

[Beati estis sancti*]

Gaudete et exultate omnes sancti - Ideoque precamur

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

Ludwig Senfl

ed. Andreas Stenberg

DISCANTUS

Gaudete

CONTRATENOR

Gaudete

TENOR

Gaude

BASSUS

Gaude

Gau - de - te
Glo - ri - a,

Gau - de - te
Glo -

Gau - de - te
Glo -

Gau - de - te
Glo - ri - a,

et ex - ul - ta - te om - nes
glo - ri - a Pat - ri et

ri - a, et ex - ul - ta - te om - nes
glo - ri - a Pat - ri

ri - a, et ex - ul - ta - te om - nes sanc -

et ex - ul - ta - te om - nes sanc
glo - ri - a Pat - ri et fi -

11

sanc
fi - ti o, quo ni fi - #

sanc
et ti fi - quo - li -

ti,
tri, glo - ri - a Pa - tri sanc - ti Quo - et

- ti quo - ni - li -

16

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

o et spi - ri - tu - i san -

- ni - am no et - mi - na ve - stra

- o et spi - ri - ve - stra

fi - ni - am no - mi - na ve - stra

o li - o et spi - ri - tu - i, - i

am no - mi - na ve - - - stra
o et spi - ri - tu - - i

22

musical score for measures 22-27, featuring four staves (Soprano, Alto, Tenor, Bass) with Latin lyrics. The lyrics are:
Soprano: sunt
Alto: scrip - ta sunt i san -
Tenor: scrip - ta et spi - ri - tu - i sunt in
Bass: scrip - ta sunt in
The score includes various musical notations such as notes, rests, and bar lines.

sunt

scrip - ta sunt i san -

scrip - ta et spi - ri - tu - i sunt in

scrip - ta sunt in

28

musical score for measures 28-33, featuring four staves (Soprano, Alto, Tenor, Bass) with Latin lyrics. The lyrics are:
Soprano: in cae - lis cto.
Alto: in cae - lis
Tenor: in cae - lis
Bass: in cae - lis cto.
The score includes various musical notations such as notes, rests, and bar lines.

in cae - lis cto.

in cae - lis

in cae - lis

in cae - lis cto.

34

musical score for measures 34-35, featuring four staves (Soprano, Alto, Tenor, Bass) with Latin lyrics. The lyrics are:
Soprano: cto.
Alto: cto.
Tenor: lis cto.
Bass: cto.
The score includes various musical notations such as notes, rests, and bar lines.

cto.

cto.

lis cto.

cto.

DISCANTUS

CONTRATENOR
Ideo

TENOR
Precamur

BASSUS
Ideo

I - de - o - - - - -

I - de - o - - - - -

5

que pre - ca - - - - -

pre - ca - - - - - mur

que

10

Pre - ca - - - - - mur

ut me -

pre - ca - - mur ut me -

15

ut me - mo - res nos - - tri

me - mo - res, ut me - - mo - res nos -

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

mo - - res nos - - tri,

21

in - ter - ce -

- tri in - ter ce -

nos - tri in -

nos - - tri inter - ce - de -

27

- de - re di - gne -

- - de - re di - gne -

ter - ce - de - re

- re di - gne - - mi - ni,

32

mi - ni pro no -

mi - ni, di - gne - mi - ni

di - gne - mi - ni

di - gne - mi - ni

37

bis pro no - bis

pro no - bis

pro no - bis

pro no - bis

42

ad do - mi -

ad do - mi - num

ad do - mi - num

[ad] do - mi - num

47

num Ihe - sum

Ihe - sum

Ihe - sum

Ihe - - - - -

53

Xris - tum.

xristum

sum xris - tum.

58

sum xris - tum.

R **B**

e - a - ti e - stis sanc - ti de - i

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

e - ri cae - le - sti - um vir - tu - tum et per - fru - i

ae - 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

Je - sum Chri - stum

G

au - de - te ¶. et ex - sul - ta - te om - nes sanc - ti

quo - ni - am no - mi - na ve - stra scrip - ta sunt in

cae - lis ¶. I - de - o

Commentary:

A setting of the Verse and final responsum of a Responsory for Vespers or Matins for the feast of all Saints (Festo omnium Sanctorum). The setting is unattributed in the source D-Mbs Mus.ms. 52. but M. BENTE proposes Senfl as the composer in: *Neue Wege der Quellenkritik und die Biographie Ludwig Senfls. Ein Beitrag zur Musikgeschichte des Reformationszeitalters* (Wiesbaden, 1968)

The Cantus Database lists in all 92 concordances for the Responsum *Beati estis sancti Dei...* and 25 for the Verse *Gaudet et exultate...* (Some of these concordances are only for the opening words.) The database lists 11 variant melodies for the Responsum and 5 for the verse. The variant melodies listed are all in the seventh tone. The differences between the variant melodies are mostly in details especially in melismata although some of the variants lack the initial leap of a fourth (from d to g). There are some variations in the sources in regard to the words. These are mostly minor the largest being the last few words in the responsum. In a majority of the sources, the ending words are "pro nobis ad dominum deum nostrum". In some of the sources, the wording is "pro nobis ad dominum Ihesum Christum". The later is also the wording in Ludwigs Senfls setting of the responsorium.

