

Surrexit enim*... Precedet vos in gallileam

Cum

Magnificat Quarti toni

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

and from Magnificat Octo Tonorum,

printed by Hieronymus Formschneider, Nuremberg 1537

Ludwig Senfl

ed. Andreas Stenberg

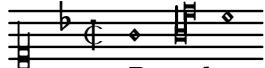


Sur - re - xit e - nim si - cut di - xit do - mi - ni



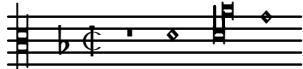
Surrexit e - nim sicut di - xit do - mi - ni

DISCANTUS



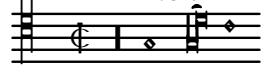
Precedet

CONTRATENOR



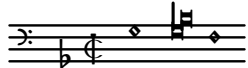
Precedet

TENOR



Precedet

BASSUS



Precedet

Pre - ce - det vos, pre - ce - det vos in Gal - li -

12

I - bi e - um vi - de - bi - tis

um vi - de - bi - tis Al -

e - um vi - de - bi - tis Al - le - lu -

i - bi e - um vi - de - bi - tis Al -

18

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

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

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

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

24

Al - le - lu - ia.

Al - le - lu - ia.

- lu - ia.

Magnificat quarti toni

Finalis A

Ma - gni - fi - cat, a - ni - ma me - a, Do - mi - num

DISCANTUS
Et exul

CONTRATENOR
Et exulta

TENOR
Et exulta

BASSUS
Et exul

Et e - xul - ta - - vit

et e - xul - ta - - vit, [et e - xul - ta - -

Et ex - ul - ta - - vit,

et e - xul - ta - -

spi - ri - tus me - us

- - vit] spi - ritus me - us, [spi -

spi - - ritus, spi - ri - tus me - -

- vit, spi - ri - tus

in De - o, sa - lu - tari me - o.

- ri - tus me - us] in De - o, sa - lu - tari, salu - tari me - o.

- - us in De - o, sa - lu - tari me - o,

me - - us in De - o, Deo, De - o, salu - tari me - o,

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - læ su - æ:
 ec - ce e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

DISCANTUS

Quia

CONTRATENOR

Quia fe

TENOR

Quia fecit

BASSUS

Quia fe=

Quia fe - cit mi - hi ma - gna, qui
 Qui - a fe - - - - - cit
 Quia fe - cit mi - hi ma - gna, qui
 Quia fe - cit mi - hi ma - gna, qui po - tens est,

po - tens est, qui po - tens est, et sanc -
 mi - hi ma - gna, qui po - tens est, et sanc -
 po - tens est, et sanc - tum
 [qui po - tens est,] [qui po - tens est,] [qui po - tens est,]

- tum no - men e - ius, no - men e - - - - - ius.
 tum no - men e - ius, et sanctum no - men e - ius, e - ius.
 no - - - - - men e - - - - - ius,
 et sanctum no - men e - ius, et sanctum no - men e - ius.

et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es

timen tibus eum.

DISCANTUS

fecit

CONTRATENOR

fecit

TENOR

Fecit

BASSUS

Fecit

Fe - cit po - tentiam, [Fecit po - tenti - am] in brachi - o su -

Fe - cit po - tenti - am in bra - chi - o su -

- ten - ti - am in bra - chi - o su -

- ti - am in bra - chi - o, su -

o, in bra - chi - o, [in brachi - o suo,] [in brachi - o suo,]

o, di - persit su - per - bos, [di - persit su - per - bos,]

- o, di - sper - sit su - per - bos men - te cor -

o di - sper - sit su - per - bos men - te cor - dis su -

di - persit su - per - bos men - te cor - dis su - i,

men - te cor - dis su - i, [men - te cor - dis sui, sui,] mente cor -

dis su - i.
- i.
cordis su - i.
- dis su - i.

