

*Ludwig Senfl et ali*

# Ad Vesperis Omnium Sanctorum

*A reconstruction based on  
BSB Mus.ms.52,  
Scamnalia secundum ritum ac ordinem  
ecclesia et Diocesis Frisingensis, 1520  
and  
Ioannis Winterpurger; Antiphonarium, 1519*

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Edited by Andreas Stenberg

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# INCIPIT

## PATER NOSTER

Pater noster, qui es in cælis,  
sanctificétur nomen tuum:  
advéniat regnum tuum:  
fiat volúntas tua, sicut in cælo et in terra.  
Panem nostrum quotidiánum da nobis hódie:  
et dimítte nobis débita nostra,  
sicut et nos dimíttimus debitóribus nostris:  
et ne nos indúcas in tentatiónem:  
sed líbera nos a malo. Amen.

## AVE MARIA

Ave María, grátia plena; Dóminus tecum:  
benedícta tu in muliéribus,  
et benedíctus fructus ventris tui Jesus.  
Sancta María, Mater Dei, ora pro nobis peccatóribus,  
nunc et in hora mortis nostræ. Amen.

# DEUS IN ADJUTORIUM



Ÿ: Deus, ✠ in ad - iu - to - ri - um me - um in - ten - de



Ÿ: Deus, ✠ in adiuto - rium meum inten - de

### DISCANTUS



### ALTUS



### TENOR



### VAGANS



### BASSUS



Ŕ: D[omi]ne, a[d adiuuandum me] festi - - -

Ŕ: D[omi]ne, a[d adiuuandum me] festi - - -

Ŕ: D[omi]ne, a[d adiuuandum me] festi - - -

Ŕ: D[omi]ne, a[d adiuuandum me] festi - - -

Ŕ: D[omi]ne, a[d adiuuandum me] festi - - -

9 na. Glo[ria Patri,] et Fi - - - - - lio,

8 na. Glo[ria Patri,] et Fi - - - - - lio,

8 na. Glo[ria Patri,] et Fi - - - - - lio,

8 na. Glo[ria Patri,] et Fi - - - - - lio,

na. Glo[ria Patri,] et Fi - - - - - lio,

21

et Spi[ritui] S[an]c - - - - - to.

<sup>8</sup> et Spi[ritui] S[an]c - - - - - to.

<sup>8</sup> et Spi[ritui] S[an]c - - - - - to.

<sup>8</sup> et Spi[ritui] S[an]c - - - - - to.

et Spi[ritui] S[an]c - - - - - to.

31

Sicut [erat in principio, et nunc et] sem - - - - - p[er,]

<sup>8</sup> Sicut [erat in principio, et nunc et] sem - - - - - p[er,]

<sup>8</sup> Sicut [erat in principio, et nunc et] sem - - - - - p[er,]

<sup>8</sup> Sicut [erat in principio, et nunc et] sem - - - - - p[er,]

Sicut [erat in principio, et nunc et] sem - - - - - p[er,]

41

[et] in [saecula saeculorum.] A - - - - men.

<sup>8</sup> [et] in [saecula saeculorum.] A - - - - men.

<sup>8</sup> [et] in [saecula saeculorum.] A - - - - men.

<sup>8</sup> [et] in [saecula saeculorum.] A - - - - men.

[et] in [saecula saeculorum.] A - - - - men.

53

Al - le - lu - ia.

<sup>8</sup> Al - le - lu - ia.

<sup>8</sup> Al - le - lu - ia.

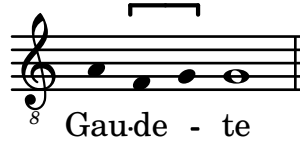
<sup>8</sup> Al - le - lu - ia.

Al - le - lu - ia.

# PSALMI

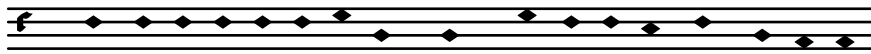


Gau - de - te



Gau-de - te

## PSALMUS 112: LAUDATE PUERI DOMINI



Lauda-te pu-e-ri dominum:\* lauda-te nomen Domini.



