it unsuitable for hexameter verse.

Manet alta mente repositum.

It remains deeply fixed in the mind.

Principal Source

Stomius J. Stomius, *Prima ad musicen instructio* (1537) (D-B), sigs. C2^v–C3^r ([D]), Ct, T, and B derive from D, *Mimesis IIII. uocum. Authore Ludouico Senfl.*, text in D

Other Source

Finck H. Finck, *Practica Musica* (1556) (D-B), sig. Gg1^r ([D]), Ct, T, and B derive from D, *CANON QUATUOR VOCUM. Manet alta mente repostum*, anon., no text

Source Evaluation

This 4-from-1 canon survives in two sixteenth-century theoretical sources, both of which indicate that three voices are to be derived from the canonic voice provided with *signa congruentiae* designating the entries of these voices. Only the earlier of the two, **Stomius**, was published during Senfl’s lifetime; the treatise cites Senfl as the composer of the canon (**Finck** provides no composer attribution), and includes text underlay. Moreover, **Stomius** indicates the voice type of each successive voice (‘A’, ‘T’, ‘B’) and accurately spaces these entries apart by the duration of two breves, whereas **Finck** erroneously places the entrance of the bassus at m. 7₃ of the *dux*. For these reasons, **Stomius** has been designated principal source. Rhythmic differences between **Stomius** and **Finck** are probably due to a textual difference: **Stomius** underlays ‘repositum’, whereas the title of the version found in **Finck** retains the three-syllable ‘repostum’ of Vergil’s epic poem.

Variant Readings

Mensuration and proportion signs

1–39	D	Finck	ϕ
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Canonic devices, directions, and/or non-verbal signs

3 ₁	D	Finck	<i>sig. cong.</i> indicating entry of Ct
3 ₁	D	Stomius	<i>sig. cong.</i> + ‘A’ indicating entry of Ct
5	D	Finck	<i>sig. cong.</i> indicating entry of T
5	D	Stomius	<i>sig. cong.</i> + ‘T’ indicating entry of T
7 ₁	D	Stomius	<i>sig. cong.</i> + ‘B’ indicating entry of B
7 ₃	D	Finck	erroneously placed <i>sig. cong.</i> indicating entry of B
32 ₁	D	Finck	<i>sig. cong.</i> indicating end of B
32 ₁	D	Stomius	∩ indicating end of B
34 ₁	D	Finck	<i>sig. cong.</i> indicating end of T
34 ₁	D	Stomius	∩ indicating end of T
36 ₁	D	Finck	<i>sig. cong.</i> indicating end of Ct
36 ₁	D	Stomius	∩ indicating end of Ct

Variants in pitch and rhythm

19 ₃ –20 ₁	D	Finck	dotted Sb
36 ₁	D	Finck	2 Sm
37 ₄	D	Finck	2 Mi
39	D	Stomius	Mx

23. *Omne trinum perfectum* (SC M 78)

Text

The text derives from the medieval maxim ‘Omne trinum est perfectum’ of uncertain origin (cf. Walther 1965: no. 19880b and Tosi 2017: no. 1978). Although often used in reference to the perfection of the Trinity, the maxim also found application in music theory as a means to distinguish *tempus perfectum* and *imperfectum*. See, for example, Georg Rhau, *Enchiridion musicae mensuralis* (Wittenberg: Rhau, 1531), sig. [A8]^r, in which the expanded two-part maxim ‘Omne trinum perfectum & omne binum imperfectum’ is credited to Boethius.

Omne trinum perfectum.

Everything threefold is perfect.

Principal Source

Glarean H. Glarean, *ΔΩΔΕΚΑΧΟΡΔΙΟΝ* (1547) (A-Wmi), p. 444 ([Ct]), D and T derive from Ct, *Lutuichi Senflij Tigurini*, no text

Other Sources

Faber H. Faber, *Ad musicam practicam introductio* (1550) (D-B), sig. T2^r (Media vox=Ct), D and T derive from Ct, *Ludonici* [sic] *Senfelij*, no text

Finck H. Finck, *Practica Musica* (1556) (D-B), sigs. Ff 3^v–[Ff 4]^r ([Ct]), D and T derive from Ct, anon., no text

Re¹ RISM 1590³⁰ (D-DS), no. 14, sig. B2^v ([Ct]), D and T derive from Ct, *Senflius*, no text

