

**DENKMÄLER DER TONKUNST
IN ÖSTERREICH
BAND 163.5**

NEW SENFL EDITION 5

**LUDWIG SENFL
MAGNIFICAT SETTINGS
MASS ORDINARIES**

Edited by
STEFAN GASCH

HOLLITZER
H

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**LUDWIG SENFL
MAGNIFICAT-VERTONUNGEN
MESSORDINARIEN**

Herausgegeben von
STEFAN GASCH

(in Verbindung mit Scott Lee Edwards und Julia Moser)

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CRITICAL APPARATUS

EDITORIAL CONVENTIONS

The goal of the editor 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 contemporary 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.

On the Edition

The intention is 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 (Q, V, etc.). 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 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. Final notes of sections are always notated as longs, whereas in the sources they are occasionally written as *maximae*. They are technically unmeasured and last as long as necessary to allow for all voices to end together. 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 longs and imply indeterminate duration.

A combination of normal and dotted barlines is used in the edition. Dotted barlines are used to preserve original note values whenever they exceed the length of a measure instead of dividing note values into tied notes, as would be common in modern notation. Final barlines mark ends of pieces where the last section in the edition is the last one to be heard in performance. The music sometimes implies the need to bar one or more voices differently; in those cases, the note values of the principal source are preserved in the edition and 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 the Magnificat settings as well as the Mass Ordinaries has been standardised according to Neo-Latin orthography and modern liturgical sources. Proper names and *nomina sacra* are capitalised. All punctuation is editorial. Textual repetitions indicated in the source by signs of repetition (*ij*) are written out and placed in angle brackets. In cases where the sources do not contain text, but the editor considers it necessary, the text has been added in italics.

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. Phonetic hyphenation, as common in liturgical books such as the *Liber usualis* (1961), is used throughout.

While the sources of the Munich court chapel, which could document the performance of Senfl's Magnificat cycles, are lost, the Munich choirbooks are among the most important sources for Senfl's Mass Ordinaries. These manuscripts point to the kind of performance practices Senfl

would personally have known and provide valuable insights into how texts were sung by the Munich court chapel. Their alignment of text and notes is executed with great care. Contrary to what modern readers and musicians might expect, however, the scribes of the Munich choirbooks include 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 following a large intervallic leap. In doing so, the manuscripts reveal the disparities that can occur between theoretical prescription and performance practice and contradict contemporary theorists such as Giovanni Maria Lanfranco, whose discussion of singing text with music (*Scintille di musica* (Brescia: Lodovico Britannico, 1533)) formed the basis for later sixteenth-century expansions on this topic by Gioseffo Zarlino and Gaspar Stoquerus. Thus, the Munich choirbooks make it clear that various types of text underlay were in use at the time.

Thus, wherever available, text underlay is transcribed as it appears in the designated principal source. Additionally, plainchant sources and the text underlay of the respective melodies have been consulted. Further details how to underlay the text were decided by the editor on the basis of a few basic principles. 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 apply the words of the corresponding phrase of the chant to voices featuring the chant.
- to apply the same text in voices that move in parallel or in imitation.
- to apply the same text to repeated motivic sequences.
- to group words on the basis of syntax or meaning and organise them to accord with cadences and rests.
- to place the last syllable of a word under the final note in a cadence.
- to assign no more than one syllable to a ligature.

When sources and theorists do not offer clear guidance, the editor takes into account the accentual aspects of the language.

Literature consulted

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.

Plainchant

Senfl's compositions intended for liturgical services are based on a performance practice in which musical units of different forms alternate in making the word sound. In alternatim performance, only parts of the text are set polyphonically, while others were sung in plainchant or played by the organist as improvisation. As no chant sources survive that can be associated with Senfl's direct environment, it is not known which plainchant versions he used. It might even be that he knew the chant by heart and never used written sources.

The sources of Senfl's music, however, only include the polyphonic sections of each piece. To allow for a complete performance and study of Senfl's compositions, the odd-numbered verses of the Magnificat settings are included in standardised chant notation in the edition (see the Critical Reports of the Magnificat settings below).