Laudate pueri do - minum:\* laudate nomen Do - mi-ni.

DISCĀT'



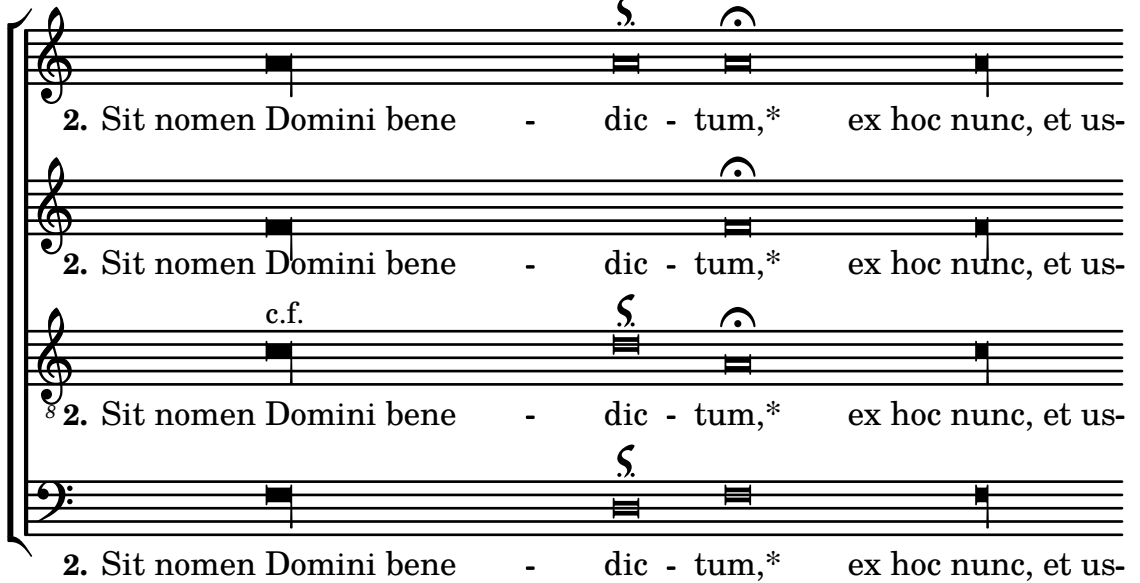
ALTUS



TENOR



BASSUS

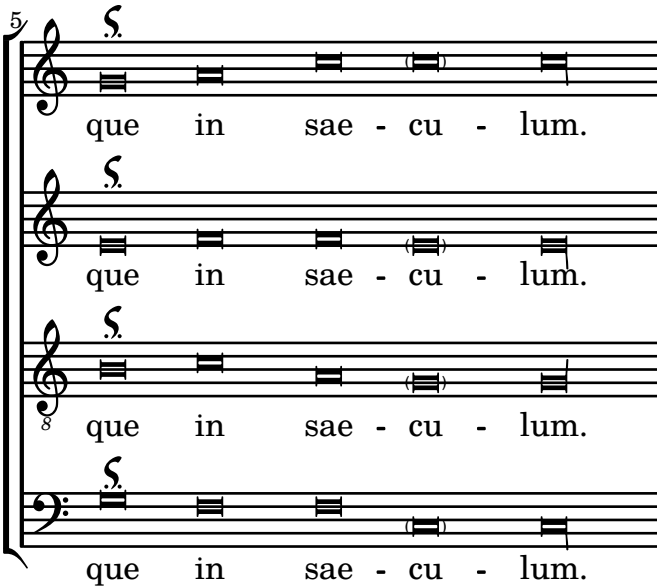


2. Sit nomen Domini bene - dic - tum,\* ex hoc nunc, et us-

c.f.