Although several of the manuscript sources listed in the Cantus database incorporate variants close to the melodic motives in the Senfl setting the following comparisons are made to a printed early 16teenth century source: An Antiphonar printed in Wiena 1519 by Johannes Winterpurger. The exemplar used is in the Bayerische staatsbibliothek and is also available digitally. (The notes quoted from the Winterpurger Antiphonar are marked by a dagger "†" in the score.)

When comparing the melodic material for the verse *Gaudete et exultate* in the Winterpurger Antiphonar to Senfls setting of this verse the following conclusions are evident. The verse setting is rather straight forward without any larger imitative sections. It is using the same melodic material as the Winterpurger antiphonar almost verbatim but so that the cantus prius factus, that is Winterpurgers variant melody, is in the discantus voice in mes. 1 - 14a. From mes. 15b on the CPF moves to the tenor.

In the first chace discantus mes 1 - 14a (text *Gaudete et exultate omnes sancti*) the melodic material in Senfl is, with two exceptions, identical to the corresponding section in Winterpurger: The melismatas to the syllables *de - te* in *Gaudete* are differently distributed Winterpurger giving a distribution of the notes: d-e-f-e-d, c-d-c-c-b natural as Senfl (mes 3 - 6a) distributes the notes d-e, f-e-d-c-d-c-b natural.

In the second chace Senfl has a longer melisma on the word *caelis*: d-e-f-e-d-e-d-c, d the corresponding section by Winterpurger is shorter and also melodically more distinct: d-e-f-e-d, f-d.

In the section mes 14b - 35 *Quoniam nomina vestra scripta sunt in caelis* where the CPF moves in the tenor part the melodic material is again largely identical. The distribution of the melismas on the word *Quoniam* are slightly different: c-d-c-bnat-c-d, c, d in Senfl and c-d-c-c-b, c-d-c, d in Winterpurger.

In the melisma on the word "in" mes. 25d - 29 Senfls melody slightly deviates from the melody in Winterpurger. The figure e-g-e in Winterpurgers variant of the melisma c-d-e-d-e-g-e is filled in by a passing note f thus giving a melisma c-d-e-d-e-f-g-e.

The most significant difference is in the melismas on the final word "caelis". Winterpurger has the melismas d-c-d-e-d-e, d-b.nat-c-b.nat and Senfl slightly shorter melismas e-d-c-h-d-e, s-b.nat.

The final responsum of the responsory *Ideoque precamur* is in regard of the use of the cantus prius factus at once both more straightforward and more complicated. The setting of the responsum consists of a series of sections in strict imitation, almost canons, between at least two of the voices and the motothemes for these canons are with few exceptions identical to the melodic variants in Winterpurger's antiphonar.

The setting starts (mes 1 - 6) with a duetto on the word *idioque*. The duetto is in imitation between contratenor and bassus, the contratenor starting one octave and 3 semibreves earlier than the bassus. The first two and a half measures of the voice are in strict canon. The contratenor makes a cadence like (g-f-g) figuration before a downward run ((g)-f-e-d) preparing for a soprano-cadence. In the bassus, the cadenza-like figure is omitted and the voice goes straight to an identical downward run preparing for the tenor cadence. The melodic material of the first two and a half measures of the voices is straight, almost verbatim, from the corresponding section in *Winterpurger* the only difference being a passing note filling in an e - g leap. If the preparing downward run in both voices is disregarded as the short cadenza-like figure before it in the contratenor and the soprano-cadence in the same voice the melodic material in this section is identical to the material of the corresponding section in *Winterpurger*.

In the following section mes 7 - 13 the discantus - tenor voices takes the leading role. The tenor starts quoting most of the melodic material used for the word "*precamur*" in *Winterpurger* leaving out the last two notes of *Winterpurgers* melody but adding one extra final note. The discantus follows three breves later in strict canon. Also, the discantus quotes the *Winterpurger* melody leaving out the two last notes and adding a final note but a different one than the tenor. The Contratenor participates in free counterpoint. The bassus also participate but as a functional bass. The tenor parts theme statement has a cadence in mes 10 with the contratenor the soprano cadence being in the contra. As the tenor does not fall from a to g but rises to b-natural (the extra added tone) the cadence thus is avoided. four measures later the discantus have a cadence but as the added tone here is g the two-part cadence is a complete cadence.

