

Antiphone to the second Psalm in first vespers
Ista est spetiosa* inter filias Jerusalem

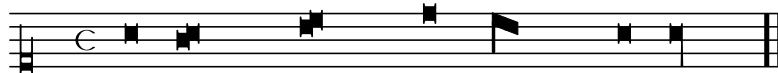
&

Psalm 145. Laudate, anima mea, Dominum

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

Ludwig Senfl

edited by Andreas Stenberg



I - sta est spe - ci - o - sa

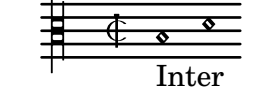
DISCANTUS



In ter

In ter

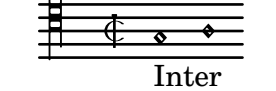
ALTUS



Inter

Inter

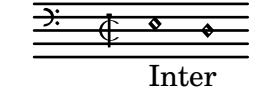
TENOR



Inter

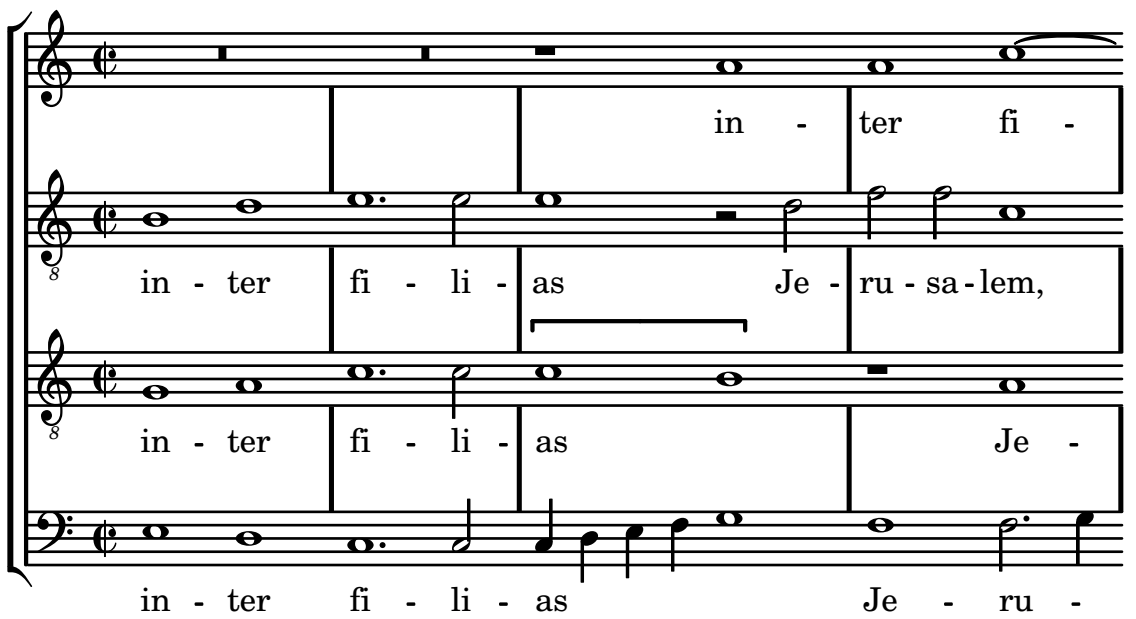
Inter

BASSUS

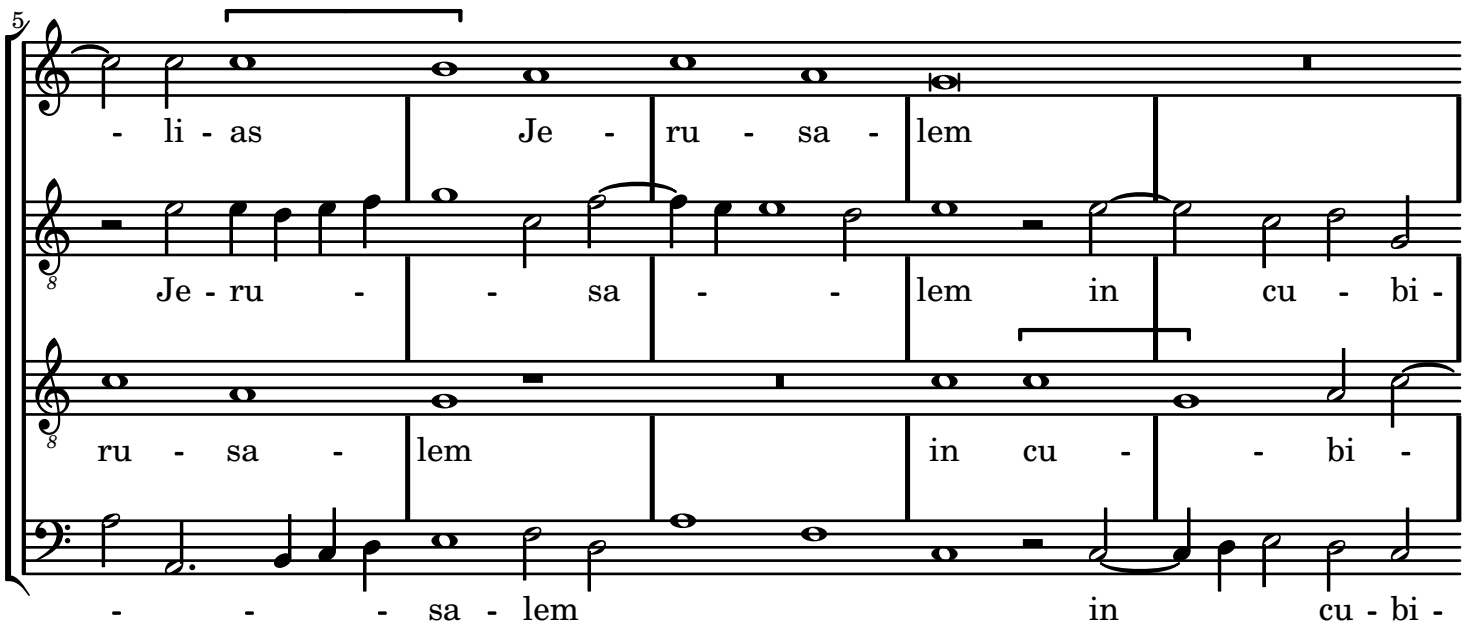


Inter

Inter



in - ter fi -
in - ter fi - li - as Je - ru - sa - lem,
in - ter fi - li - as Je -
in - ter fi - li - as Je - ru -



5
- li - as Je - ru - sa - lem
Je - ru - sa - lem in cu - bi -
ru - sa - lem in cu - bi -
- sa - lem in cu - bi -

10

in cu - bi - li - bus et
 - li - bus et
 - li - bus et in
 - li - bus et in hor -

15

in hor - tis a - ro - ma
 in hor - tis a - ro - ma -
 hor - tis a - ro - ma -
 - - - tis a - ro - ma - - tum

21

tum
 tum

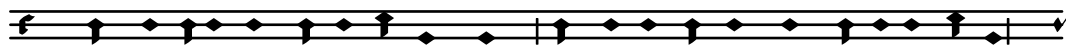
Psalm 145. Laudate, anima mea, Dominum

Intonation adapted from:

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

De psalmarum intonacione

[Second tone]



[2] Lauda, anima mea, Dominum. Laudabo Dominum in vita mea;



psallam De - o me - o quamdiu fu - e - ro.

edited by Andreas Stenberg

second tone formula from Mus.ms 52