2. Sit nomen Domini bene - dic - tum,\* ex hoc nunc, et us-

2. Sit nomen Domini bene - dic - tum,\* ex hoc nunc, et us-



5. que in sae - cu - lum.

que in sae - cu - lum.

que in sae - cu - lum.

que in sae - cu - lum.

## OMNIUM SANCTORUM

Laudate, pueri, **Dominum**,\*  
 laudate *nomen* **Domini**.

2. Sit nomen Domini benedictum:\*  
 ex hoc nunc et usque in **sæculum**.

3. A solis ortu usque ad occasum:\*  
 laudabile *nomen* **Domini**.

4. Excelsus super omnes gentes **Dominus**,\*  
 et super cælos *gloria* **ejus**.

5. Quis sicut Dominus Deus noster, qui in altis **habitat**,\*  
 et humilia respicit in cælo *et in terra*?

6. Suscitans a terra **inopem**,\*  
 et de stercore *erigens* **pauperem**:

7. ut collocet eum cum principibus,\*  
 cum principibus *populi sui*.

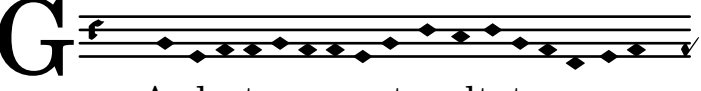



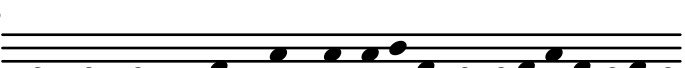

8. Qui habitare facit sterilem in **domo**,\*  
 matrem filiorum *lætantem*.

Gloria Patri & **Filio**\*  
 & *Spiritui* **Sancto**.

Sicut erat in principio & nunc & **semper**\*  
 & in secula *seculorum*. [Amen.]

## ANTIPHONE

Source: Ioannis Winterpurger: Antiphonarius, Vienna 1519

<p><b>G</b> </p> <p>Aude-te et exultate omnes</p> <p></p> <p>sancti: quoniam merces ve-stra copi-o - sa</p> <p></p> <p>est in ce-lis.</p>	<p><b>G</b> </p> <p>Aude - te et exulta-te omnes</p> <p></p> <p>sancti: quoniam merces ve - stra copi - o - sa</p> <p></p> <p>est in ce-lis.</p>
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# CAPITULUM HYMNUS VERSUS

Apo 7:2-3\*

Ecce ego Joáannes vidi álterum Angelum ascendéntem ab ortu solis, habéntem signum Dei vivi: et clamávit voce magna quátuor Ángelis, quibus datum est nocére terræ et mari, dicens: Nolíte nocére terræ et mari, neque arbóribus, quoadúsque signémus servos Dei nostri in fróntibus eórum.

R: Deo grátias.

\*) Neither the Scamnalta 1520 nor the Breviarium 1516 indicate any Capitulum for the vespers. This is the reading for the Complete. Breviarium Romanum 1570 use this lesson for Vaspers also.

## VERSUS ET RESPONSUM

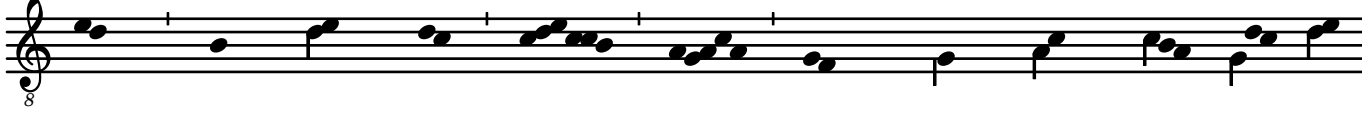
**B**  
R:  
9  
17  
24  
32  
39  
47  
55

e - a - ti e - stis sancti de - i om - nes  
qui me - ru - i - - stis con - sortes fi - - e -  
ri ce - le - stium vir - - - tu - - tum et per -  
fru - i e - terna e clari - ta - tis glo - ri -  
a i - de - o - - que pre - ca - mur ut  
me - mores no - - stri in - terce - de - re di - gne - mi - ni pro  
no - - bis ad do - mi - - num Ihesum  
Chris - - tum.

