Ludwig Senfl
(c.1490–1543)

A Catalogue Raisonné of the Works and Sources

Stefan Gasch & Sonja Tröster
in collaboration with Birgit Lodes



Volume 1:

Catalogue of the Works

Collection « Épitome musical »

BREPOLS

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A Catalogue Raisonné of the Works and Sources

Centre d'études supérieures de la Renaissance
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Preface

Up to now, few catalogues of works devoted to a single Renaissance composer have been published. Partially this is due to certain characteristics of early music and its transmission: a catalogue raisonné aims to present a complete corpus of works, but since many sources are incomplete or fragmentary, a catalogue dedicated to a Renaissance composer will undoubtedly be subject to change over time. In addition, the liability of compositions to exist in different versions, compounded by various layers of reception, precludes the modern notion of a 'musical work' in a narrow sense. The editors of the present catalogue have kept these conditions in mind and have tried to face the difficulties with appropriate means.[1] The resulting catalogue raisonné is intended to be a research tool dedicated to one of the most important Renaissance composers of the German-speaking regions, Ludwig Senfl (*c*.1490–1543), and it provides access to the multitude of his compositions and the sources transmitting this repertoire.

Like many composers of the Renaissance, Ludwig Senfl was 'rediscovered' with the emerging interest in music historiography in the 18th century. Scholars such as Johann Gottfried Walther (1684–1748), Johann Nikolaus Forkel (1749–1818), and Ernst Ludwig Gerber (1746–1819) not only explored the music of past times but also discovered music history from the Middle Ages to the Renaissance as a fascinating object of study. Since the search for musical sources and their decoding was challenging at the time, theoretical treatises on music and prefaces of music prints became invaluable sources of information about the notation, the repertoire, and especially the names of outstanding composers, sometimes even in connection with biographic data or vague assessments of their compositions. Scholars focused on those central personalities, and music history was thus written as a succession of a few selected composers.

With their work, those pioneers of music historiography paved the way and set the landmarks for more comprehensive studies in the 19th century by scholars such as François-Joseph Fétis (1784–1871), Raphael Georg Kiesewetter (1773–1850), August Wilhelm Ambros (1816–76), and Robert Eitner (1832–1905). Owing to the concerns of their time, scholars of the late 19th century added—consciously or unconsciously—the topic of nationality as a parameter in their selection of composers. By virtue of this scheme, Ludwig Senfl entered the narrative of German music history at an early stage. Senfl's works as known to these scholars are listed in Table 1 and 2.

1 • The procedures are explained in the 'Guide to the Senfl Catalogue'.

Table 1. Overview of the known Senfl repertoire from the 17th to the middle of the 18th century

	Printz (1690)[a]	Pez (1721)[b]	Walther (1732)[c]	Oefele (1763)[d]
Non moriar sed vivam	×		×	
In pace in idipsum	×			
Missa [for the dedication of an altar in Gmund or Tegernsee monastery], 1528 (lost)		×		×

a) Wolfgang Caspar Printz, *Historische Beschreibung der edelen Sing- und Kling-Kunst* (Dresden, 1690) [VD17 23:640685F], 120.
b) Bernhard Pez, *Thesaurus anecdotarum novissimus: Seu veterum monumentorum*, 4 vols. (Augsburg, 1721) [VD18 145194881], iii, col. 554.
c) Johann Gottfried Walther, *Musicalisches Lexicon oder musicalische Bibliothec* (Leipzig, 1732) [VD18 15236382-001], 564.
d) Andreas Felix von Oefele, *Rerum Boicarum scriptores nusquam antehac editi: Quibus vicinarum quoque gentium nec non Germaniae universae historiae ex monumentis genuinis historicis et diplomaticis plurimum llustrantur*, 2 vols. (Augsburg, 1763) [VD18 11049278-22], ii, 78f.

Table 2. Overview of the known Senfl repertoire in the late 18th and 19th centuries

	Forkel (1784)[a]	Gerber (1792)[b]	Lipowsky (1811)[c]	Gerber (1814)[d]	Fétis (1844)[e]	Fétis (1867)[f]
Non moriar sed vivam		×	×	×	×	×
In pace in idipsum	×				×	×
Missa, 1528 (lost)[g]			×			
RISM 1547[1]	×	×	×		×	×
RISM 1542[6]	×	×[h]	×		×	×
RISM 1553[5]	×	×	×		×	×
RISM 1544[20]	×	×			×	×[i]
RISM A/I S 2806			×[j]	×	×	×
RISM 1549[16k]			×		×	×
RISM 1536[9]			×			×[l]
RISM 1534[17]			×	×	×	×
RISM [1536][8a]			×[m]		×	×
RISM 1545[2]				×	×	×[n]
Brown 1583_4				×	×	
Brown $[1587]_7$ (lost)				×	×	
RISM A/I S 2807				×	×	×

	Forkel (1784)[a]	Gerber (1792)[b]	Lipowsky (1811)[c]	Gerber (1814)[d]	Fétis (1844)[e]	Fétis (1867)[f]
D-Mbs Mus.ms. 5				×[o]	×	×
D-Mbs Mus.ms. 10				×	×[p]	×
D-Mbs Mus.ms. 12				×	×	×
D-Mbs Mus.ms. 19				×	×	×
D-Mbs Mus.ms. 25				×	×	
D-Mbs Mus.mss. 35–38				×	×	×[q]
D-Mbs Mus.ms. 47				×	×	×
D-Mbs Mus.ms. 52[r]				×	×	
Quinque Salutationes					×[s]	×[t]
RISM 1520[4]					×	×
RISM 1539[26] (= RISM A/I H 6246)						×
RISM 1556[28], 1556[29], 1560[25], 1563[17], 1565[21]						×
RISM 1539[14]						×
RISM 1538[3]						×
RISM 1549[16]						×
RISM 1568[7]						×
RISM 1540[7]						×
RISM 1538[6], 1539[9], 1542[6]						×
RISM 1545[6]						×
RISM 1575[2]						×[u]

a) Johann Nikolaus Forkel, *Musikalischer Almanach für Deutschland auf das Jahr 1784* (Leipzig, [1783]), 165–70.

b) Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, 2 vols. (Leipzig, 1790 and 1792), ii, cols. 501f.

c) Felix Joseph von Lipowsky, *Baierisches Musik-Lexikon* (Munich, 1811), 328f., 421f.

d) Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, 4 vols. (Leipzig, 1812–14), iv, cols. 183–5. In col. 183 Gerber also mentions the following collection: '2) in einer Sammlung weltlicher Lieder für 4 Stimmen, in q. 4. gedruckt um 1548, welche sich noch auf der Zwickauer Bibliothek befindet'. Because of its vagueness it can not be determined which collection Gerber means.

e) François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique,* 8 vols. (Brussels, 1835–44), viii, 185–8.

f) François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique,* 2nd edn., 8 vols. (Brussels, 1860–7), viii, 13–16.

g) SC M 9. The mass was composed for the dedication of an altar in Gmund or Tegernsee monastery.

h) While Forkel is correct in citing the prints RISM 1542[6] and RISM 1553[5] (as well as the Senfl motets contained therein) as independent publications, Gerber and later Fétis misinterpret him and assume that the later print (RISM 1553[5]) by Johann vom Berg and Ulrich Neuber is a reprint of the one published by Petreius in 1542. In addition to the information copied from Gerber, Fétis mentions a *Miserere* and an *In exitu Israel* by Senfl included in the first as well as in the alleged second edition. None of the prints, however, contains any of the motets mentioned by Fétis.

i) Fétis erroneously gives 1554 as the year of printing.

j) Lipowsky seems to refer to Senfl's *Varia carminum genera* (Nuremberg: Hieronymus Formschneider, 1534; RISM A/I S 2806 and RISM A/I SS 2806). He erroneously states that they were composed for 8vv and printed Nuremberg in 1554. While Gerber (1814) quotes the correct title (without mentioning a date), Fétis (1844 and 1867) copies his information from Lipowsky and additionally gives another wrong dating of this print (1557). The alleged title quoted by Fétis reads *Melodiae in odas Horatii et quaedam alia carminum genera octo vocum* (evoking the title of Christian Egenolff's publication of 1532 [VD16 H 4958], with Tritonius ode settings). None of the prints that contain ode settings by Senfl, however, provides compositions for 8vv.

k) Gerber and Fétis erroneously mention a composition 'Cantat. 2 voc.' as contained within this print. Although three works by Senfl are included (one contrafactum (P 12c), and two sections taken from Mag 6 and Mag 1 respectively), none of them starts with the title given by Gerber and Fétis.

l) Fétis gives the exact number of Senfl's songs contained within this collection.

m) Lipowsky describes the print as follows: 'Teutsche Lieder mit 4 und 5 Stimmen. (Strassburg 1545)'. RISM [1536][8] is the only known print that matches this description.

n) Erroneously mentioned twice as two separate prints.

o) Gerber reports that he received the catalogue of the royal library in Munich via Ernst Florens Friedrich Chladni. He thus has never seen the sources themselves. Fétis adds: 'Missae Senfl, et P. Platensis, cod. 5. Une copie de la Messe paschale de ce recueil se trouvait dans la collection du professeur Thibaut, à Heidelberg.' The MS once in the possession of Thibaut is now D-Mbs Mus.ms. 1048. Cf. Gustavson 2013: 270.

p) Fétis writes: 'Die Sieben Worte Christi (Les sept paroles du Christ). Une copie de cet ouvrage existait dans la bibliothèque du même amateur [= Thibaut].' According to Gustavson 2013: 270 this refers to the Thibaut catalogue, p. 30, #479, which reads: 'Die Sieben Worte Christi. Partitur nach einer Münchener Handschrift u. Clavierauszug. | Mit 21 a. St. |' and is now at D-HEms/Th Sen.

q) Fétis only mentions the manuscripts D-Mbs Mus.mss. 36–38.

r) The MS contains compositions for the Propers of the Office, all of which have been attributed to Senfl by modern scholars. Gerber (and accordingly Fétis) only mentions 'Variae Melodiae 8 voc.' but there is no 8vv composition in this choirbook. As both authors had not physically seen the MS they were not aware that it was Senfl's various *Melodiae octo tonorum* for the liturgical office that was meant.

s) Fétis mentions this print that—according to him—was produced in Nuremberg, 1526 in folio format. As Gustavson 2013 has shown, this is a ghost print and never existed.

t) In this later publication Fétis adds the MS source D-Mbs Mus.ms. 10, but still mentions the print as a second source.

u) The entry in Fétis reads: 'Figuli (Wolfgangi) Prima pars Amorum filii Dei domini nostri Jesu Christi quatuor vocum; Vitebergæ, 1574, in 4° obl. Ce recueil contient vingt motets de Figulus, et quelques autres écrits par des artistes plus anciens. Parmi ceux-ci on trouve deux chants de Noël à quatre voix, par Senfel.' Although the title and the year of printing mentioned by Fétis are incorrect, it has to be this print by Figulus that indeed contains Senfl's motets *Nativitas tua Dei fili* (M 61) and *Ecce Maria genuit* (M 37).

Sebald Heyden valued Senfl as 'in Musica totius Germaniæ nunc principem',[2] and further references to Senfl's importance can be found in Simon Minervius's preface to the composer's *Varia carminum genera* (Nuremberg, 1534) and Heinrich Glarean's *Dodekachordon* (Basel, 1547)[3]—all of those references were indeed mentioned by Forkel, Gerber, and later scholars.

Senfl was furthermore placed at the centre of the 'first polyphonic art form in German music', the lied,[4] and entered the canon of 'master musicians' as a pivotal figure of the German Renaissance. A key role in Senfl's continuing reception played Martin Luther's letter addressed to the composer.

2 • *De arte canendi* (Nuremberg: Johannes Petreius, 1540) [VD16 H 3381], sig. [A 6]^{r}.

3 • RISM 1547^{1}.

4 • Andrea Lindmayr-Brandl, 'The Modern Invention of the "Tenorlied": A Historiography of the Early German Lied Setting', *EMH*, 32 (2013), 119–77, esp. 163–8.

Nineteenth-century scholarship constructed a very close connection between Luther and Senfl, even as far as naming him—together with Johann Walter—as one of Luther's collaborators.[5] This misleading image, albeit criticised, ensured an ongoing interest in Senfl's personality, the discussion of his faith, and his œuvre.

Against this background, it is not surprising that around 1900 plans arose to publish Senfl's works in a complete edition. The editor Theodor Kroyer wrote his Habilitationsschrift on *Ludwig Senfl und sein Motettenstil: Zur Geschichte des geistlichen Vokalsatzes im 16. Jahrhundert*[6] and was able to publish one volume of Senfl's compositions in the series Denkmäler der Tonkunst in Bayern in 1903.[7] The volume focuses on Senfl's sacred music[8] and is supplemented with extensive biographical material by Alfred Thürlings. With this selection, Kroyer intended to establish a more balanced view of Senfl's compositional output, as the 'lied composer Senfl' was already well known from various editions by Robert Eitner.[9] Unfortunately, the edition broke off after the publication of this first volume.

More than 35 years later, a second attempt at a Senfl edition was undertaken jointly by the Schweizer musikforschende Gesellschaft, the Staatliches Institut für deutsche Musikforschung, and the Schweizerischer Tonkünstlerverein. Over a time span of nearly 40 years (1937–74), eleven volumes were published in the series Das Erbe deutscher Musik.[10] After the publication of the small number of masses known to have been composed by Senfl, the focus of the edition was directed again towards Senfl's lied œuvre: four and a half of the eleven published volumes are devoted to

5 • Cf. for example Carl von Winterfeld, *Der evangelische Kirchengesang im ersten Jahrhunderte der Kirchenverbesserung* (Leipzig, 1843), 168 and Julius Alsleben, 'Das sechszehnte Jahrhundert in seiner Bedeutung für die Tonkunst', *Neue Zeitschrift für Musik*, 75 (1879), 109–11 and 121–3, at 110.

6 • Munich, 1902.

7 • *Ludwig Senfls Werke, 1. Teil*, ed. Theodor Kroyer, Denkmäler der Tonkunst in Bayern, iii/2 (Leipzig, 1903).

8 • It contains Senfl's Magnificat settings (following the print by Hieronymus Formscheider, 1537; RISM A/I S 2807) as well as twelve Latin compositions under the rubric 'Motetten und motettenartige Kompositionen mit lateinischem Text' ('Motets and motet-like compositions with Latin text').

9 • Kroyer writes: 'As the next urgent task [...] the rehabilitation of the church composer seemed necessary. Although the 16th century estimated the master of motets higher than the composer of lieder, the first has been hitherto almost entirely forgotten.' ('Als nächste dringliche Aufgabe [...] erschien die Rehabilitierung des Kirchenkomponisten, und zwar deshalb, weil man eben bisher über den Liederkomponisten den Motettenmeister fast ganz übersehen hatte, trotzdem das 16. Jahrhundert diesen letzteren sogar noch höher schätzte.') Kroyer 1903: X.

10 • Ludwig Senfl, *Sämtliche Werke*, 11 vols. (Wolfenbüttel/Zurich, 1937–74; hereafter SW). On the complex genesis of the SW, see Andrea Lindmayr-Brandl, '"Zum Singen und Spielen": Eine kurze Geschichte der Edition und Aufführungspraxis von Senfls deutschen Liedsätzen', in *Senfl-Studien* 2, ed. Stefan Gasch and Sonja Tröster, Wiener Forum für ältere Musikgeschichte, 7 (Tutzing, 2013), 635–56.

lieder and repertoire deduced from them, such as intabulations.[11] Like its predecessor, this projected complete edition remained fragmentary, and it further reinforced the prevailing image of Senfl as a lied composer. Missing in this image—and neglected by scholarly research—was the wealth of Senfl's motets and the vast number of proper settings that he composed mainly during the 20 years of his employment as court composer of the Bavarian Duke Wilhelm IV.

The most influential publication to set Senfl's sacred œuvre in perspective was Martin Bente's dissertation, published 1968,[12] with a focus on source studies that paid special attention to the Munich choirbooks. Bente also published a chronological order of all then-known documents regarding Senfl's life. Building on the data in Bente's publication and the extant volumes of the two editions, Birgit Lodes issued the first comprehensive worklist for Senfl as part of her comprehensive article for the second edition of *MGG*.[13] This article became a cornerstone to gain an overview of Senfl's multifaceted and rich œuvre and it provided the basis for a research project that started in 2008 with the aim of compiling the present catalogue. The project *Ludwig Senfl – A Catalogue Raisonné of the Works and Sources* was initiated and directed by Lodes, housed at the University of Vienna and financed by the Austrian Science Fund (FWF). In the course of this research project (2008–15), the complete body of Senfl's compositions has been catalogued in detail for the first time, including doubtful attributions, fragmentary works and lost compositions. Compared to the earlier worklist, the number of works and especially the number of concordances for each composition has been greatly extended.

The data now available enables a fresh perspective on the various facets of Senfl as composer, scribe and singer. Even a quick glance at his œuvre makes clear that his music evolved in courtly and civic milieus and marks the transition from the late medieval to the early modern periods in the Holy Roman Empire. He served two of the most important institutions of polyphonic music in the German realm and at the same time was in contact with prominent figures among civil representatives, humanist circles, and Lutherans. Especially during his time at the Habsburg court chapel but also following Maximilian I's death, when he moved to the Bavarian court of Wilhelm IV, Senfl took part in the major political and religious events of his time and was at the heart of cultural

11 • Volumes 2, 4, 5 and 7. Volume 6 of SW is divided in three sections: section A provides lieder from later prints, fragments, and doubtful songs; section B contains non-German 'Lieder und Gesänge'; and section C presents ode settings.

12 • Martin Bente, *Neue Wege der Quellenkritik und die Biographie Ludwig Senfls: Ein Beitrag zur Musikgeschichte des Reformationszeitalters* (Wiesbaden, 1968).

13 • Birgit Lodes, 'Senfl, Ludwig', in *Die Musik in Geschichte und Gegenwart*, 2nd edn., ed. Ludwig Finscher, Personenteil, xv (Kassel, etc., 2006), cols. 569–90.

exchanges. From his earliest years, Senfl had the opportunity to lay hands on and to perform music of high quality. He was able to absorb the international standards of music production and, at the same time, to develop these standards in inventive, innovative, and individual ways.
The wide transmission of his works—from Northern Alps to the countries in the Baltic Sea area, and from the beginning of the 16th century and well into the 17th—speaks for Senfl's impact on music-making. The types of sources range from repertorial and representative manuscripts to prints with a pedagogical background as well as luxurious editions intended as musical gifts. Senfl's music was notated on playing cards and paintings, etched on tabletops, and even stitched on linen ground with silk and gold thread. Having those various backgrounds and qualities of transmission at our disposal, it may now be possible to unveil some of the remaining mysteries of how a musical work was conceived, transmitted, and finally performed.

Compared to the information available before the start of the research project, the Senfl Catalogue (SC) yields new insights into the considerable range and transmission of Senfl's output. Discoveries of hitherto unknown compositions include a *Missa paschalis* (though the authorship remains uncertain), a second motet *O sacrum convivium*, two ode settings, as well as several unknown lost compositions. Great changes also pertain to the number of concordances that came to light during the project's work. Such findings led to new datings (for example of Senfl's Magnificat cycle in the early 1520s), and the new source situation will affect the image of the dissemination of Senfl's work, especially in central Germany. As another result of the critical evaluation of sources and concordances, 13 motets and several songs previously rated among Senfl's œuvre had to be qualified as questionable or misattributed (e.g. *Da Jacob nun das Kleid ansah*). In other cases we discovered that lied settings had been edited in two different places in the SW as they appeared with contrafact texts (see the list of contrafacta).
An aspect of research we also tackled, but probably still holds secrets for further research, is the number of undetected compositions by Senfl in the vast number of settings transmitted anonymously in the sources of the 16th century. One of the main resources for the discovery of lost or anonymously transmitted compositions by Senfl is the manuscript D-HEu Cod. Pal. germ. 318, the so-called 'Heidelberg' or rather 'Neuburg inventory'.[14] Drawn up in 1544 in Neuburg an der Donau, the inventory represents the holdings of the musical library of Count Palatine Otthein-

14 • For a transcription and commentary see Jutta Lambrecht, *Das "Heidelberger Kapellinventar" von 1544 (Codex Pal. Germ. 318)*, 2 vols., Heidelberger Bibliotheksschriften, 26 (Heidelberg, 1987).

rich. In this year, Ottheinrich was forced to go into exile for financial reasons and it seems that at least parts of the inventoried library moved with him to Heidelberg and later on to Weinheim.[15]

The peculiarity and significance of the inventory derive from its detailed and systematic listing of the repertory. All compositions in the various sources are listed with title, number of voices, and in many cases even with an ascription. Despite this wealth of information, only a few of the inventoried sources could so far be identified and seem to have survived.[16] The whereabouts of the greater part of Ottheinrich's musical library, however, still remain unknown.[17]

Looking at the inventory immediately evokes the image of a man who assembled music not only for his court chapel (founded in 1536); Ottheinrich was in fact an art enthusiast and acquired music for the love of the arts.[18] The music library comprised printed and handwritten sets of partbooks, some of them even on parchment, as well as large-scale choirbooks. Eighteen of those choirbooks were entirely filled with polyphonic settings for the Ordinary of the Mass. The inventory, furthermore, lists numerous settings for the Proper of the Mass and the Office, among them an almost complete manuscript copy of Henricus Isaac's *Choralis Constantinus* that was at least partially copied from the print-model,[19] and several choirbooks with Magnificat settings (for example D-HEu Cod. Pal. germ. 318, books VV, XX, YY) that also included a now lost manuscript copy of Senfl's *Magnificat octo tonorum* in choirbook format (book YY).

Martin Bente was one of the first scholars to use the Neuburg inventory as an instrument for the identification of lost and anonymously transmitted compositions, especially with regard to compo-

15 • The history of the inventory is summarised ibid., i, 21–4.

16 • While it is easier to identify prints, very few manuscripts were discovered: D-Mbs Mus.ms. C (Bente 1968: 202–5), D-Mbs Mus.ms. 52 (Bente 1968: 57–62), D-Rp 2° Liturg. 18 (David Hiley, 'Das Chorbuch Regensburg, Staatliche Bibliothek, 2° Liturg. 18 aus dem Jahre 1543. Chorbuch S im Kapell-Inventar des Pfalzgrafen Ottheinrich, 1544', *MiB*, 59 (2000), 11–52).

17 • In 1581 during a revision of the Bibliotheca Palatina in Heidelberg, several catalogues were drawn up, among them V-CVbav Cod. Pal. lat. 1938 and V-CVbav Cod. Pal. lat. 1939. Some of the sources mentioned in the Neuburg inventory reappear in those catalogues; other entries represent acquisitions by Ottheinrich and his successors after 1544. See Lambrecht 1987, ii, 619–39.

18 • See for example Suzanne Bäumler, Evamaria Brockhoff, and Michael Henker, eds., *Von Kaisers Gnaden: 500 Jahre Pfalz-Neuburg. Katalog zur Bayerischen Landesausstellung 2005 Neuburg an der Donau 3. Juni bis 16. Oktober 2005* (Augsburg, 2005).

19 • David J. Burn, 'The Mass-Proper Cycles of Henricus Isaac: Genesis, Transmission, and Authenticity', 2 vols., Ph.D. diss., University of Oxford, 2002, i, 115–18. Hieronymus Formschneider and Count Ottheinrich knew each other and Formschneider asked the Count to intercede in a legal dispute. For a discussion of this relationship, which also has implications for the printing process of the *Choralis*, see Royston Gustavson, 'Commercialising the *Choralis Constantinus*: The Printing and Publishing of the First Edition', in *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance*, ed. David J. Burn and Stefan Gasch (Turnhout, (Turnhout, 2011), 215–68, at 226–9.

sitions with vernacular text.[20] This repertoire of lied settings (in partbooks and on separate sheets of paper) is catalogued mainly in the fourth part of the inventory ('Das fiert thail', beginning on fol. 109[r]). The two composers named most prominently are Gregor Peschin[21] and Ludwig Senfl, and many of the songs ascribed to Senfl are also known from extant musical sources. Within this repertoire, Bente's attention was especially drawn to the entry of five partbooks listed under 'D'.[22] Only the first two song titles of the alphabetically ordered index are ascribed to Senfl and the remaining titles are given without a composer's name. Bente realised that there are close repertorial connections between the inventoried source and two important manuscripts for Senfl's lieder, D-Mbs Mus.ms. 3155 and D-Mu 8° Cod. ms. 328–331. He thus assumed that the inventoried source 'D' represents a lost collection of compositions only by Senfl. Of the 122 text incipits listed in the index of partbooks 'D', 73 can be identified with settings in D-Mbs Mus.ms. 3155 and D-Mu 8° Cod. ms. 328–331, attributed to Senfl in those or other musical sources. Another 36 text incipits can be identified with anonymously transmitted settings in sources with Senfl repertory, and only 13 incipits seem to indicate lost compositions.[23] In this manner, the 'Neuburg inventory' formed an important source for new attributions and without it, a remarkable number of Senfl's works would have remained concealed.

Generally, in cases where no arguments speak against the attributions to Senfl suggested by Bente and other colleagues, we included the settings in the catalogue, in order to draw those compositions into the focus of Senfl research. This decision was taken as the number of anonymously transmitted pieces not yet identified in the repertory of the time is still very high, and thus there is the possibility that some of Senfl's compositions are among them. But as some attributions by modern scholarship are based on more convincing arguments than others, we introduced a sign to indicate the persuasiveness of the attribution. Compositions for which Senfl's authorship seems probable but cannot be supported with a strong argument are marked with an asterisk preceding the catalogue number. The Senfl Catalogue thus enables the reader to gain an overview of the composer's œuvre according to an up-to-date state of research.

20 • For the following cf. in particular Bente 1968: 253–5 and 353–65.

21 • Peschin was organist at Ottheinrich's court from 1539 onwards. See Jutta Lambrecht (2001), 'Peschin, Gregor', in *Grove Music Online* ‹https://doi.org/10.1093/gmo/9781561592630.article.21411›, accessed August 2018.

22 • D-HEu Cod. Pal. germ. 318, fols. 115[r]–120[v].

23 • We were able to add some identifications to Bente's findings; therefore the numbers deviate from Bente's publication. See Sonja Tröster, 'Stilregister der mehrstimmigen Liedkomposition in der ersten Hälfte des 16. Jahrhunderts und die Liedsätze Ludwig Senfls', 2 vols., Diss., University of Vienna, 2015, i, 184–6.

Classification according to genre, which is used in the following catalogue of works, is established in musicology. It is a pragmatic system that also offers a flexible expansion in the case of new discoveries. Turning to music of the 16th century, however, makes it once more obvious that composers did not adhere to rules and definitions related to genre invented by scholars. Compositions with variable characteristics and functions seem to move loosely between the boundaries of genres and left us with questions of classification. With regard to the SC this concerns especially two fields: the distinction between Proper setting and motet on one hand, and the overlapping of motet and song (used as umbrella term for lied settings as well as compositions based on chanson melodies or an Italian song) on the other.

The polyphonic sequence *Grates nunc omnes* (P 5c), for example, had to be sung within a clearly determined liturgical frame: the first mass on Christmas day. Because of its layout in two sections, however, the setting became one of Senfl's most widely disseminated liturgical compositions. Thus, already at an early stage in the transmission, the sequence became an independent setting and was performed as a stand-alone motet; but to include the composition a second time in the motets would not have seemed reasonable.

Similar cases can be observed with lied settings. As it is difficult to identify function and performance context of a composition that is transmitted only in written form, the main criteria to distinguish a motet from a song seem to be the use of compositional techniques in combination with the language.[24] But if, as in some of Senfl's quodlibet settings, several languages are combined—for example the Italian song *Fortuna desperata* with the Latin antiphon *Virgo prudentissima*? And it becomes even further complicated when this setting is transmitted within a cycle of *Fortuna* settings (S 109, S 111–113) where the Italian song is also combined with the lied *Ich stund an einem Morgen*. It would seem odd to classify the various parts of this cycle as different genres. Nevertheless, a liturgical cantus firmus could be a characteristic pointing towards a motet. Another *Fortuna* setting not transmitted within the aforementioned cycle combines the Italian song with *Pange lingua*. But whereas text incipits in the unique source RISM 1534[17] refer to *Pange lingua*, the text underlaid in the cantus firmus voice is a loose German translation of the first stanza of the hymn. In such cases, it was necessary to adopt a pragmatic approach and also take into account the context in which a composition is transmitted. The compositions of the *Fortuna* cycle in A-Wn Mus.

24 • In connection with contrafacta see the discussion in Bernhold Schmid, 'Aspekte der Kontrafaktur im 15. und 16. Jahrhundert – Satz, Funktion, Gattung', in *Die Kunst des Übergangs: Musik aus Musik in der Renaissance*, ed. Nicole Schwindt, troJa. Trossinger Jahrbuch für Renaissancemusik, 7.2007 (Kassel, etc., 2008), 39–62.

Hs. 18810—a set of partbooks containing mainly lied settings—were therefore classified as songs, likewise all *Fortuna* settings transmitted in Hans Ott's lied anthology RISM 1534[17]. Only one related composition that combines *Fortuna* with the hymn section *O crux, ave, spes unica* has been classified as motet (*M 71), because it was primarily transmitted in the context of motets (D-Rp C 120 and V-CVbav Cod. Vat. lat. 11953). Furthermore, the authorship of this composition has been disputed in the literature as the cantus firmus used for *Fortuna* deviates from the settings ascribed to Senfl. Such a flexible conception of a work also led to a shift of several compositions from the genre of motets to the genre of Proper settings. Compositions such as *Verbum caro factum est* (i & ii = P 73a and P 74) and *Surge virgo* (P 111) have not only a clear responsorial three-part structure, but more importantly their location within the source and the source's structure demonstrated that these works were liturgically intended. This pragmatic approach to classification is made transparent with cross-references in the genres concerned.

Another difficulty emerged when it came to documenting intabulations. Howard Mayer Brown's *Instrumental Music Printed before 1600* is a standard reference work for printed tablatures,[25] although an updated version is a desideratum. Concerning tablatures in manuscript, Christian Meyer's catalogue *Sources manuscrites en tablature, luth et theorbe (c.1500–c.1800)* provides an invaluable starting point for lute tablatures.[26] Unfortunately, no equally encompassing catalogue for keyboard tablatures exists so far. And although we tried to identify as many intabulations as possible, our work in this field will most probably be amended in the coming years. A further difficulty lies in the character of an intabulation, which in most cases presents an arrangement of an existing vocal composition for instrumental use. Thereby the extent of arrangement can range from minor adjustments to a transcription of selected parts only, highly embellished versions, and newly composed or omitted passages. In some cases it was thus complicated to decide whether an intabulation was really based on Senfl's composition, or if it presents a newly composed setting with the same or even just similar melodic elements. One example of the latter kind is a setting by Hans Gerle of *Ach Elslein liebes Elselein* printed in lute tablature.[27] Obviously, this piece was inspired by Senfl's famous four-voice setting, but the extent of corresponding material is too little to suggest a clear reference on Gerle's part. On the other hand, intabulations in sources like the

25 • Howard Mayer Brown, *Instrumental Music Printed before 1600: A Bibliography* (Cambridge, Mass., 1965).

26 • Christian Meyer et al., *Sources manuscrites en tablature, luth et theorbe (c.1500–c.1800)*, 4 vols., Collections d'Études Musicologiques, 82, 87, 90, and 93 (Baden-Baden/Bouxwiller, 1991–7).

27 • Brown 1532_2, [no. 31], sig. $[M4]^r$, recorded under SC S 2.

keyboard tablature A-Kla MS GV 4/3—recently contextualised at the court of Count Palatine Ottheinrich of Neuburg around 1547[28]—remain very close to the vocal setting. Even motets with five and six voices are intabulated in this tablature, including the only composition by Senfl, for which no vocal model is known.[29] It is entitled 'Preambulum' and opens the collection. Judging from the style of the composition, it is very likely that a vocal setting—probably a lost motet—was the model for the intabulation.

Most of the manuscripts and prints transmitting Senfl's compositions were examined in the original or with the help of high-quality digital reproductions. Only in a few cases was it necessary to rely on microforms in black and white, for sources that are in poor condition (D-Dl Mus. Grimma 55), were missing at the time of inspection (D-Lr Mus. ant. pract. 1196) or destroyed (PL-Wn rkp. 564). Those special conditions are indicated in the entries of the sources.

When it came to decide how to clearly identify a composition within a source (by foliation, pagination, numbering, etc.), we decided to give as much detail as possible without overburdening the entries. We tried to achieve this by keeping the repetition of data at a minimum. Several systems of foliation, pagination or numbering are included in the catalogue of works, whereas in the catalogue of sources one system of counting was favoured, eventually complemented with a numbering according to secondary literature. It is therefore recommended to have both volumes of the catalogue at hand as the procedure will then become easily transparent.

During the time preparing the printed catalogue, an overview of Senfl's œuvre as well as research results were provided for the interested public in an open-access online database <www.senflonline.com>. Available on the website are general biographic and bibliographic data on Senfl as well as current information concerning the latest research activities (e.g. publications, status of the *New Senfl Edition*, conferences, recordings). The database itself (*Senfl Catalogue Online*) offers a glimpse into the transmission of Senfl's compositions by providing basic information on the compositions, concordances, and sources. It also benefits from the advantages of digital publication by linking sources to online reference materials and digital reproductions available through online repositories. In the future, this database will be continuously updated to incorporate new findings after the publication of the catalogue raisonné.

28 • Birgit Lodes, 'Musik aus Ottheinrichs Büchern am Augsburger Reichstag 1547/48: Eine neue Geschichte der Orgeltabulatur Klagenfurt 4/3' (forthcoming).

29 • As far as the sources indicate, Senfl composed no 'instrumental music'. Armin Brinzing convincingly laid out that the term 'carmen' does not intend instrumental use. Armin Brinzing, *Studien zur instrumentalen Ensemblemusik im deutschsprachigen Raum des 16. Jahrhunderts*, 2 vols., Abhandlungen zur Musikgeschichte, 4 (Göttingen, 1998), i, 24–8.

Being the first research tool for the composer Ludwig Senfl, we are fully aware of the fact that subsequent research and study are still needed to characterise Senfl's compositional style and especially to establish a chronology of his musical output. Further investigations based on the catalogue could illuminate occasions and contexts of composition as well as patterns of the dissemination of Senfl's works in different social, cultural, and religious spheres. We trust that the richness of detail of the SC may prove an innovation in the field of Renaissance musical studies and will serve scholars in Renaissance music, performers, as well as those interested in the musical arts of the time in general. We hope to offer the basic data for approaches to the historic person, the composer, singer, and copyist Ludwig Senfl, and his networks in the early era of the Reformation. However challenging the assembly of such a catalogue may be—the work itself as well as the reworkings and updates were carried out over more than ten years—we hope that we have achieved the aims we started with: to provide a foundation and stimulus for further research.

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This catalogue is the result of our research on the works and the sources of Ludwig Senfl during the years 2008 through 2015. In the course of the preparation of the two volumes generous assistance was offered by many libraries, colleagues, and friends, and we would like to take the opportunity to express our gratitude. The person who stood at the very beginning of the project should be named and thanked right from the outset: Birgit Lodes recognised the desideratum of research on Ludwig Senfl and especially the need for sound basic research tools. On her initiative, the Senfl project was brought into being, and research on the Renaissance composer has flourished again during the last decade. As a colleague and friend, she lead the project and accompanied our work through lively discussions. We take pride in the fact that she trusted us to accomplish this matter of scientific importance.

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Berlin, Geheimes Staatsarchiv Preußischer Kulturbesitz (Albrecht Eckhardt)
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In several workshops and at various times we were able to discuss with the board members questions concerning the catalogue, ranging from the overall structure and concept to details of layout. Every one of them has willingly accompanied, stimulated, and guided our thoughts at various times. In some parts, the catalogue is also based on reference works published by colleagues whom we have not met in person. The *Census-Catalogue of Manuscript Sources* by Charles Hamm and Herbert Kellman and the online database DIAMM (Digital Image Archive of Medieval Music: www.diamm.ac.uk) served above all as invaluable reference resources for the descriptions of manuscripts in staff notation in our Catalogue of Sources. As it seemed unnecessary to us to reinvent the wheel, we are greatly indebted to the publisher Paul Ranzini (Münster, DE) for his kind permission to reproduce selected information from the *Census-Catalogue* in this book.

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SG & ST Vienna, *in Festo Assumptionis Mariae*, 2018

Guide to the Senfl Catalogue (SC)

I. Catalogue of the Works

All compositions with an ascription to Ludwig Senfl in contemporary sources, including lost and misattributed pieces, are listed in this part of the catalogue. Also included are compositions that have been attributed to Senfl in the academic literature as well as those pieces that the editors deemed possible further candidates for attribution. As a great number of compositions from the time are transmitted anonymously, a large number of Senfl's compositions may still not be identified. In order to include the prospective repertoire of those pieces in research on Senfl, we have been generous in the selection of attributed compositions to be included in the catalogue. The arguments for and against authorship are included in the commentary.

Overall structure

The catalogue lists Senfl's compositions arranged by genre:

O Ordinaries of the Mass according to the rank of the feast;

P Proper settings for the Mass and for the Office ordered according to the liturgical calendar and the liturgical assignment (Proper settings for the Mass, Proper settings for the Office):
- proper cycles through the year (feasts of Christ, feasts of Mary, Sundays throughout the church year),
- proper cycles for individual Saints,
- proper cycles for the Common of Saints,
- smaller liturgical settings;

Mag Magnificat settings according to the canticle tone;

M Motets in alphabetical order;

Ode Ode settings in alphabetical order;

S Songs in alphabetical order, which include settings with vernacular texts in different languages as well as compositions transmitted without text.

Genre as a typology has been handled rather pragmatically; for easy location of a composition cross-references are provided in cases of doubt as well as an index of text incipits in Volume 2.

Organisation of the individual entries

For each composition a reference source was chosen, printed in **bold type**, against which to record deviations in the transmission. The voice designations and the musical incipit of each setting follow the reference source. Nevertheless, this source is not to be considered the best source; the different readings in the sources have not been evaluated. The reference source chosen is the one that seems to be closest to Senfl with respect to chronology and place, and transmits all voice parts.

The individual entries comprise the following components:

1. Identifying headline: catalogue number and standard title

The catalogue number consists of the above-mentioned abbreviation of the genre and a consecutive number. Works with conflicting attributions in sources of the 16th and 17th centuries are marked as 'confl.' following the catalogue number (e.g. P 55 confl.). Compositions attributed to Senfl by modern research are indicated as 'attr.' following the catalogue number. In cases where modern scholarship identified an anonymous composition with an inventory entry ascribed to Senfl (e.g. D-HEu Cod. Pal. germ. 318), the catalogue number is followed by 'ident.'. Questionable compositions for which neither a positive or a negative assignment could be definitively ruled out are preceded by an asterisk.

*M 71 attr. ‖ *O crux, ave / Fortuna*

The motet *O crux, ave / Fortuna* is of questionable authenticity. No contemporary source ascribes the setting to Senfl, but it was attributed to him by Staehelin 1973 due to the musical context in the sources transmitting the composition.

For references to individual pieces we recommend to quote the catalogue numbers in the following manner: SC *M 71. Supplements to the catalogue number such as 'attr.', 'confl.', and 'ident.' need not necessarily be mentioned.

Lost pieces that are only mentioned in contemporary documents, and those that the editors of the catalogue believe to be misattributed are nevertheless included at the appropriate place (either interfiled alphabetically or otherwise according to the genre's ordering). Lost compositions are marked as '(lost)' after the catalogue number (e.g. S 50 (lost)); misattributed compositions ('misattr.') are not given a catalogue number or a detailed description; they are also interfiled alphabetically or according to the genre's ordering and only basic information is provided.

Apart from the identifying catalogue number, multiple settings of the same text are numbered according to the increasing number of voice parts (e.g. *Im Maien* (iii)). Settings with the same number of voices are numbered according to the chronology of their transmission, whereas questionable compositions are always assigned the higher number.

In the case of proper settings, the headline indicates the liturgical feast for which one or more proper settings are to be sung. The Latin standard title of each composition is given in combination with the liturgical type. The entries of the proper settings are structured in the following order:

- **P 1 – P 3** *Asperges me* antiphons for the entrance ritual of the Catholic Mass
- **P 4 – P 34** propers of the Mass for the feasts of Christ and the Sundays throughout the liturgical year
- **P 35 – P 39** proper settings for the Mass for the feasts of Mary
- **P 40 – P 54** proper settings for the Mass for individual Saints
- **P 55 – P 66** proper settings for the Mass for the *Commune Sanctorum*
- **P 67** *Historia pro defunctis* (lost)
- **P 68 – P 100** proper settings for the Office for the feasts of Christ and the Sundays throughout the liturgical year
- **P 101 – P 109** proper settings for the Office for the feasts of Mary
- **P 110 – P 113** proper settings for the Office for individual Saints
- **P 114 – P 119** proper settings for the Office for the *Commune Sanctorum*
- **P 120 – P 130** smaller liturgical settings

All works are listed with a standard title. This standardisation was particularly necessary in the case of **German song texts**, as spelling varies greatly in the sources. The spelling of the reference source normally serves as a guide (unless this departs to a large extent from the majority of sources or the modern spelling), and is modernised mainly in the following respects:

- capitalisation only of nouns, nominalisations, and names
- inclusion/omission of 'h', where necessary
- double/single use of consonants.

The following letters were substituted where necessary in modern spelling:

- ae, å → ä; oe, ȯ → ö; ue, ů → ü

- ai → ei
- e → ä
- ew → eu
- k ↔ g; p ↔ b; t ↔ d
- j ↔ i
- mbt → m(m)
- tz → z
- v ↔ u
- y, ÿ → i

In order to provide a simple and easily recognisable title, no commas or apostrophes are included in the standard title, and similarly in cases where a vowel has to be left out due to the text structure (e.g. *Ein gmeiner Brauch*). In cases where identification with a modern word was ambiguous, the original spelling was retained as far as possible. This is also the case where a certain spelling is required by an acrostic or rhyme (e.g. *Het ich Gewalt*, acrostic: Helena, instead of the modernised *Hätt ich Gewalt*).

In the case of **Latin compositions**, modern spelling has been used (caeli not coeli, j only in proper names, u ↔ v, capitals only with *nomina sacra*). Monophonic intonations are separated from the text incipit of the polyphonic setting by an asterisk (e.g. *Puer natus est* * *et filius datus est nobis*). In the case of stanzaic pieces, such as sequences or hymns, only the first monophonic stanza is given in square brackets (e.g. [A solis ortus cardine] – * 1.p. *Beatus auctor saeculi* – 2.p. ...).

In cases where a composition appears under different titles, a cross-reference is given to the main entry (i.e. *Trink lang* → cf. *Das Gläut zu Speyer*). All text incipits as found in the sources are included in the index of text incipits (cf. Volume 2 of this catalogue) with references to the catalogue number.

2. Number of voices

The number of parts and the designation of the voices is given according to the reference source and ordered according to their register (for the most important abbreviations used in the catalogue entries refer to p. 40: 'Abbreviations – Catalogue Compendium'). In the case of missing voice designations, a standardised designation is given in square brackets (e.g. 6vv: D, 6, A, T, V, [B]).
Identical compositions transmitted with a varying number of voices appear under the same catalogue number. If different additional voice parts exist, they are labelled with a subscript letter (e.g. V_a and V_b).

3. Liturgical type

For proper settings and motets, information on the liturgical type (introit, sequence, antiphon, hymn, responsory, etc.) is given.

4. References

References are provided to relevant reference books (liturgical books, Vulgata, AH, Böhme, etc.) for melodies and texts. Contemporary sources are listed at the beginning followed by references to modern liturgical books or secondary literature (given in alphabetical order). The information provided varies according to genre. For full information concerning the abbreviated references cf. the bibliographic section 'Literature and Sources cited as Textual/Melodic References' in Volume 2.

Text – Ode settings and Songs

The textual information provided for ode settings comprises the author (if known) and the origin of the text passage (e.g. Horace, *Epodes* 16, vv. 1–18; Second Pythiambic). Song texts are characterised by the type of text (e.g. moralising lament) and the text structure. The schematic description of song texts includes the counting of stressed syllables and gives rhyme endings as small letters (e.g. 4a 4a = rhyming couplet, each line with four stresses). Feminine rhyme is marked by a hyphen. In the case of an overall AAB form, the single units are separated by commas (e.g. 4a 3b-, 4a 3b-, 2c 2c 2d 2d 2e 4e). In one song a whole text passage is repeated; this is marked with musical repetition signs ||: ... :||.

Liturgical melodies

Reference is made to liturgical sources that seem closest to Senfl with respect to chronology and place.

5. Incipits

Musical incipits are provided for all parts of a composition. These incipits rely on the reference source and present the music in original clefs and notation; only the position of the mensuration sign and the accidentals is standardised. The order of voices corresponds with the naming of parts after the number of voices.

Obvious errors in the reference source are corrected in the incipit and the changes recorded in an annotation.

6. Sources

All sources transmitting the setting are listed in the order

- Manuscripts
- Prints
- Tablatures
- Theoretical writings and Textbooks
- Other sources.

The reference source is indicated in **bold**. Sources that were not available to the authors in the original or a reproduction are marked in the source catalogue as '(not seen)'.

Manuscripts are listed in alphabetical order with their RISM library siglum and the appropriate shelfmark.

Prints are cited in analogous manner by the RISM number (RISM A/I for individual prints, pamphlets, and broadsheets; RISM B/I for printed collections) or the identification in Howard Mayer Brown, *Instrumental Music Printed before 1600: A Bibliography* (Cambridge, Mass., 1965). The copy examined is indicated by the appropriate RISM siglum in brackets.

Sources in **tablature** are also subdivided into manuscript and printed sources (by the RISM library siglum or the identification in Brown) and are further differentiated into tablatures for lute, keyboard, and string ensemble. The type of notation is given (e.g. old German keyboard tablature, abbreviated: oGk-tab.) as well as the number of intabulated voices. Again, the copy of printed sources examined is indicated (e.g. Brown 1523_2 (A-Wn), sig. $b3^{r-v}$, *Woll kumbt der may*, anon., Gl-tab., 2vv). For the abbreviations used to indicate the different types of intabulations cf. the 'Abbreviations – Catalogue Compendium', p. 40. If a certain intabulation of a setting appears again in another tablature that is not strictly to be considered a reprint, this is indicated by an '=' in front of the entry.

Theoretical sources and textbooks are cited by the name of the author, an abbreviated title, and the year of publication (e.g. H. Glarean, *Dodekachordon* (1547), pp. 222–225). Similarly, **other sources** are identified either by RISM siglum and shelfmark or their location, the type of source, and date (e.g. castle Kreuzenstein, tabletop (1575)).

Within a source the composition is identified by the numbering in the source or the one used in a library catalogue or appropriate secondary literature and (if necessary) is followed by folio numbers, in the case of partbooks for each voice part (e.g. fol. 4^{v} (D), fol. 7^{r-v} (A), fol. 15^{r-v} (T) ...). The designation of the voices is used according to the individual source. Differences are indicated in relation to the

reference source (e.g. …, fol. 123^{v} (A1 = V in D-Mbs)). In cases where more than one foliation system is present in the source, the different systems are given and separated by a slash.
With German compositions the original title is given according to the tenor partbook, or if that is not possible, the discantus. With Latin works the original title is given only in the case of obvious discrepancies from the standard title. Smaller typographical errors are ignored.
The attribution as well as any extant additional remarks are given according to the tenor (or the discantus), unless otherwise indicated (e.g. *LVDO: SENFL. QUInque uocum*). Contemporary abbreviations are spelled out in square brackets.

Text underlay – Ode settings and Songs
The amount of text underlay for German songs and ode settings is indicated as follows (inspired by John Kmetz, *Die Handschriften der Universitätsbibliothek Basel* (Basel, 1988)):

- i only text incipit
- – no incipit, no text underlaid
- t one strophe of text underlaid

a numeral before t indicates 'n' strophes underlaid, e.g.

- 3t 3 strophes of text underlaid

a numeral after t/i/– indicates 'n' strophes given separately, e.g.

- t2 one strophe of text underlaid, 2 strophes given separately
- i2 text incipit underlaid, 2 strophes of text given separately
- –2 no text underlaid, 2 strophes given separately

The order of the voice parts corresponds again to the reference source and is listed in each entry after the number of voices (e.g. D, A, T, B: i i t2 i = three voices with incipit, one strophe of text is underlaid in the tenor, and two further strophes are added separately).

Reprints
Further editions of a print are listed subsequently:

- RISM 1549^{37} (D-B), no. 23: *IM bad wol wir recht frȯlich sein*, *Ludo Senfl.*, t t t2 t
  - 2nd edn.: RISM 1552^{28}: *IM bad wȯl wir recht frȯlich sein*, *Ludo. Senfl.*
  - 3rd edn.: RISM 1563^{17}: *IM bad wȯl wir recht frȯlich sein*, *Ludo.Senfl.*

If the reprint equals the first edition, detailed information on numbering, text, and attribution is not repeated in every case. Lost prints are only mentioned in the catalogue of the sources and are not listed in the work's record.

(*Possible*) *references*

Documents referring to individual compositions without including musical notation such as letters, inventories, etc. are listed in this section. Records are given separately in cases where it cannot be determined when they refer to an identical item (as is the case in D-HEu Cod. Pal. germ. 318, V-CVbav Pal. lat. 1938, and V-CVbav Pal. lat. 1939). For the sources mentioned here, bibliographic details are provided in the section 'Literature and Sources cited as Textual/Melodic References' in Volume 2.

7. Music

A short description of the individual composition is given, commenting on the position and treatment of the *cantus firmus* (for songs only if the melody is not in the tenor), the musical form, the texture of the setting, and highlighting special compositional techniques. With canonic settings, the interval between the canonic voices is given in numbers with an arrow depicting the register (e.g. 5↑= canon at the fifth above).

Proper cycles, Ordinaries of the Mass, and Magnificat settings are described summarily but with reference to compositional features of individual movements. Likewise descriptions of ode settings are provided only in special cases. In the case of *alternatim*-settings (e.g. sequences), the strophes set to music are given. Numbering of the strophes follows the volume of *Analecta Hymnica* given in the section 'References'.

8. Comments

Where necessary, questions of **authorship, transmission**, **reception**, etc. will be discussed in brief, either with reference to secondary literature or to the authors' findings. Further comments include background information concerning the setting, any annotations to a specific copy and comments of a general nature.

9. Related (settings)

References to related settings, i.e. settings based on the same melody, are provided (mainly for German songs; with a few exceptions limited to the 16th century). First named are related settings within Senfl's œuvre, referred to by the catalogue number, followed by anonymous, and after that attributed settings. The name of the composer and the number of voices—if different from 4vv—are given. In case of the anonymously transmitted pieces, the sources are named.

10. Facsimiles and Editions

Information is given on the presence of a composition in a facsimile. Complete sources available in facsimile are cited only in the catalogue of the sources. Information on available editions is provided without any claim to completeness. The order of the editions follows their scholarly relevance; SW (= Ludwig Senfl, *Sämtliche Werke)* is referred to first. Information on available editions of tablatures mainly refers to editions in staff notation.

11. Literature

As with the information on editions, no claim is made for completeness. The emphasis lies on the relevant scholarly literature. Records include literature relevant for the context or the composition itself, listed in chronological order, giving usually the author's last name, the date of publication, and the volume (in Roman numerals) and page number, e.g. Brinzing 1998, i: 254–6.

II. Catalogue of the Sources

The catalogue of the sources forms the second volume of the Catalogue Raisonné. It is divided into manuscripts, prints, theoretical writings, and textbooks, theoretical writings mentioning Senfl, and other sources. Almost all of the sources were examined either in the original or in reproduction. In the few cases where this was not possible (such as sources which are not accessible due to their state of preservation), the source is marked as '(not seen)'. Destroyed and missing sources are identified as such.

The physical description and general information concerning the sources is, when possible, based on secondary literature. For those manuscripts included in Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, 5 vols., Renaissance Manuscript Studies, 1 (Neuhausen-Stuttgart, 1979–88), selected sections of the relevant entries are reproduced by kind permission of the publisher. Information concerning the remaining manuscripts has been gathered mainly from the respective library catalogues. For printed sources and tablatures the RISM catalogues (series A/I and B/I); Howard Mayer Brown, *Instrumental Music Printed before 1600*; as well as Christian Meyer, *Sources manuscrites en tablature, luth et theorbe (c.1500–c.1800)* served as starting points. As we examined most of the sources either on-site or in reproduction, all descriptions have been checked and in some cases revised by the data gathered from our own observations as well as further secondary literature.

Information on watermarks has not been taken into account.

1. Identifying headline

Manuscripts are cited with RISM library siglum and shelfmark; if applicable, a common designation of the source is also named. On the right side of the headline the appropriate siglum according to the *Census-Catalogue* is provided, e.g.

D-Rp C 120
('Pernner Codex') Census RegB C120

The headline is followed by the title of the manuscript (if present) as it appears in the source (for partbooks, according to the tenor partbook, unless indicated otherwise). Contemporary abbreviations are always spelled out in square brackets.

Prints are identified according to RISM A/I, RISM B/I, or in the case of tablatures according to Brown. The siglum is followed by the title of the print as it appears in the source (for partbooks, according to the tenor partbook, unless indicated otherwise).
The entries for **theoretical writings and textbooks** are catalogued by the author's name, the title as it appears in the source and if available the number in VD16, VD17, or ESTC.

2. Physical description of the source

The physical description of the source includes the type of source, number of folios (resp. pages), and size, as well as comments on foliation, pagination, and numbering present in the source.

Types of sources:

- choirbook (x fols.)
- partbooks: number, voice designations, and the number of folios for each partbook are given (e.g. 4 partbooks: D (x fols.), A (x fols.), T (x fols.), B (x fols.))
- lute tablature (x fols.)
- keyboard tablature (x fols.)
- theoretical writings (including textbooks) (x fols.)
- other sources (individually described)

The size of manuscripts is rounded to 0.5 cm and given as height × width (e.g. 14.5 × 18 cm). Prints are designated according to the book formats: 2° (folio), 4° (quarto), 6° (sexto), 8° (octavo), 16° (sedecimo). Oblong format is indicated by 'obl.'.

3. Origin

Place and Date

The place of copying/printing and in the case of manuscripts also the place(s) of utilisation (if known) are given as well as the approximate date (time-span) of copying/printing, indicating differing estimates with reference to secondary literature.

Scribe, Owner, Printer, Publisher, Dedicatee

Scribes are only indicated if they are known by name. For a further discussion of anonymous scribes, the relevant secondary literature is either referred to or listed under 'Literature'. Owners and the provenance of manuscript sources are described as far as this is known.

If the printer or the publisher is not named in the source, the name is given in square brackets and the relevant secondary literature indicated. Dedicatees' names are standardised.

4. Extant copies

The extant copies of a print are cited according to RISM library sigla, indicating if a copy misses partbooks or is in other ways incomplete. The examined copy is marked in bold type. For information concerning the abbreviations of libraries cf. 'RISM Sigla of Libraries'.

5. Related sources

Related sources such as other editions, further volumes, and sources sharing the same repertoire/scribe, are listed. For printed musical sources the reprints are also recorded with separate entries in the catalogue; in the catalogue section 'Theoretical Writings (including Textbooks)' the reprints are recorded separately only in extraordinary cases.

6. Works by Senfl present in the source

This section is preceded by a comment on numbering; if the compositions are listed with a numbering not present in the source, the reference literature is indicated.

The works are listed in the order of their appearance in the source and are identified by the catalogue number. Original spelling of the text incipit and attribution follow the tenor. In cases where this is not possible or where the tenor provides no attribution, the discantus (partbook) will be considered next. If the text incipit or attribution is derived from a voice other than the tenor, this is indicated immediately after the information concerned. E.g. no. 12: *Om*[*n*]*es ge*[*n*]*tes plaudite manibus* – 2.p. *Ascendit deus in iubilo*, *LVDOVICVS SENFEL QVI*[*N*]*QVE* (D); the text incipit of this entry derives from the tenor, but the attribution is taken from the discantus (as the tenor carries no attribution).

Cycles (of proper settings or Magnificats) are listed with subheadings indicating their liturgical assignment. Square brackets are used for editorial additions.

If a numbering is present in the source, this is used as information of location within the source (for foliation or pagination of an individual piece cf. the catalogue of the works). If no numbering is present, foliation/pagination in the catalogue of the sources indicates only the beginning of a piece; in the case of partbooks it indicates the beginning in the tenor unless stated otherwise. If a composition contains multiple parts, the text incipits of all partes are listed (e.g. [no. 27], fol. 15^{v}: *Philippe qui videt me* – 2.p. *Dominus illuminatio mea*, *Ludowicus senfel*).

7. Facsimiles and editions

Facsimiles and editions of the individual source are listed. In the case of prints only facsimiles and editions of the complete source are included. Because of their singular form of transmission and their variety of different styles, manuscript facsimiles are also listed if they reproduce only a selection of pages.

8. Literature

Literature is divided into catalogue literature, central secondary literature concerning the source as a whole, and encyclopedias, in this order. The first and the last are listed in alphabetical order; the secondary literature is listed chronologically. For detailed information concerning the cited literature cf. the Bibliography in Volume 2.

9. Comments

Further comments on the manuscript or the copies of a print are provided in this section. This includes, for example, information on a noteworthy owner of a certain copy, if known, or deviating titles in other partbooks than the tenor.

Abbreviations – Catalogue Compendium

Genre Sigla

M	Motet
Mag	Magnificat
O	Ordinary of the Mass
Ode	Ode setting
P	Propers for the Mass and for the Office
S	Songs

Supplements to Catalogue Numbers

*	doubtful authenticity
attr.	attributed in research literature
confl.	conflicting attributions in contemporary sources
ident.	identified setting for a contemporary reference to a composition by Senfl
misattr.	misattributed

Voice Designations

A	Altus
B	Bassus
C	Cantus
Ct	Contratenor
D	Discantus
Q	Quintus or Quinta vox
T	Tenor
V	Vagans
6 / 7 / 8	Sexta / septima / octava vox

Tablatures

Gl-tab.	German lute tablature
Il-tab.	Italian lute tablature
nGk-tab.	new German keyboard tablature
oGk-tab.	old German keyboard tablature

Text Underlay (Ode Settings, Songs)

i	only text incipit
t	one strophe of text underlaid
–	no incipit, no text underlaid
t2	one strophe of text underlaid, two strophes given separately
2t	2 strophes of text underlaid

List of Corresponding RISM and Census Sigla

RISM	Census
A-Ia Inv. no. KK 5370–5373	InnsSA 5374
A-Ia Inv. no. KK 5374–5377	InnsSA 5374
A-Wn Mus.Hs. 15500	VienNB Mus. 15500
A-Wn Mus.Hs. 18810	VienNB Mus. 18810
A-Wn S.A. 78.F.21	VienNB Mus. 78.F.21
B-Br II.3843	BrusBR II.3843
CH-Bu F IX 59–62	BasU F.IX.59-62
CH-Bu F X 1–4	BasU F.X.1-4
CH-Bu F X 5–9	BasU F.X.5-9
CH-Bu F X 17–20	BasU F.X.17-20
CH-Bu F X 21	BasU F.X.21
CH-Bu F X 22–24	BasU F.X.22-4
CH-Bu F X 25–26	BasU F.X.25-6
CH-SGs Cod. Sang. 462	SGallS 462
CH-SGs Cod. Sang. 463	SGallS 463
CH-Sk 87-4	SionA 87-4
CH-Zz Car. V. 169 a–d	ZürZ 169
CH-Zz Q 901	ZürZ 901
CZ-HKm MS II A 26 (a–b)	HradKM 26
CZ-HKm MS II A 29	HradKM 29
CZ-HKm MS II A 30	HradKM 30
CZ-K Kaplanské Knihovny 9	CeskySA 9
CZ-ROk A V 22 (a–b)	RokyA 22
D-As 2° Cod. 142a	AugsS 142a
D-B Mus. ms. 40024	BerlDS 40024
D-B Mus. ms. 40193	BerlS 40193
D-B Mus. ms. 40194	BerlS 40194
D-B Sammlung Bohn Ms. mus. 8	WrocS 8

RISM	Census
D-B Sammlung Bohn Ms. mus. 11	WrocS 11
D-B Sammlung Bohn Ms. mus. 14	WrocS 14
D-Bga MS XX. HA StUB Königsberg Nr. 7	BerlGS 7 (cf. also KönSU 1740 and GöttSA 7)
D-DEl Georg Hs 130–133.8°	DresSL 1/D/501 (only refers to DEl Georg Hs 133.8°)
D-Dl Mus. 1/D/2	DresSL 1/D/2
D-Dl Mus. 1/D/3	DresSL 1/D/3
D-Dl Mus. 1/D/6	DresSL 1/D/6
D-Dl Mus. Glashütte 5 (1–2)	DresSL Glashütte 5
D-Dl Mus. Grimma 14 (1–3)	DresSL Grimma 14
D-Dl Mus. Grimma 51 (1–4)	DresSL Grimma 51
D-Dl Mus. Grimma 53 (1–5)	DresSL Grimma 53
D-Dl Mus. Grimma 55 (1–7)	DresSL Grimma 55
D-Dl Mus. Grimma 56 (1–5)	DresSL Grimma 56
D-Dl Mus. Grimma 57 (1–4)	DresSL Grimma 57
D-Dl Mus. Grimma 58 (1–3)	DresSL Grimma 58
D-Dl Mus. Grimma 59 (1–2)	DresSL Grimma 59
D-Dl Mus. Grimma 59a	DresSL Grimma 59a
D-Dl Mus. Löbau 30 (1–4)	DresSL Löbau 30
D-Dl Mus. Löbau 66 (1–7)	DresSL Löbau 66
D-Dl Mus. Löbau 8 / Mus. Löbau 70	DresSL Löbau 8/70
D-Dl Mus. Pi Cod. IV	DresSL Pirna IV
D-Dl Mus. Pi Cod. VI	DresSL Pirna VI
D-Dl Mus. Pi Cod. VIII	DresSL Pirna VIII
D-EIa s.s.	EisS s.s.
D-ERu MS 473/1	ErlU 473/1
D-ERu MS 473/2	ErlU 473/2
D-ERu MS 473/3	ErlU 473/3
D-ERu MS 473/4	ErlU 473/4
D-GOl Chart. A. 98	GothaF A98

RISM	Census
D-GRu BW 640–641	GreifU 640-1
D-HAu Ed. 1147	HalleU 1147
D-HB MS X/2	HeilbS X/2
D-HRD Fü 9820	HerdF 9820
D-HRD Fü 9822–9823	HerdF 9822-3
D-ISL IV 36 F124	IserV F124
D-Kl MS 4° Mus. 24/1–4	KasL 24
D-Kl MS 4° Mus. 38/1–6	KasL 38
D-LEu Thomaskirche 49 (1–4) / 50	LeipU 49
D-LEu Thomaskirche 51	LeipU 51
D-Lr Mus. ant. pract. K.N. 150	LüneR 150
D-LÜh Mus. A 203 (a–d)	LübBH 203
D-Mbs Mus.ms. 5	MunBS 5
D-Mbs Mus.ms. 10	MunBS 10
D-Mbs Mus.ms. 12	MunBS 12
D-Mbs Mus.ms. 13	MunBS 13
D-Mbs Mus.ms. 16	MunBS 16
D-Mbs Mus.ms. 19	MunBS 19
D-Mbs Mus.ms. 25	MunBS 25
D-Mbs Mus.ms. 35	MunBS 35
D-Mbs Mus.ms. 36	MunBS 36
D-Mbs Mus.ms. 37	MunBS 37
D-Mbs Mus.ms. 38	MunBS 38
D-Mbs Mus.ms. 41	MunBS 41
D-Mbs Mus.ms. 42	MunBS 42
D-Mbs Mus.ms. 47	MunBS 47
D-Mbs Mus.ms. 52	MunBS 52
D-Mbs Mus.ms. 69	MunBS 69
D-Mbs Mus.ms. 1501	MunBS 1501
D-Mbs Mus.ms. 1516	MunBS 1516
D-Mbs Mus.ms. 1536	MunBS 1536

RISM	Census
D-Mbs Mus.ms. 3155	MunBS 3155
D-Mbs Mus.ms. 3156	MunBS 3156
D-Mu 4° Art. 401	MunU 401
D-Mu 8° Cod. ms. 322–325	MunU 322-5
D-Mu 8° Cod. ms. 326	MunU 326
D-Mu 8° Cod. ms. 327	MunU 327
D-Mu 8° Cod. ms. 328–331	MunU 328-31
D-Ngm 83795	NurGN 83795
D-Ngm 8820 B	NurGN 8820B
D-ROu Mus. Saec. XVI-49 (1–6)	RosU 49
D-ROu Mus. Saec. XVI-52 (1–3)	RosU 52
D-ROu Mus. Saec. XVI-71/1 (1–4)	RosU 71/1
D-Rp A.R. 786–837	RegB 786-837
D-Rp A.R. 849–852	RegB 849-52
D-Rp A.R. 853–854	RegB 853-4
D-Rp A.R. 857–860	RegB 857-60
D-Rp A.R. 863–870	RegB 863-70
D-Rp A.R. 871–874	RegB 871-4
D-Rp A.R. 887–890	RegB 887-90
D-Rp A.R. 891–892	RegB 891-2
D-Rp A.R. 930–939	RegB 930-9
D-Rp A.R. 940–941	RegB 940-1
D-Rp A.R. 1018	RegB 1018
D-Rp B 211–215	RegB B211-5
D-Rp C 120	RegB C120
D-Rtt F.K. Musik 2/3	RegT 2-3
D-Rtt F.K. Musik 76 Abth. II	RegT 76
D-Sl Mus. fol. I 16	StuttL 16
D-Sl Mus. fol. I 24	StuttL 24
D-Sl Mus. fol. I 25	StuttL 25
D-Sl Mus. fol. I 26	StuttL 26

RISM	Census
D-Sl Mus. fol. I 29	StuttL 29
D-Sl Mus. fol. I 34	StuttL 34
D-Sl Mus. fol. I 35	StuttL 35
D-Sl Mus. fol. I 36	StuttL 36
D-Sl Mus. fol. I 42	StuttL 42
D-Sl Mus. fol. I 43	StuttL 43
D-Usch 235 (a–d)	UlmS 235
D-Usch 236 (a–d)	UlmS 236
D-W Guelf. 292	WolfA 292
D-WGl ss 2181	WittenL 1048
D-WRhk MS B	WeimB B
D-Z 32/33	ZwiR 32/33
D-Z 34/35	ZwiR 34/35
D-Z 36/48	ZwiR 36/48
D-Z 73	ZwiR 73
D-Z 78/2	ZwiR 78/2
D-Z 78/3	ZwiR 78/3
D-Z 79/2	ZwiR 79/2
D-Z 81/2	ZwiR 81/2
D-Z 94/1	ZwiR 94/1
D-Z 103/3	ZwiR 103/3
D-Z 175	UtrH s.s.
DK-Kk MS Gamle Kongelige Samling 1872, 4°	CopKB 1872
DK-Kk MS Gamle Kongelige Samling 1873, 4°	CopKB 1873
H-Bn MS mus. Bártfa 2 (a–f)	BudOS 2
H-Bn MS mus. Bártfa 22	BudOS 22
H-Bn MS mus. Bártfa 23	BudOS 23
H-Bn Mus. pr. Bártfa 6 (a–d)	BudOS P6
PL-Kj Mus. ms. 40013	BerlPS 40013
PL-Kj Mus. ms. 40043	BerlPS 40043
PL-Kj Mus. ms. 40092	BerlPS 40092

RISM	Census
PL-Kj Mus. ms. 40185	BerlPS 40185
PL-Tm MS 102680	TorunK 29-32
PL-WRu Brieg K. 28	WrocU 28
PL-WRu Brieg K. 52	WrocU 52
PL-WRu I-F-428	WrocU 428
RUS-KA 1740	KönSU 1740 (cf. also BerlGS 7 and GöttSA 7)
V-CVbav Cod. Pal. lat. 1347	VatP 1347
V-CVbav Cod. Vat. lat. 11953	VatV 11953

Former Shelfmarks of Individual Manuscripts

A-Wn Mus.Hs. 18810	*olim*	A-Wn A.N.35.E.126
CZ-HKm MS II A 26	*olim*	CZ-HKm MSS 8710–8711
CZ-HKm MS II A 29	*olim*	CZ-HKm MS 8669
CZ-HKm MS II A 30	*olim*	CZ-HKm MS 8670
D-As 2° Cod. 142a	*olim*	D-As Cim. 43
D-B Sammlung Bohn Ms. mus. 6	*olim*	PL-WRs Ms. mus. 6
D-B Sammlung Bohn Ms. mus. 8	*olim*	PL-WRs Ms. mus. 8
D-B Sammlung Bohn Ms. mus. 10	*olim*	PL-WRs Ms. mus. 10
D-B Sammlung Bohn Ms. mus. 11	*olim*	PL-WRs Ms. mus. 11
D-B Sammlung Bohn Ms. mus. 14	*olim*	PL-WRs Ms. mus. 14
D-B Sammlung Bohn Ms. mus. 18	*olim*	PL-WRs Ms. mus. 18
D-B Sammlung Bohn Ms. mus. 101	*olim*	PL-WRs Ms. mus. 101
D-B Sammlung Bohn Ms. mus. 119	*olim*	PL-WRs Ms. mus. 119
D-DEl Georg 133.8°	*olim*	D-Dl Mus. 1/D/501
D-ERu MS 473/1	*olim*	D-ERu MS 792
D-ERu MS 473/2	*olim*	D-ERu MS 791
D-ERu MS 473/3	*olim*	D-ERu MS 794

D-ERu MS 473/4	*olim*	D-ERu MS 793
D-GRu BW 640–641	*olim*	D-GRu Eb 133
D-LEu Thomaskirche 49	*olim*	D-LEu III, A. α 17–20
D-LEu Thomaskirche 50	*olim*	D-LEu III, A. α 21
D-LEu Thomaskirche 51	*olim*	D-LEu III, A. α 22–23
D-Mu 4° Art. 401	*olim*	D-Mu Cim. 44i
D-Mu 8° Cod. ms. 322–325	*olim*	D-Mu Cim. 44a
D-Mu 8° Cod. ms. 326	*olim*	D-Mu Cim. 44b
D-Mu 8° Cod. ms. 327	*olim*	D-Mu Cim. 44b
D-Mu 8° Cod. ms. 328–331	*olim*	D-Mu Cim. 44c
D-Ngm 83795	*olim*	D-Ngm M 369m
D-Rp C 120	*olim*	D-Rp D XII
D-WGlh ss 2181	*olim*	D-WGlh S 403/1048
D-Z 175	*olim*	NL-Uhecht MS s.s.
H-Bn Mus. pr. Bártfa 6	*olim*	H-Bn Imp. VI.N.
PL-Kj Mus. ms. 40013	*olim*	D-B Z 13
PL-Kj Mus. ms. 40043	*olim*	D-B Z 43
PL-Kj Mus. ms. 40092	*olim*	D-B Z 92
PL-Kj Mus. ms. 40598	*olim*	D-B Mus. ms. 40598
PL-Tm MS 102680	*olim*	PL-Tm J. 4° 29–32
RUS-KAu 1740	*olim*	RUS-KAu Pb 11, after Second World War: D-Ga 7

List of Sources in Zwickau, Ratsschulbibliothek

corresponding to

Reinhard Vollhardt, *Bibliographie der Musik-Werke in der Ratsschulbibliothek zu Zwickau*, *MfM*, 26 (1896) (Supplement)

Zwickau, Ratsschulbibliothek XXXII, 33	D-Z 32/33	=	Vollhardt 18; 545
Zwickau, Ratsschulbibliothek XXXIV, 35	D-Z 34/35	=	Vollhardt 20; 483
Zwickau, Ratsschulbibliothek XXXVI, 48	D-Z 36/48	=	Vollhardt 21
Zwickau, Ratsschulbibliothek XL, 74	D-Z 41/74	=	Vollhardt 272
Zwickau, Ratsschulbibliothek XLVII, 133	D-Z 47/133	=	Vollhardt 314
Zwickau, Ratsschulbibliothek LXXIII	D-Z 73	=	Vollhardt 4
Zwickau, Ratsschulbibliothek LXXVIII, 2	D-Z 78/2	=	Vollhardt 1
Zwickau, Ratsschulbibliothek LXXVIII, 3	D-Z 78/3	=	Vollhardt 12
Zwickau, Ratsschulbibliothek LXXIX, 2	D-Z 79/2	=	Vollhardt 43
Zwickau, Ratsschulbibliothek LXXXI, 2	D-Z 81/2	=	Vollhardt 16
Zwickau, Ratsschulbibliothek XCIV, 1	D-Z 94/1	=	Vollhardt 9
Zwickau, Ratsschulbibliothek CIII, 3	D-Z 103/3	=	Vollhardt 7
Zwickau, Ratsschulbibliothek CXXXIX, 20	D-Z 139/20		not in Vollhardt
Zwickau, Ratsschulbibliothek CXXXIX, 29	D-Z 139/29		not in Vollhardt

Vollhardt 1	=	Zwickau, Ratsschulbibliothek LXXVIII, 2	D-Z 78/2
Vollhardt 4	=	Zwickau, Ratsschulbibliothek LXXIII	D-Z 73
Vollhardt 7	=	Zwickau, Ratsschulbibliothek CIII, 3	D-Z 103/3
Vollhardt 9	=	Zwickau, Ratsschulbibliothek XCIV, 1	D-Z 94/1
Vollhardt 12	=	Zwickau, Ratsschulbibliothek LXXVIII, 3	D-Z 78/3
Vollhardt 16	=	Zwickau, Ratsschulbibliothek LXXXI, 2	D-Z 81/2
Vollhardt 18; 545	=	Zwickau, Ratsschulbibliothek XXXII, 33	D-Z 32/33
Vollhardt 20; 483	=	Zwickau, Ratsschulbibliothek XXXIV, 35	D-Z 34/35
Vollhardt 21	=	Zwickau, Ratsschulbibliothek XXXVI, 48	D-Z 36/48
Vollhardt 43	=	Zwickau, Ratsschulbibliothek LXXIX, 2	D-Z 79/2
Vollhardt 272	=	Zwickau, Ratsschulbibliothek XL, 74	D-Z 41/74
Vollhardt 314	=	Zwickau, Ratsschulbibliothek XLVII, 133	D-Z 47/133
–		Zwickau, Ratsschulbibliothek CXXXIX, 20	D-Z 139/20
–		Zwickau, Ratsschulbibliothek CXXXIX, 29	D-Z 139/29

List of Contrafacta

Contrafactum/Differing title	Standard title	Catalogue Number
Ach Fräulein zart	*Freundlicher Held*	S 118
Ascendo ad Patrem meum	*Descendi in hortum nucum*	M 31
Autor ô nostræ DEVS alme vitæ	*Iam satis terris*	Ode 16
Ave sanctissime Jesu	*Mater digna Dei / Ave sanctissima Maria*	M 55
Ave Servator, ave Redemptor	*Ave Maria ... Virgo serena*	M 9
Carmen [in re]	*Tag und auch Nacht*	S 290
Christe decus angelorum	*Nobis natus nobis datus*	P 95b
Conditor rerum sapiens[*que*] *rector*	*Iam satis terris*	Ode 16
Die Welt ist toll	*Der Welte Lauf*	S 48
Ego ipse consolabor vos	*Sicut locutus est*	Mag 1 (v. 10)
Erst wird erfreut	*Erst ist benüegt das Herze mein*	S 84
Es warb ein schöner Jüngling	*Ach Elslein liebes Elselein*	S 2
Es wollt ein Maidlein zum Tanze gan	*Es wollt ein Maidlein Wasser holn* (ii)	*S 99
Feceris haud quicquam	*Hanc tua Penelope* (ii)	Ode 13
Felices quicunque Deo confidere possunt	*Tandernak* (ii)	S 293
Gaudete [*et exultate*] *iusti quoniam copiosa merces est in caelis*	*Alleluia. Gaudete iusti in Domino*	P 45b
Gaudete sancti Dei omnes quoniam	*Alleluia. Gaudete iusti in Domino*	P 45b
Gelobet seist du Christe (2nd strophe)	*O du armer Judas* (ii)	S 252
Großmächtig und so ehrenreich	*Großmächtig und freundlich*	S 133
Heb vasst mein lieb	*Herzeinigs Lieb*	*S 140
Ich gleub an Gott	*Iam satis terris*	Ode 16
Kaufleut sein edel worden (3rd strophe)	*Von erst so wöll wir loben*	S 311
Kein Gold und Silber ich nie hab gspart	*Mein Fleiß und Müh* (i)	S 230
Kein Gwalt auf Erd	*Mag ich Unglück*	S 220
Kein Lieb ohn Treu	*Holdseligs Lieb*	S 144
Mag ich mein Glück	*Mach mich mein Glück* (ii)	S 216
Mein Herz hat sich mit Gott verpflicht	*Mein Herz hat sich mit Lieb verpflicht*	*S 234
Mich wundert sehr der großen Kraft	*Mich wundert sehr*	S 242
Nativitas tua Dei fili Christe gaudium	*Nativitas tua Dei Genitrix*	M 61
Nichts ohn Ursach	*Pochen trutzen grausam sehen*	S 265
Noch bin ich din	*Mich wundert hart*	*S 241
Nullius est felix conatus	*Hanc tua Penelope* (ii)	Ode 13

O Frau mein Trost (3rd strophe)	*Was all mein Tag erlitt mein Herz*	S 323
Quanquam urbes & regna ruunt	*Hanc tua Penelope* (ii)	Ode 13
Serva Deus verbum tuum	*Ales diei nuntius*	Ode 4

Cross-References of Motets and Proper Settings

Many settings by Senfl with a Latin text have been hitherto classified as motets, although their musical structures might suggest a different categorisation. In many cases, a definitive genre cannot be determined for liturgical and/or para-liturgical compositions. Therefore, the authors have attempted to apply a refined perspective. Settings that are clearly identified in the sources as intended for liturgical use or that show the compositional structure of a liturgical item are therefore treated as proper settings (either for the Mass or for the Office).

Apparuerunt [apostolis] *disperditae* – 2.p. *Seditque supra singulos* – 3.p. *Loquebantur variis linguis* | cf. **P 93**

*Asperges me * Domine* (i) *hysopo* – 2.p. *Lavabis me et super* – 3.p. *Miserere mei * secundum misericordiam* – 4.p. *Gloria Patri et Filio et Spiritui Sancto * sicut erat in principio* | cf. **P 1**

Asperges me, Domine (ii) – 2.p. *Lavabis me et super* – 3.p. *Miserere mei, Deus* | cf. **P 2**

Asperges me, Domine (iii) – 2.p. *Lavabis me* – 3.p. *Miserere mei, Deus* – 4.p. *Gloria Patri* – 5.p. *Sicut erat in principio* | cf. ***P 3**

Deus qui sedes – 2.p. *Quia tu solus* – 3.p. *Tibi enim derelictus* | cf. **P 78**

Discubuit Jesus – 2.p. *Et accepto pane gratias* – 3.p. *Dicens hoc est corpus meum* – 4.p. *Fecit Asuerus* | cf. **P 96**

Gaude Maria virgo – 2.p. *Dum virgo Deum* – 3.p. *Gabrielem archangelum credimus* – 4.p. *Erubescat Judaeus* – 5.p. *Dum virgo Deum* | cf. **P 102**

Homo quidam fecit coenam (i) – 2.p. *Quia parata sunt* – 3.p. *Venite comedite* | cf. **P 97**

Homo quidam fecit coenam (ii) – 2.p. *Quia parata sunt* – 3.p. *Venite comedite* | cf. **P 98**

Homo quidam fecit coenam (iii) – 2.p. *Quia parata sunt* – 3.p. *Venite comedite* | cf. **P 99**

Illuminare Jerusalem – 2.p. *Et gloria Domini* – 3.p. *Et ambulabunt gentes* | cf. **P 77**

In pace in idipsum – 2.p. *Dormiam et requiescam* – 3.p. *Si dedero* | cf. **P 85**

In principio erat verbum – 2.p. *Gloria Patri* | cf. **P 73b**

Ingressus Pilatus cum Jesu – 2.p. *Et cum indutus fuisset* – 3.p. *Tunc ait illi Pilatus* | cf. **P 86**

Inter natos mulierum – 2.p. *Qui viam Domino* – 3.p. *Fuit homo missus* – 4.p. *Qui viam Domino* | cf. **P 113**

Panem angelorum – 2.p. *Corvus enim* – 3.p. *Eia inquit Paulus* | cf. **P 112**

Pater peccavi in caelum – 2.p. *Fac me sicut unum* – 3.p. *Quanti mercenarii* | cf. **P 84**

Populе meus quid feci tibi – 2.p. *Agios o Theos* – *Sanctus Deus* – 3.p. *Quia eduxi te per desertum* – 4.p. *Agios o Theos* – *Sanctus Deus* – 5.p. *Quid ultra debui facere tibi* – 6.p. *Agios o Theos* – *Sanctus Deus* | cf. **P 88**

Quem terra pontus aethera – 2.p. *Cui luna sol* | cf. **P 106**

Sancti Spiritus assit nobis gratia – 2.p. *Quae corda nostra* – 3.p. *Spiritus alme illustrator* – 4.p. *Amator sancte senatorum* – 5.p. *Tu purificator omnium* – 6.p. *Ut videri supremus genitor* – 7.p. *Prophetas tu inspirasti* – 8.p. *Quando machinam per verbum* – 9.p. *Tu animabus vivificandis* – 10.p. *Tu divisum per linguas* – 11.p. *Ergo nos supplicantes* – 12.p. *Tu qui omnium* – 13.p. *Hunc diem gloriosum* | cf. **P 18**

Spes mea Domine – 2.p. *In te confirmatus sum* | cf. **P 83**

Surge virgo – 2.p. *Ab aestu mundi* – 3.p. *Pulchre Sion filia* | cf. **P 111**

Sustinuimus pacem – 2.p. *Non imperpetuum obliviscaris nos* – 3.p. *Peccavimus cum patribus nostris* | cf. **P 119**

Tenebrae factae sunt – 2.p. *Et inclinato capite* – 3.p. *Tunc unus ex militibus* – 4.p. *Et velum templi scissum est* – 5.p. *Et omnis terra tremuit* | cf. **P 87**

Verbum caro factum est (i) – 2.p. *Plenum gratiae et veritate* – 3.p. *In principio erat verbum* | cf. **P 73a**

Verbum caro factum est (ii) – 2.p. *Plenum gratia et veritate* – 3.p. *In principio erat verbum* | cf. **P 74**

Catalogue of the Works

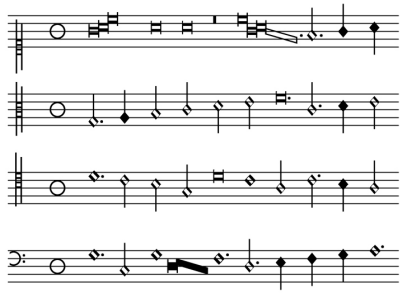
Ordinaries of the Mass

*O 1 ‖ *Missa paschalis* (i)

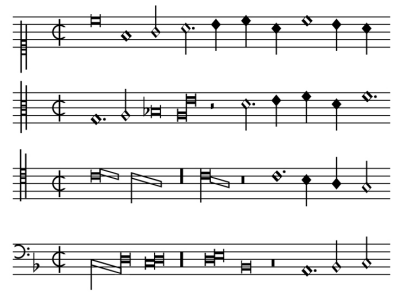
4vv: [D, A, T, B]

Chant **Kyrie:** Landwehr-Melnicki 1955: no. 39 ℘ EV, Missa I: 4*f. ℘ GR 1618: 130
Gloria: Bosse 1955: no. 31 ℘ EV, Gloria I: 5*f. ℘ GR 1618: 130f.
Sanctus: Thannabaur 1962: 'Variante zu Melodie 32 (66 J)', 121 ℘ EV, Missa XVIII: 53* ℘ GR 1618: 141
Agnus Dei: Schildbach 1967: no. 34 ℘ EV, Missa XVIII: 53* ℘ GR 1618: 141f.
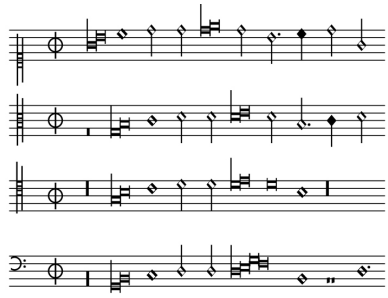
Kyrie I



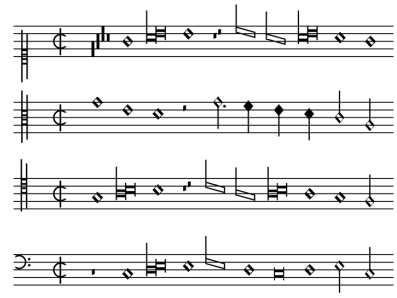
Christe
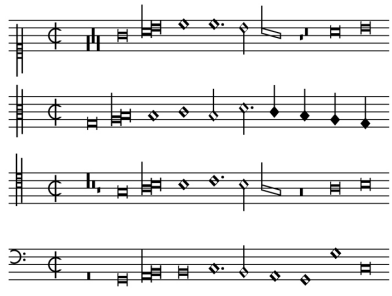


Kyrie II
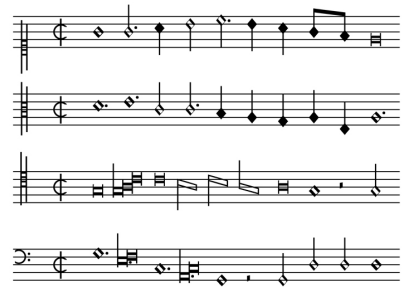


Gratias agimus



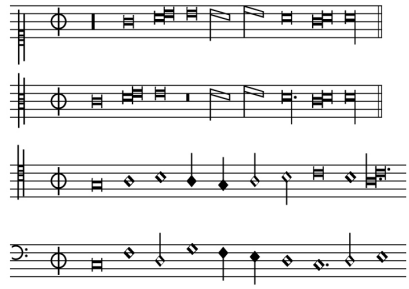
Domine fili unigenite



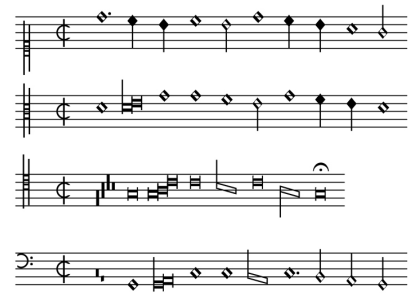
Qui tollis … miserere



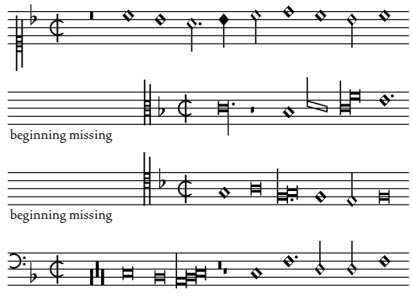
Quoniam tu solus
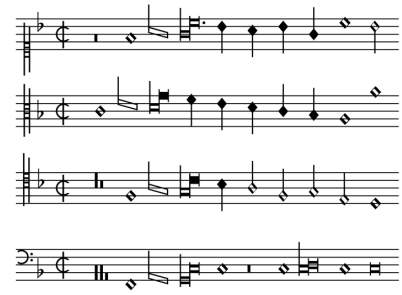


Sanctus
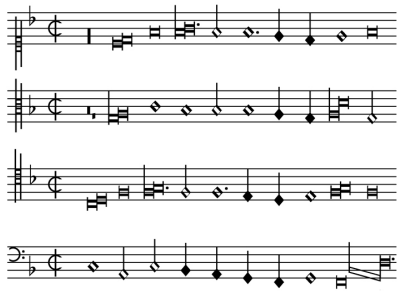


Pleni sunt caeli



Benedictus



Agnus Dei



Sources ❖ D-Dl Mus. Pi Cod. VIII, [no. 10], fols. 99ᵛ–107ʳ (Kyrie, Gloria): *L:S*, [no. 14], fols. 132ᵛ–137ʳ (Sanctus, Benedictus, Agnus Dei), anon., fol. 133 torn out; only first half of Gloria set to music (until *Tu solus altissimus Jesu Christe*)

Possible references:

An anon. *Missa paschalis* is mentioned in D-HEu Cod. Pal. germ. 318, fol. 4ᵛ; anon. Sanctus settings of two *Missae paschales* on fol. 6ʳ.

Music C.f. mainly in T.

Comments The authorship of this mass is questionable due to the single transmission in a choirbook dating from the 2nd half of the 16th century and the overall disposition for an *alternatim* performance (which is unknown in all other masses by Senfl). Nevertheless the context of the mass (including several settings by Senfl), the use of the c.f., similar to *Missa paschalis* (ii), as well as the conservative polyphonic texture (dividing upper parts with freely composed melodic lines from lower voices with c.f.) may point to Senfl as the composer of the mass itself.

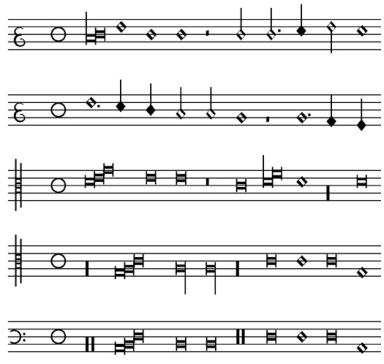
Literature Hoffmann-Erbrecht 1955: esp. 133f. 𝄢 Steude 1974: 207f.

O 2 ‖ *Missa paschalis* (**ii**)

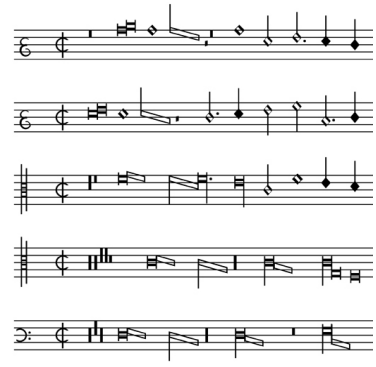
5vv: D1, D2, Ct, T, B

Chant See above, O 1.

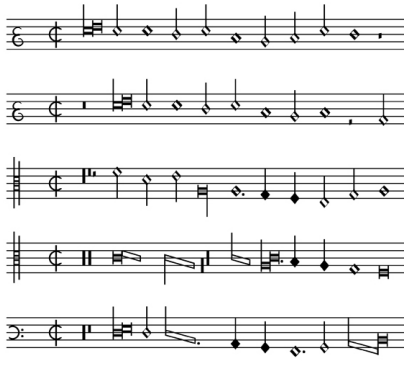
Kyrie I



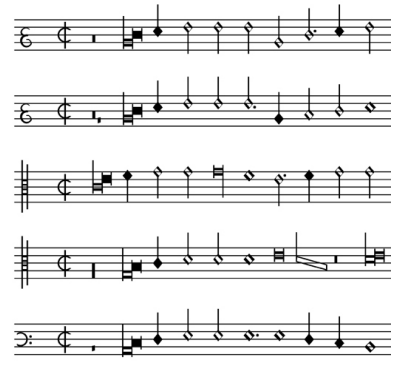
Christe I



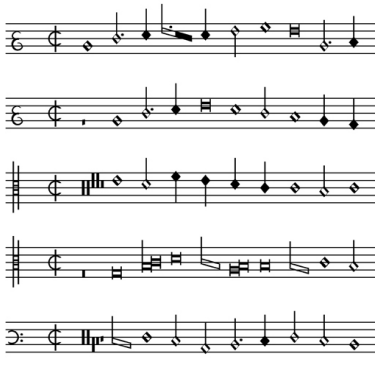
Christe II



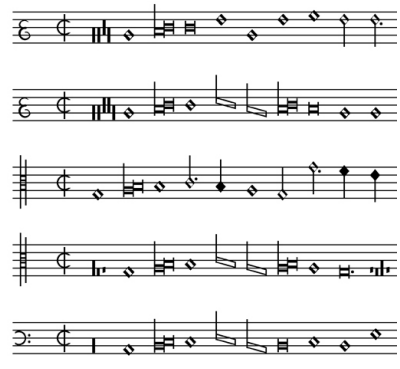
Kyrie II
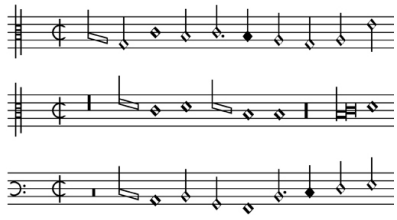


Et in terra pax
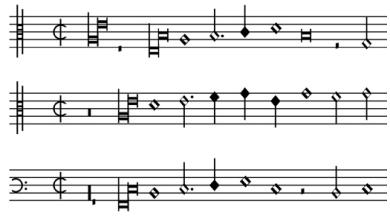


Gratias agimus
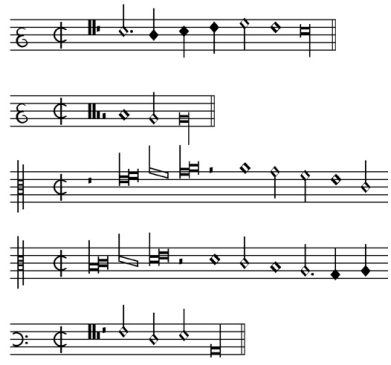


Domine Deus Agnus Dei



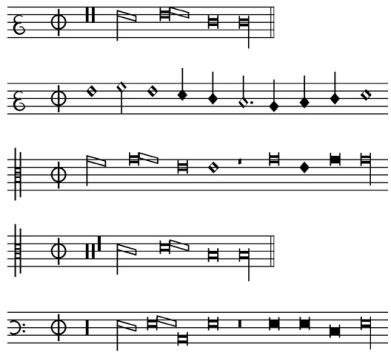
Qui sedes ad dexteram



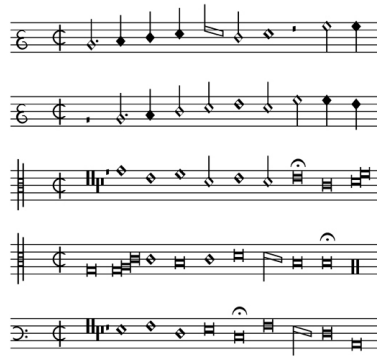
Tu solus Dominus
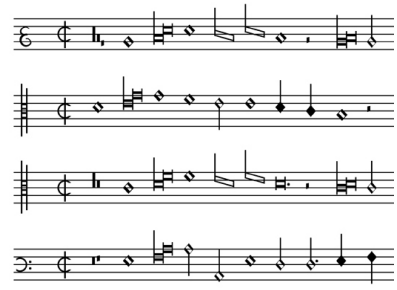


Jesu Christe
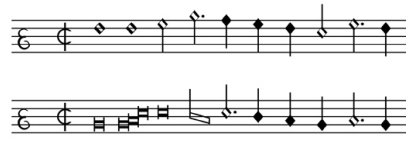


Qui tollis ... suscipe deprecationem



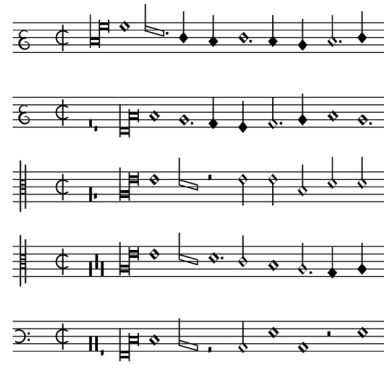
Quoniam tu solus sanctus
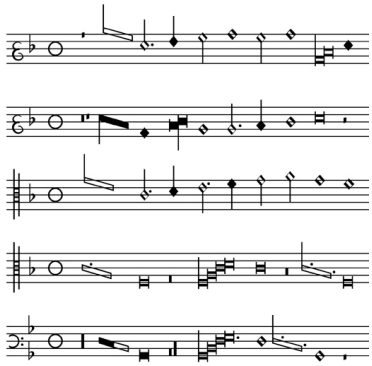


Tu solus altissimus
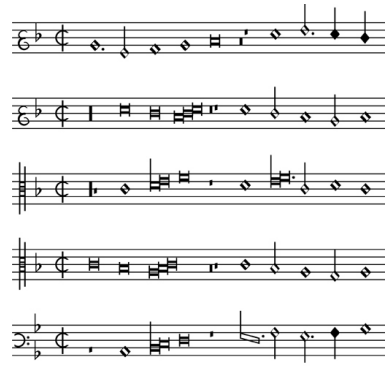


Cum sancto Spiritu
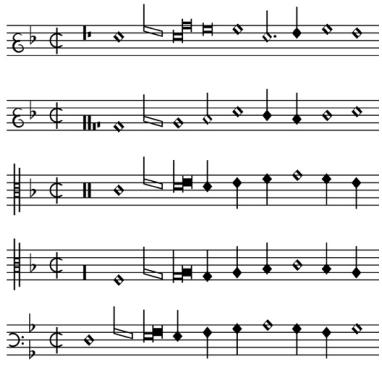


Sanctus



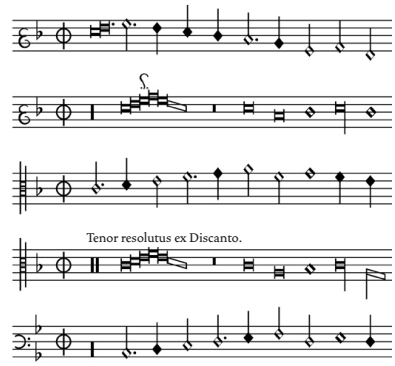
Pleni sunt caeli



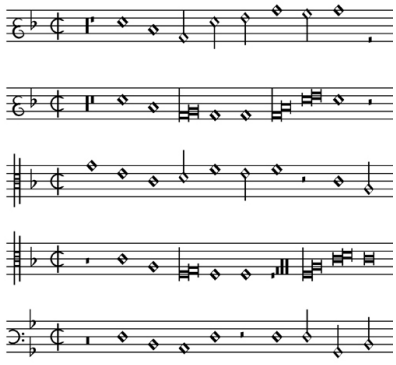
Benedictus



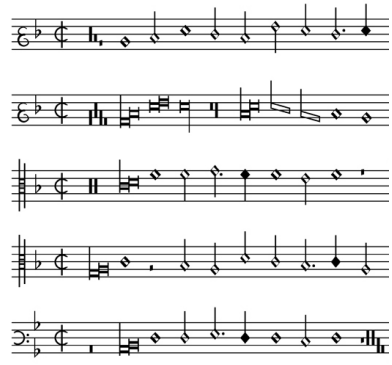
Osanna



Agnus Dei I



Agnus Dei II



Sources ❖ D-Mbs Mus.ms. 5, [no. 5], fols. 164^{v}–203^{r}, *Paschale Ludouici Sennfl.*

Possible references:

An anon. *Missa paschalis* is mentioned in D-HEu Cod. Pal. germ. 318, fol. 4^{v}; anon. Sanctus settings of two *Missae paschales* on fol. 6^{r}.

Music C.f. mainly in T; Osanna: canon between D2 and T (8↓).

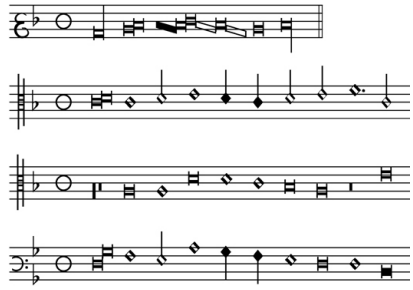
Facsimile SW i: XIII
Edition SW i: 60–76
Literature Löhrer 1938: 33–8, 51–3 ✠ Birtner 1942: 43f., 52f. ✠ Dreyer 1958: 15

O 3 ‖ *Missa dominicalis* (i) *L'homme armé*
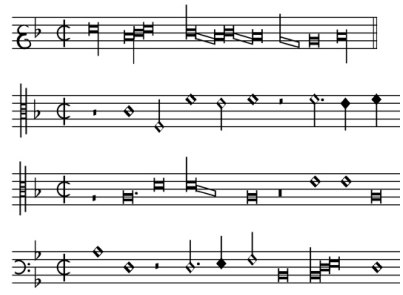
4vv: D, Ct, T, B

Chant Officium maius dominicale
Kyrie: Landwehr-Melnicki 1955: – ✠ D-Mbs Clm 19267, fol. 196^{v} ✠ D-Mbs Clm 4101, fol. 174^{r}
Gloria: Bosse 1955: – ✠ EV, Gloria XII: 42*f. ✠ D-Mbs Clm 19267, fols. 196^{v}–197^{r} ✠ D-Mbs Clm 4101, fol. 174$^{r–v}$
Credo: Miazga 1976: I.10 ✠ Marxer 1908: 147–9 ✠ GR 1618: 147–9
Sanctus: Thannabaur 1962: no. 147 ✠ EV, Credo I: 59*–61*
Agnus Dei: Schildbach 1967: no. 176

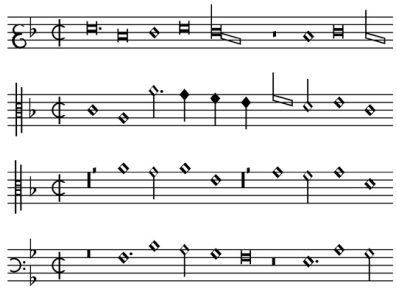
Kyrie I
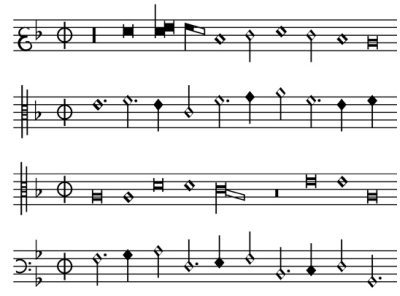


Christe I
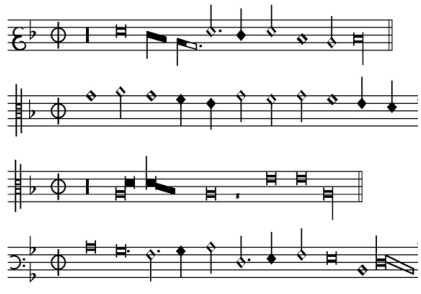


Christe II



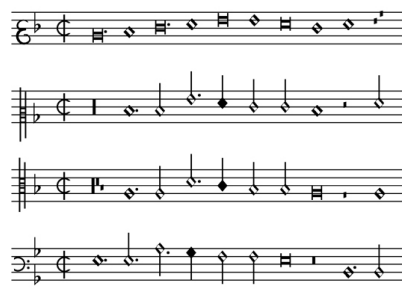
Kyrie II



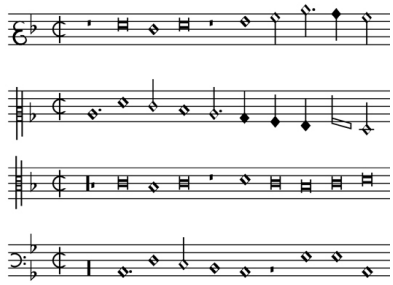
Kyrie III



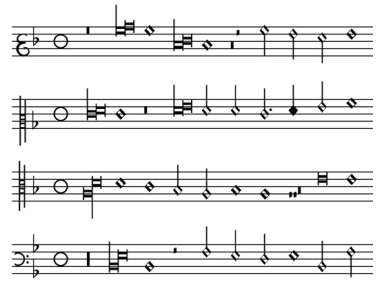
Et in terra pax



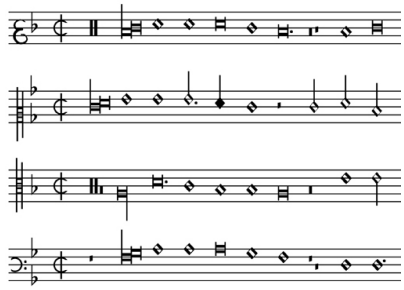
Qui tollis … miserere



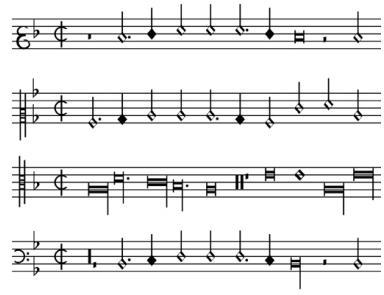
Patrem omnipotentem



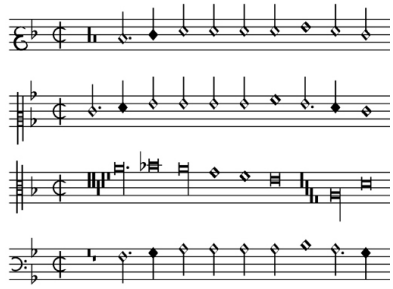
Et incarnatus est
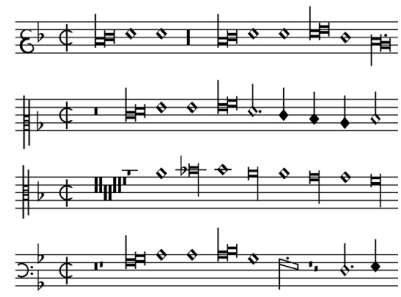


Crucifixus



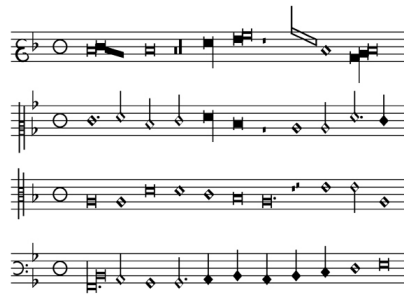
Et in Spiritum sanctum



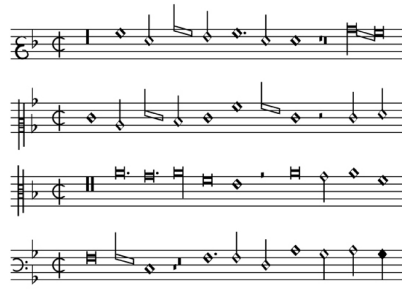
Et vitam venturi



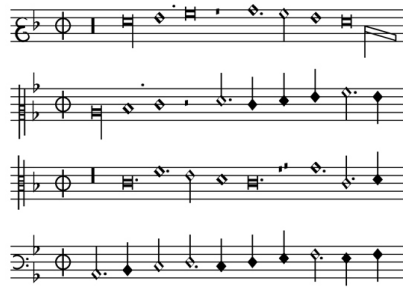
Sanctus



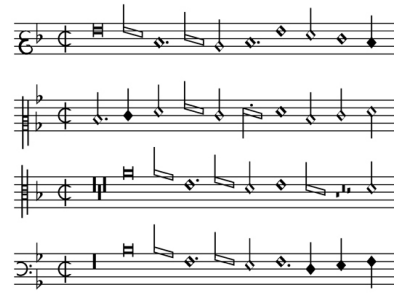
Pleni sunt caeli
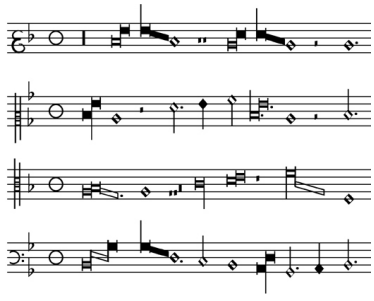


Osanna
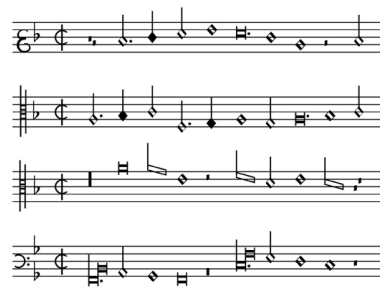


Benedictus



Agnus Dei I



Agnus Dei II



Sources ❖ D-Mbs Mus.ms. 37, [no. 29], fols. 146^{v}–190^{r}, *Dominicale: Lhome arme. Ludo: Sennfl.*

Possible references:

Anon. Kyrie and Sanctus settings of two *Missae dominicales* are mentioned in D-HEu Cod. Pal. germ. 318, fols. 5^{v}, 12^{v}; an anon. Kyrie setting of a *Missa dominicalis* is mentioned ibid., fol. 5^{v}; an anon. Credo setting of a *Missa dominicalis* is mentioned ibid., fol. 6^{v}.

Music C.f.: except for Agnus Dei, presentation of the chants of the Ordinary of the Mass in D, secular *L'homme armé* melody in T (using the upper semitone B♭).

Comments Haaß 1984:49 erroneously mentions I-VEcap Cod. 761, fols. 163^{v} ff. as a concordance.

The mass was possibly composed for the visit of Emperor Charles V in Munich in 1530 (Lodes 2013: 206).

Facsimile SW i: XII

Editions SW i: 1–26 ☙ Schmidt-Görg 1967: 61–3 (Kyrie) ☙ Wagner 1913: 325f. (mm. 1–21 of Et in terra pax)

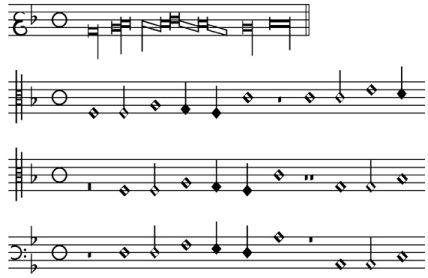
Literature SW i: 113f. ☙ Wagner 1913: 325–8 ☙ Moser 1926: 451 ☙ Löhrer 1938: 17–23, 51–3 ☙ Birtner 1942: 41f., 44–9 ☙ Dreyer 1958: 30f., 47f., 68, 88(a), 95–7, 100, 102f., 105f., 107f., 138f., *passim* (model A2) ☙ Haaß 1984 ☙ Groote 2013: 20f. ☙ Lodes 2013: 206.

O 4 ‖ *Missa dominicalis* (ii)
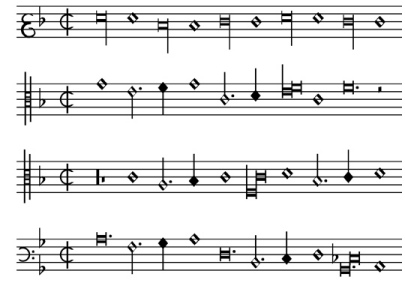
4vv: D, Ct, T, B

Chant Officium maius dominicale. See above, O 3.

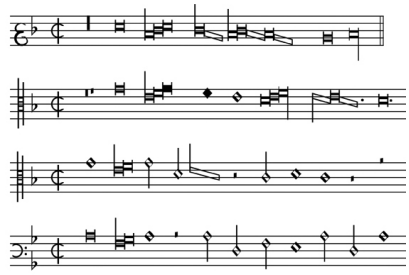
Kyrie I
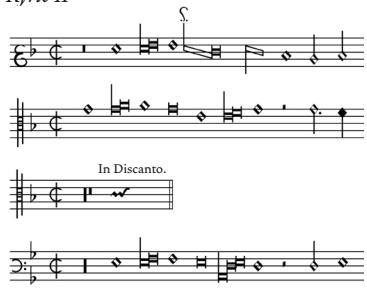


Christe I



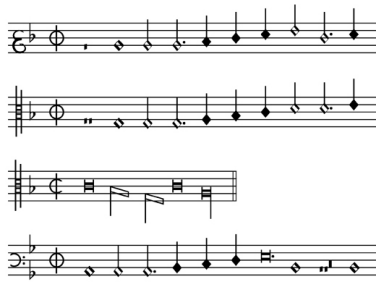
Christe II



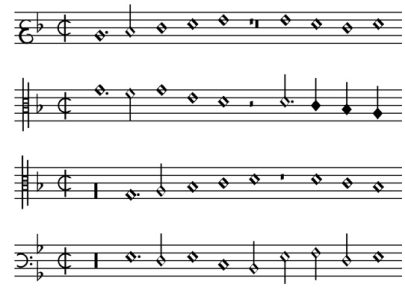
Kyrie II



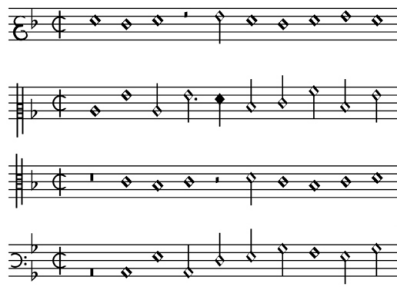
Kyrie III



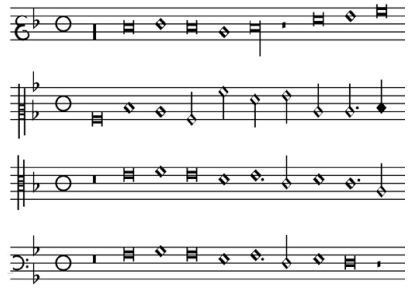
Et in terra pax
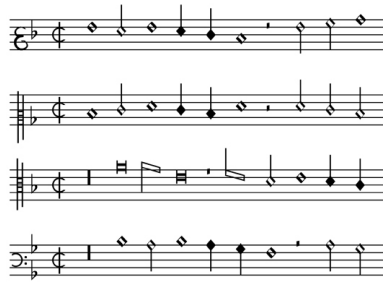


Qui tollis … miserere



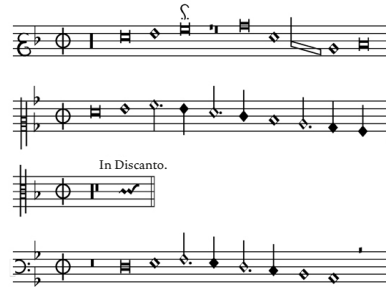
Sanctus
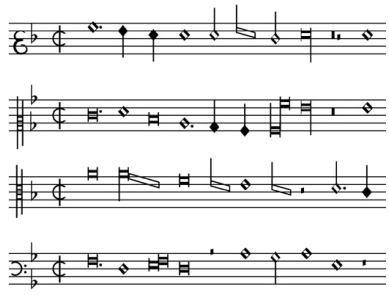


Pleni sunt caeli
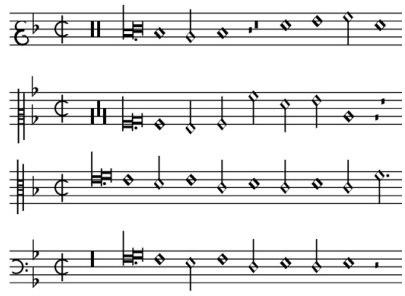


Osanna



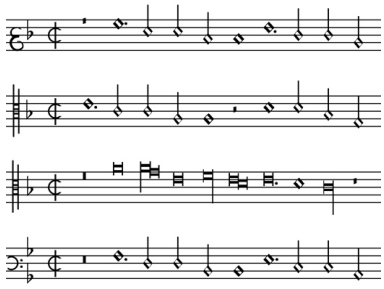
Benedictus



Agnus Dei I



Agnus Dei II



Sources ❖ **D-Mbs Mus.ms. 37**, [no. 30], fols. 194^{v}–221^{r}, *Dominicale: Lud: Sennfl.*
❖ D-Mbs Mus.ms. 47, [no. 7], fols. 128^{v}–151^{r}, *Dominicale. Lud: Senfl.*, without Agnus Dei II
Possible references: see above, O 3.

Music C.f. in D and/or T; Kyrie II: canon between D and T (8↓); Osanna: canon between D and T (8↓).

Editions SW i: 27–41 𝄢 Wagner 1913: 321–3 (Kyrie I) 𝄢 Wagner 1913: 324f. (mm. 1–26 of Et in terra pax)

Literature SW i: 114f. 𝄢 Wagner 1913: 321–5 𝄢 Moser 1926: 450f. 𝄢 Löhrer 1938: 23–6, 51–3 𝄢 Birtner 1942: 41f., 49–51 𝄢 Dreyer 1958: 95f., 100, 107f., 120f., 139

O 5 ‖ *Missa dominicalis* (iii)

4vv: D, Ct, T, B

Chant Officium minus dominicale
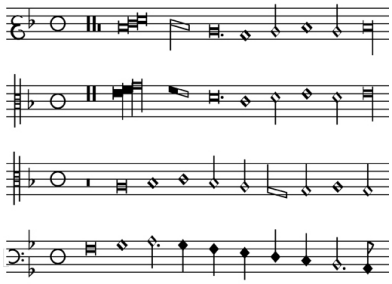
Kyrie: Landwehr-Melnicki 1955: no. 144 ℘ SW I: 115 ℘ D-Mbs Clm 19267, fol. 197^{r} ℘ D-Mbs Clm 14013, fol. 49^{r} ℘ D-Mbs Clm 4101, fol. 174^{v}

Gloria: Bosse 1955, no. 13 ℘ EV, Gloria XV: 51*f. ℘ D-Mbs Clm 19267, fols. 197^{r}–198^{r} ℘ D-Mbs Clm 14013, fol. 49$^{r–v}$ ℘ D-Mbs Clm 4101, fols. 174^{v}–175^{r}
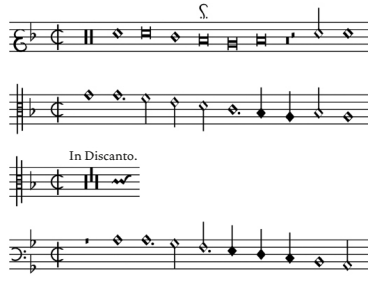
Sanctus: Thannabaur 1962: no. 147 ℘ EV, Missa XV: 53* ℘ SW i: 115 ℘ D-Mbs Clm 19267, fol. 203^{v}

Agnus Dei: Schildbach 1967: – ℘ EV, Missa XV: 53* ℘ SW i: 115 ℘ D-Mbs Clm 19267, fol. 203^{v}

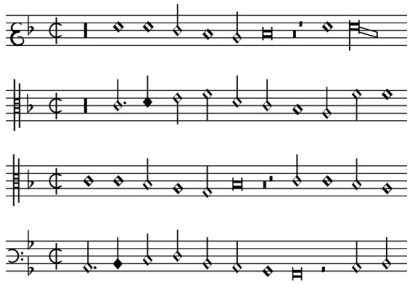
Kyrie I



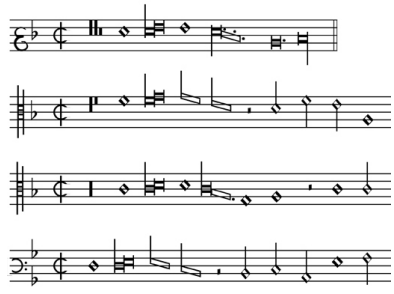
Christe I



Christe II

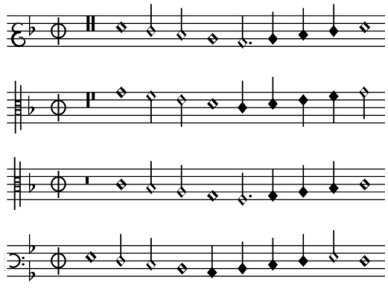


Kyrie II

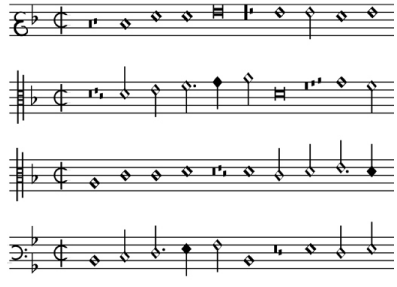


Kyrie III

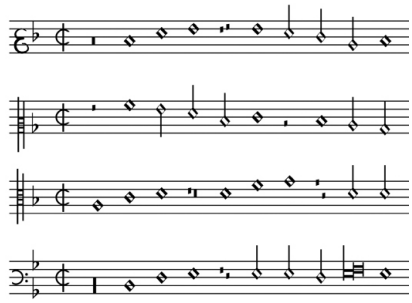
In D-Mbs Mus.ms. 37 the mensural sign erroneously reads ‘O’.



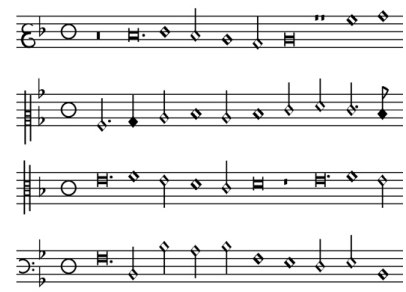
Et in terra pax
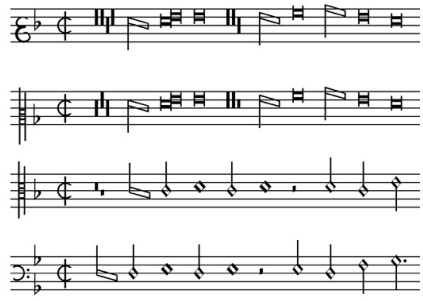


Qui tollis … miserere



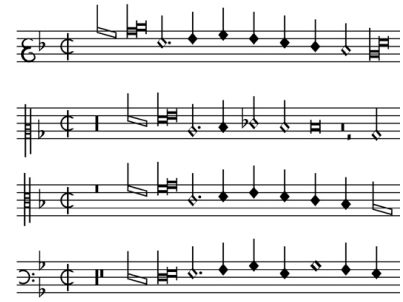
Sanctus
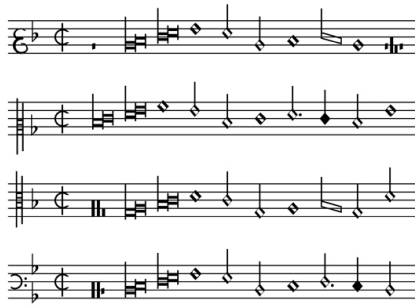


Pleni sunt caeli



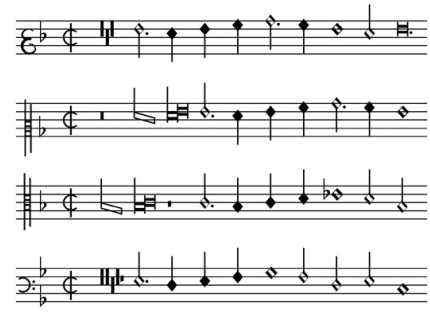
Benedictus



Osanna



Agnus Dei



Sources ❖ D-Mbs Mus.ms. 37, [no. 31], fols. 226^{v}–249^{r}, *D[omi]nicale: Lud: S.*
Possible references: see above, O 3.

Music C.f. mainly in D; trope in Gloria 'Hymnum dicimus tibi' (mm. 29–32); Sanctus without polyphonic setting of the text section 'Dominus Deus Sabaoth'.

Edition SW i: 42–54
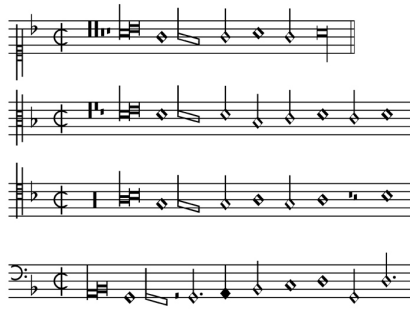
Literature SW i: 115f. ❧ Löhrer 1938: 27–30, 51–3 ❧ Birtner 1942: 43, 51 ❧ Dreyer 1958: 101f., 104 ❧ Schmid 1988: 63 n. 29

O 6 ‖ *Missa ferialis*
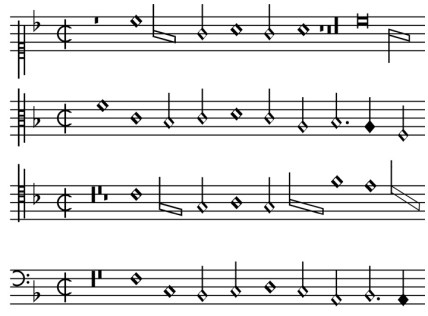
4–5vv: D, Ct1, Ct2, T1, T2, B

Chant **Kyrie:** Landwehr-Melnicki 1955: – EV, Missa XV: 51* GR 1618: 145
Sanctus: Thannabaur 1962: no. 41 EV, Missa XVIII: 53* GR 1618: 145f.
Agnus Dei: Schildbach 1967: no. 101 EV, Missa XVIII: 53* GR 1618: 146
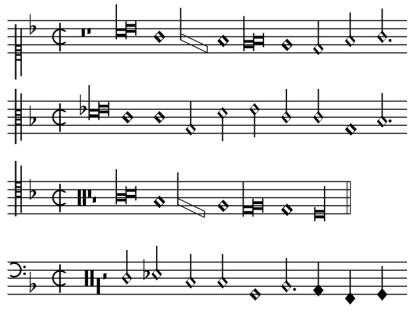
Kyrie I
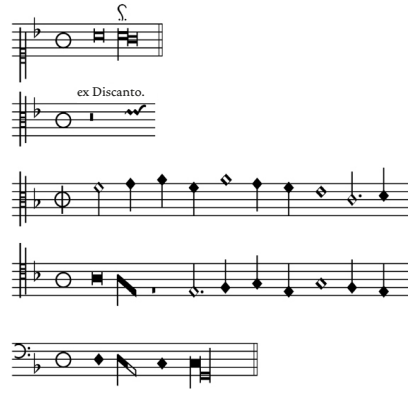


Christe



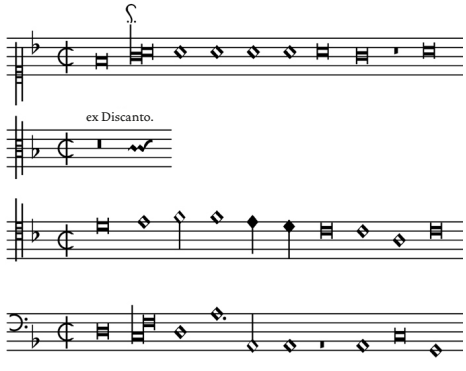
Kyrie II



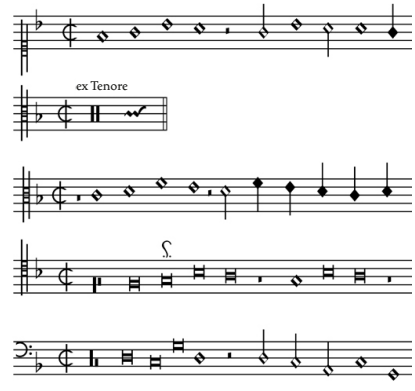
Sanctus



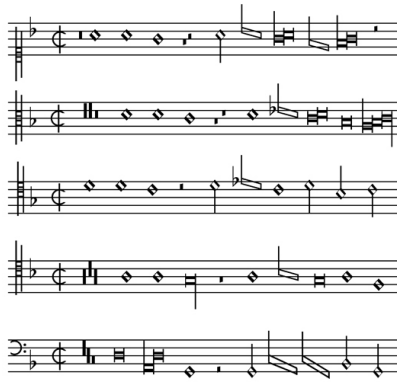
Pleni sunt caeli



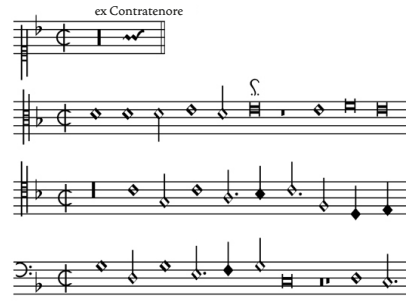
Benedictus



Osanna



Agnus Dei



Sources ❖ **D-Mbs Mus.ms. 37**, [no. 34], fols. 251ᵛ–259ʳ, *L. S.*
❖ D-Mbs Mus.ms. 47, [no. 9], fols. 175ᵛ–183ʳ, *Feriale . L. Senfl.*

Music C.f. mainly in D; Sanctus without polyphonic setting of the text section 'Dominus Deus Sabaoth'; Sanctus/Benedictus/Osanna: 5vv; canons in Sanctus (D/Ct, 4↓), Pleni (D/Ct, 4↓), Benedictus (T/Ct2, 5↑), and Agnus Dei (Ct/D, 4↑).

Related C.f. also used by L. Daser (Mus.ms. 18), M. LeMaistre (Mus.ms. 42), O. di Lasso (Mus.mss. 54, 2746), anon. (Mus.ms. 51) as well as A. Gosswin (Mus.ms. 77) and J. de Kerle (Mus.ms. 78) for the Jesuits in Munich

Editions SW i: 55–9 𝄢 Wagner 1913: 318–20 (Kyrie I, Christe, Kyrie II) 𝄢 Hoffmann-Erbrecht 1988: 167 (Kyrie I, Christe)

Literature Wagner 1913: 317–20 𝄢 Löhrer 1938: 30–3, 51–3 𝄢 Birtner 1942: 43, 51 𝄢 Hoffmann-Erbrecht 1988: 167f.

O 7 (lost) ‖ *Missa de martiribus* =› **cf. also P 58 – P 62**

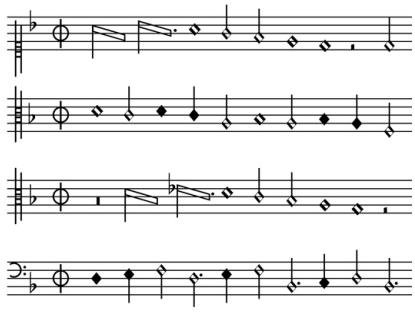
3vv

Sources **References:**
❖ D-HEu Cod. Pal. germ. 318, fol. 99ʳ, *Missa Trium uocum: Missa et historia de martiribus. A. Lu: Senflio:*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 39ᵛ, *Missa ad æquales de uno uel plurib*[*us*] *martyrib*[*us*] *Ludouic*[*us*] *Senfli*[*us*] *eingehefft in 3 thail.*
❖ V-CVbav Cod. Pal. lat. 1939, fol. 43ᵛ, *Missa ad æquales de uno uel plurib. martyrib*[*us*] *Ludouic*[*us*] *Senfli*[*us*] *eingehefft in 3 theil.*
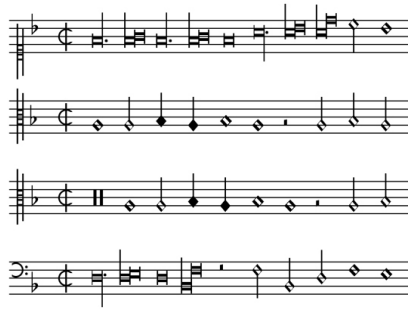
O 8 || *Missa super Nisi Dominus*

4vv: D, Ct, T, B
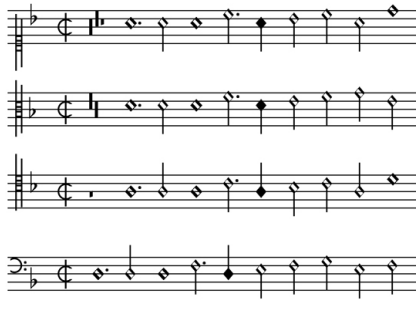
Kyrie I
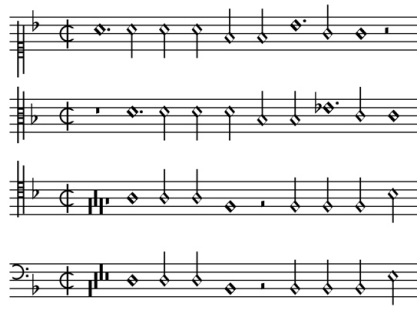


Christe
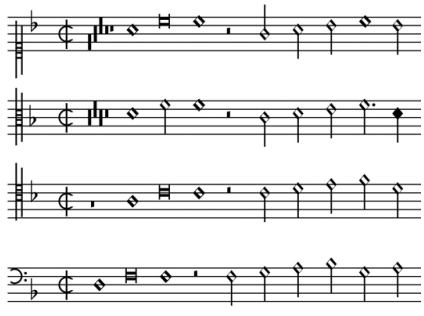


Kyrie II



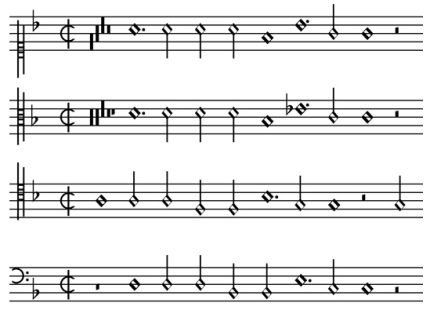
Et in terra pax



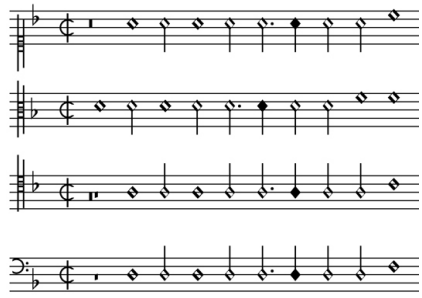
Qui tollis … suscipe deprecationem



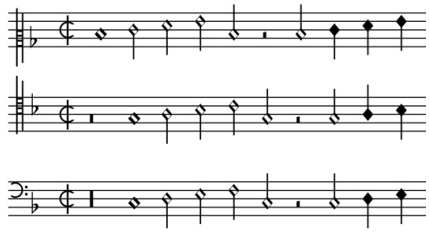
Patrem omnipotentem
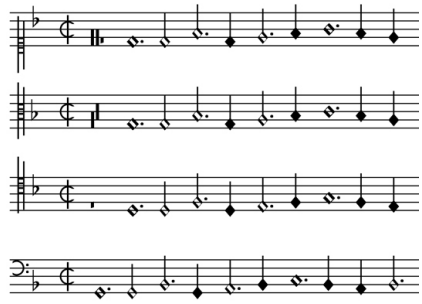


Crucifixus



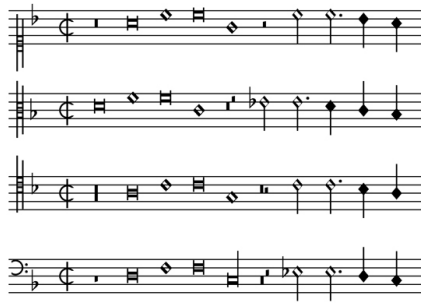
Pleni sunt caeli
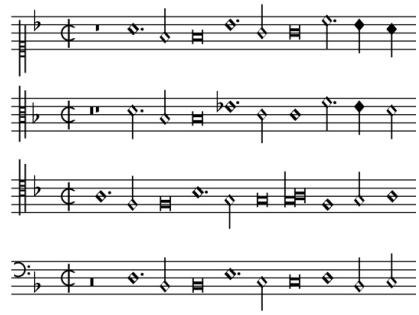


Benedictus
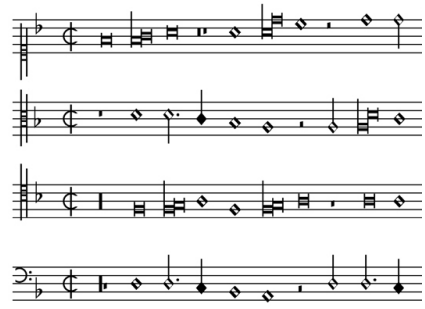


Agnus Dei II



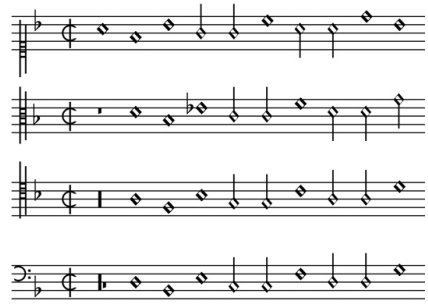
Sanctus



Osanna



Agnus Dei I



Sources
- D-ERu MS 473/3, fols. 122^{v}–146^{r}, *Ludouicus Senfl super Nisi dom*[*inus*]
- D-GOl Chart. A 98, [no. 150], fols. 301^{v}–315^{r}, *Missa Ludo: Senf: super Psal*[*mus*]*: Nisi d*[*omi*]*n*[*u*]*s.*
- D-LEu Thomaskirche 51, [no. 96], fols. 115^{r}–119^{r} (T), fols. 135^{r}–137^{v} (B), anon.
- D-Ngm 83795 (T), [no. 150], fols. 79^{r}–86^{v}, *Missa Ludo: Senf: sup*[*er*] *spal:* [*sic*] *Nisi do*[*m*]*i*[*nus*].
- D-Ngm 83795 (B), [no. 150], fols. 142^{r}–149^{r}, *Missa Lüd: Senf: süper Psal: Nisi domi*[*nus*].
- D-Rtt F.K. Musik 2/3, Kyrie/Gloria, no. 34 = fols. 36^{v}–37^{v} (D), fols. 35^{v}–37^{r} (B); Credo, no. 36 = fols. 41^{r}–43^{r} (D), fols. 38^{v}–40^{v} (B); Sanctus, no. 37 = fols. 43$^{r–v}$ (D), fols. 40^{v}–41^{r} (B); Agnus, no. 38 = fol. 43^{v} (D), fol. 41^{r} (B), anon.
- PL-Kj Mus. ms. 40013, [no. 150], fols. 133^{v}–147^{r}, *Missa Ludo: Senf: sup*[*er*] *Psal: Ni*[*si*] *domi*[*nus*].
- **RISM 1541**[1] (A-Wn), no. 2, *Missa Nisi dominus. Ludouicus Senfel.* (index T)
- RISM S 2811, [no. 1], [Missa sine nomine], *Ludouicus Senffl.*

References:
- letter by V. Dietrich to H. Bäumgartner (18/27 April 1533) (Albrecht/Flemming 1915: 224f.)
- index to H. Baumgärtner's correspondence compiled by J. Oelhaffen (Baumgärtner's son-in-law; D-Dl MS Dresd. C. 109d, fol. 42^{r}) (Seidemann 1874: 565; van Hout 1877: 26)

Music Model: Senfl's 4vv motet *Nisi Dominus aedificaverit* (M 65); Kyrie I: canon between D and T (5↓); Pleni sunt caeli: 3vv canon between Ct, T, B; Benedictus: 4vv canon (4 from 1).

Comments In D-Rtt F.K. Musik 2/3 the mass is arranged as a plenary mass for Trinity by using Senfl's mass proper settings for Trinity Sunday (no. 33 = introit; no. 35 = alleluia; no. 39 = communio).
The mass was composed for a member of the Fugger family (Lodes 2012). As becomes clear from the letter by V. Dietrich to H. Baumgärtner, Senfl had the intention to send this mass to Martin Luther. Ursprung (SW i: V) erroneously assumes the composition of the mass for the inauguration of the Munich residence.

Facsimile Rhaw/Becker 1997

Related M 65

Edition SW i: 77–91

Literature SW i: V, 111f. ☙ Seidemann 1874: 565 ☙ van Hout 1877: 26 ☙ Ambros 1893: 416 ☙ Albrecht/Flemming 1915: 224f. ☙ Moser 1935c ☙ Löhrer 1938: 39–46, 51–3 ☙ Birtner 1942: 53f. ☙ Gerhardt 1949: 82 ☙ Dreyer 1958: 12, 28–30, 47, 65, 89, 93, 140f. ☙ Bente 1968: 325 ☙ Weber 1970 ☙ Weber 1971 ☙ Lodes 2012 ☙ McDonald 2012: 95 n. 69 ☙ Groote 2013: 45–7 ☙ Lodes 2018 ☙ Lodes 2019b

O 9 (lost) ‖ *Missa* [for the dedication of an altar in Gmund or Tegernsee monastery]

?vv

Sources

References:
- Pez 1721: iii, pars 3: col. 554: *Sub hoc Abbate* [*Henrico*] *Parochialis Ecclesia in Gmund monasterio etiam incorporata est anno 1530. à Clemente septimo Vide Bullam in Spicilegio folio 100. Hic deinde pro solida erga Deum quoque pietate altare in medio Ecclesiae ad honoram moestissimae agoniae Salvatoris erexit, ad cujus venerationem singularem collegit Missam à Ludovico Senffl Monacensi cive sub notis compositam, ab Episcopo Frisingensi Philippo Ordinario nostro singulis diebus Iovis decantari concessam, certisque indulgentiis dotatam.*
- Oefele 1763, ii: 78f. (copied from Pez)

Comments Kroyer, Ursprung, Birtner, and Youens identify this mass as the misattributed *Missa per signum crucis* (see below). Although this is a tempting assumption, there is no stringent proof to support this. It could also be another known mass by Senfl or a completely different mass setting which is now lost.

Literature Paulus 1894: 171 ☙ Kroyer 1903: XLVIIf. ☙ SW i: V ☙ Birtner 1942: 53f. ☙ Youens 1992: 95

O 10 (lost) ‖ *Pro defunctis* (*Requiem*) => cf. P 67 and M 105

5vv

Source Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 10^{r}, *Historia pro Defunctis 5*, anon., and fol. 79^{v}, *pro defunctis*, anon.

Comments This Requiem mass is mentioned in D-HEu Cod. Pal. germ. 318 among Senfl's proper settings for the *Commune Sanctorum*. Although transmitted anonymously, the mass thus seems to be composed by Senfl. It is not clear, however, whether the entry in D-HEu Cod. Pal. germ. 318 refers only to an ordinary, to mass propers, or a plenary cycle.
In Munich, the music of the Requiem mass might have been kept separately from the Commune repertoire. This would explain its absence from the other choirbooks and the final loss.
One piece of this allegedly lost mass can possibly be identified as Senfl's five-voice *Si enim credimus* – **2.p**. *Et sicut in Adam* – **3.p**. *Requiem aeternam* (M 105). This text was used as an introit as well as a funeral song (cf. Luther/Knaake 1923: 478–83 at 483).

Literature Gasch 2011: 324f. ℘ for literature concerning the chant *Si enim credimus* cf. Gay 1956 ℘ Schmidt-Lauber/Meyer-Blanck/Bieritz 1995: 535 ℘ Prassl 2002

misattr. ‖ *Missa* [*plena*] *de BMV* (probably by H. Isaac)

3vv: D1, D2, Ct

Sources ❖ D-Mbs Mus.ms. 19 ℘ D-Rp B 216–219 ℘ D-Mbs Mus.ms. 3154

References:

A 3vv Marian mass by Isaac is mentioned in

❖ D-HEu Cod. Pal. germ. 318, fol. 98^{v}, *Missa ysaac: de Beata uirgine. 3 uocum*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{v}, *Missa Jsaac de beata Virgine, triu*[*m*] *vocum, item alia missa Antonii Jn 4. vngebunden.*

❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{v}, *Miß*a [*sic*] *Jsaac de beata virgine triu*[*m*] *vocu*[*m*]*, item Alia Miß*a [*sic*] *Antonij Jn 4. vngebund*[*en*]

Music The stylistic similarities with Isaac point to a composer a generation older than Senfl. The mass includes tropes for the Gloria (*Spiritus et alme*), Credo (*Praeter rerum seriem*), and Benedictus (*Mariae filius*). Although at several points present, troped settings are rather unusual within Senfl's compositions, as is the scoring for three voice parts.

Comments Deppert 1967 tends to assume Isaac's authorship due to the treatment of dissonances, which differs from Senfl. Staehelin 1977: iii, 186–8 assumes that the mass is not by Senfl; instead, he follows Deppert, draws parallels to other masses by Isaac (*Missae De beata virgine* (ii), 4vv; 6vv) and cautiously assumes Isaac's authorship. Bente 1968: 170f. first ascribes the mass to Senfl. In a footnote, however, Bente mentions the unpublished study by Deppert and accepts Isaac as the author of the mass. KBM 5/1: 89f. appears to tentatively accept the Isaac attribution.

Edition Transcription by Otto Kade (cf. KBM 14/1: 174)

Literature Deppert 1967 ℘ Bente 1968: 170f. ℘ Staehelin 1977, i: 46, 50, 77f., Beilage 56*f.; iii: 186–8 ℘ KBM 5/1: 89f. ℘ Picker 1991: 49 ℘ Burn 2009: 27–9 ℘ Wiesenfeldt 2012: 122

misattr. ‖ *Missa super Per signum crucis* (by L. Daser)

4vv: [D, Ct, T, B]

Sources ❖ D-Mbs Mus.ms. 18 ✠ D-Mbs Mus.ms. 3936 (with ascription to Senfl)

Comments Kroyer, Ursprung, Birtner, and Youens take this mass as Senfl's composition (Birtner as Senfl's earliest setting of the mass ordinary) and identify it with the *Missa* [for the dedication of an altar in Gmund or Tegernsee monastery] (O 9). Kellog, Schneiders, and Reichert are undecided about Senfl's authorship. Bente is at first undecided, but later questions Kroyer's assumption and argues for Daser's authorship. Due to the existing sources and due to stylistic reasons Glowotz argues for Daser's authorship (cf. also O 9).

Editions SW i: 92–108 (without being aware of D-Mbs Mus.ms. 18) ✠ transcription in Glowotz 2012, ii: 420–34 ✠ Bonitz 1962 (following D-Mbs Mus.ms. 3936) ✠ Larrouzé 2004 (Kyrie)

Literature SW i: V ✠ Kroyer 1903: XLVII ✠ Kellogg [1938]: 8f. ✠ Löhrer 1938: 46–9 ✠ Birtner 1942: 53f. ✠ Schneiders 1953: 95f., 98. ✠ Bente 1968: 207–9, 313f. ✠ MGG iii: 24 ✠ Youens 1992: 95 ✠ Glowotz 2012, i: 317–36

Proper Settings for the Mass and for the Office
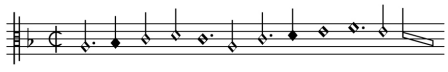
P 1 ‖ *In Dominicis ad aspersionem aquae benedictae*

antiphon:*Asperges me, Domine* (**i**)
4vv: only T extant
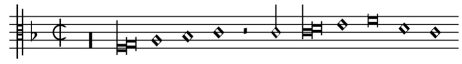
Text CAO 1494 ⁂ Ps. 50:9, 3

Chant Stuchs 1509, fols. 63ᵛ–64ᵛ ⁂ LU 11, 13
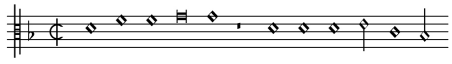
1.p. *Asperges me, Domine, hysopo*
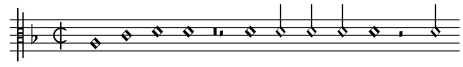


2.p. *Lavabis me et super*



3.p. *Miserere mei * secundum misericordiam*



4.p. *Gloria Patri et Filio et Spiritui sancto * sicut erat in principio*



Sources ❖ H-Bn Ms. mus. Bártfa 22, [no. 1826], no. 154, *L. S.*

Possible references:

Several anon. 4vv settings are mentioned in D-HEu Cod. Pal. germ. 318, fols. 13ᵛ and 14ʳ.

Music C.f. identical to the one used by Senfl in his *Asperges me* (ii) (P 2); monophonic doxology.

Related P 2 ⁂ *P 3 ⁂ M 58

Literature Leichtentritt 1908: 284

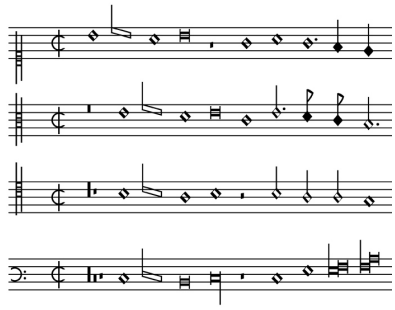
P 2 ‖ *In Dominicis ad aspersionem aquae benedictae*

antiphon:*Asperges me, Domine* (**ii**)
4vv: D, Ct, T, B

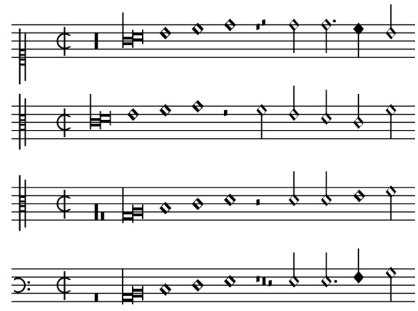
Text See above, P 1.

Chant See above, P 1.

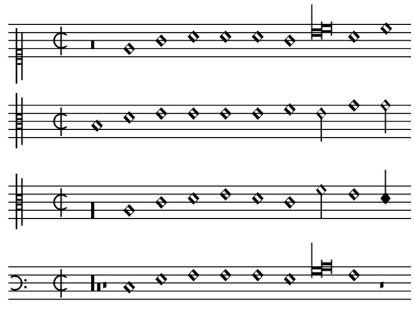
1.p. *Asperges me, Domine*



2.p. *Lavabis me et super*



3.p. *Miserere mei, Deus*



Sources ❖ D-Mbs Mus.ms. 25, [no. 5], fols. 59^{v}–62^{r}, *Lud: Sennfl.*, on fol. 59^{r} the remark *Asperges me:~*; the additional remark *Asperges me D*[*omi*]*ne: vsq*[*ue*] *ad adue*[*n*]*tum* on the same folio but by a different hand

Possible references: see above, P 1.

Music C.f. in B, identical to the one used by Senfl in his *Asperges me* (i) (P 1); monophonic doxology.

Comments The ligatures, entry of voice parts and pitches in the 2.p. of the setting correspond with the *Asperges* section in Senfl's *Miserere mei* (M 59).

Related P 1 ✍ *P 3 ✍ M 58

Edition DTB iii/2: 95–7

Literature Kroyer 1903: LXXXIVf. ✍ Leichtentritt 1908: 284 ✍ Bente 1968: 162 ✍ Schmid 2013: 374

*P 3 attr. ‖ *In Dominicis ad aspersionem aquae benedictae*
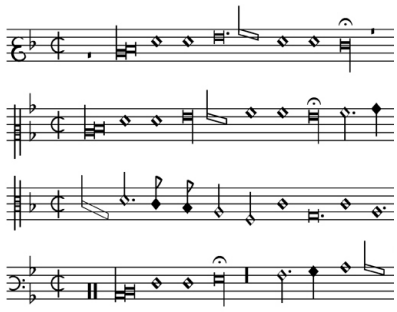
antiphon: *Asperges me, Domine* (**iii**)

4vv: [D, Ct, T, B]
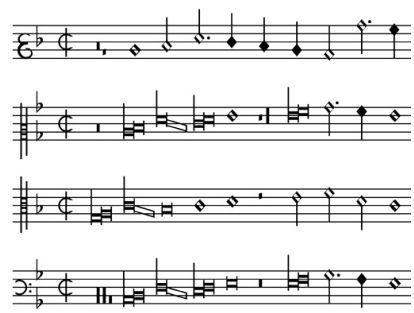
Text See above, P 1.

Chant See above, P 1.

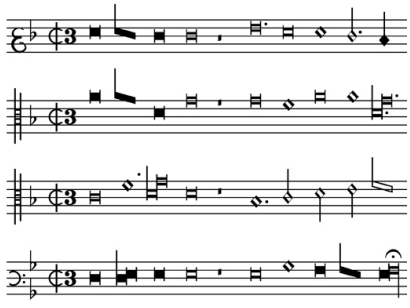
1.p. *Asperges me, Domine*



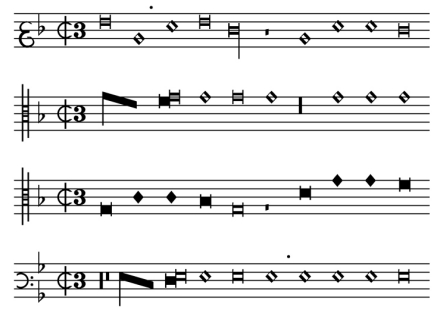
2.p. *Lavabis me et super*
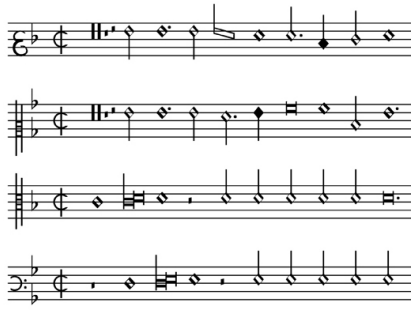


3.p. *Miserere mei, Deus*



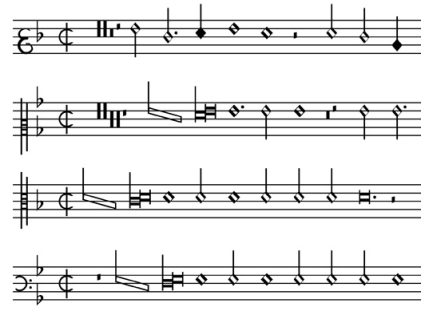
4.p. *Secundum magnam*



5.p. *Gloria Patri*



6.p. *Sicut erat in principio*



Sources

- ❖ **D-Mbs Mus.ms. 25**, [no. 6], fols. 62^{v}–67^{r}, anon.; on fol. 62^{v} the remark *Ab adue*[*n*]*tu Vsq*[*ue*] *ad pasca:*~ by a different hand
- ❖ D-Mbs Mus.ms. 42, [no. 1], fols. 1^{v}–5^{r}, anon., designed for *alternatim* performance (see 'Comments')

Possible references: see above, P 1.

Music C.f. in B; polyphonic doxology.

Comments The composition is transmitted without ascription to Senfl. Liturgically it has to be seen as a continuation of the preceding setting (= P 2).

The setting in D-Mbs Mus.ms. 42 is the same setting as in D-Mbs Mus.ms. 25. Its polyphonic layout, however, has been redesigned for *alternatim* performance, leaving out the initial polyphonic *Asperges* section as well as the polyphonic *Miserere mei, Deus* section.

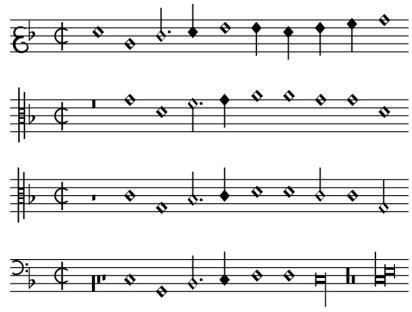
Related P 1 ✁ P 2 ✁ M 58
Edition DTB iii/2: 97–102 (combines P 2 and *P 3 and counts the two compositions as 1.p. and 2.p.)
Literature Kroyer 1903: LXXXIVf. ✁ Bente 1968: 162 ✁ Schmid 2013: 374f.

P 4 ‖ *Dominica prima Adventus*

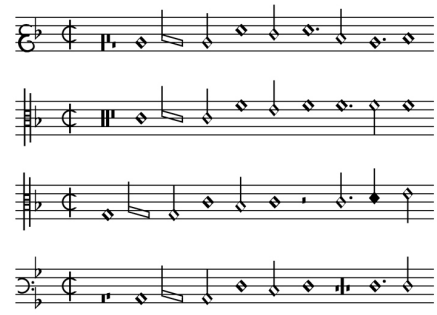
a) introit: *Ad te levavi animam meam* — **2.p.** *Vias tuas, Domine*
4vv: D, Ct, T, B

Text Ps. 24:1–4
Chant GP 1[r] (differing) ✁ GR 1f. ✁ LU 318

1.p. *Ad te levavi animam meam*
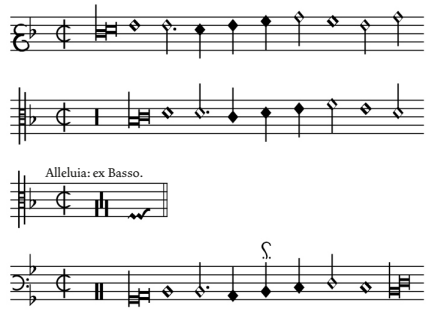


2.p. *Vias tuas, Domine*



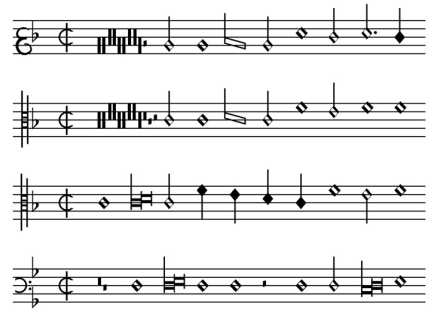
b) alleluia: *Alleluia. Ostende nobis, Domine*
4vv: [D, Ct, T, B]

Text Ps. 84:8
Chant GP 1[v] (differing) ✁ GR 2f. ✁ LU 320f.

Alleluia

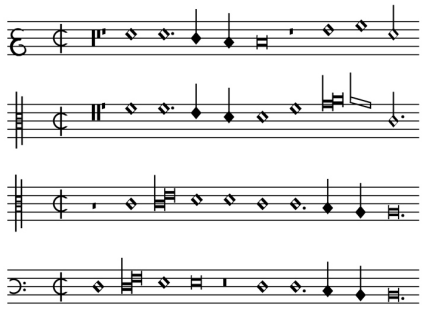


Ostende nobis, Domine



c) communion: *Dominus dabit benignitatem*
4vv: [D, Ct, T, B]

Text Ps. 84:13
Chant GP 1[v]–2[r] (differing) ✁ GR 3f. ✁ LU 322



Source ❖ D-Mbs Mus.ms. 25, [nos. 40–2], fols. 181^{v}–191^{r}
- intr.: *D[omi]nica prima Adue[n]t[us] d[omi]ni L. S.*
- all. & comm.: anon.

Music C.f. mainly in B (partially transposed); without plainchant intonation; alleluia section canon between B and T (5↑).

Comments The cycle is the last mass proper cycle of the manuscript and is preceded by the setting for the Sundays after Pentecost. The proper items under discussion may possibly indicate the beginning of a renewal of the Munich repertoire.

Edition SW viii: 1–7

Literature Bente 1968: 161–4 ✾ Burn 2012a: 244–9, at 248, 260 ✾ Gasch 2013a: 188 (all.), 246–8 ✾ Schmid 2013: 359f., 373, 383

misattr. ‖ *In Vigilia Nativitatis Domini* (probably by H. Isaac)

a) introit: *Hodie scietis * quia veniet Dominus* — **2.p.** *Domini est terra et plenitudo eius * orbis terrarum*
4vv: D, Ct, T, B

Text Isa. 35:4; Ps. 23:1; cf. Exod. 16:6–7

Chant GP 9^{v} ✾ GR 38 ✾ LU 359f.

b) alleluia: *Alleluia. Crastina die delebitur*
4vv: D, Ct, T, B

Text 4 Esdras 16:53

Chant GR 39f. ✾ LU 361

c) communion: *Revelabitur * gloria Domini*
4vv: [D, Ct, T, B]

Text Cf. Isa. 40:5

Chant GR 40f. ✾ LU 362

Sources

❖ D-Mbs Mus.ms. 26, [nos. 53–5] fols. 259^{v}–267^{r}
- intr.: *In Vigilia Natiuitatis D*[*omi*]*ni.*, anon.
- all.: anon.
- comm.: *Communio.*, anon.

❖ D-Mbs Mus.ms. 33, [nos. 53–5], fols. 272^{v}–280^{r}
- intr.: anon., remark by the same hand as in D-Mbs Mus.ms. 39 (19th c.?): *In Vigilia Nativitatis Domini.*
- all. & comm.: anon.

❖ D-Mbs Mus.ms. 37, [nos. 18–20], fols. 100^{v}–107^{r}
- intr.: *In vigilia Natiuitat*[*is*] *Chri*[*sti*] *introit*[*us*] *L. S.*
- all.: anon.
- comm.: *Com*[*munio*], anon.

❖ D-Mbs Mus.ms. 39, [nos. 58–60], fols. 246^{v}–253^{r}
- intr.: anon., remark by the same hand as in D-Mbs Mus.ms. 33 (19th c.?): *In Vigilia Nativitatis Domini.*
- all.: anon.
- comm.: *Com*[*munio*], anon.

Introit and communion also in

❖ D-WRhK MS A, [nos. 584–5], fols. 8^{v}–9^{v}
- intr.: *In vigilia Natiuitatis Christi introitus*, anon.
- comm.: *Com*[*m*]*unio*, anon., incomplete due to a loss of folios

Comments

Introit and communion show a plainchant intonation in D. All three settings treat the plainchant melody mainly in the D. As introit and communion are also transmitted in D-WRhk MS A (dating from around 1500) Senfl cannot be the author of these compositions.

The text of the alleluia is taken from the 3rd antiphon for the lauds of the vigil on Christmas day. The use of this text for the vigil of Christmas is documented in D-Mbs Mus.ms. 2759 (a handwritten gradual/antiphoner used by the Bavarian court chapel during the second half of the 16th century) only. Although Senfl's authorship of this composition is possible, it seems doubtful in the light of the other two pieces.

The entire cycle is attributed to Isaac on the basis of stylistic reasons by Heinz 1952: 82 and Hell 1987.

Edition

SW viii: 9–12

Literature

Marbach 1907: 538 (all.) ☙ Hesbert 1935: 13 (all.) ☙ Roediger 1935: 181x ☙ Heinz 1952: 82 ☙ Bente 1968: 86 n. 1 ☙ Hell 1987: 92 n. 55 ☙ Heidrich 1993: 216f. ☙ Daschner 1995: 490f. (all.) ☙ Hiley 1995 (all.) ☙ Burn 2002, i: 177f. ☙ Gasch 2013a: 102–5; on D-Mbs Mus.ms. 2759 see Gasch 2017b.

P 5 ‖ *In Nativitate Domini ad primam Missam*

a) introit: *Dominus dixit ad me * filius meus es tu* — **2.p.** *Quare fremuerunt gentes * et populi meditati sunt*
4vv: D, Ct, T, B

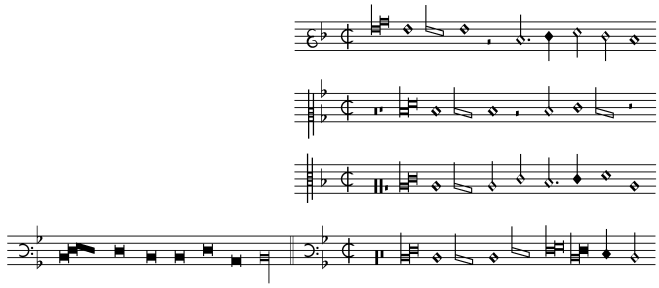
Text

Ps. 2:7, 1–2, 8

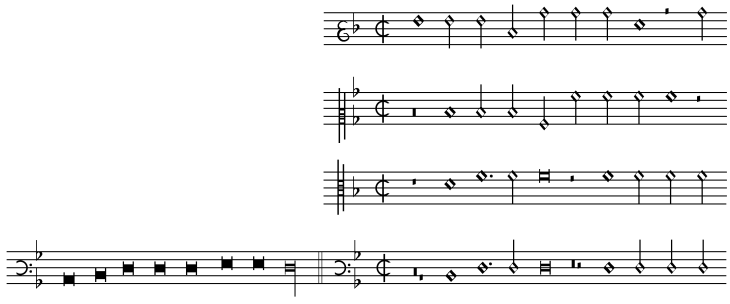
Chant

GP 10^{v} ☙ GR 27 ☙ LU 392

1.p. *Dominus dixit ad me * filius meus es tu*



2.p. *Quare fremuerunt gentes * et populi meditati sunt*
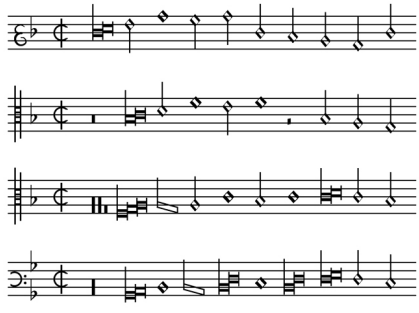


b) alleluia: *Alleluia. Dominus dixit ad me*
4vv: [D, Ct, T, B]

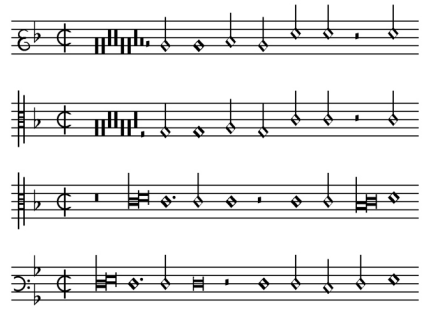
Text Ps. 2:7

Chant GP 11r ℘ GR 29 ℘ LU 394

Alleluia



Dominus dixit ad me

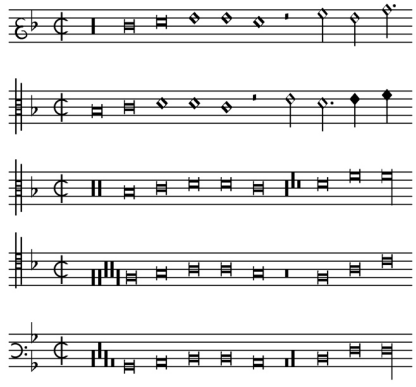


c) sequence: *Grates nunc omnes reddamus* — **2.p.** *Huic oportet*
5vv: [D], [Ct], T, V, [B]

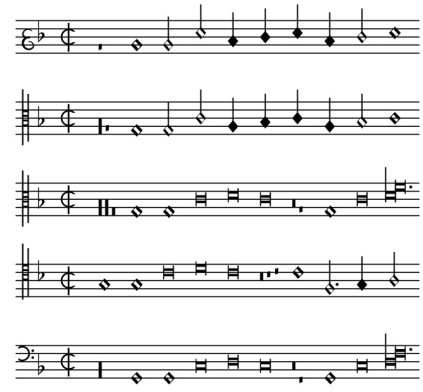
Text AH 53: no. 10 ℘ Bäumker i: no. 31 ℘ Chevalier: no. 7390 ℘ Kehrein: no. 6 ℘ Wackernagel i: no. 80

Chant GP 195r ℘ Bäumker i: no. 31 ℘ Drinkwelder: no. 2 ℘ Moberg: no. 49 ℘ Schubiger: no. 54

1.p. *Grates nunc omnes reddamus*
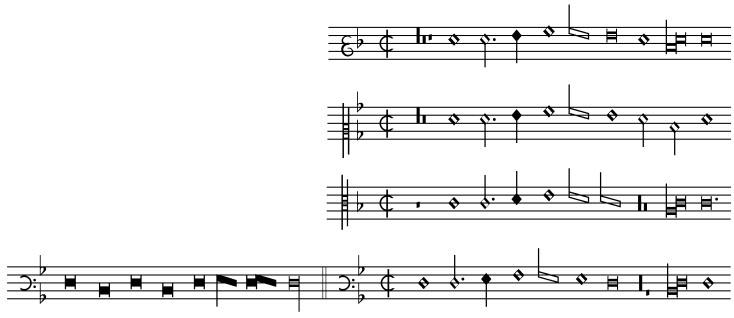


2.p. *Huic oportet*



d) communion: *In splendoribus sanctorum * ex utero ante luciferum*
4vv: [D, Ct, T, B]

Text Ps. 109:3

Chant GP 11^{v} ⁘ GR 30 ⁘ LU 395



Sources

❖ **D-Mbs Mus.ms. 38**, [nos. 5–8], fols. 24^{v}–37^{r}
- intr.: *Ludouic*[*us*] *Sennfl. introit*[*us*]. *In gallicantu.*
- all.: *L. S.*
- sequ.: *Ludouic*[*us*]. *Sennfl.*
- comm.: *.L S.*

❖ RISM 1545^{5} (D-B), [nos. 43, 44, 14, 46], *MIssa in Gallicantu*, *Ludouicus Senffel.* (index T)
- intr., [no. 43]: pp. LXVII.–LXVIII. (D), p. LXXVIII. (A), p. LXIIII. (T), p. LXIX. (B), *Ludouicus Senffel.*
- all., [no. 44]: pp. LXVIII.–LXIX. (D), p. LXXIX. (A), pp. LXIIII.–LXV. (T), p. LXX. (B), anon.
- sequ., [no. 14]: 1.p. of D on pp. XX.–XXI. of T partbook, 2.p. at the end of T partbook between colophon and index, pp. XXVI.–XXVIII. (A & V), 1.p. of T on pp. XX.–XXI., at the end a remark in red ink *HVIC OPORTET. Quære in fine;* following the note *Omisimus in Discanto* [*sic*] *hanc Prosam / V. vocum / | L.S. Quare eam huc reponendam duximus.* (following the D part of 1.p. and again in red ink *HVIC OPORTET. Quære in fine.*; 2.p. of T and D at the end

of T partbook between colophon and index with the heading *Hanc secundam partem addas prosæ Ludo. Senf. V. uocum supra folio 20.*, pp. XIX.–XX. (B), *L. S.* (T), *Ludouicus Senffel.* (B)
- comm., [no. 46]: p. LXVII. (D), p. LXXXVI. (A), p. LXXI. (T), p. LXXVII. (B), *L. S.*

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 83^{v}: *48. Natiuitate domini introitus. Alleluia. Prosa. Et Communio. L. Senfl 4.*; fol. 104^{v}: *Natiuitate Christi. Historia. 4. Lu: Sennfl. 48*

Sequence also in

❖ D-Dl Mus. Glashütte 5, no. 47, anon.

❖ D-Dl Mus. Grimma 57, [no. 20], fols. 79^{r}–81^{v} (D), fols. 67^{v}–68^{v} (T), fols. 75^{v}–76^{r} (B), fols. 47^{v}–48^{v} (Q), anon., A missing

❖ D-Dl Mus. Grimma 59, [no. 37], anon., T = V in D-Mbs, A = T1 in D-Mbs

❖ D-Dl Mus. Pi Cod. IV, [no. 8], fols. 6^{v}–10^{r}, *Grates nunc omnes cantemus* (D), *Grates nunc omnes dicamus* (Ct, V, T, B), anon.

❖ D-EIa s.s., fols. 69^{v}–71^{r}, *Grates nunc omnes cantemus* (D), *Grates nunc omnes dicamus* (A, T), *Grates nunc omnes reddamus* (B, V), *Ludouicus Senflius*, V = T in D-Mbs, T = V in D-Mbs

❖ D-ERu MS 473/1, fols. 139^{v}–148^{r}, *Grates nunc omnes cantemus* (D), *Grates nunc omnes dicamus* (A, T, B, V), *Ludo. Senfl.* (V = T in D-Mbs, T = V in D-Mbs)

❖ D-Lr Mus. ant. pract. K.N. 150, no. 47, *Ludouicus Senfflius. 5 voc:, Io*[*hann*]*es Bolt gem*[*inus*] *scrib*[*ebat*] *a*[*nno*] *81.*

❖ D-Mu 4° Cod. ms. 326, [no. 41], fols. 35^{v}–36^{v}, *Grates nunc omnes dicamus*, anon.

