

In Asumptione Beatae Mariae Virginis ad Vesperam
Vidi spetiosam* sicut columbam
 from Ms without title 72 sacred songs - BSB Mus.ms. 52

Ludwig Senfl
 edited by Andreas Stenberg

Vi - di spe - ti - o - sam,

DISCANTUS

Sicut co

ALTUS

Sicut

TENOR

Sicut

BASSUS

Sicut

Si - cut co - lum - bam

Si - cut co - lum - bam

Si - cut co -

Si - cut co - lum -

5

et cir - cum - da - bant e -

et cir - cum - da - bant [e - am]

lum - bam et cir - cum - da - bant e -

- - - bam et cir - cum - da -

10

am flo - res ro - sa - rum

flo - res ro - sa -

am flo - res ro - sa -

bant e - am flo - res ro - sa - rum

16

et li - li - a con - val - li - um,

rum et li - li - a conval - li - um.

rum et li - li - a con - val - li -

et li - li - a con - val - lium.

22

con - val - li - um.

- um.

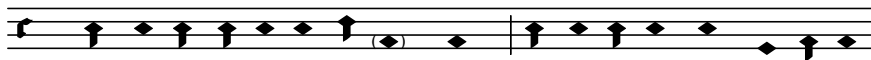
First Psalm: Psalm 112 (Versio Vulgata)

Secund[us] Tonus

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

De psalmarum intonacione

[Second tone]



Laudate, pu-e-ri, Dominum,* lauda-te nomen Domini

Ludwig Senfl?

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Second tone formula from Mus.ms. 52 applied to Psalm 112

DISCÂT' \mathcal{S}

ALTUS \mathcal{S}

TENOR \mathcal{S}

BASSUS \mathcal{S}

Schön bin ich nit

Schön bin ich nit

Schön bin ich nit

[2] Sit nomen Domini bene - - dic - tum

[2] Sit nomen Domini bene - - dic - tum

[c.f.] \mathcal{S}

\mathcal{S}

[2] Sit nomen Domini bene - - dic - tum

[2] Sit nomen Domini bene - - dic - tum

[2] Sit nomen Domini bene - - dic - tum

\mathcal{S}

ex hoc nunc et usque in sae - cu - lum.

\mathcal{S}

ex hoc nunc et usque in sae - cu - lum.

\mathcal{S}

\mathcal{S}

ex hoc nunc et usque in sae - cu - lum.

\mathcal{S}

ex hoc nunc et usque in sae - cu - lum.

Psalm 112

Laudate, pueri, Dóminum, |
 laudate nomen Dómini.

[2] Sit nomen Domini benedíctum |
 ex hoc nunc et usque in saeculum.

[3] A solis ortu usque ad occásum |
 laudabile nomen Dómini.

[4] Excelsus super omnes gentes Dóminus, |
 et super caelos gloria éjus.

[5] Quis sicut Dominus Deus noster, qui in altis hábitat, |

[6] et humilia respicit in caelo et in térra?

[7] Suscitans a terra inópem, |
 et de stercore erigens paupérem:

[8] ut collocet eum cum princípibus, |
 cum principibus populi súi.

[9] Qui habitare facit sterilem in dómo, |
 matrem filiorum laetántem.

Gloria Patri et filio |

et Spiritui Sáncto,

Sicut erat in principio est nunc et sémpet |

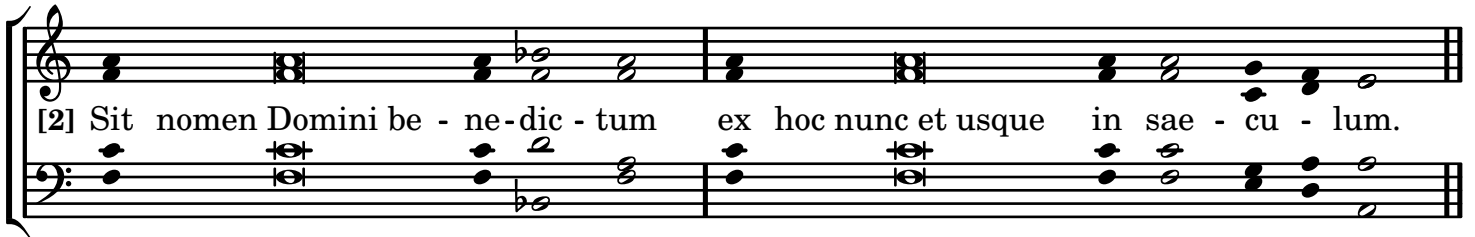
et in saecula saeculorum. Ámen.