No sources from the Munich court have survived for the liturgy of the Mass. Therefore, other sources had to be used for comparison, which, although they show similar readings, were certainly not the exact model for Senfl's polyphonic movements. In order to show the liturgical tradition in which Senfl's masses were composed, an attempt was nevertheless made to trace these monophonic melodies, which are given or referred to in the Critical Reports to each mass. The different alternatim concepts of the individual masses are discussed in the introduction to this volume.

Notated accidentals, 'intended' accidentals, and partial staff signatures

Accidentals that appear in the principal source are placed in front of the notes in the edition. Cautionary accidentals in the sources are not included in the edition but are documented in the critical reports.

It is generally accepted that, in Senfl's time, 'intended' accidentals, not written out in the source, would have been added not by the scribes but by the performers. However, as these accidentals might have a major effect on how a piece sounds, the editor adds them to allow easier accessibility of the repertoire for non-expert scholars and musicians. These editorial accidentals are placed above the relevant notes and apply only to these. In some cases, accidentals are added to complement partial staff signatures. To make the use of editorial accidentals transparent, the guidelines for the

addition of the accidentals as well as arising problems are explained in the following.

The practice of adding ‘intended’ flats and sharps, not notated in the source but supplied by the performer, is today discussed in the teaching, study, and performance of music under the label *musica ficta*. It is roughly guided by three basic rules derived from contemporary theoretical writings (first compiled by Edward Lowinsky in 1964):

1. the simultaneous sounding of *mi* against *fa* is prohibited;
2. a perfect consonance should be approached by the nearest imperfect consonance;
3. the note above a *la* should be solmized as a *fa*.

The purpose of the first rule is to avoid false perfect intervals (diminished, augmented) on a vertical level, between two voices sounding at the same time. The second rule concerns cadences, in which the sixth or third (or their compounds), which lead to the octave or unison, should be altered or lowered respectively. The last rule is applied in most cases to avoid dissonances on a horizontal level within one voice, such as melodic tritones.

In general, the editor weighs considerations of melodic principles, note values, and simultaneously sounding intervals, thereby avoiding excessively stark dissonances without smoothing out all acoustic delicacies. In the edition, accidentals were added according to the first rule only to prevent diminished/augmented unisons and octaves. In cadences—i.e., at least a discantus—tenor clausula—accidentals have been added also in those cases when a clausula is not fully executed (i.e. if the final note of a tenor clausula would be left out), or if a lower voice enters on a different pitch than the one the cadence of the upper voices is leading to (*cadenza fuggita*). An inflection is not applied, however, if this would cause diminished/augmented unisons and octaves. The second and third rules are applied in combination mostly in final cadences, where a sixth above the finalis is inflected by a flat—if this does not create a dissonance with another voice.

Editorial accidentals are placed in brackets where an inflection is more arguable. This concerns cases in which

- a. inflections concern notes with rhythmical values such as minims or smaller;
- b. an inflection creates dissonances;
- c. an inflection changes the interval structure of a melodic line that features or imitates the cantus firmus.

Inflected raised thirds and tenths in final sonorities (*tierce de Picardie*), which are described by Italian writers such as Pietro Aaron and Giovanni Spataro, have not been considered by the editor (see Aaron’s statement, which was commented on by Spataro in a letter in the *Thoscannello de la musica* [...], [Venice: Bernardino et Mattheo de Vitali, 1523]: Lib. 2, Cap. 20, sigs. [Ii^v–I^v]) and the comments on this passage in Berger 1987: 138–9, who also points to further evidence for inflected raised thirds and tenths in writings by Giovanni Maria Lanfranco, Stefano Vanneo, and Nicola Vicentino).

