

In die Sancto Pasce

Ad vesp. sup Ps An

# Alleluia\*, Alleluia, Alleluia

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

Ludwig Senfl

ed. Andreas Stenberg



Al - le - luia\*



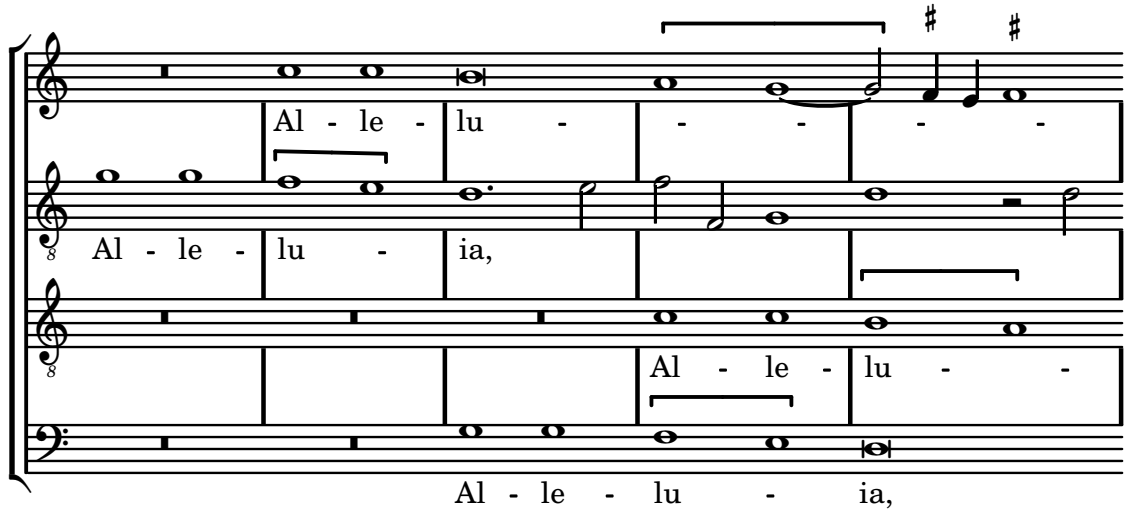
Alle-lu - ia\*

DISCANTUS  
Allelu

CONTRATENOR  
Alleluia

TENOR  
Alle

BASSUS  
Allelu

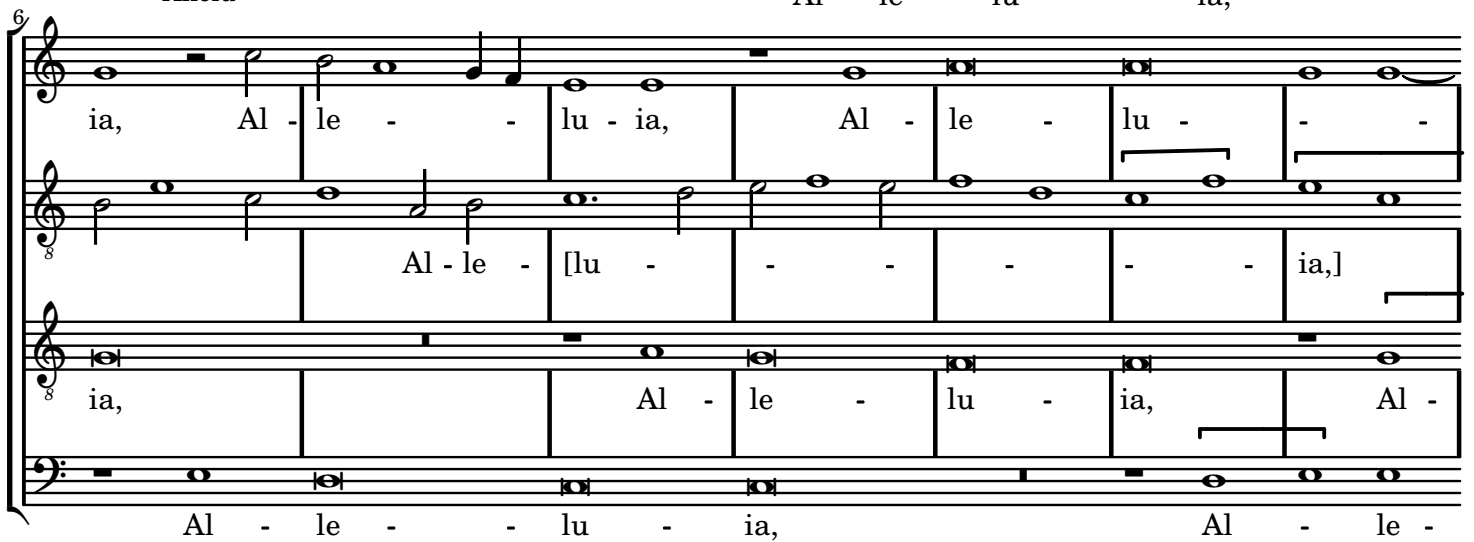


Al - le - lu - ia,

Al - le - lu - ia,

Al - le - lu - ia,

Al - le - lu - ia,

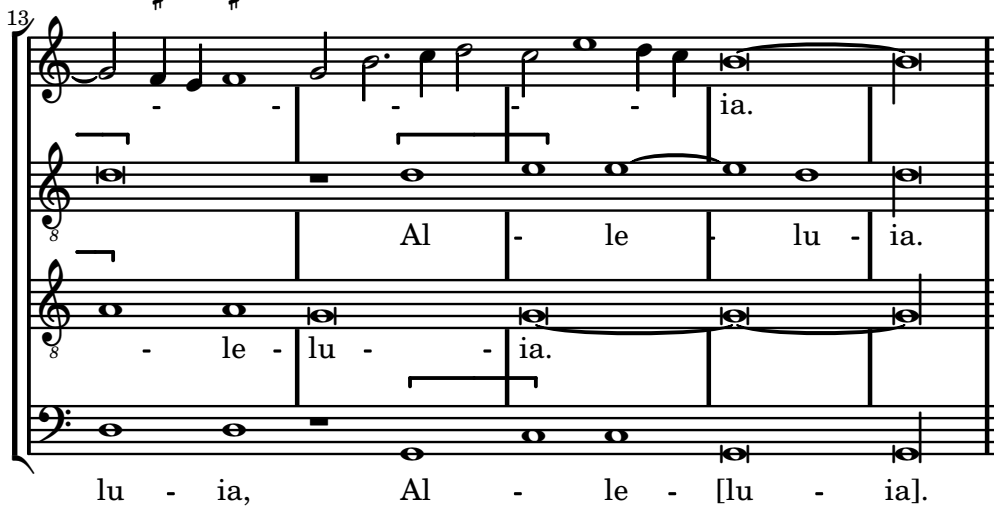


ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - [lu - ia,]

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

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



13  
ia.

Al - le lu - ia.

le - lu - ia.

lu - ia, Al - le - [lu - ia].

**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.

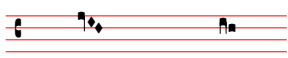
From:

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

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


**A**   
lle - lu - ia, al - le - lu -

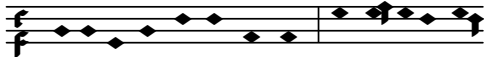
  
ia, al-le-lu-ia, al - [le-lu]-ia. E uo


  
ua e.


From:


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

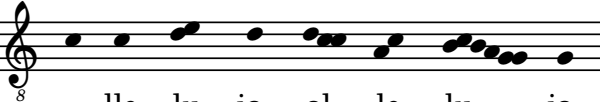
**A**   
lle-lu - ia, al - le - lu - ia,

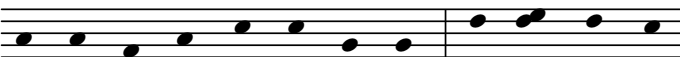
  
alleluia, al[lelu]ia. E u o u a.


**A**   
lle - lu - ia, al - le - lu - ia,

  
al - le - lu - ia, al - [le - lu] - ia. E u o u a

  
e.

**A**   
lle - lu - ia, al - le - lu - ia,

  
al - le - lu - ia, al - [le - lu] - ia. E u o u a

  
a.