❖ D-Mu 4° Art. 401, [no. 42], fol. 60$^{r–v}$ (D), fols. 62^{v}–63^{r} (Ct), fol. 57$^{r–v}$ (T), fols. 59^{v}–60^{r} (B), *Ludo: Sennfl.*

❖ D-Ngm 83795 (T1), [no. 178], fols. 103^{v}–104^{r} / 192^{v}–193^{r}, anon., other voices missing

❖ D-Ngm 83795 (B), [no. 178], fols. 227$^{r–v}$ anon., other voices missing

❖ D-Rp A.R. 853–854, no. 36, fols. 77^{v}–79^{r} (D), fols. 81^{v}–83^{v} (A), fol. 74$^{r–v}$ (T), fol. 71$^{r–v}$ (B), fol. 76$^{r–v}$ (Q), *GRates nunc omnes cantemus* (D), *GRates nunc o*[*mnes*] *dicamus* (A), *GRates nunc omnes reddamus* (T, B, Q), *Lud. Senfel. Quinq*[*ue*] *Vocum.* (T)

❖ D-Rp B 211–215, [no. 29], fols. 55^{v}–57^{r} (D), fols. 63^{r}–64^{v} (A), fols. 46^{v}–47^{r} (T), fol. 56$^{r–v}$ (B), fols. 33^{r}–34^{r} (V), *L S 5*

❖ D-ROu Mus. Saec. XVI-49/3, no. 4, *Grates nunc omnes cantemus* (D), *Grates nunc omnes dicamus* (A), *Grates nunc omnes reddamus* (T, B), *Senfl* (index)

❖ D-WRha Neustadt 40, pp. 25f. (D), pp. 25–7 (A), pp. 25f. (T), pp. 22f. (B)

❖ D-Z 94/1, [fol. 6$^{r–v}$] (Media vox), *Prosa in Festo Natiuitatis Chri*[*sti*]*, anon.*, in A missing, other voices missing

❖ PL-Kj Mus. ms. 40043, [no. 178], anon., heading in D: *Grates nunc omnes. Quinq*[*ue*] *uocum.*, heading in Ct1: *Quinq*[*ue*] *uocum.* [Ct1] = V in D-Mbs, Ct2 = T in D-Mbs

❖ RISM 1540^{6} (D-HAu), no. 6, *Lud. Senfel.* (index T), *Grates nunc omnes cantemus*, *LVDOV. SENFEL.* (D), *Grates nunc omnes dicamus*, *LVDOVICVS SENFEL.* (A, T, B), *Grates nunc omnes reddamus* (Q)

❖ RISM 1559^{1} (GB-Lbl), no. 33, *Grates nunc omnes cantemus* (D), *Grates nunc omnes dicamus* (A, T, B), *Grates nunc omnes reddamus* (V), *Ludoui. Senfel.* (index T), *LVDO. SENFFL.*

Keyboard tablature:

❖ D-B Sammlung Bohn Ms. mus. 101, [no. 8], fols. 12a^{v}–13^{r}, *Grates nunc o*[*mn*]*es a 5 Prosa*, anon., nGk-tab., 5vv

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 83^{v}: *48. Natiuitate domini introitus. Alleluia. Prosa. Et Communio. L. Senfl 4.*

❖ D-HEu Cod. Pal. germ. 318, fol. 104^{v}, *Nativitate Christi. Historia. 4. Lu: Sennfl. 48*
❖ D-HEu Cod. Pal. germ. 318, fol. 64^{r}, *L. Senfl*; fol. 84^{r}, *L Senfl.*; fol. 107^{v}, *Senfl*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Grates nunc omnes 5. vocu*[*m*] *N.61.*
❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Grates nunc o*[*mn*]*es 5. vocu*[*m*]*. 61.*

Sequence also mentioned in

❖ A. Raselius, *Hexachordum seu quaestiones musicae practicae* (1589), sig. I 2^{r}: *L. Senfel: Grates nunc omnes, 5. vocum, in secunda parte magni operis musici, impreßi Noribergæ, anno 1559.*
❖ J. Nucius, *Musices poeticae* (1613), sig. B3^{r}: mentioning of *Grates nunc omnes* [– 2.p. *Huic oportet*]
❖ J. Thuringus, *Opusculum bipartitum* (1624), Lib. ii, 18f.

Music C.f. mainly in B and T (partially transposed).

Comments The inventory from Heidelberg is not exact in its description and leaves room for speculation whether the record describes Senfl's cycle for the first or the third mass on Christmas day.
Due to its motetlike two-part structure, the sequence became one of the most popular proper settings even during Senfl's lifetime; it was quickly treated as an independent motet and was intabulated until the end of the 16th century. The different text variants (*Grates nunc omnes dicamus/cantemus/reddamus*) were even combined occasionally. In RISM 1545^{5} this sequence was not included in the original cycle for the first mass for Christmas but as a second sequence in the third mass of Christmas.

Editions SW viii: 13–19 ℘ Rhau xii: 59–65, 201–5, 223f. ℘ Eisenring 1912: 160–3 (intr. only)

Literature Gerhardt 1949: 89 (sequ.) ℘ Blume 1965: 28 ℘ Emmerling 1994, ii: 30–5 (sequ.) ℘ Gasch 2011a: 326 ℘ Schmid 2013: 360, 380

P 6 ‖ *In Nativitate Domini ad secundam Missam etiam in Vigilia Epiphaniae*
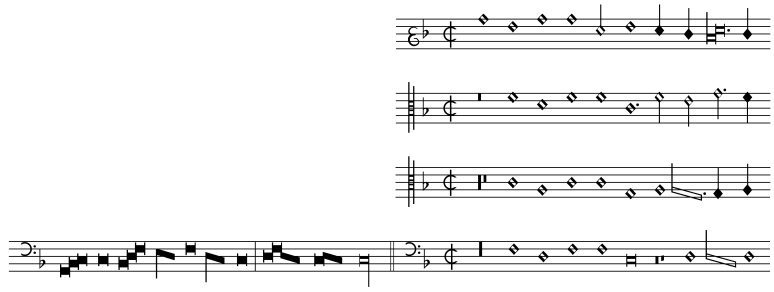
a) introit: *Lux fulgebit hodie super nos * quia natus est nobis Dominus* — **2.p.** *Dominus regnavit exultet terra * laetentur insulae*

4vv: [D, Ct, T, B]

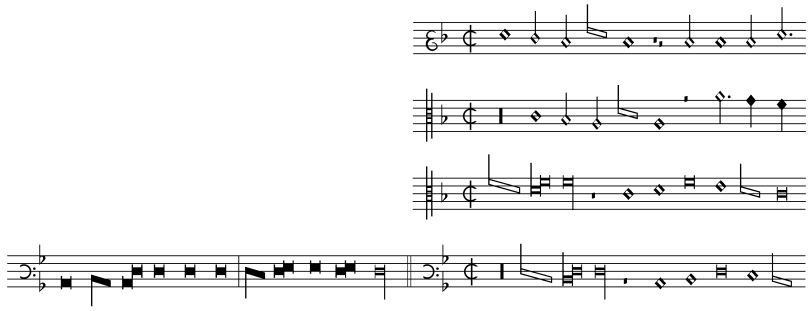
Text Isa. 9:2, 6–7; Luke 1:33; Ps. 96:1

Chant GP 11^{v} ℘ GR 30 ℘ LU 403f.

1.p. *Lux fulgebit hodie super nos * quia natus est nobis Dominus*



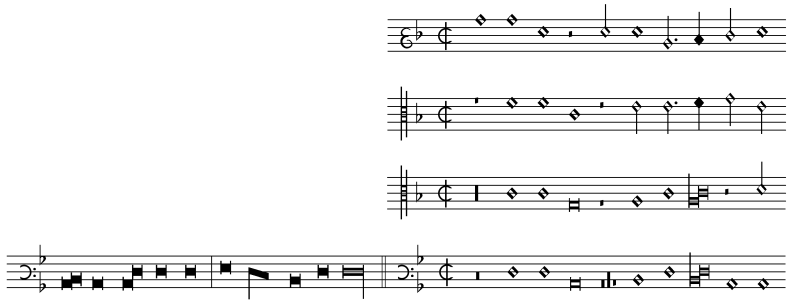
2.p. *Dominus regnavit exultet terra * laetentur insulae*



b) communion: *Tolle puerum et matrem eius * et vade in terram*
4vv: [D, Ct, T, B]

Text Matt. 2:20

Chant GP 17^{v} 𝄢 GR 46 𝄢 LU 436



Sources
- ❖ D-Mbs Mus.ms. 37, [nos. 27–8], fols. 138^{v}–144^{r}
  - intr.: *In aurora etia*[*m*] *in vigil*[*ia*]*: Epipha*[*n*]*i*[*a*]*e Si in d*[*omi*]*nica venerit: Intro*[*itus*]*: L. S.*
  - comm.: *L. S.*

Possible references:
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{r}, *Tolle puerum 4 Vocum*., anon.
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{r}, *Tolle pueru*[*m*] *4. vocu*[*m*]., anon.

Music C.f. mainly in B and T (partially transposed).

Comments The disposition of the mass proper cycle resembles the layout of proper cycles for vigils (for instance, there is no alleluia setting as this proper item was not sung during a vigil). The use of both texts, esp. the communion, cannot be traced for the second mass on Christmas morning but for the Vigil of Epiphany only. The original headline, however, indicates a use for both feast days and thus shows that the Munich court did not exactly follow the Missale Frisingense.

Edition SW viii: 19–23

Literature KBM 5/1: 153 𝄢 Gasch 2013a: 139f.

P 7 ‖ *In Nativitate Domini ad tertiam Missam*

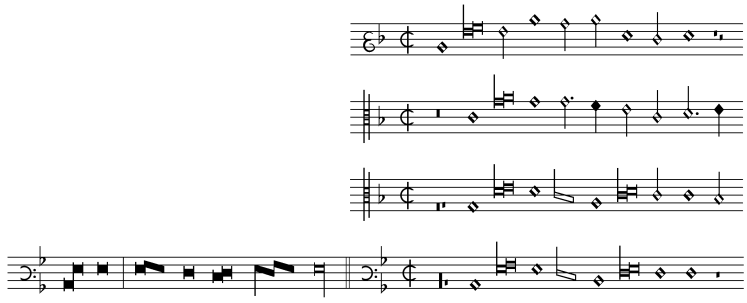
a) introit: *Puer natus est nobis * et filius datus est nobis* — **2.p.** *Cantate Domino canticum novum * quia mirabilia fecit.*

4vv: D, Ct, T, B
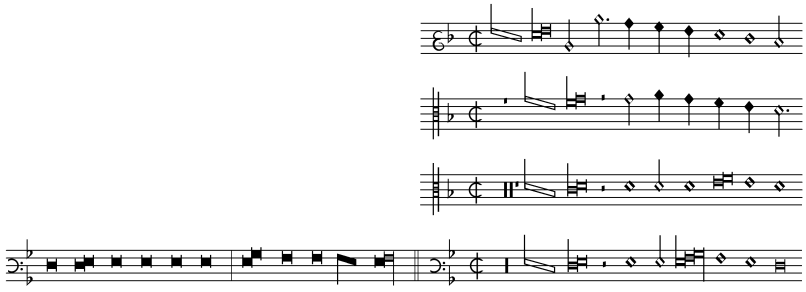
Text Isa. 9:6; Ps. 97:1

Chant GP 12^{v}–13^{r} ℘ GR 33 ℘ LU 408

1.p. *Puer natus est nobis * et filius datus est nobis*



2.p. *Cantate Domino canticum novum * quia mirabilia fecit.*



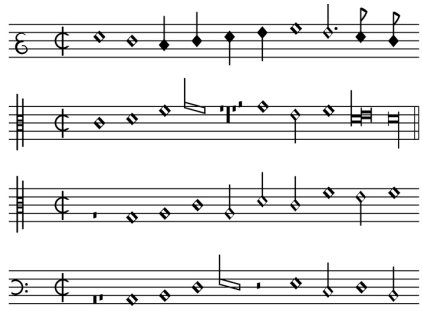
b) alleluia: *Alleluia. Dies sanctificatus illuxit nobis*

4vv: [D, Ct, T, B]
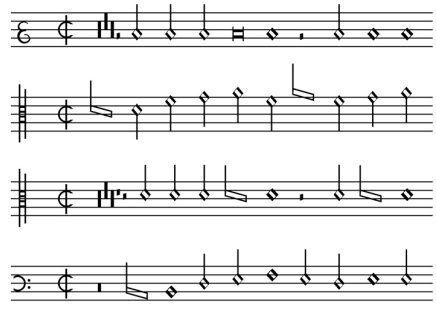
Text Follows Ps. 94:6

Chant GP 13$^{r–v}$ ℘ GR 34f. ℘ LU 409f.

Alleluia



Dies sanctificatus illuxit nobis

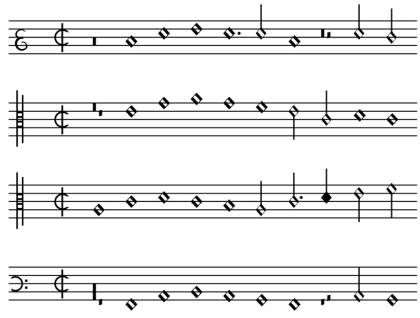


c) sequence: [Natus ante saecula] — * **1.p.** *Per quem fit machina* — **2.p.** *Quem angeli in arce* — **3.p.** *Hoc praesens diecula* — **4.p.** *Nec gregum magistris* — **5.p.** *Christe patris unice* — **6.p.** *Ut ipsos divinitatis*
3–5vv: [D], Ct1, Ct2, [T], [B]

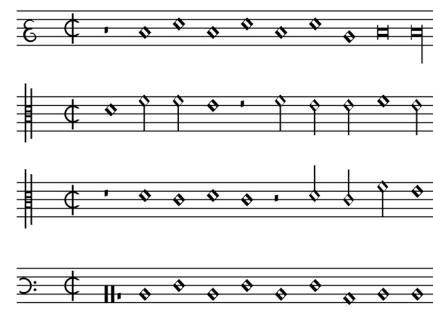
Text By Notker Balbulus ✂ AH 53: no. 15 ✂ Kehrein: no. 11 ✂ Wackernagel i: no. 142

Chant GP 196^{r}–197^{r} ✂ Drinkwelder: no. 3 ✂ Schubiger: no. 5

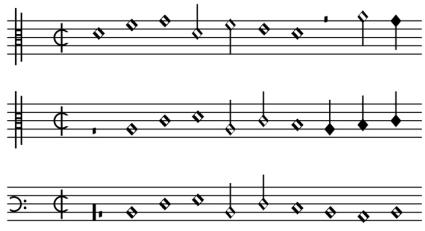
1.p. *Per quem fit machina*



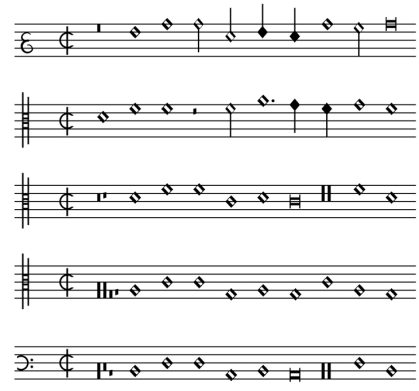
2.p. *Quem angeli in arce*



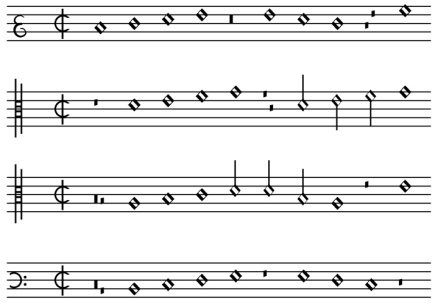
3.p. *Hoc praesens diecula*



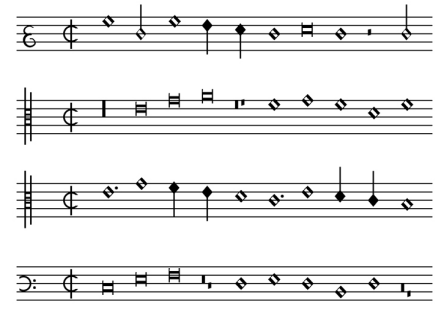
4.p. *Nec gregum magistris*



5.p. *Christe patris unice*



6.p. *Ut ipsos divinitatis*
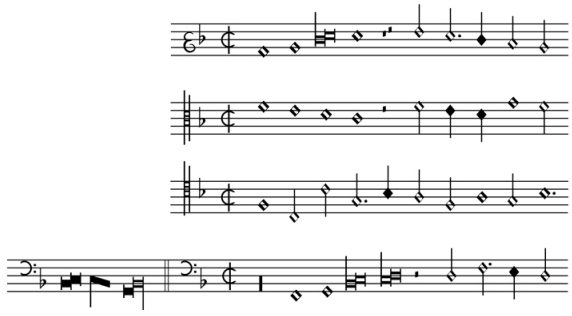


d) communion: *Viderunt * omnes fines terrae*

4vv: [D, A, T, B]

Text Ps. 97:3

Chant GP 13^{v} 𝄋 GR 35 𝄋 LU 410



Sources

❖ **D-Mbs Mus.ms. 38**, [nos. 9–12], fols. 38^{v}–60^{r}
- intr.: *In die sa*[*n*]*cto Natiui*[*tatis*] *d*[*omi*]*ni introitus L.S.*
- all.: *L. S.*
- sequ.: *L.S.*
- comm.: *Com*[*munio*]*. L.S.*

❖ RISM 1545^{5} (D-B), [nos. 11–13, 15], *LVDOVICVS SENFEL.* | *Puer natus est, Totum Officium* (index T)
- intr.: pp. XVf. (D), pp. XIXf. (A), p. XIIII (T), pp. XIIIIf. (B), *Ludouicus Senffel.*
- all.: pp. XVIf. (D), pp. XXf. (A), pp. XVf. (T), p. XVf. (B), anon.
- sequ.: pp. XVIII–XX (D), p. XXII–XXV (A), pp. XVI–XXI [*recte*: XIX.] (T, Q of 4.p. on p. XVIII), pp. XVII–XIX (B), *L. Senffel.* (D), *L. S.* (T), in B on p. XVI. the remark *Seguentia* [*sic*] *Ludouici Senffelij seguitur* [*sic*]
- comm.: p. XX. (D), p. XXIX (A), p. XXII (T), p. XX (B), *COMMVNE* [*sic*], *Ludouici Senffel.*

Alleluia also in

❖ D-Dl Mus. Grimma 57, [no. 16], fols. 70^{v}–72^{r} (D), fols. 57^{v}–58^{v} (T), fols. 65^{r}–66^{r} (B), anon., A missing

❖ D-Dl Mus. Pi Cod. IV, [no. 7], fols. 4^{v}–6^{r}, *L:S:*, alleluia section and alleluia verse in reversed order

❖ D-OB Lit. 3, [no. 2], fol. 2^{v}–3^{r}, *In Festo Natiuitatis Chri*[*sti*], anon., with second text underlay in red ink: *Hic est discipulus ille qui testimonium perhibet de his et scimus quia uerum est testimonium eius.*

Sequence also in

❖ D-Dl Mus. Pi Cod. VI, [no. 1], anon.

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 83^{v}, *48. Nativitate domini introitus. Alleluia. Prosa. Et Communio. L. Senfl 4*

❖ D-HEu Cod. Pal. germ. 318, fol. 104^{v}, *Nativitate Christi. Historia. 4. Lu: Sennfl. 48*

❖ D-HEu Cod. Pal. germ. 318, fol. 64^{r}, *L. Senfl*; fol. 84^{r}, *L Senfl.*; fol. 107^{v}, *Senfl*

Possible references:

Introit (and possibly sequence) with the same text and reference to the complete cycle possibly mentioned in V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Puer natus est nobis 4. vocu*[*m*] *N. 48.*; and V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Puer natus e*[*st*] *nobis. 4 vocu*[*m*] *N. 48.*

Music C.f. mainly in B (and T; partially transposed and paraphrased); sequence set for *alternatim* performance (1b, 2b, 3b, 4b, 5b, 6b).

Comments The inventory from Heidelberg is not exact in its description and leaves room for speculation on whether Senfl's cycle for the first or the third mass on Christmas day was at hand.
Introit in RISM 1545[5] without B♭; monophonic intonation differs slightly from D-Mbs.

Related M 62

Editions SW viii: 23–33 ✠ Rhau xii: 42–66 (edition of sequence includes monodic stanzas) ✠ Eisenring 1912: 155–60 (intr. only) ✠ Egidi 1963: no. 3 (intr. only, without intonation and psalm verse)

Literature Emmerling 1994, ii: 52f. (sequ.) ✠ Hoyer 2001: 48 ✠ Gasch 2011a ✠ Gasch 2013a: 119–21 (sequ.) ✠ Schmid 2013: 364, 373f., 379f., 383

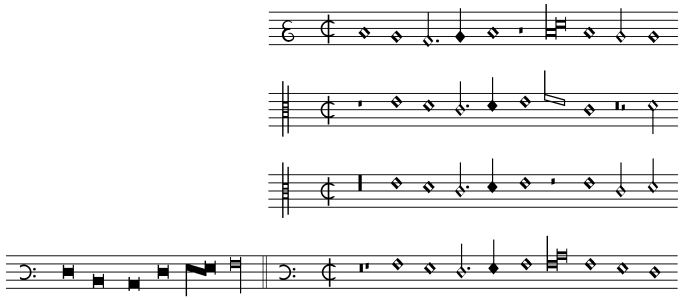
P 8 ‖ *In Festo S. Stephani Protomartyris*

a) introit: *Etenim sederunt * principes* — **2.p.** *Beati immaculati in via * qui ambulant in lege*
4vv: D, Ct, T, B

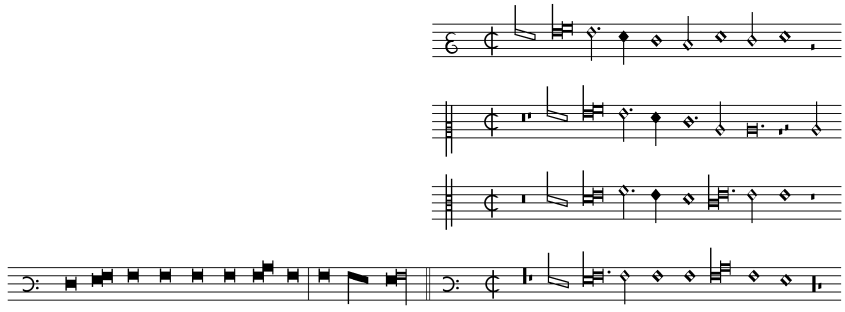
Text Ps. 118:23, 86, 1; cf. Ps. 109:26

Chant GP 14[r] ✠ GR 36 ✠ LU 414f.

1.p. *Etenim sederunt * principes*



2.p. *Beati immaculati in via * qui ambulant in lege*
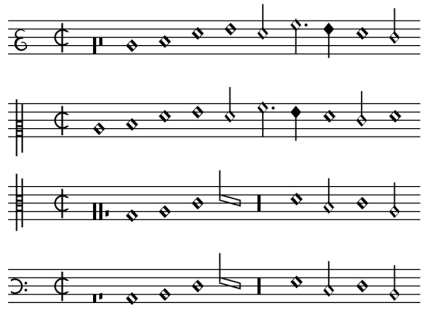


b) alleluia: *Alleluia. Video caelos apertos*
4vv: [D, Ct, T, B]
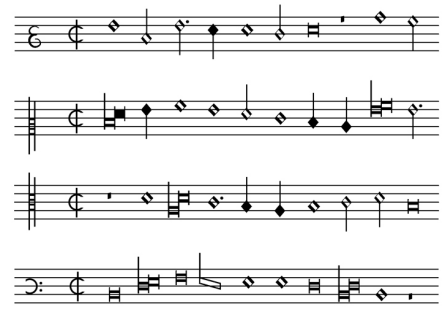
Text Acts 7:56

Chant GP 14[v] ✠ GR 37 ✠ LU 416

Alleluia



Video caelos apertos

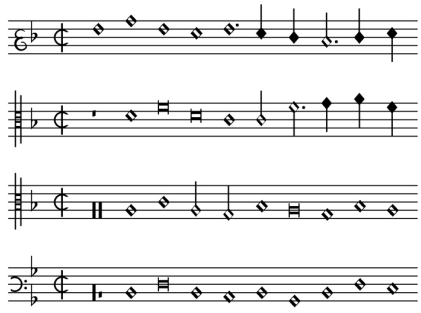


c) sequence: [Hanc concordi famulatu] – * **1.p.** *Auctoris illius* – **2.p.** *O Stephane, signifer regis* – **3.p.** *Paulus tuis precibus* – **4.p.** *Nos proinde* – **5.p.** *Te Petrus Christi ministrum* – **6.p.** *Nunc inter inclitas*
4vv: [D, Ct, T, B]
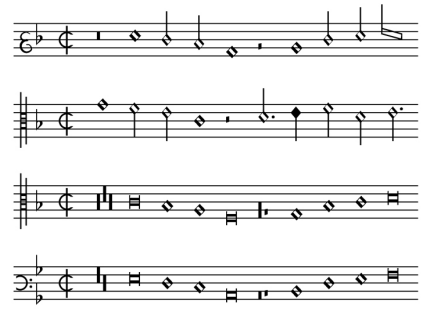
Text By Notker Balbulus 𝄢 AH 53: no. 215 𝄢 Chevalier: no. 7662 𝄢 Kehrein: no. 711

Chant GP 197^{r-v} 𝄢 Drinkwelder: no. 5 𝄢 Moberg: no. 15a 𝄢 Schubiger: no. 15

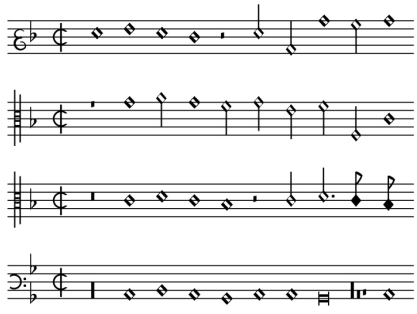
1.p. *Auctoris illius*



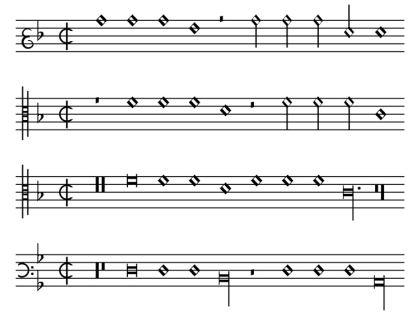
2.p. *O Stephane, signifer regis*



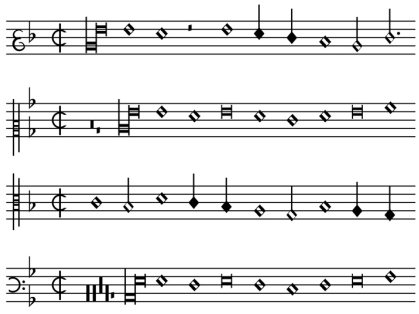
3.p. *Paulus tuis precibus*



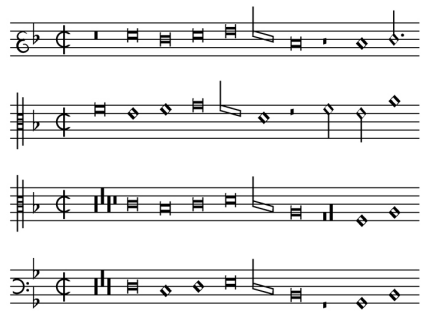
4.p. *Nos proinde*



5.p. *Te Petrus Christi ministrum*



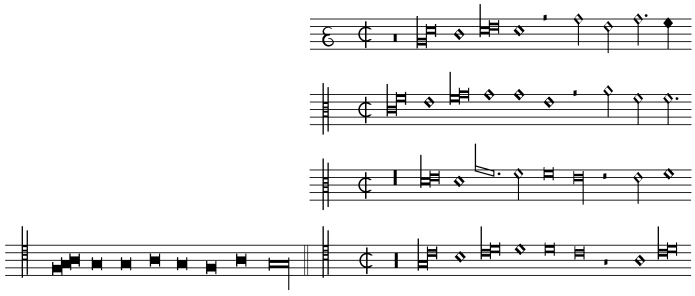
6.p. *Nunc inter inclitas*



d) communion: *Video caelos apertos * et Jesum stantem*
4vv: [D, Ct, T, B]

Text Acts 7:56, 59–60

Chant GP 15[r] 𝄋 GR 38 𝄋 LU 418



Source ❖ D-Mbs Mus.ms. 38, [nos. 13–16], fols. 60[v]–80[r]
- intr.: *In die S[an]cti Stephani. Intro[itus] L. S.*
- all.: *L. S.*
- sequ.: *L. S*
- comm.: *Co[mmun]io L. S.*

Music C.f. mainly in B and T (partially transposed); canon between B and T in the alleluia section (5↑); sequence set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7).

Edition SW viii: 34–44

Literature Emmerling 1994, ii: 36f. (sequ.)

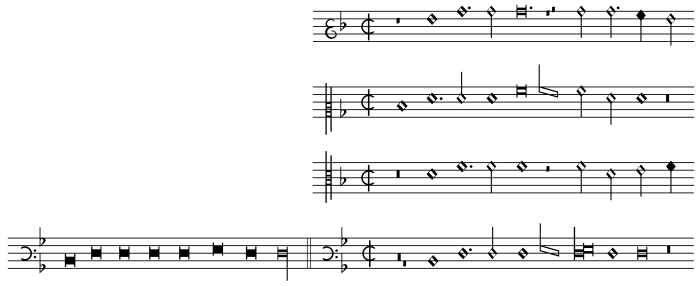
P 9 ‖ *In Festo S. Johannis Evangelistae*

a) introit: *In medio ecclesiae * aperuit os eius* — **2.p.** *Bonum est confiteri Domino * et psallere nomini tuo*
4vv: D, Ct, T, B

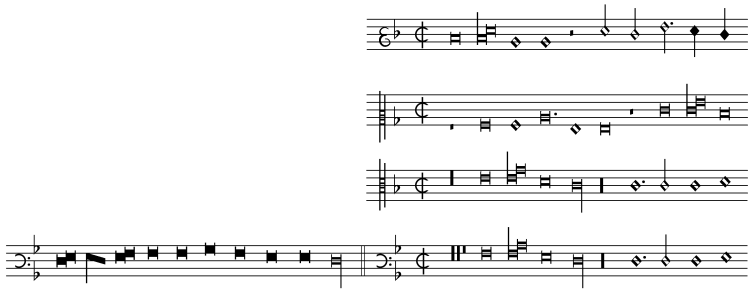
Text Ecclus. 15:5; Ps. 91:2

Chant GP 15[r] 𝄋 GR [38] 𝄋 LU 1190

1.p. *In medio ecclesiae * aperuit os eius*



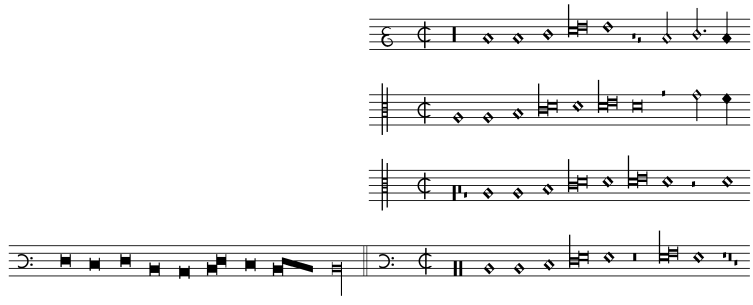
2.p. *Bonum est confiteri Domino * et psallere nomini tuo*



b) communion: *Exiit sermo inter fratres * quod discipulus ille*
4vv: [D, Ct, T, B]

Text John 21:23

Chant GP 15^{v} ℘ GR 40 ℘ LU 423f.



Source ❖ D-Mbs Mus.ms. 38, [nos. 17, 20], fols. 80^{v}–83^{r}, fols. 94^{v}–96^{r}
- intr.: *In die s[an]cti Joan[n]is Eua[n]geliste. introit[us]. L. S.*
- comm.: *Com[munio]. L. S.*

Music C.f. mainly in B and T.

Edition SW viii: 45–7

Literature Gasch 2013a: 124

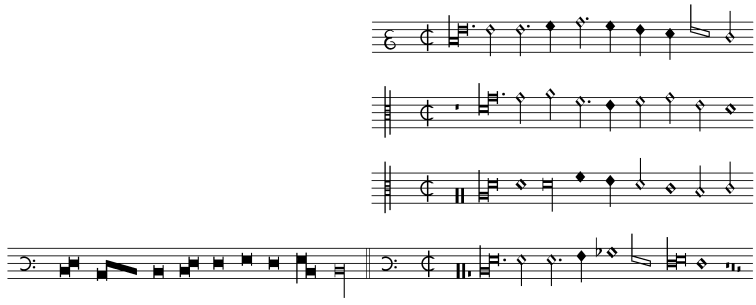
P 10 ‖ *In Festo SS. Innocentium*

a) introit: *Ex ore infantium Deus * et lactentium* — **2.p.** *Domine Dominus noster * quam admirabile est*
4vv: D, Ct, T, B

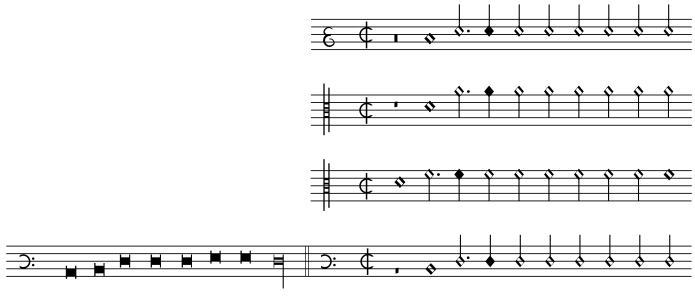
Text Ps. 8:3, 2

Chant GP 16[r] GR 40f. LU 427f.

1.p. *Ex ore infantium Deus * et lactentium*



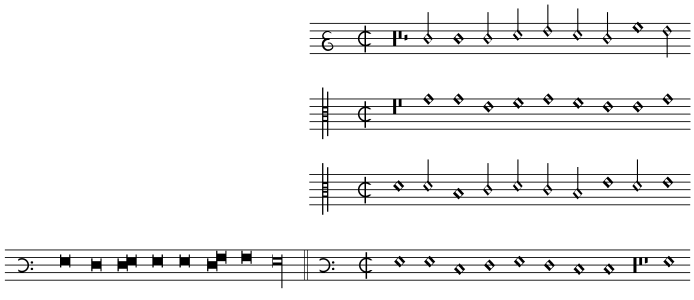
2.p. *Domine Dominus noster * quam admirabile est*



b) communion: *Vox in rama audita est * ploratus et ululatus*
4vv: [D, Ct, T, B]

Text Matt. 2:18

Chant GP 16[v] GR 44 LU 430



Source ❖ D-Mbs Mus.ms. 38, [nos. 21–2], fol. 96ᵛ–101ʳ
- intr.: *In festo Innoce[n]ti[um]. introit[us]. L. S.*
- comm.: *Com[munio]. L. S.*

Music C.f. mainly in B.

Edition SW viii: 48–50

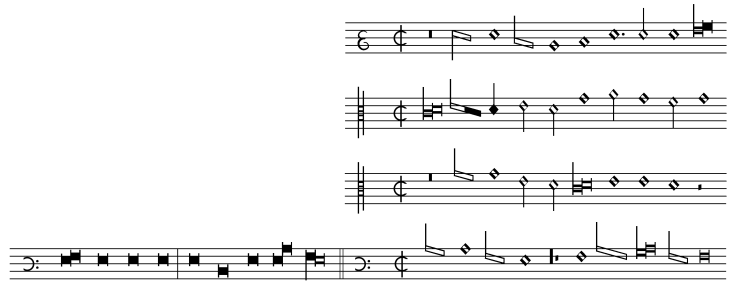
Literature Gasch 2013a: 121 ✂ Schmid 2013: 358, 376

P 11 ‖ *In Octava Nativitatis Domini*

communion: *Simile est regnum caelorum * homini negotiatori*
4vv: [D, Ct, T, B]

Text Matt. 13:45–6

Chant GP 167ᵛ ✂ GR [66] ✂ LU 1231



Source ❖ D-Mbs Mus.ms. 38, [no. 26], fols. 118ᵛ–121ʳ, *Co[mmun]io. L. S.*

Music C.f. mainly in B.

Related P 65f

Edition SW viii: 50–2

Literature Gasch 2013a: 125, 145
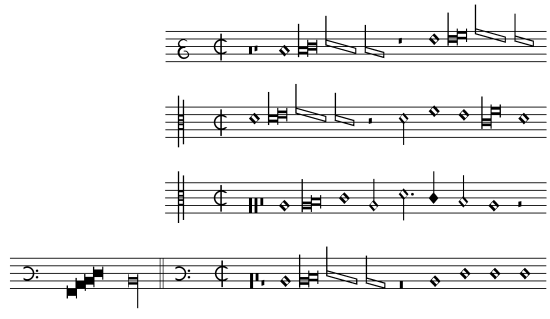
P 12 ‖ *In Festo Epiphaniae*

a) introit: *Ecce * advenit Dominator* — **2.p.** *Deus iudicium tuum regi da * et iustitiam tuam*
4vv: D, Ct, T, B

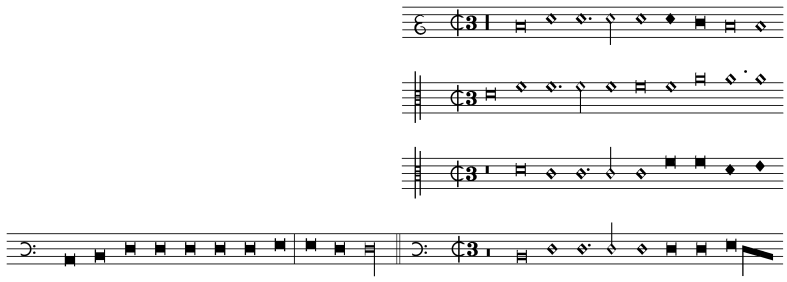
Text Cf. Mal. 3:1; Ps. 71:2, 10–11

Chant GP 18ʳ ✂ GR 57 ✂ LU 459

1.p. *Ecce * advenit Dominator*



2.p. *Deus iudicium tuum regi da* * *et iustitiam tuam*
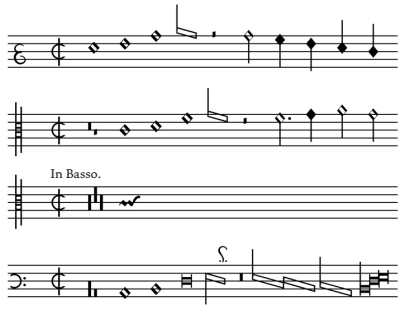


b) alleluia: *Alleluia. Vidimus stellam eius*
4vv: [D, Ct, T, B]
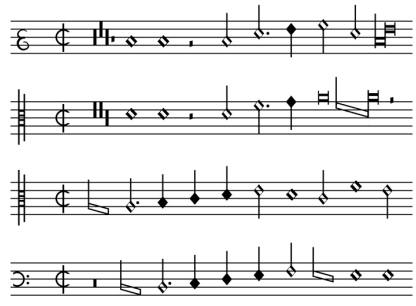
Text Cf. Matt. 2:2

Chant GP 18^{v} ℘ GR 58 ℘ LU 460

Alleluia



Vidimus stellam eius
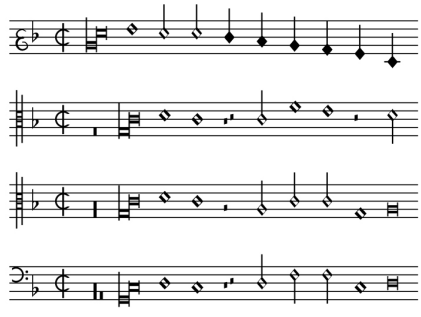


c) sequence: [Festa Christi omnis christianitas] — * **1.p.** *Quae miris sunt modis* — **2.p.** *Ut natus est Christus* — **3.p.** *Se cum munera deferunt* — **4.p.** *Hinc ira saevi* — **5.p.** *Anno hominis* — **6.p.** *Patris etiam insonuit* — **7.p.** *Huic omnes auscultate*
2–5vv.: [D], [Ct], T, V, B
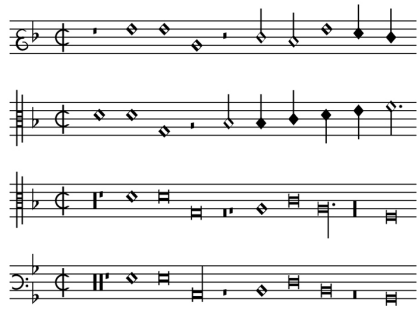
Text By Notker Balbulus ℘ AH 53: no. 29 ℘ Chevalier: no. 6111, for *Patris etiam insonuit* see Chevalier: no. 14713 ℘ Kehrein: no. 24 ℘ Wackernagel i: no. 145

Chant GP 199^{r}–200^{r} ℘ Drinkwelder: no. 7 ℘ Moberg: no. 16b ℘ Schubiger: no. 8

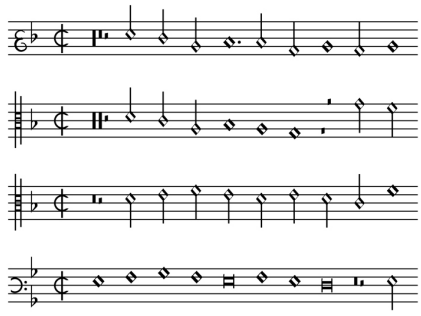
1.p. *Quae miris sunt modis*



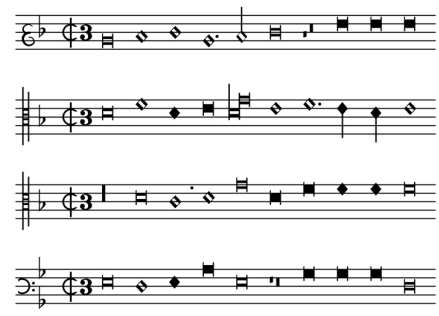
2.p. *Ut natus est Christus*



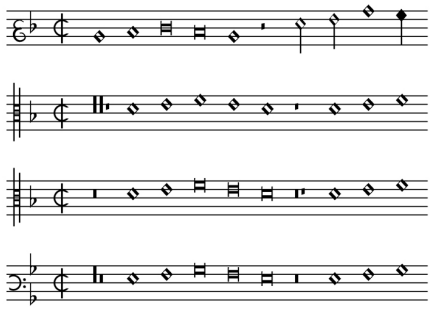
3.p. *Secum munera deferunt*



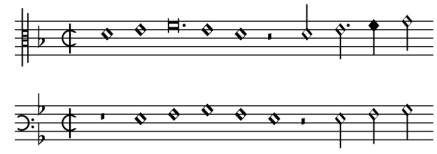
4.p. *Hinc ira saevi*



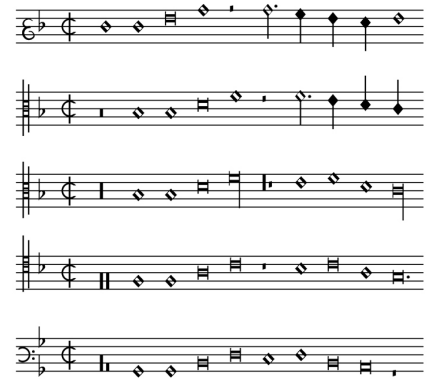
5.p. *Anno hominis*



6.p. *Patris etiam insonuit*



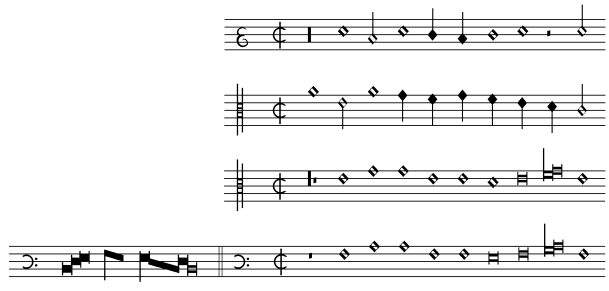
7.p. *Huic omnes auscultate*



d) communion: *Vidimus * stellam eius*
4vv: [D, Ct, T, B]

Text Cf. Matt. 2:2

Chant GP 18[v] 𝄋 GR 59 𝄋 LU 462



Sources

❖ **D-Mbs Mus.ms. 38**, [nos. 27–30], fols. 121^{v}–142^{r}
- intr.: *In Festo Epipha*[*n*]*ie. introit*[*us*]. *L. S.*
- all. & sequ.: *L. S.*
- comm.: *Co*[*mmun*]*io. L. S.*

Introit, alleluia, and sequence also in

❖ D-Dl Mus. Pi Cod IV, fols. 30^{v}–43^{r}
- intr.: *L:S:*, antiphon and psalm verse of introit in reversed order
- all. & sequ.: anon.
  alleluia section and alleluia verse in reversed order; due to the loss of fol. 33; end of introit antiphon missing in Ct and T, beginning of alleluia verse missing in D and B

❖ D-Ngm 83795 (T), [nos. 179–81], fols. 88^{v}–94^{r}, all three proper settings anon., without plainchant intonations

❖ D-Ngm 83795 (B), [nos. 179–81], fols. 227^{v}–230^{v}, all three proper settings anon., without plainchant intonations

❖ PL-Kj Mus. ms. 40043, [nos. 179–81], all three proper settings anon., plainchant intonation in D (A = T of D-Mbs, T = Ct of D-Mbs)

❖ RISM 1545^{5} (D-B), [nos. 62–4], *LVDOVICVS SENFEL.* | *Ecce aduenit, per totum* (index T)
- intr.: pp. XIIIf. (D), pp. CXXIIIf. (A), p. CVI, *Ludouicus Senffel.* (T), p. CIX (B), plainchant intonation for psalm verse missing; on p. CV of T the remark: *Sequitur secnndum* [*sic*] *Officium de Epiphania Domini. Ludouici Senffel.*
- all.: pp. CIIIIf. (D), pp. CXXIIIIf. (A), p. CVII (T), p. CX (B), anon.
- sequ.: pp. CV–CVIII (D), pp. CXXV–CXXVIII (A), pp. CVIII–CX, SEQVENTIA. (T), 7.p.: *Quiuq*[*ue*] [*sic*] *vocum.* naming the two tenors as *INFERIOR TENOR.* and *SUPERIOR TENOR.*, pp. CXI–CXIII (B), anon.

Introit also in

❖ D-Z 139/29, *introitus Epiphaniae LS*

❖ D-WRha Neustadt 40, pp. 56–8 (D), pp. 61f. (A), pp. 49f. (T), pp. 50f. (B), anon.

Sequence

❖ 6.p. of sequence (*Patris etiam insonuit*) also in RISM 1549^{16} (D-Mbs), no. 65, *L. Senffel* (Superior Vox), *Lodovicvs Senflius* (Inferior Vox)

Possible reference:

An anon. 4vv introit is mentioned in D-HEu Cod. Pal. germ. 318, fol. 98^{r}.

Music

C.f. mainly in B (partially transposed); canon between B and T (8↑) in the alleluia section; sequence set for *alternatim* performance (2a, 3, 4a, 5a, 6a, 7a, 8).

Comments

In the Pirna choirbooks the customary order of the mass proper items is reversed: the psalm verse precedes the antiphon. This implies an *alternatim* performance for these sections, starting with an antiphon or alleluia in plainchant, followed by the polyphonic psalm or alleluia verse. The introit would then continue with the lesser doxology again in plainchant, and the concluding antiphon in polyphony.

A performance of the introit text is mentioned in the anon. *Luzerner Osterspiel* in 1583: *So Maria und Joseph mit dem kind Jesu uss Egipten widerumb in Judeam farent, singent die Engel im Himmel: Ecce venit, etc.* (Scheitler 2013: 980 (no. 1318)).

Related

P 6

Editions

SW viii: 52–63 ☙ Rhau xii: 322–39 (incl. monodic stanzas) ☙ DTB iii/2: 80 (= RISM 1549^{16})

Literature

Kroyer 1903: LXXXIIf. ☙ Gerhardt 1949: 89f. ☙ Wyss 1967, i: 237 ☙ Emmerling 1994, ii: 27f. (sequ.) ☙ Gasch 2011a: 326f., 334f. ☙ Gasch 2013a: 188 (all.) ☙ Scheitler 2013: 980 (no. 1318)
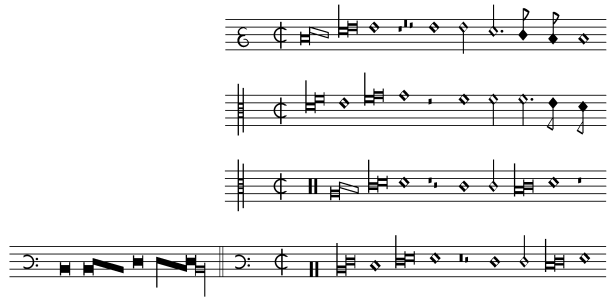
P 13 ‖ *In Festo Paschae*

a) introit: *Resurrexi * et adhuc tecum sum* — **2.p.** *Domine, probasti me et cognovisti me * tu cognovisti*
4vv: D, Ct, T, B

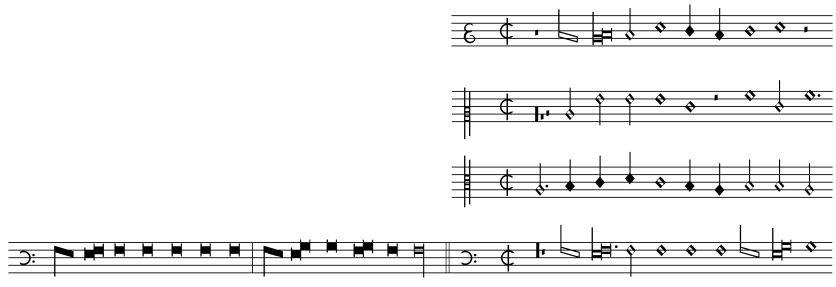
Text Ps. 138:18, 5–6, 1–2

Chant GP 82^{v}–83^{r} ℣ GR 240f. ℣ LU 777f.

1.p. *Resurrexi * et adhuc tecum sum*
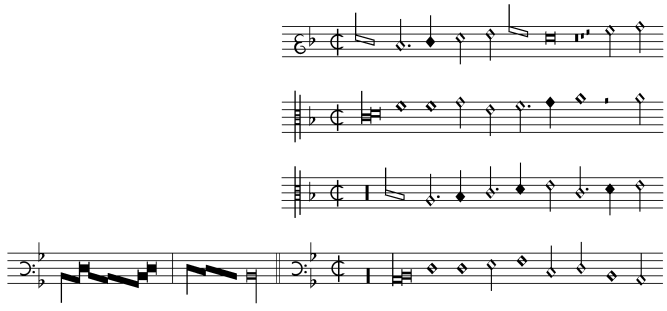


2.p. *Domine, probasti me et cognovisti me * tu cognovisti*



b) gradual: *Haec dies * quam fecit Dominus*
4vv: [D, Ct, T, B]

Text Ps. 117:24, 1

Chant GP 83^{r} ℣ GR 241 ℣ LU 778f.
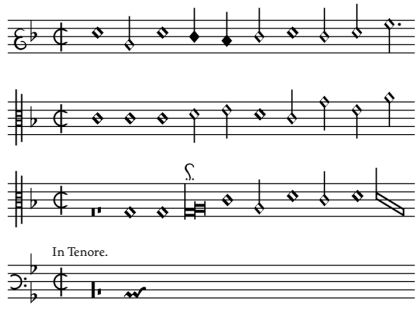


c) alleluia: *Alleluia. Pascha nostrum immolatus*

4vv: D, Ct, T, B
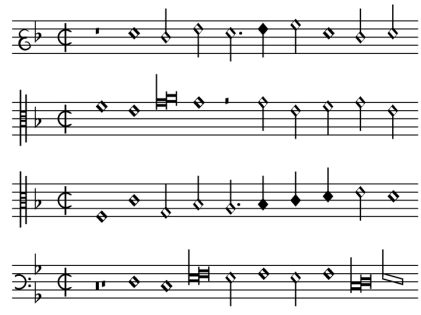
Text 1 Cor. 5, 7

Chant GP 83$^{r–v}$ ⁂ GR 242 ⁂ LU 779

Alleluia



Pascha nostrum immolatus



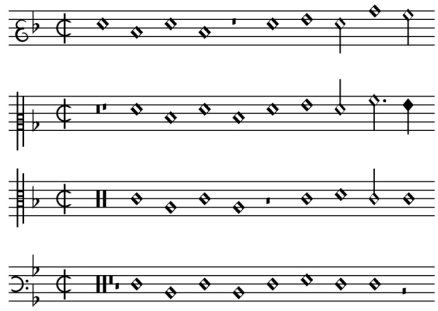
d) sequence 1: [Laudes salvatori voce] — * **1.p.** *Et devotis melodiis* — **2.p.** *Carne gloriam deitatis* — **3.p.** *Servi subiit manus* — **4.p.** *Sed tamen inter haec* — **5.p.** *Putres suscitat mortuos* — **6.p.** *Post haec mira miracula* — **7.p.** *Et se crucifigi* — **8.p.** *Illuxit dies quam fecit Dominus* — **9.p.** *Favent igitur resurgenti* — **10.p.** *Ergo die ista exultemus*

3–5vv: [D], Ct1, Ct2, [T], [B]

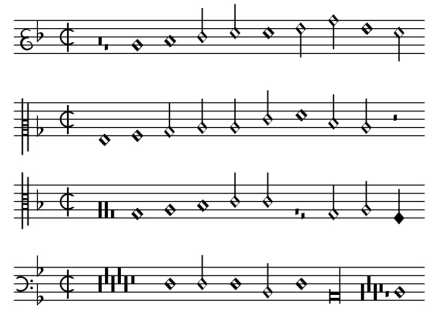
Text By Notker Balbulus ⁂ AH 53: no. 36 ⁂ Chevalier: no. 10417 ⁂ Kehrein: no. 81 ⁂ Wackernagel i: no. 177

Chant GP 200^{r}–201^{v} ⁂ Drinkwelder: no. 9 ⁂ Moberg: no. 5a ⁂ Schubiger: no. 11

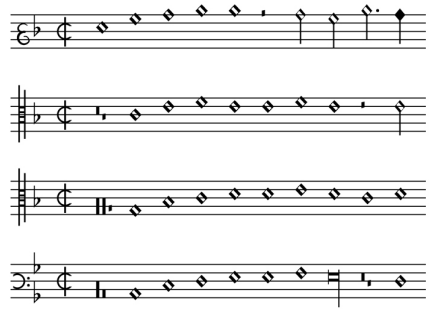
1.p. *Et devotis melodiis*



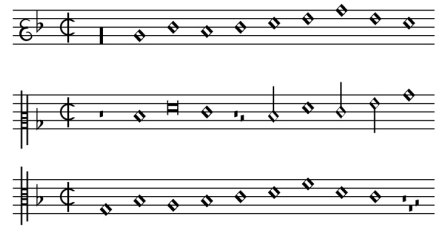
2.p. *Carne gloriam deitatis*



3.p. *Servi subiit manus*

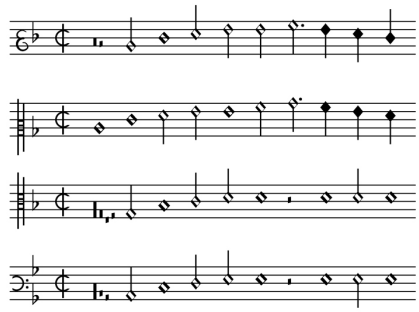


4.p. *Sed tamen inter haec*

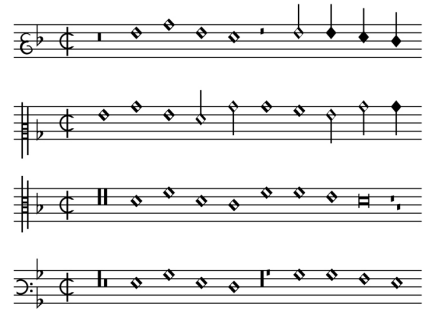


100

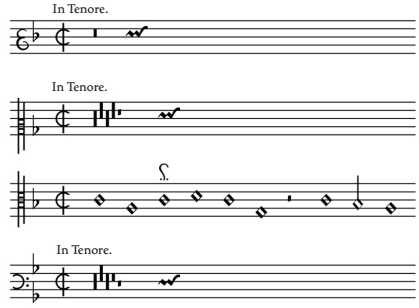
5.p. *Putres suscitat mortuos*



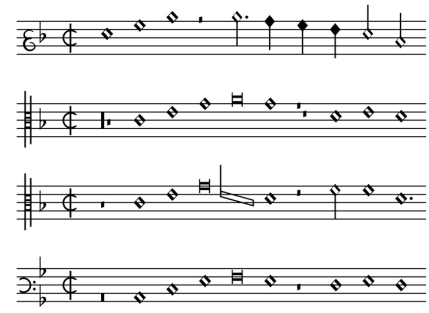
6.p. *Post haec mira miracula*



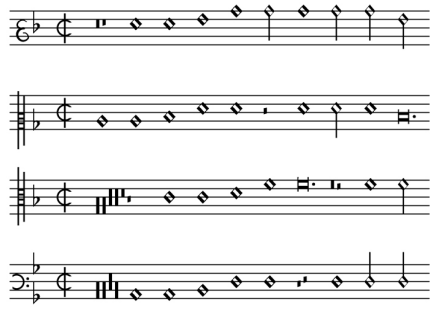
7.p. *Et se crucifigi*



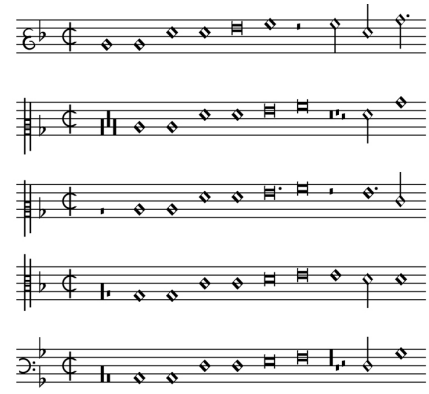
8.p. *Illuxit dies quam fecit Dominus*



9.p. *Favent igitur resurgenti*



10.p. *Ergo die ista exultemus*

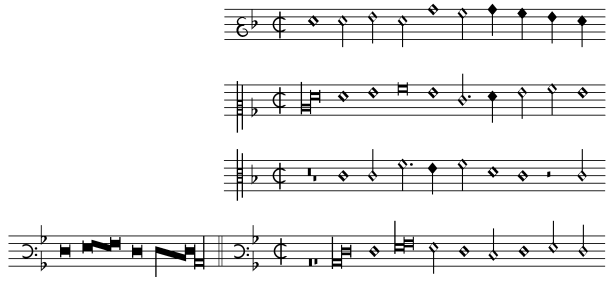


e) communion: *Pascha nostrum * immolatus est Christus*

4vv: [D, Ct, T, B]

Text 1 Cor. 5, 7–8

Chant GP 83^{v} ✠ GR 243f. ✠ LU 781

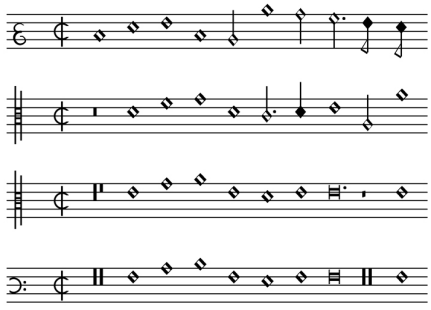


f) sequence 2: [Victimae paschali laudes] — * **1.p.** *Agnus redemit oves* — **2.p.** *Dic nobis Maria* — **3.p.** *Credendum est magis soli Mariae*
4–6vv: D1, D2, Ct, T, V, B

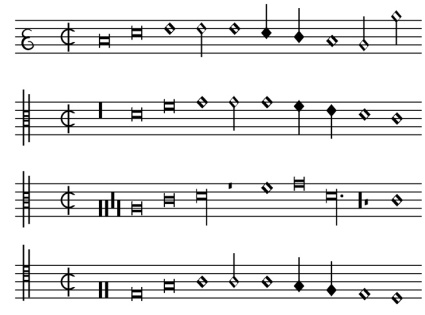
Text Ascribed to Wipo of Burgundy 𝄋 AH 54: no. 7 𝄋 Bäumker i: no. 263 𝄋 Chevalier: no. 21505 𝄋 Kehrein: no. 83 𝄋 Wackernagel i: no. 199

Chant GP 204^{r} 𝄋 GR 242f. 𝄋 LU 780 𝄋 Moberg: no. 5a 𝄋 Schubiger: no. 60
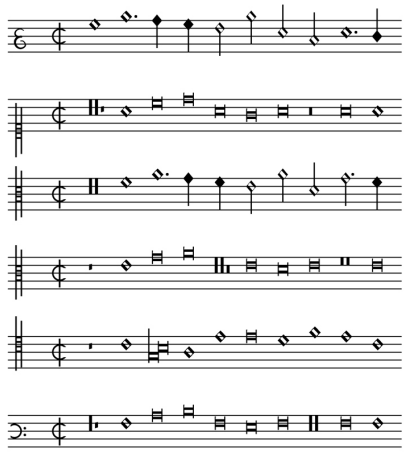
1.p. *Agnus redemit oves*



2.p. *Dic nobis Maria*



3.p. *Credendum est magis soli Mariae*



Sources ❖ D-Mbs Mus.ms. 38, [nos. 34–9], fols. 167^{v}–207^{r}
- intr.: *In Festo Pasce: introit*[*us*]. *L.S.*
- grad.: *L .S.*
- all.: *L. S.*
- sequ. 1: *L. S.*
- comm.: *Com*[*munio*]*: L. S.*
- sequ. 2: *Prosa. De resurrectio*[*n*]*e d*[*o*]*m*[*ine*]. *L. S.*

Sequence 2 also in
❖ D-Dl Mus. Pi Cod. VIII, [no. 12], fols. 112^{v}–121^{r}, anon.
❖ H-Bn Ms. mus. Bártfa 23, [no. 1884], no. 24, *LS*

Music C.f. mainly in B (partially transposed and paraphrased); canon between T and B (5↓) in the alleluia section; sequence 1 set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7a, 8a, 9a, 10a, 11a); 7.p. of sequence 1 set as a canon (4 from 1, alluding to the cross of salvation); sequence 2 set for *alternatim* performance (2a, 3a, 4a).

Comments The polyphonic gradual of this cycle is one of two gradual settings by Senfl within this genre (for the second gradual setting cf. P 55b). The setting, however, is incomplete, as the versiculus, *Confitemini Domino*, is missing.
Senfl's setting of the sequence *Victimae paschli laudes* (P 13f) is also part of a 4vv plenary mass cycle (cf. *O 1).

Facsimile SW viii: X

Edition SW viii: 76–96

Literature Gerstenberg 1974: 30 (all.) 𝄢 Emmerling 1994, ii: 46f. (sequ. 1), 80–6 (sequ. 2) 𝄢 Gasch 2008, i (canonic sections) 𝄢 Gasch 2013a: 121f., 176f., 188 (all.; sequ. 1), 191f. (sequ. 1) 𝄢 Schmid 2013: 358, 364, 374, 377, 379, 381, 383
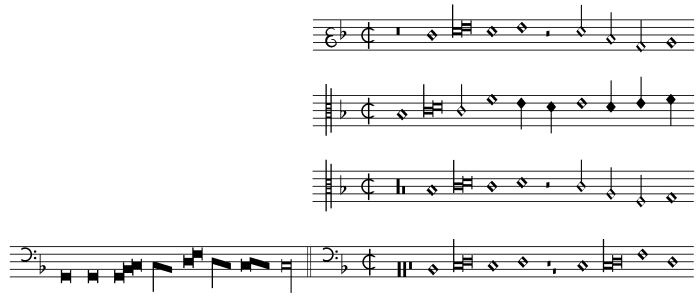
P 14 ‖ *Feria secunda post Pascha*

a) introit: *Introduxit vos Dominus * in terram fluentem lac et mel* — **2.p.** *Confitemini Domino quoniam bonus * quoniam in saeculum*
4vv: D, Ct, T, B

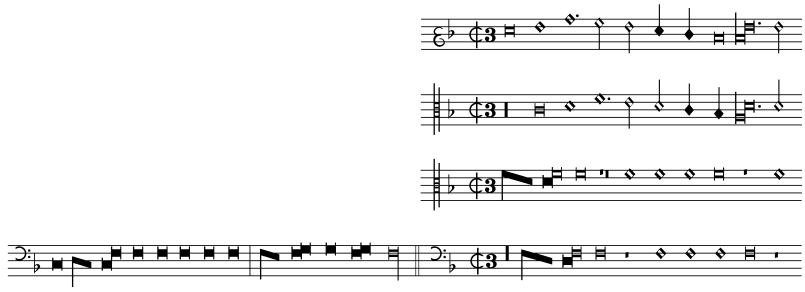
Text Exod. 13:5, 9; Ps. 106:1

Chant GP 84^{r} 𝄢 GR 244f. 𝄢 LU 785

1.p. *Introduxit vos Dominus * in terram fluentem lac et mel*



2.p. *Confitemini Domino quoniam bonus * quoniam in saeculum*
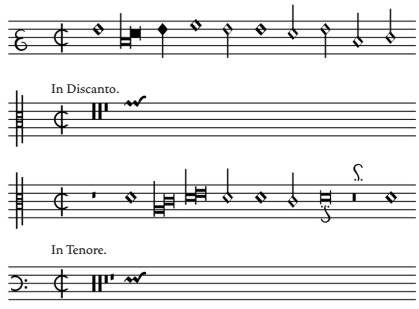


b) alleluia: *Alleluia. Angelus Domini descendit de caelis* — **2.p.** *Respondens autem angelus*

4vv: [D, Ct, T, B]
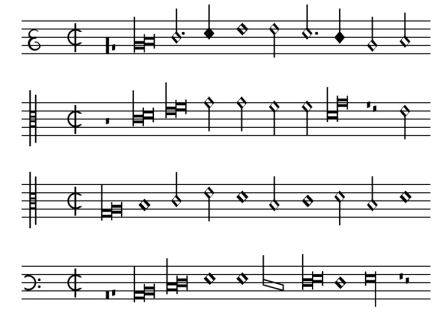
Text Matt. 28:2, 5

Chant GP 84^{r-v} GR 245 (without 2nd verse) LU 786 (without 2nd verse)
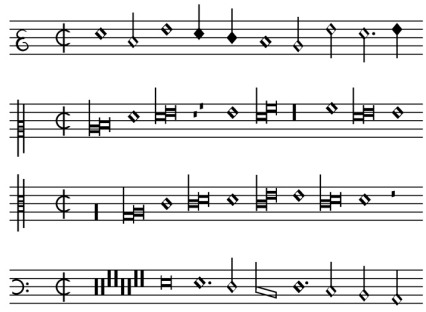
Alleluia



Angelus Domini descendit de caelis



2.p. *Respondens autem angelus*

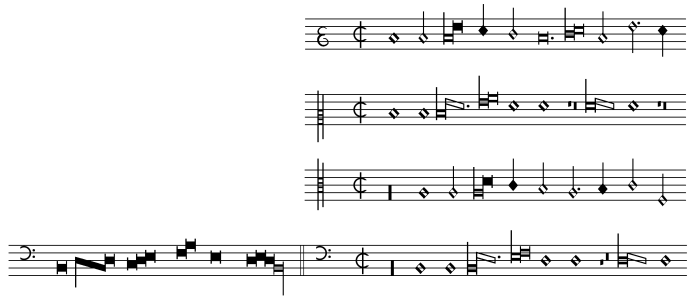


c) communion: *Surrexit Dominus * et apparuit Petro*

4vv: [D, Ct, T, B]

Text Luke 24:34

Chant GP 84^{v} GR 246 LU 788



Source ❖ D-Mbs Mus.ms. 38, [nos. 40–2], fols. 207^{v}–219^{r}
- intr.: *Feria s*[*e*]*c*[*un*]*da pasce. introit*[*us*]*., L. S.*
- all.: *L. S.*
- comm.: *Co*[*mmun*]*io. L. S.*

Music C.f. mainly in B (partially transposed and paraphrased); double canon between D/Ct and T/B (5↓) in the alleluia section.

Comments The text of the introit psalm under discussion does not follow the Freising rite ('Confitemini Domino et invocate nomen eius') for Monday after Easter but Augsburg (MA 1510, fol. 72$^{r–v}$); Passau (MP 1522, fol. 103^{v}; GP 1511, fol. 84^{r}; or Konstanz (MK 1505, fol. LXXIII^{r}).
Whereas a combination of voice pairs can often be seen in Senfl's other mass propers for the Munich court, the exclusive (often quasi-canonic) treatment of the plainchant melody in B (and T) and the mainly freely composed texture of the upper voices seem to point to an early origin of this proper item within Senfl's activity as a composer of mass propers (Gasch 2013a: 122f.).

Edition SW viii: 97–103 (includes an error in the alleluia section: instead of *a*–*e*, read *a*–*c* in T, m. 2)

Literature Gasch 2013a: 121–4, 188 (all.)

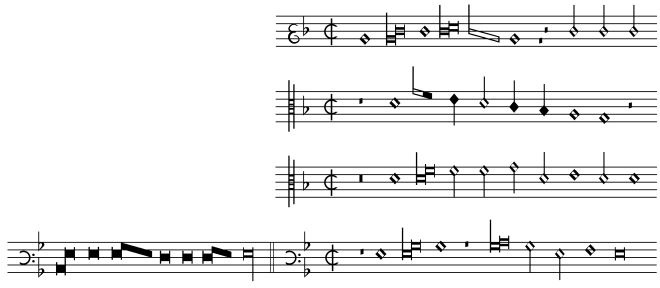
P 15 ‖ *Feria tertia post Pascha*

a) introit:*Aqua sapientiae *potavit eos* — **2.p.***Confitemini Domino quoniam bonus *quoniam in saeculum*
4vv: D, Ct, T, B

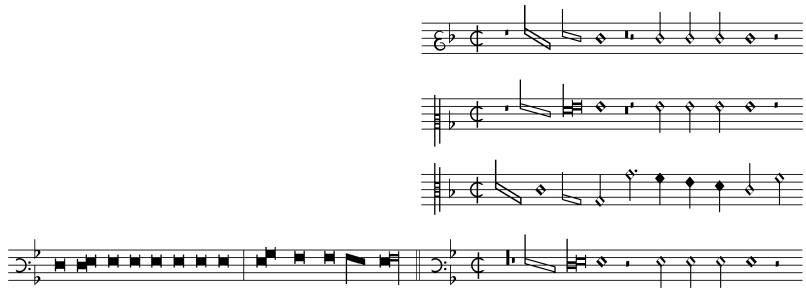
Text Cf. Ecclus. 15:3–4; Ps. 106:1

Chant GP 84^{v}–85^{r} 𝄋 GR 247 (verse differing) 𝄋 LU 789 (verse differing)

1.p.*Aqua sapientiae *potavit eos*



2.p. *Confitemini Domino quoniam bonus * quoniam in saeculum*

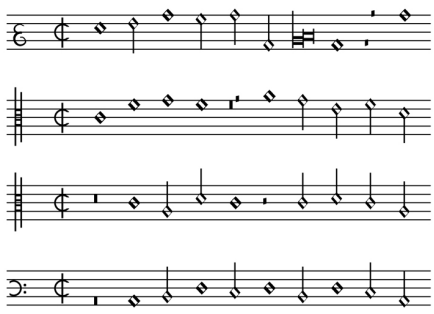


b) alleluia: *Alleluia. Surgens Jesus Dominus noster*
4vv: [D, Ct, T, B]
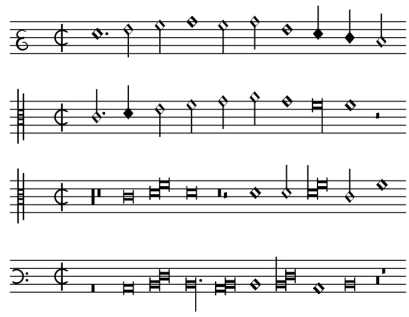
Text Cf. John 20:19

Chant GP 85$^{r–v}$

Alleluia



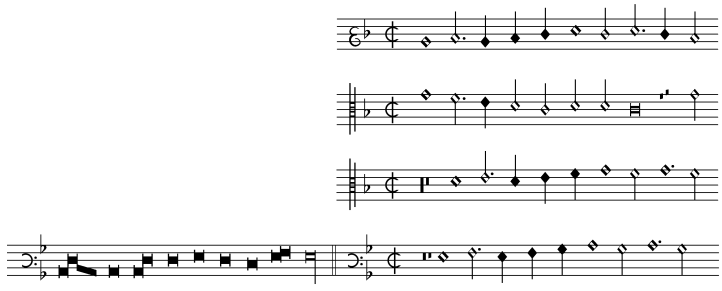
Surgens Jesus Dominus noster



c) communion: *Si consurrexistis cum Christo * quae sursum sunt quaerite*
4vv: [D, Ct, T, B]

Text Col. 3:1–2

Chant GP 85^{v} ℘ GR 249 ℘ LU 791f.



Source ❖ D-Mbs Mus.ms. 38, [nos. 44–6], fols. 219^{v}–228^{r}
- intr.: *Feria tertia: pasce. introit*[*us*]. *L. S.*
- all.: *L. S.*
- comm.: *Com*[*mun*]*io. L. S.*
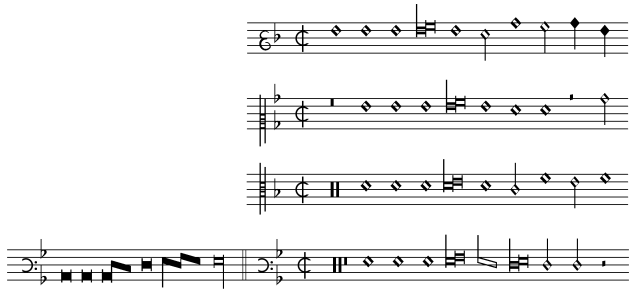
Music C.f. mainly in B (partially transposed and paraphrased).
Edition SW viii: 103–8

P 16 ‖ *In Ascensione Domini*

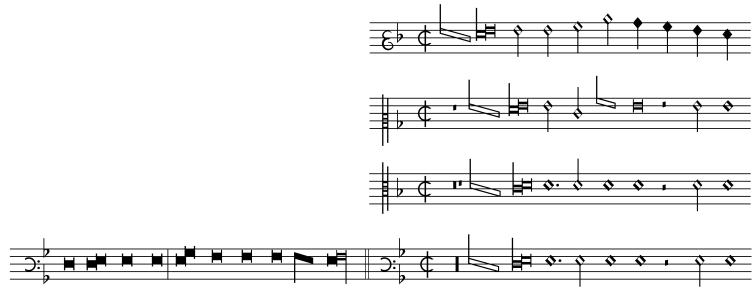
a) introit: *Viri Galilaei * quid admiramini* — **2.p.** *Omnes gentes plaudite manibus * iubilate Deo*
4vv: D, Ct, T, B

Text Acts 1:11; Ps. 46:2
Chant GP 94^{r} 𝄋 GR 285f. 𝄋 LU 846f.

1.p. *Viri Galilaei * quid admiramini*
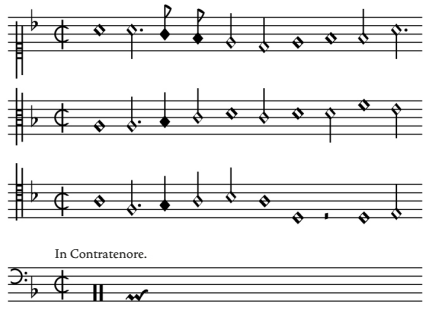


2.p. *Omnes gentes plaudite manibus * iubilate Deo*
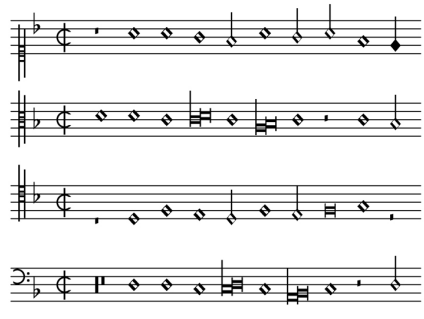


b) alleluia 1: *Alleluia. Ascendit Deus in iubilatione*
4vv: [D, Ct, T, B]

Text Ps. 46:6
Chant GP 94$^{r–v}$ 𝄋 GR 286 𝄋 LU 848

Alleluia



Ascendit Deus in iubilatione
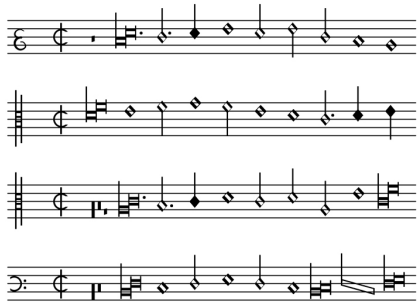


c) alleluia 2: *Alleluia. Dominus in Sina*
4vv: [D, Ct, T, B]
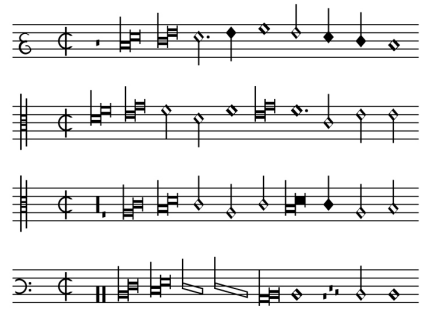
Text Ps. 67:18–19

Chant GP 94[v] ⁘ GR 286 ⁘ LU 848

Alleluia



Dominus in Sina

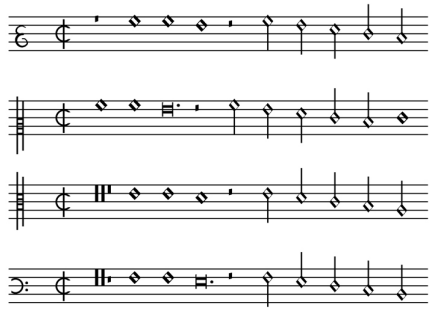


d) sequence: [Summi triumphum regis] — * **1.p.** *Qui caeli qui terrae* — **2.p.** *Huic nomen* — **3.p.** *Saltum de caelo* — **4.p.** *Principis illius* — **5.p.** *Captivitatemque detentam* — **6.p.** *Denique saltum dederat* — **7.p.** *Et tremens iudicem* — **8.p.** *Iam ydithum* — **9.p.** *In fine saeculi*
3–4vv: D, Ct, T, B

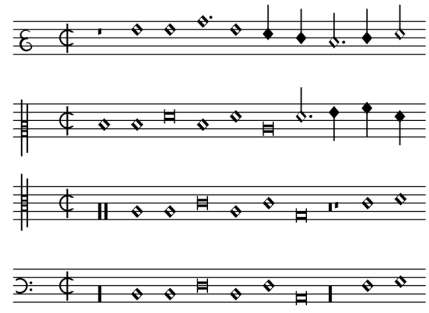
Text By Notker Balbulus ⁘ AH 53: no. 67 ⁘ Bäumker i: no. 326 ⁘ Chevalier: no. 19779 ⁘ Kehrein: no. 114

Chant GP 207[r–v] ⁘ Schubiger: no. 20

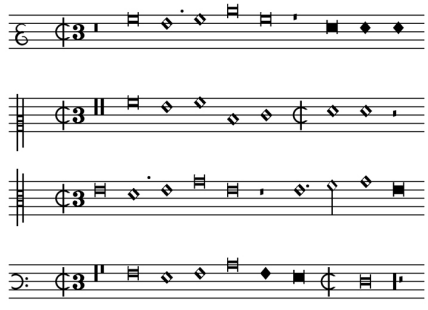
1.p. *Qui caeli qui terrae*
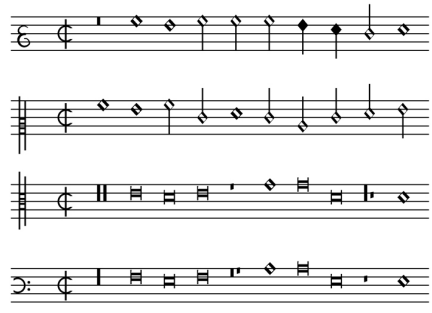


2.p. *Huic nomen*
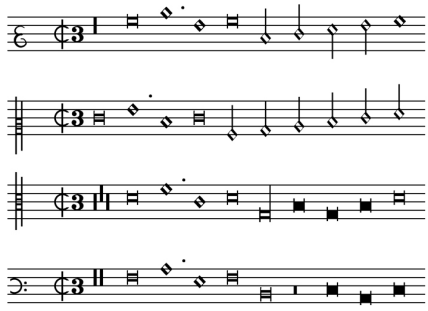


3.p. *Saltum de caelo*



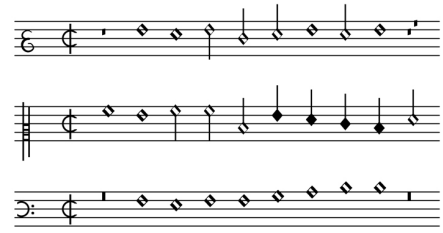
4.p. *Principis illius*



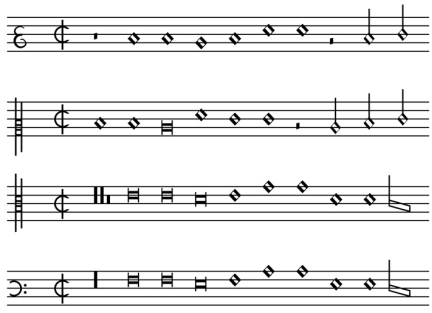
5.p. *Captivitatemque detentam*



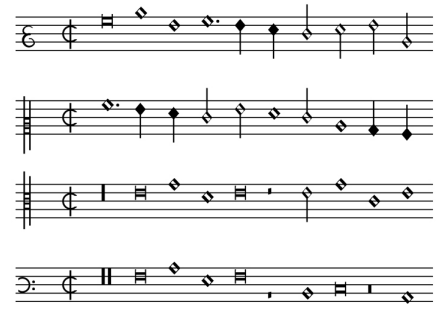
6.p. *Denique saltum dederat*



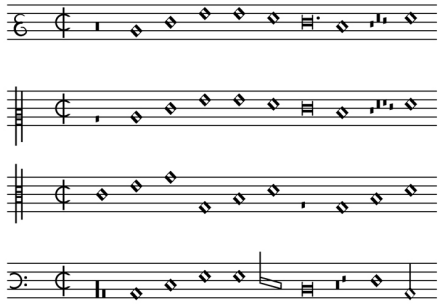
7.p. *Et tremens iudicem*



8.p. *Iam ydithum*



9.p. *In fine saeculi*

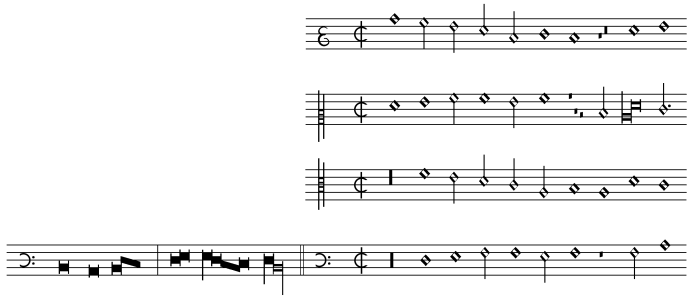


e) communion: *Psallite Domino * qui ascendit super caelos*

4vv: [D, Ct, T, B]

Text Ps. 67:33–4

Chant GP 94^{v} 𝄋 GR 287 𝄋 LU 849



Sources

❖ **D-Mbs Mus.ms. 38**, [nos. 47–51], fols. 231^{v}–257^{r}
- intr.: *In festo asce*[*n*]*sio*[*n*]*is d*[*omi*]*ni. introit*[*us*]. *L.S.*
- all. 1, all. 2, sequ.: *L. S.*
- comm.: *Com*[*munio*]. *L. S.*

❖ D-LEu Thomaskirche 49/50, [no. 64]
- intr.: fol. 93$^{r–v}$, *De Ascensione Dominj Lud: Senfell* (D), fol. 93$^{r–v}$, *De Ascensione Domini L S* (A), fol. 82$^{r–v}$, *De Ascensione Dominj Lud Senfel.* (T), fol. 94$^{r–v}$, *De ascensione Domini Lud. Senfel.* (B), plainchant intonations of B also in D
- all. 1: fol. 93^{v} (D), fol. 93^{v} (A), fols. 82^{v}–83^{r} (T), fol. 94^{v} (B), anon.
- all. 2: fol. 94^{r}, *Aliud alleluia* (D), fol. 94^{r}, *Aliud all*[*elui*]*a* (A), fol. 83$^{r–v}$, *Aliud alleluia* (T), fols. 94^{v}–95^{r} (B), anon.
- sequ.: fols. 94^{v}–96^{v} (D), fols. 94^{v}–95^{v} (A), fols. 83^{v}–84^{v} (T), fols. 95^{r}–96^{r} (B), anon.
- comm.: fol. 96^{r}, *Com*[*m*]*unio* (D), fols. 95^{v}–96^{r}, *Communio* (A), fol. 84^{v} (T), fol. 96^{r}, *Communio* (B), anon.

Alleluia 1, alleluia 2, sequence, and communion also in

❖ D-Z 81/2 (Vollhardt 16), [nos. 85–8]
- all. 1: [fol. 80$^{r–v}$], *alleluia De Ascensione Do*[*min*]*i L. S.* (D), [fol. 73^{r}], *L. S. alleluia de Ascensione do*[*min*]*i* (T), [fol. 75^{v}], *De ascensione d*[*omi*]*ni all*[*elui*]*a* (B), without plainchant intonation; B incomplete due to a loss of folios
- all. 2: [fols. 80^{v}–81^{r}] (D), [fol. 73$^{r–v}$] (T), anon., B missing due to a loss of folios
- sequ.: [fols. 81^{r}–82^{r}], *Prosa* (D), [fols. 73^{v}–74^{r}], *Prosa* (T), [fol. 76^{r}] (B), anon., B incomplete due to a loss of folios
- comm.: [fols. 82^{v}] (D), [fol. 74^{v}], *Communio.* (T), [fol. 76^{r}] *Communio* (B), anon.

Introit, alleluia 2, and sequence also in

❖ D-Dl Mus. Pi Cod. VIII, fols. 137^{v}–149^{r}
- intr.: *L S*, psalm verse and antiphon in reversed order
- all. 2: anon.
- sequ.: anon., 6.p. (*Denique saltum*) missing

Music

C.f. mainly in B (partially transposed and paraphrased); in alleluia 1 canon between Ct and B (8↑) in the alleluia section; sequence set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7a, 8a, 9a, 10).

Comments

In the Pirna choirbooks the customary order of the mass proper items is reversed: the psalm verse precedes the antiphon. This implies an *alternatim* performance for these sections, starting with an antiphon or alleluia in plainchant, followed by the polyphonic psalm or alleluia verse. The introit would then continue with the lesser doxology again in plainchant, and the concluding antiphon in polyphony.

Youens 1978: 645f., erroneously mentions D-DEI Georg Hs. 133.8° (*olim* D-Dl 1/D/501) as a concordance.

Edition

SW viii: 109–22

Literature

Youens 1978: 475–7, 645f. ❧ Hoffmann-Erbrecht 1955: 134 ❧ Emmerling 1994, ii: 72–4 (sequ.) ❧ Gasch 2013a: 188 (all.)

P 17 ‖ *Dominica Pentecostes*
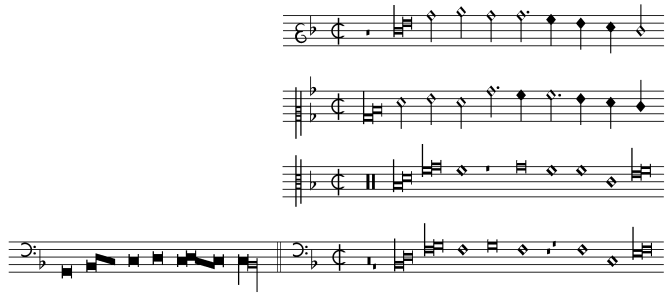
a) introit: *Spiritus Domini * replevit orbem terrarum* — **2.p.** *Confirma hoc Deus quod operatus es in nobis * a templo sancto tuo*

4vv: [D, Ct, T, B]

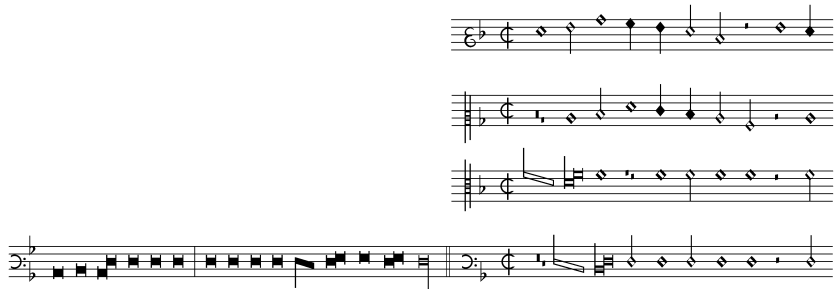
Text Wisd. 1:7; Ps. 67:29

Chant GP 96^{v}–97^{r} ❧ GR 292f. (verse differing) ❧ LU 878f. (verse differing)

1.p. *Spiritus Domini * replevit orbem terrarum*



2.p. *Confirma hoc Deus quod operatus es in nobis * a templo sancto tuo*
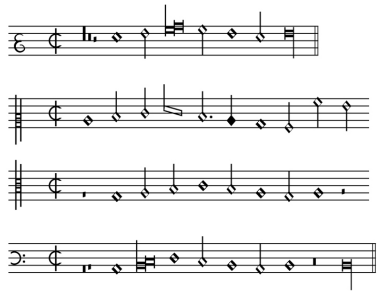


b) alleluia: *Alleluia. Veni, Sancte Spiritus*

4vv: [D, Ct, T, B]
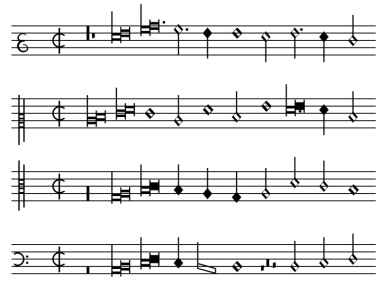
Text CAO 5327 ❧ Chevalier: no. 21252 ❧ Wackernagel i: no. 281

Chant GP 97^{r} ❧ GR 293f. ❧ LU 880

Alleluia



Veni, Sancte Spiritus



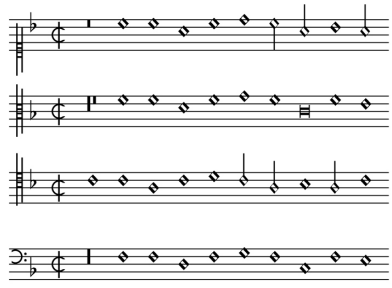
c) sequence: [Sancti Spiritus adsit] — * **1.p.** *Quae corda nostra* — **2.p.** *Spiritus alme illustrator* — **3.p.** *Amator sancte senatorum* — **4.p.** *Tu purificator omnium* — **5.p.** *Ut videri supremus genitor* — **6.p.** *Prophetas tu inspirasti* — **7.p.** *Quando machinam per verbum* — **8.p.** *Tu animabus vivificandis* — **9.p.** *Tu divisum per linguas* — **10.p.** *Ergo nos supplicantes* — **11.p.** *Tu qui omnium* — **12.p.** *Hunc diem gloriosum*

3–6vv: D1, D2, Ct, T, V, B
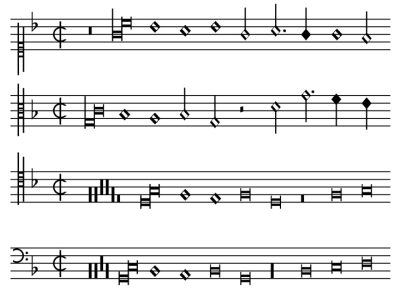
Text AH 53: no. 70 ⁂ Chevalier: no. 18557 ⁂ Kehrein: no. 124 ⁂ Wackernagel i: no. 146

Chant GP 208^{r}–209^{r} ⁂ Drinkwelder: no. 12 ⁂ Moberg: no. 14b ⁂ Schubiger: no. 23

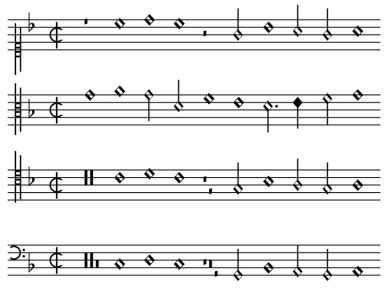
1.p. *Quae corda nostra*



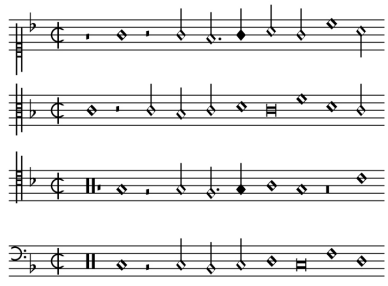
2.p. *Spiritus alme illustrator*



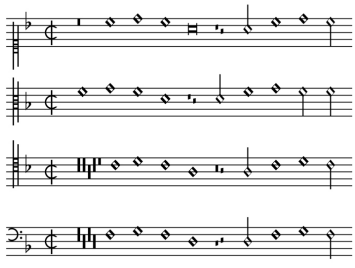
3.p. *Amator sancte senatorum*



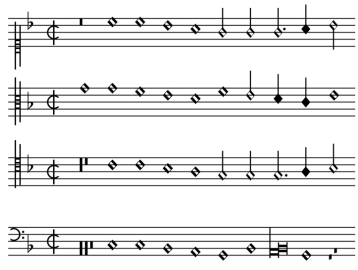
4.p. *Tu purificator omnium*



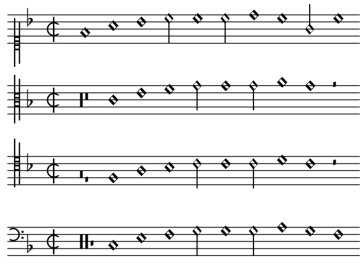
5.p. *Ut videri supremus genitor*
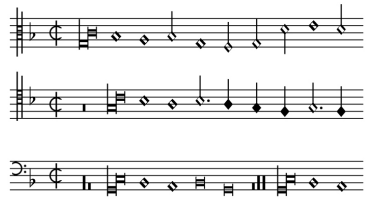


6.p. *Prophetas tu inspirasti*
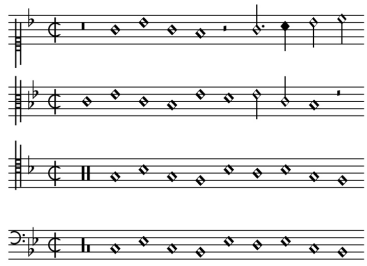


7.p. *Quando machinam per verbum*



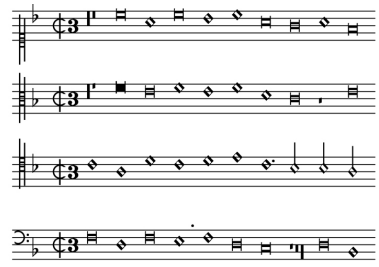
8.p. *Tu animabus vivificandis*
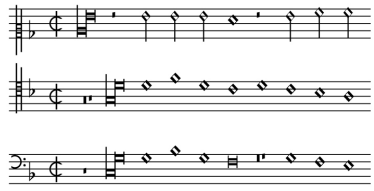


9.p. *Tu divisum per linguas*



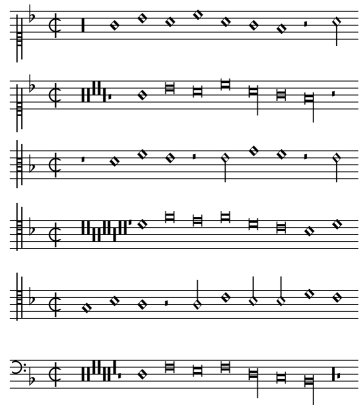
10.p. *Ergo nos supplicantes*



11.p. *Tu qui omnium*



12.p. *Hunc diem gloriosum*
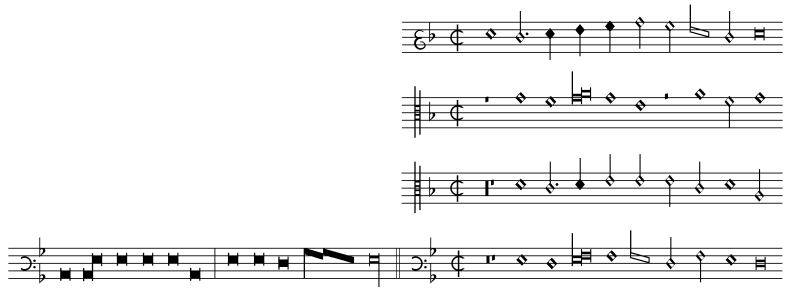


d) communion: *Factus est repente de caelo sonus * advenientis spiritus vehementer*

4vv: [D], [Ct], T, [B]

Text Acts 2:2, 4

Chant GP 97^{v} ❧ GR 296 ❧ LU 882f.



Sources

❖ **D-Mbs Mus.ms. 36**, [nos. 1–4], fols. 3^{v}–28^{r}

- intr.: *In Festo Penthecostes. introit*[*us*]. *L. S*
- all.: *Lud: Sennfl.*
- sequ. & comm.: *L. S.*

❖ H-Bn Ms. mus. Bártfa 22, [nos. 1661–4], no. 1

- intr.: *:LS:* (T)
- all. & sequ.: anon.
- comm.: *Com*[*m*]*unio*, anon.

Alleluia and communion also in

❖ D-Z 81/2, [nos. 83–4]

- all.: [fol. 79^{v}], *De Sancto alleluia Spiritu* (D), [fol. 72$^{r–v}$], *De s*[*anc*]*to Spiritu* (T), [fol. 75^{r}], *Sequitur All*[*elui*]*a De Sancto Spiritu* (B), anon.
- comm.: [fols. 79^{v}–80^{r}], *Com*[*m*]*unio* (D), [fol. 72^{v}], *Communio* (T), [fol. 75^{v}], *Communio* (B), anon.

Music C.f. mainly in B (partially transposed); sequence set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7a, 8a, 9a, 10a, 11a, 12a, 13).

Comments Although the Freising missal notates 'Emitte spiritum tuum' as first alleluia verse, a polyphonic setting of this text is missing today in the polyphonic repertoire of the Munich court chapel. As the singing of two alleluias was necessary during these days of the liturgical year, such an alleluia text must have been either performed by singing plainchant or by taking the polyphonic setting from the cycle which was to be sung on Monday after Pentecost (cf. P 19a).
As the T part in D-Z 81/2 shows other ligatures compared to the Munich choirbooks, it is likely that the transmission of this cycle in D-Z 81/2 comes from another, hitherto unknown source.

Related P 17c: P 18

Edition SW ix: 1–14

Literature Emmerling 1994, ii: 66f. (sequ.) 𝄢 Schmid 2013: 364, 374, 377, 382
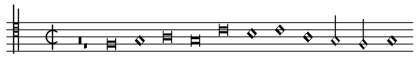
P 18 ‖ *In Festo Pentecostes*

sequence: *Sancti Spiritus assit nobis gratia* — **2.p.** *Quae corda nostra* — **3.p.** *Spiritus alme illustrator* — **4.p.***Amator sancte senatorum* — **5.p.***Tu purificator omnium* — **6.p.** *Ut videri supremus genitor* — **7.p.***Prophetas tu inspirasti* — **8.p.** *Quando machinam per verbum* — **9.p.** *Tu animabus vivificandis* — **10.p.** *Tu divisum per linguas* — **11.p.** *Ergo nos supplicantes* — **12.p.** *Tu qui omnium* — **13.p.** *Hunc diem gloriosum*
4vv: only T extant
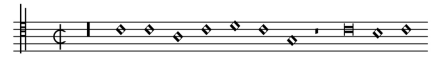
Text By Notker Balbulus 𝄢 AH 53: no. 70 𝄢 Chevalier: no. 18557 𝄢 Kehrein: no. 124 𝄢 Wackernagel i: no. 146

Chant GP 208^{r}–209^{r} 𝄢 Neuber 1562: 68^{v}–71^{v} 𝄢 Drinkwelder: no. 12 𝄢 Moberg: no. 14b 𝄢 Schubiger: no. 23
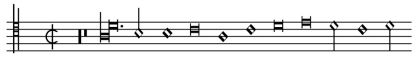
1.p. *Sancti Spiritus assit nobis gratia*
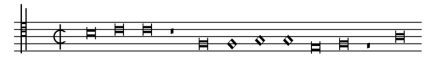


2.p. *Quae corda nostra*
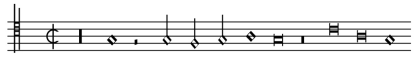


3.p. *Spiritus alme illustrator*
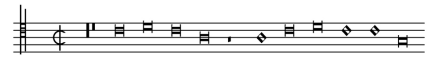


4.p. *Amator sancte senatorum*
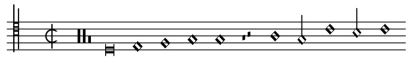


5.p. *Tu purificator omnium*
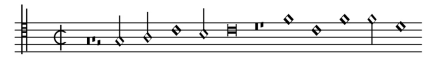


6.p. *Ut videri supremus genitor*
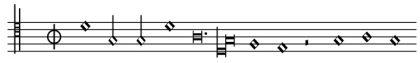


7.p. *Prophetas tu inspirasti*
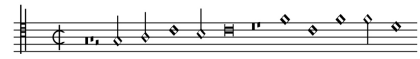


8.p. *Quando machinam per verbum*
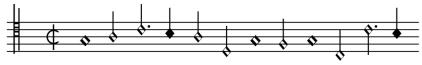


9.p. *Tu animabus vivificandis*
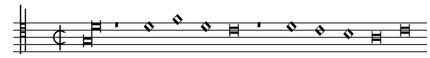


10.p. *Tu divisum per linguas*
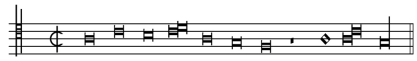


11.p. *Ergo nos supplicantes*



12.p. *Tu qui omnium*



13.p. *Hunc diem gloriosum*



Source ❖ H-Bn Ms. mus. Bártfa 22, [no. 1678], no. 15, *LS*

Music Set for *alternatim* performance (1, 2a, 3a, 4a, 5a, 6a, 7a, 8a, 9a, 10a, 11a, 12a, 13); beginning of each main phrase with material derived from the c.f.

Related P 17c

Literature Emmerling 1994, ii: 66f. (sequ.)

P 19 || *Feria secunda post Pentecosten*
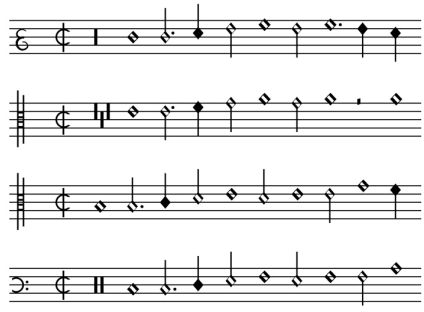
a) alleluia: *Alleluia. Emitte spiritum tuum*

4vv: D, Ct, T, B
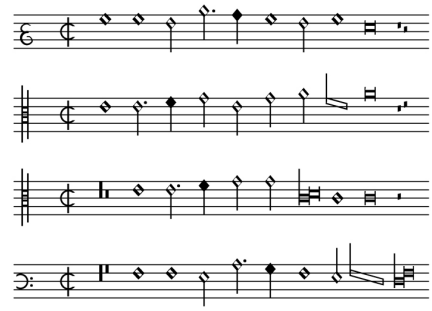
Text Ps. 103:30

Chant GP 97^{r} 𝄋 GR 293 𝄋 LU 879f.

Alleluia



Emitte spiritum tuum
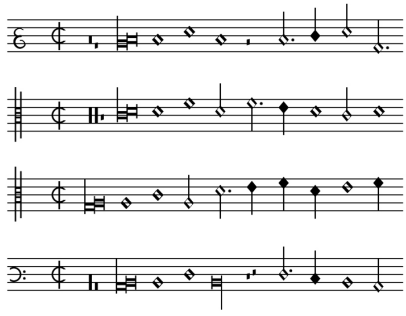


b) sequence: [Veni, Sancte Spiritus et emitte] — * **1.p.** *Veni, Pater pauperum* — **2.p.** *In labore* — **3.p.** *Sine tuo numine* — **4.p.** *Fove quod est languidum* — **5.p.** *Da virtutis meritum*

4–5vv: [D], Ct1, Ct2, T, [B]

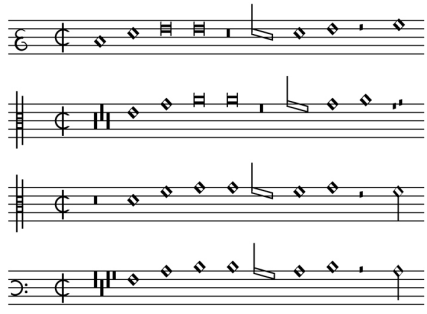
Text By Pope Innocent III 𝄋 AH 54: no. 153 𝄋 Chevalier: no. 21242 𝄋 Kehrein: no. 125 𝄋 Wackernagel i: no. 160

Chant GP 209$^{r–v}$ 𝄋 GR 294f. 𝄋 LU 880f. 𝄋 Moberg: no. 6
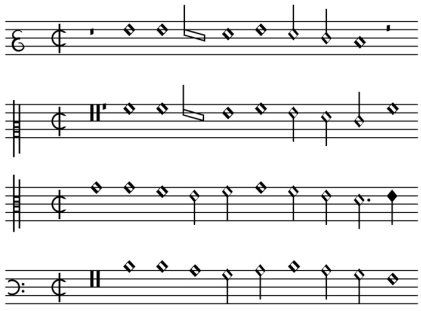
1.p. *Veni, Pater pauperum*
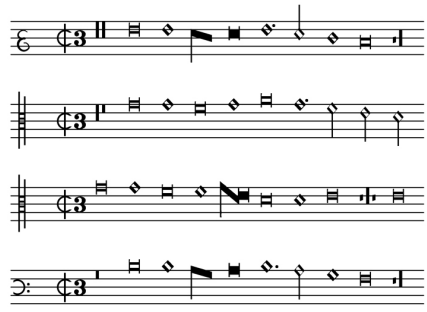


2.p. *In labore*



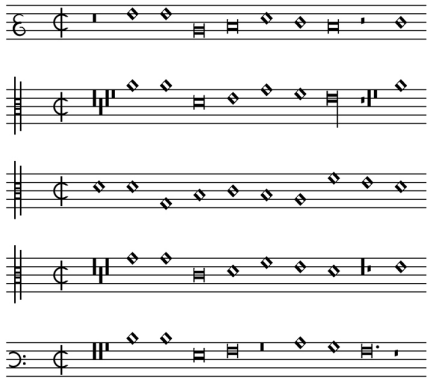
3.p. *Sine tuo numine*



4.p. *Fove quod est languidum*



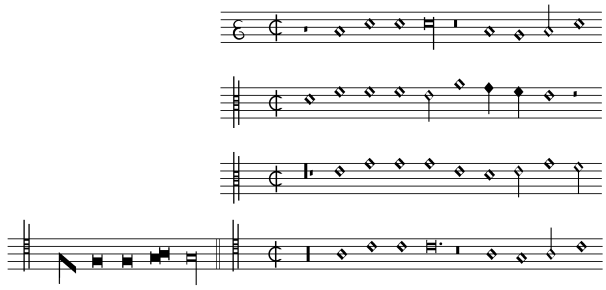
5.p. *Da virtutis meritum*



c) communion: *Spiritus Sanctus * docebit vos, alleluia.*
4vv: [D, Ct, T, B]

Text John 14:26

Chant GP 98[r] 𝄢 GR 298 𝄢 LU 889



Source ❖ D-Mbs Mus.ms. 36, [nos. 5–7], fols. 28^{v}–41^{r}
- all.: *Feria secu[n]da Pe[n]thecostes. L.S.*
- sequ.: *L.S.*
- comm.: *Com[munio]. L. S.*

Music C.f. mainly in B; canon between T and B (5↓) in the alleluia section; sequence set for *alternatim* performance (1b, 2b, 3b, 4b–4a, 5b).

Comments According to the Freising missal Senfl set the first alleluia verse to music. As the singing of two alleluias was necessary during these days of the liturgical year, the second alleluia, *Spiritus Domini replevit orbem terrarum*, could have been performed either by singing plainchant or by singing the polyphonic setting in D-Mbs Mus.ms. 29, no. 33 (most likely by H. Isaac) from the cycle which was to be sung on Wednesday after Pentecost.

Edition SW ix: 15–21

Literature Emmerling 1994, ii: 75–8 (sequ.) 𝄢 Schmid 2013: 360, 383

P 20 ‖ *Feria tertia post Pentecosten*

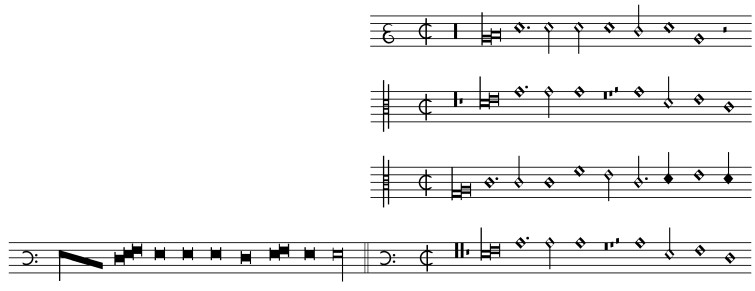
a) introit:*Accipite iocunditatem * gloriae vestrae, alleluia* — **2.p.***Attendite populo meus legem meam * inclinate aurem vestram*

4vv: D, Ct, T, B

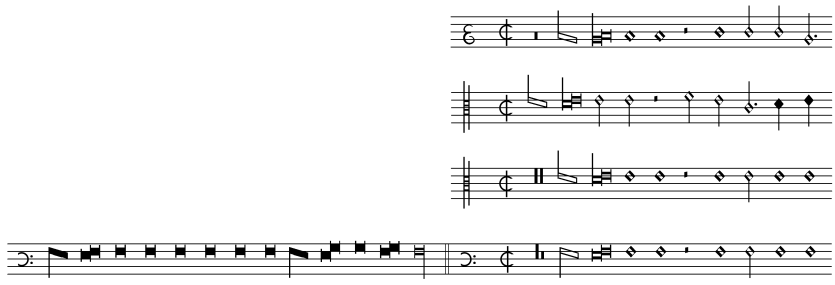
Text 4 Esdras 2:36–37; Ps. 77:1

Chant GP 98^{r} 𝄢 GR 298f. 𝄢 LU 890

1.p.*Accipite iocunditatem * gloriae vestrae, alleluia*



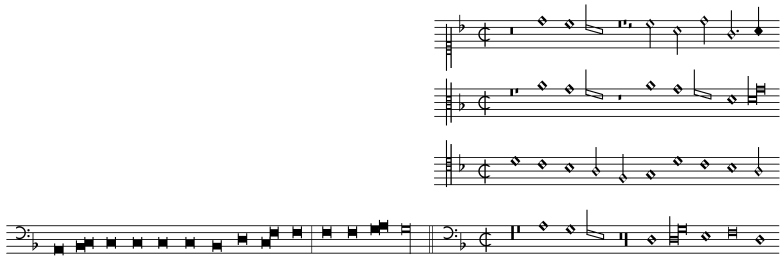
2.p. *Attendite populue meus legem meam * inclinate aurem vestram*



b) communion: *Spiritus qui a Patre procedit, alleluia * ille me clarificabit, alleluia.*
4vv: [D, Ct, T, B]

Text John 15:26; 16:14; 17:1, 5

Chant GP 98^{r} 𝄋 GR 299 𝄋 LU 892



Source ❖ D-Mbs Mus.ms. 36, [nos. 8–9], fols. 41^{v}–47^{r}
- intr.: *Feria tertia: introit[us]., L. S.*
- comm.: *Com[munio]. L. S.*

Music C.f. mainly in B (partially transposed).

Edition SW ix: 22–4

Literature Gasch 2013a: 194
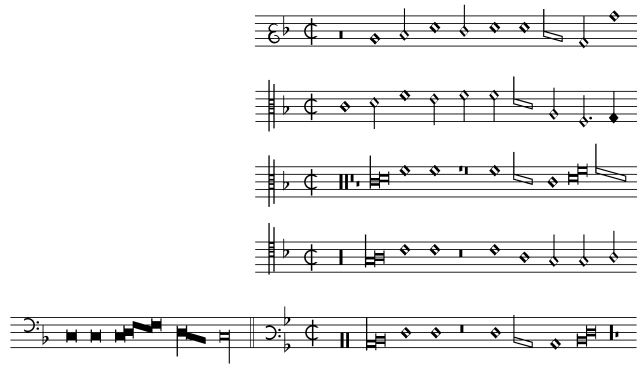
P 21 ‖ *In Festo Sanctissimae Trinitatis*

a) introit: *Benedicta sit * sancta Trinitas* — **2.p.** *Benedicamus Patrem et Filium * cum sancto Spiritu*
5vv: D, Ct, T, V, B

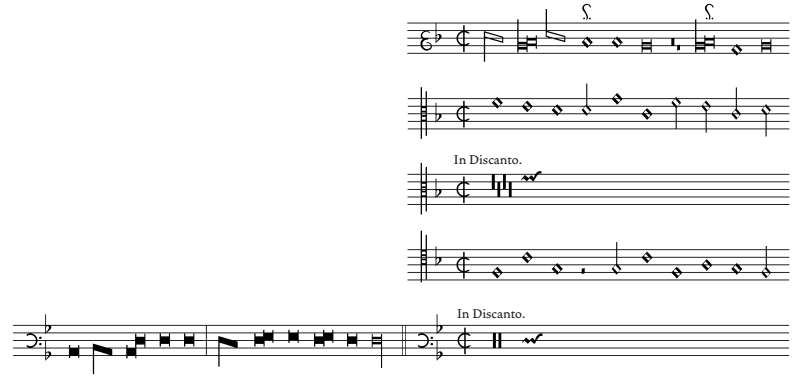
Text Tobit 12:6

Chant GP 100^{r} 𝄋 GR 308 (verse differing) 𝄋 LU 909f. (verse differing)

1.p. *Benedicta sit * sancta Trinitas*



2.p. *Benedicamus Patrem et Filium * cum Sancto Spiritu*
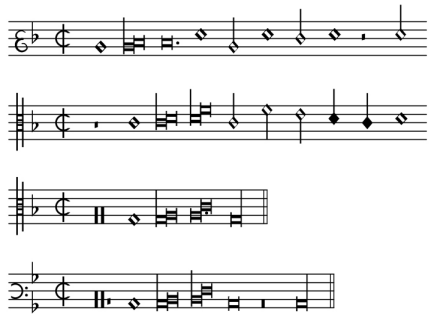


b) alleluia: *Alleluia. Benedictus es, Domine*
4vv: [D, Ct, T, B]
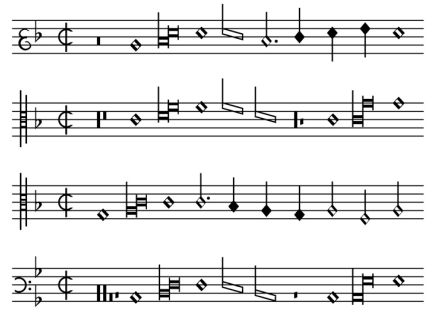
Text Dan. 3:52

Chant GP 100[v] ☙ GR 309 ☙ LU 911

Alleluia



Benedictus es, Domine



c) sequence: [Benedicta semper sancta sit Trinitas] — * **1.p.** *Pater, Filius, Sanctus Spiritus* — **2.p.** *Non tres tamen* — **3.p.** *Proprietas in personis* — **4.p.** *Sidera Maria* — **5.p.** *Nunc omnis vox* — **6.p.** *Et nos voce*
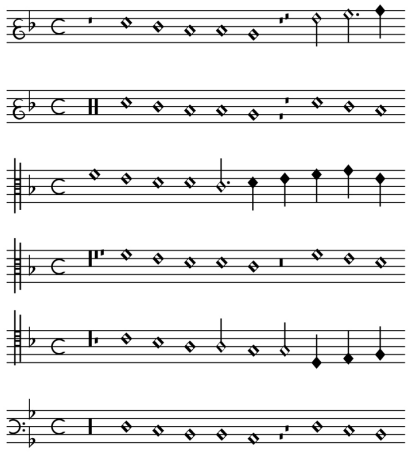
praecelsa — **7.p.** *O veneranda* — **8.p.** *Per te sumus creati* — **9.p.** *Populum cunctum tu protege* — **10.p.** *Per infinita saecula*

3–6vv: D1, D2, Ct, T, V, B

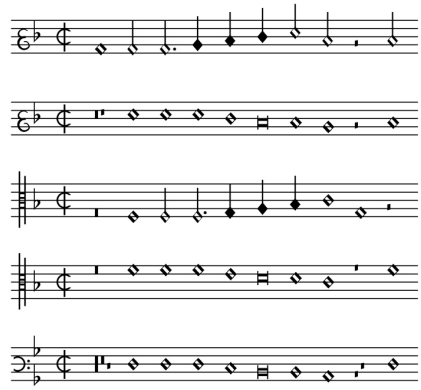
Text AH 53: no. 81 ❧ Chevalier: no. 2432 ❧ Kehrein: no. 139 ❧ Wackernagel i: no. 174

Chant GP 209^{r}–210^{v} ❧ Drinkwelder: no. 13 ❧ Moberg: no. 16a ❧ Schubiger: no. 24

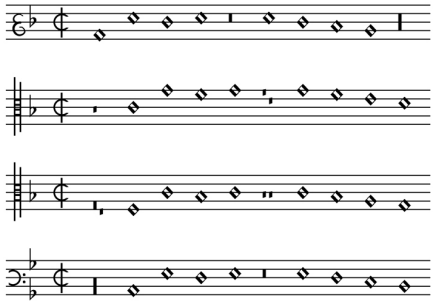
1.p. *Pater, Filius, Sanctus Spiritus*



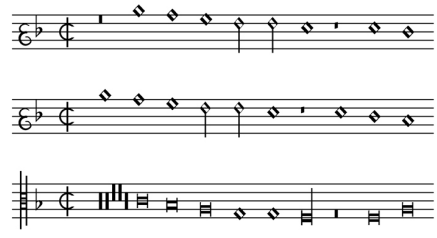
2.p. *Non tres tamen*



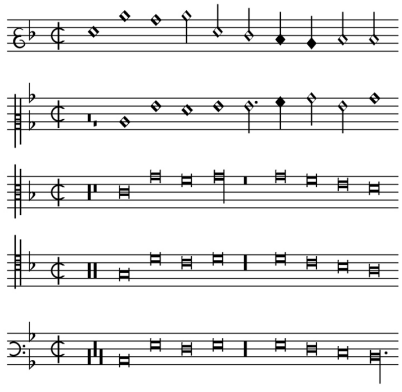
3.p. *Proprietas in personis*



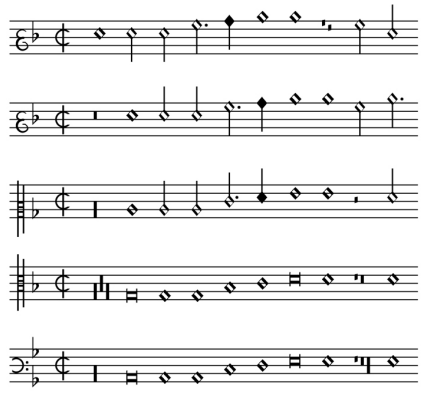
4.p. *Sidera Maria*
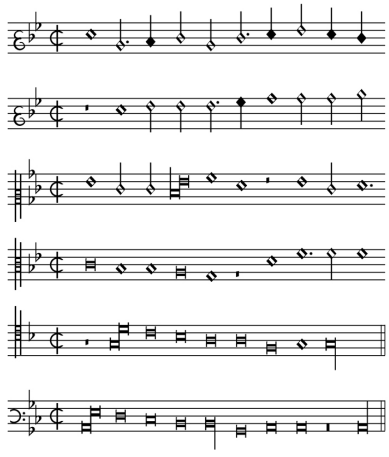


5.p. *Nunc omnis vox*



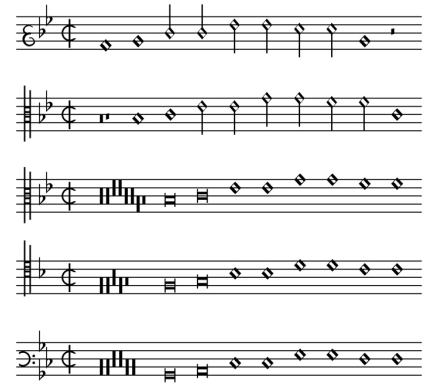
6.p. *Et nos voce praecelsa*
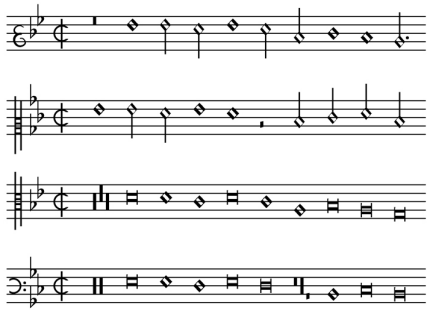


7.p. *O veneranda*



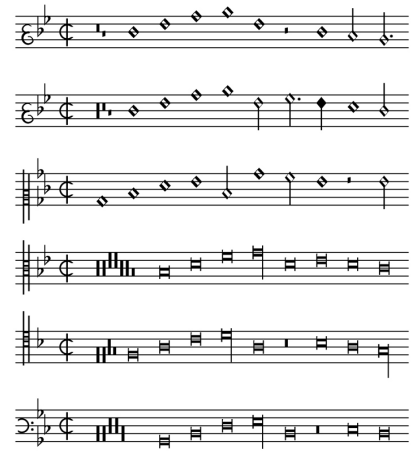
8.p. *Per te sumus creati*



9.p. *Populum cunctum tu protege*



10.p. *Per infinita saecula*

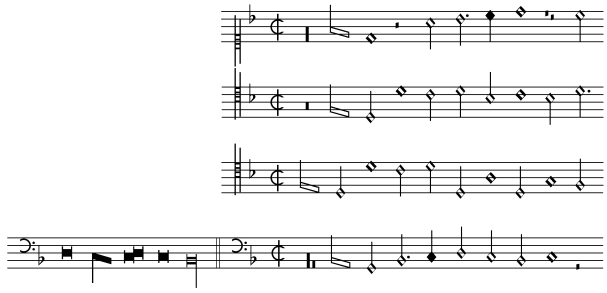


d) communion: *Benedicite * Deum caeli et coram*

4vv: [D, Ct, T, B]

Text Tobit 12:6

Chant GP 100^{v}–101^{r} GR 310 (text slightly differing) LU 912 (text slightly differing)



Sources

❖ **D-Mbs Mus.ms. 36**, [nos. 10–13], fols. 51^{v}–83^{r}
- intr.: *De sancta Trinitate introit*[*us*]. *Ludouicus: Sennfl.*, 2.p. with canon inscription at beginning of D: *Benedica*[*mus*] *p*[*at*]*rem & filiu*[*m*]*:* | *cum s*[*an*]*cto spiritu.*
- all.: *L. S.*
- sequ.: *L. S.*, 1.p. with canon inscription at beginning of B: *Cano*[*n*]. *P*[*ate*]*r fili*[*us*] *S*[*an*]*ct*[*u*]*s Sp*[*irit*]*us tria s*[*un*]*t no*[*m*]*i*[*n*]*a eade*[*m*] *s*[*u*]*bsta*[*n*]*tia.*
- comm.: *Com*[*munio*]*: L.S.*

❖ D-Z 81/2, [nos. 79–82]
- intr.: [fol. 75^{v}] (D), [fol. 70^{v}], *L: Senffel* (T), [fol. 74^{v}] (B)
- all.: [fols. 75^{v}–76^{r}] (D1), [fols. 70^{v}–71^{r}] (T), [fol. 74^{v}] (B), anon.
- sequ.: [fols. 76^{r}–78^{v}], *Sex Prosa* (D), [fol. 77^{r}] (4.p. *Sÿdera maria*), [fols. 77^{v}–78^{r}] (6.p. *Et nos voce p*[*rae*]*celsa* – 7.p. *O veneranda*), fol. 79^{r} (10.p. *Per infinita secula*), *Secundus Dis*[*cantus*]: *i versus in prosa* (1.p. *Pater filius sanctus spiritus* – 2.p. *Non tres ta*[*men*]) (D2), [fol. 71$^{r–v}$] (T), [fol. 74^{v}], *Prosa* (B), anon., setting incomplete due to a loss of one folio after [fol. 74], only 23 measures of 1.p. are extant, rest of sequence as well as beginning of communion is missing; 5.p. and 8.p. missing in D2
- comm.: [fol. 78^{v}], Communio (D), [fols. 71^{v}–72^{r}], *Com*[*m*]*unio* (T), [fol. 75^{r}] (B), anon., first seven measures missing

❖ D-Rtt F.K. Musik 2/3, nos. 33, 35, 39, sequ. without numbering following the alleluia
- intr.: fols. 35^{v}–36^{v} (D), fol. 35$^{r–v}$ (B), anon.
- all.: fols. 37^{v}–38^{r} (D), fol. 37^{r} (B), anon.
- sequ.: fols. 38^{r}–41^{r} (D), fols. 37^{v}–38^{v} (B), anon., in D 3.p. notated after 5.p.
- comm.: fols. 43^{v}–44^{v} (D), fol. 41^{v} (B), anon.

Introit, alleluia, and sequence in

❖ D-Dl Mus. Pi. Cod. VIII, [nos. 21 & 23]
- intr.: fols. 171^{v}–175^{r}, *L S*, psalm verse and antiphon in reversed order, without V
- all.: fols. 175^{v}–177^{r}, anon., alleluia and verse in reversed order
- sequ.: fols. 180^{v}–185^{r}, anon., nearly unreadable, some partes with different text underlay: 3.p. *Maiestas par et potestas* – 4.p. *Quem tremunt impia* – 5.p. *Quem laudat sol* – 6.p. *Eia et eia nunc simul iubilemus* – [probably 7.p. *O veneranda unitas*] – 8.p. *Per te sumus redempti* – 9.p. *Te adoramus omnipotens*

❖ D-LEu Thomaskirche 49/50, [no. 71], 7.p. of sequence with different text underlay: *Per te sumus redempti*
- intr.: fols. 129^{v}–130^{v}, *De sancta trinitate*, *introitus* (D), fols. 122^{v}–123^{r}, *introitus ferijs* [...] *Trinitatis* (A), fol. 99$^{r–v}$, *De sancta trinitate L Senfel, introitus 5 vocum* (T), fol. 100^{r}, *De sancta trinitate. L Senf:*, (B), fols. 66^{v}–67^{r} (V), plainchant intonations in T an octave higher
- all.: fol. 130^{v} (D), fol. 123^{v} (A), fols. 99^{v}–100^{r} (T), fol. 100^{r} (B), anon.
- sequ.: fols. 131^{r}–133^{r}, *Sequentia de Sancta Trinitate VI vocum* (D), fols. 123^{v}–126^{r}, *Sequentia ferijs sancta Trinitatis* (A), before 4.p. (fol. 124^{r}) the remark *Joannes Walder hanc addidit vocem*, fol. 100$^{r–v}$ (T), fols. 100^{v}–101^{r} (B), fol. 67$^{r–v}$ (V), anon., at the end of 7.p. the remark *populum cunctum tacere in hac voce voluit Senflius.*; D1: only 2.p., 5.p., 7.–10.p.; D2: only 1.p., 3.p., 5.p.

Music

C.f. mainly in B; threefold canon between D, B (15↓), and T (5↓) in the introit psalm; sequence set for *alternatim* performance (2a, 3, 4b, 5b, 6b, 7b, 8a, 9b, 10a, 11); threefold canon between B, T (5↑), and D2 (15↑) in 1.p. of sequence; canon between T and B (5↓) in 6.p. of sequence; threefold canon between V, B (5↓), and T (4↑) in 8.p. of sequence; threefold canon between B1, B2 (5↓), and T (4↑) in 10.p. of sequence.

Comments In the Pirna choirbooks the customary order of the mass proper items is reversed: the psalm verse precedes the antiphon.This implies an *alternatim* performance for these sections, starting with an antiphon (or alleluia) in plainchant, followed by the polyphonic psalm- (or alleluia-)verse. The introit would then continue with the lesser doxology again in plainchant, and the concluding antiphon in polyphony. In D-Rtt F.K. Musik 2/3 these mass proper cycles together with Senfl's *Missa Nisi Dominus* (O 8) were arranged as a plenary cycle for Trinity.

Facsimiles SW ix: VI 𝄋 Hoffmann-Erbrecht 1955: before p. 133

Edition SW ix: 25–42 (m. 82: dot missing in D at first note e^2)

Literature Heinz 1952: 64f. (sequ.) 𝄋 Youens 1978: 478–82, 649f. 𝄋 Emmerling 1994, ii: 13–16 (sequ.) 𝄋 Gasch 2013a: 188 (intr.; sequ.), 194–6 𝄋 Lodes 2013a: 205, 220 (sequ.)
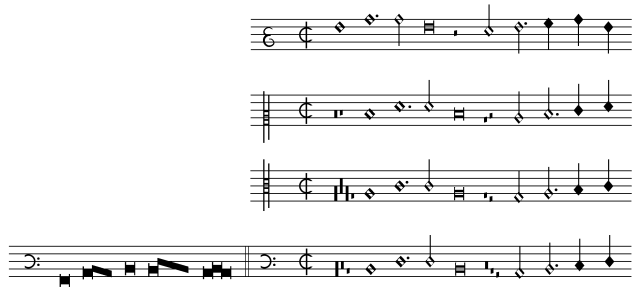
P 22 ‖ *In Festo Corporis Christi*

a) introit: *Cibavit eos * ex adipe frumenti* — **2.p.** *Exultate Deo adiutori nostro * iubilate Deo Jacob*
4vv: D, Ct, T, B

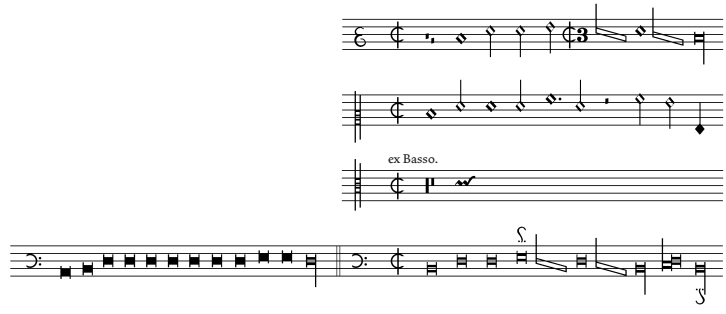
Text Ps. 80:17, 2

Chant GP 101^{r} 𝄋 GR 313 𝄋 LU 943

1.p. *Cibavit eos * ex adipe frumenti*



2.p. *Exultate Deo adiutori nostro * iubilate Deo Jacob*
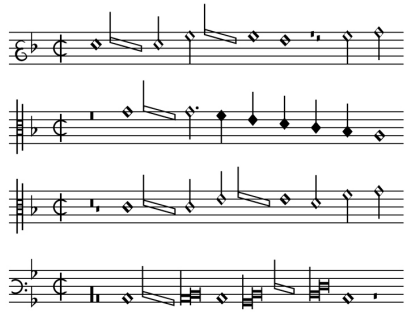


b) alleluia: *Alleluia. Caro mea vere est cibus*
4vv: [D, Ct, T, B]
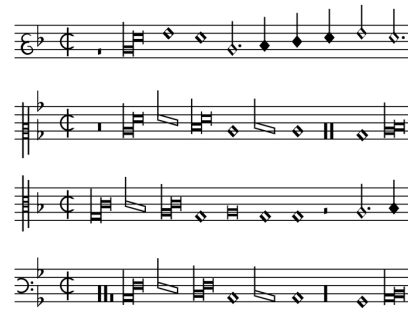
Text John 6:56–7

Chant GP 101$^{r–v}$ 𝄋 GR 314f. 𝄋 LU 944f.

Alleluia



Caro mea vere est cibus



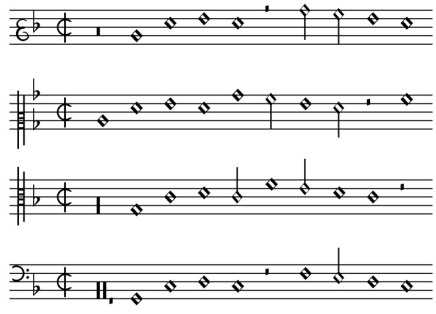
c) sequence: [Lauda Sion Salvatorem] — **1.p.** *Quantum potes tantum gaude* — **2.p.** *Quem in sacrae mensa cenae* — **3.p.** *In hac mensa novi regis* — **4.p.** *Docti sacris institutis* — **5.p.** *Quod non sapis quod non vides* — **6.p.** *Caro cibus sanguis potus* — **7.p.** *Summit unus summunt mille* — **8.p.** *Mors est malis vita bonis* — **9.p.** *Nulla rei fit scissura* — **10.p.** *Ecce panis angelorum* — **11.p.** *Tu qui cuncta scis et vales*

3–5vv: [D], Ct1, Ct2, T, B

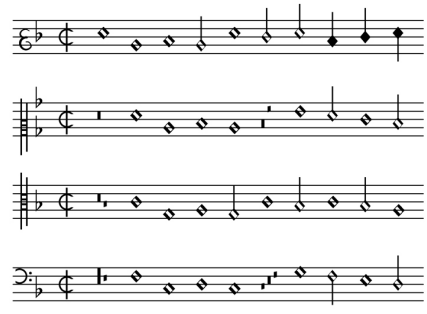
Text Ascribed to Thomas Aquinas ⁂ AH 50: no. 385 ⁂ Chevalier: no. 10222 ⁂ Kehrein: no. 150 ⁂ Wackernagel i: no. 230, but cf. also no. 469

Chant GP 210^{v}–212^{r} ⁂ GR 315–19 ⁂ LU 945–9 ⁂ Moberg: no. 1

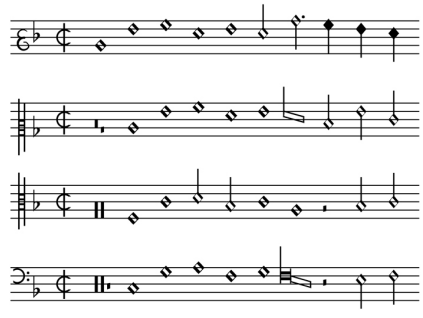
1.p. *Quantum potes tantum gaude*



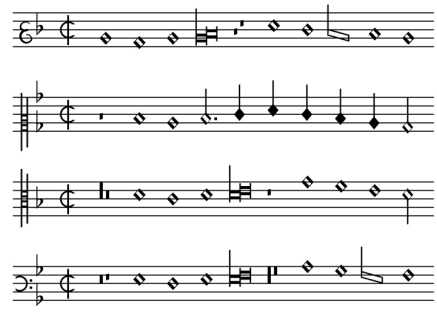
2.p. *Quem in sacrae mensa cenae*



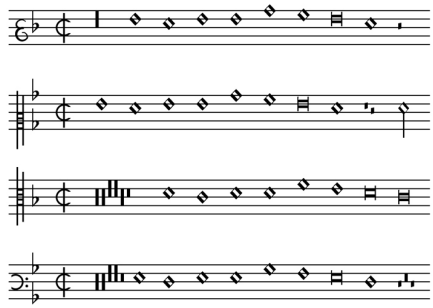
3.p. *In hac mensa novi regis*



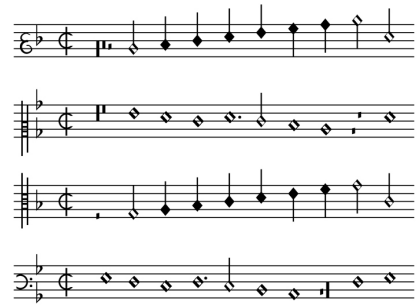
4.p. *Docti sacris institutis*



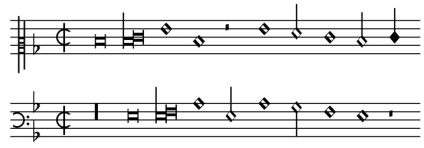
5.p. *Quod non sapis quod non vides*



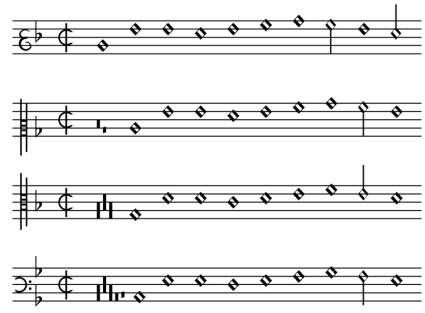
6.p. *Caro cibus sanguis potus*



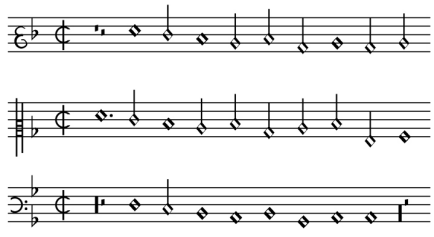
7.p. *Summit unus summunt mille*



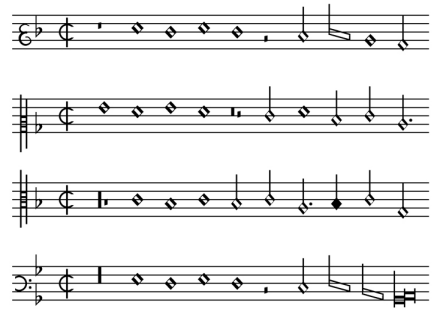
8.p. *Mors est malis vita bonis*



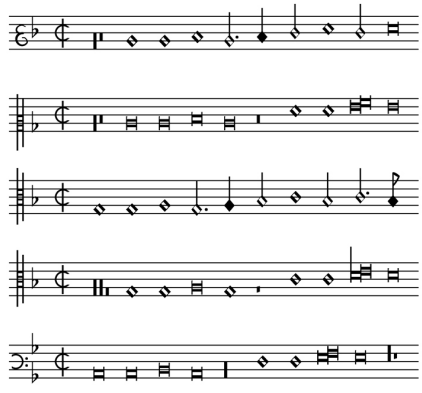
9.p. *Nulla rei fit scissura*



10.p. *Ecce panis angelorum*



11.p. *Tu qui cuncta scis et vales*

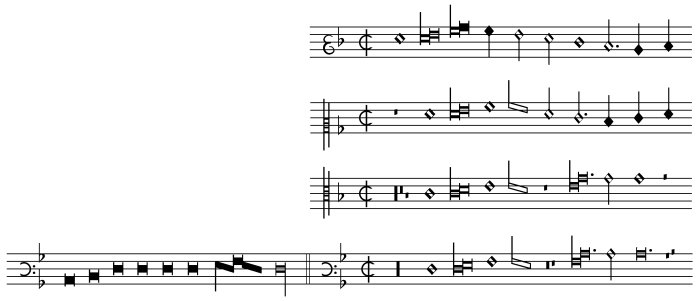


c) communion: *Qui manducat carnem meam * et bibit sanguinem meum*

4vv: [D, Ct, T, B]

Text John 6:57

Chant GP 39^{v} 𝄋 GR 344 𝄋 LU 1019



Source ❖ D-Mbs Mus.ms. 36, [nos. 14–17], fols. 83^{v}–115^{r}
- intr.: *In Festo Corporis Chri*[*sti*]*: introit*[*us*]*. L. S.*
- all. & sequ.: *L. S.*
- comm.: *Com*[*munio*]*. L. S*

Music C.f. mainly in B (partially transposed); canon between B and T (8↑) in the introit psalm; sequence set for *alternatim* performance (1b, 2b, 3b, 4b, 5b, 6b, 7b, 8b, 9b, 10a, 11b).

Edition SW ix: 43–61

Literature Emmerling 1994, ii: 42–4 (sequ.) 𝄐 Schmid 2013: 364, 373, 375, 378, 381
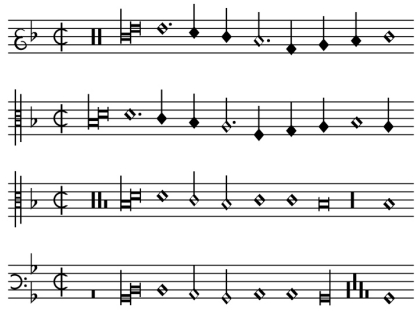
P 23 ‖ *Dominica prima post Octavas Corporis Christi*

a) introit: *Domine in tua misericordia speravi* — **2.p.** *Usquequo, Domine, oblivisceris*
4vv: D, Ct, T, B

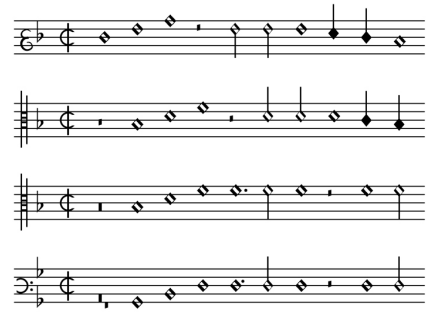
Text Ps. 12:6, 1

Chant GP 102^{v} 𝄐 GR 311

1.p. *Domine in tua misericordia speravi*



2.p. *Usquequo, Domine, oblivisceris*
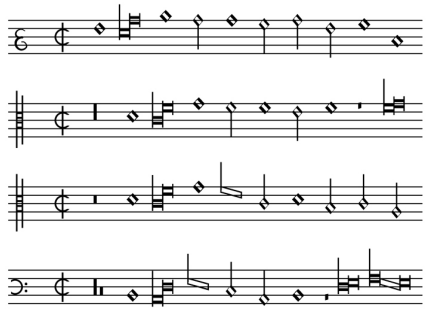


b) alleluia: *Alleluia. Domine Deus meus, in te speravi*
4vv: [D, Ct, T, B]

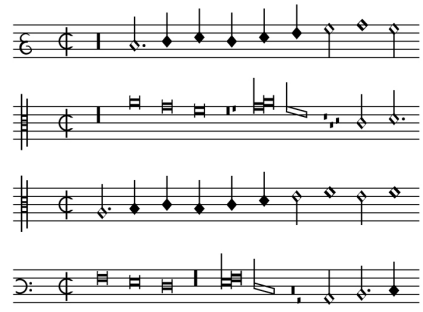
Text Ps. 7:2

Chant GP 103^{r} 𝄐 GR 322 𝄐 LU 962

Alleluia



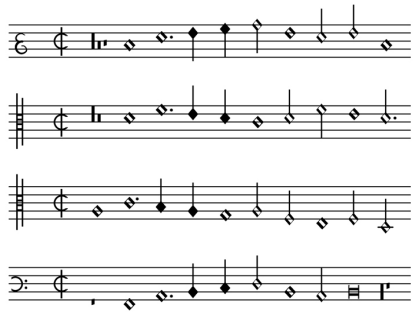
Domine Deus meus, in te speravi



c) communion: *Narrabo omnia mirabilia tua*
4vv: [D, Ct, T, B]

Text Ps. 9:2–3

Chant GP 38[r] 𝄋 GR 118



Sources ❖ **D-Mbs Mus.ms. 25**, [nos. 7–9], fols. 68[v]–78[r]
- intr.: *Dominica Prima: post octa*[*va*]*s Corporis Chr*[*ist*]*i introit*[*us*]. *Ludouicus Sennphli*[*us*].
- all. & comm.: anon.

❖ H-Bn Ms. mus. Bártfa 22, [nos. 1846–8], no. 174
- intr.: *Dom*[*in*]*ica p*[*ri*]*ma post* | *octauas corporis Christi . L . S .*
- all. & comm.: anon.

Music C.f. mainly in B (partially transposed and paraphrased).

Comments Transmission in H-Bn Bártfa with a second (unreadable) text

Edition SW ix: 62–7

Literature Heinz 1952: 38, 49f. 𝄋 Dreyer 1958: 65f. 𝄋 KBM 5/1: 14* 𝄋 Gasch 2013a: 123, 173
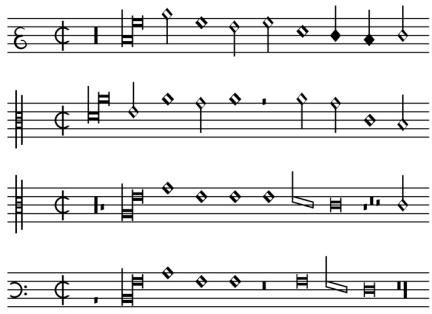
P 24 ‖ *Dominica secunda post Octavas Corporis Christi*

a) introit: *Factus est Dominus protector meus* — **2.p.** *Diligam te, Domine*
4vv: D, Ct, T, B
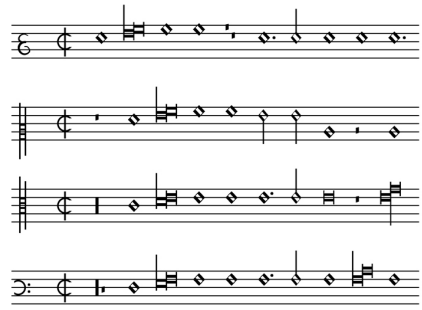
Text Ps. 17:19–20, 2–3

Chant GP 103[r–v] 𝄋 GR 320f. 𝄋 LU 961

1.p. *Factus est Dominus protector meus*



2.p. *Diligam te, Domine*

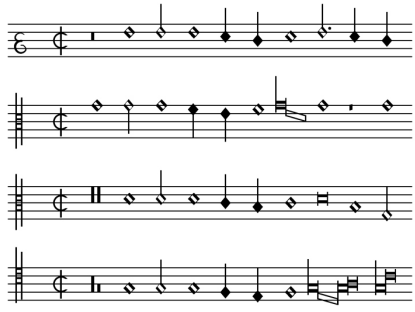


b) alleluia: *Alleluia. Deus iudex iustus*
4vv: [D, Ct, T, B]

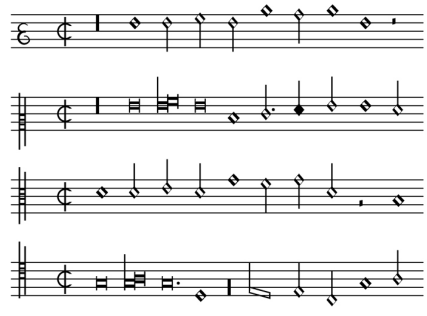
Text Ps. 7:12

Chant GP 103^{v} ℣ GR 328f. ℣ LU 982f.

Alleluia



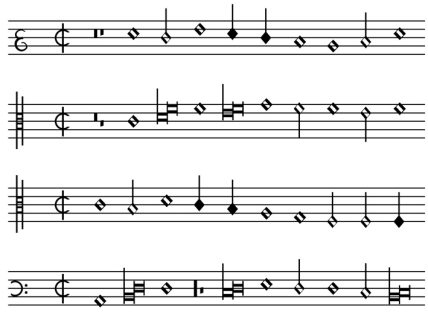
Deus iudex iustus



c) communion: *Cantabo Domino qui bona*
4vv: [D, Ct, T, B]

Text Ps. 12:6

Chant GP 103^{v} ℣ GR 323 ℣ LU 963



Sources ❖ **D-Mbs Mus.ms. 25**, [nos. 10–12], fols. 79^{v}–91^{r}
- intr.: *Dominica Secu*[*n*]*da introit*[*us*] *L. S.*
- all.: anon.
- comm.: *Com*[*munio*], anon.

❖ H-Bn Ms. mus. Bártfa 22, [nos. 1849–51], no. 175
- intr.: *Dom*[*in*]*ica secunda post octauas / corporis Christi*, anon.
- all.: anon.
- comm.: *Com*[*mu*]*nio*, anon.

Music C.f. mainly in B (partially transposed).

Edition SW ix: 68–73

Literature Heinz 1952: 49f. 𝄐 KBM 5/1: 14* 𝄐 Gasch 2013a: 110f., 173
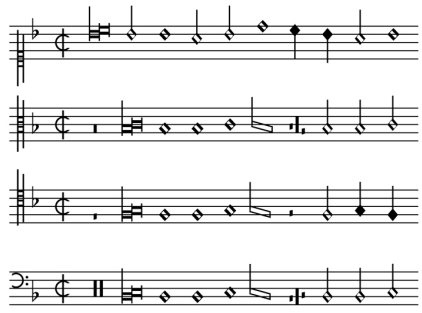
P 25 ‖ *Dominica tertia post Octavas Corporis Christi*

a) introit: *Respice in me* – **2.p.** *Ad te, Domine, levavi animam meam*
4vv: D, Ct, T, B
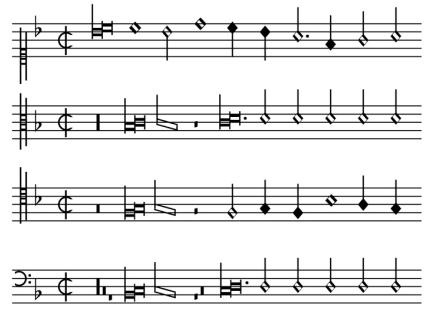
Text Ps. 24:16, 18, 1

Chant GP 103^{v}–104^{r} 𝄐 GR 327 𝄐 LU 981

1.p. *Respice in me*



2.p. *Ad te, Domine, levavi animam meam*

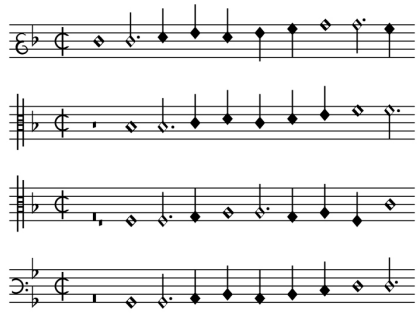


b) alleluia: *Alleluia. Diligam te, Domine*
4vv: [D, Ct, T, B]

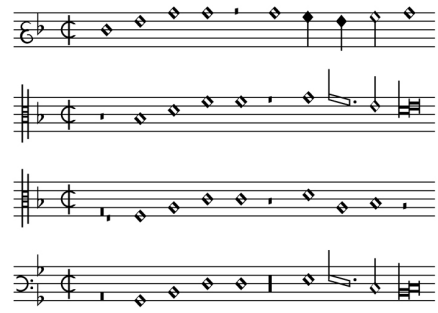
Text Ps. 17:2–3

Chant GP 104^{r}

Alleluia
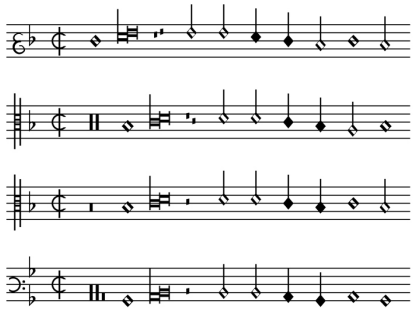


Diligam te, Domine



c) communion: *Ego clamavi quoniam exaudisti me*
4vv: [D, Ct, T, B]

Text Ps. 16:6

Chant GP 104^{r} 𝄋 GR 386 𝄋 LU 1073



Sources
- ❖ **D-Mbs Mus.ms. 25**, [nos. 13–15], fols. 92^{v}–102^{r}
  - intr.: *Dominica Tertia. introit*[*us*] *L. S*
  - all. & comm.: anon.
- ❖ H-Bn Ms. mus. Bártfa 22, [nos. 1852–4], no. 176
  - intr.: *Dom*[*in*]*ica Tertia post octauas / corporis Christi L. S.*
  - all.: anon.
  - comm.: *Com*[*m*]*unio*, anon.

Music C.f. mainly in B (partially transposed).

Edition SW ix: 74–9

Literature Heinz 1952: 49f. 𝄋 KBM 5/1: 14* 𝄋 Gasch 2013a: 173 𝄋 Schmid 2013: 373
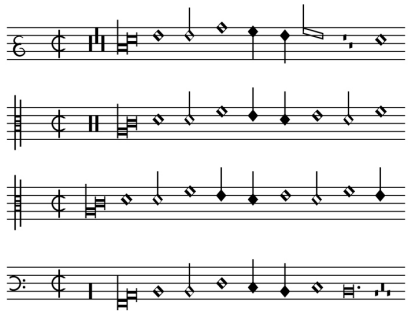
P 26 ‖ *Dominica quarta post Octavas Corporis Christi*

a) introit: *Dominus illuminatio mea* — **2.p.** *Si consistant adversum me*
4vv: D, Ct, T, B

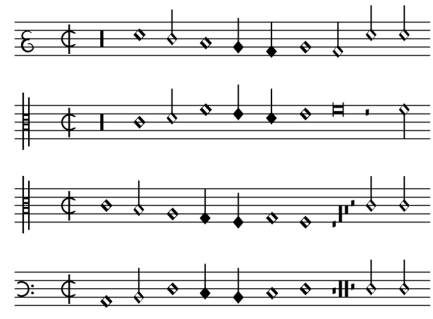
Text Ps. 26:1–3

Chant GP 104$^{r–v}$ 𝄋 GR 330 𝄋 LU 998

1.p. *Dominus illuminatio mea*



2.p. *Si consistant adversum me*

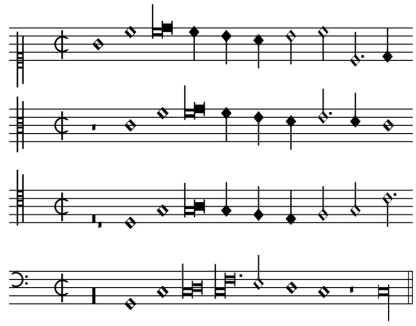


b) alleluia: *Alleluia. Domine, in virtute tua*
4vv: [D, Ct, T, B]

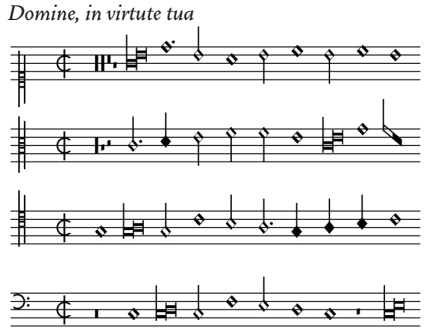
Text Ps. 20:2

Chant GP 104^{v} 𝄐 GR 333 𝄐 LU 1003f.

Alleluia
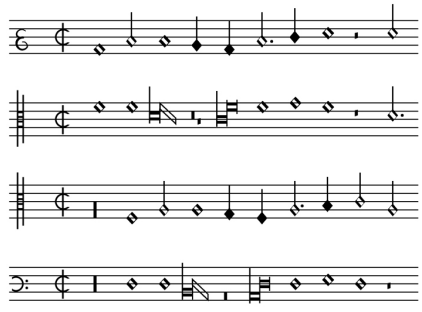


Domine, in virtute tua



c) communion: *Dominus firmamentum meum et refugium meum*
4vv: [D, Ct, T, B]

Text Ps. 17:3

Chant GP 104^{v} 𝄐 GR 332 𝄐 LU 1001



Sources
- ❖ **D-Mbs Mus.ms. 25**, [nos. 16–18], fols. 103^{v}–114^{r}
  - intr.: *D[omi]nica Quarta: introit[us] L. S.*
  - all. & comm.: anon.
- ❖ H-Bn Ms. mus. Bártfa 22, [nos. 1855–7], no. 177
  - intr.: *Dom[in]ica Quarta post octauas / corporis Christi . L . S .*
  - all. & comm.: anon.

Music C.f. mainly in B (partially transposed).

Edition SW ix: 80–6

Literature Heinz 1952: 36f. (intr.), 49f. 𝄐 KBM 5/1: 14* 𝄐 Gasch 2013a: 173

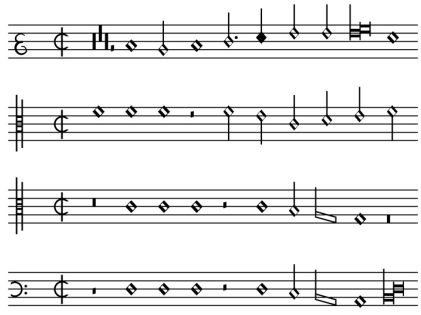
P 27 ‖ *Dominica quinta post Octavas Corporis Christi*

a) introit: *Exaudi, Domine, vocem meam* — **2.p.** *Dominus illuminatio mea*
4vv: D, Ct, T, B

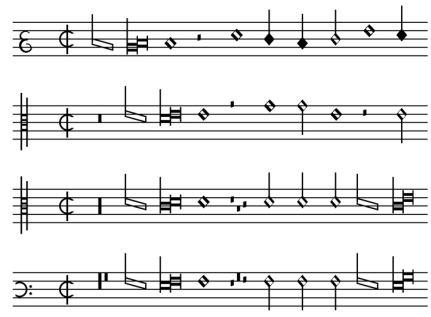
Text Ps. 26:7, 9, 1

Chant GP 105^{r} ✠ GR 332 ✠ LU 1002

1.p. *Exaudi, Domine, vocem meam*



2.p. *Dominus illuminatio mea*
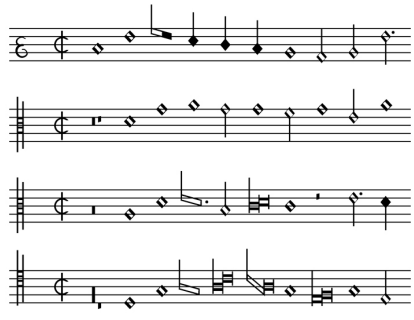


b) alleluia: *Alleluia. In te, Domine, speravi*

4vv: [D, Ct, T, B]

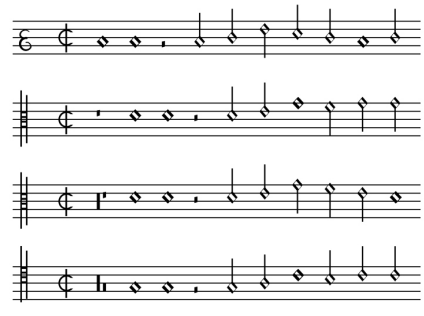
Text Ps. 30:2–3

Chant GP 105^{r} ✠ GR 335 ✠ LU 1008

Alleluia



In te, Domine, speravi

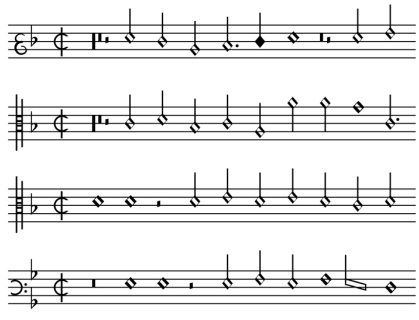


c) communion: *Unam petii a Domino*

4vv: [D, Ct, T, B]

Text Ps. 26:4

Chant GP 105$^{r–v}$ ✠ GR 334 ✠ LU 1005



Sources ❖ **D-Mbs Mus.ms. 25**, [nos. 19–21], fols. 114^{v}–126^{r}
- intr.: *Dominica Quinta: introit*[*us*] *L. S.*
- all.: anon.
- comm.: *Com*[*munio*], anon.

❖ H-Bn Ms. mus. Bártfa 22, [nos. 1858–60], no. 178
- intr.: *Dom*[*in*]*ica Quinta*, anon.
- all. & comm.: anon.

Music C.f. mainly in B (partially transposed).

Edition SW ix: 87–93

Literature Heinz 1952: 49f. ❧ KBM 5/1: 14* ❧ Gasch 2013a: 173
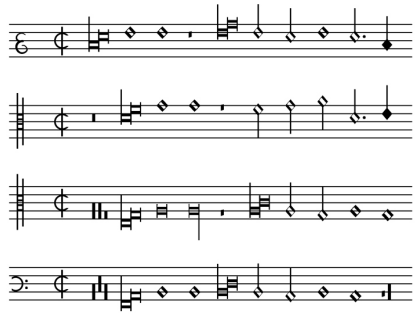
P 28 ‖ *Dominica sexta post Octavas Corporis Christi*

a) introit: *Dominus fortitudo plebis suae* — **2.p.** *Ad te, Domine, clamabo*
4vv: D, Ct, T, B
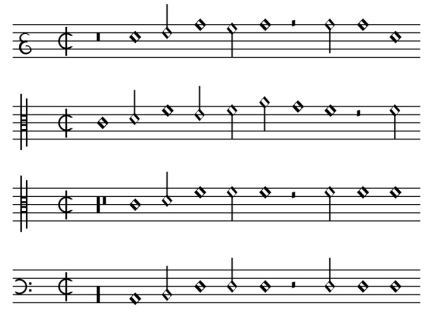
Text Ps. 27:8–9, 1

Chant GP 105^{v} ❧ GR 334f. ❧ LU 1006f.

1.p *Dominus fortitudo plebis suae*



2.p. *Ad te, Domine, clamabo*

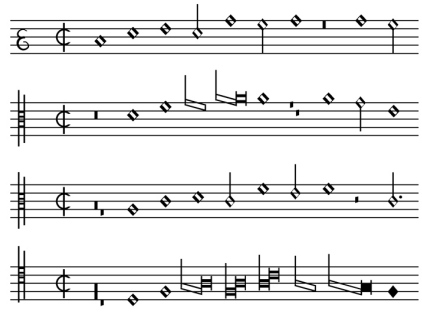


b) alleluia: *Alleluia. Omnes gentes plaudite manibus*
4vv: [D, Ct, T, B]

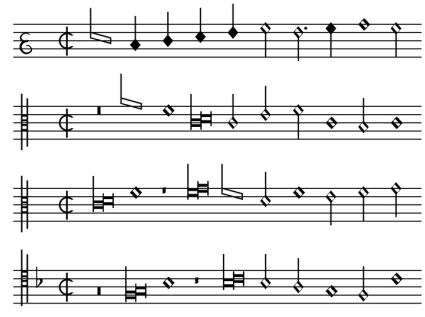
Text Ps. 46:2

Chant GP 106^{r} ❧ GR 337f. ❧ LU 1001

Alleluia



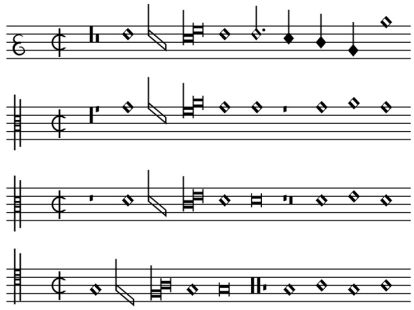
Omnes gentes plaudite manibus



c) communion: *Circuibo et immolabo*
4vv: [D, Ct, T, B]

Text Ps. 26:6

Chant GP 106^{r} ☙ GR 336 ☙ LU 1009



Source ❖ D-Mbs Mus.ms. 25, [nos. 22–4], fols. 126^{v}–136^{r}
- intr.: *Dominica Sexta: introit*[*us*]*: L. S.*
- all.: anon.
- comm.: *Com*[*munio*], anon.

Music C.f. mainly in B (partially transposed).

Edition SW ix: 94–9

Literature Heinz 1952: 49f. ☙ KBM 5/1: 14* ☙ Gasch 2013a: 110f., 173, 241 (all.)

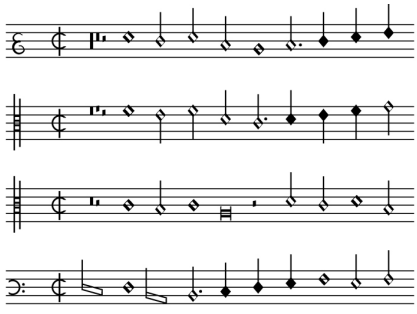
P 29 ‖ *Dominica septima post Octavas Corporis Christi*

a) introit: *Omnes gentes plaudite manibus* — **2.p.** *Subiecit populos nobis*
4vv: D, Ct, T, B

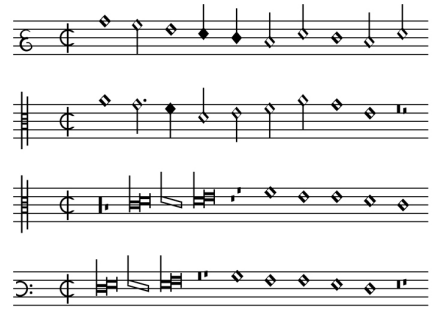
Text Ps. 46:2, 4

Chant GP 106$^{r–v}$ ☙ GR 336 ☙ LU 1009f.

1.p. *Omnes gentes plaudite manibus*



2.p. *Subiecit populos nobis*
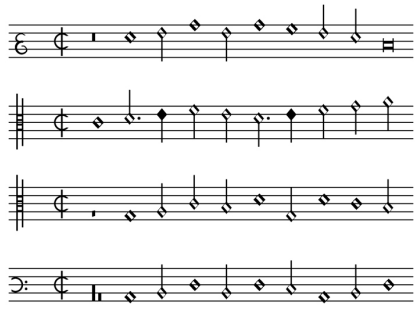


b) alleluia: *Alleluia. Eripe me de inimicis meis*
4vv: [D, Ct, T, B]
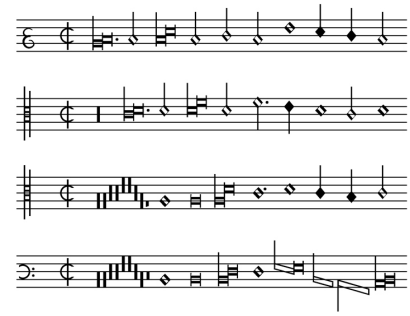
Text Ps. 58:2

Chant GP 106^{v} ☙ GR 343 ☙ LU 1018

Alleluia
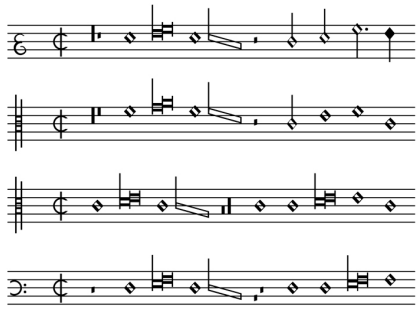


Eripe me de inimicis meis



c) communion: *Inclina aurem tuam*
4vv: [D, Ct, T, B]

Text Ps. 30:3

Chant GP 106^{v}–107^{r} 𝄐 GR 338 𝄐 LU 1012



Source ❖ D-Mbs Mus.ms. 25, [nos. 25–7], fols. 137^{v}–144^{r}
- intr.: *Dominica Septima: introit*[*us*] *L. S.*
- all. & comm.: anon.

Music C.f. mainly in B.

Edition SW ix: 100–3

Literature Heinz 1952: 49f. 𝄐 KBM 5/1: 14* 𝄐 Gasch 2013a: 110f., 173

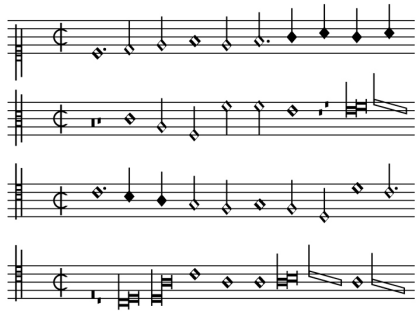
P 30 ‖ *Dominica octava post Octavas Corporis Christi*

a) introit: *Suscepimus Deus misericordiam tuam* — **2.p.** *Magnus Dominus et laudabilis*
4vv: D, Ct, T, B
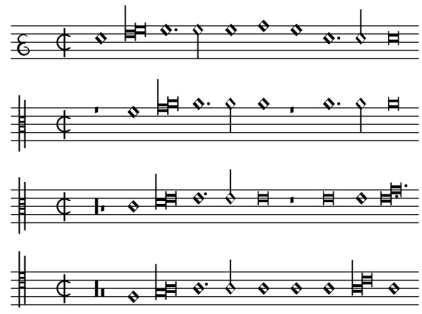
Text Ps. 47:10–11, 2

Chant GP 121^{v}–122^{r} 𝄐 GR 339 𝄐 LU 1361f.

1.p. *Suscepimus Deus misericordiam tuam*



2.p. *Magnus Dominus et laudabilis*
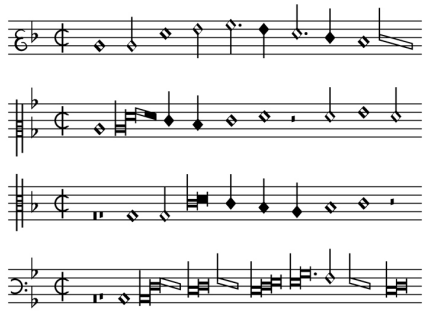


b) alleluia: *Alleluia. Te decet hymnus*
4vv: [D, Ct, T, B]
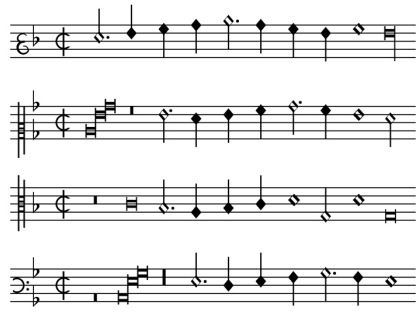
Text Ps. 64:2

Chant GP 107^{r} ⁂ GR 346 ⁂ LU 1022

Alleluia
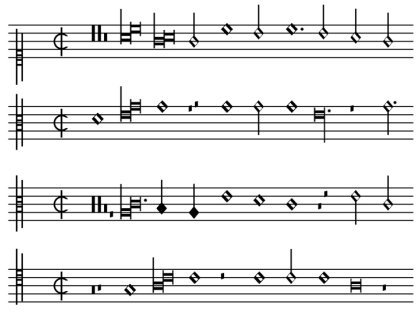


Te decet hymnus



c) communion: *Gustate et videte quoniam suavis*
4vv: [D, Ct, T, B]

Text Ps. 33:9

Chant GP 107^{r} ⁂ GR 341 ⁂ LU 1015f.



Source ❖ D-Mbs Mus.ms. 25, [nos. 28–30], fols. 144^{v}–153^{r}
- intr.: *Domi*[*ni*]*ca Octa*[*va*]*. L. S.*
- all. & comm.: anon.
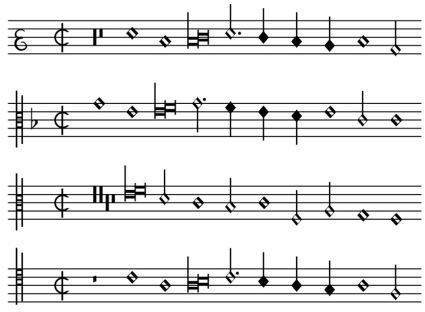
Music C.f. mainly in B (partially transposed).
Related P 30a: P 37a ❧ M 111
Edition SW ix: 104–9
Literature Heinz 1952: 49f. ❧ KBM 5/1: 14* ❧ Gasch 2013a: 173 ❧ Schmid 2013: 358–60, 377, 382f.

