

DENKMÄLER DER TONKUNST  
IN ÖSTERREICH  
BAND 163.1

NEW SENFL EDITION 1

LUDWIG SENFL  
MOTETTEN FÜR VIER STIMMEN  
(A-I)

Herausgegeben von  
SCOTT LEE EDWARDS  
STEFAN GASCH  
SONJA TRÖSTER

HOLLITZER



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**NEW SENFL EDITION 1**

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

Edited by  
**SCOTT LEE EDWARDS**  
**STEFAN GASCH**  
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Dieser Band wird an die beitragenden Mitglieder  
der Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich (Subskribenten)  
zu wesentlich ermäßigtem Preis abgegeben.

Bei Aufführungen der in diesem Band veröffentlichten Werke sind  
die Denkmäler der Tonkunst in Österreich als Quelle auf Programmen, in Ansagen usw. zu nennen.

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# CRITICAL APPARATUS

## EDITORIAL CONVENTIONS

The goal of the editors is to present the compositions of Ludwig Senfl in a practical critical edition. All sources transmitting Senfl's works have been taken into account, and principal sources have been designated for each composition based on an evaluation of several factors, including completeness, accuracy, and dating. The readings found in these sources form the basis for this edition. Variations in the sources that depart from the edition are catalogued in the critical reports.

The editorial benchmarks set by the New Josquin Edition (NJE) have served as an important starting point for this edition, which is designed to be used in conjunction with Stefan Gasch and Sonja Tröster, *Ludwig Senfl (c.1490–1543): A Catalogue Raisonné of the Works and Sources*, 2 vols., Épitome musical (Turnhout, 2019; henceforth: SC, for Senfl Catalogue). In order not to constrain the picture of Senfl's compositional output or the sixteenth-century reception of his music, works that survive only in fragmentary form have also been edited, as well as compositions of doubtful or conflicting attribution. The titles of works considered doubtful by the authors of the SC are marked with an asterisk. The label 'conflicting ascriptions' means that a composition is ascribed in contemporaneous sources not only to Senfl, whereas compositions later attributed to Senfl by scholars are labelled as 'attributed'. Works considered misattributed are described in the SC but not included in the edition. The four volumes of motets of the New Senfl Edition (NSE) are organised according to scoring and structured alphabetically.

### On the Edition

The editors strive to present a modern edition that preserves some visual aspects of the original sixteenth-century notation. Voices are designated D (discantus), Ct (contratenor), T (tenor), and B (bassus); additional voices are named according to the principal source and therefore not standardised. When sources assign alternative names, these names are indicated in the critical reports. A prefatory staff indicates the original clefs and key signatures in the principal source. At the beginning of each section or *pars* of an edited composition, the range of each voice is provided.

Obvious mistakes apart, note values given in the principal source are transcribed without alteration in the edition, as are the original mensuration or proportion signs. With the exception of *breves*, *longae*, *maximae*, and chant notation, modern note shapes are used. Perfect breves and longs are notated with a dot. In *tempus perfectum*, dotted longs are thus not distinguishable optically from perfect longs. Imperfect longs (not dotted in the edition) can equal the value of either two (imperfect) breves or a dotted breve plus breve.

Since the latter case defies the limitations of modern notation, the exact value is indicated in a footnote. Final notes of compositions or sections are always rendered as *longae* and imply indeterminate duration.

A combination of normal and dotted barlines is used in the edition. The dotted barline appears whenever the note value exceeds the length of the measure. The music sometimes implies the need to bar one or more voices differently; in those cases, all voices are numbered by measure together according to the smallest measure unit, rather than numbered individually.

Ligatures in the principal source are indicated by solid brackets (⌈⌋) above those notes that are grouped together in the ligature.

Coloration (the blackening of notes), including so-called *minor color*, is indicated with corner brackets (⌈⌋).

For compositions arranged as *alternatim* settings, plainchant from late fifteenth- or sixteenth-century sources has been provided for the unset portions.

### Text

The text of each motet is based on the version of the text given in the principal source. It has been standardised according to Neo-Latin orthography and modern liturgical sources. Proper names and *nomina sacra* are capitalised. If no source transmitting the composition includes a text, the edition follows, when available, a standard version of the text based on the incipit or title. Textual repetitions indicated in the source by signs of repetition (*ij*) are written out and placed in angle brackets; missing text is supplied in italics as needed.

For motets combining Latin and German texts, a standardised version of the German text based on the principal source is used in the edition. The original German orthographies as found in the sources are included in the critical reports.

Although differences in texts for individual voices may occur in the principal source, such as a differing word, verb tense, or orthography, the text in this edition is rendered the same for all voices. In cases where individual phrases are not included in a certain voice for apparent compositional reasons, ellipses are used to represent the missing text. Textual discrepancies (apart from alternative spellings) are catalogued in the critical reports.

Senfl's tenure at the Munich court chapel coincides with the publication of the *Scintille di musica* (Brescia: Lodovico Britannico, 1533) by Giovanni Maria Lanfranco, whose discussion of singing text with music formed the basis for later sixteenth-century expansions on this topic by Gioseffo Zarlino and Gaspar Stoquerus. Prescriptions

outlined by these theorists, though useful to the editors, are often contradicted by the sources transmitting Senfl's music. One occasionally finds, for example, syllables assigned to proscribed semiminims, final syllables assigned to medial notes of phrases, repeated notes sung to the same syllable, or various text underlay possibilities across a large intervalllic leap. Among the most persuasive testimonies to the disparities that can occur between theoretical prescription and performance practice are the Munich choirbooks used in the preparation of this edition. Their careful alignment of text and notes provides a valuable window on how texts were sung by the Munich court chapel, and thus points to the kind of performance practices Senfl would personally have known, despite any theoretical advocacy to the contrary.

