

DENKMÄLER DER TONKUNST  
IN ÖSTERREICH  
BAND 163.2

NEW SENFL EDITION 2

LUDWIG SENFL  
MOTETTEN FÜR VIER STIMMEN  
(N-V)

Herausgegeben von  
SCOTT LEE EDWARDS  
STEFAN GASCH  
SONJA TRÖSTER

HOLLITZER



DENKMÄLER DER TONKUNST  
IN ÖSTERREICH  
VOLUME 163.2

NEW SENFL EDITION 2

LUDWIG SENFL  
MOTETS FOR FOUR VOICES  
(N-V)

Edited by  
SCOTT LEE EDWARDS  
STEFAN GASCH  
SONJA TRÖSTER

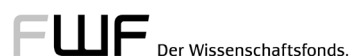
HOLLITZER



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

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

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

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

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

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

## BIBLIOGRAPHICAL ABBREVIATIONS

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

## RISM SIGLA OF LIBRARIES

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

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

## SOURCES

(Library sigla are cited according to RISM)

## A. Manuscripts

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

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Got</b>	D-GOI Chart. A 98 ('Gotha Choirbook') Choirbook; Torgau; July 1545 (date on title page); copied under the direction of Johann Walter for use at the Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	29, 33
<b>Gre</b>	D-GRu BW 640–641 2 partbooks (D, B) of an original 4, each consisting of the print RISM 1538 <sup>8</sup> and MS additions; presumably copied in Barth; c.1539–88	33
<b>Her</b>	D-HRD Fū 9820 1 volume notated in score; Germany; c.1545–50 (Census-Catalogue), late 1530s or earlier? (Fallows 2009: 220–1)	56
<b>Hra<sup>1</sup></b>	CZ-HKm MS II A 26 2 partbooks (D, V) of an original 5?; Hradec Králové; c.1562 (date in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	29
<b>Hra<sup>2</sup></b>	CZ-HKm MS II A 29 1 partbook (B) of an original 5?; Hradec Králové; c.1556–62 (dates in MS); once belonged to the library of the confraternity of literati at the Kostel sv. Ducha (Church of the Holy Spirit) in Hradec Králové	29
<b>Kas</b>	D-Kl 4° MS Mus. 24 4 partbooks (D, A, T, B) of an original 5; Kassel; sixteenth century (dates from 1534 to 1550 in MS); copied by Johannes Heugel for the court of Philip I, Landgrave of Hesse (numbering according to Gottwald 1997)	29
<b>Kla</b>	A-Kla MS GV 4/3 New German keyboard tablature; Heidelberg; before 1547; copied by Gregor Peschin (Lodes 2019)	29
<b>Kra<sup>1</sup></b>	PL-Kj Mus. ms. 40013 Choirbook; Torgau; c.1540; copied under the direction of Johann Walter, probably for use at the Pfarrkirche in Torgau (numbering according to Gerhardt 1949: 45–93)	28, 29
<b>Kra<sup>2</sup></b>	PL-Kk Mus. I. 2/1–4 4 partbooks (D, A, T, B); Kraków; c.1539–1750; copied for use at the Polish Chapel Royal (numbering according to Głuszczyk-Zwolińska 1972)	28
<b>Kra<sup>3</sup></b>	PL-Kp MS 1716 ('Keyboard tablature of Johannes of Lublin') Old German keyboard tablature; Crasnyk, near Lublin (Poland)?; 1537–48; mainly copied by Johannes of Lublin	49
<b>Lei</b>	D-LEu Thomaskirche 49/50 5 partbooks (D, A, T, B, Q); Leipzig; c.1558 (date on covers); perhaps copied under the direction of Melchior Heger, cantor at the Thomaskirche in Leipzig (numbering according to Youens 1978)	32, 40
<b>Mun<sup>1</sup></b>	D-Mbs Mus.ms. 10 Choirbook; Munich; c.1530–40, some sections after 1537; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	54, 55