P 31 ‖ *Dominica nona post Octavas Corporis Christi*

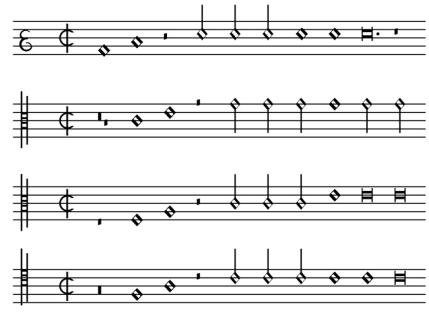
a) introit: *Ecce Deus adiuvat me* — **2.p.** *Deus, in nomine*
4vv: D, Ct, T, B

Text Ps. 53:6–7, 3
Chant GP 107^{r-v} ❧ GR 342 ❧ LU 1016f.

1.p. *Ecce Deus adiuvat me*
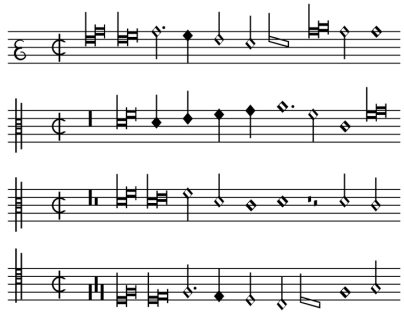


2.p. *Deus, in nomine*



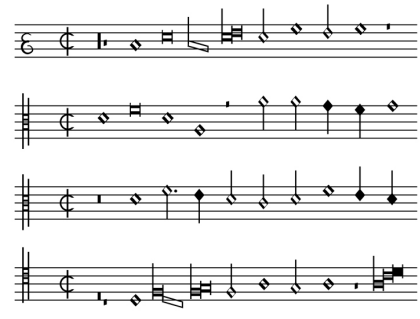
b) alleluia: *Alleluia. Attendite, populе meus, legem meam.*
4vv: [D, Ct, T, B]

Text Ps. 77:1
Chant GP 107^{v}

Alleluia

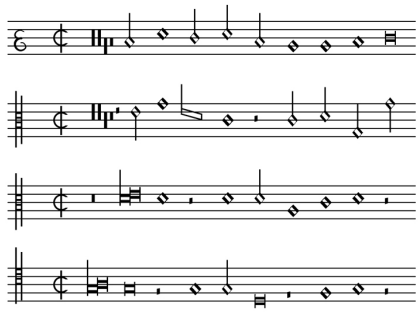


Attendite, populе meus, legem meam



c) communion: *Primum quaerite regnum Dei*
4vv: [D, Ct, T, B]

Text Matt. 6:33
Chant GP 107^{v} ❧ GR 359 ❧ LU 1039f.



Source ❖ D-Mbs Mus.ms. 25, [nos. 31–3], fols. 153^{v}–160^{r}
- intr.: *D[omi]nica Nona. L. S.*
- all. & comm.: anon.

Music C.f. mainly in B (partially paraphrased).

Edition SW ix: 110–14

Literature Heinz 1952: 67f. (intr.), 49f. 𝄋 KBM 5/1: 14* 𝄋 Gasch 2013a: 173
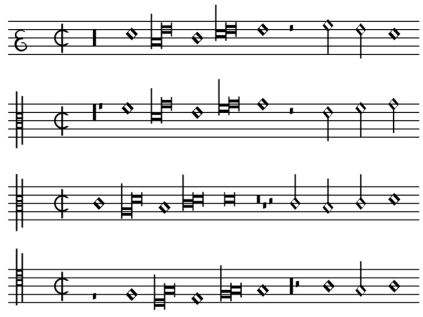
P 32 ‖ *Dominica decima post Octavas Corporis Christi*

a) introit: *Dum clamarem ad Dominum* — **2.p.** *Exaudi Deus orationem meam*
4vv: D, Ct, T, B

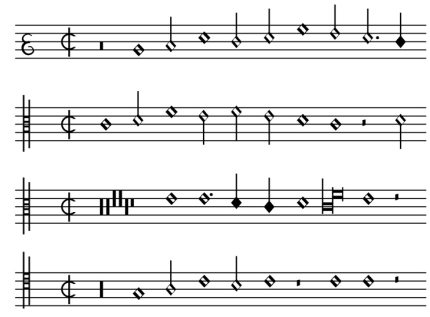
Text Ps. 54:17–20, 23, 2

Chant GP 28^{r} 𝄋 GR 344f. 𝄋 LU 1020f.

1.p. *Dum clamarem ad Dominum*



2.p. *Exaudi Deus orationem meam*

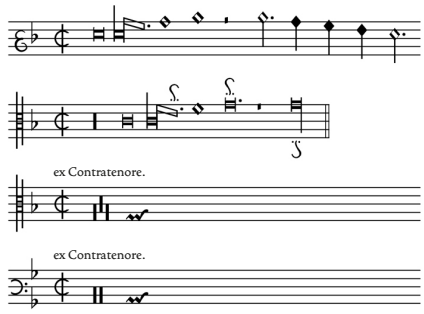


b) alleluia: *Alleluia. Exultate Deo*
4vv: [D, Ct, T, B]
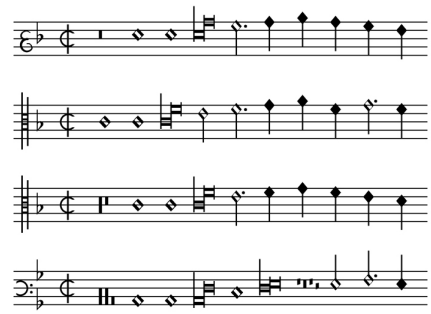
Text Ps. 80:2–3

Chant GP 108^{r} 𝄋 GR 348f. 𝄋 LU 1026

Alleluia
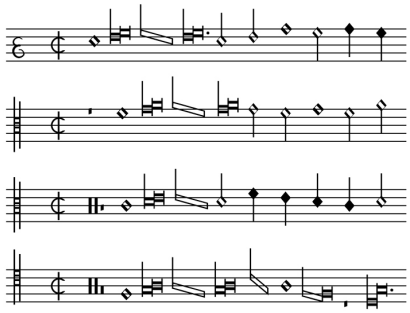


Exultate Deo



c) communion: *Acceptabis sacrificium iustitiae*
4vv: [D, Ct, T, B]

Text Ps. 50:21

Chant GP 28^{v} ✠ GR 347 ✠ LU 1023



Source ❖ D-Mbs Mus.ms. 25, [nos. 34–6], fols. 161^{v}–170^{r}
- intr.: *.L S. D[omi]nica Decima.*
- all. & comm.: anon.

Music C.f. mainly in B (partially transposed); threefold canon between Ct, B (8↓) and T (4↓) in the alleluia section.

Comments With regard to fol. 152^{r} of the MF 1492, Senfl combines the two alleluia verses, leaving out the words 'Sumite psalmum iucundum' of the second verse. The MF 1520, however, notates a completely different verse for this Sunday (fol. 154^{v}): 'Domine Deus salutis meae in die clamavi et nocte coram te.'

Facsimile SW ix: VI

Edition SW ix: 115–21

Literature Heinz 1952: 49f. ✠ KBM 5/1: 14* ✠ Gasch 2013a: 110f., 173, 188 (all.), 191 (all.)

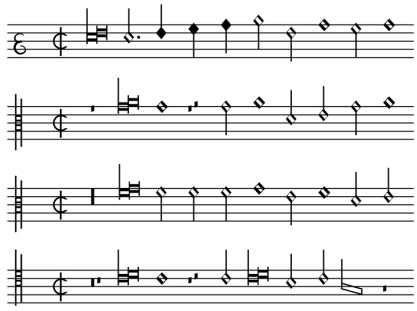
P 33 ‖ *Dominica undecima post Octavas Corporis Christi*

a) introit: *Deus in loco sancto* — **2.p.** *Exurgat Deus*
4vv: D, Ct, T, B

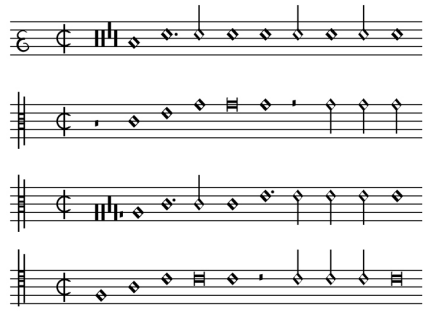
Text Ps. 67:6–7, 36, 2

Chant GP 108^{r} ✠ GR 347f. ✠ LU 1024

1.p. *Deus in loco sancto*



2.p. *Exurgat Deus*
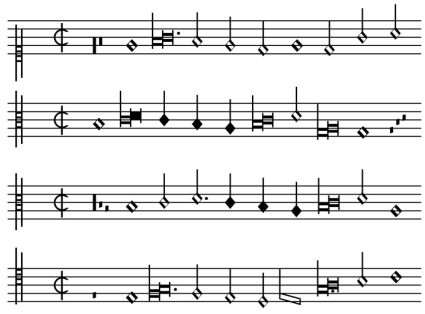


b) alleluia: *Alleluia. Domine, Deus salutis meae*

4vv: [D, Ct, T, B]

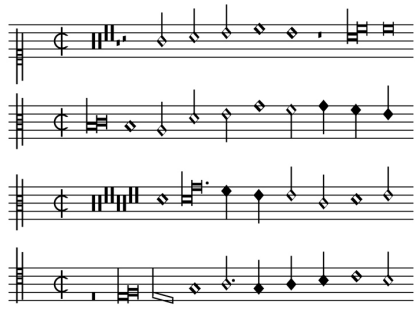
Text Ps. 87:2

Chant GP 108$^{r–v}$ ℘ GR 351f. ℘ LU 1029

Alleluia



Domine, Deus salutis meae

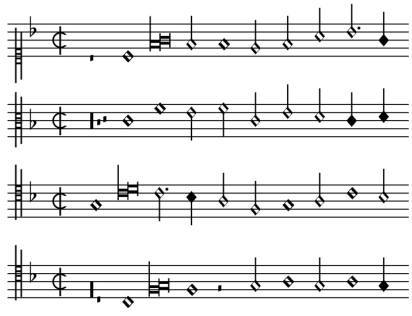


c) communion: *Honora Dominum de tua substantia*

4vv: [D, Ct, T, B]

Text Prov. 3:9–10

Chant GP 108^{v} ℘ GR 349 ℘ LU 1026f.



Source ❖ D-Mbs Mus.ms. 25, [nos. 37–9], fols. 170^{v}–180^{r}
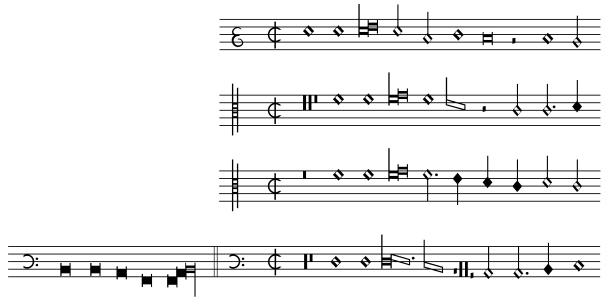
- intr.: *D[omi]nica Vndecima. L. S.*
- all. & comm.: anon.

Music C.f. mainly in B.
Edition SW ix: 122–8
Literature Heinz 1952: 49f. 𝅘𝅥𝅮 KBM 5/1: 14* 𝅘𝅥𝅮 Gasch 2013a: 173 𝅘𝅥𝅮 Schmid 2013: 358, 376

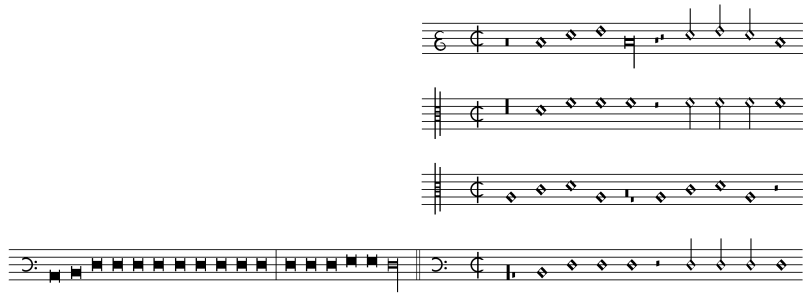
P 34 ‖ *In Dedicatione Templi*

a) introit: *Terribilis est * locus iste* — **2.p.** *Quam dilecta tabernacula tua, Domine, virtutum * concupiscit et deficit*
4vv: D, Ct, T, B
Text Gen. 28:17, 22; Ps. 83:2
Chant GP 168^{v} 𝅘𝅥𝅮 GR [71]f. 𝅘𝅥𝅮 LU 1250

1.p. *Terribilis est * locus iste*
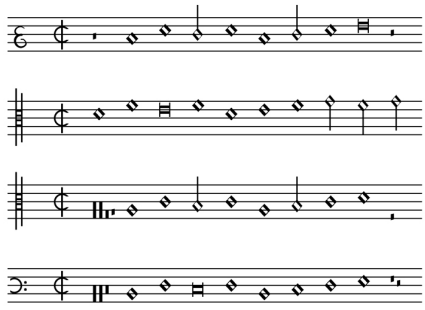


2.p. *Quam dilecta tabernacula tua, Domine, virtutum * concupiscit et deficit*
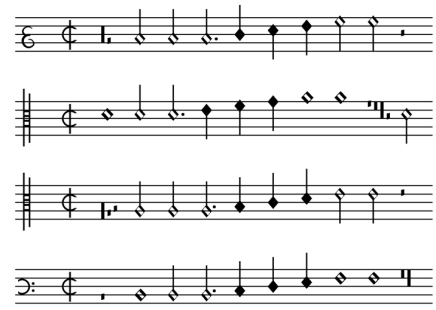


b) *Alleluia*: *Vox exultationis* => **cf. P 51a**

c) sequence: [Psallat ecclesia mater] — * **1.p.** *Haec domus aulae caelestis* — **2.p.** *Et lumine continuo* — **3.p.** *Quam dextera protegat* — **4.p.** *Hic novam prolem gratia* — **5.p.** *Fugiunt universa* — **6.p.** *Hic vox laetitiae* — **7.p.** *Hac in domo*
3–5vv: D1, D2, [Ct], [T], [B]
Text By Notker Balbulus 𝅘𝅥𝅮 AH 53: no. 247 𝅘𝅥𝅮 Chevalier: no. 15712 𝅘𝅥𝅮 Kehrein: no. 866
Chant GP 276$^{r–v}$ 𝅘𝅥𝅮 Moberg: no. 57 𝅘𝅥𝅮 Schubiger: no. 31

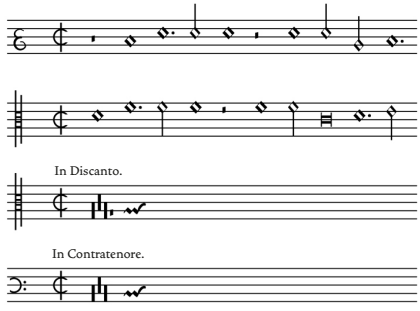
1.p. *Haec domus aulae caelestis*



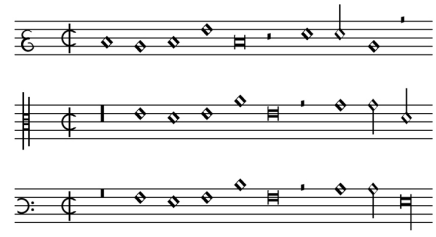
2.p. *Et lumine continuo*



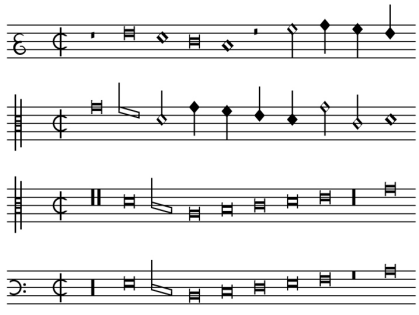
3.p. *Quam dextera protegat*



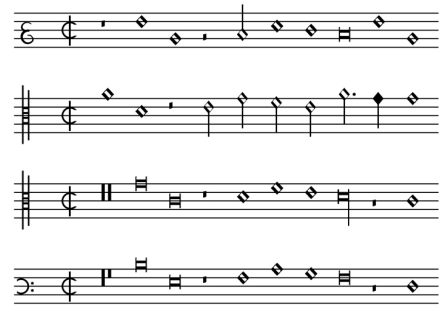
4.p. *Hic novam prolem gratia*



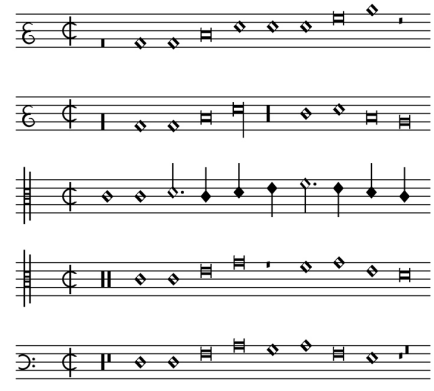
5.p. *Fugiunt universa*



6.p. *Hic vox laetitiae*



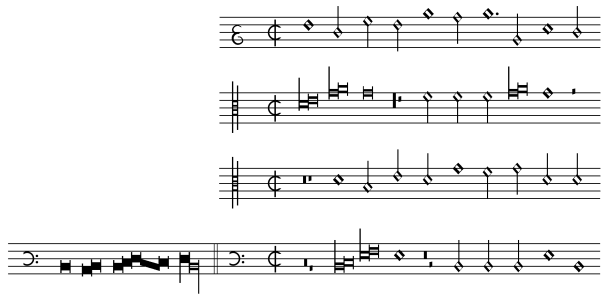
7.p. *Hac in domo*



d) communion: *Domus mea * domus orationis*
4vv: [D, Ct, T, B]

Text Matt. 21:13; Luke 11:10

Chant GP 169^{v} 𝔉 GR [74]f. 𝔉 LU 1253



Source ❖ D-Mbs Mus.ms. 36, [nos. 34–6], fols. 193^{v}–209^{r}
- intr.: *In Dedicatio[n]e templi: introit[us] L. S.*
- sequ.: *L. S.*
- comm.: *Co[mmun]io L. S.*

Music C.f. mainly in B (partially transposed); sequence set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7a, 8); double canon between D/T and Ct/B (8) in 3.p. of sequence

Comments The remark *alleluia | Vox exultatio= | nis. ut sup[ra] de o[mn]ib[us] s[an]ctis* (D-Mbs Mus.ms. 36, fol. 196^{v}) indicates that the same alleluia verse was used as for the feast of All Saints (cf. P 51).

Edition SW x: 11–19

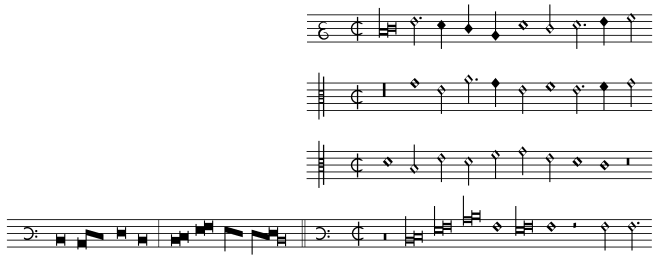
Literature Emmerling 1994, ii: 58–60 (sequ.) 𝔉 Gasch 2013a: 188 (sequ.)

P 35 ‖ *De Veneratione Beatae Mariae Virginis in Adventu Domini*

communion: *Ecce virgo concipiet * et pariet filium*
4vv: [D, Ct, T, B]

Text Isa. 7:14

Chant GP 5^{r} 𝔉 GR 23 𝔉 LU 356



Source ❖ D-Mbs Mus.ms. 38, [no. 4], fols. 19^{v}–21^{r}, *Com[munio] L. S.*

Music C.f. mainly in B.

Edition SW viii: 8

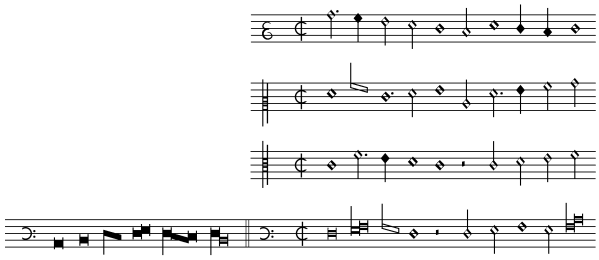
Literature Heinz 1952: 34f. 𝔉 Gasch 2017a: 195–7

P 36 ‖ *De Veneratione Beatae Mariae Virginis*

communion: *Beata viscera *Mariae virginis*
4vv: [D, Ct, T, B]

Text Cf. Luke 11:27

Chant GP 172^{v} 𝄐 GR [80] (pitch differing) 𝄐 LU 1268 (pitch differing)



Source ❖ D-Mbs Mus.ms. 36, [no. 33], fols. 191^{v}–193^{r}, *L. S.*
Possible reference:
An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 76^{v}.

Music C.f. in B.

Comments Burn is mistaken in equating the communion *Beata viscera Mariae* by H. Isaac in A-Wn Mus.Hs. 18745, fols. 52^{v}–53^{r} (T), D-B Mus. ms. 40024, [no. 127], fols. 173^{v}–174^{r} as well as RISM I 91, sig. F$^{*r–v}$ (T) with the current setting ascribed to Senfl. The two settings are not concordant. Although the B of D-Mbs is quite similar to the print version for the first fifteen measures in terms of melody and ligatures, the Munich setting treats the plainchant a fifth higher and differs entirely from the print thereafter. D, Ct, and T differ completely throughout. As in some other cases, the setting in D-Mbs should thus be counted as a reworking of an Isaac composition.

Related P 66d

Edition SW x: 10f.

Literature Burn 2002, i: table 2 𝄐 Gasch 2011a: 322 n. 12 𝄐 Gasch 2017a: 195–7
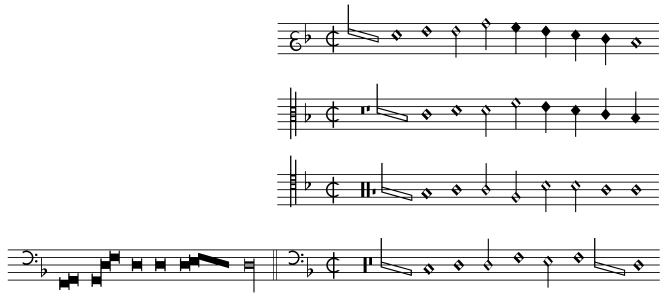
P 37 ‖ *In Festo Purificationis Beatae Mariae Virginis*

a) introit: *Suscepimus Deus *misericordiam tuam* – **2.p.** *Magnus Dominus et laudabilis nimis *in civitate Dei*
4vv: D, Ct, T, B

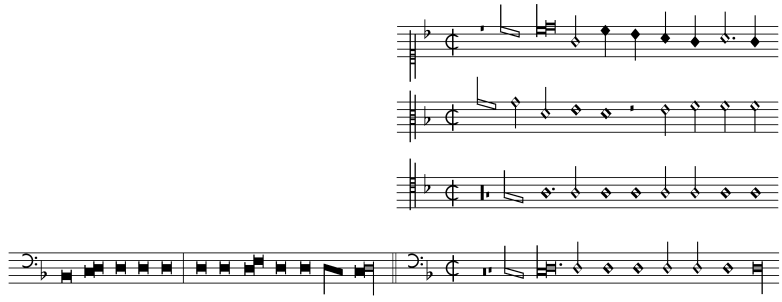
Text Ps. 47:10–11, 2

Chant GP 121^{v}–122^{r} 𝄐 GR 339, 432f. 𝄐 LU 1361f.

1.p. *Suscepimus Deus * misericordiam tuam*



2.p. *Magnus Dominus et laudabilis nimis * in civitate Dei*



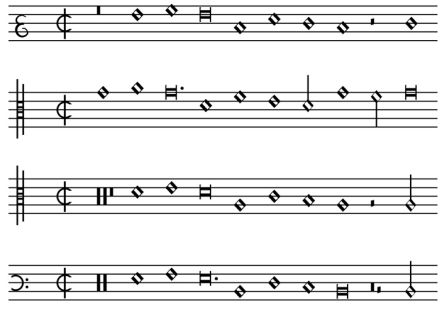
b) sequence: [Concentu parili] — * **1.p.** *Generosi Abrahae* — **2.p.** *Laetare mater et virgo* — **3.p.** *Te virga arida* — **4.p.** *Sed tu tamen* — **5.p.** *Laetare quam scrutator* — **6.p.** *Ergo quique colimus* — **7.p.** *Laus Patri gloriae* — **8.p.** *Laus quoque sancto*

3–5vv: D1, D2, Ct, T, B

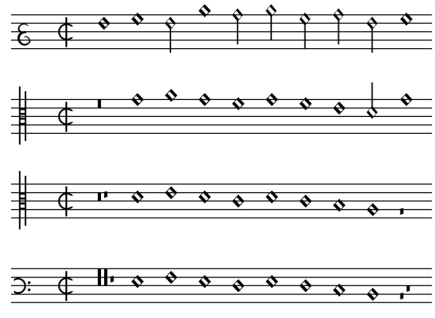
Text By Notker Balbulus 𝄢 AH 53: no. 99 𝄢 Chevalier: no. 3694 𝄢 Kehrein: no. 217 𝄢 Wackernagel i: no. 144, but cf. also no. 465

Chant GP 222^{r}–223^{r} 𝄢 Schubiger: no. 10

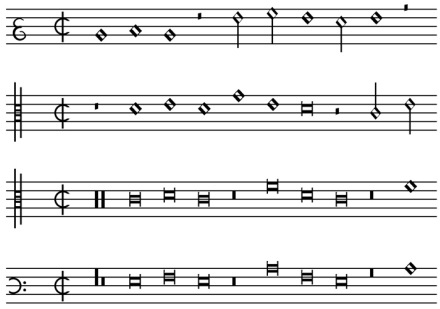
1.p. *Generosi Abrahae*
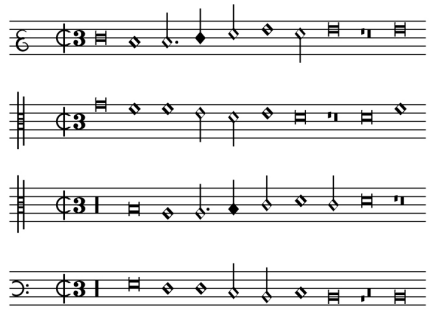


2.p. *Laetare mater et virgo*



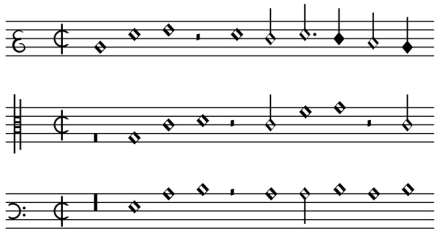
3.p. *Te virga arida*



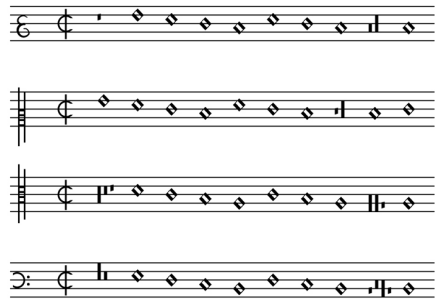
4.p. *Sed tu tamen*



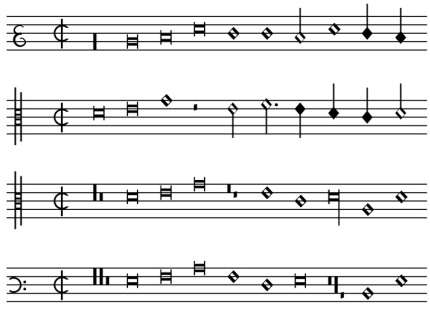
5.p. *Laetare quam scrutator*



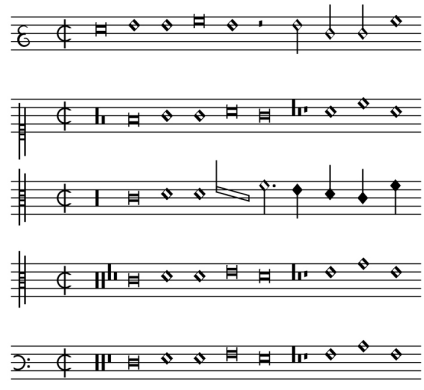
6.p. *Ergo quique colimus*



7.p. *Laus Patri gloriae*



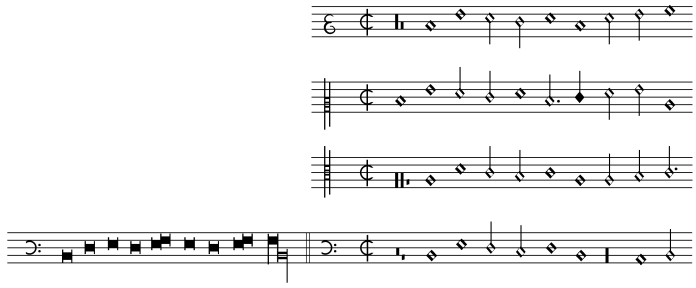
8.p. *Laus quoque sancto*



c) communion: *Responsum accepit Simeon * a Spiritu Sancto*
4vv: D, Ct, T, B

Text Cf. Luke 2:26

Chant GP 122^{v}–123^{r} ❧ GR 435f. ❧ LU 1365



Source ❖ D-Mbs Mus.ms. 38, [nos. 31–3], fols. 143^{v}–162^{r}
- intr.: *In Festo Purificatio*[*n*]*is B. M. virgi*[*ni*]*s: introit*[*us*]*. L.S.*
- sequ.: *L. S.*; on fol. 156^{r} in T the tacet remark: *Letare. Quia tacere te iube*[*n*]*t alij.*
- comm.: *Com*[*munio*]*. L. S.*

References:
❖ D-HEu Cod. Pal. germ. 318, fol. 83^{v}, *49. Purificationis marie* […] *L. Senfl 4.*
❖ D-HEu Cod. Pal. germ. 318, fol. 104^{v}, *Purificationis Marie historia. 4. Sennfl .49.*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Suscepimus Deus 4. vocu*[*m*] *N. 49.*
❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Suscepim*[*us*] *Deus. 4 vocu*[*m*] *N. 49.*

Music C.f. mainly in B (partially transposed); sequence set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7a, 8a, 9).

Related P 37a: P 30a 🜲 M 111

Edition SW viii: 64–75

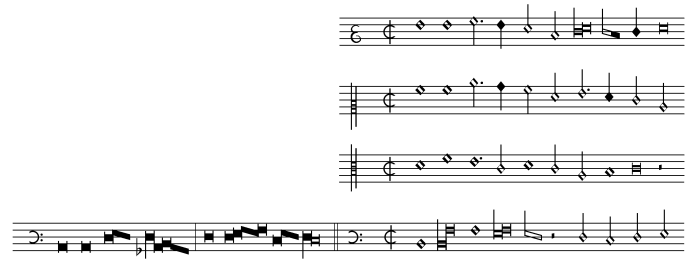
Literature Heinz 1952: 50 (intr.) 🜲 Emmerling 1994, ii: 18f. (sequ.) 🜲 Gasch 2013a: 110, 177 (sequ.) 🜲 Schmid 2013: 360–3, 381–3

P 38 attr. ‖ *In Festo Assumptionis Beatae Mariae Virginis*

communion: *Dilexisti iustitiam * et odisti iniquitatem*
4vv: [D, Ct, T, B]

Text Ps. 44:8

Chant GP 168^{r} 🜲 GR [71] 🜲 LU 1241



Source ❖ D-Mbs Mus.ms. 36, [no. 23], fols. 146^{v}–148^{r}, anon.

Music C.f. mainly in B (transposed).

Comments The current setting was attributed to Senfl by Maier 1879: 37. SW x, Pätzig 1956 (2): (170), and Bente 1968: 95f. share this view. Gasch 2013: 127 also assumes it is a setting by Senfl due to Senfl's manner of completing mass proper cycles for Marian feast days or feasts of Saints with single communion settings; the dense texture of the setting, with its regular imitation which nonetheless combines the usual voice pairs of upper and lower voices; the treatment of the c.f. in the B; and the final section of the composition (mm. 19–28: 'Deus tuus') which is consciously distinguished from the rest of the setting. Nevertheless, he also points out the non-imitative fabric of the section, which is to be found very rarely with Senfl.

Edition SW x: 1

Literature Maier 1879: 37 ✠ Heinz 1952: App. XIV ✠ Pätzig 1956, ii: (170) ✠ Bente 1968: 95f. ✠ Gasch 2013a: 127

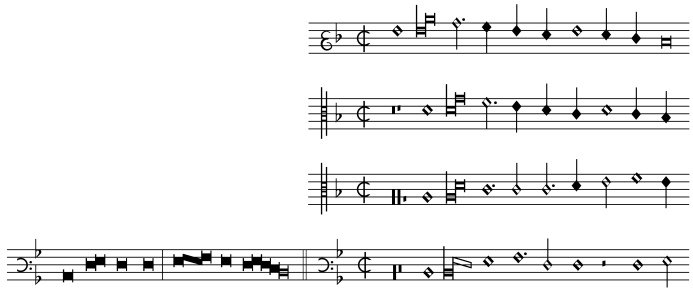
P 39 ‖ *In Festo Nativitatis Beatae Mariae Virginis*

communion: *Diffusa est gratia * in labiis tuis*

4vv: [D, Ct, T, B]

Text Ps. 44:3

Chant GP 167^{v}–168^{r} ✠ GR 559f. ✠ LU 1572



Source ❖ D-Mbs Mus.ms. 36, [no. 26], fols. 161^{v}–163^{r}, *Co*[*mmun*]*io L. S.*

Music C.f. mainly in B (sometimes paraphrased).

Edition SW x: 2f.

P 40 ‖ *In Festo S. Andreae*
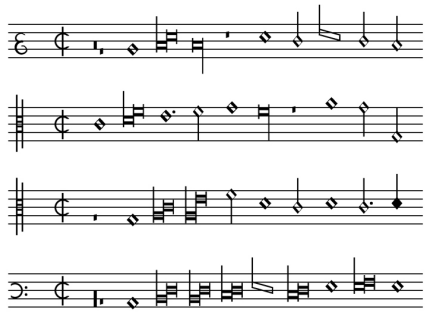
a) alleluia: *Alleluia. Dilexit Andream*

4vv: D, Ct, T, B
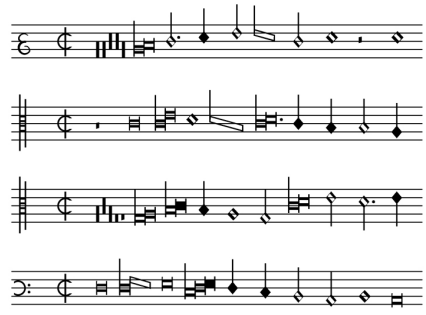
Text MF 1520, fol. 179^{v}

Chant GP 118$^{r–v}$ ✠ GR 393f. ✠ LU 1305

Alleluia



Dilexit Andream

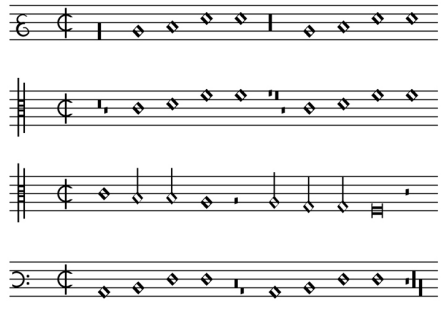


b) sequence: [Deus in tua virtute] — * **1.p.** *Piscatio nati tui* — **2.p.** *His legibus Achaiam* — **3.p.** *Miraculis virtutibus* — **4.p.** *Istum crucis socium* — **5.p.** *Nos igitur peccatis nostris* — **6.p.** *Nunc intercessione tuearis*
4vv: [D, Ct, T, B]

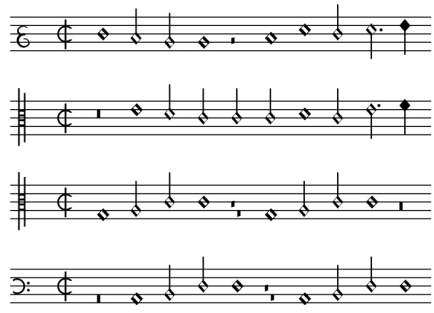
Text By Notker Balbulus ✻ AH 53: no. 122 ✻ Chevalier: no. 4449 ✻ Kehrein: no. 398

Chant GP 212^{r-v}

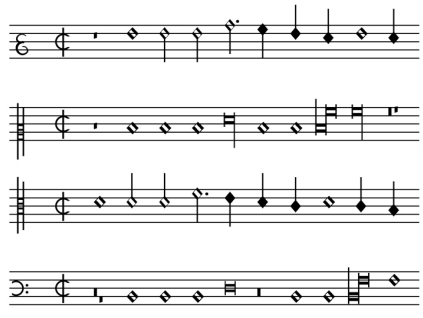
1.p. *Piscatio nati tui*



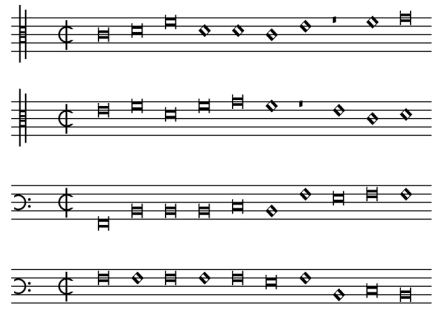
2.p. *His legibus Achaiam*



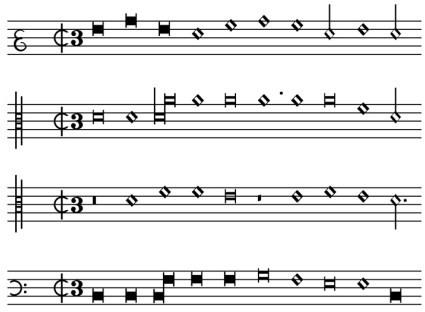
3.p. *Miraculis virtutibus*



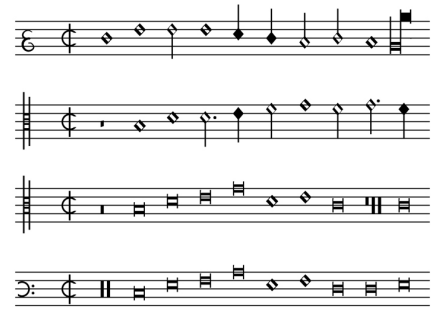
4.p. *Istum crucis socium*



5.p. *Nos igitur peccatis nostris*



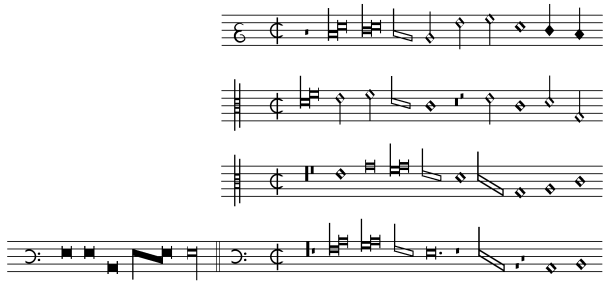
6.p. *Nunc intercessione tuearis*



c) communion: *Venite post me * faciam vos piscatores hominum*
4vv: [D, Ct, T, B]

Text Matt. 4:19–20; cf. Mark 1:17–18

Chant GP 118^{v} 𝄢 GR 395 𝄢 LU 1306



Source ❖ D-Mbs Mus.ms. 37, [nos. 1–3], fols. 3^{v}–15^{r}
- intr.: *De S[an]cto Andrea. Ludouic[us] Sennphli[us].*
- sequ.: *Prosa*, anon.; remark on fol. 11^{v} (= 4.p.): *Ad voces aequales.*
- comm.: *Co[mmun]io.*, anon.

Music C.f. mainly in B (partially transposed); sequence set for *alternatim* performance (2a, 2b, 3a, 4a, 5a, 6); 4.p. of sequence set as a double retrograde canon (notated in the shape of a diagonal cross [St Andrew's cross]).

Facsimile SW x: VI

Edition SW x: 72–7

Literature Emmerling 1994, ii: 22 (sequ.) Gasch 2013a: 130, 188 (sequ.), 193 (sequ.)

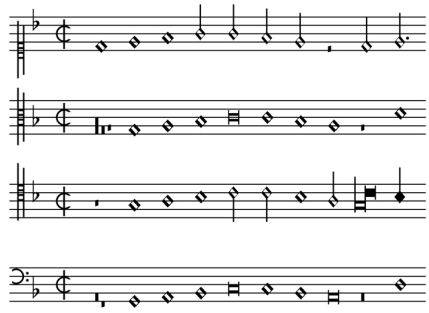
P 41 ‖ *In Festo S. Nicolai*

sequence: 1.p. *Laude Christo debita* — **2.p.** *Res miranda nimium* — **3.p.** *Sacer a cunabulis* — **4.p.** *Puer carnem domuit* — **5.p.** *Voce lapsa caelitus* — **6.p.** *Aurum clam exhibuit* — **7.p.** *Vocatur in tempestate* — **8.p.** *Tandem bene meritum* — **9.p.** *Sepulcrum marmoreum* — **10.p.** *Depulso per odium* — **11.p.** *Magne Deus Adonai* — **12.p.** *In hoc festo tui praesulis* — **13.p.** *Inde nos divinitus* — **14.p.** *Fac nos ipsum videre*
2–4vv: D, Ct, T, B

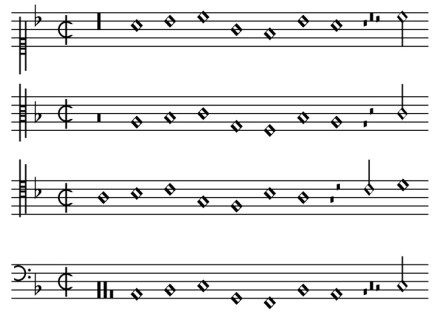
Text AH 55: no. 265 𝄢 Chevalier: no. 10249

Chant GP 214^{v}–216^{r}
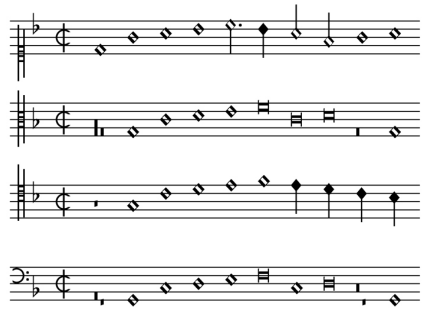
1.p. *Laude Christo debita*



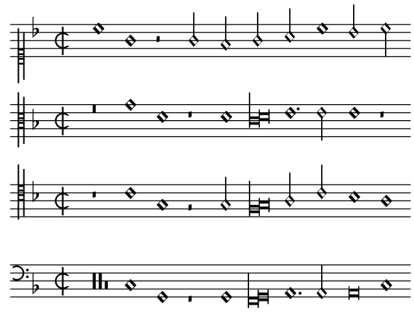
2.p. *Res miranda nimium*



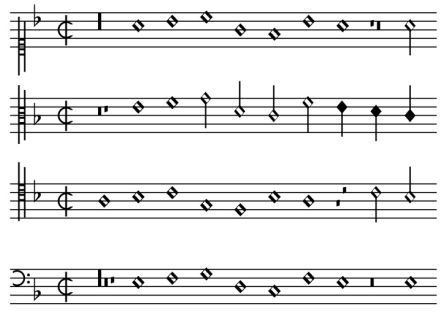
3.p. *Sacer a cunabulis*



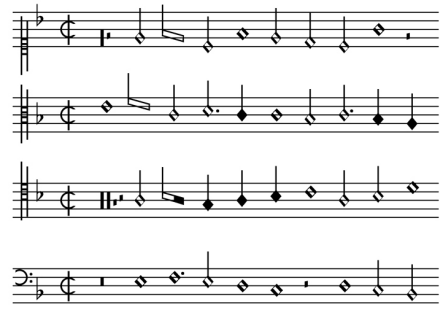
4.p. *Puer carnem domuit*



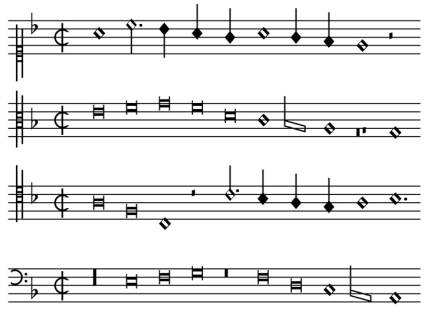
5.p. *Voce lapsa caelitus*



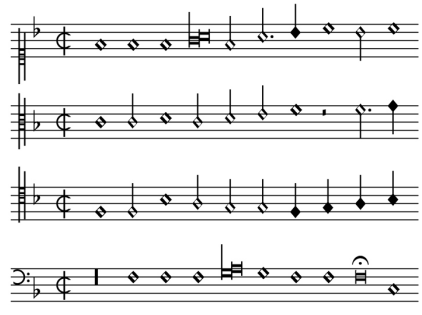
6.p. *Aurum clam exhibuit*



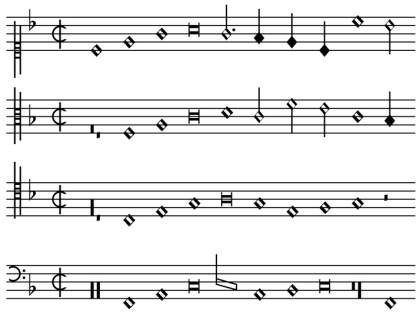
7.p. *Vocatur in tempestate*



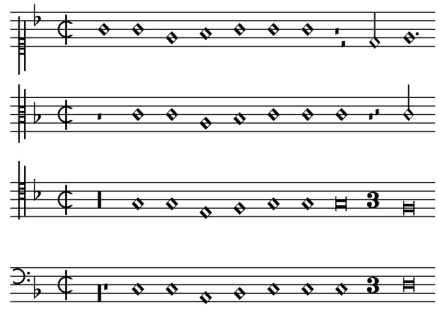
8.p. *Tandem bene meritum*



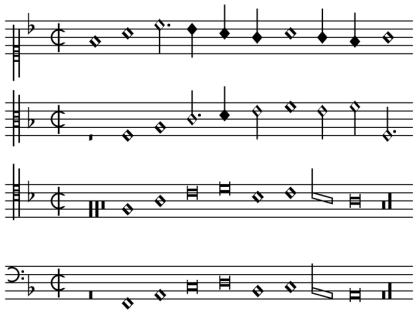
9.p. *Sepulcrum marmoreum*



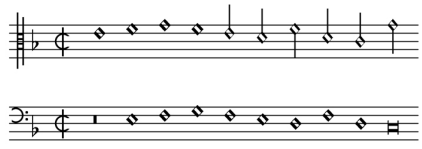
10.p. *Depulso per odium*



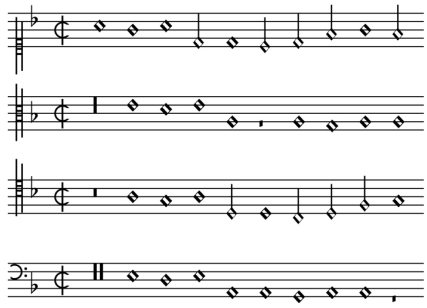
11.p. *Magne Deus Adonai*



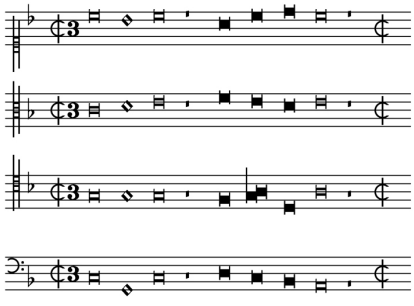
12.p. *In hoc festo tui praesulis*



14.p. *Fac nos ipsum videre*



13.p. *Inde nos divinitus*



Source ❖ D-Mbs Mus.ms. 37, [no. 4], fols. 15^{v}–34^{r}, *In festo s*[*an*]*cti Nicolai: Prosa. L. S.*

Possible reference:

An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 15^{v}.

Music C.f. in B (partially transposed); sequence set for *alternatim* performance (1a, 2a, 3a, 4a, 5a, 6a, 7a, 8a, 9a, 10a, 11a, 12a, 13a, 14a; O Narcisse fons eloquio: 12a, 13a, 14a).

Comments The last three sections of the sequence have a second text underlay in red ink: (12.p.) *O Narcisse fons eloquio* – (13.p.) *Christe lux et gloria* – (14.p.) *Fac nos frui cum beatis*. These are the last three sections of the sequence for St Afra *Verbum sapientiae* (AH 55: no. 46; Chevalier: no. 21387, 25, 27, 29), which were used as a sequence on its own for the feast of St Narcissus in Augsburg.

Edition SW x: 78–87

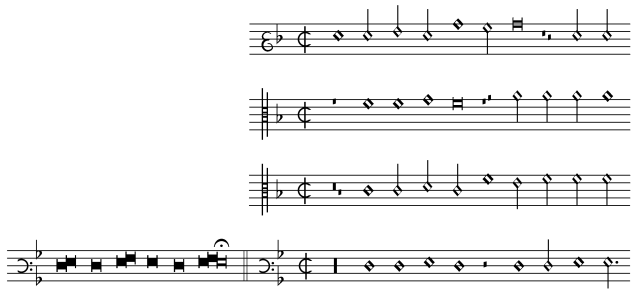
Literature Emmerling 1994, ii: 45 (sequ.) ❧ Gasch 2013a: 130–5 (all., sequ.), 137f. (sequ.)

P 42 ‖ *In Festo S. Thoma Apostolo*

communion: *Mitte manum tuam * et cognosce loca clavorum*
4vv: [D, Ct, T, B]

Text John 20:27

Chant GP 89^{v} 𝄐 GR 407 𝄐 LU 1328



Source ❖ D-Mbs Mus.ms. 37, [no. 5], fols. 34^{v}–35^{r}, *De s[an]cto Thoma Ap[osto]lo. Co[mmun]io. L.S.*

Music C.f. in B.

Edition SW x: 87

Literature Gasch 2013a: 136

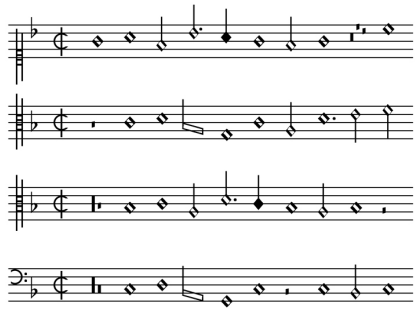
P 43 attr. ‖ *In Festo Conversionis S. Pauli*

sequence: [Dixit Dominus ex Basan] – * **1.p.** *Per verbum suum* – **2.p.** *Ego sum Christus* – **3.p.** *Dum cognito credidit* – **4.p.** *Dum Paulus in ore omnium* – **5.p.** *Cum patre qui regnat* – **6.p.** *Collegit universas species* – **7.p.** *Qui convertendis conversum* – **8.p.** *Quia turba gentium*
3–4vv: [D, Ct, T, B]

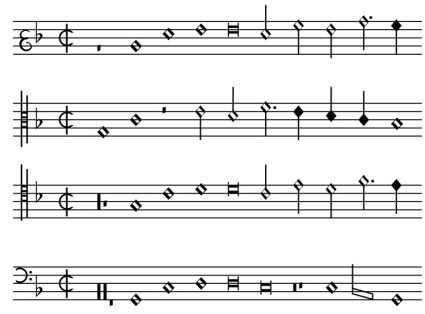
Text Attributed to Godescalcus Lintpurgensis 𝄐 AH 50: no. 269 𝄐 Chevalier: no. 4786 𝄐 Kehrein: no. 384 𝄐 Wackernagel i: no. 162

Chant GP 221^{r}–222^{r} 𝄐 Moberg: no. 42 𝄐 Schubiger: no. 50

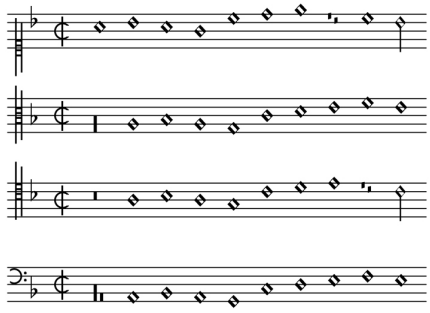
1.p. *Per verbum suum*



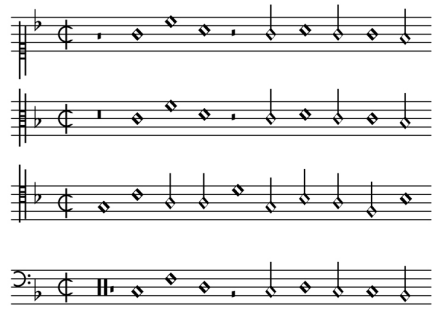
2.p. *Ego sum Christus*



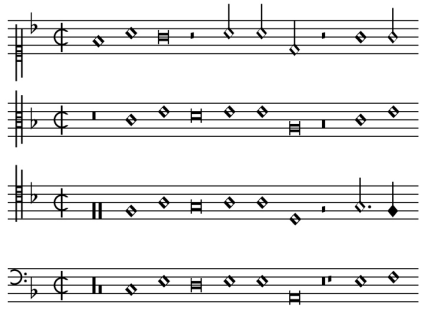
3.p. *Dum cognito credidit*



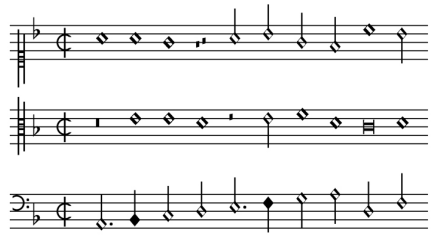
4.p. *Dum Paulus in ore omnium*



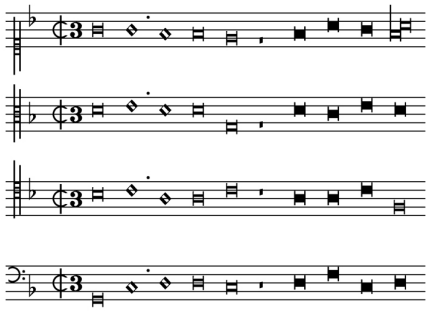
5.p. *Cum patre qui regnat*



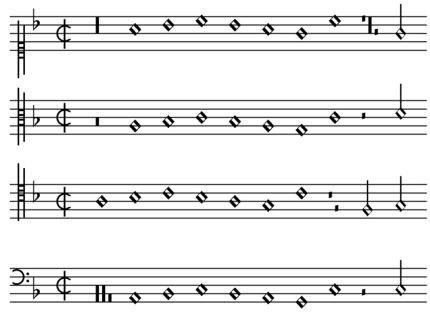
6.p. *Collegit universas species*



7.p. *Qui convertendis conversum*



8.p. *Quia turba gentium*



Source ❖ D-Mbs Mus.ms. 37, [no. 8], fols. 44^{v}–56^{r}, anon.

Music C.f. in B (transposed).

Comments The sequence itself is transmitted anonymously and was attributed to Senfl by Maier 1879: 35. SW x, Heinz 1952: App. XII, Pätzig 1956 (2): 174, 191, Bente 1968: 85 n. 3, and Gasch 2013a: 136f. share this view.

Edition SW x: 88–92

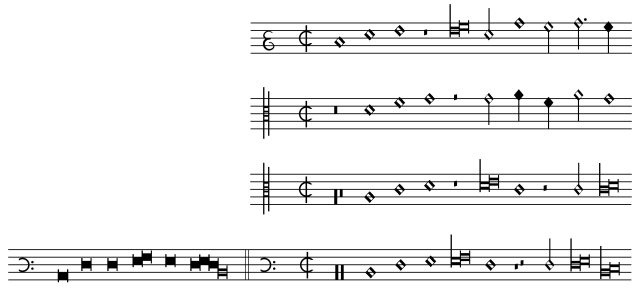
Literature Heinz 1952: App. XII ❧ Pätzig 1956, ii: (174), (191) ❧ Bente 1968: 85 n. 3 ❧ Emmerling 1994, ii: 24 (sequ.) ❧ Gasch 2013a: 136–8

P 44 ‖ *In Festo S. Agatha*

communion: *Qui me dignatus est * ab omni plaga*
4vv: [D, Ct, T, B]

Text MF 1520, fol. 187^{v}

Chant GP 123^{r} 𝄐 GR 437f. 𝄐 LU 1370



Source ❖ D-Mbs Mus.ms. 37, [no. 9], fols. 54^{v}–56^{r}, *De S[an]cta Agatha Co[mmun]io. Lud: S.*

Music C.f. in B.

Edition SW x: 93f.

Literature Gasch 2013a: 138
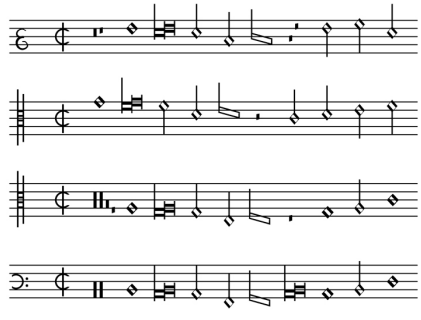
P 45 ‖ *In Festo Cathedrae S. Petri*

a) tract: *Tu es Petrus* – **2.p.** *Et portae inferi* – **3.p.** *Et quodcumque ligaveris* – **4.p.** *Et quodcumque solveris*
4vv: D, Ct, T, B
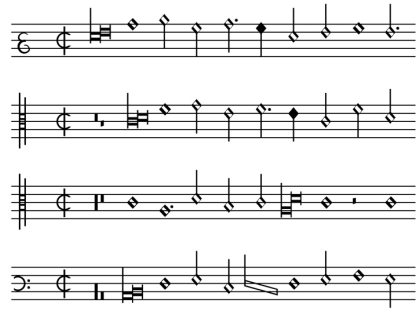
Text Matt. 16:18–19

Chant GP 123$^{r–v}$ 𝄐 GR 409f. 𝄐 LU 1332f.

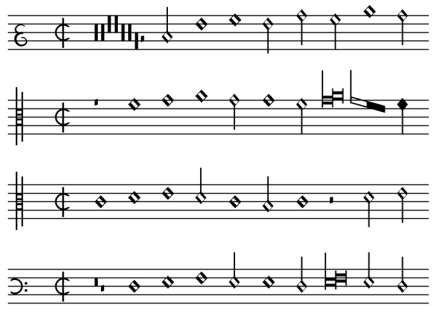
1.p. *Tu es Petrus*
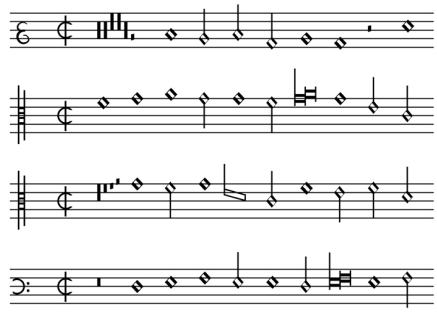


2.p. *Et portae inferi*



3.p. *Et quodcumque ligaveris*



4.p. *Et quodcumque solveris*



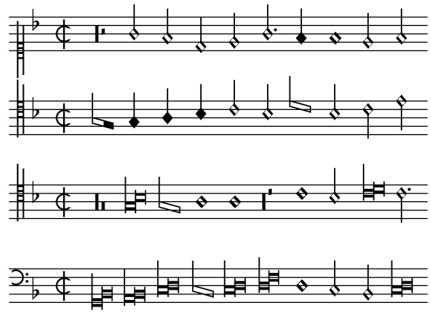
b) alleluia (confl.)**:** *Alleluia. Gaudete iusti in Domino*

4vv: D, Ct, T, B
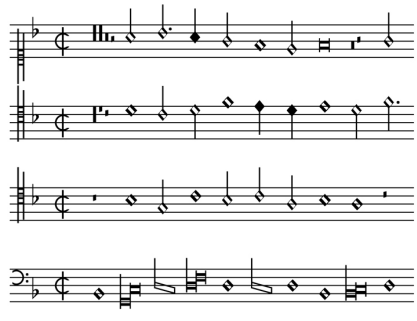
Text Ps. 32:1

Chant GP 124^{v} 𝄋 GR 406 𝄋 LU 1327

Alleluia



Gaudete iusti in Domino



Sources ❖ D-Mbs Mus.ms. 37, [nos. 10–11], fols. 56^{v}–70^{r}

- tract: *In Kathedra s*[*an*]*cti Petri. tract*[*us*] *Lud: Sen*[*n*]*fl.*
- all.: *L. S.*

Alleluia also in

❖ RISM I 91 (GB-Lbl), *De Martiribus Offitium*, sig. t3$^{r–v}$ (D), sig. [xx4]^{v} (A), sig. T3$^{r–v}$ (T), sig. VV2^{v} (B), [Heinrich Isaac]; D with wrong cleffing (G clef instead of C1); D/A/T with different text: *Gaudete* [et exultate] *iusti quoniam copiosa merces est in caelis*; B with different text: *Gaudete sancti Dei omnes quoniam …*

Music C.f. in B (partially transposed).

Comments The alleluia is transmitted anonymously. Due to its inclusion in CCIII, Heinz 1952: 79, 84 took it as a composition by H. Isaac. SW x and Gasch assume it is a setting by Senfl.

Related P 45a: P 46b (communion)

Editions SW x: 94–102 𝄋 alleluia in Isaac/Cuyler 1950: 128–30

Literature Heinz 1952: 79, 84, App. VII 𝄋 Pätzig 1956, ii: (103), (203) 𝄋 Gasch 2011a: 323f., 339 𝄋 Gasch 2013a: 138f.

P 46 ‖ *In Festo SS. Apostolorum Petri et Pauli*

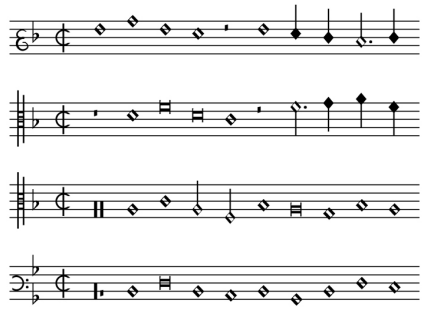
a) sequence: [Petre summe Christi pastor] – * **1.p.** *Ecclesiam vestris* – **2.p.** *Nam Dominus, Petre, caelorum* – **3.p.** *Mare planta te* – **4.p.** *Doctilogos, philosophos* – **5.p.** *Postremo victis omnibus barbaris* – **6.p.** *Te crux associat*

4vv: D, Ct, T, B
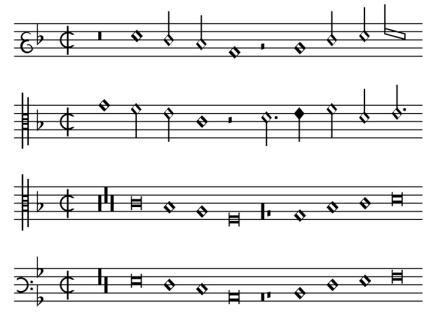
Text By Notker Balbulus ❧ AH 53: no. 210 ❧ Chevalier: no. 14871 ❧ Kehrein: no. 394

Chant GP 233^{r}–234^{r} ❧ Moberg: no. 15a ❧ Schubiger: no. 26

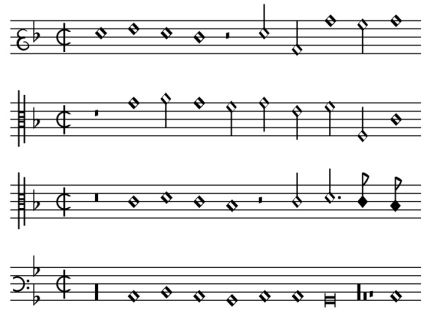
1.p. *Ecclesiam vestris*



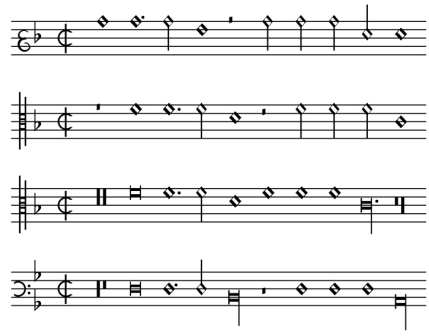
2.p. *Nam Dominus, Petre, caelorum*



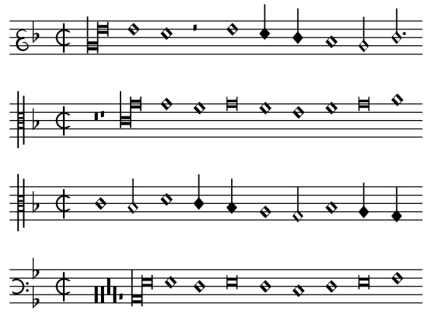
3.p. *Mare planta te*



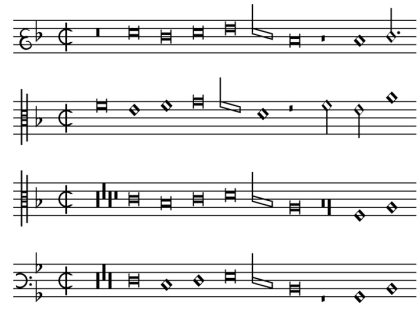
4.p. *Doctilogos, philosophos*



5.p. *Postremo victis omnibus barbaris*
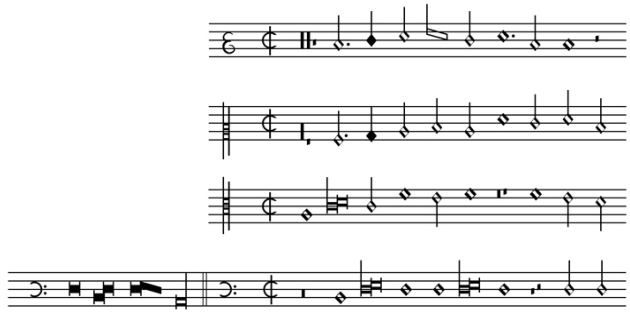


6.p. *Te crux associat*



b) communion (confl.)**:** *Tu es Petrus * et super hanc petram*
4vv: D, Ct, T, B

Text Matt. 16:18

Chant GP 131r–v 𝄐 GR 412 𝄐 LU 1521



Sources D-Mbs Mus.ms. 35, [nos. 8–9], fols. 34v–46r
- sequ.: *Prosa. Lud: Sennfl*
- comm.: *L. S.*

Communion also in
❖ D-B Mus.ms. 40024, [no. 145], fols. 211v–212r, *COM[M]VNIO.*, anon.
❖ RISM I 91 (GB-Lbl), sig. h*3r–v (D), sig. ll*3v (A), sig. H*2r (T), sig. HH*v (B), [Heinrich Isaac]
Possible reference:
An anon. setting of the communion is mentioned in D-HEu Cod. Pal. germ. 318, fol. 77r.

Music C.f. in B (partially transposed); sequence set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7).

Comments The communion is transmitted anonymously. It is attributed to Isaac by Heinz 1952: 80, 84; to Senfl by SW x and Gasch 2011a: 324.
Compared to the CCIII, the final passage of the intonation of the communion differs in D-B Mus. ms. 40024. Above, the setting shows a different musical texture in comparison with Isaac's alleluia verse for the same mass proper cycle.

Related P 46b: P 45a (tract)

Editions SW x: 20–5 𝄐 Isaac/Cuyler 1950: 374f.

Literature Heinz 1952: 80, 84, App. XVI 𝄐 Pätzig 1956, ii: (147) 𝄐 Pätzig 1964 𝄐 Emmerling 1994, ii: 57f. (sequ.) 𝄐 Burn 2002, i: 105 𝄐 Gasch 2011a: 324, 339

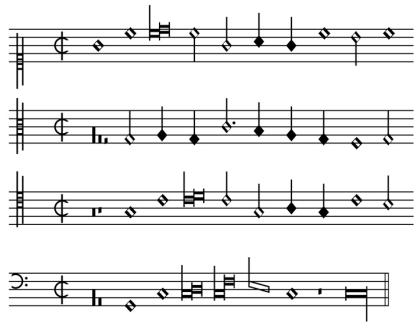
P 47 ‖ *In Festo S. Mariae Magdalenae*

alleluia: *Alleluia. Maria haec est illa*
4vv: D, Ct, T, B
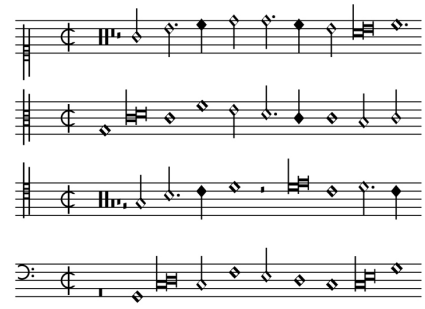
Text MF 1520, fol. 211r (differing)

Chant GP 132v

Alleluia



Maria haec est illa



Source ❖ D-Mbs Mus.ms. 35, [no. 11], fols. 70^{v}–74^{r}, *In Festo Ma*[*r*]*ie Magdale*[*ne*]. *Lud: S.*

Music C.f. mainly in B (transposed); in mm. 50–8: incorporation of the invocation 'Domine Jesu Christe' which is neither notated in the Freising missal nor in those from Konstanz or Passau; clearly reminiscent of Isaac's setting of the same text (cf. the edition of CCII in DTÖ 32: 106).

Edition SW x: 26–8

Literature Gasch 2013a: 141

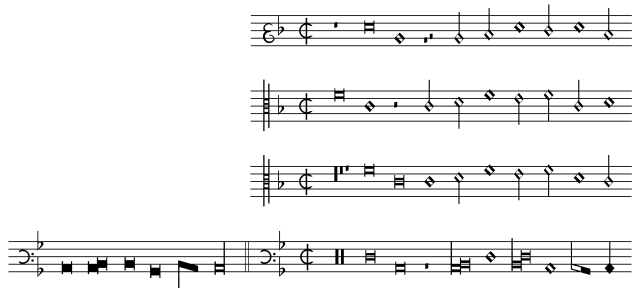
P 48 ‖ *In Festo Transfigurationis Domini*

a) introit: *In excelso throno * vidi sedere virum* — **2.p.** *Iubilate Deo omnis terra * servite Domino in laetitia*
4vv: D, Ct, T, B

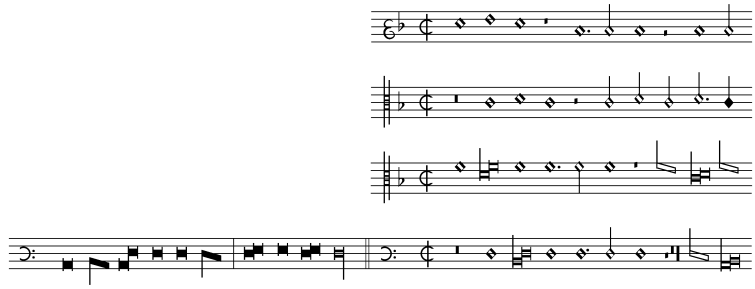
Text Ps. 99:2

Chant GP 19^{r} 𝄋 GR 64 𝄋 LU 477f.

1.p. *In excelso throno * vidi sedere virum*



2.p. *Iubilate Deo omnis terra * servite Domino in laetitia*
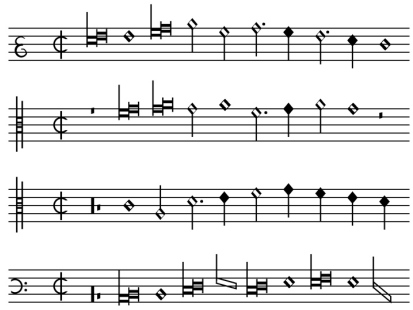


b) alleluia: *Alleluia. Dominus regnavit decorem induit*
4vv: [D, Ct, T, B]

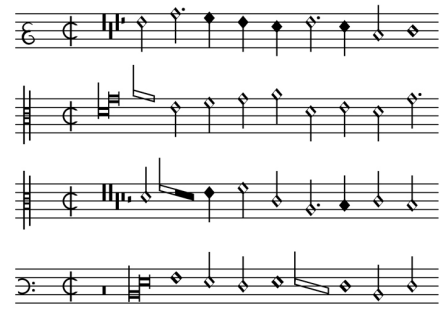
Text Ps. 92:1

Chant GP 12$^{r–v}$ ✠ GR 31f. ✠ LU 405

Alleluia



Dominus regnavit decorem induit

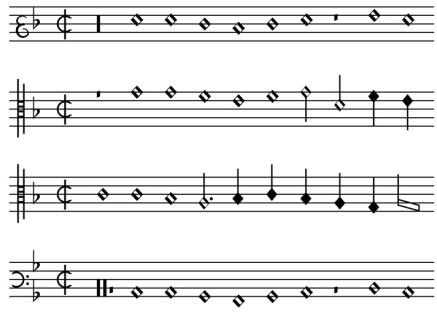


c) sequence: [Speciosus forma prae natis] – * **1.p.** *Vultum desiderant cuius* – **2.p.** *Hodie formae pandit divinae* – **3.p.** *Caro sanguis non revelavit* – **4.p.** *Hic est natus mihi* – **5.p.** *Tu Petre, Jacobe* – **6.p.** *Mirabile secretum* – **7.p.** *Te caeli claviger* – **8.p.** *Nunc homo supra hominem* – **9.p.** *Maiestatis in paternae* – **10.p.** *Quo nos post te*
2–5vv: D, Ct1, Ct2, T, V, B

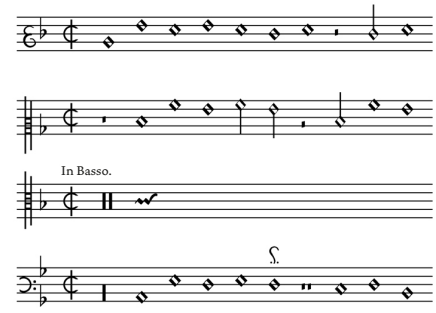
Text Attributed to Godescalcus Lintpurgensis ✠ AH 50: no. 274 ✠ Chevalier: no. 19257 ✠ Kehrein: no. 42

Chant GP 242^{v}–244^{r} ✠ Moberg: no. 43

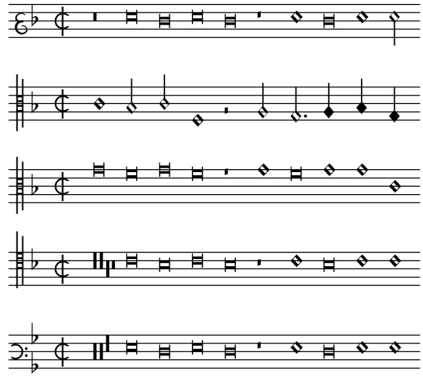
1.p. *Vultum desiderant cuius*
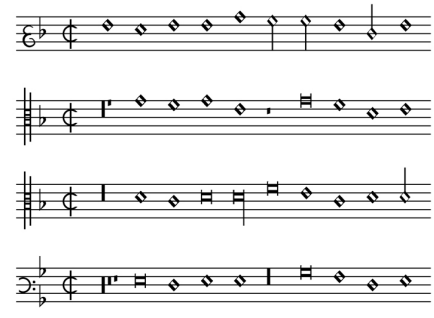


2.p. *Hodie formae pandit divinae*



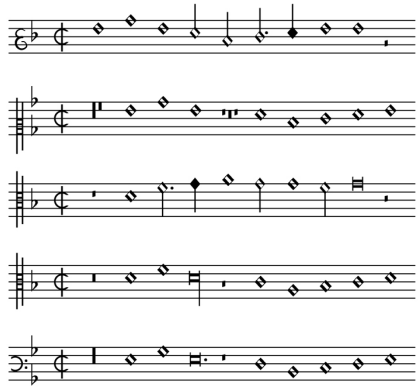
3.p. *Caro sanguis non revelavit*



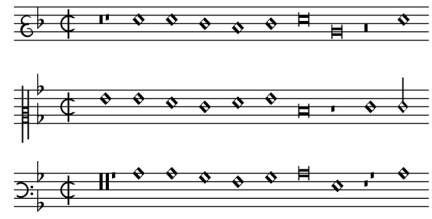
4.p. *Hic est natus mihi*



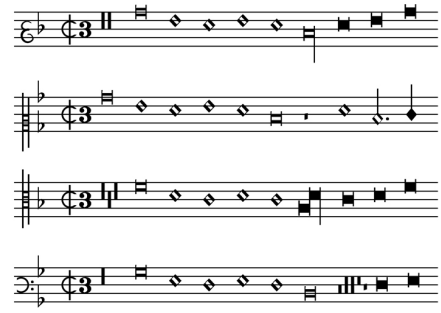
5.p. *Tu Petre, Jacobe*



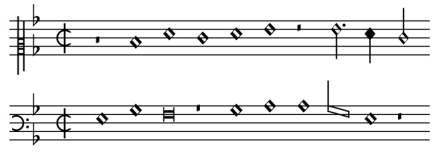
6.p. *Mirabile secretum*



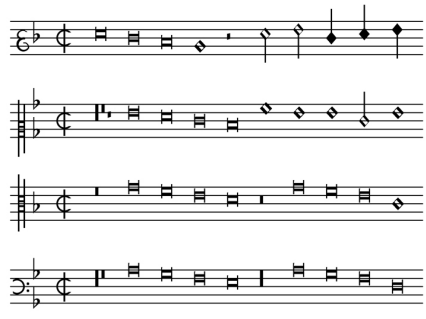
7.p. *Te caeli claviger*



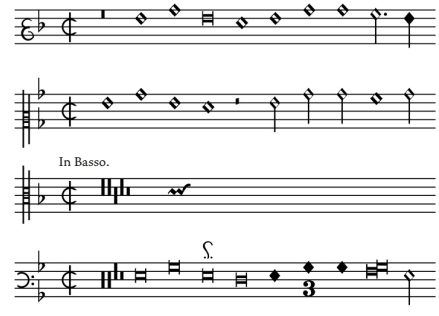
8.p. *Nunc homo supra hominem*



9.p. *Maiestatis in paternae*



10.p. *Quo nos post te*



Source ❖ D-Mbs Mus.ms. 35, [nos. 14–16], fols. 88^{v}–109^{r}
- intr.: *De tra*[*n*]*sfiguratio*[*n*]*e d*[*omin*]*i: introit*[*us*] *Ludouicus: Sennfl.*
- all.: anon.
- sequ.: *L. S.*

Music C.f. in B (partially transposed); sequence set for *alternatim* performance (2a, 3a, 4b, 5a, 6b, 7a, 8a, 9b, 10a, 11); 5.p. of sequence set as canon between B and T (5↓); 10.p. of sequence set as canon between B and T (5↑).

Comments Senfl's setting of the text of the introit differs from the Freising missal and follows the books in Augsburg, Passau, and Salzburg (Gasch 2013a: 143).

Edition SW x: 28–39

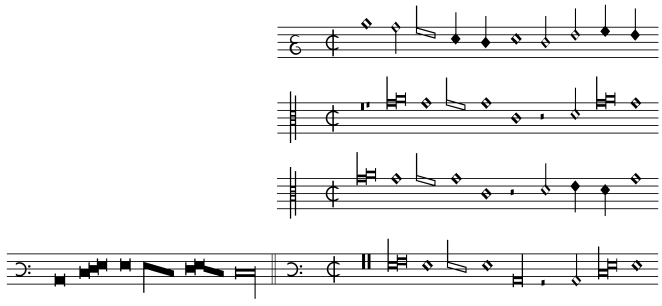
Literature Emmerling 1994, ii: 70 (sequ.) ✂ Gasch 2013a: 143, 176f. (sequ.), 188 (sequ.) ✂ Schmid 2013: 359f., 378

P 49 ‖ *In Festo S. Laurentii*

communion: *Qui mihi ministrat * me sequatur*
4vv: [D, Ct, T, B]

Text John 12:26

Chant GP 135^{r} ✂ GR [15] ✂ LU 1141



Source ❖ D-Mbs Mus.ms. 35, [no. 20], fols. 125^{v}–127^{r}, *Co*[*mmun*]*io. L. S.*

Music C.f. mainly in B (transposed).

Edition SW x: 40

Literature Gasch 2013a: 143f.
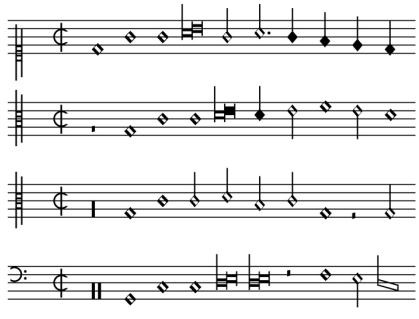
P 50 ‖ *In Festo S. Ursulae cum Sociis* (by H. Isaac and L. Senfl)

sequence: 1.p. *Virginalis turma sexus* – **2.p.** *Britannorum insulae* – **3.p.** *Procos mitit* – **4.p.** *Interim Ursula* – **5.p.** *Aura flante* – **6.p.** *Relictis navibus* – **7.p.** *Quam in portu* – **8.p.** *O felix Colonia* – **9.p.** *Feliciora virginum*
3–4vv: D, Ct, T, B
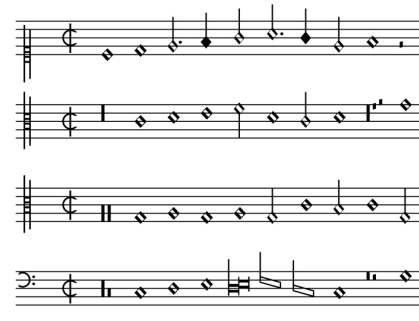
Text AH 53: no. 333 ✂ Chevalier: no. 21626

Chant GP 259^{v}–261^{r}
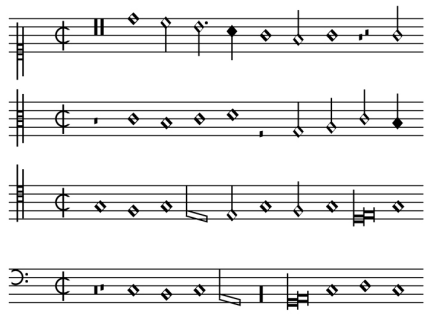
1.p. *Virginalis turma sexus*



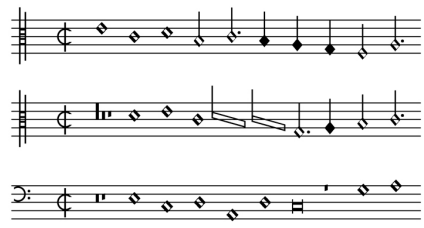
2.p. *Britannorum insulae*



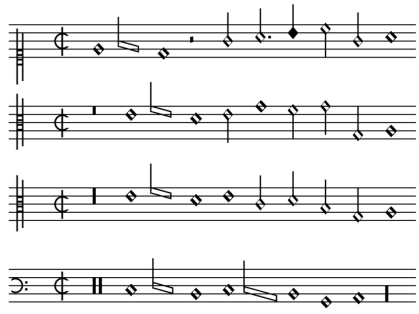
3.p. *Procos mitit*



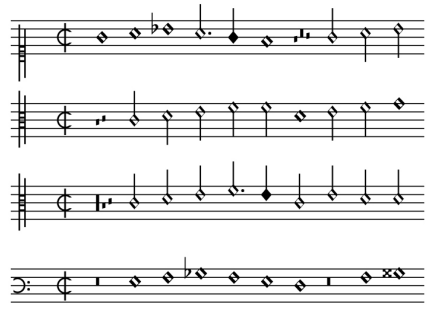
4.p. *Interim Ursula*



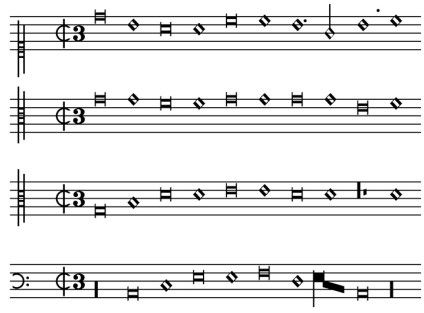
5.p. *Aura flante*



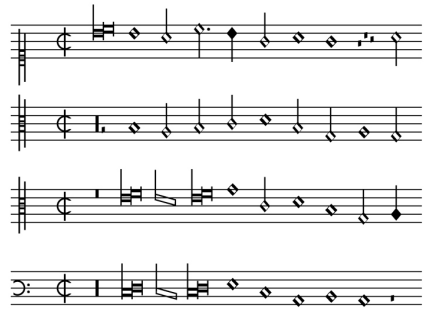
6.p. *Relictis navibus*
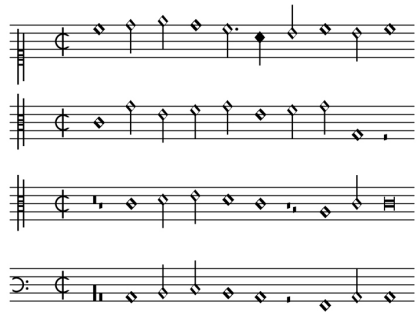


7.p. *Quam in portu*



8.p. *O felix Colonia*



9.p. *Feliciora virginum*



Sources
- ❖ **D-Mbs Mus.ms. 35**, [no. 25], fols. 146^{v}–160^{r}, *In Festo s[an]cte Ursule cu[m] so:[ciis] Prosa. H. Y.*, at beginning of 8.p. the remark *Lud: S. ad fine[m] deduxit.*
- ❖ RISM I 91 (GB-Lbl), sig. l*3^{r}–[l*4]^{v} (D), sig. pp*2^{v} (A), sig. L*3^{r}–[L*4]^{r} (T), sig. LL*2^{r} (B), [Heinrich Isaac], in D at beginning of 5.p. the remark *Additio Ludovici Senfls [sic] qu[i]a hic Isaac obijt morte[m]*

Possible references:

Anon. settings of the sequence are mentioned in D-HEu Cod. Pal. germ. 318, fol. 10^{v} and fol. 78^{r}. The last section of the sequence is also mentioned in
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{v}, *Quatuor Partes sicut oliua daz letzte o foelix Co= | lonia Jn 8. beschrieben perme[n]t.*, anon.
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{v}, *Quatuor Partes. das erste. sicut oliua et[c.] das letzte o fœlix Colonia. Jn 8. beschrieben perme[n]t.*, anon.

Music C.f. mainly in B; sequence set for *alternatim* performance (1a, 2a, 3a, 4a–5a, 6a, 7a, 8a, 9a, 10a).

Comments The sequence by H. Isaac and L. Senfl is the only documentary evidence for a cooperation between the two composers. It seems clear that Senfl completed the sequence after Isaac's death. However, the two sources in which the sequence is transmitted disagree on where Senfl's compositional work begins. For reasons of reliability, Burn pleads for the correctness of the Munich choirbook.
As Senfl completes an already existing composition by his teacher H. Isaac, the setting has a date of origin before Senfl's time in Munich.

Facsimile SW x: VI

Editions SW x: 41–7 𝄢 Isaac/Cuyler 1950: 448–56

Literature SW x: V 𝄢 Thelen 1950 𝄢 Heinz 1952: 80f. 𝄢 Emmerling 1994, ii: 86 (sequ.) 𝄢 Burn 2002, i: 61f. 𝄢 Gasch 2013a: 144f.

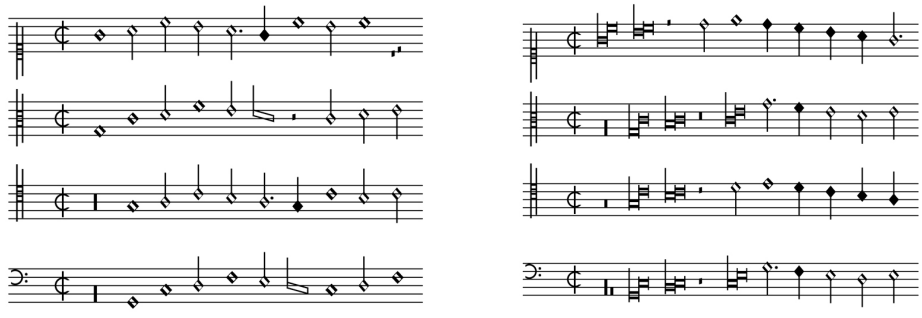
P 51 ‖ *In Festo Omnium Sanctorum*

a) alleluia: *Alleluia. Vox exultationis*
4vv: D, Ct, T, B

Text Ps. 117:15

Chant GP 169^{r}

Alleluia *Vox exultationis*

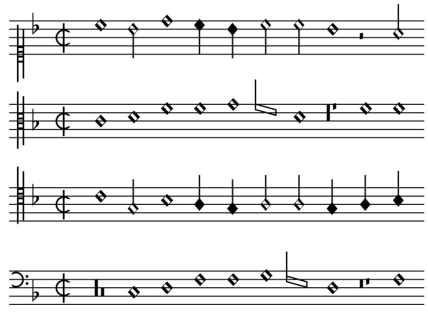


b) sequence: [Omnes sancti seraphim] – * **1.p.** *Archangeli angeli vos decet laus* – **2.p.** *Quos in Dei laudibus* – **3.p.** *Ut spiritales pravitates* – **4.p.** *Vos quos Dei gratia* – **5.p.** *Vos patriarchae* – **6.p.** *Nos adiutorium*
4vv: [D, Ct, T, B]
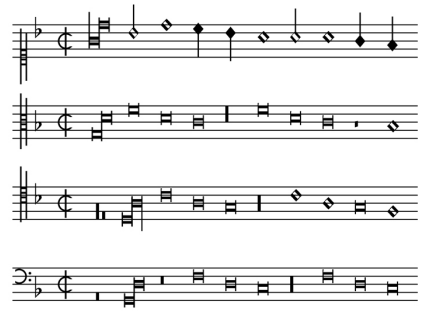
Text By Notker Balbulus ❧ AH 53: no. 112 ❧ Chevalier: no. 14061 ❧ Kehrein: no. 335

Chant GP 261^{r-v} ❧ Schubiger: no. 32

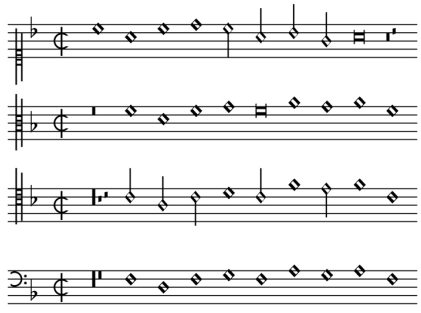
1.p. *Archangeli angeli vos decet laus*



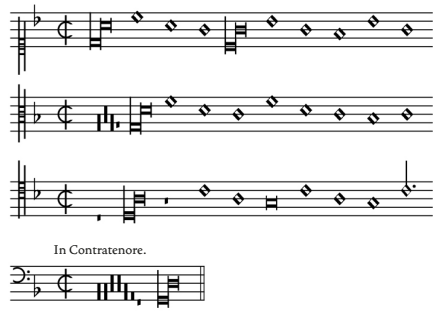
2.p. *Quos in Dei laudibus*



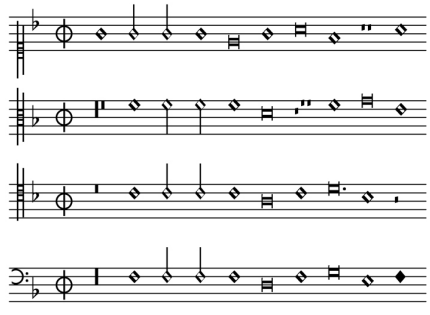
3.p. *Ut spiritales pravitates*
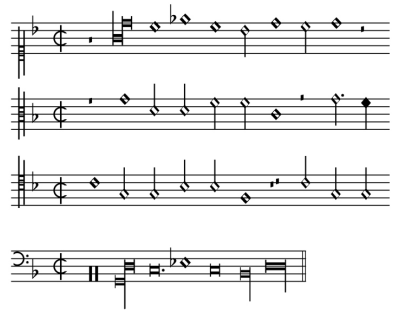


4.p. *Vos quos Dei gratia*



5.p. *Vos patriarchae*



6.p. *Nos adiutorium*
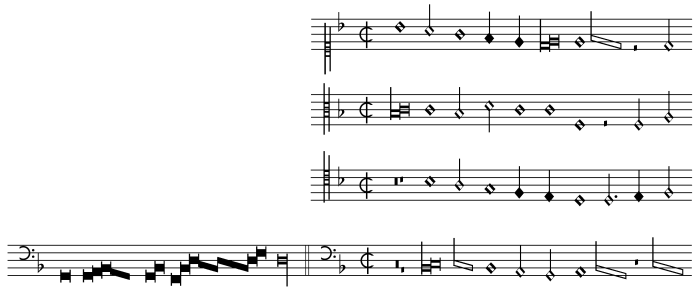


c) communion: *Gaudete iusti * in Domino*

4vv: [D, Ct, T, B]

Text Ps. 32:1

Chant GP 124^{v} ❧ GR 107** ❧ LU 1152 (with alleluia)



Source ❖ D-Mbs Mus.ms. 36, [nos. 27–9], fols. 163^{v}–176^{r}
- all.: *In Festo o[mn]i[u]m s[an]ctor[um]. L. S.*
- sequ. & comm.: *L. S.*

Music C.f. mainly in B (transposed); sequence set for *alternatim* performance (2a, 3a, 4a, 5a, 6a, 7a–7b); musical texture of 1.p. of sequence similar to 1.p. of sequence for the feast of St Martin and 2.p. of sequence for the feast of St Elizabeth; 4.p. of sequence set as canon between Ct and B (8↓).

Comments The remark *alleluia | Vox exultatio= | nis. ut sup[ra] de o[mn]ib[us] s[an]ctis* (D-Mbs Mus.ms. 36, fol. 196^{v}) indicates that the current alleluia setting was also used for the mass proper cycle of the dedication of a church (cf. P 34).

Edition SW x: 3–9

Literature Emmerling 1994, ii: 55–7 (sequ.) ✍ Gasch 2013a: 188 (sequ.)
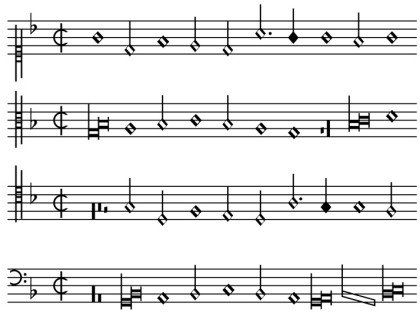
P 52 ‖ *In Festo S. Martini*

a) alleluia: *Alleluia. Martinus episcopus*
4vv: D, Ct, T, B
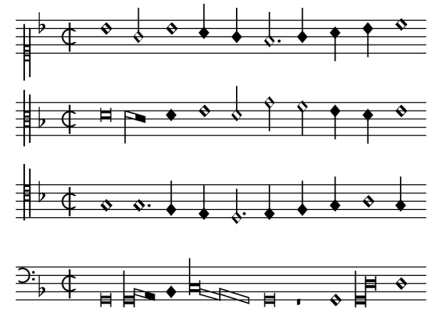
Text MF 1520, fol. 241^{r}

Chant GP 139^{r}

Alleluia



Martinus episcopus

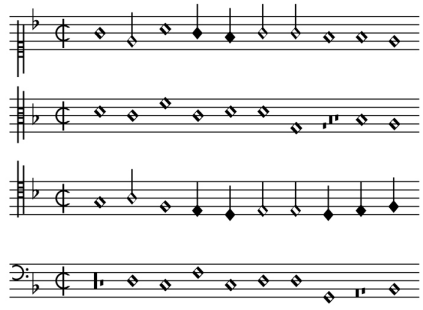


b) sequence: [Sacerdotem Christi Martinum] – * **1.p.** *Atque illius nomen* – **2.p.** *Italia exultet* – **3.p.** *Sed pariter habere* – **4.p.** *Quibus videndum* – **5.p.** *Qui impares* – **6.p.** *Et mortuorum* – **7.p.** *Hic nudis mysteria* – **8.p.** *Eius ori nunquam* – **9.p.** *Etiam de caelo*
4vv: [D, Ct, T, B]
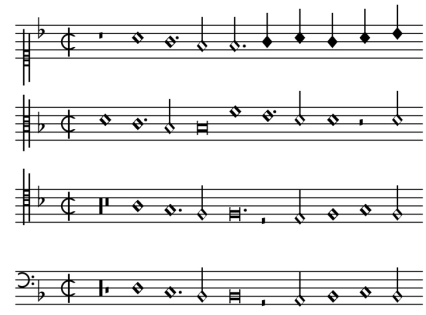
Text By Notker Balbulus ✍ AH 53: no. 181 ✍ Chevalier: no. 17622 ✍ Kehrein: no. 646

Chant GP 262^{v}–163^{v} [*recte*: 263^{v}] ✍ Moberg: no. 28 ✍ Schubiger: no. 33

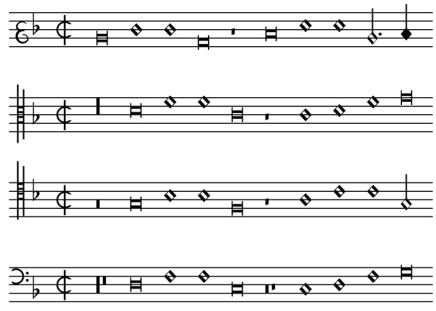
1.p. *Atque illius nomen*
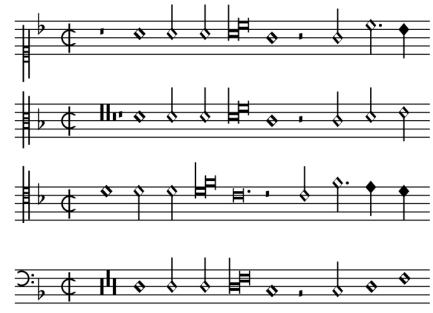


2.p. *Italia exultet*



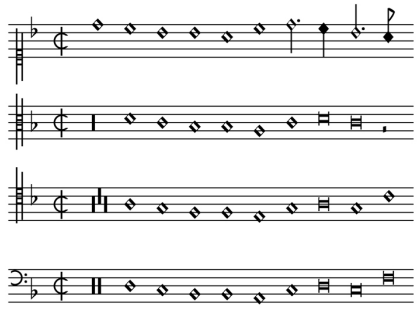
3.p. *Sed pariter habere*
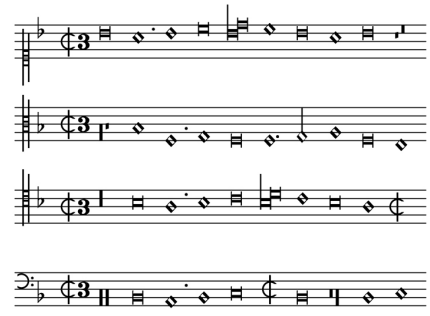


4.p. *Quibus videndum*



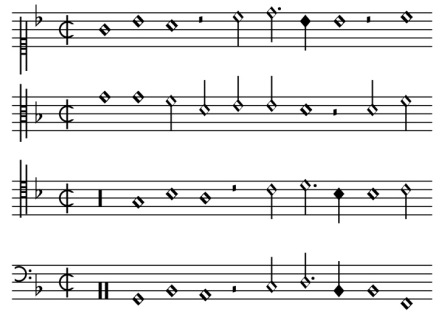
5.p. *Qui impares*



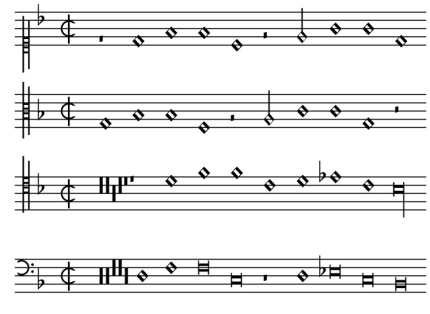
6.p. *Et mortuorum*



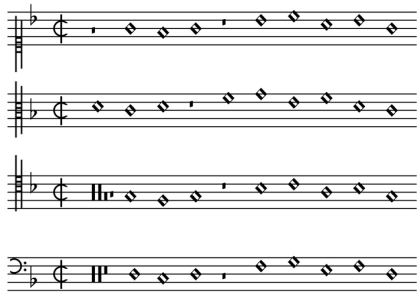
7.p. *Hic nudis mysteria*



8.p. *Eius ori nunquam*



9.p. *Etiam de caelo*



Source ❖ D-Mbs Mus.ms. 35, [nos. 26–7], fols. 160^{v}–177^{r}
- all.: *In festo s*[*an*]*cti Marti*[*ni*]. *All*[*elui*]*a. L. S.*
- sequ.: anon.

Possible reference:
An anon. 4vv setting of the alleluia verse is mentioned in D-HEu Cod. Pal. germ. 318, fol. 6^{r}, *All*[*elui*]*a martin*[*us*] *Ep*[*iscopu*]*s 4*.

Music C.f. mainly in B (transposed); sequence set for *alternatim* performance (1b', 2b, 3b, 4b, 5b, 6b, 7b, 8b, 9b); musical texture of 1.p. of sequence similar to 1.p. of sequence for the feast of All Saints and 2.p. of sequence for the feast of St Elizabeth.

Edition SW x: 48–56

Literature Heinz 1952: 65f. (sequ.) ✍ Emmerling 1994, ii: 63f. (sequ.) ✍ Gasch 2013a: 145, 176 (sequ.)

P 53 ‖ *In Festo S. Elisabethae*
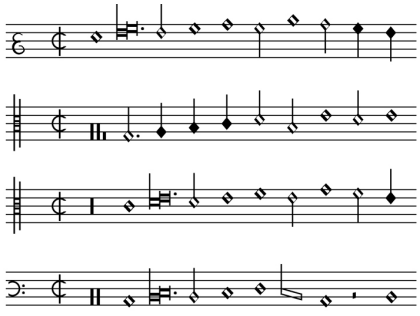
sequence: 1.p. *Gaude Sion quod egressus* — **2.p.** *Poma prima primitivos* — **3.p.** *Sed prae multis te respexit* — **4.p.** *Gaudent astra matutina* — **5.p.** *Vere sidus tu praeclarum* — **6.p.** *O quam dignis luces signis* — **7.p.** *Quod negatum est naturae* — **8.p.** *Eia mater nos agnosce*

3–4vv: D, Ct, T, B

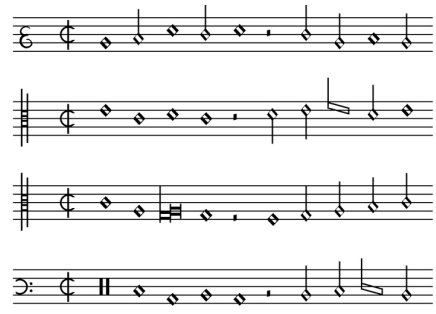
Text AH 55: no. 120 ✍ Chevalier: no. 6958 ✍ Kehrein: no. 800 ✍ Wackernagel i: no. 252

Chant GP 264^{v}–265^{v}

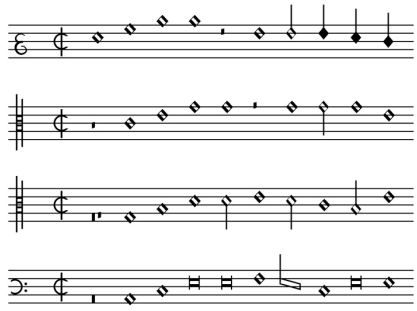
1.p. *Gaude Sion quod egressus*



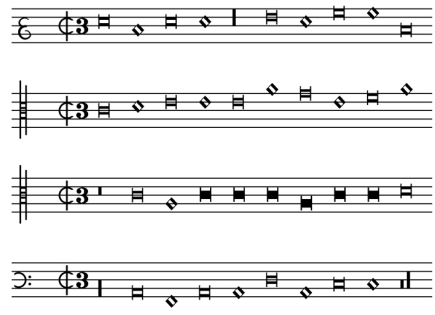
2.p. *Poma prima primitivos*



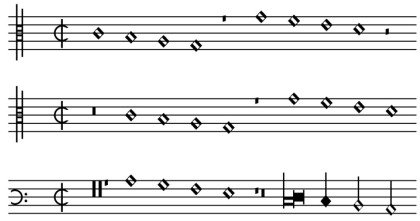
3.p. *Sed prae multis te respexit*
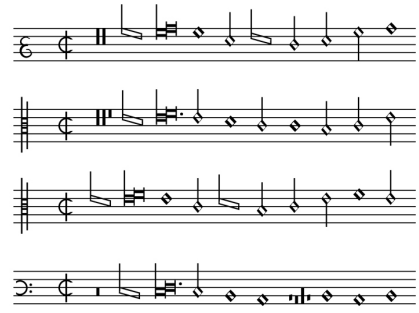


4.p. *Gaudent astra matutina*



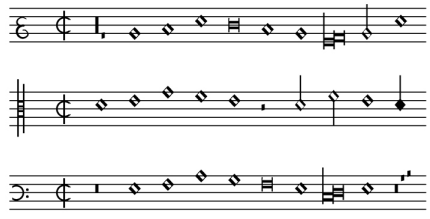
5.p. *Vere sidus tu praeclarum*



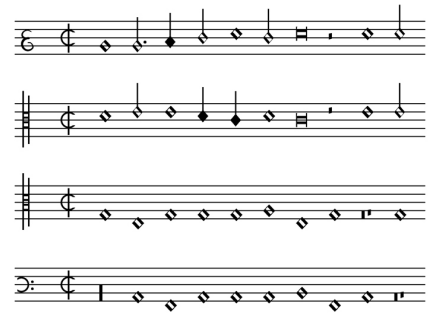
6.p. *O quam dignis luces signis*



7.p. *Quod negatum est naturae*



8.p. *Eia mater nos agnosce*



Source ❖ D-Mbs Mus.ms. 35, [no. 28], fols. 177^{v}–191^{r}, *In festo s[an]cte Elizabeth Prosa. L.S.*

Music C.f. mainly in B (transposed); sequence set for *alternatim* performance (1a, 2a, 3a, 4a, 5a, 6a, 7a, 8a); musical texture of 2.p. similar to 1.p. of sequence for the feast of All Saints and 1.p. of sequence for the feast of St Martin.

Edition SW x: 57–62

Literature Emmerling 1994, ii: 29f. (sequ.) ☙ Gasch 2013a: 145, 176 (sequ.)
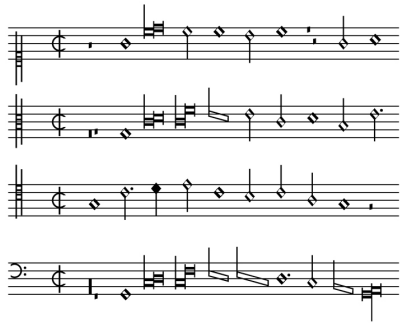
P 54 ‖ *In Festo S. Catharinae*

a) alleluia: *Alleluia. Beata virgo Catharina*
4vv: D, Ct, T, B

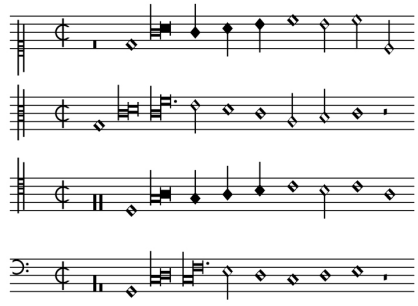
Text MF 1520, fol. 245[r]

Chant D-Mbs Clm 4101, fol. 133[r] ❧ GP: –

Alleluia



Beata virgo Catharina

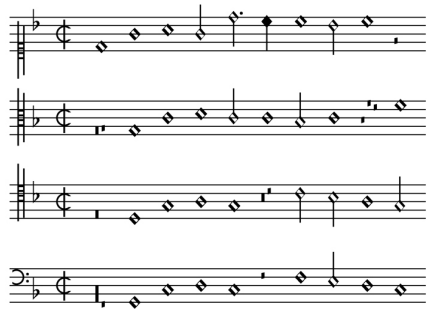


b) sequence: [Hac in die laudes pie] – * **1.p.** *Qua conscendit ad divina* – **2.p.** *Virgo dolens christianos* – **3.p.** *Cuius victus documentis* – **4.p.** *Ad certamen accersitur* – **5.p.** *Virgo decus puellare* – **6.p.** *Ad haec virgo quid Maxenti* – **7.p.** *Resipisce veritatis* – **8.p.** *Rex ad iste perturbatur* – **9.p.** *Hinc hinc maga rapiatur* – **10.p.** *Nam mamilla dat cruorem* – **11.p.** *Tu beatae Catharinae*
2–4vv: D, Ct, T, B
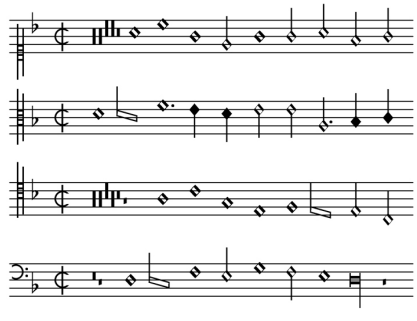
Text AH 55: no. 202 ❧ Chevalier: no. 7515 ❧ Kehrein: no. 826

Chant D-Mbs Clm 4101, fol. 277[v] ❧ Emmerling: fol. 133[r]

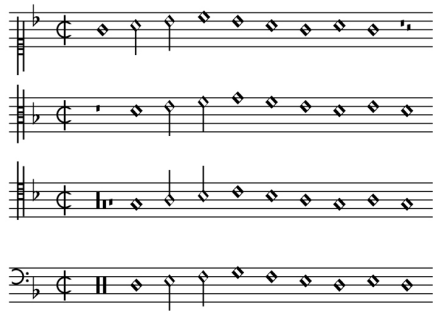
1.p. *Qua conscendit ad divina*



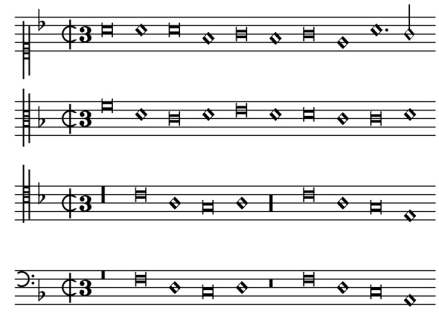
2.p. *Virgo dolens christianos*



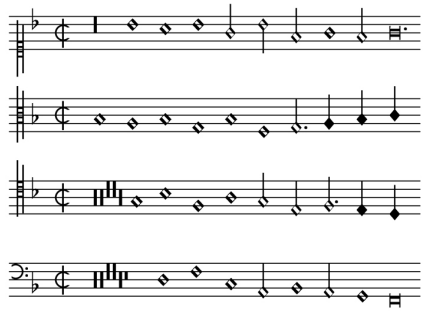
3.p. *Cuius victus documentis*



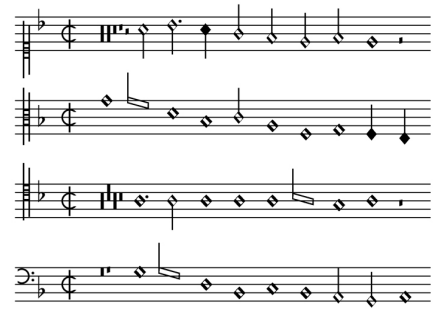
4.p. *Ad certamen accersitur*



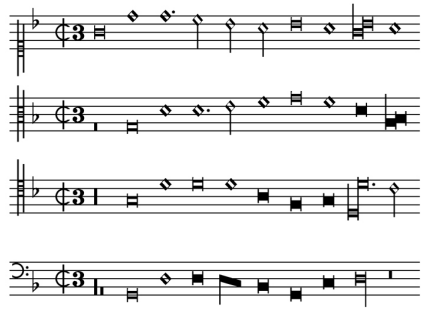
5.p. *Virgo decus puellare*



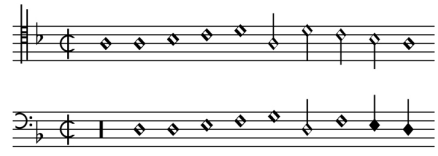
6.p. *Ad haec virgo quid Maxenti*
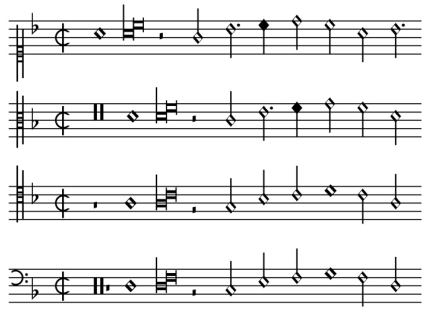


7.p. *Resipisce veritatis*
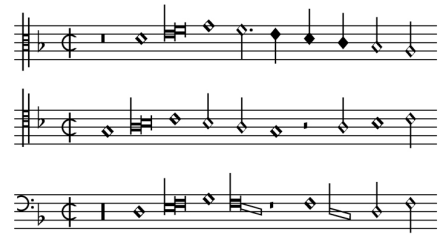


8.p. *Rex ad iste perturbatur*
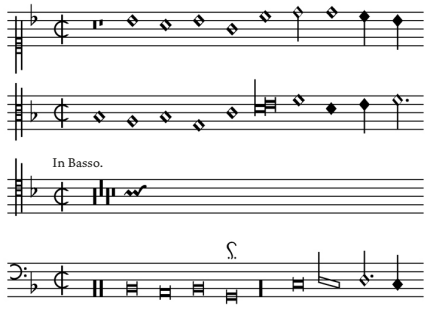


9.p. *Hinc hinc maga rapiatur*



10.p. *Nam mamilla dat cruorem*



11.p. *Tu beatae Catharinae*



Source ❖ D-Mbs Mus.ms. 35, [nos. 29–30], fols. 191ᵛ–207ʳ
- all.: *De s[an]cta Cathari[n]a. L. S.* on fol. 192ᵛ
- sequ.: anon.

Music C.f. in B (partially paraphrased); sequence set for *alternatim* performance (1b, 2a, 3a, 4a, 5a, 6a, 7a, 8a, 9a, 10a, 11b, 12b); 11.p. of sequence set as canon between B and T (8↑).

Edition SW x: 63–71

Literature Emmerling 1994, ii: 36 (sequ.) 𝄐 Gasch 2013a: 145f., 177 (sequ.), 188 (sequ.), 212 (sequ.)

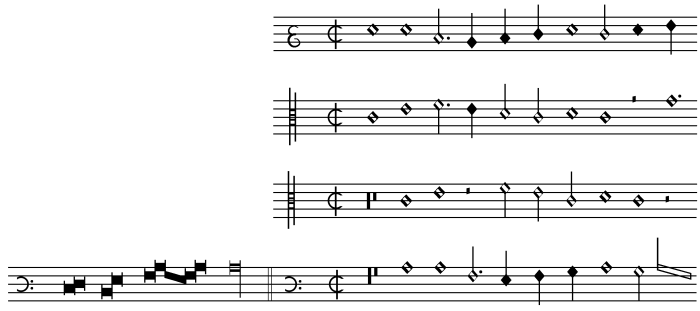
P 55 confl. ‖ *In Vigilia unius Apostoli*

a) introit: *Ego autem * sicut oliva* — **2.p.** *Quid gloriaris in malitia * qui potens es*
4vv: D, Ct, T, B

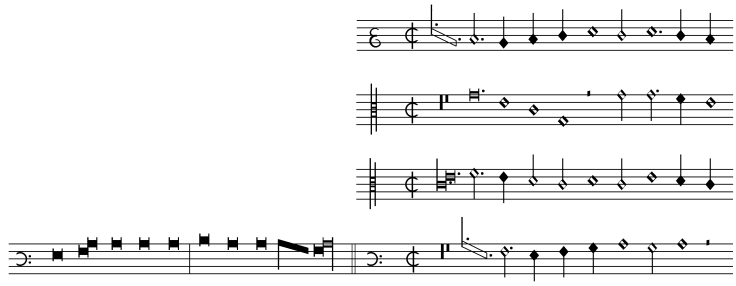
Text Ps. 51:10–11, 3

Chant GP 141ᵛ 𝄐 GR [1]f.

1.p. *Ego autem * sicut oliva*



2.p. *Quid gloriaris in malitia * qui potens es*
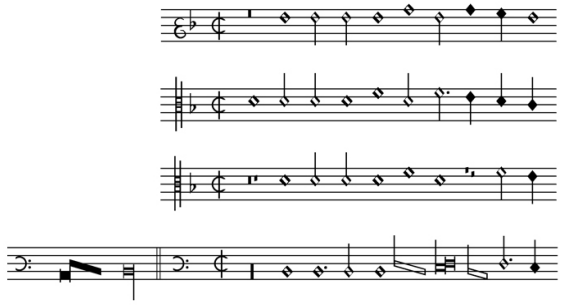


172

b) gradual: *Iustus * ut palma florebit* — **2.p.** *Ad annuntiandum mane*
4vv: [D, Ct, T, B]

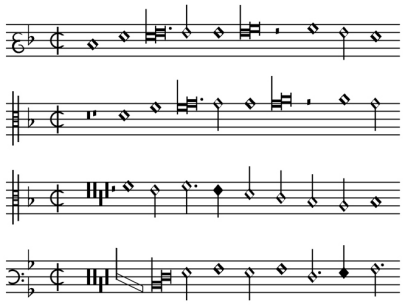
Text Ps. 91:13–14, 3

Chant GP 141^{v}–142^{r} 𝄋 GR [42]f. 𝄋 LU 1201f.

1.p. *Iustus * ut palma florebit*



2.p. *Ad annuntiandum mane*



Sources

❖ D-B Mus. ms. 40024, [nos. 1–2], fols. 1^{v}–5^{r}
- intr.: *IN VIGILIA APOSTOLORvm INTROITVS*, anon., intonations in D
- grad.: *GRADVALE*, anon., intonation in D; at the end the remark *COMMVNIO Magna est gloria quere de Vno Martire fol: 94*

❖ **D-Mbs Mus.ms. 37**, [nos. 21–2], fols. 107^{v}–120^{r}
- intr.: *In vigilia Ap*[*osto*]*lor*[*um*] *introit*[*us*]. *Lud: Sennfl*
- grad.: anon.

❖ RISM I 91 (GB-Lbl)
- intr.: sig. q2$^{r–v}$ (D), sig. ss2$^{r–v}$ (A), sig. Q2$^{r–v}$ (T), sig. RR2$^{r–v}$ (B), [Heinrich Isaac]
- grad.: sig. q2^{v}–q3^{r} (D), sig. ss2^{v}–ss3^{v} (A), sig. Q2^{v}–Q3^{r} (T), sig. RR2^{v}–RR3^{r} (B), [Heinrich Isaac], in A with wrong heading: *introit*[*us*]

References:

Both settings appear under Isaac's name in D-HEu Cod. Pal. germ. 318, fol. 8^{v}, *Jn uigi*[*lia*]*: apostolo*[*-rum*] *4 Historia Jsaac.*

Anon. settings of introit and gradual are mentioned in D-HEu Cod. Pal. germ. 318, fols. 73^{v} and fol. 75^{r}.

Introit also mentioned in

❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{v}, *Quatuor Partes sicut oliua d*[*a*]*z letzte o foelix Co,, | lonia Jn 8. beschrieben perme*[*n*]*t.*, anon.

❖ V-CVbav Cod. Pal. lat. 1939, fol. 43ᵛ, *Quatuor Partes. das erste. sicut oliua et*[*c.*] *das letzte o fœlix Colonia. Jn 8. beschrieben perme*[*n*]*t.*, anon.

Music C.f. in B (partially transposed and paraphrased); fauxbourdon-like end of antiphon (mm. 69f.).

Comments Both settings were attributed to Senfl by Maier 1879: 35. Pätzig 1956: 90, Bente 1968: 116f. n. 2, Gasch 2011a: 322f., Gasch 2013a: 164f., as well as KBM 5/1: 152, and SW x: 111 share this view. Heinz 1952: 79f., 84, App. II, V, however, attributes both settings to Isaac; Cuyler 1950: 57–64, also takes the compositions as Isaac's works.

With regard to the introit Korth/Lambrecht 1997: 36 is certain about Senfl's authorship but undecided about the authorship of the gradual.

The missing communion (*Magna est gloria*) by H. Isaac which must once have been present in the sources of the Munich court chapel is only extant in D-B Mus. 40024 (no. 73) and CCIII (pp. 193f.). While in CCIII and D-B Mus. 40024 the plainchant intonations are to be found in D, in D-Mbs they are notated in B as usual.

Editions SW x: 103–9 ⁂ Isaac/Cuyler 1950: 57–64

Literature Maier 1879: 35 ⁂ Heinz 1952: 35f., 79f., 84, App. II ⁂ Pätzig 1956, ii: (90)f. ⁂ Pätzig 1964 ⁂ Bente 1968: 116f. n. 2 ⁂ Burn 2011: 305f. (introit) ⁂ Gasch 2011a: 322f. ⁂ Gasch 2013a: 164f.

P 56 ident. ‖ *De Apostolis*

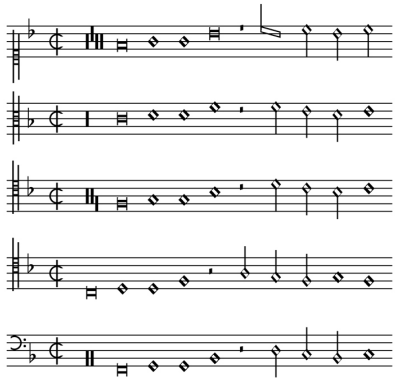
a) introit: *Mihi autem nimis* — **2.p.** *Domine probasti me*

5vv: D, Ct, T[1], T2, B

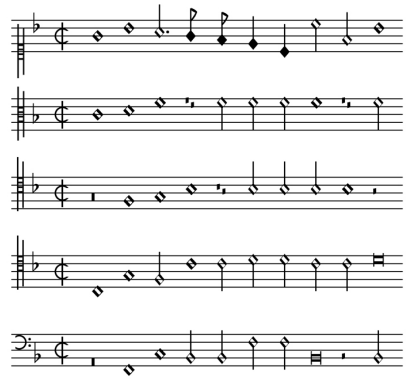
Text Ps. 138:17, 2

Chant GP 142ᵛ ⁂ GR 392f. ⁂ LU 1304

1.p. *Mihi autem nimis*



2.p. *Domine probasti me*
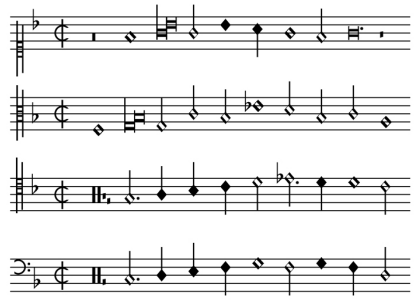


b) alleluia: *Alleluia. Non vos me elegistis*

4vv: [D], [Ct], T, B
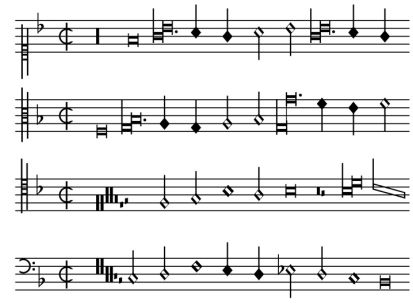
Text John 15:16

Chant GP 143ᵛ–144ʳ

Alleluia



Non vos me elegistis

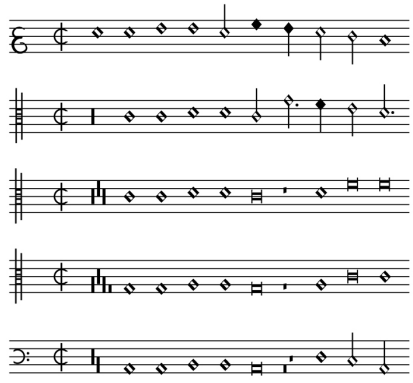


c) sequence: 1.p. *Clare sanctorum senatus* — **2.p.** *Ecclesiarum mores* — **3.p.** *Anthiochus et remus* — **4.p.** *Aethiopes horridos* — **5.p.** *Thoma Bartholomeae* — **6.p.** *En vos oriens* — **7.p.** *Et idcirco mundus omnis*
4–5vv: D, Ct, T, V, B

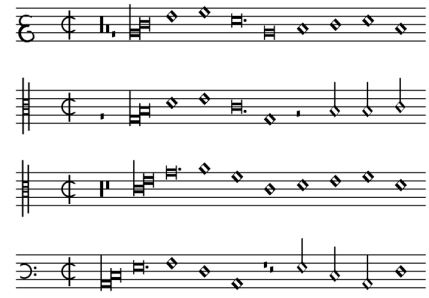
Text By Notker Balbulus ℘ AH 53: no. 228 ℘ Chevalier: no. 3336 ℘ Kehrein: no. 369 ℘ Wackernagel i: no. 156

Chant GP 267^{v}–268^{v} ℘ Schubiger: no. 34
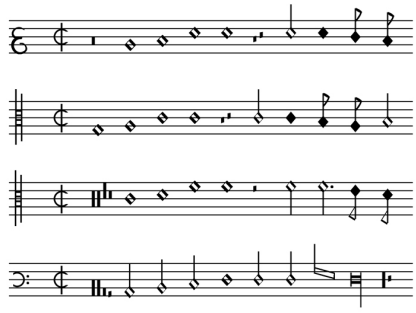
1.p. *Clare sanctorum senatus*
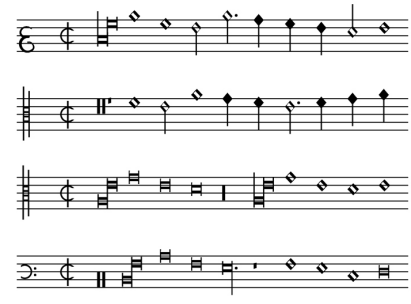


2.p. *Ecclesiarum mores*



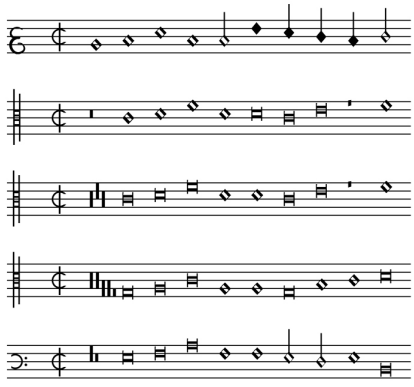
3.p. *Anthiochus et remus*



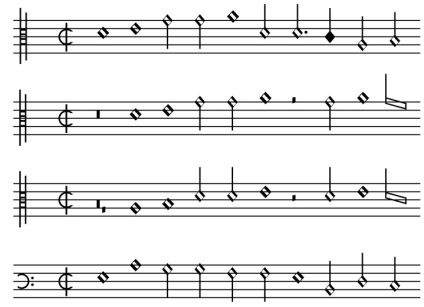
4.p. *Aethiopes horridos*



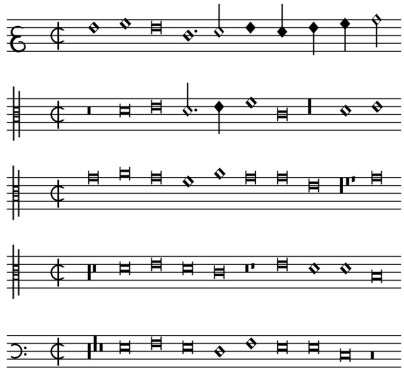
5.p. *Thoma Bartholomeae*



6.p. *En vos oriens*



7.p. *Et idcirco mundus omnis*



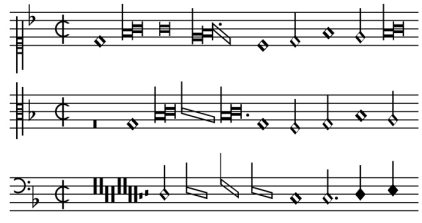
d) tract: *Qui seminant in lachrimis* — **2.p.** *Euntes ibant* — **3.p.** *Venientes autem venient*

3–5vv: [D], Ct, T1, T2, [B]

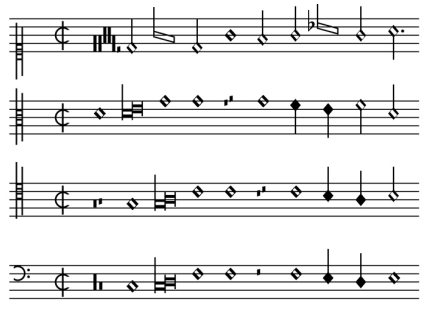
Text Ps. 125:5–6

Chant GP 154[r] 𝄋 GR [24] 𝄋 LU 1164f.
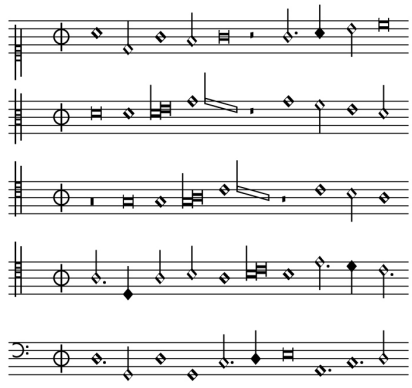
1.p. *Qui seminant in lachrimis*



2.p. *Euntes ibant*
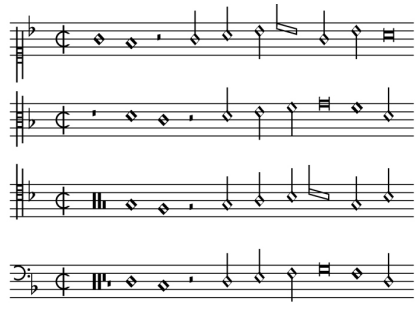


3.p. *Venientes autem venient*



e) communion: *Vos qui secuti estis me*
4vv: [D, Ct, T, B]

Text Matt. 19:28

Chant GP 145^{r-v} 𝄢 GR 588f. 𝄢 LU 1614



Source ❖ D-Mbs Mus.ms. 30, [nos. 1–5], fols. 1^{v}–35^{r}
- intr.: *De Ap*[*osto*]*lis introit*[*us*], anon.
- all.: anon.
- sequ.: *Prosa*, anon.
- tract: *tractus*, anon.
- comm.: *Comunio* [*sic*], anon.

References:

❖ D-HEu Cod. Pal. germ. 318, fols. 9^{v}–10^{r}, [book .CC.], *Historia. de apostolis 5 Senfl.*, additional remark: *diß buch ist ingrossiert aus den lederfarben buch mit .a. verzaichnet.* = anon. setting in D-HEu Cod. Pal. germ. 318, fol. 79^{r}, [book „ a „], *Fünff Leder farbe buchlein. zweitzersch | gesang 5. Diser puechlein Choral | Jst jngrossiert im puec | „ CC „ | De Apostolis.*

Music Individual sections of c.f. in imitation in all voice parts (partially transposed); 3.p. of tract set as canon in Ct and T1 (5↓).

Comments The cycle is attributed to Senfl by Bente 1968: 189f., KBM 5/1: 128–33, Gasch 2011a: 324f., and Gasch 2013a on the basis of the entry in D-HEu Cod. Pal. germ. 318.

Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS' which contains several settings for the office by Senfl).

Related P 56a: P 57

Editions Gasch 2008, iii: 85–117 (complete mass-proper cycle) ✻ Gasch 2013a: 199–206 (tract)

Literature Bente 1968: 189f. (with hypothetical attribution to Le Maistre) ✻ Emmerling 1994: 16f. (sequ.) ✻ KBM 5/1: 128–33 ✻ Gasch 2013a: 147–206, 151 (all.; tract), 186f. (tract), 197f. (tract) ✻ Schmid 2013: 358, 376
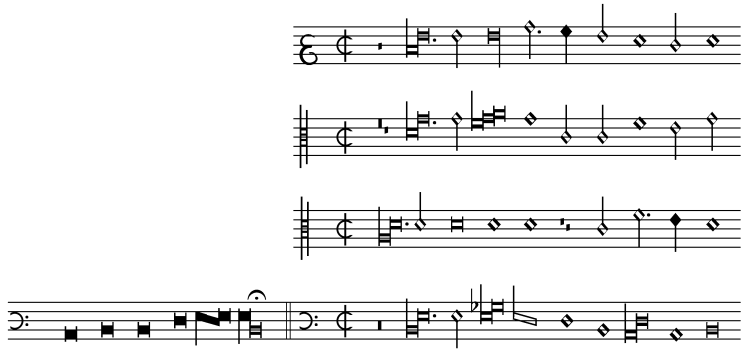
P 57 ‖ *De Apostolis*

introit: *Mihi autem nimis * honorati sunt* — **2.p.** *Domine probasti me et cognovisti me * tu cognovisti*
4vv: D, Ct, T1, T2, B

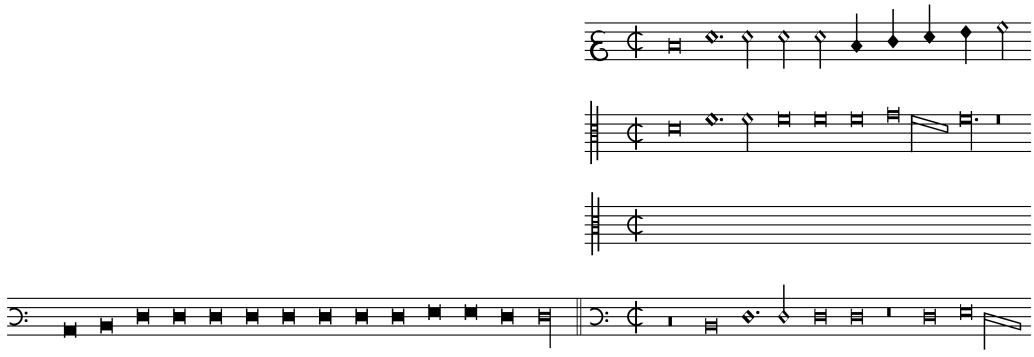
Text Ps. 138:17, 2

Chant GP 142^{v} ✻ GR 392f. ✻ LU 1304

1.p. *Mihi autem nimis * honorati sunt*



2.p. *Domine probasti me et cognovisti me * tu cognovisti*



Source ❖ D-LEu Thomaskirche 49/50, [no. 69], fol. 99$^{r–v}$ (D), fol. 99^{r} (A), fol. 87^{r} (T) (incomplete), fols. 98^{v}–99^{r} (B), *De Apostolis Lud. S.* (T), *De Apostolis Lud. Sen:* (B)

Music C.f. in B.

Comments At first sight there is no reason to doubt the attribution in this source. Several of Senfl's motets are contained in this manuscript and only one composition out of 19 (*Beati omnes qui timent Dominum* (i) (M 12)) was incorrectly attributed to Josquin. Despite its late date of origin (around 1558) the manuscript thus presents a reliable source. The musical texture of the setting, however, gives reason to doubt the attribution to Senfl. Although the setting shows a plainchant intonation and the treatment of the plainchant melody in B, the scoring for four voices is not common within Senfl's settings for the *Commune Sanctorum* repertory. Furthermore, in the antiphon and the psalm verse the progression in breves and semibreves produces a static sound, which is not very usual for Senfl's mass propers, but sometimes can be found in his *Commune* settings. This also might have been the reason for Laura Youens 1978: 648 to doubt the attribution to Senfl; she attributed the setting to Thomas Stoltzer. It thus remains uncertain whether the composition is ascribed correctly; if so, the setting remains an exception within Senfl's mass propers.

Related P 56a

Literature Youens 1978: 492f. (treating the setting as authentic); 648 (attributing the setting to Stoltzer) 𝄢 Gasch 2013a: 208f. 𝄢 Schmid 2013: 358

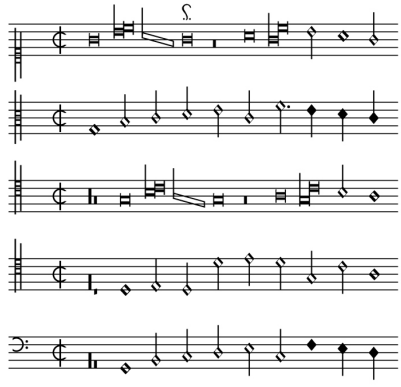
P 58 ident. ‖ *De uno Martyre*

a) introit: *Laetabitur iustus in Domino* — **2.p.** *Exaudi, Deus, orationem meam*
5vv: [D], Ct1, Ct2, T1, T2, B

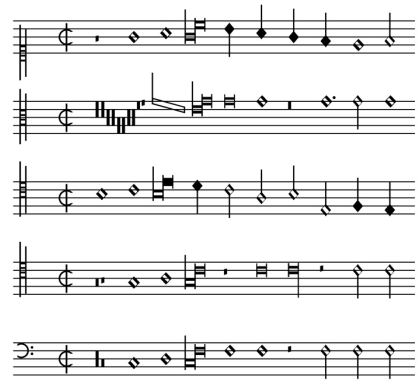
Text Ps. 63:11, 2

Chant GP 145^{v} 𝄢 GR [12]f. 𝄢 LU 1138

1.p. *Laetabitur iustus in Domino*



2.p. *Exaudi, Deus, orationem meam*
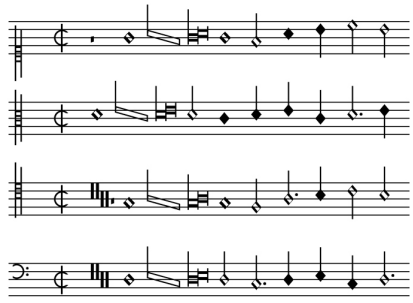


b) alleluia: *Alleluia. Laetabitur iustus in Domino*
4vv: [D, Ct, T, B]
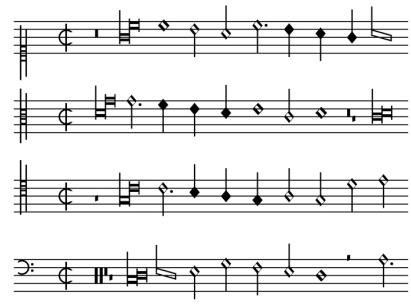
Text Ps. 63:11

Chant GP 148^{v}–149^{r}

Alleluia



Laetabitur iustus in Domino



c) sequence: 1.p. *Spe mercedis et corone* — **2.p.** *Morte Christum imitatus* — **3.p.** *Quem occidunt sevientes* — **4.p.** *Ut sit salus infirmorum* — **5.p.** *Non est morbus* — **6.p.** *Ergo martyr invocetur*

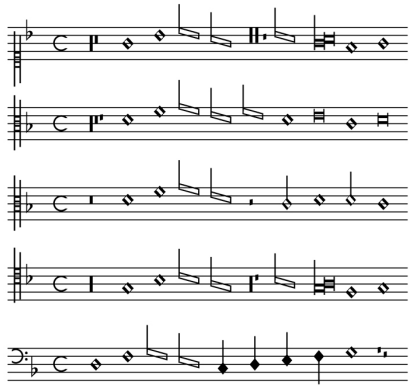
4–5vv: D1, D2, Ct1, Ct2, T, B

Text AH 55: no. 9 ✠ Chevalier: no. 19249 ✠ Kehrein: no. 729

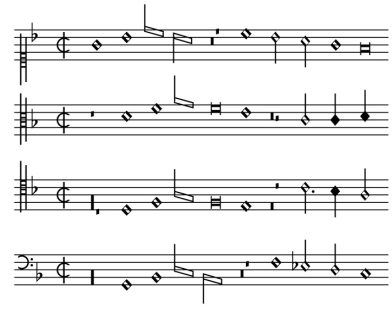
Chant GP 269^{v}–270^{v} ✠ Moberg: no. 3

1.p. *Spe mercedis et corone*
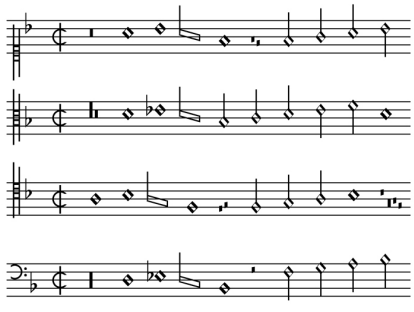
2.p. *Morte Christum imitatus*
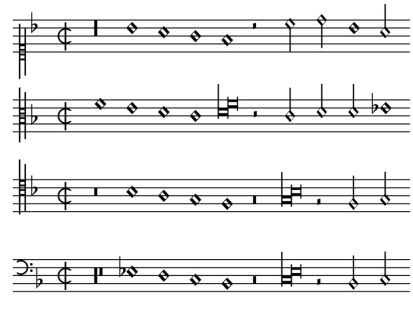


3.p. *Quem occidunt sevientes*



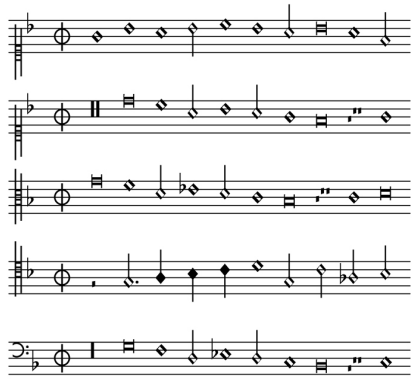
4.p. *Ut sit salus infirmorum*



5.p. *Non est morbus*



6.p. *Ergo martyr invocetur*
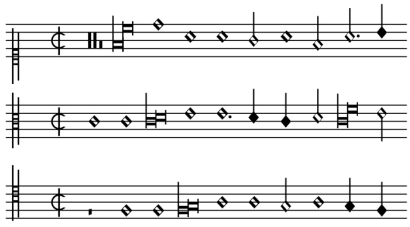


d) tract: *Desiderium animae* — **2.p.** *Quoniam praevenisti* — **3.p.** *Posuisti super caput*

3–5vv: [D], [Ct1], Ct2, T, B

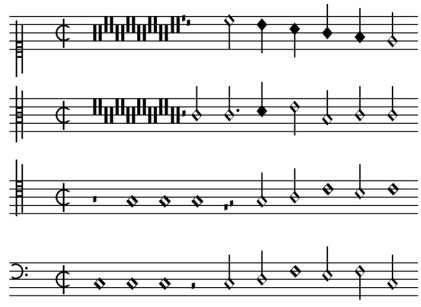
Text Ps. 20:3–4

Chant GP 149[r] 𝄋 GR [5]f. 𝄋 LU 1131

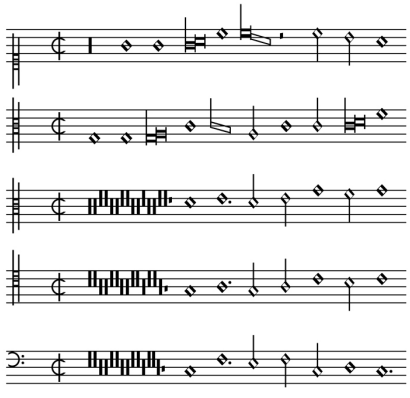
1.p. *Desiderium animae*



2.p. *Quoniam praevenisti*
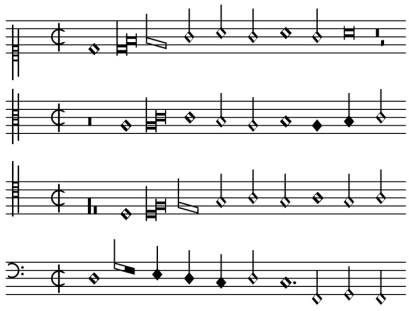


3.p. *Posuisti super caput*



e) communion: *Qui vult venire post me*
4vv: [D, Ct, T, B]

Text Matt. 16:24

Chant GP 150^{r} 𝄋 GR [12] 𝄋 LU 1138



Source ❖ D-Mbs Mus.ms. 30, [nos. 6–10], fols. 35^{v}–64^{r}
- intr.: *De vno Martyre introit*[*us*], anon.
- all.: anon.
- sequ.: *Prosa*, anon.
- tract: *tractus*, anon.
- comm.: *Comu*[*ni*]o [*sic*], anon.

References: see above, P 56.

Music Individual sections of c.f. in imitation in all voice parts (partially paraphrased); introit antiphon set as canon between D and T1 (8↑); alleluia section set as double canon between D/T (8↓) and Ct/B (8↓); double text underlay in 1.p. of sequence indicates that the same music was intended for the first two *partes*; however, the text underlay breaks off after the first line of the verse; 3.p. of tract set as canon between T and Ct2 (5↑).

Comments The cycle is attributed to Senfl by Bente 1968: 189f., KBM 5/1: 128–33, Gasch 2011a: 324f., as well as Gasch 2013a on the basis of the entry in D-HEu Cod. Pal. germ. 318.
Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS', which contains several settings for the office by Senfl).

Edition Gasch 2008, iii: 119–49

Literature Bente 1968: 189f. (with hypothetical attribution to Le Maistre) 𝄋 KBM 5/1: 128–33 𝄋 Emmerling 1994, ii: 69 (sequ.) 𝄋 Gasch 2013a: 147–206, 187

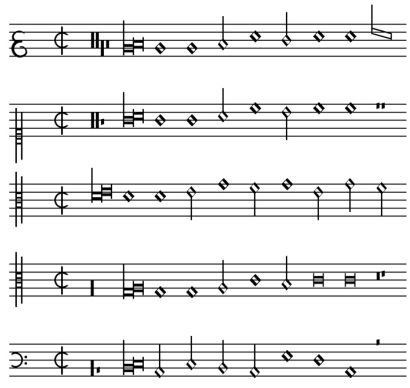
P 59 ident. ‖ *De uno Martyre infra Pascha*

a) introit: *Protexisti me, Deus* — **2.p.** *Exaudi, Deus, orationem meam*
5vv: D1, D2, Ct, T, B
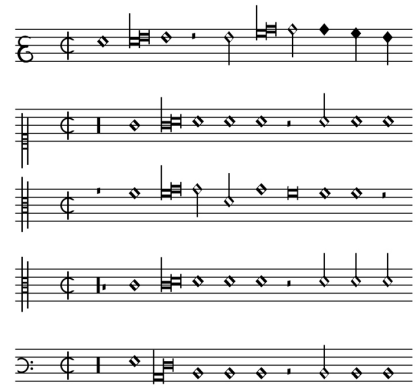
Text Ps. 63:3, 2

Chant GP 125^{r} 𝄋 GR [15]f. 𝄋 LU 1146f.

1.p. *Protexisti me, Deus*



2.p. *Exaudi, Deus, orationem meam*

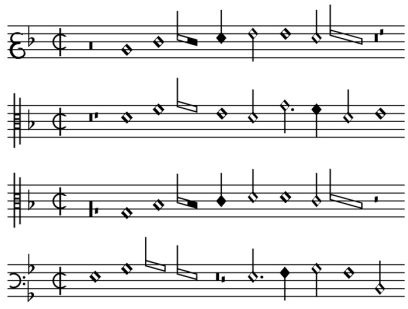


b) alleluia: *Alleluia. Iustus germinabit*
4vv: [D, Ct, T, B]
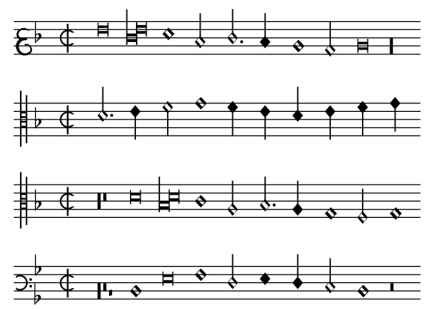
Text Cf. Hos. 14:6

Chant GP 148[r] ✠ GR [40] ✠ LU 1192

Alleluia



Iustus germinabit

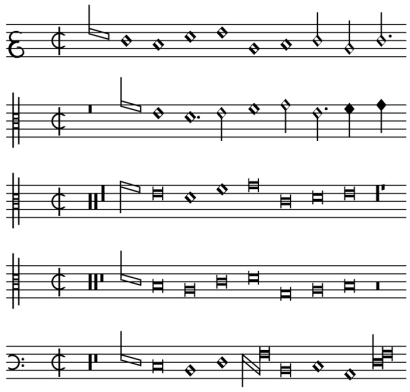


c) sequence: 1.p. *Hic sanctus cuius hodie* — **2.p.** *Excuset apud Dominum* — **3.p.** *Post praesentem miseriam*
4–5vv: D, Ct1, Ct2, T, B
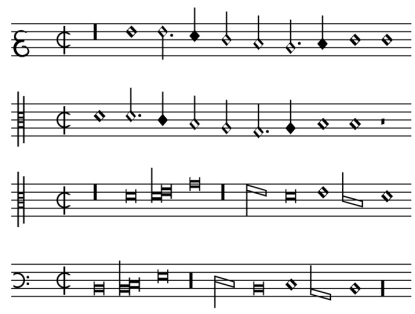
Text AH 34: no. 271 ✠ text taken from the sequence for All Souls' Day *Supernae matris gaudia* (AH 55: no. 37) ✠ Chevalier: no. 7835 ✠ cf. Kehrein: no. 463

Chant Moberg: no. 64 (lines 8–10)

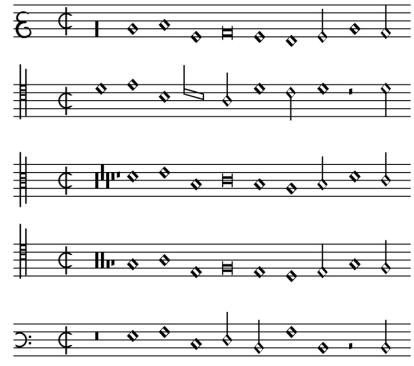
1.p. *Hic sanctus cuius hodie*



2.p. *Excuset apud Dominum*



3.p. *Post praesentem miseriam*
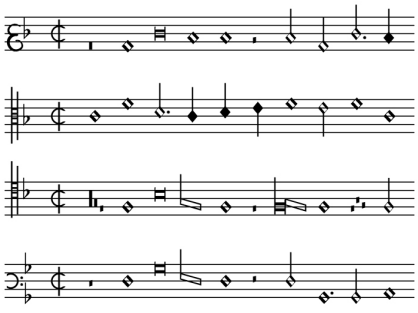


d) communion: *Laetabitur iustus in Domino*

4vv: [D, Ct, T, B]

Text Ps. 63:11

Chant GP 125^{r} 𝄐 GR [18] 𝄐 LU 1149



Source ❖ D-Mbs Mus.ms. 30, [nos. 11–14], fols. 64^{v}–81^{r}

- intr.: *De vno Martyre infra pascha introit*[*us*], anon.
- all.: anon.
- sequ.: *Prosa*, anon.
- comm.: *Comunio* [*sic*], anon.

References: see above, P 56.

Music Individual sections of c.f. in imitation in all voice parts (partially transposed and paraphrased).

Comments The cycle is attributed to Senfl by Bente 1968: 189f., KBM 5/1: 128–33, Gasch 2011a: 324f. as well as Gasch 2013a on the basis of the entry in D-HEu Cod. Pal. germ. 318.
Except for introit and communion the current arrangement of the liturgical texts for the feast of a martyr during the Easter period does not follow the Freising missal. The sequence was common in the diocese of Augsburg only.
Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS', which contains several settings for the office by Senfl).

Edition Gasch 2008, iii: 149–68

Literature Bente 1968: 189f. (with hypothetical attribution to Le Maistre) 𝄢 KBM 5/1: 128–33 𝄢 Emmerling 1994, ii; 37 (sequ.) 𝄢 Gasch 2013a: 147–206, 150f. (liturgical place)
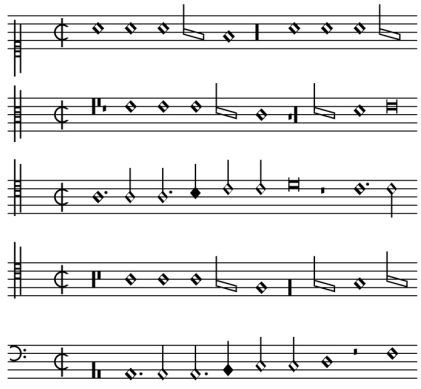
P 60 ident. ‖ *De Martyribus*

a) introit 1: *Sapientiam sanctorum narrant* — **2.p.** *Exultate iusti in Domino*
5vv: D, Ct1, Ct2, T, B

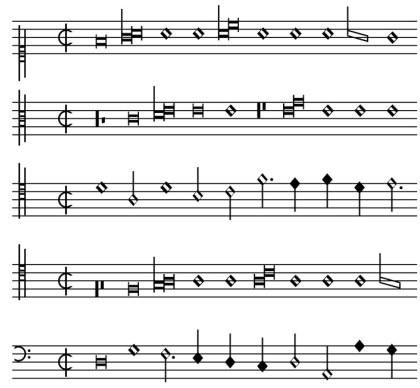
Text Ecclus. 44:15, 14; Ps. 32:1

Chant GP 150^{v}

1.p. *Sapientiam sanctorum narrant*



2.p. *Exultate iusti in Domino*
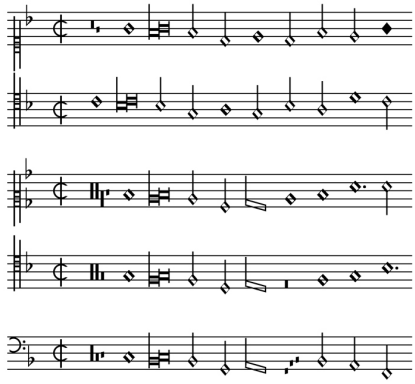


b) introit 2: *Multae tribulationes iustorum* — **2.p.** *Benedicam Dominum in omni tempore*
5vv: [D], Ct1, Ct2, T, B

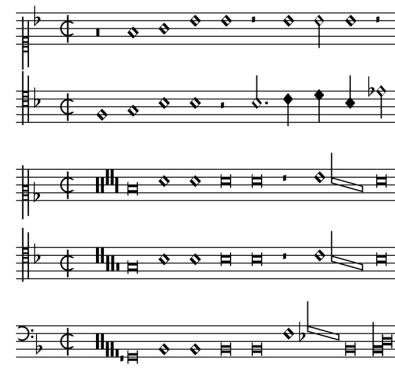
Text Ps. 33:20–1, 2

Chant GP 151^{v} 𝄢 GR 515f. 𝄢 LU 1507

1.p. *Multae tribulationes iustorum*



2.p. *Benedicam Dominum in omni tempore*



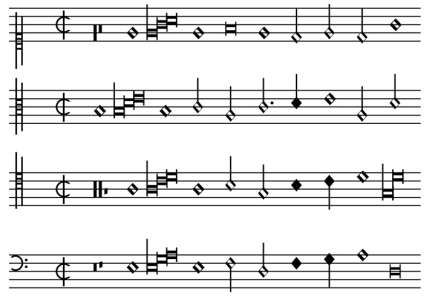
c) alleluia 1: *Alleluia. Laetamini in Domino*

4vv: [D, Ct, T, B]
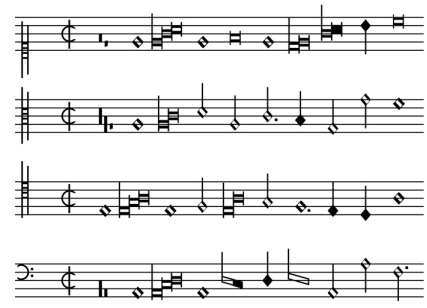
Text Ps. 31:11

Chant GP 155^{r}

Alleluia



Laetamini in Domino



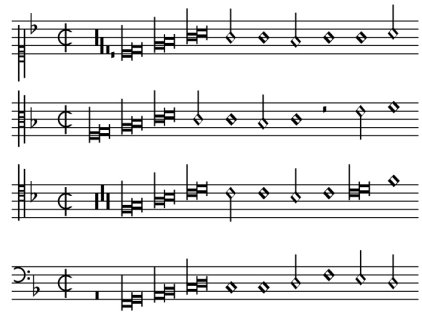
d) alleluia 2: *Alleluia. Te martyrum candidatus*

4vv: [D, Ct, T, B]
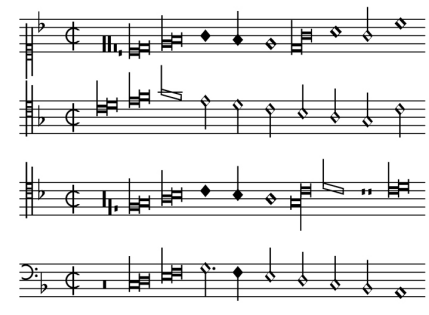
Text Section from *Te Deum laudamus* ℘ CAO 9010 ℘ Kirsch no. 1054 ℘ Bäumker i: no. 363 (cf. also Bäumker iii: nos. 200f., 218) ℘ Wackernagel i: no. 26

Chant GP 16$^{r–v}$ ℘ GR [30] ℘ LU 1171

Alleluia



Te martyrum candidatus



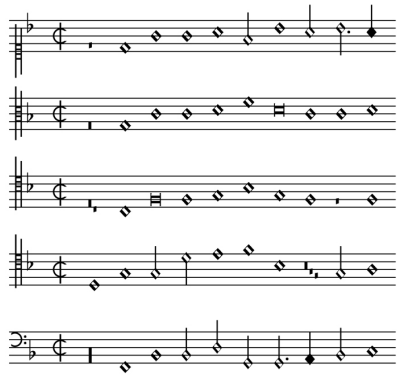
e) sequence 1: 1.p. *Agone triumphali militum* — **2.p.** *Hi delectamentum* — **3.p.** *Hos nullius feritas* — **4.p.** *Non carcer ullus* — **5.p.** *Non imminens capiti* — **6.p.** *Nunc manu Dei* — **7.p.** *Vos Christi martyres* — **8.p.** *Precibus nos iusto*

4–5vv: D, Ct1, Ct2, T1, T2, B
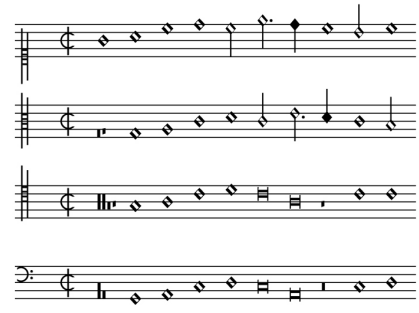
Text By Notker Balbulus ⁂ AH 53: no. 229 ⁂ Chevalier: no. 772 ⁂ Kehrein: no. 443 ⁂ Wackernagel i: no. 148

Chant GP 270^{v}–271^{r} ⁂ Schubiger: no. 37

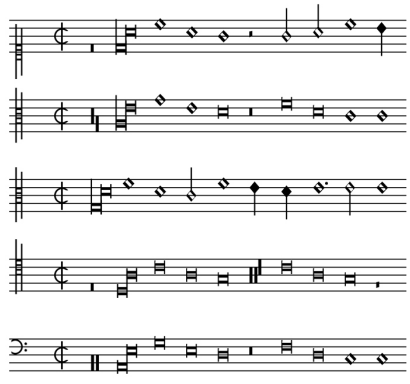
1.p. *Agone triumphali militum*



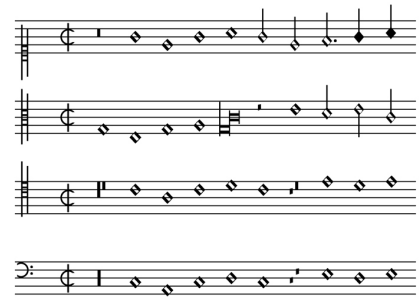
2.p. *Hi delectamentum*
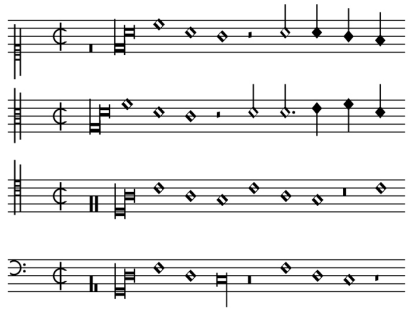


3.p. *Hos nullius feritas*



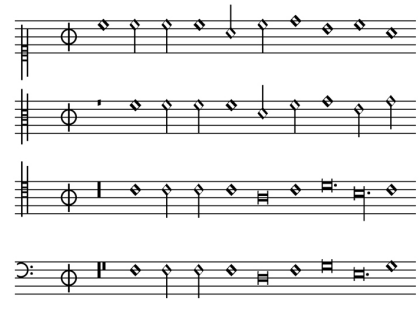
4.p. *Non carcer ullus*



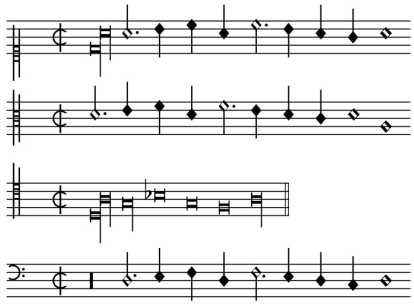
5.p. *Non imminens capiti*



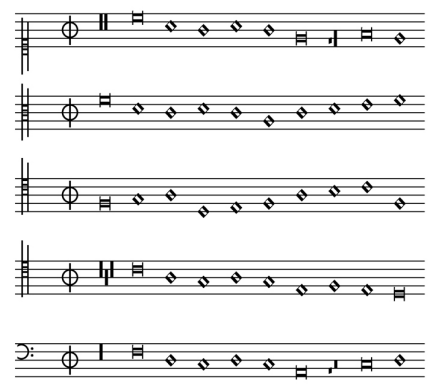
6.p. *Nunc manu Dei*



7.p. *Vos Christi martyres*



8.p. *Precibus nos iusto*
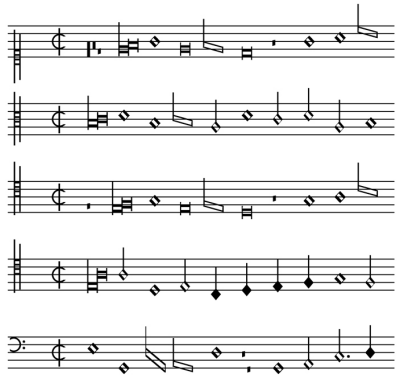


f) sequence 2: 1.p. *O beata beatorum* — **2.p.** *Illos semper condecenter* — **3.p.** *Et invicti sunt* — **4.p.** *Igne laesi* — **5.p.** *Per contemptum* — **6.p.** *Apud ipsum vota nostra* — **7.p.** *In perenni mereamur*

4–5vv: D, Ct1, Ct2, T, V, B

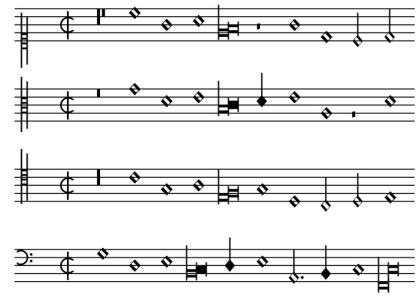
Text AH 55: no. 14 ✠ Chevalier: no. 12670 ✠ Kehrein: no. 445 ✠ Wackernagel i: no. 254, but cf. also no. 473

Chant GP 271^{r}–272^{r} ✠ Moberg: no. 27

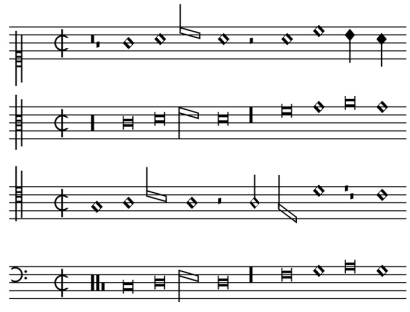
1.p. *O beata beatorum*



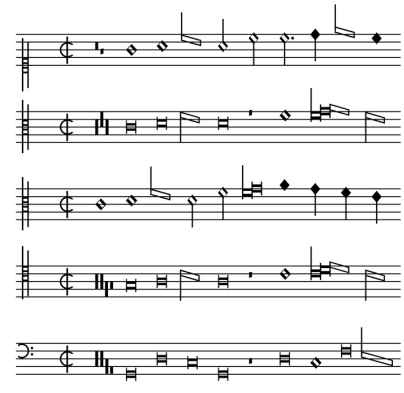
2.p. *Illos semper condecenter*



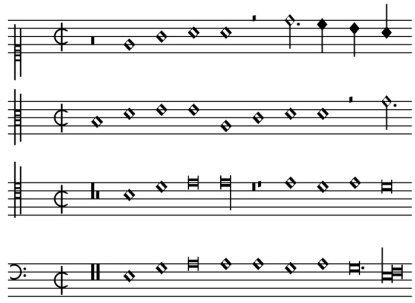
3.p. *Et invicti sunt*



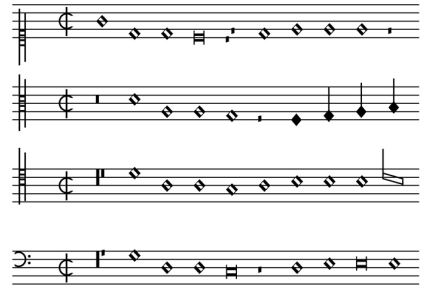
4.p. *Igne laesi*



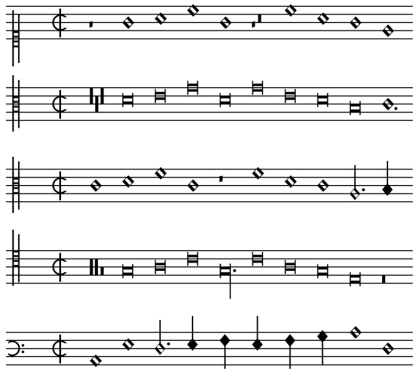
5.p. *Per contemptum*



6.p. *Apud ipsum vota nostra*



7.p. *In perenni mereamur*

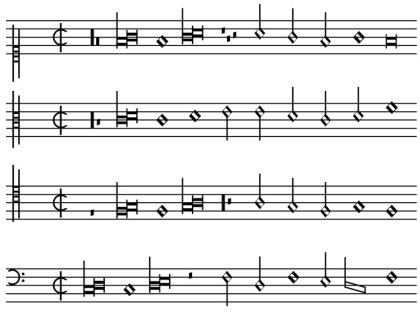


g) **communion:** *Anima nostra sicut passer*

4vv: [D, Ct, T, B]

Text Ps. 123:7

Chant GP 156[v]



Source ❖ D-Mbs Mus.ms. 30, [nos. 15–21], fols. 81[v]–121[r]

- intr. 1: *De Martyribus introit*[*us*], anon.
- intr. 2: *De Martyribus Ali*[*us*] *introit*[*us*], anon.
- all. 1 & all. 2: anon.
- sequ. 1: *Prosa*, anon.
- sequ. 2: *Alia Prosa*, anon.
- comm.: *Comunio* [*sic*], anon.

References: see above, P 56.

Music Individual sections of c.f. in all voice parts (partially transposed and paraphrased); 1.p. of sequence 2 set as canon between T and D (8).

Comments The cycle was attributed to Senfl by Bente 1968: 189f., KBM 5/1: 128–33, Gasch 2011a: 324f. as well as Gasch 2013 on the basis of the entry in D-HEu Cod. Pal. germ. 318.
Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS', which contains several settings for the office by Senfl).

Edition Gasch 2008, iii: 169–211

Literature Bente 1968: 189f. (with hypothetical attribution to Le Maistre) 𝄢 KBM 5/1: 128–33 𝄢 Emmerling 1994, ii: 9 (sequ. 1), 54 (sequ. 2) 𝄢 Gasch 2013a: 147–206, 151f. (all.; sequ.), 186f. (intr.; sequ. 1), 177 (sequ. 2)

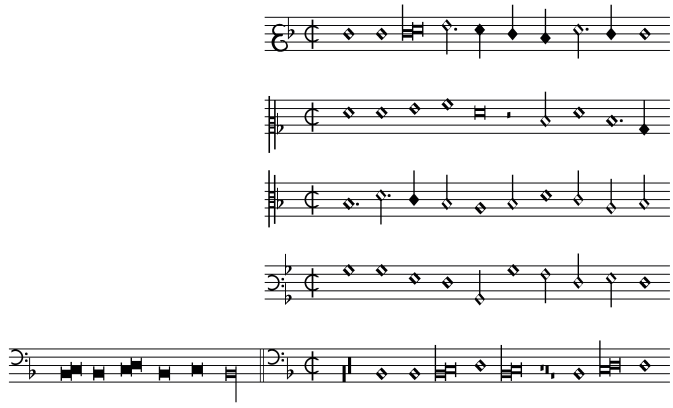
*P 61 ‖ *De Martyribus*

introit: *Iusti epulentur * et exultent* — **2.p.** *Exurgat Deus et dissipentur inimici eius * et fugiant qui oderunt eum*
5vv: D, A, T, V, B

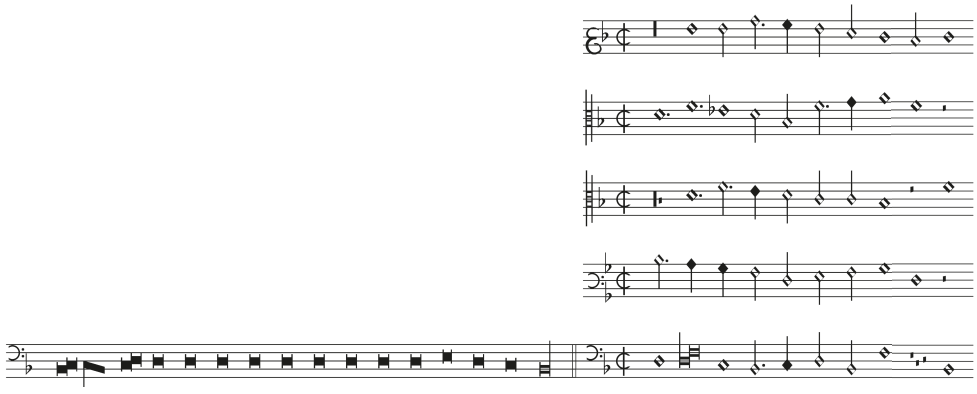
Text Ps. 67:4, 2

Chant GP 151^{v} 𝄢 GR 412f.

1.p. *Iusti epulentur * et exultent*



2.p. *Exurgat Deus et dissipentur inimici eius * et fugiant qui oderunt eum*



Sources
- ❖ D-B Mus. ms. 40024, [no. 19], fols. 26^{v}–27^{r}, *INTROITVS Quinque vocum*. anon.
- ❖ **RISM I 91** (GB-Lbl), sig. s2^{r} (D), sig. uu2^{v} (A), sig. S^{v}–S2^{r} (T), sigs. [SS4]^{v}–TT^{v} (B/V), [Heinrich Isaac]

Possible reference:
An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 74^{r}.

Music C.f. in B and D (transposed).