Thus, wherever available, text underlay is transcribed as it appears in the designated principal source. In those cases where sources do not provide consistent underlay or do not align text and notation in a manner familiar to the modern reader, the editors have adhered to a few basic principles in deciding how to underlay the text. These principles are based on rules described by sixteenth-century music theorists, patterns of text underlay in other contemporaneous musical sources, and recent musicological study. Among the most fundamental are:

- to group words on the basis of syntax or meaning and organise them to accord with cadences and rests;
- to assign no more than one syllable to a ligature;
- to underlay repeated motivic sequences with the same text.

When sources and theorists do not offer clear guidance, the editors take into account the accentual aspects of the language. In his colloquy on Latin and Greek pronunciation, Erasmus stresses the importance of teaching correct pronunciation to the youngest of students, so they might unlearn the bad habits of vernacular languages and gain an understanding of Latin syllabic quantities. Such concerns would have been a pedagogical preoccupation at the Latin schools where Senfl's music was sung. In making decisions about text underlay, the editors have found singing the music especially instructive. We hope that paying attention to the sounding qualities of the text will help us shed the donkey's ears Erasmus laments among so many scholars deaf to the nightingale's song.

#### Literature consulted:

- Desiderius Erasmus of Rotterdam, 'The Right Way of Speaking Latin and Greek: A Dialogue', trans. Maurice Pope, *Collected Works of Erasmus, Literary and Educational Writings*, ed. J. Kelly Sowards, iv (Toronto, 1978), 347–475.
- Don Harrán, 'How to Lay the Lay: New Thoughts on Text Underlay', *Musica Disciplina*, 51 (1997), 231–62.
- *Word-Tone Relations in Musical Thought: From Antiquity to the Seventeenth Century*, Musicological Studies & Documents, 40 (Neuhausen-Stuttgart, 1986).

Edward E. Lowinsky, 'A Treatise on Text Underlay by a German Disciple of Francisco de Salinas', in *Festschrift Heinrich Besseler zum sechzigsten Geburtstag*, ed. Eberhardt Klemm (Leipzig, 1961), 231–51, reprinted in id., *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn, 2 vols. (Chicago, 1989), ii, 868–83.

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

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

— 'Textunterlegung', *MGG<sup>2</sup>*, Sachteil, ix (Kassel, etc., 1998), 478–93.

Peter Schubert and Julie E. Cumming, 'Text and Motif c.1500: A New Approach to Text Underlay', *Early Music*, 40 (2012), 3–13.

#### Accidentals and *musica ficta*

Accidentals that appear in the principal source are placed in front of the notes. Cautionary accidentals are not included in the edition but are documented in the critical reports. Editorial accidentals, applied according to the rules of *musica ficta*, are always placed above the relevant notes and apply only to these.

The use of *musica ficta*—in the sense of accidentals not notated in the source but supplied by the performer—is roughly guided by three basic rules transmitted in contemporary theoretical writings (first compiled by Edward Lowinsky in 1964):

- the prohibition of the simultaneous sounding of *mi* against *fa*;
- the rule of propinquity, that is, approaching a perfect consonance by the nearest imperfect consonance;
- the note above *la* should always be sung as *fa*.

The purpose of the first rule is to avoid false perfect intervals (diminished, augmented) in the harmonic sense. In the NSE, the second rule involves raising the leading note in cadential formulae. The last rule is applied to avoid melodic tritones.

*Musica ficta* is always dependent on context, and more than one choice may be possible. Apart from the question of how closely the above-mentioned rules were followed, problems with *musica ficta* often arise in passages where the rules conflict with one another. In general, the editors weigh considerations of melodic principles, note values, and simultaneously sounding intervals in applying *musica ficta*, thereby avoiding excessively stark dissonances without smoothing out all acoustic delicacies. In cases where the use of *ficta* is more arguable, the editorial accidentals appear in brackets. *Musica ficta* is also provided in motets with missing voices, albeit more sparingly, since it is often less certain where it should be supplied.

Literature consulted:

- Margaret Bent, 'Musica Recta and Musica Ficta', *Musica Disciplina*, 26 (1972), 73–100.  
 — 'Diatonic Ficta', *Early Music History*, 4 (1984), 1–48.  
 — 'Accidentals, Counterpoint and Notation in Aaron's Aggiunta to the *Toscanello in musica*', *Journal of Musicology*, 12 (1994), 306–44.  
 Margaret Bent and Alexander Silbiger, 'Musica Ficta', *New Grove*<sup>2</sup>, xvii (London, 2001), 441–53.  
 Edward E. Lowinsky: Introduction to *Musica nova*, ed. H. Colin Slim, *Monuments of Renaissance Music*, 1 (1964), xiii–xxi.  
 Anthony Newcomb, 'Unnotated Accidentals in the Music of the Post-Josquin Generation', in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie A. Owens and Anthony M. Cummings (Warren, MI, 1997), 215–25.  
 Peter Urquhart, 'Cross-Relations by Franco-Flemish Composers after Josquin', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 43 (1993), 3–41.  
 — 'Musica Ficta. B. 15. und 16. Jahrhundert', *MGG*<sup>2</sup>, Sachteil, vi (Kassel etc., 1997), 673–82.

### On the Critical Reports

Detailed information on the individual pieces and sources that transmit Senfl's compositions is provided in the SC. This information includes descriptions of all the sources with remarks on their physical make-up, dating, and provenance, along with citations of secondary literature relevant to each source.

