

Tota pulchra es amica mea

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

Ludwig Senfl

ed. Andreas Stenberg

[DISCANTUS]

Tota pulchra

To - ta pul - chra es

[DISCANTUS]

A mica

ALTUS

Amica

TENOR

A mica

BASSUS

A mica

A - mi - ca

A - mi - ca

A - mi - ca

me - a et

me - a et ma - cu - la,

A - mi - ca me -

me - - -

ma - cu - la, et ma - cu - la, et ma - cu - la, et

et ma - cu - la, et ma - cu - la,

a et ma - cu - la,

a et ma - cu - la, et ma - cu -

18

ma - cu - la non est in

non est in

non est in te,

la, et ma - cu - la, non

23

te, non est in te, non est

te, non est

non est in

est in te, non est in te, non est in

29

in te.

in te,

te.

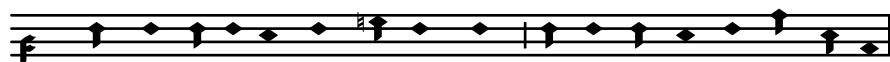
te.

Fifth Psalm: Psalm 147

Johannes Cochlaeus: Musica [printed c. 1507] [fol. 9r]

De psalmarum intonacione

[Fourth tone]



Lauda, Jerusalem, Dominum; lauda Deum tuum, Sion.

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DISCANT'



ALTUS



TENOR



BASSUS



c.f.

[2] Quoniam confortavit seras porta - rum tu - a - rum,

[2] Quoniam confortavit seras porta - rum tu - a - rum,

[2] Quoniam confortavit seras porta - rum tu - a - rum,

[2] Quoniam confortavit seras porta - rum tu - a - rum,

5

benedixit fi - li - is tu - is in te.

benedixit fi - li - is tu - is in te.

⁸ benedixit fi - li - is tu - is in te.

benedixit fi - li - is tu - is in te.

Psalm 147

Lauda, Jerusalem, Dominum; |
lauda Deum tuum, Sion.

[2] Quoniam confortavit seras portarum tuarum, |
benedixit filiis tuis in te.

[3] Qui posuit fines tuos pacem, |
et adipe frumenti satiat te.

[4] Qui emittit eloquium suum terrae, |
velociter currit sermo ejus.

[5] Qui dat nivem sicut lanam, |
nebulam sicut cinerem spargit.

[6] Mittit crystallum suum sicut buccellas: |
ante faciem frigoris ejus quis sustinebit?

[7] Emittet verbum suum, et liquefaciet ea; |
flabit spiritus ejus, et fluent aquae.

[8] Qui annuntiat verbum suum Jacob, |
justitias et judicia sua Israel.

[9] Non fecit taliter omni nationi, |
et judicia sua non manifestavit eis.

Gloria Patri et Filio et Spiritui Sancto, |
Sicut erat in principio esset nunc et semper et in secula seculorum. Amen.

Fifth Psalm; Ps 147 (Transcription)

Scola



Lau-da, Je - ru - sa - lem, Do - mi - num; lau - da De - um tu - um, Si - on.

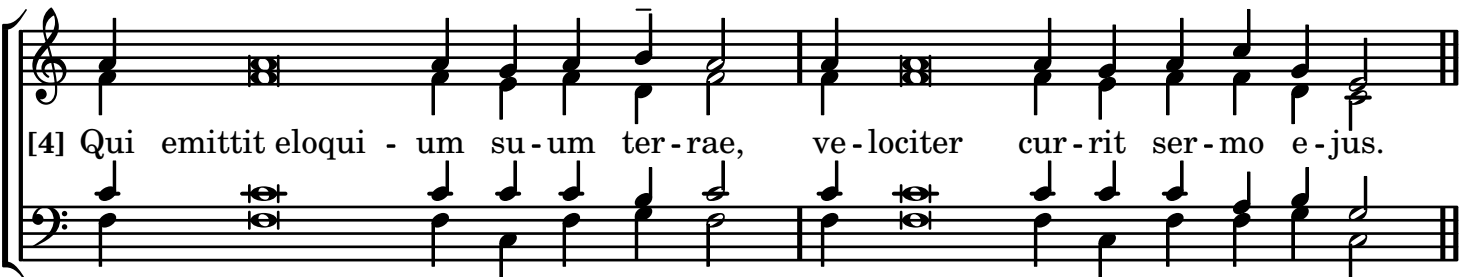
c.p.f.