Comments The unusual scoring for five voices in contrast to all the other settings in CCIII (which are for four voices), raises doubts as to the authorship of H. Isaac. Given the fact that L. Senfl composed mass proper settings for the *Commune Sanctorum* for five voices, David J. Burn attributed this mass proper item to Senfl. Gasch questioned this attribution as the setting under discussion shows a completely different layout from that found in Senfl's mass propers in D-Mbs Mus.ms. 30. It remains uncertain whether the composition is by Isaac or by Senfl or by an other composer (similar to other compositions included in the CCIII). If it was by Isaac or Senfl, the piece is written in a different style from that which both composers used elsewhere.
Ct and T in RISM I 91 differ completely from D-B Mus. ms. 40024.
Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS' which contains several settings for the office by Senfl).

Edition Isaac/Cuyler 1950: 99–101

Literature Heinz 1952: 57f. 𝄋 Pätzig 1964 𝄋 Burn 2002, i: 255–64 𝄋 Gasch 2008, i: 116 𝄋 Gasch 2011a: 324–6 𝄋 Gasch 2013a: 207f. 𝄋 Schmid 2013: 358

P 62 (lost) ‖ *Historia de martiribus* => cf. also Senfl's lost *Missa de martiribus* (O 7)

3vv

Source
References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 99^{r}, *147: Missa Trium uocum | Missa et historia de martiribus. A[uthore]. Lu: | Senflio*.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 105^{v}, *Historia de martirib[us] L Senfl 147.*

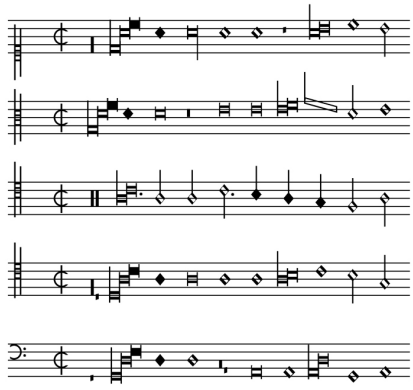
P 63 ident. ‖ *De Confessoribus*

a) introit 1: *Statuit ei Dominus* – **2.p.** *Misericordias Domini in aeternum*
5vv: D, Ct, T1, T2, B

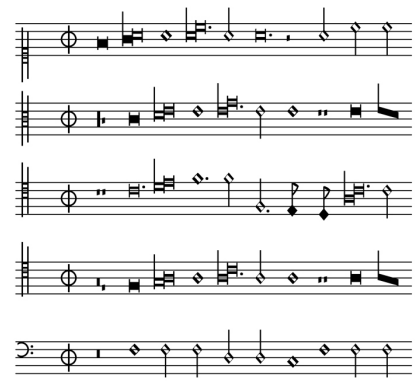
Text Ecclus. 45:30; Ps. 88:2

Chant GP 157^{r} 𝄋 GR [3], [32] (psalm verse differing) 𝄋 LU 1182 (psalm verse differing)

1.p. *Statuit ei Dominus*



2.p. *Misericordias Domini in aeternum*



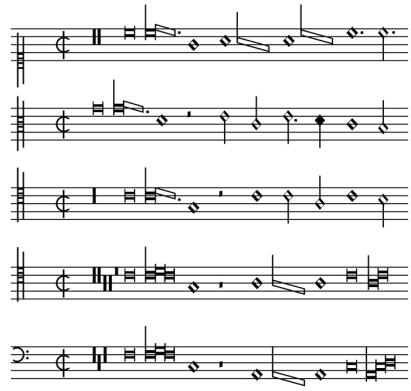
b) introit 2: *Os iusti meditabitur* — **2.p.** *Noli aemulari in malignantibus*

5vv: D, Ct, T1, T2, [B]

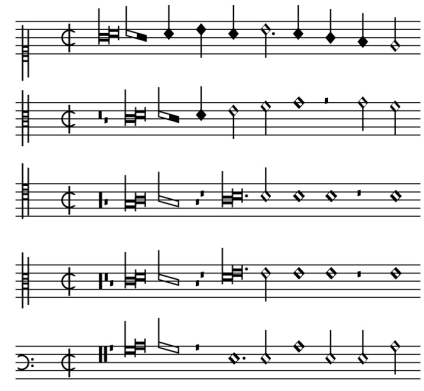
Text Ps. 36:30–1, 1

Chant GP 158[r] GR [42], [48] LU 1200f.

1.p. *Os iusti meditabitur*



2.p. *Noli aemulari in malignantibus*



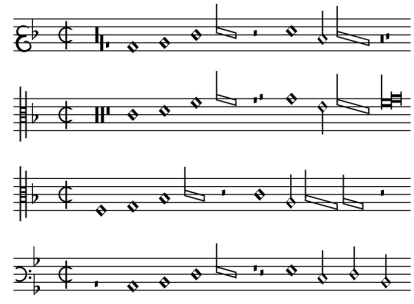
c) alleluia: *Alleluia. Elegit te Dominus*

4vv: [D, Ct, T, B]

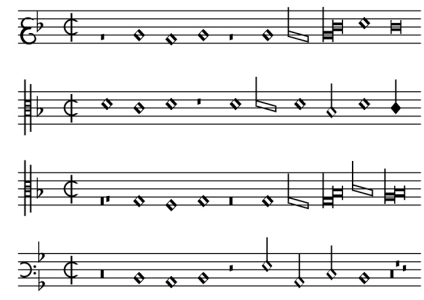
Text Cf. Ecclus. 45:20

Chant GP 160[v]

Alleluia



Elegit te Dominus



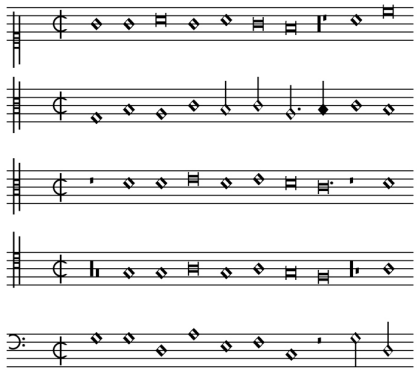
d) sequence: 1.p. *Ad laudes Salvatoris* — **2.p.** *Sentiant hunc diem* — **3.p.** *Hodie caelorum* — **4.p.** *Et gaudium angelis* — **5.p.** *Qui cuique* — **6.p.** *Beatus hic servus* — **7.p.** *Ad tanti Patris gloriam* — **8.p.** *Pastor bone, miserere* — **9.p.** *In via nos adiuva*

4–5vv: D, Ct1, Ct2, T, V, B

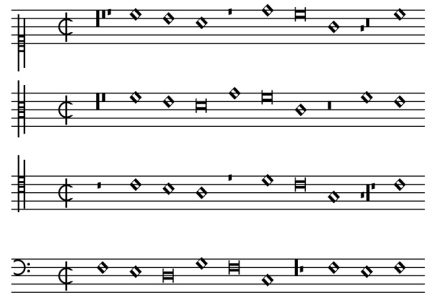
Text AH 54: no. 88 ✂ Chevalier: no. 201 ✂ Kehrein: no. 465 ✂ Wackernagel i: no. 255, but cf. also no. 467

Chant GP 273^{v}–274^{v} ✂ Moberg: no. 12

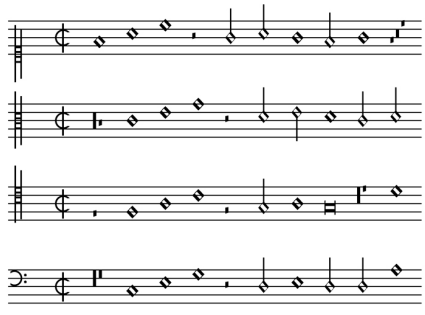
1.p. *Ad laudes Salvatoris*



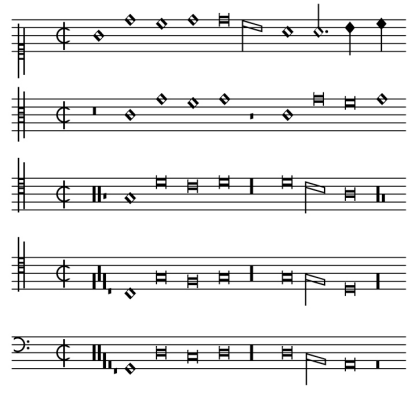
2.p. *Sentiant hunc diem*
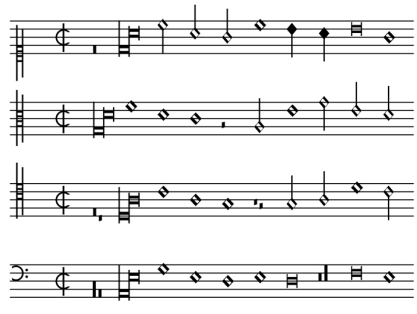


3.p. *Hodie caelorum*
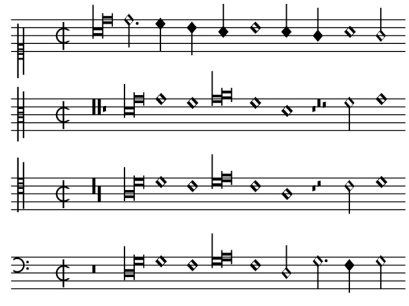


4.p. *Et gaudium angelis*



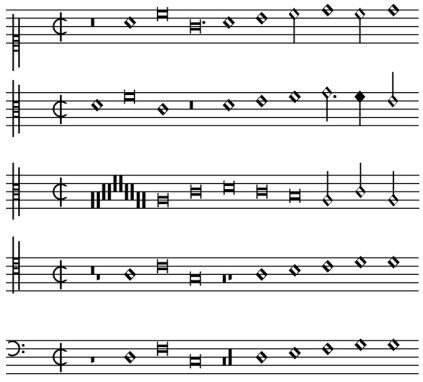
5.p. *Qui cuique*



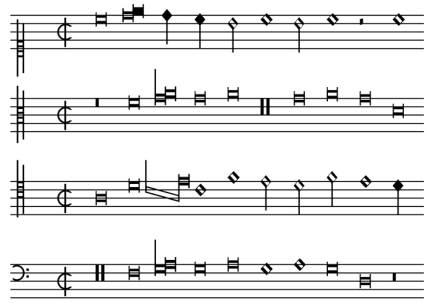
6.p. *Beatus hic servus*



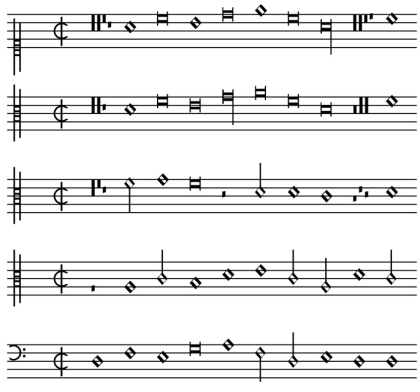
7.p. *Ad tanti Patris gloriam*



8.p. *Pastor bone, miserere*



9.p. *In via nos adiuva*



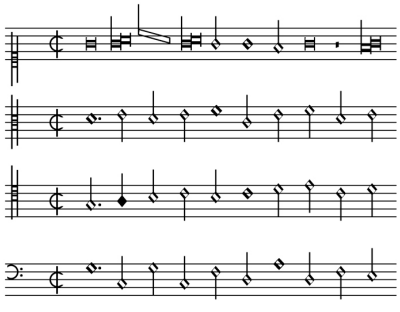
e) tract: *Beatus vir qui timet Dominum* — **2.p.** *Potens in terra* — **3.p.** *Gloria et divitiae*

4–5vv: [D], Ct, T1, T2, [B]

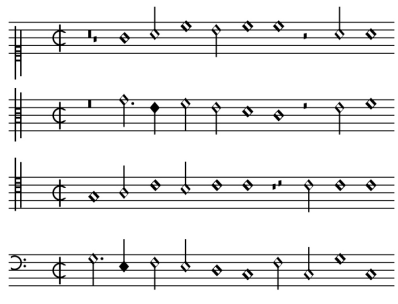
Text Ps. 111:1–3

Chant GP 160^{v}–161^{r} ℘ GR [8]f. ℘ LU 1134, 1442

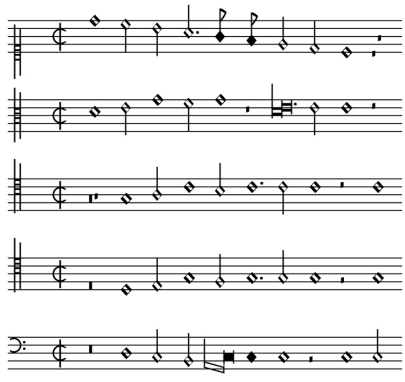
1.p. *Beatus vir qui timet Dominum*



2.p. *Potens in terra*
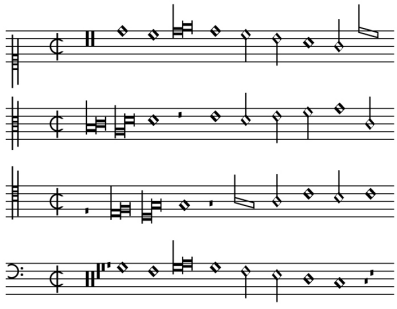


3.p. *Gloria et divitiae*



f) communion: *Beatus servus quem cum venerit*
4vv: [D, Ct, T, B]

Text Matt. 24:46–7

Chant GP 161^{v} GR [45] LU 1203



Source ❖ D-Mbs Mus.ms. 30, [nos. 22–7], fols. 121^{v}–161^{r}
- intr. 1: *De Confessorib*[*us*] *introit*[*us*], anon.
- intr. 2: *De Confessorib*[*us*] *introit*[*us*], anon.
- all.: anon.
- sequ.: *Prosa*, anon.
- tract: anon.
- comm.: *Com*[*m*]*u*:[*nio*], anon.

References: see above, P 56.

Music Individual sections of c.f. in all voice parts (partially transposed and paraphrased); introit psalm 1 set as canon between T and Ct1 (5↑).

Comments The cycle is attributed to Senfl by Bente 1968: 189f., KBM 5/1: 128–33, Gasch 2011a: 324f., as well as Gasch 2013a on the basis of the entry in D-HEu Cod. Pal. germ. 318.
Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS', which contains several settings for the office by Senfl).

Related P 63b: P 64

Edition Gasch 2008, iii: 213–56

Literature Bente 1968: 189f. (with hypothetical attribution to Le Maistre) ✂ KBM 5/1: 128–33 ✂ Emmerling 1994, ii: 7f. (sequ.) ✂ Gasch 2013a: 147–206, 152 (sequ.), 178 (tract), 187 (intr.; sequ.) ✂ Schmid 2013: 379

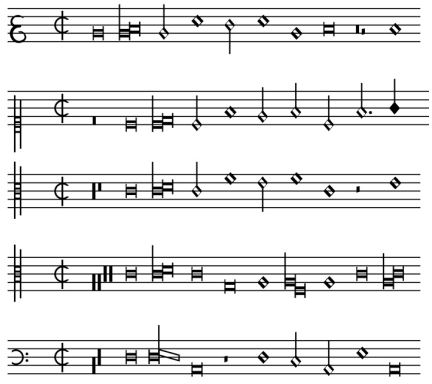
P 64 ‖ *De Confessoribus*

introit: *Os iusti meditabitur* — **2.p.** *Noli aemulari in malignantibus*
5vv: D, A, T1, T2, B

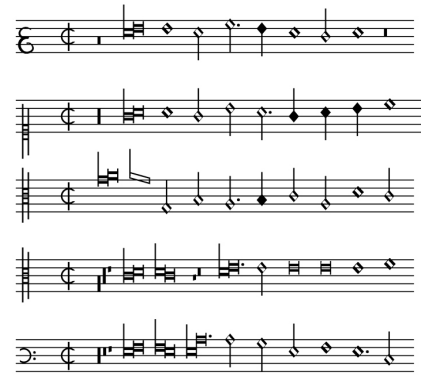
Text Ps. 36:30–1, 1

Chant GP 158[r] ✂ GR [42], [48] ✂ LU 1200f.

1.p. *Os iusti meditabitur*



2.p. *Noli aemulari in malignantibus*



Sources
- ❖ D-Dl Mus. Grimma 56, no. 9/[no. 10], anon., in D1 the heading *Quinque Vocum Primus Discantus*; in D2 the heading *Quinque Vocum Secund Discant;*
- ❖ D-Dl Mus. Grimma 59, [no. 20], *LS*
- ❖ **D-HAu Ed. 1147**, fol. 105[r–v] (D), fols. 102[v]–103[v] (A), fol. 106[r–v] (T), fols. 103[v]–104[v] (B), fols. 79[v]–80[v] (Q), anon.
- ❖ D-WRha Neustadt 40, pp. 218–20 (D), pp. 229–31 (A), pp. 195f. (T), pp. 202–4 (B), *IN FESTO JOHANNIS BAPTISTÆ. introitus. Ludow. Senfels. 5 vocum.*

Music C.f. in T.

Comments All sources for this introit date from the time after Senfl's death. Senfl's authorship only rests on the attribution in D-Dl Mus. Grimma 59. Although the setting at first sight shows similarities with Senfl's mass propers in D-Mbs Mus.ms. 30 (scoring for five voices, no plainchant intonation, regular imitation), the treatment of the plainchant melody in T is not common in the composer's mass proper cycles. It therefore remains uncertain whether the composition is by Senfl. If the ascription is correct the setting remains to be seen as an exception within Senfl's mass propers.
Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18[v]–19[r] (= book 'RR'; just before book 'SS', which contains several settings for the office by Senfl).

Related P 63b

Literature Steude 1974: 95–8, 103–5 ✂ Gasch 2013a: 209f.

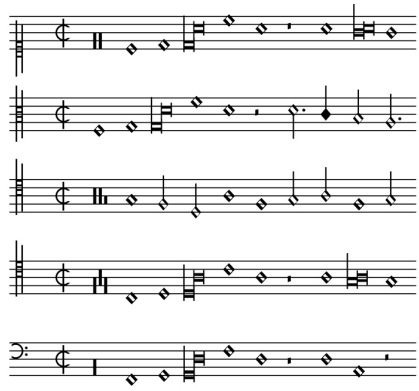
P 65 ident. ‖ *De Virginibus*

a) introit 1: *Gaudeamus omnes in Domino* — **2.p.** *Eructavit cor meum*
5vv: D, Ct, T1, T2, B

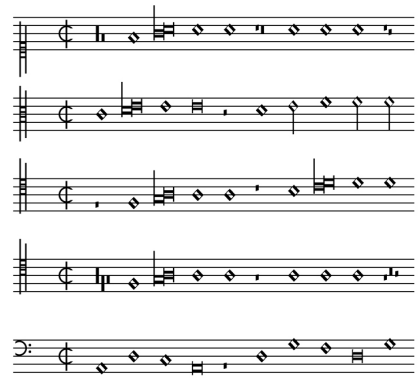
Text Ps. 44:2

Chant GP 162$^{r–v}$ 𝄋 GR 436f. 𝄋 LU 1368

1.p. *Gaudeamus omnes in Domino*



2.p. *Eructavit cor meum*

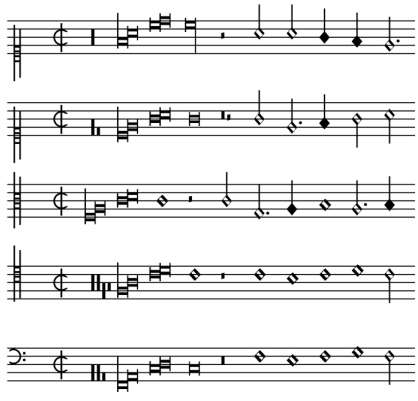


b) introit 2: *Loquebar de testimoniis tuis* — **2.p.** *Beati immaculati in via*
5vv: D1, D2, Ct, T, B

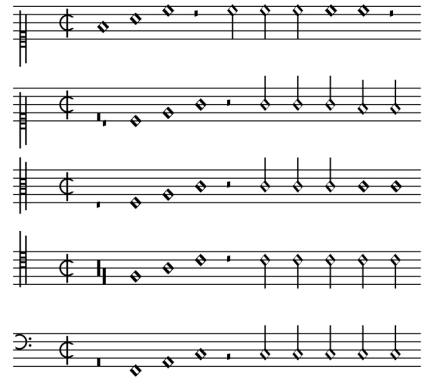
Text Ps. 118:46–7, 1

Chant GP 162^{v}–163^{r} 𝄋 GR [51]f. 𝄋 LU 1215f.

1.p. *Loquebar de testimoniis tuis*



2.p. *Beati immaculati in via*
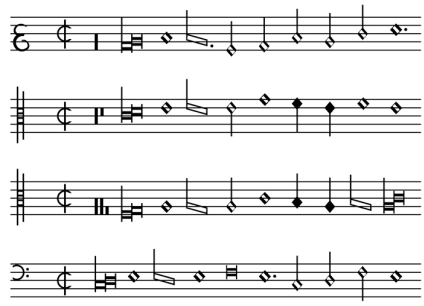


c) alleluia: *Alleluia. Diffusa est gratia*
4vv: [D, Ct, T, B]
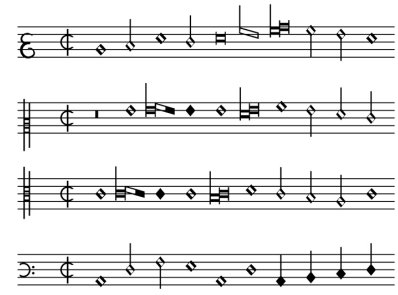
Text Ps. 44:3

Chant GP 166^{r} 𝄋 GR 405 𝄋 LU 1323

Alleluia



Diffusa est gratia



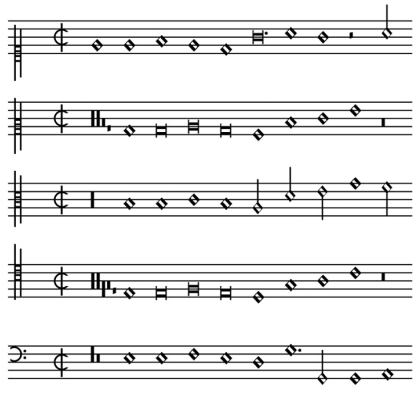
d) sequence: 1.p. *Exultent filiae Sion* — **2.p.** *Quarum Christe sponsus virginum* — **3.p.** *Ut das cernere* — **4.p.** *Angelicam haec vitam* — **5.p.** *Quod nocere dum machinatur* — **6.p.** *Dum non consentiret* — **7.p.** *Quo fugato appropinquabit* — **8.p.** *Te agnum sine macula* — **9.p.** *Cuius intercessione*

4–5vv: D, Ct1, Ct2, T, B

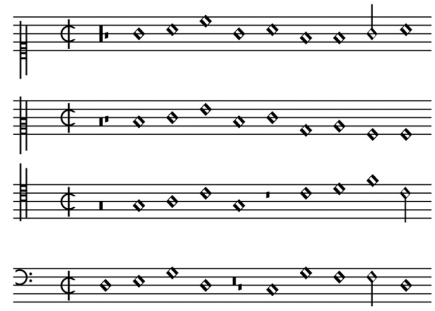
Text By Godescalcus Lintpurgensis ✠ AH 50: no. 271 ✠ Chevalier: no. 5780 ✠ Kehrein: no. 474

Chant GP 275^{r}–276^{r}

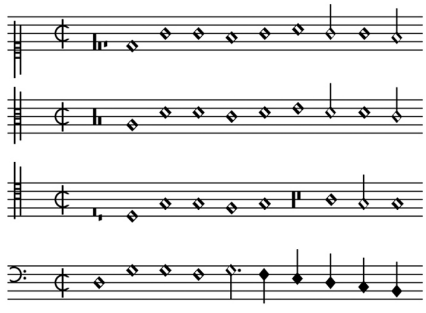
1.p. *Exultent filiae Sion*



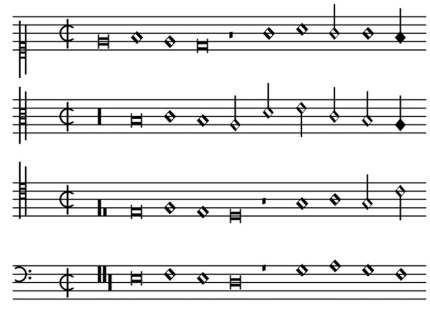
2.p. *Quarum Christe sponsus virginum*



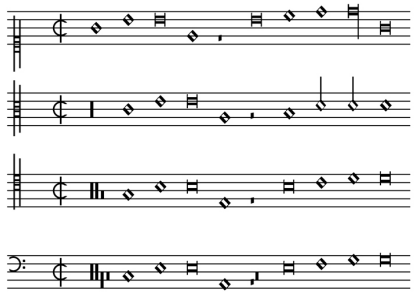
3.p. *Ut das cernere*
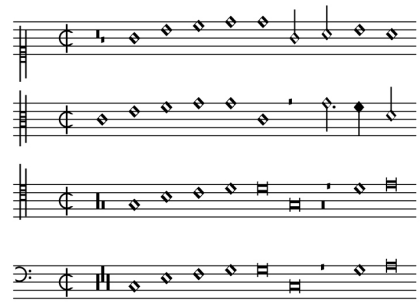


4.p. *Angelicam haec vitam*



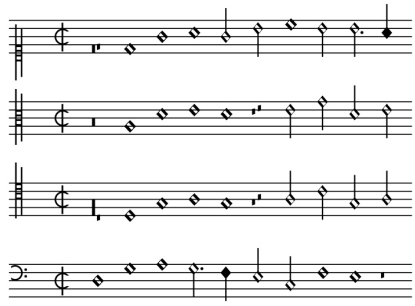
5.p. *Quod nocere dum machinatur*



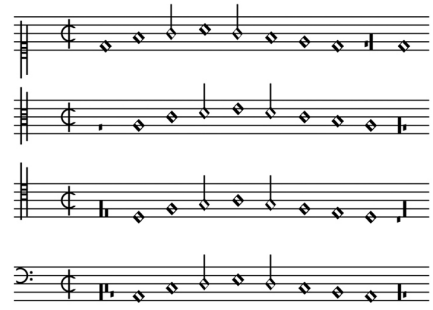
6.p. *Dum non consentiret*



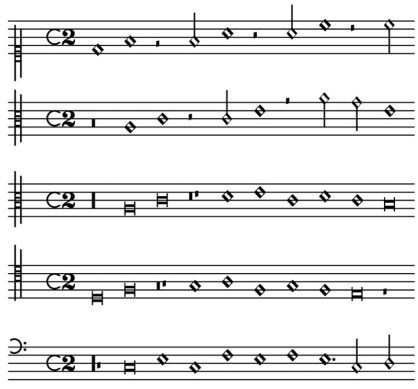
7.p. *Quo fugato appropinquabit*



8.p. *Te agnum sine macula*



9.p. *Cuius intercessione*
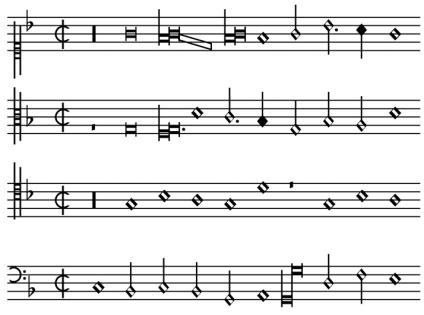


e) tract: 1.p. *Audi filia et vide / Adieu mes amours* — **2.p.** *Vultum tuum deprecabuntur* — **3.p.** *Adducentur regi virgines* — **4.p.** *Adducentur in laetitia*

3–5vv: D1, D2, Ct, T, B

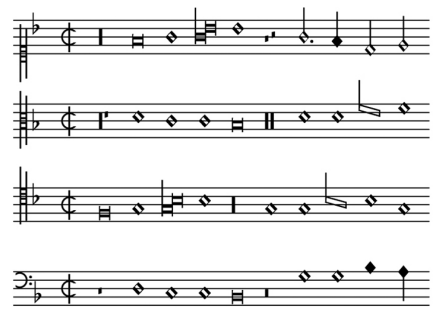
Text Ps. 44:11–13, 10, 15–16

Chant GP 122$^{r–v}$ ℘ GR [62]f. ℘ LU 1227
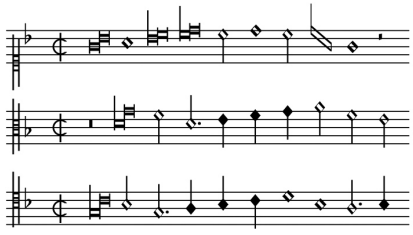
1.p. *Audi filia et vide / Adieu mes amours*
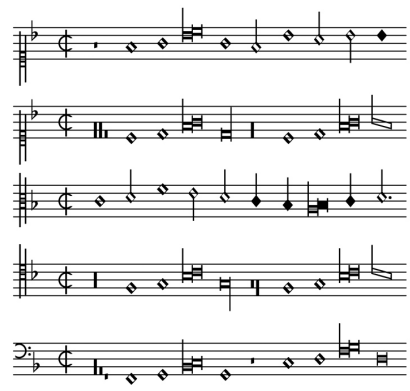


2.p. *Vultum tuum deprecabuntur*



3.p. *Adducentur regi virgines*



4.p. *Adducentur in laetitia*

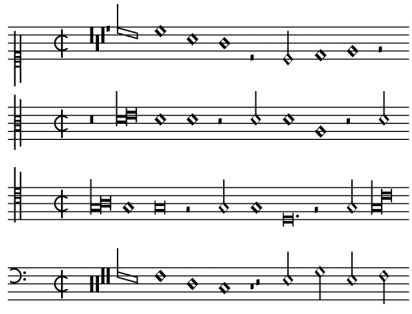


f) communion: *Simile est regnum*

4vv: [D], [Ct], T, B

Text Matt. 13:45–6

Chant GP 167^{v} 𝄋 GR [66] 𝄋 LU 1231



Source

❖ D-Mbs Mus.ms. 30, [nos. 28–33], fols. 161^{v}–203^{r}

- intr. 1: *De Virgi*[*ni*]*bus introitus*, anon.
- intr. 2: *De V*[*ir*]*ginibus introit*[*us*], anon.
- all.: anon.
- sequ.: *Prosa*, anon.

- tract: *tract*[*us*], anon.
- Comm: *Com*[*munio*]:, anon.

References: see above, P 56.

Music Individual sections of c.f. in all voice parts (partially transposed and paraphrased); alleluia set as canon between Ct and T (5↓); at the beginning of the verse canonic inscription erroneously notated at the T instead of the Ct; 9.p. of sequence set as canon between T and Ct2 (5↑); 1.p. of tract treats head motif of chanson *Adieu mes amours* as an (rhythmically varied) ostinato in T.

Comments The cycle is attributed to Senfl by Bente 1968: 189f., KBM 5/1: 128–33, Gasch 2011a: 324f. and Gasch 2013 on the basis of the entry in D-HEu Cod. Pal. germ. 318. Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS', which contains several settings for the office by Senfl).

Related For *Adieu mes amours* cf. also S 11 ℘ P 65f: P 11

Editions Gasch 2008, iii: 257–99 ℘ Gasch 2010: 166–8 (tract) ℘ Gasch 2013a: 179–82 (tract)

Literature Bente 1968: 189f. (with hypothetical attribution to Le Maistre) ℘ KBM 5/1: 128–33 ℘ Emmerling 1994, ii: 26f. (sequ.) ℘ Gasch 2010: 162f. (tract) ℘ Gasch 2013a: 147–206, 151f. (sequ.), 178–85 (tract), 187

P 66 ident. ‖ *De beata Virgine*
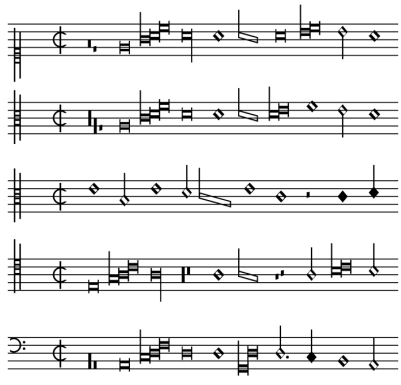
a) introit: *Salve, sancta parens* – **2.p.** *Sentiant omnes*

5vv: D, Ct1, Ct2, T, B

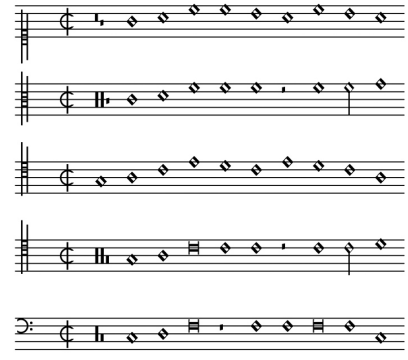
Text Sedulius, *Carmen paschale* 2: 63–64

Chant GP 170^{r} ℘ GR [75]f. (psalm verse differing) ℘ LU 1263f. (psalm verse differing)

1.p. *Salve, sancta parens*



2.p. *Sentiant omnes*
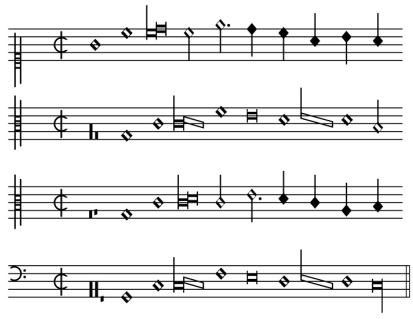


b) alleluia: *Alleluia. Sancta Dei Genitrix*

4vv: [D, Ct, T, B]
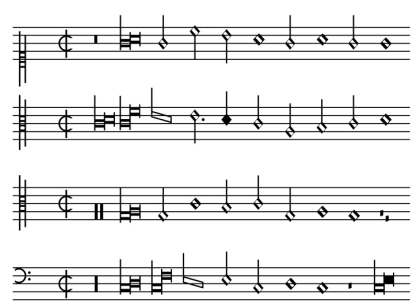
Text GP 170^{v}

Chant GP 170^{v}

Alleluia



Sancta Dei Genitrix



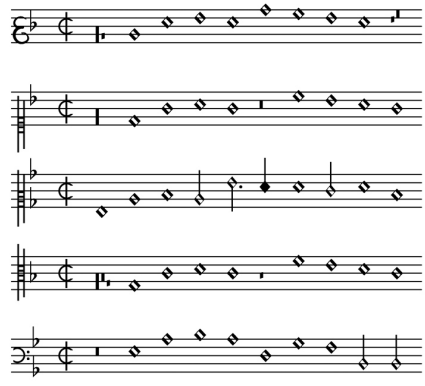
c) sequence: [Verbum bonum et suave] – * **1.p.** *Per quod ave salutata* – **2.p.** *Ave solem genuisti* – **3.p.** *Supplicamus nos emenda*

5vv: D1, D2, Ct, T, B

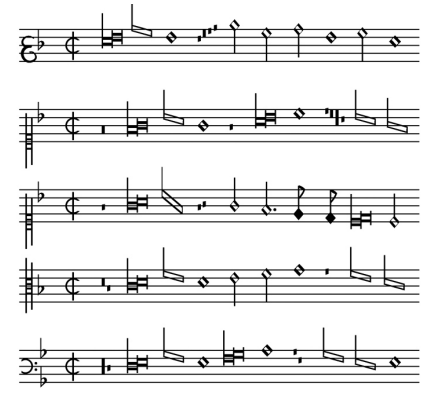
Text AH 54: no. 218 ✠ Chevalier: no. 21343 ✠ Kehrein: no. 268 ✠ Wackernagel i: no. 1208

Chant GP 278^{r-v} ✠ Moberg: no. 7

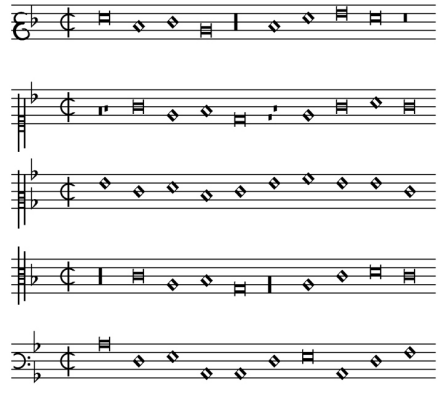
1.p. *Per quod ave salutata*



2.p. *Ave solem genuisti*
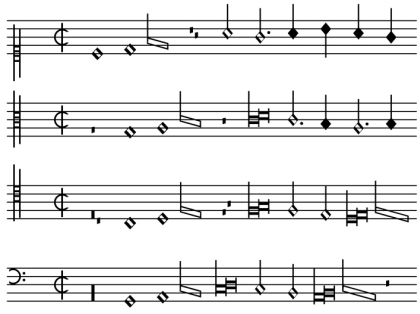


3.p. *Supplicamus nos emenda*



d) communion: *Beata viscera Mariae*
4vv: [D], [Ct], T, B

Text Cf. Luke 11:27

Chant GP 172^{v} 𝄐 GR [80] 𝄐 LU 1268



Source ❖ D-Mbs Mus.ms. 30, [nos. 34–7], fols. 203^{v}–221^{r}
- intr.: *De beata V*[*ir*]*gi*[*ne*] *introit*[*us*], anon.
- all.: anon.
- sequ.: *Prosa*, anon.
- comm.: *Com*[*munio*]:, anon.

Music Individual sections of c.f. in all voice parts (partially transposed and paraphrased); alleluia section set as canon between Ct and B (8↓); sequence set for *alternatim* performance (1b, 2b, 3b).

Comments The cycle is attributed to Senfl by Bente 1968: 189f., KBM 5/1: 128–33, Gasch 2011a: 324f., as well as Gasch 2013a on the basis of the entry in D-HEu Cod. Pal. germ. 318.
Anon. hymns (5vv) and responsories (4vv) for the *Commune Sanctorum* in D-HEu Cod. Pal. germ. 318, fols. 18^{v}–19^{r} (= book 'RR'; just before book 'SS', which contains several settings for the office by Senfl).

Related P 66d: P 36

Edition Gasch 2008, iii: 301–20

Literature Bente 1968: 189f. (with hypothetical attribution to Le Maistre) 𝄐 KBM 5/1: 128–33 𝄐 Emmerling 1994, ii: 78f. (sequ.) 𝄐 Gasch 2013a: 147–206, 215, 243–6, 261f.

P 67 (lost) ‖ *Historia pro defunctis* => cf. also O 10 and M 105

Sources Possible references:
❖ D-HEu Cod. Pal. germ. 318, fol. 10^{r}, *Historia pro Defunctis 5*, anon.; fol. 79^{v}, *pro defunctis*, anon.

Comments This Requiem mass is mentioned in D-HEu Cod. Pal. germ. 318 among Senfl's proper settings for the *Commune Sanctorum*. Although transmitted anonymously, the mass thus also seems to be composed by Senfl. It is not clear, however, whether the entry in D-HEu Cod. Pal. germ. 318 refers only to an ordinary, mass propers or a plenary cycle. In Munich the music of the Requiem mass might have been kept separately from the Commune repertoire. This would explain its absence from the other choirbooks and the final loss.

One piece of this allegedly lost mass can possibly be identified as Senfl's five-voice *Si enim credimus* – 2.p. *Et sicut in Adam* – 3.p. *Requiem aeternam* (cf. M 105). This text was used as an introit as well as a funeral song (cf. Luther WA xxxv: 478–83 at 483).

Related O 10 ⁘ M 105

Literature Gasch 2011a: 324f.; for literature concerning the chant *Si enim credimus* cf. Gay 1956 ⁘ Schmidt-Lauber/Meyer-Blanck/Bieritz 1995: 535 ⁘ Prassl 2002

*P 68 attr. ‖ *Responsorium in Dominica 1. Adventus in 1. vesperis*

verse & repetenda: [Ecce dies veniunt] – * **1.p.** *In diebus illis salvabitur* – **2.p.** *Et hoc est nomen* – **3.p.** *Gloria Patri*

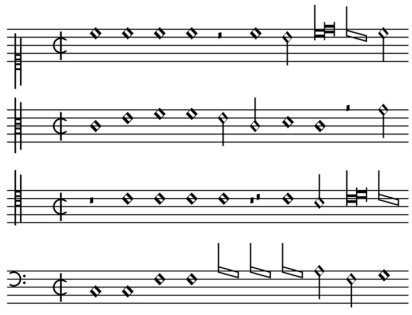
4vv: D, Ct, T, B

Text CAO 6583 ⁘ Jer. 33:14–16 ⁘ BF 1516, Pars hyemalis, fol. 69^{r}
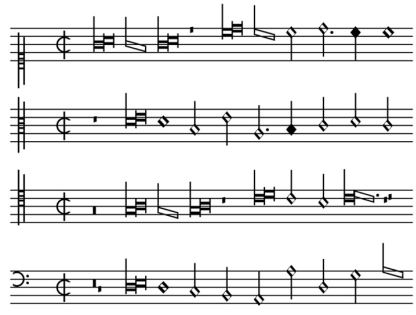
Chant AP 1^{v}–2^{r} ⁘ Stuchs 1509, fols. 2^{v}–3^{v} ⁘ Montanus & Neuber [1548]: no. 1 ⁘ Neuber 1562, fols. 2^{r}–3^{r} ⁘ Dobszay/Szendrei: no. 8160

1.p. *In diebus illis salvabitur*

3.p. *Gloria Patri*



2.p. *Et hoc est nomen*



Source ❖ D-Mbs Mus.ms. 19, [no. 14], fols. 87^{v}–91^{r}, anon., on fol. 87^{r} the remark *Re*[*sponsorium*]

Music C.f. in T; double text underlay in verse 1 indicates that the same music is intended for the *Gloria Patri*.

Comments The responsory belongs to a group of anonymously transmitted propers for the office in D-Mbs Mus.ms. 19 (nos. 10–15). The scribe of the fascicle in question is one of the two main scribes of the 1520s and 1530s. As the author of the also anonymously transmitted responsory *Deus qui sedes* – 2.p. *Quia tu solus* – 3.p. *Tibi enim derelictus* (D-Mbs Mus.ms. 19, [no. 15]; cf. P 78) can be identified by concordant sources (D-Z 73, D-Z 81/2) with Ludwig Senfl, as the choirbook contains further liturgical compositions by Senfl, and as there are no other propers for the office known but from Senfl, the attribution of the setting in question to this composer seems reasonable.

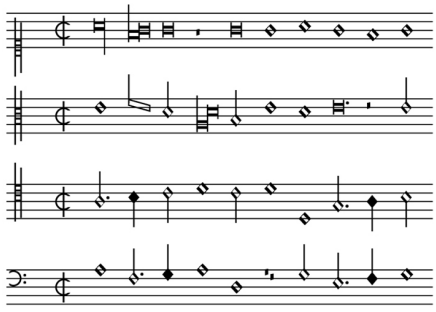
Literature Bente 1968: 166–71 (discussing the structure of D-Mbs Mus.ms. 19) ⁘ Schwemer 1998, ii: 49

P 69 ident. ‖ *In vigilia Nativitatis Domini ad vesperis*

a) antiphon 1: *Scitote quia prope est regnum Dei*
4vv: [D, Ct, T, B]

Text CAO 4834 ℘ Luke 21:31–2 ℘ BF 1516, Pars hyemalis, fol. 92r

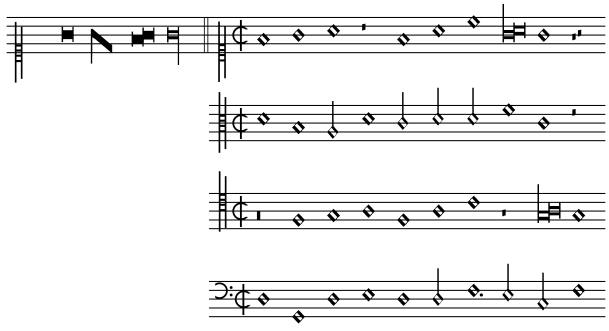
Chant AP: – ℘ AR 260 ℘ LU 365



b) antiphon 2: *Orietur * sicut sol*
4vv: [D, Ct, T, B]

Text CAO 4195 ℘ Deut. 32:2 ℘ BF 1516, Pars hyemalis, fol. 92v

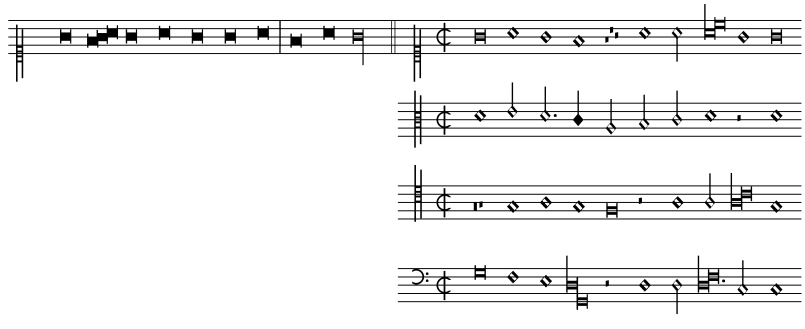
Chant AP 8r–v ℘ AR 257



c) antiphon 3: *Dum ortus fuerit sol de caelo * videbitis regem*
4vv: [D, Ct, T, B]

Text CAO 2462 ℘ Ps. 18:6 ℘ BF 1516, Pars hyemalis, fol. 92v

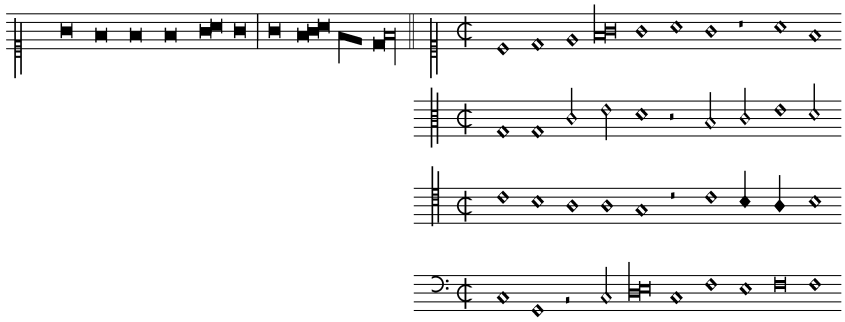
Chant AP 8v ℘ AR 262 ℘ LU 367



d) **antiphon 4:** *Gaude et laetare Jerusalem * ecce rex tuus venit*
4vv: [D, Ct, T, B]

Text CAO 2922 ℘ Zech. 9:9 ℘ BF 1516, Pars hyemalis, fol. 92v

Chant AP 8v

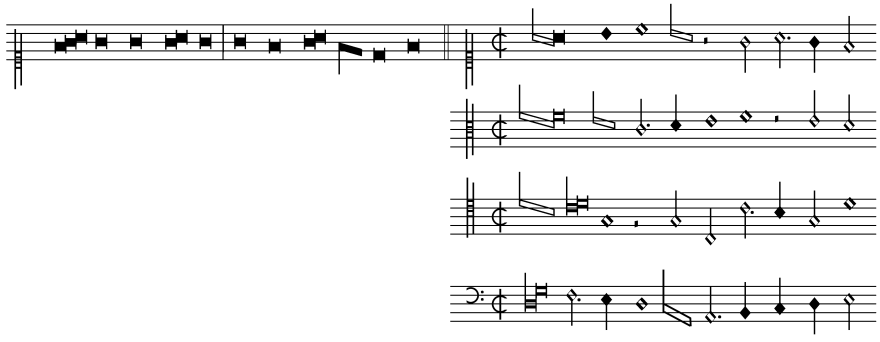


e) **antiphon 5:** *Ave, spes nostra, Dei Genitrix intacta, * ave illud* — **2.p.** *Ave, casta sanctissima*
4vv: [D, Ct, T, B]
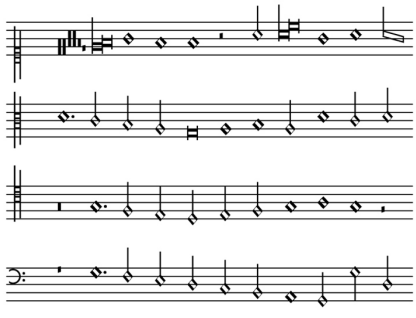
Text CAO 1546 ℘ BF 1516, Pars hyemalis, fol. 92v

Chant AP 116v

1.p. *Ave, spes nostra, Dei Genitrix intacta, * ave illud*



2.p. *Ave, casta sanctissima*

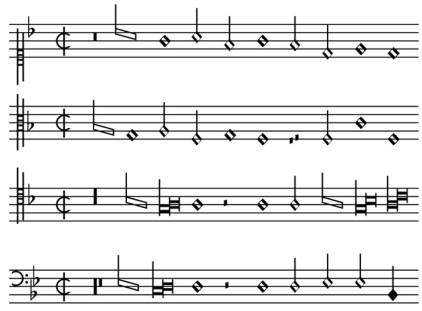


f) **responsory:** *Judaea et Jerusalem* — **2.p.** *Constantes estote videbitis* — **3.p.** *Cras egrediemini et Dominus* — **4.p.** *Gloria Patri*
4vv: [D, Ct, T, B]

Text CAO 7040 ℘ 2 Chron. 20:17 ℘ BF 1516, Pars hyemalis, fol. 92^{v}
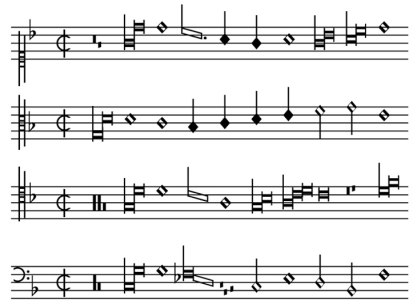
Chant AP 8^{v}–9^{r} ℘ Stuchs 1509, fols. 7^{v}–8^{r} ℘ Montanus & Neuber [1548]: no. 13 ℘ Neuber 1562, fol. 8$^{r–v}$ ℘ AR 255 ℘ LU 358 (differing)

1.p. *Judaea et Jerusalem*

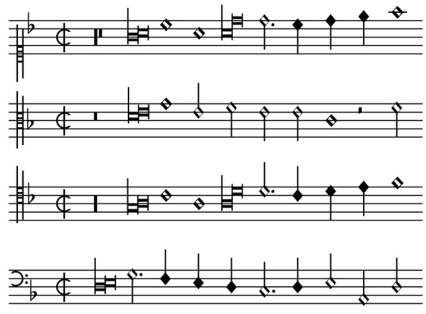


2.p. *Constantes estote videbitis*

4.p. *Gloria Patri*



3.p. *Cras egrediemini et Dominus*

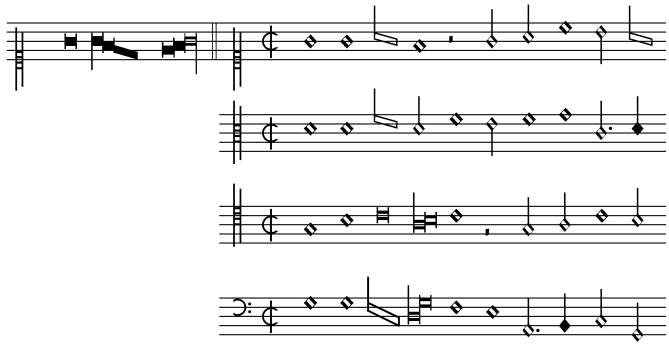


g) Magnificat antiphon: *Cum esset * desponsata mater*

4vv: [D, Ct, T, B]

Text CAO 2000 ℘ Matt. 1:18 ℘ BF 1516, Pars hyemalis, fol. 92^{v}

Chant AP 9^{r} ℘ AR 649 (differing) ℘ LU 1401 (differing)



Source ❖ D-Mbs Mus.ms. 52, [nos. 37–43], fols. 133^{v}–149^{r}
- ant. 1: *In vigilia Natiuitatis Christi Ad v*[*espera*]*s super ps*[*almos*] *an*[*tiphonae*], anon.
- ant. 2–5: anon.
- resp.: *Responsoriu*[*m*], anon., between staves on fol. 144^{v} (= *Cras egrediemini*) the remark *Repeticio*; on fol. 145^{v} reference to 2.p. (*Constantes estote* | *Videbitis auxiliu*[*m*] *d*[*omi*]*ni sup*[*er*] *vos*)
- Magn. ant.: *Super M*[*a*]*g*[*nifica*]*t*, anon.

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 26^{v}, anon.

Music C.f. in D and/or T (partially transposed); responsory verse with double text underlay (in black and red ink) indicates that the same music is intended for the *Gloria Patri*.

Comments Due to the musical context, the cycle in D-HEu Cod. Pal. germ. 318 was identified with the proposed cycle by Bente 1968. Griesheimer 1990, Crook 1994, and Leong 2008 share this view.

Editions Ant. 1: Griesheimer 1990, ii: 528, 574 ℘ ant. 2: Griesheimer 1990, ii: 529, 562 ℘ ant. 3: Griesheimer 1990, ii: 541, 604 ℘ ant. 4: Griesheimer 1990, ii: 501f., 576f. ℘ ant. 5: Griesheimer 1990, ii: 492–4, 547–9 ℘ resp.: Griesheimer 1990, ii: 514–17, 583–6 ℘ Magn. ant.: Griesheimer 1990, ii: 495f.

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ℘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets), 290, 291f. (Magn. ant.), 292 (ant. 1–5) ℘ Crook 1994: 33–49 ℘ Schwemer 1998, ii: 85f. (resp.)

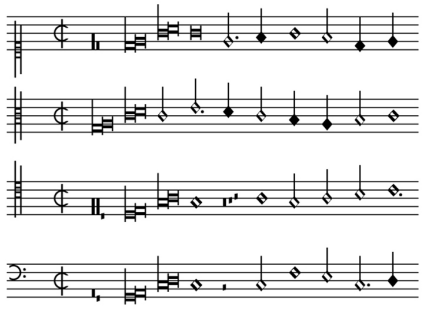
P 70 ident. ‖ *In Nativitatis Domini in 1. vesperis*

a) invitatory: *Christus natus est* — **2.p.** *Venite adoremus*
4vv: [D, Ct, T, B]

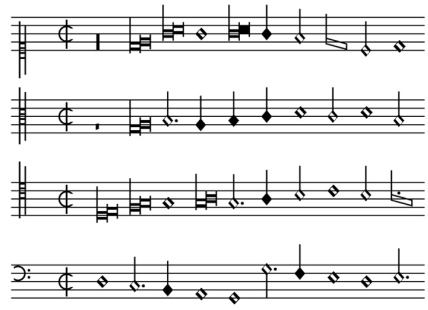
Text Ps. 94:6 ℘ BF 1516, Pars hyemalis, fol. 92^{v}

Chant AP 9$^{r–v}$ ℘ LU 368

1.p. *Christus natus est*



2.p. *Venite adoremus*
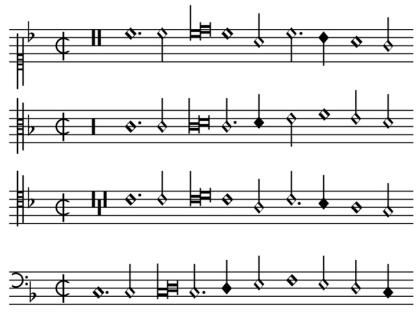


b) 1st verse & repetenda ad responsorium in 1. vesperis: [Hodie nobis caelorum] — * **1.p.** *Gloria in excelsis* — **2.p.** *Gloria Patri*
4vv: [D, Ct, T, B]

Text CAO 6858 ℘ Luke 2:14 ℘ BF 1516, Pars hyemalis, fol. 93^{r}

Chant AP 9^{v}–10^{r} ℘ Montanus & Neuber [1548]: no. 15 ℘ LU 375f. ℘ Dobszay/Szendrei: no. 5016

1.p. *Gloria in excelsis*
2.p. *Gloria Patri*
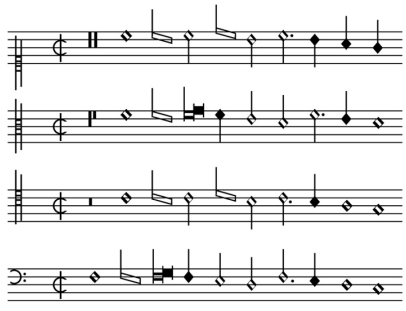


c) 2nd verse & repetenda ad responsorium in 1. vesperis: [Hodie nobis de caelo] — * **1.p.** *Gloria in excelsis* — **2.p.** *Gloria Patri*
4vv: [D, Ct, T, B]

Text CAO 6859 ⁘ Luke 2:14 ⁘ BF 1516, Pars hyemalis, fol. 93^{r}

Chant AP 10^{r} ⁘ LU 376f. ⁘ Dobszay/Szendrei: no. 8140 (verse differing)

1.p. *Gloria in excelsis*
2.p. *Gloria Patri*

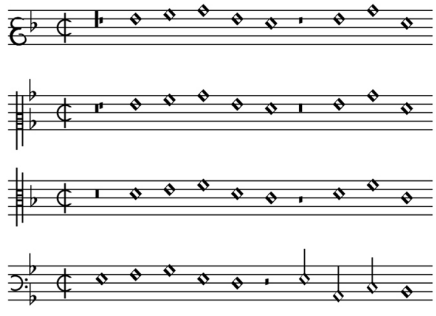


d) 3rd verse & repetenda ad responsorium in 1. vesperis: [Descendit de caelis] — * **1.p.** *Missus ab arce* — **2.p.** *Gloria pie trinitati*
4vv: [D, Ct, T, B]

Text CAO 6411 ⁘ cf. Ps. 17:10 ⁘ BF 1516, Pars hyemalis, fol. 93^{v}

Chant AP 10^{r}–11^{r} ⁘ Dobszay/Szendrei: no. 1035

1.p. *Missus ab arce*
2.p. *Gloria pie trinitati*

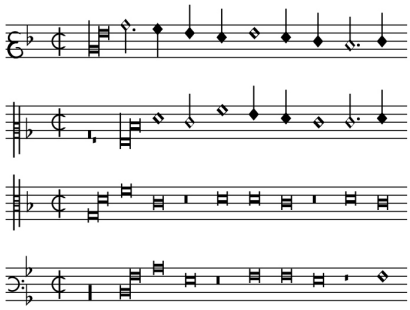


e) trope: 1.p. *Facturae plasmator et conditor* — **2.p.** *Cunctorum et angelorum* — **3.p.** *Qui caelos* — **4.p.** *Cum sanctoque spiritu* — **5.p.** *Quique tunc hominem* — **6.p.** *Nunc iungens*
4vv: [D, Ct, T, B]
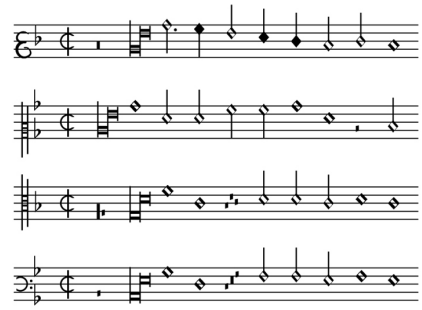
Text BF 1516, Pars hyemalis, fol. 93^{v}

Chant –

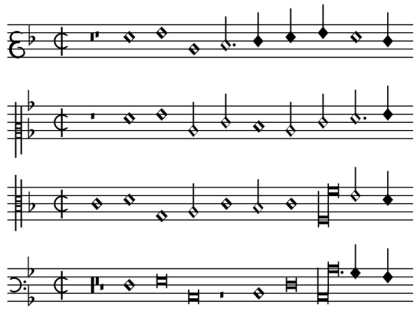
1.p. *Facturae plasmator et conditor*



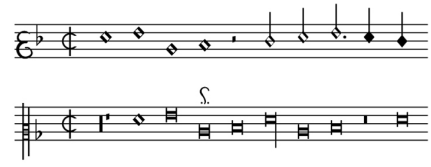
2.p. *Cunctorum et angelorum*



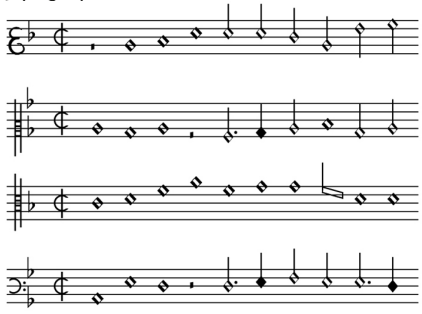
3.p. *Qui caelos*



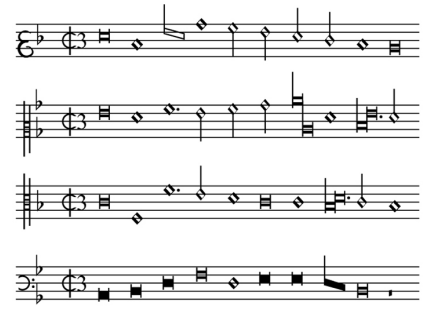
4.p. *Cum sanctoque spiritu*



5.p. *Quique tunc hominem*
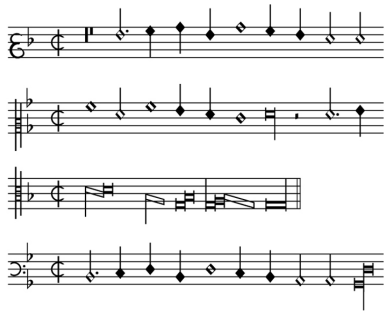


6.p. *Nunc iungens*



f) tropus ad responsorium *Descendit de caelis*: *Fabrice mundi*
4vv: [D, Ct, T, B]

Text BF 1516, Pars hyemalis, fol. 93^{v}

Chant AP 10^{v}



Source ❖ D-Mbs Mus.ms. 52, [nos. 44–48b], fols. 149^{v}–164^{r}
- inv.: *Inuitatorium Natiui*[*tatis*] *xpi* [Christi], anon.
- 1st verse & rep.: *Versus primi Re*[*sponsorii*], anon.
- 2nd verse & rep.: *Versus secundi Re*[*sponsorii*], anon.
- 3rd verse & rep.: *Versus Tercij Re*[*sponsorii*], anon.
- trope: anon., fol. 161^{r}: *Tenor. Con*[*traten*]*orem Sequitur In Unisono:*
- tropus ad resp.: between staves on fol. 163^{v} the remark *Repeticio*, anon.

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fols. 26^{v}–27^{r}, anon.

Music C.f. mainly in T and D (partially transposed and paraphrased); double text underlay (in black and red ink) in 1st, 2nd and 3rd verse indicates that the same music is intended for the *Gloria* (*pie*) *Patri*; 4.p. of trope set as canon at the unison between Ct and T.

Comments Regarding the authenticity of the cycle see above, P 69.

Editions 1st verse: Griesheimer 1990, ii: 503f., 587f. ☙ 2nd verse: Griesheimer 1990, ii: 504–6, 588–90 ☙ 3rd verse: Griesheimer 1990, ii: 507–9, 591–3

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ☙ Hofmann-Brandt 1971, ii: no. 197 (trope ad resp.), no. 213 (trope) ☙ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ☙ Crook 1994: 41–9 ☙ Emmerling 1994, ii: 27 (sequ.) ☙ Schwemer 1998, ii: 38 (3rd verse; trope), 64f. (1st and 2nd verse)
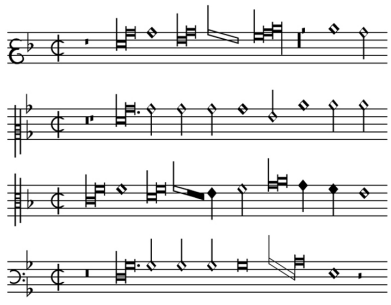
P 71 ident. ‖ *In Nativitatis Domini in 2. vesperis*

a) verse & repetenda: [Verbum caro factum est] — * **1.p.** *In principio erat verbum* — **2.p.** *Plenum gratia et veritate* — **3.p.** *Gloria Patri*
4–5vv: [D, Ct], T, V, [B]

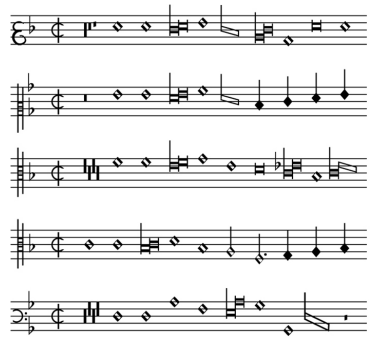
Text CAO 7840 ☙ John 1:1, 14 ☙ BF 1516, Pars hyemalis, fol. 96^{r} ☙ Bäumker i: no. 101

Chant AA 8^{v}–9^{r} ☙ AP 13$^{r–v}$ ☙ Stuchs 1509, fol. 8$^{r–v}$ ☙ Montanus & Neuber [1548]: no. 14 ☙ AR 323 (differing) ☙ LU 390f. (differing)

1.p. *In principio erat verbum*
3.p. *Gloria Patri*



2.p. *Plenum gratia et veritate*

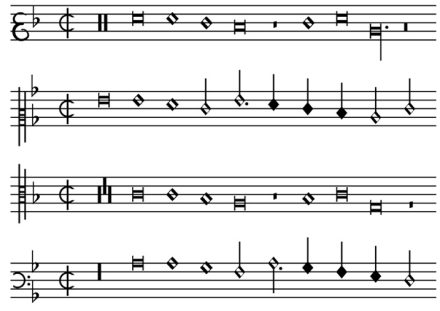


b) trope: *Quem aethera et terra* — **2.p.** *Asine praesepe infans* — **3.p.** *Factor matris hodie* — **4.p.** *Creans die hodie* — **5.p.** *Nascitur mundo oriens*
4vv: [D, Ct, T, B]

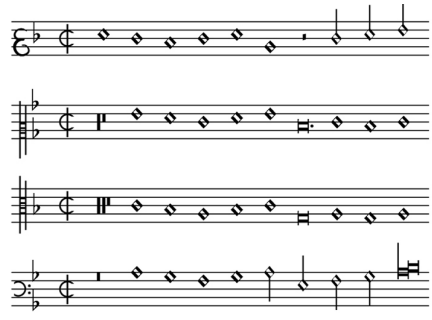
Text AH 34: no. 1 🕈 BF 1516, Pars hyemalis, fol. 96^{r} 🕈 Chevalier: no. 16260

Chant AP 13^{v}

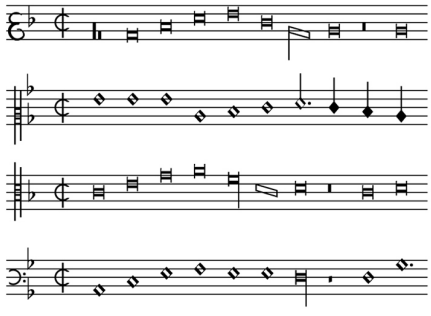
1.p. *Quem aethera et terra*



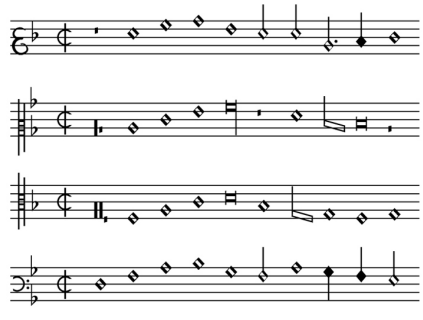
2.p. *Asine praesepe infans*



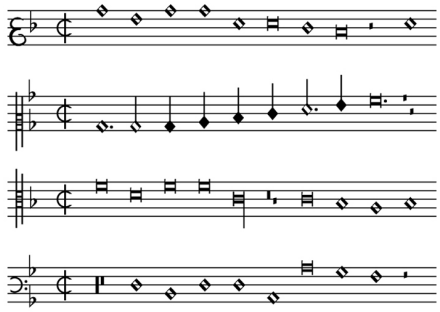
3.p. *Factor matris hodie*



4.p. *Creans die hodie*



5.p. *Nascitur mundo oriens*



Source ❖ D-Mbs Mus.ms. 52, fols. 164^{v}–177^{r}
- verse & rep. ad 2. vesperis: *In s*[*e*]*c*[*un*]*dis v*[*espera*]*s Re*[*sponsorium*], anon.
- trope: anon.

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 27^{r}, anon.

Music C.f. in D and Ct (transposed); double text underlay (in black and red ink) in verse indicates that the same music is intended for the *Gloria Patri*.

Comments The cycle was attributed to Senfl by Bente 1968, Griesheimer 1990, as well as Leong 2008.

Related P 71a: P 73, P 74

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ℘ Hofmann-Brandt 1971: no. 537 (trope) ℘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ℘ Crook 1994: 33–49 ℘ Emmerling 1994, ii: 61 (sequ.) ℘ Schwemer 1998, i: 92f. (verse & rep.); ii: 146–52 (verse & rep.)

P 72 ident. ‖ *In Nativitatis Domini ad completorium*

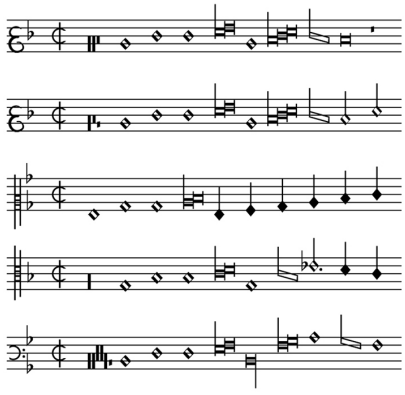
hymn: [A solis ortus cardine] – * **1.p.** *Beatus auctor saeculi* – **2.p.** *Domus pudici pectoris*
5vv: [D1], D2, [Ct], [T], [B]

Text Attributed to Caelius Sedulius ℘ CAO 8248 ℘ BF 1561, Pars hyemalis, fol. 96^{v} ℘ Chevalier: no. 26 ℘ Wackernagel i: nos. 48f.

Chant AP: – ℘ Lossius 1553: 21 ℘ AR 266f. ℘ LU 400–2 ℘ Stäblein: no. 53 ℘ hypothetical chant reconstruction in Leong 2007: 314

1.p. *Beatus auctor saeculi*

2.p. *Domus pudici pectoris*



Source ❖ D-Mbs Mus.ms. 52, [no. 51], fols. 177^{v}–183^{r}, anon.
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 27^{r}, anon.

Music Wandering c.f. in all voice parts; set for *alternatim* performance (verses 2 and 4 set to music; verses 6 and 8 missing); double text underlay indicates that the same music is intended for all four verses.

Comments The cycle was attributed to Senfl by Bente 1968, Griesheimer 1990, as well as Leong 2008.

Edition Leong 2008: 232–40

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ✍ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ✍ Crook 1994: 33–49 ✍ Leong 2008: 109f., 115f., 144–7, 294f.
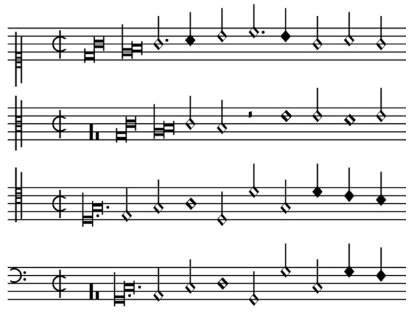
P 73 ‖ *Responsorium In Nativitate Domini*

a) responsory: *Verbum caro factum est* **(i) — 2.p.** *Plenum gratia et veritate* **— 3.p.** *In principio erat verbum*
4vv: D, A, T, B

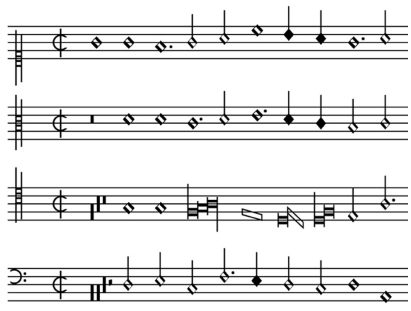
Text CAO 7840 ✍ John 1:1, 14 ✍ BF 1516, Pars hyemalis, fol. 96^{r} ✍ Bäumker i: no. 101

Chant AA 8^{v}–9^{r} ✍ AP 13^{r} ✍ Stuchs 1509, fol. 8$^{r–v}$ ✍ Montanus & Neuber [1548]: no. 14 ✍ Neuber 1562, fol. 9$^{r–v}$ ✍ AR 323 (differing) ✍ LU 390f. (differing) ✍ Dobszay/Szendrei: no. 8108
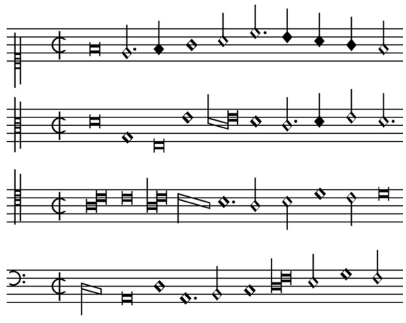
1.p. *Verbum caro factum est*



2.p. *Plenum gratia et veritate*



3.p. *In principio erat verbum*
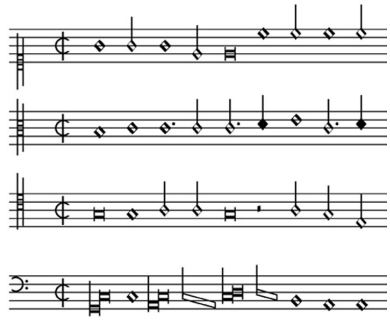


b) additional or alternative responsory verse: *In principio erat verbum* — **2.p.** *Gloria Patri*
4vv: D, A, T, B
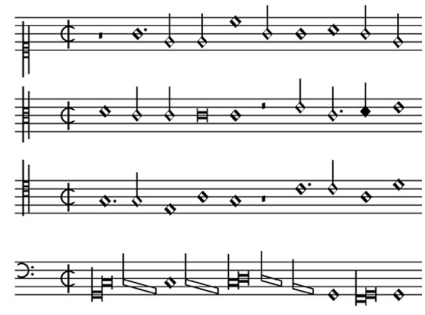
Text CAO 7840a 𝄋 John 1:1

Chant AP 13^{r} 𝄋 Stuchs 1509, fol. 8^{r} 𝄋 Montanus & Neuber [1548]: no. 14 𝄋 Dobszay/Szendrei: no. 8108

1.p. *In principio erat verbum*



2.p. *Gloria Patri*



Sources **P 73a**
❖ D-Z 73, [no. IV.17] = [no. 92], fols. 115^{v}–116^{v} (D), fol. 119$^{r–v}$ (A), fol. 116$^{r–v}$ (T), fols. 115^{r}–116^{r} (B), *Ludouicus Senffl* (B)
❖ H-Bn Ms. mus. Bártfa 22, [no. 1839], no. 167, *L.S.*
P 73b
❖ D-Z 73, [no. IV.18] = [no. 93], fol. 116^{v} (D), fol. 120^{r} (A), fol. 116^{v} (T), fol. 116^{r} (B), *Ludouicus Senffel* (B)
References:
P 73a: anon. settings are mentioned in D-HEu Cod. Pal. germ. 318, fol. 19^{v} (4vv). The anon. setting D-HEu Cod. Pal. germ. 318, fol. 27^{r} is probably identical with Senfl's responsory setting in D-Mbs Mus.ms. 52.

Music P 73a: (textual) structure shows a typical three-part responsory layout; c.f. mainly in T (at some points paraphrased and rhythmicised).
P 73b: additional or alternative (shorter) responsory verse to P 73a; c.f. in B.

Related P 71a 𝄋 P 74

Facsimile EdM 115a: XXIV, Abb. 9

Editions P 73a: EdM 116a: 78–84 𝄋 P 73b: EdM 116a: 84f.

Literature Griesheimer 1990, i: 33f., 115, 136 𝄋 Schwemer 1998, i: 86, 91–3; ii: 146–52 𝄋 Schmidt-Beste 2012b: 303
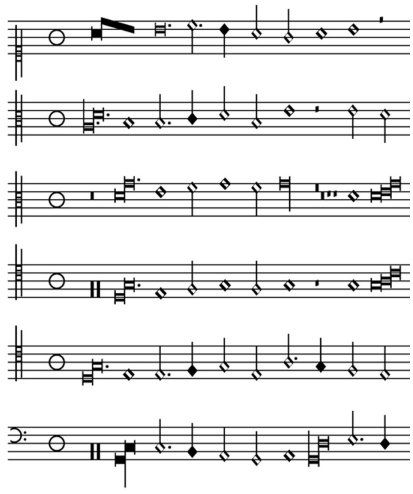
P 74 || *Responsorium In Nativitate Domini*

responsory: *Verbum caro factum est* (**ii**) — **2.p.** *Plenum gratia et veritate* — **3.p.** *In principio erat verbum*
6vv: D, Ct[1], C2, T, V, B
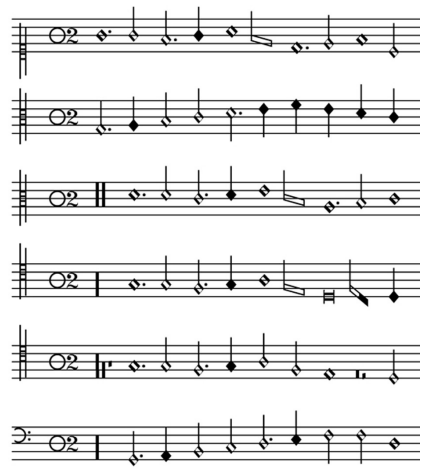
Text CAO 7840 𝄋 John 1:1, 14 𝄋 BF 1516, Pars hyemalis, fol. 96^{r} 𝄋 Bäumker i: no. 101

Chant AA 8^{v}–9^{r} 𝄋 AP 13^{r} 𝄋 Stuchs 1509, fol. 8$^{r–v}$ 𝄋 Montanus & Neuber [1548]: no. 14 𝄋 Neuber 1562, fol. 9$^{r–v}$ 𝄋 AR 323 (differing) 𝄋 LU 390f. (differing)

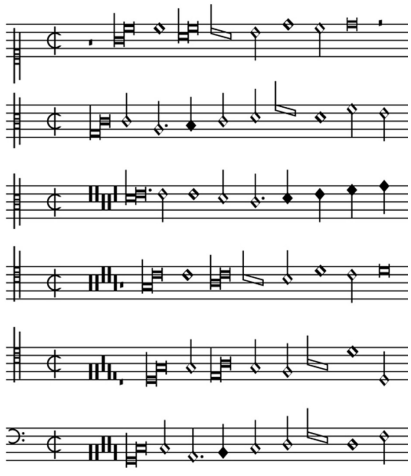
1.p. *Verbum caro factum est*



2.p. *Plenum gratia et veritate*



3.p. *In principio erat verbum*



Sources

- **D-Mbs Mus.ms. 12**, [no. 1], fols. 1^{v}–19^{r}, *Ludouic*[*us*] *Sennfl.*; 2.p. indicated as *Repetitio* (fol. 9^{v}), 3.p. indicated as *Vers*[*us*] (fol. 12^{v})
- D-Mu 4° Art. 401, [no. 3], *.L.S.* (D)
- D-Sl Mus. fol. I 43, [no. 4], fols. 35^{v}–49^{r}, anon.
- DK-Kk MS Gamle Kongelige Samling 1872, 4°, fols. 52^{v}–54^{r} / 56^{v}–58^{r} (D), fols. 53^{v}–55^{r} / 57^{v}–59^{r} (A), fols. 51^{v}–53^{r} / 49^{v}–51^{r} (T), fols. 52^{v}–54^{r} / 58^{v}–60^{r} (B), fols. 53^{r}–55^{r} / 56^{r}–58^{r} (V), fols. 52^{v}–55^{r} / 4^{v}–6^{r} (VI = Ct2 in D-Mbs), *Ludowicus Senfl* (VI)
- RISM 1537^{1} (A-Wn), no. 5, *LVDOVICUS SENFEL*; Q = Ct2 in D-Mbs, 6 = V in D-Mbs
- RISM 1558^{4} (GB-Lbl), no. 19, *LVDOVICVS SENFFEL.*

Reference:

- D-HEu Cod. Pal. germ. 318, fol. 51^{r} (= RISM 1537^{1}), *L. Senfl.*

Other anon. settings are mentioned in D-HEu Cod. Pal. germ. 318, fols. 19^{v} (4vv) and 27^{r}. The setting on fol. 27^{r} is to be identified with the setting in D-Mbs Mus.ms. 52.

Music (Textual) structure shows a typical three-part responsory layout; c.f.: in Ct2 and T (transposed and partially paraphrased); (musical) structure shows layout of a tenor motet.

Related P 71a 𝄋 P 73

Edition SW xi: 1–11

Literature Schwemer 1998, i: 86, 91; ii: 150 𝄋 Schmidt-Beste 2012b: 296f.

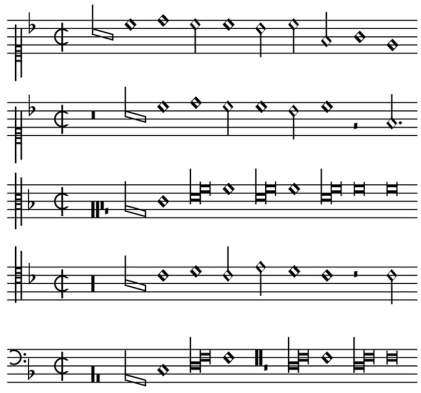
P 75 ident. ‖ *In vigilia Epiphaniae Domini ad completorium*

hymn: [Hostis Herodes impie] – * **1.p.** *Ibant magi quam* – **2.p.** *Novum genus potentiae*
5vv: D1, D2, Ct, T, B

Text BF 1516, Pars hyemalis, fol. 115^{r} 𝄋 Chevalier: no. 8073 𝄋 Wackernagel i: no. 50

Chant AP: – 𝄋 Lossius 1553: 31f. 𝄋 Stäblein: no. 5052/3 𝄋 hypothetical chant reconstruction in Leong 2008: 319

1.p. *Ibant magi quam*
2.p. *Novum genus potentiae*



Sources ❖ **D-Mbs Mus.ms. 52**, [no. 66], fols. 244^{v}–248^{r}, anon.
❖ H-Bn Ms. mus. Bártfa 23, [no. 1937], no. 76, *Quinq*[*ue*] *.L.S.*
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 27^{v}, anon.

Music C.f. mainly in B (transposed); set for *alternatim* performance (verses 2 and 4 set to music); double text underlay indicates that the same music is intended for both verses.

Comments The setting is a supplement to the settings for Epiphany (D-Mbs Mus.ms. 52, fols. 183^{v}–193^{r}). As it does not match the Freising liturgy, Crook 1994: 47 assumes that the setting was composed during Senfl's time at the court chapel of Emperor Maximilian I.
Regarding the authenticity of the cycle see above, P 69.

Edition Leong 2008: 273–9

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* 𝄋 Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) 𝄋 Crook 1994: 33–49 𝄋 Leong 2008: 109f., 132–4, 303
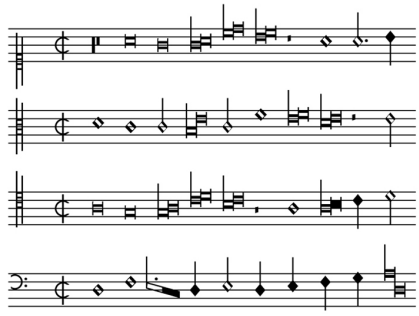
P 76 ident. ‖ *In Epiphaniae Domini ad 1. vesperis*

a) verse & repetenda: [In columbae specie] — * **1.p.** *Vox de caelis sonuit* — **2.p.** *In quo mihi*
4vv: [D, Ct, T, B]

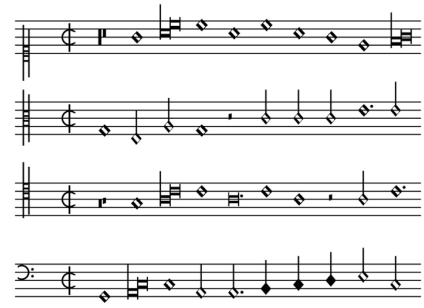
Text CAO 6892 ❧ Matt. 3:17 ❧ BF 1516, Pars hyemalis, fols. 114^{v}–115^{r}

Chant AP 25^{v} ❧ Stuchs 1509, fol. 12^{r} ❧ Montanus & Neuber [1548]: no. 17 ❧ Dobszay/Szendrei: no. 2015 (verse differing)

1.p. *Vox de caelis sonuit*



2.p. *In quo mihi*

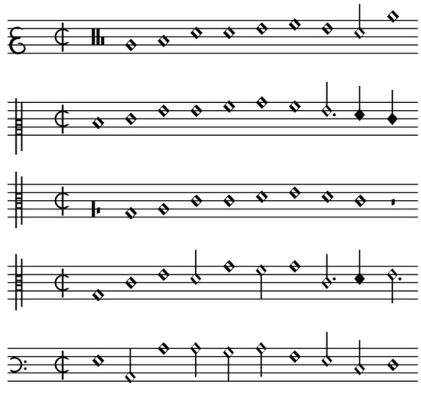


b) hymn: [Gratuletur omnis caro] — * **1.p.** *Verbum Dei caro factum nascitur* — **2.p.** *Quem vox paterna vocavit*
5vv: [D], [Ct], T, V, [B]

Text BF 1516, Pars hyemalis, fols. 114^{v}–115^{r} ❧ Chevalier: no. 7452

Chant AP: – ❧ Stäblein: no. 506 ❧ hypothetical chant reconstruction in Leong 2008: 315

1.p. *Verbum Dei caro factum nascitur*
2.p. *Quem vox paterna vocavit*



Source ❖ D-Mbs Mus.ms. 52, [nos. 52–3], fols. 183^{v}–193^{r}, anon.

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 27^{r}, anon.

Music C.f. in D and T (partially paraphrased); hymn set for *alternatim* performance (verses 2 and 4 set to music); double text underlay in hymn indicates that the same music is intended for both verses.

Comments Regarding the authenticity of the cycle see above, P 69.

Edition Hymn: Leong 2008: 241–8

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ❧ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ❧ Crook 1994: 33–49, esp. at 47 ❧ Schwemer 1998, ii: 70 (verse & rep.) ❧ Leong 2008: 109f., 122ff., 296 (hymn)
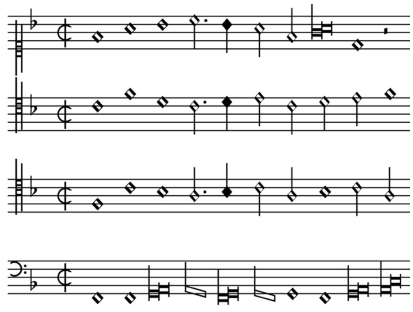
P 77 ‖ *Responsorium in Festo Epiphaniae Domini*

responsory: *Illuminare, illuminare Jerusalem* — **2.p.** *Et gloria Domini* — **3.p.** *Et ambulabunt gentes*
4vv: D, A, T, B
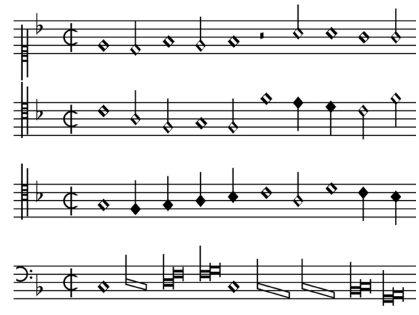
Text CAO 6882 ❧ Isa. 60:1 ❧ BF 1516, Pars hyemalis, fol. 116^{v} (without trope) ❧ Leisentritt 1567/II, fols. 73^{r}–74^{r} ❧ Hofmann-Brandt 1971: no. 673 (trope in repetenda)

Chant AA 15$^{r–v}$ ❧ AP 22^{v} ❧ Stuchs 1509, fols. 12^{v}–13^{r} (includes trope) ❧ Montanus & Neuber [1548]: no. 16 (includes trope) ❧ Neuber 1562, fol. 10$^{r–v}$ (includes trope) ❧ Leisentritt 1567/II, fols. 73^{r}–74^{r} ❧ Dobszay/Szendrei: no. 5033
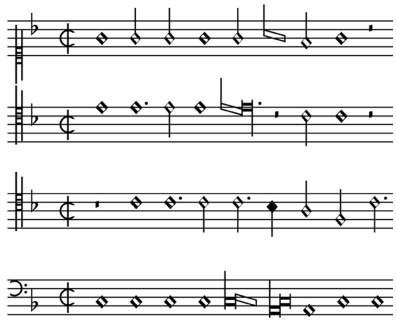
1.p. *Illuminare, illuminare Jerusalem*



2.p. *Et gloria Domini*



3.p. *Et ambulabunt gentes*



Sources

- D-Rp B 211–215, [no. 67], fols. 135^{r}–136^{r} (D), fols. 143^{v}–144^{v} (A), fols. 129^{v}–131^{v} (T in B), fol. 123$^{r–v}$ (B in T), *LS .4.*, in T the remark *Tenore in Baßo rep…*, in B the remark *Bassus in Tenoris habebis*
- **D-Z 73**, [no. IV.2] = [no. 77], fol. 106^{v} (D), fols. 108^{v}–109^{r} (A), fol. 107^{v} (T), fol. 106^{v} (B), *Ludouicus Senffel* (B)

Possible reference:

- D-HEu Cod. Pal. germ. 318, fol. 27^{v}, anon.

Music (Textual) structure shows a typical three-part responsory layout; c.f. in B; rep. includes trope: *Super te Jerusalem rex aeternae misericordiae descendere Christus est cuius hodie lux magnifice orta est.*

Comments Although the setting in D-HEu Cod. Pal. germ. 318 has no attribution to Senfl, it is mentioned in the context of Senfl's polyphonic propers for the office of the mass (D-Mbs Mus.ms. 52). As the motet in D-Z 73 appears within a series of responsories, the above-mentioned composition was identified with the so far lost responsory mentioned in D-HEu Cod. Pal. germ. 318.

Editions EdM 116a: 7–13 ✠ Griesheimer 1990, iii: 109–13

Literature Mohr 1963: 16 ✠ Griesheimer 1990, i: 33, 240–5 ✠ Schwemer 1998, i: 89ff.; ii: 68f.

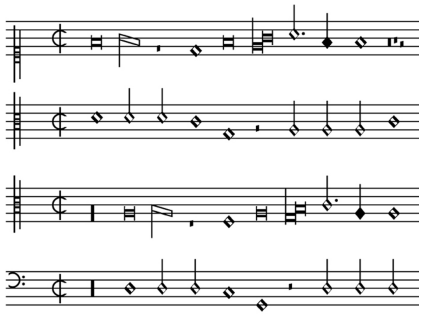
P 78 ‖ *In Dom. 1 post 8am Epiphaniae*

responsory: *Deus qui sedes* — **2.p.** *Quia tu solus* — **3.p.** *Tibi enim derelictus* — **4.p.** *Gloria Patri*
4vv: D, A, T, B
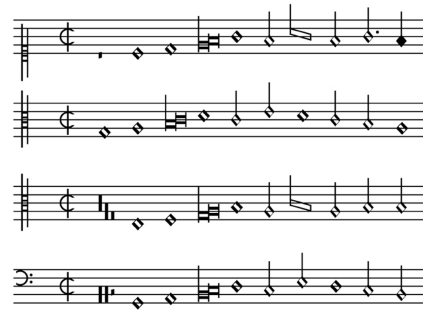
Text CAO 6433 ✠ cf. Ps. 9:5, 10, 35 ✠ BF 1516, Pars hyemalis, fol. 124^{v}

Chant AP 26^{r} ✠ Stuchs 1509, fol. 13^{r} ✠ Montanus & Neuber [1548]: no. [20] ✠ Neuber 1562, fols. 11^{v}–12^{v} ✠ Dobszay/Szendrei: no. 4057

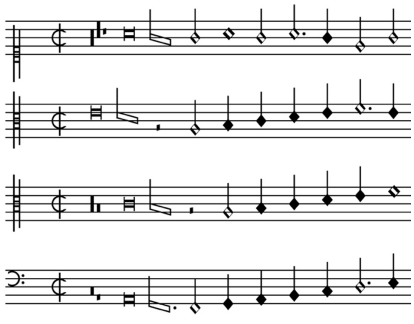
1.p. *Deus qui sedes*



2.p. *Quia tu solus*



3.p. *Tibi enim derelictus*
4.p. *Gloria Patri*



Sources

- ❖ **D-Mbs Mus.ms. 19**, [no. 15], fols. 92^{v}–96^{r}, anon.
- ❖ D-Z 73, [no. IV.14] = [no. 89], fol. 114^{r} (D), fol. 117$^{r–v}$ (A), fols. 114^{v}–115^{r} (T), fols. 113^{v}–114^{r} (B), *Ludouicus Senffel* (B)
- ❖ D-Z 81/2, [no. 116], no. 26, [fols. 117^{v}–118^{r}] (D), [fols. 104^{v}–105^{r}] (T), *L . S* (T), B missing due to a loss of folios

Music (Textual) structure shows a typical three-part responsory layout; c.f. mainly in D (paraphrased); in D-Mbs double text underlay (in black and red ink) in rep. indicates that the same music is intended for the *Gloria Patri*.

Comments While verse and repetenda are present in D-Mbs, the responsory *Deus quis sedes* is missing. The text underlay of *Gloria Patri* is missing in D-Z 73 and D-Z 81/2.

Editions EdM 116a: 65–8 ✍ Griesheimer 1990, iii: 56–62

Literature Griesheimer 1990, i: 34 ✍ Schwemer 1998, ii: 39

*P 79 attr. ‖ *Responsorium in Dominica Septuagesimae*

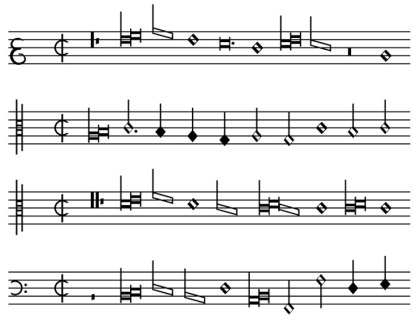
verse & repetenda: [Formavit igitur Dominus] – * **1.p.** *Igitur perfecti sunt* – **2.p.** *Et factus est* – **3.p.** *Gloria Patri*

4vv: [D, Ct, T, B]
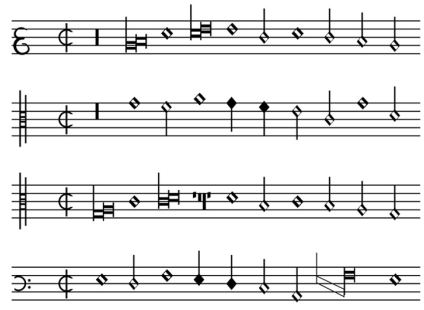
Text CAO 6739 ✍ Gen. 2:1, 7 ✍ BF 1516, Pars hyemalis, fols. 136^{v}–137^{r}

Chant AP 29^{v} ✍ Stuchs 1509, fols. 13^{v}–14^{r} ✍ Montanus & Neuber [1548]: no. 21 ✍ Neuber 1562, fols. 12^{v}–13^{v} ✍ Dobszay/Szendrei: no. 7061 (verse differing)

1.p. *Igitur perfecti sunt*
3.p. *Gloria Patri*



2.p. *Et factus est*



Source ❖ D-Mbs Mus.ms. 19, [no. 10], fols. 78^{v}–81^{r}, anon., on fol. 78^{r} the remark *Re*[*sponsorium*] *Ympn*[*us*]

Music C.f. in D and T (partially paraphrased); double text underlay in verse indicates that the same music is intended for the *Gloria Patri*.

Comments The responsory belongs to a group of anonymously transmitted propers for the office in D-Mbs Mus.ms. 19 (nos. 10–15). The scribe of the fascicle in question is one of the two main scribes of the 1520s and 1530s. As the author of the also anonymously transmitted responsory *Deus qui sedes* – 2.p. *Quia tu solus* – 3.p. *Tibi enim derelictus* (D-Mbs Mus.ms. 19, [no. 15]; cf. P 78) can be identified by concordant sources (D-Z 73, D-Z 81/2) with Ludwig Senfl, as the choirbook contains further liturgical compositions by Senfl, and as there are no other propers of the office known but from Senfl, the attribution of the setting in question to this composer seems reasonable. All other office hymns by Senfl (in D-Mbs Mus.ms. 52), however, show a scoring for five voices (Gasch).

Literature Bente 1968: 166–71 (discussing the structure of D-Mbs Mus.ms. 19) ✍ Schwemer 1998, ii: 57

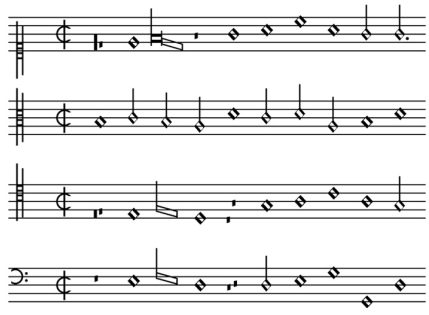
*P 80 attr. ‖ *In Dominica Sexagesimae et Quinquagesimae*

hymn: [Dies absoluti praeterunt] – * **1.p.** *Hymnis et in confessionibus* – **2.p.** *Sis Christe, nobis dux*
4vv: [D, Ct, T, B]

Text BF 1516, Pars estivalis, fol. 140^{r} 🕮 Chevalier: no. 4601

Chant Stäblein: no. 508

1.p. *Hymnis et in confessionibus*
2.p. *Sis Christe, nobis dux*



Source ❖ D-Mbs Mus.ms. 19, [no. 11], fols. 81^{v}–83^{r}, anon.

Music C.f. in D and T (paraphrased and rhythmicised); set for *alternatim* performance (verses 2 and 5 set to music); double text underlay indicates that the same music is intended for all three verses.

Comments See above, P 79.

Literature Bente 1968: 166–71 (discussing the structure of D-Mbs Mus.ms. 19)

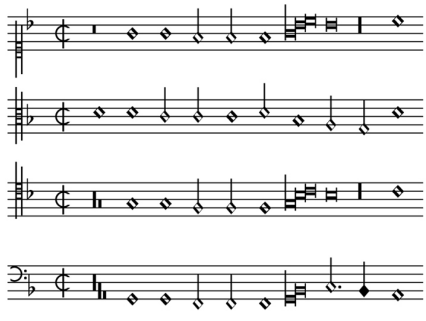
*P 81 attr. ‖ *In Dom. Quinquagesima*

verse & repetenda: [Angelus Domini vocavit] – * **1.p.** *Et benedicentur in te* – **2.p.** *Eo quod timeas* – **3.p.** *Gloria Patri*
4vv: D, Ct, T, B

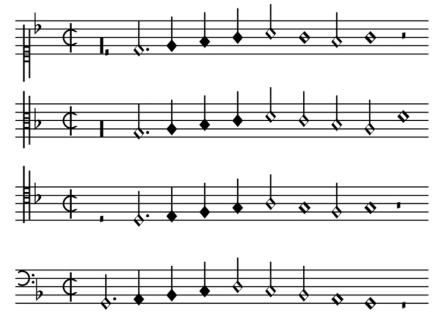
Text CAO 6098 🕮 Gen. 22:11–12; 28:14 🕮 BF 1516, Pars hyemalis, fol. 144^{v}

Chant Dobszay/Szendrei: no. 2098 (differing)

1.p. *Et benedicentur in te*
3.p. *Gloria Patri*



2.p. *Eo quod timeas*



Source ❖ D-Mbs Mus.ms. 19, [no. 13], fols. 84^{v}–86^{r}, anon.

Music C.f. in D and T (paraphrased, rhythmicised); double text underlay in verse indicates that the same music is intended for the *Gloria Patri*; except for the final section strict canon between D and T (8↓).

Comments See above, P 79.

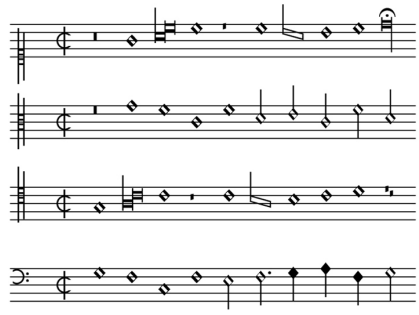
Literature Bente 1968: 166–71 (discussing the structure of D-Mbs Mus.ms. 19) 𝄋 Schwemer 1998, ii: 16

P 82 ident. ‖ *In Quadragesima ad completorium*

a) responsorium breve: *In manus tuas Domine*
4vv: [D, Ct, T, B]

Text Ps. 30:6 𝄋 BF 1516, Pars hyemalis, fol. 147^{v}

Chant AP 38^{r} (differing) 𝄋 AR 62f. (differing)

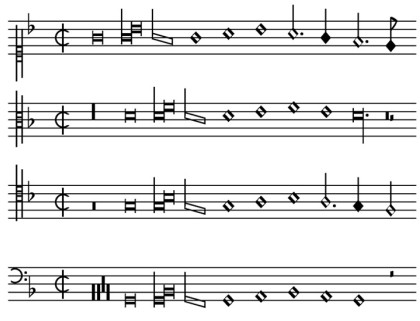


b) hymn: [Christe qui lux es] – * **1.p.** *Precamur, sancte Domine* – **2.p.** *Defensor noster, aspice*
4vv: [D, Ct, T, B]

Text BF 1516, Pars hyemalis, fol. 147^{v} 𝄋 Bäumker ii: no. 246 (cf. also Bäumker iv: no. 324) 𝄋 Chevalier: no. 2934 𝄋 Wackernagel i: no. 121

Chant AP: – 𝄋 Lossius 1553: 55 𝄋 Stäblein: no. 9 𝄋 hypothetical chant reconstruction in Leong 2008: 313

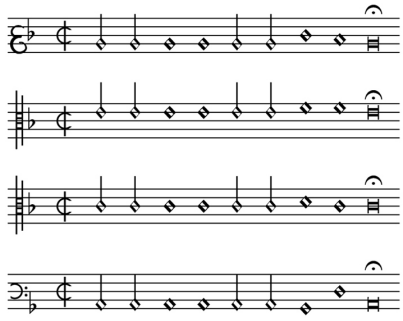
1.p. *Precamur, sancte Domine*
2.p. *Defensor noster, aspice*



c) preces ad completorium in Dominicis Quadragesimae: *Christeleison Kyrieleison*
4vv: D, Ct, T, B

Text BF 1516, Pars hyemalis, fol. 147^{v}

Chant AP: –



Sources
❖ D-Mbs Mus.ms. 52, [nos. 32–5], fols. 120^{v}–125^{r}
- resp. breve: *In Quadragesi*[*m*]*a.*: *Ad Co*[*m*]*pletoriu*[*m*]., anon.
- hymn & preces: anon.

Hymn also in
❖ RISM 1542^{12} (A-Wn), no. 20, anon., only first stanza of the hymn (*Christe qui lux es*) given; D with incorrect clef (G clef instead of C1)

Possible reference:
❖ resp. breve and hymn also in D-HEu Cod. Pal. germ. 318, fol. 19^{r}, anon.

Music C.f. in D and T, in hymns sections of the c.f. to be found in all voice parts; resp. breve set as canon between T and D (8↑) in the first text section (*In manus tuas, Domine*); hymn set for *alternatim* performance (verses 2 and 5 set to music); double text underlay in hymn indicates that the same music is intended for both verses.

Comments The concordant sources show a different text underlay in the hymn: whereas D-Mbs notates the second strophe, RISM 1542^{12} only presents the first strophe.
Regarding the authenticity of the cycle see above, P 69.

Related P 82b: M 15

Editions Resp. breve: Griesheimer 1990, ii: 512, 567 ℘ hymn: EdM 21: no. 20, pp. 27f.; Leong 2008: 226–31

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ℘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ℘ Crook 1994: 33–49 ℘ Leong 2008: 109f., 142ff., 293 (hymn)
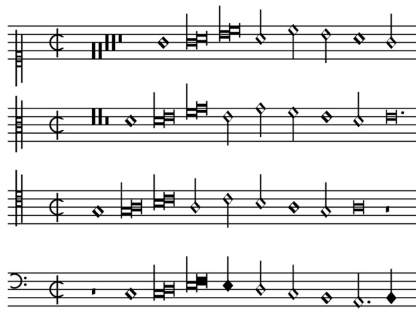
P 83 ‖ *Dom. 1 Quadragesimae in 2. vesperis*

responsory: *Spes mea, Domine* — **2.p.** *In te confirmatus sum*
5vv: D, Ct1, Ct2, T, B (Ct2 lost)

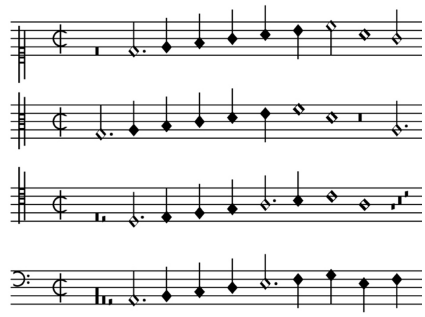
Text CAO 7687 ℘ Ps. 70:5–6 ℘ BF 1516, Pars hyemalis, fol. 149^{v}

Chant AA 18^{r} ℘ AP 32^{r} ℘ Dobszay/Szendrei: no. 4083

1.p. *Spes mea, Domine*



2.p. *In te confirmatus sum*



Sources ❖ **D-Mu 4° Art. 401**, [no. 41], fols. 59r–60r (D), fol. 62r (Ct1), fols. 56v–57r (T), fols. 58v–59v (B), *Ludo. Sennfl. 5 vocu[m]*.

❖ H-Bn Ms. mus. Bártfa 22, [no. 1734], no. 64, anon. (V = Ct1 in D-Mu)

Music (Textual) structure shows a responsory layout but presents the sections in a two-part motet layout, combining the respond and the repetenda (1.p.) and the verse with a newly composed repetenda (2.p.); c.f. mainly in D.

Edition Griesheimer 1990, iii: 299–303

Literature Schwemer 1998, i: 151ff.; ii: 126

P 84 ‖ *Dom. 1 et 2 Quadragesimae*

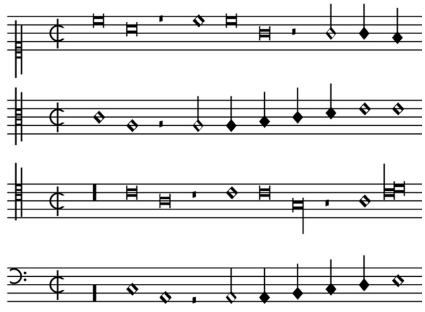
responsory: *Pater peccavi in caelum* — **2.p.** *Fac me sicut unum* — **3.p.** *Quanti mercenarii*

4–5vv: D, A, T, V, B

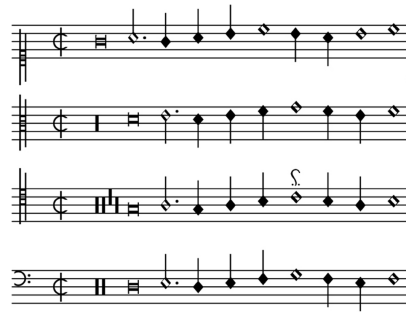
Text CAO 7362 ✍ Luke 15:17–19

Chant LR 407 ✍ Dobszay/Szendrei: no. 7039*

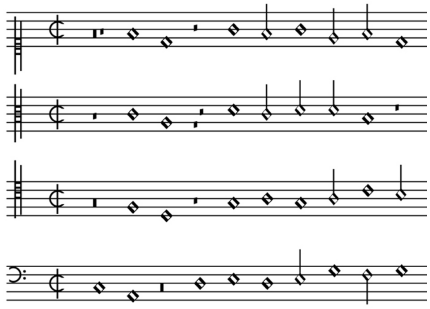
1.p. *Pater peccavi in caelum*



2.p. *Fac me sicut unum*



3.p. *Quanti mercenarii*



Sources
- ❖ **D-Rp B 211–215**, [no. 12], fols. 25^{r}–27^{r} (D), fols. 28^{v}–31^{v} (A), fols. 17^{r}–18^{v} (T), fols. 24^{r}–26^{v} (B), *Ludouicus Senflius*, 2.p. indicated as *Repetitio .5.*, 3.p. indicated as *Versus 4*
- ❖ D-Z 73, [no. IV.16] = [no. 91], fol. 115$^{r–v}$ (D), fols. 118^{r}–119^{r} (A), fols. 115^{v}–116^{r} (T), fols. 114^{v}–115^{r} (B), *Ludouicus Senfell* (B), in T at beginning of 2.p.: *Fuga in epidiapenthe post duo tempora*
- ❖ D-Z 81/2, [no. 108], no. 18, fols. 107^{v}–108^{v} (D), fol. 97$^{r–v}$ (T), B missing, *LS / Ludovic*[*us*] *Senfftll*, in T at beginning of 2.p. the canonic inscription: *Fuga post duo tempora in epidiape*[*nthe*]*:*

Music (Textual) structure shows a typical three-part responsory layout; c.f. rhythmicised and paraphrased, sections of the c.f. to be found in all voice parts; rep. set as canon between T1 and T2 (5↑).

Editions EdM 116a: 73–8 𝄢 Griesheimer 1990, i: 220–9

Literature Mohr 1963: 7 𝄢 Schwemer 1998, i: 91; ii: 103–5

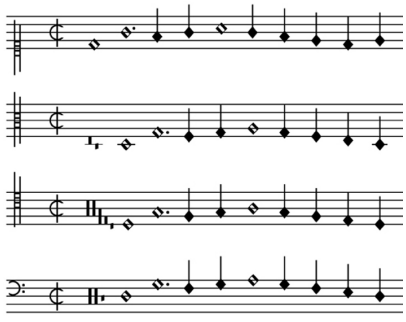
*P 85 attr. ident. ‖ *Dom. 4 Quadragesimae ad completorium*

responsory: *In pace in idipsum* — **2.p.** *Dormiam et requiescam* — **3.p.** *Si dedero*
4vv: D, A, T, B

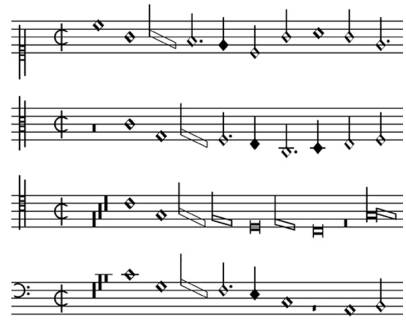
Text CAO 6921 𝄢 Ps. 4:9; Ps. 131:4

Chant AA 27^{r} (differing) 𝄢 AP 36^{v} 𝄢 Dobszay/Szendrei: no. 8172

1.p. *In pace in idipsum*
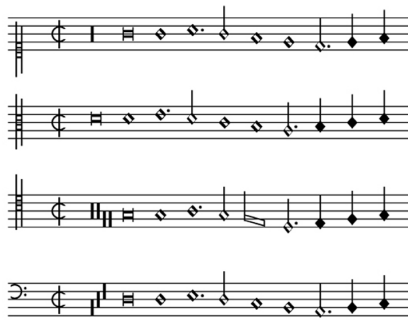


2.p. *Dormiam et requiescam*



3.p. *Si dedero*

226



Source ❖ D-Z 73, [no. IV.23] = [no. 98], fol. 119$^{r–v}$ (D), fol. 122$^{r–v}$ (A), fol. 118^{v} (T), fols. 117^{v}–118^{r} (B), anon.

References:

A polyphonic setting of the text was requested from Senfl by Martin Luther in a letter in 1530. For the transmission of this widespread letter see Luther WA Briefwechsel v: 635ff. (letter 1727); an English translation is to be found in Leaver 2007: 52; a German translation is to be found in Horz 2013: 44f.

❖ J. Mathesius, *Historien | Von des Ehrwirdigen in Gott Seligen thewren Manns Gottes | Doctoris Martini Luthers | anfang | lehr | leben | vnd sterben* (Nuremberg: Ulrich Neuber, 1566), fol. 106^{v}: *Mein gut freund Senfli, der mir durch den Pfarrner* [*sic*] *zu Bruck vil lieblicher Psalm zugeschicket / wilfaret mit freuden Doctor Luthern / vnnd schickt jm die schöne muteten / das Non Moriar, vnnd Respons / in pace in idipsum, daran / vnd an seinem künstlichen / Ecce quàm bonum, welch er dem Reichstag / als der Keyser ankam / zur vermanung ließ außgehen / hat mich vnnd meine mitsinger / neben seinem Nunc dimittis, offtmals von hertzen erfrewet. Schöne Moteten oder weyse melodeyen / die jre seele / leben vnd guten text haben / sind aller ehren werd / als köstliche gaben Gottes.*

❖ J. Greff, *Lazarus Vom Tode durch Christum am vierden tage erwecket* (Wittenberg: s.n., 1545), sig. T2^{r}: *die Mutet oder Respons. In Pace simul dormiam der sind nu viel/ nemlich/ Ludowicus Senffel hat kostliche gesetzt/ mit vj. u. iiij. stimmen.*

Music (Textual) structure shows a typical three-part responsory layout; c.f. mainly in T (partially paraphrased).

Comments Kongsted 2000: 28–31, attributes this anonymously transmitted composition to Senfl. The text of the motet cited by Greff is not correct, which makes it obvious that he cites from memory (Scheitler 2013: 244). It is thus very unlikely that he remembers Senfl's setting correctly. As evidence to support the existence of a second setting of this text by Senfl for 6vv has yet to appear, Greff probably erred here too.

Editions EdM 116a: 100–3 ℘ Kongsted 2001: 12–17

Literature Winterfeld 1843, i: 176f. ℘ Ambros 1893: 420 ℘ Kroyer 1903: LI–LVII ℘ Leichtentritt 1908: 290 ℘ Müller-Blattau 1924 ℘ Moser 1926: 363 ℘ Loge 1931: 43 n. 23 ℘ Brusniak 1980: 213f. ℘ Lindner 1997 ℘ Schwemer 1998, ii: 72 ℘ Kongsted 2000 ℘ Möller 2000 ℘ Kongsted 2001: XI ℘ Gilbertson/Muilenburg 2004: 77–80 ℘ Leaver 2007: 49–54, 58f., esp. at 52–4 ℘ Steinhilber 2011: 252–60 ℘ Groote 2013: 44f. ℘ Horz 2013 ℘ Scheitler 2013: 244f. (no. 339).
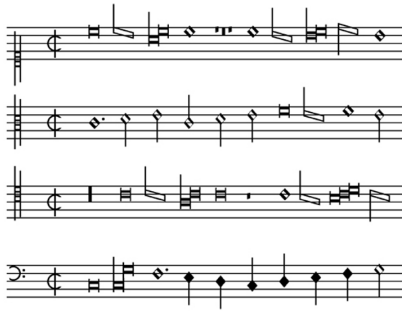
P 86 ‖ *Dom. in palmis in 2. vesperis*

responsory: *Ingressus Pilatus cum Jesu* — **2.p.** *Et cum indutus fuisset* — **3.p.** *Tunc ait illi Pilatus*
4vv: D, A, T, B
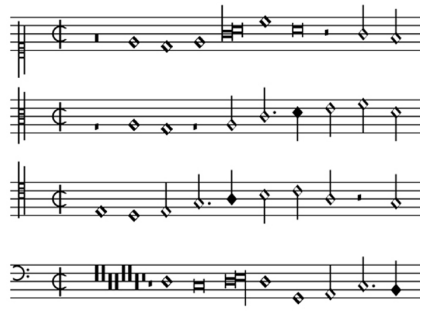
Text CAO 6966 ✍ BF 1516, Pars hyemalis, fol. 184r

Chant AA 21r–v ✍ AP 39v–40r ✍ Stuchs 1509, fols. 20v–21r ✍ Montanus & Neuber [1548]: no. 35 ✍ Neuber 1562, fols. 23r–24v ✍ Dobszay/Szendrei: no. 3070
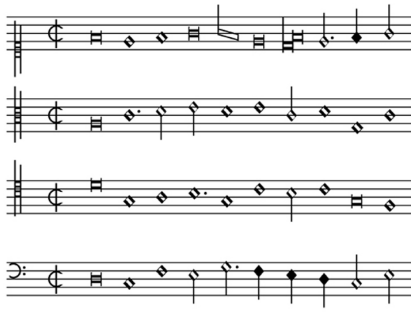
1.p. *Ingressus Pilatus cum Jesu*



2.p. *Et cum indutus fuisset*



3.p. *Tunc ait illi Pilatus*



Sources
- ❖ A-Wn SA.78.F.21, anon. (D, A, B), *L S*, add. in modern hand: (*Ludwig Senfli*)
- ❖ D-Dl Mus. Grimma 57, [no. 32], fols. 142r–146r (D), fols. 126v–131r (T), fols. 134r–138v (B), anon.
- ❖ D-GRu BW 640–641, no. 42, fols. 91r–93r (D), fol. 97r–99r (B), anon., other voices missing
- ❖ **RISM 1538**1 (A-Wn), no. 9, *LVDOVICVS SENFL.*

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 86r, *L Senfl.*, and fol. 103r, *Lu: Senfl.*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 72v, *L Senfl.* (intabulation for lute/'geigen'?)

An anon. 5vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 100r.

Music (Textual) structure shows a typical three-part responsory layout; c.f. in T (in 1.p. also in a second, constantly changing, voice part).

Comments In A-Wn SA.78.F.21 the composition is a supplement, notated on the inside covers of a copy of Johann Walter's *Geistliches Gesangbüchlein* (RISM W 168).
All compositions by Senfl contained in RISM 15381 are also contained in D-GRu Mss. BW 640–641 and seem to be copied from the print.

Editions Rhau x: 182–93 ✍ Griesheimer 1990, i: 126–33

Literature Griesheimer 1990, i: 57ff., 67f., 96–108; ii: 336–40 ✍ Schwemer 1998, ii: 73f.
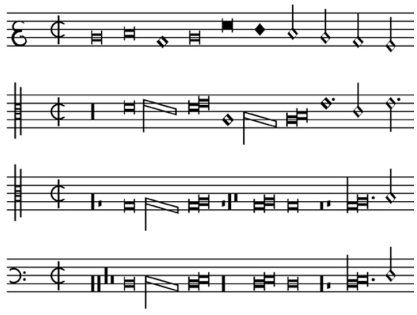
P 87 ‖ *In Parasceve Domini*

responsory: *Tenebrae factae sunt* — **2.p.** *Et inclinato capite* — **3.p.** *Tunc unus ex militibus* — **4.p.** *Et velum templi scissum est* — **5.p.** *Et omnis terra tremuit*
4vv: D, A, T, B
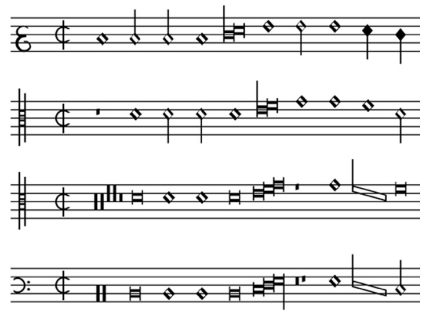
Text CAO 7760 ℘ Matt. 27:45 ℘ BF 1516, Pars hyemalis, fol. 193^{v}

Chant AA 26$^{r–v}$ ℘ AP 47^{v}–48^{r} ℘ Stuchs 1509, fols. 28^{v}–29^{r} ℘ Montanus & Neuber [1548]: no. 39 ℘ Neuber 1562, fols. 36^{v}–38^{v} ℘ LU 703 ℘ Dobszay/Szendrei: no. 7063
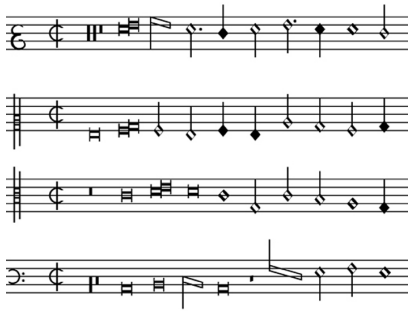
1.p. *Tenebrae factae sunt*
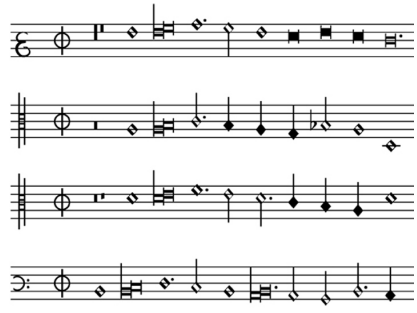


2.p. *Et inclinato capite*



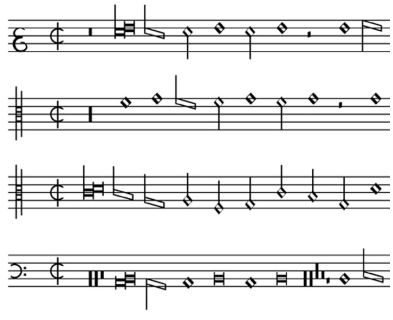
3.p. *Tunc unus ex militibus*



4.p. *Et velum templi scissum est*



5.p. *Et omnis terra tremuit*



Sources ❖ D-GRu BW 640–641, no. 46, fols. 95^{r}–98^{r} (D), fols. 101^{r}–103^{r} (B), *Ludouicus Senfl* (B); other voices missing

❖ D-Z 81/2, [no. 109], no. 19, [fols. 109^{r}–111^{v}] (D), [fols. 98^{r}–99^{v}] (T), [fols. 84^{r}–85^{v}] (B), *LS / Lüdewicus Senfftll*

❖ **RISM 1538**^{1} (A-Wn), no. 10, *LVDOVICVS SENFL.*

Music Structure shows the extended layout of a responsory with a subdivision of both sections, the respond and the verse; c.f. mainly in T and B.

Comments The motets by Senfl contained in RISM 1538^{1} are also transmitted in D-GRu BW 640–641 and seem to be copied from the print.

Editions Rhau x: 194–207 ✠ Schlecht 1871: 336–45

Literature Leichtentritt 1908: 289 ✠ Griesheimer 1990, i: 30–2 ✠ Schwemer 1998, i: 87; ii: 136

P 88 ‖ *In Parasceve Domini*
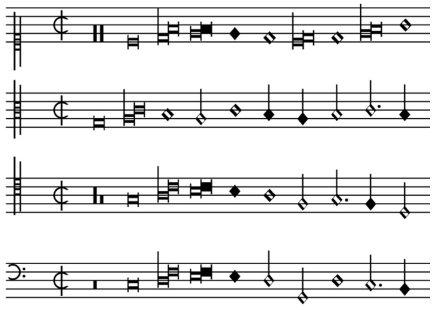
Improperia ad adorationem crucis: *Populo meus, quid feci tibi* — **2.p. a)** *Agios o Theos* — **b)** *Sanctus Deus* — **3.p.** *Quia eduxi te per desertum* — **4.p.** *Agios o Theos — Sanctus Deus* — **5.p.** *Quid ultra debui facere tibi* — **6.p.** *Agios o Theos — Sanctus Deus*

4–5vv: D, Ct1, Ct2, T, B
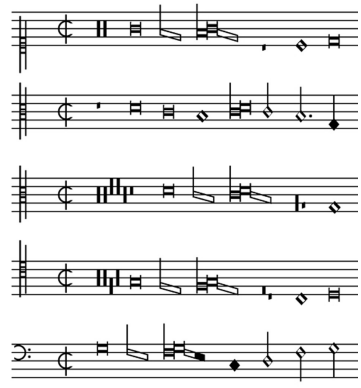
Text CAO 8451 ✠ Mic. 6:3–4; Jer. 2:21; Isa. 5:4 ✠ MF 1520, fols. 80^{v}–81^{r}

Chant *Agenda Numburgen*[*sis*] 66^{r}–68^{r} ✠ GP 70^{v}–71^{r} ✠ GR 225f. ✠ LU 737

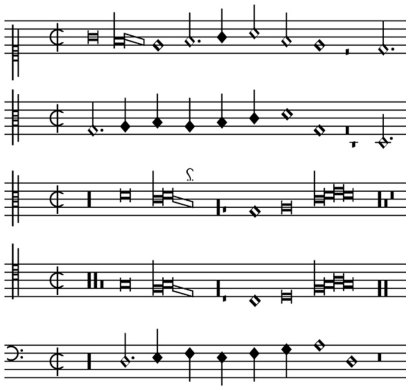
1.p. *Populo meus, quid feci tibi*
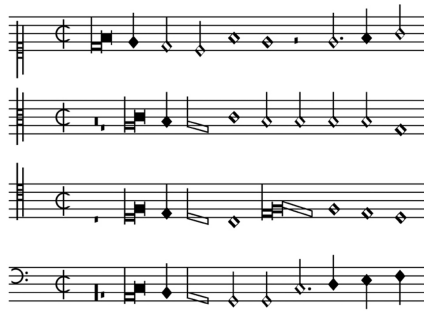


2.p./4.p./6.p. a) *Agios o Theos*



2.p./4.p./6.p. b) *Sanctus Deus*



3.p. *Quia eduxi te per desertum*
5.p. *Quid ultra debui facere tibi*



Sources ❖ **D-Mbs Mus.ms. 12**, [no. 10], fols. 138ᵛ–153ʳ, *De Passione Christi: L.S.*, individual sections indicated as *Versus Prim*[*us*]., *Secu*[*n*]*dus Vers*[*us*]., and *Tertius Uers*[*us*] *et vltim*[*us*] in red ink; at the end of 3.p. (fol. 149ᵛ) and 5.p. (fol. 153ʳ) the remark *Sequit*[*ur*] *Agyos.*

❖ RISM 1538¹ (A-Wn), no. 11, anon., Ct2 in T, motet intitled as *Expostulatio aduersus Iudæos*

Music C.f. in D and T but also other voice parts.

Comments Rhau x: 265 is mistaken in mentioning PL-WRu MS I-F-428 as a concordant source.

Editions SW xi: 75–86 (without repetition of 2.p.) 𝄋 Rhau x: 208–27 (without repetition of 2.p.)

Literature Griesheimer 1990, i: 19f., 148

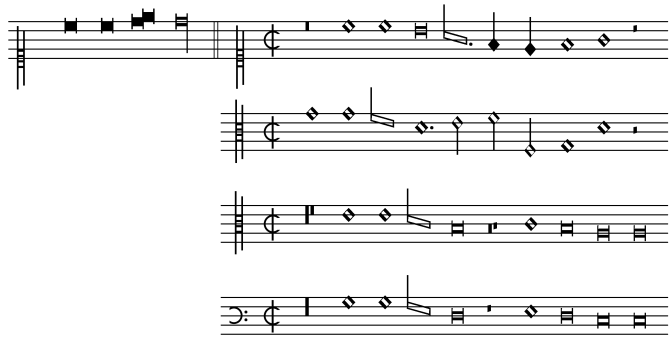
P 89 ident. ‖ *In Festo Resurrectionis Domini ad 2. vesperis*

a) antiphon: *Alleluia, * alleluia, alleluia*

4vv: D, Ct, T, B

Text BF 1516, Pars hyemalis, fol. 198ʳ

Chant AP: –

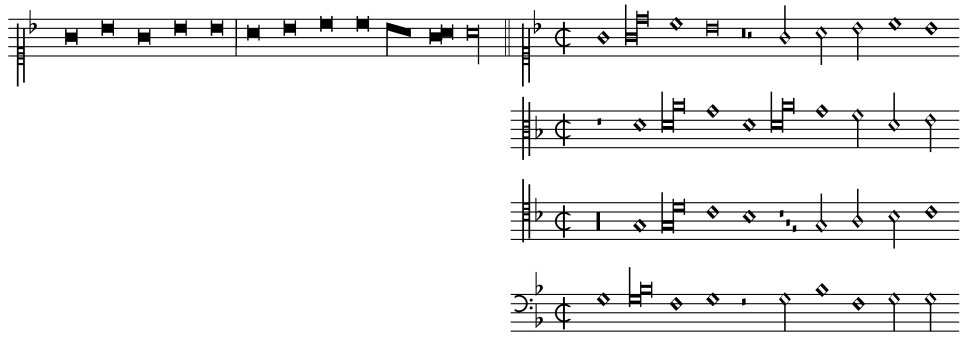


b) Magnificat antiphon: *Surrexit enim sicut dixit Dominus * praecedet vos in Gallilaeam*

4vv: [D, Ct, T, B]

Text Matt. 28:6–7 𝄋 BF 1516, Pars hyemalis, fol. 198ʳ

Chant AP: –



Source ❖ D-Mbs Mus.ms. 52, [nos. 58–9], fols. 219ᵛ–222ʳ

- ant.: *In Die sancto pasce Ad vesp*[*eras*] *sup*[*er*] *ps*[*almos*] *an*[*tiphona*], anon.
- Magn. ant.: anon.

Possible reference:
❖ antiphon also mentioned in D-HEu Cod. Pal. germ. 318, fol. 27[r], anon.

Music C.f. in T, B and D (partially paraphrased).

Comments Regarding the authenticity of the cycle see above, P 69. Although the antiphon is mentioned in D-HEu Cod. Pal. germ. 318, the Magn. ant. is missing.

Editions Ant.: Griesheimer 1990, ii: 544, 60 ⁘ Magn. ant.: Griesheimer 1990, ii: 545f., 602f.

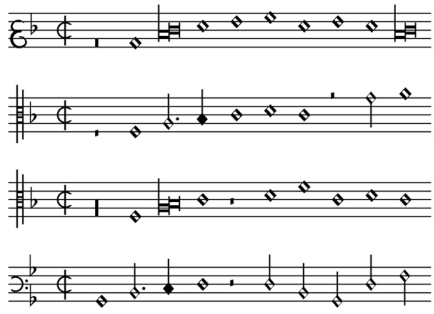
Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ⁘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ⁘ Crook 1994: 33–49

P 90 ident. ‖ *In Festo Ascensionis Domini in 1. vesperis*

a) antiphon: *Ascendo ad patrem meum*
4vv: [D, Ct, T, B]

Text CAO 1493 / CAO 6125 ⁘ John 20:17 ⁘ BF 1516, Pars hyemalis, fol. 221[v]

Chant AA 34[r–v], especially the version on fol. 34[v] (but cf. also fol. 4[v]) ⁘ AP 68[r] ⁘ AM 510 ⁘ AR 492f. ⁘ LU 845

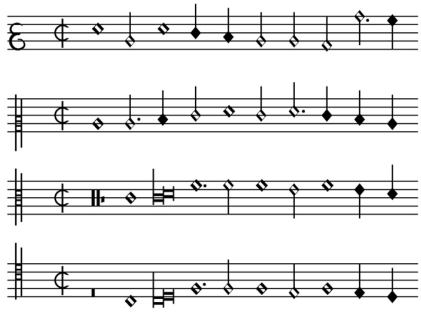


b) verse & repetenda: [Ite in orbem universum] – * **1.p.** *In nomine Patris* – **2.p.** *Qui crediderit et baptizatus fuerit* – **3.p.** *Gloria Patri*
4vv: [D, Ct, T, B]

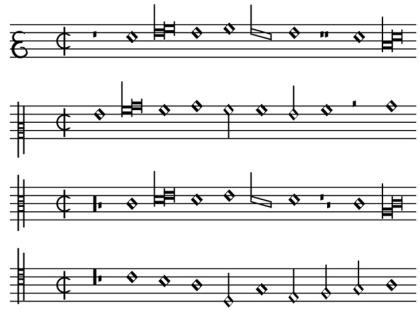
Text CAO 7028 ⁘ Mark 16:16 ⁘ BF 1516, Pars hyemalis, fol. 222[v]

Chant AP 66[r] ⁘ Stuchs 1509, fol. 45[v] ⁘ Montanus & Neuber [1548]: no. 52 ⁘ Dobszay/Szendrei: no. 6033

1.p. *In nomine Patris*
3.p. *Gloria Patri*



2.p. *Qui crediderit et baptizatus fuerit*

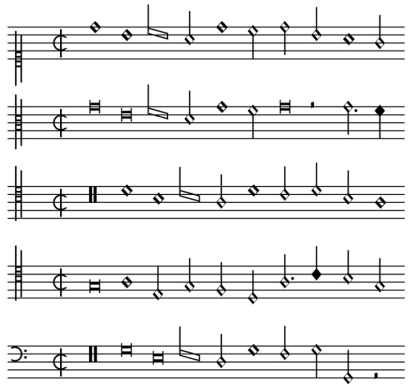


c) hymn: [Festum nunc celebre] — * **1.p.** *Conscendit iubilans laetus* — **2.p.** *Oramus, Domine conditor*
5vv: [D], [Ct], T, [V], [B]

Text CAO 8303 ✠ BF 1516, Pars hyemalis, fol. 221^{v} ✠ AH 50: no. 143 ✠ Bäumker i: no. 192 ✠ Chevalier: no. 6264 ✠ Wackernagel i: no. 135

Chant AP: – ✠ Lossius 1553: 137 ✠ Bäumker i: no. 331 ✠ Stäblein: no. 512 ✠ hypothetical chant reconstruction in Leong 2008: 318
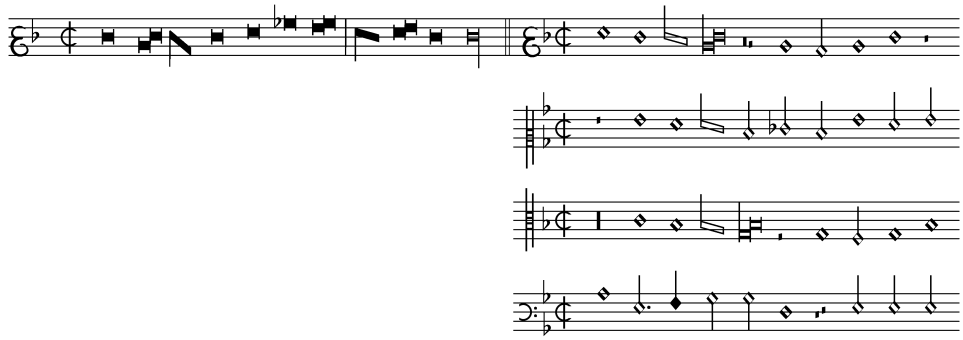
1.p. *Conscendit iubilans laetus*
2.p. *Oramus, Domine conditor*



d) Magnificat antiphon: *Pater manifestavi nomen tuum * hominibus quos dedisti mihi*
4vv: [D, Ct, T, B]

Text CAO 4237 ✠ BF 1516, Pars hyemalis, fol. 221^{v}

Chant AP 66^{r} ✠ AR 490 ✠ LU 844



Source ❖ D-Mbs Mus.ms. 52, [nos. 60–3], fols. 222^{v}–241^{r}

- ant., verse & rep.: anon.
- hymn: anon.; music of T and V indicated as *Residuum* from fol. 233^{r} onwards
- Magn. ant.: *An*[*tiphona*] *super m*[*a*]*g*[*nifica*]*t*, anon.

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 27^{r}, anon.

Hymn:

❖ D-HEu Cod. Pal. germ. 318, fol. 99^{r}, *Himn*[*us*]. *festum nunc celebre. 4* [*sic*] *L. senfl*.

❖ D-HEu Cod. Pal. germ. 318, fol. 105^{v}, *himn*[*us*] *Festum nunc celebre 4 vocum* [*sic*] *L Senfl 148*.

An anon. lute/'geigen' tablature of the hymn is mentioned in D-HEu Cod. Pal. germ. 318, fol. 72^{v}.

Music C.f. in D and T (partially transposed); double text underlay in verse indicates that the same music is intended for the *In nomine patris*; hymn set for *alternatim* performance (verses 2 and 4 set to music; verse 6 missing); double text underlay in hymn indicates that the same music is intended for both verses.

Comments Crook 1994: 47 assumes that the setting was composed during Senfl's time at the court chapel of Emperor Maximilian I.
Regarding the authenticity of the cycle see above, P 69.

Related P 90a: M 30, M 31 ⁘ P 90c: M 41, M 92

Editions Ant.: Griesheimer 1990, ii: 543, 573 ⁘ hymn: Leong 2008: 265–72 ⁘ Magn. ant.: Griesheimer 1990, ii: 510f., 524f.

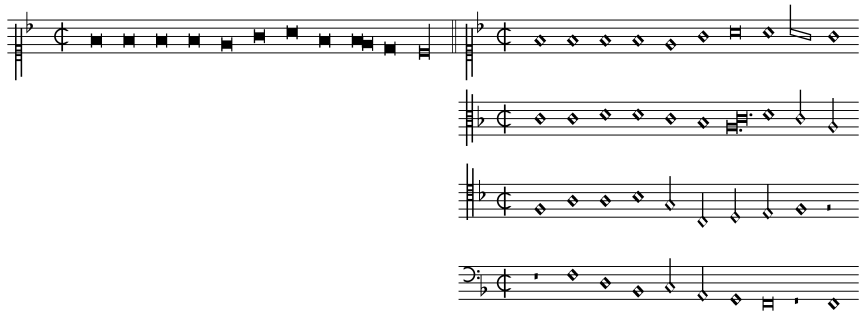
Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ⁘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ⁘ Crook 1994: 33–49, esp. at 47 ⁘ Schwemer 1998, ii: 78–81 (verse & rep.) ⁘ Leong 2008: 109f., 137–9, 301f. (hymn)

P 91 ident. ‖ *In Festo Ascensionis Domini ad nonam*

a) antiphona ad nonam: *Pacem meam do vobis, alleluia * pacem relinquo vobis, alleluia*
4vv: [D, Ct, T, B]

Text CAO 4204 ⁘ cf. John 14:27 ⁘ BF 1516, Pars hyemalis, fol. 223r

Chant AP: –

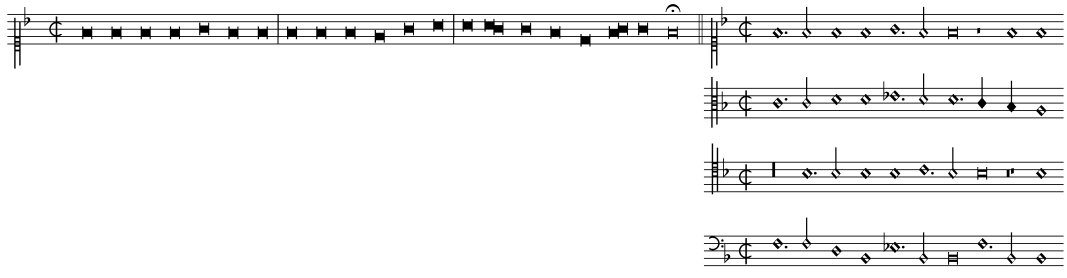


b) responsory: *Exaltare, Domine, in virtute tua* – **2.p.** *Cantabimus et psallemus* – **3.p.** *Dominus in caelo* – **4.p.** *Gloria Patri*
4vv: [D, Ct, T, B]

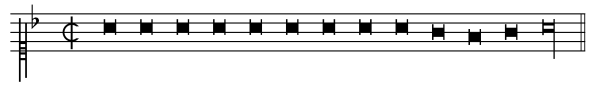
Text CAO 6682 ⁘ Ps. 20:14; Ps. 103:19 ⁘ BF 1516, Pars hyemalis, fol. 223r

Chant AP 67r–v (differing) ⁘ Dobszay/Szendrei: no. 7136 (repetenda differing)

1.p. *Exaltare, Domine, in virtute tua*
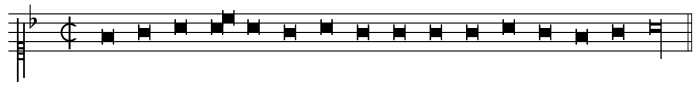


2.p. *Cantabimus et psallemus*



3.p. *Dominus in caelo* (without music)

4.p. *Gloria Patri*



Source ❖ D-Mbs Mus.ms. 52, [nos. 64–5], fols. 241^{v}–244^{r}
- ant. ad nonam & resp. ad nonam: anon.

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 27^{r}, anon.

Music C.f. in D.

Comments The cycle was attributed to Senfl by Bente 1968, Griesheimer 1990, as well as Leong 2008.

Editions Ant.: Griesheimer 1990, ii: 523 ☙ resp.: Griesheimer 1990, ii: 499f., 560f.

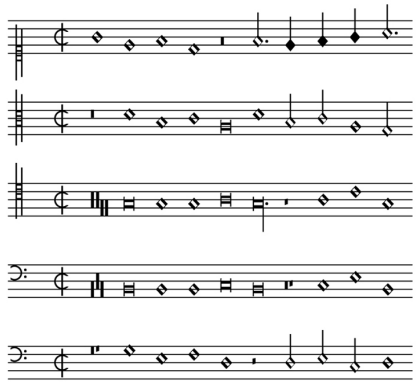
Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ☙ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ☙ Crook 1994: 33–49 ☙ Schwemer 1998, ii: 54 (resp.)

P 92 ident. ‖ *In Festo Pentecostes in 1. vesperis*

a) antiphon: *Veni, Sancte Spiritus, reple*
5vv: [D], [Ct], T, V, [B]

Text Possibly by Hrabanus Maurus ☙ CAO 5327 ☙ BF 1516, Pars estivalis, fol. 69^{r} ☙ Bäumker i: no. 342 ☙ Chevalier: no. 21252

Chant AP 120^{r} ☙ Neuber 1562: 68$^{r–v}$ ☙ GR 72*f. ☙ LU 1837f.

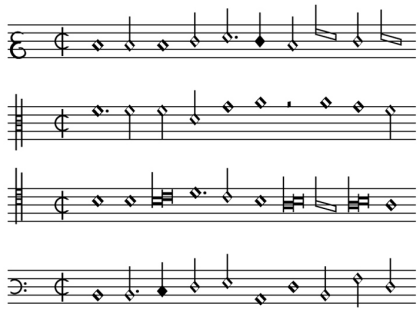


b) verse & repetenda: [Apparuerunt apostolis dispertitae] — * **1.p.** *Loquebantur variis linguis* — **2.p.** *Seditque supra singulos* — **3.p.** *Gloria Patri*
4vv: [D, Ct, T, B]
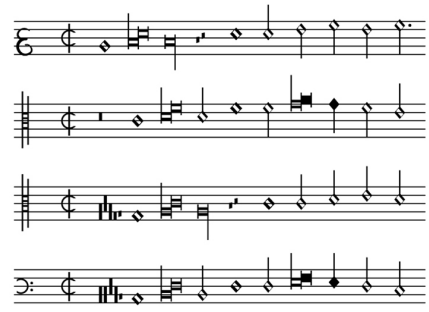
Text CAO 6110 ℘ Acts 2:3–4, 11 ℘ BF 1516, Pars estivalis, fol. 69^{r}

Chant AP 121$^{r–v}$ (differing) ℘ Stuchs 1509, fol. 47$^{r–v}$ ℘ Montanus & Neuber [1548]: no. 56 ℘ LR 112 ℘ LU 875 (differing) ℘ Dobszay/Szendrei: no. 7141

1.p. *Loquebantur variis linguis*
3.p. *Gloria Patri*



2.p. *Seditque supra singulos*

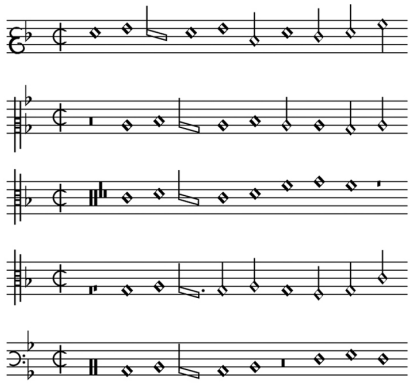


c) hymn: [Veni, creator spiritus] — * **1.p.** *Qui paraclitus diceris* — **2.p.** *Accende lumen sensibus* — **3.p.** *Da gaudiorum praemia*
5vv: [D], [Ct], T, [V], [B]

Text CAO 8407 ℘ BF 1516, Pars estivalis, fol. 69$^{r–v}$ ℘ Bäumker i: no. 344 ℘ Chevalier: no. 21204 ℘ Wackernagel i: no. 104

Chant AP: – ℘ Lossius 1553: 148f. ℘ AR 500–2, 73*f. ℘ GR 150*f. ℘ LU 885f. ℘ Stäblein: no. 17 ℘ hypothetical chant reconstruction in Leong 2008: 305

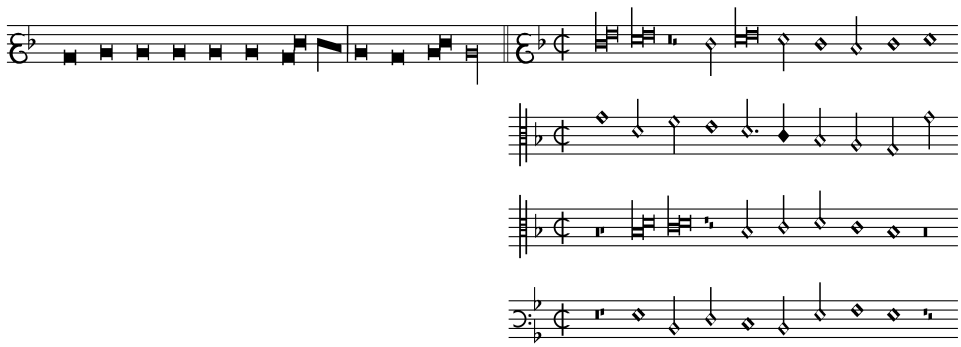
1.p. *Qui paraclitus diceris*
2.p. *Accende lumen sensibus*
3.p. *Da gaudiorum praemia*



d) Magnificat antiphon: *Non vos relinquam orphanos alleluia * vado et venio ad vos*
4vv: [D, Ct, T, B]

Text CAO 3941 ℘ John 14:18, 28 ℘ BF 1516, Pars estivalis, fol. 69^{v}

Chant AP 120^{r} ℘ AR 502 ℘ LU 862



Sources

❖ D-Mbs Mus.ms. 52, [nos. 6–9], fols. 28^{v}–44^{r}
- ant., verse & rep., hymn, Magn. ant.: anon.

Antiphon also in

❖ D-Rs 2° Liturg. 18, fols. 56^{v}–60^{r}, anon.

Verse & rep. also in

❖ D-Z 73, [no. IV.20], fol. 117^{v} (D), fols. 120^{v}–121^{r} (A), fol. 117$^{r–v}$ (T), fols. 116^{v}–117^{r} (B), *Ludovicus Senffel* (B)

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 25^{v}, *L. Senfl.* (without Magn. ant.):
- ant.: *Sup*[*er*] *psalmos. Veni sancte L. Senfl. 5 Vocum*
- verse & rep.: *Responsorium Vers*[*us*] *Pentecostes Loquebantur 5* [*sic*]
- hymn: *Himn*[*us*]. *Veni creator 5 Vocum*

An anon. setting of the Magnificat antiphon is mentioned in D-HEu Cod. Pal. germ. 318, fol. 20^{v}.

Music C.f. in all voice parts except for Ct (partially transposed and paraphrased); double text underlay in verse indicates that the same music is intended for the *Gloria Patri*; hymn set for *alternatim* performance (verses 2, 4, and 6 set to music); double text underlay in hymn indicates that the same music is intended for all three verses; hymn set as canon between B and T (8).

Comments In D-Rs 2° Liturg. 18 the voice parts of T and V are written in red ink whereas the other voice parts have no designation.

Regarding the authenticity of the cycle see above, P 69.

Related P 92a: M 119 ☙ M 120 ☙ P 92b: P 93

Editions Ant.: Griesheimer 1990, ii: 535–8 (= Veni sancte spiritus III) ☙ verse & rep.: EdM 116a: 90–2 ☙ hymn: Leong 2008: 173–177 ☙ Magn. ant.: Griesheimer 1990, ii: 518f. and pp. 580f.

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ☙ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ☙ Crook 1994: 33–49 ☙ Schwemer 1998, ii: 18 (verse & rep.) ☙ Leong 2008: 109f., 124–6, 281 (hymn)

P 93 ‖ *Responsorium In Festo Pentecostes*
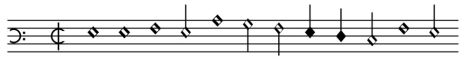
responsory: *Apparuerunt* [apostolis] *disperditae* — **2.p.** *Seditque supra singulos* — **3.p.** *Loquebantur variis linguis*

4vv: only B extant
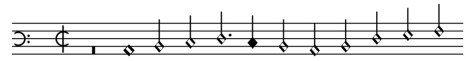
Text CAO 6110 ☙ Acts 2:3–4, 11 ☙ BF 1516, Pars estivalis, fol. 69^{r}

Chant AP 121$^{r–v}$ ⁂ Stuchs 1509, fol. 47$^{r–v}$ ⁂ Montanus & Neuber [1548]: no. 56 ⁂ Neuber 1562, fol. 66^{r}–67^{r} ⁂ LR 112 ⁂ LU 875 (differing) ⁂ Dobszay/Szendrei: no. 7141
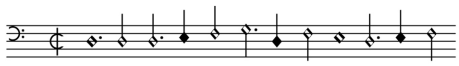
1.p. *Apparuerunt* [apostolis] *disperditae*



2.p. *Seditque supra singulos*



3.p. *Loquebantur variis linguis*



Source ❖ H-Bn Ms. mus. Bártfa 23, [no. 2007], no. 146, *Quatuor: Senffl*, 2.p. indicated as *Repetitio*, 3.p. indicated as *versus*

Possible reference:

An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 32^{v}.

Music (Textual) structure shows a typical three-part responsory layout.

Comments D-Z 81/2 [no. 107] also contains a motet with this text. As H-Bn only transmits the voice parts of T and Q, and as the musical notation of the B in D-Z breaks off at [no. 105] it is not possible to determine whether both compositions are concordant.

Literature Burn 2013: 529f.

P 94 ident. ‖ *In Festo SS. Trinitatis in 1. vesperis*

a) verse & repetenda: [Summae trinitati simplici] – * **1.p.** *Praestet nobis gratiam* – **2.p.** *Qui totum subdit* – **3.p.** *Gloria Patri*

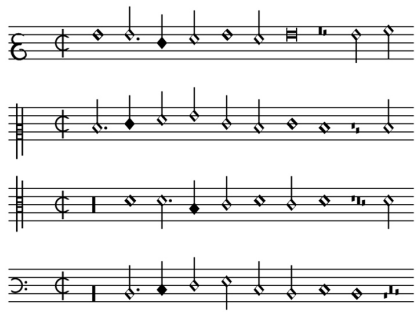
4vv: [D, Ct, T, B]

Text CAO 7718 ⁂ BF 1516, Pars estivalis, fol. 75^{v}
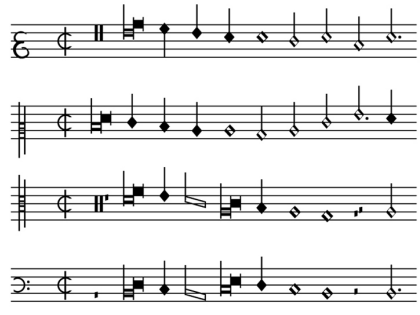
Chant AP 123$^{r–v}$ ⁂ Stuchs 1509, fols. 47^{v}–49^{v} ⁂ Neuber 1562, fols. 71^{v}–73^{r} ⁂ Dobszay/Szendrei: no. 7156

1.p. *Praestet nobis gratiam*

3.p. *Gloria Patri*



2.p. *Qui totum subdit*



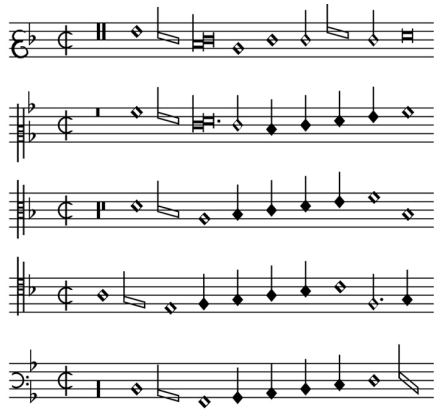
b) hymn: *O lux beata trinitas* – **2.p.** *Deo Patri sit*

5vv: [D], [Ct], T, V, [B]

Text Attributed to Ambrose of Milan ⁂ CAO 8358 ⁂ BF 1516, Pars estivalis, fol. 76^{r} ⁂ Bäumker i: no. 355 ⁂ Chevalier: no. 13150 ⁂ Wackernagel i: no. 238

Chant AP: – ℘ Lossius 1553: 160 ℘ Stäblein: no. 222 ℘ hypothetical chant reconstruction in Leong 2008: 306

1.p. *O lux beata trinitas*
2.p. *Deo Patri sit*



Source ❖ D-Mbs Mus.ms. 52, [nos. 10–11], fols. 44^{v}–51^{r}
- verse & rep., hymn: anon.

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 26^{r}, anon.

Music C.f. in D (partially transposed), in verse & rep. paraphrased, sections of the c.f. to be found in all voice parts; double text underlay (by a contemporary hand, but not the hand of the main scribe) in verse indicates that the same music is intended for the *Gloria Patri*; hymn set for *alternatim* performance (verses 1 and 3 set to music); double text underlay in hymn indicates that the same music is intended for both verses.

Comments Regarding the authenticity of the cycle see above, P 69.

Edition Hymn: Leong 2008: 178–83

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ℘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ℘ Crook 1994: 33–49 ℘ Leong 2008: 109f., 126f., 282 (hymn)

P 95 ident. ‖ *In Festo Corporis Christi in 1. vesperis*

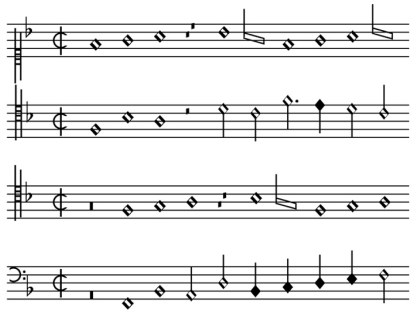
a) verse & repetenda: [Homo quidam fecit coenam] – * **1.p.** *Venite comedite panem* – **2.p.** *Quia parata sunt*

4vv: [D, Ct, T, B]

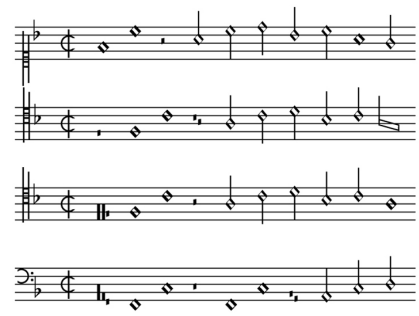
Text CAO 4536 ℘ Luke 14:16–17; Prov. 9:5 ℘ BF 1516, Pars estivalis, fol. 79^{v}

Chant AP 126$^{r–v}$ ℘ Stuchs 1509, fols. 48^{v}–49^{r} ℘ Montanus & Neuber [1548]: no. 132 ℘ Neuber 1562, fol. 76$^{r–v}$ ℘ AR 112*f. ℘ LU 1856f. ℘ Dobszay/Szendrei: no. 6051*

1.p. *Venite comedite panem*



2.p. *Quia parata sunt*

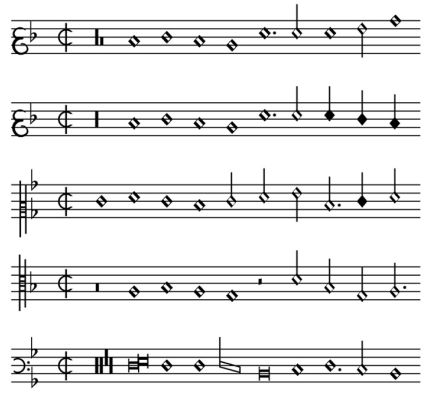


b) **hymn:** [Pange lingua gloriosi] — * **1.p.** *Nobis natus nobis datus* — **2.p.** *In supremae nocte cenae* — **3.p.** *Tantum ergo sacramentum* — **4.p.** *Genitori genitoque*
5vv: [D1], D2, [Ct], [T], [B]

Text By Thomas Aquinas ⁘ CAO 8367 ⁘ BF 1516, Pars estivalis, fol. 79^{v} ⁘ AH 50: no. 386 ⁘ Bäumker i: no. 371 ⁘ Chevalier: nos. 14467, 14481 ⁘ Wackernagel i: nos. 78, 233

Chant GP 72$^{r–v}$ (differing) ⁘ AR 527f. ⁘ GR 216f., 152* ⁘ LU 957f. ⁘ Stäblein: no. 56 ⁘ hypothetical chant reconstruction in Leong 2008: 307

1.p. *Nobis natus nobis datus*
2.p. *In supremae nocte cenae*
3.p. *Tantum ergo sacramentum*
4.p. *Genitori genitoque*



Sources

❖ D-Mbs Mus.ms. 52, [nos. 12–13], fols. 51^{v}–59^{r}
- verse & rep., hymn: anon.

❖ RISM 1542^{12} (A-Wn), no. 68, *L. Senffel* (D1 = D2 in D-Mbs; D2 (in A) = D1 in D-Mbs)

Hymn also in

❖ D-Sl Mus. fol. I 24, [no. 32], fols. 131^{v}–136^{r}, *L. Senfell*

❖ H-Bn Mus. pr. Bártfa 6 Koll. 2, [no. 2436], fol. 32^{v} (D1), fol. 33^{r} (A), fol. 27^{v} (T), fol. 32^{v} (B), on fol. 27^{v}: *IN FERIIS OM:* | *nium Sanctorum* | *hymnus* | *Quinque vocum*, anon., D2 missing, different text underlay *Christe decus angelorum* — **2.p.** *Prompti sunt ad patiendum* — **3.p.** *Mundo valde odiosi*

❖ H-Bn Ms. mus. Bártfa 23, [no. 1963], no. 102, *Quinque Ludouicus Senfftel* (B), other parts missing

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 26^{r}, anon.

Music C.f. in D, T and B (partially paraphrased); hymn set for *alternatim* performance (verses 2/3 and 5/6 set to music); double text underlay in hymn indicates that the same music is intended for all four verses.

Comments The transmission of the hymn shows a different text underlay in the concordant sources: while RISM 1542[12] only gives the first stanza (*Pange lingua gloriosi*), H-Bn Bártfa 23 only notates the 2nd stanza, and D-Sl notates stanzas 2 and 6. H-Bn Bártfa 6 shows a completely different rubric (for All Saints day) and text.
Regarding the authenticity of the cycle see above, P 69.

Related P 95a: P 97 𝄋 P 98 𝄋 P 99
P 95b: M 80 𝄋 M 81 𝄋 M 82 𝄋 S 110 𝄋 S 139

Editions Hymn: EdM 21: no. 68, 90–2 (after RISM 1542[12]; with first stanza only) 𝄋 Leong 2008: 184–91

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* 𝄋 Fox 1977: 146 𝄋 Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) 𝄋 Crook 1994: 33–49 𝄋 Schwemer 1998, ii: 65–8 (verse & rep.) 𝄋 Leong 2008: 109f., 147–51, 283f. (hymn) 𝄋 Schmid 2013: 367, 379

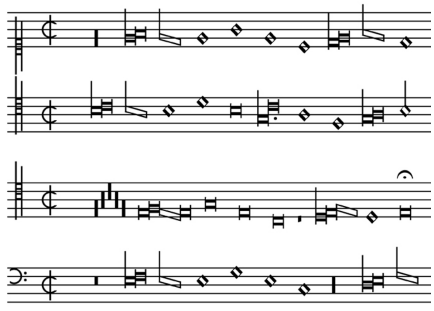
P 96 ‖ *In Festo Corporis Christi in 1. vesperis*

responsory: *Discubuit Jesus* — **2.p.** *Et accepto pane gratias* — **3.p.** *Dicens hoc est corpus meum* — **4.p.** *Fecit Asuerus*
4vv: [D, A, T, B]

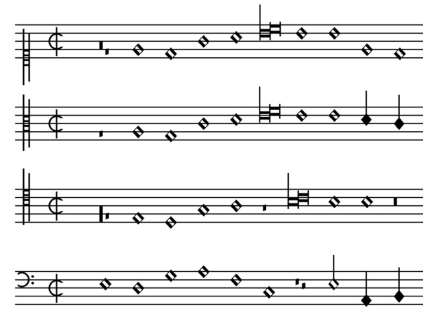
Text CAO: – 𝄋 paraphrasing Luke 22:14–15, 19 and Esther 1:3–4

Chant Stuchs 1509, fol. 51[r–v] 𝄋 Montanus & Neuber [1548]: no. 60 (versus differing) 𝄋 Lossius 1553: 289f. 𝄋 Neuber 1562, fols. 80[r]–81[r]
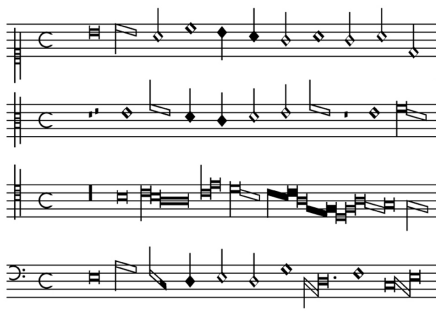
1.p. *Discubuit Jesus*



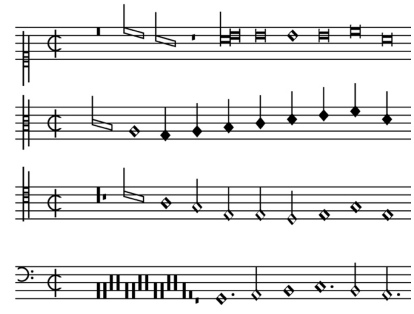
2.p. *Et accepto pane gratias*



3.p. *Dicens hoc est corpus meum*



4.p. *Fecit Asuerus*



Sources
- ❖ D-Rp C 120, [no. 61], pp. 238–45, *L : S :*
- ❖ D-Z 81/2, [no. 104], no. 14, [fols. 103^{r}–104^{v}] (D), [fols. 93^{r}–94^{r}] (T), B missing due to a loss of folios, *LS / Ludovicus Senffell*
- ❖ **RISM 1520^{4}** (D-Mbs), fols. 244^{v}–253^{r}, *L. S.*

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 24^{v}, *L Senfl* (= RISM 1520^{4})
- ❖ D-HEu Cod. Pal. germ. 318, fol. 72^{v}, *senfl.* (intabulation for lute/'geigen'?)

Music Structure shows the layout of a responsory with a subdivision of the rep.; c.f. mainly in T (and D).

Comments The concordances in D-Bga MS XX. HA StUB Königsberg Nr. 7, no. 30 and D-Mu 8° Cod. ms. 327, mentioned in Dieleman 2009: 86, are not correct.

Edition Roberts 1965: 437–48

Literature Schulz 1981 ℘ Griesheimer 1990, i: 33 ℘ Birkendorf 1994, i: 241; iii: 96 ℘ Schwemer 1998, i: 87; ii: 39f. ℘ Dieleman 2009: 85f. ℘ Gasch 2011b

P 97 ‖ *In Festo Corporis Christi*
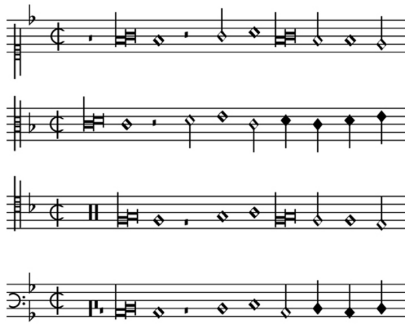
responsory: *Homo quidam fecit coenam* **(i) — 2.p.** *Quia parata sunt* **— 3.p.** *Venite comedite panem*

4vv: D, A, T, B
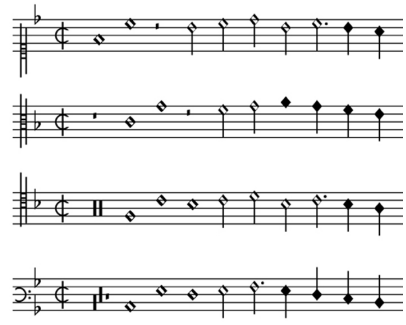
Text CAO 4536 ℘ Luke 14:16–17; Prov. 9:5 ℘ BF 1516, Pars estivalis, fol. 79^{v} (without trope) ℘ Hofmann-Brandt 1971: no. 448 (trope in rep.)

Chant AP 126$^{r–v}$ (rep. without trope) ℘ Stuchs 1509, fol. 48^{v} (text as in Senfl's setting) ℘ Montanus & Neuber [1548]: no. 133 (text as in Senfl's setting) ℘ Neuber 1562, fol. 76$^{r–v}$ (text as in Senfl's setting) ℘ AR 112* ℘ LU, p. 1856f. ℘ Dobszay/Szendrei: no. 6051*
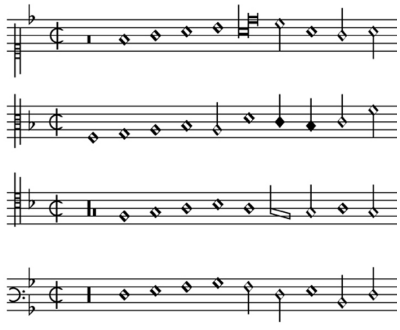
1.p. *Homo quidam fecit coenam*



2.p. *Quia parata sunt*



3.p. *Venite comedite panem*



Sources
- ❖ D-LEu Thomaskirche 51, [no. 48], fols. 68^{v}–69^{v} (T), fols. 100^{v}–101^{v} (B), anon., 2.p. indicated as *Repetitio*, 3.p. indicated as *Versus*
- ❖ D-Mu 8° Cod. ms. 326, [no. 13], fols. 14^{r}–15^{r}, anon.
- ❖ D-ROu Mus. Saec. XVI-71/1, [no. 28], fols. 21^{v}–22^{v} (D), fols. 21^{v}–22^{r} (T), no foliation in A and B, *Senflius* (D)
- ❖ D-Rp A.R. 863–870, [no. 45], fols. 97^{v}–100^{r} (D), A, T, B without foliation, *Ludouicus Senfel. A. 4.*
- ❖ D-Rp A.R. 940–941, no. 295, *Ludouicus Senfel.*, 2.p. indicated as *Repetitio*, 3.p. indicated as *Tertia particula*
- ❖ **RISM 1538**[8] (D-Mbs), no. 4, *LVDOVICVS SENFEL*

Keyboard tablature:
- ❖ PL-Kp MS 1716, fols. 36^{v}–37^{r}, anon., 1.p. only, oGk–tab., 4vv

Possible reference:

An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 91^{v}.

Music (Textual) structure shows a typical three-part responsory layout; sections of the c.f. to be found in all voice parts in respond and rep., in verse mainly in T (partially paraphrased); rep. includes trope: *Omnibus firmiter credentibus cibaria angelica caelicaque gaudia.*

Related P 95a ⁂ P 98 ⁂ P 99

Editions Rhau iii: 7–11

Tablature: CEKM 6/3: 1f.

Literature Brennecke 1953: 52 ⁂ Noblitt 1981: 52 ⁂ Schwemer 1998, i: 91

P 98 ‖ *In Festo Corporis Christi*
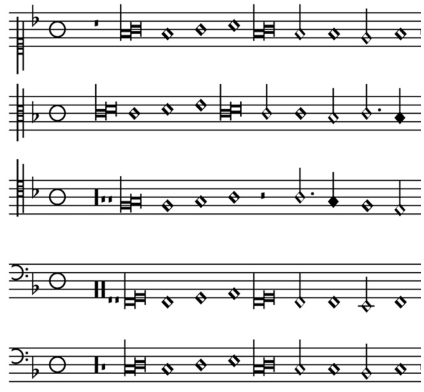
responsory: *Homo quidam fecit coenam* (**ii**) – **2.p.** *Quia parata sunt* – **3.p.** *Venite comedite panem*

5vv: [D], [Ct], Media, [B], V

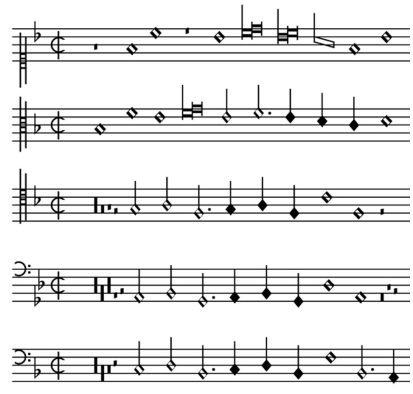
Text CAO 4536 ⁂ Luke 14:16–17; Prov. 9:5 ⁂ BF 1516, Pars estivalis, fol. 79^{v}

Chant AP 126$^{r–v}$ (repetenda differing) ⁂ Stuchs 1509, fol. 48^{v} ⁂ Montanus & Neuber [1548]: no. 133 ⁂ Neuber 1562, fol. 76$^{r–v}$ ⁂ AR 112* ⁂ LU 1856f. ⁂ Dobszay/Szendrei: no. 6051*

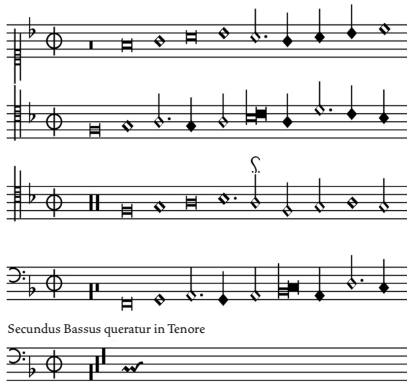
1.p. *Homo quidam fecit coenam*



2.p. *Quia parata sunt*



3.p. *Venite comedite panem*



Sources ❖ **D-Rp C 120**, [no. 57], pp. 220–3, *L S*, 1.p. and 2.p. only; 3.p. [= no. 67] added on pp. 258f., anon., on p. 258 the remark *Versus ad Responsorium: homo: vt sup*[*ra*]

❖ H-Bn Ms. mus. Bártfa 23, [no. 1968], no. 107, anon.

Possible reference:

An anon. 5vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 26^{r}.

Music (Textual) structure shows a typical three-part responsory layout; c.f. in D and V; verse set as a canon between T and B2 (4↓).

Related P 95a ⁘ P 97 ⁘ P 99

Literature Birkendorf 1994, i: 237f.; iii: 93 ⁘ Schwemer 1998, i: 91 ⁘ Gasch 2011b

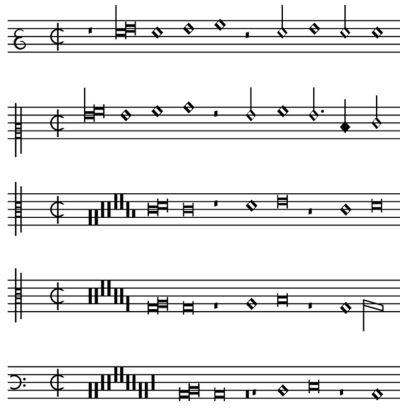
P 99 ‖ *In Festo Corporis Christi*

responsory: *Homo quidam fecit coenam* (**iii**) — **2.p.** *Quia parata sunt* — **3.p.** *Venite comedite panem*
5vv: D, A, T, Q, B

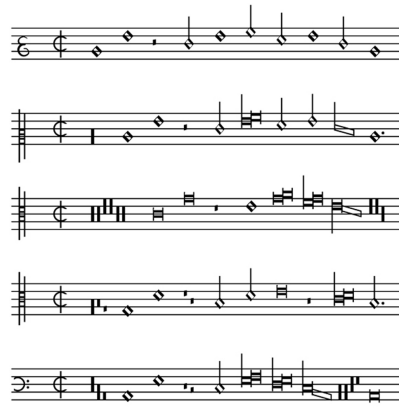
Text CAO 4536 ⁘ Luke 14:16–17; Prov. 9:5 ⁘ BF 1516, Pars estivalis, fol. 79^{v} (without trope) ⁘ Hofmann-Brandt 1971: no. 448 (trope in rep.)