## Responsum Transcription:

**B** 


**R:** e - a - ti e - stis sanc - ti de - i om -



nes qui me - ru - i - stis con - sor - tes fi - -




e - ri ce - le - sti - um vir - tu - tum et per -




fru - i e - ter - nae cla - ri - ta - tis glo - ri - a



i - de - o - que pre - ca - mur ut me - mo - res



no - stri in - ter - ce - de - re di - gne - mi - ni pro



no - bis ad do - mi - num Ihe - sum Chris -



tum.

Versus

DISCANTUS

Gaudete

CONTRATENOR

Gaudete

TENOR

Gaude

BASSUS

Gaude

16

am ni-am no-mi-na ve-stra scrip-ta

22

sunt scrip-ta sunt scrip-ta sunt in scrip-ta sunt in

28

in cae-lis in cae-lis cae-lis

34

lis

**Responsum**

DISCANTUS

CONTRATENOR

Ideo

TENOR

Precamur

BASSUS

Ideo

R. I - de - o - - - - -

R. I - de - o - - - - -

5

que pre-ca - - - - -

R. pre - ca - - - - - mur

que

10

R. Pre - ca - mur ut me -  
 - - - - - mur ut me - mo -  
 8 ut me - mo -  
 pre - ca - mur ut me - mo -

16

- mo - res nos - tri  
 res, ut me - mo - res nos - tri  
 8 res, ut me - mo - res nos - tri, nos -  
 - res nos - tri, nos -

23

in - ter - ce - de - re  
 in - ter - ce - de -  
 8 - tri in - ter - ce -  
 - - tri inter - ce - de - re di -

29

di - gne - - - mi - ni

- re di - gne - - di - mi - ni, di -

8 de - - re di - gne -

gne - - - mi - ni, di - gne - mi -

34

pro no - - - bis

- gne - mi - - - ni pro

8 - - - mi - ni pro no -

- - - ni pro no -

39

ad do -

no - - - bis ad do -

8 - - - bis ad do - mi - num

- - - bis [ad] do - mi -

44

mi - num Ihe - sum  
mi - num Ihe - sum  
Ihe - num Ihe -

num Ihe -

50

sum - - - - - sum xris - tum.

56

Xris - tum.  
xristum

The Music for the Versus is from a Fourteenth-century antiphoner in two volumes (A-Gu 29 and A-Gu 30) from the Abbey of Sankt Lambrecht (Steiermark, Austria). Monastic cursus. 382 and 376 fols.

In: Graz, Universitätsbibliothek. folios: 290r and 290v

<http://www.literature.at/viewer.alo?objid=1141&viewmode=fullscreen&scale=2&rotate=&page=580>

<http://www.literature.at/viewer.alo?objid=1141&viewmode=fullscreen&scale=2&rotate=&page=581>

Cantus ID: 00175 and 00175a



HYMNUS

\*)

8 Om - nes su - per - ni or - di - nes,  
 Qui - bus di - ca - tur hie di - es,  
 Mil - le mil - le - ni mil - li - es,  
 11 Ve - stros au - di - te sup - pli - ces.