It must be noted, however, that the editor’s accidentals are only suggestions, and that in many cases more than one choice may be possible, as the three abovementioned rules frequently contradict each other. Concerning intervals as diminished/augmented unisons and octaves, scholars have so far disagreed on whether diminished/augmented intervals should be accepted in favour of a discantus clausula with a semitone produced by an inflection (rule 2), or if the clausula should be ‘sacrificed’ in favour of correct counterpoint (rule 1; the current scholarly positions are summarized by Peter Urquhart in 2020). Other writers have raised doubts whether unwritten cadential accidentals were added in the German-speaking lands at all, and if they can be considered ‘intended’ today (see Toft 1992: 95–102 and Brinzing 1998: 222, who both rely on the preface to the print *Viel feiner lieblicher Stucklein* [...] und tentz (Breslau: Crispin Scharffenberg, 1555 = RISM A/1 H 5123; RISM 1555³⁵; Brown 1555², edited by Paul and Bartholomäus Hess). The editor thus encourages scholars and performers of Senfl’s Magnificat settings and Mass Ordinaries to explore the need and the musical possibilities of ‘intended’ accidentals.

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.
- Karol Berger, *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge, 1987).
- Armin Brinzing, *Studien zur instrumentalen Ensemblesmusik im deutschsprachigen Raum des 16. Jahrhunderts*, 2 vols., Abhandlungen zur Musikgeschichte, 4 (Göttingen, 1998).
- 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.
- Robert Toft, *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century* (Toronto, 1992).
- 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.
- ‘Three Perspectives on Three Rules: A Very Short Presentation on Musica Ficta’, *Journal of the Alamire Foundation*, 12 (2020), 197–203.

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 (in case of the Magnificat setting), along with the source of the text and translations in English (see the Critical Reports below). The text of the Ordinary of the Mass is assumed to be known and is therefore not included or translated.
- Notes on the cantus firmus, for example in which liturgical sources similar monophonic versions can be found, and whether and how the chant appears in transposition in Senfl's setting or deviates from the monophonic versions (see also the section Plainchant above). 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. Each source is designated by an editorially-assigned siglum based on the location of the manuscript and the name of the printer. 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. 212–15). 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 italics; with regard to the ascription of authorship, the editor follows the SC. It is assumed that an attribution to

Senfl of the first movement of a Mass Ordinary also applies to all further movements, unless otherwise stated in the source. When the source is a set of partbooks, the attribution is derived from the tenor (unless stated otherwise), as is the heading of a piece, which is also indicated in italics. The abbreviation 'anon.' indicates that no ascription is present.

For example, the entry:

Zwi² D-Z 81/2, [no. 46], no. 45 (D, T, B), *LS*,
text in T and B, text incipit in D, Ct missing

indicates that a composition in Zwickau, Ratsschulbibliothek MS 81/2 (abbreviated in the relevant volume as **Zwi²**), a manuscript set of partbooks, is numbered in the source as 45, but assigned number 46 in Gasch 2013 (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 those cases in which there is a transmission in printed sources, only one complete extant copy of a print has been consulted for the edition and is identified by its 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.

The section titled 'Variant Readings' offers a detailed comparison of all sources of a composition with the exception of intabulations. 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 (only in case of canons)
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 found in the manuscript **Reg**⁴, where it is subdivided into a semibreve followed by a minim.

The entry:

47₂ B **Gr** Sb-*e*

indicates that contrary to the edition, in the print **Gr** the second note in the bassus in measure 47 is a semibreve on *e*. (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’.

- a section called ‘Remarks’, in which any further information regarding either the composition, its transmission, and/or the sources is stated.

GENERAL ABBREVIATIONS

ascr.	ascribed	A	Altus
attr.	attributed	B	Bassus
Br	Brevis	Ct	Contratenor
<i>c.</i>	<i>circa</i>	D	Discantus
confl.	conflicting	Q	Quinta vox
d.	died	T	Tenor
ed./eds.	editor/s	V	Vagans
edn.	edition		
esp.	especially		
f.	following		
fol./fols.	folio/folios		
Fu	Fusa		
Gl-tab.	German lute tablature		
lig.	ligature		
Lo	Longa		
m./mm.	measure / measures		
Mi	Minima		
MS	manuscript		
Mx	Maxima		
no./nos.	number/s		
p./pp.	page/s		
Ps.	Psalm		
r	recto		
repr.	reprint		
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.	volume		
vv	voices		