Chant AP 126$^{r–v}$ (repetenda differing) ⁘ Stuchs 1509, fol. 48^{v} (including trope) ⁘ Montanus & Neuber [1548]: no. 133 (including trope) ⁘ Neuber 1562, fol. 76$^{r–v}$ (including trope) ⁘ AR 112* ⁘ LU 1856f. ⁘ Dobszay/Szendrei: no. 6051*

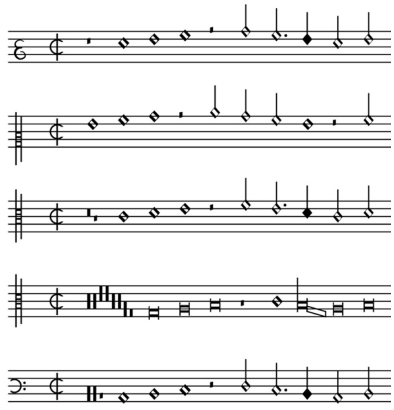
1.p. *Homo quidam fecit coenam*



2.p. *Quia parata sunt*



3.p. *Venite comedite panem*



Source ❖ D-Z 73, [no. V.14] = [no. 125], fols. 152^{r}–153^{r} (D), fols. 157^{v}–158^{v} (A), fol. 153$^{r–v}$ (T), fols. 155^{v}–156^{r} (B), fol. 84$^{r–v}$ (V), *Ludouicus Senffel* (B)

Possible reference:

An anon. 5vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 26^{r}.

Music (Textual) structure shows a typical three-part responsory layout; c.f. mainly in T (Q and B); rep. includes trope: *Omnibus firmiter credentibus cibaria angelica caelicaque gaudia.*

Related P 95a ⁘ P 97 ⁘ P 98

Edition EdM 116b: 92–9

Literature Schwemer 1998, i: 91; ii: 67

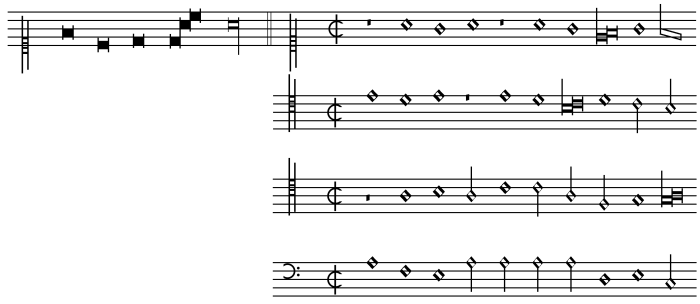
P 100 ident. ‖ *In Dedicatione Templi in 1. vesperis*

a) antiphon: *Sanctificavit * Dominus tabernaculum*

4vv: [D, Ct, T, B]

Text CAO 4748 ⁘ Ps. 45:5 ⁘ BF 1516, Pars hyemalis, fol. 227^{v}; BF 1516, Pars estivalis, fol. 153^{v}

Chant AP 238^{v} ⁘ AR [106] ⁘ LU 1242
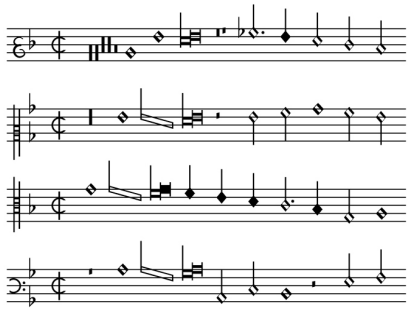


b) verse & repetenda: [Terribilis est locus iste] – * **1.p.** *Vidit Jacob in somnis scalam* – **2.p.** *Et ego nesciebam* – **3.p.** *Gloria Patri*

4vv: [D, Ct, T, B]
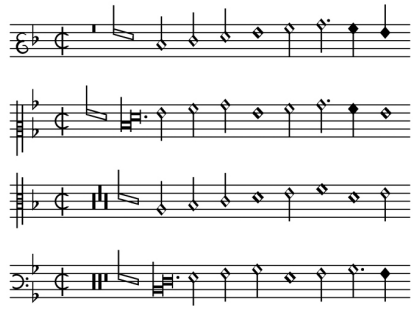
Text CAO 7763 ℘ Gen. 28:12, 16–17 ℘ BF 1516, Pars hyemalis, fol. 227^{v}; BF 1516, Pars estivalis, fol. 153^{v}

Chant AP 241$^{r–v}$ (differing) ℘ Stuchs 1509, fols. 59^{v}–60^{v} ℘ Neuber 1562, fols. 95^{r}–96^{r} ℘ Dobszay/Szendrei: no. 2123 (differing)

1.p. *Vidit Jacob in somnis scalam*
3.p. *Gloria Patri*



2.p. *Et ego nesciebam*

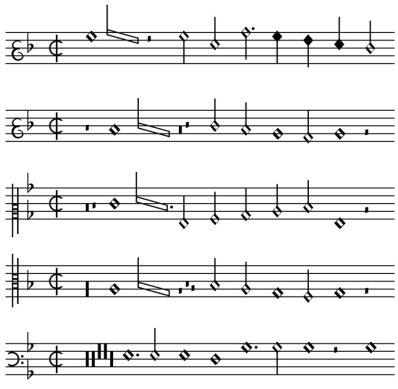


c) hymn: [Urbs beata Jerusalem] – * **1.p.** *Nova veniens e caelo* – **2.p.** *Tunsionibus pressuris* – **3.p.** *Hoc in templo summe Deus*
5vv: [D1], D2, [Ct], [T], [B]

Text CAO 8405 ℘ BF 1516, Pars hyemalis, fol. 227^{v}; BF 1516, Pars estivalis, fol. 153^{v} ℘ Chevalier: no. 20918 ℘ Wackernagel i: no. 124

Chant AP: – ℘ Stäblein: no. 162 ℘ hypothetical chant reconstruction in Leong 2008: 312

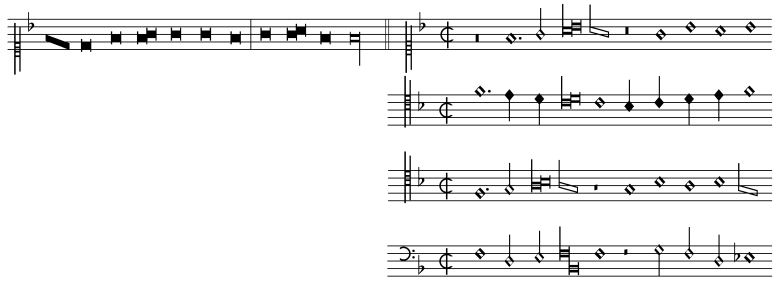
1.p. *Nova veniens e caelo*
2.p. *Tunsionibus pressuris*
3.p. *Hoc in templo summe Deus*



d) Magnificat antiphon in 1. & 2. vesperis: *O quam metuendus est locus iste * vere non est hic*
4vv: [D, Ct, T, B]

Text CAO 4065 ℘ Gen. 28:17 ℘ BF 1516, Pars hyemalis, fol. 227^{v}; BF 1516, Pars estivalis, fol. 153^{v}

Chant AP 239^{r} ℘ Stuchs 1509, fols. 61^{v}–62^{r} ℘ AR [113] ℘ LU 1249



Source ❖ D-Mbs Mus.ms. 52, [nos. 28–31], fols. 102^{v}–120^{r}
- ant., verse & rep., hymn, Magn. ant. in 1st and 2nd vespers: anon.

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 26^{v}, anon.

Music C.f. in D and T (partially transposed and paraphrased); double text underlay in verse indicates that the same music is intended for the *Gloria Patri*; hymn set for *alternatim* performance (verses 2, 4, and 7 set to music; verse 9 missing); double text underlay in hymn indicates that the same music is intended for all three verses.

Comments Regarding the authenticity of the cycle see above, P 69.

Editions Ant.: Griesheimer 1990, ii: 526f., 568f. ⁂ hymn: Leong 2008: 218–25 ⁂ Magn. ant.: Griesheimer 1990, ii: 520f. 539f., 563f.

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ⁂ Harrán 1983: 249f., 277, 283 (verse) ⁂ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ⁂ Crook 1994: 33–49 ⁂ Schwemer 1998, ii: 136f. (verse & rep.) ⁂ Leong 2008: 109f., 153–6, 291f. (hymn)

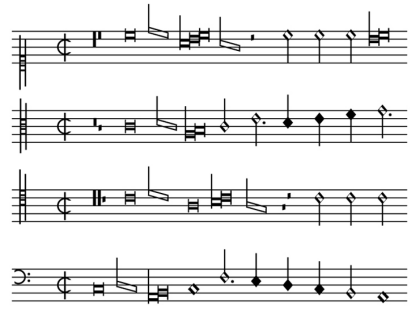
P 101 ident. ‖ *In Festo Purificationis BMV in 1. vesperis*

a) verse & repetenda: [Videte miraculum mater] – * **1.p.** *Casta parentis viscera* – **2.p.** *Gloria Patri* – **3.p.** *Stans onerata nobili*
4vv: [D, Ct, T, B]

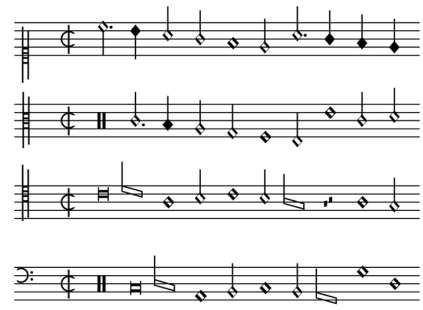
Text CAO 7869 / CAO 7869a ⁂ BF 1516, Pars hyemalis, fol. 261^{v} ⁂ Chevalier: no. 2662

Chant AP 100^{r} (differing) ⁂ Stuchs 1509, fol. 72$^{r–v}$ (differing) ⁂ Montanus & Neuber [1548]: no. 90 (differing) ⁂ Neuber 1562, fol. 103^{r}–104^{r} (differing) ⁂ Dobszay/Szendrei: no. 3036 (verse differing)

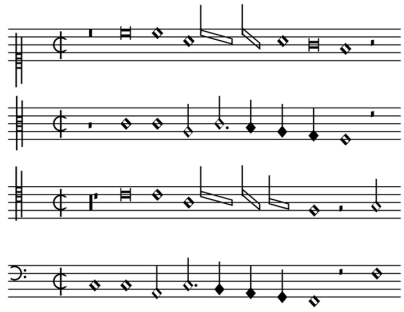
1.p. *Casta parentis viscera*



2.p. *Gloria Patri*



3.p. *Stans onerata nobili*

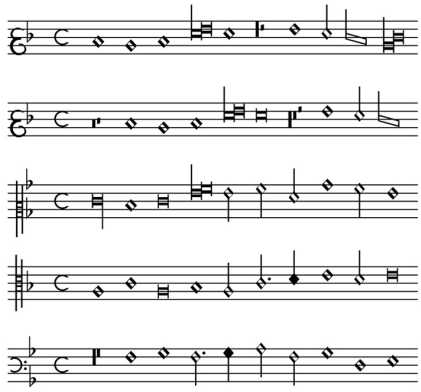


b) hymn: [Quod chorus vatum] — * **1.p.** *Haec Deum caeli* — **2.p.** *Tu libens votis*
5vv: [D1], D2, [Ct], [T], [B]

Text CAO 8378 ⁘ BF 1516, Pars hyemalis, fol. 261^{v} ⁘ Chevalier: no. 16881

Chant AP: – ⁘ Lossius 1579, fol. 212$^{r–v}$ ⁘ Stäblein: no. 72 ⁘ hypothetical chant reconstruction in Leong 2008: 316

1.p. *Haec Deum caeli*
2.p. *Tu libens votis*



Source ❖ D-Mbs Mus.ms. 52, [nos. 54–5], fols. 193^{v}–210^{r}
- verse & rep.: anon.
- hymn: anon., D1 and D2 named as *Residuum* from fol. 203^{v} onwards

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 27^{r}, anon.

Music C.f. in D and/or T (partially transposed); hymn set for *alternatim* performance (verses 2 and 4 set to music); double text underlay in hymn indicates that the same music is intended for both verses.

Comments Regarding the authenticity of the cycle see above, P 69.

Edition Hymn: Leong 2008: 249–58

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ⁘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ⁘ Crook 1994: 33–49 ⁘ Schwemer 1998, ii: 154 (verse & rep.) ⁘ Leong 2008: 109f., 151ff., 297f. (hymn) ⁘ Gasch 2017a: 198f.

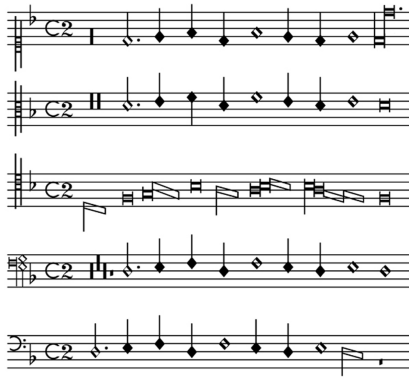
P 102 ‖ *In Festo Purificationis BMV ad processionem*

responsory: *Gaude Maria virgo* — **2.p.** *Dum virgo Deum* — **3.p.** *Gabrielem archangelum credimus* — **4.p.** *Erubescat Judaeus* — **5.p.** *Dum virgo Deum*
5vv: [D, Ct, T, V, B]

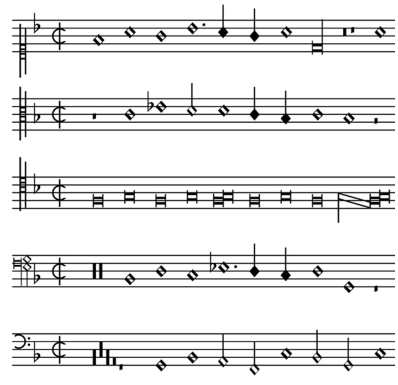
Text CAO 6759 ❧ BF 1516, Pars hyemalis, fol. 263^{v} ❧ Chevalier: no. 27007

Chant AA 54^{r} ❧ AP 101$^{r–v}$ (beginning differing) ❧ Stuchs 1509, fols. 71^{r}–72^{r} ❧ Montanus & Neuber [1548]: no. 92 ❧ Neuber 1562, fol. 101^{r} ❧ LU 1266 (differing) ❧ Dobszay/Szendrei: no. 6030

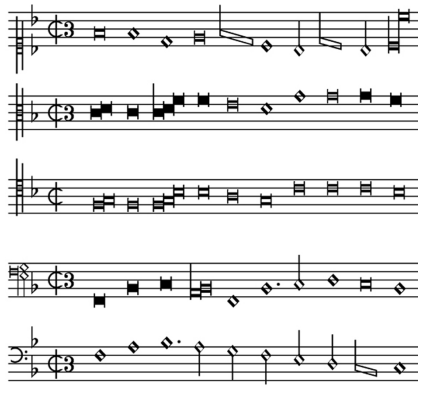
1.p. *Gaude Maria virgo*
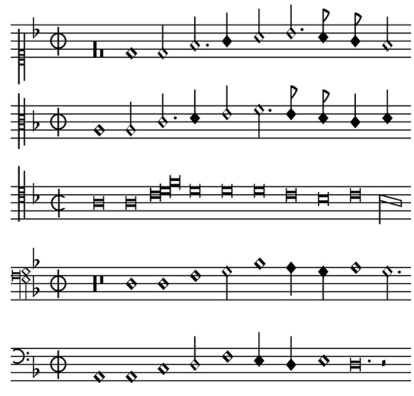


2.p. *Dum virgo Deum*



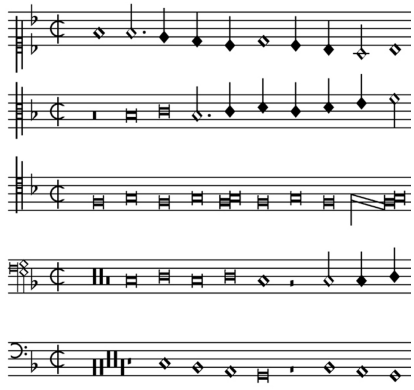
3.p. *Gabrielem archangelum credimus*



4.p. *Erubescat Judaeus*



5.p. *Dum virgo Deum*



Sources
- ❖ D-Rp C 120, [no. 27], pp. 94–109, *Ludouicus Senfl*, without 5.p.
- ❖ D-Z 47/133, fols. [1]^{r}–[4]^{r} (S), fols. [1]^{r}–[2]^{r} (T), fols. [1]^{r}–[3]^{r} (B1), fols. [1]^{r}–[3]^{v} (B2), anon.
- ❖ **RISM 1520^{4}** (D-Mbs), fols. 183^{v}–202^{r}, *L. S.*

Theoret.:
- ❖ entire 4.p. as part of H. Isaac's motet *Optime pastor* in L. Zacconi, *Prattica di musica* (1592), vol. i, Lib. II, Cap. XLVIII, fol. 126$^{r–v}$
- ❖ entire 3.p. ibid., vol. i, Lib. III, Cap. LXXIII, fols. 184^{r}–185^{r}, *Gabrielem di Lodouico Senfelio.*

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 24^{r}, *L Senfl* (= RISM 1520^{4}) and anonymously on fol. 15^{v}, with reference to fol. 24^{r}
- ❖ 4.p. mentioned in P. Cerone, *El melopeo y maestro* (1613), Lib. XII, Cap. VII, p. 678

Music Textual structure shows the layout of a responsory, with a subdivision of the verse and a newly composed 2nd repetenda; c.f. in T (transposed).

Comments According to DeFord 1996: 175 n. 68 Zacconi took his examples from a copy of RISM 1520^{4}.

Facsimile Roberts 1965: 367–86

Literature Gerstenberg 1961: 44 n. 40 ℘ Staehelin 1977, ii: 129f. ℘ Griesheimer 1990, i: 297–300 ℘ Birkendorf 1994, i: 221; iii: 76 ℘ DeFord 1996: 175 n. 68 ℘ Schwemer 1998, i: 87; ii: 60f. ℘ Gasch 2011b ℘ Grassl 2013: 605, 608, 618f.
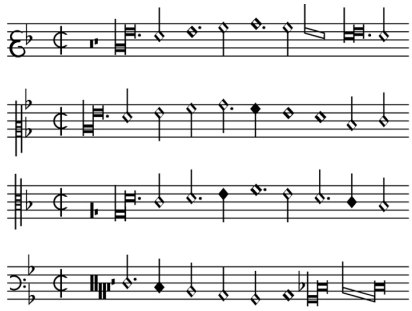
P 103 ident. ‖ *In Festo Annuntiationis BMV in 1. vesperis*

a) verse & repetenda: [Christi virgo dilectissima] – * **1.p.** *Quoniam peccatorum mole* – **2.p.** *Subveni Domina clamantibus*
4vv: [D, Ct, T, B]
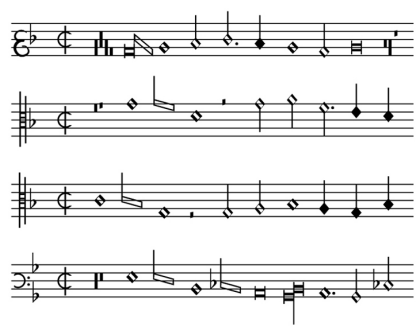
Text CAO 6278 ℘ BF 1516, Pars hyemalis, fol. 275$^{r–v}$

Chant AP 115^{v} ℘ Stuchs 1509, fols. 76^{v}–77^{v} ℘ Dobszay/Szendrei: no. 1138

1.p. *Quoniam peccatorum mole*



2.p. *Subveni Domina clamantibus*

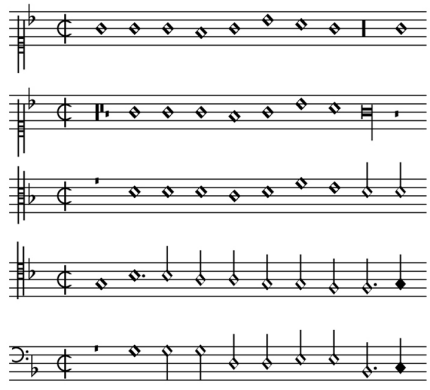


b) hymn: [Veni, Redemptor gentium] — * **1.p.** *Non ex virili* — **2.p.** *Procedens de thalamo*
5vv: [D1], D2, [Ct], [T], [B]

Text Attributed to Ambrose of Milan ✠ CAO 8408a ✠ BF 1516, Pars hyemalis, fol. 69$^{r–v}$ ✠ Bäumker i: nos. 1f. (cf. also Bäumker ii: nos. 208, 280) ✠ Chevalier: no. 21234 ✠ Wackernagel i: no. 12

Chant AP: – ✠ Lossius 1553: 3 ✠ Stäblein: no. 503 ✠ hypothetical chant reconstruction in Leong 2008: 317

1.p. *Non ex virili*
2.p. *Procedens de thalamo*



Source ❖ D-Mbs Mus.ms. 52, [nos. 56–7], fols. 210^{v}–219^{r}
- verse & rep., hymn: anon.

Possible references:
❖ verse & rep. in D-HEu Cod. Pal. germ. 318, fol. 25^{v}, anon.
❖ hymn in D-HEu Cod. Pal. germ. 318, fol. 27^{r}, anon.

Music C.f. in D and T (transposed); hymn set for *alternatim* performance (verses 2 and 4 set to music; verses 6 and 8 missing); double text underlay in hymn indicates that the same music is intended for both verses; hymn set as canon at the unison between D1 and D2.

Comments Regarding the authenticity of the cycle see above, P 69.

Edition Hymn: Leong 2008: 259–64

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ✠ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ✠ Crook 1994: 33–49 ✠ Schwemer 1998, ii: 28 (verse & rep.) ✠ Leong 2008: 109f., 120–2, 299f. (hymn) ✠ Gasch 2017a: 198f.

P 104 ident. ‖ *In Festo Visitationis BMV in 1. vesperis*
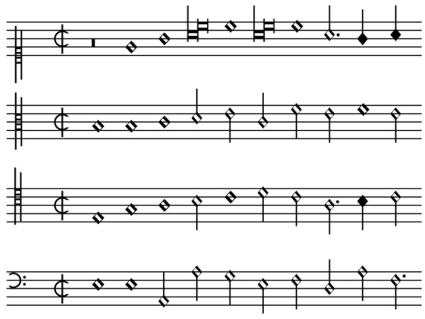
a) verse & repetenda: [Rex inspirator cordium] — * **1.p.** *Surge ferventer aquilo* — **2.p.** *Tanquam amica Domino*

4vv: [D, Ct, T, B]
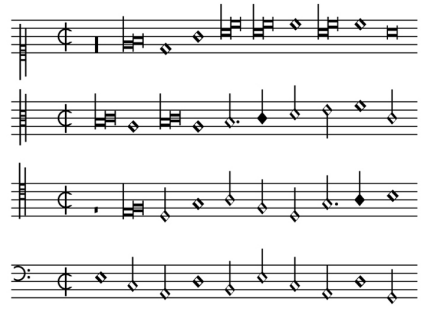
Text BF 1516, Pars estivalis, fol. 181^{v}

Chant —

1.p. *Surge ferventer aquilo*



2.p. *Tanquam amica Domino*



b) hymn: [In Mariam vitae] — * **1.p.** *Gressum cepit cum concepit* — **2.p.** *Servit maior gaudet*

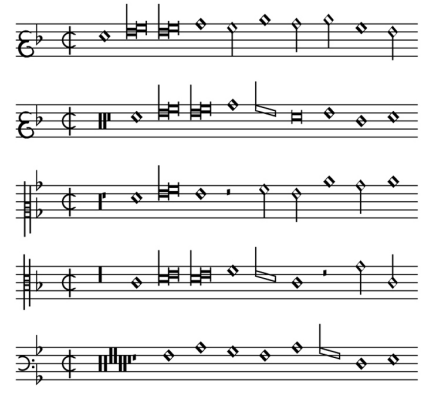
5vv: [D1], D2, [Ct], [T], [B]

Text BF 1516, Pars estivalis, fol. 182^{r} Chevalier: no. 8671

Chant Stäblein: no. 414 hypothetical chant reconstruction in Leong 2008: 308

1.p. *Gressum cepit cum concepit*

2.p. *Servit maior gaudet*



Source ❖ D-Mbs Mus.ms. 52, [nos. 14–15], fols. 59^{v}–64^{r}

- verse & rep., hymn: anon.

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 26^{r}, anon.

Music C.f. in D, T and B (partially paraphrased); set for *alternatim* performance (verses 2 and 5 set to music); double text underlay in hymn indicates that the same music is intended for both verses.

Comments Regarding the authenticity of the cycle see above, P 69.

Editions Verse & rep.: Griesheimer 1990, ii: 530f., 571f. ⁘ hymn: Leong 2008: 192–7
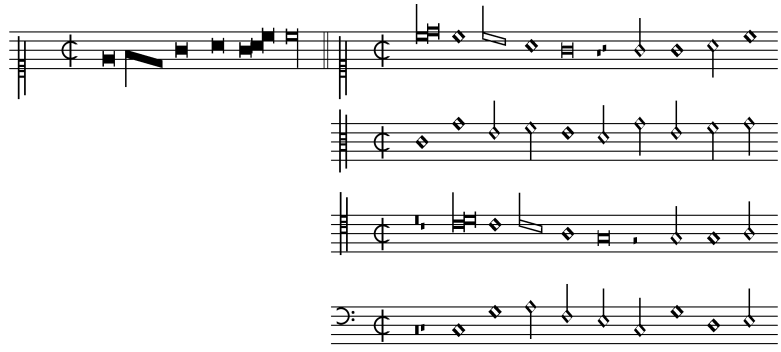
Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ⁘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ⁘ Crook 1994: 33–49 ⁘ Schwemer 1998, ii: 116 (verse & rep.) ⁘ Leong 2008: 109f., 129–31, 285f. (hymn)

P 105 ident. ‖ *In Festo Assumptionis BMV in 1. vesperis*

a) antiphon 1: *Vidi spetiosam * sicut columbam*
4vv: [D, Ct, T, B]

Text CAO 5407 ⁘ BF 1516, Pars estivalis, fol. 227r

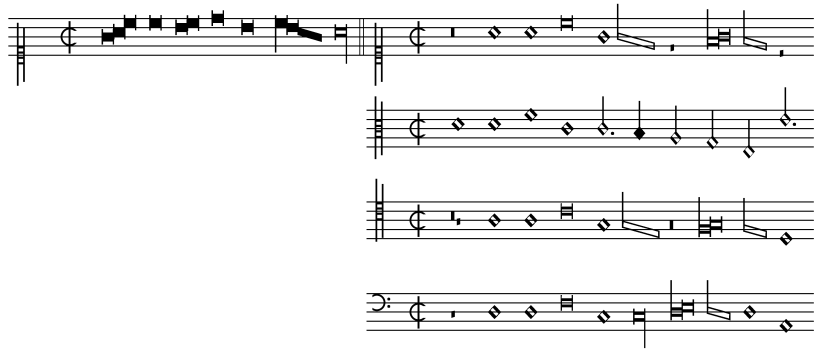
Chant AP 192r



b) antiphon 2: *Veni, electa mea * et ponam in te thronum meum*
4vv: [D, Ct, T, B]

Text CAO 5323 ⁘ cf. Ps. 44:12 ⁘ BF 1516, Pars estivalis, fol. 227r

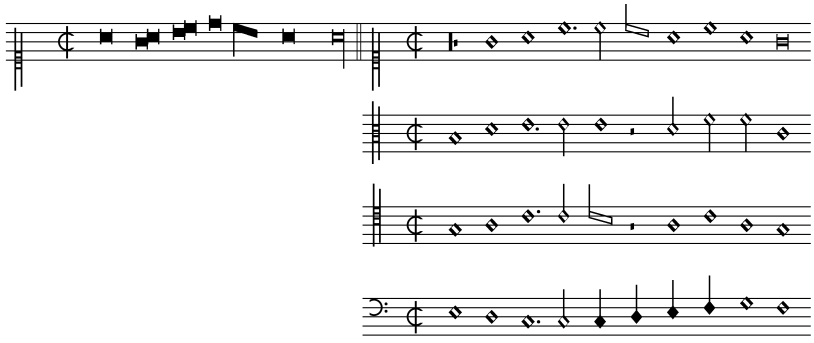
Chant AP 192r ⁘ AR [88], [98] ⁘ LU 1211, 1233



c) antiphon 3: *Ista est spetiosa * inter filias Jerusalem*
4vv: [D, Ct, T, B]

Text CAO 3416 ⁘ BF 1516, Pars estivalis, fol. 227r

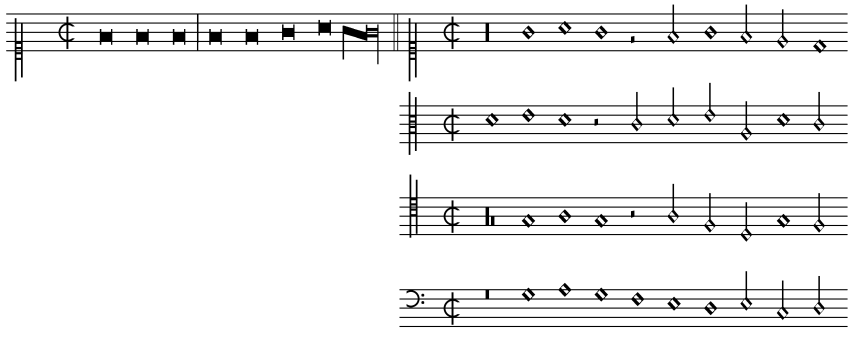
Chant AP 192r ⁘ AR [88], [98] (differing) ⁘ LU 1211, 1233 (differing)



d) antiphon 4: *Ornatam in monilibus * filiam Jerusalem*
4vv: [D, Ct, T, B]

Text CAO 4197 𝔓 BF 1516, Pars estivalis, fol. 227^{r}

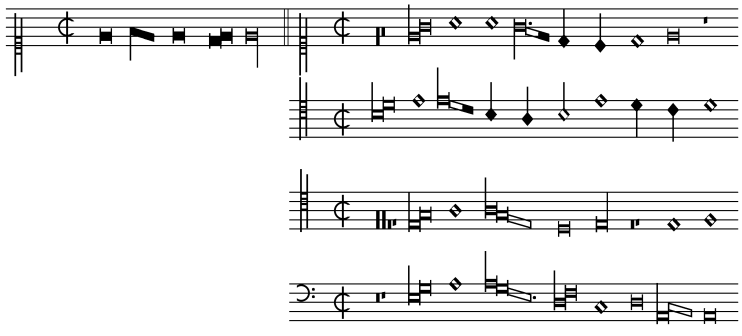
Chant AP 192^{r}



e) antiphon 5: *Tota pulchra es * amica mea*
4vv: [D, Ct, T, B]

Text CAO 5161 𝔓 S. of S. 4:7 𝔓 BF 1516, Pars estivalis, fol. 227^{r}

Chant AP 192^{r}
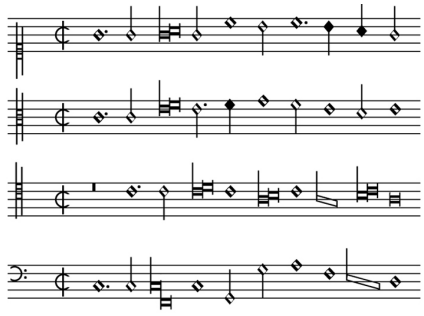


f) verse & repetenda: [Super salutem et omnem] — * **1.p.** *Paradisi porta per Evam* — **2.p.** *Gaudent chori angelorum*
4vv: [D, Ct, T, B]

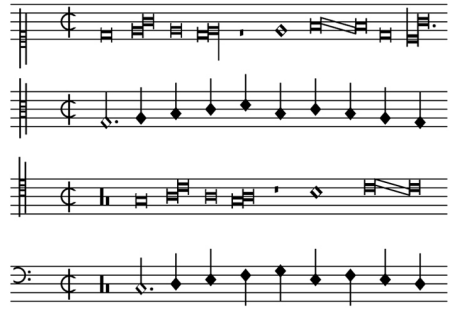
Text CAO 7726 ⁘ BF 1516, Pars estivalis, fol. 227^{r}

Chant AP 196^{r} ⁘ Stuchs 1509, fols. 96^{r}–97^{r} ⁘ Neuber 1562, fols. 107^{v}–108^{v} ⁘ Dobszay/Szendrei: no. 3014

1.p. *Paradisi porta per Evam*



2.p. *Gaudent chori angelorum*



g) hymn: [Quem terra pontus] – * **1.p.** *Cui luna sol* – **2.p.** *O gloriosa Domina* – **3.p.** *Maria mater gratiae*

5vv: [D], [Ct], [T], B2, [B1]

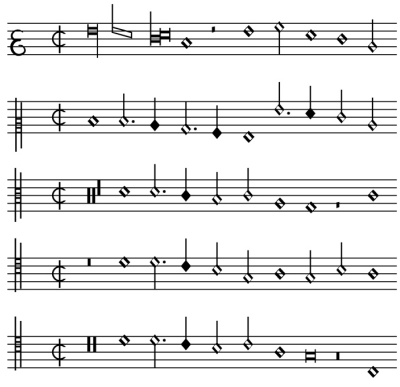
Text Ascribed to Venantius Fortunatus ⁘ AH CAO 8375 ⁘ BF 1516, Pars estivalis, fol. 227$^{r–v}$ ⁘ Bäumker ii: no. 47 ⁘ Chevalier: no. 16347 ⁘ Wackernagel i: no. 81

Chant AP: – ⁘ Stäblein: no. 16 ⁘ hypothetical chant reconstruction in Leong 2008: 309

1.p. *Cui luna sol*

2.p. *O gloriosa Domina*

3.p. *Maria mater gratiae*

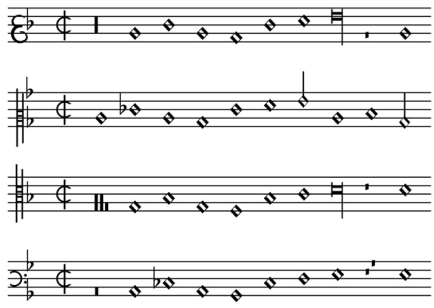


h) Magnificat antiphon: *Virgo prudentissima, quo progrederis*

4vv: [D, Ct, T, B]

Text CAO 5454 ⁘ cf. S. of S. 6:3, 9 ⁘ BF 1516, Pars estivalis, fol. 227^{v}

Chant AA 69^{v} ⁘ AP 192^{v}–193^{r} ⁘ AR 819f. ⁘ LU 16002



Source ❖ D-Mbs Mus.ms. 52, [nos. 16–23], fols. 64^{v}–85^{r}
- ant. 1: anon., heading (by contemporary hand?): *In Assu*[*m*]*ptionis Marie*
- ant. 2–5, verse & rep., hymn: anon.
- Magn. ant.: anon., heading on fol. 82^{r} (by contemporary hand?, crossed out): *de Natiuitate Mariæ Virginis*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 26^{r}, anon.

Music C.f. in D, T or B (partially transposed and paraphrased); hymn set for *alternatim* performance (verses 2, 5 and 8 set to music); double text underlay in hymn indicates that the same music is intended for all three verses.

Comments Regarding the authenticity of the cycle see above, P 69.

Related P 105e: M 115
P 105g: P 106
P 105h: M 122 ℘ S 113

Editions Ant. 1: Griesheimer 1990, ii: 542, 570 ℘ ant. 2: Griesheimer 1990, ii: 534, 558 ℘ ant. 3: Griesheimer 1990, ii: 513, 575 ℘ ant. 4: Griesheimer 1990, ii: 522, 582 ℘ ant. 5: Griesheimer 1990, ii: 532f., 578f. ℘ hymn: Leong 2008: 198–203 ℘ Magn. ant.: Griesheimer 1990, ii: 594–6

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ℘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ℘ Crook 1994: 33–49 ℘ Schwemer 1998, ii: 129 (verse & rep.) ℘ Leong 2008: 109f., 115, 127–9, 287f. (hymn) ℘ Gasch 2017a: 198f.
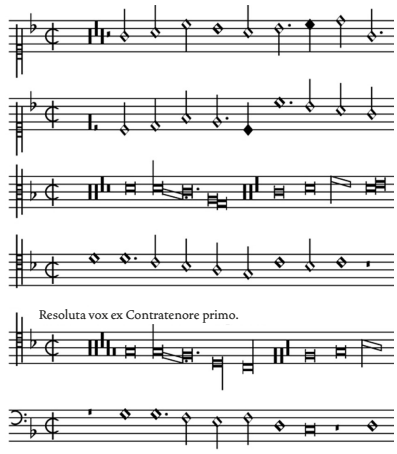
P 106 ‖ *In Festo Assumptionis BMV*

hymn: *Quem terra pontus aethera* — **2.p.** *Cui luna sol*
6vv: D1, D2, Ct1, Ct2, T, B

Text Ascribed to Venantius Fortunatus ℘ AH CAO 8375 ℘ BF 1516, Pars estivalis, fol. 227$^{r–v}$ ℘ Bäumker ii: no. 47 ℘ Chevalier: no. 16347 ℘ Wackernagel i: no. 81

Chant Stäblein: no. 16 ℘ hypothetical chant reconstruction in Leong 2008: 309

1.p. *Quem terra pontus aethera*
2.p. *Cui luna sol*



Sources
- ❖ D-Dl Mus. Grimma 51, no. 57, anon., D2 only, T (= Ct2 in D-Mbs), Ct1 (in B), in 2.p. text incipit only
- ❖ D-Dl Mus. Grimma 56, no. 74, anon.
- ❖ **D-Mbs Mus.ms. 19**, [no. 1], fols. 1^{v}–9^{r}, *Lud: Sennfl.*
- ❖ D-Rtt F.K. Musik 2/3, no. 40, fols. 44^{v}–45^{r} (D = D1), fol. 42$^{r–v}$ (B), anon.

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 89^{r}, *105 Himn[us]: Quem terra .6. L Senfl*;
- ❖ D-HEu Cod. Pal. germ. 318, fol. 105^{r}, *Hym[nus] Quem terra. 6: L Sennfl 105*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Quem terra .6. vocu[m] N. 105.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, *Quem terra 6 vocu[m] N. 105.*

Music C.f. in Ct1 and T; double text underlay indicates that the same music is intended for both verses; set as canon between Ct1 and T (5↓).

Related P 105g
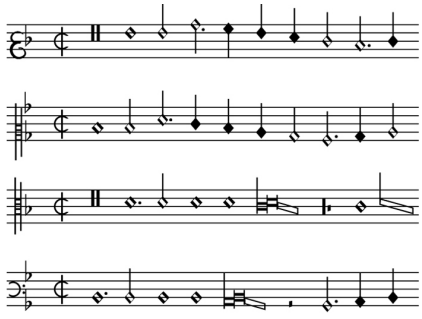
P 107 ident. ‖ *In Festo Nativitatis BMV in 1. vesperis*

a) **verse & repetenda:** [Nativitas gloriosae virginis] – * **1.p.** *Gloriosae virginis Mariae* – **2.p.** *Cuius vita inclita*
4vv: [D, Ct, T, B]
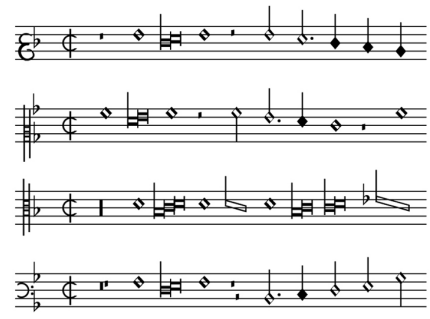
Text CAO 7198 ✠ BF 1516, Pars estivalis, fol. 248^{v}

Chant AP 208^{v} ✠ Dobszay/Szendrei: no. 1039

1.p. *Gloriosae virginis Mariae*



2.p. *Cuius vita inclita*



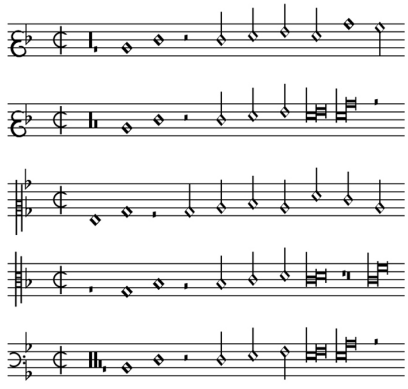
b) hymn: [Gaude visceribus mater] – * **1.p.** *Cuius magnifica est* – **2.p.** *Felix multiplici laude* – **3.p.** *Sanctis obtineas virgo*

5vv: [D1], D2, [Ct], [T], [B]

Text CAO 8307 ❧ BF 1516, Pars hyemalis, fol. 244^{v}; Pars estivalis, fol. 248^{v} ❧ Chevalier: no. 7042

Chant AP: – ❧ Stäblein: no. 518 ❧ hypothetical chant reconstruction in Leong 2008: 310

1.p. *Cuius magnifica est*
2.p. *Felix multiplici laude*
3.p. *Sanctis obtineas virgo*



Source ❖ D-Mbs Mus.ms. 52, [nos. 24–5], fols. 85^{v}–97^{r}
- verse & rep., hymn: anon.

Possible reference:

❖ verse also in D-HEu Cod. Pal. germ. 318, fol. 26^{r}, *Respon: Versus. Gloriose Virginis 4*, anon.

Music C.f. mainly in T and D2 (partially transposed); hymn set for *alternatim* performance (verses 2, 4 and 6 set to music); double text underlay in hymn indicates that the same music is intended for both verses.

Comments Regarding the authenticity of the cycle see above, P 69. Although the verse & rep. are mentioned in D-HEu Cod. Pal. germ. 318, the hymn is missing.

Edition Hymn: Leong 2008: 204–10

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ❧ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ❧ Crook 1994: 33–49 ❧ Schwemer 1998, ii: 94f. (verse & rep.) ❧ Leong 2008: 109f., 134–7, 289f. (hymn) ❧ Gasch 2017a: 198f.
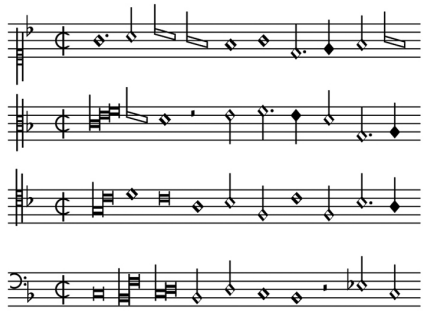
P 108 ident. ‖ *In Festo Conceptionis BMV in 1. vesperis*

verse & repetenda: [Cordis ac vocis] – * **1.p.** *Suscipe devote praeconia* – **2.p.** *Cuius matris conceptio*
4vv: [D, Ct, T, B]
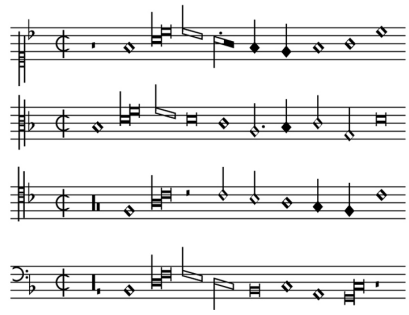
Text AH 5: no. 12 ☙ BF 1516, Pars hyemalis, fol. 244^{v}

Chant AP 87^{r} (differing) ☙ Dobszay/Szendrei: no. 7160

1.p. *Suscipe devote praeconia*



2.p. *Cuius matris conceptio*



Source ❖ D-Mbs Mus.ms. 52, [no. 36], fols. 131^{v}–133^{r}, *In p*[*ro*]*festo Conceptionis M*[*ariae*] *Vir*[*ginis*] *Respon*[*sorium*], anon., at the bottom of fol. 132^{v} the remark *Imnu*[*m*] *Quere in p*[*ro*]*festo Nativitatis Mar*[*ie*]

Possible reference:

❖ verse & rep. also mentioned in D-HEu Cod. Pal. germ. 318, fol. 26^{v}, anon.

Music (Paraphrased) sections of the c.f. to be found in all voice parts.

Comments As the remark on fol. 132^{v} of the choirbook indicates, the hymn should be taken from the proper settings for the office of Mary's Nativity (= P 107b).
Regarding the authenticity of the cycle see above, P 69.

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ☙ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ☙ Crook 1994: 33–49 ☙ Schwemer 1998, ii: 35 ☙ Gasch 2017a: 198f.
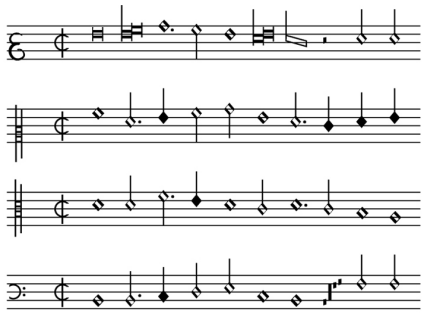
P 109 ident. ‖ *In Festo Omnium Sanctorum in 1. vesperis*

a) verse & repetenda: [Beati estis sancti Dei] – * **1.p.** *Gaudete et exultate* – **2.p.** *Ideoque precamur ut memores* – **3.p.** *Gloria Patri*
4vv: [D, Ct, T, B]

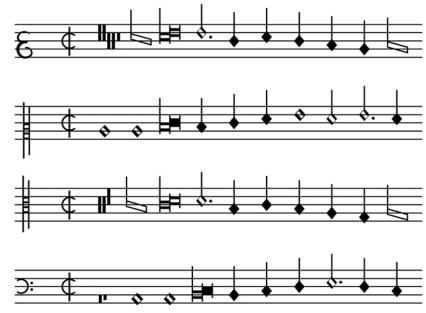
Text CAO 6175 ☙ BF 1516, Pars estivalis, fol. 284^{r}

Chant AP 220^{v} ☙ Stuchs 1509, fol. 106$^{r–v}$ ☙ Montanus & Neuber [1548]: no. 114 ☙ Neuber 1562, fols. 120^{v}–122^{r} ☙ Dobszay/Szendrei: no. 7101

1.p. *Gaudete et exultate*
3.p. *Gloria Patri*



2.p. *Ideoque precamur ut memores*
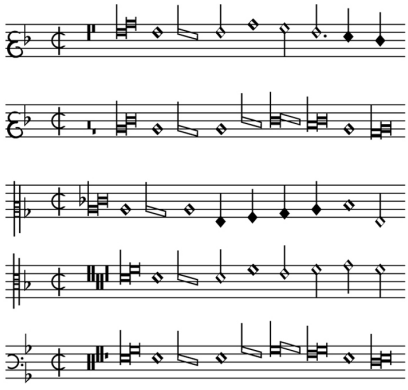


b) hymn: [Omnes superni ordines] — * **1.p.** *Primum virtutes igneae* — **2.p.** *Tu pater assis*
5vv: [D1], D2, [Ct], [T], [B]

Text BF 1516, Pars estivalis, fol. 284^{r} ℘ Chevalier: no. 14062

Chant AP: – ℘ Stäblein: no. 116 ℘ hypothetical chant reconstruction in Leong 2008: 311

1.p. *Primum virtutes igneae*
2.p. *Tu pater assis*



Source ❖ D-Mbs Mus.ms. 52, [nos. 26–7], fols. 97^{v}–106^{r}
- verse & rep., hymn: anon.

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 26$^{r–v}$, anon.

Music C.f. in D, T and B (paraphrased); double text underlay (by a contemporary hand, but not the hand of the main scribe) in verse indicates that the same music is intended for the *Gloria Patri*; hymn set for *alternatim* performance (verses 2 and 4 set to music; verse 6 missing); double text underlay in hymn indicates that the same music is intended for all four verses.

Comments Regarding the authenticity of the cycle see above, P 69.

Edition Hymn: Leong 2008: 211–17

Literature Bente 1968: 25–7, 33–5, 57–62, 214–16, 227, *passim* ℘ Griesheimer 1990, i: 287–93 (using an erroneous dating of the choirbook for establishing a chronology of Senfl's motets) ℘ Crook 1994: 33–49 ℘ Schwemer 1998, ii: 23f. (verse & rep.) ℘ Leong 2008: 109f., 139–42, 290 (hymn)
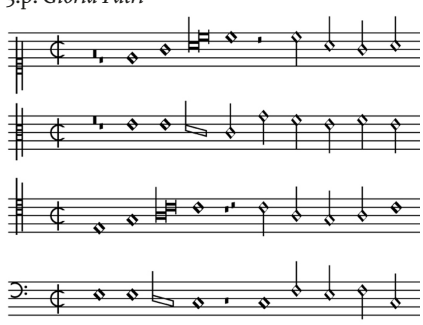
P 110 ‖ *In Festo S. Catharinae virginis et martyris in 1. vesp.*

a) verse & repetenda: [Surge virgo] – * **1.p.** *Pulchra Sion filia* – **2.p.** *Ab aestu mundi* – **3.p.** *Gloria Patri*
4vv: [D, Ct, T, B]

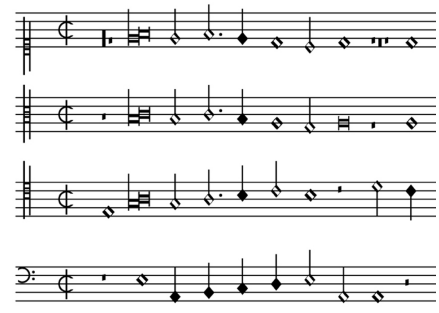
Text AH 26: nos. 71f. 𝄋 BF 1516, Pars hyemalis, fol. 238$^{r–v}$

Chant AA 77$^{r–v}$ 𝄋 AP 236^{r} 𝄋 Stuchs 1509, fol. 110$^{r–v}$ 𝄋 similar to D-Sl MS Bibl. 27, fol. 38^{v} and D-Sl MS XVII 13, fol. 164^{v} (see facsimile in Jonas 1983, ii: flyleaf and 4) 𝄋 Dobszay/Szendrei: no. 3084

1.p. *Pulchra Sion filia*
3.p. *Gloria Patri*



2.p. *Ab aestu mundi*

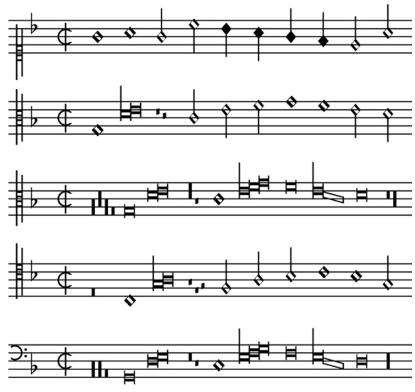


b) hymn: [Ave Catharina martyr] – * **1.p.** *Costi regis nata* – **2.p.** *Ora et inclina*
5vv: [D, Ct, V, T, B]

Text BF 1516, Pars hyemalis, fol. 238$^{r–v}$ 𝄋 Chevalier: no. 1716

Chant –

1.p. *Costi regis nata*
2.p. *Ora et inclina*



Sources

❖ **D-Mbs Mus.ms. 19**, [nos. 16–17], fols. 97^{v}–106^{r}
- verse & rep.: *De Sancta Catherina. R*[*esponsoriu*]*m L. S.*
- hymn: *hymn*[*us*] *L.S.*

❖ RISM 1538^{8} (D-Mbs), no. 48, *LVDOVICVS SENFEL.*; in A 2.p. missing but printed after no. 42 (Mouton's *Domine Jesu Christe*) on sig. nn 3^{r}: handwritten reference *195 & 196, QVÆRE POST. 187*

Verse & rep. also in

❖ D-GRu BW 640–641, [no. 47], fol. 98^{r} (D), fol. 103^{r} (B), *Ludowicus Senfel* (D), in D only beginning until 'corona glo[-ria]', other voices missing.

❖ D-Mu 8° Cod. ms. 326, [no. 23], fol. 19$^{r–v}$, anon., without text underlay of Gloria patri

Possible references:

Anon. 4vv settings of verse & rep. are mentioned in D-HEu Cod. Pal. germ. 318, fol. 15^{r} and 19^{r}. An anon. 5vv setting of the hymn is mentioned in D-HEu Cod. Pal. germ. 318, fol. 19^{r}.

Music C.f. in B, V as well as other voice parts (partially paraphrased); double text underlay in verse indicates that the same music is intended for the *Gloria Patri*; hymn set for *alternatim* performance (verses 2 and 6 set to music); double text underlay in hymn indicates that the same music is intended for both verses.

Comments Due to a scribal error, the last word ('gaudia') is missing in D-Mbs 19. Compared to D-Mbs 19 the distribution of syllables in RISM 1538^{8} differs.

Related P 110a: P 111 (Griesheimer 1990, iii: 13, erroneously equates both settings)

Edition Verse & rep.: Rhau iii: 163–5

Literature Griesheimer 1990, i: 89–95 (verse & rep.) 𝄋 Schwemer 1998, i: 51–3 (verse & rep.)

P 111 ‖ *In Festo S. Catharinae virginis et martyris in 1. vesp.*
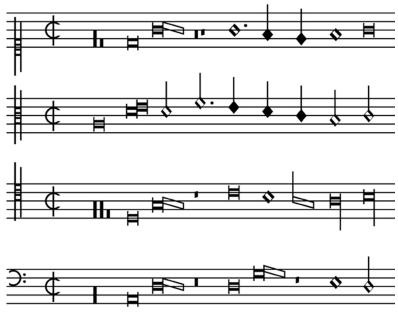
responsory: *Surge virgo* – **2.p.** *Ab aestu mundi* – **3.p.** *Pulchre Sion filia*

4–5vv: D, A, T, V, B
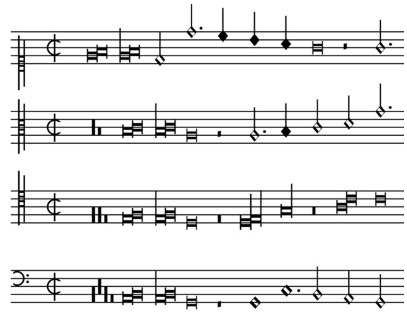
Text AH 26: nos. 71f. 𝄋 BF 1516, Pars hyemalis, fol. 238$^{r–v}$

Chant AA 77$^{r–v}$ 𝄋 AP 236^{r} 𝄋 Stuchs 1509, fol. 110$^{r–v}$ 𝄋 similar to D-Sl MS Bibl. 27, fol. 38^{v} and D-Sl MS XVII 13, fol. 164v (see facsimile in Jonas 1983, ii: flyleaf and 4) 𝄋 Dobszay/Szendrei: no. 3084

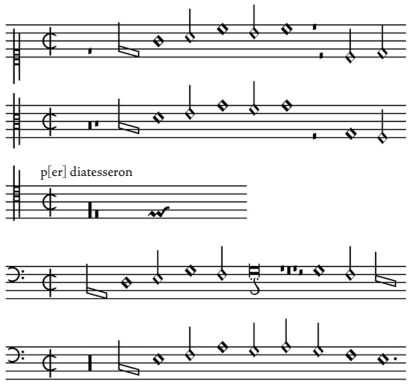
1.p. *Surge virgo*



2.p. *Ab aestu mundi*



3.p. *Pulchre Sion filia*



Sources

- ❖ D-As 2° Cod. 142a, [no. 2], fols. 2ᵛ–5ʳ, anon.; text incomplete
- ❖ **D-Rp C 120**, [no. 59], pp. 226–31, anon., 1.p. and 2.p. only; 3.p. [no. 66], on pp. 256f., anon.; on p. 230 the remark *verte foliu*[*m*] *quere tali signu*[*m*] *versus*; on p. 256 cross-reference to 1.p. and 2.p. *Versus Ad responsoriu*[*m*] *Surge Virgo*; on p. 257 the canonic inscription tenor in *Vagante Per diatesseron*; text incomplete
- ❖ D-Z 81/2, [no. 110], no. 20, [fols. 111ᵛ–113ʳ] (D), [fols. 99ᵛ–100ᵛ] (T), [fols. 85ᵛ–86ᵛ] (B), *LS / Ludowicus Senfftll*; in T at beginning of 3.p.: *Tenor in epidiatess*[*eron*] *post 3 temp*[*ora*]

Possible references:

An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 15ʳ; together with the antiphon *Ave gemma*, a *Benedicamus* setting, the *Alleluia Qui creavit* and the Sequence (Prosa) *Venerantes* this responsory forms a cycle for the feast of St Catherine.

An anon. responsory setting *De S. Katharina* is mentioned among several other responsories for saints in D-HEu Cod. Pal. germ. 318, fol. 19ʳ.

Music (Textual) structure shows a typical three-part responsory layout; c.f. in T; verse set as canon between T and V (4↑).

Comments Incomplete text underlay in D-As 2° Cod. 142a and D-Rp C 120.

Related Cf. P 110a (Griesheimer 1990, iii: 13, erroneously equates both settings)

Facsimile Birkendorf 1994, ii: 3–5 (plates 1–3)

Editions Griesheimer 1990, iii: 309–24 (without altus) ✁ Jonas 1983, i: 21–34 (3.p. without canon)

Literature Birkendorf 1994, i: 178, 239; iii: 94f. ✁ Schwemer 1998, i: 87; ii: 131 ✁ Gasch 2011b ✁ Schmidt-Beste 2012b: 303

P 112 ‖ *In Festo S. Antonii in 1. vesperis*
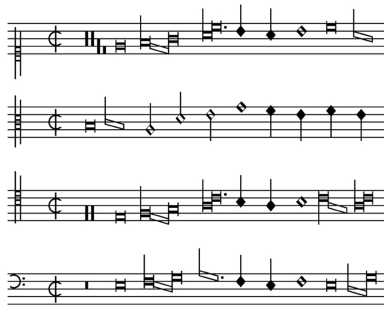
responsory: *Panem angelorum* — **2.p.** *Corvus enim* — **3.p.** *Eia inquit Paulus*

4–5vv: D, A, Qv, T, B

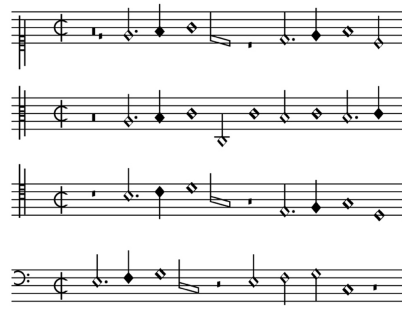
Text Text for St Anthony of Padua, citing Ps. 77:25 at the beginning

Chant Stuchs 1509, fols. 68ᵛ–60ʳ
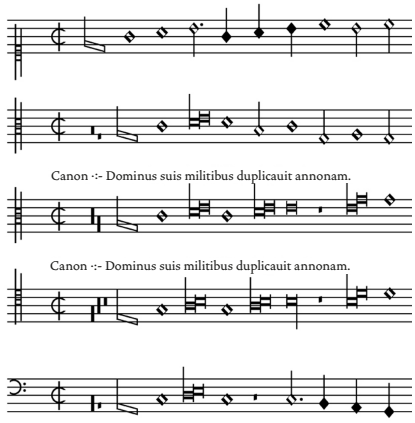
1.p. *Panem angelorum*



2.p. *Corvus enim*



3.p. *Eia inquit Paulus*



Sources ❖ **D-Z 73**, [no. IV.33] = [no. 108], fols. 126^{r}–127^{r} (D), fols. 129^{v}–131^{r} (A), fols. 124^{r}–125^{r} (T and V), fols. 124^{r}–125^{v} (B), *Ludouicus Senffel* (B), canonic inscription in T and V at the beginning of 3.p. *Canon .:* – | *Dominus suis militibus duplicauit annonam.*; 3.p.: Q in T

❖ D-Z 81/2, [no. 115], no. 25, fols. 116^{r}–117^{v} (D), fols. 103^{r}–104^{r} (T), Ct2 (= T/V) on inserted leaf in T (7 x 16 cm), anon., other parts missing, canonic inscription in T and Ct2 at the beginning of 3.p. *Canon, d*[*omi*]*n*[*u*]*s suis militib*[*us*] *duplicauit annonam.*

Music (Textual) structure shows a typical three-part responsory layout; c.f. mainly in D or T (at several sections paraphrased and rhythmicised); in 3.p. canon between T and V (5↓).

Editions EdM 116a: 142–9 𝄢 Griesheimer 1990, iii: 208–19 𝄢 Schwemer 1998, i: 264–73

Literature Griesheimer 1990, i: 50f., 140f.; iii: 379 𝄢 Schwemer 1998, i: 93f.; ii: 102

P 113 ‖ *Responsorium de S. Johanne Baptista*

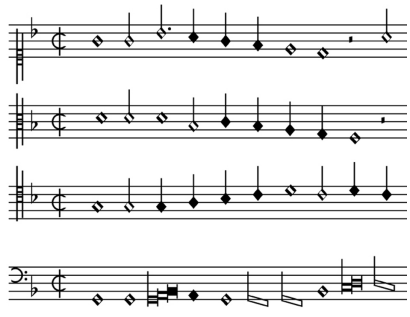
responsory: *Inter natos mulierum* – **2.p.** *Qui viam Domino* – **3.p.** *Fuit homo missus* – **4.p.** *Qui viam Domino*

4vv: D, A, T, B

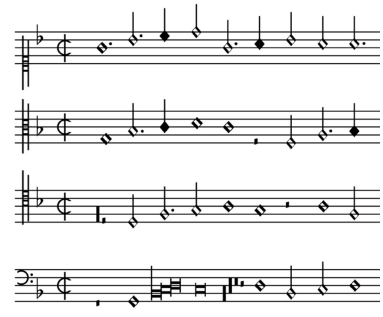
Text CAO 6979(a) 𝄢 Matt. 11:11; Luke 1:28; John 1:6

Chant AA 59$^{r–v}$ 𝄢 AP 155^{v} 𝄢 Stuchs 1509, fols. 82^{v}–83^{r} 𝄢 Montanus & Neuber [1548]: no. 99 𝄢 Neuber 1562, fols. 114^{v}–115^{v} 𝄢 LU 1502 𝄢 Dobszay/Szendrei: no. 1028

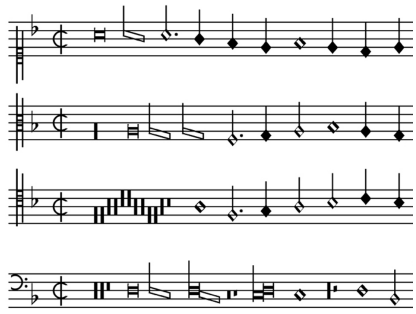
1.p. *Inter natos mulierum*
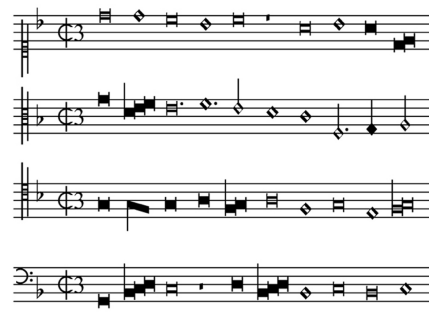


2.p. *Qui viam Domino*



3.p. *Fuit homo missus*



4.p. *Qui viam Domino*



Sources ❖ **D-Z 73**, [no. IV.15] = [no. 90], fols. 114^{v}–115^{r} (D), fols. 117^{v}–118^{r} (A), fol. 115$^{r–v}$ (T), fol. 114$^{r–v}$ (B), *Ludouicus Senffel* (B)

❖ D-Z 81/2, [no. 107], no. 17, fols. 106^{r}–107^{r} (D), fol. 96$^{r–v}$ (T), *LS / Ludewicus Senfftll*, B missing due to a loss of folios

Possible reference:

An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 19^{r}.

Music (Textual) structure shows a three-part responsory layout but includes a newly composed, shorter 2nd rep.; c.f. in B (transposed and partially rhythmicised).

Editions EdM 116a: 68–72 ✂ Griesheimer 1990, iii: 134–42

Literature Griesheimer 1990, i: 29 ✂ Schwemer 1998, i: 87ff.; ii: 74–6 ✂ Schmidt-Beste 2012b: 294, 296, 302

P 114 (lost) ‖ *De Evangelistis Responsorium*

responsory verse: *Dorsa eorum*

4vv: [D, Ct, T, B]

Text CAO 7484z

Chant –

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fols. 89^{r}, 105^{r}, *Auff halb pögen … De Euangelistis Responsorium. Immortalis Dorsa eorum 4. Senfl;*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Lud. Senfel. Porta* [*sic*] *cora*[*m*] *N. 106.*

❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, ~~*Tradiderunt Lud. Senfel. Dorsa eoru*~~[*m*] *N. 106*

Literature Gasch 2011a: 323

P 115 (lost) ‖ *De uno Martyre Responsorium*

responsory verse: *Immortalis est*

4vv: [D, Ct, T, B]

Text CAO 7059c

Chant –

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fols. 89^{r}, 105^{r}, *Auff halb pögen … De uno martire Responsorium. Immortalis est 4. Senfl.*

Literature Gasch 2011a: 323

P 116 (lost) ‖ *De Martiribus Responsorium*

responsory verse: *Tradiderunt*
4vv: [D, Ct, T, B]

Text CAO 6748a ✠ CAO 6748b ✠ CAO 6804b ✠ CAO 7023a ✠ CAO 7023b ✠ CAO 7836b

Chant –

Sources **References:**
- ❖ D-HEu Cod. Pal. germ. 318, fols. 89^{r}, 105^{r}, *Auff halb pögen … De martirib*[*us*] *Responsorium. Tradiderunt 4. Senfl.*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Lud. Senfel. Porta* [*sic*] *eoru*[*m*] *N. 106*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, ~~*Tradiderun*~~[*t*] *Lud. Senfel. Dorsa eoru*[*m*] *N. 106*

Literature Gasch 2011a: 323

P 117 (lost) ‖ *De Confessoribus Responsorium*

responsory verse: *Induit eum*
4vv: [D, Ct, T, B]

Text CAO 6081a ✠ CAO 7710b

Chant –

Sources **Reference:**
- ❖ D-HEu Cod. Pal. germ. 318, fol. 89^{r}: *De confessorib*[*us*]*. Respon: Jnduit eu*[*m*] *4. L. Senfl.* (written down and crossed out afterwards)

Literature Gasch 2011a: 323

P 118 (lost) ‖ *De Virginibus Responsorium*

responsory verse: *Eructavit*
4vv: [D, Ct, T, B]

Text CAO 7524a

Chant –

Sources **Reference:**
- ❖ D-HEu Cod. Pal. germ. 318, fol. 89^{r}: *Respon: De v*[*ir*]*ginib*[*us*]*. uers*[*us*] *Eructauit 4. L. Senfl.* (written down and crossed out afterwards)

Literature Gasch 2011a: 323

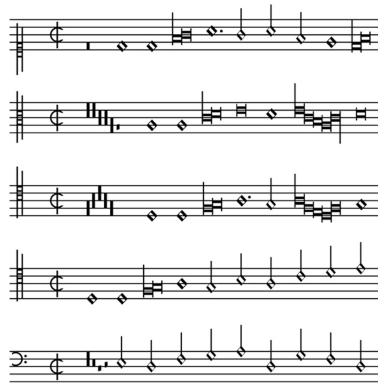
P 119 ‖ *De prophetis*

responsory: *Sustinuimus pacem* — **2.p.** *Non imperpetuum obliviscaris nos* — **3.p.** *Peccavimus cum patribus nostris*
5vv: D, A, T, V, B
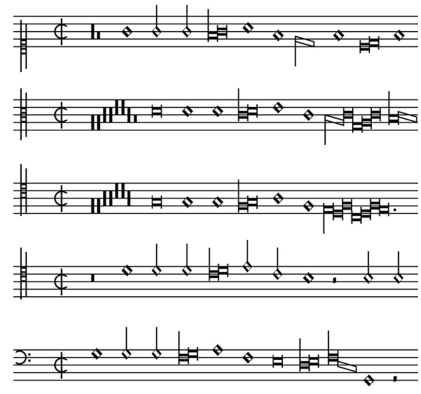
Text CAO 7746 ✠ Judith 14:19–20; Judith 7:19

Chant AP 138^{v}–139^{r} ✠ Dobszay/Szendrei: no. 8117

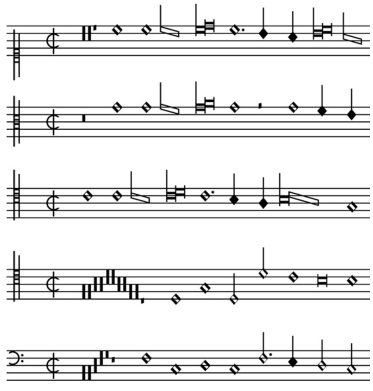
1.p. *Sustinuimus pacem*



2.p. *Non imperpetuum obliviscaris nos*



3.p. *Peccavimus cum patribus nostris*



Sources ❖ **D-Z 73**, [no. V.13] = [no. 124], fols. 151^{r}–152^{r} (D), fol. 157$^{r–v}$ (A), fols. 152^{v}–153^{r} (T), fols. 155^{r}–155^{v} (B), fols. 83^{r}–84^{r} (V), *Ludouicus Senffel* (B)
❖ H-Bn Ms. mus. Bártfa 22, [no. 1765], no. 95, *.L.S.* (Q)

Music (Textual) structure shows a typical three part responsory layout; c.f. in Ct and T (partially paraphrased)

Editions EdM 116b: 85–91 𝄋 Griesheimer 1990, iii: 327–33 (4vv only)

Literature Griesheimer 1990, i: 67 𝄋 Schwemer 1998, ii: 134

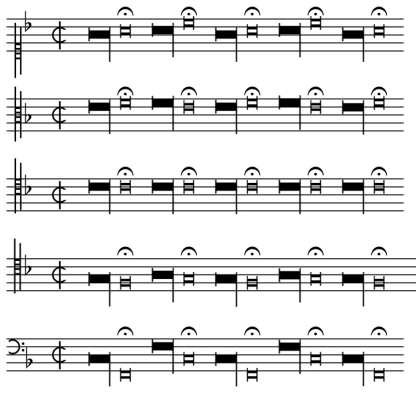
P 120 ident. ‖ *Versiculus in principio horarum*

[Deus in adiutorium meum intende] – * **1.p.** *Domine, ad adiuvandum me festina* – **2.p.** *Laus tibi, Domine* 5vv: D, A, T, V, B

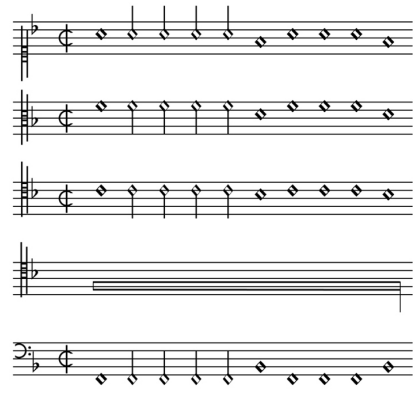
Text Ps. 69:2

Chant AP: – 𝄋 AR 1*–3* 𝄋 LU 112

1.p. *Domine, ad adiuvandum me festina*



2.p. *Laus tibi, Domine*



Source ❖ D-Mbs Mus.ms. 52, [no. 2], fols. 10ᵛ–12ʳ, anon.

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 25ᵛ, *Ad Vesperas. Domine ad adiuvandum me .5 LSenfl*

Music C.f. in T1; falsobordone setting; notation of 1.p. includes lesser doxology.

Comments As can be seen by an annotation on fol. 10ᵛ and 12ʳ the individual *partes* are notated in wrong order. The 2.p. (*Laus tibi, Domine*) was used during the Lenten season instead of the concluding alleluia.

Facsimile Göllner 2006: 311f.

Literature Bente 1968: 57–62 𝄢 Göllner 2006: 311–13

Comments Due to the musical context, Bente identified the proposed setting with the one in D-HEu Cod. Pal. germ. 318. Griesheimer 1990, Crook 1994, and Leong 2008 share this view. Although it is not possible to confirm Senfl's authorship, the liturgical context in which these settings are included make it very likely that he composed the pieces in question.

P 121 ident. ‖ *Toni psalmorum*

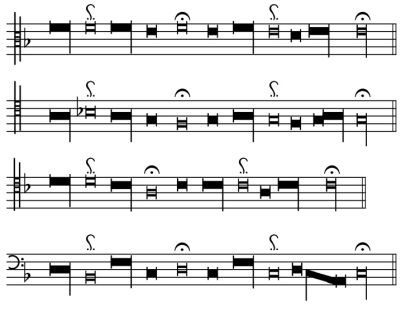
[Laudate pueri Dominum] – * *Sit nomen Domini benedictum*

4vv: Ct, T1, T2, B

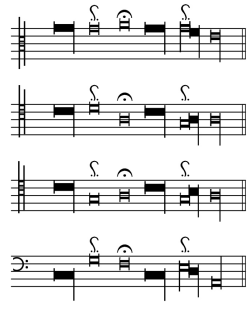
Text Ps. 112:2 (model)

Chant AP: – 𝄢 AR 30* 𝄢 LU 143–53

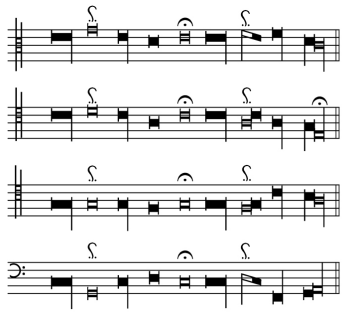
Primus Tonus



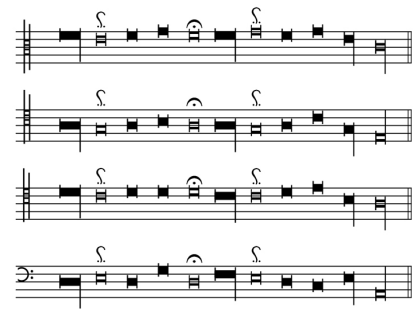
Secundus Tonus



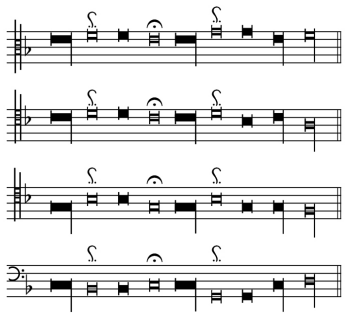
Tertius Tonus



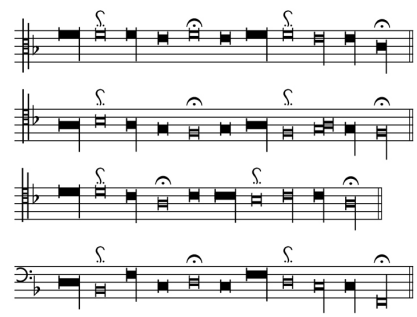
Quartus Tonus



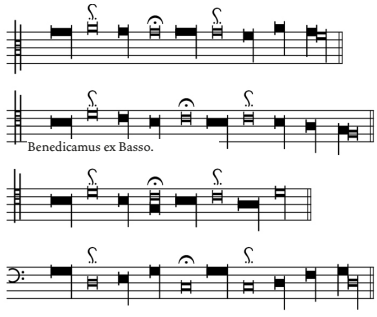
Quintus Tonus



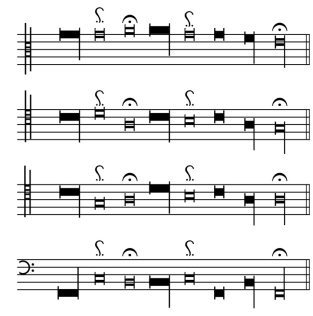
Sextus Tonus



Septimus Tonus



Octavus Tonus



Source ❖ D-Mbs Mus.ms. 52, [no. 1], fols. 1^{v}–9^{r}, *Ad Aequales voces: Prim*[*us*]*–Octav*[*us*] *Ton*[*us*], *Lud. Sennfl.*

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 25^{v}, *Psalmodia Octo Tonorum. ad Aequales 4*, anon.

❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Sit nomen Domini. 4. vocu*[*m*] *Jn fol.*, anon.

❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Sit nomen D*[*omi*]*nij 4 vocu*[*m*] *Jn fol*, anon.

Music C.f. in T1; falsobordone setting.

Comments Regarding the authenticity of this setting see above, P 120.

Facsimile Ruhland 1975: 336–9

Edition Complete set in Ruhland 1975: 340f.

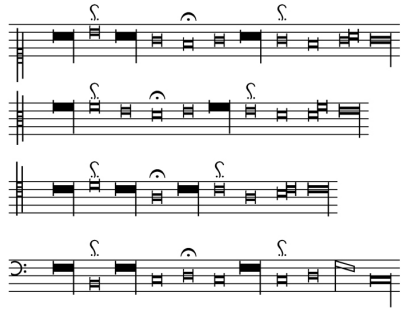
Literature Bente 1968: 57–62 ❧ Bradshaw 1978: 54f. ❧ Ruhland 1975: 334–46

P 122 ident. ‖ *Toni psalmorum* (textless)

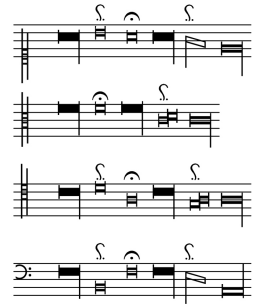
4vv: D, A, T, B

Chant AP: – 𝄞 AR 3*–32* 𝄞 LU 143–53
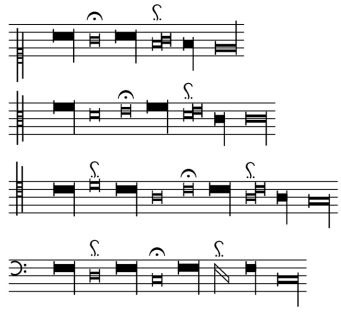
Primus Tonus



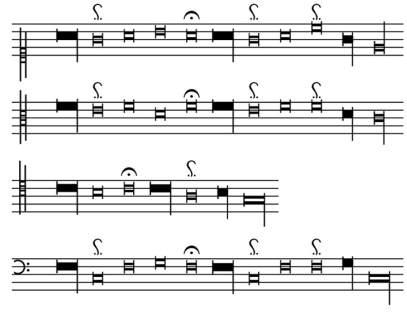
Secundus Tonus



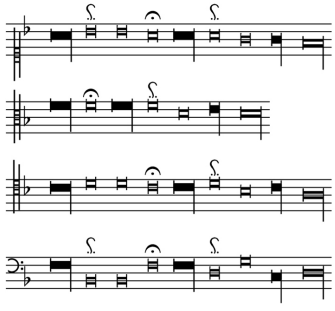
Tertius Tonus



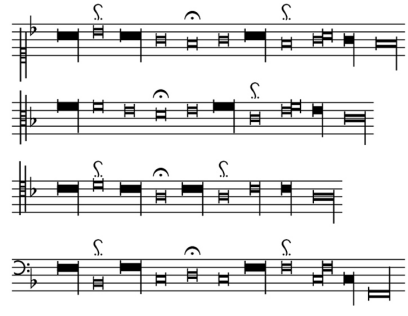
Quartus Tonus



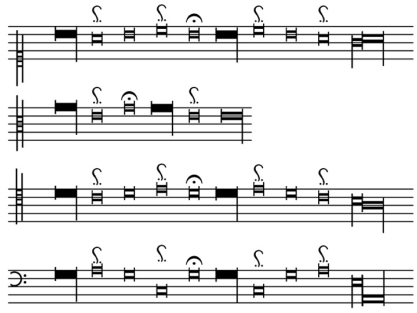
Quintus Tonus



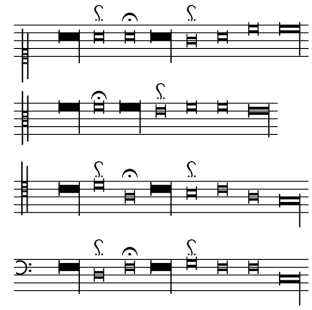
Sextus Tonus



Septimus Tonus



Octavus Tonus



Source ❖ D-Mbs Mus.ms. 52, [no. 2], fols. 12ᵛ, 13ᵛ, 14ᵛ, 15ᵛ, 16ᵛ, 17ᵛ, 18ᵛ, 19ᵛ, *Prim*[*us*]*–Octauus Tonus*, anon.
Reference:
One [?] setting is also mentioned in D-HEu Cod. Pal. germ. 318, fol. 25ᵛ, *Psalmodia. Alia Octo tonorum 4 L Senfl.*

Music C.f. in D or T; falsobordone settings.

Comments Regarding the authenticity of this setting see above, P 120. All four voices are notated on a verso page.

Edition 6th tone of first set of textless *Toni psalmorum* in Bradshaw 1978: 55

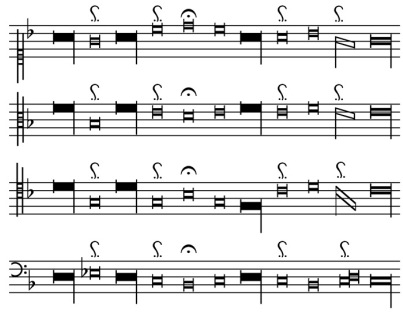
Literature Bente 1968: 57–62 ✠ Bradshaw 1978: 54f. ✠ Ruhland 1975: 334–46

P 123 ident. ‖ *Toni psalmorum* (textless)

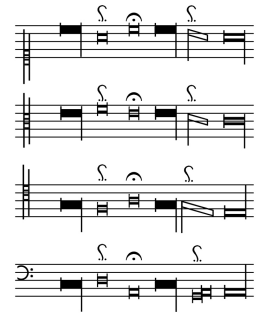
4vv: D, A, T, B

Chant AP: – ✠ AR 3*–32* ✠ LU 143–53

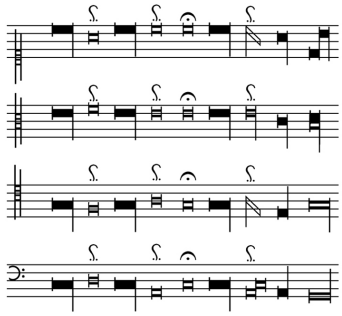
Primus Tonus



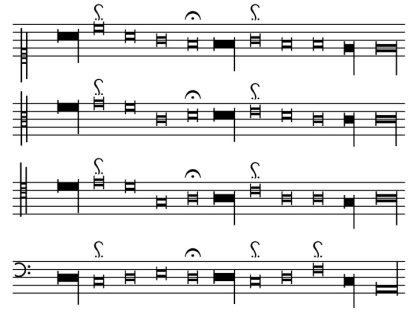
Secundus Tonus



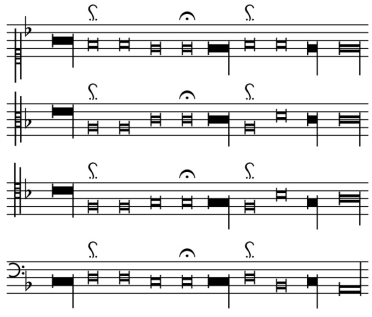
Tertius Tonus



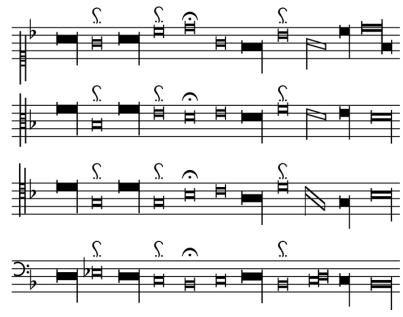
Quartus Tonus



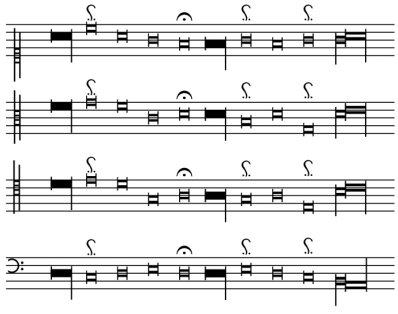
Quintus Tonus



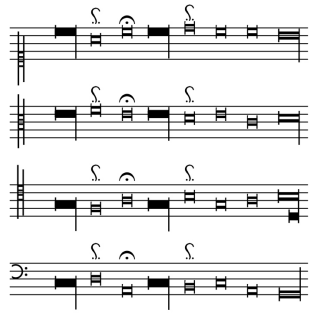
Sextus Tonus



Septimus Tonus



Octavus Tonus



Source ❖ D-Mbs Mus.ms. 52, [no. 3], fols. 13^{r}, 14^{r}, 15^{r}, 16^{r}, 17^{r}, 18^{r}, 19^{r}, 20^{r}, *Alia melodia P[ri]mi–Octaui Toni*, anon.

Reference:

One [?] setting is also mentioned in D-HEu Cod. Pal. germ. 318, fol. 25^{v}, *Psalmodia. Alia Octo tonorum 4 L Senfl.*

Music C.f. in B; falsobordone settings.

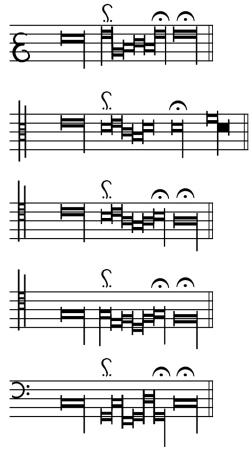
Comments Regarding the authenticity of this setting see above, P 120. All four voices are notated on a recto page.

Literature Bente 1968: 57–62 ❧ Bradshaw 1978: 54f. ❧ Ruhland 1975: 334–46

P 124 ident. ‖ *Melodia versiculorum* (textless)

5vv: D, A, T, B, V

Chant AP: – 𝄋 AR 32*–34*



Source ❖ D-Mbs Mus.ms. 52, [no. 4], fols. 20ᵛ–21ʳ, *Melodia versiculorum*, anon.

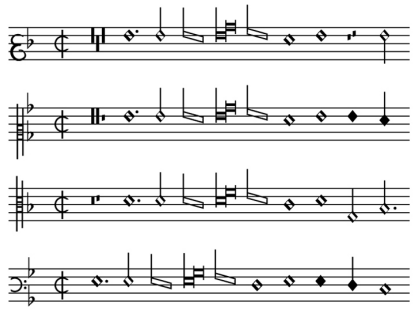
Music C.f. in T; falsobordone setting.

Comments Regarding the authenticity of this setting see above, P 120.

P 125 ident. ‖ *Benedicamus Domino, alleluia* (**i**)

4vv: [D, Ct, T, B]

Chant Model: Kyrie Cunctipotens genitor Deus, GR 15* (Missa IV [In Festis Duplicibus I])



Source ❖ D-Mbs Mus.ms. 52, [no. 67], fols. 248ᵛ–250ʳ, anon.

References:

Three 4vv settings by Senfl are mentioned in D-HEu Cod. Pal. germ. 318, fol. 89ʳ. Three anon. *Benedicamus Domino* settings (4vv) are also mentioned in D-HEu Cod. Pal. germ. 318, fol. 27ᵛ.

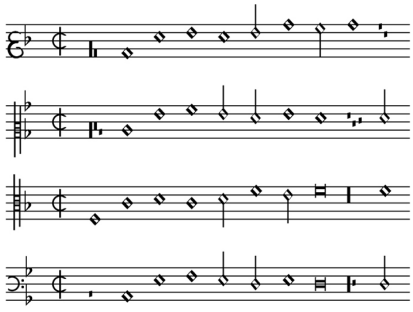
Music Sections of the paraphrased c.f. to be found in all voice parts; motet-like structure.

Comment Regarding the authenticity of this setting see above, P 120.

P 126 ident. ‖ *Benedicamus Domino, alleluia* (**ii**)

4vv: [D, Ct, T, B]

Chant Model unknown



Source ❖ D-Mbs Mus.ms. 52, [no. 68], fols. 250^{v}–251^{r}, anon.
References: see above, P 120.

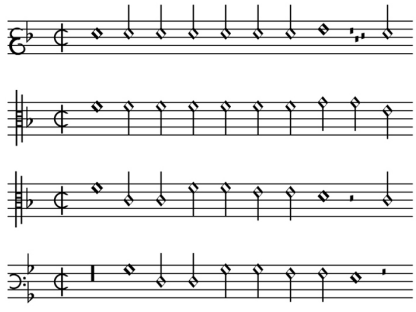
Music Sections of the paraphrased c.f. to be found in all voice parts; motet-like structure.

Comments Regarding the authenticity of this setting see above, P 120.

P 127 ident. ‖ *Benedicamus Domino, alleluia* (**iii**)

4vv: [D, Ct, T, B]

Chant AR 445



Source ❖ D-Mbs Mus.ms. 52, [no. 69], fols. 251^{v}–252^{r}, anon.
References: see above, P 120.
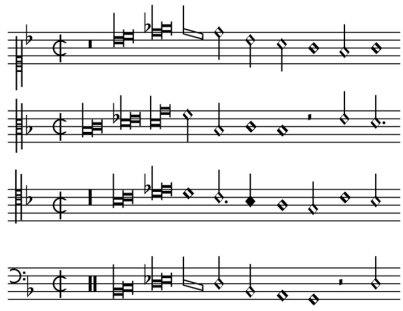
Music Sections of the paraphrased c.f. to be found in all voice parts; motet-like structure.

Comments Regarding the authenticity of this setting see above, P 120.

*P 128 attr. ‖ *Benedicamus Domino* (iv)

4vv: [D, Ct, T, B]

Chant AR 61* (In Festis semiduplicibus, ad laudes)



Source ❖ D-Mbs Mus.ms. 19, [no. 12], fols. 83^{v}–84^{r}, anon.

References: see above, P 120.

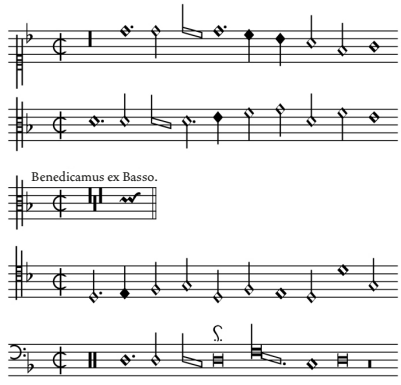
Music C.f. mainly in D; imitative texture.

Comments Although it is not possible to confirm Senfl's authorship, the liturgical context in which these settings are included make it very likely that he composed the pieces in question.

P 129 ident. ‖ *Benedicamus Domino* (v)

5vv: [D], [Ct], T1, T2, [B]

Chant Model: Kyrie Cunctipotens genitor Deus, GR, p. 15* (Missa IV [In Festis Duplicibus I])



Source ❖ D-Mbs Mus.ms. 52, [no. 70], fols. 252^{v}–254^{r}, anon.

Music C.f. in B and T1 (paraphrased and rhythmicized); canon B and T1 (8↓).

Comments Regarding the authenticity of this setting see above, P 120.

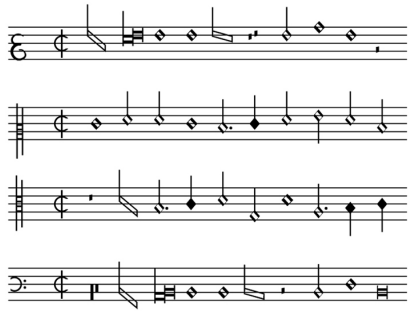
P 130 ident. ‖ *Benedicamus in laude Jesu*

2.p. *Benedicamus in laude panis*
4vv: [D, Ct, T, B]

Text Troped *Benedicamus Domino* setting

Chant AR 59* (In Festis solemnibus, in 1. vesperis)

1.p. *Benedicamus in laude Jesu*
2.p. *Benedicamus in laude panis*



Source ❖ D-Mbs Mus.ms. 52, [no. 71], fols. 254^{v}–256^{r}, anon.
References: see above, P 120.

Music C.f. mainly in B and T; double text underlay indicates that the same music is intended for the *Benedicamus in laude panis*; motet-like structure.

Comments Regarding the authenticity of this setting see above, P 120.

Related Other compositions including this trope can be found for example in I-TRbc MS 1378 (Trent 91) (*c.*1460–80), fol. 60^{v}; I-VEc DCXC (late 15th/early 16th century), fol. 41^{r}; B-Br II 2631 (*c.*1525), fol. 62^{r}; H-Bn Ms. mus. Bártfa 23 (*c.*1530–50), no. 44 [no. 1905]; NL-Avu xv 00101 (*c.*1590), fol. 139^{r}; NL-Uc BMH 25 (late 16th century), fol. 86^{v}

Magnificat Settings

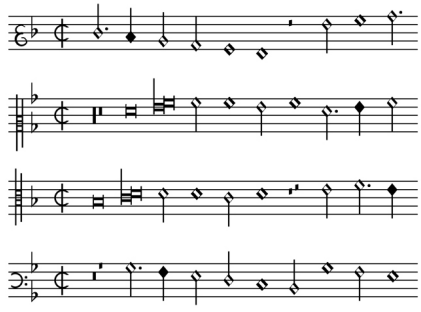
Mag 1 ‖ *Magnificat I toni*

4–5vv: D1, D2, Ct, T, B

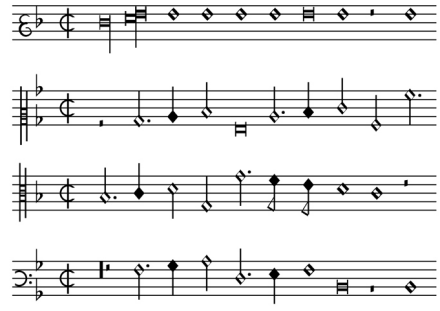
Text Luke 1:46–55 with doxology

Chant First canticle tone. Rhaw 1520: sig. k iiii^{v} ❧ Lossius 1553: 341 ❧ D-Mbs Clm 14084, fol. 196^{r} ❧ AR 1630: 300 ❧ Illing 1936: 22
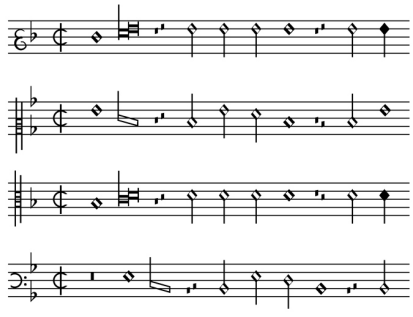
v. 2 *Et exultavit spiritus meus*



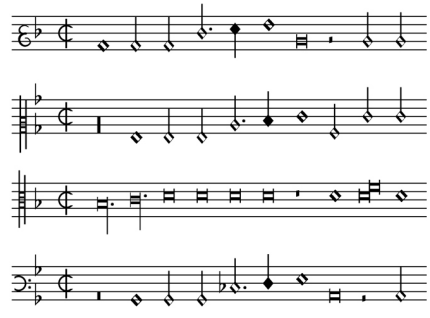
v. 4 *Quia fecit mihi magna*
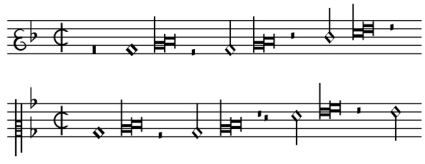


v. 6 *Fecit potentiam in brachio suo*
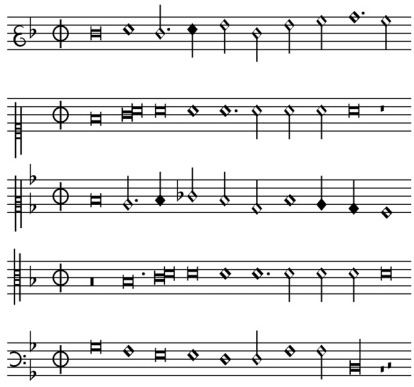


v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources

- A-Wn Mus.Hs. 15500, fols. 98^{v}–108^{r}, anon.
- CZ-K Kaplanské Knihovny 9, fols. 85^{v}–95^{r}, *LS*
- D-Dl Mus. Glashütte 5, no. 18, anon., in A the remark: *Deest hic* | *Magnifi* | *cat.*, composition on pp. 30f.
- D-EIa s.s., fols. 259^{v}–265^{r}, *Ludouicus Senflius* (fol. 260^{r}), heading: *Primus tonus*
- D-ERu MS 473/2, [no. 44], fols. 223^{v}–235^{r}, *Ludovicus Senfl*, heading: *primi Toni*
- D-Ngm 83795 (B), fols. 237^{v}–239^{r}, anon.
- D-ROu Mus. Saec. XVI-49/4, no. 1, *Magnificat Primi Toni Ludouici Senflij.*, Q (= D2 in RISM 2807) notates a canonic inscription for v. 12: *Secundus Discantus precedit Tenorem in Diapente.*
- D-Rtt F.K. Musik 2/3, no. 20, fols. 24^{r}–25^{v} (D), fols. 22^{v}–24^{r} (B), anon.
- D-WGlh ss 2181, [no. 33], fols. 69^{r}–70^{r}, *Magnificat primi toni Lud. Senfelij*, for v. 12 the remark *Sicut erat Queratur* | *in discanto secundo* | *in subdiapenthe:*
- **RISM S 2807** (A-Wn), individual print
- RISM 1545^{6} (D-B), no. 44, *L. SENFEL.*; contrafactum of v. 10 (*Ego ipse consolabor vos* = Isaias 51, 12–13)
- RISM 1549^{16} (D-Z), no. 71, *LODOVICVS SENFLIVS.*, v. 10 only

References:

- D-HEu Cod. Pal. germ. 318, fol. 22^{v}: *Magnificat Octo Tonorum. L. Senfl 4.*
- Magnificat cycle mentioned in an inventory of music books handed over by Johann Walter to Mattheus Le Maistre, chapelmaster of the Dresden court chapel (SHStAD: Loc. 8687/1, fols. 27^{r}–28^{v}, signed by Mattheus Le Maistre 17 October 1554): *K Ein Magnificat buch in torrleder gebundenn, dorinnen des Senffels Magnificat, auff alle acht tonos, auch des Adami Reneri auf alle tonos.*

Music C.f.: German chant dialect; transposed (5↑); v. 12: canon between D2 and T (5↓).

Comments Composed around 1523 (cf. the headings in D-WGlh ss 2181 at Mag 6 and Mag 7); text in D-WGlh ss 2181 in red ink.

Editions DTB iii/2: 7–15 ☙ Senfl/Darvas [1974]: 1–6 ☙ Duo *Ego ipse consolabor vos* in DTB iii/2: 79f. and David 1940: 40

Literature Ambros 1893: 417 ☙ Kroyer 1903: LXXXI–LXXXIII ☙ Schmidt-Görg 1935: 48 ☙ Illing 1936: 18, 23 n. 2, 24, 26, 29 n. 3, 31–3 ☙ Dreyer 1958: 67f., 106, 128f., 139 ☙ Kirsch 1966: 394–6 ☙ Gasch 2007: 266 ☙ Pfisterer 2013a ☙ Richter 2013: 274–6, at 275 ☙ Sargent 2013 ☙ Gasch 2017a
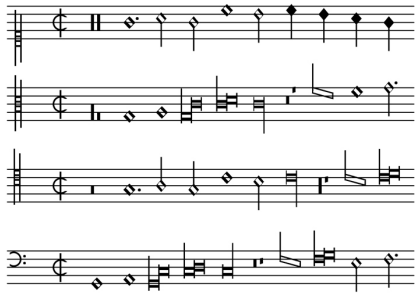
Mag 2 ‖ *Magnificat II toni*

4vv: D, Ct, T, B
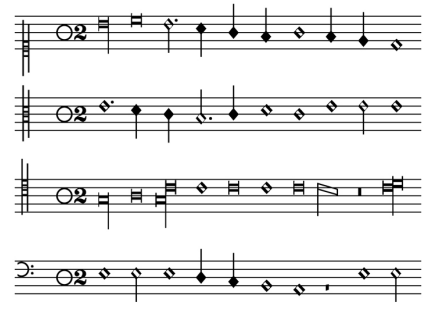
Text See above, Mag 1.

Chant Second canticle tone. Rhaw 1520: sig. k iiii^{v} ❧ Lossius 1553: 341 ❧ D-Mbs Clm 14084, fol. 196^{v} ❧ AR 1630: 300 ❧ Illing 1936: 22

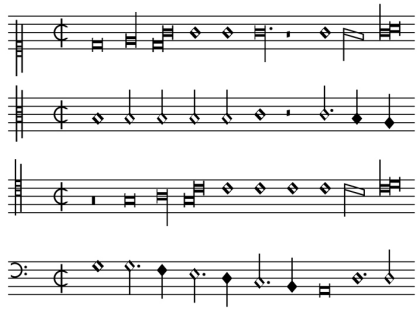
v. 2 *Et exultavit spiritus meus*



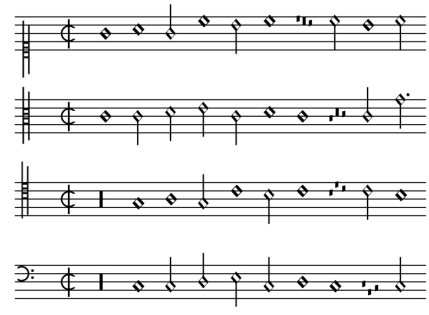
v. 4 *Quia fecit mihi magna*
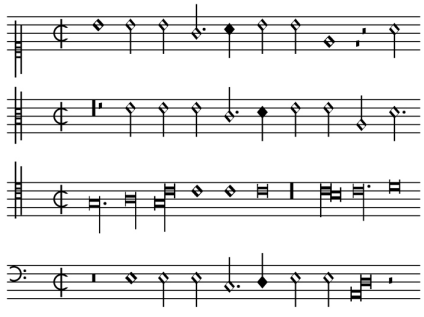


v. 6 *Fecit potentiam in brachio suo*



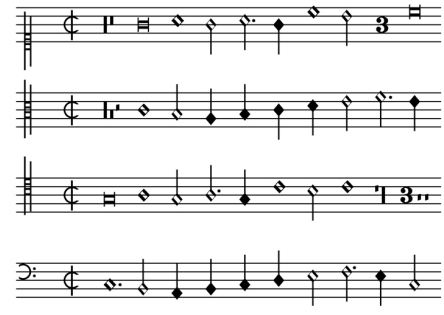
v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources
- ❖ CZ-K Kaplanské Knihovny 9, fols. 95ᵛ–105ʳ, *LS*
- ❖ D-EIa s.s., fols. 265ᵛ–271ʳ, *Ludouicus Senflius*, heading: *Secundus tonus*, only blank staves
- ❖ D-ERu MS 473/2, [no. 45], fols. 235ᵛ–246ʳ, *Ludouicus Senfl.*, heading: *Secundi Toni.*
- ❖ D-ROu Mus. Saec. XVI-49/4, no. 4, *Secundi Toni Ludouici Senflij.*
- ❖ D-WGlh ss 2181, [no. 34], fols. 70ᵛ–71ᵛ, *Magnificat secundi toni .L. S:*
- ❖ **RISM S 2807** (A-Wn), individual print

References: see above, Mag 1.

Music C.f.: German chant dialect; transposed (5↑).

Comments See above, Mag 1.

Editions DTB iii/2: 16–24 ℘ Senfl/Darvas [1974]: 7–12

Literature Kroyer 1903: LXXXIf. ℘ Kirsch 1966: 394–6 ℘ Pfisterer 2013a: 334, 336f., 339 ℘ Richter 2013: 274–6, at 275 ℘ Sargent 2013: 311 ℘ Gasch 2017a
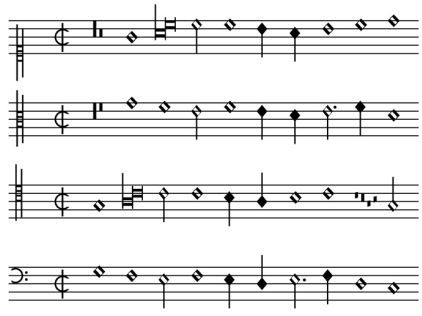
Mag 3 ‖ *Magnificat III toni*

4vv: D, Ct, T, B

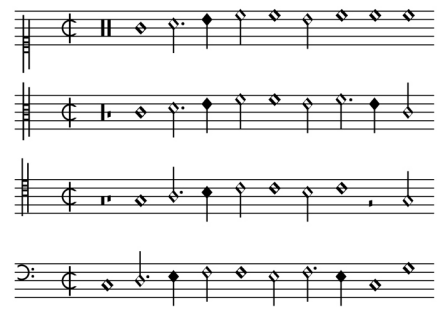
Text See above, Mag 1.

Chant Third canticle tone. Rhaw 1520: sig. k iiiiᵛ ℘ Lossius 1553: 341 ℘ D-Mbs Clm 14084, fol. 196ᵛ ℘ AR 1630: 301 ℘ Illing 1936: 22
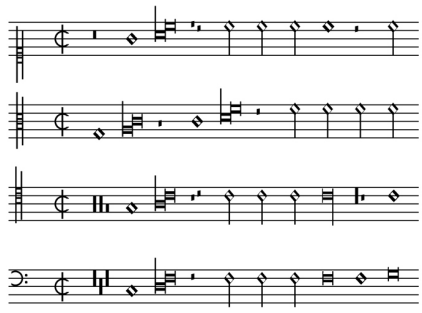
v. 2 *Et exultavit spiritus meus*
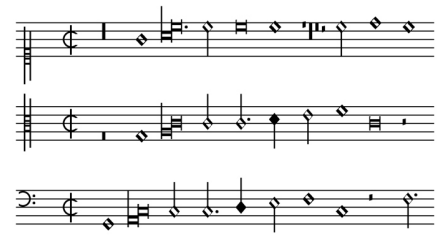


v. 4 *Quia fecit mihi magna*



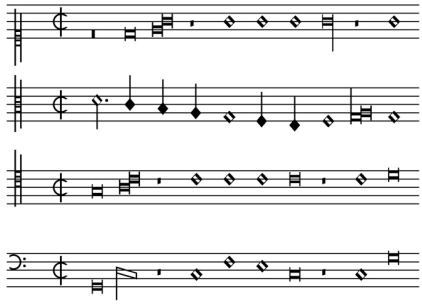
v. 6 *Fecit potentiam in brachio suo*



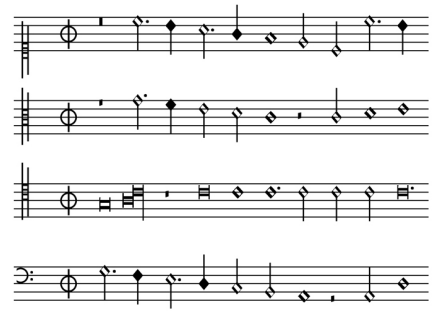
v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources
- ❖ CZ-K Kaplanské Knihovny 9, fols. 105ᵛ–115ʳ, *LS*
- ❖ D-EIa s.s., fols. 271ᵛ–277ʳ, *Ludouicus Senflius*, heading: *Tertius tonus*, only blank staves
- ❖ D-ERu MS 473/2, [no. 46], fols. 246ᵛ–259ʳ, *Ludouicus Senfl*, heading: *Tertij Toni.*
- ❖ D-WGlh ss 2181, [no. 35], fols. 71ʳ–73ʳ, *Magnificat Tercij Thoni .L S:*, note before v. 10 *Ad eqůales:*
- ❖ **RISM S 2807** (A-Wn), individual print

References: see above, Mag 1.

Music C.f.: German chant dialect; uses a differentia ending on *e* instead of the more common *a*.

Comments See above, Mag 1.

Editions DTB iii/2: 24–32 𝄋 Senfl/Darvas [1974]: 13–18

Literature Kroyer 1903: LXXXIf. 𝄋 Illing 1936: 18, 23 n. 2, 24, 26, 29 n. 3, 31–3 𝄋 Kirsch 1966: 394–6 𝄋 Pfisterer 2013a: 335f., 339 𝄋 Richter 2013: 274–6, at 275 𝄋 Sargent 2013: 311, 315 𝄋 Gasch 2017a

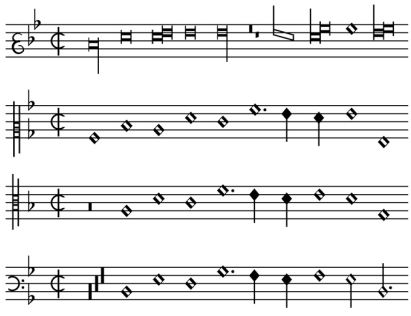
Mag 4 ‖ *Magnificat IV toni*

4vv: [D, Ct, T, B]
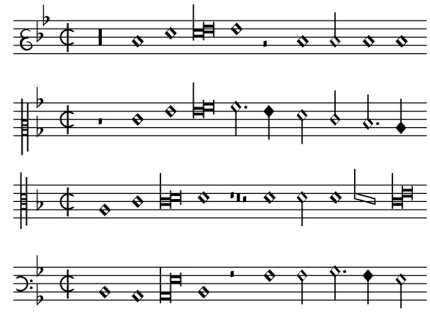
Text See above, Mag 1.

Chant Fourth canticle tone. Rhaw 1520: sig. k iiiiᵛ 𝄋 Lossius 1553: 341 𝄋 D-Mbs Clm 14084, fol. 196ᵛ 𝄋 AR 1630: 301 𝄋 Illing 1936: 22

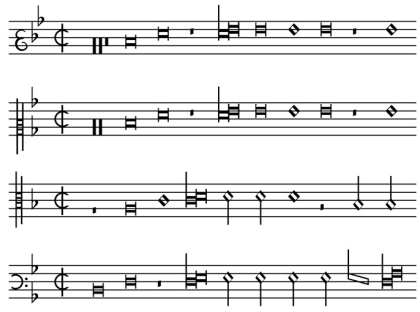
v. 2 *Et exultavit spiritus meus*



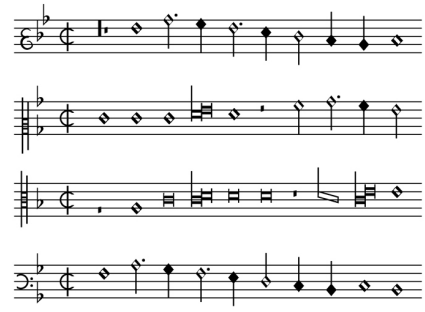
v. 4 *Quia fecit mihi magna*



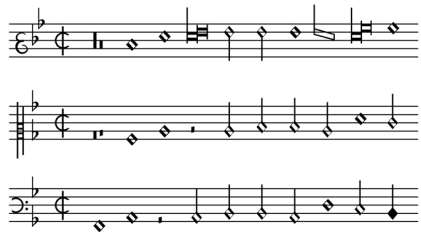
v. 6 *Fecit potentiam in brachio suo*



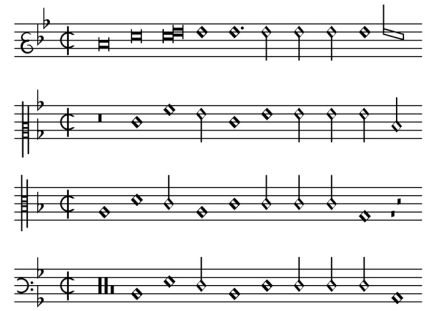
v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources

- ❖ CZ-K Kaplanské Knihovny 9, fols. 115^{v}–125^{r}, *LS*
- ❖ D-EIa s.s., fols. 277^{v}–283^{r}, *Ludouicus Senflius*, heading: *Quartus tonus*, only blank staves
- ❖ D-ERu MS 473/2, [no. 47], fols. 259^{v}–272^{r}, *Ludouicus Senfl*, heading: *Quarti Toni*
- ❖ D-Rtt F.K. Musik 76 Abth. II, fols. 18^{v}–21^{r}, *LUDOWICVS SENFEL*, in v. 6 (Fecit potentiam) the remark in D: *Fecit potentiam ex alto post vnum | tempus in Diampente* [*sic*]
- ❖ D-Rtt F.K. Musik 2/3, no. 32, fols. 34^{v}–35^{v} (D), fols. 33^{v}–35^{r} (B), anon.; canonic inscription for v. 6 in D (fol. 35^{r}): *Fecit potentia*[*m*] *… Contratenore in diapenthe.*
- ❖ D-Sl Mus. fol. I 26, [no. 7], fols. 104^{v}–117^{r}, *Lud: Senfli*, heading: *Quarti toni*
- ❖ D-WGlh ss 2181, [no. 36], fols. 73^{r}–74^{v}, *Magnificat 4 Thoni: L. S:*
- ❖ **RISM S 2807** (A-Wn), individual print

References: see above, Mag 1.

Music C.f.: German chant dialect; transposed (4↑); in v. 8 wandering between D, Ct and T; v. 6: canon between D and Ct (5↑).

Comments V. 12 (mm. 27–39) in D-Rtt 76 differs completely from the other sources (differing version in Steinhilber 2006: 177).

Regarding the date of composition see above, Mag 1.

Editions DTB iii/2: 33–41 ☙ Senfl/Darvas [1974]: 19–24

Literature Kroyer 1903: LXXXIf. ☙ Illing 1936: 18, 23 n. 2, 24, 26, 29 n. 3, 31–3 ☙ Kirsch 1966: 394–6 ☙ Kurtzman 1994: 664 n. 40 ☙ Gasch 2007: 266 ☙ Steinhilber 2011: 172–80 ☙ Pfisterer 2013a: 334, 336, 339 ☙ Richter 2013: 274–6, at 275 ☙ Sargent 2013: 311, 315, 318 ☙ Gasch 2017a

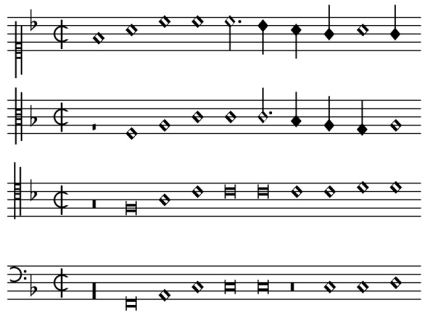
Mag 5 ‖ *Magnificat V toni*

4–5vv: D, Ct, T, V, B

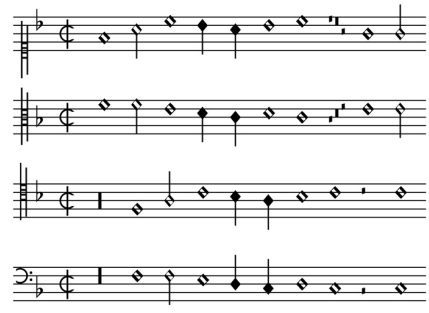
Text See above, Mag 1.

Chant Fifth canticle tone. Rhaw 1520: sig. l^{r} ❧ Lossius 1553: 341 ❧ D-Mbs Clm 14084, fol. 197^{r} ❧ AR 1630: 302 ❧ Illing 1936: 22

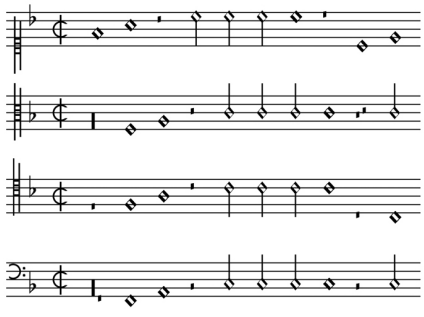
v. 2 *Et exultavit spiritus meus*



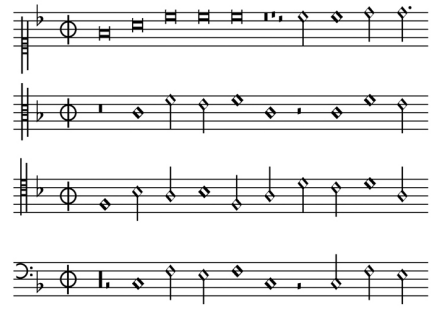
v. 4 *Quia fecit mihi magna*



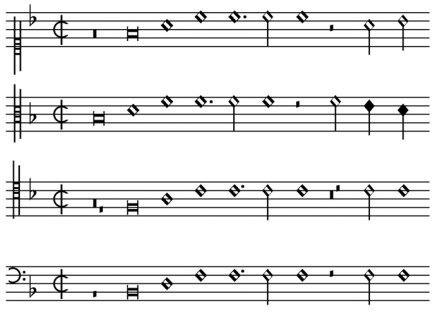
v. 6 *Fecit potentiam in brachio suo*



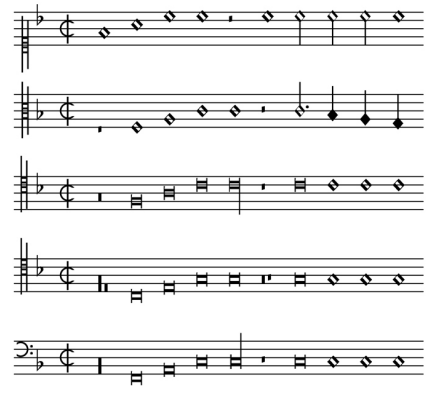
v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources
- ❖ CZ-K Kaplanské Knihovny 9, fols. 125^{v}–135^{r}, *LS*
- ❖ D-Dl Mus. Glashütte 5, no. 32, anon., including Christmas songs: *In natali Domini – In dulci jubilo – Joseph, lieber Joseph mein – Parvulus nobis nascitur – O Maria, reine Magd – Virga Jesse floruit*
- ❖ D-EIa s.s., fols. 283^{v}–289^{r}, *Ludovicus Senflius*, heading: *Quintus tonus*
- ❖ D-ERu MS 473/2, [no. 48] fols. 272^{v}–283^{r}, *Ludo: Senfl.*, heading: *Quinti Toni*
- ❖ D-ERu MS 473/3, fols. 282^{r}–291^{r}, *Sequitur Magnificat Quinti Toni. Ludouici Senfls.*
- ❖ D-ROu Mus. Saec. XVI-49/4, no. 13, *Quinti Toni Senflij.*
- ❖ D-Sl Mus. fol. I 26, [no. 9], fols. 138^{v}–148^{r}, *Lud: Senf:*, heading: *Quinti Toni*
- ❖ D-WGlh ss 2181, [no. 37], fols. 74^{v}–76^{r}, *Mag: qüinti Thoni .L: S:*
- ❖ **RISM S 2807** (A-Wn), individual print

References: see above, Mag 1.

Music C.f.: German chant dialect.

Comments See above, Mag 1.

Editions DTB iii/2: 41–9 ℘ Senfl/Darvas [1974]: 25–30

Literature Kroyer 1903: LXXXIf. ℘ Illing 1936: 18, 23 n. 2, 24, 26, 29 n. 3, 31–33 ℘ Kirsch 1961b ℘ Kirsch 1966: 394–6 ℘ Pfisterer 2013a: 334, 336, 339 ℘ Richter 2013: 274–6, at 275 ℘ Sargent 2013: 311, 315, 318, 324 ℘ Gasch 2017a
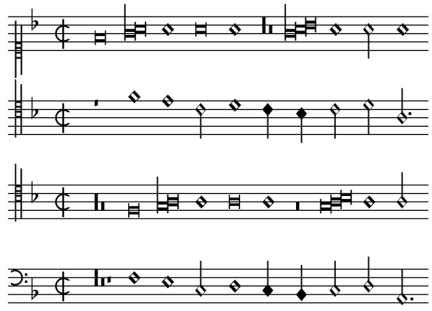
Mag 6 ‖ *Magnificat VI toni*

4vv: D, Ct, T, B

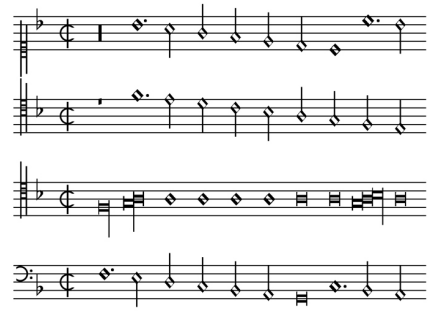
Text See above, Mag 1.

Chant Sixth canticle tone. Rhaw 1520: sig. l^{r} ℘ Lossius 1553: 341 ℘ D-Mbs Clm 14084, fol. 197^{r} ℘ AR 1630: 302 ℘ Illing 1936: 22

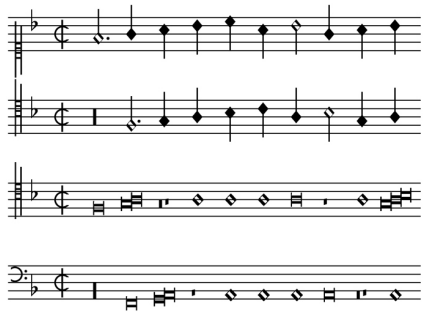
v. 2 *Et exultavit spiritus meus*
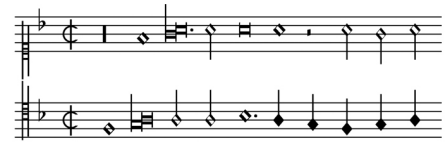


v. 4 *Quia fecit mihi magna*



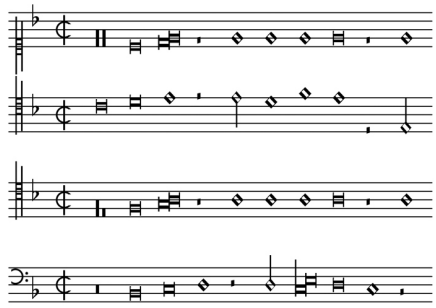
v. 6 *Fecit potentiam in brachio suo*



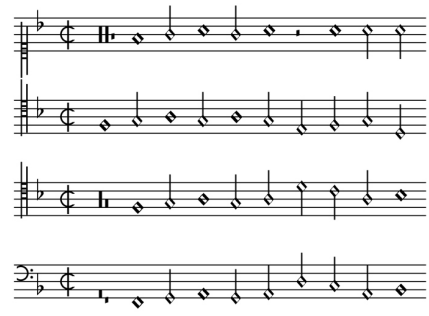
v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources
- ❖ CZ-K Kaplanské Knihovny 9, fols. 135^{v}–145^{r}, *LS*
- ❖ D-DEl Georg Hs 130–133.8°, [no. 33], fols. 37^{r}–39^{r} (D), fols. 43^{r}–45^{r} (A), fols. 42^{r}–43^{r} (T), fols. 39^{r}–40^{v} (B), *Mag*[*nifica*]*t Sexti Tonj.*
- ❖ D-EIa s.s., fols. 289^{v}–295^{r}, *Ludovicus Senflius*, heading: *Sextus tonus*
- ❖ D-ERu MS 473/2, [no. 49], fols. 283^{v}–295^{r}, *Ludo: Sen:*, heading: *Sexti Toni.*
- ❖ D-ROu Mus. Saec. XVI-49/4, no. 14, *Sexti Toni Senflij.*
- ❖ D-Rtt F.K. Musik 2/3, no. 11, fols. 14^{r}–15^{v} (D), fols. 13^{v}–14^{v} (B), anon.
- ❖ D-WGlh ss 2181, [no. 38], fols. 76^{v}–78^{r}, *Magnificat Sexti thoni L: S. 4.or vocum 1523*
- ❖ **RISM S 2807** (A-Wn), individual print
- ❖ RISM 1549[16] (D-Z), no. 67, *Senfl*, v. 8 only

References: see above, Mag 1.

Music C.f.: German chant dialect.

Comments See above, Mag 1.

Editions DTB iii/2: 50–8 ☙ Senfl/Darvas [1974]: 31–6

Literature Kroyer 1903: LXXXIf. ☙ Illing 1936: 18, 23 n. 2, 24, 26, 29 n. 3, 31–3 ☙ Kirsch 1966: 394–6 ☙ Pfisterer 2013a: 336 ☙ Richter 2013: 274–6, at 275 ☙ Sargent 2013: 311, 315 ☙ Gasch 2017a
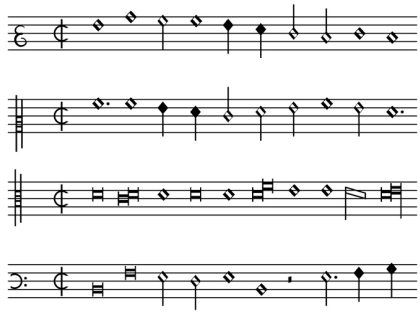
Mag 7 || *Magnificat VII toni*

4–5vv: D, V, Ct, T, B

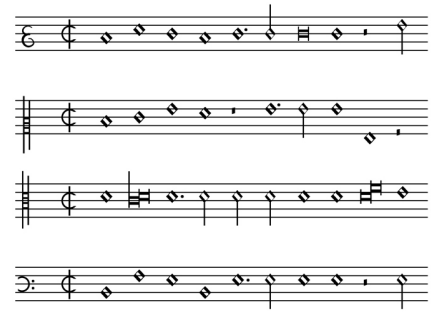
Text See above, Mag 1.

Chant Seventh canticle tone. Rhaw 1520: sig. l^{r} ☙ Lossius 1553: 341 ☙ D-Mbs Clm 14084, fol. 197^{r} ☙ AR 1630: 303 ☙ Illing 1936: 22

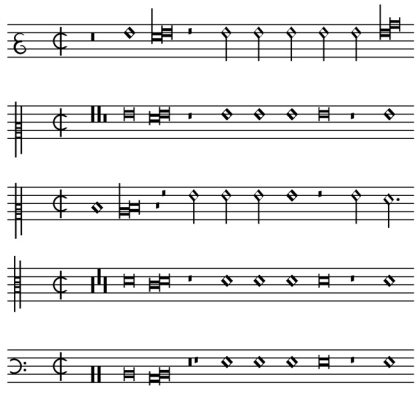
v. 2 *Et exultavit spiritus meus*
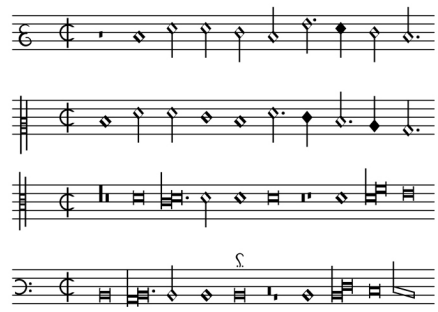


v. 4 *Quia fecit mihi magna*
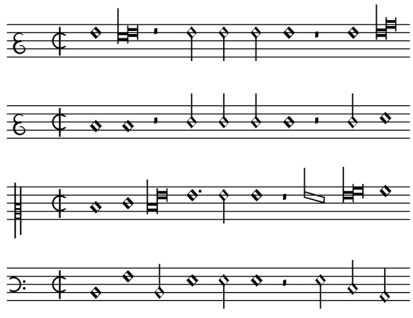


v. 6 *Fecit potentiam in brachio suo*



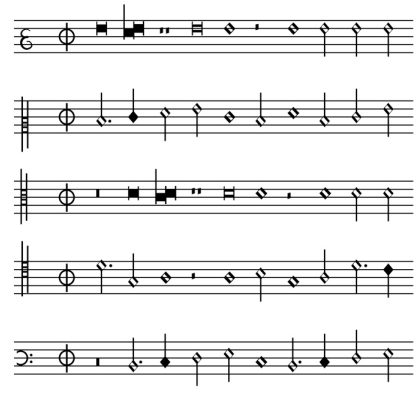
v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources

- A-Wn Mus.Hs. 15500, fols. 124^{v}–133^{r}, *Ludovici Senflij*
- CZ-K Kaplanské Knihovny 9, fols. 145^{v}–155^{r}, *LS*
- D-EIa s.s., fols. 295^{v}–301^{r}, *Ludovicus Senflius*, heading: *VII tonus*; for v. 2 only T and B are notated, blank staves in all other parts
- D-ERu MS 473/2, [no. 50], fols. 295^{v}–307^{r}, *Ludouicus Senfel*, heading: *Septimi Toni*
- D-ROu Mus. Saec. XVI-49/4, no. 17, *Septimi Toni Senflij.*
- D-WGlh ss 2181, [no. 39], fol. 78$^{r–v}$, *Magni: 7 thoni L. S: 15:24:*, note before v. 6: *Fecit potentiam in Contra:*[*ten*]*or:*, note before v. 8: *Esurientes Tenor in Basso per Diapasonn:* [*sic*]
- **RISM S 2807** (A-Wn), individual print, V in T

References: see above, Mag 1.

Music C.f.: German chant dialect; v. 6: canon between V [= D2] and T (4↓); v. 8: canon between B and T (8↑); v. 10: simultaneous presentation of both canticle tones, tone 7 and tone 2 in D2 and Ct respectively

Comments See above, Mag 1.

Editions DTB iii/2: 59–67 Senfl/Darvas [1974]: 37–42

Literature Kroyer 1903: LXXXIf. Illing 1936: 18, 23 n. 2, 24, 26, 29 n. 3, 31–3 Kirsch 1966: 394–6 Gasch 2007: 266 Pfisterer 2013a: 336 Richter 2013: 274–6, at 275 Sargent 2013: 311, 314f., 318, 324 Gasch 2017a
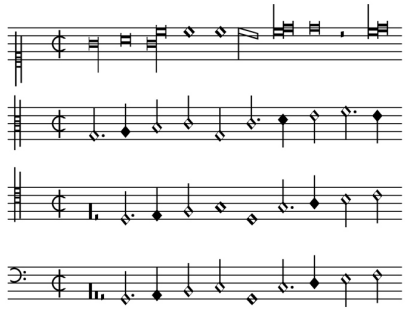
Mag 8 ‖ *Magnificat VIII toni*

4vv: D, Ct, T, B

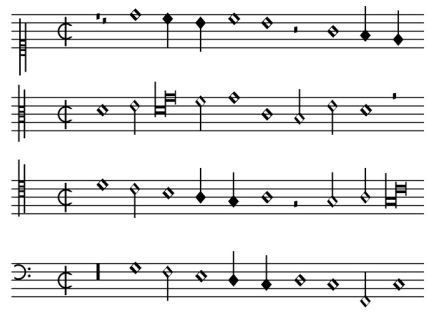
Text See above, Mag 1.

Chant Eighth canticle tone. Rhaw 1520: sig. l[r] 𝄋 Lossius 1553: 341 𝄋 D-Mbs Clm 14084, fol. 197[r] 𝄋 AR 1630: 303 𝄋 Illing 1936: 22
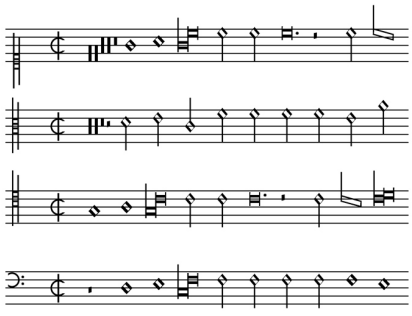
v. 2 *Et exultavit spiritus meus*
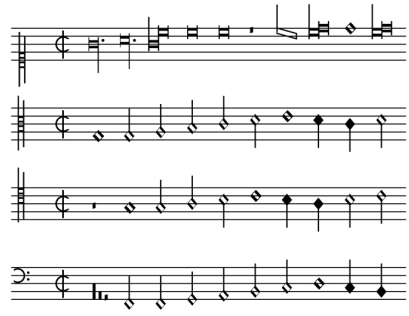


v. 4 *Quia fecit mihi magna*
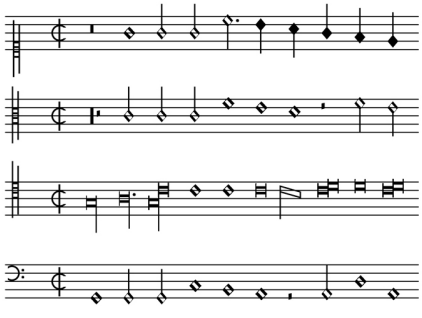


v. 6 *Fecit potentiam in brachio suo*
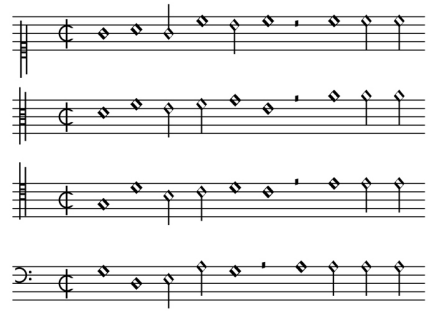


v. 8 *Esurientes implevit bonis*



v. 10 *Sicut locutus est*



v. 12 *Sicut erat in principio*



Sources
- ❖ CZ-K Kaplanské Knihovny 9, fols. 155^{v}–165^{r}, *LS*
- ❖ D-EIa s.s., fols. 301^{v}–307^{r}, *Ludovicus Senflius*, heading: *VIII tonus*
- ❖ D-ERu MS 473/2, [no. 51], fols. 307^{v}–319^{r}, *Ludo: Senfl*, heading: *Octaui Toni*
- ❖ R-ROu Mus. Saec. XVI-49 4, no. 20, *Octaui Toni Senflij.*
- ❖ D-Sl Mus. fol. I 29, [no. 14] fols. 177^{v}–194^{r}, *Ludouicus Senfli*[*us*] *Helueti*[*us*]. *8 Toni.*
- ❖ D-WGlh ss 2181, [no. 40], fols. 79^{r}–81^{r}, *Magnificat Octaui Thoni L S:*
- ❖ **RISM S 2807** (A-Wn), individual print

References: see above, Mag 1.

Music C.f.: German chant dialect.

Comments See above, Mag 1.

Editions DTB iii/2: 68–76 ☙ Senfl/Darvas [1974]: 43–8

Literature Kroyer 1903: LXXXIf. ☙ Illing 1936: 18, 23 n. 2, 24, 26, 29 n. 3, 31–3 ☙ Kirsch 1966: 394–6 ☙ Pfisterer 2013a: 336 ☙ Richter 2013: 274–6, at 275 ☙ Sargent 2013: 311 ☙ Gasch 2017a

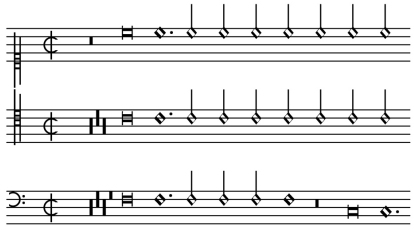
Motets

M 1 ‖ *A subitanea et improvisa morte*

4vv: only D, T, B extant

Genre Section from the litany of the Saints

Chant MA 1513, fol. 67^{r}



Source ❖ D-Z 81/2, [no. 43], no. 42, [fol. 45^{r}] (D), [fol. 42$^{r–v}$] (T), [fols. 44^{v}–45^{r}] (B), *Ludo: Senfli*, Ct missing

Music Setting based on a litany recitation formula; characterised by motifs that appear in all extant voice parts: repeating notes dealing with the first segment of the text and a scalic figure, falling and rising through a fourth.

Literature Burn 2013: 533, 536, 544 ⁘ Gasch 2013b: 506
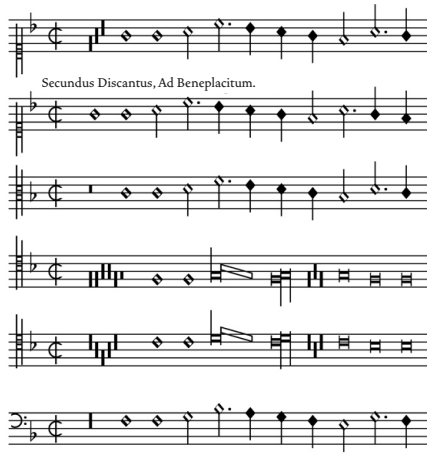
M 2 ‖ *Alleluia, mane nobiscum, Domine*

4vv: D, A, T, B and 6vv: D, 6, Ct, T, V, B

Genre Antiphon

Text CAO 3690 ⁘ paraphrases Luke 24:29

Chant AA 31^{r} (differing) ⁘ AR 476 (differing) ⁘ AM 491 (differing)



Sources
- ❖ D-Dl Mus. Grimma 59, no. 47, anon., A and T only
- ❖ D-LEu Thomaskirche 49/50, [no. 139], fol. 187$^{r–v}$ (D), fol. 193$^{r–v}$ (A), fol. 172^{r} (T), fol. 183$^{r–v}$ (B), *Senffl.* (T, by a later scribe)
- ❖ D-Mu 4° Art. 401, [no. 4], fols. 6^{v}–7^{r} (D), fols. 7^{v}–8^{r} (Ct), fol. 4^{r} (T), fol. 7^{r} (B), *L S* (T)
- ❖ D-SSa MS 229, no. 21, *Sex Vocum Ludoůici Senflij.*
- ❖ **RISM 1540**^{7} (A-Wn), no. 4, *LVDOVICVS SENFLIVS.* (T)

Music C.f. in T; close relation between T and V, starting as a strict canon; from the middle of the piece onwards the parts are treated more freely.

Comments D-LEu 49/50 shows a 4vv transmission without V and 6, but is otherwise concordant. Griesheimer, without realising this, assumes that there are two pieces with the same text and gives a 4vv as well as a 6vv transcription.

Edition Griesheimer 1990, iii: 1–4 (4vv); iii: 5–9 (6vv)

Literature Griesheimer 1990, i: 52f.

M 3 ‖ *Alma Redemptoris Mater*

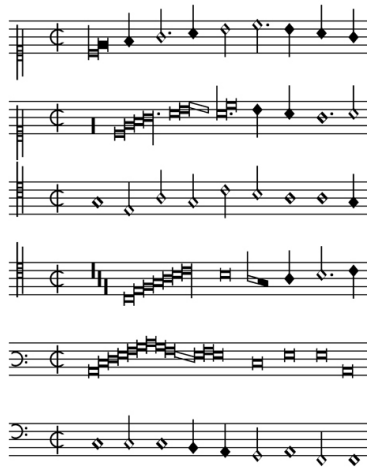
2.p. *Tu quae genuisti* — **3.p.** *Virgo prius*
6vv: [D, 6, A, V, T, B]

Genre Antiphon
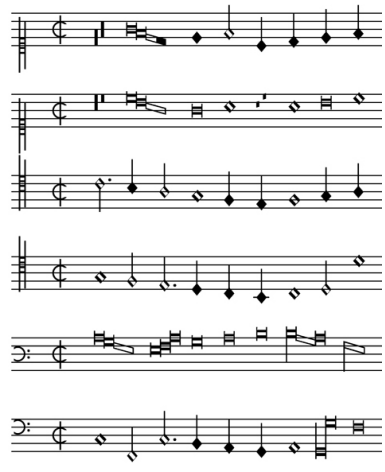
Text CAO 1356 ☙ cf. also Bäumker iv: no. 8a

Chant AP 272^{v}–273^{r} ☙ Stuchs 1509, fols. 120^{v}–121^{v} ☙ AR 65f., 69f. ☙ LU 273f., 277
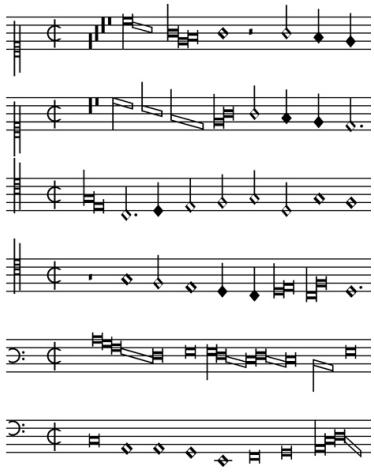
1.p. *Alma redemptoris mater*



2.p. *Tu quae genuisti*



3.p. *Virgo prius*



Sources
- ❖ **DK-Kk MS Gamle Kongelige Samling 1872, 4°**, [no. 82], fols. [69a]^{v}–70^{r} / 72^{v}–74^{r} (D), fols. [69a]^{v}–[70]^{r} / 73^{v}–75^{r} (A), fols. 68^{v}–70^{r} / 62^{v}–64^{r} (T), fols. [69a]^{v}–[70]^{r} / 74^{v}–76^{r} (B), fols. 69^{v}–[70b]^{r} / 72^{v}–74^{r} (V), fols. [68b]^{v}–[70]^{r} / 18^{v}–20^{r} (VI), *L. Senffl* (B)
- ❖ V-CVbav Cod. Pal. lat. 1347, fols. 1^{r}–3^{v} (D = VI of DK-Kk), fols. 9^{r}–11^{v} (T = V of DK-Kk), anon., Ct and B missing

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 82^{r}, *… Alma | Redemptoris mater Auff pergamen genotiert*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 102^{v}, *Alma Redemptoris mater .6. Sennfl 18*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 106^{r}, *6 Alma redemptoris mater .17 vnd 18 bej den psalmen*, anon.
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{v}, *Alma redemptoris mater in 4. Beschrieb*[*en*] *perment;*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{v}, *Alma redemptoris mater In 4. geschrieben permen*[*t*]

Music C.f. in T.

Editions Glahn 1986: 121–35 ✠ Kongsted 2001: 18–33

Literature Schuba 1992: 15 ✠ Schmidt-Beste 2012b: 302

M 4 (lost) ‖ *Angelorum esca* [*nutrivisti populum*]

?vv

Genre Antiphon

Text Wisd. 16:20 ✠ BF 1516, Pars estivalis, fol. 81^{v}

Chant AA 43^{v} ✠ AP 128^{v} ✠ AR 530 ✠ LU 940

Source

Theoret.:
- ❖ altus soggetto in L. Zacconi, *Prattica di musica* (1596), vol. i, Lib. iii, Cap. LXXVIII, fol. 190^{r}, *Lodouico Senfelio nel Motetto Angelorum esca. questo è il vero modo di tor con le pause la perfettione alla Longa perche se non fosse quel punto la detta Longa seria perfetta*

Comments Possibly a setting of the antiphon *Angelorum esca nutrivisti populum* for Corpus Christi.

M 5 (lost) ‖ *Anima mea liquefacta est* (i)

[**2.p.** *Invenerunt me custodes* – **3.p.** *Filiae Jerusalem*]
5vv

Genre Antiphon

Text CAO 1418 ⁂ S. of S. 5:6–8

Chant AA 68$^{r–v}$ ⁂ Stuchs 1509, fols. 119^{v}–120^{r} ⁂ AP 205^{r}

Sources References:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 64^{v}, *Anima mea .LSenfl 5. 3 partes*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 81^{v}, *13 Anima mea 5. ~~S. Mahu~~ L Sennfl. Jm puechlein K*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 107^{r}, *5 Ani*[*m*]*a mea .L. Senfl 13*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{v}: *Anima mea 5. vocu*[*m*] *N. 13.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{v}: *Anima mea. 5 vocu*[*m*] *N. 13.*

Related An anonymous, however 6vv, composition with the same text is notated directly before Senfl's *Alma redemptoris mater* in DK-Kk 1872, fols. 70^{v}–72^{r} (D), fols. 71^{v}–73^{r} (A), fols. 61^{v}–62^{v} (T), fols. 73^{r}–74^{r} (B), fols. 71^{r}–72^{r} (V), fols. 16^{v}–18^{r} (6).

M 6 ‖ *Anima mea liquefacta est* (ii)
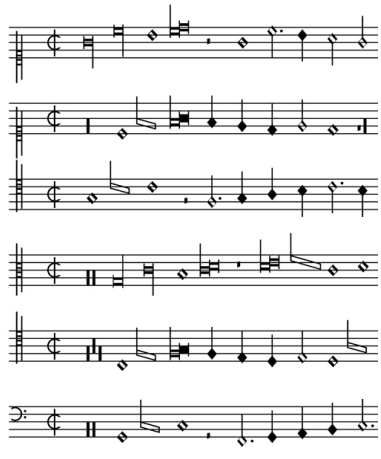
2.p. *Invenerunt me custodes* – **3.p.** *Filiae Jerusalem*
6vv: D, Q, Ct, T, V, B

Genre Antiphon

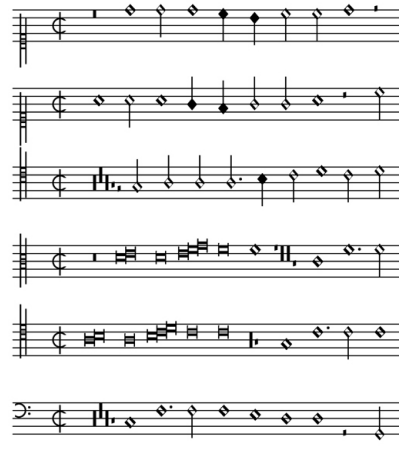
Text CAO 1418 ⁂ S. of S. 5:6–8

Chant AA 68$^{r–v}$ ⁂ Stuchs 1509, fols. 119^{v}–120^{r} ⁂ AP 205^{r}

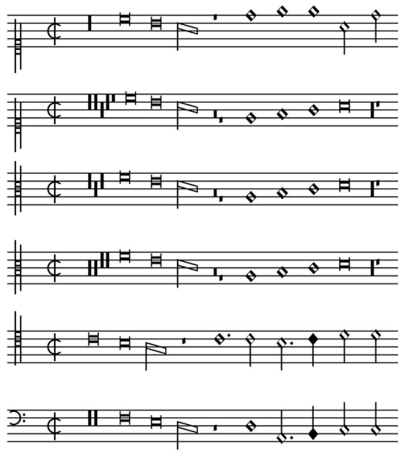
1.p. *Anima mea liquefacta est*



2.p. *Invenerunt me custodes*



3.p. *Filiae Jerusalem*



Sources
- ❖ D-Dl Mus. 1/D/3, no. 62/[no. 59], fols. 107^{r}–109^{r} (C), fols. 112^{v}–114^{v} (A), fols. 94^{v}–95^{r} (T), fols. 97^{r}–98^{v} (B), fols. 96^{v}–97^{v} (Q), fols. 49^{r}–50^{v} (S), *Sex vocum L S*
- ❖ DK-Kk MS Gamle Kongelige Samling 1872, 4°, [no. 81], fols. 67^{v}–[69a]^{r} / 70^{v}–72^{r} (D), fols. 67^{v}–[69a]^{r} / 71^{v}–73^{r} (A), fols. 67^{v}–68^{v} / 61^{v}–62^{v} (T), fols. 68^{r}–[69a]^{r} / 73^{r}–74^{r} (B), fols. 68^{r}–69^{r} / 71^{r}–72^{r} (V), fols. 67^{v}–[68b]^{r} / 16^{v}–18^{r} (VI), anon.
- ❖ **RISM 1538**^{3} (D-Mbs), no. 8, *Ludo. Senfl* (index T), T in Ct, Ct in T

Music 3.p. set as canon between Ct/T (4↓) and Ct/Q (5↑).

Comments D-Dl Mus. 1/D/3 is identical with Mus.-mss. B 1270 of the Musiksammlung der Königlichen Bibliothek in Dresden (cf. Eitner/Kade 1890: 57–62). This can be deduced from Senfl's *De profundis* (no. 15), for which this catalogue mentions that all parts ascribe the setting to Josquin, whereas only in T and B is the setting ascribed to Senfl.

Edition Griesheimer 1990, iii: 10–29

Literature Griesheimer 1990, i: 59–61, 63–5, 147 ❧ Gustavson 1998, ii: 468

Apparuerunt [apostolis] *disperditae* => cf. P 93

2.p. *Seditque supra singulos* — **3.p.** *Loquebantur variis linguis*

Ascendo ad patrem meum => cf. M 30 – M 31

*Asperges me, * Domine* (i) => cf. P 1

2.p. *Lavabis me et super* — **3.p.** *Miserere mei * secundum misericordiam* — **4.p.** *Gloria Patri et Filio et Spiritui Sancto * sicut erat in principio*

Asperges me, Domine (ii) => cf. P 2

2.p. *Lavabis me et super* — **3.p.** *Miserere mei, Deus*

Asperges me, Domine (iii) => cf. *P 3

2.p. *Lavabis me* — **3.p.** *Miserere mei, Deus* — **4.p.** *Gloria Patri* — **5.p.** *Sicut erat in principio*

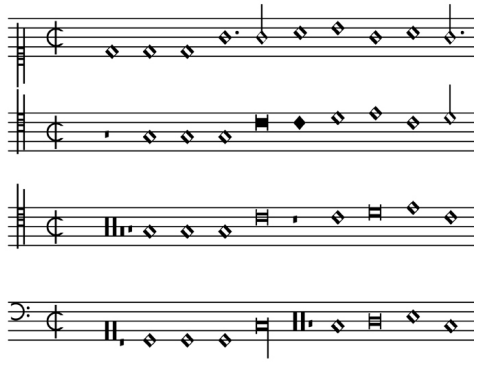
M 7 ‖ *Assumpta est Maria in caelum*

4vv: [D, Ct, T, B]

Genre Antiphon

Text CAO 1503

Chant AP 196$^{r–v}$ ⁘ AR 820 (differing) ⁘ LU 1606 (differing)



Sources ❖ **D-Rp C 120**, [no. 62], pp. 246f., anon.
❖ D-Z 81/2, [no. 59], no. 56, [fols. 60^{v}–61^{r}] (D), [fol. 56^{v}] (T), [fol. 60^{v}] (B), *LS*, Ct missing

Music C.f. in B and T.

Literature Birkendorf 1994, i: 240f.; iii: 96 ⁘ Gasch 2011b ⁘ Gasch 2013b: 502f.

M 8 ‖ *Quinque Salutationes Domini Nostri Jesu Christi*

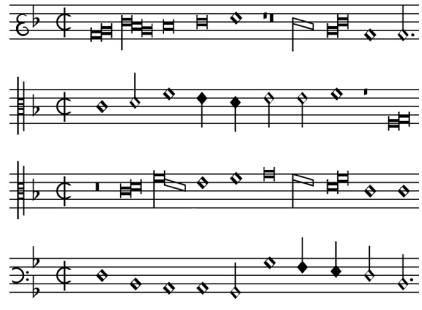
1.p.*Ave, Domine Jesu Christe, Rex benedicte, Verbum Patris* – **2.p.***Ave, Domine Jesu Christe, Rex benedicte, Laus angelorum* – **3.p.** *Ave, Domine Jesu Christe, Rex benedicte, Lumen caeli* – **4.p.** *Ave, Domine Jesu Christe, Rex benedicte, Splendor Patris* – **5.p.***Ave, Domine Jesu Christe, Rex benedicte, Vita dulcis*

4vv: D, Ct, T, B

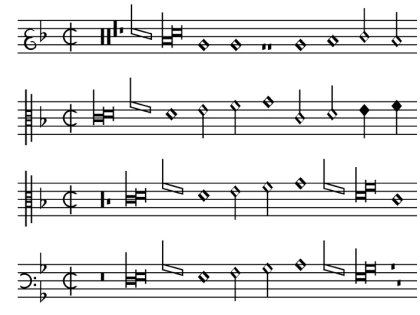
Genre Prayer

Text Bustis 1494, fol. 108$^{r–v}$; but prayer cycles also to be found during the 10th century (cf. Duffy 1992: 238–43; Young 1933, i: 112–48)

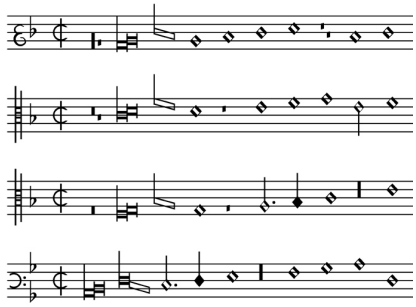
1.p. *Ave, Domine Jesu Christe, Rex benedicte, Verbum Patris*



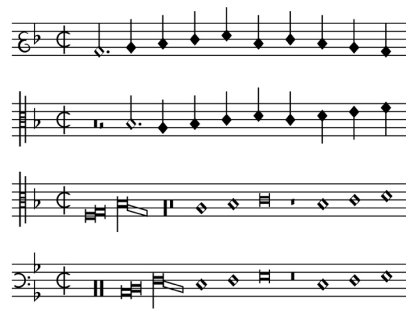
2.p. *Ave, Domine Jesu Christe, Rex benedicte, Laus angelorum*



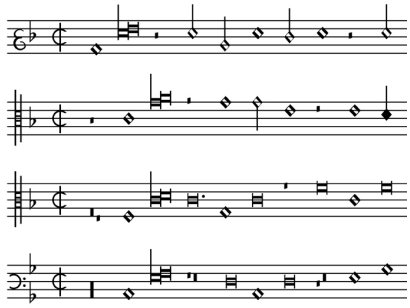
3.p. *Ave, Domine Jesu Christe, Rex benedicte, Lumen caeli*



4.p. *Ave, Domine Jesu Christe, Rex benedicte, Splendor Patris*



5.p. *Ave, Domine Jesu Christe, Rex benedicte, Vita dulcis*



Source

❖ D-Mbs Mus.ms. 10, [no. 1], fols. 1^{v}–18^{r}, *Salutatio Domini nostri Hiesu Christi prima. Lud: Sennfl.*, on fol. 1^{r} the dedicatory text *QVinq*[*ue*] *Salutationes D*[*omi*]*ni n*[*ost*]*ri* | *Hiesu Chr*[*ist*]*i. Ex Illustrissimi* | *principis & Domini. D*[*omi*]*ni* | *Vuilhelmi Comitis Palatini* | *Rheni. Vtriusq*[*ue*] *Bauariae* | *Ducis, &c. Comissione,* | *A Ludouico Sennphlio,* | *Eiusde*[*m*] *Illust*[*rissimo*]. *D*[*omino*] *Mu=* | *sico Intonatore hu=* | *milimo. excusae* | *Dicateq*[*ue*]*, Sum*[*m*]*is* | *et studio et* | *obedie*[*n*]*tia*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 71^{r}, *Aue d*[*om*]*ine Jhesu Christe 5 thail*, anon. (intabulation for lute/'geigen'?)

Comments

As is indicated by the dedication, the motet cycle was commissioned by Duke Wilhelm IV of Bavaria (cf. also M 55). According to Fétis 1844: 187 the motet cycle was printed 1526 by H. Formschneider in Nuremberg. Kroyer 1903: XLV, Ambros 1893: 415 as well as Bente 1968: 69 accepted this. This print, however, never existed (cf. Gustavson 1998 and Gustavson 2013). Cycles with an almost identical text can also be found with L. Compère (CMM 15/2: 26–40 = *Missa de D.N.J.C.*), H. Finck (in D-Z 81/2) and L. Viadana (in F-Pn 851). A motet with three *partes* is by C. Morales (Morales/Anglés 1959: 22–35).

Facsimile

SW xi: 7

Editions

SW xi: VI, 87–96 𝄋 DTB iii/2: 103–17 𝄋 Davison/Apel 1946, i: 113 (1.p. only; English translation on 250) 𝄋 Geistliche Chormusik 76 (4.p. only)

Literature Kroyer 1903: LXXXVI–LXXXIX ❧ Leichtentritt 1908: 284f. ❧ Meersseman 1960: 6, 17 ❧ Blackburn 1997 ❧ Gustavson 1998, i: 95–113 ❧ Gustavson 2013: 259–76 ❧ Lodes 2014 ❧ Gasch 2016 ❧ Gasch 2017a: 192–4

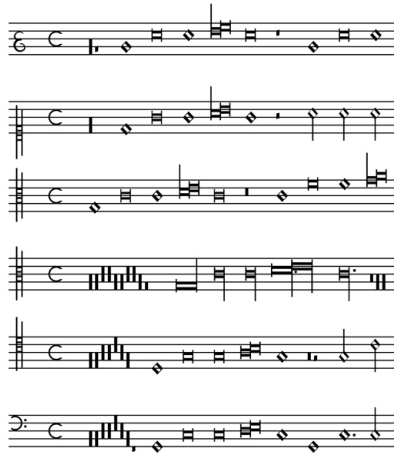
M 9 ‖ *Ave, Maria … Virgo serena*

2.p. *Ave, vera humilitas*
6vv: D1, D2, Ct, T1, T2, B

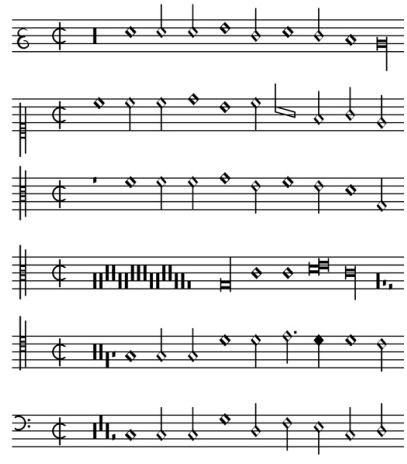
Genre Votive poem of five four-line stanzas, preceded by two lines of the sequence 'Ave Maria'

Text AH 54: no. 216 ❧ Chevalier: nos. 1744, 1879 ❧ Moberg: no. 34

1.p. *Ave, Maria … Virgo serena*



2.p. *Ave, vera humilitas*



Sources

- **D-Mbs Mus.ms. 12**, [no. 3], fols. 32ᵛ–54ʳ, *Lud: Sen*[*n*]*fl.*
- D-Mbs Mus.ms. 1536, [no. 116], fols. 308ᵛ–310ᵛ (D), fol. 332ʳ–ᵛ (T), fols. 296ᵛ–297ᵛ (B), fols. 274ᵛ–277ʳ (6), *Ludouicus Senffel.* (index T; rubric: *De veneratione beate Mariæ*)
- D-Mu 4° Art. 401, [no. 2], fols. 2ᵛ–4ᵛ (D), fols. 2ᵛ–5ʳ (Ct), fol. 2ʳ–ᵛ (T), fols. 2ᵛ–4ᵛ, *L.S.* (T), Q & 6 missing
- D-Sl Mus. fol. I 25, [no. 6], fols. 73ᵛ–96ᵛ, *Ludouicus Senfell:*, with different text *Ave servator, ave redemptor nostrae O Iesu* – 2.p. *Ave vera humilitas subque latet … O fili dei* (beginning of text underlay in red ink), fols. 97ʳ–98ᵛ, containing Ct, V and B of *O fili Dei, memento mei. Amen* missing (cut or torn out)

  Text:

  1.p. *Aue servator, aue redempto*[*r*] *nostrę o Iesu author salutis decusq*[*ue*] *n*[*ost*]*rum o mediator o intercessor o spes nostra Aue cuius conceptio sole*[*n*]*ni plena gaudio coelestia terrestria noua replet letitia Aue cuius natiuitas nostra fuit renatio tu lucifer lux oriens mortis iura pr*[*ae*]*ueniens.*

  2.p. *Ave vera humilitas subq*[*ue*] *latet diuinitas cuius annu*[*n*]*ciatio n*[*ost*]*ra fuit rede*[*m*]*ptio aue promissi ueritas semi*[*ni*]*s ipsa et fecu*[*n*]*ditas cuius amara passio nostra fuit redemptio aue tu uera charitas o imme*[*n*]*sa dilectio cuius amara passio n*[*o*]*stra fuit rede*[*m*]*ptio o aue p*[*rae*]*clare om*[*n*]*ibus angelicis virtutib*[*us*] *cuius e*[*t*] *resurrectio n*[*ost*]*ra fuit iustificatio. O fili dei meme*[*n*]*to mei Amen.*

❖ RISM 1537[1] (A-Wn), no. 6, *LVDO: S.* (T), text differs in 2.p. … *cuius filii assumptio* … and at the end *O fili dei* … (D, B, Q, 6)
❖ RISM 1558[4] (GB-Lbl), no. 20, *LVDOVICVS SENFFEL.*
Theoret.:
❖ J. Nucius, *Musices poeticae* (1613), sig. B3[r]
❖ J. Thuringus, *Opusculum bipartitum* (1624), Lib. ii, 18f.
Reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 51[r] (= RISM 1537[1]), *Aue Maria .L Senfl.*
An anon. 6vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 68[v].

Music 6vv parody of Josquin's 4vv setting; c.f. in T1 (pseudo tenor motet); cites the initial 'Ave Maria'-motif of Josquin's motet and transforms it into an irregular ostinato by using different lengths of rests and note values; deals successively with every single phrase of Josquin's composition.

Comments Another (anonymously transmitted) motet on the basis of Josquin's *Ave, Maria … Virgo serena* can be found in D-Mbs Mus.ms. 41 (no. 17).

Related Josquin

Facsimile Tenor of RISM 1558[4] in Schmidt-Beste 2012b: 279

Editions SW xi: 12–27 ✂ Josquin 1926, appendix, no. 1: 157–70 ✂ Martens 1961

Literature Goede 1965: CXV ✂ Blackburn 1997 ✂ Gustavson 1998, i: 254f., 334; ii: 431, 720 ✂ Stanyon 2009 ✂ Fuhrmann 2012: 332 ✂ Schmidt-Beste 2012b: 278f., 288–93, 302 ✂ Groote 2013: 19 ✂ Meyer, M. 2016: 61, 66, 78–80. For the text and other musically related settings cf. Elders 2006: 91–4, 101–4
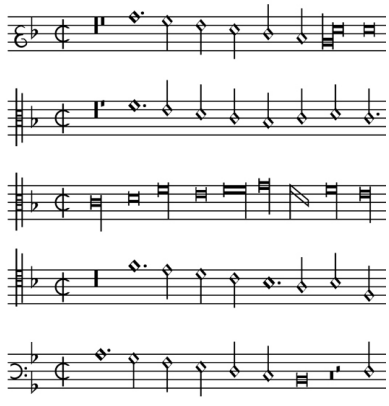
M 10 ‖ *Ave, Rosa sine spinis*

2.p. *Dominus tecum miro / Benedicta tu*
5vv: D, Ct, T1, T2, B

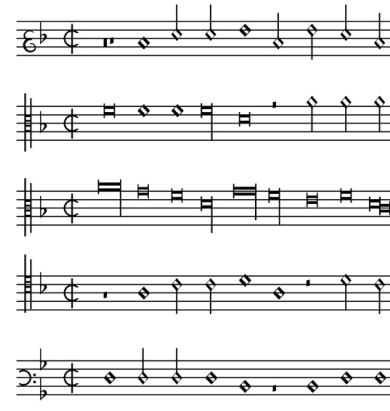
Genre Trope of Ave Maria gratia plena (Luke 1:28 and 1:42)

Text AH 30: no. 126 ✂ Chevalier: no. 2084

1.p. *Ave, Rosa sine spinis*



2.p. *Dominus tecum miro / Benedicta tu*



Sources
❖ D-Dl Mus. 1/D/6, [no. 25], fols. 32[v]–33[v], *Quinq*[*ue*] *Vocum Ludouic*[*us*] *Senfel*
❖ **D-Mbs Mus.ms. 12**, [no. 5], fols. 70[v]–85[r], *LUD: S.*, T1 in red ink

❖ D-Sl Mus. fol. I 25, [no. 10], fols. 141ᵛ–147ᵛ, *LVDOVICVS SENFEL.*, end of 1.p. missing, 2.p. missing completely due to a loss of folios
❖ RISM 1537¹ (A-Wn), no. 22, *L. Senfel* (index T)
– 2nd edn.: RISM 1559¹ (GB-Lbl), no. 32, *LVDO. SENFEL.*

Keyboard tablature:
❖ PL-Kp MS 1716, fols. 147ᵛ–151ʳ, anon., 0Gk-tabl., 5vv

Theoret.:
❖ J. Nucius, *Musices poeticae* (1613), sig. B3ʳ
❖ J. Thuringus, *Opusculum bipartitum* (1624), Lib. ii, 18f.

Reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 51ᵛ (= RISM 1537¹), *L Senfl.*

Music Main text of the six stanzas built as acrostic 'Ave – Maria – gratia – plena' etc., last stanza omitted by Senfl; c.f. in T1 (c.f. motet), using the c.f. of Josquin's *Stabat mater*, itself taking the melody from Binchois's *Comme femme desconfortée*: same mensuration and range as Josquin; similar rhythmical and melodic rhythmical pattern as in Josquin's motet (i.e. transposed up a fourth and augmented fourfold compared to Binchois); initial motifs derived from Josquin.

Related Josquin (*Stabat mater*) 𝄋 cf. also *S 40

Facsimile SW xi: VII

Editions SW xi: 38–47 𝄋 Kade 1882: 385–97 (following RISM 1537¹) 𝄋 Besseler 1931: 265f. (mm. 1–24, 165–83) 𝄋 Senfl/Gerstenberg 1957: 15–28 𝄋 last three bars in Webern 1960: 26
Tablature: CEKM 6/3: 15–21

Literature Ambros 1893: 417 𝄋 Leichtentritt 1908: 289 𝄋 Besseler 1931: 265 𝄋 Gerstenberg 1944: 2 𝄋 Senfl/Gerstenberg 1957: IIIf. 𝄋 Griesheimer 1990, i: 246–77, 311f. 𝄋 Gustavson 1998, i: 254; ii: 444 𝄋 Rothenberg 2004: 529, 536–40 𝄋 Lodes 2010b 𝄋 Gasch 2011b 𝄋 Schmidt-Beste 2012b: 282f., 300 𝄋 Groote 2013: 20 𝄋 Meyer, M. 2016: 61–8, 78–80

*M 11 attr. ‖ *Ave, sanctissima Maria*

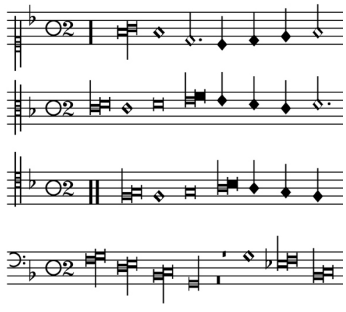
2.p. *Tu es singularis* – **3.p.** *Ora pro nobis* – **4.p.** *Tuum dilectum* – **5.p.** *Et libera nos*
4vv: [D, Ct, T, B]

Genre Antiphon
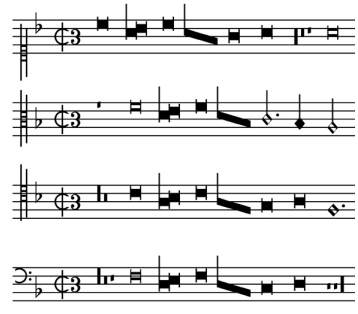
Text Possibly by Pope Sixtus IV 𝄋 Bustis 1494, fol. 89ʳ 𝄋 cf. also Bäumker ii: no. 11

Chant Stuchs 1509, fol. 122ʳ–ᵛ
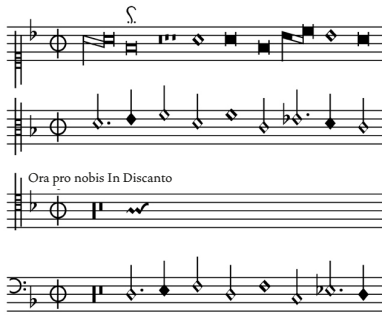
1.p. *Ave, sanctissima Maria*



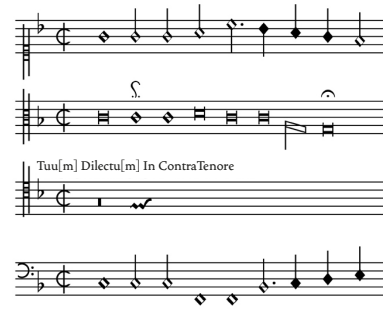
2.p. *Tu es singularis*



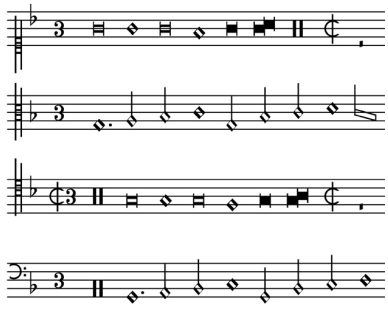
3.p. *Ora pro nobis*



4.p. *Tuum dilectum*



5.p. *Et libera nos*



Source ❖ D-Rp C 120, [no. 60], pp. 232–7, anon.

Possible reference:

An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 15^{r}.

Music C.f. in D; canons between D and T (8↓) in 3.p. as well as between Ct and T in 4.p. (5↓).

Comments Birkendorf attributes the setting to Senfl due to the parallels to Isaac's setting in RISM 1520^{4} such as the division of the text into several sections and the use of similar mensuration signs, which to his opinion demonstrate Isaac's influence on Senfl. Kempson 1998, i: 183–6 follows this attribution. The c.f. of the current composition is the same as the one used by Isaac in his motet in RISM 1520^{4}; the version of the plainchant seems to be closely related to the c.f. Senfl used in his *Mater digna Dei / Ave, sanctissima Maria* (cf. Figure 3.2 in Kempson 1998, i: 187–196).

Related M 55

Literature Birkendorf 1994, i: 239f.; iii: 95 ✂ Blackburn 1997: 595 (referring to questions concerning the text) ✂ Blackburn 1999 ✂ Kempson 1998, i: 177–96

Ave, sanctissime Jesu => cf. M 55

Ave, Servator, ave, Redemptor => cf. M 9

M 12 confl. ‖ *Beati omnes qui timent Dominum* (i)

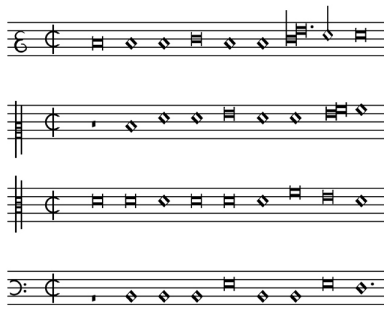
2.p. *Filii tui sicut novellae olivarum*
4vv: [D, Ct, T, B]

Genre Psalm setting
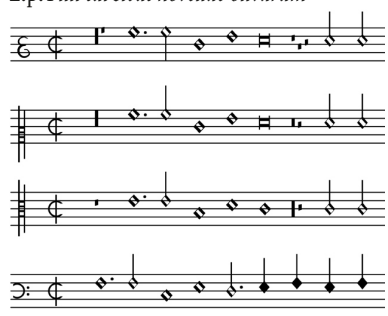
Text CAO 1587 ⁂ Ps. 127:1–6

Chant Mm. 1–19 shortened version of psalm tone vii (LU 116) ⁂ AR 139 ⁂ LU 290

1.p. *Beati omnes qui timent Dominum*



2.p. *Filii tui sicut novellae olivarum*



Sources
- ❖ D-LEu Thomaskirche 49/50, [no. 170], fols. 211ᵛ–212ᵛ (D), fols. 224ʳ–225ᵛ (A), fol. 194ʳ⁻ᵛ (T), fols. 211ʳ–212ʳ (B), *Josquin* (B)
- ❖ D-Ngm 83795 (T), [no. 186], fols. 204ʳ–206ᵛ, anon.
- ❖ D-Ngm 83795 (B), [no. 186], fols. 235ᵛ–236ᵛ, anon.
- ❖ **RISM 1520⁴** (D-Mbs), fols. 263ᵛ–271ʳ, *L. S.*

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 24ᵛ, *Beatj Omnes L Senfl 4 Vocum* (= RISM 1520⁴)
- ❖ D-HEu Cod. Pal. germ. 318, fol. 98ᵛ, *Beati omnes q*[*ui*] *timent d*[o]*min*[*u*]*m 4 L. Senfl.*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 108ʳ, *4 beati omnes q*[*ui*] *timent L Senfl 146* (= RISM 1520⁴ or RISM 1537¹)
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 39ʳ, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 43ʳ, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

Comments The motet was possibly composed for the wedding of Margrave Casimir of Brandenburg and Susanna of Bavaria during the Imperial diet of Augsburg 1518 (Lodes 2010b). The conflicting attribution to Josquin in the bassus partbook is a mistake.
A polyphonic performance of this text is mentioned by Zacharias Zahn, *Tragoedia Fratricidii* (Mühlhausen: Andreas Hantzsch, 1590): *Canantur: Beati omnes, qui timent dominum etc.* (Scheitler 2013: 915f. (no. 1226)).