Ludwig Senfl

DISCANTUS

Primû

20

DISCANTUS

Primû

CONTRATENOR

Primû

TENOR

Primû

BASSUS

Primû

2. Pri - mum vir - tum pa - ter  
 6. Tu - tes as - sis

6

- tu - tes  
as - sis

ig - nae  
ab - raam

Ab - raham,

vir - tu -  
ter as - tes,  
sis,

2. Pri -  
6. Tu

2. Pri - mum vir -  
6. Tu pa - ter

12

vir - tu -  
as - sis

- tes

ig -  
Ab -

mum vir -  
pa - ter as - tes

ig - nae  
Ab - raham,

tu - - - tes ig -  
as - - - sis Ab -

17

mox re - ple te, Claram ge rens, mox re - ple Claram ge

Mox re - ple tae gens, Claram re - tae gens

nae re - ple tae, raham, Claram re - gens, Mox re - ple Claram re -

Mox re - ple tae gens, Claram re - tae gens

nae raham, Mox re - ple tae gens, Claram re - gens

23

- te rens sci -

sci pro - en - ti - ae, sci - en - spi - am, pro - en -

- tae gens sci - en - ti - ae, pro - spi - am, sci - en - ti -

sci - en - ti - ae, pro - spi - am, sci - pro -

sci - en - ti - ae, pro - spi - am, sci - pro -

sci - en - ti - ae, pro - spi - am, sci - pro -

28

en - ti - e ex  
pro - sapi - am Cum

ti - ae  
spi - am,

- ae  
- am, Ex -  
Cum

en - ti - ae Ex - in ju - va - te  
spi - am, Cum ip - sis

ae Ex - in ju - va - te  
am, Cum ip - sis ne - ces - sa -

33

hinc ip-sis iu-va-tes sa-ri-am te-ces sa-ri-am nos pre-ce am Ses-si-o-bis

Ex-in ju-va-tes sa-ri-am nos pre-ce am Ses-si-o-bis

in ju-va-tes sa-ri-am nos pre-ce am Ses-si-o-bis

nos pre-ce am Ses-si-o-bis

- ri - am nos pre-ce Ses - si - o -  
ne-ces - sa-ri-am No - bis pre-

39

fes-bis si-o-nis do-mi-ni-ce, do-mi-ni-ve-ve

si-o-nes, Ses-si-o-bis pre-cando no-bis pre-cando

o-nes Do-mi-ni-cae, Do-mi-ni-cae, pre-can-do

si-o-nes Do-mi-ni-cae, si-o-bis pre-can-do do-mi-ni-ve-ve-am, pre-can-do

- nes Do - mi - ni - cae, Do-mi-ni -  
- can - do ve - ni - am, pre-can -

45

ce - ni - am.  
- nes Do - mi - ni - cae,  
- can - do ve - ni - am.  
Do - mi - ni - cae.  
ve - ni - am.  
Do - mi - ni - cae, Do - mi - ni - cae.  
pre - can - do ve - ni - am.

cae,  
do

Do - mi - ni - cae.  
ve - ni - am.

\*)

3. Hinc dic - ta - ti vir - tu - ti - bus,  
6. Sa - cer a - de - sto cla - vi - ger  
7. De - o Pa - tri sit glo - ri - a

Vo - sque tre - men - di nu - ti - bus  
et no - ve pa - cis le - gi - fer  
e - ius - quem so - li fi - li - o:

Et ful - go - ro - si vul - ti - bus,  
om - nis - quem Chri - stum cru - ci - fer,  
cum Spi - ri - tu pa - ra - cli - to:

11 Chri - sti fa - ve - te ple - bi - bus.  
ac - tus mun - da - te pa - ri - ter.  
et nunc et in per - pe - tu - um.

\*) The melody used for this hymn according to Bruno Stäblein: Monumenta Monodica Medii Aevi, bd. I, Hymnen. Kassel und Basel 1956, 674, 247 (mel). The melody from the Klosterneuburger Hymnar is close to the melodic material used by Senfl. The text underlay is editorial.

VERSICULUM

DISCANTVS

ALTVS

TENOR

VAGANS

BASSVS

<p>Ÿ. Letamini in domino et et exultate ius                  R̄. Et gloriamini omnes recti cor</p>	-	-	-
<p>Ÿ. Letamini in domino et et exultate ius                  R̄. Et gloriamini omnes recti cor</p>	-	-	-
<p>Ÿ. Letamini in domino et et exultate ius                  R̄. Et gloriamini omnes recti cor</p>	-	-	-
<p>VAGANS</p>	-	-	-
<p>Ÿ. Letamini in domino et et exultate ius                  R̄. Et gloriamini omnes recti cor</p>	-	-	-
<p>Ÿ. Letamini in domino et et exultate ius                  R̄. Et gloriamini omnes recti cor</p>	-	-	-

4

- - ti.  
 - - de.

