

Alleluia*, Alleluia, Alleluia, Alleluia.

Cum Psalmis, 109, 110 et 111.

Antiphon from Ms without title 72 sacred songs - BSB Mus.ms. 52
The psalms set to Falsibordoni settings from the same Manuscript

Ludwig Senfl
ed. Andreas Stenberg



Al - le - lu - ia*



Alle - lu - ia*

DISCANTUS
Allelu

CONTRATENOR
Alleluia

TENOR
Alle

BASSUS
Allelu

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

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

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Psalm 109 (Versio Vulgata), Septimi tonus

Falsibordoni formula from Ms without title 72 sacred songs - BSB Mus.ms. 52

Johannes Cochlaeus: Musica [printed c. 1507] [fol. 9v]

De psalmarum intonatione

[Seventh tone]



Di xit d[o mi] n[u]s d[o mi] no me o | se de a dex [tris] m[e is]

DISCANT'



ALTUS



TENOR



BASSUS



donec ponam ini - mi - cos tu - os scabellum

donec ponam ini - mi - - - cos tu -

c.f.
donec ponam ini - mi - cos tu - os scabellum

donec ponam ini - mi - cos tu - os scabellum

pe - dum tu - o - rum.

os scabellum

pe - dum tu - o - rum.

pe - dum tu - o - rum.

2 Virgam virtutis tuae emittet Dominus ex Sion:

dominare in medio inimicorum tuorum.

3 Tecum principium in die virtutis tuae in splendoribus sanctorum:

ex utero, ante luciferum, genui te.

4 Juravit Dominus et non poenitebit eum:

tu es sacerdos in aeternum secundum ordinem Melchisedech.

5 Dominus a dextris tuis:

confregit in die irae suae reges.

6 Judicabit in nationibus, implebit ruinas:

conquassabit capita in terra multorum.

7 De torrente in via bibet:

propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto:


Sicut erat in principio est nunc et semper et in saecula saeculorum. Amen.

Transcription

Ludwig Senfl

ed. Andreas Stenberg

Tenor



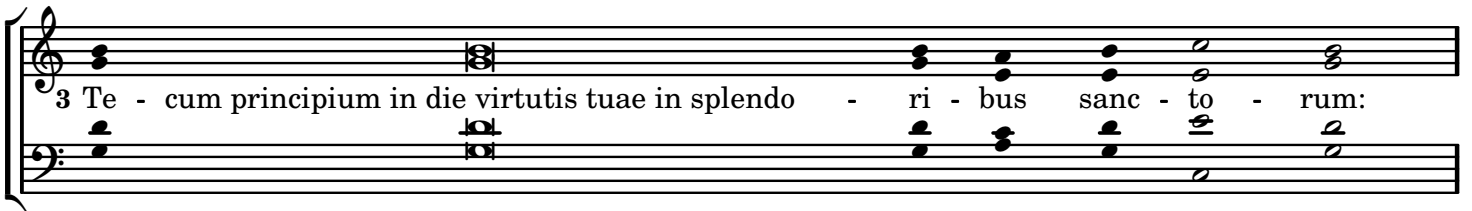
1 Di - xit Dominus Do - mi - no me - o: se - de a dex - tris me - is,



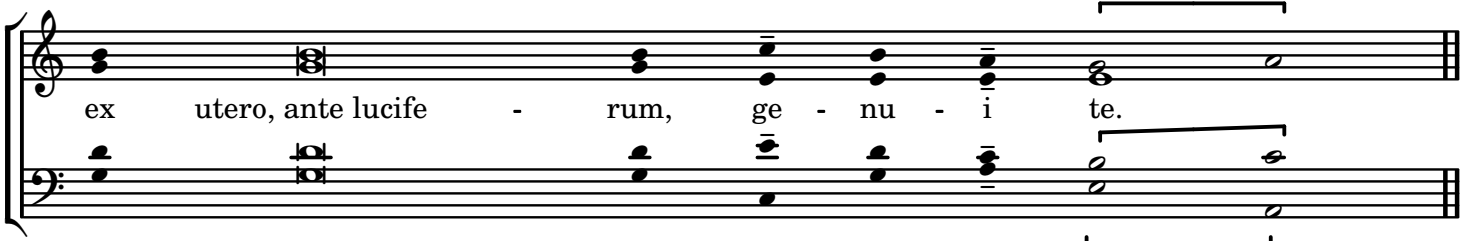
do - nec ponam i - ni - mi - cos tu - os sca - bel - lum pe - dum tu - o - rum.