Re² RISM 1594³ (D-Mbs), no. 14, sig. B2^v ([Ct]), D and T derive from Ct, *Senflius*, no text

Source Evaluation

Glarean, the earliest of these five prints, has been chosen as principal source for this untexted 3-in-1 mensuration canon (see this volume, Plate 21). Among the four other prints, **Faber** is the only one whose notation does not veer pitch-wise from **Glarean**. **Finck** prints an *e*¹ in place of **Glarean**'s *d*¹ in m. 14; and **Re¹** and **Re²**, the second and third editions of Jakob Paix's *Selectae artificiosae et elegantes fugae duarum* (no surviving exemplar of the first edition, Brown [1587]₇, is known), use coloration in m. 6 and a *g* in place of **Glarean**'s *a* as the penultimate pitch in the notated middle voice in m. 26. These pitch variants in **Finck**, **Re¹**, and **Re²** need not be considered errors, however, since they do not produce dissonant intervals when the canon is resolved.

It seems that in the creation of **Re²**, Paix simply swapped the opening gathering of **Re¹** for a new one. Subsequent gatherings in **Re²** exactly match **Re¹** in the numbering of compositions, page layout, contents, typography, and error correction, whereas the first gathering of **Re²** contains new content and fewer compositions. This alteration has resulted in a discrepancy in the numbering of compositions across the first two gatherings of the third edition and helps explain why *Omne trinum perfectum*, which appears in the second gathering of both volumes, is an exact typographical match. Clyde William Young has already pointed out Paix's reliance on the *Dodekachordon* for his music examples (Young 2001). Markus Grassl has proposed that **Faber** served as **Finck**'s source for both *Crux fidelis inter omnes* (NSE 4.20) and *Omne trinum perfectum*, given **Finck**'s habitual reliance on the Wittenberg circle of music theorists for theoretical material (Grassl 2013: 592).

Glarean identifies the canon's mode as Hypoaeolian and indicates that its resolution involves the consonances of fifth, fourth, and octave ('Sed Ænigma non admodum difficile eruditus lector facile discutiet co[n]syderata diape[n]te Diatessaro[n] ac diapason consonantiaru[m] ratione.') One lacuna in **Glarean**'s reading is a *signum congruentiae* marking the conclusion of the lower line. This omission is likewise found in **Re¹** and **Re²**, whereas **Finck** provides the *signum*. Although it is also not printed in **Faber**, a previous owner of the D-B exemplar wrote in the missing symbol by hand (this may, of course, also be the result of an in-house correction). Moreover, this owner (or editor) completed the fragmentary paratext accompanying the canon and, in doing so, has provided the most explicit instructions for the canon's resolution to be found in any of the five sources: 'Suprema augmentationem in epidiatessaron. Infima tempus integrum in hypodiapente' (The highest [voice] in augmentation at the fourth above; the lowest [voice] in integral mensuration at the fifth below).

Variant Readings

Voice designations

1–25	D	Faber	<i>Media vox</i>
1–27	Ct	Faber	<i>Suprema</i> [vox]
1–27	T	Faber	<i>Infima</i> [vox] (in ink in D-B exemplar)

Canonic devices, directions, and/or non-verbal signs

1–27	Ct	Glarean	<i>Hypo- ξolius, Canon. Omne trinum perfectum.</i>
1–27	Ct	Faber	sig. T ^v : <i>Aliud exemplum Ludonici Senfelij</i> <i>Canon. Omne trinum perfectum.</i> ; sig. T2 ^r : <i>Media uox habet tempus diminutum. Suprema augmen.</i> ; in ink in D-B exemplar: <i>tationem in hypoepidiatessaron. Infima</i> <i>tempus integrum in hypodiapente</i>
1–27	Ct	Finck	<i>CANON.</i> <i>Omne Trinum perfectum.</i>
7 ₁	Ct	Faber	<i>sig. cong.</i> added in ink in D-B indicating end of D
7 ₁	Ct	Finck, Glarean, Re¹, Re²	<i>sig. cong.</i> indicating end of D
14 ₁	Ct	Faber	<i>sig. cong.</i> added in ink in D-B indicating end of T
14 ₁	Ct	Finck	<i>sig. cong.</i> indicating end of T

Coloration

6 _{6–8}	Ct	Re¹, Re²	coloration
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Variants in pitch and rhythm

14 ₃	Ct	Finck	<i>e</i> ¹
26 ₆	Ct	Re¹, Re²	<i>g</i>

Remarks

For a discussion of classical allusions in **Glarean**'s preface to the canon, see Blackburn/Holford-Strevens 2002: 159–61.