In regard to individual works, the following information is provided in the SC and therefore not reproduced here:

- a list of modern editions;
- a comprehensive list of secondary literature;
- information regarding musically related settings (if applicable).

The critical reports document the transmission of each composition and provide the following information:

- the entire text, if any, along with the source of the text and a translation in English. If not stated otherwise, the translations are the work of the editors and, in the case of English texts, benefitted tremendously from the expertise of Leo Franc Holford-Strevens. Text that is not set to music but essential to its meaning is placed in square brackets. Editorial additions in the translations are indicated by angle brackets.
- if applicable, a brief discussion of the cantus firmus or model on which the composition is based and a transcription from a period source. Efforts have been made to locate cantus firmi from sources that coincide with Senfl's lifetime or are geographically proximate to where he lived. In those cases where more than one source is available, the one whose cantus firmus most closely matches Senfl's model has been transcribed. The texts of the cantus firmi have been standardised in modern orthography, and the notation transcribed into stemless modern chant notation.

- a list of all known sources, including intabulations. Each source is designated by an editorially-assigned siglum based on the location of the manuscript, the name of the printer or, for music treatises, the author. The numbering in the sigla is based on the sources used in a particular volume and thus differs from volume to volume. Original numberings of compositions in the sources as well as foliation or pagination, if applicable, are indicated. Numberings given in square brackets are taken from the secondary literature listed in the general list of sources (pp. 159–64). Voices are designated according to the source and abbreviated. Voice designations that deviate from the principal source are described according to their relationship to the edition (for example, 'D<sub>2</sub>=V', where 'D<sub>2</sub>' would be the voice designation in the source and 'V' would be the voice designation in the edition). If the voices are not named within a source that comprises partbooks, the voices are designated according to the labels of the partbooks. In cases where voice designations deviate from the labels in their partbooks, the difference between partbook label and internal voice designation is clarified (i.e. 'A<sub>2</sub> in V'). The composer ascription found in the source is provided in italic text; the abbreviation 'anon.' indicates that no attribution is present. When the source is a set of partbooks, the attribution is derived from the tenor (unless stated otherwise).

For example, the entry:

**Zwi**<sup>2</sup> D-Z 81/2, [no. 46], no. 45 (D, T, B), *LS*,  
 Ct missing, text in T and B, text incipit in D

indicates that a composition in Zwickau, Ratsschulbibliothek MS 81/2 (abbreviated in the relevant volume as **Zwi**<sup>2</sup>), a manuscript set of partbooks, is numbered in the source as 45, but assigned number 46 in Gasch 2013b (as would be indicated in the general list of sources of that volume). This source includes neither foliation nor pagination. The surviving partbooks are labelled discantus, tenor, and bassus. The contratenor partbook is missing. In the tenor partbook, the composition is attributed to 'LS'. The tenor and bassus partbooks provide full text underlay for the composition, whereas the discantus transmits only a text incipit.

In most cases, one complete extant copy of a print has been consulted for the edition and is identified by the library's RISM siglum.

- an evaluation of the sources based on a collation of variant readings and a determination of the principal source or sources;
- variant readings;
- general remarks.

The section titled ‘Variant Readings’ offers a detailed comparison of all sources of a composition with the exception of intabulations. As an intabulation is an arrangement of a composition that often has too many deviations to document, variants in these sources are not included. In the case of compositions transmitted in only one source, the label ‘Critical Notes’ is used in place of ‘Variant Readings’. Any deviations from the edition are listed in this section, which is subdivided into the following categories:

- Voice designations
- Clefs
- Staff signatures
- Mensuration and proportion signs
- Canonic devices, directions, and/or non-verbal signs
- Variants in pitch and rhythm
- Accidentals
- Coloration
- Ligatures
- Textual variants and text placement

All musical variants are documented in the following format:

- measure number and position of the notational sign (note or rest) within the measure (indicated in subscript; cue notes at the beginnings of staff lines are ignored)
- voice (as designated in the edition)
- source (using the designated siglum for the volume at hand)
- a description of the variant

For example, the entry:

28<sub>1</sub>          D      **Reg**<sup>4</sup>    Sb Mi

would mean that the first notational sign in measure 28 of the discantus in the edition is subdivided into a semibreve followed by a minim in the manuscript **Reg**<sup>4</sup>.

The entry:

47<sub>2</sub>          B      **Gr**      Sb-*e*

indicates, that contrary to the edition, the second sign of the bassus in measure 47 reads as a semibreve on *e* in the print **Gr**. (Pitches are given according to the scheme that designates middle C as *c*<sup>1</sup>, the octave lower as *c*, and the octave higher as *c*<sup>2</sup>.)

An attempt to catalogue all differences in text underlay would yield an unwieldy amount of data beyond the practical scope of documentation. Therefore, only variations in phrase underlay considered significant are recorded. Texts are transcribed according to the spelling used in the edition.

A typical entry might appear as follows:

32<sub>3</sub>–38<sub>2</sub>    T      **Lei**<sup>1</sup>    *quia manducabis, manducabis*

The first element in the row defines the outer boundaries of the phrase, which, in this case, lasts from the third notational sign of measure 32 up to and including the second sign of measure 38. In this passage, the text underlay in the tenor partbook of the manuscript **Lei**<sup>1</sup>, contrary to the edition, is ‘quia manducabis, manducabis’.

Any further information regarding either the composition, its transmission, and/or the sources is recorded in the section ‘Remarks’.