2 Virgam virtutis tuae emittet Do - mi - nus ex Si - on: do - minare in medio ini - mi - co - rum tu - o - rum.




3 Te - cum principium in die virtutis tuae in splendo - ri - bus sanc - to - rum:



ex utero, ante lucife - rum, ge - nu - i te.



4 Ju - ravit Dominus et non poe - - ni - te - bit e - um:



tu es sacerdos in aeternum secun - dum or - di - nem Mel - chi - se - dech.



5 Do - minus a dex - tris tu - is: con - fregit in die i - rae su - ae re - ges.



6 Ju - dicabit in nationibus, im - ple - bit ru - i - nas: con - quassabit capita in ter - ra mul - to - rum.

7 De torrente in vi - a bi - bet: prop - terea ex - al - ta - bit ca - put.

8 Glo - ri - a Pat - ri et fi - li - o et Spi - ri - tu - i Sanc - to,

Si - cut erat in principio est nunc et sem - per et in saecula sae cu - lo - rum. A - men.

The Antiphon is repeated ad lib.

Antiphona: Alleluia, ut Supra

Psalm 110 (Versio Vulgata), Septimi tonus

Falsibordoni formula from Ms without title 72 sacred songs - BSB Mus.ms. 52

Johannes Cochlaeus: Musica [printed c. 1507] [fol. 9v]

De psalmarum intonacione

[Seventh tone]



Confitebor tibi, Domine, in toto corde meo:* in consilio justorum, et congregatione.

Ludwig Senfl

ed. Andreas Stenberg

DISCANT'



ALTUS



TENOR



BASSUS



2 Magna ope - ra Do - mi - ni: exquisita in omnes volun-
 2 Magna ope - ra Do - mi - ni: exquisita in omnes volun-
 2 Magna ope - ra Do - mi - ni: exquisita in omnes volun-
 c.p.f.
 2 Magna ope - ra Do - mi - ni: exquisita in omnes volun-

6
 ta - tes e - jus.
 ta - tes e - jus.
 ta - tes e - jus.
 ta - tes e - jus.

3 Confessio et magnificentia opus ejus:
et justitia ejus manet in saeculum saeculi.

4 Memoriam fecit mirabilium suorum, misericors et miserator Dominus.

5 Escam dedit timentibus se;

memor erit in saeculum testamenti sui.

6 Virtutem operum suorum annuntiabit populo suo,

7 ut det illis haereditatem gentium.

Opera manuum ejus veritas et judicium.

8 Fidelia omnia mandata ejus, confirmata in saeculum saeculi,
facta in veritate et aequitate.

9 Redemptionem misit populo suo;
mandavit in aeternum testamentum suum.

Sanctum et terribile nomen ejus.

10 Initium sapientiae timor Domini;

intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.

