

Assumpta est Maria

Motet for the Feast of the Assumption

Edited by David Millard

Iorimus Vender
(Hieronymus Vinders fl. 1525)

Assumpta est Maria in cœlum:
gaudent Angeli,
lausantes benedicunt Dominum.
Maria Virgo assumpta est
ad æthereum thalamum,
in quo Rex regum stellato sedet solio.

In odorem unguentorum tuorum currimus:
adolescentulæ dilexerunt te nimis.
Benedicta filia tu a Domino:
quia per te fructum vitæ communicavimus.
Amen.

Mary is taken up into heaven:
The Angels rejoice;
joyfully they bless the Lord.
The Virgin Mary is taken up
to the heavenly marriage chamber
in which the King of kings sits upon his starry throne.

We run to the fragrance of your ointments:
the young women have loved you greatly.
Blessed are you by the Lord, O daughter,
for through you, we have received the fruit of life.
Amen.

Prima Pars

Discantus Altus Tenor Quinta Vox Bassus

As - sump - ta est Ma - ri - a in cœ - lum, in

As - sump - ta est Ma - ri - a in cœ - lum, as

4

Ma - ri - a in cœ - lum,

— cœ - lum, in cœ - lum:

[cantus firmus]

As - sump - ta est Ma - ri - a in cœ - lum, as - sump - ta est Ma -

As - sump - ta est Ma - ri - a —

2 8

8

12

16

20

be - ne - di - cunt Do -
Do - mi - num, be - ne - di - cunt Do -
be - ne - di - cunt Do -
num, be - ne - di - cunt Do - mi - num, lau - dan -
Do - mi - num, be - ne - di - cunt, be - ne - di -

23

- mi - num, Do - mi - num. Ma - ri -
mi - num, Do - mi - num. Ma - ri - a
mi - - - - num.
- tes, be - ne-di-cunt Do - mi - - num.

cunt Do - mi - num, Do - mi - - num.

26

a Vir - go as - sump - ta est, as - sump - ta est
Vir - go as - sump - ta est, as - - - sump - ta est
Ma - ri -
Ma - ri - a Vir -

Ma - ri - a Vir -

4 29

ad æ - the - re-um tha - la-mum,
ad æ - the - re-um tha - la-mum, [in-

8 a Vir - go as - sump - ta est
- go as - sump - ta est
- go, Vir - go as - sump - ta est

33

in quo Rex re - gum,
quo Rex re - gum,]

8 ad æ - the - re-um tha - la-
ad æ - the - re-um, ad æ - the - re-um,
ad æ - the - re-um tha - la-mum,

37

in quo Rex re - gum
in quo Rexre-gum, in quo Rex re - gum stel-la-to se -
mum: in quo Rex re - gum
thala - mum, stel-la-to

8 in quo Rex re - gum, Rex re - gum stel-la-to se - det,

41

stel - la - to se - det so - li - o: stel - la - to se - det so - li - o,
det So - li - o, stel - la - to se - det so - li - o,
stel - la - to se - det so - li - o, stel - la - to
stel - la - to se - det so - li - o, stel - la - to

44

li - o.
stel - la - to se - det so - li - o.
o.
la - to se - det so - li - o.
se - det so - li - o, se - det so - li - o.

Secunda Pars

47

In o - do - rem
In o - do - rem, in o - do - rem, in o - do - rem un - guen -
In o - do - rem un - guen - to - rum tu - o - rum, in o - do - rum un - guen - to -

6 51

In o - do - rem, in
rem, o - do - rem un - guen - to-rum tu - o-rum cur - ri - mus, in
to - rum tu - o - rum
rum tu - o - rum,
In

54

— o - do - rem, un-guen-to-rum, un - guen - to - rum tu-o - rum,
— o - do - rem un - guen-to-rum tu - o - rum cur-ri-mus, [tu - o - rum cur - ri -
un - guen - to - rum tu - o - rum cur - ri - mus.
cu - cur - ri - mus, cu - cur - ri -
o - do - rem un-guen-to-rum tu - o - rum cur - ri - mus, cur - ri -

55

A - do - le - scen - tu - læ, di -

mus: A - do - le - scen - tu - læ di - le - xe-runt te ni - mis,]

56

A - do - le - scen - tu - læ di - le - xe -

mus: A - do - le - scen - tu - læ di - le - xe - runt te ni - mis,

57

mus: A - do - le - scen - tu - læ di -

62

- lexe - runt te ni - mis. Be - ne - dic - ta, be - ne
di-le - xe-runt te ni - mis. Be - ne - dic - ta,
runt te ni - mis. Be - ne - dic -
di - le - xe - runt te ni - mis. Be -
- lexe - runt te ni - mis. Be - ne - dic -

66

- dic - ta fi - li - a tu a [Do - mi - no.]
be - ne - dic-ta fi - li - a tu a Do - mi -
ta fi - li - a fi - li - a tu a Do - mi - no.
ta fi - li - a, fi - li - a tu a Do -