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Mun<sup>2</sup></b>	D-Mbs Mus.ms. 19 Choirbook; Munich; earliest layer before 1531; remainder of MS <i>c.</i> 1531–40 (Bente 1968); copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	44, 45
<b>Mun<sup>3</sup></b>	D-Mbs Mus.ms. 266 Italian lute tablature; Augsburg; <i>c.</i> 1550–70 (KBM 5/2), earlier fascicles mid-1540s (Taricani 1993) (numbering according to KBM 5/2)	29
<b>Mun<sup>4</sup></b>	D-Mbs Mus.ms. 272 German lute tablature; Southern Germany (Augsburg?); <i>c.</i> 1549–60 (Meyer 1994) (numbering according to KBM 5/2)	29
<b>Mun<sup>5</sup></b>	D-Mu 8° Cod. ms. 326 1 partbook (A) of an original 5?; Augsburg?; 1543 (date on fol. 1); copied mainly by Narcissus Zänckl of Murnau (name appears on fol. 1) (numbering according to Gottwald 1968)	29
<b>Nur<sup>1</sup></b>	D-Ngm 83795 [T] 1 partbook (T) of an original 5?; Torgau; 1535–6; copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	28, 29
<b>Nur<sup>2</sup></b>	D-Ngm 83795 [B] 1 partbook (B) of an original 5?; Torgau; 1542–5 (Gottwald 1988), 1539–48 (Gerhardt 1949); copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	28, 29
<b>Reg<sup>1</sup></b>	D-Rp A.R. 940–941 5 partbooks (D, A, T, B, Q); Wittenberg and Regensburg; 1557–9, with a few additions after 1566; copied by Wolfgang Küffer, probably for use at the Gymnasium Poeticum in Regensburg	50
<b>Reg<sup>2</sup></b>	D-Rp B 211–215 5 partbooks (D, A, T, B, V); Salzburg; <i>c.</i> 1538–43; copied by Johannes Stomius for use at the Poetenschule in Salzburg (numbering according to KBM 14/1)	28, 50
<b>Reg<sup>3</sup></b>	D-Rp C 120 ('Pernner Codex') Choirbook; probably of south German or Tyrolean origin; early 1520s (Stahelin 1977), <i>c.</i> 1518–21 (Birkendorf 1994); connected to the imperial court chapel at Innsbruck or Augsburg; early (but not original) owner was Peter Pernner (numbering according to KBM 14/1)	28, 33, 36, 42, 47, 49, 51, 53
<b>Reg<sup>4</sup></b>	D-Rtt F.K. Musik 2/3 2 partbooks (D, B) of an original 5?; possibly copied at Neresheim, Benedictine monastery; mid-sixteenth century? (date 1567 in later additions) (numbering according to KBM 6)	40
<b>Reg<sup>5</sup></b>	D-Rtt F.K. Musik 76 Abth. II Choirbook; Saxony (Gottwald 1962/63); <i>c.</i> 1530–8 (Gottwald 1962/63); <i>c.</i> 1533–4 (Steinhilber 2011)	30

<b>Siglum</b>	<b>Library and shelfmark</b>	<b>Motet no.</b>
<b>Rok</b>	CZ-ROk A V 22 2 partbooks (D, 6) of an original 6, each consisting of the prints RISM A/I L 961 and RISM 1564 <sup>3</sup> and MS additions; Rokycany; late sixteenth or early seventeenth century; once in the possession of the Rokycany confraternity of literati	29
<b>Stu<sup>1</sup></b>	D-Sl Mus. I fol. 35 Choirbook; Stuttgart; c.1540; copied by Nikolaus Peuschel for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	40
<b>Stu<sup>2</sup></b>	D-Sl Mus. I fol. 36 Choirbook; Stuttgart; c.1548–50; copied by Nikolaus Peuschel for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	31
<b>Stu<sup>3</sup></b>	D-Sl Mus. I fol. 42 Choirbook; Stuttgart; c.1540; copied by Nikolaus Peuschel and other scribes for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	50
<b>Vat</b>	V-CVbav Cod. Vat. lat. 11953 1 partbook (B) of an original 5?; German origin; before 1518 (Birkendorf 1994), c.1515–30 (Census-Catalogue); once part of the Palatine electoral library in Heidelberg (numbering according to Birkendorf 1994, iii: 161–2)	33
<b>Vie</b>	A-Wn SA.78.F.21 5 partbooks (D, A, T, B, V), consisting of the print RISM A/I W 168 with MS additions on front and back flyleaves of DATB books; Augsburg?; c.1527–35; once in the possession of Raymund Fugger the Elder	29
<b>Wei</b>	D-WRhk MS B Choirbook; Torgau; c.1540–4; copied by one main scribe, perhaps for use at the Wittenberg Schlosskirche (numbering according to Gerhardt 1949: 45–93)	28
<b>Zwi<sup>1</sup></b>	D-Z 73 ('MS of Jodocus Schalreuter') 6 partbooks (D, A, T, B, Q, 6); mid-sixteenth century (dates 1534–48 in MS); probably copied in Magdeburg or Wittenberg by Jodocus Schalreuter (numbering according to EdM 115/116)	40
<b>Zwi<sup>2</sup></b>	D-Z 79/2 4 partbooks (D, A, T, Q) of an original 5; Central German origin (Zwickau?); second half of the sixteenth century (date 1564 in MS)	50
<b>Zwi<sup>3</sup></b>	D-Z 81/2 3 partbooks (D, T, B) of an original 4 or 5; Wittenberg or Zwickau; c.1550 (Steude 1974); c.1530–50 (Gasch 2013); main layer copied by a single scribe, probably Wolfgang Schleifer (Schleyfer) (original numbering and numbering according to Gasch 2013)	27, 28, 30, 34, 35, 38, 39, 43, 46, 48, 49, 50, 51
<b>Zwi<sup>4</sup></b>	D-Z 175 ( <i>olim</i> NL-Uhecht, MS s.s.) 1 partbook (D) of an original 4 or 5; c.1549–50 (Elders 1981); probably copied in Wittenberg by Jodocus Schalreuter (Elders 1981) (numbering according to Elders 1981)	32