Gloria Patri et Filio


et Spiritui Sancto:

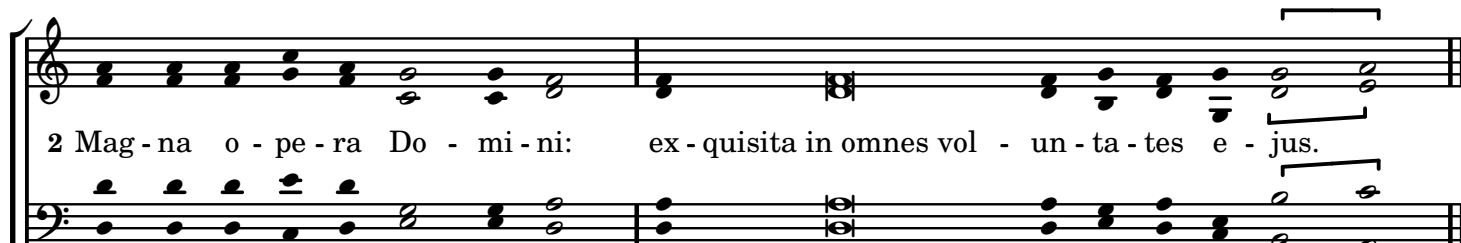
Sicut erat in principio est nunc et semper
et in saecula saeculorum. Amen.

Transcription

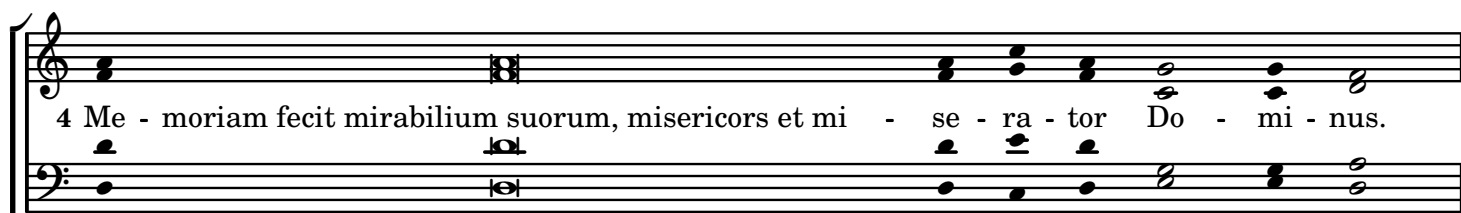
Ludwig Senfl

ed. Andreas Stenberg

Tenor  Confitebor tibi, Domine, in toto corde me-o, in consilio justorum, et congrega-ti-o-ne.

 2 Mag-na o-pe-ra Do-mi-ni: ex-quisita in omnes vol-un-ta-tes e-jus.
c.p.f.

 3 Con-fessio et magnificenti-a o-pus e-jus, et justitia ejus manet in sae-cu-lum sae-cu-li.

 4 Me-moriam fecit mirabilium suorum, misericors et mi-se-ra-tor Do-mi-nus.
c.p.f.

5 Es - cam dedit ti - men - ti - bus se;

memor erit in saeculum testamenti su - i. 6 Virtutem operum suorum annuntiabit popu - lo su - o,

7 ut det illis haere - di - ta - tem gen - ti - um. O - pera manuum ejus veri - tas et ju - di - ci - um.

c.p.f.

8 Fidelia omnia mandata ejus, confirmata in saeculum sae - cu - li, facta in veritate et ae - qui - ta - te.

9 Re - demptionem mi - sit po - pu - lo su - o; man - davit in aeternum tes - ta - men - tum su - um.

c.p.f.

Sanc - tum et terri - le no - men e - jus. 10 I - nitium sapien - ti - ae ti - mor Do - mi - ni;

in - tellectus bonus omnibus fa - ci - en - ti - bus e - um: lau - datio ejus manet in sae - cu - lum sae - cu - li.

c.p.f.

Glo - ri - a Pat - ri et fi - li - o et Spi - ri - tu - i Sanc - to,

Sicut erat in principio, et nunc et semper, et in saecula saeculorum. A-men.

c.p.f.

The image shows a musical score for an antiphon. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a vocal line with lyrics written below it. The lyrics are "Sicut erat in principio, et nunc et semper, et in saecula saeculorum. A-men." The bass staff contains a basso continuo line, indicated by the marking "c.p.f." below it. The music is written in a simple, homophonic style with block chords and moving lines. There are some bracketed markings at the end of the staves, possibly indicating phrasing or breath marks.