BIBLIOGRAPHICAL ABBREVIATIONS

Corpus Monodicum	Corpus Monodicum. Die einstimmige Musik des lateinischen Mittelalters (Digital Edition Alpha Version 2.1 2023) < https://corpus-monodicum.de >
DTB	Denkmäler der Tonkunst in Bayern
DTÖ	Denkmäler der Tonkunst in Österreich
KBM	Kataloge Bayerischer Musiksammlungen
<i>MGG</i> ²	<i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn. (see Bibliography)
<i>New Grove</i> ²	<i>The New Grove Dictionary of Music and Musicians</i> (see Bibliography)
RISM	Répertoire International des Sources Musicales (see Bibliography)
SC	Senfl Catalogue (see Bibliography)
VD16	<i>Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts</i> < https://www.bsb-muenchen.de/sammlungen/historische-drucke/recherche/vd-16 >
VD17	<i>Das Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts</i> < www.vd17.de >
vdm	Verzeichnis deutscher Musikfrühdrucke < http://vdm16.sbg.ac.at >

RISM SIGLA

A-A	Admont, Benediktinerstift
A-KN	Klosterneuburg, Augustiner-Chorherrenstift, Bibliothek
A-Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung
CH-SGs	St. Gallen, Stiftsbibliothek
CZ-TRE	Třeboň, Státní oblastní archiv v Třeboni, department Český Krumlov, Chaplain's library
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung
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-LEu	Leipzig, Universitätsbibliothek, 'Bibliotheca Albertina'
D-Mbs	München, Bayerische Staatsbibliothek
D-Mu	München, Universitätsbibliothek
D-Ngm	Nürnberg, Germanisches National-Museum, Bibliothek
D-ROu	Rostock, Universität Rostock, Universitätsbibliothek: Abt. Sondersammlungen, Musikalien
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-SI	Stuttgart, Württembergische Landesbibliothek
D-WGlh	Lutherstadt Wittenberg, Stiftung Luthergedenkstätten in Sachsen-Anhalt/Lutherhaus Wittenberg (<i>olim</i> Wittenberg, Staatliche Lutherhalle (D-WGI))
D-WII	Wiesbaden, Hessische Landesbibliothek
D-WRhk	Weimar, Herderkirche, Ephoralbibliothek
D-Z	Zwickau, Ratsschulbibliothek
I-Nn	Napoli, Biblioteca Nazionale Vittorio Emanuele III
PL-Kj	Kraków, Biblioteka Jagiellońska
S-STr	Strängnäs, Roggebiblioteket

SOURCES

(Library sigla are cited according to RISM)

A. Manuscripts

Siglum	Library and Shelfmark	No.
Des	D-DEI Georg Hs. 130–133.8° 4 partbooks (D, A, T, B); Dessau; c.1553–5 (date 1555 on cover of T); probably copied for use by the ‘Kantorei’ of the Latin school in Dessau; MS formerly belonged to the library of Prince Georg III of Anhalt-Dessau (numbering according to Brinzing 1997)	6
Dre¹	D-DI Mus. Glashütte 5 2 partbooks (C, A); Saxony; October 1583–October 1584; additions from c.1585–1588 and c.1600 (pagination according to RISM online)	1, 5
Dre²	D-DI Mus. Pi Cod. VIII Choirbook; Pirna, Stadtkirche St. Marien; c.1560–75 (Steude 1974) (numbering according to Steude 1974)	9
Eis	D-EIa 40.7-133 (‘Eisenacher Kantorenbuch’; <i>olim</i> s.s.) Choirbook; Eisenach; c.1540	1–8
Erl¹	D-ERu MS 473/2 Choirbook; Heilsbronn, Cistercian monastery; 1548 (date in MS) (numbering according to Krautwurst 1965/67)	1–8
Erl²	D-ERu MS 473/3 Choirbook; Heilsbronn, Cistercian monastery; 1545 (date in MS); copied by Johannes Härtung (numbering according to Krautwurst 1965/67)	5, 15
Got	D-GOI Chart. A 98 (‘Gotha Choirbook’) Choirbook; Torgau; July 1545 (date on title page); copied under the direction of Johann Walter for the Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	15
Kra	PL-Kj Mus. ms. 40013 Choirbook; Torgau; c.1540; copied under the direction of Johann Walter, probably for the Pfarrkirche in Torgau (numbering according to Gerhardt 1949: 45–93)	15
Kru	CZ-TRE, department Český Krumlov, Chaplain’s library, Graduale no. 35 (<i>olim</i> 9) Choirbook; Český Krumlov; second half of sixteenth century, with additions in first half of seventeenth century	1–8
Lei	D-LEu Thomaskirche 51 2 partbooks (T, B) of an original 4; Leipzig; c.1555; perhaps copied under Melchior Heger, cantor at the Thomaskirche (numbering according to Noblitt 1981)	15
Mun¹	D-Mbs Mus.ms. 5 Choirbook; Munich; c.1525; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	10