DISCANT'



ALTUS



TENOR



BASSUS



[2] Quoniam confirmata est super nos misericordia e - jus,

[2] Quoniam confirmata est super nos misericordia e - jus,

[c.f.]

[2] Quoniam confirmata est super nos misericordia e - jus,

[2] Quoniam confirmata est super nos misericordia e - jus,

4

et veritas Domini manet in ae - ter - num.

et veritas Domini manet in ae - ter - num.

et veritas Domini manet in ae - ter - num.

et veritas Domini manet in ae - ter - num.

Ps 145

[2] Lauda, anima mea, Dominum.

Laudabo Dominum in vita mea;
psallam Deo meo quamdiu fuero.

Nolite confidere in principibus,

[3] in filiis hominum, in quibus non est salus.

[4] Exhibit spiritus ejus, et revertetur in terram suam;
in illa die peribunt omnes cogitationes eorum.

[5] Beatus cujus Deus Jacob adjutor ejus,
spes ejus in Domino Deo ipsius :

[6] qui fecit caelum et terram, mare, et omnia quae in eis sunt.

[7] Qui custodit veritatem in saeculum;

facit judicium injuriam patientibus; dat escam esurientibus.

Dominus solvit compeditos,

[8] Dominus illuminat caecos.

Dominus erigit elisos;

Dominus diligit justos.

[9] Dominus custodit advenas;


pupillum et viduam suscipiet,
et vias peccatorum disperdet.


[10] Regnabit Dominus in saecula; Deus tuus, Sion,
in generationem et generationem.

Gloria Patri et filio et Spiritui Sancto,

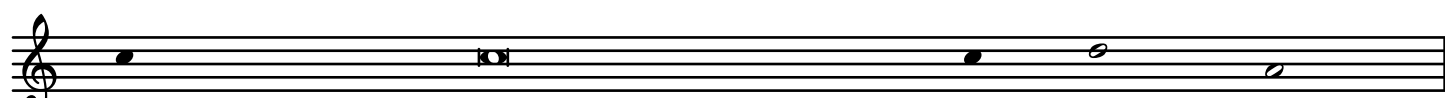
Sicut erat in principio est nunc et semper et in saecula saeculorum. Amen.