The Antiphon is repeated ad lib.

Antiphona: Alleluia, ut Supra

Psalm 111 (Versio Vulgata), Septimi tonus

Falsibordoni formula from Ms without title 72 sacred songs - BSB Mus.ms. 52

?Ludwig Senfl?

ed. Andreas Stenberg

Johannes Cochlaeus: Musica [printed c. 1507] [fol. 9v]

De psalmarum intonacione

[Seventh tone]



Beatus vir qui timet Dominum: in mandatis ejus volet nimis.

DISCANT'



ALTUS



TENOR



BASSUS



Potens in terra erit se - men e - jus; generatio rectorum

Potens in terra erit se - men e - jus; generatio rectorum

c.f.
Potens in terra erit se - men e - jus; generatio rectorum

Potens in terra erit se - men e - jus; generatio rectorum

bene - di - ce - tur.

bene - di - ce - tur.

⁸ bene - di - ce - tur.

bene - di - ce - tur.

3 Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum saeculi.

4 Exortum est in tenebris lumen rectis:
misericors, et miserator, et justus.

5 Jucundus homo qui miseretur et commodat; disponet sermones suos in judicio:
6 quia in aeternum non commovebitur.

7 In memoria aeterna erit justus;
ab auditione mala non timebit.

Paratum cor ejus sperare in Domino, 8 confirmatum est cor ejus;
non commovebitur donec despiciat inimicos suos.

9 Dispersit, dedit pauperibus; justitia ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.

10 Peccator videbit, et irascetur; dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

Gloria Patri et Filio et Spiritui Sancto:

Sicut erat in principio est nunc et semper et in saecula saeculorum. Amen.

Transcription

Ludwig Senfl

ed. Andreas Stenberg

Tenor

1 Be-atus vir qui ti-met Do - mi-num: in mandatis e - jus vo-let ni - mis.

2 Po-tens in terra e - rit se-men e - jus; ge-neratio recto - rum be - ne - di - ce - tur.

3 Glo-ria et divitiae in do-mo e - jus: et justitia ejus manet in sae-cu-lum sae-cu-li.

4 Ex-ortum est in tene - bris lu-men rec - tis: mi-sericors, et mi - se-ra-tor, et jus-tus.

5 Ju-cundus homo qui miseretur et com-mo-dat; dis-ponet sermones su - os in ju - di - ci - o:

6 quia in aeternum non com - mo - ve - bi - tur.

7 In memoria aeter - na e - rit jus - tus; ab audito - ne ma - la non ti - me - bit.

8 Pa - ratum cor ejus sperare in Do - mi - no, 8 con - firma - tum est cor e - jus;

8 non commovebitur donec despiciat i - ni - mi - cos su - os.

9 Dis - persit, de - dit pau - pe - ri - bus; jus - titia ejus manet in sae - cu - lum sae - cu - li:

cor - nu ejus ex - al - ta - bi - tur in glo - ri - a.

8 10 Peccator videbit, et irascetur; dentibus suis fremet et tabescet: desiderium peccatorum peri-bit.

8 Glo - ri - a Pat - ri et fi - li - o et Spi - ri - tu - i Sanc - to,

Si - cut erat in principio est nunc et sem - per et in saecula sae cu - lo - rum. A - men.

Antiphona: Alleluia ut Supra

Commentary:

The Antiphon is unascribed in the Ms. According to the Senflonline database (<http://www.senflonline.com/>) it is proposed as a setting by Senfl by M. BENTE in *Neue Wege der Quellenkritik und die Biographie Ludwig Senfls. Ein Beitrag zur Musikgeschichte des Reformationszeitalters*(Wiesbaden,1968).

The Senflonline database lists the setting as an Antiphone for second vespers of Easter. Mus. Ms. 52. Gives the heading in die Sancto Pasce Ad vesp. Sup ps an.