## B. Prints

Siglum	Title	RISM siglum vdm no. (consulted copy)	Motet no.
Ei	WOLFGANGI   FIGVLI NVMBURGANI.   VETERA NOVA, CARMINA SACRA ET SE- LECTA, DE NATALI DOMINI NOSTRI IESV CHRI- sti, à diuersis musicis composita. <i>Quatuor volum.</i>   Zwanzig artige vnd kurtze Weynacht Liedlein/ alt vnd new/   mit sonderm Fleis zusammen bracht mit vier Stimmen/ vormals   nie gedruckt. Der Erste Theil (Frankfurt an der Oder: Johann Eichorn, 1575)	RISM 1575 <sup>2</sup> – (D-Mbs)	27
Fo <sup>1</sup>	NOVVM ET INSIGNE OPVS   MVSICVM, SEX, QVINQVE, ET QVATVOR VOCVM,   CUIVS IN GERMANIA HACTENVVS NIHIL SIMILE   VSQVAM EST EDITVM (Nuremberg: Hieronymus Formschneider, 1537)	RISM 1537 <sup>1</sup> vdm 35 (D-Mbs)	29, 54
Fo <sup>2</sup>	SECVNDVS TOMVS NOVI   OPERIS MVSICI, SEX, QVINQVE ET   QVATVOR VOCVM, NVNC   RECENS IN LVCEM   EDITVS (Nuremberg: Hieronymus Formschneider, 1538)	RISM 1538 <sup>3</sup> vdm 37 (D-Mbs)	50
Fo <sup>3</sup>	Tabulatur auff die Laudten etli= cher Preamble/ Teutscher/ Wel= scher vnd Francösischer stück/ von Liedlein/ Muteten/   vnd schönen Psalmen/ mit drey vnd vier stym= men/ Durch Han[n]s Gerle Luttinisten/ Burger vnd Lauttenma= cher zu Nürenberg/ ordenlich gesetzt/ vnd in Truck   gegeben/ Im M. D. XXXIII. Jar.   Mit Röm. Kaiserlicher vnd Kün. Mai. Freiheit begnadet/ in vier jaren nit   nach zu trücken/ Bey straff vnd peen zehen Marck löstigs goldes (Nuremberg: Hieronymus Formschneider, 1533)	Brown 1533 <sub>1</sub> vdm 68 (GB-Lbl)	29
Gr	LIBER SELECTARVM   CANTIONVM QVAS   VVLGO MVTETAS   APPELLANT SEX   QVINQVE ET   QVATVOR   VOCVM (Augsburg: Sigmund Grimm and Marx Wirsung, 1520)	RISM 1520 <sup>4</sup> vdm 18 (D-Mbs)	53
Kr	SELECTISSIMÆ   NECNON FAMILIARISSIMÆ   Cantiones, ultra Centum.   Vario Idiomat[a]e vocu[m], tam multiplicium q[uam] etia[m] paucar[um].   FVGÆ quoq[ue], ut vocantur, a Sex usque ad duas voces:   Singulæ tum artificiose, tum etiam mire iucunditatis.   Besonder Außerleßner/ kunstlicher/ lustiger Gesanng/   mancherlay Sprachen/ mer dann hundert Stuck/ von Acht stym[m]en an/   bis auf zwo: Vnd Fugen/ von Sechsen auch bis auf zwo: Alles vorder nutzlich   vnd handsam zu sinngen/ Vnd auf Instrument zebrauchen (Augsburg: Melchior Kriesstein, 1540)	RISM 1540 <sup>7</sup> vdm 51 (A-Wn)	52
Rh <sup>1</sup>	SELECTÆ HARMONIÆ   QVATVOR VOCVM   DE PASSIONE DOMINI (Wittenberg: Georg Rhau, 1538)	RISM 1538 <sup>1</sup> vdm 36 (D-Ju)	33
Rh <sup>2</sup>	SACRORVM HYMNORVM LIBER PRIMVS.   Centum & triginta quatuor HYMNOS continens, ex optimis   quibusq[ue] Authoribus musicis collectus, Inter quos primi artifices in hac æditione sunt, Thomas Stoltzer, Henricus Finck.   Arnoldus de Bruck. Et alij quidam (Wittenberg: Georg Rhau, 1542)	RISM 1542 <sup>12</sup> vdm 1024 (A-Wn)	37, 39