Ps 112 (Transcription)


Ludwig Senfl?

edited by Andreas Stenberg

Scola 
 8 Lau - date, pue - ri, Do - mi - num,* lau - date no - men Do - mi - ni



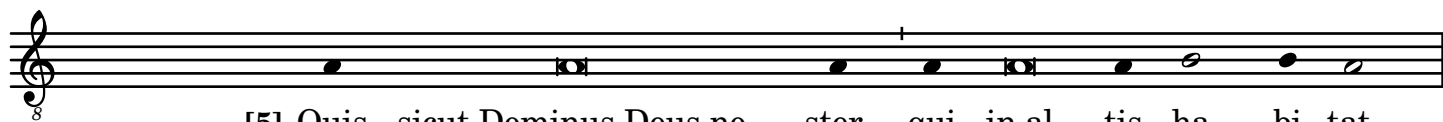
[2] Sit nomen Domini be - ne - dic - tum ex hoc nunc et usque in sae - cu - lum.



8 [3] A solis ortu usque ad oc - ca - sum lau - dabile no - men Do - mi - ni.



[4] Ex - celsus super omnes gen - tes Do - mi - nus, et super cae - los glo - ri - a e - jus.



[5] Quis sicut Dominus Deus no - ster, qui in al - tis ha - bi - tat,



[6] et humilia respicit in caelo et in ter - - ra?

A grand staff consisting of a treble clef and a bass clef. It contains a melody in the treble and a bass line in the bass, corresponding to the Latin text below.

[7] Su - scitans a terra in - o - pem, et de stercore eri - gens pau - pe - rem:



[8] ut collocet eum cum prin-ci - pi-bus, cum principibus popu - li su - i.

A grand staff consisting of a treble clef and a bass clef. It contains a melody in the treble and a bass line in the bass, corresponding to the Latin text below.

[9] Qui habitare facit sterilem in do - mo, ma-trem filiorum lae-tan - tem.



Glo - ria Patri et fi - li - o et Spiritu - i Sanc - to,

A grand staff consisting of a treble clef and a bass clef. It contains a melody in the treble and a bass line in the bass, corresponding to the Latin text below.

Sicut erat in principio est nunc et semper et in saecula saeculorum. A - men.

Commentary:

The polyphon setting of the Antiphon is unasccribed in the Ms. According to the Senfl-online database (<http://www.senflonline.com/>) M. BENTE proposed it as a setting by Senfl in: *Neue Wege der Quellenkritik und die Biographie Ludwig Senfls. Ein Beitrag zur Musikgeschichte des Reformationszeitalters* (Wiesbaden,1968).

The Senfl online database lists the setting as an Antiphone In Festo Assumptionis BMV. The same heading is actually in the Mus.ms. 52 but added by another, later, hand.) The Brevier for the diocese of Freising to which Munchen belonged prescribe it for the first psalm in the first vespers of the Assumptionis BMV (*Scannalia secundum ritum ac ordinem ecclesie et diocesis Frisingensis, Venetia 1520, fol 166v*).

According to the Cantus database (<http://cantus.uwaterloo.ca/chant/005407>) this Antiphon figures in some of the sources as an antiphon for Assumptionis BVM but also as an Antiphon common for Virgins saints. Two of the sources have melodies closely corresponding to the Intonation in this setting. A transcript of the Antiphon from one of these sources closely resembling the melodic material used by Senfl is enclosed:

København (Copenhagen), Det kongelige Bibliotek Slotsholmen, Gl. Kgl. S. 3449, 8o [17] XVII
https://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/microfilm/copenhagen/vol17/ [pic. 123]

[De una Virgine] [ad Laudes] Item Alie

An[tiphon.]

8 Vi-di speci-o - sam Si-cut co - lum-bam et circumdabant e - am flo-res ro - sa - rum et
 li-li-a con-val-li-um. [Ae u] o [u a] e

The polyphonic formula in Falsobordone style used for the psalm is one of several (all using the same formula melody as cantus prius factus) in the same manuscript as the polyphonic setting of the Antiphon.

Regarding the choice of Psalm 112: The diocese of Freising, to wich Munich belonged, still in early 16-th century adhered to the praxis in most Bavarian dioceses during the middle ages of singing the Laudate Psalms (Psalms 112, 114, 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 BMV. 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.