Although the Cantus database for gregorian chant lists several different melodies for Antiphons to the text Alleluia I have so far been able to find only two where the melody more closeely resembles the melodic material in the polyphonic setting.

The first is from a manuscript antiphonar from the stifts bibliotek of Einsiedeln. The antiphon is the third in a set of antiphons for the psalms in the hours for the time after Easter and thus ascribed to the sixth hour.

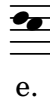
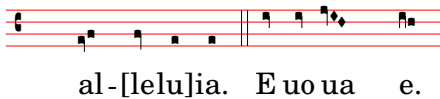
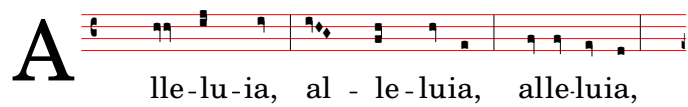
The second is from an Antiphonar printed by Joannis Winterpurger in Vienna 1519. This antiphon is ascribed to second vespers of easter.

The Einsiedeln manuscript as the Winterpurger print gives a psalm-finalis formula hat belongs to the seventh tone.

From:

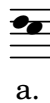
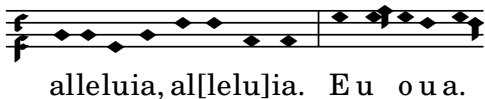
Einsiedeln, Stiftsbibliothek, Codex 611(89), f. 280r – Antiphonarum pro Ecclesia Einsidlensi

(<https://www.e-codices.ch/en/list/one/sbe/0611>)



From:

Antiphonarum, Joannis Winterpurger, Vienna Austrica 1519 BSB Res/ 2 Liturg. 11e



The ordo of the diocese of Freising, to which Munich belonged, assign Psalm 109 (VV numbering The Psalm is Ps. 110 in the hebraica), Dixit Dominus as the first psalm of second vespers of easter (The Vespers on the evening on easter sunday). Psalm 110 , Confitebor tibi, Domine is ascribed as second psalm and Psalm 111, Beatus Vir as the third.

The Antiphon: Alleluia, alleluia, alleluia, alleluia is prescribed for all the psalms. The same psalms and antiphon is also used in the weekday vespers after easter. (see Scannalia [cu]m ritum ac ordine[m] ecclesie [et] diocesis Frisingen[sis], Pars hyemalis. Venetijs 1520 BSB Res/2 Liturg. 49-1, fol. 148r.)

The polyphon sewenth tone formulas in Falsobordone style used for the psalm are from the same manuscript as the polyphonic setting of the Antiphon. The Mus.Ms 52 manuscript falsobordone settings to the psalm tones use the same monodic formula, a german chant variant, as cantus prius factus but assigns it to different voices.

The psalm is set alternatim with a group of chanters (Scola) singing odd verses and the choir singing the even verses.

The psalm settings are printed twice for each psalm in this edition. In the first rendering the first verse of each psalm is applied to the chant formula from J. Cochleaus early 16-th century musictheory-treatise and the second verse is set to one of the Falsobordoni formulas from Mus.Ms 52. Both Cochleaus monodic formula and the Falsobordoni formulas are given edited in a style that graphically is close to the originals. The rest of the verses are then printed as text, but divided to accomodate singing them to either the monodic formula or the falsibordoni.

The psalms are also printed in more modernised version where the whole psalms are set. I have also provided a formula for a flexa, that is a secondary cadence to be used where the text to a recitative is long with a natural division. I have thus given some of the verses a three phrase structure. Neither Cochleaus nor the Mus.ms 52 gives any directions for chases like this though the Solesmés tradition has rules for thes instances. I have constructed a weaker intermediate cadence using the first note/ chord of the mediant in Cochleaus and Mus.ms. 52 formulas and immediately returning to the recitation tone. An other solution would be to just take a breat/ make a ceasura in the recitative at such a division point.