24. *Salve, sancta parens* (SC M 98)

Text

The text for this canon is a compilation of various text excerpts: 'Salve, sancta parens' derives from the introit antiphon for Marian feasts with the same incipit (Cantus ID g01408); 'dulcis amor meus' appears at the beginning of the hymn *Jesu dulcis amor meus*, sung in honour of the Holy Shroud on the Friday after the second Sunday of Lent; and the remaining phrases derive from several motets within the *Liber selectarum cantionum* (**Gr**) (see Haberl 2004: 30–4). This leads to the conclusion that the canon was composed specifically for inclusion in the anthology, in which it appears as the conclusion (see also Remarks).

Salve, sancta parens, dulcis amor meus, Virgo pia, salus mundi, caeli porta.	Hail, holy Mother, sweet love of mine, merciful Virgin, salvation of the world, gate of heaven.
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Unique Source

Gr RISM 1520⁴ (D-Sl), fol. 272^r (D, Ct, T, B derive from a magic square with musical notation), *Salve sancta parens, L. S.*, texted

Critical Notes

Clefs (according to no. 24a only)

4 ₁ –6 ₂	Ct	F3 clef
4 ₁ –6 ₂	T	C3 clef
9 ₁ –10 ₂	Ct	F3 clef
9 ₁ –10 ₂	T	C3 clef
12 ₁ –2	Ct	F3 clef
12 ₁ –2	T	C3 clef

Mensuration and proportion signs

1–12 ₂	all voices	no mensuration sign
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Canonic devices, directions, and/or non-verbal signs

1–12 ₂	all voices	<i>CANON</i> ♪ <i>Notate verba, et signate mysteria.</i>
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Remarks

- The date '1520' engraved in the ornamental frame of the notation reinforces the assumption that the canon was composed specifically for inclusion in the anthology (see this volume, Plate 22).
- There is more than one solution to this riddle canon (cf. Haberl 2004: 18–29 and Lindmayr-Brandl 2010b: 36–40 for earlier solutions). This edition provides two ways to solve the riddle. The first one (no. 24a) was originally published by Johannes Zahn (Zahn 1882). With diagonal divisions (optically emphasised by coloured notes in the canon), the rectangle of the music notation is divided into four triangular fields for the four voices. The same reading of the canon was expanded by Dieter Haberl, who added a second run of all the voices in retrograde; he also joined all repeated notes on the same pitch and stretched the text underlay to fit this enlarged setting (see Haberl 2004: 42).
- The second resolution provided in this edition (no. 24b) deviates from the first one only in the middle voices: at 'dulcis amor', 'salus mundi', and 'porta', the contratenor and tenor exchange lines. In the Zahn/Haberl resolution, the middle voices read the notation in different clefs, whereas in the second resolution (following Lindmayr-Brandl) they stay either in the F or C clef: the starting points and directions of the voices remain unaltered, but after singing in a downwards direction three rows of the first column, the contratenor jumps to the last column (remaining in the third row). The reading direction in the last row is now from row 3 to the top: 'dulcis amor meus'. After this, the contratenor jumps back to the second column, starting now in the second row: 'Virgo pia'. Then the contratenor leaps to the right (remaining in the third row), reading upwards: 'salus mundi', and finally jumps to the third row, third column: 'caeli porta'. The tenor mirrors those movements along a horizontal axis (see Lindmayr-Brandl 2010a: 30–2).

- Inspired by the unique depiction of the canon in the form of a magical square, Haberl pursues ideas of numerical symbolism in connection with *Salve, sancta parens* (Haberl 2004: 41–8), while Lindmayr-Brandl interprets the canon as a manifestation of celestial music, composed to bestow occultist powers on the dedicatee of the book, Matthäus Lang von Wellenburg, Prince-Archbishop of Salzburg, in his political dealings (Lindmayr-Brandl 2010a: 33–41).
- The music of this riddle canon is notated on staves with four lines, a practice often used in liturgical books.
- Coloured breves in the notation of this canon do not carry any mensural information; they only signal to which voice the notes belong.

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Herausgegeben von
Scott Lee Edwards, Stefan Gasch und Sonja Tröster

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ISBN 978-3-99094-050-1



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