De - po - su - it po - ten - tes de se - de
et ex - al - ta - vit hu - mi - les;

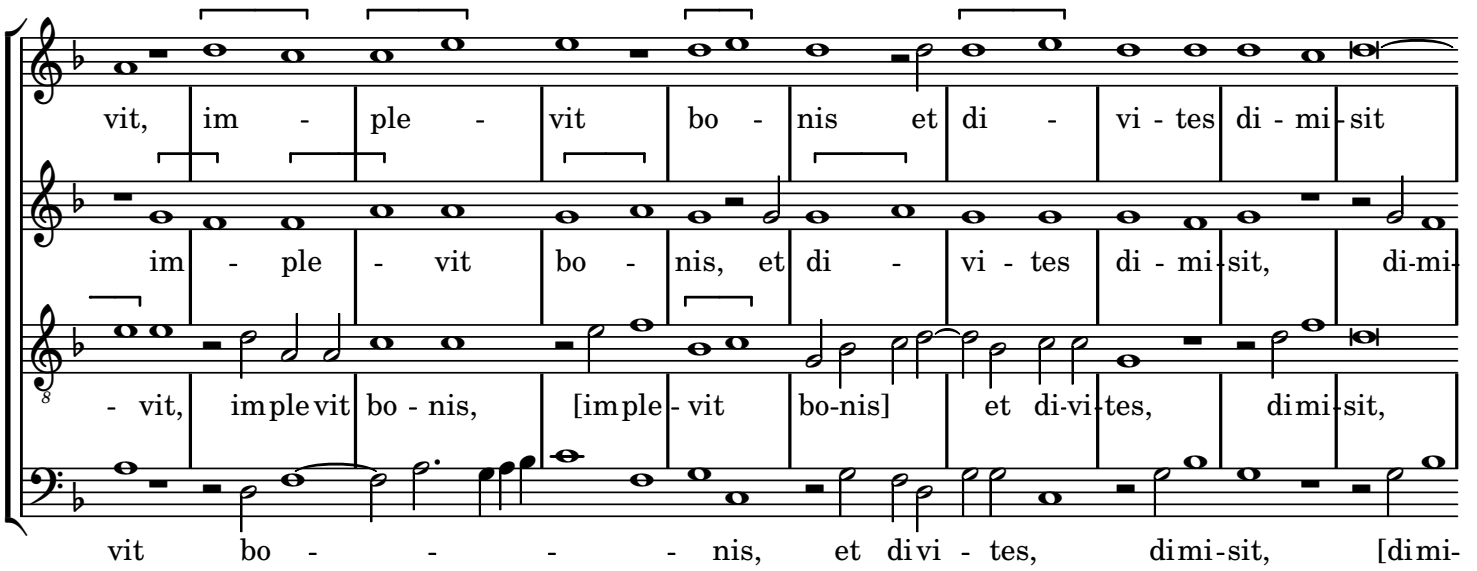
DISCANTUS
Esurien

CONTRATENOR
Esu

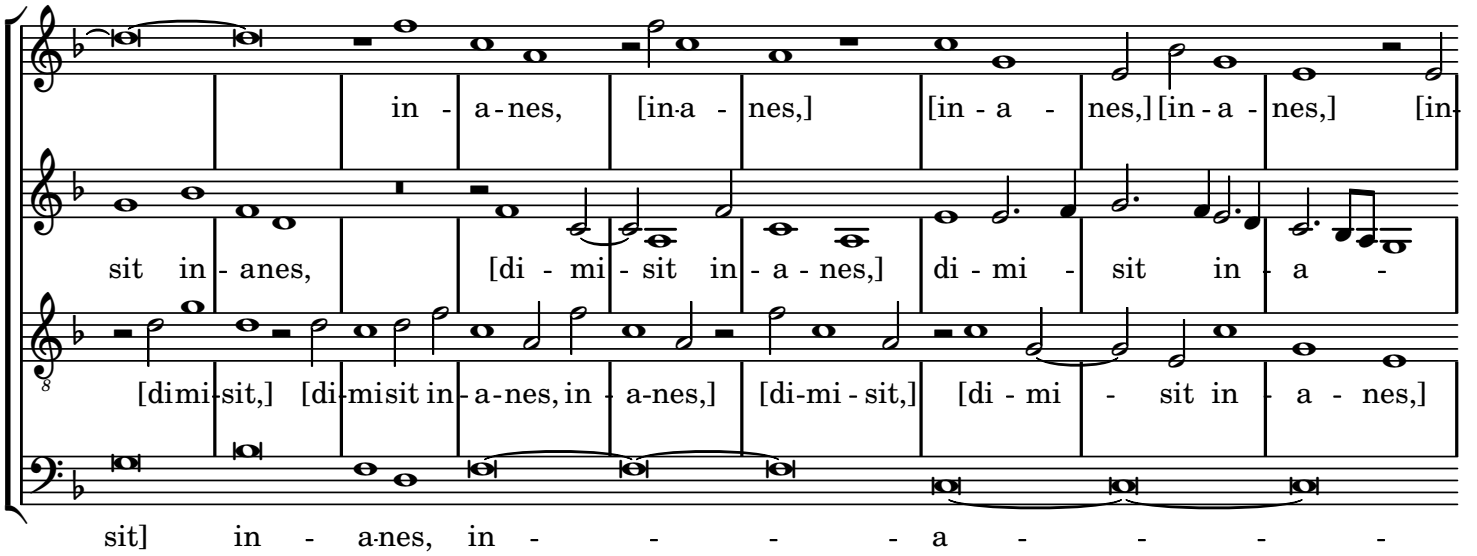
TENOR
Esu

BASSUS
Esurien

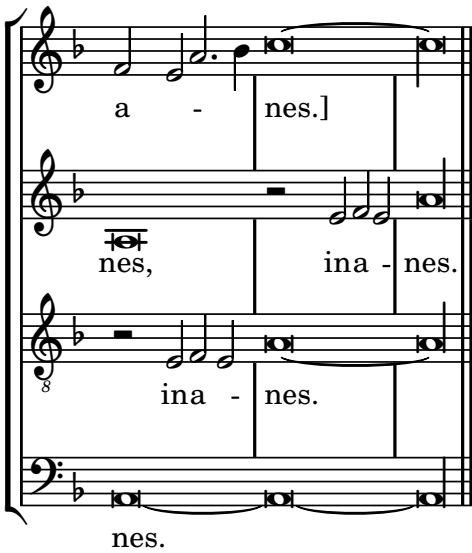
e - su - rien - tes im - ple -
e - su - ri - en - tes, [e - su - ri - en - tes]
e - su - ri - en - tes im - ple -
E - su - ri - en - tes, E - su - ri - en - tes im - ple -



vit, im - ple - vit bo - nis et di - vi - tes di - mi - sit
 im - ple - vit bo - nis, et di - vi - tes di - mi - sit, di - mi -
 - vit, implevit bo - nis, [imple - vit bo - nis] et di - vi - tes, dimi - sit,
 vit bo - - - - nis, et di - vi - tes, dimi - sit, [dimi -



in - a - nes, [in - a - nes,] [in - a - nes,] [in - a - nes,] [in -
 sit in - anes, [di - mi - sit in - a - nes,] di - mi - sit in - a -
 [dimi - sit,] [di - mi - sit in - a - nes, in - a - nes,] [di - mi - sit,] [di - mi - sit in - a - nes,]
 sit] in - anes, in - - - - a - - - -



a - nes.]
 nes, ina - nes.
 ina - nes.
 nes.

Su - sce - pit Is - ra - el pu - e - rum su - um

re - cor - da - tus mi - se - ri - cor - di - æ su - æ,

DISCANTUS

Sicut

CONTRATENOR

Sicut

SICUT LOCUTUS TACET.

BASSUS

Sicut

si - cut lo - cu - tus est

si - cut lo - cu - tus est ad pa -

si - cut lo - cu - tus est ad pa - tres, [pa -

ad pa - tres no - stros, A - bra - ham

- tres no - stros, A - bra - ham et

- tres] no - stros, A - bra - ham et se -

et se - mi - ni ei - us in sæ - cu - la,

se - mi - ni ei - us in se - cu - la, et

- mi - ni ei - us in se - cu - la, ei - us, [in se - cu -

[eius in saecula,] in saecula.
 semi-ni ei-us in se-cu-la, in se-cu-la.
 la,) ei-us in se-cu-la.