Related M 13

Facsimile Gerhardt 1949: plate nos. 9 and 17

Editions SW iii: 43–7 ⁂ DTB iii/2: 118–24 ⁂ Roberts 1965: 461–8 ⁂ Gerhardt 1949: 90

Literature Kroyer 1903: LXXXIX ⁂ Leichtentritt 1908: 285 ⁂ Gerhardt 1949: 90 ⁂ Youens 1978: 728 ⁂ Macey 2009a: 11–16 ⁂ Lodes 2010b ⁂ Gasch 2011b ⁂ Fuhrmann 2012: 318–24 ⁂ Gasch 2012: 396, 429 ⁂ Scheitler 2013: 915 (no. 1226)

M 13 ‖ *Beati omnes qui timent Dominum* (ii)

2.p. *Benedicat tibi Dominus ex Sion*

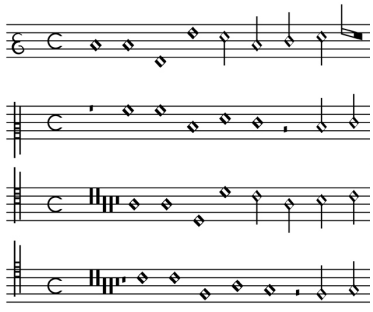
4vv: D, A, T, B

Genre Psalm setting

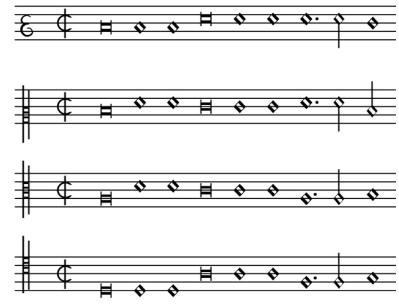
Text See above, M 12.

Chant End of 1.p. and beginning of 2.p. paraphrase the recitation of a psalm

1.p. *Beati omnes qui timent Dominum*



2.p. *Benedicat tibi Dominus ex Sion*



Sources

- B-Br Fétis 1782[A] A 1 L.P., [no. 8], fol. 17[v]–18[r] (A), fol. 18[r–v] (T), anon., other voice parts missing
- D-ERu MS 473/4, [no. 27], fols. 160[v]–163[r], anon.
- D-Kl MS 4° Mus. 24, [no. 47], fol. 48[r–v] (D), fol. 51[r–v] (A), fol. 54[r–v] (T), fols. 46[v]–47[r] (B), anon.
- D-Sl Mus. fol. I 42, [no. 12], fols. 121[v]–124[r], anon.; remark on fol. 121[r]: *Beatj o*[*mn*]*es 4*; remark on fol. 122[r]: *Psalmus CXXVII.*
- **RISM 1537**[1] (A-Wn), no. 38, *L. Senfl* (index T)
- RISM 1569[1] (DK-Kk), no. 13, *Ludouicus Senffel.*

References:

- D-HEu Cod. Pal. germ. 318, fol. 52[r], *Quatuor Vocum … Beatj Omnes Senfl*
- D-HEu Cod. Pal. germ. 318, fol. 98[v], *Beati omnes q*[*ui*] *timent d*[*o*]*min*[*u*]*m 4 L. Senfl.*
- D-HEu Cod. Pal. germ. 318, fol. 108[r], *4 beati omnes q*[*ui*] *timent L Senfl 146*

Music Psalm-like recitation formula at the end of 1.p. and beginning of 2.p.

Comments See above, M 12.

Related M 12

Editions SW iii: 91–3 ⁂ DTB iii/2: 125–9

Literature Kroyer 1903: LXXXIX ⁂ Leichtentritt 1908: 285 ⁂ Meyer 1991b ⁂ Gustavson 1998, ii: 453 ⁂ Zippl 2005: 25, 35, 50f., 54f., 59, 79, 89f. ⁂ Lodes 2010b ⁂ Fuhrmann 2012: 321–4 ⁂ Scheitler 2013: 915 (no. 1226) ⁂ Schmid 2013: 352f.

M 14 (lost) ‖ *Cantabo Domino*

6vv

Genre Antiphon; communion

Text Ps. 12:6 ⁂ Ps. 103:33

Chant GP 103^{v} ☙ GR 323 ☙ LU 963

Sources

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 82^{v}, *Cantabo d*[*omi*]*no 6 L Senfl*; anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 106^{r}, 6 *Cantabo domi*[*n*]*o*, anon.

❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{v}bis, *Cantabo Domino 6. vocu*[*m*].

❖ V-CVbav Cod. Pal. lat. 1939, fol. 47^{v}, *Cantabo D*[*omi*]*no. 6 vocu*[*m*].
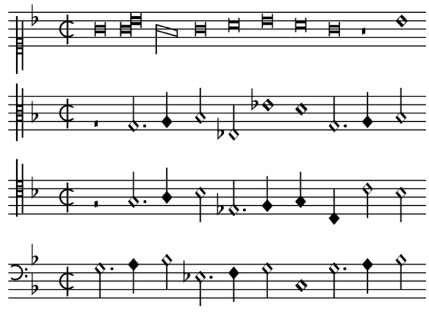
M 15 ‖ *Christe, qui lux es*

4vv: D, Ct, T, B

Genre Hymn

Text BF 1516, Pars hyemalis, fol. 147^{v} ☙ Bäumker ii: no. 246 (cf. also Bäumker iv: no. 324) ☙ Chevalier: no. 2934 ☙ Wackernagel i: no. 121

Chant *Psalterium* [1515], fol. 231^{v} ☙ Lossius 1553: 55 ☙ Stäblein no. 9 ☙ hypothetical chant reconstruction in Leong 2008: 313



Sources

❖ D-Rp A.R. 863–870, [no. 17], fols. 30^{v}–35^{r} (C), A, T, B without foliation, *L. Senfel. 4. Vocum.* (T), at the end of C the remark *3. Martij. Anno Domini 1575*

❖ D-Rp B 211–215, [no. 38], fols. 73^{r}–75^{v} (D), fols. 80^{v}–83^{r} (A), fols. 64^{v}–67^{r} (T), fols. 71^{v}–73^{v} (B), *LS 4*

❖ D-Z 81/2, [no. 12], no. 12, [fols. 11^{r}–12^{v}] (D), [fols. 11^{r}–12^{r}] (T), [fols. 10^{v}–11^{v}] (B), *Lude: Senfftl*

❖ **RISM 1538**^{3} (D-Mbs), no. 38, *Ludouicus Senfl* (index T)

Theoret.:

❖ A. Wilphlingseder, *Erotemata musices practicae* (1563), pp. 284f., *Exemplum Sesquialteræ, Ludo= | uici Senflij.*, first 13 mm. only, without text

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 100^{v}, *Christe qui Lux 4. Uocum. L. Senfl.*; fol. 108^{v}, *4 Christe qui lux: L Sennfl 151.*

An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 19^{r}.

Music C.f. motet (wandering c.f.).

Comments The text set to music only comprises five of the seven stanzas (leaving out the text sections 'Memento nostri Domine' and 'Gloria Patri sit gloria'). In the print the individual stanzas are separated by barlines incorporated later.

Related P 82b

Editions DTB iii/2: 130–9 ⁂ Moser 1926: 450 (mm. 46–58) ⁂ Leichtentritt 1908: 286f. (mm. 50–68, 172–7; with different text underlay)

Literature Kroyer 1903: XC ⁂ Leichtentritt 1908: 285–7 ⁂ Moser 1926: 450 ⁂ Dreyer 1958: 47 ⁂ Mohr 1963: 11 ⁂ Schmidt-Beste 2012b: 302 ⁂ Burn 2013: 533f. ⁂ Grassl 2013: 602, 616

M 16 ‖ *Christus resurgens ex mortuis / Christ ist erstanden*

5vv: D, A, V, T, B

Genre Antiphon

Text Text a (*Christus resurgens*): CAO 1796 ⁂ adaptation of Rom. 6:9
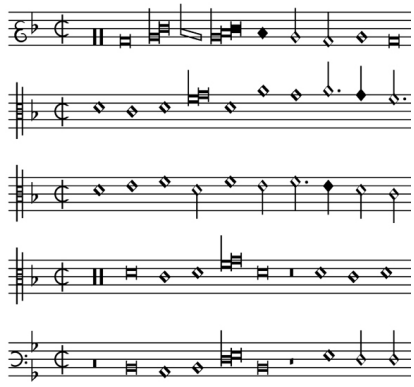
Text b (*Christ ist erstanden*): Leise, based upon the Easter sequence *Victimae paschali laudes*

Chant Text a: AA 30^{v} ⁂ AP 57^{v} ⁂ Stuchs 1509, fols. 40^{r}–41^{v} ⁂ Montanus & Neuber [1548], no. 46 ⁂ Neuber 1562, fols. 53^{v}–54^{v}

Text b: Klug [1529], fols. 93^{r}–94^{r} ⁂ D-Mbs Cgm 716, fol. 29^{v} ⁂ EdK 1.2: C11 ⁂ BöhmeAL: no. 552 ⁂ Erk/Böhme iii: no. 1970 ⁂ LiliencronDL: no. 80 ⁂ Wackernagel ii: nos. 39–42, nos. 935–951 ⁂ Wackernagel iv: no. 61 ⁂ Wackernagel v: no. 1305f. ⁂ Bäumker i: no. 242 ⁂ Zahn v: nos. 8584–8591

Cf. also Fischer 2007

Christus resurgens ex mortuis / Christ ist erstanden



Sources

- ❖ D-Dl Mus. Pi Cod. VIII, fols. 107^{v}–112^{r}, *L:S*
- ❖ D-Ngm 83795 (T), [no. 10], fol. 12$^{r–v}$, anon., heading in T: *Aliud Quinq*[*ue*] *Vocum*
- ❖ D-Ngm 83795 (B), [no. 10], fols. 13^{r}–14^{r}, anon.
- ❖ D-WRhk MS B, [no. 10], fols. 18^{v}–20^{r}, anon., heading on fol. 18^{v}: *Christ ist erstanden Quinq*[*ue*] *vocum:*
- ❖ H-Bn Ms. mus. Bártfa 22, [no. 1747], no. 77, anon., remark in left margin: *Quinq*[*ue*]
- ❖ **PL-Kj Mus. ms. 40013**, [no. 10], fols. 28^{v}–32^{r}, anon.
- ❖ RISM 1539^{14} (D-Mbs), [no. 31], sig. g iii^{v}–g iiii^{r} (D); sigs. hh iiii^{v}–ii 2^{v} (A und V); sig. H^{r} (T); sigs. GG iiii^{v}–HH (B), anon., the second part of B is missing in the D-Mbs copy

Possible references:

An anon. 5vv setting *Christus resurgens* is mentioned in D-HEu Cod. Pal. germ. 318, fol. 12^{v}. An anon. 5vv setting *Christ ist erstanden* is mentioned in D-HEu Cod. Pal. germ. 318, fol. 14^{r}.

Music German c.f. in T, Latin c.f. in D; other voice parts (A, V, B) treat both texts alternately.

Comments In PL-Kj Mus. ms. 40013 and D-WRhk MS B the voice parts of A and T show differing readings during the first five measures.
Together with mass propers, the motet in D-Dl forms part of a 4vv plenary mass cycle (cf. *O 1).
RISM 1539[14] lacks one page. This error was discovered and corrected at a later time by Rhau. Some copies of RISM 1539[14] provide an appendix of two folios which includes the end of Senfl's motet, empty staves, as well as Rhau's excuse for the mistake followed by a list of errata.

Related S 37 ❧ S 38 ❧ S 39

Edition Rhau viii: 141–6

Literature Gerhardt 1949: 47 ❧ Schlüter 2010: 67–9, 133–6 ❧ Schmidt-Beste 2012b: 277, 298, 301 ❧ Tröster 2015, i: 158; 237, 239f.; ii: 21. In general: Lipphardt 1960 ❧ Lipphardt 1978

*M 17 ‖ *Collegerunt Pontifices*
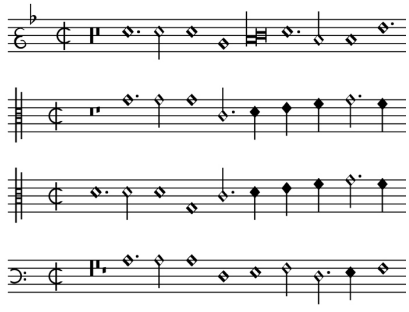
2.p. *Unus autem ex ipsis*
4vv: D, A, T, B

Genre Antiphon / verse / procession song
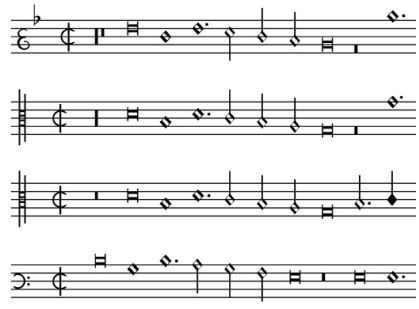
Text CAO 1852 / CAO 1852a ❧ John 11:47–50, 53

Chant Stuchs 1509, fols. 21ᵛ–22ᵛ ❧ Neuber 1562, fols. 24ᵛ–26ʳ

1.p. *Collegerunt pontifices*



2.p. *Unus autem ex ipsis*



Sources
- CH-SGs Cod. Sang. 463, fol. 43ʳ–ᵛ (D), fol. 102ʳ–ᵛ (A), anon., heading: *Mixolÿdius .i. Septimus tonus.*
- D-B Sammlung Bohn Ms. mus. 8, [no. 17], fols. 17ᵛ–18ʳ (D), fols. 20ʳ–21ᵛ (A), fols. 19ʳ–20ʳ (T), fols. 17ᵛ–19ʳ (B), anon.
- D-Dl Mus. Grimma 57, [no. 31], fols. 138ᵛ–142ʳ (D), fols. 122ᵛ–126ᵛ (T), fols. 130ᵛ–134ʳ (B), anon.
- D-LEu Thomaskirche 51, [no. 59], fols. 73ᵛ–75ʳ (T), fols. 105ᵛ–106ᵛ (B), anon.
- D-Ngm 8820 B, [no. 21], fols. 309ᵛ–322ʳ, anon.
- D-ROu Mus. Saec. XVI-71/1, fols. 31ᵛ–33ʳ (D), fols. 34ʳ–35ᵛ (A), fols. 31ᵛ–32ᵛ (T), fols. 26ᵛ–28ʳ (B), anon.
- D-Rp A.R. 863–870, [no. 13], fols. 18ᵛ–22ʳ (D), A, T, B without foliation, *Ludouicus Senfel. 4. Vocum.*
- D-Rp A.R. 940–941, no. 285, anon.
- D-WGlh ss 2181, fols. 118ᵛ–120ᵛ, anon.
- H-Bn Ms. mus. Bártfa 2, part ii, [no. 274], no. 4, fols. 23ᵛ–24ᵛ (A), fols. 19ᵛ–20ʳ (T), fols. 23ᵛ–24ᵛ (B), anon.
- PL-Kj Mus. ms. 40043, no foliation in D, A, B, fols. 54ʳ–55ʳ (T), anon.
- **RISM 1538**[8] (D-Mbs), no. 24, anon.

Comments Several of the manuscript sources (D-LEu 51, D-ROu Mus. Saec. XVI-71/1, D-Rp A.R. 863–870, D-Rp A.R. 940–941) seem to be copied from the print. The singular attribution to Senfl in the late source D-Rp A.R. 863–870 therefore has to be regarded as 'highly doubtful' (cf. Finscher 1963 and Noblitt 1981).
A polyphonic performance of this text is mentioned by Jakob Ruf, *Das lyden unsers Herren Jesu Christi das man nempt den Passion/* (Zurich: Fries, 1545): *Yetz fahends an singen mit vier stimmen/ Collegerunt autem summi pontifices consilium* (Scheitler 2013: 692f. (no. 895)).

Editions DTB iii/2: 140–8 ⁘ Rhau iii: 64–71

Literature Kroyer 1903: XC ⁘ Leichtentritt 1908: 288 ⁘ Brennecke 1953: 42, 52 ⁘ Dreyer 1958: 12 ⁘ Noblitt 1981: 54 ⁘ Finscher 1963: 205 ⁘ Scheitler 2013: 692f. (no. 895)
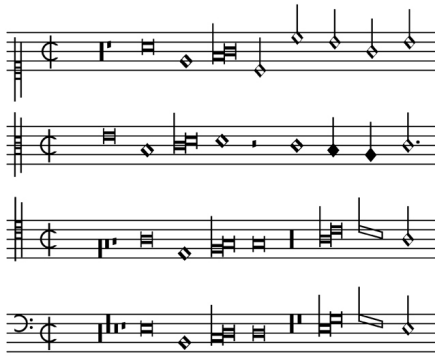
M 18 ‖ *Completi sunt dies Mariae*

4vv: [D, Ct, T, B]

Genre Antiphon

Text CAO 1862 ⁘ Luke 2:6–7

Chant *Antiphonarium* (1537), fol. 31^{v} ⁘ AR 260 (differing) ⁘ LU 364



Sources ❖ **D-Rp C 120**, [no. 24], pp. 86f., *Ludouic*[*us*] *SenfL*
❖ D-Z 81/2, [no. 46], no. 45, [fols. 46^{v}–47^{r}] (D), [fol. 44^{r}] (T), [fol. 46^{v}] (B), *LS*
Possible reference:
An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 20^{r}.

Facsimile Birkendorf 1994, ii: 62, plate 41

Edition Griesheimer 1990, iii: 30–2

Literature Birkendorf 1994, i: 220; iii: 74f. ⁘ Gasch 2011b ⁘ Burn 2013: 532 ⁘ Gasch 2013b: 502f., 507

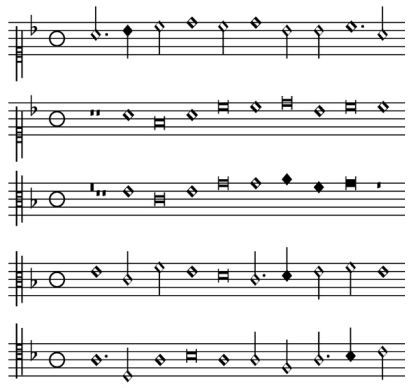
M 19 ‖ *Conditor alme siderum*

5vv: D, V, A, T, B

Genre Hymn

Text CAO 8284 ⁘ Bäumker i: no. 4 ⁘ Wackernagel i: nos. 112f.

Chant Lossius 1553: 5 ⁘ AM 182



Sources ❖ D-Rp A.R. 930–939, [no. 13], *L. Senfel.* (B), at the end of Q the remark *die Martis post Pentecosten 1578 20. Maÿ*

❖ **DK-Kk MS Gamle Kongelige Samling 1872, 4°**, [no. 51], fol. 36^{v} / 40^{v} (D), fol. 35^{v} / 39^{v} (A), fol. 31^{r} / 33^{r} (T), fol. 35^{v} / 41^{v} (B), fol. 36^{r} / 39^{r} (V), *Ludo: Senphl:*

Possible reference:

An anon. 5vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 18^{v}.

Music C.f. without any rests in V.

Edition Glahn 1978: 108f.
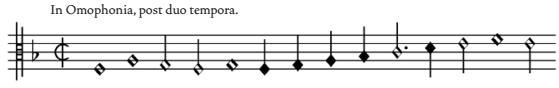
Literature Schmidt-Beste 2012b: 302

*M 20 confl. ‖ *Converte nos, Deus salutaris noster*

2vv: C, T

Genre Responsory verse

Text CAO 6003a 𝄢 Ps. 84:5 and 84:8



Source ❖ RISM 1545^{6} (D-B), no. 78, *L. Senffel* (index), *LAV, LEMLIN In Omophonia. post duo tempora.* (C)

Music Canon at the unison.

Comments As the composition is ascribed to both composers in this source, the authorship remains uncertain. Similar to v. 10 of Mag 1 this setting, too, seems to be a contrafactum.

Editions Rhau vi: 107f. 𝄢 Mönkemeyer 1964, i: no. 7, p. 8 (Lemlin)

M 21 (lost) ‖ *Cor mundum crea in me*

5vv

Genre Antiphon

Text CAO 1928/1929 𝄢 Ps. 50:12

Chant AM 341

Sources (Possible) references:
❖ D-HEu Cod. Pal. germ. 318, fol. 99^{r}, *Cor mundum crea in me deus 5. L. Senfl.*
❖ D-HEu Cod. Pal. germ. 318, fol. 108^{r}, *5 Cor mundum crea in me. L Senfl 146*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*
An anon. setting is mentioned in V-CVbav Cod. Pal. lat. 1939, fol. 44^{v}, *Cor mundum 5 vocu*[*m*]

M 22 (lost) ‖ *Cosmas et Damianus*

5vv

Genre Antiphon

Text CAO 1939

Chant AP 213^{v}–215^{r} [*recte*: 214^{r}]

Sources References:
❖ D-HEu Cod. Pal. germ. 318, fol. 83^{v}, *51 Cosmas & damian*[*us*]. *5. L Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 107^{v}, *5 Cosmas et damian*[*us*] *.L. Sennfl 51*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Cosmes* [*sic*] *et Damianus 5. vocu*[*m*] *N. 51.*
❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Cosmas e*[*t*] *Damianus. 5 vocu*[*m*] *N. 51.*

M 23 ‖ *Crux fidelis inter omnes*

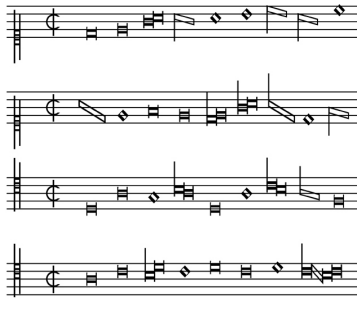
2.p. *Ecce lignum crucis* — **3.p.** *O crux, ave, spes unica*
4vv: C, A, T, B

Genre Antiphon / hymn / responsory

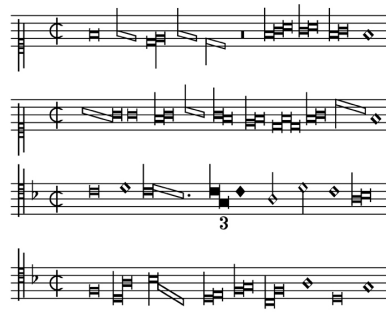
Text 1.p.: CAO 6351; 8th stanza of the hymn *Pange lingua* by Venantius Fortunatus (cf. AH 2: no. 41)
2.p.: CAO 2522
3.p.: 7th stanza of the hymn *Vexilla Regis* by Venantius Fortunatus (cf. Bäumker i: no. 195)
Chevalier: no. 4018 𝄋 Bäumker i: no. 190, cf. also Bäumker iii: 320 𝄋 Wackernagel i: no. 80, but cf. also no. 625
Canonic inscriptions of the two extant broad sheets taken from Ps. 84:11

Chant 1.p.: GP 72^{r} 𝄋 Stuchs 1509, fols. 29^{r}–32^{r} 𝄋 Neuber 1562, fols. 38^{v}–39^{r}
2.p.: GP 71^{v}
3.p.: GP 60^{v} 𝄋 AR 698 𝄋 AM 897 𝄋 LU 576, 1461
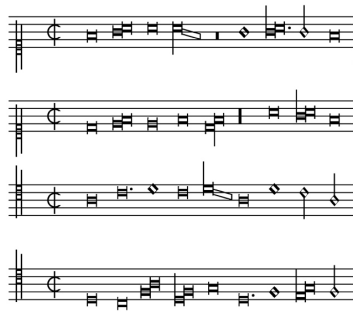
1.p. *Crux fidelis inter omnes*



2.p. *Ecce lignum crucis*



3.p. *O crux, ave, spes unica*



Sources

❖ **D-Mu 8° Cod. ms. 322–325**, [no. 19], fols. 15^{r}–16^{r} (C), fols. 14^{v}–15^{r} (A), fol. 17$^{r–v}$ (T), fols. 16^{v}–17^{v} (B), *Litauicus Senflius Tigurinus*, in C at beginning of 1.p. the canonic inscription *Canon* | *Iustitia & pax* | *osculatæ sunt. Misericordia & Ve* | *ritas obuiauer*[*un*]*t sibi* | *Quære in Alto ad lo*[*n*]*gu*[*m*]; in A at beginning of 1.p. *Resolutio*; in T at beginning of 1.p. in left margin *Resolutio*, in right margin *Canon* | *Misericordia & ueri* | *tas obuiaueru*[*n*]*t sibi* | *Iustitia & Pax osculatæ sunt.*, for the resolutions of 1.p. and 2.p. in right margin of T: *Vide in Basi* [*sic*] *ad lo*[*n*]*gu*[*m*]; in B at beginning of 1.p. *Canon.* | *Misericordia et ueritas obuiauerunt sibi ad longum*; for the resolutions in C the remark: *Quaere in Alto ad lo*[*n*]*gu*[*m*], in T the remark: *Vide in Basi* [*sic*] *ad lo*[*n*]*gu*[*m*]

1.p. only in

❖ RISM S 2809 (D-Mbs), *Quatuor uocu*[*m*]*. Lud. Senfl. Canon* | *Misericordia & Veritas obuiaueru*[*n*]*t sibi,* | *Iusticia & Pax osculatæ sunt.*

❖ RISM 1567^{1} (D-Mbs), no. 9, sig. D3^{r} (prima vox = T & B), sig. d3^{r} (altera vox = C & A), *Ludouicus Senffel*, canonic inscription in prima vox: *Canon. Misericordia & ueritas obuiauerunt sibi.*, at the end: *Tenor cancrizat.*; canonic inscriptions in altera vox: *Canon. Iustitia & pax osculatæ sunt*, at the end: *Altus more Hebræorum canit.*

Theoret.:

❖ H. Finck, *Practica Musica* (1556), sig. Dd iii^{r}, *CANON. Misericordia & ueritas obuiauerunt sibi. Bassus & Tenor.* | *Qui cum illis canit, cancrizat, uel canit more Hebræorum. Iusticia & pax se osculatæ sunt. Discant. & Altus.*, anon.

❖ H. Faber, *Ad musicam practicam introductio* (1550), sig. S3^{v}–[S4]^{r}, *Tertij exempli loco apponam crux* | *fidelis. Ludouici Senfelij. Tenor. Misericordia & ueritas obuiauerunt sibi Iustitia & pax se osculatæ sunt. Discantus Qui mecum canit cancrisat.*

3.p. only in

❖ RISM S 2810 (A-Wn), *Quatuor uocu*[*m*]*. Lud. Senfl. Canon* | *Misericordia & Veritas obuiaueru*[*n*]*t sibi,* | *Iusticia & Pax osculatæ sunt.*

❖ RISM 1568^{8} (D-Rp), no. 10, sig. C[1]^{v} (prima vox = T & B), sig. [C2]^{r} (altera vox = C & A), *Ludouicus Senfflius*, canonic insription in prima vox: *Canon.* | *Iusticia & Pax osculatæ sunt.*; canonic inscriptions in altera vox: *Canon:* | *Misericordia & Veritas obuiauerunt sibi.*

Theoret.:

❖ A. Wilphlingseder, *Erotemata musices practicae* (1563), pp. 358–61, given as riddle canon with the canonic inscription *CANON* | *Misericordia & Veritas obuiauerunt* | *sibi,* | *Iusticia & Pax osculatæ sunt.* and voice designations as *Misericordia/Veritas/Iusticia/Pax*; on p. 359 a resolution is given for the retrograde voices *Resolutio duarum vocum concri=* | *santium* [*sic*]*, hoc est retrogra=* | *dientium*, pp. 360f. present the resolutions of Vox veritatis and Vox pacis

Music Pieces composed as double retrograde canons; formal structure: responsory.

Comments RISM S 2809 and RISM S 2810 show the same shape and layout, including the cross on the left side and the canonic inscription on the right side. The 2.p. was also once extant as a broad sheet (cf. Eitner 1877; Eitner/Kade 1890: 108; Kroyer 1903: XXI; Gustavson 2013: 286–8, 303f.). Gustavson 2013 argues that the two broadsheets were printed by J. Petreius (possibly in collaboration with Sebald Heyden) as he used these printing types and the watermarks from 1538 onwards. If this is correct, the pieces must have therefore been composed before this date.
Senfl might have known the anonymous double retrograde canon in Petrucci's *Motetti A*, which also makes use of the canonic inscriptions taken from Ps. 84:11.

Related *M 71

Facsimiles Schiltz 2003: plate 6 between 236 and 237 ⁂ Schiltz 2012: 119 ⁂ Horz 2013: 56

Editions Kirby 1957: appendix 2, 73f. (1.p. only) ⁂ Griesheimer 1990, ii: 605–10 (1.p. and 3.p. only) ⁂ Kornfeil 2006: 148ff. (1.p. only)

Literature Kirby 1957: 194 ⁂ Griesheimer 1990, i: 141–3 ⁂ Youens 1992: 87f. ⁂ Blackburn/Holford-Strevens 2002: 159–61 ⁂ Schiltz 2003: esp. 228f., 241 ⁂ Blackburn 2007b: 308f., 327 ⁂ Schiltz 2012: 118 ⁂ Grassl 2013: 571f., 590–2, 602 ⁂ Gustavson 2013: 286–8, 303–5 ⁂ Schiltz 2013: 301f. ⁂ Schiltz 2015: 304–9

M 24 ‖ *Cum aegrotasset Job*
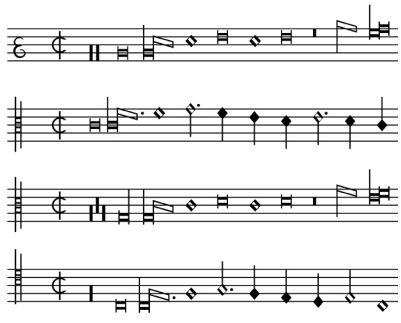
2.p. *Videte omnes populi*
4vv: [D, Ct, T, B]

Genre Antiphon

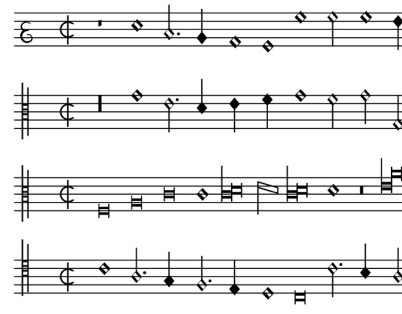
Text Job 17:1, 19:13–14, Isa. 38:1, Lam. 1:12 ⁂ CAO 1973

Chant AP 136[r]

1.p. *Cum aegrotasset Job*



2.p. *Videte omnes populi*



Source ❖ D-Mbs Mus.ms. 16, [no. 8], fols. 46[v]–54[r], *Lud: Sennfl.*

Music C.f. in T (and D).

Comments Bente assumes this motet to be one of Senfl's last compositions as it was copied in a choirbook after Senfl's death. This conclusion is not compelling as there existed a system of in-house copies within the Munich scriptorium and the repertoire of the Munich court chapel was thus copied several times.

Editions DTB iii/2: 149–55 ⁂ Engel 1942: 11–18

Literature Kroyer 1903: XCf. ⁂ Leichtentritt 1908: 288f. ⁂ Bente 1968: 343 ⁂ Schmidt-Beste 2012b: 302

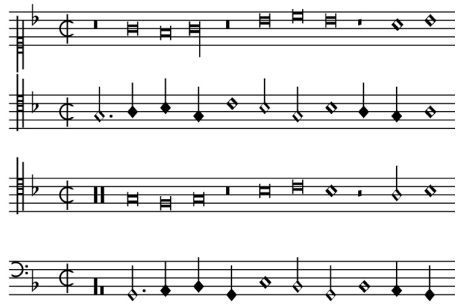
M 25 ‖ *Da pacem, Domine* (i)

4vv: D, A, T, B

Genre Antiphon

Text CAO 2090 ✂ Ecclus. 50:25 and 2 Ezra 4:20

Chant AP 138^{v} ✂ AR 144* ✂ LU 1867f.



Sources ❖ **D-Rp B 211–215**, [no. 16], fols. 32^{v}–33^{r} (D), fols. 37^{v}–38^{v} (A), fols. 24^{r}–25^{r} (T), fols. 32^{r}–33^{v} (B), *LS 4*

❖ D-Z 81/2, [no. 54], no. 52, [fol. 56^{v}] (D), [fols. 52^{v}–53^{r}] (T), [fols. 55^{v}–56^{r}] (B), *L. S.*

Possible references:

Two anon. 4vv settings are mentioned in D-HEu Cod. Pal. germ. 318, fols. 32^{v} and 33^{r}.

Music C.f. mainly in T.

Related M 26 ✂ M 27

Edition Griesheimer 1990, iii: 47–50

Literature Griesheimer 1990, i: 68, 182f., 226–39 ✂ Burn 2012b: 151

M 26 ‖ *Da pacem, Domine* (ii)

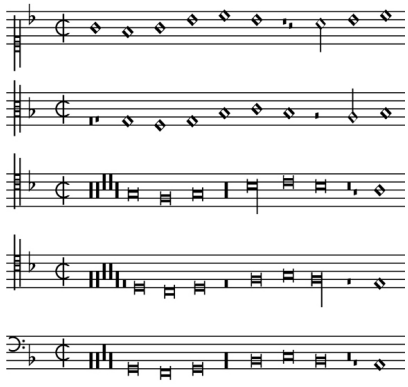
2.p. *Quia non est alius*
5vv: D, Ct, T, V, B

Genre Antiphon
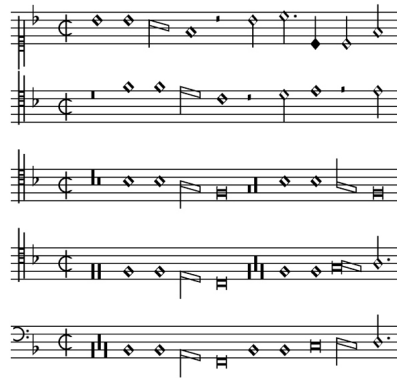
Text See above, M 25.

Chant See above, M 25.

1.p. *Da pacem, Domine*



2.p. *Quia non est alius*



Sources
❖ **D-Mbs Mus.ms. 19**, [no. 9], fols. 72^{v}–77^{r}, *Quinq*[*ue*] *vocu*[*m*]. *L. S.*, on fol. 64^{r} the remark *Media vita:* | *quinq*[*ue*] *vocu*[*m*]. | *Da pace*[*m*] *d*[*omi*]*ne:* | *Lud: Sennfl.* (possibly by a later hand)
❖ D-LEu Thomaskirche 49/50, [no. 37], fols. 65^{v}–66^{r} (D), fol. 65$^{r–v}$ (A), fol. 58^{v} (T), fol. 69^{v} (B), fol. 61^{v} (Q), *Lud. Sen. 5. vocum*
Keyboard tablature:
❖ PL-Wn rkp. 564, pp. 272–4, *Ludovici Sveycer*, oGk-tab., 5vv
Possible references:
Two anon. 4vv settings mentioned in D-HEu Cod. Pal. germ. 318, fols. 32^{v} and 33^{r}.

Music C.f. in T and V.

Related M 25 𝄋 M 27

Editions Griesheimer 1990, iii: 33–8 𝄋 PL-Wn rkp. 564 transcribed in Insko 1964: 86–8

Literature Youens 1978: 625 𝄋 Griesheimer 1990, i: 68, 182–210 𝄋 Schmid 2013: 359, 375, 380

M 27 ‖ *Da pacem, Domine* (iii)

2.p. *Quia non est alius*

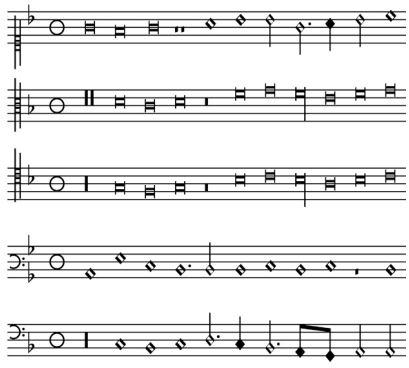
5vv: D, A, T, Q, B and 8vv: D, A1, A2, T, Q, B, 7, 8] (7 and 8 missing)

Genre Antiphon

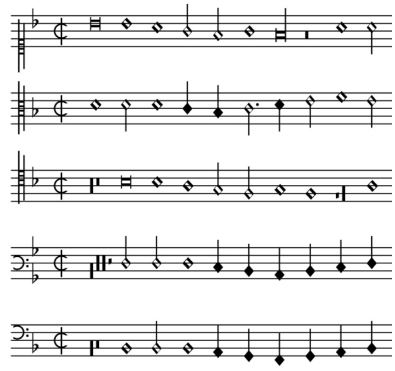
Text See above, M 25.

Chant See above, M 25.
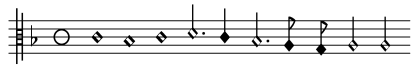
1.p. *Da pacem, Domine*
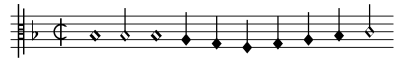


2.p. *Quia non est alius*



add. altus part (A2) in D-Dl Mus. Grimma 55



add. altus part (A2) in D-Dl Mus. Grimma 53



Sources

❖ **D-LEu Thomaskirche 49/50**, [no. 28], fols. 53^{v}–54^{r} (D), fols. 53^{v}–54^{r} (A), fol. 50^{r} (T), fol. 57$^{r–v}$ (B), fols. 48^{v}–49^{r} (Q), *L S*

Source transmitting the same setting with at least one additional part:

❖ D-Dl Mus. Grimma 55, [no. 17], pp. 116–19 (D), A2 without foliation, fols. 46^{v}–47^{v} (T), Q without foliation, fols. 53^{v}–54^{v} (B), anon., at the end of D: *Sexto Maij Anno LX*

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 81^{v}, *Da pacem domine 8 L Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 106^{r}, *8 Da pacem L Sennfl*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{v}, *Da pacem Do*[*m*]*i*[*n*]*e 8 vocu*[*m*] *N. 12.*

❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{v}, *Da pacem D*[*omi*]*ne. 8 vocu*[*m*] *N. 12*.

Comments
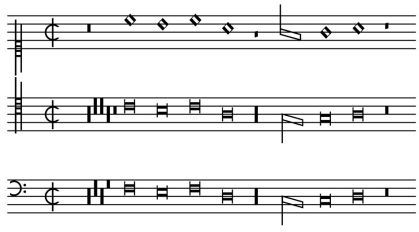
Although the setting in D-Dl Grimma 55 is incomplete (due to the loss of one partbook and the severe damage of the others), it seems very likely that this version can be identified with the 8vv composition of the same text which is mentioned in D-HEu Cod. Pal. germ. 318. D, T, Q and B are identical with D-LEu 49/50. The additional part (A2) is not just a mere substitute for the voice part in D-LEu 49/50 (A1) but complements the parts in D-LEu 49/50. Besides, it would match the repertoire in Grimma 55, which provides several other 8vv motets.

Youens 1978: 618 identifies the current setting with Senfl's composition in D-Z 81/2. Although related to each other (especially in the two upper voices), both settings are individual pieces and not concordant.

Related M 25 ⁘ M 26
Edition Griesheimer 1990, iii: 39–46
Literature Youens 1978: 618 ⁘ Griesheimer 1990, i: 68, 182f., 211–25

M 28 || *De profundis clamavi* (i)

4vv: only D, T, B extant
Genre Antiphon
Text CAO 2116 ⁘ Ps. 129:1
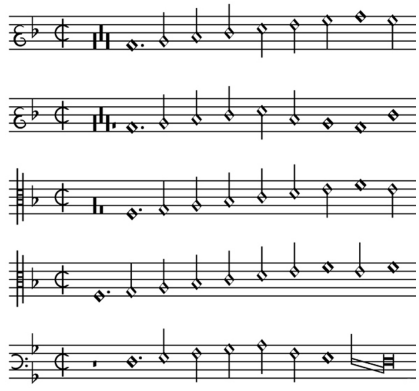


Source ❖ D-Z 81/2, [no. 65], no. 62, [fol. 64$^{r–v}$] (D), [fol. 59^{r}] (T), [fol. 63^{v}] (B), *Lude: Senftl / LS*
References:
❖ D-HEu Cod. Pal. germ. 318, fol. 84^{v}, *.4. L Senfl ist auß dem psalm allain | Der Ain Vers gemacht Vber Ain Antiffen*
❖ D-HEu Cod. Pal. germ. 318, fol. 102^{r}, *Deprofundis 4 L Sennfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 107^{v}, *4 deprofund: Sennfl*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}: *De profundis 4. vocu*[*m*] *N. 63* [*recte*: no. 68].
An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 108^{v}.
Music Setting only treats the text section 'De profundis ad te Domine clamavi'; c.f. in T and B.
Related M 29
Edition Griesheimer 1990, iii: 51
Literature Birkendorf 1994, i: 169 ⁘ Burn 2013: 532, 536 ⁘ Gasch 2013b: 506. For information concerning the text cf. Macey 2009a: 193–5

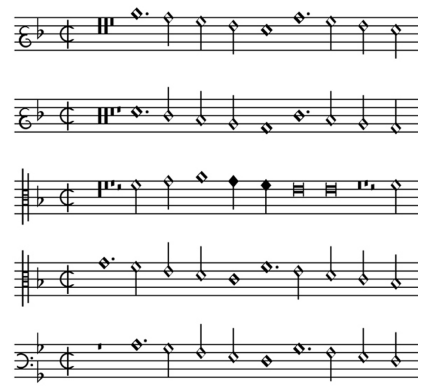
M 29 confl. || *De profundis clamavi* (ii)

2.p. *A custodia matutina*
5vv: D1, D2, Ct, T, B
Genre Psalm setting
Text CAO 2116 ⁘ Ps. 129

1.p. *De profundis clamavi*



2.p. *A custodia matutina*



Sources

- A-Wn Mus.Hs. 15500, [no. 28], fols. 237^{v}–245^{r}, anon.
- CH-Bu F X 5–9, [no. 27], fols. 23^{v}–25^{r} (D), fols. 23^{r}–24^{v} (A), fols. 21^{v}–23^{r} (T), fols. 23^{v}–25^{r} (B), fols. 7^{r}–8^{v} (D2), *LVD. SENFL*
- D-Dl Mus. 1/D/3, no. 15, fols. 29^{r}–30^{v} (C), fols. 30^{r}–32^{r} (A), fols. 26^{r}–28^{r} (T), fols. 26^{r}–28^{r} (B), fols. 25^{v}–27^{r} (V), *Quinq*[*ue*] *Iosquin* (C), *Quinq*[*ue*] *Lu: Senffelij* (T), *Lu: Senfelij* (B), *Iosquin Quinq*[*ue*] (D2)
- D-Dl Mus. 1/D/6, [no. 22], fols. 29^{r}–30^{r}, *Quinq*[*ue*] *Vocum Ludouicus Senf:*
- D-EIa s.s., fols. 326^{v}–329^{r}, *Ludouicus Senflius*
- D-ERu MS 473/4, fols. 174^{v}–182^{r}, anon.
- D-GOl Chart. A 98, [no. 118], fols. 41^{v}–46^{r}, *Psalmus CXXX Ludo: Senf: Quinq*[*ue*] *vocum.*
- D-Kl MS 4° Mus. 24, [no. 12], fols. 13^{r}–14^{r} (D), fols. 15^{v}–16^{r} (A), fols. 20^{v}–21^{r} (T), fol. 15$^{r–v}$ (B), *L S*
- D-LEu Thomaskirche 49/50, [no. 104], fols. 140^{v}–142^{r} (A only), anon.; other voice parts not notated
- **D-Mbs Mus.ms. 10**, [no. 5], fols. 67^{v}–80^{r}, *Lud: Sennfl*, remark on fol. 67^{r} by a later hand *Psal*[*mus*] *CXXIX De profundis. 5 Voc*[*um*]*. Ludovico Sennfl Authore*
- D-Mu 8° Cod. ms. 326, [no. 3], fols. 6^{r}–7^{r}, anon.
- D-Mu 8° Cod. ms. 327, [no. 49], fol. 7^{v}, *Lü: Seufl*, 1.p. only
- D-Ngm 83795 (T), [no. 118], fols. 175^{r}–177^{v}, anon.
- D-Ngm 83795 (B), [no. 118], fols. 130^{v}–133^{r}, *Psal*[*mus*] *cxxx Lüdo: Senfl: Qüinq*[*ue*] *vocum*
- D-Rp A.R. 891–892, no. 27, *Ludouicus Senfel.*
- D-Rtt F.K. Musik 2/3, [no. 75], fols. 82^{v}–84^{r} (D), fols. 75^{v}–77^{r} (B), anon.
- D-SSa MS 229, no. 79, fols. 55^{v}–56^{v} (T), fols. 57^{r}–58^{r} (B), *Quinq*[*ue*] *Senfelij*
- DK-Kk MS Gamle Kongelige Samling 1873, 4°, [no. 38], fols. 17^{v}–18^{r} (D1), fol. 15$^{r–v}$ (D2 in T), fols. 19^{v}–20^{r} (T in Q), fol. 19$^{r–v}$ (B), anon., Ct missing
- PL-Kj Mus. ms. 40013, [no. 118], fols. 181^{v}–186^{r}, *Psalm*[*us*] *cxxx Ludo: Senf: Quinq*[*ue*] *vocum.*
- RISM 1537^{1} (A-Wn), no. 30, *Lud. Senfl* (index T)

Keyboard tablatures:

- A-Kla MS GV 4/3, fols. 14^{r}–16^{r}, *De profundis .5. vocu*[*m*] *Ludo. Senfl*[*ius*]., nGk-tab., 5vv
- Brown 1583$_{6}$ (D-Mbs), no. 81, fols. 128^{v}–130^{r}, *DOMINICA XXII. POST TRINITATIS* | *De profundis* | *Clamaui.* | *Ludouicus* | *Senffel.* | *Quinq*[*ue*] *vocum.*, nGk-tab., 5vv

References:

❖ letter by Senfl to Albrecht, Duke of Prussia (20 July 1535) (Bente 1968: 329f.)
❖ D-HEu Cod. Pal. germ. 318, fol. 52^{r}, *De profundis . L Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 98^{v}, *De p*[*ro*]*fundis 5 L. Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 102^{r}, *Deprofundis Clamaui .L. Senfl .5.*
❖ D-HEu Cod. Pal. germ. 318, fol. 102^{v}, *De profundis 5 L Senfl steht auch oben bej 8*
❖ D-HEu Cod. Pal. germ. 318, fol. 108^{r}, *5 deprofundis* [*sic*] *L Senfl 146*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{r}: *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{r}: *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

Comments D-Dl Mus. 1/D/3 is identical with Mus.-mss. B 1270 of the Musiksammlung der Königlichen Bibliothek in Dresden (cf. Eitner/Kade 1890: 57–62). This can be deduced from Senfl's *De profundis* (no. 15) for which this catalogue mentions that all parts ascribe the setting to Josquin, whereas only T and B ascribe the setting to Senfl.
Together with Senfl's *Deus in adiutorium*, 4vv (M 32) and his *Quid retribuam*, 6vv (M 89; lost) the motet was sent to Albrecht, Duke of Prussia in 1535. The composition also forms the model composition for a 5vv parody mass (*Missa De profundis*) by Trojanus Grüntler (transmitted in D-Dl Mus. Pi Cod. VIII, D-LEu 49/50 and H-Bn Bártfa Ms. mus. 24 III [incomplete]). In D-LEu 49/50 this mass is copied directly after Senfl's motet.

Related M 28

Editions SW iii: 86–90
Tablature: Novak 2009, ii: 89–102; iii: 43–9

Literature Gerstenberg 1944: 6 ℘ Gerhardt 1949: 73 ℘ Dreyer 1958: 138 ℘ Finscher 1958: 191, 193 ℘ Youens 1978: 372–88, 675f. ℘ Griesheimer 1990, i: 312f. ℘ Gustavson 1998, i: 213, 221f., 263–5; ii: 450, 871–91 ℘ Macey 2009a: 142–9, 202–5 ℘ Gasch 2011b ℘ Fuhrmann 2012: 335–41 ℘ Gasch 2012: 412f., 419, 422, 425f. ℘ Schmid 2013: 375. For information concerning the text cf. Macey 2009a: 149f., 193–5
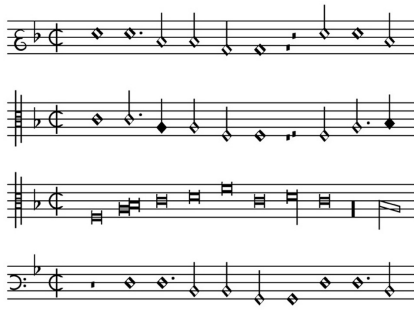
M 30 ‖ *Descendi in hortum nucum* (i)

4vv: D, Ct, T, B

Genre Antiphon

Text CAO 2155 ℘ S. of S. 6:10, 12 ℘ BF 1516, Pars estivalis, fol. 248^{r}. For *Ascendo ad patrem* cf. CAO 1493 / CAO 6125 ℘ John 20:17

Chant AA 70^{r} ℘ AP 205^{r} ℘ Stuchs 1509, fol. 119^{r}. For *Ascendo ad patrem meum* cf. AA 34$^{r–v}$, especially the version on fol. 34^{v} (but also on 4^{v}) ℘ AP 68^{r} ℘ AM 510 ℘ AR 492f. ℘ LU 845



Sources ❖ D-Rp C 120, [no. 13], pp. 30f., anon., with different text incipit: *Ascendo ad patrem meum*
❖ **D-Z 81/2**, [no. 60], no. 57, [fol. 61$^{r–v}$] (D), [fol. 57^{r}] (T), [fols. 60^{v}–61^{r}] (B), *LS*
References:
A 5vv setting by Senfl is mentioned in D-HEu Cod. Pal. germ. 318, fol. 64^{v}, *Descendi in Ortum: L Senfl 5. 3 partes*; fol. 85^{v}, *Descendi Jn Ortum .5. L Senfl.*; fol. 107^{v}, *5 descendi in ortum L. Sennfl 85.* (cf. M 31)
An anon. and printed 6vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 89^{v}, *Descendi Jn Ortum 6.*
An anon. setting with the text incipit *Ascendo ad patrem* is mentioned in D-HEu Cod. Pal. germ. 318, fol. 27^{r} (= possibly P 90a).

Related M 31 (lost)

Comments Unaware of the concordance in D-Z 81/2, Birkendorf attributed the anonymously transmitted motet *Ascendo ad patrem meum* in D-Rp C 120 to Senfl.

Literature Birkendorf 1994, i: 72, 207; iii: 69f. (referring to *Ascendo ad patrem meum* in D-Rp C 120) ☙ Gasch 2013b: 502, 504f.

M 31 (lost) ‖ *Descendi in hortum* (ii)

5vv

Genre Antiphon

Text See above, M 30.

Chant See above, M 30.

Sources References:
❖ D-HEu Cod. Pal. germ. 318, fol. 64^{v}, *Descendi in Ortum: L Senfl 5. 3 partes*
❖ D-HEu Cod. Pal. germ. 318, fol. 85^{v}, *Descendi Jn Ortum .5. L Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 107^{v}, *5 descendi in ortum L. Sennfl 85*

Related M 30

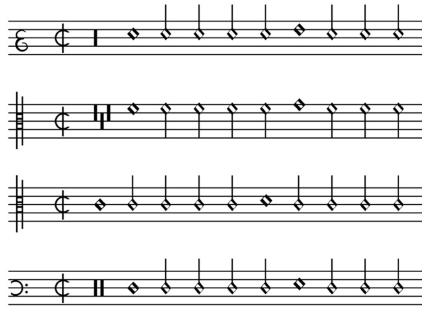
M 32 ‖ *Deus, in adiutorium*

2.p. *Exultent et laetentur*
4vv: D, Ct, T, B

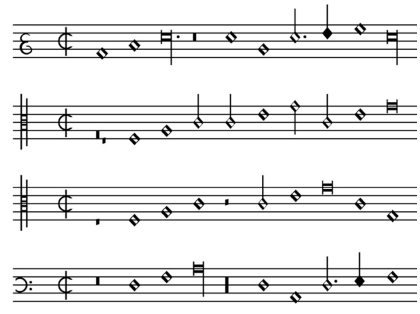
Genre Psalm setting

Text Ps. 69:2–6

1.p. *Deus, in adiutorium*



2.p. *Exultent et laetentur*



Sources

- **D-Mbs Mus.ms. 10**, [no. 7], fols. 101^{v}–108^{r}, *Lud: Sennfl*, title on fol. 101^{r} by a later hand: *Psalmus LXIX. Deus in adiutorium meum intende. 4. Voc*[*um*]*. Authore Ludovico Sennfl.*
- RISM 1537^{1} (A-Wn), no. 40, *L. Senfl* (index T)
- RISM 1553^{5} (GB-Lbl), no. 8, heading: *Psal. LXIX. Deus in adiutorium meum intende. Ludouicus Senpfl.*

Theoret.:

- H. Glarean, *Dodekachordon* (1547), Liber III, pp. 332–7, *Lydij quartum exemplum Ludouici Senfli Tigurini.*
- G. Dressler, *Practica modorum* (1561), Cap. XV, no. 5, sig. Bb2^{r}, *Exemplum ueteris quinti toni. Ludouici Senfelii 4 Voc.* (T)
- O. S. Harnisch, *Artis Musicae Delineatio* (1608) (D-B), p. 39, *Conueniunt huic verba austere & simul querula; indignationes, imprecationes obiurgationes, adhortationes ad pietatem & virtutem.* | *Deus in adiutorium: Senffelii. Pres test mom mal. Cornelio Verdoneus.*
- J. Thuringus, *Nucleus musicus de modis seu tonis* (1622), Cap. XV

References:

- letter by Senfl to Albrecht, Duke of Prussia (20 July 1535) (Bente 1968: 329f.)
- D-HEu Cod. Pal. germ. 318, fol. 19^{v}, *Psalmus de*[*us*] *inadiutorium* [*sic*] *L Senfl 4 Zween thail*
- D-HEu Cod. Pal. germ. 318, fol. 52^{r}, *Deus in Adiutorium L Senfl*
- D-HEu Cod. Pal. germ. 318, fol. 54^{r}, *Deus Jn Adiutorium L. Senfl*
- D-HEu Cod. Pal. germ. 318, fol. 98^{v}, *Deus in adiutorium 4 L. Senfl*
- D-HEu Cod. Pal. germ. 318, fol. 108^{r}, *4 deus inadiutorium* [*sic*] *meum L Senfl 146*
- V-CVbav Cod. Pal. lat. 1938, fol. 39^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
- V-CVbav Cod. Pal. lat. 1939, fol. 43^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

Theoret.:

- H. Glarean, *Musicæ epitome* (1557), p. 84
- E. Hofmann, *Doctrina de tonis* (1582), sig. [D7]^{v}–[D8]^{r}
- P. Eichmann, *Praecepta musicae practicae* (1604), Cap. IX, sig. H^{r}
- E. Hofmann, *Brevis synopsis de modis seu tonis musicis* (1605), sig. [C4]^{r}
- J. Nucius, *Musices poeticae* (1613), sig. L 1^{r}
- J. Thuringus, *Opusculum bipartitum* (1624), Lib. I, p. 49

An anon. 4vv setting is mentioned in

- V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Deus in adjutoriu*[*m*] *4 vocu*[*m*].
- V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, *Deus in adiutoriu*[*m*]*. 4 vocu*[*m*].

Music The beginning of the setting refers to the traditional monophonic recitation formula of the beginning of vespers.

Comments Together with Senfl's *De profundis clamavi* (ii), 5vv (M 29) and his *Quid retribuam*, 6vv (M 89; lost) the motet was sent to Albrecht, Duke of Prussia in 1535.

Facsimiles Schmidt-Beste 2006: 206 ✂ Groote 2013: 36

Editions SW iii: 48–52 ✂ DTB iii/2: 163–70 ✂ Commer 1877: 12–17 ✂ Becker 1842, Beilage no. 7: 1–4 ✂ Glarean/Bohn 1888: 292–7 ✂ Glarean/Miller 1965: 410–16

Literature Kroyer 1903: XC ✂ Leichtentritt 1908: 289 ✂ Bente 1968: 66–71 ✂ Griesheimer 1990, i: 313f. ✂ Lincoln 1993: 723 (mixing up the two settings) ✂ Teramoto/Brinzing: 28 n. 14 ✂ Gissel 1997: 83f. ✂ Gustavson 1998, ii: 454 ✂ Judd 1998: 490 ✂ Gasch 2012: 412f., 419, 422–5 ✂ Grassl 2013: 563, 575, 593–6, 600, 614, 616f., 619f. ✂ Schmid 2013: 370f., 375

misattr. ‖ *Deus in adiutorium* (probably by N. Champion)

4vv: D, A, T, B

Genre Psalm setting

Text Ps. 69:2–6

Sources A-Wn Mus.Hs. 15941 ℘ D-HB MS XCIII/3 ℘ D-Kl MS 4° Mus. 24/1-4
RISM 1520[4] ℘ RISM 1538[6] (with attribution to Senfl)
Possible reference: V-CVbav Cod. Pal. lat. 1938

Comments Although RISM 1520[4] does not ascribe the motet to a particular composer, Geering 1965: col. 507, assumes that Senfl must be the author. Gerstenberg (in SW iii: 116) as well as other scholars, however, question this assumption and – due to the inclusion of the setting in the Flemish court manuscript A-Wn Mus.Hs. 15941 – take the setting as a work by Champion. Possibly, Petreius thought it would be the same composition that was published by Ott/Formschneider one year earlier (RISM 1537[1]).

Editions DTB iii/2: 156–62 ℘ CMM 60: 112–16 (Champion, according to A-Wn; without being aware of the other concordant sources) ℘ Roberts 1965: 417–24 ℘ Josephson 1991: 124–33

Literature SW iii: 116 ℘ Picker 2000: 1–3 ℘ Kroyer 1903: LXXXIXf. ℘ Leichtentritt 1908: 289 ℘ Roberts 1965: 82f. ℘ Griesheimer 1990, i: 330 (corresponds with *Deus in adiutorium* (M 32)) ℘ Josephson 1991: 121 n. 24 ℘ Teramoto/Brinzing: 28 n. 14 ℘ Schreurs 2000: 696 (Champion) ℘ MGG[2], P xv: 581 (Champion/Josquin) ℘ Macey 2009b: 458f.

Deus qui sedes => cf. P 78

2.p. *Quia tu solus* – **3.p.** *Tibi enim derelictus* – **4.p.** *Gloria Patri*

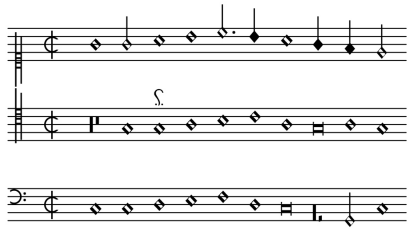
*M 33 attr. ‖ *Dies est laetitiae*

4vv: [D, A, T, B]

Genre Cantio

Text AH 1: 194 ℘ Leisentritt 1567, fols. 45[v]–46[v] ℘ EdK 1.3: Eg17 ℘ Bäumker i: no. 43 ℘ Chevalier: no. 4610 ℘ Wackernagel i: no. 332 ℘ Wackernagel ii: no. 689–95 ℘ Zahn: no. 7869

Chant A-Wn Cod. 4494, fol. 64[v]



Sources
- ❖ **D-As 2° Cod. 142a**, fols. 23[v]–24[r], anon., in T: *Dies est letitie* | *Der tag der ist so freidreich allen creaturen*
- ❖ D-As 2° Cod. 142a, fol. 25[r], anon., D only
- ❖ D-Rp C 120, [no. 58], pp. 224f., anon., above T the canonic inscription *füga in Diatessaronn* [*sic*]

Music C.f. set as canon between T and Ct (4↑).

Comments The motet was attributed to Senfl by Birkendorf with some credibility on the basis of an examination of the two sources.

Facsimile Birkendorf 1994, ii: 69, plate 49

Edition Jonas 1983, i: 71f. (3vv only, without canon)

Literature Janota 1968: 95–8 ❧ Jonas 1983, ii: 39 ❧ Birkendorf 1994, i: 72 and 238f.; iii: 94

Discubuit Jesus => cf. P 96

2.p. *Et accepto pane gratias* – **3.p.** *Dicens hoc est corpus meum* – **4.p.** *Fecit Asuerus*
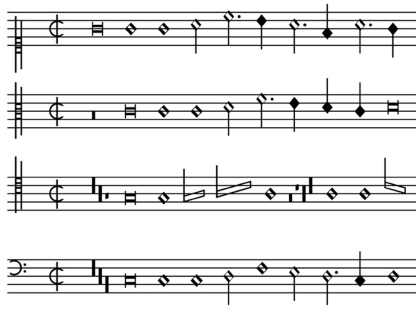
M 34 || *Dum steteritis ante reges*

4vv: D, A, T, B

Genre Antiphon

Text CAO 2470 ❧ Matt. 10:18–19

Chant AA 80$^{r–v}$ ❧ AP, fol. 249^{r} (differing)



mensural sign in D originally missing

Sources
- ❖ D-Dl Mus. 1/D/2, no. 2, fol. 2$^{r–v}$ (= pp. 3f.) (D), fol. 2$^{r–v}$ (= pp. 61f.) (A), fol. 2$^{r–v}$ (= pp. 123f.) (T), fol. 2$^{r–v}$ (= pp. 173f.) (B), *Antiphona IIII uocum, Lud: Senf:*
- ❖ D-Dl Mus. Grimma 14, p. 7, no. 9, *Ludouicus Senffl:*
- ❖ **D-LEu Thomaskirche 49/50**, [no. 178], fol. 219^{r} (D), fol. 232^{v} (A), fol. 199^{r} (T), fol. 219^{v} (B), anon.

Music C.f. in T.

Comments D-Dl Mus. 1/D/2 is identical with Mus.-mss. B 1272 in Eitner/Kade 1890: 62f.

Edition Griesheimer 1990, iii: 63f.

Literature Youens 1978: 734

M 35 || *Ecce concipies et paries filium*

2.p. *Hic erit* [*magnus*]

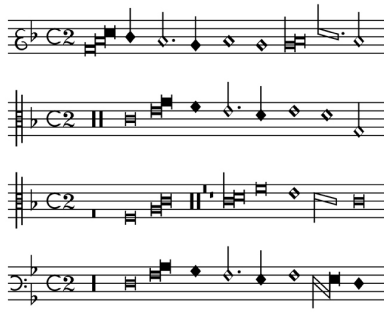
4vv: [D, A, T, B]

Genre Antiphon
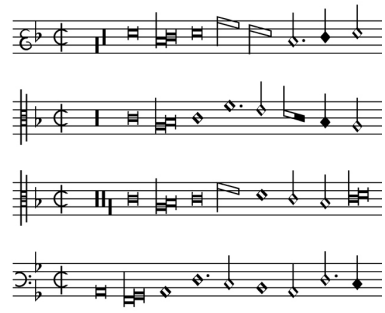
Text CAO 2499 (Schwemer mentions CAO 6579 without regarding the text of the 2.p.) ❧ Luke 1:31–34 ❧ BF 1516, Pars hyemalis, fol. 69$^{r–v}$

Chant Stuchs 1509, fol. 121^{v} ⁘ Montanus & Neuber [1548] no. 94

1.p. *Ecce concipies et paries filium*



2.p. *Hic erit* [*magnus*]



Sources ❖ **D-Rp C 120**, [no. 46], pp. 192–5, *L : Senfel :*
❖ D-Z 81/2, [no. 55], no. 53, [fol. 57$^{r–v}$] (D), [fol. 53$^{r–v}$] (T), [fols. 56^{v}–57^{r}] (B), *L S*

Music C.f. in T.

Edition Griesheimer 1990, iii: 65–8 (1.p. only)

Literature Griesheimer 1990, i: 284–7 (erroneously mentions D-Mbs Mus.ms. 39 as a concordance) ⁘ Birkendorf 1994, i: 230f.; iii: 88 ⁘ Schwemer 1998, ii: 48f. ⁘ Tröster 2013: 171f.

misattr. ‖ *Ecce Dominus veniet* (probably by J. Gosse)

5vv: D, Ct, T, Q, B; 6vv: D, Ct, T, Q, B, 6; 7vv: D, Ct, T, Q, B, 6, 7

Genre Antiphon

Text CAO 2509 ⁘ Zech. 14:5–6; D, Ct, B, Q paraphrasing Isa. 40:10

Chant AA 1^{v} ⁘ AP 3^{r} ⁘ A-Gu MS 1: 9^{r}, 13^{v}–14^{r}, 15^{r} ⁘ LU 324 (differing)

Sources D-B Mus. ms. 40329 ⁘ D-B Sammlung Bohn Mus. ms. 10 ⁘ D-B Sammlung Bohn Mus. ms. 11 ⁘ D-B Sammlung Bohn Mus. ms. 14 ⁘ D-Dl Glashütte 5 ⁘ D-Dl Grimma 53 ⁘ D-Dl Grimma 59a ⁘ D-EIa s.s. (with ascription to Senfl) ⁘ D-Lr Mus. ant. pract. K.N. 150 ⁘ D-LÜh Mus. A 203 ⁘ D-Rp A.R. 930–939 ⁘ D-Rp A.R. 940–941 ⁘ D-Rp B 211–215 ⁘ D-Z 11 (according to Griesheimer 1990, iii: 371) ⁘ D-Z 74/1, no. 6 ⁘ D-Z 100/5 ⁘ PL-WRu MS Brieger Musikaliensammlung K. 54
RISM 1537^{1} ⁘ RISM 1539^{5} ⁘ RISM 1559^{1}
Sources of the same setting with an additional sexta vox:
DK-Kk MS Gamle Kongelige Samling 1872, 4° ⁘ DK-Kk MS Gamle Kongelige Samling 1873, 4°
Sources of the same setting with an additional sexta and septima vox:
S-Sk Holm. S 229
Keyboard tablatures:
D-B Sammlung Bohn Mus. ms. 6 (twice)
Brown 1583^{6}
Possible reference:
An anon. 5vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 51^{v} (= RISM 1537^{1}).

Comments The only ascription to Senfl in D-EIa s.s. and the fact that Gosse probably worked in France and also that Moderne published three other works by Gosse may give the Moderne print some credibility. Due to the source situation, the bibliographical evidence as well as the prevailing scholarly opinion, the composition may be taken as a work by Gosse.

Editions Griesheimer 1990, iii: 69–73 ✠ Sherr 1999

Literature Brennecke 1953: 45, 53 ✠ Mohr 1955: 12 (possibly Senfl) ✠ Osthoff 1962–5: 21, 290 ✠ Pogue 1965: 150 ✠ Pogue 1969: 150 (catalogues the motet as 'Nolite timere', following the index rather than the incipit of the motet) ✠ Kirsch 1976: 275 (Senfl) ✠ NG xvii: 135 (Senfl) ✠ NG vii: 560 (Gosse) ✠ NG ix: 734 (uncertain) ✠ Glahn 1986: 45 ✠ KBM 14/1: 108 (conflicting attributions) ✠ MGG v: 538f. (Gosse) ✠ Griesheimer 1990, i: 70–83 ✠ Gustavson 1998, ii: 447f., 454 (Gosse) ✠ NG² x: 186 (Gosse) ✠ NG² xiii: 254 (Gosse) ✠ Sherr 2002: 38–40 ✠ MGG², P vii: 1367 (Gosse) ✠ MGG², P ix: 1235 (Gosse) ✠ MGG², P xv: 581 (Gosse)
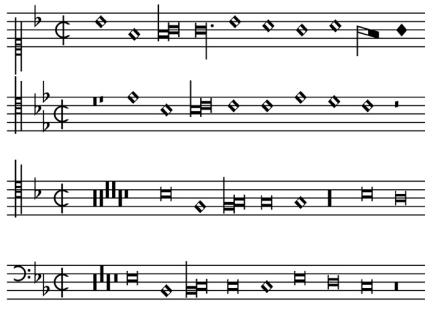
M 36 ‖ *Ecce Maria genuit nobis salvatorem* (i)

4vv: [D, Ct, T, B]

Genre Antiphon

Text CAO 2523 ✠ based on John 1:29

Chant AA 15^{r} ✠ AP 21^{v} ✠ Stuchs 1509, fols. 121^{v}–122^{r} ✠ Leisentritt 1567, fol. 51$^{r–v}$ ✠ AR 295f. (differing) ✠ LU 444



Source ❖ D-Rp C 120, [no. 25], pp. 88–91, *Ludouic*[*us*] *Semfl*

Related M 37

Edition Griesheimer 1990, iii: 77–82

Literature Griesheimer 1990, i: 149–81 ✠ Birkendorf 1994, i: 220; iii: 75 ✠ Gasch 2011b

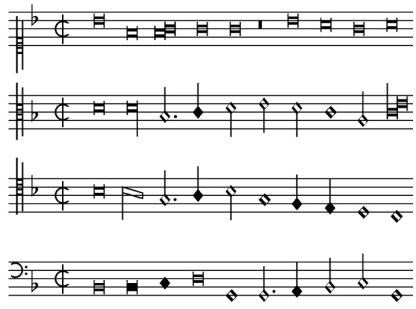
M 37 ‖ *Ecce Maria genuit nobis salvatorem* (ii)

4vv: D, A, T, B

Genre Antiphon

Text See above, M 36.

Chant See above, M 36.



Sources ❖ D-Dl Mus. Grimma 51, no. 5, *Ludowicus Senffl*
❖ **D-LEu Thomaskirche 49/50**, [no. 233], fol. 300^{v} (D), fol. 330^{v} (A), fol. 285$^{r–v}$ (T), fol. 308$^{r–v}$ (B), anon.
❖ RISM 1575^{2} (D-Mbs), no. 2, *Ludouicus Senffl.*
Keyboard tablature:
❖ Brown 1583$_{2}$, no. 33, pp. 41–3, anon., nGk-tab., 4vv

Music C.f. in D and T.

Related M 36

Editions Griesheimer 1990, iii: 74–6
Tablature: Ammerbach/Jacobs 1984: 230–2

Literature Youens 1978: 787 ✂ Motnik 2013: 440f.

M 38 ‖ *Ecce quam bonum*

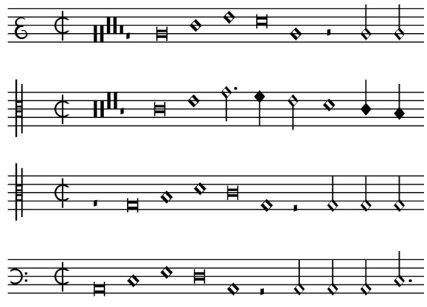
2.p. *Quoniam illic mandavit Dominus*
4vv: D, Ct, T, B

Genre Psalm setting

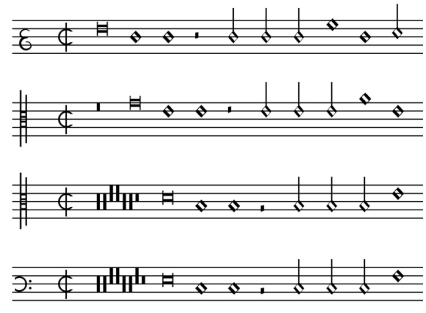
Text Ps. 132:1–3

Chant Passages paraphrase psalm tone viii

1.p. *Ecce quam bonum*



2.p. *Quoniam illic mandavit Dominus*



Sources

- ❖ D-GOl Chart. A 98, fols. 140^{v}–147^{r}, anon.
- ❖ D-Kl MS 4° Mus. 24, [no. 74], fols. 74^{r}–75^{v} (D), fols. 79^{r}–80^{v} (A), fols. 80^{v}–82^{r} (T), fols. 73^{v}–74^{v} (B), *LS*
- ❖ **D-Mbs Mus.ms. 10**, [no. 8], fols. 109^{v}–126^{r}, *Lud: Sennfl.*
- ❖ H-Bn Ms. mus. Bártfa 2, part i, [no. 259], no. 9, fols. 7^{v}–9^{r} (A), fols. 5^{v}–7^{r} (T), fols. 8^{r}–9^{r} (B), anon.
- ❖ RISM 1537^{1} (A-Wn), no. 39, *Lud.Senfl* (index T)

Theoret.:

- ❖ discantus soggetto of 'Gloria patri' cited in L. Zacconi, *Prattica di musica* (1592), Vol. i, Lib. iii, Cap. LXXVIII, fol. 194^{r} (*recte*: fol. 188^{r}) (= mm. 205–7)

(Possible) references:

- ❖ letter by L. Wagenrieder to Albrecht, Duke of Prussia (9 February 1536); sent to Königsberg around 1533
- ❖ D-HEu Cod. Pal. germ. 318, fol. 52^{r}, *Ecce quam bonum LSenfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 98^{v}, *Ecce quam bonum 4 ist ingrossiert L. Senfl*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*
- ❖ J. Mathesius, *Historien | Von des Ehrwirdigen in Gott Seligen thewren Manns Gottes | Doctoris Martini Luthers | anfang | lehr | leben | vnd sterben* (Nuremberg: Ulrich Neuber, 1566), fol. 106^{v}: *Mein gut freund Senfli, der mir durch den Pfarrner* [*sic*] *zu Bruck vil lieblicher Psalm zugeschicket / wilfaret mit freuden Doctor Luthern / vnnd schickt jm die schöne muteten / das Non Moriar, vnnd Respons / in pace in idipsum, daran / vnd an seinem künstlichen / Ecce quàm bonum, welch er dem Reichstag / als der Keyser ankam / zur vermanung ließ außgehen / hat mich vnnd meine mitsinger / neben seinem Nunc dimittis, offtmals von hertzen erfrewet. Schöne Moteten oder weyse melodeyen / die jre seele / leben vnd guten text haben / sind aller ehren werd / als köstliche gaben Gottes.*

An anon. setting is mentioned in V-CVbav Cod. Pal. lat. 1939, fol. 43^{r}: *Vier partes. das erste: Ecce qua*[*m*] *bonu*[*m*] [...] *das vorletzte Patrem omnipotentem In 4 In permen gebunden*

Music Prolongation of the psalm by the implementation of a threefold repetition of the initial verse 'Ecce quam bonum est habitare in unum', using related but not identical musical material and referring to the ostinato model in Josquin's *Miserere mei, Deus*.

Comments The motet was possibly composed for, and performed at, the opening of the Imperial diet in Augsburg 1530. Although Bente sees the possibility for an earlier date of composition, neither the paper of D-Mbs Mus.ms. 10 nor its scribe supports this.

Related See above, Music.

Editions SW iii: 32–42 ℘ Moser 1928a: no. 4, pp. 14–21 (following RISM 1537^{1})

Literature Gerhardt 1949: 79 ℘ Dreyer 1958: 14f., 34, 38, 130–4, *passim* (model B3) ℘ Bente 1968: 315, 333 ℘ Glahn 1989/90 ℘ Griesheimer 1990, i: 45–7, 301–11 ℘ Gustavson 1998, ii: 454, 796 ℘ MGG^{2}, P xv: 571 ℘ Gilbert 2007: 344 ℘ Röder 2007: 244 ℘ Lodes 2010b ℘ Fuhrmann 2012: 324–31 ℘ Gasch 2012: 408, 430f. ℘ Grassl 2013: 604, 607, 618 ℘ Horz 2013: 50, 71 ℘ Lodes 2013a: 235 ℘ Lodes 2013b: 378 ℘ Groote 2013: 44

Ego ipse consolabor vos => **cf. Mag 1**
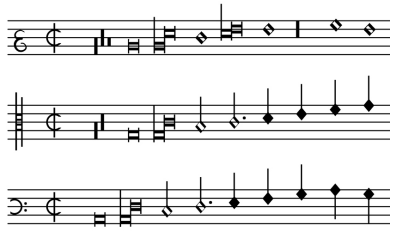
M 39 ‖ *Egregie Dei martyr Sebastiane*

4vv?: only D, T, B extant

Genre Antiphon

Text CAO 2614

Chant AA 52^{r} ✂ AP 96^{v}



Source ❖ D-Z 81/2, [no. 64], no. 61, [fols. 63^{r}–64^{r}] (D), [fols. 58^{v}–59^{r}] (T), [fols. 62^{v}–63^{r}] (B), *Lude: Senfl:* (D), *LS* (T)

Possible reference:

An anon. setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 32^{v}, *De S. Sebastiano. Comun. Egregie martir 4v.*

Music Sections of the c.f. to be found in all voice parts

Edition Griesheimer 1990, iii: 83–7
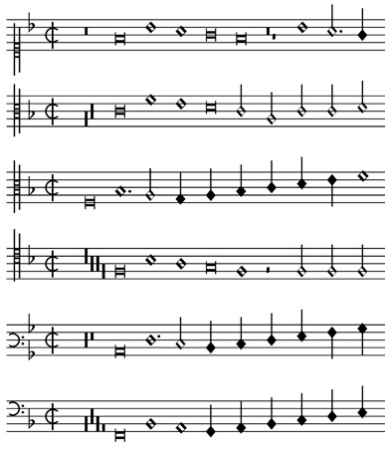
Literature Burn 2013: 532, 535f. ✂ Gasch 2013b: 506f.

*M 40 attr. ‖ *Enquam honesta*

6vv: D, A, V, T, 6, B

Genre Psalm paraphrase

Text By Ulrich Zwingli, modelled after Ps. 132:1–3



Sources ❖ **DK-Kk MS Gamle Kongelige Samling 1872, 4°**, [no. 110], fols. 92^{v}–93^{r} / 97^{v}–98^{r} (D), fols. 92^{v}–93^{r} / 101^{v}–102^{r} (A), fols. 92^{v}–93^{r} / 84^{v}–85^{r} (T), fols. 92^{v}–93^{r} / 99^{v}–100^{r} (B), fols. 92^{v}–93^{r} / 99^{v}–100^{r} (V), fols. 92^{v}–93^{r} / 41^{v}–42^{r} (VI), anon.
❖ DK-Kk MS Gamle Kongelige Samling 1873, 4°, [no. 49], fol. 58^{r} (D), fol. 26^{r} (T), fol. 30^{v} (B), fols. 63^{v}–64^{r} (Q), fols. 1^{v}–2^{r} (VI), anon.

Comments Although there is no documentary evidence, Glahn 1989/90 as well as Kongsted 2007 assume that the setting belongs to the group of compositions Senfl sent to Albrecht, Duke of Prussia. From there it was possibly transferred by Georg Hayd (the scribe of both manuscripts) to the court of Christian III, king of Denmark. Kongsted 2007 also assumes the piece composed in the '1540s' (Kongsted 2007: XXXVIII).

Editions Glahn 1986: 140–6 ℘ Kongsted 2007b: 1–8 (with differing text)

Literature Glahn 1989/90 ℘ Kongsted 2007b: XXXVIII, 137

misattr. ‖ *Felix Anna quaedam matrona legitima* (probably by C. Festa)

4vv: [D, Ct, T, B]

Genre Antiphon

Text AH 25: no. 18

Chant C.f. unknown; same c.f. was used by Pierre de La Rue in his *Missa Felix Anna* (D-Ju MS 7)

Sources D-Rp C 120 (with ascription to Senfl) ℘ I-BGc MS 1209 D ℘ I-Pc A 17 ℘ V-CVbav Cod. Vat. lat. 11953, fol. 5^{r} (incomplete)
RISM [1521]^{4}

Comments Similar to a few other settings which were erroneously attributed to Senfl, the current composition is also transmitted in Italian manuscripts. The setting is generally accepted as Festa's composition.

Facsimile D-Rp C 120, pp. 92f. in Birkendorf 1994, ii: 63, plate 43

Editions CMM 25/5: 63–5 ℘ Festa/Dagnino 1936: 29–31 (following I-BGc MS 1209 D)

Literature Birkendorf 1994, i: 220; iii: 75f. ℘ NG vi: 503 (Festa) ℘ NG^{2} viii: 729 (Festa) ℘ MGG^{2}, P vi: 1073 (Festa) ℘ MGG^{2}, P xv: 581 (Festa)

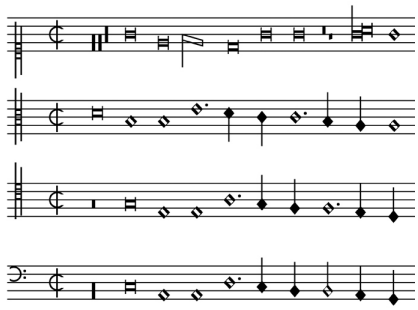
M 41 ‖ *Festum nunc celebre*

4vv: D, A, T, B

Genre Hymn

Text Possibly by Hrabanus Maurus ℘ CAO 8303 ℘ BF 1516, Pars hyemalis, fol. 221^{v} ℘ AH 50: no. 143 ℘ Bäumker i: no. 192 ℘ Chevalier: no. 6264 ℘ Wackernagel i: no. 135

Chant Hymni [*c.*1535], sig. [F vi^{r}–F vii^{r}] ℘ Lossius 1553: 137 ℘ Bäumker i: no. 331 ℘ Stäblein no. 512 (differing) ℘ hypothetical chant reconstruction in Leong 2008: 318



Sources ❖ **D-LEu Thomaskirche 49/50**, [no. 48], fols. 78^{r}–80^{r} (D), fols. 77^{r}–79^{r} (A), fols. 67^{v}–69^{v} (T), fols. 80^{r}–81^{v} (B), *L. S.*

❖ D-Z 81/2, [no. 50], no. 48, [fols. 50^{r}–52^{r}] (D), [fols. 47^{r}–48^{v}] (T), [fols. 49^{v}–51^{v}] (B), *LS* (D)

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 99^{r}, *Himn*[*us*]. *festum nunc celebre. 4 L. senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 105^{v}, *himn*[*us*] *Festum nunc celebre 4 vocum L Senfl 148*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 40^{v}, *Festum nunc celebre. 4. vocu*[*m*].

❖ V-CVbav Cod. Pal. lat. 1939, fol. 44^{v}, *Festu*[*m*] *nunc celebre. 4 vocu*[*m*].

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 72^{v}.

Comments Only stanzas 1, 2, 4, and 6 set to music.

Music C.f. assigned to each voice part consecutively from high to low for the duration of the stanza.

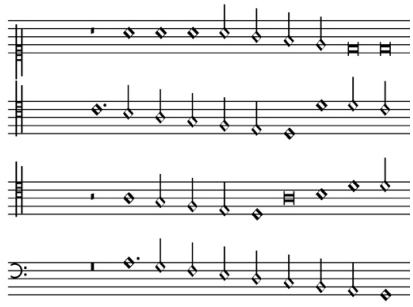
Related P 90c ⁘ M 92

Literature Youens 1978: 634 ⁘ Gasch 2011b

M 42 ‖ Fragment (textless piece)

4vv: D, Ct, T, B

Genre motet?



Source ❖ D-HRD Fü MS 9820, [fols. 132^{v}–133^{v}], *fragmenta Senfl*

Music Ending of a piece with a motet-like structure.

Literature Fallows 2009b: 225

M 43 ‖ *Gaude Dei Genitrix*
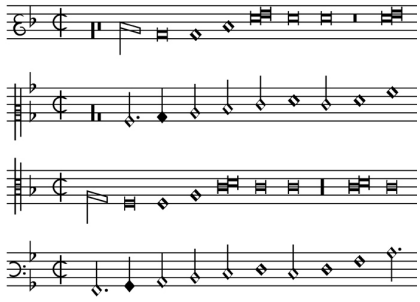
2.p. *Virgo tu sola*
4vv: D, Ct, T, B

Genre Antiphon

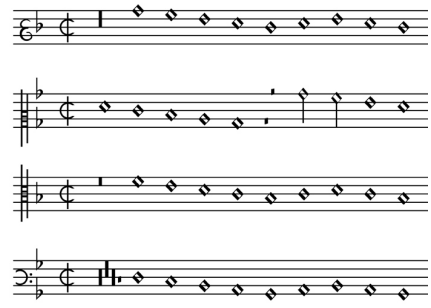
Text CAO 2920 ✁ Chevalier: no. 6757

Chant PL-WRk MS 58, fol. 132^{v} without the closing line ✁ AP 14^{r}

1.p. *Gaude Dei genitrix*



2.p. *Virgo tu sola*



Source ❖ D-Mbs Mus.ms. 12, [no. 7], fols. 102^{v}–111^{r}, *Lud: S.*

Music Quasi-canon between T and D at the beginning.

Edition SW xi: 59–64

Literature Schmidt-Beste 2012b: 295–7

Gaude Maria virgo => cf. P 102

2.p. *Dum virgo Deum* — **3.p.** *Gabrielem archangelum credimus* — **4.p.** *Erubescat Judaeus* — **5.p.** *Dum virgo Deum*

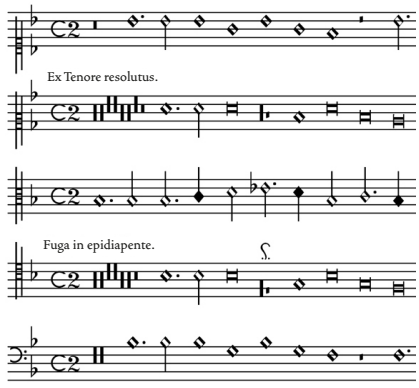
M 44 ‖ *Genuit puerpera regem*

5vv: D, Q, A, T, B

Genre Antiphon

Text CAO 2938

Chant AA 9^{v} ✁ AP 14^{r} ✁ LU 396 (differing)



Sources
- ❖ D-B Sammlung Bohn Ms. mus. 14, [no. 81], fols. 93^{r}–94^{r} (D), fols. 97^{r}–98^{r} (A), fol. 92$^{r–v}$ (T), fols. 94^{r}–95^{r} (B), fol. 73^{v} (V), *Ludouicus Senfl: à 5. Fuga in Epidiapente*
- ❖ D-Rp A.R. 853–854, no. 35, fols. 75^{v}–77^{r} (D), fols. 79^{v}–81^{r} (A), fol. 73$^{r–v}$ (T), fols. 69^{v}–70^{v} (B), fol. 75$^{r–v}$ (Q), *Ludouicus Senfel. Quinq*[*ue*] *Voc. Fuga in Epidiapente.*
- ❖ H-Bn Ms. mus. Bártfa 23, [no. 1960], no. 99, anon.
- ❖ **RISM 1564**^{4} (GB-Lbl), no. 50, *Ludo. Senflius.* (index T), in T: *Fuga in epidiapente.*, in T2: *Ex Tenore resolutus.*

Music Canon between T and V (5↑).

Edition Griesheimer 1990, iii: 88–93

M 45 ‖ *Haec est dies quam fecit Dominus*

2.p. *Hodie Deus homo factus* — **3.p.** *Id quod fuit permansit* — **4.p.** *Hodie Deus homo factus* — **5.p.** *Id quod non erat assumpsit* — **6.p.** *Hodie Deus homo factus* — **7.p.** *Ergo exordium nostrae redemptionis* — **8.p.** *Gloria in excelsis gloria tibi Domine*

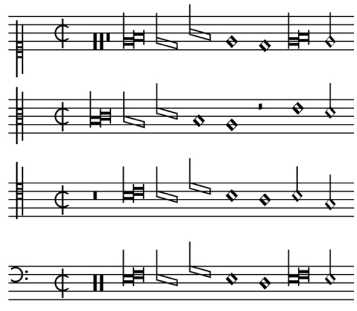
4–6vv: D1, D2, Ct, T1, T2, B

Genre Antiphon

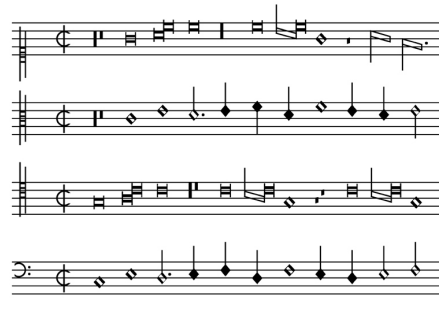
Text CAO 2997 ✂ cf. also Bäumker i: no. 41f.

Chant AP, fol. 116^{v}f.

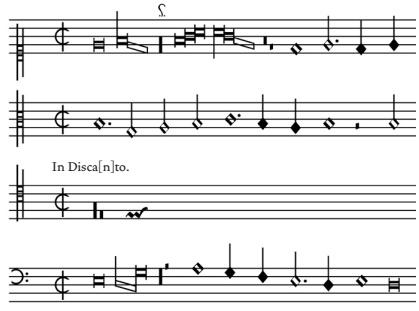
1.p. *Haec est dies quam fecit Dominus*



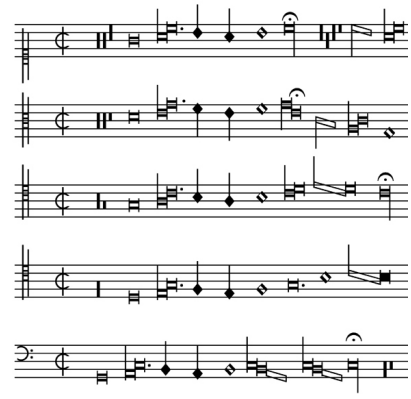
2.p. *Hodie Deus homo factus*
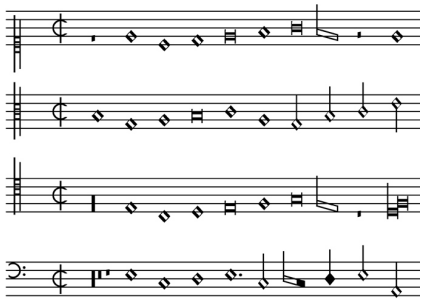


3.p. *Id quod fuit permansit*



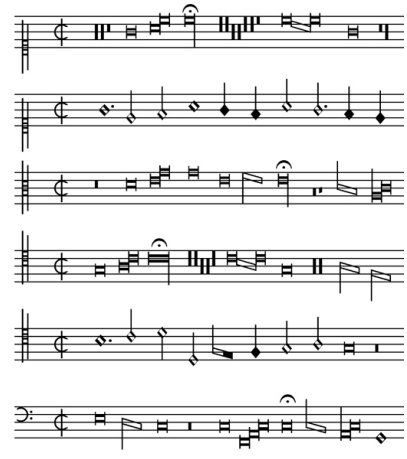
4.p. *Hodie Deus homo factus*
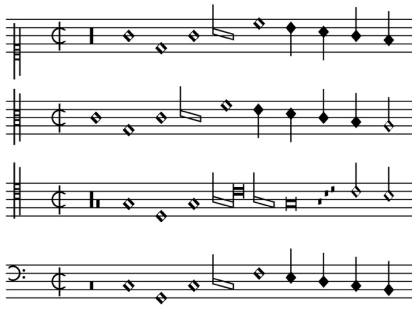


5.p. *Id quod non erat assumpsit*



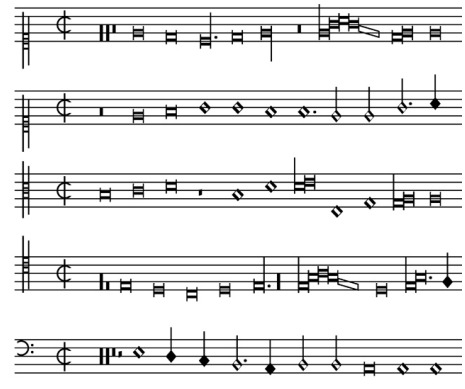
6.p. *Hodie Deus homo factus*



7.p. *Ergo exordium nostrae redemptionis*



8.p. *Gloria in excelsis, gloria tibi, Domine*



Sources
- ❖ AUS-Mml LHD241, no. 6, pp. 16–19, *Ludouious* [*sic*] *Senfel. 4 Vocum*, 1.–3.p. only
- ❖ D-Dl Mus. Glashütte 5, no. 34, pp. 50–2 (D), pp. 53–6 (A), anon., *Prosa in festo Annunciationis Mariae virginis*
- ❖ **D-Mbs Mus.ms. 10**, [no. 14], fols. 197^{v}–214^{r}, *Lud.Sennfl.*, heading: *Antiphona de huma*[*n*]*itate Chri*[*sti*]*: et laude. B. Marie virginis*
- ❖ D-Rp A.R. 887–890, [no. 26], D, Ct, T, B, Q, 6 without foliation, D, T, Q, 6 incomplete, *Ludo. Senfel. Tenor ide*[*m*]*. A. 4.*; only Ct and B complete; other voice parts break off in the 7.p.
- ❖ D-Z 34/35, [no. 1], fols. 2^{r}–3^{r} (D2), fols. 2^{r}–6^{r} (A), fols. 3^{r}–5^{v} (T), fols. 2^{r}–5^{v} (B), fol. 1$^{r–v}$ (V), anon.; in A second half of 1.p. and beginning of 2.p. missing due to the loss of fol. 3
- ❖ D-Z 94/1, fols. 12^{r}–14^{v} (Media vox), fols. 13^{r}–14^{r} (T2 in Media vox), anon., heading: *In Festo Annuntiationis Marie Prosa*; in A missing
- ❖ RISM 1537^{1} (A-Wn), no. 7, *LVDO: .S.*

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 51^{r} (= RISM 1537^{1}), *Hec est dies .L. Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 83^{v}, *Hec est dies. quatuor. quinq*[*ue*]*. sex. uocu*[*m*] *L Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 106^{r}, *4.5.6.Hec est dies. Sennfl 54*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Haec est dies 5. vocu*[*m*] *N. 54. d*[*a*]*s letzte quinq*[*u*]*e vocu*[*m*]*.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Hæc est dies 5. vocu*[*m*] *N^{o}. 54. das letzte Quinq*[*u*]*e vocu*[*m*]*.*

Music In 3.p. canon between D and T (8); 4.p. and 6.p. designed as insertions by the composer.

Comments D-Rp A.R. 887–890 seems to be copied from the print.

Edition SW xi: 111–21

Literature Griesheimer 1990, i: 24f., 140, 147 ✎ Gustavson 1998, ii: 431

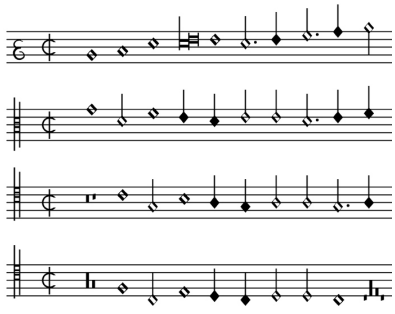
M 46 ‖ *Hic accipiet* [*benedictionem*]

4vv: [D, Ct, T, B]

Genre Antiphon

Text CAO 3047 ✎ Ps. 23:5

Chant AP 264^{v} ✎ LU 1827f., 1846



Source
- ❖ D-Rp C 120, [no. 40], pp. 176f., *L : Senfel 4or*, text incipit in all voice parts

Music C.f. in T

Edition Griesheimer 1990, iii: 94–7

Literature Birkendorf 1994, i: 226f.; iii: 85 ✎ Gasch 2011b ✎ Burn 2013: 532 n. 24

misattr. ‖ *Hodie in Jordane baptizato Domino* (probably by Maistre Jhan)

2.p. *Descendit Spiritus Sanctus*
6vv: D, Ct, T, V, B, 6

Genre Responsory

Text CAO 6849 ⁘ based on Luke 3:21–2 ⁘ BF 1516, Pars hyemalis, fol. 115^{v}

Chant AP 23^{r} ⁘ Montanus & Neuber [1548], no. 19

Sources CZ-HKm MS II A 29 (with attribution to Senfl) ⁘ D-Dl Mus. Löbau 14 ⁘ D-Sl Mus. fol. I 25 (with attribution to Senfl) ⁘ DK-Kk MS Gamle Kongelige Samling 1872, 4° ⁘ V-CVbav G XII.4 ⁘ S-Sk Holm. S 229/S-Skma Tyska Kyrhans Samling 45
RISM 1537^{1} (with attribution to Senfl) ⁘ RISM 1549^{3} ⁘ RISM 1555^{12}
References:
A 6vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 51^{r} (= RISM 1537^{1}) (*M. Jan. De. Farar*); fol. 57^{r} (*Maister Jan:*); fol. 63^{r} (*M. Jan*); fol. 66^{v} (*M Jan.*).

Comments The first seven breves of the 2.p. in D-Sl Mus. fol. I 25 differ significantly from RISM 1537^{1}.
Lincoln 1993: 722, erroneously gives Gombert as the composer of the piece. Ascribed to M. Jhan in MGG^{2}, P xv (Lodes).

Edition Griesheimer 1990, iii: 98–108

Literature Griesheimer 1990, i: 29f., 61f. ⁘ Lincoln 1993: 722 ⁘ Gustavson 1998, i: 204 n. 74; ii: 431f., 729 ⁘ Schwemer 1998, i: 151, 153f. ⁘ MGG^{2}, P xv: 581 (M. Jhan)

Homo quidam fecit coenam (**i**) => cf. P 97

2.p. *Quia parata sunt* — **3.p.** *Venite comedite*

Homo quidam fecit coenam (**ii**) => cf. P 98

2.p. *Quia parata sunt* — **3.p.** *Venite comedite*

Homo quidam fecit coenam (**iii**) => cf. P 99

2.p. *Quia parata sunt* — **3.p.** *Venite comedite*

Illuminare Jerusalem => cf. P 77

2.p. *Et gloria Domini* — **3.p.** *Et ambulabunt gentes*

misattr. ‖ *In Domino confido* (by Jacquet of Mantua)

2.p. *Dominus in templo*
4vv: D, A, T, B

Genre Psalm setting

Text Ps. 11:2–8

Sources I-CFm LIX ⁘ E-TZ 8
RISM 1542^{6} (with attribution to Senfl) ⁘ RISM 1554^{13} ⁘ RISM J 9 ⁘ RISM J 10 ⁘ RISM J 11

Possible reference:
An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 41^{v} (assumed by Lambrecht to be by J. de Mantua).

Comments The attribution to Senfl in RISM 1542^{6} is singular. The inclusion of the motet in the three single prints, on the other hand, speaks for a general contemporary assumption of Jacquet's authorship.

Editions SW iii: 103–11 ✁ CMM 54/4: 63–73

Literature Dreyer 1958: 89 ✁ Teramoto 1983: 189 ✁ Griesheimer 1990, i: 54 ✁ Brinzing 1993: 100–5

M 47 ‖ *In exitu Israel de Aegypto* (i)
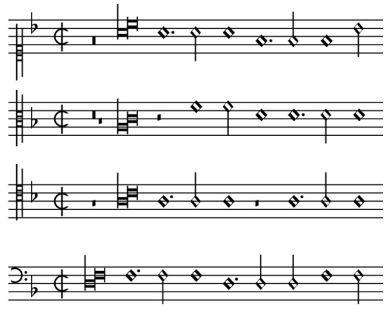
2.p. *Mare vidit, et fugit*– **3.p.** *A facie Domini* – **4.p.** *Non nobis, Domine* – **5.p.** *Deus autem noster* – **6.p.** *Simulacra gentium* – **7.p.** *Aures habent* – **8.p.** *Domus Israel speravit* – **9.p.** *Qui timent Dominum* – **10.p.** *Sed nos qui vivimus* – **11.p.** *Sicut erat in principio*
4vv: D, A, T, B

Genre Psalm setting

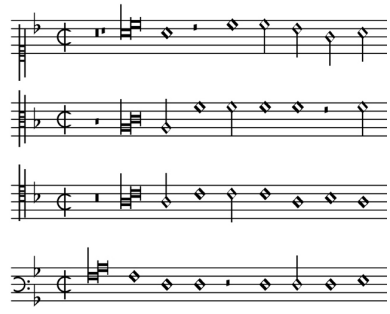
Text Ps. 113

Chant H. Glarean, *Dodekachordon* (1547), Lib. I, p. 42 ✁ Lossius 1579: 349 ✁ AR 47 ✁ LU 254 (tonus peregrinus)
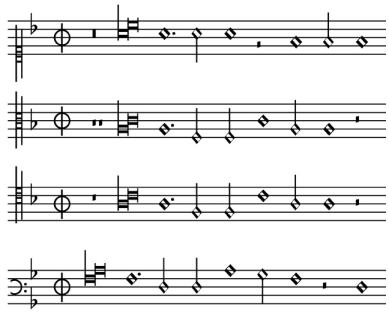
1.p. *In exitu Israel de Aegypto*



2.p. *Mare vidit, et fugit*
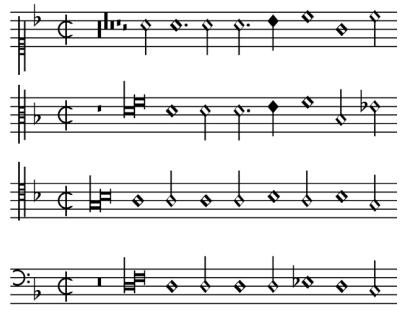


3.p. *A facie Domini*



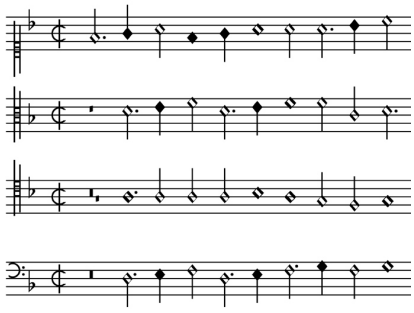
D: additional mensural sign ¢ deleted.

4.p. *Non nobis, Domine*
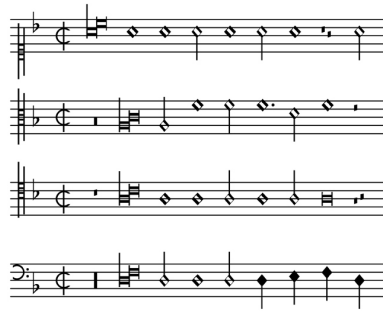


D: missing mensural sign added.

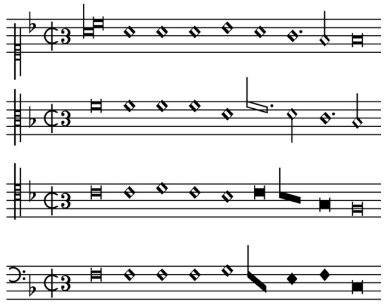
5.p. *Deus autem noster*
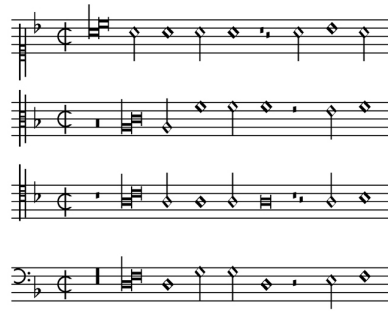


6.p. *Simulacra gentium*
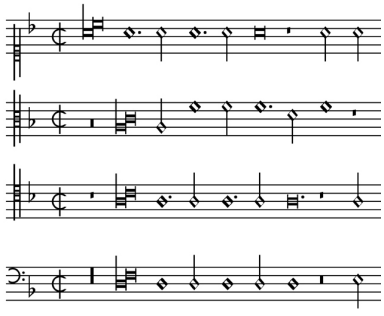


7.p. *Aures habent*
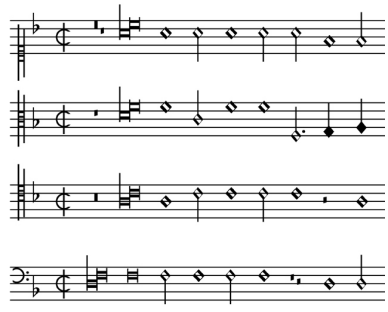


8.p. *Domus Israel speravit*
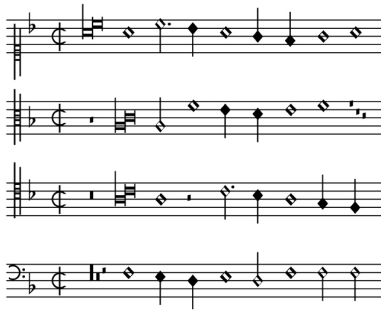


9.p. *Qui timent Dominum*



10.p. *Sed nos qui vivimus*



11.p. *Sicut erat in principio*



Sources
- ❖ D-Dl Mus. Glashütte 5, no. 72, anon.
- ❖ D-EIa s.s., fols. 329^{v}–335^{r}, *Ludouicus Senflius*
- ❖ D-DEl Georg Hs. 130–133.8°, [no. 28], fols. 32^{r}–34^{v} (D), fols. 37^{r}–39^{v} (A), fols. 37^{r}–39^{v} (T), fols. 34^{r}–36^{v} (B), anon.
- ❖ D-ROu Mus. Saec. XVI-49/4, *Psalmi vespertini, no. 8, Tempore pascalis*, anon.
- ❖ D-Z 41/74, anon.
- ❖ **RISM 1539**[14] (D-Mbs), [no. 34], sig. hij^{v}–[hiiij]^{v} (D), sig. kk^{r}–kkiij^{r} (A), sig. Hij^{v}–Hiiij^{r} (T), sig. HHiij^{r}–[HHiiij]^{v} (B), *L. Senfel*

Possible references:

An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 7^{r}. The secunda pars of an anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 72^{v}.

Music *Alternatim* setting.

Related M 48

Comments Apart from D-Dl Glashütte 5 all concordant sources have been copied from the print (Rhau viii: 240).

Editions Rhau viii: 155–66 ✍ Griesheimer 1990, iii: 114–25 (without monophonic stanzas)

Literature Griesheimer 1990, i: 42f., 115 ✍ Lundberg 2011, 131–4. For information concerning the text cf. Jas 2008: 36–8

*M 48 attr. ‖ *In exitu Israel de Aegypto* (ii)

2.p. *Facta est Judaea* — **3.p.** *Mare vidit, et fugit* — **4.p.** *Montes exultaverunt* — **5.p.** *Quid est tibi, mare* — **6.p.** *Montes, exultastis* — **7.p.** *A facie Domini* — **8.p.** *Qui convertit petram* — **9.p.** *Non nobis, Domine* — **10.p.** *Super misericordia et veritate* — **11.p.** *Deus autem noster* — **12.p.** *Simulacra gentium* — **13.p.** *Os habent* — **14.p.** *Aures habent* — **15.p.** *Manus habent* — **16.p.** *Similes illis fiant* — **17.p.** *Domus Israel speravit* — **18.p.** *Domus Aron speravit* — **19.p.** *Qui timent Dominum* — **20.p.** *Dominus memor fuit* — **21.p.** *Benedixit domui Israel* — **22.p.** *Benedixit omnis qui timent* — **23.p.** *Adjiciat Dominus* — **24.p.** *Benedicti vos Domino* — **25.p.** *Caelum caeli Domino* – **26.p.** *Non mortui laudabunt te* — **27.p.** *Sed nos qui vivimus* — **28.p.** *Gloria Patri* — **29.p.** *Sicut erat in principio*
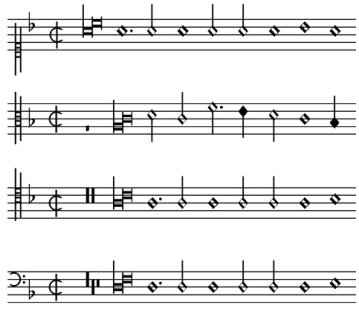
2–4vv: D, Ct, T, B

Genre Psalm setting
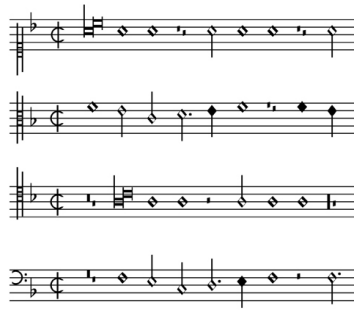
Text Ps. 113

Chant See above, M 47.
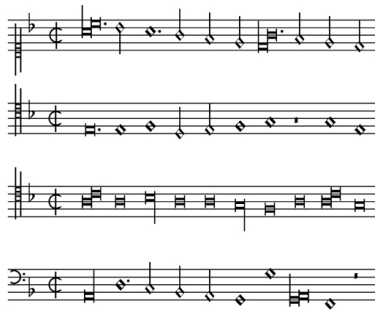
1.p. *In exitu Israel de Aegypto*
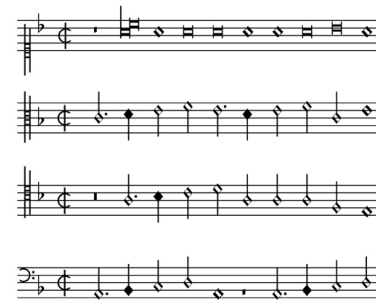


2.p. *Facta est Judaea*



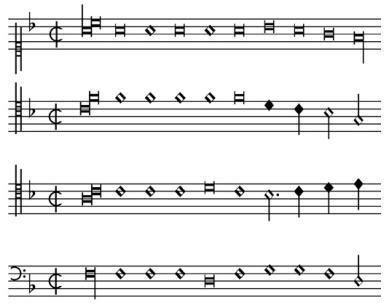
3.p. *Mare vidit, et fugit*
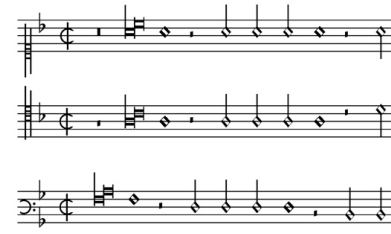


4.p. *Montes exultaverunt*
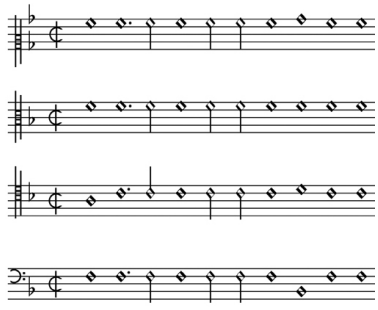


5.p. *Quid est tibi mare*
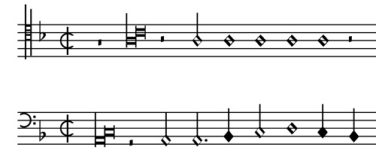


6.p. *Montes exultastis*
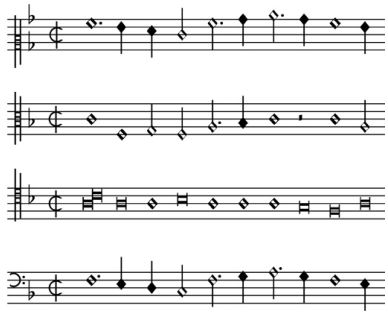


7.p. *A facie Domini*



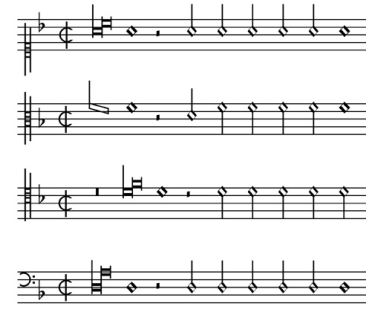
8.p. *Qui convertit petram*
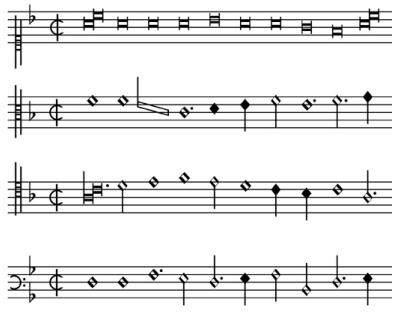


9.p. *Non nobis, Domine*
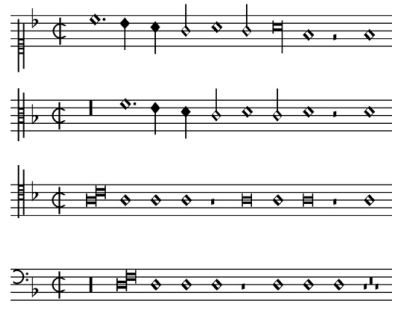


10.p. *Super misericordia et veritate*



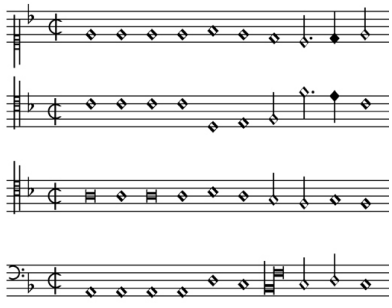
11.p. *Deus autem noster*



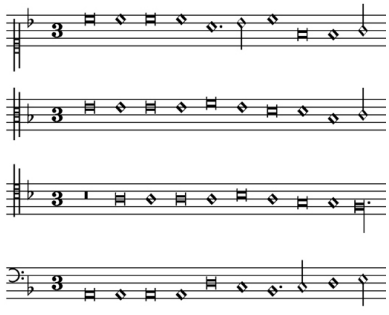
12.p. *Simulacra gentium*
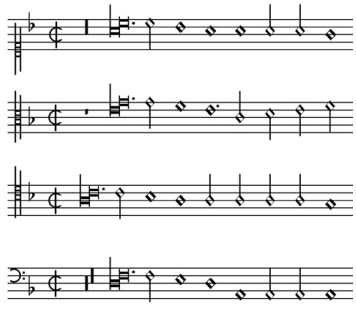


13.p. *Os habent*
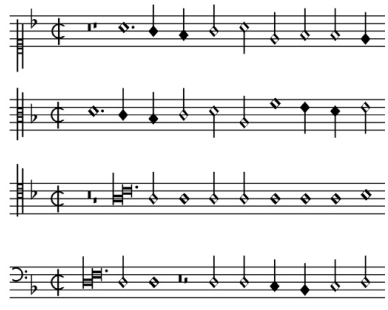


14.p. *Aures habent*
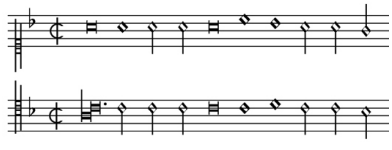


15.p. *Manus habent*



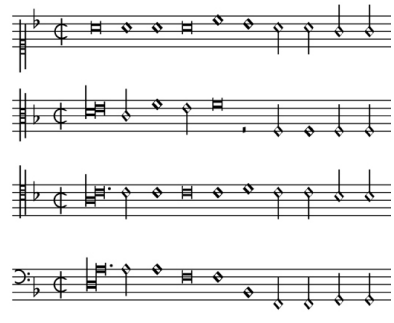
16.p. *Similes illis fiant*



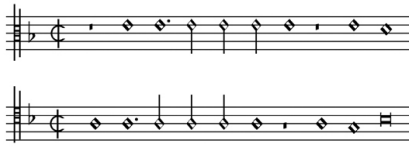
17.p. *Domus Israel speravit*
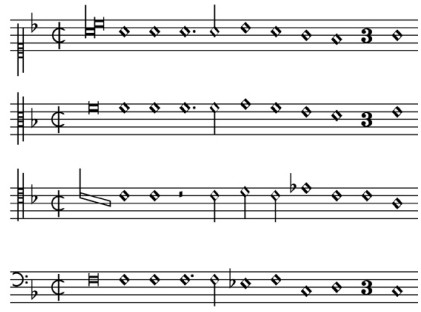


18.p. *Domus Aron speravit*
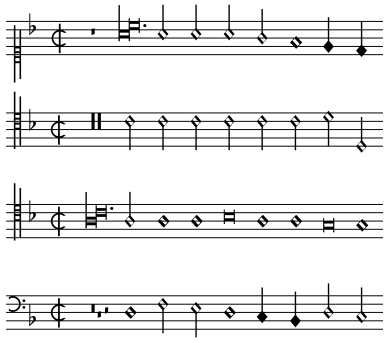


19.p. *Qui timent Dominum*
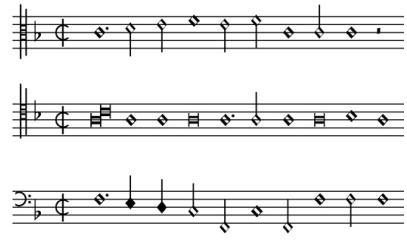


20.p. *Dominus memor fuit*



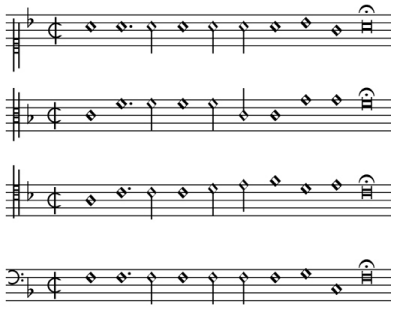
21.p. *Benedixit domui Israel*



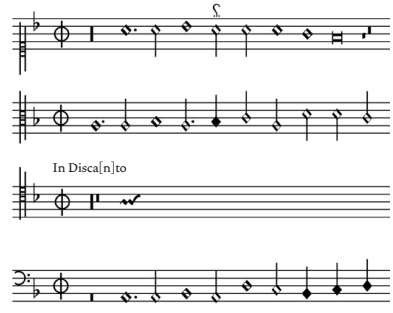
22.p. *Benedixit omnis qui timent*
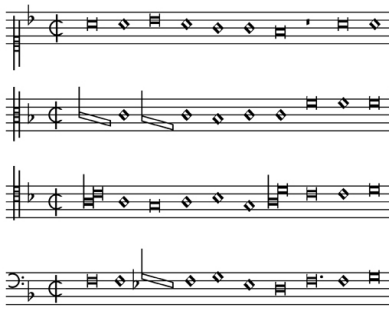


23.p. *Adjiciat Dominus*
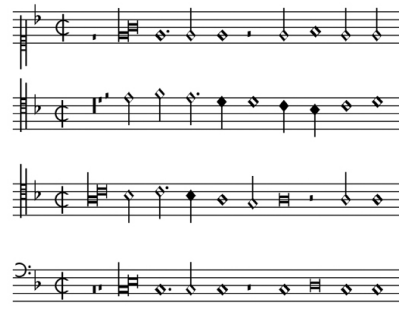


24.p. *Benedicti vos Domino*
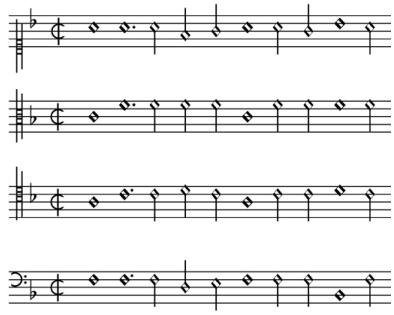


25.p. *Caelum caeli Domino*
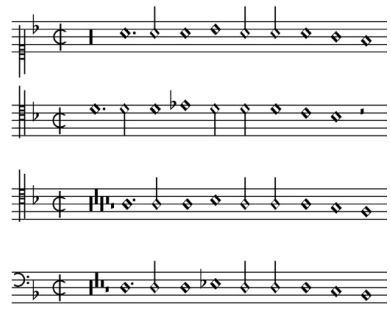


26.p. *Non mortui laudabunt te*
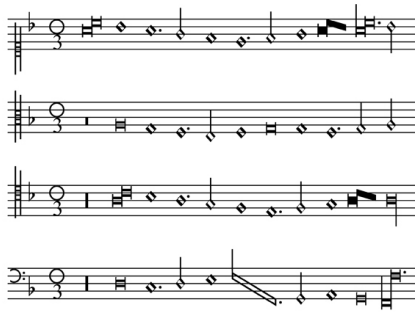


27.p. *Sed non qui vivimus*



28.p. *Gloria Patri*



29.p. *Sicut erat in principio*



Sources ❖ **D-Mbs Mus.ms. 13**, [no. 2], fols. 27^{v}–58^{r}, anon.

Possible references:

An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 7^{r}. An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 72^{v}.

Music Through-composed setting; c.f. either in D, T, or B; 24.p.: canon between D and T (8).

Related M 47

Comments The attribution of the setting to Senfl by Bente 1968: 183f. has no basis as there is neither an index nor a heading in D-Mbs Mus.ms. 13 that ascribes this motet to the composer. The assumption of Senfl's authorship was, however, accepted silently in KBM 5/1 and Griesheimer 1990, iii: 374.

Literature Bente 1968: 182–4 𝄢 Erbacher 1971: 105 (erroneous shelfmark D-Mbs Mus.ms. 90); verses 3, 19, 24 edited in example 48 (pp. 24–7) 𝄢 Schmid 2013: 378. For information concerning the text cf. Jas 2008: 36–8

In pace in idipsum => cf. P 85

2.p. *Dormiam et requiescam* — **3.p.** *Si dedero*

In principio erat verbum => cf. P 73b

2.p. *Gloria Patri*

misattr. ‖ *In te, Domine, speravi* (by L. Hellinck)

2.p. *Quoniam fortitudo mea et refugium meum es tu*
5vv: D, Q (= D2), Ct, T, B

Genre Psalm setting

Text Ps. 30

Sources B-Bc 27088 ⁂ B-LVu MS 163 ⁂ CZ-HKm MS II A 26 ⁂ CZ-HKm MS II A 29 ⁂ CZ-ROk A V 22 ⁂ D-Dl Mus. 1/D/3 ⁂ D-DEl Georg Hs 130–133.8° ⁂ D-ERu MS 473/3 ⁂ D-GOl Chart. A. 98 ⁂ D-Kl MS 4° Mus. 24 ⁂ D-Lr Mus. ant. pract. K.N. 150 ⁂ D-Mu 8° Cod. ms. 326 ⁂ D-Mu 8° Cod. ms. 327 ⁂ D-Ngm 83795 ⁂ D-Rp A.R. 891–892 ⁂ D-Rp C 99 ⁂ D-Rtt F.K. Musik 2/3 ⁂ D-Sl Mus. fol. I 34 ⁂ D-Usch MS 237 ⁂ D-WRhk MS B (with attribution to Senfl) ⁂ D-Z 73 ⁂ DK-Kk MS Gamle Kongelige Samling 1873, 4° ⁂ E-Tc 17 ⁂ I-Bc Q.27 1° ⁂ I-Pc D 27 I-PCd MS s.s. (5) ⁂ I-Rv S/1 35–40 ⁂ PL-Kj Mus. ms. 40013
RISM 1532^{9} ⁂ RISM 1532^{9a} ⁂ RISM 1535^{1} ⁂ RISM 1537^{1} ⁂ RISM 1539^{6} ⁂ RISM 1553^{2} ⁂ RISM 1559^{1}
Lute tablatures:
Brown 1547_{5} ⁂ Brown 1553_{10} ⁂ Brown 1571_{6} ⁂ Brown 1574_{5} ⁂ Brown 1592_{6}
Keyboard tablature:
Brown 1578_{3}
References:
D-HEu Cod. Pal. germ. 318, fol. 49^{r} (*Lupus*); fol. 51^{v} (= RISM 1537^{1}) (*Lupus*); fol. 58^{r} (*Lup*[*us*]), fol. 64^{r} (*Lup*[*us*]).

Comments Although three other motets by Senfl were included in D-WRhk MS B, the single attribution of the composition under discussion to Senfl has to be seen as a mistake. Similarly, the attribution to Verdelot is not correct. The setting is by Lupus (Hellinck) (cf. Blackburn 1970: 384, 403; and Gustavson 1998, ii: 438f.).

Editions Merritt 1962: 55 ⁂ first 15 measures in Macey 1998: 242f.

Literature Blackburn 1970, i: 384, 403 ⁂ Gustavson 1998, ii: 438f. ⁂ Macey 1998: 237, 239–42 ⁂ Thomas 2001: 348f.

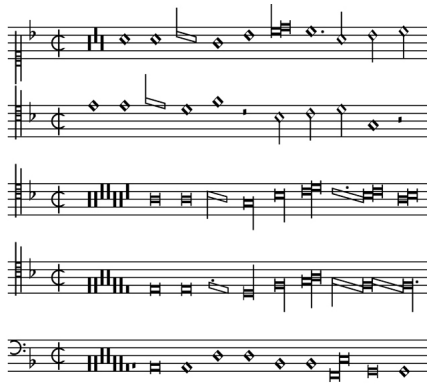
M 49 ‖ *In te, Domine, speravi* (i)

5vv: D, A, T1, T2, B

Genre Psalm setting

Text Ps. 30:2

Chant MA (1513), fol. 69^{r}



Sources ❖ D-Mu 4° Art. 401, [no. 14], fols. 21^{v}–22^{r} (D), fol. 20$^{r–v}$ (A), fol. 19^{v} (T1, T2), fol. 20$^{r–v}$ (B), *L. Sennfl* (T1)

Possible references:

❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{v}, *In te D*[*omi*]*ne speraui 5. vocu*[*m*], anon.

❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, *In te D*[*omi*]*ne speraui. 5 vocu*[*m*], anon.

Related M 50

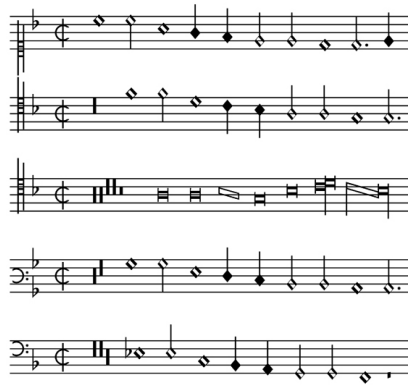
M 50 ‖ *In te, Domine, speravi* (ii)

5vv: D, Ct, T, V, B

Genre Psalm setting

Text See above, M 49.

Chant See above, M 49.



D, Ct, T, B according to D-Mu 4° Art. 401; V according to D-Z 81/2

Sources ❖ **D-Mu 4° Art. 401**, [no. 43], fol. 61^{r} (D), fol. 63$^{r–v}$ (Ct), fol. 57^{v} (T), fol. 60^{r} (B), *Ludo: Sen: 5 vo:*, V missing

❖ **D-Z 81/2**, [no. 49], after no. 47, [fols. 49^{v}–50^{r}] (D), [fols. 46^{v}–47^{r}] (T/V), [fol. 49^{v}] (B), *Aliud quinq*[*ue*] *L.S.*, Ct missing

❖ D-Z 175, after no. 64, fol. 39^{r}, anon., only D extant

Possible references: see above, M 49.

Music C.f. in T.

Comments The setting is used as an alternative verse to Senfl's *Te Deum* (M 114).

Related M 49

Ingressus Pilatus cum Jesu => cf. P 86

2.p. *Et cum indutus fuisset* – **3.p.** *Tunc ait illi Pilatus*

Inter natos mulierum => cf. P 113

2.p. *Qui viam Domino* – **3.p.** *Fuit homo missus* – **4.p.** *Qui viam Domino*

M 51 (lost) ‖ *Laudate Dominum*

4vv: [D, Ct, T, B]

Genre Psalm setting

Text CAO 3586 ✂ Ps. 116:1–2

Source References:

❖ D-HEu Cod. Pal. germ. 318, fol. 32^{v}, *Psalm*[*us*]. *117. Laudate dominum L Senfl 4.*

As Senfl's other setting of this text (M 52) is mentioned on fol. 55^{r} the entry on fol. 32^{v} of D-HEu 318 seems to be a different composition.

Related M 52

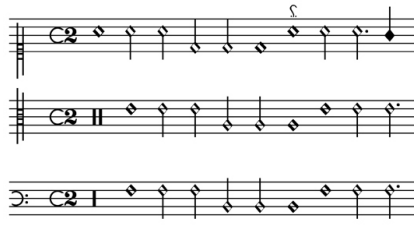
M 52 ‖ *Laudate Dominum omnes gentes*

3–6vv: D1, D2, A, T1, T2, B
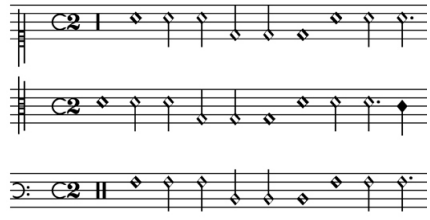
Genre Psalm setting

Text See above, M 51.

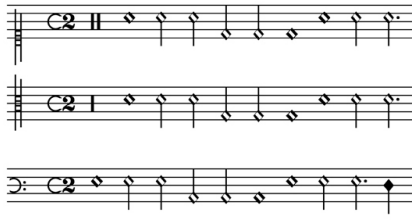
3vv version (i)



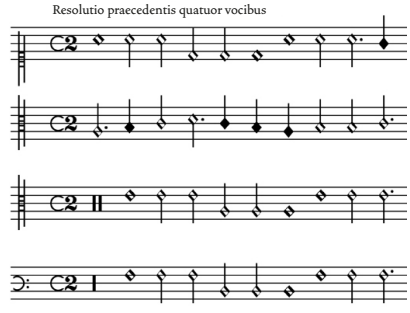
3vv version (ii)



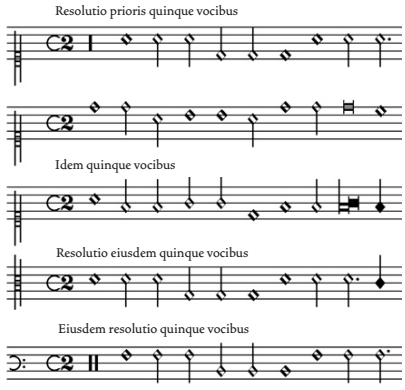
3vv version (iii)
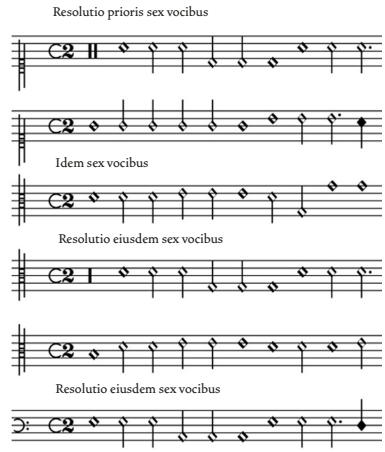


4vv version



5vv version



6vv version



Sources

- ❖ **RISM 1539**[9] (D-Ju), no. 13, *Ludouicus Senpfl.*, heading in D: *Laudate D*[*omi*]*n*[*u*]*m o*[*mn*]*es gentes. Psal. CXVI. triu*[*m*] *uocum ter uariatus. Deinde 4.5.6. uocum.*
- ❖ RISM 1545[6] (D-B), no. 85, heading in C: *Fuga 3. vo Bassus post duo te*[*m*]*pora in a. Tenor post 4. t*[*em*] *p*[*or*]*a in e.*, anon., D given (3vv version only)
- ❖ RISM 1551[17] (A-Wn), no. 43, *Senfflij* (index T), *TENOR SEQVITVR BASSVM* | *post semibreuem in Epidiatessaron.* | *CANTIO VESPERTINA,* | *Ludouici Senflij.* (4vv version only)
- ❖ RISM 1567[1] (D-Mbs), no. 10, *Ludouicus Senffel. Quatuor uocum.*, *Resolutio Bassus in Omophonia* and *Resolutio Tenor in Subdiatessaron* in Altera Vox (only 4vv version)
- ❖ RISM 1568[7] (D-ROu), no. 2, *Ludouicus Senffel.* (index T), *Ludouicus Senffel. Sex uocum.* (T, B) (6vv version only)

Theoret.:

- ❖ N. Roggius, *Musicae practicae sive artis canendi elementa …* (1586) (D-B), sig. F4[v]–F5[r]: *PSALM. CXVII. TRIVM VO.* | *cum L. Senf.* [*sic*], D given, Suprema vox with C2 clef, Media vox with C3 clef, Infima vox with F3 clef

Reference:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 55[r], *Laudate d*[*omi*]*n*[*u*]*m Omnes gentes. 3.4.5.6. uocum. L Senfl* (= RISM 1539[9])

Music Canon (3 from 1) with alternating entry of the voice parts in the first three partes; partes 4–6 present the canonic texture with an expansion of one, two and three further voice parts.

Related M 51

Edition DTB iii/2: 81–94
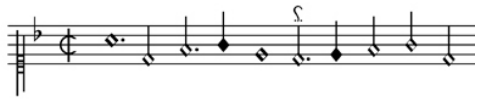
Literature Kroyer 1903: LXXXIII ✁ Leichtentritt 1908: 284 ✁ Teramoto 1983: 184–6, 384 ✁ Griesheimer 1990, i: 40, 140, 143–6 ✁ Teramoto/Brinzing: 41 n. 8 ✁ Röder 2007: 244 ✁ Schiltz 2012: 118, 120

M 53 || *Manet alta mente repostum*

4vv

Genre Canon

Text Aeneid, 1. 26–8



Sources Theoret.:

- J. Stomius, *Prima ad musicen instructio* (1537), sig. C2^{v}–C3^{r}, *Mimesis IIII. uocum. Authore Ludouico Senflio*
- **H. Finck,** *Practica Musica* (**1556**), sig. Gg 1^{r}, *CANON QUATUOR VOCUM. Manet alta mente repostum*, anon.

Music Canon (4 from 1).

Comments Finck's version slightly differs from Stomius's.

Editions Kirby 1957: appendix 2, 82 (following Finck) ✁ Gerstenberg 1961: 40–2 (following Stomius) ✁ Kornfeil 2006: 192–4 (following Finck)

Literature Kirby 1957: 199 ✁ Gerstenberg 1961 ✁ Blackburn/Holford-Strevens 2002: 159–61 ✁ Blackburn 2007b: 328 ✁ Grassl 2013: 566f., 591f., 613, 616

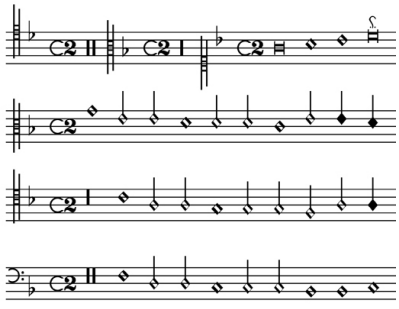
*M 54 attr. ‖ *Martia terque quater*

2.p. *Aurea qui terris revehat* — **3.p.** *Vana superstitio proculi*
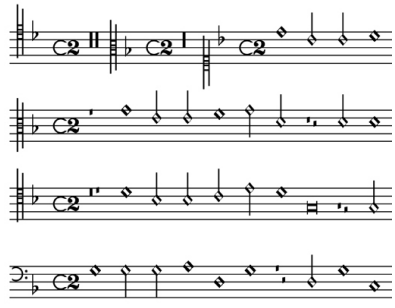
6vv: D, Ct1, Ct2, T, V, B

Genre Humanistic praise motet
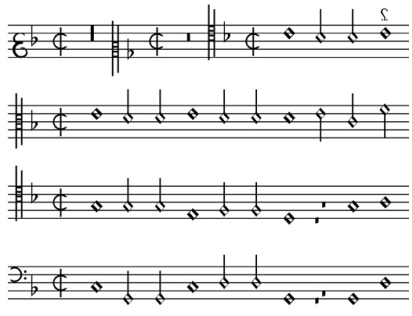
1.p. *Martia terque quarter*



2.p. *Aurea qui terris revehat*



3.p. *Vana superstitio proculi*



Sources ❖ A-Ia Inventar no. KK 5370–5373, anon.

Possible reference:

A 6vv dedication motet for Charles V by Senfl is mentioned in D-HEu Cod. Pal. germ. 318, fol. 100^{r}: *Carolo. quinto Dedicatum: Carolus imperii | Sex Uocum*

Music Threefold canon between D, Ct and T in all three partes; metre of the text is set to music by using long and short note values at two speed levels.

Comments Embroidered partbooks, including the motet and the lied *Aus gutem Grund* (S 29) by Senfl; present for Charles V's entrance in Tyrol, coming from Bologna/Italy, where he was anointed on 24 February 'Imperator electus' by Pope Clemens VII, who had handed over to him the imperial insignia; the motet celebrates Charles V as a peacemaker, referring to the problematic religious situation in Germany; the refrain 'Carolus ecce venit' is sung three times and can be seen as an act of loyalty.

Facsimiles Salmen 1992: 9–48 ✁ Seipel 2005: 39 ✁ Lodes 2013: 237–40

Editions Salmen 1992: 65–9 ✁ Salmen 1993 ✁ Lodes 2013: 241–54

Literature Salmen 1992 ✁ Salmen 1998 ✁ Panagl 2004: 95–100 ✁ Seipel 2005: 41 ✁ Ferer 2012: 238f. ✁ Lodes 2013a

M 55 ‖ *Mater digna Dei / Ave, sanctissima Maria*

2.p. *Nixa Deum defende / Tu es singularis Virgo* — **3.p.** *Deus propitius esto / Ora pro nobis*

5vv: D, Ct, T1, T2, B

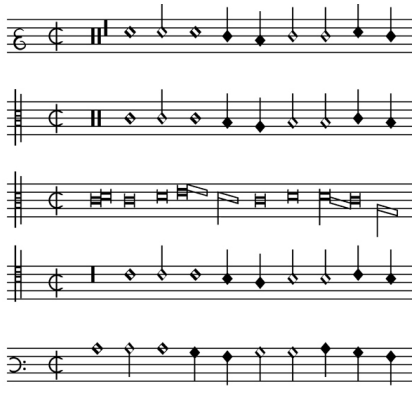
Genre Prayer / Antiphon

Text Text a (*Mater digna Dei*): Bustis 1494, fol. 89$^{r–v}$

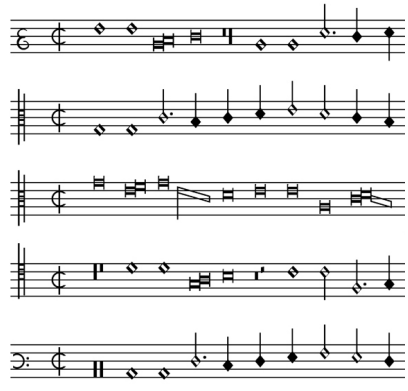
Text b (*Ave, sanctissima Maria*): possibly by Pope Sixtus IV ✁ Bustis 1494, fol. 89^{r} ✁ cf. also Bäumker ii: no. 11

Chant Text b: Stuchs 1509, fol. 122$^{r–v}$

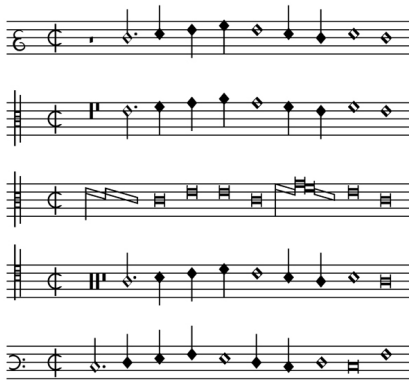
1.p. *Mater digna Dei / Ave, sanctissima Maria*



2.p. *Nixa Deum defende / Tu es singularis Virgo*



3.p. *Deus propitius esto / Ora pro nobis*



Sources
- ❖ **D-Mbs Mus.ms. 12**, [no. 4], fols. 55ᵛ–69ʳ, *Lud: S.*, title on fol. 55ʳ: *Oratio ad incomparabilem Virginem | Mariam com*[*m*]*endatitia, ex singulari | deuotione et mandato, Serenissimi | utriusq*[*ue*] *Boioariæ Principis Guilielmi* [*etc.*] *| a Ludouico Senflio serenitatis | ipsius intonatore Musico q*[*uam*] *| exactissima diligentia, | animoq*[*ue*] *prorsus ad iussa | et uota clementissimi | Prinipis sui ob= | sequentissimo, | emusicata | dicataq*[*ue*].
- ❖ H-Bn Ms. mus. Bártfa 23, [no. 2045], no. 179, with different text: *Aue sanctissime Iesu* – **2.p.** *Tu es singularis fili*[*us*] – **3.p.** *Ora pro nobis*, *Quinq*[*ue*] *L S*

Music *Ave sanctissima* c.f. in T in breves (without embellishments); *Mater digna Dei* text sung by D, Ct, T2, and B; text structured as in a motet by H. Isaac with the same text (RISM 1520⁴).

Comments As is indicated by the dedication, the motet cycle was commissioned by Duke Wilhelm IV of Bavaria (cf. also M 8). The c.f. of the current composition is closely related to the ones used by Isaac in his motet in RISM 1520⁴ and the anonymously transmitted *M 11 (cf. Figure 3.2 in Kempson 1998, i: 187–96).
T1 in D-Mbs notated in red ink.

Related *M 11 ℘ Isaac

Editions SW xi: 28–37 ℘ Senfl/Gerstenberg 1957: 1–14 ℘ Rochlitz 1838, i: 34f. (3.p. only)

Literature Leichtentritt 1908: 290 ℘ Senfl/Gerstenberg 1957: IIIf. ℘ Kempson 1998, i: 177–96 ℘ Blackburn 1999 ℘ Schmidt-Beste 2012b: 280–3, 300 ℘ Meyer, M. 2016: 68–70, 78–80 ℘ Gasch 2017a: 192–4

M 56 ‖ *Media vita in morte sumus / In mitten unsers Lebens Zeit*

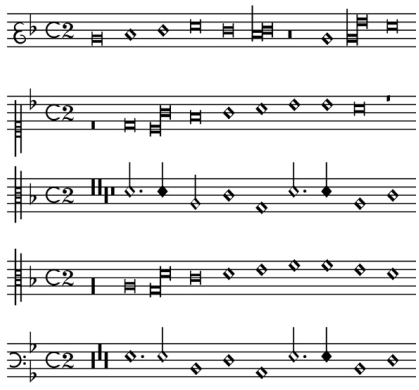
2.p. *Sancte Deus, sancte fortis / Heiliger Herre Gott*
5vv: D1, D2, Ct, T, B

Genre Antiphon

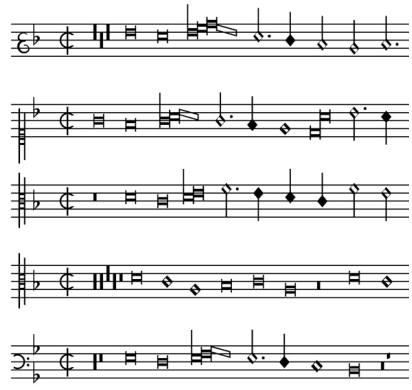
Text Text a (*Media vita*): CAO 3732 ℘ Chevalier: no. 11419 ℘ Bäumker i: no. 300 ℘ Wackernagel i: no. 141
Text b (*In mitten*): EdK 1.2: Ec1 ℘ Wackernagel ii: no. 991–5, cf. also Wackernagel v: no. 1310

Chant Text a: A-MB Man. cart. 1, fol. 82ᵛ ℘ AP 35ʳ⁻ᵛ ℘ Stuchs 1509, fol. 124ʳ ℘ Neuber 1562, fols. 133ᵛ–134ᵛ ℘ AR 152*f.
Text b: D-Mbs Mus.ms. 6034, fols. 89ʳ–90ʳ

1.p. *Media vita in morte sumus / In mitten unsers Lebens Zeit*



2.p. *Sancte Deus, sancte fortis / Heiliger Herre Gott*



Sources

- ❖ D-Dl Mus. Grimma 56, no. 66/[no. 65], pp. 402–5 (D), pp. 419–23 (A), pp. 348–52 (B), pp. 339–44 (V = D2), anon., T missing
- ❖ D-Dl Mus. Grimma 57, [no. 35], fols. 150^{v}–151^{v} (D), fols. 134^{r}–135^{r} (T), fols. 141^{r}–142^{r} (B), fols. 82^{v}–85^{r} (V), anon., A missing, in B end of 1.p. and beginning of 2.p. missing due to a loss of one folio
- ❖ D-LEu Thomaskirche 49/50, [no. 39], fols. 67^{v}–68^{r} (D), fol. 67$^{r–v}$ (A), fol. 59^{v} (T), fols. 70^{v}–71^{r} (B), fols. 62^{v}–63^{r} (Q = D2 in D-Mbs), *L S*; 2.p. in Q missing
- ❖ **D-Mbs Mus.ms. 19**, [no. 8], fols. 64^{v}–72^{r}, *Lud: Sennfl.*, on fol. 64^{r} the remark *Media vita : | quinq*[*ue*] *vocu*[*m*]. | *Da pace*[*m*] *d*[*omi*]*ne: | Lud: Sennfl.*
- ❖ D-Rp B 211–215, [no. 73], fols. 143^{r}–144^{v} (D = D2 in D-Mbs), fols. 152^{r}–153^{v} (A), fols. 129^{v}–130^{v} (T), fols. 137^{r}–138^{r} (B), fol. 75$^{r–v}$ (V = D1 in D-Mbs), *LS 5 vocum*

Reference:

- ❖ J. Greff, *Lazarus Vom Tode durch Christum am vierden tage erwecket* (Wittenberg: s.n., 1545), fol. T2^{r}: *sol der Chor wider singe/ Media vita/ der sind nu auch sehr viel. Ludowicus Senffel hat wol schir das lieblichste gemacht/ meinem gehör nach/ Ist nemlich dieses/ da der Deutsche text drein gehen/ Mitten wir im leben sind etc. und ist funffstimmicht.*

Music Melody a as c.f. in D; melody b as c.f. in T

Related M 57

Facsimile MGG xii: 513f.

Edition Griesheimer 1990, iii: 143–9

Literature Lipphardt 1963 ☙ Lipphardt 1966 ☙ Youens 1978: 627 ☙ Lipphardt 1983: 70–5 ☙ Lipphardt 1987 ☙ Möller 2000 ☙ Hausmann 2005 ☙ Schmidt-Beste 2012b: 300 ☙ Scheitler 2013: 245 (no. 339) ☙ Schmid 2013: 370, 378 ☙ Tröster 2015, i: 155, 158, 237–9; ii: 103

M 57 || *Media vita in morte sumus*

2.p. *Sancte Deus sancte fortis*

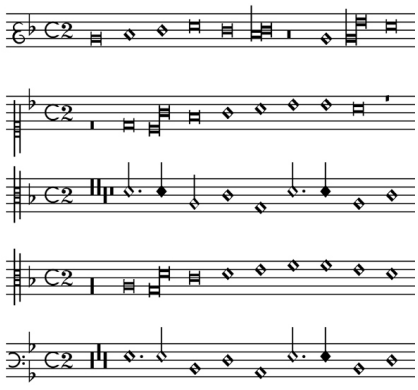
6vv: D1, D2, A, T1, T2, B

Genre Antiphon
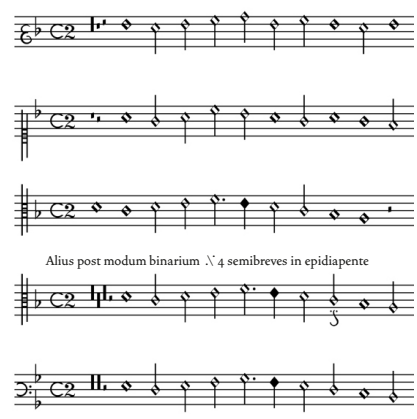
Text CAO 3732 ☙ Bäumker ii: no. 300 ☙ Chevalier: no. 11419 ☙ Wackernagel i: no. 141

Chant AP 35$^{r–v}$ ☙ Stuchs 1509, fol. 124^{r} ☙ Neuber 1562, fols. 133^{v}–134^{v} ☙ AR 152*f.

1.p. *Media vita in morte sumus*



2.p. *Sancte Deus sancte fortis*



Source ❖ D-Rp B 211–215, [no. 56], fols. 113^{r}–114^{r} (D1), fols. 119^{v}–121^{r} (T2 in A), fols. 106^{v}–107^{r} (T1), fols. 106^{r}–107^{r} (B), fols. 61^{r}–62^{r} (D2 in V), LS (V), heading in T, fol. 106^{v}: *Altus sequitur Tenore in ἐπι διὰ πέντε* post modum … 6 semibrevis, on fol. 107^{r}: *Alius post modum binarium … 4 semibrevis in epidiapente*; heading in A: *Secundus Tenor | 6. vocum*; heading in V: *6 vocum s*[*e*]*c*[*un*]*d*[*us*] *Discantus*

Music In 2.p. canon between T1 and Ct (5↑).

Related M 56

Edition Griesheimer 1990, iii: 150–7

Literature Ursprung 1931: 62 𝄢 Mohr 1955: 14 𝄢 Lipphardt 1963 𝄢 Blume 1965: 10 𝄢 Lipphardt 1966 𝄢 Griesheimer 1990, i: 147; iii: 375 𝄢 Schmidt-Beste 2012b: 302

M 58 ‖ *Miserere mei, Deus*

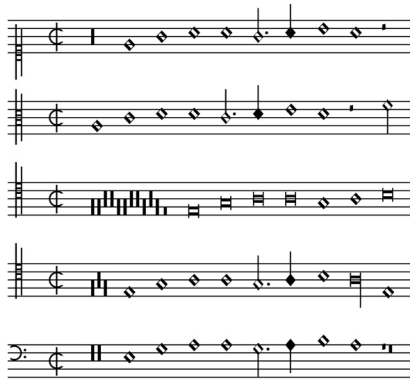
2.p. *Asperges me, Domine / Miserere mei, Deus* — **3.p.** *Domine, labia mea aperies / Miserere mei, Deus*
5vv: D, Ct, T1, T2, B

Genre Psalm setting

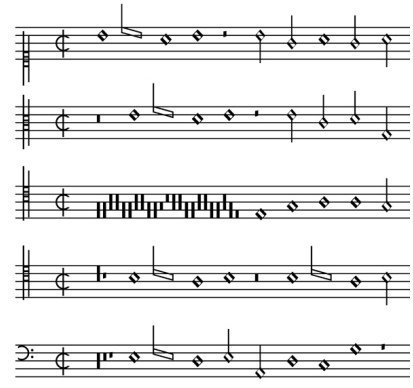
Text Ps. 50:3–21

Chant Recurring ostinato motif in T1 quotes beginning of psalm tone iv 𝄢 GR 3*

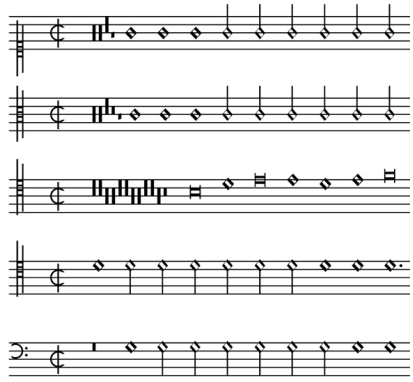
1.p. *Miserere mei, Deus*



2.p. *Asperges me, Domine / Miserere mei, Deus*



3.p. *Domine, labia mea aperies / Miserere mei, Deus*



Sources ❖ **D-Mbs Mus.ms. 10**, [no. 2], fols. 21ᵛ–42ʳ, *LUDOVICUS SENNFL*, title on fol. 21ʳ by a later hand: *Psal. L. Miserere mei Deus. 5. vocum. Ludovico Sennfl Auctore.*

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 98ᵛ, *L. Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 102ʳ, *.L. Senfl. .5*

❖ D-HEu Cod. Pal. germ. 318, fol. 102ᵛ, *L Sennfl .5*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 39ʳ, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*

❖ V-CVbav Cod. Pal. lat. 1939, fol. 43ʳ, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

An anon. setting is mentioned in V-CVbav Cod. Pal. lat. 1939, fol. 43ʳ: *Miserere mei Deus en alijs 5 vocu*[*m*] *Vngebunden in 4*

Music C.f. as ostinato in T1 (c.f. motet); ostinato sections alternate with sections free from c.f.; beginning of 3.p. refers to the traditional monophonic recitation formula; structure of the motet refers to Josquin's setting with the same text.

Related Josquin (5vv)

Edition SW iii: 53–64

Literature Gerstenberg 1944: 2 ☙ Dammann 1953: 26–9 ☙ Dreyer 1958: 108, 122 ☙ Macey 1985: 157–70, 178 ☙ Griesheimer 1990, i: 44f., 52, 54f. ☙ Ackermann 2002: 174 ☙ Lodes 2010b ☙ Fuhrmann 2012: 329, 332–5, 339, 341 ☙ Gasch 2012: 422, 424 ☙ Schmidt-Beste 2012b: 278, 293, 302 ☙ Groote 2013: 20 ☙ Schmid 2013: 368–70, 378f.

M 59 (lost) ‖ *Miserere mei quoniam infirmus sum*

5vv

Genre Responsory verse

Text CAO 6501 ☙ Ps. 6:3

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fol. 99ʳ, *Miserere mei quoniam Jnfirm*[*us*] *sum 5 L senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 108ʳ, *5 Miserere mei quoniam L Senfl 146.*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 39ʳ, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*

❖ V-CVbav Cod. Pal. lat. 1939, fol. 43ʳ, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

Several other 5vv settings by Senfl are mentioned in D-HEu Cod. Pal. germ. 318, fol. 98ᵛ, *L. Senfl.*; fol. 102ʳ, *.L. Senfl. .5.*; fol. 102ᵛ, *L Sennfl .5.*

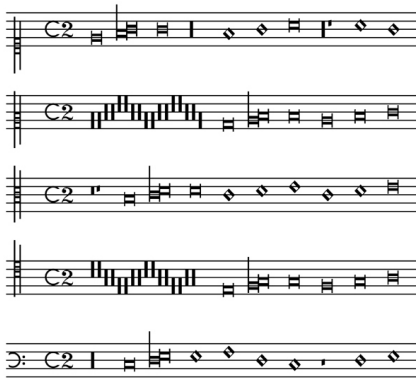
M 60 ‖ *Missus est angelus Gabriel*

5vv: D, Q, A, T, B

Genre Antiphon

Text CAO 3794 ⁘ refers to Luke 1:26–7 ⁘ BF 1516, Pars hyemalis, fol. 69$^{r–v}$

Chant AA 55$^{r–v}$, 56^{r} (text differing) ⁘ DK-Kk 3449, i: fol. 135$^{r–v}$; iii: fol. 195$^{r–v}$



Sources
- ❖ D-Dl Mus. Grimma 53, [no. 14], fols. 40^{r}–41^{r} (D), fols. 44^{v}–46^{r} (Ct), fol. 37^{r} (T), fols. 40^{v}–42^{r} (B), fols. 10^{v}–11^{r} (Q), anon.
- ❖ D-Dl Mus. Grimma 59a, no. 5/[no. 4], anon.
- ❖ D-HAu Ed. 1147, no. 6, fol. 78^{v} (D), fol. 81^{v} (A = Q in RISM 1540^{6}), fol. 80^{v} (T), fol. 79^{v} (B), fol. 57^{v} (Q = A in RISM 1540^{6}), anon.
- ❖ D-Rp A.R. 857–860, [no. 40], *Ludouicus Senfel. 5. Vocum.*
- ❖ **RISM 1540**^{6} (D-HAu), no. 10, *LVDOV. SENFEL.*

Possible reference:

An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 5^{v}.

Music C.f. set as canon between T and Q (5↑).

Edition Griesheimer 1990, iii: 158–62

Literature Schmidt-Beste 2012b: 298

Nativitas tua Dei Fili Christe gaudium => cf. M 61
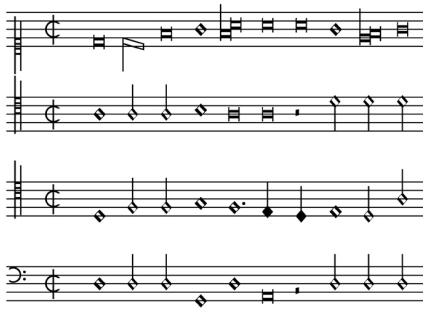
M 61 ‖ *Nativitas tua Dei genitrix virgo gaudium*

4vv: D, A, T, B

Genre Antiphon

Text CAO 3852

Chant AA 71^{v} ⁘ AP 210^{r} ⁘ LU 1627



Sources
- ❖ D-Dl Mus. Grimma 51, no. 22, *Ludowicus Senffl*, with different text underlay: *Nativitas tua Dei fili Christe gaudium*
- ❖ D-Z 81/2, [no. 63], no. 60, [fols. 62^{v}–63^{r}] (D), [fols. 57^{v}–58^{r}] (T), [fols. 61^{v}–62^{v}] (B), *Ludo: Senfl* (D), *LS* (T)
- ❖ **RISM 1575**^{2} (D-Mbs), no. 1, *Ludouicus Senffel*, with different text underlay *Nativitas tua Dei fili Christe gaudium*

Possible reference:

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 69^{r}.

Music C.f. in D.

Comments D-Dl 51 was copied under the direction of Wolfgang Figulus and is a precursor to the print, a collection of motets and sacred lieder celebrating the Nativity of Christ also overseen by Figulus.

Edition Griesheimer 1990, iii: 163–9 (mixing the two different texts)

Literature Griesheimer 1990, i: 62

M 62 (lost) ‖ *Natus est nobis*

6vv

Genre Antiphon; responsory verse

Text CAO 3856 (antiphon) ⁘ CAO 3857 (antiphon) ⁘ CAO 6820a (responsory verse) ⁘ CAO 6829b (responsory verse) ⁘ CAO 6855a (responsory verse) ⁘ CAO 7201 (responsory) ⁘ CAO 7297z (responsory verse) ⁘ CAO 7470a (responsory verse) ⁘ CAO 8144

Sources

(Possible) references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 83^{r}, *47: Natus est nobis .6. L Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 106^{r}, *6 Natus est nobis Sennfl 47*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Natus est nobis 6. vocu*[*m*].
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, *Natus e*[*st*] *nobis 6 vocu*[*m*].

Related P 7
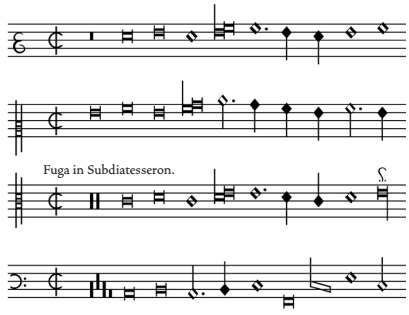
M 63 ‖ *Ne reminiscaris, Domine*

5vv: D, A, T1, [T2], B

Genre Antiphon

Text CAO 3861 ⁘ Tobit 3:3

Chant AA 45^{v} ⁘ AP 137^{r} ⁘ LU 992, 1840



Sources
- ❖ H-Bn Ms. mus. Bártfa 23, [no. 1953], no. 92, *Quinq*[*ue*]. *L. S.*
- ❖ **RISM 1542**[6] (A-Wn), no. 35, *Ludouic*[*us*] *Senffl* (T), in T the remark *Fuga in Subdiatesseron.*; only four voice parts notated
- ❖ RISM 1568[7] (D-ROu), no. 28, *Ludouicus Senffelius.* (T), heading in T: *Altera uox in Subdiatessaron post Quinq*[*ue*] *tempora.*; only four voice parts notated

Music C.f. set as canon between T1 and T2 (4↓)

Edition Griesheimer 1990, iii: 171–6

Literature Schmidt-Beste 2012b: 303

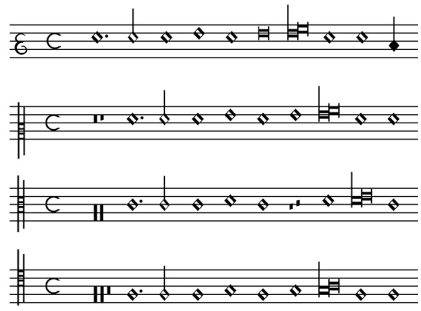
M 64 ‖ *Nesciens mater virgo virum*

4vv: D, A, T, B

Genre Antiphon

Text CAO 3877 Luke 1:28

Chant AP 19[r]



In D-Rp C 120, erroneously two mensuration signs notated in D (¢ and C).

Sources
- ❖ D-Dl Mus. 1/E/24, [no. 16], pp. 41–3 (D), pp. 37–9 (A), pp. 41–3 (T), pp. 40–2 (B), anon.
- ❖ D-Dl Grimma 53, [no. 8], anon.
- ❖ D-EIa s.s., fols. 324[v]–326[r], *Ludouicus Senflius.*
- ❖ D-Ngm 83795 (T), [no. 54], fols. 111[v]–113[r], anon.
- ❖ D-Ngm 83795 (B), [no. 54], fols. 64[v]–65[r], anon.

❖ D-Rp B 211–215, [no. 68], fols. 136^{v}–137^{r} (D), fol. 145$^{r–v}$ (A), fol. 124$^{r–v}$ (T), fol. 131$^{r–v}$ (B), *LS .4.*
❖ **D-Rp C 120**, [no. 28], pp. 110–13, *L. S.*
❖ D-WRhk MS B, [no. 54], fols. 127^{v}–129^{r}, *Lüdo: Senfel:*, heading on fol. 127^{v}: *Nesciens mater Lüdo: Senfel:*
❖ D-Z 81/2, [no. 10], no. 10, [fol. 10^{v}] (D), [fol. 10$^{r–v}$] (T), [fol. 9^{v}] (B), *Ludewicus Senffthel*
❖ PL-Kj Mus. ms. 40013, [no. 54], fols. 228^{v}–230^{r}, anon.

Music Sections of c.f. to be found in all voice parts.

Facsimile Birkendorf 1994, ii: 64, plate 44

Edition Griesheimer 1990, iii: 177–82

Literature Gerhardt 1949: 56f. ✁ Birkendorf 1994, i: 221; iii: 76f. ✁ Gasch 2011b ✁ Gasch 2013b: 502f.

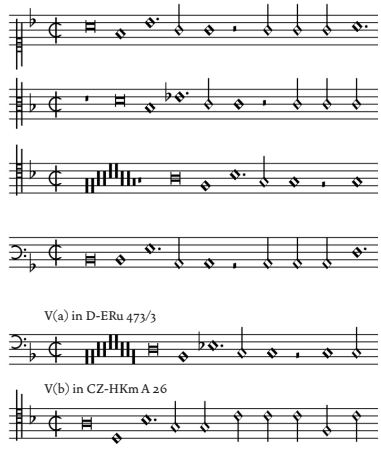
M 65 ‖ *Nisi Dominus aedificaverit*

2.p. *Cum dederit dilectis suis*
4vv: D, A, T, B; 5vv: D, A, T, B, V_a or V_b
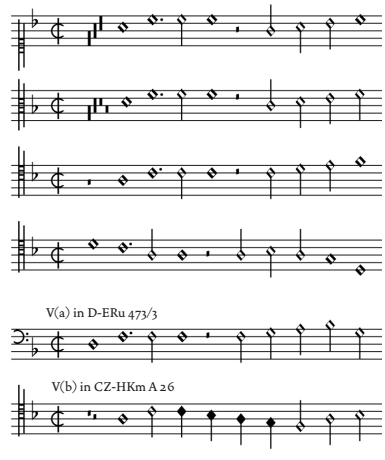
Genre Psalm setting

Text Ps. 126:1–5
Brednich 1974/75: no. 123 ✁ EdK 1.1: A6 ✁ Wackernagel iii: no. 72f. ✁ Zahn iv: no. 7745
M. Luther, *Der hundert vnd XXVII. Psalm. Nisi Dominus edificauerit domum*. (Wittenberg: Georg Rhau, 1534) [VD16 L 4966 and L 4967] contains Luther's exegesis of Ps. 126 and at the end the song with printed melody (sig. C7^{v}–C8^{r}).

1.p. *Nisi Dominus aedificaverit*



2.p. *Cum dederit dilectis suis*



Sources
❖ **D-GOl Chart. A 98**, [no. 120], fols. 106^{v}–110^{r}, *Psalmus cxxvij Ludo: Senfl.*
❖ D-Ngm 83795 (B), [no. 120], fols. 137^{v}–139^{v}, *Psal*[*mus*] *CXXVII Lüdo: Senfl: Qüatüor vocüm:*
❖ PL-Kj Mus. ms. 40013, [no. 120], fols. 193^{v}–197^{r}, *Psalmus CXXVII Ludo: Senfl.*

Sources with an additional V_a:
❖ CZ-ROk A V 22, no. 40, fols. 41^{v}–42^{v} (D), fols. 39$^{r–v}$ (6 = Q), anon.
❖ D-Dl Mus. 1/D/3, no. 14, fols. 27^{v}–28^{r} (C), fols. 28^{v}–30^{r} (A), fols. 25^{r}–26^{r} (T), fols. 25^{r}–26^{r} (B), fols. 24^{r}–25^{v} (V), *Quinq*[*ue*] *L. S.*
❖ D-ERu MS 473/3, [no. 15], fols. 170^{v}–182^{r}, *Ludouicus Senfl*

❖ D-Kl MS 4° Mus. 24, [no. 23], fols. 25^{r}–26^{r} (D), fols. 28^{r}–29^{r} (A), fol. 33$^{r–v}$ (T), fols. 26^{v}–27^{r} (B), V missing, *Quinq*[*ue*] *LS* (D)
❖ RISM 1537^{1} (A-Wn), no. 21, *Lud. S.* (index T)

Source with a newly arranged D and an additional V_b:

❖ CZ-HKm MS II A 26, pp. 81–3 (D), pp. 74–7 (V), anon.

Sources of unknown scoring:

❖ A-Wn SA.78.F.21, beginning of D, A, T, B partbook, only text incipits, anon., in D only beginning of prima pars notated, secunda pars missing completely; in A end of secunda pars missing
❖ CZ-HKm MS II A 29, pp. 419–22, anon., only B extant
❖ D-Mu 8° Cod. ms. 326, [no. 32], fols. 25^{v}–26^{v}, anon., only A extant
❖ D-Ngm 83795 (T), [no. 120], fols. 182^{v}–184^{v}, anon.

Lute tablatures:

❖ D-B Mus. ms. 40632, fols. 11^{v}–13^{r}, anon., Gl-tab., 4vv
❖ D-Mbs Mus.ms. 266, [no. 58], fols. 41^{v}–43^{r}, anon., Il-tab., 4vv
❖ D-Mbs Mus.ms. 272, [no. 64], fols. 75^{v}–77^{r}, anon., Gl-tab., 4vv
❖ Brown 1533$_{1}$ (GB-Lbl), [no. 48], fols. 80^{v}–84^{r}, anon., Gl-tab., 4vv;
– reprint: RISM G 1623 (lost), [no. 48]

Keyboard tablature:

❖ A-Kla MS GV 4/3, fols. 20^{v}–21^{v}, *Ludo: Sen*[*n*]*fl .4. vocum.*, nGk-tab., 4vv

References:

The 4vv and 5vv settings by Senfl are mentioned in
❖ D-HEu Cod. Pal. germ. 318, fol. 98^{v}, *Nisi domin*[*us*] *4 is ingrossiert L. Senfl.*
❖ D-HEu Cod. Pal. germ. 318, fol. 51^{v} (= RISM 1537^{1}), *Quinq*[*ue*] *Vocum … Nisi domin*[*us*] *LSenfl*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 71^{v}.

Music Basis for Senfl's parody mass (O 8); without c.f.

Comments The motet was originally written for four voices (cf. Gustavson 1998, i: 206f.).
D-Dl Mus. 1/D/3 is identical with Mus.-mss. B 1270 of the Musiksammlung der Königlichen Bibliothek in Dresden (cf. Eitner/Kade 1890: 57–62). This can be deduced from Senfl's *De profundis* (no. 15) for which this catalogue mentions that all parts ascribe the setting to Josquin, whereas only T and B ascribe the setting to Senfl.

Related O 8 ⁂ S 307

Editions 5vv setting in SW iii: 81–5
Keyboard tablature of 4vv setting in Novak 2009, ii: 130–41 (score edition); iii: 63–8 (practical edition)

Literature Löhrer 1938: 39f. ⁂ Gerhardt 1949: 73f. ⁂ Dreyer 1958: 108, *passim* (model B2) ⁂ Maýrová 1980, ii: 61 ⁂ Griesheimer 1990, i: 40f. ⁂ Gustavson 1998, i: 206f.; ii: 443f. ⁂ Novak 2009, i: 45 ⁂ Fuhrmann 2012: 331f. ⁂ Lodes 2012 ⁂ Lodes 2018 ⁂ Lodes 2019b
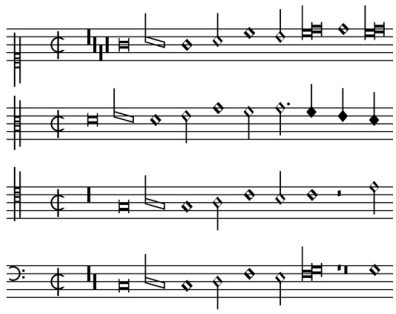
M 66 ‖ *Non moriar sed vivam*

4vv: D, A, T, B

Genre Psalm setting

Text Ps. 117:17

Chant Psalm tone viii (paraphrased)



Sources

- D-Bga, XX. HA StUB Königsberg Nr. 7, no. 44, fols. 121^{r}–122^{r}, anon., B only; reproductions in D-Bim Fot Bü 230^{6}: fols. 132^{v}–133^{v} (D), fols. 133^{v}–134^{r} (T), fols. 135^{r}–136^{r} (B)
- **D-Rtt F.K. Musik 76 Abth. II**, no. 32, fols. 47^{v}–48^{r}, anon.
- D-Z 81/2, [no. 37], no. 37, [fol. 42^{r}] (D), [fols. 39^{v}–40^{r}] (T), [fol. 41$^{r–v}$] (B), *LS*

References:

- Braun/Köster 2009: 253–8, at 254 mentions the singing of the motet during the inaugural service for Nikolaus of Amsdorf (20 January 1542), the first Protestant bishop in Naumburg. Martin Luther, who gave the sermon, might personally have chosen Senfl's motet for this event.
- Johannes Mathesius, *Historien | Von des Ehrwirdigen in Gott Seligen thewren Manns Gottes | Doctoris Martini Luthers | anfang | lehr | leben | vnd sterben* (Nuremberg: Ulrich Neuber, 1566), fol. 106^{v}: *Mein gut freund Senfli, der mir durch den Pfarrner* [*sic*] *zu Bruck vil lieblicher Psalm zugeschicket / wilfaret mit freuden Doctor Luthern / vnnd schickt jm die schöne muteten / das Non Moriar, vnnd Respons / in pace in idipsum, daran / vnd an seinem künstlichen / Ecce quàm bonum, welchs er dem Reichstag / als der Keyser ankam / zur vermanung ließ außgehen / hat mich vnnd meine mitsinger / neben seinem Nunc dimittis, offtmals von hertzen erfrewet. Schöne Moteten oder weyse melodeyen / die jre seele / leben vnd guten text haben / sind aller ehren werd / als köstliche gaben Gottes.*
- The heading in J. Dilliger, *Triciniorum Sacrorum Decas Tertia* (1623) to no. 6, a three-part setting of the same text, mentions Senfl's composition.

  Luther's letter to Senfl has been received (either in parts or in full) in further publications, e.g. David Köler, *Zehen Psalmen Dauids des Propheten* (Leipzig, 1554); Cyriacus Schneegass, *ISAGOGES MVSICÆ* (Erfurt, 1592); and Johann Andreas Herbst, *Musica Practica* (Nuremberg, 1642).

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 70^{r}.

Music C.f. is stated once in each of the four voices consecutively.