- - ti.  
 - - de.

- - ti.  
 - - de.

- - ti.  
 - - de.

- - ti.  
 - - de.

# CANTICUM MAGNIFICAT

Sup Mgt an.

O quam glo - ri - o - sum et reg-num

O quam glo-ri - o - sum et regnum

## MAGNIFICAT SEXTI TONI

From: Magnificat Octo Tonorum Avtore Lvdo vico Senflio Helvetico  
printed by Hieronymus Formschneider, Nuremberg 1537

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

Ludwig Senfl

DISCANTUS  
Et exulta

CONTRATENOR  
Et exulta

TENOR  
Et exultauit

BASSUS  
Et exulta

Et e - xul - ta - vit

Et e - xul - ta - - -

Et

Et



5

vit, [Et e - xul-ta - vit,] spi - ri - tus me - -  
ex - - ul - ta - - vit spi - -  
e - xul - ta - - - vit, spi - ri -

Detailed description: This block contains the first system of music, measures 5 through 9. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "vit, [Et e - xul-ta - vit,] spi - ri - tus me - -", "ex - - ul - ta - - vit spi - -", and "e - xul - ta - - - vit, spi - ri -".

10

ri - tus me - - us in De - -  
us, me - - - - - us  
- - - ri - tus me - - us in De - -  
tus me - - - - us in De - - o,

Detailed description: This block contains the second system of music, measures 10 through 15. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: "ri - tus me - - us in De - -", "us, me - - - - - us", "- - - ri - tus me - - us in De - -", and "tus me - - - - us in De - - o,".

16

o, in De - - o, in De - o, in De -  
in De - o, [in De - o,] in De -  
o, in De - - o, [in De -  
[in De - - o,] in De - - - - o,

Detailed description: This block contains the third system of music, measures 16 through 20. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: "o, in De - - o, in De - o, in De -", "in De - o, [in De - o,] in De -", "o, in De - - o, [in De -", and "[in De - - o,] in De - - - - o,".

22

o, in De - o, sa - lu - ta -

- - o, sa - lu - ta - ri me -

in De - - - - o, sa - lu - ta - -

27

ri me - - - o.

o.

sa - lu - ta - ri me - o.

- ri me - - - o.

8 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 fe

CONTRATENOR  
Quia fe

TENOR  
Quia fe

BASSUS  
Quia fe

Qui - a fe - - Qui - a fe - - Qui - - - a Qui - a fe - - cit, fe - -

5

cit mi - hi ma - - gna, qui  
cit mi - hi ma - gna, qui po - - -  
fe - cit mi - hi ma - gna,  
- cit mi - hi ma - - gna, qui

10

po - - - tens  
- tens est, qui po - - tens est, qui po-tens  
qui po - tens

16

est, qui po - tens est, et sanctum no - men e - -

est, [qui po-tens est,] et sanctum no - - men e - -

est,

po - tens est, et sanc - tum no - men e -

22

ius, no - men e - ius, et

ius, e - - - - ius, no - men e - ius.

et sanc - tum no - men e - ius. et

ius, e - - - - ius, et

27

sanctum no - men e - - ius.

et sanctum no - men e - ius,

sanctum no - men e - ius.

sanctum no - men e - ius.

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

timentibus e - um.

DISCANTUS

Fe

CONTRATENOR

fe

TENOR

Fecit

BASSUS

Fecit

Fe - - - - - Fe - - - - - Fe - - - - - Fe - - - - -

- - - - - cit po - ten - ti - am, po - ten - ti - am in

- - - - - cit po - ten - ti - am, [po - ten - ti - am] in

po - ten - ti - am, in

cit po - ten - ti - am,



25

te cor - dis su -  
men - te, men - te cor - dis su -  
cor - dis su - i,  
men - te cor - dis su -

30

- i, su - i.  
i, su - i.  
[men - te cor-dis su - i,]  
i, men - te cor - dis su - i.