Glo - ri - a Pa - tri, et Fi - li - o,
 et Spi - ri - tu - i Sanc - to:

DISCANTUS
 sicut

ALTUS
 Sicut

TENOR
 Sicut

BASSUS
 Sicut

Si - cut e - rat in prin-ci-pi-o, et
 Si - cut e-rat in prin-ci-pi-o, [prin-ci-pi-o, [Si-cu-t e - rat in prin-
 Si - cut e-rat in prin-ci-pi-o, [Si-cu-t e - rat in prin-
 Si - cut erat in

nunc, et sem - per, [et nunc, et
 - cut e - rat in prin-ci - pi - o,] [in prin-ci-pi-o,] et nunc, et sem - per,
 ci-pi - o,] [Si - cut e-rat in prin-ci - pi - o,] et
 prin-ci - pi - o, [Si - cut e-rat in prin-ci-pi - o,] et nunc, et sem -

sem - per,] et in sæ - cu - la, [et in sæ -
 [et sem-per,] et in sæ - cu-la, [et in sæ - cu-
 nunc, et sem - per, et in sæ - cu - la, [et in
 - - - per, et in sæ - cu - la,

- cu - la] et in sæ - cu - la sæ - cu - lo - rum. A - men.
 la,] et in sæ - cu-la, sæ - cu - lo - rum. [A - men,]
 sæ - cu - la] sæ-cu-lo - rum, sæ - cu - lo - rum. A -
 [et in sæ - cula,] et in sæ - cula, sæ - cu - lo - rum. A - men.

sæ - cu - lo - rum. A - men, [a - - men.]
 [a - men,] [a - men,] [a - - men,]
 - - - - - men.
 sæ - cu - lo - rum. A - men, A - - men.

Commentary:

The Antiphon is unascrbed 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 no heading to this antiphon but it follows straightly on the Antiphon Alleluia, alleluia...which has the heading die Sancto Pasce Ad vesp. Sup ps an. The ordo of the diocese of Freising, to Which Munich belongs prescribes this Antiphon text for second vespers of Easter as for vespers in weekdays after Easter. (see Scammalia [cu]m ritum ac ordine[m] ecclesie [et] diocesis Frisingen[sis], Pars hyemalis. Venetijs 1520 BSB Res/2 Liturg. 49-1, fol. 148r.)

Although the Cantus database for gregorian chant lists several different melodies for this antiphon. I have so far not been able to find any closely resembling the melodic material in the polyphonic setting. Some of the chant melodies in the database appear to be variant melodies when compared to the initium and thematic material in Senfls setting.

The melody given in An Antiphonary in The Royal Library of Denmark can serve as an example of a variant melody type resembling but not identical to the melodic material used by Senfl. The Danish antiphonary copied in late 16-th century in Augsburg often quote melodies resembling melodic material used in the Mus.ms 52 settings.

From:

Source: K benhavn (Copenhagen), Det kongelige Bibliotek Slotsholmen, Gl. Kgl. S. 3449, 8o [06] VI, fol. 019r-019v

<p>S urrexit enim sic dicit Domi-nus et</p> <p> pre-ce-det vos in ga - li-le-am al-le - lu-ia</p> <p> i-bi e - um vide - bitis alleluia, alleluia,</p> <p> alle - luia. [a][e]o [u][a] e.</p> <p>M agnifi-cat: a[n]i[m]a mea dominum.</p>	<p>S ur-rexit e - nimsi -cut dicit Do-mi-nus</p> <p> et pre-ce-det vos in ga-li -le -am al-le -lu-ia</p> <p> i -bi e -umvi -de-bi -tis al -le -lu -ia, al -le -lu -ia,</p> <p> al -le - lu ia. [a][e]o [u][a] e.</p> <p>M agni-ficat: a[n]i[m]a me-a dominum.</p>
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The chant melody- variants in the Chantus database that are close to the melodic material in the polyphonic setting are in fourth tone. I have in thi editio paired the Antiphone with Senfl's Magnificat setting in fourth tone from Magnificat octo toni 1537.