## GENERAL ABBREVIATIONS

|                   |                               |
|-------------------|-------------------------------|
| attr.             | attributed                    |
| Br                | Brevis                        |
| <i>c.</i>         | <i>circa</i>                  |
| confl.            | conflicting                   |
| ed./eds.          | editor/s                      |
| edn.              | edition                       |
| fol./fols.        | folio/s                       |
| Fu                | Fusa                          |
| lig.              | ligature                      |
| Lo                | Longa                         |
| m./mm.            | measure/s                     |
| Mi                | Minima                        |
| MS                | manuscript                    |
| Mx                | Maxima                        |
| nGk-tab.          | new German keyboard tablature |
| no./nos.          | number/s                      |
| p./pp.            | page/s                        |
| Ps.               | Psalm                         |
| r                 | recto                         |
| Sb                | Semibrevis                    |
| sig./sigs.        | signature/s                   |
| <i>sig. cong.</i> | <i>signum congruentiae</i>    |
| Sm                | Semiminima                    |
| trans.            | translated                    |
| v./vv.            | verse/s                       |
| v                 | verso                         |
| vol./vols.        | volume/s                      |
| vv                | voices                        |
|                   |                               |
| A                 | Altus                         |
| B                 | Bassus                        |
| C                 | Cantus                        |
| Ct                | Contratenor                   |
| D                 | Discantus                     |
| T                 | Tenor                         |
| Q                 | Quintus                       |
| V                 | Vagans                        |
| 6                 | Sexta vox                     |

## BIBLIOGRAPHICAL ABBREVIATIONS

|                              |  |
|------------------------------|--|
| AH                           | Analecta Hymnica Medii Aevi  |
| CAO                          | <i>Corpus Antiphonalium Officii</i> (see Bibliography)   |
| CMM                          | Corpus Mensurabilis Musicae  |
| DTB                          | Denkmäler der Tonkunst in Bayern   |
| EdM                          | Das Erbe deutscher Musik   |
| GW                           | <i>Gesamtkatalog der Wiegendrucke</i> < <a href="http://www.gesamtkatalogderwiegendrucke.de">www.gesamtkatalogderwiegendrucke.de</a> > |
| KBM                          | Kataloge Bayerischer Musiksammlungen   |
| <i>MGG<sup>2</sup></i>       | <i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn. (see Bibliography)   |
| <i>New Grove<sup>2</sup></i> | <i>The New Grove Dictionary of Music and Musicians</i> (see Bibliography)  |
| NJE                          | New Josquin Edition  |
| <i>RDC</i>                   | <i>The Vulgate Bible</i> . Douay-Rheims Translation (see Bibliography)   |
| RISM                         | Répertoire International des Sources Musicales (see Bibliography)  |
| SC                           | Senfl Catalogue (see Bibliography)   |
| vdm                          | Verzeichnis deutscher Musikfrühdrukke < <a href="http://vdm16.sbg.ac.at">http://vdm16.sbg.ac.at</a> >                                  |



## RISM SIGLA OF LIBRARIES

|        |   |
|--------|---|
| A-Kn   | Klosterneuburg, Augustiner-Chorherrenstift, Bibliothek  |
| A-M    | Melk, Benediktinerstift, Stiftsbibliothek   |
| A-Wmi  | Wien, Musikwissenschaftliches Institut der Universität, Fachbereichsbibliothek Musikwissenschaft  |
| A-Wn   | Wien, Österreichische Nationalbibliothek, Musiksammlung   |
| B-Br   | Bruxelles, Bibliothèque Royale de Belgique  |
| CH-E   | Einsiedeln, Kloster Einsiedeln, Musikbibliothek   |
| CH-SGs | St. Gallen, Stiftsbibliothek  |
| D-As   | Augsburg, Staats- und Stadtbibliothek   |
| D-B    | Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung   |
| D-Bim  | Berlin, Staatliches Institut für Musikforschung Preußischer Kulturbesitz  |
| D-DEI  | Dessau, Anhaltische Landesbücherei, Abteilung Sondersammlungen  |
| D-DI   | Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden   |
| D-EIa  | Eisenach, Stadtarchiv, Bibliothek   |
| D-ERu  | Erlangen, Universitätsbibliothek  |
| D-GOI  | Gotha, Forschungsbibliothek   |
| D-HBa  | Heilbronn, Stadtarchiv  |
| D-KIu  | Kiel, Universitätsbibliothek  |
| D-KI   | Kassel, Landesbibliothek und Murhard'sche Bibliothek der Stadt Kassel   |
| D-LEu  | Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina'  |
| D-Mbs  | München, Bayerische Staatsbibliothek  |
| D-Mu   | München, Universitätsbibliothek   |
| D-Ngm  | Nürnberg, Germanisches Nationalmuseum, Bibliothek   |
| D-ROu  | Rostock, Universität Rostock, Universitätsbibliothek: Abt. Sondersammlungen, Musikalien   |
| D-Rp   | Regensburg, Bischöfliche Zentralbibliothek, Proschesche Musikabteilung  |
| D-SI   | Stuttgart, Württembergische Landesbibliothek  |
| D-WGlh | Lutherstadt Wittenberg, Stiftung Luthergedenkstätten in Sachsen-Anhalt/Lutherhaus Wittenberg<br>(olim Wittenberg, Staatliche Lutherhalle (D-WGI)) |
| D-WRha | Weimar, Hochschule für Musik Franz Liszt, Hochschularchiv   |
| D-WRhk | Weimar, Herderkirche, Ephoralbibliothek   |
| D-Z    | Zwickau, Ratsschulbibliothek  |
| DK-Kk  | København, Det Kongelige Bibliotek  |
| H-Bn   | Budapest, Országos Széchényi Könyvtár   |
| PL-Kj  | Kraków, Biblioteka Jagiellońska   |
| PL-Wrk | Wrocław, Archiwum Archidiecezjalne i Biblioteka Kapitulna   |