Signum	Library and Shelfmark	No.
Mun²	D-Mbs Mus.ms. 37 Choirbook; Munich; c.1525–31; copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	11, 12, 13, 14
Mun³	D-Mbs Mus.ms. 47 Choirbook; Munich; c.1543–50 (Bente 1968); c.1555 (KBM 5/1); copied for use by the Bavarian court chapel (numbering according to KBM 5/1)	12, 14
Nur¹	D-Ngm 83795 [T] 1 partbook (T) of an original 5?; Torgau; 1535–6; copied under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	15
Nur²	D-Ngm 83795 [B] 1 partbook (B) of an original 5?; Torgau; 1539–48 (Gerhardt 1949), 1542–5 (Gottwald 1988); copied by under the direction of Johann Walter for use at the Pfarrkirche or Schlosskirche in Torgau (numbering according to Gerhardt 1949: 45–93)	1, 15
Reg¹	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)	1, 2, 6, 15
Reg²	D-Rtt F.K. Musik 76 Abth. II Choirbook; Saxony (Gottwald 1962/63); c.1530–8 (Gottwald 1962/63); c.1533–4 (Steinhilber 2011)	4
Ros	D-ROu Mus. Saec. XVI-49/4 6 partbooks (D, A, T, B, Q, 6); Hamburg; 1566 (date on title page); compiled and copied by Jacob Praetorius I (title page), organist at the churches of St Gertrud and St. Jacob in Hamburg	1, 2, 5, 7, 8
Stu¹	D-Sl Mus. I fol. 26 Choirbook; Stuttgart; c.1540 (Kirsch 1966); copied by Nikolaus Peuschel for use by the court chapel of Ulrich, Duke of Württemberg (numbering according to Gottwald 1964)	4, 5
Stu²	D-Sl Mus. I fol. 29 Choirbook; Stuttgart; 1563–4 (dates in MS); copied by Johann Chamerhueber for use by court chapel of Christoph, Duke of Württemberg (numbering according to Gottwald 1964)	8
Vie	A-Wn Mus.Hs. 15500 Choirbook; of German origin; 1544 (date on fol. 1) (numbering according to Kirsch 1961)	1, [2], [3], [4], [5], [6], 7
Wit	D-WGlh ss 2181 (<i>olim</i> 403/1048) 1 partbook (T); probably of central German origin; c.1523–38 (dates in MS) (numbering according to Tenorlied 2)	1–8