Comments On either the first or fourth of October 1530, Luther wrote a letter to Senfl requesting a polyphonic setting of the antiphon In pace in idipsum (Luther WA Briefwechsel v: 635ff., no. 1727; English translation in Leaver 2007: 52; German translation in Horz 2013: 44f.). According to David Köler, *Zehen Psalmen Davids* (Leipzig: Günther Wolff, 1554), who provides a German translation of Luther's letter in the preface, Senfl sent Luther *Non moriar, sed vivam* instead as a consolation. Only subsequently did he send him a setting of *In pace in idipsum*. Cf. also *P 85.

Editions DTB iii/2: LV (only beginning, following D-Z 81/2) ℘ Müller-Blattau 1924 ℘ Müller-Blattau 1952: 5–8 ℘ Kongsted 2001: 7–11 ℘ Leaver 2007: 53 (only mm. 1–17)

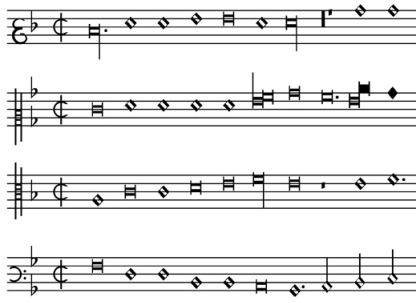
Literature Liliencron 1880 ℘ [Eitner] 1890 ℘ Kroyer 1903: LI–LVII ℘ Leichtentritt 1908: 290 ℘ Müller-Blattau 1924: 224–6 ℘ Moser 1926: 363 ℘ Loge 1931: 43 n. 23 ℘ Lindner 1997 ℘ Kongsted 2000a ℘ Kongsted 2001: XI ℘ Gilbertson/Muilenburg 2004: 77–80 ℘ Leaver 2007: 49–54, 58–60 ℘ Braun/Köster 2009: 254 ℘ Dieleman 2009: 95f., 140 ℘ Steinhilber 2011: 252–60 ℘ Charteris 2013: 72f. ℘ Groote 2013: 44 ℘ Horz 2013: 51–3 ℘ Lodes 2013a: 236

M 67 ‖ *Nunc Deus ad requiem*

4vv: D, Ct, T, B

Genre Prayer

Text Text refers to Luke 2:29–32 (*Canticum Simeonis*) of which Senfl also composed a polyphonic setting (cf. M 68) • paraphrase of Marcus Hieronymus Vida's *Christias* (Marco Girolamo Vida, *Christiad*, trans. James Gardner (Cambridge/MA, 2009), Book III, 166, vv. 711–14



Source ❖ D-Sl Mus. fol. I 36, [no. 13], fols. 183^{v}–189^{r}, *Ludouicus Senflius.*; index on fol. 183^{r} for the following motets (nos. [13–17]): *Mut*[*etae*] *.4. Nunc deus ad req*[*ui*]*em* | *Clama ne cesses* | *Surge illuminare* | *Sub tuu*[*m*] *praesidiu*[*m*] | *Ingemuit Susanna*; here, next to the text incipit of Senfl's motet the remark *Ist Senf: dulc*[*is*] [*sic*] *exuv*[*iae*] (by a different hand). Gottwald 1964: 65 transcribes this same phrase as *Ist Senf*[*l*] *dulcis* [*!*] *exivi*[*t*].

Comments Because the musical setting ignores the metre of the humanistic text, it is possible that the motet is in fact a contrafactum.

M 68 ‖ *Nunc dimittis servum tuum*

2.p. *Lumen ad revelationem*

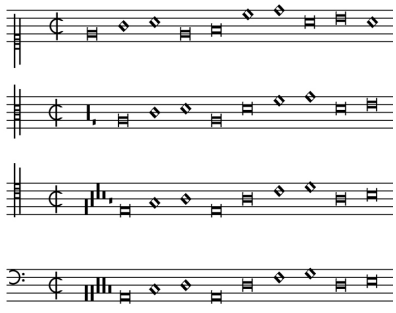
4vv: D, A, T, B

Genre Canticle

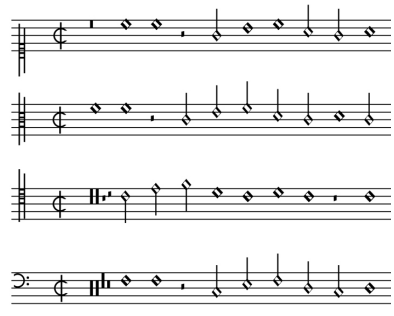
Text CAO 7248 (responsory) ☙ Luke 2:29–32 ☙ Bäumker ii: no. 390

Chant 1.p.: –; 2.p. AP 1514, fol. 34^{r}

1.p. *Nunc dimittis servum tuum*



2.p. *Lumen ad revelationem*



Sources

- ❖ **D-Dl Mus. 1/D/2**, nos. 6–7, fols. 6^{v}–8^{r} (pp. 12–4) (D), fols. 7^{r}–8^{v} (pp. 71–4) (A), fols. 5^{v}–6^{v} (pp. 130–2) (T), fols. 6^{v}–7^{v} (pp. 182–4) (B), anon.
- ❖ D-Dl Mus. Grimma 51, no. 39, *Ludowicus Senfell*
- ❖ D-Dl Mus. Grimma 53, [no. 23], fols. 70^{v}–72^{r} (D), fols. 81^{v}–83^{r} (A), fols. 66^{r}–67^{r} (T), fols. 72^{r}–73^{v} (B), anon., 2.p. only
- ❖ D-LEu Thomaskirche 49/50, [no. 151], fols. 194^{v}–195^{v} (D), fols. 203^{r}–204^{r} (A), fols. 178^{r}–179^{r} (T), fols. 191^{v}–192^{r} (B), *Senffl* (T, maybe by a later hand), 2.p. in B missing
- ❖ D-Z 175, no. 59, fols. 35^{v}–36^{r}, anon.

(Possible) references:

- ❖ Johannes Mathesius, *Historien | Von des Ehrwirdigen in Gott Seligen thewren Manns Gottes | Doctoris Martini Luthers | anfang | lehr | leben | vnd sterben* (Nuremberg: Ulrich Neuber, 1566), fol. 106^{v}: *Mein gut freund Senfli, der mir durch den Pfarrner [sic] zu Bruck vil lieblicher Psalm zugeschicket / wilfaret mit freuden Doctor Luthern / vnnd schickt jm die schöne muteten / das Non Moriar, vnnd Respons / in pace in idipsum, daran / vnd an seinem künstlichen / Ecce quàm bonum, welch er dem Reichstag / als der Keyser ankam / zur vermanung ließ außgehen / hat mich vnnd meine mitsinger / neben seinem Nunc dimittis, offtmals von hertzen erfrewet. Schöne Moteten oder weyse melodeyen / die jre seele / leben vnd guten text haben / sind aller ehren werd / als köstliche gaben Gottes.*

A set of anon. settings is mentioned in D-HEu Cod. Pal. germ. 318, fol. 19^{r}, *Nunc dimittis 8 toni 4 uocum.*

Music Includes lesser Doxology.

Comments Youens 1978: 714, erroneously mentions D-Dl 1/D/6 instead of D-Dl 1/D/2 as a concordant source.

Edition Rochlitz 1838, i: 36f. (1.p. only)

Literature MGG xii ✠ Youens 1978: 714 ✠ Hoyer 1992: 30, 70, *passim*
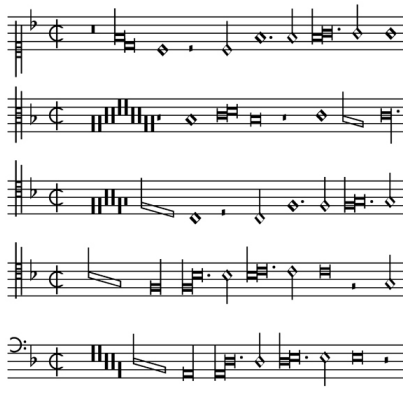
M 69 ‖ *O admirabile commercium*

5vv: D, A, T, Q, B

Genre Antiphon

Text CAO 3985

Chant AA 14^{v} ✠ AR 294 ✠ LU 442f.



Sources

- ❖ D-Mu 8° Cod. ms. 326, [no. 42], fols. 36^{v}–37^{r}, anon.
- ❖ D-Rp A.R. 853–854, no. 34, fols. 73^{v}–75^{r} (D), fols. 78^{v}–79^{r} (A), fol. 72$^{r–v}$ (T), fols. 68^{r}–69^{r} (B), fols. 73^{r}–74^{v} (Q), *Ludo. Senfel. Quinq[ue] Vocum.*

❖ D-Sl Mus. fol. I 42, [no. 13], fols. 129^{r}–133^{r}, anon., beginning of the piece incomplete ([Ct] = Q, T1 = Ct, T2 = 2) due to the loss of fols. 125–8
❖ **RISM 1540**^{6} (D-HAu), no. 5, *LVDOV. SENFEL.*
❖ RISM 1559^{1} (GB-Lbl), no. 34, *LVDO. SENFFFL.* [*sic*]

Keyboard tablature:

❖ D-B Sammlung Bohn Ms. mus. 6, [no. 90], fols. 97^{v}–98^{r}, *LudoVuici* [*sic*] *Senfel:*, 5vv, nGk-tab.

Possible reference:

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 73^{v}.

Edition Griesheimer 1990, iii: 183–6 (incomplete)

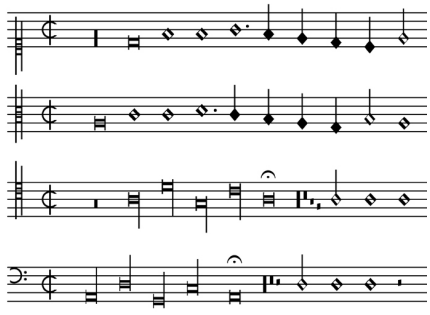
M 70 ‖ *O bone Jesu*

2.p. *Per me ivi in peccatum*

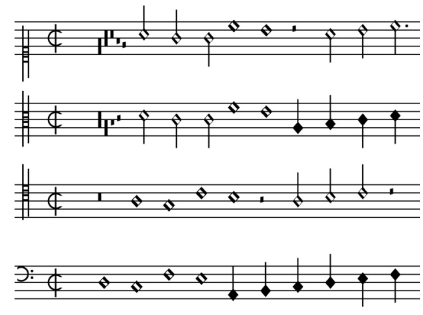
4vv: [D, A, T, B]

Genre Prayer; paraliturgical prose

1.p. *O bone Jesu*



2.p. *Per me ivi in peccatum*



Sources
❖ **D-Rp C 120**, [no. 12], pp. 28f., *L. Sennfl*
❖ D-GOl Chart. A 98, [no. 136], fols. 73^{v}–78^{r}, anon.
❖ D-GRu BW 640–641, no. 38, fols. 85^{v}–86^{v} (D), fol. 91$^{r–v}$ (B), anon., A and T missing
❖ V-CVbav Cod. Vat. lat. 11953, [no. 26], fols. 22^{v}–23^{v} (B), anon.
❖ RISM 1538^{1} (A-Wn), no. 14, *LVDOVICVS SENFL.*

Music First section with canon between B and T.

Comments The D of the last seven measures in D-GOl Chart. A 98 is richly embellished and thus differs significantly from the version in RISM 1538^{1} and D-Rp C 120.

Facsimile Birkendorf 1994, ii: 59

Editions Rhau x: 235–40 ✁ Walter 6: 147–50 ✁ Griesheimer 1990, iii: 187–93

Literature Gerhardt 1949: 78 ✁ Rhau x: 266 ✁ Birkendorf 1994, i: 206; iii: 69 ✁ Gasch 2011b

*M 71 attr. ‖ *O crux, ave / Fortuna*

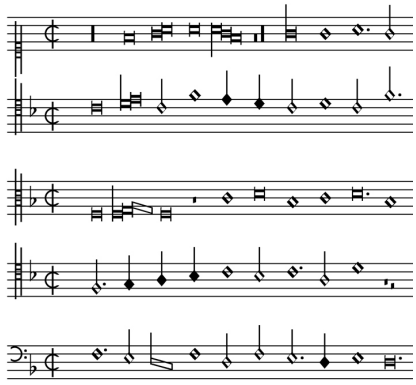
5vv: [D], A, [T1], T[2], B

Genre Hymn

Text Text a (*O crux, ave*): section from *Vexilla Regis* by Venantius Fortunatus (cf. Bäumker i, no. 195) ✁ AH 2: no. 42 ✁ Wackernagel i: no. 80

Text b (*Fortuna*): Italian song of fortune

Chant GP 60^{v} ⁘ AR 698 ⁘ AM 897 ⁘ LU 576, 1461
Tenor: *Fortuna* tune identical with the c.f. used by A. Agricola or H. Isaac (cf. Meconi 2001)



Sources ❖ **D-Rp C 120**, [no. 37], pp. 162f., anon., *Fortuna. Quinque vocum*
❖ V-CVbav Cod. Vat. lat. 11953, [no. 27], fols. 23^{v}–24^{v}, anon.

Music Text a (*O crux, ave*): c.f. in D (not used strictly and leaving out several notes).
Text b (*Fortuna*): melody in T; scoring/musical texture: first three measures of the B seem to be derived from the anonymous 3vv *Fortuna* setting (F-Pn 4379, fols. 40^{v}–41^{r}); chant melody altered several times in favour of the Fortuna melody; although the D provides a standard cadence on *d* (mm. 52f.), the other voices present cadential motion on *g*, avoiding the final cadence until the very end (m. 57).

Comments The setting was attributed to Senfl by Staehelin 1973: 86 due to the musical context in both sources. This assumption was accepted by Birkendorf but questioned by Meconi 2001: 174. The discantus shows some similarities with the tertia pars of Senfl's motet *Crux fidelis inter omnes* (M 23); the Fortuna melody, however, differs from the one used by Senfl in his other *Fortuna* settings.

Related S 106 ⁘ *S 107 ⁘ S 108 ⁘ S 109 ⁘ S 110 ⁘ S 111 ⁘ S 112 ⁘ S 113

Facsimile Birkendorf 1994, ii: 67, plate 47

Edition Meconi 2001: 67–70

Literature Staehelin 1973: 86 ⁘ Birkendorf 1994, i: 72, 225; iii: 83 ⁘ Meconi 2001: 173f. (includes translation of *O crux, ave*)

M 72 ‖ *O gloriosum lumen*

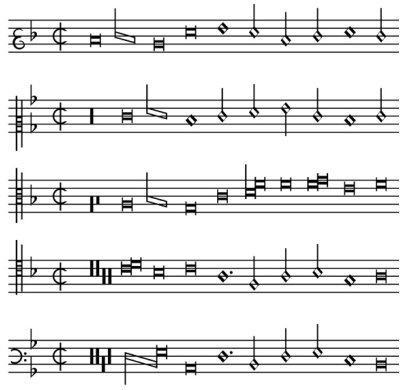
2.p. *Qui in terra positus* — **3.p.** *Illuc supplices tuos*
5vv: D, Ct, T1, T2, B

Genre Antiphon

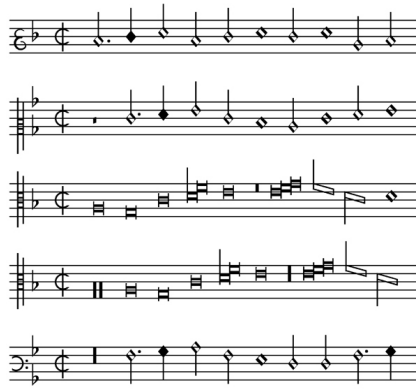
Text CAO 4030 ⁘ Chevalier: no. 30502

Chant AP 98^{v}

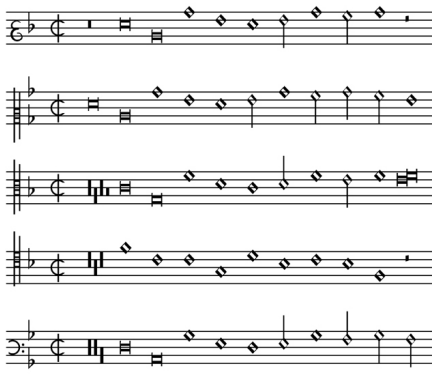
1.p. *O gloriosum lumen*



2.p. *Qui in terra positus*



3.p. *Illuc supplices tuos*

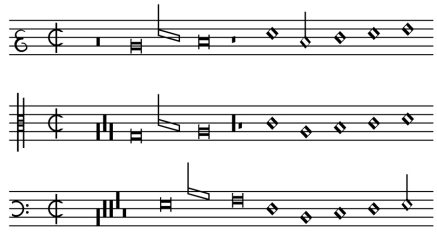


Source ❖ D-Mbs Mus.ms. 12, [no. 9], fols. 123^{v}–137^{v}, *Lud: S.*
Music 2.p. canon at the unison between T1 and T2
Edition SW xi: 65–74

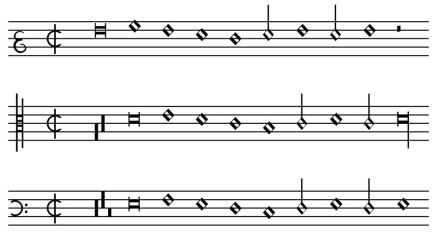
M 73 ‖ *O magnae admirationis gratia*

2.p. *Quis unquam ista audivit*
4vv?: only D, T, B extant
Genre Prayer
Text Origen [1512], fol. 115^{v}

1.p. *O magnae admirationis gratia*



2.p. *Quis unquam ista audivit*



Source ❖ D-Z 81/2, [no. 58], no. 55, [fols. 59^{v}–60^{v}] (D), [fols. 55^{v}–56^{v}] (T), [fols. 59^{r}–60^{r}] (B), *LS* / *Ludwic*[*us*] *Senfftl*, Ct missing

Music Not based on a pre-existent chant melody.

Literature Burn 2013: 534–6 ✾ Gasch 2013b: 506

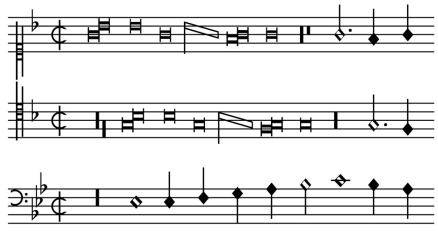
M 74 ‖ *O mundi Domina*

4vv?: only D, T, B extant

Genre Antiphon

Text CAO 4048

Chant AA 3^{v} ✾ AP 7^{r}



Sources ❖ D-Z 81/2, [no. 41], no. 40, [fol. 44$^{r–v}$] (D), [fol. 41^{v}] (T), [fols. 43^{v}–44^{r}] (B), *LS*, Ct missing

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 70^{r}, *O Mundi D*[*omi*]*na. senfl* (intabulation for lute/'geigen'?)

Music C.f. in D and T.

Edition Griesheimer 1990, iii: 194–8

Literature Burn 2013: 532, 536 ✾ Gasch 2013b: 506f.

M 75 ‖ *O sacrum convivium* (i)

2.p. *Mens impletur*

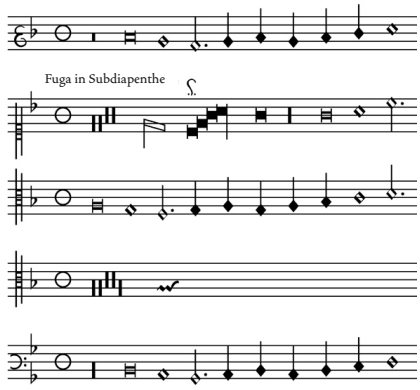
5vv: D1, D2, A, T, B

Genre Antiphon
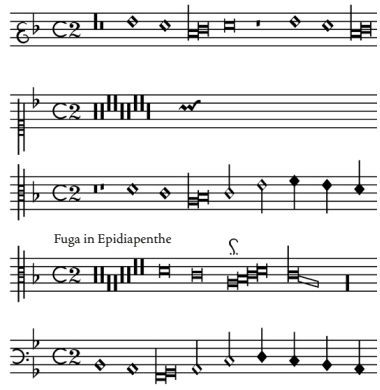
Text Ascribed to Thomas Aquinas

Chant AP 129^{v} ✾ Stuchs 1509, fol. 52$^{r–v}$ ✾ Neuber 1562, fol. 82$^{r–v}$ ✾ AR 535 ✾ LU 959

1.p. *O sacrum convivium*



2.p. *Mens impletur*



Sources ❖ **D-Mu 4° Art. 401**, [no. 40], fols. 57ᵛ–59ʳ (D1), fols. 60ᵛ–61ᵛ (Ct), fols. 55ᵛ–56ʳ (D2, T), fols. 57ᵛ–58ᵛ (B), *Ludo: Sennfl.*, in T partbook at 1.p. the remark *Fuga in Subdiapenthe*, at 2.p. the remark *In Epidiapenthe*; in T the remark *Anno domini MD.XXX*

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 83ᵛ, *53 O Sacrum Convivium 5 L Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 107ᵛ, *5 O Sacrum Convivium Sennfl 53*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 41ᵛ, *O sacrum .4 vocu*[*m*][*sic*] *N. 53*

❖ V-CVbav Cod. Pal. lat. 1939, fol. 45ᵛ, *O sacrum 4 vocu*[*m*][*sic*] *N. 53*

An anon. 5vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 51ᵛ (= RISM 1537¹)

Music C.f. set as canon between D2 and T (1.p.: 5↓; 2.p. 5↑)

Related M 76

Comments The remark *Anno domini MD.XXX* in the T of D-Mu 4° Art. 401 has to be seen as a *terminus ad quem*. Possibly the remark indicates the year of origin.

Edition Griesheimer 1990, iii: 199–207
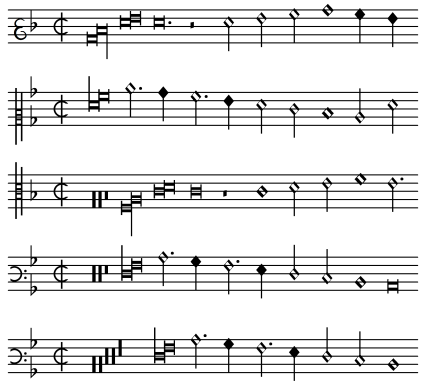
Literature Schmidt-Beste 2012b: 303 ✂ Motnik 2013: 442f.

M 76 ‖ *O sacrum convivium* (ii)

5vv: D, A, T, Q, B

Genre Antiphon

Text See above, M 75.



Sources ❖ CZ-HKm MS II A 29, pp. 553–5, anon. (according to Gustavson 1998)
❖ **RISM 1537**[1] (D-Mbs), no. 24, anon.
Keyboard tablature:
❖ Brown 1589_6 (D-Mbs), no. 7, *Lud. Senfl* (index), nGk-tab., 5vv
Possible references: see above, M 75.

Music Plainchant melody appears not as a cantus firmus, but only in the head motives of the opening phrases

Related M 75

Literature Gustavson 1998, ii: 93

misattr. ‖ *O sacrum convivium* (by G. de Wert)

5vv: D, Ct, T1, T2, B

Genre Antiphon

Chant AP 129[v] 𝄞 Stuchs 1509, fol. 52[r–v] 𝄞 Neuber 1562, fol. 82[r–v] 𝄞 AR 535 𝄞 LU 959

Sources D-BDk 10 an 2056 𝄞 D-Z 74/1 𝄞 US-NYu Sabbateni 2 (*olim* A.2) (with attribution to Senfl)
RISM W 849 𝄞 RISM W 850 𝄞 RISM W 853
Tablature: S-Uu Vok. mus. hs. i 89

Edition CMM 24/11: 94–7

M 77 (lost) ‖ *O virgo virginum*

6vv

Genre Antiphon

Text CAO 4091

Chant AP 6[v]
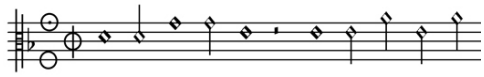
Sources **References:**

- ❖ D-HEu Cod. Pal. germ. 318, fol. 84^{r}, *62 O uirgo uirginum 6. L Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 106^{r}, *6 O Virgo Virginum Senfl 62*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Virgo virginu*[*m*] *5* [*sic*] *vocu*[*m*] *N. 62.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Virgo virginu*[*m*] *5* [*sic*] *vocu*[*m*] *N. 62.*

M 78 ‖ *Omne trinum perfectum*

3vv

Genre Canon



Sources

- ❖ Brown [1587]$_{?}$ (lost)
  - – 2nd edn.: RISM 1590^{30} (D-DS), no. 14, sig. B 2^{v}, *Senflius. omne trinum perfectum*
  - – 3rd edn.: RISM 1594^{3} (D-Mbs), no. 14, sig. B 2^{v}, *Senflius. omne trinum perfectum.*

Theoret.:

- ❖ **H. Glarean**, *Dodekachordon* (1547) (A-Wmi), Liber iii, p. 444, *Lutuichi Senflij Tigurini Hypo*[*a*]*eolius, Canon. Omne trinum perfectum.*
- ❖ H. Faber, *Ad musicam practicam introductio* (1550) (D-B), sig. T2^{r}, *Aliud exemplum Ludonici* [*sic*] *Senfelij* | *Canon. Omne trinum perfectum. Media uox habet tempus diminutum. Suprema augmen.* [added in ink:] *tationem in hypoepidiatessaron. Infima* | *tempus integrum in hypodiapente*
- ❖ H. Finck, *Practica Musica* (1556), sig. Ff iii^{v}–[Ff iiii]^{r}: *CANON. Omne Trinum perfectum*, anon.

Music Mensural canon 3 from 1; canonic inscription refers to the number of voice parts as well as the three different forms of appearance of the tempus perfectum (*cum prolatione maiore*, *cum prolatione minore*, and *diminutum*)

Comments By Glarean indicated as *vicis nostri Lutuichi Senflij Tigurini docti nostra aetate Symphonetae*.

Editions Glarean/Bohn 1888: 401 ℘ Glarean/Miller 1965, ii: 523f. ℘ transcription in Kornfeil 2006: 182f.

Literature Ambros 1893: 416 ℘ Kirby 1957: 198 ℘ Stam 1976: 3 ℘ Blackburn/Holford-Strevens 2002: 159–61 ℘ Kornfeil 2006: 97–100 ℘ Grassl 2013: 575f., 590–2 ℘ Horz 2013: 65 ℘

M 79 ‖ *Omnes gentes plaudite manibus*

2.p. *Ascendit Deus in iubilo*

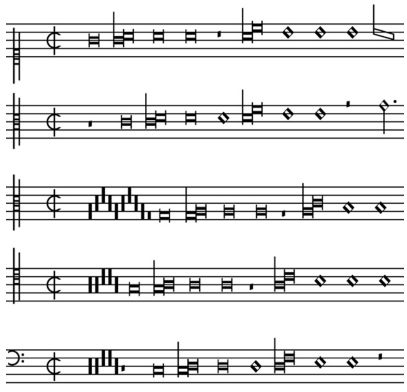
5vv: D, Ct, T1, T2, B

Genre Psalm setting

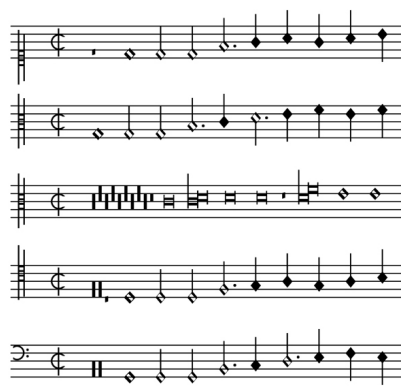
Text Ps. 46:2–3, 6–10 ℘ Chevalier: no. 14047

Chant Cf. Psalm tone vii

1.p. *Omnes gentes plaudite manibus*



2.p. *Ascendit Deus in iubilo*



Sources

- ❖ D-Dl Mus. 1/D/3, no. 12, fols. 23^{r}–26^{r} (D), fols. 24^{r}–27^{r} (A), fols. 21^{r}–23^{v} (T), fols. 21^{r}–23^{v} (B), fols. 21^{v}–22^{r} (V), *LVDOVICVS SENFEL QVI*[*N*]*QVE* (D)
- ❖ D-Dl Mus. Grimma 55, [no. 8], anon.
- ❖ D-Kl MS 4° Mus. 24, [no. 63], fols. 63^{r}–64^{r} (D), fols. 67^{r}–68^{r} (A), fols. 68^{v}–70^{r} (T2), fols. 62^{r}–63^{r} (B), *L S.* (T2)
- ❖ D-LEu Thomaskirche 49/50, [no. 172], fols. 213^{r}–214^{v} (D), fols. 225^{v}–227^{v} (Ct), fol. 195$^{r–v}$ (T = T1 in D-Mbs), fols. 212^{v}–215^{r} (B), fols. 91^{v}–93^{r} (V = T2 in D-Mbs), anon.
- ❖ **D-Mbs Mus.ms. 25**, [no. 3], fols. 36^{v}–48^{r}, *Lud: Sennfl.*
- ❖ D-Mu Art. 401, [no. 39], fols. 55^{v}–57^{v} (D), fols. 58^{r}–60^{r} (Ct), fols. 53^{v}–55^{r} (T = T2 in D-Mbs), fols. 55^{v}–57^{r} (B), *Lu: Sen: 5 Vocu*[*m*]., V (= T1 in D-Mbs) missing
- ❖ D-Rp B 211–215, [no. 22], fols. 40^{v}–45^{r} (D), fols. 47^{v}–52^{r} (Ct), fols. 33^{r}–36^{v} (T = T2 in D-Mbs), fols. 40^{v}–44^{r} (B), fols. 28^{r}–29^{v} (V = T1 in D-Mbs), *Ludovic*[*us*] *Senflius 5.*
- ❖ D-Rtt F.K. Musik 2/3, no. 15, fols. 18^{v}–21^{r} (D), fols. 17^{v}–19^{v} (B), anon.
- ❖ D-Sl Mus. fol. I 16, [no. 5], fols. 49^{v}–74^{r}, *Lud: Senfl.*
- ❖ D-Z 175, no. 17, fols. 12^{v}–13^{r}, *Ludouicus Senffel*

(Possible) references:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 98^{v}, *Omnes gentes plaudite 5 ist ingrossiert L.Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 102^{r}, *Omnes gentes plaudite .L.S. 5 6*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 39^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 43^{r}, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

Music C.f. as ostinato in T1 (c.f.-motet); ostinato sections alternate with sections free from T.

Comments In D-Rtt F.K. Musik 2/3 the motet is included in a series of mass propers and is used as an offertory motet, indicated by the remark at the beginning: *Pro Offertorio quinque vocum*.
D-Dl Mus. 1/D/3 is identical with Mus.-mss. B 1270 of the Musiksammlung der Königlichen Bibliothek in Dresden (cf. Eitner/Kade 1890: 57–62). This can be deduced from Senfl's *De profundis* (no. 15), for which this catalogue mentions that all parts ascribe the setting to Josquin, whereas only T and B ascribe the setting to Senfl.

Related Josquin

Edition SW iii: 65–72

Literature Dammann 1953: 28f. ❧ Mohr 1955: 37 ❧ Youens 1978: 729 ❧ Griesheimer 1990, i: 45f. ❧ Fuhrmann 2012: 329 ❧ Schmidt-Beste 2012b: 303

Panem angelorum => cf. P 112

2.p. *Corvus enim* — **3.p.** *Eia inquit Paulus*
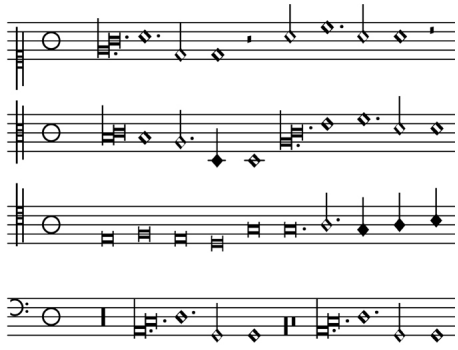
M 80 || *Pange lingua gloriosi* (i)

4vv: [D, Ct, T, B]

Genre Hymn

Text AH 50: no. 386 ❧ Bäumker i: no. 371 ❧ Chevalier: nos. 14467, 14481 ❧ Wackernagel i: nos. 78, 233

Chant GP 72$^{r–v}$ (differing) ❧ AR 527f. ❧ GR 216f., 152* ❧ LU 957f.



Sources ❖ D-Rp C 120, [no. 41], pp. 178f., *L : Senfel Es ist guet merkh auf* (possibly by a different hand)

Possible references (it is not discernible if the entries relate to M 80, M 81 or M 82):

❖ D-HEu Cod. Pal. germ. 318, fol. 99^{r}, *148:~ Himn*[*us*]. *pange lingua 4 L. senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 105^{v}, *himn*[*us*] *Pangelingua* [*sic*] *4 vocum L Senfl 148*

❖ V-CVbav Cod. Pal lat. 1938, fol. 40^{v}, *Pange lingua L Senfel . 4 uocum.*

❖ V-CVbav Cod. Pal lat. 1939, fol. 44^{v}, *Pange lingua . L Senfel. 4 uocu*[*m*]

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 72^{v}.

Music C.f. in T (partially paraphrased).

Related M 81 ❧ M 82 ❧ M 113 (lost) ❧ P 95b ❧ S 110 ❧ S 139

Literature Birkendorf 1994, i: 227; iii: 86 ❧ Gasch 2011b
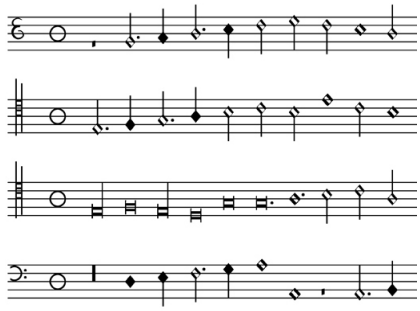
M 81 || *Pange lingua gloriosi* (ii)

4vv: D, A, T, B

Genre Hymn

Text See above, M 80.

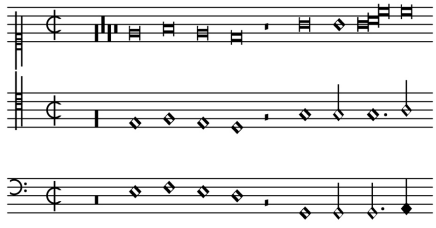
Chant See above, M 80.



Sources ❖ RISM 1542[12] (A-Wn), no. 66, D2 in A, *Lu. Senffel.*
Possible references: see above, M 80.
Music C.f. in T (partially paraphrased).
Related M 80 ⁘ M 82 ⁘ P 95b ⁘ S 110 ⁘ S 139
Edition EdM 21: 86–9
Literature Ambros 1893: 416

M 82 ‖ *Pange lingua gloriosi* (iii)

4vv?: only D, T, B extant
Genre Hymn
Text See above, M 80.
Chant See above, M 80.



Sources ❖ D-Z 81/2, [no. 51], no. 49, [fols. 52ᵛ–54ʳ] (D), [fols. 48ᵛ–50ᵛ] (T), [fols. 51ᵛ–53ʳ] (B), *Ludwic*[*us*] *Senfftill*
Possible references: see above, M 80.
Music Through-composed setting of the first four verses; c.f. is stated consecutively in D, T, B, and supposedly in the Ct as well.
Related M 80 ⁘ M 81 ⁘ P 95b ⁘ S 110 ⁘ S 139
Literature Burn 2013: 533f., 536, 544 ⁘ Gasch 2013b: 506f.

misattr. ‖ *Panis quem ego dabo* (by L. Hellinck)

2.p. *Locutus est populus*
4vv: D, A, T, B

Genre Antiphon

Text CAO 2595 ⁘ paraphrasing John 6:51–2

Chant AA 41[v]

Sources CZ-HKm MS II A 17 ⁘ D-Kl MS 4° Mus. 43 ⁘ D-LEu Thomaskirche 49/50 ⁘ D-Rp A.R. 844–848 ⁘ D-Rp A.R. 863–870 ⁘ D-Rp B 211–215 (with attribution to Senfl in A, but corrected attributions to Lupus in T and B) ⁘ F-CA MS 125–128 ⁘ I-Fd MS 11 ⁘ I-MOe MS L.11.8 ⁘ I-Rsld Armadio IV Vol. 13 ⁘ I-TRcap MS 7 ⁘ I-VEc MS 760 ⁘ P-Cug MS 32 ⁘ S-U Vokalmusik i Handskrift 76c
RISM 1532[10] ⁘ RISM 1538[8] ⁘ RISM 1539[12] ⁘ RISM 1545[4] ⁘ RISM 1555[11] ⁘ RISM 1564[6]
Lute tablature:
Brown 1547$_5$
Keyboard tablature:
PL-Kp MS 1716

Comments As can be seen from the corrected attributions in T and B, the composition under discussion was erroneously attributed to Senfl in D-Rp B 211–215. The composition is by Lupus Hellinck (cf. Blackburn 1970: 388, 403).

Editions CMM 4/7: 123–9 ⁘ Rhau iii: 119–23 ⁘ Schmidt-Görg 1930: Notenbeilage, 2–8

Literature CMM 4/7: II ⁘ Schmidt-Görg 1930: 71–82 ⁘ Albrecht 1934: 61 ⁘ Blackburn 1970: 388, 403 ⁘ Youens 1978: 773

Pater peccavi in caelum => cf. P 84

2.p. *Fac me sicut unum* — **3.p.** *Quanti mercenarii*

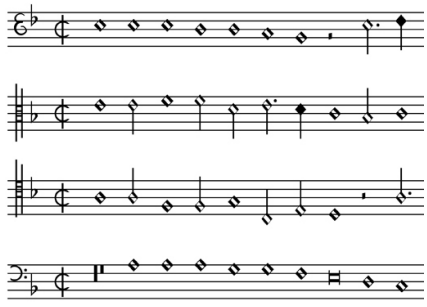
M 83 ‖ *Patris sapientia veritas divina*

4vv: D, A, T, B

Genre Hymn

Text Attributed to Pope John XXII or Egidio Colonna ⁘ AH 30: no. 13 ⁘ Bäumker i: no. 188 ⁘ Wackernagel i: no. 267

Chant A-LIs Hs. 713, fol. 1[v] ⁘ Bäumker i: no. 188



Sources
- ❖ D-Z 81/2, [no. 76], without no., [fol. 73^{r}] (D), [fol. 67$^{r–v}$] (T), [fol. 72^{r}] (B), *.L S.* (D), anon. (T), text in T and D, in B text incipit only, Ct missing
- ❖ **RISM 1542**[12] (A-Wn), no. 36, *Lud. Senffel* (index T), *L. S.* (T)

Comments In the print the following number (no. 37) is indicated as 'secundum'. Eitner 1877: 849 erroneously counts this second piece as *secunda pars*, but it must be seen as an enumeration of two independent pieces.

Edition EdM 21: 48

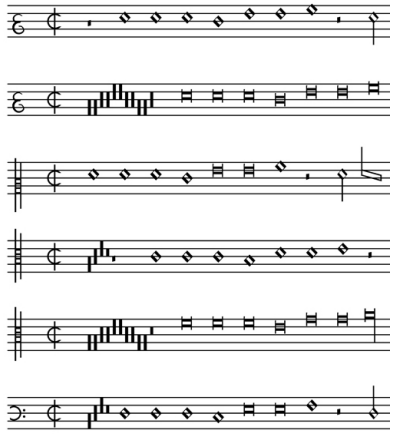
M 84 ‖ *Philippe qui videt me*

6vv: D, Q, Ct, T, 6, B

Genre Antiphon

Text CAO 4290 𝄋 John 14:9

Chant AP 74^{r} 𝄋 LU 1465E and 1465A (differing)



Sources
- ❖ D-B Sammlung Bohn Ms. mus. 10, no. 42, fols. 50^{r}–51^{r} (D), fol. 49$^{r–v}$ (A), fol. 49^{r} (T), fols. 39^{v}–40a^{r} (B), fols. 40^{v}–41^{r} (V), anon., B only with incipit, V without text, 6 missing
- ❖ D-Dl Mus. Grimma 59a, no. 44/no. 42/[no. 7], anon., only D2 and A2 extant
- ❖ D-Dl Mus. Löbau 66, [no. 19], anon., *in feriis Philippi et Jacobi*, C (= Q in RISM 1537^{1}) only
- ❖ D-Dl Mus. Pi Cod. VIII, [no. 4], fols. 48^{v}–52^{r}, anon.
- ❖ D-EIa s.s., fols. 339^{v}–341^{r}, *Ludouicus Senflius.*
- ❖ D-Lr Mus. ant. pract. K.N. 150, no. 57, *Lud: Senff:*, *6 voc:*, *IN DIE FESTO PHILIPPI & JACOBI.*, only A extant
- ❖ D-LEu Thomaskirche 49/50, [no. 243], fol. 35^{v} (Q), anon., without text, on fol. 35^{r} the remark *Sequitur alter Discantus super Philippe q*[*ui*] *videt me*, Q only
- ❖ D-Mbs Mus.ms. 1536/3, [no. 88], fols. 280^{v}–281^{r} (D), fols. 305^{v}–306^{r} (T), fols. 272^{v}–273^{r} (B), fols. 252^{v} (6), *Ludouicus Senffel* (index T, rubric: *De Sanctis et primo de S. Phillippo.*), other voice parts missing
- ❖ D-Mu 4° Art. 401, [no. 13], fols. 20^{v}–21^{r} (D), fols. 19^{v}–20^{r} (A), fols. 18^{v}–19^{r} (T), fols. 19^{v}–20^{r} (B), anon., other voice parts missing

❖ D-SSa MS 229, no. 37, fols. 23^{v}–24^{r} (T), fol. 15^{r} (6), *Ludouicus Senfel. Sex Vocum,* T and 6 only
❖ DK-Kk MS Gamle Kongelige Samling 1872, 4°, [no. 62], fols. 55 [*recte*: 54^{v}]–56^{r} / 58^{v}–59^{r} (D), fols. 55^{v}–56^{r} / 59^{v}–60^{r} (A), fol. 53^{v} / 51^{v} (T), fols. 54^{v}–55^{r} / 60^{v}–61^{r} (B), fol. 56^{r} / 59^{r} (V), fol. 55^{r} / 6^{r} (VI), anon., in all voice parts text incipit only
❖ DK-Kk MS Gamle Kongelige Samling 1873, 4°, [no. 102], fol. 93^{r} (D), fol. 59^{v} (D2 = Q, in T), fol. 72^{r} (B), fol. 108^{v} (V), fol. 36^{r} (VI), anon., Ct missing
❖ **RISM 1537**^{1} (A-Wn), no. 9, *LVDOVICVS SENFEL.* (D), *LVDO: .S.* (T)
❖ RISM 1558^{4} (GB-Lbl), no. 21, *LVDOVICVS SENFFEL.*

Keyboard tablature:

❖ PL-Kp MS 1716, fols. 173^{v}–174^{v}, anon., *Muteta philipe qui videt me. Resolutum p*[*er*] *N*[*icolaus*] *C*[*racoviensis*], oGk-tab., 5vv

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 51^{r} (= RISM 1537^{1}), *Philjpe qui videt me. L Senfl.*

Theoret.:

❖ J. Magirus, *Artis musicae* (1596), p. 65

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 71^{r}.

Music C.f. in Q and 6.

Comments Ham 1998, i: 310, dates the motet 'about 1536' and assumes it was a praise motet for the birth of Philip of Spain, son of Charles V, in 1527.
The manuscripts D-Ngm 83795 (T & B), D-WRhk MS B, and PL-Kj Mus. ms. 40013 mentioned in Kade 1871: no. 87, Gerhardt 1949: 70, Glahn 1978: 39, Youens 1978, and Griesheimer 1990 transmit only Senfl's motet *Tanto tempore vobiscum /Philippe qui videt me*, 5vv (M 112) and not the present setting.

Related M 112. Settings with the same c.f. within a possible Habsburgian context: anon.: D-Kl MS 4° Mus. 118 ℘ anon.: D-Sl Mus. fol. I 36 ℘ anon.: D-Dl Mus. 1/D/6 ℘ A. Brumel, 4vv? ℘ T. Crecquillon, 6vv. Settings within a Protestant context by C. Othmayr and L. Päminger, 6vv (dedicated to Philipp Melanchthon). A 5vv setting by U. Brätel is mentioned in V-CVbav Cod. Pal. lat. 1939, fol. 44^{v}, *Philippe qui uidet me. 5 uocu*[*m*] *huld. Brätel*

Editions Griesheimer 1990: iii, 230–42
Tablature: CEKM 6/3: 49–51

Literature Schröder 1931/32: 177 ℘ Youens 1978: 797 ℘ Prassl 1991 ℘ Gustavson 1998, ii: 432, 729 ℘ Ham 1998, i: 308–13 ℘ Ham 2010: 51 ℘ Schmidt-Beste 2012b: 303 ℘ Gasch 2013b ℘ Burn 2014

Populo meus, quid feci tibi => cf. P 88

2.p. *Agios o Theos – Sanctus Deus* — **3.p.** *Quia eduxi te per desertum* — **4.p.** *Agios o Theos – Sanctus Deus* — **5.p.** *Quid ultra debui facere tibi* — **6.p.** *Agios o Theos – Sanctus Deus*

M 85 (lost) ‖ *Praeparate corda vestra*

4vv

Genre Responsory

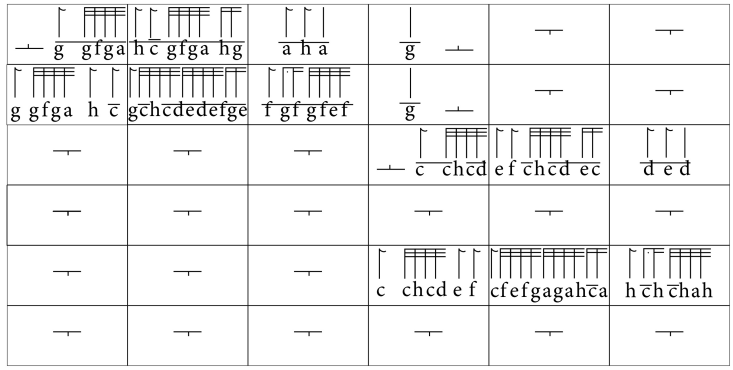
Text CAO 7425 ℘ 1 Sam. 7:3

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fol. 82^{v}, *30 Preparate Corda uestra .4 L Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 107^{r}, *4 Preparate corda vestra, Senfl 30*

M 86 ‖ *Preambulum*

6vv (only extant as intabulation)
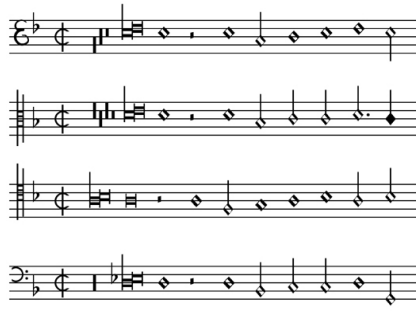


Source ❖ A-Kla 4/3, fols. 1r–2r: *Preambulum.6.vocum. Ludo: Senfel.*, nGk-tab., 6vv
Music Intabulation of an originally vocal setting?
Facsimile Novak 2009, i: 105–7
Editions Wilhelmer 1958 𝄢 Novak 2009, ii: 5–12; iii: 5–7
Literature Wilhelmer 1958 𝄢 Novak 2009, i: 34f. 𝄢 Lodes 2019b

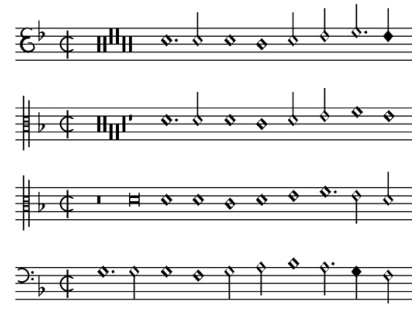
M 87 ‖ *Quare fremuerunt gentes*

2.p. *Et nunc, reges, intelligite*
4vv: D, Ct, T, B
Genre Psalm setting
Text Ps. 2:1–4, 10–13

1.p. *Quare fremuerunt gentes*



2.p. *Et nunc, reges, intelligite*



Sources ❖ D-LEu Thomaskirche 49/50, [no. 51], fols. 75v–77r (D), fols. 75r–76r (A), fols. 65r–66r (T), fols. 77v–78v (B), *L. S.* (T), *L. Senfel.* (B)
❖ D-Rtt F.K. Musik 2/3, [no. 95], fols. 119r–121v (D), fols. 109r–111r (B), anon.

❖ D-Sl Mus. fol. I 35, [no. 14], fols. 157^{v}–179^{r}, anon.

❖ **D-Z 73**, [no. I.21] = [no. 21], fols. 19^{v}–20^{v} (D), fols. 21^{v}–23^{r} (A), fols. 19^{r}–20^{v} (T), fols. 19^{r}–20^{r} (B), *Ludouicus Senffel* (B)

Comments D-Sl Mus. fol. I 35 shows several errors, variants, and relations to D-LEu. D-Z and D-LEu seem to be more closely related.

A polyphonic performance of this text is mentioned by J. Stuthius, *Die Bekerung S. Pauli* (Nuremberg: Koler, 1572): *Chorus: Quare fremuerunt gentes, etc. Hilff Gott wie geht es immer zu/ etc.* (Scheitler 2013: 782 (no. 1052)).

Editions SW iii: 95–102 ⁂ EdM 115a: 129–36

Literature Youens 1978: 633 ⁂ Griesheimer 1990, i: 42ff. ⁂ Fuhrmann 2012: 330 ⁂ Scheitler 2013: 782 (no. 1052)

Quem terra pontus aethera => cf. P 106

2.p. *Cui luna sol*

M 88 ‖ *Qui prophetice prompsisti*

2.p. *Qui expansis in cruce manibus* — **3.p.** *Vita in ligno moritur*

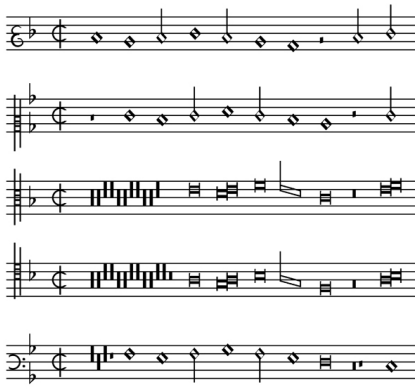
5vv: D, Ct1, Ct2, T, B

Genre Antiphon
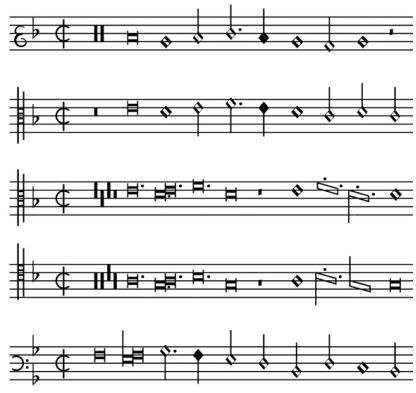
Text 1.p.: CAO 8447 ⁂ 2.p.: CAO 8444 ⁂ 3.p.: CAO 8449

Chant AA 24$^{r–v}$ ⁂ AP 45^{r}

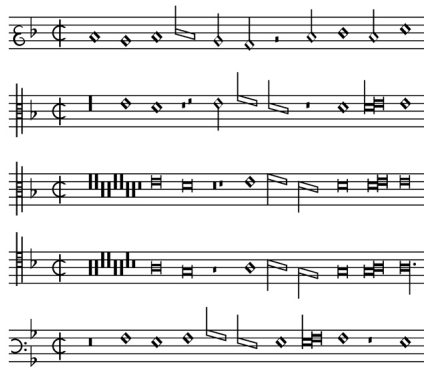
1.p. *Qui prophetice prompsisti*



2.p. *Qui expansis in cruce manibus*



3.p. *Vita in ligno moritur*



Sources

- CH-Sk MS 87-4, [no. 42], fol. 31^{v}, anon., 3.p. only
- CZ-ROk A V 22, no. 1, fols. 2^{r}–3^{r} (D), *Lud: Senffel*, in different order: 3.p. – 1.p. – 2.p.
- D-B Sammlung Bohn Ms. mus. 8, [no. 21], fols. 23^{v}–24^{v} (D), fols. 26^{v}–27^{r} (A), fols. 24^{v}–25^{r} (T), fols. 23^{r}–24^{r} (B), fols. 14^{v}–15^{v} (Q), anon., in different order: 3.p. – 1.p. – 2.p., 6 missing
- D-B Sammlung Bohn Ms. mus. 11, fol. 117^{r}–118^{r} (D), fol. 117^{r}–118^{r} (A), fol. 117^{r}–118^{r} (T), fol. 117^{r}–118^{r} (B), fol. 117a^{r}–118^{r} (Q), *Ludouicus Senffel. A. 5.*, in different order: 3.p. – 1.p. – 2.p.
- D-Dl Mus. Glashütte 5, no. 150, *Ludouici Senftls*, in different order: 3.p. – 1.p. – 2.p.; in left margin of C: à 5. Ludouici | *Senfels* | *20 Martij* | *A*[*nn*]*o Do*[*mini*] *87.*, at the end of the piece in C: *20 Martij* | *D*[*omini*] *87.* (= 30 March 1587)
- D-Dl Mus. Grimma 56, no. 66/[no. 65a], anon., T missing, 3.p. only
- D-Dl Mus. Grimma 57, [no. 33], fols. 144^{v}–145^{r} (D), fol. 131^{r} (T), fols. 138^{v}–139^{r} (B), fol. 78^{r} (V), anon., 3.p. only
- D-Dl Mus. Löbau 8 / Löbau 70, no. 5, *Ludowicus Senfelius a 5*, in different order: 3.p. – 1.p. – 2.p.
- D-Lr Mus. ant. pract. K.N. 150, no. 55, *Ludo: Senfel.*, in different order: 3.p. – 1.p. – 2.p., *Jodocus Malthrag* [?] *17 Martij anno 83*
- D-LÜh Mus. A 203, no. 67, anon., D, Ct, B only
- **D-Mbs Mus.ms. 10**, [no. 4], fols. 53^{v}–63^{r}, *Lud: S.*, heading: *Qui*[*n*]*q*[*ue*] *vocu*[*m*].
- D-Mu 8° Cod. ms. 327, [no. 74], fol. 43^{v}, anon., 3.p. of T only
- D-Sl Mus. fol. I 43, [no. 13], fols. 116^{v}–127^{r}, anon.
- D-WRha Neustadt 40, pp. 85–9 (D), pp. 90–2 (A), pp. 77f. (T), pp. 76–8 (B), anon. in different order: 3.p. – 1.p. – 2.p., Q missing
- H-Bn Ms. mus. Bártfa 2, part i, [no. 263], no. 13, fols. 10^{v}–11^{r} (Ct = Ct1/Ct2), fol. 9^{r} (T), fols. 10^{v}–11^{r} (B), fols. 2^{v}–3^{r} (Q), anon., in different order: 3.p. – 1.p. – 2.p.
- RISM 1537^{1} (A-Wn), no. 20, *Lud. Sen.* (index T), in different order: 3.p. – 1.p. – 2.p.
  – 2nd edn.: RISM 1559^{1} (GB-Lbl), no. 31, *LVDO. SENFFFL* [*sic*], in different order: 3.p. – 1.p. – 2.p.

Lute tablatures:

- D-B Mus. ms. 40632, fols. 13^{v}–14^{r} (3.p.), fols. 29^{v}–31^{r} (1.p. – 2.p.), anon., 5vv, Gl-tab.
- D-Lr Mus. ant. pract. 1196, fols. 2^{r}–3^{r}, anon., Gl-tab, 5vv, in different order: 3.p. – 1.p. – 2.p.
- D-Mbs Mus.ms. 267, [no. 7], fols. 22^{v}–24^{r}, anon., G/Il-tablature, 4–5vv, in different order: 3.p. – 1.p. – 2.p.
- D-Mbs Mus.ms. 272, [no. 63], fols. 74^{v}–75^{r}, anon., Gl-tab., 4vv, 3.p. only
- F-Pn Rés 429, fols. 22^{v}–29^{v}, anon., Il-tab, in different order: 3.p. – 1.p. – 2.p.

❖ PL-Kj Mus. ms. 40598, fols. 153^{v}–154^{r}, *LS*, Gl-tab., 5vv, 3.p. only
❖ Brown 1544$_3$ (D-Ngm), no. 7, sigs. J3^{v}–L1^{v}, anon., Gl-tab., 4vv, in different order: 3.p. – 1.p. – 2.p.
❖ Brown 1547$_3$ (A-Wn), [no. 14], sigs. [G4]^{v}–H2^{r}, *Ludo. Seufl* [*sic*] (index), Il-tab., 5vv, 3.p. only
❖ Brown 1549$_6$ (D-Ngm), no. 62, sigs. [Y4]^{v}–Z2^{v}, anon., Gl-tab., 4vv, in different order: 3.p. – 1.p. – 2.p.
❖ Brown 1558$_5$ (D-Mbs), [no. 10], fol. 20$^{r–v}$, *V. Vocum*, *Ludouicus Senffel.*, Gl-tab., 5vv, 3.p. only, on fol. 20^{v}: *Vita in ligno. V. Vocum. Ludwig Senffel.*
❖ Brown 1574$_5$ (D-Mbs), no. 3, sig. B[1]^{v}–[B4]^{v}, *Ludwig Senfel*, Gl-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.

Keyboard tablatures:

❖ D-B Sammlung Bohn Ms. mus. 18, no. 69, fols. 85^{v}–86^{v}, *Ludouicus Senfel*, nGk-tab., 5vv, in different order: 3.p. – 1.p. – 2.p.
❖ D-B Sammlung Bohn Ms. mus. 119, [no. 1], fols. 102^{v}–105^{r}, anon., nGk-tab., 5vv, in different order: 3.p. – 1.p. – 2.p., at the end the remark *Laus deo finis tertia pars*
❖ PL-Kp MS 1716, fols. 171^{r}–172^{r}, *1540 Vita in ligno moritur*, anon., oGk-tab., 5vv, 3.p. only
❖ PL-Wn rkp. 564, first version on pp. 230–2 = pp. 328–30; a second, differing version is to be found on pp. 286f.; anon., 5vv, 3.p. only
❖ Brown 1583$_4$ (D-ROu), no. 19, [no. 20], sigs. L4^{v}–M3^{v}, *A 5., Senflius.*, in different order: 3.p. – 1.p. – 2.p., nGk-tab., 5v.
❖ Brown 1583$_6$ (D-W), no. 32, fols. 54^{v}–56^{r}, *DE PASSIONE CHRISTI*, anon., 5vv, nGk-tab., in different order: 3.p. – 1.p. – 2.p.

References:

❖ letter by Senfl to Albrecht, Duke of Prussia (23 May 1537) (Bente 1968: 338)
❖ 3.p. also mentioned in D-HEu Cod. Pal. germ. 318, fol. 51^{v} (= RISM 1537^{1}; *Uita in ligno L Senfl*); fol. 64^{r} (*Uita Jn Ligno .5. L Senfl*); as the partbooks were copied from the print, the whole motet was once extant but in different order.
❖ 3.p. mentioned in D-HEu Cod. Pal. germ. 318, fol. 100^{v} and fol. 108^{v}.

Theoret. mentioning the 3.p.:

❖ E. Hofmann, *Musicae practicae* (1572), sig. [D7]^{v}
❖ E. Hofmann, *Doctrina de tonis* (1582), sig. D6^{v}
❖ P. Eichmann, *Praecepta musicae practicae* (1604), Cap. IX, sig. H^{r}
❖ E. Hofmann, *Brevis synopsis de modis seu tonis musicis* (1605), sig. C3^{r}
❖ J. Nucius, *Musices poeticae* (1613), sig. B3^{r}
❖ J. Thuringus, *Opusculum bipartitum* (1624), Lib. i, 46; Lib. ii, 18f.

Music C.f. in T and Q; in 1.p. canon between T and Q (5↓).

Comments The order of the three parts already varies in monophonic sources (cf. SW xi: 125), but obviously the third part was composed first, whereas the other two parts followed later (cf. Wagenrieder's letter to Albrecht, Duke of Prussia in 1537).

D-B Sammlung Bohn Ms. mus. 119, fols. 105^{v}–107^{v}, presents two additional *Domine miserere* to Senfl's motet. The 4.p. (fols. 105^{v}–106^{r}) shows the remark *finis Quarta* | *pars Sequitur* | *Quinta pars* | *Domine* | *miserere* (fol. 106^{v}). This setting is identical with the penultimate composition in D-Z 81/2 ([no. 119], no. 29, fol. 120$^{r–v}$ [D], fol. 106^{v} [T/V], B missing, *Quarta pars in uita in Ligno: Christus dominus factus est obediens*, anon.). The other three parts of Senfl's motet, however, are missing in D-Z 81/2 (cf. Motnik 2013: 435–9). The 5.p. in Bohn Ms. mus. 119 (fols. 106^{v}–107^{v}) shows the remark *Laus deo* | *finit Quinta* | *pars Vitaimlin* [*sic*] | [*an*]*no 1564* (fol. 107^{v}) (cf. also Eitner ix: 141). As these two additional *partes* are absent from all the other sources which transmit Senfl's motet, it is most likely that they were composed at a later time and are not by Senfl.

The inventory by Albrecht, Duke of Prussia that was sent to L. Wagenrieder on 23 July 1536 serves as a *terminus ante quem* for the 3.p. of the motet. The letter by Senfl to Duke Albrecht on 23 May 1537 serves for its part as a *terminus ante quem* for the two other parts. The motet thus seems to have been composed during the middle of the 1530s.

Facsimile Motnik 2013: 436f., 438f.

Editions SW xi: 102f.

Tablatures: D-Mbs Mus.ms. 267 in Pfohl 2011: 136–8 (3.p. only) ⁘ D-Mbs Mus.ms. 272 in Pfohl 2011: 138–40 (3.p. only) ⁘ PL-Kj Mus. ms. 40598 in Pfohl 2011: 153–6 ⁘ Brown 1544_3 in Pfohl 2011: 141–4 (3.p. only) ⁘ Brown 1547_3 in DTÖ 37: 67 ⁘ Brown 1549_6 in Pfohl 2011: 144–7 (3.p. only) ⁘ Brown 1558_5 in Hong 1984: 164–6 ⁘ Brown 1574_5 in Pfohl 2011: 156–9 (3.p. only) ⁘ PL-Kp MS 1716 in CEKM 6/3: 47–9

Literature SW XI: 125 ⁘ Eitner 1876: 28 ⁘ Preußner 1924: 436 ⁘ Maýrová 1980, ii: 54 ⁘ Gustavson 1998, i: 206, 221; ii: 442f., 730 ⁘ Thomas 2001 ⁘ Pfohl 2011: 82–108 ⁘ Gasch 2012: 408–12, 429, 435 ⁘ Grassl 2013 ⁘ Motnik 2013: 435–9 ⁘ Pfohl 2013

M 89 (lost) ‖ *Quid retribuam Domine*

6vv

Genre Antiphon

Text CAO 4530 ⁘ Ps. 115:3

Chant AP 261[r]

Source Reference:

❖ letter by Senfl to Albrecht, Duke of Prussia (20 July 1535) (Bente 1968: 329f.)

Literature Bente 1968: 329f. ⁘ Gasch 2012: 412–18, 431

M 90 ‖ *Quid vitam sine te*

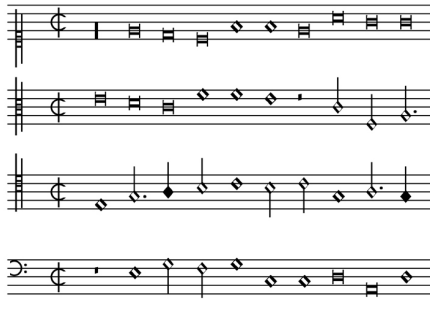
2.p. *Parce tuis lacrymis*

4vv: D, A, T, B

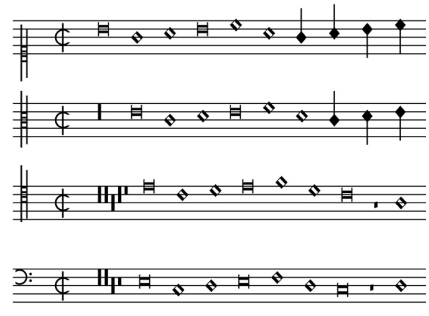
Genre Mourning motet

Text Freely composed text (hexameters in elegiac distichs) by Johannes Colerus. Mourning text in the form of a topical dialogue between the mourning husband (1.p.) and the deceased wife (2.p.), who comforts her husband

1.p. *Quid vitam sine te*



2.p. *Parce tuis lacrymis*



Source ❖ RISM 1545² (A-Wn), no. 26, *Ludouicus Senflius.*, title in all partbooks for 1.p.: *Nœnia, Maritus defunctam vxorem alloquitur. Responsio vxoris defunctæ | pro Christophoro Ehenn patric: Augustan: per vtriusq[ue] Iuris | Doctorem Ioannem Colerum atq[ue] Quatuor vocum | à Ludouico Senflio ædita.*; 2.p.: *Responsio consolatoria vxoris defunctæ: | Sequitur.*

Music Imitative soggetti render the prosodic declamation (long/short syllables) of the text; homorhythmic declamation of key words.

Comments This mourning motet was commissioned by the Augsburg patrician Christoph Ehem for his wife Anna († 1535), daughter of the Protestant mayor Ulrich Rehlinger. The motet is followed by a three-part mourning motet by Christoph Zinsmaister for Christoph Ehem himself.

Edition SW iii: 22–31

Literature Ambros 1893: 418 ⁂ Gerstenberg 1944: 4 ⁂ Hartmann 1976: 183 n. 306 ⁂ Panagl 2004: 102–5, 116–18, 123–7 ⁂ Groote 2013: 26–8 ⁂ Lodes 2013a: 213f., 217–20, 235 ⁂ Fuhrmann 2018

misattr. ‖ *Quis dabit oculis nostris* (by C. Festa)

2.p. *Heu nobis, Domine* — **3.p.** *Ergo ullulate pueri*
4vv: D, Ct, T, B

Genre Funeral motet

Text Jer. 9:1; Lam. 5:15–16

Sources I-Bc Q.19 ⁂ I-Ma Trotti 519
RISM 1538³ (with attribution to Senfl)

Comments Originally, the motet was a lament by C. Festa on the death of Anne of Brittany (1514). The textual adaptations were made by H. Ott in the course of the printing process of RISM 1538³ (Main 1962). The motet was thus not part of the funeral ceremonies for Maximilian I.

Related Other versions of the text by M. Deiss (for the death of Ferdinand I, 1564) and C. Demantius (for the death of Christian II of Saxony, 1611).

Editions SW iii: 17–21 (for Maximilian I) ⁂ CMM 25/5: XV, 25–9 (for Anne of Britanny)

Literature Kroyer 1903: XXXV ⁂ Gerstenberg 1944: 3f. ⁂ Main 1962 ⁂ Dunning 1969: 89–98 ⁂ Birkendorf 1994, i: 159f. ⁂ Heyink 1994: 98, 252f. ⁂ Gustavson 1998, i: 240–3; ii: 483

M 91 ‖ *Quomodo fiet istud*

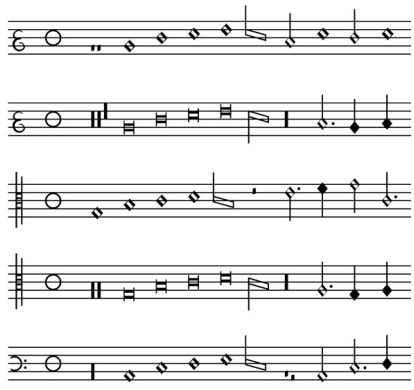
2.p. *Audi Maria virgo*
5vv: [D1, D2, A, T, B]

Genre Antiphon

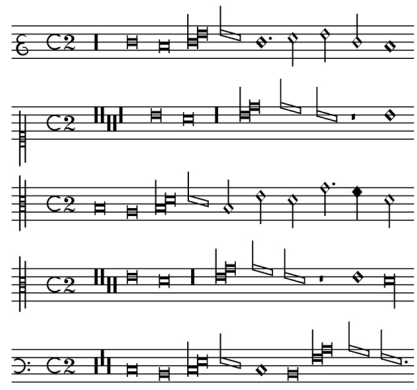
Text CAO 4563

Chant AA 3ᵛ ⁂ AP 7ᵛ ⁂ Stuchs 1509, fol. 77ᵛ–78ʳ ⁂ Montanus & Neuber [1548] no. 95 ⁂ LU 1415

1.p. *Quomodo fiet istud*



2.p. *Audi Maria virgo*



Sources

- ❖ **A-Wn Mus.Hs. 15500**, [no. 32], fols. 264^{v}–268^{r}, anon.
- ❖ D-Dl Mus. Grimma 53, [no. 26], anon.
- ❖ CZ-HKm MS II A 30, no. 92, fols. 110^{v}–111^{v}, anon.
- ❖ D-LEu Thomaskirche 49/50, [no. 109], fols. 149^{v}–150^{v} (D), fols. 147^{v}–148^{v} (A), fol. 129$^{r–v}$ (T), fols. 147^{v}–148^{r} (B), fol. 73^{r} (Q), anon.; in D (fol. 149^{v}) the remark *Symphonia quinq*[*ue*] *vocum, ferijs Annu*[*n*] | *ciationis beatæ virginis Mariæ*; in A (fol. 147^{v}) the remark *Symphoniæ duæ ferijs Annuncia=* | *tionis beatæ virginis Mariæ matris* | *Domini Christi: prima quinq*[*ue*] | *altera quatuor vocum*; in T (fol. 129^{r}) the remark *Symphoniæ duæ* | *ferijs Annunciationis* | *beatæ virginis, vna* | *quinque vocum* | *altera quatuor*
- ❖ RISM 1545^{2} (A-Wn), no. 12, *Ludouicus Senflius.*; heading in T: *Fuga in Diapason. Quinq*[*ue*] *vocum sub. 4.*
- ❖ RISM 1568^{7} (D-ROu), no. 23, *Ludouicus Senflius.*; in T the canonic inscriptions *Altera uox in Hiperdiapason post duo Tempora* (1.p.) and *In Epidiapente post duo Tempora.* (2.p.)

Theoret.:

- ❖ H. Finck, *Practica musica* (1556), sigs. I iii^{v}–K i^{r}: *Exemplum ad tempus perfectum. Fuga in hiperdiapason post integra duo tempora* – 2.p. *Sequitur Exemplum ad tempus imperfectum. Fuga in Hiperdiapente post duo tempora in hoc signo usitata*, anon.

References:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 82^{v}, *Quomodo fiat* [*sic*] *Jstud .5. L Senfl*; fol. 107^{r}, *Quomodo fiat* [*sic*] *Jstud: L Sennfl.*

Music 1.p.: canon between T and D1 (8Đ); 2.p.: canon between T and D1 (5↑).

Facsimile Röder/Wohnhass 1997: 302

Editions Kirby 1957: appendix 2, 21–4 ❧ Griesheimer 1990: iii, 243–8

Literature Youens 1978: 680 ❧ Blackburn/Holford-Strevens 2002: 160 ❧ Blackburn 2007b: 309, 327 ❧ Schmidt-Beste 2012b: 303

M 92 ‖ *Regina caeli, laetare / Conscendit iubilans*

2.p. *Quia quem meruisti portare / Gloria, laus et honor* – **3.p.** *Resurrexit sicut dixit / Grates nunc omnes reddamus* – **4.p.** *Ora pro nobis / Te ergo quaesumus* – **5.p.** *Alle-, Domine nate, matris / Dies est laetitiae*

4vv: [D, Ct, T, B]

Genre Antiphon

Text Main text: CAO 4597 ⁂ Chevalier: no. 17170 ⁂ Wackernagel i: no. 301

Parallel text of 1.p.: second stanza of the hymn *Festum nunc celebre* in Ascensio Domini by Hrabanus Maurus ⁂ CAO 8303 ⁂ BF 1516, Pars hyemalis, fol. 221^{v} ⁂ AH 50 no. 143 ⁂ Bäumker i: no. 192 ⁂ Chevalier: no. 6264 ⁂ Wackernagel i: no. 135

Parallel text of 2.p.: first couplet of a processional hymn for Palm Sunday by Théodulf of Orléans ⁂ CAO 8310 ⁂ GP 61$^{r–v}$ ⁂ GR 172 ⁂ LU 586 ⁂ Bäumker i: no. 192 ⁂ Wackernagel i: no. 130

Parallel text of 3.p.: sequence for Christmas ⁂ AH 53: no. 10 ⁂ GP 195^{r} ⁂ Bäumker i: no. 31 ⁂ Wackernagel i: no. 80

Parallel text of 4.p.: section of *Te Deum laudamus* ⁂ CAO 9010 ⁂ AR 66*–72* ⁂ LU 1832–7 ⁂ Bäumker i: no. 363 (cf. also Bäumker iii: nos. 200, 201, 218) ⁂ Wackernagel i: no. 26

Main text of 5.p.: Alleluia trope

Parallel text of 5.p.: cantio for Christmas ⁂ Leisentritt 1567, fols. 45^{v}–46^{v} ⁂ AH 1: 194 no. XIII ⁂ Bäumker i: no. 43 ⁂ Chevalier: no. 4610 ⁂ Wackernagel i: no. 332 ⁂ Wackernagel ii: nos. 689–95

Chant Main text: AA [o]^{v} ⁂ AP 62^{v}–63^{r} ⁂ Stuchs 1509, fols. 41^{v}–42^{r} (including trope) ⁂ Neuber 1562, fols. 55^{r}–56^{r} ⁂ AM 176 ⁂ AR 67 ⁂ LU 275 ⁂ Bäumker ii: no. 9

Parallel c.f. in 1.p.: *Hymni* [*c.*1535], sig. [F vi]^{r} ⁂ Lossius 1553: 137 ⁂ Stäblein no. 512 ⁂ hypothetical chant reconstruction in Leong 2008: 318

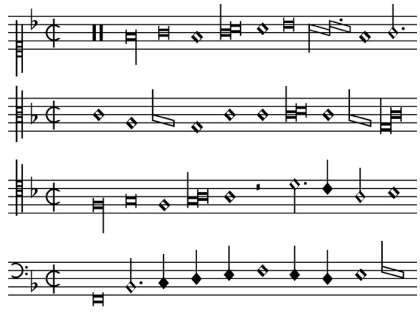
Parallel c.f. in 2.p.: GP 61^{r} ⁂ DK-Kk 3449, v: fols. 111^{v}–112^{r} ⁂ Bäumker i: no. 192

Parallel c.f. in 3.p.: GP 195^{r} ⁂ Bäumker i: no. 31

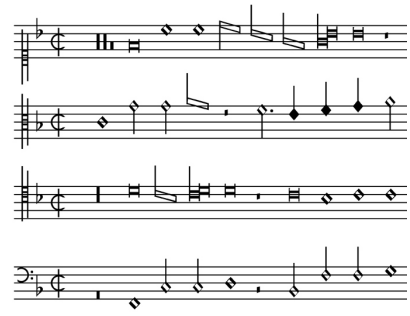
Parallel c.f. in 4.p.: MA (1513), fols. [68^{v}]–69^{r} ⁂ AR 66*

Parallel c.f. in 5.p.: Bäumker i: no. 43; D-Mbs Cgm 5249/58b with Latin heading but German text (*Der tag der ist so freidreich allen creaturen*) ⁂ A-Wn Cod. 4494, fol. 64^{v}
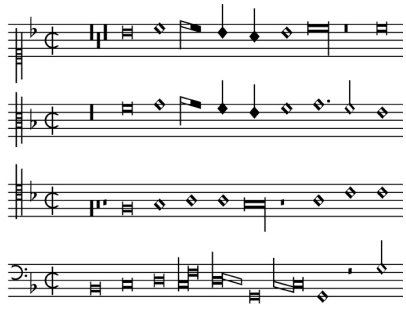
1.p. *Regina caeli, laetare / Conscendit jubilans*



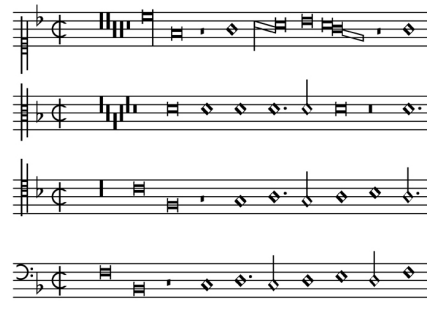
2.p. *Quia quem meruisti portare / Gloria laus et honor*



3.p. *Resurrexit sicut dixit / Grates nunc omnes reddamus*

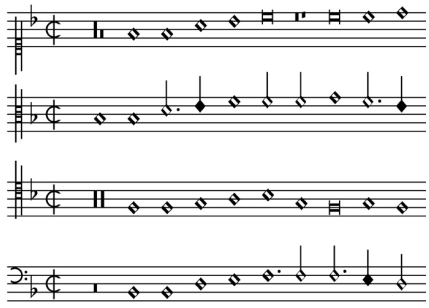


4.p. *Ora pro nobis / Te ergo quaesumus*



B♭ in T missing in MS.

5.p. *Alle, Domine nate, matris / Dies est laetitiae*



Sources ❖ D-Rp C 120, [no. 38], pp. 164–71, *L. S. 40r*

Possible references:

Three anon. 4vv settings mentioned in D-HEu Cod. Pal. germ. 318: fol. 14^{r}; fol. 21^{v}; fol. 82^{r}; fol. 107^{r}.

Music C.f. of main text in D; 1.p./4.p.: parallel c.f. in Ct; 2.p./3.p./5.p.: parallel c.f. in T.

Related M 41 ⁘ P 90c

Edition Griesheimer 1990: iii, 249–56

Literature Birkendorf 1994, i: 225; iii: 84 ⁘ Gasch 2011b ⁘ Schmidt-Beste 2012b: 277, 301

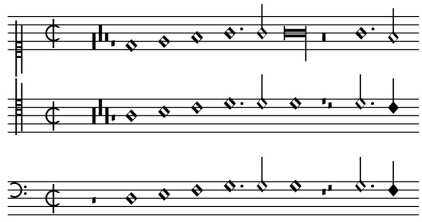
M 93 ‖ *Rubum quem viderat Moyses*

4vv?: only D, T, B extant

Genre Antiphon

Text CAO 4669 ⁘ Exod. 3:2–3

Chant AA 14^{v}–15^{r} ⁘ AP 21^{v} ⁘ AR 295 ⁘ LU 443



Sources ❖ D-Z 81/2, [no. 42], no. 41, [fols. 44^{v}–45^{r}] (D), [fol. 42^{r}] (T), [fol. 44$^{r–v}$] (B), *LS*

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 73^{r}, *Rubum quem uideat* [*sic*] *4 Senfl.* (intabulation for lute/'geigen'?)

Music C.f. in T.

Editions Griesheimer 1990: iii, 257–61 ⁘ hypothetical reconstruction in Burn 2013: 550–4

Literature Burn 2013 ⁘ Gasch 2013b: 506f.

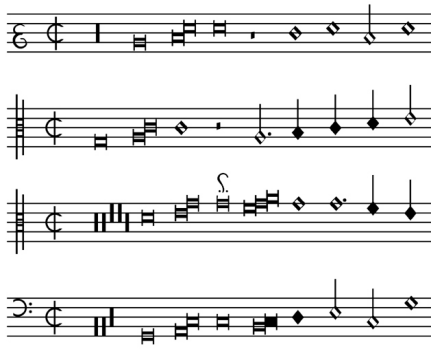
M 94 ‖ *Salva nos, Domine, vigilantes*

5vv: [D, Ct, T, V, B]

Genre Antiphon

Text Luke 2:29–32

Chant Lossius 1553: 40 ✂ AR 64 ✂ LU 271f.



Sources
- ❖ **D-Rp C 120**, [no. 36], pp. 160f., *L. S.*
- ❖ V-CVbav Cod. Vat. lat. 11953, [no. 14], fols. 12^{v}–13^{r}, anon.
- ❖ V-CVbav Cod. Vat. lat. 11953, [no. 32], fols. 31^{v}–32^{r}, anon.

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 85^{v}, *91. Salua nos .5. L Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 107^{v}, *5 Salua nos: L Senfl. 91*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Salue* [*sic*] *nos 5 vocu*[*m*] *N. 91*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, *Salua nos 5 vocu*[*m*] *N. 91*

Music C.f. set as canon between T and V (5↓).

Comments Both sources agree completely with regard to the writings (Birkendorf 1994, i: 101–3)

Literature Birkendorf 1994, i: 225; iii: 83 ✂ Gasch 2011b

M 95 ‖ *Salve, Regina / Stella maris*

2.p. *Vita, dulcedo / Et in virginali statu* – **3.p.** *Ad te clamamus / Stabat mater* – **4.p.** *Ad te suspiramus / Educavit suam prolem* – **5.p.** *Eia ergo, Advocata nostra / Stabat autem* – **6.p.** *Et Jesum, benedictum / Moritur cum moriente* – **7.p.** *O clemens / Assumpta nunc a Filio* – **8.p.** *O pia / Stellato sedet solio* – **9.p.** *O dulcis Virgo / Protectrix peccatorum*

4vv: [D, Ct, T, B]

Genre Antiphon
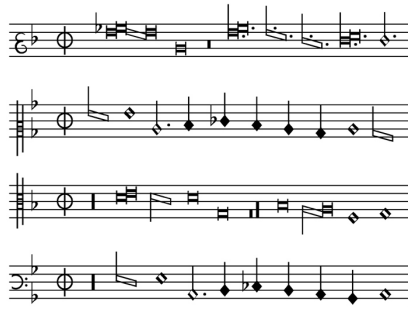
Text Text a (*Salve, Regina*): Chevalier: no. 18150

Text b (*Stella maris*): D-Mbs Clm 19283 ✂ BF 1516, Pars estivalis, fol. 302^{r} ✂ cf. also Bäumker ii: 70ff. ✂ Wackernagel i: no. 157

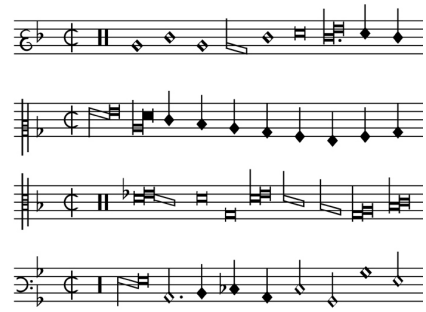
Chant Text a: AA [0]^{r} ✂ AR 68f. ✂ LU 276

Text b: hypothetical chant reconstruction in Heinzel 1995: 31, and Kiel 2013: 388

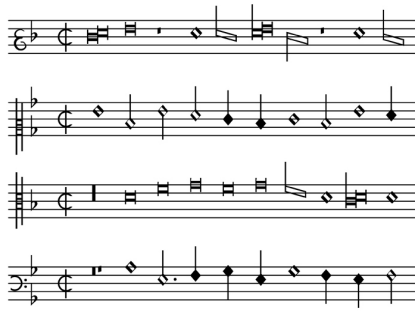
1.p. *Salve, Regina / Stella maris*
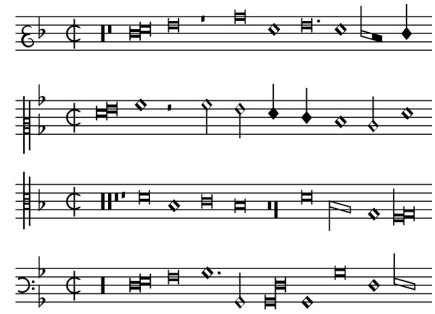


2.p. *Vita, dulcedo / Et in virginali statu*
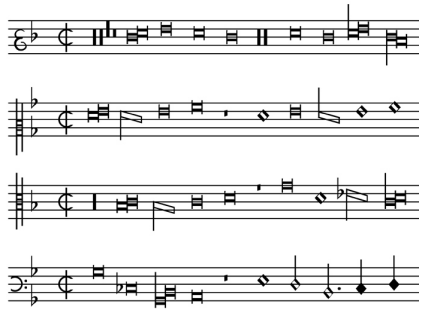


3.p. *Ad te clamamus / Stabat mater*
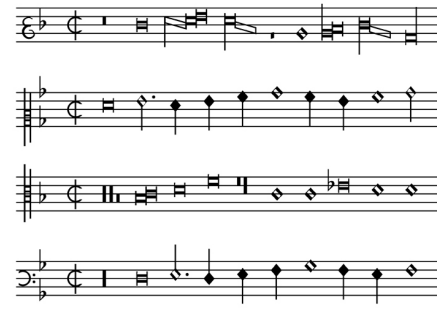


4.p. *Ad te suspiramus / Educavit suam prolem*
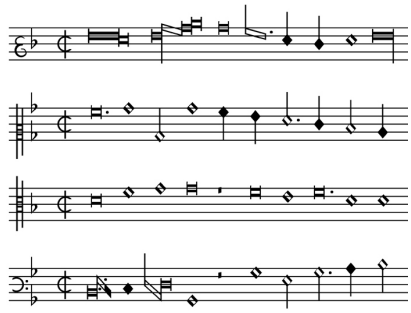


5.p. *Eia ergo, Advocata / Stabat autem*
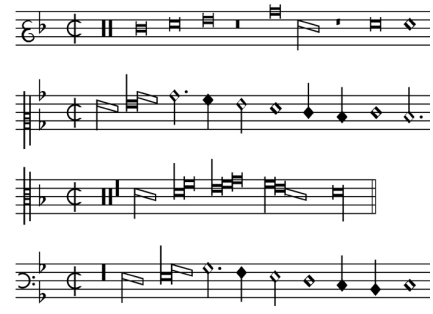


6.p. *Et Jesum, benedictum / Moritur cum moriente*
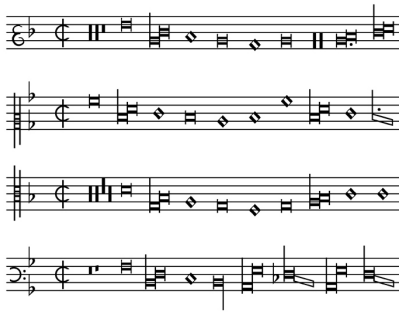


7.p. *O clemens / Assumpta nunc a Filio*



8.p. *O pia / Stellato sedet solio*



9.p. *O dulcis Virgo / Protectrix peccatorum*



Source ❖ D-Mbs Mus.ms. 19, [no. 18], fols. 107ᵛ–120ʳ, *Ludouic*[*us*]*: Sennfl.*, heading on fol. 107ʳ *Salve. L.S 4or vocum*

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 93ʳ, *Salue #4. Super Antiphona stella maris. L. Senfl*, right margin: *#Jst zway mal da*;

❖ D-HEu Cod. Pal. germ. 318, fol. 105ᵛ, *Salue Regina .4. Sup*[*er*] *antiphona stella maris .L. Senflius*

❖ V-CVbav Cod. Pal. lat. 1938, fol. 39ᵛ, *Salue Regina, quatuor vocum Ludouici Senfell. Jn fol.* | *4 stim beyeinander No 125.*

❖ V-CVbav Cod. Pal. lat. 1939, fol. 43ᵛ, *Salue Regina, quatuor vocum Ludo: Senfell. Jn fol. 4 partes beyeinander. No 125.*

Music Through-composed setting; main c.f. in D (1., 3., 4., 6., 7., 9.p.) and T (2., 5., 8.p.); parallel c.f. in T (1., 3., 4., 6., 7., 9.p.) and D (2., 5., 8.p.).

Comments Schmid 1993: 145 mentions A-Wn Cod. 1915 (15th c.) as plainchant model for Senfl's settings.

Related *M 96 ⁘ M 97

Editions Griesheimer 1990: iii, 262–74 ⁘ Maier 1939: 109–11 (1.p. only)

Literature Maier 1939: 108–12 ⁘ Griesheimer 1990, i: 25–7, 84–8 ⁘ Heinzel 1995: 23–34 ⁘ Heinzel 1998 ⁘ Schmidt-Beste 2012b: 277, 301 ⁘ Kiel 2013: 386–90 ⁘ Schmid 2013: 366, 381f., 395 ⁘ Gasch 2017a: 198

*M 96 attr. ‖ [Salve, Regina] — *Vita, dulcedo*

2.p. *Ad te suspiramus* — **3.p.** *Et Jesum benedictum* — **4.p.** *O pia*

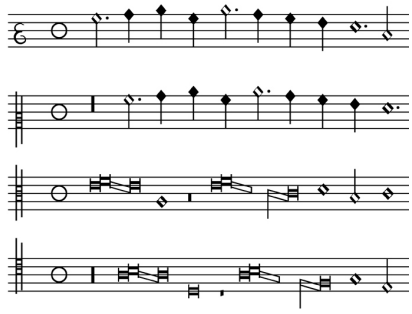
4vv: [D, Ct, T, B]

Genre Antiphon
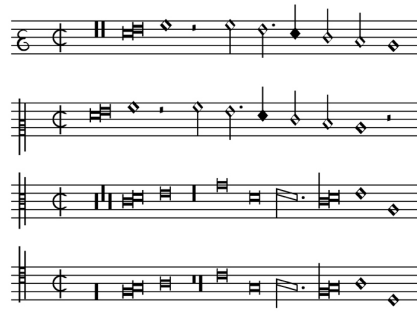
Text Chevalier: no. 18150 ⁘ cf. also Bäumker ii: 70–2 ⁘ Wackernagel i: no. 157

Chant AA [o]ʳ ⁘ AR 68f. ⁘ LU 276
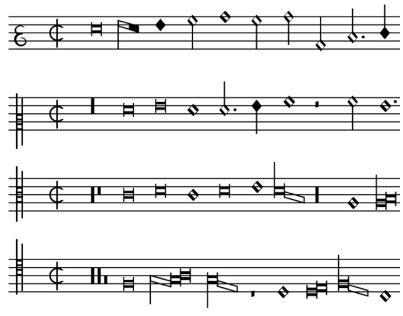
1.p. *Vita, dulcedo*
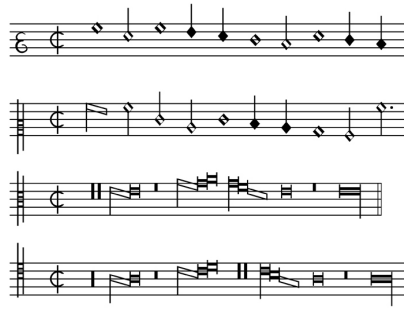


2.p. *Ad te suspiramus*



3.p. *Et Jesum, benedictum*



4.p. *O pia*



Sources ❖ D-Mbs Mus.ms. 19, [no. 19], fols. 120^{v}–127^{r}, anon.

Possible references:

Several anon. settings are mentioned in D-HEu Cod. Pal. germ. 318, fol. 14^{v} (two anon. settings); D-HEu Cod. Pal. germ. 318, fol. 19^{r} (one anon. setting); and D-HEu Cod. Pal. germ. 318, fol. 22^{r} (three anon. 4vv *Salve regina* and two 4vv *Salve*).

Music *Alternatim* setting (even verses).

Comments KBM 5/1 assumes that the caption identifying Senfl as the author of the preceding *Salve, Regina* (M 95) also refers to the current setting. Heinzel 1995 and Heinzel 1998 tries to identify several stylistic similarities and accepts this assumption. Kiel 2013 observes a certain similarity between the musical textures of M 95 and M 96 and thus also attributes the setting to Senfl.

Related M 95 ⁘ M 97

Literature Bente 1968: 170 ⁘ KBM 5/1: 89 ⁘ Heinzel 1995: 34–8 ⁘ Heinzel 1998: 146 ⁘ Kiel 2013: 390–4 ⁘ Schmid 2013: 382 ⁘ Gasch 2017a: 198

M 97 ‖ *Salve, Rex aeternae*

2.p. *Vita, dulcedo* – **3.p.** *Ad te clamamus* – **4.p.** *Ad te suspiramus* – **5.p.** *Eia ergo, Advocate noster* – **6.p.** *Et pium* – **7.p.** *Benedictum, Christe, Patrem tuum* – **8.p.** *O clemens* – **9.p.** *O pie* – **10.p.** *O dulcis*
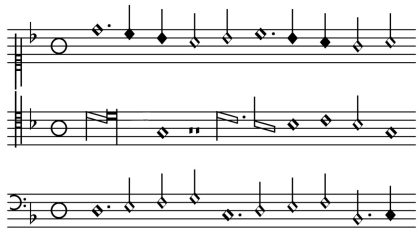
4vv?: only D, T and parts of B extant

Genre Antiphon

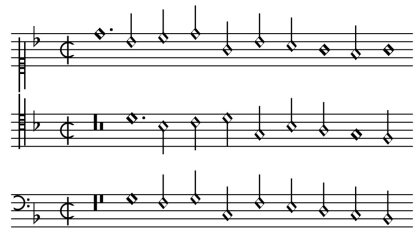
Text Christological adaptation of Chevalier: no. 18150 ⁘ Wackernagel i: no. 157

Chant AA [o]^{r} ⁘ Neuber 1562, fols. 146^{v}–148^{r} ⁘ AM 176f. ⁘ AR 68f. ⁘ LU 276
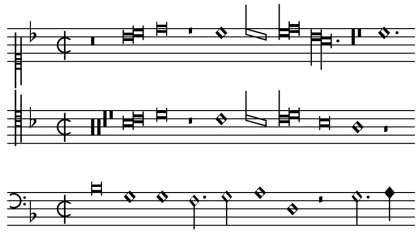
1.p. *Salve, Rex aeternae misericordiae.*
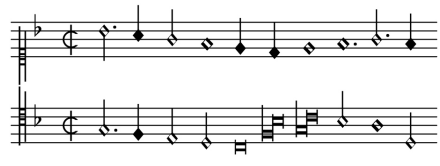


2.p. *Vita, dulcedo*
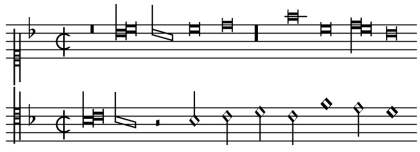


3.p. *Ad te clamamus*



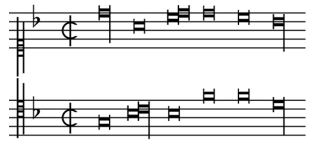
4.p. *Ad te suspiramus*
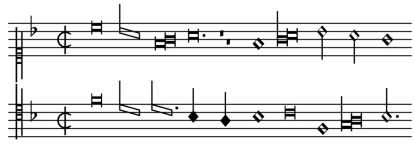


5.p. *Eia ergo, Advocate noster*
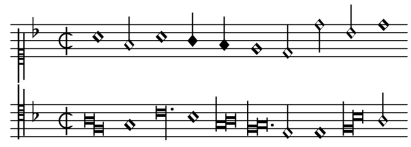


6.p. *Et pium*
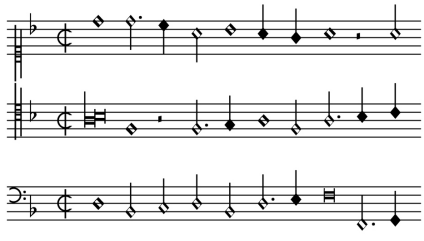


7.p. *Benedictum, Christe, Patrem tuum*
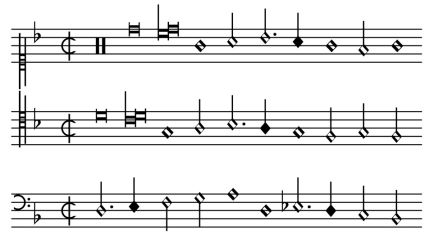


8.p. *O clemens*



9.p. *O pie*



10.p. *O dulcis*



Sources

- ❖ **D-Z 81/2**, [no. 78], no. 75, [fols. 73^{v}–75^{r}] (D), [fols. 68^{v}–70^{r}] (T), [fols. 73^{r}–74^{r}] (B), *LS.* (B), partes 4–8 in B missing due to a loss of folios
- ❖ H-Bn Ms. mus. Bártfa 22, [no. 1673], no. 10, *LS*

Literature Burn 2013: 531, 535f., 544f. ❧ Gasch 2013: 507f. ❧ Kiel 2013: 395–7

M 98 ‖ *Salve, sancta parens*

4vv: [D, Ct, T, B]

Genre Canon

Text Free compilation of texts, combining in the first line a section of Sedulius' *Carmen paschale* ii (cf. Caelius Sedulius, *Carmen paschale*, liber secundus, versus 63) and the hymn *Jesu dulcis amor meus* for the 'feria sexta post Dom. II. Quadragesimae' (cf. BR 1891, i: [359]) and text sections from motets printed in RISM 1520[4] (Haberl 2004: 30–34)

The composition is designed as a riddle canon. As this canon can be read from different angles and as it has several solutions, it is not possible to give an incipit.

Sources ❖ RISM 1520[4] (D-Mbs), fol. 27[2][r], *CANON. Notate verba, et signate mysteria.*, *L. S.*

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 24[r–v] (= RISM 1520[4])

Music Canon in form of a magic square.

Comments Canonic device goes back to the 14th century (Haberl 2004: 35f.)

Facsimiles MGG xii: 511f. 𝄋 Zahn 1882: 94 𝄋 Roberts 1965: after p. 468 𝄋 Picker 1998: 154 𝄋 Haberl 2004 10 𝄋 Lindmayr-Brandl 2010a: 28 𝄋 Lindmayr-Brandl 2010b: 33

Editions Tucher 1827 𝄋 Tucher 1829 𝄋 Zahn 1882: 190 𝄋 Moser 1929: 163 𝄋 Roberts 1965: 471–4 𝄋 Lowinsky 1989, i: 173 𝄋 Lindmayr-Brandl 1993: 123 𝄋 Haberl 2004: 37–40, 42 𝄋 Lindmayr-Brandl 2010a: 32

Literature Tucher 1827 𝄋 Tucher 1829 𝄋 Müller 1830: 137, 368 no. 22 𝄋 Eitner 1877: 14f. 𝄋 Bohn 1882: 190 𝄋 Eitner 1903: 141 𝄋 Moser 1920b: 364f., 368 𝄋 Moser 1929: 163 𝄋 Griesheimer 1990, i: 143 𝄋 Picker 1998: 157 𝄋 Haberl 2004 𝄋 Lindmayr-Brandl 2010a 𝄋 Lindmayr-Brandl 2010b

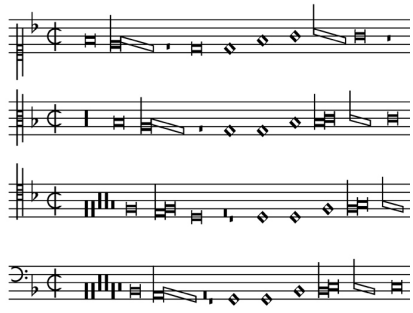
M 99 ‖ *Sancta et immaculata virginitas* (i)

4vv: [D, Ct, T, B]

Genre Antiphon

Text CAO 4700 𝄋 Luke 1:28

Chant AA 8[r] 𝄋 AP 15[r–v] 𝄋 Stuchs 1509, fol. 9[r–v] 𝄋 Montanus & Neuber [1548], no. 83 𝄋 AR 130*f. 𝄋 LU 384



Source ❖ D-Rp C 120, [no. 49], pp. 200f., *L S*
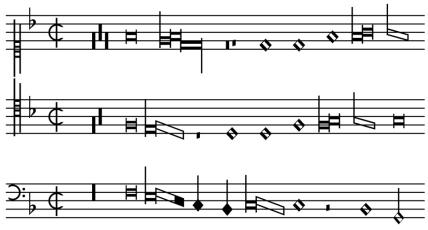
Music C.f. in T and B.

Comments Birkendorf mentions D-Z 81/2 as a concordant source for this composition. Despite the great similarity of the two settings, the transmission of the motet in that source differs.

Related M 100
Edition Griesheimer 1990: iii, 281–5
Literature Birkendorf 1994, i: 233; iii: 88 ✠ Gasch 2011b ✠ Burn 2013: 532

M 100 ‖ *Sancta et immaculata virginitas* (ii)
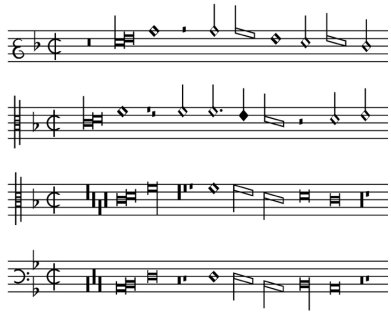
4vv?: only D, T, B extant
Genre Antiphon
Text CAO 4700 ✠ refers to Luke 1:28
Chant DK-Kk 3449, i: fols. 214^{v}–215^{r}



Source ❖ D-Z 81/2, [no. 61], no. 58, [fols. 61^{v}–62^{r}] (D), [fol. 57$^{r–v}$] (T), [fol. 61$^{r–v}$] (B), *LS*
Music C.f. in D and T.
Comments Birkendorf equates the two settings M 98 and M 99 respectively. Despite the strong similarities the compositions are not concordant and need to be counted as independent settings.
Related M 99
Edition Griesheimer 1990: iii, 275–80
Literature Birkendorf 1994: iii, 88 ✠ Burn 2013: 532, 536, 546 ✠ Gasch 2013b: 506f.

M 101 ‖ *Sancta Maria Virgo, intercede* (i)

4vv: [D, A, T, B]
Genre Antiphon
Text CAO 4705
Chant AP 204^{v}



Sources ❖ **D-Rp C 120**, [no. 6], pp. 16f., *L. Senfl*
❖ D-Z 81/2, [no. 62], no. 59, [fol. 62$^{r–v}$] (D), [fol. 57^{v}] (T), [fol. 61^{v}] (B), *LS* (D)

Related M 102

Edition Griesheimer 1990: iii, 286–9 (without altus)

Literature Birkendorf 1994, i: 205; iii: 66f. ❧ Gasch 2011b ❧ Gasch 2013b: 502f., 507

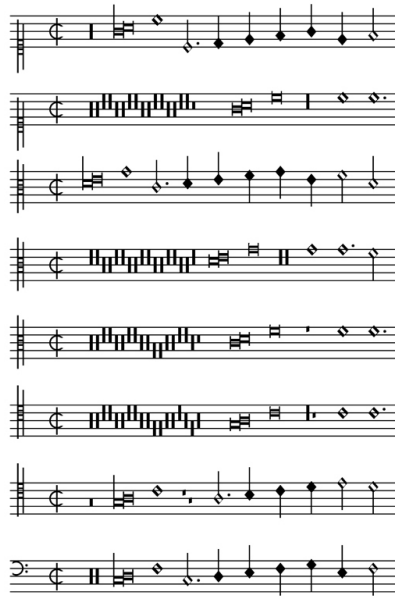
M 102 ‖ *Sancta Maria Virgo, intercede* (ii)

8vv: D1, D2, Ct1, Ct2, T1, T2, V, B

Genre Antiphon

Text CAO 4705

Chant AP 204^{v}



Sources ❖ **D-Mbs Mus.ms. 25**, [no. 2], fols. 23^{v}–35^{r}, *Ludouicus Sennfl.*, heading on fol. 23^{r} *.L.S. Sancta maria Octo Vocum*
❖ D-Kl MS 4° Mus. 38, [no. 4], fols. 5^{v}–6^{r} (D), fol. 5^{v} (D2), fol. 5$^{r–v}$ (Ct1), fol. 6^{v} (T1/T2), fols. 6^{v}–7^{r} (V), fols. 4^{v}–5^{r} (B), *L. S. 8. Vocu*[*m*] (T1)

Music Setting shows a texture for double choir with c.f. in D2, Ct2, T1 and T2.

Related M 101

M 103 ‖ *Sancte Pater, divumque decus / Sancte Gregori confessor*
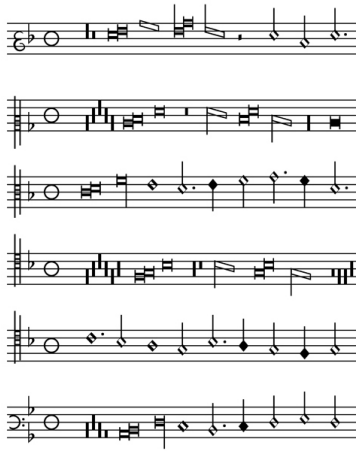
2.p. *Tu si quidem primum / Adesto nostris precibus*
6vv: [D1, D2, Ct, T1, T2, B]

Genre Antiphon

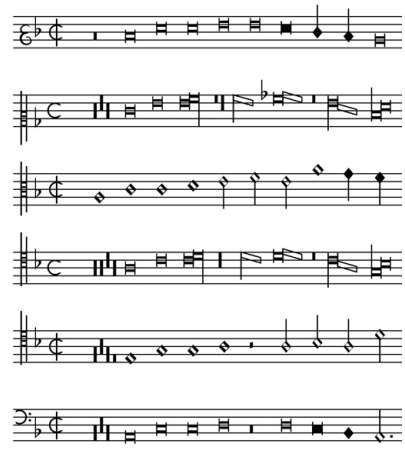
Text Text a (*Sancte Pater*): hexameters in distichs; although text not listed among his works, it is probably by Joachim von Watt (Vadian); partial translation by E. Dorsch in Schlagel 2002: 576f.
Text b (*Sancte Gregori confessor*): CAO 4717

Chant Tenor: AA 55^{r}, only incipit with reference *Require supra Nicolai* = fol. 50^{v} ℘ AP 261^{v}

1.p. *Sancte Pater, divumque decus / Sancte Gregori confessor*



2.p. *Tu si quidem primum / Adesto nostris precibus*



Sources ❖ **RISM 1520^{4}** (D-Mbs), [no. 8], fols. 84^{v}–102^{r}, *L. S.*, *Senffl*
Theoret.:
❖ beginning with different readings and some mistakes in L. Zacconi, *Prattica di Musica* (1596), vol. i, Lib. ii, Cap. V, fol. 88^{r}, *… Motetto , Sancte Pater di Lodouico Senfelio …* , D1, Ct, T1, B only
Reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 24^{r}, *L Senfl.* (= RISM 1520^{4})

Music C.f. in D2 and T1; c.f. stated twice: second time (from the middle of 2.p.) diminished and paraphrased; textual reference to Maximilian I is emphasized by repetitions and melismas.

Comments The motet seems to have been commissioned by the vice chapelmaster of Maximilian I, Gregor Valentinian, for his patron saint (letter from G. Valentinian to Vadian, 17 February 1516, ed. in Arbenz 1891: 148). In September 1516 Senfl receives a payment of 32 gld. Bente 1968: 286 interpretes this payment as a reward for several compositions, among them this motet.

Facsimile SW iii: IX

Editions SW iii: 3–16 ℘ Roberts 1965: 220–56

Literature SW iii: V ℘ Kroyer 1903: XXIVf. ℘ Moser 1929: 40, 194 ℘ Gerstenberg 1944: 6 ℘ Sicking 1948: 4f. ℘ Dreyer 1958: 90f. ℘ Roberts 1965: 68–70 ℘ Bente 1968: 204, 285f. ℘ Dunning 1970: 53–6 ℘ Griesheimer 1990, i: 293–6 ℘ Picker 1998 ℘ Schlagel 2002: 576f. ℘ Gasch 2011b ℘ Gilbert 2012 ℘ Schmidt-Beste 2012b: 274–6, 288, 300 ℘ Groote 2013: 20

Sancti Spiritus assit nobis gratia =› cf. P 18

2.p. *Quae corda nostra* — **3.p.** *Spiritus alme illustrator* — **4.p.** *Amator sancte senatorum* — **5.p.** *Tu purificator omnium* — **6.p.** *Ut videri supremus genitor* — **7.p.** *Prophetas tu inspirasti* — **8.p.** *Quando machinam per verbum* — **9.p.** *Tu animabus vivificandis* — **10.p.** *Tu divisum per linguas* — **11.p.** *Ergo nos supplicantes* — **12.p.** *Tu qui omnium* — **13.p.** *Hunc diem gloriosum*

M 104 ‖ *Saulus autem adhuc spirans / Petrus apostolus*

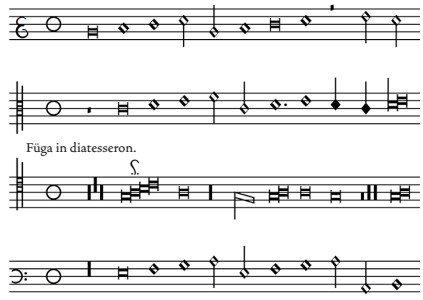
2.p. *Saule, quid me persequeris / Petrus apostolus*
5vv: D, A, T1, T2, B

Genre Antiphon
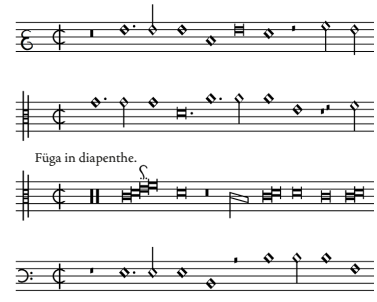
Text Text a (*Saulus autem*): 1.p.: CAO 7622; Acts 9:1–6 ✂ 2.p.: CAO 4284
Text b (*Petrus apostolus*): AP 60[v]

Chant Text a: LU 1547 ✂ AR 775

1.p. *Saulus autem adhuc spirans / Petrus apostolus*



2.p. *Saule, quid me persequeris / Petrus apostolus*



Sources
- ❖ **D-Mbs Mus.ms. 69**, [no. 3], fols. 80[v]–89[r], anon., canonic inscription in 1.p. above T: *Quinque vocum.* | *Füga in diatesseron.*; canonic inscription in 2.p. above T: *Füga. in diapenthe.*, without resolution
- ❖ D-Rp B 211–215, [no. 60], fols. 120[r]–122[v] (D), fols. 127[v]–130[r] (A), fols. 113[v]–115[v] (B), fol. 62[r–v] (T1/T2 in V), *LS*; on fol. 112[r] of T the remark: *Saulus autem Tenor in Vagante*; on fol. 62[r] of V the canonic inscription: *Sequitur Tenor ad Saulus autem 5 vocum Ite di… FVGA IN EPIDIATESSA*[*ron*], for 2.p. the canonic inscription *Fuga in Epidiapente*

Possible references:
An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 60[v] and fol. 66[r].

Music In both *partes* c.f. set as canon between T1 and T2 (4↑, 5↑).

Edition Griesheimer 1990: iii, 290–8

Literature Mohr 1955: 15 ✂ Griesheimer 1990, i: 55f., 148 ✂ Schmidt-Beste 2012b: 300

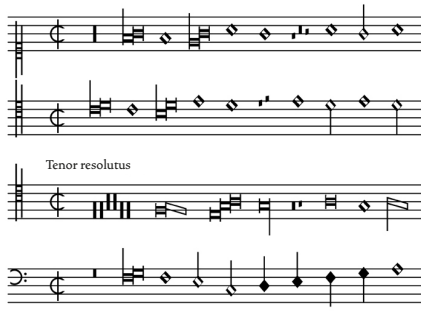
M 105 ‖ *Si enim credimus*

2.p. *Et sicut in Adam* — **3.p.** *Requiem aeternam*
5vv: only D, A, T, B extant
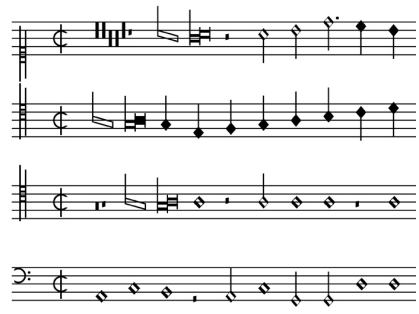
Text 1.p.: 1 Thess. 4:14 ✂ 2.p.: 1 Cor. 15:22 ✂ 3.p.: 2 Esdras 2:34–5

Chant GP 173[r] ✂ Moosburg Gradual 121[r]
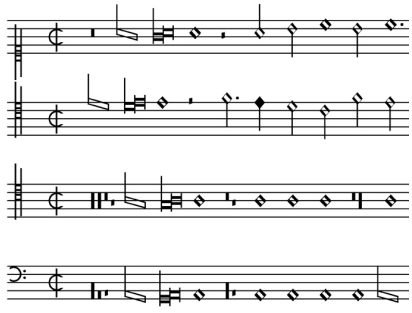
1.p. *Si enim credimus*



2.p. *Et sicut in Adam*



3.p. *Requiem aeternam*



Sources ❖ D-Mu 4° Art. 401, [no. 44], fols. 61^{v}–62^{v} (D), fols. 63^{v}–64^{v} (Ct), fols. 57^{v}–58^{r} (T), fols. 60^{v}–61^{r} (B), *Ludo. Sennfl. 5 vocu*[*m*] (D), *Tenor resolutus . Lu: Sen. 5 vo*[*cum*]*:* (T) V missing

References:

Anon. settings are mentioned in D-HEu Cod. Pal. germ. 318, fol. 10^{r}, *Historia pro Defunctis 5*; fol. 79^{r}, *pro defunctis.*

Music Canon between T and V (only 'Tenor resolutus' extant).

Comments The text of the composition was used as a funeral song but also as an introit. Thus, it is possible that the piece forms the introit of the lost *Historia pro defunctis* (P 67) for 5vv, mentioned in D-HEu Cod. Pal. germ. 318 among Senfl's proper settings for the *Commune Sanctorum.*

For the performance of the motet as an introit the following order seems conceivable: intr.: *Si enim credimus* – verse 1: *Et sicut in Adam* – verse 2: *Requiem aeternam* – repetition intr.: *Si enim credimus*.

Related O 10 ☙ P 67

Literature Gasch 2011: 324f. ☙ For literature concerning the chant *Si enim credimus* cf. Gay 1956 ☙ Schmidt-Lauber/Meyer-Blanck/Bieritz 1995: 535 ☙ Prassl 2002

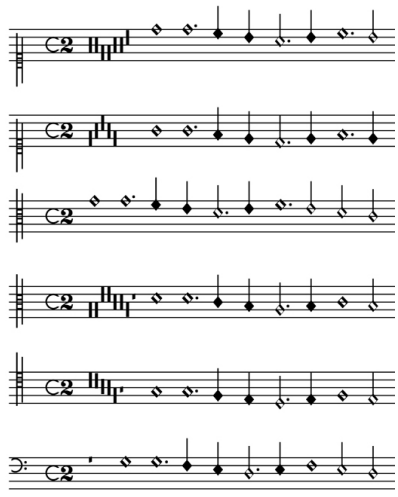
M 106 ‖ *Sic Deus dilexit mundum*

6vv: D, V, A, 6, T, B

Genre Antiphon

Text CAO 4920 ☙ John 3:16

Chant AR 510



Sources
- ❖ D-ROu Mus. Saec. XVI-52, [no. 6], *Ludouicus senflius | sex vocum.*
- ❖ **D-Z 73**, [no. III.7] = [no. 71], fol. 84$^{r–v}$ (D), fol. 86$^{r–v}$ (A), fol. 84^{v} (T), fols. 83^{v}–84^{r} (B), fol. 49$^{r–v}$ (V), fol. 3^{v} (6), anon.

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 83^{r}, *no. 41*, *Sic deus Dilexit mundum 6 LSenfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 106^{r}, *6 Sic de*[*us*] *dilexit mundum: Sennfl: 41*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Sic deus dilexit 6 vocu*[*m*] *Lud. Senfel.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, *Sic deus dilexit. 6 vocu*[*m*] *Lud. Senfl.*

Music Canon between T and 6 (5↑).

Facsimile Beginning of 6 with attribution to Senfl on front cover of Kongsted 2001

Editions Kongsted 2001: 1–6 EdM 115b: 206–9

Literature Kongsted 1999: 34–7

M 107 (lost) ‖ *Sit bonus et faustus*

4vv

Sources

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 84^{r}, *Sit bon*[*us*] *Et faust*[*us*] *.4. L Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 107^{v}, *4 Sit bon*[*us*] *Et faustus: Senfl*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Sic* [*sic*] *bonus & faust*[*us*] *64. Jn 4. Lud. Senfel.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 45^{v}, *Sic* [*sic*] *bonus e*[*t*] *faustus N. 64. Jn 4. Lud. Senfel.*

Spes mea, Domine => cf. P 83

2.p. *In te confirmatus sum*

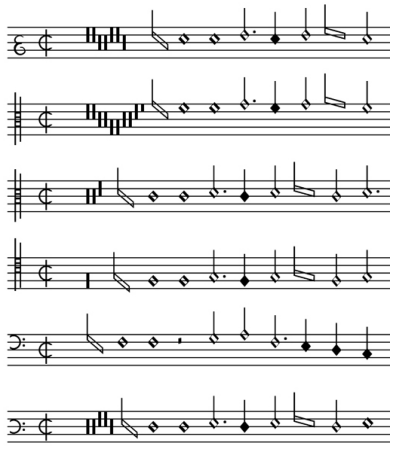
*M 108 confl. ‖ *Spiritus Sanctus in te descendet*

6vv: D, Ct1, Ct2, T, B1, B2

Genre Antiphon

Text CAO 5006 ✠ Luke 1:35, 30–2

Chant AA 55^{r} ✠ A-Gu MS 1, fol. 9^{v} ✠ AR 216, [137] ✠ LU 1414 (differing)



Mensuration signs for B1 and B2 missing in D-Rp C 120.

Sources
- ❖ **D-Rp C 120**, [no. 33], pp. 144–7, *ludwig: sennfl: Sex vocu*[*m*]
- ❖ D-Mbs Mus.ms. 1536/3, [no. 54], fol. 240$^{r–v}$ (D), fol. 266^{r} (T), fol. 235$^{r–v}$ (B), fol. 213^{r} (6 = B2), *H. Isaac.* (T)
- ❖ V-CVbav Cod. Vat. lat. 11953, [no. 30], fols. 27^{r}–28^{r} (B1 and B2), anon., beginning of B1 missing
- ❖ RISM 1564^{3} (GB-Lbl), no. 33, *H. ISAAC.* (T)

Comments Just 1961 and Picker 1991 take the piece as Isaac's composition without being aware of the concordance in D-Rp C 120. Birkendorf 1994 takes the piece as Senfl's composition. Kempson 1998 argues for Senfl's authorship on the basis of the dependency of the late sources D-Mbs Mus.ms. 1536/3 and RISM 1564^{3}.

Facsimile Birkendorf 1994, ii: 66, plate 46

Editions Griesheimer 1990: iii, 304–8 ✠ Kempson 1998, ii: 390–8
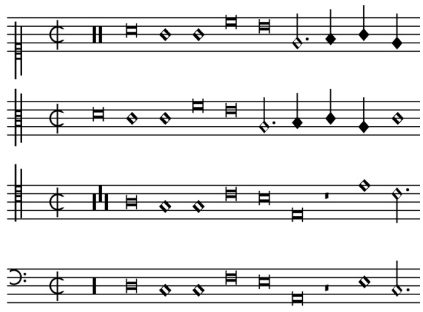
Literature Just 1961, i: 55, 120, 192, 216; ii: 71 ✠ Picker 1991: 93 ✠ Birkendorf 1994, i: 223f.; iii: 40, 80 ✠ Kempson 1998, i: 50f.,174f., 321–5

M 109 ‖ *Sum tuus in vita* (i)

4vv: D, Ct, T, B

Genre Prayer

Text The poem in elegiac distichs appears as Veit Dietrich's prayer in *Tischreden oder colloquia Doct. Mart. Luthers*, ed. Johannes Aurifaber (earliest edn. Eisleben: Urban Gaubisch, 1566), fol. 500^{r} (ch. 49, 'Vom Tode').



Sources
- ❖ D-Rp A.R. 940–941, no. 185, anon.
- ❖ D-Rp B 211–215, [no. 39], fols. 76^{r}–77^{r} (D), fols. 83^{v}–85^{r} (A), fols. 67^{r}–68^{v} (T), fols. 74^{r}–75^{v} (B), *LS 4*
- ❖ D-Sl Mus. fol. I 42, [no. 8], fols. 87^{v}–93^{v}, anon., end of piece (Ct, B) missing due to the loss of fol. 94; remark on fol. 87^{r}: *Muteta 4 Sum tuus in vita*
- ❖ D-Z 79/2, no. 19, fols. 27^{v}–28^{v} (D), fols. 21^{r}–22^{v} (A), fols. 28^{v}–30^{r} (T), anon.
- ❖ D-Z 81/2, [no. 68], no. 65, [fols. 66^{v}–67^{v}] (D), [fols. 62^{r}–63^{r}] (T), [fols. 66^{r}–67^{r}] (B), *Precatio ad Christum L. S.* (D)
- ❖ **RISM 1538**^{3} (D-Mbs), no. 33, *Ludo. Senfl*

Literature Burn 2013: 529

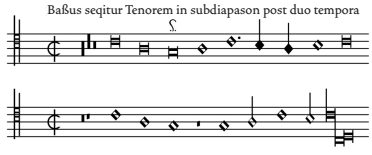
M 110 ‖ *Sum tuus in vita* (ii)

2.p. *Cur rigido latuit*
5vv: only T, V, and B (1.p. only) extant

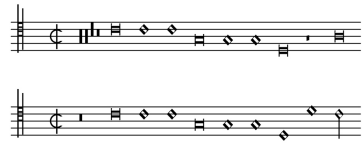
Genre Prayer

Text See above, M 109.

1.p. *Sum tuus in vita*



2.p. *Cur rigido latuit*



Source
- ❖ H-Bn Ms. mus. Bártfa 22, [no. 1764], no. 94, *Quinq*[*ue*] *L. S.*, remark at left margin *Baßus sequitur Tenorem in | subdiapason post duo tempora*

Music Structure (two *partes*), musical (canonic) layout, as well as scoring differ from Senfl's other setting with the same text.

Literature Burn 2013: 529

Surge virgo => cf. P 111

2.p. *Ab aestu mundi* — **3.p.** *Pulchre Sion filia*

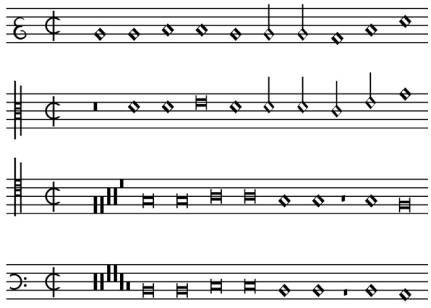
M 111 ‖ *Suscepimus, Deus, misericordiam*

4vv: [D, Ct, T, B]

Genre Antiphon

Text CAO 5084 ⁘ Ps. 47:10

Chant AA 4^{v} ⁘ AP 11^{r} ⁘ LU 378 (differing)



Sources
- ❖ **D-Rp C 120**, [no. 39], pp. 174f., *L : Senfel*
- ❖ D-Z 81/2, [no. 47], no. 46, [fol. 47^{r}] (D), [fol. 44^{v}] (T), [fol. 46^{v}] (B), *LS*

Possible reference:
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 41^{v}, *Suscepimus deus 4 uocum,* anon.

Related P 30a ⁘ P 37a

Edition Griesheimer 1990, iii: 325f.

Literature Birkendorf 1994, i: 226; iii: 85 ⁘ Gasch 2011b ⁘ Gasch 2013b: 502f.

Sustinuimus pacem => cf. P 119

2.p. *Non imperpetuum obliviscaris nos* — **3.p.** *Peccavimus cum patribus nostris*

M 112 ‖ *Tanto tempore vobiscum / Philippe, qui videt me*

2.p. *Non turbetur cor vestrum / Philippe, qui videt me*

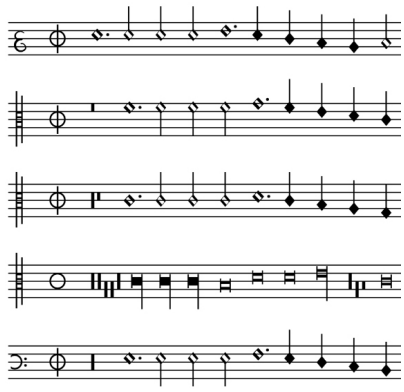
5vv: D, A, V, T, B

Genre Antiphon

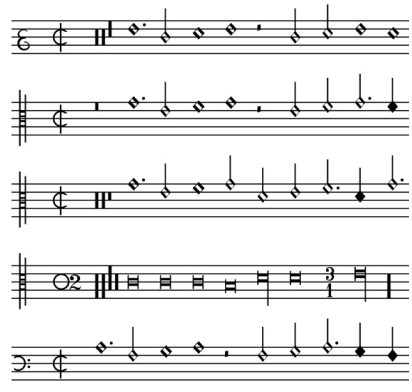
Text CAO 4290 ⁘ John 14:9–10, 1–2, 27–8, 30–1

Chant AP 74^{r} ⁘ LU 1465E, 1465A (differing)

1.p. *Tanto tempore vobiscum / Philippe, qui videt me*



2.p. *Non turbetur cor vestrum / Philippe, qui videt me*



Sources

- ❖ CZ-HKm MS II A 29, pp. 535–9, anon.
- ❖ CZ-HKm MS II A 30, no. 53, fols. 71^{v}–73^{v}, anon.
- ❖ D-GOl Chart. A 98, [no. 109], fols. 48^{v}–54^{r}, anon.
- ❖ D-Ngm 83795 (T), [no. 109], fols. 163^{v}–164^{v}, anon.
- ❖ D-Ngm 83795 (B), [no. 109], fols. 25^{v}–28^{v}, anon., heading: *Philippe qui uidet me Quinq*[*ue*] *vocum*
- ❖ D-WRhk MS B, [no. 109], fols. 33^{v}–39^{r}, *Lud: Se:*, heading on fol. 33^{v}: *Philippe Qui videt me Quinq*[*ue*] *vocum Lud: Se:*
- ❖ D-Z 73, [no. II.20] = [no. 64], fols. 74^{r}–75^{v} (D), fols. 76^{r}–77^{v} (T in A), fols. 69^{r}–70^{v} (A in T), fols. 71^{v}–73^{r} (B), fol. 24$^{r–v}$ (V), *Ludouicus Senffel.* (B)
- ❖ **PL-Kj Mus. ms. 40013**, [no. 109], fols. 159^{v}–165^{r}, anon., heading on fol. 159^{v}: *Philippe qui videt me Quinq*[*ue*] *vocum*

Music C.f. in T; c.f. runs through an increasing mensural process in three sections (1x1.p., 2x2.p.); setting shows an old-fashioned use of mensural proportions.

Comments The motet shows a special transmission in the so called 'Walter-Handschriften'. Despite the liturgical assignment of the texts to the feast of Philip and James (1 May) in D-Ngm 83795 (B) and PL-Kj Mus. ms. 40013, the motet appears within the context of the feast for the Ascension of Christ.
The manuscripts D-Ngm 83795 (T & B), D-WRhk MS B, and PL-Kj Mus. ms. 40013 mentioned in Kade 1871, Gerhardt 1949, Glahn 1978, Youens 1978, and Griesheimer 1990 transmit the present setting and not Senfl's motet *Philippe qui videt me*, 6vv (M 84).

Related M 84

Editions EdM 115b: 170–6 ⁂ Griesheimer 1990: iii, 334–46 (following D-Z 73)

Literature Kade 1871: no. 87 ⁂ Schröder 1931/32: 177 ⁂ Gerhardt 1949: 70f. ⁂ Glahn 1978: 39 ⁂ Youens 1978: 797 ⁂ Griesheimer 1990, i: 116 ⁂ Prassl 1991 ⁂ Schlüter 2010: 67–9, 133–6 ⁂ Schmidt-Beste 2012b: 276f., 300 ⁂ Groote 2013: 19

M 113 (lost) ‖ *Tantum ergo*

5vv

Genre Hymn

Text Last two stanzas of *Pange lingua* by Thomas Aquinas ⁂ CAO 8367 ⁂ AH 50: no. 386 ⁂ Bäumker i: no. 371 ⁂ Chevalier: nos. 14467, 14481 ⁂ Wackernagel i: nos. 78, 233

Chant AM 1258f. ⁂ AR 88*ff. ⁂ LU 954, 1851f.

Sources (Possible) references:
❖ D-HEu Cod. Pal. germ. 318, fol. 31ᵛ, *Tantum Ergo. L Senfl. 5 uocum.*
❖ V-CVbav Cod. Pal. lat. 1938, fol. 40ᵛ, *Tantum ergo. 5. vocu*[*m*]., anon.
❖ V-CVbav Cod. Pal. lat. 1939, fol. 44ᵛ, *Tantu*[*m*] *ergo. 5. vocu*[*m*]., anon.

Related M 80 ⁘ M 81 ⁘ M 82 ⁘ P 95b ⁘ S 110 ⁘ S 139

M 114 ‖ *Te Deum laudamus*

2.p. *Te aeternum Patrem omnis terra* — **3.p.** *Tibi cherubim et seraphim* — **4.p.** *Sanctus* — **5.p.** *Pleni sunt caeli* — **6.p.** *Te prophetarum laudabilis* — **7.p.** *Te per orbem terrarum sancta* — **8.p.** *Venerandum tuum verum* — **9.p.** *Tu rex gloriae* — **10.p.** *Tu ad liberandum* — **11.p.** *Tu ad dexteram* — **12.p.** *Te ergo quaesumus* — **13.p.** *Salvum fac populum* — **14.p.** *Per singulos dies* — **15.p.** *Dignare, Domine* — **16.p.** *Fiat misericordia tua* — **17.p.** *In te, Domine, speravi*

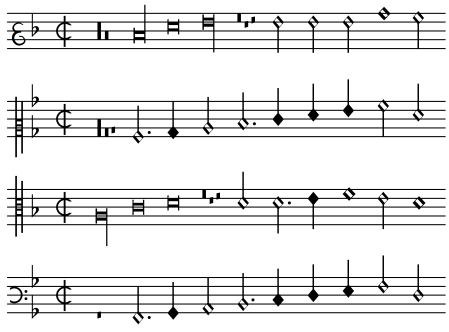
4–5vv: D, A, T, V, B

Genre Hymn

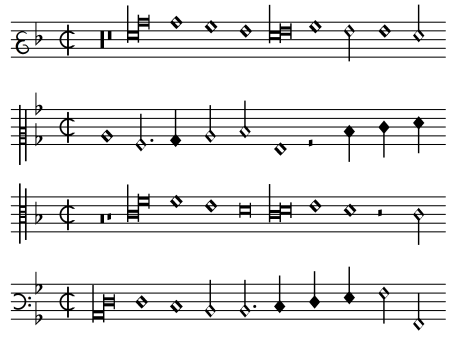
Text CAO 9010 ⁘ Kirsch 1966: no. 1054 ⁘ Bäumker i: no. 363 (cf. also Bäumker iii: nos. 200, 201, 218) ⁘ Wackernagel i: no. 26

Chant Neuber 1562, fols. 142ᵛ–146ᵛ ⁘ AR 69* ⁘ LU 1832–7
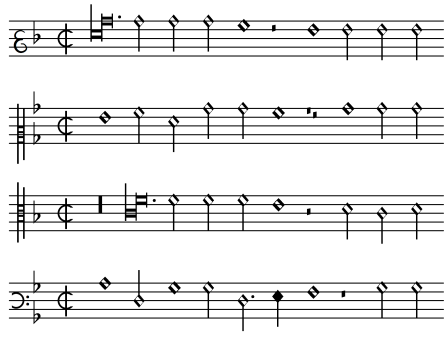
1.p. *Te Deum laudamus*
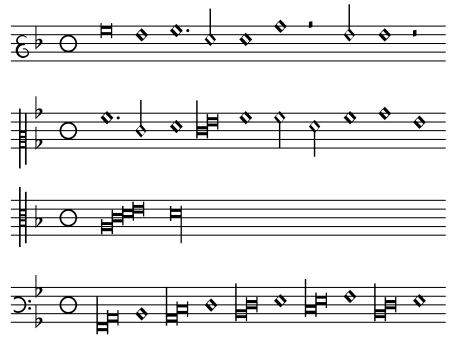


2.p. *Te aeternum Patrem omnis terra*
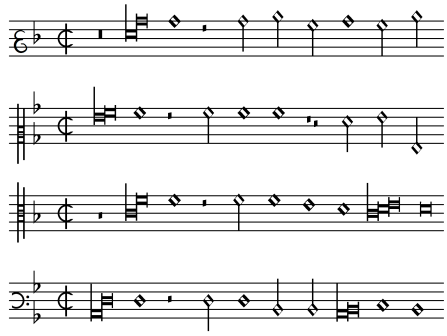


3.p. *Tibi cherubim et seraphim*
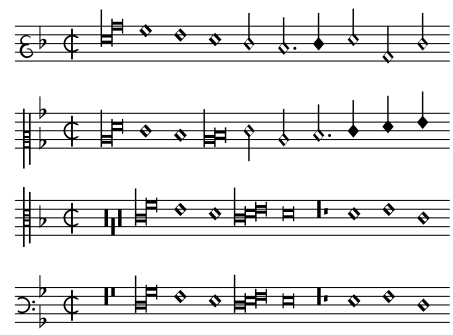


4.p. *Sanctus*
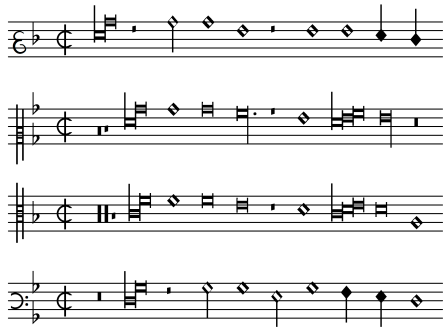


5.p. *Pleni sunt caeli*
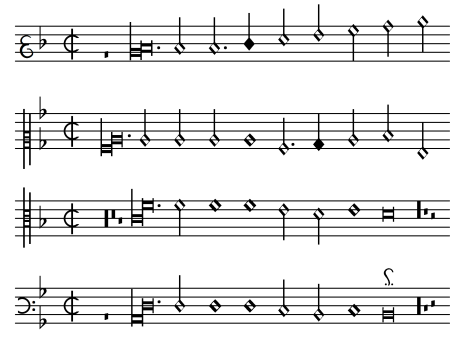


6.p. *Te prophetarum laudabilis*



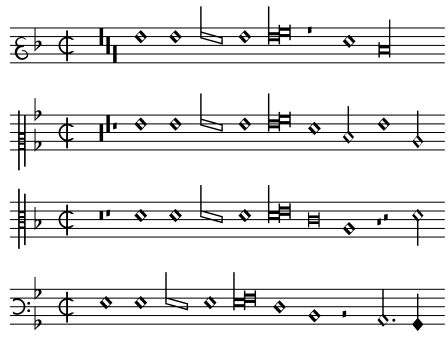
7.p. *Te per orbem terrarum sancta*



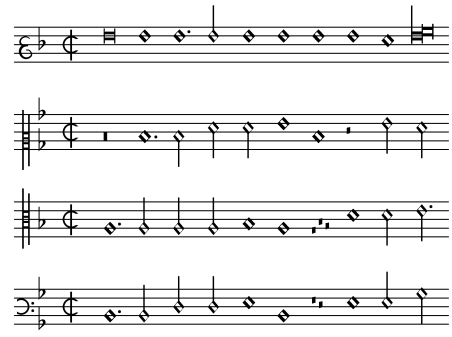
8.p. *Venerandum tuum verum*



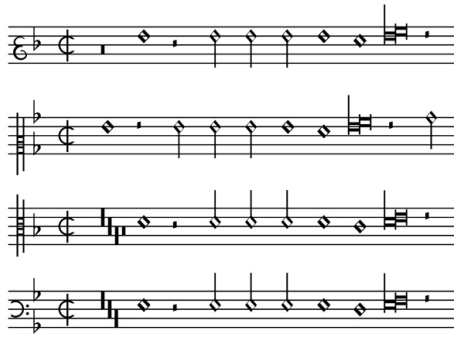
9.p. *Tu rex gloriae*



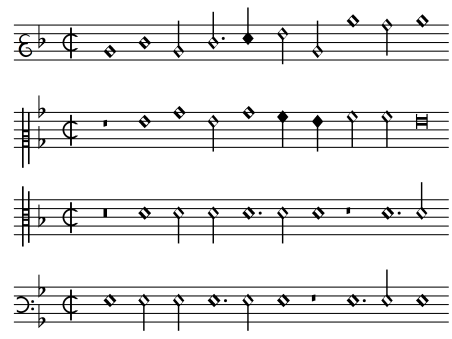
10.p. *Tu ad liberandum*



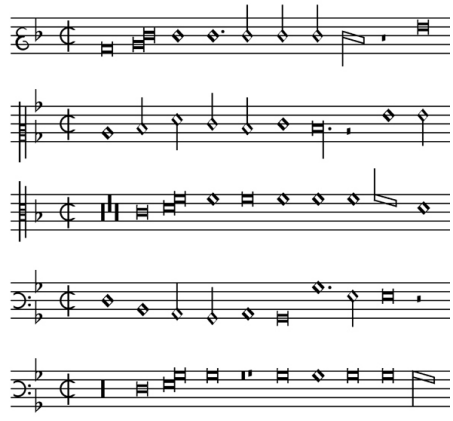
11.p. *Tu ad dexteram*



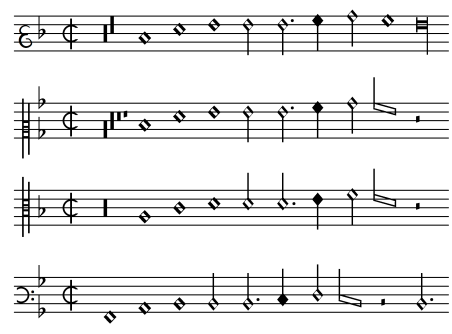
12.p. *Te ergo quaesumus*



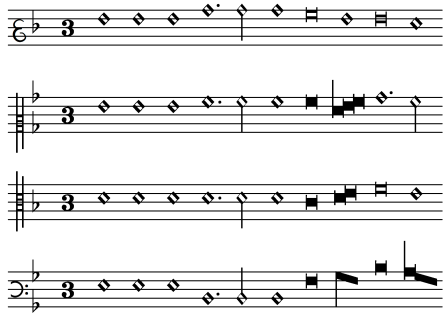
13.p. *Salvum fac populum*



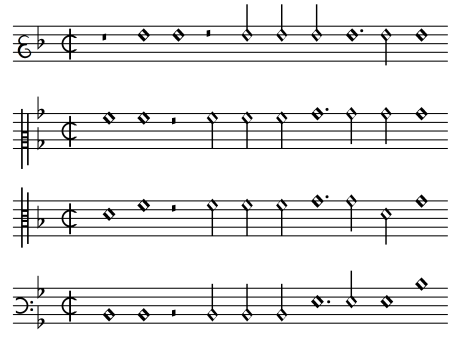
14.p. *Per singulos dies*



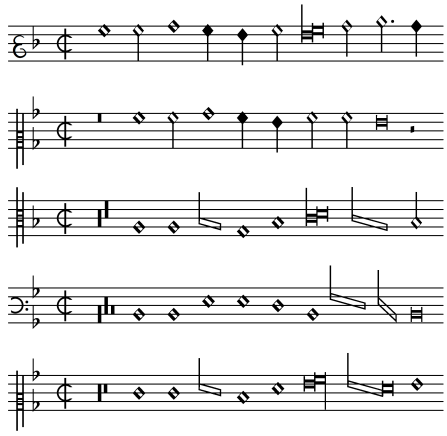
15.p. *Dignare, Domine*



16.p. *Fiat misericordia tua*



17.p. *In te, Domine, speravi*



Sources

- ❖ A-Wn Mus.Hs. 15500, fols. 311^{v}–323^{r}, anon., only partes 1, 2, 4, 5, 7, 9, 10, 13, 14, 16; empty pages with indications for the inscription of the partes 8, 12, 15, 17: fols. 315^{v}–316^{r}, 318^{v}–319^{r}, 321^{v}–322^{r}, 323^{v}–324^{r}
- ❖ D-Dl Mus. 1/D/2, no. 15, fols. 21^{r}–24^{r} (pp. 41–8) (D), fols. 22^{v}–26^{v} (pp. 102–10) (A), fols. 18^{v}–22^{r} (p. 156–63) (T), anon.; in B and Q missing; nearly unreadable
- ❖ D-Dl Mus. Grimma 53, [no. 6], anon., in D end of 12.p., complete 13.p. and 14.p. missing; in 17.p. V in A and A notated in V book
- ❖ **D-LEu Thomaskirche 49/50**, [no. 163], fols. 205^{v}–208^{r} (D), fols. 216^{v}–219^{v} (A), fols. 188^{v}–190^{v} (T), fols. 203^{r}–206^{r} (B), *L . SENFL* (B); V missing.
- ❖ D-Z 81/2, [no. 48], no. 47, [fols. 47^{r}–49^{v}] (D), [fols. 44^{v}–46^{v}] (T), [fols. 46^{v}–49^{v}] (B), *LS* (D)
- ❖ D-Z 175, no. 64, fols. 38^{r}–39^{v}, anon.

(Possible) references:

- ❖ SHStAD: Loc. 8687/1, fols. 27^{r}–28^{v} (inventory of music books, handed over by Johann Walter to Mattheus Le Maistre, chapelmaster of the Dresden court chapel; signed by Mattheus Le Maistre 17 October 1554): *N Des Senffels Te Deum laüdamus, schlecht in pergament gehefft.*

Anon. 4vv settings are mentioned in D-HEu Cod. Pal. germ. 318, fol. 21^{v}, and fol. 28^{r}; an incomplete 4vv setting ibd., fol. 68^{r}. An anon. 5vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 100^{r}, and fol. 105^{v}.

An anon. keyboard intabulation is mentioned in

- ❖ D-HEu Cod. Pal. germ. 318, fol. 82^{v}, *35 Te deum Laudam*[*us*]. *Contrapunct 4.* | *Auff Die Orgl abgesetzt*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 104^{v}, *Te deum laudam*[*us*] *.4. abgetailt auff die Orgl. 35*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^{r}, *Te Deum laudamus 4. vocu*[*m*] *N. 35*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 46^{r}, *Te Deum laudamus. 4 vocu*[*m*] *N. 35*

Literature Kirsch 1966: 131ff., 396 ☙ Youens 1978: 723 ☙ Richter 2013: 274–6, at 275

Tenebrae factae sunt => cf. P 87

2.p. *Et inclinato capite* — **3.p.** *Tunc unus ex militibus* — **4.p.** *Et velum templi scissum est* — **5.p.** *Et omnis terra tremuit*

M 115 ‖ *Tota pulchra es*
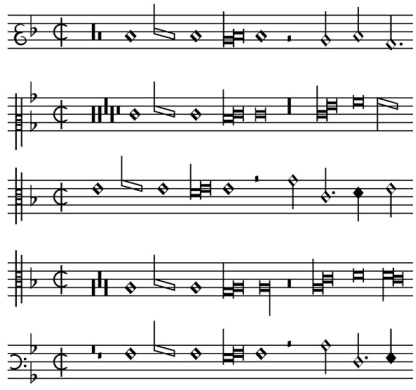
2.p. *Iam enim hiems transiit* — **3.p.** *Et vox turturis*
5vv: D, Ct1, Ct2, T, B

Genre Antiphon
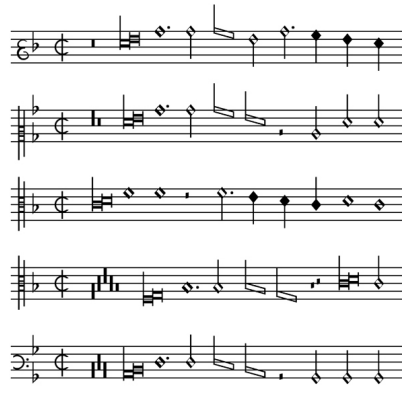
Text CAO 5162 ❧ excerpts from S. of S. 4:7, 11; 2:11–13; 4:8

Chant AA 68^{v}–69^{r} ❧ AP 205^{v} ❧ LU 1320 (differing)
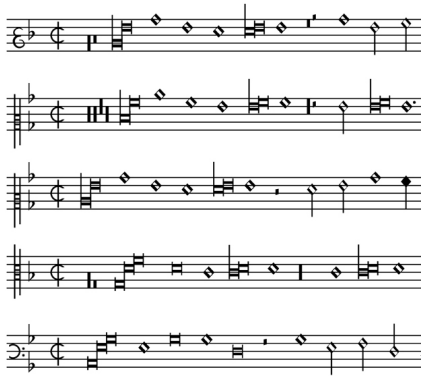
1.p. *Tota pulchra es*



2.p. *Iam enim hiems transiit*



3.p. *Et vox turturis*



Sources

- ❖ CZ-HKm MS II A 26, pp. 18–20 (D), pp. 18–21 (V), anon.
- ❖ D-Dl Mus. Grimma 59a, no. 9, anon., heading: *Ex cantico Salomonis*
- ❖ **D-Mbs Mus.ms. 12**, [no. 6], fols. 86^{v}–101^{r}, *Lud: S.*
- ❖ D-Rp B 211–215, [no. 23], fols. 45^{r}–48^{r} (D), fols. 52^{v}–54^{v} (A), fols. 29^{v}–31^{v} (T in V), fols. 44^{v}–47^{r} (B), fols. 36^{v}–40^{r} (V in T), *LS 5*.
- ❖ RISM 1538^{3} (D-Mbs), no. 13, *Ludo. Senfl* (index T)

References:

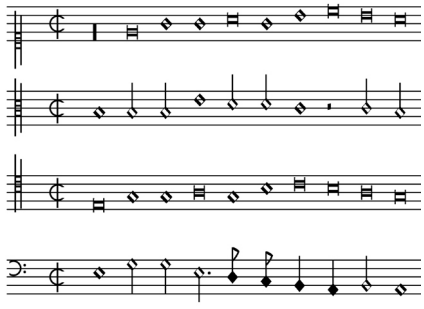
- ❖ E. Hoffmann, *Musicae practicae* (1572), sig. [D7]^{v}

❖ E. Hoffmann, *Doctrina de tonis* (1582), sig. D5[r]
❖ J. Thuringung, *Opusculum bipartitum* (1624), Lib i, 43

Music C.f. in Ct1 and/or T.
Related P 105e
Edition SW xi: 48–58
Literature Cf. Preußner 1924 ☙ Schmidt-Beste 2012b: 297f. ☙ Grassl 2013: 596f., 600

M 116 ‖ *Tristia fata boni*

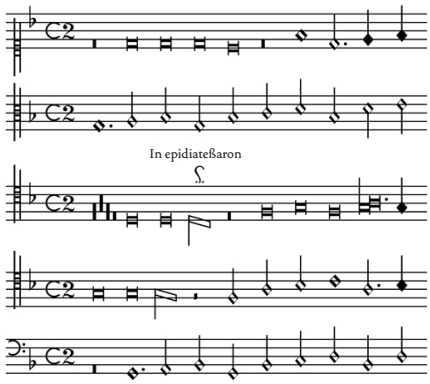
4vv: D, Ct, T, B
Genre Humanistic motet
Text Elegiac distichs by Wolfgang Seidl in D-Mbs Clm 18688, fol. 9[r–v]



Sources ❖ **RISM 1540**[7] (A-Wn), no. 26, *LVDOVICVS SENFLIVS.*
Lute tablature:
❖ D-B Mus. ms. 40632, fols. 50[v]–51[r], *Tristia fata boni. IIII. voc.*, *Lud. Senflius*, 4vv, Gl-tab.
References:
❖ D-HEu Cod. Pal. germ. 318, fol. 82[v], *32 Tristia fata L Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 107[r], *4 Tristia fata Sennfl 32*
❖ D-Mbs Clm 18688, fol. 9[r–v]: *super hoc carmen composuit harmonia*[*m*] *musicam Ludouic*[*us*] *Senflius inter nostrates musicus celeberrim*[*us*]*, quę passim ia*[*m*] *etia*[*m*] *in scholis cantatur*
Music Soggetti render the prosodic declamation (long/short syllables) and the metrical rhythms of the text.
Editions Text in DTB iii/2: XLVIII ☙ McDonald 2012: 125–7 ☙ beginning of D of RISM 1540[7] in Lodes 2013: 216
Literature Ambros 1893: 418 ☙ Paulus 1894: 171 ☙ Kroyer 1903: XLVIII, LI ☙ Pöhlein 1951: 70 ☙ McDonald 2012: 93 ☙ Groote 2013: 26 ☙ Lodes 2013a: 213–16, 220, 235 ☙ James 2016: 201

*M 117 confl. ‖ *Tu autem cum oraveris*

6vv: D, A, T, B, V, 6
Genre Antiphon
Text CAO 5193 ☙ Matt. 6:6
Chant AR 361



Sources
- ❖ **D-Rp B 211–215**, [no. 1], fol. 1r–v (D), fol. 1r–v (A), fol. 1r (T), fol. 1r–v (B), fol. 1r–v (V), *.6. vocum Xystus Theoderici*, in T: *In epidiateßaron*
- ❖ D-Z 139/20, no. 9, fol. 5v, anon. (= V in D-Rp)
- ❖ H-Bn Ms. mus. Bártfa 23, [no. 1889], no. 29, *Ludwig Senfl*

Music C.f. set as canon between T and 6 (4↑).

Comments Both sources seem reliable in their ascriptions. Therefore, the authorship remains uncertain.

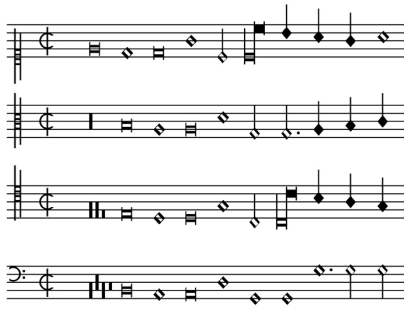
M 118 ‖ *Usquequo, Domine*

2.p. *Exultabit cor meum*
4vv: [D, Ct, T, B]

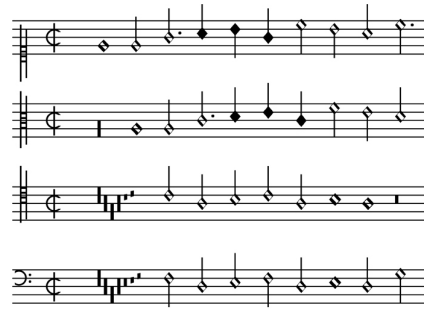
Genre Psalm setting

Text Ps. 12

1.p. *Usquequo, Domine*



2.p. *Exultabit cor meum*



Sources
- ❖ D-Rp C 120, [no. 45], pp. 186–91, *L : S*
- ❖ **RISM 1520⁴** (D-Mbs), fols. 253v–263r, *L. S.*

(Possible) references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 24v, *Vsque quo d*[*omi*]*ne*, *L Senfl* (= RISM 1520⁴)
- ❖ D-HEu Cod. Pal. germ. 318, fol. 98v, *146 Vsque quo domine 4, L. Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 108r, 4 *Vsque quo domi*[*n*]*e*, *L Senfl 146*
- ❖ V-CVbav Cod. Pal. lat. 1938, fol. 39r, *Decem Psalmi à Ludouico Senflio compositi. 5 partes eingehefft.*
- ❖ V-CVbav Cod. Pal. lat. 1939, fol. 43r, *Decem Psalmi à Ludouico Senflio compositi. 5 partes. eingehefft.*

An anon. intabulation for lute/'geigen' (?) is mentioned in D-HEu Cod. Pal. germ. 318, fol. 71v.

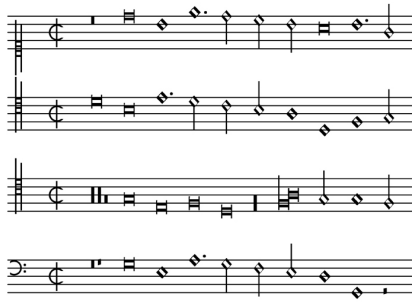
Facsimile SW iii: XI
Editions SW iii: 73–80 ⁂ Roberts 1965: 449–60
Literature Griesheimer 1990, i: 40–2, 294–7 ⁂ Birkendorf 1994, i: 229f.; iii: 87f. ⁂ Fuhrmann 2012: 315–18 ⁂ Meyer, M. 2016: 68, 70f. 78–80 ⁂ For information concerning the text cf. Perkins 2011: 183f.

misattr. ‖ *Usquequo, Domine* (probably by W. Breitengraser)

2.p. *Respice responde mihi*
5vv: D, A, V, T, B
Genre Psalm paraphrase
Text paraphrasing Ps. 12:1–6
Chant AR 124 ⁂ LU 288f.
Sources D-Dl Mus. 1/D/3 ⁂ D-Kl MS 4° Mus. 24 (with attribution to *LS*) ⁂ D-Z 73
Comments Due to the two ascriptions to Wilhelm Breitengraser in D-Dl Mus. 1/D/3 and D-Z 73, the prevailing scholarly opinion takes the work as a composition by this author.
Related M 118
Edition EdM 115b: 106–11
Literature EdM 116b: 241 (without being aware of D-Kl) ⁂ Just 1999 ⁂ Gasch 2011b ⁂ MGG², P iii: 812

M 119 ‖ *Veni, Sancte Spiritus, reple* (i)

6vv: D, [Q], Ct, T, [6], B
Genre Antiphon
Text CAO 5327 ⁂ Chevalier: no. 21252 ⁂ Wackernagel i: no. 281
Chant AA 35^{v} ⁂ Neuber 1562, fol. 68$^{r–v}$ ⁂ LU 1837f.



Source ❖ D-Mu 4° Art. 401, [no. 5], fol. 7$^{r–v}$ (D), fols. 8^{r}–9^{r} (A), fol. 4^{v} (T), fols. 7^{v}–9^{r} (B), *L. S.* other voices missing
Music T is identical with the T2 of Senfl's 8vv motet with the same text (M 120); although a canonic inscription is missing, the c.f. is set as canon between Q, 6, and T (4↓ / 8↓).
Related M 120 ⁂ P 92a
Edition Griesheimer 1990: iii, 359–64
Literature Griesheimer 1990, i: 148; iii: 385 ⁂ Schmidt-Beste 2012b: 303

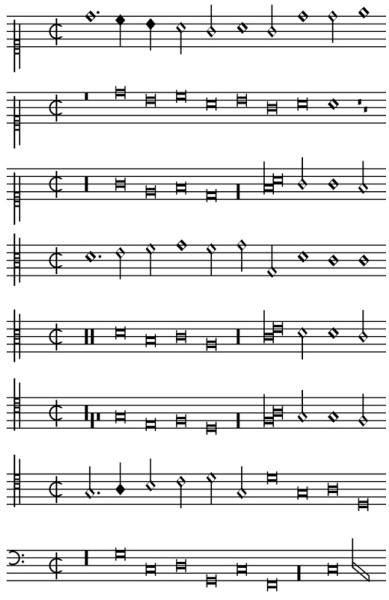
M 120 ‖ *Veni, Sancte Spiritus, reple* (ii)

8vv: D1, D2, D3, Ct, T1, T2, V, B

Genre Antiphon

Text See above, M 119.

Chant See above, M 119.



Sources

- D-Dl Mus. Grimma 55, [no. 12], anon.
- **D-Mbs Mus.ms. 41**, [no. 3], fols. 26^{v}–36^{r}, anon.
- D-Mbs Mus.ms. 1536/1, [no. 52], fols. 54^{r}–55^{r} (D = D1 in D-Mbs 41), fols. 67^{v}–68^{r} (T = V in D-Mbs 41), fols. 48^{v}–49^{v} (B), fol. 37$^{r–v}$ (6 = T1 in D-Mbs 41), fols. 54^{v}–55^{r} (8 = T2 in D-Mbs 41), *Ludouicus Senfli*[*us*] (index T)
- D-LEu Thomaskirche 49/50, [no. 112], fols. 153^{v}–154^{v} (D = D1 in D-Mbs 41), fols. 151^{v}–152^{v} (A), fols. IX^{v}–1^{v} / 132^{v}–133^{r} (T2 = V in D-Mbs 41), fols. 150^{v}–151^{r} (B), fols. 35^{v}–36^{r} (D2 in Q), fol. 36^{r} (D3 in Q), anon., heading in T: *Symphonia VIII vocum Veni sancte spiritus Secundus Tenor*
- D-Rp A.R. 786–837, no. 13, *Ludovicus Senfel* (D); remark at the end of D (= D1 in D-Mbs): *2. Aprilis. 1578*; remark at the end of A: *2. Maÿ Anno 1578*; remark at the end of B: *2. Maÿ CD D LXXIIX*; remark at the end of Q (= D2 in D-Mbs): *2. Maÿ 1578*; remark at the end of 6 (= T1 in D-Mbs): *2. Maÿ 1578*; remark in left margin of 7 (= D3 in D-Mbs): *Discantus Tertius.* / *CANON: Trinitas in vnitate.* (canonic inscription beginning with *CANON* in red); remark at the end of 7: *3. Maÿ. 1578. pridie voce*[*m*] *Jucunditatis*; remark at the end of 8 (= T2 in D-Mbs): *3. Maÿ. pridie vocem Jocunditatis.1578.*, V missing
- D-Z 32/33, [no. 5], fols. 10^{v}–11^{v} (D1), fols. 9^{v}–10^{v} (D2), fols. 11^{r}–12^{r} (A2 = Ct in D-Mbs 41), fol. 10$^{r–v}$ (T1), fols. 10^{v}–12^{r} (T2 = V in D-Mbs 41), fols. 9^{v}–10^{r} (B1 = T2 in D-Mbs 41), fols. 10^{r}–11^{r} (B2 = B in D-Mbs 41), *L S* (T2), in A1 missing

❖ D-Z 36/48 (Vollhardt 21), [no. 4], [fols. 4^{v}–5^{v}] (D1 = D3 in D-Mbs 41), [fol. $4^{r–v}$] (D2), [fol. 3^{v}] (A1 = T1 in D-Mbs 41), [fols. 5^{r}–6^{r}] (A2 = Ct in D-Mbs 41), [fols. 4^{r}–5^{r}] (D1 in T1), [fol. $5^{r–v}$] (T2 = V in D-Mbs 41), [fols. 2^{v}–3^{r}] (B), T2 missing, anon.

❖ RISM 1564^{1} (GB-Lbl), no. 31, *LVDOVICVS SENFFL.* (T1), remark in A2: *Resolutio prima.*, in T2: *Discantus tertius.* [*sic*] *CANON: Trinitas in unitate.*, in B2: *Resolutio secunda.*

Music C.f. set as canon between D3, Ct2, T1.

Comments T2 is identical with the T of Senfl's 6vv motet with the same text (M 119).

Related M 119 ⁘ P 92a

Editions Winterfeld 1843: Anh. p. 19 ⁘ Griesheimer 1990: iii, 347–58

Literature Winterfeld 1843: 183 ⁘ Youens 1978: 682f. ⁘ Schmidt-Beste 2012b: 279f., 303, 370f., 383

Verbum caro factum est (i) => cf. P 73a

2.p. *Plenum gratiae et veritate* — **3.p.** *In principio erat verbum*

Verbum caro factum est (ii) => cf. P 74

2.p. *Plenum gratia et veritate* — **3.p.** *In principio erat verbum*

M 121 ‖ *Virga Jesse floruit*

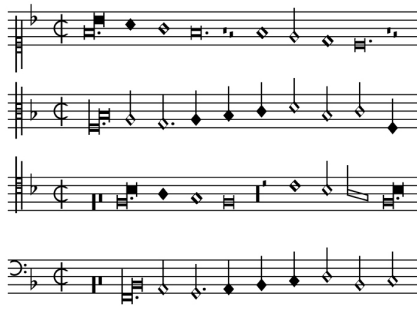
2.p. *Iam patet in virgine*

4vv: D, Ct, T, B

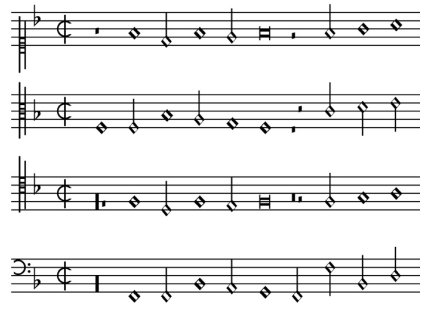
Text Cf. Num. 17:8

Chant PL-Wrk MS 58, fols. 135^{v}–136^{r} ⁘ Stuchs 1509, fols. 118^{r}–119^{r} (differing)

1.p. *Virga Jesse floruit*



2.p. *Iam patet in virgine*



Sources

❖ D-Dl Mus. 1/D/6, [no. 26], fols. 33^{v}–34^{v}, *Quatuor Ludoui. Senfel.*

❖ D-ERu MS 473/1, [no. 11], fols. 126^{v}–140^{r}, *Lud: Senfl*, in all parts *Iam pater* [*sic*] *in virgine*

❖ **D-Mbs Mus.ms. 10**, [no. 3], fols. 43^{v}–53^{r}, *Ludouic*[*us*] *Sennfl.*

❖ RISM 1537^{1} (A-Wn), no. 36, *L.Senfl* (index T)

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 52^{r}, *Uirga Jesse. L. Senfl.* (= RISM 1537^{1}).

Edition SW xi: 97–101

Literature Gustavson 1998, i: 254; ii: 453

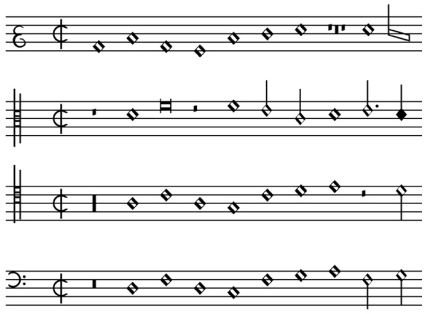
M 122 ‖ *Virgo prudentissima, quo progrederis*

4vv: [D, Ct, T, B]

Genre Antiphon

Text CAO 5454 ⁂ S. of S. 6:3, 9 ⁂ Matt. 25:1–13

Chant AA 69^{v} ⁂ AP 192^{v}–193^{r} ⁂ AR 819f. ⁂ LU 1600^{2}



Sources ❖ D-Mbs Mus.ms. 10, [no. 12], fols. 177^{v}–180^{r}, *Lud: Sennfl.*

Possible references:

An anon. 4vv setting is mentioned in D-HEu Cod. Pal. germ. 318, fol. 26^{r} (= P 105h), fol. 21^{r} (two Antiphons *in evangelio*).

Comments The motet was included in the choirbook at a later stage (within a group of motets by Josquin). This can be seen from the original index at the end of the choirbook, where the motet is missing.

Related P 105h ⁂ S 113

Edition SW xi: 109f.

Literature Bente 1968: 68

M 123 ‖ *Vivo ego dicit Dominus*

2.p. *Quis scit si convertatur*
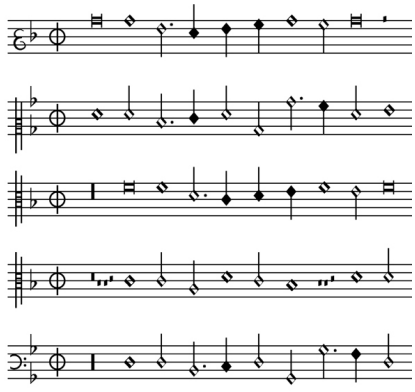
5vv: D, V, A, T, B

Genre Antiphon

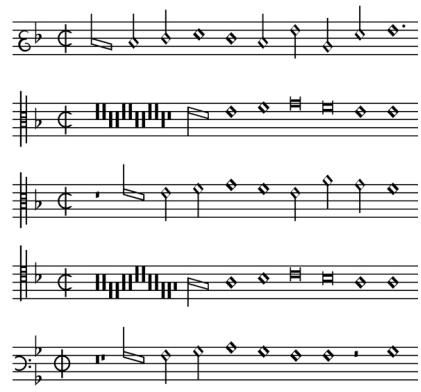
Text CAO 5481 ⁂ Ezek. 33:11; Joel 2:14

Chant AA 19^{r} ⁂ Antiphonarium (1537), fols. 86^{v}–87^{r} ⁂ AR 81

1.p. *Vivo ego dicit Dominus*



2.p. *Quis scit si convertatur*



Sources ❖ DK-Kk MS Gamle Kongelige Samling 1872, 4°, [no. 50], fols. 35^{v}–36^{r} / 39^{v}–40^{r} (D), fols. 34^{v}–35^{r} / 38^{v}–39^{r} (A), fols. 30^{v}–31^{r} / 32^{v}–33^{r} (T), fols. 34^{v}–35^{r} / 40^{v}–41^{r} (B), fols. 35^{v}–36^{r} / 38^{v}–39^{r} (V), *Lud: Senfl:*

Possible references:

Anon. 5vv settings are mentioned in D-HEu Cod. Pal. germ. 318, fol. 100^{r} and fol. 108^{v}.

Music Canon between D and A in 1.p. (8↓); canon between V and T in 2.p. (5↓).

Edition Glahn 1978: 110–14

misattr. ‖ *Vulnerasti cor meum* (by C. Rein)

2.p. *Veni in hortum meum*

4vv: D, A, T, B

Genre Antiphon

Text CAO 5511 ✠ S. of S. 4:9

Sources A-Wn SA.78.F.21 ✠ D-Rp A.R. 940–941 (ascription to Conrad Rein)

Comments The attribution to Senfl was proposed by Nowak 1948. In none of the sources, however, can an ascription to Senfl be found; there is thus no basis for an attribution to this composer.

Literature Nowak 1948: 506, 508f. ✠ Brennecke 1953: 31 ✠ KBM 14/1

Ode Settings

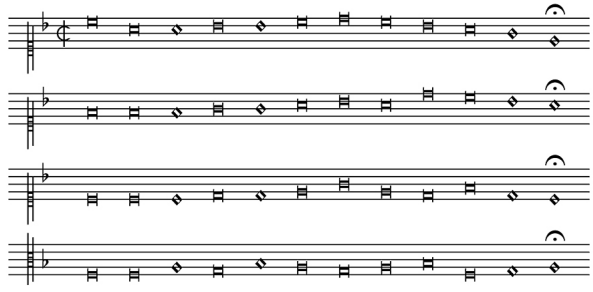
Ode settings have been a largely underestimated genre as their relevance was often confined to their use in a common educational context. Only in recent years has their humanist background and their impact on compositions in other genres been recognized and valued. Nevertheless, research seldom refers to individual compositions but rather to a collection of ode settings or a composer's output. As such literature cannot adequately be named for a single ode setting, it seems appropriate to give an overview of such titles providing information on Senfl's œuvre of ode settings and their context as a whole:

Winterfeld 1843: 169–75 ⁂ Liliencron 1887a ⁂ Liliencron 1887c ⁂ Stemplinger 1906 ⁂ Thomas 1919 ⁂ Strunk 1930 ⁂ Wolff 1953 ⁂ Wolff 1954 ⁂ Wille 1967: 264f. ⁂ Niemöller 1969 ⁂ Müller-Blattau 1974 ⁂ Weber 1975 ⁂ Hartmann 1976 ⁂ Pirker 1977 ⁂ Staehelin 1981b ⁂ Draheim/Wille 1985 ⁂ Grau 1995 ⁂ Schmid 1996 ⁂ Krones 1999 ⁂ Benz 2000 ⁂ Brinzing 2001a ⁂ Horz 2012 ⁂ McDonald 2012 ⁂ Lodes 2013a ⁂ McDonald 2013 ⁂ McDonald 2014.

Ode 1 ‖ *Ades Pater supreme filiis tuis*

4vv: [C1, C2, C3, A]

Text Author: Sebald Heyden
Iambic trimeter



Sources

Theoret.:

- **RISM S 2808** (D-Rs), sig. [b5]^{v}–[b6]^{v}: *Hymnus in principio exercitiorum in scholis cantandus. Iambici trimetri*., three strophes of text underlaid in different voices, beneath second ode, on [b7]^{r}: *L. S. Harmonia*[*m*]*, S. H. uersus faciebat*.
- J. Rivius, *Libellus de ratione* (*c*.1558), pp. 282–[285]: *Hymnus in principio exercitiorum in scholis cantandus. Iambici trimetri*., three strophes of text underlaid in different voices, beneath second ode: *L. S. Harmoniam, S. H. uersus faciebat.*
- J. Rivius, *Institutionum grammaticarum* (1578), sig. [Aa5]^{v}–[Aa7]^{r}: *Hymnus in principio exercitiorum in scholis cantandus. Iambici trimetri*., three strophes of text underlaid in different voices, beneath second ode: *L. S. Harmoniam, S. H. uersus faciebat.*

Music Music for five lines of text.

Comments The strophes are numbered on the margins of the part underlaid with the corresponding text. Gustavson considers the possibility that Heyden took two existing ode settings and wrote new contrafact texts (Gustavson 2013: 283 n. 97).

Facsimile McDonald 2015: 76 (RISM S 2808)

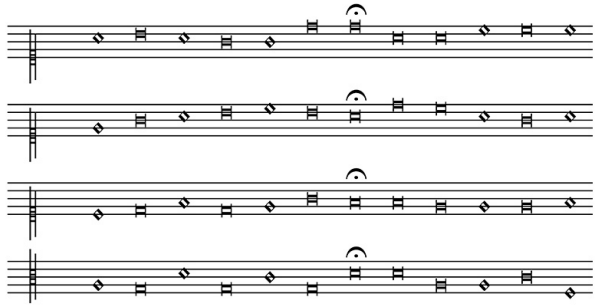
Edition McDonald 2012: 122f.

Literature McDonald 2012: 110f., 120 ✂ Gustavson 2013: 282–6

Ode 2 ‖ *Ades Pater supreme, quem nemo vidit unquam* (i)

4vv: C1, C2, Media vox, B

Text Prudentius, *Cathemerinon VI. Hymnus ante Somnum*, vv. 1–32
Iambic dimeter catalectic



Sources

❖ **RISM S 2806** (D-Mbs), no. 28: *Iambicum Dimetrum Catalecticum. Hymnus Prudentij ante somnum*, individual print, t7 t7 t7 t7

❖ RISM 1551[17] (D-Mbs), no. 48 (D = C1, A = C2, T = Media): *Hymnus ante somnum, Prudentij., Ludouico Senflio*, t t t7 t

Reference:

Mentioned in a letter from S. Minervius to H. Baumgärtner: D-Dl Ms. Dresd. C 107f/10.1 [van Hout 187], cited as in Zehetmeier 1961: 191: '[...] pro exemplaribus missis maximas gratias ago. Invicem, tria, quibus Prudentius tuus usus est, genera mitto, nuper a Ludouico nostro intonata.' (McDonald 2012: 100 n. 84)

Music Music for four lines of text; the melodic line of C2 equals T of *Ades Pater supreme* (ii) (Ode 3), transposed by an octave.

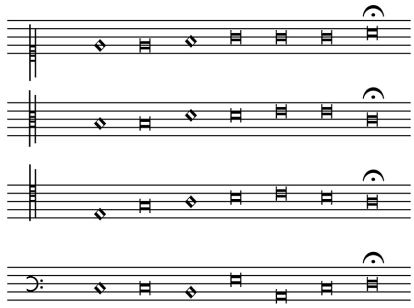
Related Ode 3
Same text: M. Agricola ✂ P. Hofhaimer ✂ J. Honterus (text no. 23; setting no. XVIII).