## SOURCES

(Library sigla are cited according to RISM)

## A. Manuscripts

| Siglum                 | Library and shelfmark  | Motet no. |
|------------------------|--|-----------|
| <b>Aug</b>             | D-As 2° Cod. 142a<br>MS in choirbook layout; Augsburg; c.1505–14; once in the possession of the Herwart family (numbering according to Gottwald 1974)  | 15        |
| <b>Ber</b>             | D-B Sammlung Bohn Ms. mus. 8<br>5 partbooks (D, A, T, B, V) of an original 6; Wrocław (Breslau); second half of the sixteenth century (numbering according to Bohn 1890)   | 8         |
| <b>Bru</b>             | B-Br Fétis 1.782 <sup>A</sup> A 1 L.P. (suppl. ms.)<br>4 partbooks (D, A, T, B), each consisting of Sixt Dietrich's <i>Magnificat Octo Tonorum. Liber Primus</i> (RISM A/I D 3015) and MS additions at the end of all partbooks; incomplete in D and B; possibly Central Germany (Magdeburg or Wittenberg?); between 1536–7 and c.1540 (numbering according to Meyer 1991) | 6         |
| <b>Bud</b>             | H-Bn Ms. mus. Bártfa 2<br>6 partbooks (D, A1, A2, T1, T2, B) of an original 8; copied in Wittenberg (?) for use at the church of St. Aegidius in Bártfa (Bartfeld/Bardejov); Koll. 1: c.1550; Koll. 2: seventeenth century (numbering according to Murányi 1991)   | 8, 20     |
| <b>Des</b>             | D-DEI Georg Hs 130–133.8°<br>4 partbooks (D, A, T, B); Dessau; c.1553–5 (date 1555 on cover of T); probably copied for use by the 'Kantorei' of the Latin school in Dessau; MS formerly belonged to the library of Prince Georg III of Anhalt-Dessau. (numbering according to Brinzing 1997)   | 25        |
| <b>Dre<sup>1</sup></b> | D-DI Mus. 1/D/2<br>5 partbooks (D, A, T, B, Q); Wittenberg?; c.1575 (Kirsch 1966); c.1550/60 (Steude 1974)   | 16        |
| <b>Dre<sup>2</sup></b> | D-DI Mus. Glashütte 5<br>2 partbooks (C, A) of an original 5?; Saxony; October 1583–October 1584; additions from c.1585–8 and c.1600 (Steude 1974)   | 25        |
| <b>Dre<sup>3</sup></b> | D-DI Mus. Grimma 14<br>3 partbooks (D, T, B) of an original 4?, consisting of the print RISM 1538 <sup>8</sup> with MS appendix; Grimma, Fürstenschule St. Augustin; after 1550 (Steude 1974)  | 16        |
| <b>Dre<sup>4</sup></b> | D-DI Mus. Grimma 51<br>4 partbooks (A1, A2, T, B) of an original 5; Meißen, Fürstenschule St. Afra; c.1570–80 (Steude 1974); copied under the direction of Wolfgang Figulus; closely related to RISM 1575 <sup>2</sup>   | 19        |
| <b>Dre<sup>5</sup></b> | D-DI Mus. Grimma 57<br>4 partbooks (D, T, B, Q) of an original 5; Meißen, Fürstenschule St. Afra; c.1560–86; copied under the direction of Wolfgang Figulus (numbering according to Steude 1974)   | 8         |
| <b>Eis</b>             | D-EIa s.s. ('Eisenacher Kantorenbuch')<br>Choirbook; Eisenach; mid-sixteenth century   | 25        |

| <b>Siglum</b>          | <b>Library and shelfmark</b>  | <b>Motet no.</b> |
|------------------------|---|------------------|
| <b>Erl</b>             | D-ERu MS 473/4<br>Choirbook; Heilsbronn, Cistercian monastery; 1540–5<br>(numbering according to Krautwurst 1965/67)  | 6                |
| <b>Got</b>             | D-GOI Chart. A 98 ('Gotha Choirbook')<br>Choirbook; Torgau; July 1545 (date on title page); copied under the direction of Johann Walter for use at the Schlosskirche in Torgau<br>(numbering according to Gerhardt 1949: 45–93)   | 20               |
| <b>Kas</b>             | D-KI 4° MS Mus. 24<br>4 partbooks (D, A, T, B) of an original 5; Kassel; sixteenth century (dates from 1534 to 1550 in MS); copied by Johannes Heugel for the court of Philip I, Landgrave of Hesse<br>(numbering according to Gottwald 1997)   | 6, 20            |
| <b>Kra</b>             | PL-Kj Mus. ms. 40043<br>4 partbooks (D, A, T, B); Torgau; c.1542–4; copied by Johann Walter, (possibly) Michael Vogt (Gerhardt 1949), and four other scribes; possibly owned by Johann Walter<br>(numbering according to Gerhardt 1949)   | 8                |
| <b>Lei<sup>1</sup></b> | D-LEu Thomaskirche 49/50<br>5 partbooks (D, A, T, B, Q); Leipzig; c.1558 (date on covers); perhaps copied under the direction of Melchior Heger, cantor at the Thomaskirche in Leipzig<br>(numbering according to Youens 1978)  | 5, 16, 19,<br>22 |
| <b>Lei<sup>2</sup></b> | D-LEu Thomaskirche 51<br>2 partbooks (T, B) of an original 4; Leipzig; c.1555; perhaps copied under the direction of Melchior Heger, cantor at the Thomaskirche Leipzig   | 8                |
| <b>Mun<sup>1</sup></b> | D-Mbs Mus.ms. 10<br>Choirbook; Munich; c.1530–40, some sections after 1537; copied for use by the Bavarian court chapel<br>(numbering according to KBM 5/1)   | 3, 14, 20        |
| <b>Mun<sup>2</sup></b> | D-Mbs Mus.ms. 12<br>Choirbook; Munich; c.1530–40; copied for use by the Bavarian court chapel<br>(numbering according to KBM 5/1)   | 23               |
| <b>Mun<sup>3</sup></b> | D-Mbs Mus.ms. 13<br>Choirbook; Munich; c.1555; copied for use by the Bavarian court chapel<br>(numbering according to KBM 5/1)  | 26               |
| <b>Mun<sup>4</sup></b> | D-Mbs Mus.ms. 16<br>Choirbook; Munich; c.1550; copied for use by the Bavarian court chapel<br>(numbering according to KBM 5/1)  | 10               |
| <b>Nur<sup>1</sup></b> | D-NGm 8820 B<br>Choirbook; Nuremberg; 1574 (date on cover); prepared under the direction of Friedrich Lindner, cantor at St. Egidien, and Hieronymus Baumgärtner the Younger; commissioned by the Nuremberg city council for use at the church of St. Egidien<br>(numbering according to Gottwald 1988) | 8                |
| <b>Nur<sup>2</sup></b> | D-NGm 83795 [T]<br>1 partbook (T) of an original 5?; Torgau; 1535–6; copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau<br>(numbering according to Gerhardt 1949: 45–93)   | 5                |