De - po - su - it po - ten - tes de se - de

et ex - al - ta - vit hu - mi - les;

DISCANTUS

Esu

CONTRATENOR

Esu

*ESURIENTES*  
*TACET*

*ESURIENTES*  
*TACET*

e - su - ri - en - tes, e - su - ri - en - tes, e - su -

5

en - tes im - ple - vit bo - nis et

8

- ri - en - tes im - ple - vit bo - nis, et di - vi - tes,

11

di - vi - tes di - mi - sit in - a - nes,

8

[et di - vi - tes] [et di - vi - tes] di - mi - sit, in - a - nes,

16

et di - vi - tes di - mi - sit in - a - nes, in - a - nes,

8

- a - nes, in - a - nes,

21

a - nes.

8

- a - 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 lo =

CONTRATENOR

Sicut

TENOR

Sicut

BASSUS

Sicut

Si - cut lo - cu - tus est, [Si - si - cut lo - cu -

cut lo - cu - tus est,] lo - cu - tus est ad pa - tus est, lo - cu - tus est, lo - cu - tus est ad

ad pa - tres no - tres, pa - tres no - stros, pa - tres no - stros, ad pa - tres no - stros, [ad pa - tres no -

16

stros, A - bra - ham et se -

nos - - - tros A - - - - bra -

stros, stros,] [ad pa-tres no - stros,] A - bra - ham, A - braham et se -

22

mi - ni ei - us in sæ - cu -

ham et se - mi-ni ei - us in se - - -

A - bra - ham et se - mi - ni

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

28

la,

- - - cu - la, e - ius in se - cu - la.

ei - us in se - cu - la,

mi - ni ei - us in se-cu-la.

Glo - ri - a Pa - tri, et Fi - li - o,

et Spi - ri - tu - i Sanc - to:

DISCANTUS

sicut e

ALTUS

Sicut e

TENOR

Sicut e

BASSUS

Sicut e

Si - cut e - - - -

Si - cut e - - - -

Si - cut e - - - -

5

Si - cut e - rat in prin-ci - pi - o, et

- - rat, e - rat in prin-ci - pi - o, [in prin-ci] -

- - rat in prin-ci - pi - o, [in princi - pi -

rat, Si - cut e - rat in prin-ci - pi - o,

10

nunc, et sem - - per,

- pi - o, et nunc, et sem - - per,

o,] [in prin-ci - pi - o,] et nunc, et sem - per, et in

[in prin-ci - pi - o,] et nunc, et sem - per, et

15

et in sæ - cu - la, et in sæ - cu - la, in sæ - cu - la, et in

20

la, sæ - cu - lo - rum. A - - - - -

26

rum. A - men, sæ - cu - lo - rum, A - men. sæ - cu - lo - rum. Sæ - cu - lo - rum. A - men. Sæ - cu -

34

A -  
cu - lo - rum. A -  
rum. A -  
lo - rum. A -

39

men.  
men.  
men.  
men.

### ANTIPHONE

From: Ioannis Winterpurger: Antiphonarius, 1519

**O** **quam glori - o - sum est regnum:**

**O** **quam glo - ri - o - sum est regnum:**

**in quo cum Christo gaudent omnes sanc-**

11 **in quo cum Christo gau - dent om - nes sanc-**

**tis: a micti stolis al - bis se - cun-**

21 **tis: a mi - cti sto - lis al - bis se - cun -**

**tur agnum quocumquem ie - rit. E u o u a e.**

31 **tur ag - num quo - cumquem ie - rit.**

39 **E u o u a e.**

# ORATIO

[V̄ Dómine, exáudi oratióem meam.]

[R̄ Et clamor meus ad te véniat.]

[Orémus.]

O Domine Deus noster multiplica super nos misericordiam tuam: & quorum puenim' gloriosa solemnna: tribue subsequere in sancta professione letitiam.

Cum Eodem die. Orationis

[V̄ Dirigátur, Dómine, orátio mea.]