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

## C. Chant sources

Abbreviation	Description
A-Gu Cod. 29	Graz, Universitätsbibliothek, Cod. 29 (fourteenth-century antiphoner in two volumes (with Cod. 30) from the abbey of St. Lambrecht (Styria), Austria)
A-LIs Hs. 713	Remains of an anon. letter (c.1500), possibly from Salzburg, containing a Credo and the hymn <i>Patris sapientia</i>
A-Wn Cod. 1915	Vienna, Österreichische Nationalbibliothek, Handschriftenabteilung, Cod. 1915 (fifteenth/sixteenth century diurnal, probably from convent of St. Magdalena, Vienna)
A-Wn Cod. 4494	Vienna, Österreichische Nationalbibliothek, Handschriftenabteilung, Cod. 4494 (Orationale of Emperor Friedrich III)
<i>Agenda Pataviensis</i> (1514)	Agenda Patavien[is] (Vienna: Johannes Winterburger, 1514) [VD16 A 736; vdm 286] (A-Wn)
<i>Antiphonarium speciale</i> (1511)	[Antiphonarium speciale Augustense] (Basel: Jacob Wolff from Pforzheim, 1511) [VD16 A 2947; vdm 721] (D-Mbs)
<i>Antiphonarius</i> (1519)	Antiph[onarius] [commonly known as the 'Antiphonale Pataviense'] (Vienna: Johannes Winterburger, 1519) [VD16 A 2946; vdm 4] (D-Mbs)
<i>Breviarium Frisingense</i> (1516)	Directorium seu Index diuinorum officiorum: Secundum ritum ecclesie [et] diocesis frisingen[is] (Venice: Johann Oswald, 1516) [VD16 ZV 27071] (D-Mbs)
DK-Kk 3449, 8°	København, Det kongelige Bibliotek Slotsholmen, Gamle Kongelige Samling 3449, 8° (manuscript antiphoner in seventeen volumes from Augsburg cathedral; 1580)
<i>Exemplar in modum accentuandi</i> (1513)	Exemplar in modu[m] accentua[n]di s[e]c[un]d[u]m ritu[m] chori eccl[es]ie Patavien[is] (Vienna: Johannes Winterburger, 1513) [VD16 M 5746; vdm 636] (A-Wn)
<i>Graduale Pataviense</i> (1511)	Grad[ua]le patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs)
PL-Wrk MS 58	Wrocław, Archiwum Archidiecezjalne, MS 58 ('Neumarkt Cantionale')
<i>Psalterium Pataviense</i> (1512)	Psalteriu[m]   cum Antiphonis. Respon[so]rijs. Hymnisq[ue] in not[is] mu[s]icalibus etc. (Vienna: Johannes Winterburger, 1512) [VD16 ZV 2511; vdm 1549] (A-M)
<i>Responsoria</i> (1509)	Respo[n]soria nouiter cu[m] notis im[press]a: de t[em]p[or]e [et] sanctis per   totum annu[m]: regenti[bus] [et] scolaribus   vtilissima. (Nuremberg: Johann Stuchs, 1509) [VD16 R 1197; vdm 835] (D-Mu)

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

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