| <b>Siglum</b>          | <b>Library and shelfmark</b>  | <b>Motet no.</b>                  |
|------------------------|---|-----------------------------------|
| <b>Nur<sup>3</sup></b> | D-Ngm 83795 [B]<br>1 partbook (B) of an original 5?; Torgau; 1542–5 (Gottwald 1988), 1539–48 (Gerhardt 1949); copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau<br>(numbering according to Gerhardt 1949: 45–93)  | 5                                 |
| <b>Reg<sup>1</sup></b> | D-Rp A.R. 863–870<br>5 partbooks (C, A, T, B, V); Regensburg; 1552 (date on front cover), 1572–9 (dates in MS); possibly copied by Erasmus Zollner, cantor at the Gymnasium Poeticum in Regensburg, for use at the Gymnasium<br>(numbering according to KBM 14/1)   | 7, 8                              |
| <b>Reg<sup>2</sup></b> | D-Rp A.R. 940–941<br>5 partbooks (D, A, T, B, Q); Wittenberg and Regensburg; 1557–9, with a few additions after 1566; copied by Wolfgang Küffer, probably for use at the Gymnasium Poeticum in Regensburg   | 8                                 |
| <b>Reg<sup>3</sup></b> | D-Rp B 211–215<br>5 partbooks (D, A, T, B, V); Salzburg; c.1538–43; copied by Johannes Stomius for use at the Poetenschule in Salzburg<br>(numbering according to KBM 14/1)   | 7, 11                             |
| <b>Reg<sup>4</sup></b> | D-Rp C 120 ('Pernner Codex')<br>Choirbook; probably of south German or Tyrolean origin; early 1520s (Staehelin 1977), c.1518–21 (Birkendorf 1994); connected to the imperial court chapel at Innsbruck or Augsburg; early (but not original) owner was Peter Pernner<br>(numbering according to KBM 14/1) | 2, 4, 9,<br>13, 15, 17,<br>18, 24 |
| <b>Ros<sup>1</sup></b> | D-ROu Mus. Saec. XVI-49/4<br>6 partbooks (D, A, T, B, Q, 6); Hamburg; 1566 (date on title page); compiled and copied by Jacob Praetorius (c.1530–86) (title page), organist at the chapel of St. Gertrud and the church of St. Jacobi in Hamburg  | 25                                |
| <b>Ros<sup>2</sup></b> | D-ROu Mus. Saec. XVI-71/1<br>4 partbooks (D, A, T, B); probably copied in Rostock; second half of the sixteenth century   | 8                                 |
| <b>StG</b>             | CH-SGs Cod. Sang. 463 ('Songbook of Aegidius Tschudi')<br>2 partbooks (D, A bound together) of an original 4; Glarus or vicinity; c.1540 or slightly later; compiled and copied by Aegidius Tschudi   | 8                                 |
| <b>Stu</b>             | D-Sl Mus. I fol. 42<br>Choirbook; Stuttgart; c.1540; copied by Nikolaus Peuschel and other scribes for use by the court chapel of Ulrich, Duke of Württemberg<br>(numbering according to Gottwald 1964)   | 6                                 |
| <b>Wei</b>             | D-WRha Neustadt 40<br>4 partbooks (D, A, T, B) of an original 5; Neustadt/Orla; second half of the sixteenth century; copied for use at the Stadtkirche St. Johannis in Neustadt/Orla<br>(pagination according to RISM online)  | 19                                |
| <b>Wit</b>             | D-WGlh ss 2181 ( <i>olim</i> 403/1048)<br>1 partbook (T) of an original 5?; probably of Central German origin; c.1523–38 (dates in MS)<br>(numbering according to Tenorlied ii)   | 8                                 |

| <b>Siglum</b>    | <b>Library and shelfmark</b>   | <b>Motet no.</b>                         |
|------------------|--|--|
| Zwi <sup>1</sup> | D-Z 41/74<br>4 partbooks (C, A, T, B); no further information on dating or provenance available  | 25                                       |
| Zwi <sup>2</sup> | D-Z 81/2<br>3 partbooks (D, T, B) of an original 4 or 5; Wittenberg or Zwickau; c.1550 (Steuere 1974); c.1530–50 (Gasch 2013b); main layer copied by a single scribe, probably Wolfgang Schleifer (Schleyfer)<br>(original numbering and numbering according to Gasch 2013b) | 1, 2, 7, 9,<br>11, 12, 13,<br>17, 21, 22 |