70

fi - li - a tu a Do -
no: qui - a per - te fruc - tum
a Do - mi - no: qui - a
be-ne-dic - ta fi - li - a tu a Do - mi - no: qui -
mi - no, a Do - mi - no, tu a Do - mi - no: qui - a

74

mi - no:
vi - tæ vi - tæ com - mu - ni - ca - vi - mus:
per te fruc - tum [vi -]
aper te fruc - tum vi - tæ com - mu - ni - ca - vi - mus.
per te fruc - tum vi - tæ, com-mu-ni-ca - vi - mus, com-mu-ni-ca - vi -

fruc - tum vi - tæ com - mu - ni - ca - vi - mus. [A - men.]
A - men, A - men.
tæ] com - mu - ni - ca - vi - mus. A - men.
com - mu - ni - ca - vi - mus, com-mu-ni - ca - vi - mus. A - men.
mus, com - mu - ni - ca - vi - mus, com - mu - ni - ca - vi - mus. A - men.

Notes

Source: *Cantiones septem, sex et quinque vocum*, Melchior Kriesstein, Augsburg 1545.

The source is a collection of thirty-two motets by various composers including Josquin, Gombert, Willaert and Lipi. The present work is the only piece by Vinders in the collection. A second copy, dated 1546 was consulted, but inspection revealed that in spite of the different date, the two copies stem from the same press run. The sole difference discernible was a foliation mark on the first page of the Altus part, l iij in the 1545 copy and ll iij in the 1546. Most likely it is merely a stop press correction (the Discantus book is foliated a–k, the Altus aa–mm, the Tenor A–K, the Quinta Vox aaa–kkk, and the Bassus AA–II).

The composer's name is rendered variously in the different books: IORIMVS VENDER in the Discantus, IORIVS VENDERS in the Altus, IORIMVS VRNDERS (sic) in the Quinta Vox, and IORIVS VENDER in the Tenor and Bassus. The text comprises the first four of the five antiphons for the Second Vespers of the Feast of the Assumption, August 15. The Tenor consists of a *cantus firmus* derived from the plainchant melodies of the antiphons (see appendix). The music is for the most part unproblematic but there is evidence of careless preparation of the printing or of the compositor's exemplar. The text in particular exhibits a number of inaccuracies both in spelling and grammar and in the underlay. These problems are detailed in the critical report below.

Critical Report

mm. 32–35, A. The source repeats the text *ad aethereum thalamum*, but given the parallelism of the duet with the Discantus, this reading seems likelier.

mm. 47 ff. all parts read *odore* for *odorem*.

mm. 55–6, Q. The text reads *cucurrimus* (we have run) instead of *currimus* (we are running). I have retained this reading as it fits the music better than the alternative.

mm. 56–61, A. The text as given can fit the notes but leads to the motive associated with *adolescentulæ* being set to the wrong words. The source reads:

mm. 58 ff. all parts read *Adulescentule* for *Adolescentulæ* except Bassus reads *Adoloscentulæ* (æ is a typographical variant of œ).

mm. 68–9, D. Text reads *filia tu a*, leaving the phrase unfinished on the preposition. Perhaps a copyist misread the text as *filia tua*.

m. 74, B. Reads *sanctū* for *fructū*.

mm. 77–8, T. The word *vite* is lacking, *communicavimus* appearing in its place.

m. 79, T. note 2, the dot is unclear in both sources.

m. 80, all parts. The *fermata* serve as a *signum congruentiae* and have no metrical significance. The cadence, while unusual in having sub-finals in more than one voice, is not uncommon in works of more than four parts. Another possibility is to read the Quinta pars m. 80 note 3 as d, thus allowing the raising of notes 3 and 5 in the Discantus to f♯ to create the conventional M6–8ve cadence with the Tenor.

m. 80, D. Note 5, breve in source.

m. 81, D. The word *Amen* is lacking, and the text as underlaid is not easily realized:

Appendix

Antiphons for the Second Vespers of the Feast of the Assumption

1. Ant. 7. a

As-sump-ta est Ma-ri - a in cæ- lum: gau-dent An-ge - li, lau - dan tes be - ne - di-cuntDo-mi-num:

2. Ant. 8. G

Ma - ri - a Vir - go as - sumpta est ad æ - the - re - um tha - la-mum,

in quo Rex re - gum stel - la - to se - det so - li - o.

3. Ant. 4. A

In o - do-rem un-guen-to-rum tu - o rum cur-ri-mus: a - do - le-scen-tu - læ di - le - xe - runt te ni - mis.

4. Ant. 7. c2

Be - ne - dic - ta fi - li - a tu a Do - mi - no: qui - a per te

fruc - tum vi - tæ com - mu - ni - ca - vi - mus.