B. Prints

Siglum	Title	RISM siglum vdm No. (consulted copy)	No.
Be	DIPHONA AMOENA ET FLORIDA, Selectore Erasmo Rotenbuchero, Boiaro (Nuremberg: Johann vom Berg and Ulrich Neuber, 1549) (D-Mbs)	RISM 1549 ¹⁶ vdm 1122	1, 6
Ei	WOLFGANGI FIGVLI NVMBURGANI. VETERA NOVA, CARMINA SACRA ET SE- LECTA, DE NATALI DOMINI NOSTRI IESV CHRI sti, à diuersis musicis composita. Quatuor vocum. Zwanzig artige vnd kurtze Weynacht Liedlein/ alt vnd new/ mit sonderm Fleis zusammen bracht mit vier Stimmen/ vormals nie gedruckt. Der Erste Theil (Frankfurt an der Oder: Johann Eichorn, 1575)	RISM 1575 ² – (D-Mbs)	Appendix
Fo	MAGNIFICAT OCTO TONO= RVM AVTORE LVDO= VICO SENFLIO HELVETIO. (Nuremberg: Hieronymus Formschneider, 1537)	RISM A/I S 2807 vdm 98 (D-Mbs)	1–8
Rh¹	OPVS DECEM MISSARVM QVATVOR VOCVM, IN GRATIAM SCHOLARVM ATQVE ADEO OMNIVM MVSICES STVDIOSORVM, COLLECTVM A GEORGIO RHAVVO (Wittenberg: Georg Rhau, 1541)	RISM 1541 ¹ vdm 1019 (A-Wn)	15
Rh²	BICINIA GALICA/ LATINA/ GERMANICA/ EX PRAESTANTISSIMIS MVSICORCVM monumentis collecta, & secundum seriem tonorum disposita. TOMVS PRIMVS (Wittenberg: Georg Rhaw, 1545)	RISM 1545 ⁶ vdm 1163 (A-Wn)	1
Ro	[Missa sine nomine] MDLVIII (Ronneburg/Büdingen: s.n., 1557/58)	RISM A/I S 2811 – (D-WII)	15
We	CANTILENÆ LATINÆ ET GERMANICÆ IIII, ET V. VOCVM in salutiferum IESU CHRISTI Domini Nostri Natalem. Lateinische vnd Deutzsche Weinacht Lieder/ mit Vier und Fuenff Stimmen. (Wittenberg: Matthæus Welack, 1591)	RISM 1591 ²⁵ – (S-STr)	Appendix

C. Chant sources

Abbreviation	Description
<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 4101	Munich, Bayerische Staatsbibliothek, Clm 4101 (gradual from the former Augustinian monastery Holy Cross in Augsburg, written by Jacobus Wegelin, dean of the monastery; 1497).
D-Mbs Clm 19267	Munich, Bayerische Staatsbibliothek, Clm 19267, ‘Introitus Graduale Offertoria sub officio diuino in choro decantanda’ cum notis musicis per totum librum adiectis (Regensburg, c.1340).
D-Mu 4° Cod.ms. 170	Munich, Universitätsbibliothek, Cod.ms. 170 (organ book with plainchant melodies for the office, copied by Bernhard Rem (Augsburg, Carmelite monastery of St. Anna, 1514–18)).
<i>Graduale Pataviense</i> (1511)	Grad[uale] patavien[se] (Vienna: Johannes Winterburger, 1511) [VD16 G 2728; vdm 272] (D-Mbs).
<i>Graduale Romanum</i> (1488)	[Graduale Romanum] (Basel: Michael Wenssler and Jakob von Kilchen, 1488) [GW 10979] (D-B).
<i>Graduale Romanum</i> (1618)	Graduale Romanvm Ivxta Novvm Missale Recognitvm: Pro Ecclesiis Maxime Rvralibvs Dioeceseos Frisingensis accomodatum (Ingolstadt: Elisabeth Angermaier, 1618) [VD17 12:121739W] (D-Mbs).
<i>Graduale Romanum</i> (1957)	GRADUALE SACROSANCTÆ ROMANÆ ECCLESIAE DE TEMPORE ET DE SANCTIS (Paris, etc., 1957).
<i>Missale Frisingense</i> (1520)	[O]rdo missalis s[ecundu]m bre[uiariu]m eccl[es]ie Frisingens[is], (Venice: Petrus Liechtenstein/Augsburg: Johannes Oswalt, 1520) (D-Mbs Res./2 Liturg. 220).

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