[R̄ Sicut incénsus in conspéctu tuo.]

[Orémus.]

Deus q[uam] nos b[ea]ti Cesarij martyris tui annua solennitate letificas: concede propitius: ut cuius natalitia colimus etiam actiones imitemur. Per.

# CONCLUSIO

Ÿ Dómine, exáudi oratióem meam.

Ŕ Et clamor meus ad te véniat.

Ÿ Benedicámus Dómino.

Ŕ Deo grátias.

## EDITORIAL POST SCRIPT

This is a reconstruction of the vespers on all saints eve, *Ad Vesperis Omnium Sanctorum*, as celebrated during Ludwig Senfls time as Capelmeister in Munich. By combining information, texts and music from several liturgical and musical sources most of which are to be found in the collections of the Bayerische Staatsbibliothek, I am trying to create at least a probable liturgical whole for this vespers.

The main sources are:

\* BSB Mus. ms. 52, a manuscript collection of musical settings for parts of office services, mainly first vespers, throughout the year. The collection was clearly intended as a comprehensive aid for the musical realization of office services at the more important feasts. analysing the liturgical content of the manuscript David Crook argues that the manuscript must have originated in Munich after Senfls arrival there. Senfl is also identified as one of the scribes in the manuscript. The collection is structured to work hand in hand with the brevier of the diocese of Freising, to wuch Munich belonged. It gives evidence that the praxis to include polyphonic music in at least some of the office services, mainly at first Vespers, known from other sources some 20 years after Senfls time, was already in place or at least starting during Senfls time. The collection contains some settings for ordinary parts of the offices, two setts of falsibordoni settings for chanting the psalms to the eight church tones. The main parts of the collection though are two sections with material for the proprium of the office services, one for the summer half of the year and on for the winter half. Each section begins with an index-like listing of the services of the feasts, to which there, later on, are polyphonic settings to parts of the proprium. The index though gives only intonations to those proprium parts not to be sung polyphonically. The main part of each section contains polyphonic settings to different parts of the proprium of the office services indicated: Some Antiphones, Responsoria, hymns and Antiphones for the Magnificat. (David Crook: *Orlando di Lasso's imitation Magnificats for Counter-Reformation Munich*, Princeton 1994, pag. 41 - 47.)

\* *Scannalia secundum ritum ac ordinem ecclesia et Diocesis Frisingensis*, Venetia 1520. This is the Brevier for the Diocese of Freising. (This is the second printed Breviarium for this diocese in the beginning years of the 1600-th. century: The slightly earlier *Braviarium Frisingense*, Venetia 1516 have been consulted but does not differ from the *Scannalia* in regard of the *Omnium Sanctorum* vespers.) The Brevier is the source for most of the texts not set musically, Capitulum, versicles, the other verses of the hymn and the Prayers at the end of the service. I have gone outside this source only in a few regards: I have included the Pater noster and Ave Maria prayers at the beginning of the service, following the common praxis today, the short respond after prayers and the usual closing of the service.

\* *Ioannis Winterpurger's Antifonarius* printed in Viena 1520 have been the source for some of the monodic melodies in the service, that is the antiphone's for the Psalm and the Magnificat. Though Winterpurger also gives a melody variant for the responsorium: *Beati estis Sancti...* I have used a slightly different variant from a manuscript source, a 14-th. century Antiphonar from the abbey of St. Lambrecht which is in the Graz, Universitätsbibliothek. The Lambrecht Antiphonar version is close, as is the Winterpurger to the melodic material used by Senfl. For the melody those stanzas of the Hymn for which there is no polyphonic setting I have used a melody from the *Klosterneuburger Hymnar* as reproduced by Bruno Stäblein in *Monumenta Monodica Medii Aevi*, bd. I, Hymnen. Kassel und Basel 1956, 674, 247 (melody) According to Stäblein, this melody was used for this hymn. The melody is also close to the melodic material used by Senfl in the polyphonic setting for two of the verses.

Andreas Stenberg