Mesures 14 - 19a is a three-part canon on a verbatim quote of *Winterpurgers* melody to the words "*ut memores*". The tenor part starts this canon followed one breve later by the discantus one octave higher. The contratenor follows three semibreves later but transposed one quart down from the discantus starting on an e-natural. The section has no formal cadence and the following section, a canon started by the discantus in mes. 18b and anticipated by the bassus in mes 17b, is started before the last CPF quote comes to a close.

Mesures 18b - 24 (or if the anticipation in the bassus is counted mes 17b - 24) is a four-part canon on a shortened version, c-h-a-c, c of *Winterpurger's* melodic material to the word "*nostris*" c-h-a-h-c-h-a-c, c. The canon is started by the discantus in mes 18b but the bassus anticipates this one measure earlier with a quote of the beginning of the motive. The contratenor follows in mes 20-22a with the theme transposed a fifth down to f the bassus following, also transposing to f in mes 22-24a whereas the tenor starts its quote in the original key in mes 22b. This section also lacks a formal two-part cadence.

The next section, mes 24b-30a is a two-part canon between the discantus and the tenor with the contratenor and bassus parts participating in free counterpoint. The theme corresponds to *Winterpurgers* melodic material to the word "*intercedere*" The Discantus starts as the last CPF quote in the preceding section is coming to a close and the tenor follows three semibreves later mes. 26. This section also has no formal two-part cadence.

The discantus again starts a new canon (mes 30a2-36) as the tenor is closing its quote of the CPF in the previous section. The theme to this section is the melodic material for the word "*dignemini*" in *Winterpurger* though two leaps in *Winterpurgers* melody are filled by passing-notes in *Senfl*. The bassus is once more anticipating the discantus entry quoting the beginning of the new theme transposed to f in mes 28 but continuing in free counterpoint. The contratenor also participates in free counterpoint making a formal cadence to g together with the discantus in mes 32 - 33. The tenor starts its quote of the theme as this subsection is coming to its close but the bassus has once more anticipated this entry by stating the opening motive of the theme, this time in the original key. The Contratenor participate in free counterpoint making a two-part cadence to c against the bassus in mes 35 - 36. At the same time, the tenor closes its statement of the theme making a g-f-g soprano cadence that forms a secondary cadence with the Conteratenor-Bassus cadence.

The theme of the next section (Me 35b-42), the melodic material to the words "pro nobis" in Winterpurgers is started while the double cadence of the previous section comes to a close. The discantus states the theme mes 35b-39 but transposed a fifth upwards to d. The Contratenor follows with the theme in the original key and the Tenor and bassus participate in free counterpoint. The section is closed by an avoided cadence as the Contratenor makes a tenor cadence to f together with the bassus making the usual bassus cadence (leap upwards from c to f) but without any soprano-cadence.

In mes 42b - 60 the discantus uses the melodic material from Winterpurgers melody to the final words of the respondum: "ad dominum Ihesum Christum". A few leaps in Winterpurgers melody are filled with passing-notes. In the beginning of this final section of the setting the other voices do not quote the whole CPF but refers to parts of the theme held by the discantus in part even anticipating it. Thus the tenor in mes 41b-43 and mes 44 - 47 uses material used by the discantus as does the bassus in mes 42 - 45 and the contratenor in mes 46-47. As these references or quotes also use the same rhythmic design as the corresponding parts of the theme in the discantus the effect is of a rather dense imitative texture.

From mes 48 on (The words "Ihesum Christum" in the text) the discantus alone holds the CPF while the other voices move in free counterpoint without any references to the CPF. The discantus together with the tenor has a normal two-part sopran-tenorcadence a - g, susp. g - f - g in mes 57-58 but as the bassus moves not from c to d but leaps (after a rest) to f thus forcing the discantus to avoid the usual ficta leading-note alteration the cadence is somewhat weakened. Thus the main finalisation of the setting is the counterpoint webbing by the contratenor and bassus parts in mes 58-59 around the IV - I harmony against the held g notes in discant and tenor.

Performance notes:

In performance, the following is suggested:

- a) The Respondum is sung in chant by a smaller group the "scola" perhaps intoned by a soloist "precantor".
- b) The Verse: "Gaudete et exultate" sung by the choir.
- c) The final respondum "Ideoque" sung by the choir.