[2] Quo-niam confortavit seras por - ta - rum tu - a - rum, be - nedixit fi - li - is tu - is in te.



[3] Qui posuit fi - nes tu - os pa - cem, et adipe fru - men - ti sa - ti - at te.



[4] Qui emittit eloqui - um su - um ter - rae, ve - lociter cur - rit ser - mo e - jus.



[5] Qui dat ni - vem si - cut la - nam, ne - bulam si - cut ci - ne - rem spar - git.



[6] Mit - tit crys - tallum suum si - cut buc - cel - las: an - te faciem frigoris e - jus quis sus - ti - ne - bit?



[7] E-mittet verbum suum, et lique-fa-ci-et e-a; fla-bit spiritus e-jus, et flu-ent a-quaе.

[8] Qui annuntiat ver - bum su - um Ja - cob, jus - titias et judici - a su - a Is - ra - el.



[9] Non fecit taliter om - ni na - ti - o - ni, et judicia sua non ma - ni - fes - ta - vit e - is.

Glo - ria Patri et Filio et Spi - ri - tu - i Sanc - to,

Sicut erat in principio est nunc et semper et in Saecula saecu-lorum. Amen.

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 In festo Assumptionis BMV. The same heading is actually in the Ms. added by another, later, hand.) According to the Cantus database (<http://cantus.uwaterloo.ca/chant/005407>) this text figures in some of the sources as such but also as an Antiphone common for Virgins saints. Two of the sources have melodies closely corresponding to the Intonation in this setting. One of these also links this Antiphon to the Psalm 148 of Versio Vulgata.

From:

København (Copenhagen), Det kongelige Bibliotek Slotsholmen, Gl. Kgl. S. 3449, 8o [17] XVII, 125r-125v

o-ta pul-chra es a - mica me-a

o -ta pulchra es a .mi-ca me

et ma-cu - la non es in te. O e.

a et ma-cu-la nones in te. O e.

ps. Laudate dominum de celis laudate eum in

ps. Lauda-te do-mi-nunde ce-lis lauda-te

excelsis.

e - umin ex - celsis.

In the Brevier of the diocese of Freising, to which Munich belonged, the Antiphon is assigned to the fifth psalm in the first vespers of the feast Assumptionis Beatae Mariae Virginis.

The diocese of Freising in early 16-th century still adhered to the praxis in most Bavarian dioceses during the middle ages of singing the Laudate Psalms (Psalms 112, 116, 145, 146 and 147) at major feasts. The printed Brevier for the Diocese of Freising: *Scannalia secundum ritum ac ordinem ecclesie et diocesis Frisingensis*, Venetia 1520, fol 166v specify Laudate for the psalms at first vespers at Assumptionis Beatae Mariae Virginis. Following the rule, ordo, of the diocese of Freising the Psalm used here is Psalm 145 of Versio Vulgata, Laudate, anima mea, Dominum. Only later, in the late 16-th or early 17-th century, did the diocese of Freising change its praxis to conform with the Roman praxis of using the first five Vesper psalms (starting with Psalm 109 Dixit Dominus) for this feast.

The polyphon second tone formula in Falsobordone style used for the psalm is one of several in the same manuscript as the polyphonic setting of the Antiphon. The Mus.Ms 52 manuscript actually gives 3 series of falsobordone settings to the psalm tones. The series all use the same monodic formula melodys as cantus prius factus but assigns it to different voices.

The Psalm tone given in the Copenhagen Hymnarium corresponds closely to the tenor in the four-part Fourth tone formula for psalms in the same Ms. as Senfls Antiphon setting. This four-part formula is used in this edition to the text of Psalm 147. The psalm is set alternatim with a group of chanters (Scola) singing odd verses and the choir responding with the even verses.