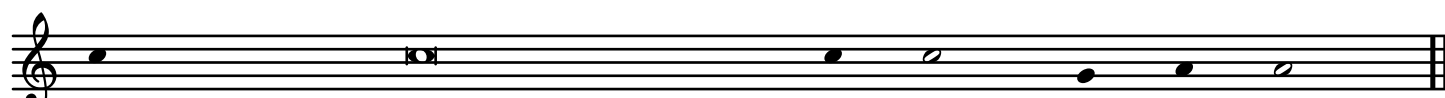
Transcription of the psalm

Scola 
 [2] Lau-da, anima me - a, Do - mi-num. Lau-dabo Dominum in vi - ta me - a;

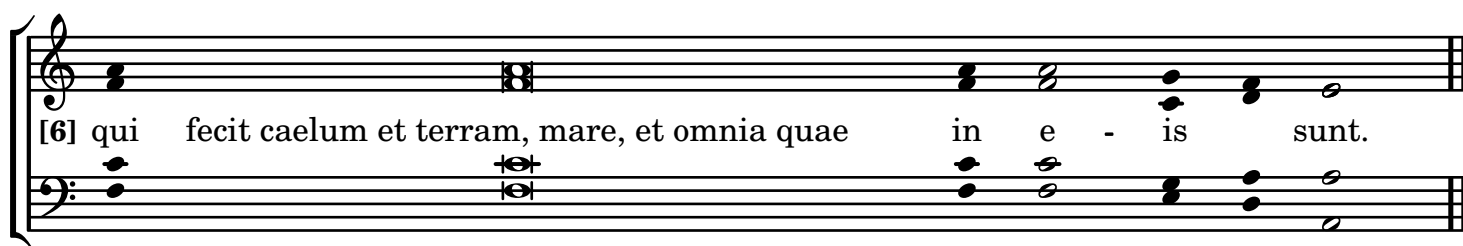

 psal - lam Deo meo quamdiu fu - e - - - ro.



 No-lite confidere in prin-ci - pi-bus, [3] in filiis hominum, in quibus non est sa - lus.


 [4] Ex - ibit spiritus ejus, et revertetur in ter - ram su - am;


 in illa die peribunt omnes cogitatio - nes e - o - rum.


 [5] Be-atus cujus Deus Jacob adju - tor e - jus, spes ejus in Domino De - o ip - si-us:


 [6] qui fecit caelum et terram, mare, et omnia quae in e - is sunt.


 [7] Qui custodit veritatem in sae - cu - lum;



fa-cit iudicium injuriam pa - ti - en - ti - bus; dat escam esu - ri - en - ti - bus.




Do - minus solvit com - pe - di - tos, [8] Do - minus illumi - nat cae - cos.



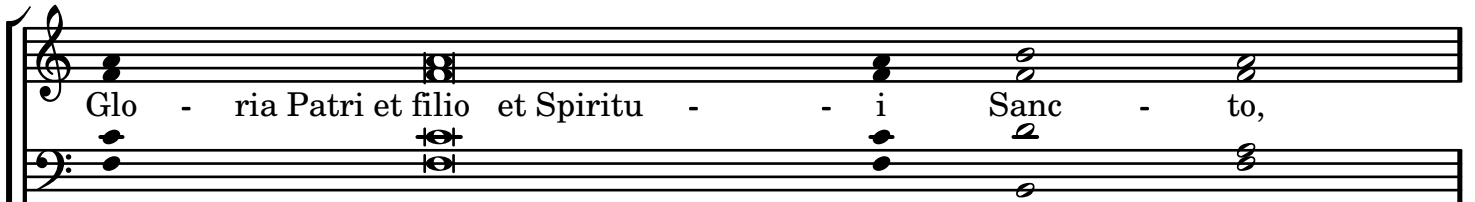
Do - minus erigit e - li - sos; Do - minus dili - git ju - stos.



[9] Dominus custodit advenas; pupillum et viduam suscipiet, et vias peccatorum di-sper - det.



[10] Regnabit Dominus in saecula; Deus tuus, Sion, in generationem et genera-ti - o - nem.



Glo - ria Patri et filio et Spiritu - i Sanc - to,



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

Commentary:

The Antiphon is unascrbed in 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. According to the Cantus database (<http://cantus.uwaterloo.ca/chant/507548>) 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 (but in d-dorian mode not in a-minor). One of these also links this Antiphon to a specific psalm (Ps. 62: 2b in the Vulgata Ps. 63 in the Hebraica numbering).

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. 124]

An[tiphon.]

I-sta est speci - osa inter fi-lias Jerusalem in cu - bi-li-bus et in hor - tis a-ro-matum

Ae u o u a e

Ps[alm.]

Deus, deus meus: ad te de luce vigi-li o.

In the Brevier of the diocese of Freising, to which Munich belonged, the Antiphon is assigned to the second 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 actuali 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 Second 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 62 but transposed down to fit in with the Antiphon. The psalm is set alternatim with a group of chanters (Scola) singing odd verses and the coir responding with the even verses.