## B. Prints

| <b>Siglum</b>   | <b>Title</b>  | <b>RISM siglum<br/>vdm no.<br/>(consulted copy)</b> | <b>Motet no.</b> |
|-----------------|---|---|------------------|
| Be              | TOMVS SECUNDUS   PSALMORVM SELECTORVM,<br>QVA= TVOR ET PLVRIVM VOCVM<br>(Nuremberg: Johann vom Berg and Ulrich Neuber, 1553)  | RISM 1553 <sup>5</sup><br>–<br>(D-Mbs)              | 14               |
| Ei              | WOLFGANGI   FIGVLI NVMBURGANI.   VETERA NOVA,<br>CARMINA SACRA ET SE- LECTA, DE NATALI DOMINI<br>NOSTRI IESV CHRI- sti, à diuersis musicis composita. <i>Quatuor<br/>volum.</i>   Zwanzig artige vnd kurtze Weynacht Liedlein/ alt<br>vnd new/   mit sonderm Fleis zusammen bracht mit vier<br>Stimmen/vormals   nie gedruckt. Der Erste Theil<br>(Frankfurt an der Oder: Johann Eichorn, 1575)   | RISM 1575 <sup>2</sup><br>–<br>(D-Mbs)              | 19               |
| Fo <sup>1</sup> | NOVVM ET INSIGNE OPVS   MVSICVM, SEX, QVINQVE,<br>ET QVATVOR VOCVM,   CUIVS IN GERMANIA<br>HACTENVS NIHIL SIMILE   VSQVAM EST EDITVM<br>(Nuremberg: Hieronymus Formschneider, 1537)   | RISM 1537 <sup>1</sup><br>vdm 35<br>(D-Mbs)         | 6, 14, 20        |
| Fo <sup>2</sup> | SECVNDVS TOMVS NOVI   OPERIS MVSICI, SEX,<br>QVINQVE ET   QVATVOR VOCVM, NVNC  <br>RECENS IN LVCEM   EDITVS<br>(Nuremberg: Hieronymus Formschneider, October 1538)  | RISM 1538 <sup>3</sup><br>vdm 37<br>(D-Mbs)         | 7                |
| Ge              | Orgel oder In= strument Tabulaturbuch/ in sich   begreifende eine<br>notwendige vnnd kurtze anlai=tung/ die Tabulatur vnnd<br>application zuverstehen/   auch dieselbige auß gutem grunde recht<br>zu lernen.   Darnach folgen auffs alerleichtest gute Deutsche/<br>La= teinische/ Welsche vnd Frantzösische stücklein/ neben etlichen<br>Pas= somezen/ Galliarden/ Repressen/ vnnd deutschen Dentzen/<br>deßglei= chen zuvor in offnem druck nie außgangen<br>(Nuremberg: Katharina Gerlach (Typis Gerlachianis), [1583]) | Brown 1583 <sub>2</sub><br>–<br>(D-Mbs)             | 19               |
| Gr              | LIBER SELECTARVM   CANTIONVM QVAS   VVLGO<br>MVTETAS   APPELLANT SEX   QVINQVE ET   QVATVOR  <br>VOCVM<br>(Augsburg: Sigmund Grimm and Marx Wirsung, 1520)  | RISM 1520 <sup>4</sup><br>vdm 18<br>(D-Mbs)         | 5                |

| Siglum          | Title  | RISM siglum<br>vdm no.<br>(consulted copy)   | Motet no. |
|-----------------|--|--|-----------|
| Ne              | BEATI OMNES.   PSALMVS CXXIII. DAVIDIS: SEX,<br>QVIN= QVE ET QVATVOR VOCVM, A VARIIS. IISDEM= <br>QVE PRAESTANTISSIMIS MVSICAE ARTIFICIBVS HAR= <br>monicis numeris adornatur, & modis septendecim concinnatus,<br>hinc inde au- tem collectus, atq; in unum uolumen redactus,<br>& in lucem editus,   Per   CLEMENTEM STEPHA= <br><i>NI BVCHAVIENSEM ET EGRA= norum incolam</i><br>(Nuremberg: Ulrich Neuber, 1569) | RISM 1569 <sup>1</sup><br>–<br>(DK-Kk)       | 6         |
| Rh <sup>1</sup> | SYMPHONIAE IV= CVNDAE ATQVE ADEO BREVES  <br>QVATVOR VOCVM, AB OPTIMIS QVIBVSQVE MVSICIS<br>COMPO= sitæ, ac iuxta ordinem Tonorum dispositæ, quas<br>vulgo mutetas appellare solemus,   Numero quinquaginta duo<br>(Wittenberg: Georg Rhau, 1538)  | RISM 1538 <sup>8</sup><br>vdm 40<br>(D-Mbs)  | 8         |
| Rh <sup>2</sup> | OFFICIA PASCHALIA.   DE RESVRRECTIONE ET AS= <br>CENSIONE DOMINI<br>(Wittenberg: Georg Rhau, 1539)   | RISM 1539 <sup>14</sup><br>vdm 46<br>(D-Mbs) | 25        |

