



attrib. Ludwig Senfl
(1486–1543)

Gaudete et exsultate

for four voices (SATB)

Transcribed and edited by
Simon Biazeck

***Quire* EDITIONS**

Editorial notes

Source: BSB Mus.ms. 52 (untitled)

Antiphonary (Johannes Winterburger, Vienna 1519)
i Bayerisches Staatsbibliothek: Res/2 Liturg. 11e: 221v Sequence: 1-2

Clefs: G₂, C₂, C₃, F₃.

Cue-sized and cautionary accidentals are editorial.

Daggers denote concordances with the mode 7 chant melody (see appendix).

Mensural scheme for the associated chant is editorial.

The complete text and translation of the responsory is given below. Performers should not feel obliged to sing the setting with the chant - A B C B D. It is possible, but probably not what the composer intended, despite providing underlay for the short doxology which, in any case, may be scribal invention.

Martin Bente's attribution to Ludwig Senfl in *Neue Wege der Quellenkritik und die Biographie Ludwig Senfts* (Wiesbaden, 1968) does not seem improbable. This is certainly the work of a skilled contrapuntalist from the High Renaissance.

Text & translation:

**Beati estis Sancti Dei omnes qui meruistis consortes fieri caelestium virtutum et perfrui
aeternae claritatis Gloria Dei.**

Ideoque precamur ut memores nostri intercedere dignemini pro nobis ad Dominum Iesum Christum.

Gaudete et exultate omnes Sancti quoniam nomina vestra scripta sunt in caelis.

Gloria Patri, et Filio, et Spiritui Sancto.

Blessed are all you Saints of God, who deserve to become partakers of the heavenly virtues and fully to enjoy the glory of eternal splendour.

We therefore pray that, mindful of us, you deign to intercede on our behalf to the Lord Jesus Christ.

Rejoice and be glad, all you Saints, because your names have been written in the heavens.

Glory be to the Father, and to the Son, and to the Holy Ghost.

(Verse and Respondum for Vespers or Matins on the feast of All Saints)

Simon Biazeck
Rochester, U.K.
April 2020

Gaudete et exultate

Edited by Simon Biazeck

attrib. Ludwig Senfl
(1486–1543)

Discantus

Contratenor

Tenor

Bassus

5

10

Gau - de - de - te,
Glo - ri - ri - a,

et ex - sul - ta - te
glo - ri - a Pa - te o - mnes

San - et
Fi - li -

san - cti,
tri, san - glo - ri - a Pa - Fi - li

14

-cti o, quo et ni Fi am li o,

-cti o, quo et ni Fi am li o,

-cti -tri, quo et Fi

-cti -o, Fi ni li am o,

18

no mi na ve stra scri pta et Spi ri tu i,

no mi na ve stra scri pta et Spi ri tu i,

ni am li o, no et Spi ri tu i, scri et Spi

no mi na ve stra scri pta et Spi ri tu i,

23

sunt i San cto, sunt i San cto, in San cto, in San cto,

sunt i San cto, sunt i San cto, in San cto, in San cto,

ri tu i sunt in San cae in San cto, in San cto,

scri pta San sunt in San cto, in San cto,

28

in cae lis,
San cto,

cae lis,
cto,

- lis,
- cto

cae
San

cae
cto,

31

cae San lis.
San cto.

in San cae lis.
San cto.

lis.
cto.

San lis.
cto.

Secunda pars

I - de - o - que

6

que pre - ca - mur

10

Pre - ca - mur pre - ca - mur

15

ut me - mo - res no - stri

20

stri in -
no - stri in - ter - ce -
stri,
no - stri

no - stri in -

25

ter - ce - de - re
de - re,
in - ter - ce - de - re
in - ter - ce - de - re
-ter - ce - de - re di - gne -

30

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

34

pro - no - - - - -

gne - - - - - mi - - - - - ni

mi - - - - - ni pro - - - - - no - - - - -

mi - ni pro no - - - - -

38

bis

pro - - - - - no - - - - - bis - - - - -

bis

42

ad - - - - - Do - - - - - mi - - - - -

ad Do - mi - num, ad Do - - - - - mi - num,

ad Do - mi - num, ad Do - - - - - mi - num

bis, ad Do - - - - - mi - num, Do - mi -

47

num - le - sum

le - - - sum

le - - - sum, le - - - sum

num - le - - - sum

Detailed description: This block contains the musical score for measures 47 to 51. It features four staves: vocal line, alto line, soprano line (marked with an '8'), and bass line. The vocal line has lyrics 'num - le - sum' with a fermata over 'sum'. The alto line has 'le - - - sum'. The soprano line has 'le - - - sum, le - - - sum'. The bass line has 'num - le - - - sum'. There are five fermatas above the vocal line, one above each measure. The music is in a simple, homophonic style with a clear harmonic structure.

52

Chri - -

Chri -

Chri -

Detailed description: This block contains the musical score for measures 52 to 55. It features four staves: vocal line, alto line, soprano line (marked with an '8'), and bass line. The vocal line has lyrics 'Chri - -' with a fermata over the second 'Chri'. The alto line has 'Chri -'. The soprano line has 'Chri -'. The bass line provides a steady accompaniment. There are four fermatas above the vocal line, one above each measure.

56

'Gloria Patri' (p. 1)

stum.

stum.

stum.

Chri - - - - - stum.

Detailed description: This block contains the musical score for measures 56 to 59. It features four staves: vocal line, alto line, soprano line (marked with an '8'), and bass line. The vocal line has lyrics 'stum.' with a fermata over the word. The alto line has 'stum.'. The soprano line has 'stum.'. The bass line has 'Chri - - - - - stum.'. There are four fermatas above the vocal line, one above each measure. The music is in a simple, homophonic style with a clear harmonic structure.

Appendix

Responsory for Vespers or Matins
on the feast of All Saints