## C. Theoretical Writings

| Siglum         | Title   | vdm no.<br>(consulted copy) | Motet no. |
|----------------|---|-----------------------------|-----------|
| Dressler       | Gallus Dressler, PRACTICA MODORVM   EXPLICATIO<br>COLLECTA PER GAL= LUM DRESSLERVM NEBRAEVVM  <br>SCHOLAE MAGDEBVRGEN= SIS CANTOREM.  <br>ADIECTA SVNT PRAECEPTIS EX= empla figuralia a probatis<br>autoribus composita<br>(Jena: Donatus Richzenhain, 1561)                              | –<br>(D-HBa)                | 14        |
| Glarean        | Heinrich Loritus Glarean, ΔΩΔΕΚΑΧΟΡΑΟΝ<br>(Basel: Heinrich Petri, 1547)   | vdm 1112<br>(A-Wmi)         | 14, 25    |
| Wilphlingseder | Ambrosius Wilphlingseder, <i>EROTE= MATA MVSIC= CES<br/>PRACTICÆ, CONTI= nentia præcipuas eius artis præceptiones,<br/>in grati= am &amp; usum studiosæ   Iuuentutis diligenter   collecta, ab  <br/>AMBROSIO VVILPH= lingsedero, Brunouienſe</i><br>(Nuremberg: Christoph Heußler, 1563) | –<br>(D-Mbs)                | 7         |
| Zacconi        | Ludovico Zacconi, PRATTICA   DI MVSICA   VTILE ET<br>NECESSARIA SI AL COMPOSITO= re per Comporre i Canti<br>suoi regolatamente, si anco al   Cantore per assicurarsi in tutte<br>le cose cantabili<br>(Venice: Girolamo Polo, 1592)   | –<br>(A-Wn)                 | 20        |

## D. Chant sources

| Abbreviation                                | Description  |
|---|--|
| A-Kn 1011                                   | Klosterneuburg, Augustiner-Chorherrenstift, Bibliothek, Cod. 1011 (fourteenth-century antiphoner from the Augustinian monastery of Klosterneuburg, Austria)  |
| A-Wn 4494                                   | Vienna, Österreichische Nationalbibliothek, Handschriftenabteilung, Cod. 4494 (Orationale of Emperor Friedrich III)  |
| <i>Antiphonarium</i> (1537)                 | Antiphonariu[m], o[mn]ia pia Cano= nicarum horarum cantica: secundu[m] ordine[m] atque   vsum Ecclesie et diocesis Monasterien[sis]: co[m]ple= ctens, iam primum summa dili= gentia excusum (Cologne: Hero Alopecius, 1537) [VD16 A 2948; vdm 544] (D-Mbs) |
| <i>Antiphonarium Augustense</i> (1495)      | Antiffanarium [Augustense] (Augsburg: Erhard Ratdolt, 1495) [GW 2062: vdm 1084] (D-Mbs)  |
| <i>Antiphonarius</i> (1519)                 | Antiph[onarius] [commonly known as the 'Antiphonale Pataviense'] (Vienna: Johannes Winterburger, 1519) [VD16 A 2946; vdm 4] (D-Mbs)  |
| CH-E 611                                    | Einsiedeln, Kloster Einsiedeln, Musikbibliothek, Codex 611 (14th-century antiphoner from the Benedictine monastery of Einsiedeln, Switzerland)   |
| <i>Exemplar in modum accentuandi</i> (1513) | Exemplar in modu[m] accentua[n]di   s[e]c[un]d[u]m ritu[m] chori eccl[es]ie Patauien[sis] (Vienna: Johannes Winterburger, 1513) [VD16 M 5746; vdm 636] (A-Wn)  |
| <i>Graduale Pataviense</i> (1511)           | Grad[uale]   patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs)   |
| <i>Hymni</i> [c.1535]                       | HYMNI/   Psalmi: Ver= siculi, & Benedicamus,   pro paruulis ecclesia= sticis cantantibus   mancipatis &   admissis ([Strasbourg: Jakob Frölich, c.1535]) [VD16 H 6520; vdm 853] (D-Mbs)  |
| Leisentritt 1567                            | Leisentritt, Johann, ed., Geistliche   Lieder vnd Psalmen/ der   alten Apostolischer recht vnd warglau= biger Christlicher Kirchen (Budissin (Bautzen): Hans Wolrab, 1567) [VD16 L 1061] (D-Mbs)   |
| <i>Liber Usualis</i> (1964)                 | Liber Usualis Missæ et Officii pro Dominicis et Festis cum Cantu Gregoriano ex Editione Vaticana Adamussim excerpto (Paris, Tournai, Rome, New York, 1964)   |
| Lossius 1553                                | Lossius, Lucas, PSALMODIA   hoc est,   CANTICA   SACRA VETERIS   ECCLESIAE   SELECTA (Nuremberg: Gabriel Hain, 1553) [VD16 L 2828] (D-Mbs)   |
| PL-Wrk MS 58                                | Wrocław, Archiwum Archidiecezjalne, MS 58 ('Neumarkt Cationale')   |
| <i>Psalterium Pataviense</i> (1512)         | Psalteriu[m]   cum Antiphonis. Respon= sorijs. Hymnisq[ue] in not[is] mu= sicalibus etc. (Vienna: Johannes Winterburger, 1512) [VD16 ZV 2511; vdm 1549] (A-M)  |
| <i>Psalterium Spirensense</i> (1515)        | Psalterium Spiren[se] ad vsum orandi [et] canta[n]di ([Mainz: Peter Drach], 1515) [VD16 ZV 2512; vdm 729] (D-Mbs)  |
| <i>Responsoria</i> (1509)                   | Respo[n]soria nouiter cu[m] notis im= pressa: de t[em]p[or]e [et] sanctis per   totum annu[m]: regenti= bus [et] scolaribus   vtilissima (Nuremberg: Johann Stuchs, 1509) [VD16 R 1197; vdm 835] (D-Mu)  |

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