Edition SW vi: 85 (no. 28)

Ode 3 ‖ *Ades Pater supreme, quem nemo vidit unquam* (ii)

4vv: D, A, T, B

Text Prudentius, *Cathemerinon VI. Hymnus ante Somnum*, vv. 1–32
Iambic dimeter catalectic



Sources

- ❖ D-LEu Thomaskirche 51, [no. 43], fol. 67^{r} (T), fol. 99^{r} (B), anon., t t
- ❖ **RISM 1533**[3] (A-Wn), sig. B3^{v}–B4^{r}, *HYMNVS ANTE SOMNVM.* | *Ode monocolos. Carmen Dimetrum Iambicum, Ana =* | *creontium catalecticum, tetrastrophon constans tribus pedi =* | *bus, & semipede. Est*[*a*] *q*[*ue*] *heptimemeris Iambica. Primus enim locu habet Iambum uel Spondæum. Secundus solum Iambum.* | *Tertius Iambum uel Spondæum, in hunc modum.*, anon., t t t t
- ❖ RISM 1539[26] (A-Wn), sig. [DD7]^{r} (Suprema = D), sig. [dd7]^{r} (Alta = A), sig. [d7]^{r} (Media = T), sig. [D7]^{r} (Infima = B): *Monocolon tetrastrophon, Dimetrum Catalecticum.*, section ascribed to *Ludouici Senflij*, t t t t

Reference: see above, Ode 2.

Music Music for four lines of text; the T equals C2 of *Ades Pater supreme* (i) (Ode 2), transposed downwards an octave.

Related Ode 2

Same text: M. Agricola ⁘ P. Hofhaimer ⁘ J. Honterus (text no. 23; setting no. XVIII).

Editions SW vi: 92 (no. 39) ⁘ Zahn i: no. 155 (T only)

Literature Noblitt 1981: 51, *passim* ⁘ McDonald 2012: 106 ⁘ McDonald 2013: 624

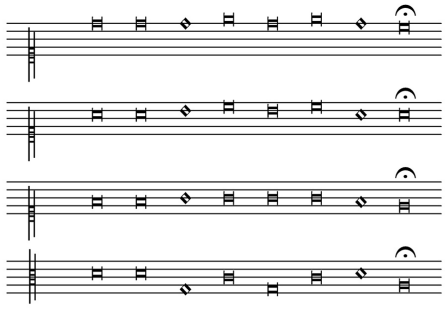
Ode 4 ‖ *Ales diei nuntius*

4vv: C1, C2, Media vox, B

Text Prudentius, *Cathemerinon I. Hymnus ad Gallicantum*, vv. 1–28 and 97–100

Iambic dimeters

Contrafact: hymn by Stigelius (McDonald 2013)



Sources
- ❖ **RISM S 2806** (D-Mbs), no. 26: *Iambicum dimetrum Archilochicum. hymnus Prudentij ad Gallicantum*, individual print, t7 t7 t7 t7
- ❖ RISM 1551[17] (D-Mbs), no. 49 (D = C1, A = C2, T = Media): *HYMNVS AD GALLI | cantum, Prudentij.*, section ascribed to *Ludouico Senflio*, t t t7 t
- ❖ DKL 1603[15] (D-FUl), pp. 85f. (D = C1, A = C2, T = Media): *Serva Deus verbum tuum*. (contrafact text by Stigelius), anon., i i i i, text with four strophes given separately, note values halved

Reference: see above, Ode 2.

Music Music for four lines of text.

Comments The setting in DKL 1603[15] was copied directly from RISM S 2806 (McDonald 2013).

Related Same text: M. Agricola ⁘ S. Forster

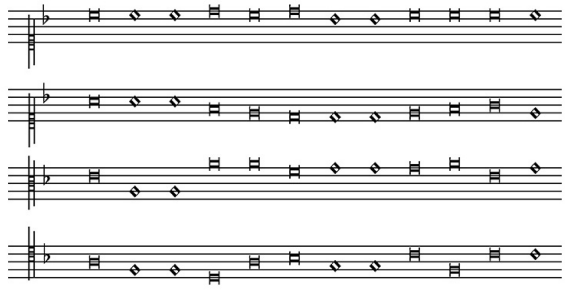
Edition SW vi: 84 (no. 26)

Literature McDonald 2013: 31f.

Ode 5 ‖ *Altera iam bellis*

4vv: C1, C2, Media vox, B

Text Horace, *Epodes* 16, vv. 1–18
Second Pythiambic



Source
- ❖ RISM S 2806 (D-Mbs), no. 18: *Heroicum Hexametru*[*m*], [*et*] *Iambicum Hipponacteu*[*m*], individual print, 2t7 2t7 2t7 2t7

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth. The first part of the melody is (practically) identical with that of *Horrida tempestas* (Ode 14).

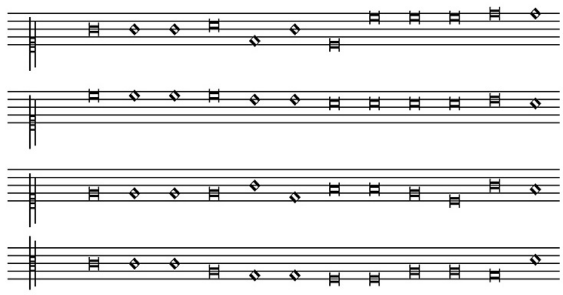
Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer (different word order in line 1) ⁘ 'Michael'

Editions SW vi: 80 (no. 18) ⁘ Liliencron 1887a: 68f. ⁘ Liliencron 1887b: 33 ⁘ Liliencron 1887c: 88f. ⁘ Stemplinger 1906: 461

Ode 6 ‖ *Arma virumque cano, Troiæ qui primus ab oris*

4vv: C1, C2, Media vox, B

Text Vergil, *Aeneid* 1
Hexameter



Sources

- ❖ **RISM S 2806** (D-Mbs), no. 20: *Heroicum*, individual print, 2t 2t 2t 2t, additional text up to v. 17 (*gentibus esse*) given in all voices
- ❖ RISM 1551[17] (D-Mbs), no. 20 (D = C1, A = C2, T = Media): *INITIVM PRIMI ÆNEIDOS Vergilij*., *Ludouici Senflij*. (index), t t t t, text up to v. 28 given separately in T, note values halved

Theoret.:

- ❖ P. Nigidius, *Isagogicus rerum grammaticarum libellus* (1548), sig. Y[7]$^{r-v}$: *HEROICVM HEXAME= | trum*, *Lud. Senflius.*, 2t 2t 2t 2t, note values halved

Music Music for two lines of text.

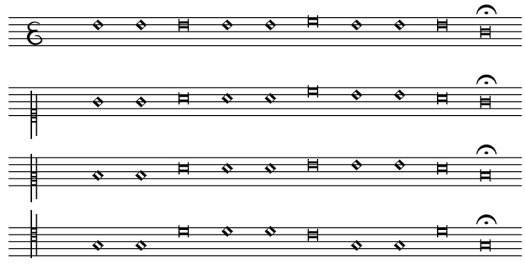
Related Same text: anon.: D-Z 78/2
B. Ducis/P. Tritonius, 3vv ⁂ B. Ducis ⁂ S. Forster/L. Hordisch ⁂ P. Hofhaimer ⁂ H. Textor

Edition SW vi: 81 (no. 20)

Ode 7 ‖ *Deus o pater optime magni*

4vv: [C1, C2, A, T]

Text Sebald Heyden
Anapaestic dimeter catalectic



Sources **Theoret.:**

- ❖ **RISM S 2808**, sig. [b6]^{v}–[b7]^{r}: *Hymnus in dimissione puerorum àludo literario cantandus carmen Anapesticum*., four strophes of text underlaid in different voices, beneath last stave: *L. S. Harmonia*[*m*], *S. H. uersus faciebat*.
- ❖ J. Rivius, *Libellus de ratione* (*c*.1558), pp. [284]–[287]: *Hymnus in dimißione puerorum à ludo literario cantandus carmen Anapæsticum*., four strophes of text underlaid in different voices; beneath last stave: *L. S. Harmoniam, S. H. uersus faciebat.*
- ❖ J. Rivius, *Institutionum grammaticarum libri octo* (1578), sig. [Aa6]^{v}–[Aa8]^{r}: *Hymnus in dimißione pueroru*[*m*] *à ludo literario cantandus. Carmen Anapæsticum*., four strophes of text underlaid in different voices; beneath last stave: *L.S. Harmoniam, S. H. uersus faciebat*.

Music Music for four lines of text.

Comments The strophes are numbered on the margins of the part underlaid with the corresponding text. Gustavson considers that Heyden took two existing ode settings and wrote new contrafact texts (Gustavson 2013: 283 n. 97).

Facsimile McDonald 2015: 76f. (RISM S 2808)

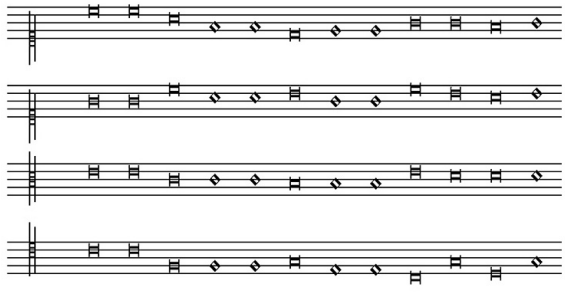
Edition McDonald 2012: 123f.

Literature McDonald 2012: 110f., 120 ⁘ Gustavson 2013: 282–6

Ode 8 ‖ *Diffugere nives*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* IV, 7
Second Archilochean



Source ❖ RISM S 2806 (D-Mbs), no. 13: *Heroicum.* [*et*] *Dipodion*, individual print, 2t7 2t7 2t7 2t7

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a ninth.

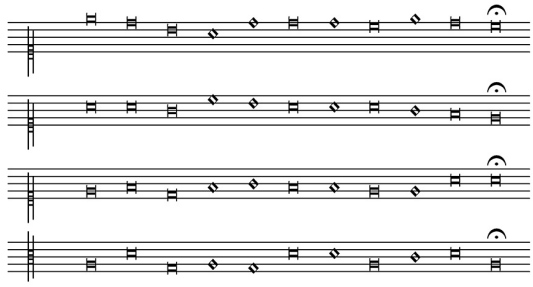
Related H. Textor ⁘ P. Tritonius
Same text: 'Michael' ⁘ P. Hofhaimer ⁘ J. Honterus (text no. 9; setting no. X)

Editions SW vi: 78 (no. 13) ⁘ Liliencron 1887a: 58f. ⁘ Liliencron 1887b: 25 ⁘ Liliencron 1887c: 78f. ⁘ Stemplinger 1906: 402 ⁘ Winterfeld 1843: *Musikbeilage*, 25

Ode 9 ‖ *Disertissime Romuli nepotum*

4vv: C1, C2, Media vox, B

Text C. Valerius Catullus, *Carmen* 49 [ad Marcum Tullium Ciceronem]
Hendecasyllabus Phalaeceus



Source ❖ RISM S 2806 (D-Mbs), no. 25: *Hendecasyllabum Tertium*, individual print, t t t t, five lines of text given separately in all voices

Music Music for two lines of text.

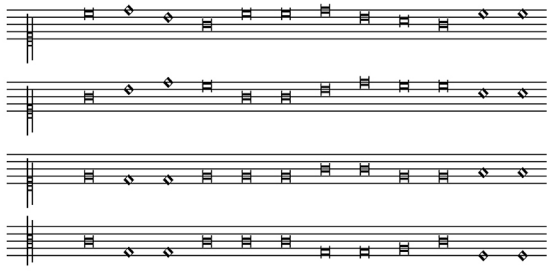
Related Same text: anon: CH-Bu F II 35 𝄋 B. Ducis

Edition SW vi: 83 (no. 25)

Ode 10 ‖ *Ecce bonum quam iucundum*

4vv: C1, C2, Media vox, B

Text S. Minervius, paraphrase of Ps. 133 (132)
Elegiacs



Sources ❖ **RISM S 2806** (D-Mbs), no. 21: *Elegiacum aliud*, individual print, t3 t3 t3 t3

❖ DKL 1603[15] (D-FUl), pp. 81–3 (D = C1, A = C2, T = Media): *Ecce bonum*., anon., i i i i, 8 distichs of text given separately

Music Music for two distichs.

Comments McDonald (2013) suggests that the piece was copied directly from RISM S 2806, but deviations in DKL 1603[15] render this scenario unlikely.

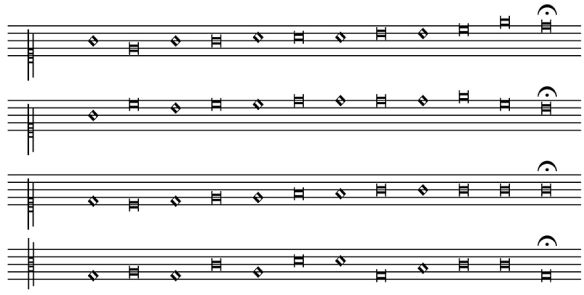
Editions SW vi: 82 (no. 21) 𝄋 Kroyer 1902: 29

Literature Kroyer 1902: 28f. 𝄋 McDonald 2013: 30f.

Ode 11 ‖ *Frequens adesto parve grex*

4vv: C1, C2, Media vox, B

Text Joachim Camerarius
Iambicum Trimetrum Scazon cum dimetro



Sources
- ❖ **RISM S 2806** (D-Mbs), no. 31: *Iambicum Trimetrum Scazon cum Dimetro*., in front of first stave: *Autore Ioachimo Camerario*, underneath the music: *Gratiarum actio pro beneficijs Dei*, individual print, t10 t10 t10 t10
- ❖ RISM 1551[17] (D-Mbs), no. 53 (D = C1, A = C2, T = Media): *Hymnus post cibum*, *Ioachimi Camerarij*., t t t10 t

Music Music for four lines of text.

Comments Not included in SW because Geering and Altwegg concluded that the whole setting was by Camerarius as it is headed in RISM S 2806: *Autore Ioachimo Camerario*. McDonald argues that there are no further signs of Camerarius being active as a composer. Therefore the attribution most probably refers only to the text. The way that Camerarius is mentioned in RISM 1551[17] further supports this.

Related J. Honterus takes over Senfl's Media vox (transposed downwards an octave) as the tenor of his 4vv setting of *Frequens adesto parve grex* in *Odae cum harmoniis*, Kronstadt (Braşov), 1548 (repr. 1562), setting no. XI. He probably did not realize that in Senfl's ode settings in RISM S 2806 the melody usually lies in the C2 (McDonald 2013).

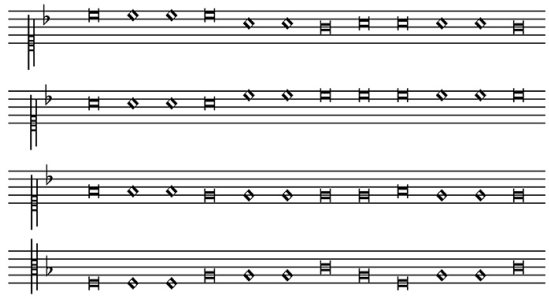
Editions McDonald 2012: 121 ✂ McDonald 2013: 628

Literature SW vi: 116 (no. 30) ✂ Pirker 1977: 146 n. 18 ✂ McDonald 2013: 628–30

Ode 12 ‖ *Hanc tua Penelope lento tibi mittit, Ulixe* (i)

4vv: C1, C2, Media vox, B

Text Publius Ovidius Naso, *Heroides*, no. 1: *Penelope Ulixi*
Elegiac couplets



Sources
- ❖ **RISM S 2806** (D-Mbs), no. 22: *Elegiacum aliud*, individual print, t7 t7 t7 t7
- ❖ RISM 1551[17] (D-Mbs), no. 25 (D = C1, A = C2, T = Media): *PENELOPE VLYSSI.*, *LVDOVICI SENFLII.*, t t t t, the whole text (58 couplets) given separately in T, note values halved

Music Music for two lines of text; C2 equals Media vox of *Hanc tua Penelope* (ii) (Ode 13) transposed a fourth downwards.

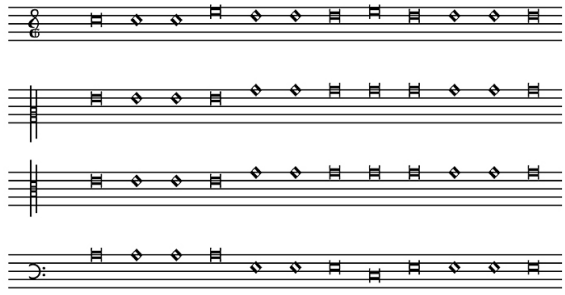
Related
Ode 13
Same text: B. Ducis, 3vv and 4vv ❧ H. Textor
Tablature: A. Mudarra

Edition SW vi: 82 (no. 22)

Ode 13 ‖ *Hanc tua Penelope lento tibi mittit, Ulixe* (ii)

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text
Publius Ovidius Naso, *Heroides*, no. 1: *Penelope Ulixi*
Elegiac couplets
Three contrafacta by P. Melanchthon (cf. McDonald 2013)



Sources
- ❖ **RISM 1539**[26] (A-Wn), sig. DD5[v]–[DD6][r] (Suprema), sig. dd5[v]–[dd6][r] (Alta), sig. d5[v]–[d6][r] (Media), sig. D5[v]–[D6][r] (Infima): *ELEGIACVM HEXAMETRI VER* | *sus cum Pentametro. Ovidij prima Heroinarum.*, section ascribed to *Ludouici Senflij*, 4t 4t 4t 4t, vv. 9–12, 81–4, 97–116 given separately in all voices

❖ RISM 1587[15], pp. 36f.: *SECVNDA HARMO-* | *NIA CARMINIS ELE-* | *GIACI. Johan. 3. Philippi Melanchthonis*., contrafact text: *Nullius est felix conatus*, t t t t, note values halved, on pp. 38f. the complete texts are given:

NVllius est felix conatus, 8 couplets,

Teucrion. | *FEceris haud quicquam*, 5 couplets,

Esaiæ 30. | *Philippi Melanchthonis.* | *QVanquam vrbes & regna ruunt*, 8 couplets

❖ DKL 1603[15] (D-FUl), pp. 115f. (D = Suprema, A = Alta, T = Media, B = Infima), contrafact text by P. Melanchthon: *Nullius est felix*., anon., i i i i, 8 couplets of the text given seperately, note values halved

Music Music for two lines of text; Media vox equals C2 of *Hanc tua Penelope* (i) (Ode 12), transposed a fourth upwards.

Comments Settings in RISM 1587[15] and DKL 1603[15] differ slightly from RISM 1539[26].

Related Ode 12
Same text: B. Ducis, 3vv and 4vv ⁘ H. Textor.
Tablature: A. Mudarra

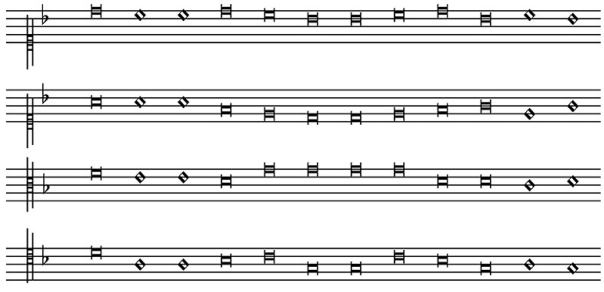
Editions SW vi: 90 (no. 35) ⁘ DMS 15/3: no. 40

Literature Epstein 1929: 151 ⁘ McDonald 2012: 106 ⁘ McDonald 2013: 624, 630f.

Ode 14 ‖ *Horrida tempestas cœlum contraxit, et imbres*

4vv: C1, C2, Media vox, B

Text Horace, *Epodes* 13
Second Archilochean



Source ❖ RISM S 2806 (D-Mbs), no. 16: *Heroicum Hexametru*[*m*]*, et Archilochiu*[*m*] *Iambicu*[*m*], individual print, 2t 2t 2t 2t

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards. The first part of the melody is (practically) identical with that of *Altera iam bellis* (Ode 5).

Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer (2 settings) ⁘ 'Michael' ⁘ S. Olthof

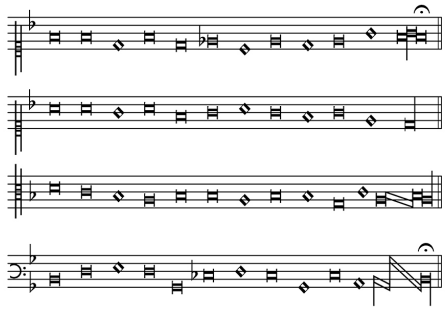
Editions SW vi: 79 (no. 16) ⁘ Liliencron 1887a: 64f. ⁘ Liliencron 1887b: 29f. ⁘ Liliencron 1887c: 84f. ⁘ Stemplinger 1906: 452 ⁘ Pirker 1977: 147

Literature Pirker 1977: 147f.

Ode 15 ‖ *Iam iam efficaci do manus scientiæ*

4vv: C1, C2, Media vox, B

Text Horace, *Epodes* 17
Iambic trimeter



Source ❖ RISM S 2806 (D-Mbs), no. 19: *Iambicum Trimetrum Acatalecticum*, individual print, 5t 5t 5t 5t, 15 lines of text given separately in all voices

Music Music for one line of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth.

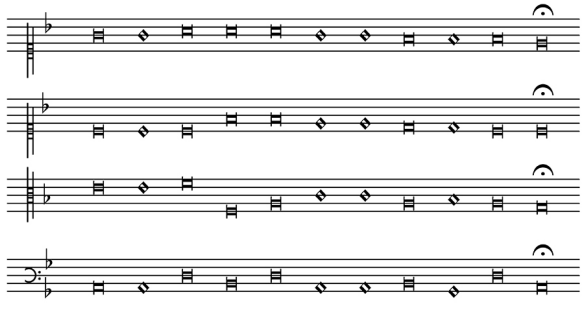
Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer ⁘ 'Michael'

Editions SW vi: 81 (no. 19) ⁘ Liliencron 1887a: 70 ⁘ Liliencron 1887b: 34 ⁘ Liliencron 1887c: 90 ⁘ Stemplinger 1906: 464

Ode 16 ‖ *Iam satis terris*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 2
Sapphic stanza



Sources ❖ **RISM S 2806** (D-Mbs), no. 2: *Sapphicum*, individual print, t7 t7 t7 t7

❖ RISM 1587[15], pp. 74f.: *SECVNDA HARMONIA* | *Carmen Sapphici. PRECES AD CHRISTVM.* | *Iohannis Stigelij.*, contrafact text: *Autor ô nostræ DEVS alme vitæ*, t t t t, note values halved, on pp. 76–9 complete texts: *Autor ô nostræ* with 8 stanzas, a further contrafact text by Stigelius (*PRECATIO IN* | *tempestate fulminum*): *Conditor rerum sapiens*[*que*] *rector* with 13 stanzas

❖ RISM 1599[17], fols. 7[v]–8[r]: *Ich gleub an Gott* / [*et*]c., i – – –, anon., note values halved, on fols. 10[v]–11[r]: *Der Glaube.* | *Ich gleub an GOtt den Vater* (contrafact text by Ambrosius Lobwasser with 9 stanzas), on fol. 104[r–v]: *Conditor rerum* with the reference: *Melodia fol. 9*

❖ RISM 1613[6a], pp. 24f.: *Ich gleub an Gott den Vater*, anon., i i i i (contrafact text by A. Lobwasser), note values halved; on pp. 26f. the contrafact text with 9 stanzas

Music Music for one stanza; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth.

Comments The melody circulated also with contrafact texts: EdK 1.3: Eg93 ⁘ Zahn i: no. 966.

Related H. Textor ⁘ P. Tritonius
Same text: anon.: D-Z 78/2 ⁘ anon.: RISM 1551[17], 3vv
Freigius (monophonic) ⁘ P. Hofhaimer ⁘ 'Michael'

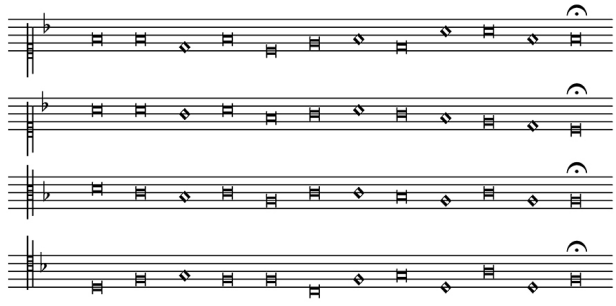
Editions SW vi: 72 (no. 2) ⁘ Liliencron 1887a: 33 ⁘ Liliencron 1887b: 4f. ⁘ Liliencron 1887c: 53 ⁘ Schoeberlein 1864, i: no. 184 (adapted) ⁘ Stemplinger 1906: 74 ⁘ Weber 2004: 119 ⁘ Weber 2010: 487 (ex. 3)

Literature Epstein 1929: 148, 150 ⁘ Weber 1975, i: 297; ii: 712–23 ⁘ Messmer 1984: 206f. ⁘ Weber 2004: 119 ⁘ Weber 2010: 487f. ⁘ McDonald 2012: 109 ⁘ McDonald 2013: 630f.

Ode 17 ‖ *Ibis Liburnis inter alta navium*

4vv: C1, C2, Media vox, B

Text Horace, *Epodes* 1
Iambic strophe



Source ❖ RISM S 2806 (D-Mbs), no. 14: *Iambicum Trimetrum, et Dimetru*[*m*], individual print, 2t7 2t7 2t7 2t7

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fourth. The first part of the melody is the same as that of *Petti nihil me* (Ode 30).

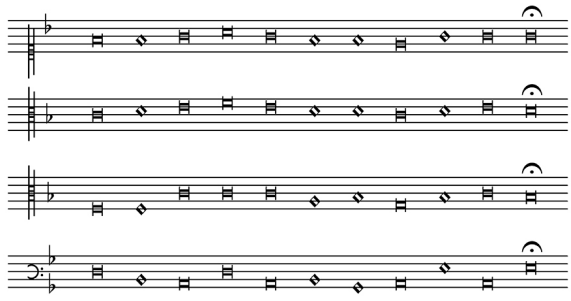
Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer ⁘ 'Michael'

Editions SW vi: 78 (no. 14) ⁘ Liliencron 1887a: 60f. ⁘ Liliencron 1887b: 26f. ⁘ Liliencron 1887c: 80f. ⁘ Stemplinger 1906: 423

Ode 18 ‖ *Integer vitae scelerisque purus*

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Horace, *Odes* I, 22
Sapphic stanza



Sources
- ❖ D-LEu Thomaskirche 51, [no. 39], fol. 66^{v} (T = Media), fol. 98^{v} (B = Infima), anon., t t
- ❖ **RISM 1539**^{26} (A-Wn), sig. DD4^{r} (Suprema), sig. dd4^{r} (Alta), sig. d4^{r} (Media), sig. DD [*sic*] 4^{r} (Infima): *Eiusdem generis, lib. 1. Oda. 22.*, section ascribed to *Ludouici Senflij*, 4t2 4t2 4t2 4t2

Music Music for one stanza.

Comments An anon. 3vv setting of the same text appears in Martin Hayneccius, *Almansor, Der Kinder Schuelspiegel* (Leipzig: J. Beyer/H. Grosse, 1582), after Act II, chorus II (Scheitler 2013: 327–9, no. 458). In D-Z 78/2 the text is underlaid to Tritonius's setting of *Iam satis terris*. The melody is also transmitted with the text *Die Nacht ist kommen* (EdK 1.3: Eg222).

Related Senfl's Alta vox (transposed upwards a fifth) is the same as the tenor in D-FRu Hs. 450 (MS addition to Boethius), p. 4: *Novimus quantas dederit ruinas* (Boethius, *De consolatione*), anon.

Concordances: D-As 4° Ink. 529, fol. 59$^{r–v}$: without text 𝄋 CH-Bu F II 35, fols. 9^{v}–10^{r}: *Euclio parcus timet* (Plautus, *Aulularia*) 𝄋 D-FRu 679, fol. 6^{r}: *Nunc solum magnum renovare planctum* 𝄋 D-Gs 8° Cod Ms. Hist. lit. 47a, fols. 30^{v}–31^{r}: *Chr*[*ist*]*e vernantis* 𝄋 H. Glarean, *Dodekachordon* (1547), p. 438: *Vt queant laxis* 𝄋 J. Honterus, *Odae cum harmoniis* (1548, reprint 1562), setting no. VI 𝄋 RISM 1551^{17}, no. 30: *Ipse cum solus* 𝄋 L. Lossius, *Erotemata musicae practicae* (1563, and further editions), appendix sig. [A7]^{v}–[A8]^{v}: *Christe confusæ medicina mentis* 𝄋 RISM 1587^{15}, pp. 94f.: *Coeperit faustis avibus* 𝄋 J. Crusius, *Isagoge ad artem musicam* (1592, and further editions) 𝄋 sig. [H6^{v}]–[H7]^{v}: *Arbiter mundi* 𝄋 RISM 1613^{6a}, pp. 359f.

Further anon. setting: P. Nigidius, *Isagogicus rerum grammaticarum libellus* (1548): Vetus melodia: *Mercuri facunde nepos Atlantis* = RISM 1551^{17}, no. 31: *Ipse cum solus*

Same text: anon., 3vv (cf. comments) 𝄋 B. Tromboncino 𝄋 M. Pesenti

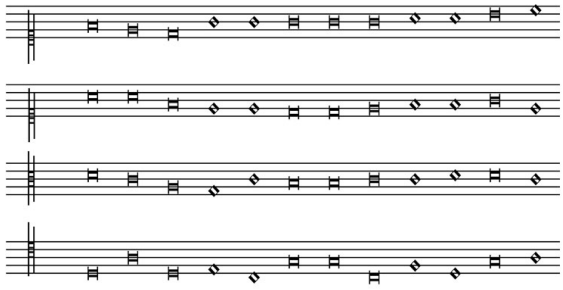
Editions SW vi: 88 (no. 32) 𝄋 DMS 15/3: no. 37 𝄋 Fornaçon 1963: 142 𝄋 Liliencron 1887a: 42 (Media only) 𝄋 Liliencron 1887c: 21 (Media only)

Literature Liliencron 1887a: 21 𝄋 Liliencron 1887c: 42 𝄋 Fornaçon 1963 𝄋 Jenny 1966 𝄋 Noblitt 1981: 51, *passim* 𝄋 Brinzing 2001a: 533–6 𝄋 McDonald 2013: 626f.

Ode 19 ‖ *Laudabunt alii claram Rhodom aut Mitylenen*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 7
Alcmanic



Source ❖ RISM S 2806 (D-Mbs), no. 7: *Heroicum Archilochium*, individual print, 2t 2t 2t 2t, text up to line 19: *Molli Plance mero* given separately in all voices

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth.

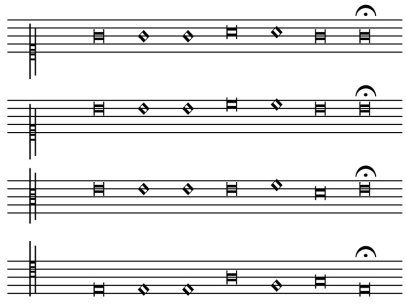
Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer ⁘ 'Michael'

Editions SW vi: 75 (no. 7) ⁘ Liliencron 1887a: 45f. ⁘ Liliencron 1887b: 15 ⁘ Liliencron 1887c: 65f.

Ode 20 ‖ *Lydia, dic per omnis*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 8
Greater Sapphic



Source ❖ RISM S 2806 (D-Mbs), no. 8: *Aristophamiu*[*m*] *Dimetru*[*m*], *Acatelecticum. choriam:* [*et*] *Bachio co*[*n*]*stans*, individual print, t7 t7 t7 t7

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards an octave.

Related H. Textor ⁂ P. Tritonius
Same text: anon.: DK-Ou (R448) ⁂ P. Hofhaimer ⁂ 'Michael' ⁂ S. Olthof

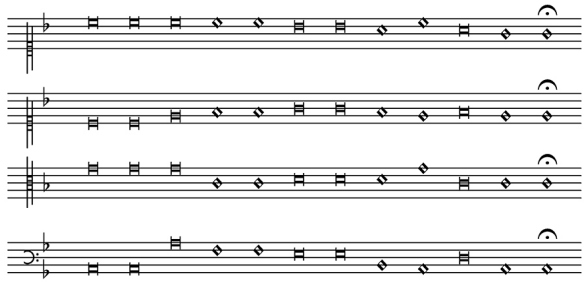
Editions SW vi: 76 (no. 8) ⁂ Wolff 1954: 50 ⁂ Liliencron 1887a: 47f. ⁂ Liliencron 1887b: 16 ⁂ Liliencron 1887c: 67f. ⁂ Stemplinger 1906: 124

Literature Wolff 1954: 50f.

Ode 21 ‖ *Mæcenas atavis ædite regibus*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 1
First Asclepiad



Source ❖ RISM S 2806 (D-Mbs), no. 1: *Choriambicum Asclepiadeum*, individual print, t7 t7 t7 t7

Music Music for four lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth. The first part of the melody is the same as that of *Scriberis Vario fortis* (Ode 34).

Related H. Knaust ⁂ H. Textor ⁂ P. Tritonius
Same text: H. Glarean (monophonic) ⁂ P. Hofhaimer ⁂ J. Honterus (text no. 1, setting no. III) ⁂ 'Michael'

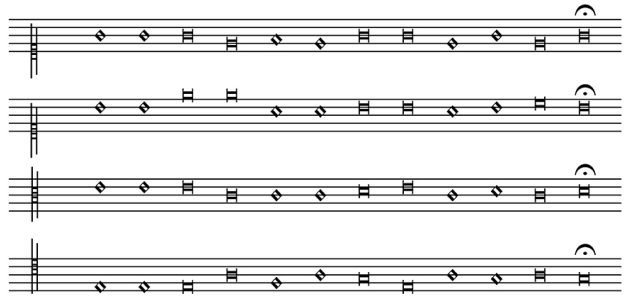
Facsimile McDonald 2015: 78 (RISM S 2806)

Editions SW vi: 71 (no. 1) ⁂ Liliencron 1887a: 30 ⁂ Liliencron 1887b: 2 ⁂ Liliencron 1887c: 50 ⁂ Stemplinger 1906: 66f.

Ode 22 ‖ *Miserarum est neque amori dare ludum*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* III, 12
Ionic a minore



Source ❖ RISM S 2806 (D-Mbs), no. 12: *Ionicum Trimetrum Acatalecticum*, individual print, t3 t3 t3 t3

Music Music for three lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards an octave.

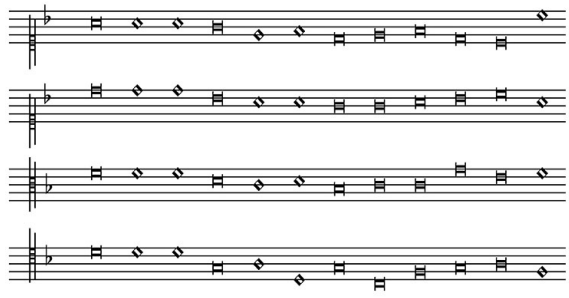
Related H. Textor ⁘ P. Tritonius
Same text: anon.: D-Z 78/2 = D-Z 86/3 ⁘ P. Hofhaimer ⁘ 'Michael' ⁘ S. Olthof

Editions SW vi: 77f. (no. 12) ⁘ Liliencron 1887a: 56 ⁘ Liliencron 1887b: 23 ⁘ Liliencron 1887c: 76 ⁘ Stemplinger 1906: 335

Ode 23 ‖ *Mollis inertia*

4vv: C1, C2, Media vox, B

Text Horace, *Epodes* 14
First Pythiambic



Source ❖ RISM S 2806 (D-Mbs), no. 17: *Hexametrum Dactilicum,* [*et*] *Iambicum tetrametru*[*m*], individual print, 2t6 2t6 2t6 2t6

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards an octave.

Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer ⁘ 'Michael'

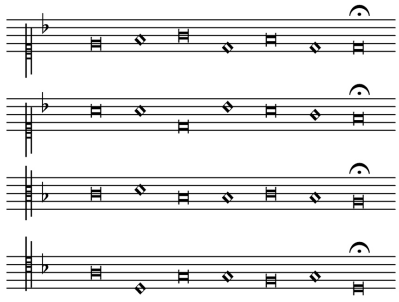
Editions SW vi: 80 ⁘ Liliencron 1887a: 66 ⁘ Liliencron 1887b: 31 ⁘ Liliencron 1887c: 86 ⁘ Pirker 1977: 148 ⁘ Stemplinger 1906: 454

Literature Pirker 1977: 148

Ode 24 ‖ *Non ebur neque aureum*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* II, 18
Hipponactean



Source ❖ RISM S 2806 (D-Mbs), no. 11: *Trochaicu*[*m*] *Trimetrum* [*et*] *Iambicum Archilochium Pentametrum*, individual print, 3t 3t 3t 3t, remaining text up to line 34: *Regumq*[*ue*] *pueris* given separately in all voices

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth.

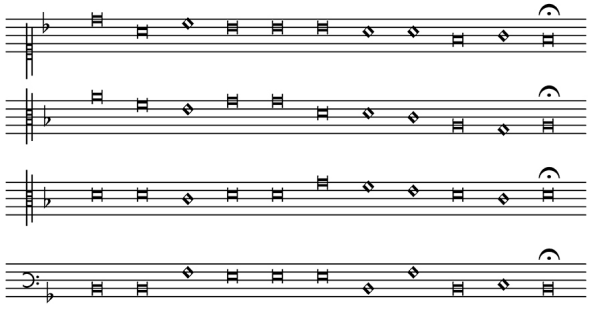
Related H. Textor ⁘ P. Tritonius
Same text: anon.: DK-Ou (R448) ⁘ P. Hofhaimer ⁘ 'Michael' ⁘ S. Olthof

Editions SW vi: 77 (no. 11) ⁘ Liliencron 1887a: 54 ⁘ Liliencron 1887b: 21 ⁘ Liliencron 1887c: 74 ⁘ Stemplinger 1906: 278

Ode 25 ‖ *Non usitata nec tenui ferar*

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Horace, *Odes* II, 20
Alcaic stanza



Sources ❖ D-LEu Thomaskirche 51, [no. 40], fol. 66^{v} (T = Media), fol. 99^{r} (B = Infima), anon., t t

❖ **RISM 1539**^{26} (A-Wn), sig. DD5^{r} (Suprema), sig. dd5^{r} (Alta), sig. d5^{r} (Media), sig. D5^{r} (Infima): *HORATIANVM lib. 2. Oda. 20.*, section ascribed to *Ludouici Senflij*, 4t2 4t2 4t2 4t2

Music Music for four four lines of text.

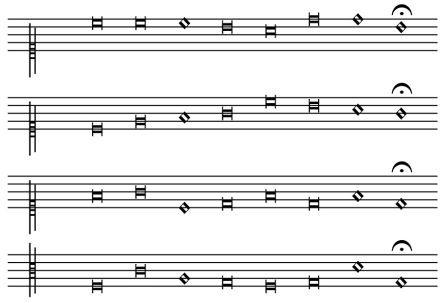
Editions SW vi: 89 (no. 34) ❧ DMS 15/3: no. 39

Literature Noblitt 1981: 51, *passim* ❧ Ketterer 2012: 1–7

Ode 26 ‖ *Nox et tenebrae et nubila*

4vv: C1, C2, Media vox, B

Text Prudentius, *Cathemerinon II. Hymnus ad Matutinem*, vv. 1–28 and 93–6
Iambic dimeter



Sources ❖ **RISM S 2806** (D-Mbs), no. 27: *Aliud eiusdem generis acatalecticum. Hymnus Prudentij ad matutinum*, individual print, t7 t7 t7 t7

❖ RISM 1551^{17} (D-Mbs), no. 50 (D = C1, A = C2, T = Media): *HYMNVS MATVTINVS, Prudentij.*, section ascribed to *Ludouico Senflio*, t t t7 t

Reference: see above, Ode 2.

Music Music for four lines of text.

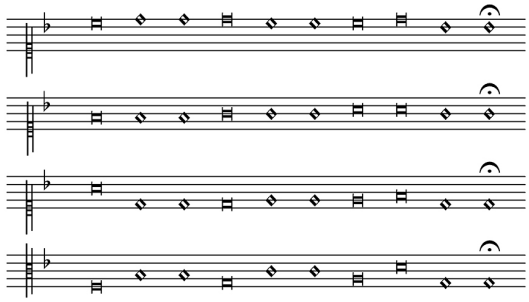
Related Same text: M. Agricola ❧ S. Forster/L. Hordisch ❧ J. Honterus (text no. 20; setting nos. XVI and XVII).

Edition SW vi: 84f. (no. 27)

Ode 27 ‖ *O crucifer bone*

4vv: C1, C2, Media vox, B

Text Prudentius, *Cathemerinon* III, *Hymnus ante cibum*, v. 1–35
Dactylic trimeter hypercatalectic



Sources
- ❖ **RISM S 2806** (D-Mbs), no. 30: *Alcmanium Dactylicum Trimetrum Hypercatalecticum, Hymnus Prudentij ante cibum*, individual print, t6 t6 t6 t6
- ❖ RISM 1551[17] (D-Mbs), no. 52 (D = C1, A = C2, T = Media): *HYMNIS ANTE CIBVM, Prudentij.*, section ascribed to *Ludouico Senflio*, t t t6 t

Reference: see above, Ode 2.

Music Music for five lines of text.

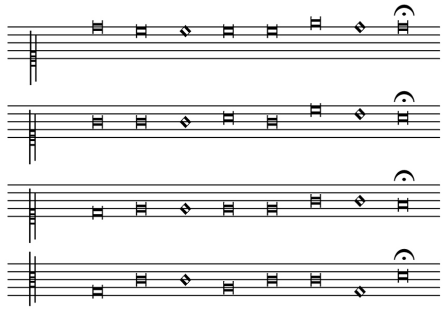
Related Same text: S. Forster/L. Hordisch (two settings) 𝄐 J. Honterus (text no. 21; setting XX)

Edition SW vi: 86f. (no. 30)

Ode 28 ‖ *O summe rerum conditor* (i) (also *Rerum creator maxime*)

4vv: C1, C2, Media vox, B

Text Philippus Gundelius
Iambic dimeter



Sources
- ❖ **RISM S 2806** (D-Mbs), no. 29: *Aliud eiusdem generis Acatalecticum*, individual print, t3 t3 t3 t3, second text (given only seperately): *Eiusdem generis hymnus post cibum*, beginning: *Rerum creator maxime*, four strophes in all voices
- ❖ RISM 1551[17] (D-Mbs), no. 51 (D = C1, A = C2, T = Media): *O summe rerum conditor, Incerti Authoris.*, t t t4 t (last strophe in T = last strophe of *Rerum creator*), second text (given separately only in T): *HYMNVS EIVSDEM GENE- | ris, post cibum.*, beginning: *Rerum creator maxime*, three strophes only in T

Music Music for four lines of text; C2 equals Media vox of *O summe rerum conditor* (ii) (Ode 29).

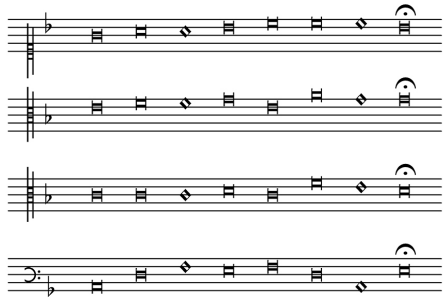
Related Ode 29
Same text: M. Agricola ⁘ P. Hofhaimer (a setting for each of the 2 texts: a and b) ⁘ J. Honterus (texts nos. 24 and 25, settings nos. XVI and XVII — equal nos. 29 and 30 of RISM 1539[26], also iambic dimeters, but those have different texts).

Edition SW vi: 86 (no. 29)

Ode 29 ‖ *O summe rerum conditor* (ii)

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Philippus Gundelius
Iambic dimeter



Sources
- ❖ D-LEu Thomaskirche 51, [no. 41], fol. 66[v] (T = Media), fol. 99[r] (B = Infima), anon., t t
- ❖ **RISM 1539**[26] (A-Wn), sig. [DD 7][r] (Suprema), sig. [dd7][r] (Alta), sig. [d7][r] (Media), sig. [D 7][r] (Infima): *IAMBICVM DIMETRVM*., section ascribed to *Ludouici Senflij*, t t t t

Music Music for four lines of text; Media vox equals C2 of *O summe rerum conditor* (i) (Ode 28).

Related Ode 28
Same text: M. Agricola ⁘ P. Hofhaimer ⁘ J. Honterus (text no. 24, settings nos. XVI and XVII — equal nos. 29 and 30 of the RISM 1539[26], also iambic dimeters, but those have different texts).

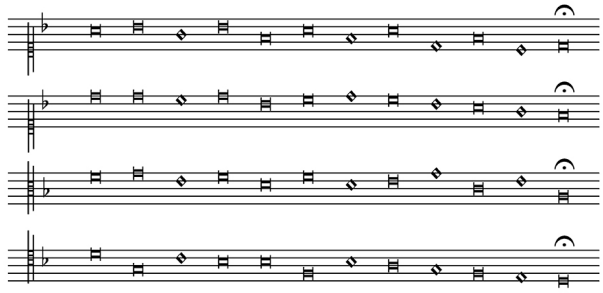
Editions SW vi: 91 (no. 37) ⁘ DMS 15/3: no. 42

Literature Noblitt 1981: 51, *passim* ⁘ McDonald 2012, pp. 106f. ⁘ McDonald 2013: 624

Ode 30 ‖ *Petti, nihil me sicut antea iuvat*

4vv: C1, C2, Media vox, B

Text Horace, *Epodes* 11
Third Archilochian



Source ❖ RISM S 2806 (D-Mbs), no. 15: *Iambicu*[*m*] *Trimetru*[*m*]*, et Sapphicu*[*m*] *Heroicu*[*m*], individual print, 2t7 2t7 2t7 2t7

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a seventh. The first part of the melody is the same as that of *Ibis Liburnis* (Ode 17).

Related H. Textor 𝄋 P. Tritonius
Same text: P. Hofhaimer (2 settings) 𝄋 'Michael' 𝄋 S. Olthof

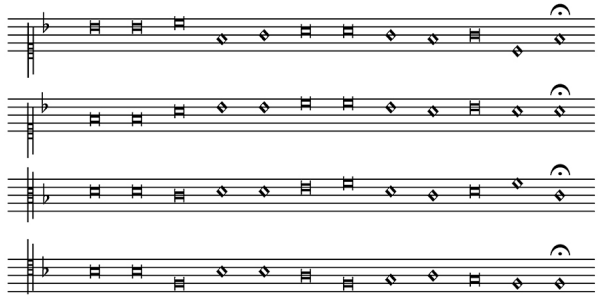
Editions SW vi: 79 (no. 15) 𝄋 Liliencron 1887a: 62f. 𝄋 Liliencron 1887b: 28 𝄋 Liliencron 1887c: 82f. 𝄋 Stemplinger 1906: 449 𝄋 Wolff 1954: 52

Literature Wolff 1953: 51–3

Ode 31 ‖ *Quis multa gracilis*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 5
Third Asclepiad



Source ❖ RISM S 2806 (D-Mbs), no. 5: *Asclepiadeum Gliconium*, individual print, t3 t3 t3 t3

Music Music for four lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards an octave.

Related H. Textor 𝄋 P. Tritonius
Same text: P. Hofhaimer 𝄋 'Michael'

Editions SW vi: 74 (no. 5) 𝄋 Draheim/Wille 1985: 17 (no. 4) 𝄋 Liliencron 1887a: 40 𝄋 Liliencron 1887b: 10 𝄋 Liliencron 1887c: 60 𝄋 Stemplinger 1906: 106

misattr. ‖ *Quod non Taenariis*

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Sextus Propertius, *Elegiarum liber* III, 2, vv. 11–26
Elegiacs

Sources RISM 1539[26], sig. [d8]^{r} (Media) (instead of an attribution: *ΑΔΗΛΟΝ*) ❧ RISM 1587[15], pp. 50f. (contrafact *Gloria laus et honor*), 2nd edition: RISM 1599[17], fols. 45^{v}–46^{r} (contrafact *Gloria laus et honor*, 2nd contrafact text *Salve festa dies*), 3rd edition: RISM 1613[6a]), pp. 126f. (contrafact *Gloria laus et honor*)

Music Music for two lines of text.

Comments The tentative attribution to Senfl by Geering (cf. comments in SW vi: 102 and 117) is doubtful. The inscription *ΑΔΗΛΟΝ* is to be interpreted as 'of uncertain authorship'. Moreover, already the setting before *Quod non Taenariis* is no longer part of the Senfl section and is ascribed to G. Peschin. McDonald 2014 (in DMS 15/3: VIII) suggests Johannes Stomius as composer.

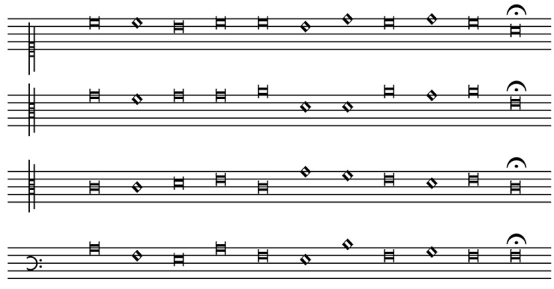
Editions SW vi: 92 (no. 40) ❧ DMS 15/3: no. 46

Literature McDonald 2012: 110 ❧ McDonald 2013: 632 ❧ McDonald 2014: VIII, 115f.

Ode 32 ‖ *Rectius vives, Licini, neque altum*

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Horace, *Odes* II, 10
Sapphic stanza



Sources

- D-LEu Thomaskirche 51, [no. 38], fol. 66^{r} (T = Media), fol. 98^{v} (B = Infima), anon., t t
- **RISM 1539**[26] (A-Wn), sig. DD3^{v} (Suprema), sig. dd3^{v} (Alta), sig. d3^{v} (Media), sig. D3^{v} (Infima): *Sapphicum cum Adonio Horatij lib. 2. oda. 10.*, section ascribed to *Ludouici Senflij*, 4t2 4t2 4t2 4t2

Music Music for four lines of text. Senfl's Media vox is based on the D of the anonymous *Regis eternas resonemus omnes* from Conrad Celtis's *Ludus Dianae*. The melody is transposed downwards and the rhythm adapted (McDonald 2013 with musical examples and McDonald 2014). According to McDonald, the D of *Regis eternas* was itself modelled on the Sapphic melody *O decus Phoebi* (first printed by Franciscus Niger: Venice, 1480), but the sparse resemblances could also derive from a mere coincidence.

Comments A setting with the same text in D-Z 78/2 is a contrafact of Tritonius's *Iam satis terris*. The melody also appears with German text: EdK 1.3: Eg224.

Related Same text: anon.: DK-Ou (R448) ⁂ anon.: S-Uu Vok. mus. i hs. 76c (lute tablature) ⁂ J. Honterus (text no. 3, setting no. V)

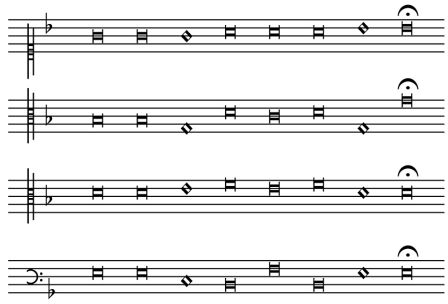
Editions SW vi: 87f. (no. 31) ⁂ DMS 15/3: no. 36 ⁂ McDonald 2013: 626

Literature Wille 1980 ⁂ Noblitt 1981: 51, *passim* ⁂ McDonald 2013: 624–6 ⁂ McDonald 2014: VIII

Ode 33 ‖ *Rerum creator maxime*

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Philippus Gundelius
Iambic dimeter
AH 51: 28 ⁂ Wackernagel i: no. 92



Sources
- ❖ D-LEu Thomaskirche 51, [no. 42], fols. 66^{v}–67^{r} (T = Media), fol. 99^{r} (B = Infima), anon., t t
- ❖ **RISM 1539**^{26} (A-Wn), sig. [DD7]^{r} (Suprema), sig. [dd7]^{r} (Alta), sig. [d7]^{r} (Media), sig. [D7]^{r} (Infima): *Eiusdem Metri*., section ascribed to *Ludouici Senflij*, t t t t

Music Music for four lines of text.

Related The same text appears as a possible text variant to Senfl's setting *O summe rerum conditor* (i) (Ode 28) ⁂ P. Hofhaimer.

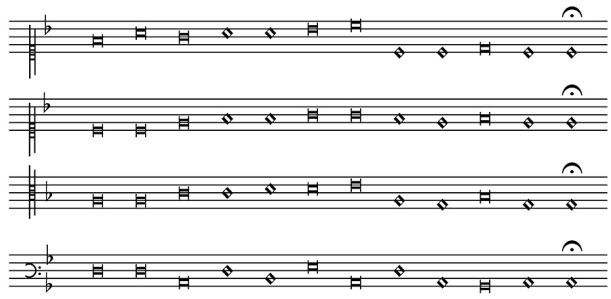
Editions SW vi: 91 (no 38) ⁂ DMS 15/3: no. 43

Literature Noblitt 1981: 51, *passim* ⁂ McDonald 2012: 106f.

Ode 34 ‖ *Scriberis Vario fortis et hostium*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 6
Second Asclepiad



Source ❖ RISM S 2806 (D-Mbs), no. 6: *Asclepiadeum Pherecratium, Gliconium*, individual print, t4 t4 t4 t4

Music Music for four lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth. The melody of the first part is the same as that of *Maecenas atavis* (Ode 21).

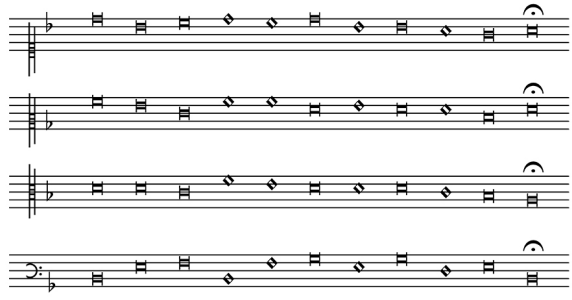
Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer ⁘ 'Michael'

Editions SW vi: 74f. (no. 6) ⁘ Liliencron 1887a: 43 ⁘ Liliencron 1887b: 12f. ⁘ Liliencron 1887c: 63 ⁘ Stemplinger 1906: 111

Ode 35 ‖ *Si tecum mihi, care Martialis*

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Martial, *Epigrammaton* V, 20
Hendecasyllabus (Phalæceus)



Source ❖ RISM 1539[26] (A-Wn), sig. [DD6]^{v} (Suprema), sig. [dd6]^{v} (Alta), sig. [d6]^{v} (Media), sig. [D6]^{v} (Infima): *HENDECASSYLLABON Martialis lib. 5.*, section ascribed to *Ludouici Senflij*, 4t3 4t3 4t3 4t3

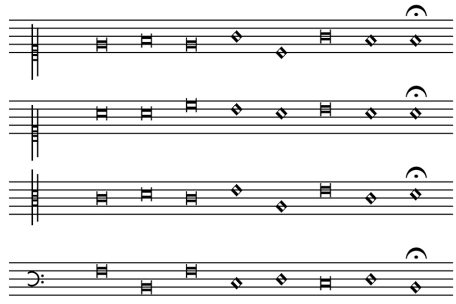
Music Music for two lines of text.

Editions SW vi: 90 (no. 36) ⁘ DMS 15/3: no. 41

Ode 36 ‖ *Sic te diva potens Cypri*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 3
Fourth Asclepiad



Source ❖ RISM S 2806 (D-Mbs), no. 3: *Choriamicu*[*m*] *Gliconiu*[*m*], individual print, 2t 2t 2t 2t, 15 distichs given separately in all voices

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards an octave.

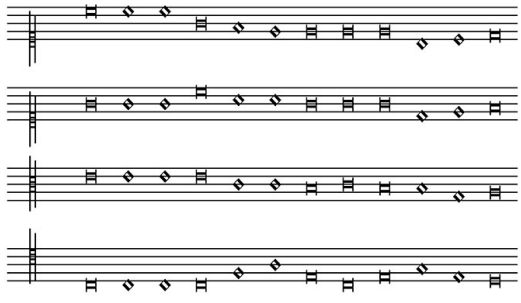
Related H. Textor 𝄋 P. Tritonius
The acuta vox of an anon. 3vv setting *Donec gratus eram tibi* in Martin Hayneccius, *Almansor. Der Kinder Schuelspiegel* (Leipzig: J. Beyer/H. Grosse, 1582), after Act II, clearly resembles Senfl's C2; cf. Scheitler 2013: 328 (no. 458).
Same text: anon.: Lossius, *Erotemata musicae practicae* (1563) 𝄋 H. Glarean (monophonic) 𝄋 P. Hofhaimer 𝄋 J. Honterus (text no. 2, setting no. VII [and VIII]) 𝄋 'Michael'

Editions SW vi: 73 (no. 3) 𝄋 Liliencron 1887a: 35f. 𝄋 Liliencron 1887b: 6f. 𝄋 Liliencron 1887c: 55f. 𝄋 Stemplinger 1906: 93

Ode 37 ‖ *Solvitur acris hiems grata vice veris et Favoni*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 4
Third Archilochian



Source ❖ RISM S 2806 (D-Mbs), no. 4: *Phaletium Dactylicum*, individual print, 2t7 2t7 2t7 2t7

Music Music for two lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth.

Comments An anon. 3vv setting appears in Martin Hayneccius, *Almansor, Der Kinder Schuelspiegel* (Leipzig: J. Beyer/H. Grosse, 1582), after Act II, chorus II; cf. Scheitler 2013: 328 (no. 458).

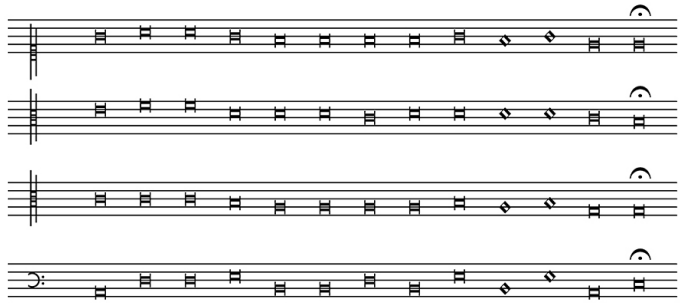
Related H. Textor ⁘ P. Tritonius
Same text: anon.: D-Z 78/2 ⁘ anon.: DK-Ou (R448) ⁘ W. Grefinger ⁘ P. Hofhaimer ⁘ 'Michael' ⁘ S. Olthof

Editions SW vi: 73 (no. 4) ⁘ Liliencron 1887a: 37f. ⁘ Liliencron 1887b: 8 ⁘ Liliencron 1887c: 57f. ⁘ Stemplinger 1906: 100f.

Ode 38 ‖ *Troiani belli scriptorem*

4vv: Suprema vox, Alta vox, Media vox, Infima vox

Text Horace, *Epistles* I, 2
Dactylic hexameters



Source ❖ RISM 1539[26] (A-Wn), sig. DD4[v] (Suprema), sig. dd4[v] (Alta), sig. d4[v] (Media), sig. D4[v] (Infima): *Hexametrum binorum uersuum. Horatius 2. ep. lib. 1.*, section ascribed to *Ludouici Senflij*, 4t4 4t4 4t4 4t4

Music Music for two lines of text.

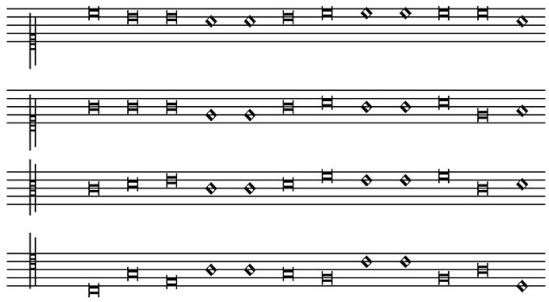
Editions SW vi: 89 (no. 33) ⁘ DMS 15/3: no. 38

Literature McDonald 2012: 120

Ode 39 ‖ *Tu ne quæsieris scire nefas, quem mihi, quem tibi*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 11
Fifth Asclepiad



Source ❖ RISM S 2806 (D-Mbs), no. 10: *Choriambicum Alcaicum Acatalecticu*[*m*], individual print, t7 t7 t7 t7

Music Music for one line of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fourth.

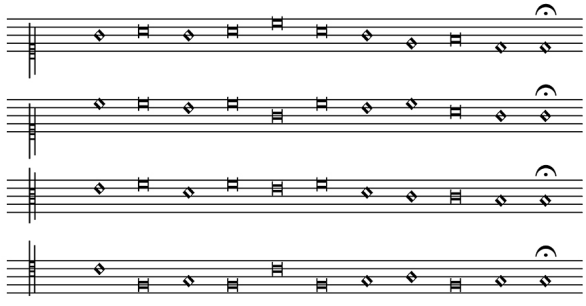
Related H. Textor ⁘ P. Tritonius
Same text: anon.: D-Z 78/2 = D-Z 86/3 ⁘ I-TRbc 1376 (*olim* 89) ⁘ P. Hofhaimer ⁘ 'Michael' ⁘ S. Olthof

Editions SW vi: 77 (no. 10) ⁘ Liliencron 1887a: 52 ⁘ Liliencron 1887b: 20 ⁘ Liliencron 1887c: 72 ⁘ Stemplinger 1906: 146

Ode 40 ‖ *Vides ut alta stet nive candidum*

4vv: C1, C2, Media vox, B

Text Horace, *Odes* I, 9
Alcaic stanza



Source ❖ RISM S 2806 (D-Mbs), no. 9: *Dactylicu*[*m*]*Alcmaniu*[*m*]*Acatalecticum*, individual print, t5 t5 t5 t5

Music Music for four lines of text; Senfl's C2 equals the T of Tritonius's setting of the same text, transposed upwards a fifth.

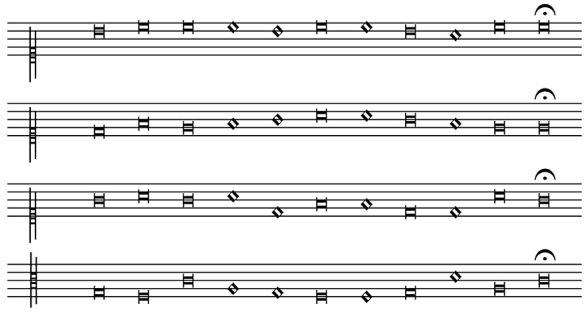
Related H. Textor ⁘ P. Tritonius
Same text: P. Hofhaimer ⁘ 'Michael'

Editions SW vi: 76 (no. 9) ⁘ Liliencron 1887a: 50 ⁘ Liliencron 1887b: 18 ⁘ Liliencron 1887c: 70 ⁘ Stemplinger 1906: 139

Ode 41 ‖ *Vitam quæ faciant beatiorem*

4vv: C1, C2, Media vox, B

Text Martial, *Epigrammaton*, Liber X, 47
Hendecasyllabus Phalaeceus



Source ❖ RISM S 2806 (D-Mbs), no. 23: *Hendecasyllabum*, individual print, 2t 2t 2t 2t, eleven lines of text given seperately in all voices

Music Music for two lines of text; Senfl's C2 equals the T of a setting presumably by Tritonius (Bobeth 2010) of the same text in RISM A/I T 1251, transposed upwards a fourth; same melody in C2 as *Vivamus mea Lesbia* (Ode 42).

Comments The melody circulated also with German contrafact texts: EdK 1.3: Eg118 ❧ Zahn i: no. 12.

Related Ode 42
H. Textor ❧ P. Tritonius? = RISM A/1 T 1251 = RISM 1551[17] (no. 34 and no. 35) = anon.: CH-Bu F II 35, no. 9 (contrafactum) and no. 16 = J. Spangenberg, *Grammaticae latinae partes* (1538, 1546) ❧ L. Lossius, *Erotemata musicae practicae* (1563) = RISM 1587[15], pp. 158f. (contrafact G. Fabricius: *Summam quæ doceant*, transposed on *g*)
Tablature:
The Tritonius? setting also appears in several lute intabulations (often as translation/contrafact *Danket dem Herrn*). For example CH-Bu F IX 23, F IX 70, and D-B Mus. ms. 40141; see also Jarchow 2010: 29

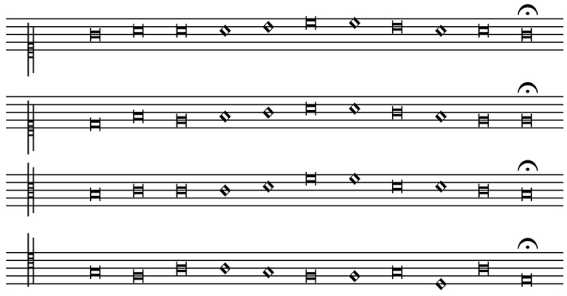
Editions SW vi: 83 (no. 23) ❧ Weber 1975: 349 ❧ Weber 2004: 122

Literature Epstein 1929: 152f. ❧ Weber 1975, ii: 724–8 ❧ Weber 2004: 122 ❧ Bobeth 2010: 81

Ode 42 ‖ *Vivamus mea Lesbia, atque amemus*

4vv: C1, C2, Media vox, B

Text C. Valerius Catullus, *Carmen* [*ad Lesbiam*] V
Hendecasyllabus Phalaeceus



Source ❖ RISM S 2806 (D-Mbs), no. 24: *Hendecasyllabum alterum*, individual print, t t t t, eleven lines of text given separately in all voices

Music Music for two lines of text; C2 equals C2 of *Vitam quae faciant beatiorem* (Ode 41).

Related Ode 41 (cf. also related settings mentioned there)
Same text: B. Ducis, 3vv ⁓ P. Tritonius?

Edition SW vi: 83 (no. 24)

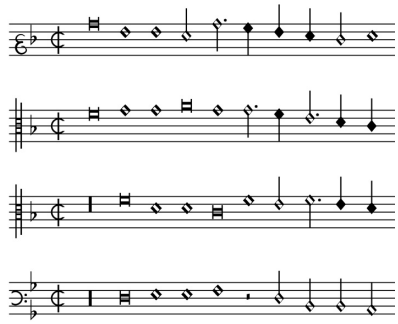
Literature Bobeth 2010: 79

Songs

S 1 ‖ *A. freundlichs Weib*

4vv: D, Ct, [T], B

Text Song of courtship
2a 2a 2b 2b 2c 2c 2d 2d 2e 4e



Source ❖ D-Mbs Mus.ms. 3155, no. 91: *A. freuntlichs weib*, *L. S.*, i i t2 i

Comments Bente proposes the wedding of Ferdinand I, King of the Romans, later Holy Roman Emperor, and Anna of Bohemia and Hungary (1521) as the occasion for the composition (Bente 1968: 304).

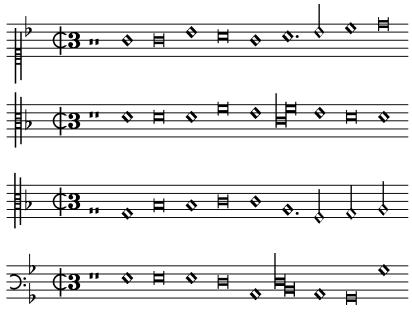
Edition SW ii: no. 69

S 2 ‖ *Ach Elslein liebes Elselein* (i)

4vv: D, A, T, B

Text Popular song, lament of separation
3a- 3b 3a- 3b (first verse is different: no rhyme in first and third line)

References BöhmeAL: no. 24 ☙ Erk/Böhme i: no. 83 ☙ LiliencronDL: no. 63 ☙ Uhland i: no. 45 ☙ John 2013a ☙ John 2013b
Early monophonic transmission: CZ-Pnm Vyš 376, fol. 39^{v} (*Gaudeamus pariter*)



Sources

- **CH-Bu F X 1–4**, no. 23: *Elslin liebes elselin*, *L.S.*, i i i i
- CH-Bu F X 21, no. 25, fol. 29^{v}: *Es warff ein*, anon., i, T only
- D-Dl Mus. Löbau 30, no. 2/[no. 3], p. 2 (D), p. 18 (B): *Ach Elslein liebes Elselein*, anon., 3t 3t, A and T missing
- PL-Kj Mus. ms. 40092, [no. 38], fols. 37^{v}–38^{r} / fols. 41^{v}–42^{r}: *O elsle liebes elsle mein*, anon., i, D only, listed in the index under *Mit fiern*
- RISM 1534^{17} (D-Z), no. 37: *Ach Elßlein.*, section ascribed to *Ludouicus Senflius*, i i i3 i
- RISM [1536]^{8a} (D-Z), no. 9: *ACh Elßlin liebstes Elßlin mein*, *Ludwig Senfl*, t t t t
  – 2nd edn.: RISM [1536]^{8b} (D-Mbs), no. 9: *Ach Elßlin liebstes Elßlin mein* (D), anon., t t t, T missing
- RISM 1540^{21} (D-Mbs), no. 49: *ES warb ein schôner jüngling*, anon., 2t 2t 2t 2t, second strophe: *Ach Elslein lieber bûle*, in D: *Ach Elßlein liebes Elßlein mein*
  – 2nd edn.: RISM 1549^{36}: *ES warb ein schôner Jüngling*, anon.
  – 3rd edn.: RISM 1553^{30}: *ES warb ein schôner Jüngling*, anon.
  – 4th edn.: RISM 1565^{23}: *ES warb ein schôner Jüngling*, anon.
- Brown 1523$_2$ (A-Wn), [no. 12], sig. [c4]^{v}: *Elslein liebes Elslein*, anon., Gl-tab., 3vv
- Brown 1533$_1$ (GB-Lbl), [no. 27], fols. 31b^{v}–32^{v}: *Elßle liebes Elselein.*, anon., Gl-tab., 3vv
- Brown 1536$_6$ (D-B), [no. 29], sig. k3^{v}: *Elslein liebstes Elslein mein.*, anon., Gl-tab., 3vv
  = Brown 1544$_1$ (D-KA), no. 21, sig. E1^{r}: *Elslein liebstes Elslein mein.*, anon.
  = Brown 1547$_4$ (D-Ngm), no. 17, sig. D3^{v}: *Elslein liebstes Elslein mein.*, anon.

Lute tablatures:

- A-Wn Mus.Hs. 18688, fol. 7^{v}: without text, anon., Gl-tab., 3vv
- A-Wn Mus.Hs. 18688, fol. 24^{v}: *Elseleyn*, anon., Gl-tab., 3vv
- RUS-KAu Gen. 2. 150, no. 8: *Ach elselein liebstes elselein mein*, anon., Gl-tab.

Tablature for string ensemble, 4vv:

- Brown 1532$_2$ (D-B), [no. 12], sig. [D4]^{v}: *Elslein liebes Elselein.*, anon., set for 'grosse Geygen', notated a 4th above vocal setting
  – unaltered reprint: Brown 1537$_1$
  = Brown 1546$_9$, [no. 18], sig. F4^{v}: *Elßlein liebes elselein.*, anon.

Possible references:

- D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *O Elslein*, anon. (three identical entries *O Elslein*, obviously settings for four voices, one below the other)
- D-HEu Cod. Pal. germ. 318, fol. 72^{v}: *Ach Elselein*, anon. (intabulation for lute/'geigen'?)

Music Melody in D; in triple metre; homophonic texture.

Comments The text beginnings 'O Elslein', 'Ach Elslein' or just 'Elslein' are interchangeable. It is astonishing that despite the song's wide transmission in print and intabulations, there seem to be no contrafacta. Gerle's lute intabulation in Brown 1532$_2$, [no. 31] is obviously inspired by Senfl's setting, but is not to be identified with it (Altwegg/Geering 1960: XVII and Grosch 2013: 167f.).

Related *S 3 ⁘ S 4 ⁘ S 5

Anon.: PL-Kj Mus. ms. 40098, sig. k12^{v} (D), l8^{r} (T), m1^{r} (Ct), 3vv ⁘ anon.: H-Bn Ms. mus. Bártfa 30, no. 11 (only 1 voice/T? extant) ⁘ anon.: RISM 1538^{9}, no. 56, 3vv (index: *Xysti. d.* = Sixt Dietrich?) ⁘ anon.: RISM 1545^{7}, no. 99, 2vv ⁘ W. Dachstein ⁘ M. Greiter, 5vv (quodlibet) ⁘ P. Wüst (4 settings)

The beginning of the melody is cited in: anon.: RISM 1544^{19}, no. 11 ⁘ L. Heydenhamer (*Der Winter kalt ist vor dem Haus*) ⁘ V. Schnellinger (*Der Pfarrer von Nesselbach*)

Tablatures: anon.: D-Mu 4° Cod. ms. 718, [no. 17], fol. 116^{v} (D), fol. 106^{r} (A), fol. 146^{v} (T), fol. 148^{r} (B): *Elsla liebes elslein mein* (string ensemble) ⁘ anon.: D-LEm I. 8° 191, fol. 13^{v} (keyboard) ⁘ anon.: Brown 1532$_2$, [no. 31] (lute)

Facsimile Konrad/Roth/Staehelin 1985: 150 (Brown 1536_6 (D-W))

Editions SW iv: no. 17 ⁂ EdM 60: no. 49 ⁂ PÄMw 29: no. 49 ⁂ Bernstein 1987: no. 13 ⁂ Cursch-Bühren n.d. ⁂ Jöde iii: 118 ⁂ Lipphardt [1933]: no. 58 ⁂ Moser 1967: no. 9 ⁂ Zimmer 1988: no. 15
Tablature: SW vii: no. 10 ⁂ SW vii: no. 29a–c (Brown 1523_2, 1536_6, 1532_2, no. 31) ⁂ Ambros 1864: 282f. (Brown 1523_2) ⁂ Bruger [1923]: no. 3 (Brown 1523_2) ⁂ Grosch 2013: 169 (Brown 1533_1, only mm. 1–12) ⁂ Tappert 1906: nos. 6, 10 ⁂ Vellekoop 1977 (Brown 1532_2)

Literature Eitner 1876a: 205f. ⁂ Koczirz 1911: XLVI ⁂ Moser 1920a: 296f. ⁂ Kosack 1933: 53 ⁂ Quellmalz 1944 (settings no. 4, 5, 13, and 15): 24–6, *passim* ⁂ Seidel 1969: 71, 112, 123 ⁂ Stenzl 1972b: 63 ⁂ Wirth 1979: 6, 9, 20 ⁂ Messmer 1984: 211 ⁂ Grosch 2013: 160–71 ⁂ Lindmayr-Brandl 2013b: 441–3 ⁂ Tröster 2015, i: 136f.; ii: 5f.

*S 3 (lost) attr. ‖ *Ach Elslein liebes Elselein* (ii)

4vv

Text See above, S 2.

Source **Possible reference:**
❖ D-HEu Cod. Pal. germ. 318, fol. 119^r: *O Elslein*, anon. (three identical entries, one below the other)

Comments The above mentioned entries are included in a part of the inventory which, according to Bente, could describe an all-Senfl source. Only two settings for four voices by Senfl (one of them a quodlibet) are known (S 2 and S 4). See also above, S 2.

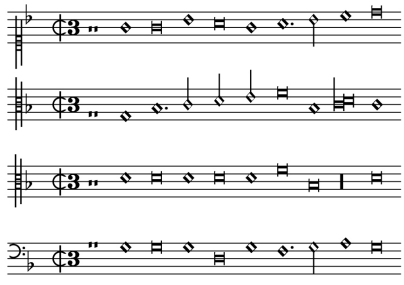
Related S 2 ⁂ S 4 ⁂ S 5
Anon.: PL-Kj Mus. ms. 40098, sig. k xii^v (D), 3vv ⁂ anon.: RISM 1545^7, no. 99, 2vv ⁂ anon.: RISM 1538^9, no. 56, 3vv ⁂ anon.: H-Bn Ms. mus. Bártfa 30, no. 11 (only 1 voice/T? extant) ⁂ W. Dachstein ⁂ M. Greiter (quodlibet: *Wann ander Leut / Es taget / Greiner Zanner*) ⁂ P. Wüst (4 settings)
Tablature: anon.: D-Mu 4° Cod. ms. 718, fol. 130^v (string ensemble)

Literature Bente 1968: 253–5

S 4 ‖ *Ach Elslein liebes Elselein / Es taget vor dem Walde*

4vv: D, A, T, B

Text See above, S 2 and below, S 92.



Sources
- ❖ **CH-Bu F X 1–4**, no. 24: *Es taget vor dem walde stand vff keterlin*, *L.S.*, i i i i, in D: *Elslin liebes Elselin*, in A: *Elslin liepstes Elselin*
- ❖ CH-Zz Q 901, II, no. 8 (source lost)
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 102], fol. 63^{v} (D), fol. 39$^{r–v}$ (A), fol. 114^{v} (T), fols. 52^{v}–53^{r} (B): *ES taget vor dem walde* | *O·elßlin liebes elßlin mein*, anon., i i i i
- ❖ D-Usch 236, no. 39: *Es taget fůr de*[*m*] *walde*, anon., i i t i, in D inscription: *Es taget fůr dem walde dorein illud* [relating to D] *Quatuor Vocum.*, underlaid: *Elselein libes Elselein*
- ❖ PL-Kj Mus. ms. 40092, [no. 39], fol. 38^{r} / fol. 42^{r}: *O elsle* [*etc.*], anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM 1544^{20} (D-B), no. 15: *ES taget vor dem walde*, *Ludouicus Senff.*, t t t t, in D: *O Elselei*[*n*] *liebstes Elselei*[*n*], *Ludouicus Senflius*, in A erroneously numbered 16

Possible references: see above, S 2.

Music Quodlibet: *Ach Elslein* in D, *Es taget vor dem Walde* in T; triple metre.

Related S 5

a: *Ach Elslein*. S 2 𝄋 *S 3; for further settings see above, S 2.

b: *Es taget vor dem Walde*. S 92 𝄋 S 93 𝄋 S 108 𝄋 S 191 𝄋 S 213 𝄋 S 214 𝄋 S 344; for further settings see below, S 92.
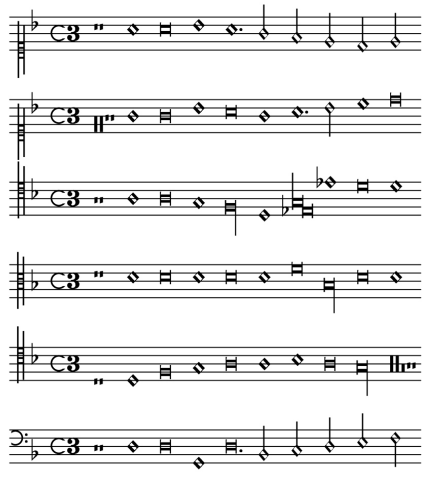
Editions SW ii: no. 7 𝄋 PÄMw 1: no. 15 𝄋 LiliencronDL: no. 63 𝄋 Schering 1931: no. 85 𝄋 *Lose Blätter*: 69

Literature Eitner 1876a: 92f., 96f., 129–32, 205f. 𝄋 Quellmalz 1944 (setting no. 6): 26–9, *passim* 𝄋 Rogge 1965: 29 𝄋 Maniates 1966: 169–78, esp. 175 𝄋 Grosch 2013: 172–4 𝄋 Tröster 2015, i: 158f., 216; ii: 6f.

S 5 ‖ *Ach Elslein liebes Elselein / Es taget vor dem Walde / Wann ich des Morgens*

6vv: C1, C2, A, T1, T2, B

Text See above, S 2 and below S 92 and S 319.



Sources
- ❖ **CH-Bu F X 1–4**, no. 106, T1: *Es taget vor dem walde/ stand vff ketterlin*, in T2: *Wann ich des morgens frie uff stand*, in C2: *Elslin liebes Elselin wie gern wer ich by dir*, *L.S.*, i i i i i i, add.: *sex vocum*

❖ D-Mu 8° Cod. ms. 328–331, [no. 58], fol. 30^{v} (D = C2), fol. 9^{v} (A), fols. 65^{v}–66^{r} (T[1] and T[2]), fol. 20^{r} (B): *ES taget vor dem walde* (T1), *Wann ich des morgens frue auff stan* (T2), *O Elßlin* (D1 = C2), *O Elßlin* (B), anon., i i i i i, C1 missing, marked in the index as 6vv

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *O Elslein 6. stim*, anon.

Music Quodlibet: *Ach Elslein* in C2, *Es taget vor dem Walde* in T1, *Wann ich des Morgens* in T2; triple metre.

Related S 4

a: *Ach Elslein* S 2 𝄞 *S 3; for further settings see above, S 2.

b: *Es taget vor dem Walde* S 92 𝄞 S 93 𝄞 S 108 𝄞 S 191 𝄞 S 213 𝄞 S 214 𝄞 S 344; for further settings see below, S 92.

c: *Wann ich des Morgens* S 319 𝄞 S 320 𝄞 H. Isaac

Edition SW ii: no. 32

Literature Quellmalz 1944 (setting no. 7): 29–31, *passim* 𝄞 Rogge 1965: 29 𝄞 Schmierer 2007: 39 𝄞 Grosch 2013: 172–4 𝄞 Tröster 2015, i: 158f., 216f.; ii: 7

misattr. ‖ *Ach Gott wem soll ichs klagen* (by L. Päminger)

5vv or 10vv

Sources D-HBa MS XL–XLIII/2 (attributed to L. Päminger)

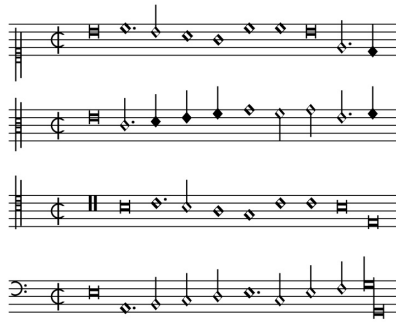
RISM 1556[29] (attributed to L. Päminger in T, B, V; attributed to Senfl in A)

Comments This setting is surely by L. Päminger. The attribution in the alto partbook seems to be an error, as the piece before is by Senfl.

S 6 ‖ *Ach holdseligs Maidlein*

4vv: [D, Ct, T, B]

Text No appropriate text with this incipit is known.



Sources ❖ CH-Bu F X 1–4, no. 88: *Ach holdseligs medlin*, *L.S.*, i i i i

❖ **D-Mbs Mus.ms. 3155**, no. 65: without text, anon., – – – –

Music AAB form.

Editions SW ii: no. 29 𝄞 Strebel 1963: no. 9
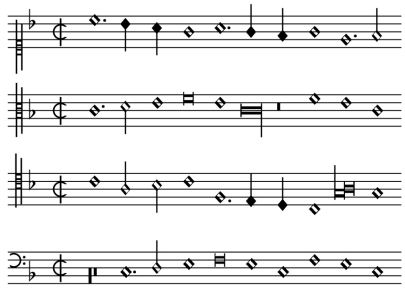
Literature Schwindt 2013a: 129

S 7 ‖ *Ach Jupiter hättst du Gewalt*

4vv: D, A, T, B

Text Love song, citing mythologic figures. Acrostic: A-D-A-M U-O-N F-V-L-D-A
4a 2a 4b, 4c 2c 4b, 1d 1d 2e 1e 3f 1g 1g 2h 1h 3f 2i 2i 4i

References D-HEu Cod. Pal. germ. 343, fol. 91^{v} ⁘ Brednich 1974/75: no. 404 ⁘ Nehlsen i: nos. 1277–9
Contrafacta: EdK 1.2: Ee16 (*O Gott Vater du hast Gewalt*, H. Sachs) ⁘ Hennig: 230–3, nos. 69, 149



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 37], fol. 12$^{r–v}$ (D), fols. 41^{v}–45^{r} (T), fols. 5^{v}–6^{r} (B): *Ach Jupitter*, anon., i i12 i, A missing
- ❖ D-Usch 236, no. 34: *Ach jupiter hast du gewalt*, in D: *hest*, anon., t i i (1st part underlaid) i
- ❖ **RISM 1544**^{20} (D-B), no. 4: *ACh Jupiter hest du gewalt*, *Ludouicus Senfflius.*, t t t3 t

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{v}: *Ach Jupiter*, anon.

Music The c.f. of Adam von Fulda's setting is placed in the B; AAB form.

Related Anon.: PL-Kj Mus. ms. 40185: no. 52 (only A extant). ⁘ A. v. Fulda ⁘ T. Stoltzer (*O Gott Vater*) ⁘ J. Werlin (*O Nachbars Kind hettstu Gewalt*). Cf. also Baumann 1934: no. 25

Editions SW ii: no. 51 ⁘ PÄMw 1: no. 4

Literature Eitner 1876a: 99–104 ⁘ Seidel 1969: 62f., 136 ⁘ Tröster 2015, i: 111, 130; ii: 8

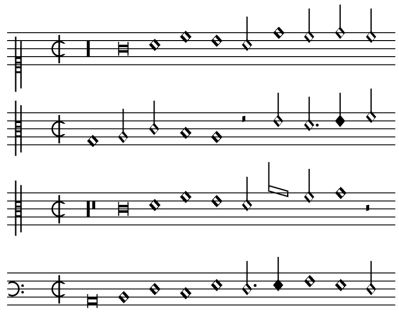
S 8 confl. ‖ *Ach Maidlein rein ich hab allein*

4vv: [D, A, T, B] and 5vv: D, A, T, V_a resp. V_b, B

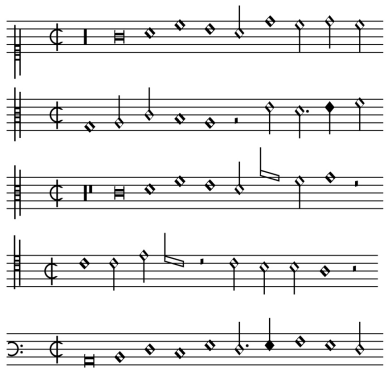
Text Song of courtship; 2 text variants with same incipit
Text a: 2a 2a 3b-, 2c 2c 3b-, 2d 2d 2e 2e 2f 2f 2g 2g 2h 4h
Text b: 2a 2a 3b-, 2c 2c 3b-, 2d 2d 1e- 2f 2f 1e- 1g 1g 3h- 3h- (RISM 1534^{17})

References AmbrasLB: no. 175 ⁘ D-HEu Cod. Pal. germ. 343, fol. 37^{r}
Nehlsen i: nos. 922, 958; ii: no. 1398

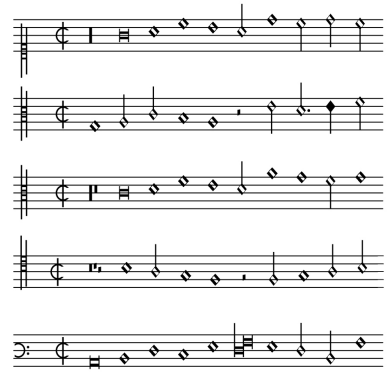
4vv version



5vv version with V_a



5vv version with V_b



T: first two staves erroneously with B♭ (corrected in MS)

Sources

- CH-Bu F X 1–4, no. 72: *Ach medlin Rein*, *L.S.*, i i i2 i, 4vv, only first 2 strophes
- CH-Bu F X 17–20, no. 76: *Ach medlin rein*, anon., i i i i, in D, A, B: *Ach medle rein*
- **D-As 2° Cod. 142a**, [no. 77], fols. 73ᵛ–74ʳ: *Ach medlin rain*, anon., – – i –
- D-Dl Mus. Löbau 30, no. 7/[no. 8], pp. 7f. (D), pp. 14f. (A), p. 23 (B): *Ach meidlein rein*, anon., t (partially) t (partially) t, T missing, text b
- D-Mbs Mus.ms. 1501, no. 27: *Ach meidlein rein*, anon., i i i i
- D-Mbs Mus.ms. 3155, no. 6: *Ach maidlen Rain*, anon., – – i3 –
- D-Usch 236, no. 16: *Ach megdlen rein*, in D: *Ach meÿdlen rein*, in A and B: *Ach medlein rein*, anon., i i i i
- RISM 1534[17] (D-Z), no. 102: *Ach meidlein rein*, section ascribed to *Ludouicus Senflius*, i i i1 i, text b
- RISM 1539[27] (D-Mbs), no. 62: *ACh meydlein rein*, *Wolff Grefinger.*, t t t2 t
  - – 2nd edn.: RISM 1543[24]: *ACh meydlein rein*, *Wolff Grefinger.*
  - – 3rd edn.: RISM 1549[35]: *ACh meidlein rein*, *Wolff Grefinger.*
  - – 4th edn.: RISM 1552[27]: *ACh meidlein rein*, *Wolff Grefinger.* ('W' is upside down)
  - – 5th edn.: RISM 1560[25]: *ACh meidlein rein*, *Wolff. Grefinger.*

5vv version:

- D-Mu 8° Cod. ms. 328–331, [no. 10], fols. 12ᵛ–13ʳ: *ACh maÿdlein rain*, anon., i3, T only; marked as 5vv in index
- D-WGlh ss 2181, [no. 20], fol. 62ᵛ (T), fol. 63ʳ (V_a): *Ach meidlein rein*, anon., t i, T and V_a only

❖ **DK-Kk MS Gamle kongelige Samling 1872,** 4°, [no. 15], fol. 14^{r} / 18^{r} (D), fol. 14^{r} / 18^{r} (A), fol. 12^{r} / 15^{r} (T), fol. 14^{r} / 18^{r} (V_b), fol. 14^{r} / 20^{r} (B): *Ach Meÿdlein rein Mich dir allein Ergeben*, anon., i i i i i

❖ DK-Kk MS Gamle kongelige Samling 1873, 4°, [no. 48], fol. 24^{r} (D), fol. 24^{v} (A in T), fol. 29^{v} (V_b in Q), fol. 27^{v} (B): *Ach meidlein Rein/ wer ich allein* (in D), anon., i i i i, T missing

❖ **RISM 1540**[7] (A-Wn), no. 69: *ACh medlin rain*, *L. S.*, t t t2 t t, in A and V_a: *Ludwig Senfli*, 5vv, in D, T, B, V add.: *Mit fünff stym*[*m*]*en*

Lute tablature:

❖ D-Usch Misc. 131b, [no. 10], fol. $4^{r–v}$: *Ach medlin reinn*, anon. Gl-tab., 3vv

❖ Brown 1536_6 (D-B), [no. 52], sigs. $q4^{v}$–$r1^{r}$: *Ach meidlein rein/ ich hab allein/ mich dir eigen ergeben.*, anon., Gl-tab., 3vv, with an additional ending

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 69^{v}: *Ach maidlein rhein*, *senfl* (intabulation for lute/'geigen'?)

The setting is probably also mentioned in V-CVbav Cod. Pal. lat. 1939, fol. 48^{r}: *Ach maidlein rein 5. vocu*[*m*] *geschrieben* (copied in V-CVbav Cod. Pal. lat. 1938, fol. 43^{r}).

Music AAB form.

Comments The setting is transmitted with 4 and 5 voices. It seems that the original version of the song was for 4; however, a version for 5 voices existed by 1527 (D-Mu 8° Cod. ms. 328–331). As the two sources from Denmark provide a different Vagans compared to the other sources, this voice part (V_b) was probably composed by a member of the Danish court. The attributions to Senfl in reliable sources outweigh the attribution to Grefinger in Forster (Tröster).

Altwegg 1940: 167 describes the text in D-As 2° Cod. 142a as a third – only fragmentarily transmitted – text, but this is the first line of the first and the last line of the second strophe.

Related Anon.: RISM 1545[7], no. 101, 2vv

Editions 4vv: EdM 20: no. 62 𝄢 DTÖ 72: 26 𝄢 Jonas 1983, i: no. 78

5vv (V_a): SW iv: no. 82 (RISM 1540[7])

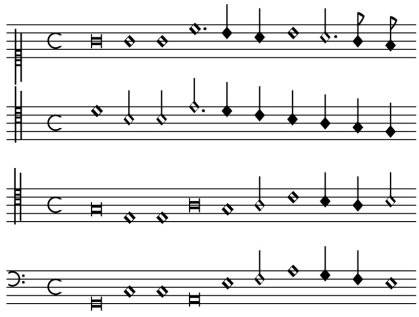
Tablature: SW vii: no. 39 𝄢 DTÖ 72: 79 (both Brown 1536_6)

Literature Bente 1968: 239f. 𝄢 Seidel 1969: 136, 180 n. 6 𝄢 Jonas 1983, ii: 190–4 (incl. incorrect information) 𝄢 Dürr 1992: 33–5 𝄢 Wendel 1993: 96f. 𝄢 Schwindt 2012a: 169, 187f., 192–4 𝄢 Schwindt 2013a: 127, 134 𝄢 Tröster 2015, i: 178; ii: 8f.

S 9 ‖ *Ach Unfall was zeichst du mich*

4vv: D, A, T, B

Text No appropriate text with this incipit is known (cf. also Related).



Source ❖ CH-Bu F X 1–4, no. 81: *Ach vnfal was zeychstu mich*, *L.S.*, i i i i

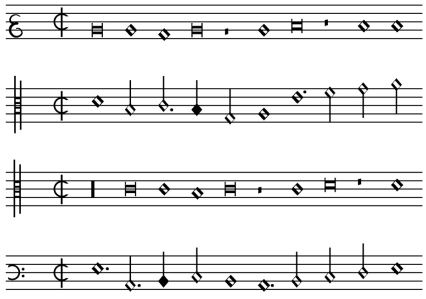
Related The song in CH-Bu F X 21, no. 16 with the text beginning *Ach vnfall was zichstu mich* is a contrafactum of Josquin Desprez's *Qui belles amours*. It is not possible to underlay the text given in this source to Senfl's setting; cf. Altwegg 1937: 138 (no. 23). Josquin's chanson appears under a similar incipit as well in A-Wn Mus.Hs. 41950, D-Mu 4° Cod. ms. 718, Brown 1536_6 and Brown 1536_7 (Kirnbauer/Young 2003: 241).

Editions SW ii: no. 23 ✠ Strebel 1963: no. 8 ✠ Tröster 2015, i: 115; ii: 9f.

S 10 ‖ *Ach werte Frucht dein Zucht*

4vv: D, A, T, B

Text Song of courtship; 2 text variants with same incipit
Text a: 2a 1a 2b 1b 2c 1c 2d 1d 2e 1e 2f 4f
Text b: 2a 1a 2b 1b 2c 1c 2d 1d 2e 1e 2f 1f 4f (only in RISM 1534^{17})



Sources ❖ **CH-Bu F X 1–4**, no. 30: *Ach werde frucht*, *L.S.*, i i i3 i
❖ RISM 1534^{17} (D-Z), no. 86: *Ach werde frucht*, section ascribed to *Ludouicus Senflius*, i i i3 i, text b, in B: *Ach meidlein*
Tablatures:
❖ CH-Zz Z XI 301, no. 31, pp. 36f., fols. 15^{v}–16^{r}: *Ach werde frucht*, anon., oGk-tab., 4vv
❖ Brown 1532_2 (D-B), [no. 38], sig. $Q2^{v}$–$Q3^{r}$: *Ach werde frucht.*, anon., Gl-tab., 3vv
– unaltered reprint: Brown 1537_1
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 116^{r}: *Ach werde frucht*, anon.

Comments It seems likely that text b was initiated by H. Ott upon inclusion of the song in RISM 1534^{17} (cf. Tröster 2014). Text a is also to be found on a broadsheet printed by K. Hergotin in D-WRtl and one printed by V. Neuber; cf. Altwegg in SW iv: 165 (no. 66).

Editions SW iv: no. 66. Tablature: SW vii: no. 22 (CH-Zz Z XI 301) and no. 38 (Brown 1532_2)

Literature Radecke 1891: no. 35 ✠ Tröster 2014: 188
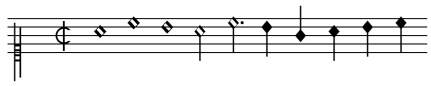
*S 11 attr. ident. || *Adieu mes amours*

5vv: only D extant

Text Parting song; rondeau

References Fallows 2005: 56–8

Monophonic source: F-Pn 9346, fol. 85v



Sources ❖ PL-Kj Mus. ms. 40092, [no. 16], fols. 13r–14r / fols. 17r–18r: *Adieu mes amoûrs*, anon., i, D only, listed in the index under *Mit funffen*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116r: *A. dieu mes Amours 5 uocum*, anon.

Comments Bente proposed Senfl as the composer of the entry in D-HEu Cod. Pal. germ. 318, as the text incipit (indicating a 5vv setting) is included in a part of the inventory which could describe an all-Senfl source. The D partbook PL-Kj Mus. ms. 40092 transmits only few compositions by composers other than Senfl so the setting might be identified with the entry (Fallows 2005).

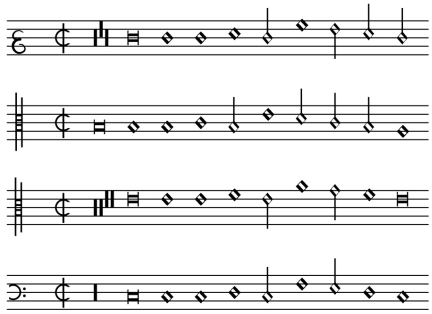
Related Anon.: I-Fn Magl. 164–7, no. 59 ⁘ anon.: I-Fn Magl. 107bis, fol. 10v ⁘ D-Usch 237, no. 16, 3vv ⁘ J. Desprez (4vv and 6/7vv) ⁘ A. Divitis, 5vv (*Salve regina*) ⁘ J. Mouton and others, also numerous Mass settings of the c.f.: A. Rener ⁘ J. Obrecht ⁘ F. Peñalosa ⁘ C. Festa and others; cf. Fallows 2005: 64–70 (NJE 28.3) ⁘ cf. also P 65e

Literature Bente 1968: 253–5 ⁘ Fallows 2005: 67

S 12 || *Albrecht mirs schwer*

4vv: D, Ct, T, B

Text No appropriate text with this incipit is known; probably written for Albrecht, Duke of Prussia (cf. Comments).



Source ❖ A-Wn Mus.Hs. 18810, [no. 84], fol. 54r–v (D), fols. 49r–50r (Ct), fol. 54r (T), fol. 52r–v (B): *albrecht mirs schwer vnd gros leid*, *ludwig Sennfl*, i i i i

Music AAB form.

Comments The piece was probably composed for Albrecht, Duke of Prussia (Moser 1929b, Bente 1968, Gasch 2012) and could be identified with a passage in a letter from Albrecht to Senfl (16 September 1534): *drey Tenor sonnderlich vnnser Person betreffende* (cit. Bente 1968: 327).

Facsimile Birkendorf 1994, ii: 101 (A-Wn Mus.Hs. 18810, only beginning of B)

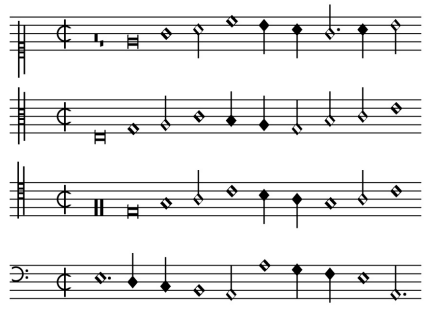
Editions SW ii: no. 46 ✠ Moser 1929b: Anhang no. 1 ✠ Strebel 1963: no. 11

Literature Moser 1929a: 126f. ✠ Moser 1929b: 124 ✠ Bente 1968: 267 ✠ Seidel 1969: 50f. ✠ Gasch 2012: 405f., 430

S 13 ‖ *All Freud und Scherz*

4vv: D, A, T, B

Text Farewell song; the song text cites mythological names.
2a 1a 3b, 2c 1c 3b, 1d 1d 3e- 1f 1f 3e-



Source ❖ RISM 1536⁹ (D-Z), no. 49: *All freud vn[d] schertz*, *Ludouicus Senfl.* (index), t3 t2 t2 t2

Music AAB form.

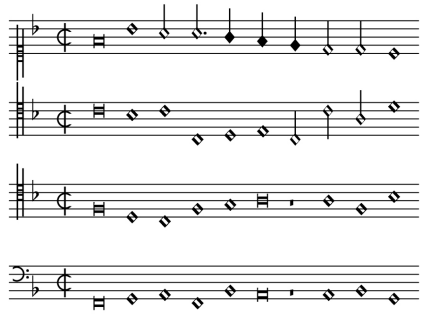
Edition SW v: no. 5

Literature Seidel 1969: 48f.

*S 14 attr. ‖ *All mein Gemüt und Sinn*

4vv: D, A, T, B

Text Love song, song of courtship
3a 2a 3b 3c-, 3d 2d 3b 3c-, 2e 4e 2f 2f 3g- 4g-



Sources ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 87], fol. 51$^{r–v}$ (D), fol. 30$^{r–v}$ (A), fol. 98^{r} (T), fols. 39^{v}–40^{r} (B): *All mein gemüet vnd syn*, anon., i i i3 i

❖ PL-Kj Mus. ms. 40092, [no. 48], fol. 42^{v} / fol. 46^{v}: *All mein gemuet vnd sin*, anon., i, D only

Music AAB form.

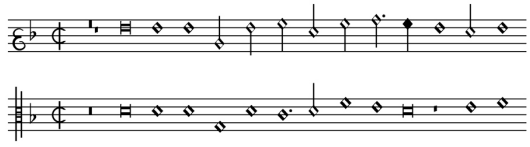
Comments Tentative attribution to Senfl due to source combination (Tröster); marked as 4vv setting in the indexes of both manuscripts.

Editions Tröster 2015, ii: 170f.

*S 15 attr. ident. ‖ *All mein Lebtag kein Klag*

4vv: only D, T extant

Text Love song, lament of separation
2a 1a 2b 2b 2c 2c 2d 2d 4d



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 21], fols. 1^{v}–2^{r} (D), fols. 25^{v}–26^{r} (T): *All mein lebtag*, anon., i i4, A and B missing

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115^{v}: *All mein lebtag*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.
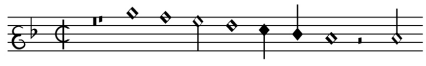
Edition Parlow 2013: x (no. d7)

Literature Bente 1968: 253–5

*S 16 attr. ‖ *All weltlich Treu*

5vv: only D extant

Text A song text with the same incipit shows the acrostic: AL-BRECHT TEUTSCH-ORDENS HOCH-MEISTER MARC-GRAFF ZU BRAN-DEN-BURG (cf. Schwenke 1895: 163–7). This means that the text must have been written between 1522 and 1525 (Motekat 1960).
Sacred moralising song
4a 1a 2b 1b 3c-, 4d 1d 2e 1e 3c-, 4f 1f 2g 4h 1h 2g



Sources ❖ PL-Kj Mus. ms. 40092, [no. 12], fol. 10$^{r–v}$ / fol. 14$^{r–v}$: *All weltlich trew vnd zůeůersicht*, anon., i, D only, listed in the index under *Mit funffen*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116^{r}: *All weltlich trew 5 uocum*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 5vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl. Schwenke transcribed the song text following a now lost manuscript in Königliches Staatsarchiv Königsberg (Undatierte Schriftstücke der letzten Ordenszeit no. 197) which also transmitted a 4vv setting (cf. Schwenke 1895).

Related Cf. Comments.

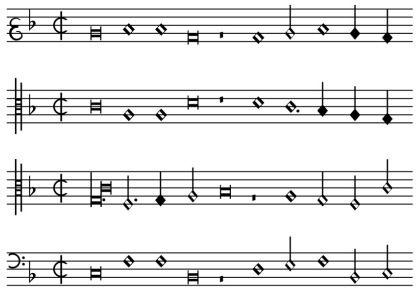
Literature Schwenke 1895: 160–9 ❧ Motekat 1960: 155 ❧ Bente 1968: 253–5

S 17 ‖ *Allein dein Huld*

4vv: D, A, T, B

Text Love song

2a 2a 3b- 2c 2c 3b-



Sources ❖ **D-As 2° Cod. 142a**, [no. 4], fol. 5^{v}: without text, anon., – – – –

❖ D-W Guelf. 292, fol. 27^{v}: *Allain dein hůld*, anon., i, A only

❖ CH-Zz Q 901, no. 57 (source lost)

❖ RISM [1536]^{8a} (D-Z), no. 51: *ALleyn dein huld*, *L. Senfl*, t t t2 t

– 2nd edn.: RISM [1536]^{8b} (D-Mbs), no. 51: *ALleyn dein huld* (D), anon., t t t, T missing

Keyboard tablature:

❖ CH-Zz Z XI 301, p. 2: *Allain din huld*, anon., oGk-tab., 4vv, added: *an ander*[*en*] *ort sůch alle dins recht gesetzt* (reference to a hitherto unidentified source)

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115^{v}: *Allain dein huldt*, anon.

Editions SW ii: no. 2 ❧ Jonas 1983, i: no. 3 ❧ Moser 1967: no. 51

Tablature: SW vii: no. 16
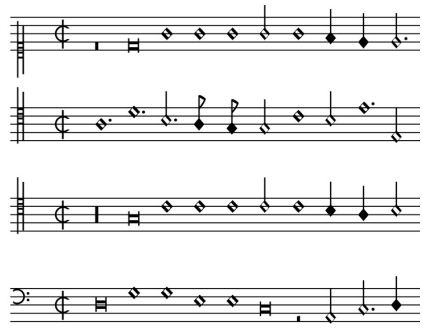
Literature Dreyer 1958: 147–9 ❧ Bente 1968: 238, 240 ❧ Jonas 1983, ii: 26f. ❧ Schwindt 2012a: 169, 187, 190f.

*S 18 attr. ‖ *Allem Gwalt folgt füglich nach*

4vv: [D, A, T, B]

Text Moralising lament
4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d-

Reference Ecclus. 10,11 (cf. Just 2002)



Source ❖ D-Mbs Mus.ms. 3155, no. 54 (fols. 58^{v}–59^{r}): *Alem gwallt volgt füeglich nach*, anon., – – –6 –

Music AAB form.

Comments Attributed by Birkendorf 1994. The entry in the unique source is surrounded by Latin citations that relate to the song text (Just 2002). W. Breitengraser's setting of the same text uses a different melody.

Facsimile Birkendorf 1994, i: 40–3, fig. 27a–28b

Editions Tröster 2015, ii: 172f. 𝄋 T only: Just 2002: 76, ex. 6

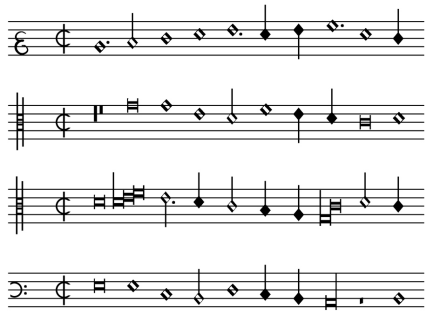
Literature Birkendorf 1994, i: 112f. 𝄋 Just 2002: 65–8

S 19 ‖ *Allez regrets*

4vv: D, Ct, T, B

Text Author: Jean II, Duc de Bourbon (cf. Fallows 1999: 82, 728); rondeau cinquain

Reference F-Pn fonds fr. 1719, fol. 30^{v}



Sources ❖ **A-Wn Mus.Hs. 18810**, [no. 5], fol. 3$^{r–v}$ (D), fol. 2$^{r–v}$ (Ct), fol. 3$^{r–v}$ (T), fol. 3$^{r–v}$ (B): *Alles regres*, *ludwig Sennfl*, i i i i

❖ D-Mu 8° Cod. ms. 328–331, [no. 48], fols. 20ᵛ–21ᵛ (D), fol. 3ʳ–ᵛ (A), fols. 57ʳ–58ʳ (T), fols. 12ᵛ–13ʳ (B): *Alles regretz*, anon., i i i i

Music Hayne van Ghizeghem's c.f. is transposed up a fifth and placed in the A.

Related Further compositions based on the chanson by H. v. Ghizeghem, 3vv: anon.: I-Bc Q17, 3vv ℘ A. Agricola, 3vv ℘ Bartolomeo degli Organi, 3vv ℘ L. Compère (*Venes regretz*, 3vv); parody masses: anon.: F-Ca 18 ℘ A. Bruhier ℘ L. Compère ℘ J. Prioris ℘ J. Desprez (?) ℘ N. Scompianus; cf. also Fallows 1999: 83

Edition SW vi: 58f. (no. 3)
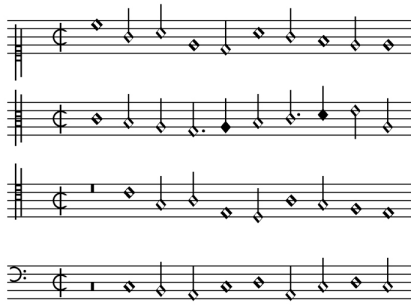
Literature On the *Allez regretz* settings: Hewitt 1942: 155f. ℘ Cholji 1992 ℘ Fallows 1999: 81–3

*S 20 attr. ident. ‖ *Alls ab ohn sie*

4vv: D, A, T, B

Text Love song

2a 1a 2b 1b 2c 2c 2d 4d



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 142], fols. 96ᵛ–97ʳ (D), fol. 68ᵛ (A), fols. 152ᵛ–153ʳ (T), fol. 82ᵛ (B): [*A*]*lls ab on sÿ*, anon., i i i3 i

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Als ab an sich*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

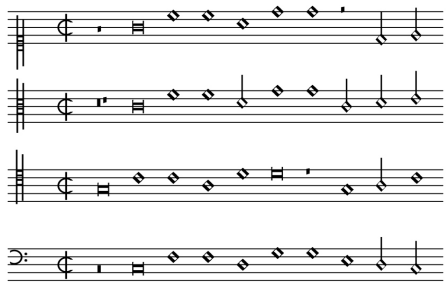
Editions Parlow 2013: no. 27 ℘ Tröster 2015, ii: 174

Literature Bente 1968: 253–5

S 21 ‖ *Alls ab und hin*

4vv: D, A, T, B

Text No appropriate text with this incipit is known.



Sources ❖ CH-Bu F X 1–4, no. 32: *Als ab vnd hin*, *L.S.*, i i i i

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115^{v}: *Als ab vnd hin*, anon.

Editions SW ii: no. 12 𝄢 Strebel 1963: no. 3

S 22 ‖ *Also heilig ist dieser Tag*
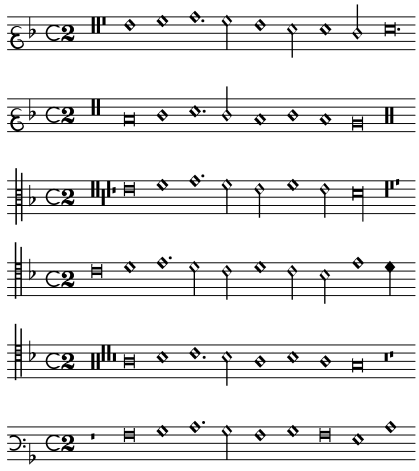
6vv: D[1], D2, A[1], A2, T, B

Text Sacred song; *Leise* in close connection with the Easter hymn *Salve festa dies*

4a 4a 4x 4b 4b 5y 3z (+ Kyrie)

References Earliest appearance of the text: A-Gu 756, fol. 91^{r} (around 1345)

Bäumker i: no. 247; iv: no. 101 𝄢 DKL ii/1: nos. 25–7 𝄢 EdK 1.2: D12 𝄢 Wackernagel ii: nos. 968–70; iv: no. 59 𝄢 Zahn iv: no. 7149



Sources ❖ D-Rp A.R. 849–852, [no. 36], no. 22, fols. 139^{v}–142^{r}: *ALSO Heilig ist dieser tag*, *L. Senfel.*, t t t t t t

❖ D-Rp A.R. 871–874, [no. 18], no. 11, fols. 30^{v}–31^{r} (D), fols. 30^{r}–31^{r} (A2 in A), fol. 27^{r} (T), fols. 29^{v}–30^{r} (B), fol. 5^{v} (D2 in Q), fol. 2^{r} (A1 in 6): *ALSO heilig ist der tag – Sex Vocum.*, *Lodouicus Senfel.*, t t t t t t

❖ **RISM 1544**^{20} (D-B), 6vv no. 9: *ALso heylig ist diser tag*, *Ludouicus Senfflius.*, t t t t t t

❖ RISM 1544[21] (D-Kl), no. 27: *ALso heilig ist der tag*, *Ludouicus Senfel:*, i i i i i t (partially), (D2 in A partbook, Ct1 in D partbook), add.: *Sex vocum*

Music C.f. in D2, A1 (in some instances rhythmically adapted) and T; Senfl follows only loosely the melody usually connected with the text.

Related See SW v: 118. Same text but only vaguely similar melody: anon.: H-Bn Ms. mus. Bártfa 24 = Pr. mus. 6 and Ms. mus. Bártfa 2, Koll. 1 (Murányi 1991: nos. 266, 2157, 2646)

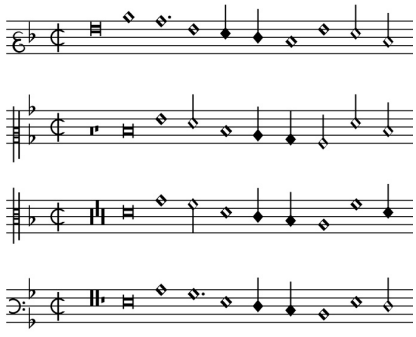
Editions SW v: no. 63 ℘ Rhau xi: no. 27 ℘ DDT 34: no. 14 (without text) ℘ PÄMw 3: no. 112 ℘ Lose Blätter: no. 68 ℘ Jöde i: 27 ℘ Winterfeld 1843, Musikbeilage: 11f.
Arranged for organ: Klotz 1938: 20f. ℘ Margittay 1976: 50f. ℘ White 1949: fol. 65, no. 5

Literature Blume 1965: 53 ℘ Seidel 1969: 63, 137 ℘ Tröster 2015, i: 145, 229–31; ii: 14

S 23 ‖ *An aller Welt Schatz Gut und Geld*

4vv: D, Ct, T, B

Text Song of courtship, song of fortune; acrostic: AN-NA (Walten = Walter?)
2a 2a 2b 2b 2c 2c 4d- 4d-



Sources ❖ **D-Mbs Mus.ms. 3155**, no. 95: *AN aller welt*, *LS*, i – – –
❖ RISM 1534[17] (D-Z), no. 78 (in T by mistake: *87*): *An aller welt*, section ascribed to *Ludouicus Senflius*, i i i3 i
❖ RISM 1556[28] (D-Mbs), no. 25: *AN aller welt*, *L. S.*, *Ludouicus Senffel.* (D), t t t2 t

Comments The settings by Senfl, Blanckenmüller and Bruck are grouped together in D-Mbs Mus. ms. 3155 and form the end of the MS.

Related A. v. Bruck ℘ G. Blanckenmüller ℘ J. Werlin

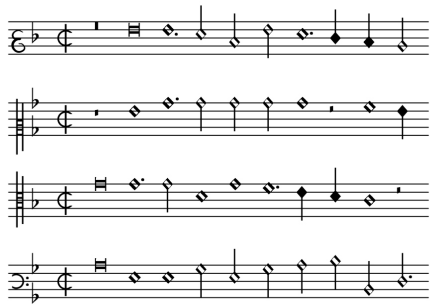
Editions SW iv: no. 58 ℘ EdM 62: no. 25

Literature Moser 1935a: 7 ℘ Tröster 2012: 486 ℘ Tröster 2015, i: 216; ii: 14

S 24 ident. ‖ *An aller Welte Zier*

4vv: D, A, T, B

Text Song of courtship. Double-acrostic: AN-NA and LU[D]-WIEG. Probably addressed to Anna and her brother Ludwig of Hungary (cf. Altwegg/Geering 1961: 107)
3a 1a 2b 1b 2c 1c 2d 2d 4d



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 83], fols. 48ᵛ–49ʳ (D), fols. 27ᵛ–28ʳ (A), fols. 94ᵛ–95ʳ (T), fols. 36ᵛ–37ʳ (B): *An aller welte zier*, *anon.*, i i i3 i

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115ʳ: *An aller welte zier*, *Senfl*

Comments Setting identified by Geering in SW vi.

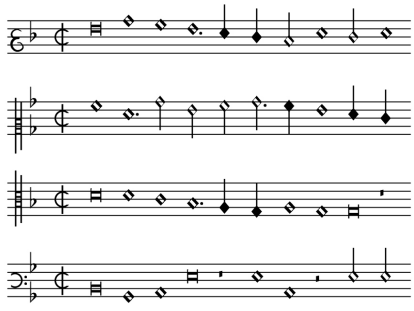
Edition SW vi: 37 (no. 22)

Literature Altwegg/Geering 1961: Vf., 99, 107 ❧ Bente 1968: 253–5 ❧ Tröster 2012: 486 ❧ Tröster 2015, i: 130; ii: 15

S 25 ident. ‖ *An nämlich Schön*

4vv: D, A, T, B

Text Song of courtship, for New Year's Day. Acrostic: AN-NA ERNST
2a 1a 2b 1b 2c 2c 2d 2d 2e 4e



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 79], fol. 45ᵛ (D), fol. 24ʳ–ᵛ (A), fols. 88ᵛ–89ʳ (T), fol. 33ᵛ (B): *An nemlich schön*, anon., i i i3 i

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115ʳ: *An nemlich schön*, *Senfl*

Comments Setting identified by Geering in SW vi.

Edition SW vi: 36 (no. 21)

Literature Altwegg/Geering 1961: Vf., 99, 107 ❧ Bente 1968: 253–5 ❧ Tröster 2012: 486 ❧ Tröster 2015, i: 130; ii: 15

*S 26 (lost) attr. ‖ *Artliches Weib*

4vv

Source **Possible reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Artliches weib*, anon.

Comments As the text incipit (indicating a 4vv setting) is included in a part of D-HEu Cod. Pal. germ. 318, which could describe an all-Senfl source, Bente proposed Senfl as the composer.

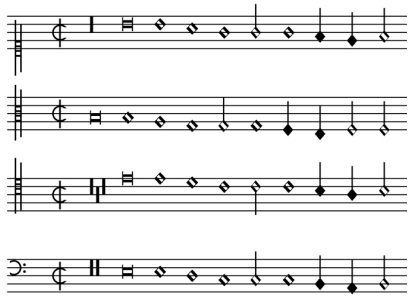
Literature Bente 1968: 253–5

*S 27 attr. ident. ‖ *Auf dieser Erd ist gar kein Lust*

5vv?: only D, A, T, B extant

Text Lover's lament

4a 3b, 4a 3b, 2c 2c 3d- 2e 2e 3d-



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 99], fols. 60ᵛ–61ʳ (D), fol. 37ʳ⁻ᵛ (A), fols. 111ᵛ–112ʳ (T), fol. 50ʳ⁻ᵛ (B): *AVff diser erd ist gar kain lůst*, anon., i i i3 i, V missing? (cf. Comments)

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol 115ᵛ: *Auff diser erd*, anon.

Comments Bente attributed the entry in D-HEu Cod. Pal. germ. 318 to Senfl. In the indexes of D-Mu 8° Cod. ms. 328–331 the setting is marked as 5vv in A, T and B. In the index of the D partbook it is (erroneously?) marked as 6vv. The entry in D-HEu 318 shows no indication of the number of voices. This usually means the setting is for 4vv.

Editions Parlow 2013: no. 20 Tröster 2015, ii: 175f.

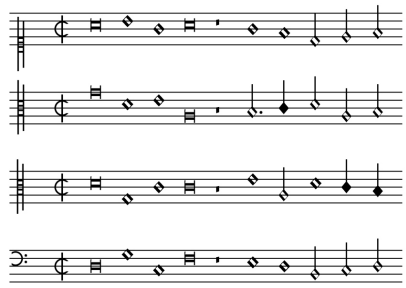
Literature Bente 1968: 253–5

S 28 ‖ *Auf Glück ich wart hart Verlangen dringt*

4vv: D, A, T, B

Text Love song

2a 1a 2b 1b 2c 1c 2d 4d (last line returning at the end of each strophe)



Sources
- ❖ **CH-Bu F X 1–4**, no. 34: *Auff glück ich wart*, *L.S.*, i i i3 i
- ❖ D-W Guelf. 292, fol. 27ʳ: *Laůf glůck ich wart*, anon., i, A only

Music Predominantly homophonic setting.

Editions SW ii: no. 14 𝄢 Seidel 1969: 85

Literature Seidel 1969: 84–91 𝄢 Messmer 1984: 132 𝄢 Tröster 2015, i: 123, 126; ii: 16

S 29 ‖ *Aus gutem Grund*

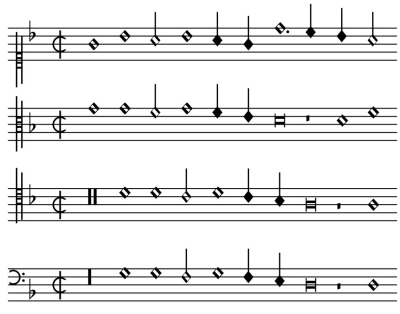
4vv: D, Ct, T, B and 5vv: [D, Ct, T, V, B]

Text Song of praise. Acrostic: A-N-NA. Addressed to Anna of Bohemia and Hungary, wife of the later Emperor Ferdinand I; cf. Geering 1941

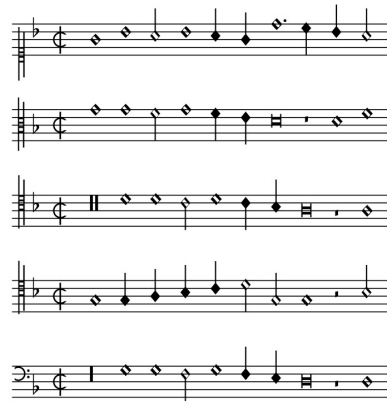
2a 1a 2b 2b 3c- 3c- 3c-

Reference Contrafactum: Liliencron iv: no. 470

4vv version



5vv version



Sources
- ❖ CH-Bu F X 21, no. 96, fols. 89ᵛ–90ʳ: *Uss guttim grund*, *Ludo: Senfli*, i3, T only, at the end of the text: *Ach wie ist sÿ dan so hüpsch*
- ❖ CH-Zz Q 901, no. 20 (source lost)
- ❖ PL-Kj Mus. ms. 40185, no. 4: *Auß gůte*[*m*] *grund*, anon., i, only Ct

Embroidered partbooks:
- ❖ **A-Ia Inventar no. KK 5374–5377**: *AVSS GVETEM GRVND*, anon., 3t 3t 3t 3t

Sources transmitting a 5vv version:

❖ **D-Mbs Mus.ms. 3155**, no. 81: *Aus guetem grund*, *L.S.*, i i t2 i –

❖ PL-Kj Mus. ms. 40092, [no. 43], fols. 43ᵛ–44ʳ: *Aus guetem grůndt*, anon., i, D only, listed in the index under *Mit funffen*

❖ RISM 1544[20] (D-B), 5vv no. 6: *AUß gutem grund/ vo*[*n*] *mund*, *Ludouicus Senfllius.*, t t t t2 t (A1 = Ct, A2 = V)

❖ RISM 1556[29] (D-Mbs), no. 42: *AVß gutem grund*, *L. S.*, t t t t t, *Ludouicus Senffel.* (D)

Keyboard tablature:

❖ PL-Wn rkp. 564, [no. 26], p. 39, at the end: *f*[*ini*]*s ausguthen gronth*, anon., oGk-tab., 4vv

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Aus guetem grundt 5 uocu*[*m*], anon.

Comments Due to stylistic reasons, and taking the transmission into account, it seems plausible that the setting was originally for 4vv. Those partbooks that survive only as one out of a set contain pieces for 4 as well as 5 voices in no obvious order; whether they transmit the 4vv or 5vv version is not discernible.

Facsimiles SW ii: XIV (D partbook, A-Ia Inventar no. KK 5374) 𝄋 Salmen 1992: 49–63 𝄋 WolfMET: 82

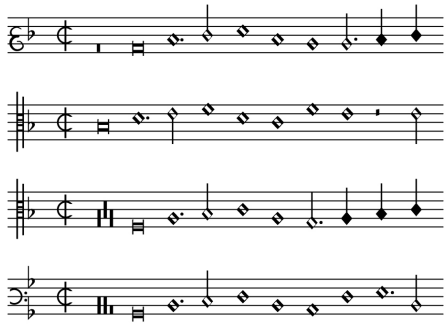
Editions 4vv version: Wolf 1926: 82f. 𝄋 Salmen 1992: 71
5vv version: SW ii: no. 67 𝄋 EdM 63: no. 42 𝄋 PÄMw 3: no. 96 𝄋 Wassermann [1926]: no. 5
Tablature: SW vii: no. 17

Literature Eitner 1876a: 108 𝄋 Geering 1941: 226 𝄋 Seidel 1969: 138 𝄋 Salmen 1992: 83–7 𝄋 Tröster 2012: 454, 457 n. 38, 486 𝄋 Lodes 2013: 192–7, 223, 234f. 𝄋 Motnik 2013: 431 𝄋 Tröster 2013: 158–60, 181 𝄋 Tröster 2015, i: 273f.; ii: 16f.

S 30 ‖ *Bericht durch Gesicht*

4vv: D, Ct, T, B

Text Lament
1a 1a 2b 2b 2c 2c 2d 4d



Sources ❖ **RISM 1534**[17] (D-Z), no. 75: *Bericht durch gesicht*, section ascribed to *Ludouicus Senflius*, i i i3 i
❖ RISM 1556[28] (D-Mbs), no. 5: *BEricht durch gsicht*, *L. S.*, in D and B: *Ludouicus Senffel.*, t t t2 t

Facsimile EdM 62: XIII (A only)
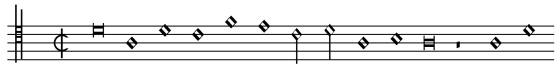
Editions SW iv: no. 55 𝄋 EdM 62: no. 5

Literature Seidel 1969: 46

*S 31 attr. ident. ‖ *Brich nit halt stet*

4vv: only T extant

Text Love song
2a 2a 2b 1b 2c 2c 1d- 3d-



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 12], fols. 14ᵛ–15ʳ: *BRich nit halt stât*, anon., i3, T only
Possible references:
❖ D-HEu Cod. Pal. germ. 318, fol. 116ʳ: *Brich nit halt stet*, anon.
❖ D-HEu Cod. Pal. germ. 318, fol. 69ʳ: *Brich nicht*, anon. (intabulation for lute/'geigen'?)

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

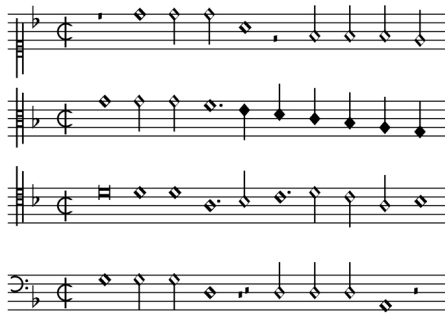
Edition Parlow 2013: iv (no. d3)

Literature Bente 1968: 253–5

*S 32 attr. ident. ‖ *C. dein Gestalt fing mich mit Gwalt*

4vv: D, A, T, B

Text Love song
2a 2a 3b-, 2c 2c 3b-, 2d 2d 2e 2e 3f- 2g 2g 3f-



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 94], fols. 57ᵛ–58ʳ (D), fol. 34ʳ–ᵛ (A), fols. 106ᵛ–107ᵛ (T), fols. 46ᵛ–47ʳ (B): *C. dein gestalt*, anon., i i i4 i
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 116ʳ: *C. dein gestalt*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Editions Parlow 2013: no. 19 ☙ Tröster 2015, ii: 177f.

Literature Bente 1968: 253–5

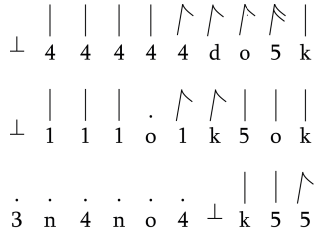
*S 33 attr. ident. ‖ *Capitan Herr Gott Vater* (i)

4vv: only D, A, T extant

Text Praise and exhortation of the ruler. Acrostic: CA-SI-MIR MARK-GRAF ZU BRAN-DEN-BURG (Casimir, Margrave of Brandenburg)

4a 2a 4b, 4a 2a 4b, 4c 1c 3d 4e 1e 3d 4d

References EdK 1.2: Ea16 ✠ Wackernagel iii: no. 154 ✠ Zahn v: no. 8450



Sources

❖ D-Mu 8° Cod. ms. 328–331, [no. 13], fols. 15ᵛ–17ʳ: *Capitan herr got*, anon., i9, T only

Tablature for string ensemble, 4vv:

❖ **D-Mu 4° Cod. ms. 718**, [no. 19], fol. 107ʳ (A), fol. 118ᵛ (D), fol. 126ʳ (T): *Capittan*, anon., i i i, B missing, above the tenor the entry: *Jm 1523 Jar*

Possible references (it is not discernible if the entries relate to *S 33 or *S 34):

❖ D-HEu Cod. Pal. germ. 318, fol. 116ʳ: *Capitan herrgott Uatter. das erst*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 116ʳ: *Capitan herr gott. das ander*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 69ᵛ: *Capitan herrgott*, anon. (two entries; intabulation for lute/'geigen'?)

Music AAB form; same melody as Lupus Hellinck's setting.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting. The manuscript transmitting the tenor in staff notation is a well-known source for Senfl's compositions.

Related *S 34

Anon: CH-Bu F X 21, no. 4 ✠ anon.: D-GRu BW 640–641, no. 16 ✠ anon.: RISM 1544[21], no. 109 ✠ L. Hellinck ✠ H. Finck

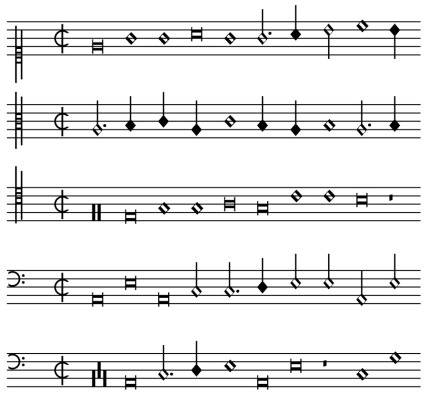
Editions Tröster 2015, ii: 179f. ✠ Parlow 2013: no. 4, T only

Literature Spitta 1908: 185–9 ✠ Bente 1968: 253–5, 257

*S 34 attr. ident. ‖ *Capitan Herr Gott Vater* (ii)

probably 4vv: D, A, T, B and 5vv: D, A, T, V, B

Text See above, *S 33.



Sources ❖ B-Br II.3843, no. 12: *Capitan herr Gott vatter mein*, anon., i i i9 i i, V added
Possible references: see above, *S 33.

Music AAB form.

Comments The setting was originally probably for four voices (as in D-HEu Cod. Pal. germ. 318) and the vagans seems to be an addition for inclusion in the Brussels partbooks; cf. S 220 and S 299. Bente attributed the entry in D-Heu Cod. Pal. germ. 318 to Senfl and Gasch 2012 identified the setting.

Related *S 33
Anon: CH-Bu F X 21, no. 4 ❧ anon.: D-GRu BW 640–641, no. 16 ❧ anon.: RISM 1544[21], no. 109 ❧ L. Hellinck

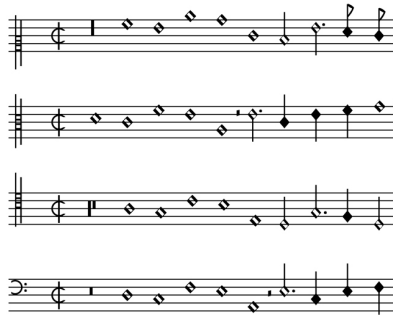
Editions Gasch 2012: 398–400 ❧ Tröster 2015 (4vv), ii: 182f.

Literature Spitta 1908: 185–9 ❧ Bente 1968: 253–5 ❧ Gasch 2012: 396–401, 403, 426, 429 ❧ Tröster 2015, i: 193; ii: 19

S 35 ‖ *Carmen* (i) [in la]

4vv: D, Ct, T, B

Text No text transmitted.



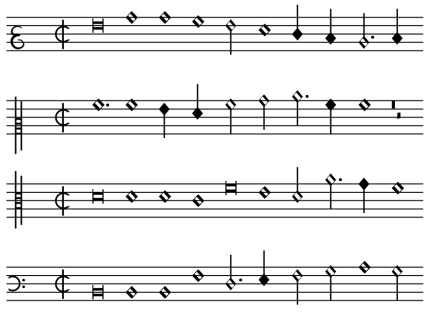
Source ❖ A-Wn Mus.Hs. 18810, [no. 8], fol. 5[r–v] (D), fol. 4[r–v] (Ct), fols. 4[v]–5[r] (T), fols. 4[v]–5[r] (B): *Carmen*, *ludwig sennfl*

Music The setting shows the characteristics of a Tenorlied.
Editions SW vii: no. 6 ⁂ Nagels MA 53: 15
Literature Brinzing 1998, i: 24–8

S 36 ‖ *Carmen* (ii) [in re]

4vv: D, Ct, T, B

Text No text transmitted.



Source ❖ A-Wn Mus.Hs. 18810, [no. 9], fols. 5ᵛ–6ʳ (D), fols. 4ᵛ–5ʳ (Ct), fol. 5ʳ–ᵛ (T), fol. 5ʳ–ᵛ (B): *Carmen*, *ludwig sennfl*
Music The setting shows the characteristics of a Tenorlied. The first two lines of c.f. are repeated, but the surrounding voices are set in a different way.
Editions SW vii: no. 7 ⁂ Wolf 1926/27: iii, no. 5 ⁂ Nagels MA 53: 16f.
Literature Brinzing 1998, i: 24–8 ⁂ Tröster 2015, i: 118; ii: 20

Carmen => **cf.** *Lamentacio* (**S 202**)

misattr. ‖ *Chiara luce me puo' darei* (probably by L. Senese)

4vv

Text Barzelletta
Source RISM 1515², fols. 19ᵛ–20ʳ (attributed to *Ludovi S.*)
Comments There is no indication that Senfl is the composer of the piece in question. *Ludovi. S.* is most probably an abbreviation of Ludovico Senese (cf. Prizer 2009 and D'Accone 1995). Most of the composers whose works are included in the print were active in the area of Siena. Many of the frottole are unica and the composers are not known from any other publications.
Probably the first to establish the connection to Senfl was R. Eitner: art. 'Senfl', in EitnerB: 840; cf. also Altwegg/Geering 1961.
Editions SW vi: 55f. (no. 1) ⁂ Fusi 1976/77: no. 16
Literature Altwegg/Geering 1961: VI ⁂ Fusi 1976/77 ⁂ D'Accone 1995 ⁂ Prizer 2009

S 37 ‖ *Christ ist erstanden* (i)
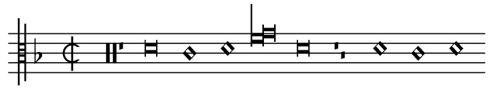
4vv: only T extant

Text Sacred song. *Leise* in close connection with the Easter sequence *Victimae paschali laudes*, without apparent rhyme scheme.

References EdK 1.2: C11 ⁘ Bäumker i: 502–10 (no. 242); iv: 498 (no. 99) ⁘ BöhmeAL: no. 552 ⁘ Erk/Böhme iii: no. 1970 ⁘ Fischer 2007 ⁘ LiliencronDL: no. 80 ⁘ Nehlsen i: nos. 52f., 856 ⁘ Wackernagel ii: nos. 39–42, nos. 935–51; iv: no. 61; v: no. 1305f. ⁘ Zahn v: nos. 8584–6

Contrafacta: Liliencron iv: Nachtrag Ton XVIII ⁘ cf. also Nehlsen iii: 991

Monophonic transmission: D-Mbs Cgm 716, fol. 29^{v} ⁘ Klug [1529], fol. 93^{r}



Source ❖ D-WGlh ss 2181, [no. 31], fol. 68^{v}: *Zwar Christ ist Erstanden mit 4*, *L.S:*, i, T only, add.: *primum*, text underlaid: *Christ ist Erstandenn*

Related S 38 ⁘ S 39 ⁘ M 16

Anon.: D-Mbs Clm 5023, 2vv and 3vv ⁘ anon.: I-TRbc 1375 (olim 88) ⁘ anon.: I-TRbc 1377 (olim 90), 3vv (3 different settings) ⁘ anon.: I-TRbc 1378 (olim 91) = PL-Kj Mus. ms. 40098, 3vv ⁘ anon.: PL-Kj Mus. ms. 40185, no. 86 and 119 ⁘ anon.: D-Rp A.R. 849–852 = D-Rp A.R. 871–874, 6vv ⁘ anon.: D-Rp A.R. 1018 ⁘ J. v. Brandt, 7vv ⁘ J. Brassart ⁘ A. v. Bruck, 4vv and 4vv/5vv ⁘ M. Greiter, 5vv (*Christus surrexit*) ⁘ J. Heugel, 8vv ⁘ H. Isaac/T. Stoltzer(?) ⁘ O. di Lasso ⁘ M. Le Maistre ⁘ S. Mahu, 5vv ⁘ P. Kugelmann, 6vv ⁘ J. Walter and others
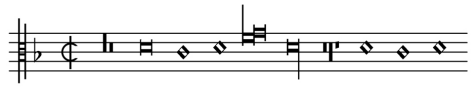
Edition SW vi: 52 (no. 30)

Literature Altwegg/Geering 1961: 100, 110 ⁘ Tröster 2015, i: 228; ii: 20 ⁘ in general: Lipphardt 1960 ⁘ Lipphardt 1978

S 38 ‖ *Christ ist erstanden* (ii)

4vv: only T extant

Text See above, S 37.



Source ❖ D-WGlh ss 2181, [no. 32], fol. 68^{v}: *Secundum: Christ ist Erstandenn*, *L.S:*, i, T only

Related S 37 ⁘ S 39 ⁘ M 16

For further related settings see above, S 37.

Edition SW vi: 52

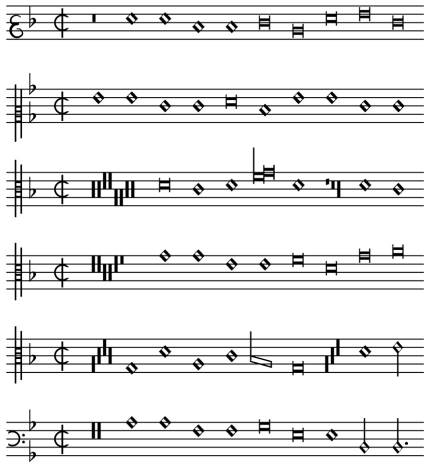
Literature SW vi: 100 and 110 ⁘ Tröster 2015, i: 228; ii: 20 ⁘ in general: Lipphardt 1960 ⁘ Lipphardt 1978

S 39 ‖ *Christ ist erstanden* (iii)

6vv: D, A, T1, T2, T3, B

Text See above, S 37.

References Melody a (T1): DKL ii/1: no. 76 ⁂ EdK 1.2: C11 ⁂ cf. also S 37
Melody b (T2): EdK 1.2: C27
Melody c (T3): EdK 1.2: C18
Contrafacta:
Melody a: Liliencron iv: Nachtrag Ton XVIII ⁂ cf. also Nehlsen iii: 991
Melody c: Bäumker i: 376–8 (no. 117)



Sources
- ❖ D-Rp A.R. 849–852, [no. 37], no. 23, fols. 142^{v}–145^{r}: *CHRIST ist erstanden*, *L. Senfel.*, 2t t t t t t
- ❖ D-Rp A.R. 871–874, [no. 19], no. 12, fols. 31^{v}–32^{r} (D), fols. 31^{r}–32^{r} (A), fol. 27^{v} (T), fols. 30^{v}–31^{r} (B), fol. 6^{r} (T2 in Q), fol. 2^{v} (T3 in 6): *CHRIST ist derstanden – Sex Vocum.*, in all other voices: *CHRIST der ist erstanden*, *Ludouicus Senfel.*, 2t t t t t t
- ❖ D-Dl Mus. Grimma 58, no. 11, fols. 45^{r}–46^{r} (D), fols. 50^{v}–52^{r} (A), fols. 43^{r}–44^{r} (B): *Christ der ist erstanden*, anon., t t t, D, A, B only
- ❖ RISM 1544[20] (D-B), 6vv no. 8: *CHrist ist erstanden*, anon., t t t t t t, in A2 (= T3), T2, B: *CHrist der ist erstanden*, in D: *Christ d'ist erstande*[*n*]
- ❖ **RISM 1544**[21] (D-Kl), no. 22: *CHrist ist erstanden*, *Ludo: Senfel.*, t 2t t t t t, add.: *Sex vocum*, in D, A1, T3 and B: *CHrist der ist erstanden*

Music Senfl based this setting on three different melodies (T1–T3), which all seem to be related to the text. Only for one of those melodies there is no known concordance.

Related Melody a+c: H. Finck, 5vv
Melody a: S 37 ⁂ S 38 ⁂ M 16; for further related settings cf. also S 37.
Melody c: anon.: PL-Kj Mus. ms. 40098 (*Christus surrexit*) ⁂ anon.: D-Mbs 8° Cod. 326, fol. 38^{r} (T only) ⁂ anon.: RISM 1561[1] (no. 25) ⁂ A. v. Bruck ⁂ S. Mahu

Editions SW v: no. 62 ⁂ Rhau xi: no. 22 ⁂ DDT 34: no. 22 ⁂ PÄMw 3: no. 111 ⁂ Lipphardt [1935]: no. 5 ⁂ Meister 1862: Anhang ii, no. 8 ⁂ Volksliederbuch Jugend: no. 113 ⁂ Winterfeld 1843, Musikbeilage: 13f.

Literature Teuscher 1930: 45, 70 ℘ Baumann 1934: no. 7 ℘ Reese 1954: 679 ℘ Lipphardt 1960 ℘ Jenny 1962 ℘ Blume 1965: 53 ℘ Rogge 1965: 23 ℘ Lipphardt 1978 ℘ Oettinger 2001: 216 ℘ Stalmann 2002: 462f. ℘ Lindmayr-Brandl 2012: 200–2 ℘ Tröster 2015, i: 161f., 228–30; ii: 20f.
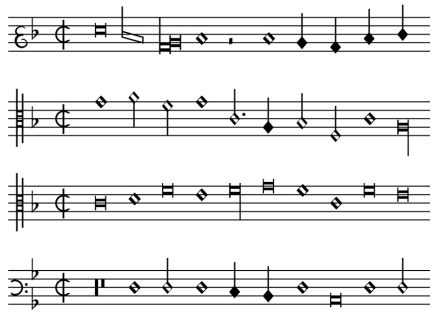
Christus resurgens ex mortuis / Christ ist erstanden => cf. M 16

*S 40 attr. ident. ‖ *Comme femme [desconfortée]*

5vv: only D, A, T, B extant

Text Song of a desolated woman, often used as a symbol of the Virgin Mary; appears as a c.f. in many Marian motets.

Rondeau sixain



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 108], fols. 68ʳ–69ᵛ (D), fols. 43ʳ–44ʳ (A), fols. 120ᵛ–121ʳ (T), fols. 56ᵛ–57ᵛ (B): *Comme feme*, anon., i i i i, V missing, marked as 5vv in the index

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116ʳ: *Come feme. 5 vocum*, anon.

Music T of Gilles Binchois's chanson, in augmented note values and transposed up a fourth in Senfl's T.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Related A. Agricola 2vv, 3vv, 4vv ℘ G. Binchois, 3vv and others; also used as c.f. in various masses and motets; cf. Fallows 1999; cf. also M 10

Edition Bernoulli 1910: no. 3

Literature Bente 1968: 253–5 ℘ Fallows 1999: 116f. ℘ Christoffersen 2010

misattr. ‖ *Da Jacob nun das Kleid ansah* (by C. Alder)

4vv: D[1], A, T, B and 5vv: D[1], D2, A, T, B

Text German paraphrase of Genesis 37: 33–5

CAO 7858 (Responsory: *Videns Iacob vestimenta Joseph*)

4a 4a 3b 4b 4c- 3c- 4d 4d 3e- 4e-

Sources CH-Bu F X 5–9, no. 32 (attributed to C. Alder) ℘ CH-Zz T 410–413, [no. 4] ℘ D-B Mus. ms. 40241, no. 44 ℘ D-Dl Mus. Grimma 54, no. 9 ℘ D-Dl Mus. Grimma 58, [no. 36] ℘ D-Mu 8° Cod. ms. 327, [no. 76] ℘ D-Lr Mus. ant. pract. 144, fols. 62ʳ–63ʳ (T) ℘ D-Rp A.R. 891–892, no. 13 (attri-

buted to L. Senfl) ℘ D-Rp A.R. 940–941, no. 300 (attributed to Senfl) ℘ D-Rp C 96, [no. 15] ℘ D-Rtt F.K. Mus. 2/3, [no. 45] ℘ D-Z 73, no. 20 ℘ D-Z 94/1, [no. 25]
RISM 1544[21], no. 120 (attributed to Senfl in A and B)
Theoret.:
Freigius, *Hoc est libellus* (1582), pp. 183–5 (D only)
Keyboard tablature:
D-Rtt F. K. Musik Nr. 21, fol. 66[v]
Sources transmitting a 5vv version:
D-B Sammlung Bohn Ms. mus. 10, no. 8 ℘ D-ROu Mus. Saec. XVI-71/4 (D2 only)

Music The texture of this piece seems to suggest a motet with German text. The original setting was for 4vv; a fifth voice must have been added at a later date.

Comments Geering includes the setting as 'möglicherweise von Senfl stammend' in the edition, but in the preface he says that Alder's authorship is better testified ('besser bezeugt'; cf. SW vi: V). Kmetz also showed Alder's authorship to be more likely.
Further evidence provides the fact that *Da Jacob* and another German motet by Alder (*Wie Joseph in Egyptenlandt*) were possibly included in Hans von Rüte's play *DJe Hystoria des gots / fôrchtugen jünglings/ Josephs/ in dem Ersten Bůch Mosy* (Bern: Mathias Apiarius, 1538) and thus both pieces could have been especially composed for the play (cf. Geering 1933 and Jaeger in Rüte 2000, iii). The setting is probably referenced in Bartholomeus Leschke, *Die Wunderschöne un[d] liebliche Historia von dem lieben Joseph* (Görlitz: Fritzsch, 1571): after Act I: *Hie mag man singen/ Da Jacob das Kleid ansach* (Scheitler 2013: 456f., no. 612).

Related Parody mass on *Da Jacob* by Wolfgang Figulus.

Editions 4vv version: DDT 34: no. 68 ℘ EdM 115a: 127–9 (no. I.20) ℘ Bernoulli 1910: 104–7 ℘ Davison/Apel 1949, i: no. 110 ℘ Rhau xi: no. 120
5vv version: SW vi: 32–5 (no. 20) ℘ Greenberg/Maynard 1975: 149–54

Literature Bernoulli 1910: 26 ℘ Geering 1933: 173–5 ℘ Reese 1954: 679 ℘ Blume 1965: 53f. ℘ Harrán 1983: 248, 275, *passim* ℘ Kmetz 1984 ℘ Grassl 2013: 611 ℘ Kmetz 2013: 470 ℘ Motnik 2013: 439

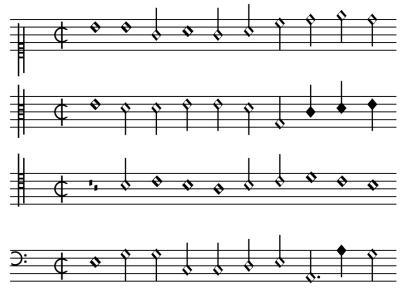
S 41 || *Da Jesus an dem Kreuze hing*

4–5vv: D, Ct, T1, T2, B

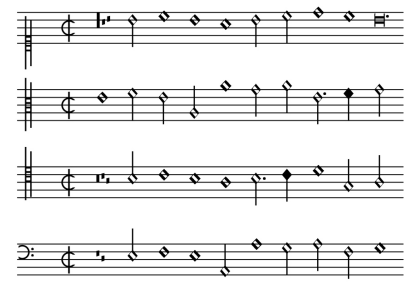
Text Sacred song. Different versions of the text exist, one ascribed to Johann Böschenstein.
4a 4a 4b- 4x 4b-

References Also with the text version 'Da Jesus an dem Kreuze stund': A-Wn Cod. 3027, fol. 295[v] ℘ DKL 1537[06] ℘ DKL 1552[02]
Bäumker i: 443ff. (no. 197) ℘ BöhmeAL: no. 541 ℘ DKL ii/1: no. 85 ℘ EdK 1.3: Ek7 ℘ Erk/Böhme iii: no. 1961 ℘ LiliencronDL: no. 78 ℘ Nehlsen i: nos. 159–61, 901; ii: nos. 2292, 2007 ℘ Wackernagel ii: nos. 1327f. (Böschenstein); v: no. 1394 ℘ Zahn i: no. 1706
Contrafacta: DKL 1545[01] (*In dich hab ich gehoffet Herr*) ℘ DKL 1555[07] (*Es war einmal ein großer Herr*) ℘ cf. also Nehlsen iii: 992f.
Monophonic transmission: A-Wn Cod. 3027, fol. 295[v]

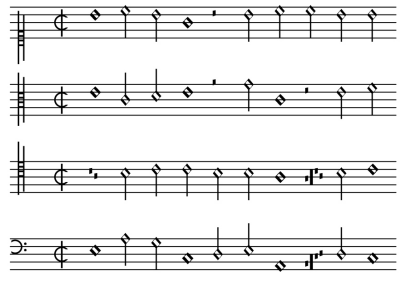
1.p. *Da Hiesus an dem Creutze hieng*



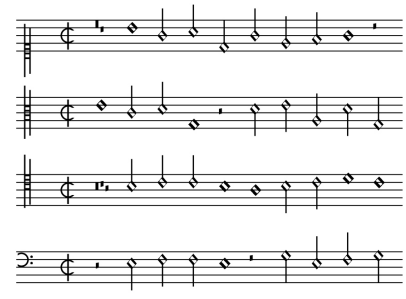
2.p. *Das erst wort*



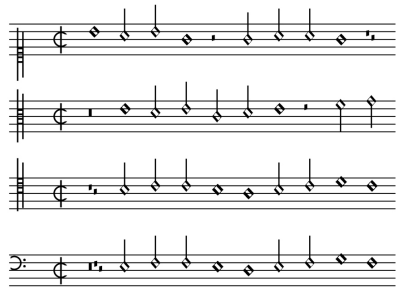
3.p. *Zum annderen mal gedenckh*



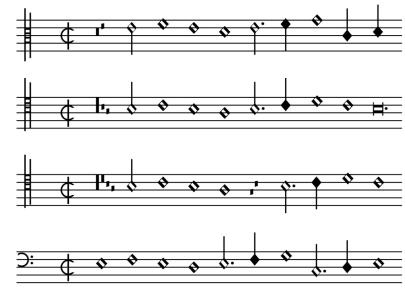
4.p. *Das dritte wort*
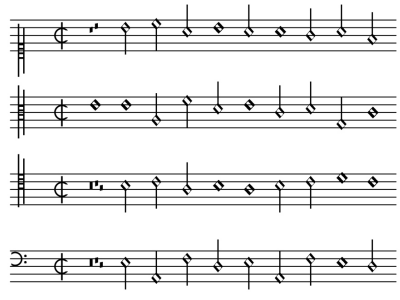


5.p. *Das vierte wort*



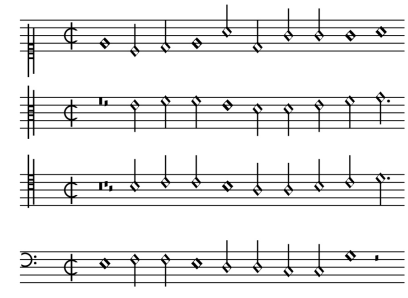
6.p. *Si merckh mensch*



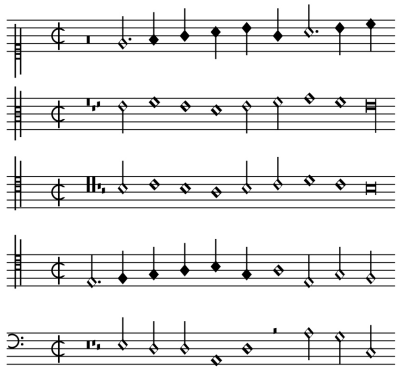
7.p. *Das Sechste was gar ain krefftigs wort*



8.p. *Das Sibendt wort*



9.p. *Vnd wer das gots wort in Eeren hat*



Source ❖ D-Mbs Mus.ms. 10, [no. 6], no. 5, fols. 81^{v}–98^{r}: *Da Hiesus an dem Creutze hieng* – 2.p. *Das erst wort redt Got gar suessikleich* – 3.p. *Zum annder*[*e*]*n mal gedenckh* – 4.p. *Das dritte wort redt Got auß grosser pein* – 5.p. *Das vierte wort redt Got gar traurigkleich* – 6.p. *Si merckh me*[*n*]*sch was das fünft wo*[*r*] *t was* – 7.p. *Das Sechste was gar ain krefftigs wort* – 8.p. *Das Sibendt wort* – 9.p. *Vnd wer das gots wort in Eeren hat*, *Lud: Sennfl.*, t t t t t on fol. 81^{r} the description: *Quattuor Vocum* | *Prima pars In Tenore. Vocibus solutis.* | *Secu*[*n*]*da pars In Tenore* [*et*] *Discanto. In Dyapason.* | *Tertia pars. Alternatim In Tenore et Disca*[*n*]*to Diuisa.* | *Quarta pars. In Tenore et partim In Basso.* | *Quinta pars. In Tenore* [*et*] *Basso. In SubDyapenthe.* | *Sexta pars. Ad equales Voces in Vnisono.* | *Septima pars. In Tenore vocibus simul cade*[*n*] *tibus.* | *Octaua pars. In Tenore et Cont*[*ra*]*tenore. In Epidyatesseron.* | *Nona et vltima pars. Quinq*[*ue*] *vocu*[*m*]*. In Tenore* | *et Contratenore antecede*[*n*]*te* | *In Epidyatesseron.* | *et sequente: In* | *Dyapenthe.*

Possibly referring to this setting is Johann Georg Hänisch (schoolmaster in Lückendorf/Germany) in his *Historia des allerheiligsten Leidens…* 1747 (D-LEm PM 13346). He remarks in the preface: … *auch der berühmte Bayrische Musicus Ludwig Senffel die Leydens Geschichte Jesu bereits Anno 1526. in musicalische Concerten übersetzet hat* (cf. Braun 1996/97: 159).

Music Treatment of a c.f. in differing compositional techniques: 1.p. c.f. in T; 2.p. c.f. in T and D (quasi canon 8), 3.p. c.f. in T and D; alternating line by line; last two lines appear in both voices; further adaptation of c.f.; 4.p. c.f. in T, one line in B; last line (completely) imitated in D; 5.p. c.f. in T and B (quasi canon); 6.p. c.f. in T1 and T2 (quasi canon *ad equales*); 7.p. c.f. in T; more homophonic structure; 8.p. c.f. in Ct and T (quasi canon); 9.p. c.f. in Ct and T1 (quasi canon), 5vv

Related J. Eccard ⁂ B. Gesius ⁂ H.L. Hassler ⁂ B. Hoyoul ⁂ M. Praetorius 8vv ⁂ G. Lange, 5vv ⁂ P. Lütkeman, 6vv and others

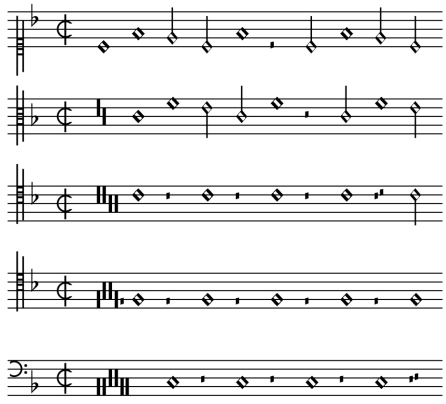
Editions SW ii: no. 33 ⁂ Piersig 1929 ⁂ Schauerte 1928 ⁂ Winterfeld 1843, Musikbeilage: 7 (2.p.)

Literature Thibaut 1826: 53 ⁂ Winterfeld 1843: 177f. ⁂ Gerstenberg 1951: 123 ⁂ Heinz 1952: 69f. ⁂ Fornaçon 1955 ⁂ Dreyer 1958: 142f. ⁂ Bente 1968: 67–70 ⁂ Seidel 1969: 105f. ⁂ Langrock 1987: 19–24 (not all information reliable) ⁂ Dittrich 2001: 35–9 ⁂ Tröster 2015, i: 150, 198–207; ii: 21–3

S 42 ‖ *Das Gläut zu Speyer* (= *Trink lang*, also *Gling glang*)

6vv: D2, D1, Ct, T, V, B

Text Song describing and depicting the sounding of bells. Different scraps of text in adjacent rhyme are allotted to each voice, alternating with onomatopoetic syllables. The only voice without any coherent text is the bassus. A possible text variant 'trink lang' exists only as incipit.



Sources

- ❖ CH-Zz Car. V. 169 a–d, pp. 70–2 (D2 in D), pp. 3–5 (D1 in D2 partbook) pp. 63f. (T), pp. 65f. (B): *Dz Gleüt zů Speyr mit 6. stym*[*m*], underlaid text: *Nun kompt hieher all, gling glang*, anon.
- ❖ D-ISL IV 36 F124, no. 193: *Mür man mür man*, anon., t, T only (complete on three pages, notes missing because of trimming)
- ❖ D-Kl MS 4° Mus. 293: *Glockengleut Sex Vocum*, anon., fragment: only parts of T (up to m. 68, as in SW) and V (up to m. 24)
- ❖ D-Mbs Mus.ms. 1516, no. 193, fols. 96^{r} and 95^{r} (*Sec*[*un*]*d*[*us*] *Discant*[*us*] = D1 in D), fols. 95^{v} and 94^{v} (*Prim*[*us*] *Discantus* = D2 in D), fols. 73^{v}–74^{r} (A), fols. 94^{v}–95^{v} (T1 = T), fols. 95^{r}–96^{r} (*Sec*[*un*] *d*[*us*] *Tenor* = V in T), fols. 94^{v}–95^{r} (B): *Ginggang*, anon., i i i i i i; in D partbook at the end of fols. 95^{v}: *ker das blettlin auff der gleichen | seÿtten herrumb, so vinnst d*[*a*]*s vberig*
- ❖ DK-Kk MS Gamle konglige Samling 1872, 4°, [no. 63], fols. 56^{v}–57^{r} / 59^{v}–60^{r} (D1 in D), fols. 55^{v}–56^{r} / 6^{v}–7^{r} (D2 in VI), fols. 56^{v}–[57]^{r} / 60^{v}–61^{r} (A), fols. 53^{v}–54^{r} / 51^{v}–52^{r} (T), fol. 56^{v} / 59^{v} (V), fol. 55^{v} / 61^{v} (B): *Trinck Lang vnd kling Lang*, in A: *Trinck Lang vnd klingklang*, anon., i i i i i i
- ❖ **RISM 1534**[17] (D-Z), no. 91: *Triinck lang*, section ascribed to *Ludouicus Senflius*, i i i i i i i, all other voices: *Trinck lang*, (D2 in T)
- ❖ RISM 1544[19] (D-Mbs), no. 24: *Das gleut zu Speyr*, underlayed text: *NVn kombt hieher/ all* (D1), *MVr maun* (T), anon., t t t t t t, (D1 and D2 in D; T and [V] in T)

Music Without c.f.; onomatopoeia: the voices imitate the sounding of church bells; redictae.

Comments The earliest source (the only one with attribution) is RISM 1534[17]; the first source to transmit text and title is RISM 1544[19]; D-Kl MS 4° Mus. 293 is copied from RISM 1544[19], as are probably also D-ISL IV 36 F124 and CH-Zz Car. V. 169 a–d.

Related Anon.: CH-Bu F X 22–24, no. 48 ❧ only mentioned in D-HEu Cod. Pal. germ. 318, fol. 4^{v}: *Missa Glogckhenthon*

Facsimile SW iv: XIII
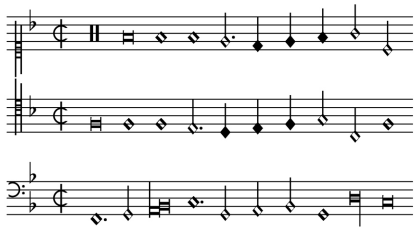
Editions SW iv: no. 71 ⁂ DTÖ 147/148, no. 24 ⁂ Eitner 1876b, i: 139–44 ⁂ Thomas [*c*.1910] ⁂ Ameln 1926: 10 ⁂ CM 5 ⁂ Schott 1951 (transposed) ⁂ Minor 1964: 69–77 ⁂ Wiechowicz 1968: no. 2 ⁂ Whisler 1974, ii: 493–500 ⁂ Atlas 1998b: no. 58

Literature Reese 1954: 707f. ⁂ Whisler 1974, i: 315 ⁂ Messmer 1984: 180–2 ⁂ Flotzinger 1988: 23, *passim* ⁂ Bund 1991/92 ⁂ Atlas 1998a: 445 ⁂ Kmetz 2013: 447 ⁂ Tröster 2015, i: 176, 249–55; ii: 23

S 43 ‖ *Das Lang*

3vv: D, T, B

Text No text transmitted



Sources
- ❖ D-HB MS X/2, no. 3: *dAs lang*, *Lud. Senfle*, i, only B
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 9], fols. 9^{v}–11^{v}: *TRium*) *Bischoff von Regenspurg*, in the index: *Trium in fa*, anon., i, T only
- ❖ **RISM 1538**^{9} (D-Ju), no. 1: without text, MS addition: *LS*, in manuscript index bound before T: [fa?] *longum*, *L. Senfelÿ*
- ❖ RISM [*c*.1535]^{14c} (F-Pn; CH-BEl), no. 6 (fols. mm ij^{r}–mm iiij^{r}): *DAs lang.*, *Lud. Senfl*, – –, B missing

Music Setting without c.f.

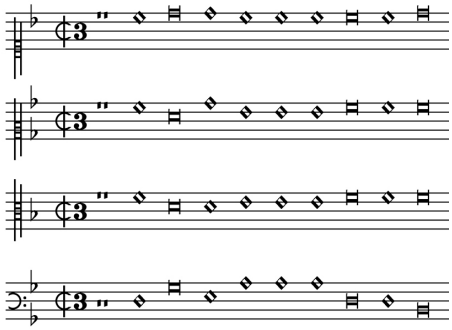
Editions SW vii: no. 1 ⁂ Formschneider/Mönkemeyer 1985: 5–7

Literature Moser 1929a: 126 ⁂ Brinzing 1998, i: 50 ⁂ Tröster 2015, i: 174–6; ii: 23f.

*S 44 attr. ident. ‖ *Dass uns der Winter*

4vv: D, A, T, B

Text No appropriate text with this incipit is known.



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 85], fols. 49ᵛ–50ʳ (D), fols. 28ᵛ–29ʳ (A), fols. 96ᵛ–97ʳ (T), fol. 38ʳ (B): *Das uns der winter*, anon., i i i i

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116ᵛ: *Das Vns der winter*, anon.

Music Triple metre; homophonic.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Editions Parlow 2013: no. 17 ✁ Tröster 2015, ii: 184f.

Literature Bente 1968: 253–5

misattr. ‖ *Dein Lieb hat mich* (cf. S 244)

4vv (only transmitted in tablature)

Source **Keyboard tablature:**

CH-Zz Z XI 301, p. 12

Comments The setting was proposed as possible identification of the Heidelberg entry (D-HEu Cod. Pal. germ. 318, fol. 126ʳ: *Mit lieb bin ich vmbfangen*, *senfl*) by Geering in SW vii, but already the variation of the text incipit renders the identification doubtful. There is also no common melody discernible in the group of pieces that Geering associates with *Mit lieb bin ich* (*Dein Lieb*, *Groß Lieb*). At the same time, it seems that at least two polyphonic settings of *Mit lieb* existed in Heidelberg: one by Senfl and one by Peschin (also lost).

Editions SW vii: no. 25b ✁ SMD 7: no. 11
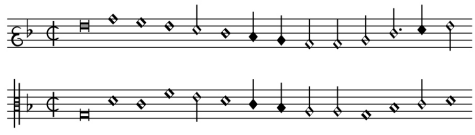
Literature SW vi: 100, 108f. ✁ SW vii: XVII (no. 25b) ✁ Lüdtke 1999: 202

*S 45 attr. ident. ‖ *Dein treuer Will*

4vv: only D, T extant

Text Love song

2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 4e



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 25], fols. 4ᵛ–5ʳ (D), fols. 29ᵛ–30ʳ (T): *DEin trewer will*, anon., i i3, A and B missing

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116ᵛ: *Dein trewer will*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

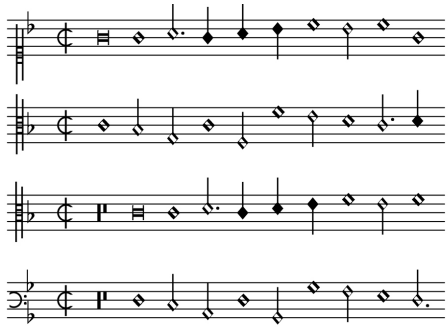
Edition Parlow 2013: no. 8

Literature Bente 1968: 253–5

S 46 ‖ *Dem ewigen Gott*

4vv: D, Ct, T, B

Text No appropriate text with this incipit is known.



Source ❖ A-Wn Mus.Hs. 18810, [no. 83], fols. 53ᵛ–54ʳ (D), fols. 48ᵛ–49ʳ (Ct), fol. 53ᵛ (T), fols. 51ᵛ–52ʳ (B): *Dem ewigen got*, *ludwig sennfl*, i i i i

Music AAB form.

Comments As H. Kugelmann's setting shows exactly the same c.f. as Senfl's setting, *Dem ewigen Gott* could have been one of the pieces that Senfl sent to Albrecht, Duke of Prussia (Bente 1968).

Related H. Kugelmann, 5vv (originally for 4vv, Glahn 1978: 75)

Facsimile Birkendorf 1994, ii: 100f.

Editions SW ii: no. 45 ❧ Strebel 1963: no. 10

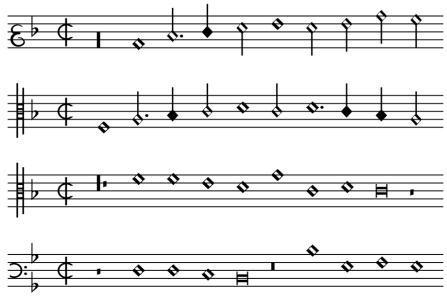
Literature Bente 1968: 267 ❧ Seidel 1969: 46 ❧ Glahn 1978: 75 ❧ Schneider 1987: 7 ❧ Gasch 2012: 405f., 430 ❧ Tröster 2015, i: 247; ii: 25

S 47 ‖ *Der ehlich Stand*

4vv: D, A, T, B

Text Wedding song. As a *Jacoba* is addressed in the text, the song probably relates to the marriage of Maria Jacobäa of Baden and Wilhelm IV of Bavaria, 5 October 1522.

2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 2f 4g (last line recurring at the end of every verse, last verse in variation)



Sources
- ❖ D-Usch 236, no. 35: *Der ehlich stand ist billich gena[n]t*, anon., i i t i
- ❖ RISM 1544[20] (D-B), no. 9: *DEr Ehlich stand ist billich gnant*, *Ludouicus Senfflius.*, t t t2 t
- ❖ **RISM 1544**[21] (D-Kl), no. 117: *DEr ehlich stand/ ist billich gnant*, *Ludouicus Senffel.*, t t t t

Lute tablature:
- ❖ Brown 1558_5 (D-Mbs), fols. 68[v]–69[r]: *Der Ehelich stand ist billich gnant*, *Ludwig Senffel*, Gl-tab., 4 vv, 3 verses of text

Reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110[r]: *Der Eelich stand*, *senfl*

Related C. Glanner
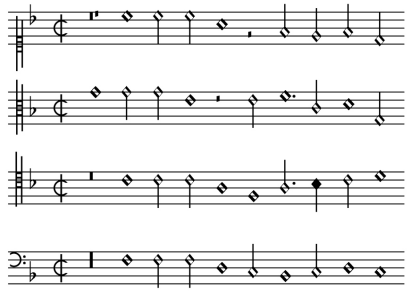
Editions SW v: no. 23 ✁ Rhau xi: no. 117 ✁ PÄMw 1: no. 9 ✁ DDT 34: no. 65 ✁ Winterfeld 1843, Musikbeilage: 18f.
Tablature: SW vii: no. 44

Literature Winterfeld 1843: 180f. ✁ Eitner 1876a: 110f. ✁ Radecke 1891: no. 71 ✁ Kroyer 1903: LXVIII ✁ Moser 1927: 396f. = Moser 1929a: 79f. ✁ Altwegg/Geering 1937: IX ✁ Geering 1941: 226 ✁ Tröster 2012: 453f., 456 ✁ Tröster 2015, i: 100, 124, 268; ii: 25

S 48 ‖ *Der Welte Lauf* (= *Die Welt ist toll*)

4vv: D, A, T, B

Text Moralising song, lament
Text a (*Der Welte Lauf*): 2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 3f (last line recurring as last line of each strophe)
Text b (*Die Welt ist toll*): 2a 2a 4b, 2a 2a 4b, 2c 2c 2d 2d 2e 2e 2f 4f (only RISM 1556[28])



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 79], fol. 65[r]: *Der wellte laüff*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1536**[9] (D-Z), no. 54: *DEr welte lauff*, *Ludouicus Senfl.* (index), t2 t2 t2 t2
- ❖ RISM 1556[28] (D-Mbs), no. 8: *DIe welt ist toll*, *L. S.*, *Ludouicus Senffel.* (D), t t t2 t, text b

Music Transmission with text b: AAB form.

Comments It seems that the setting was conceived with text a (included in the two earlier sources). Text b, which requires a repetition of the first part of the music, is obviously an adaptation, probably by Forster. The content and the choice of words are similar in both texts (Tröster 2014).

Related Anon.: RISM [1513][3], fol. 7[v] (only D extant) ✁ probably: L. Päminger, 5vv (only Q extant) ✁ J. Werlin (*Die Welt ist toll*)

Editions SW v: no. 9 ✁ SW vi: 16f. (no. 9) ✁ EdM 62: no. 8

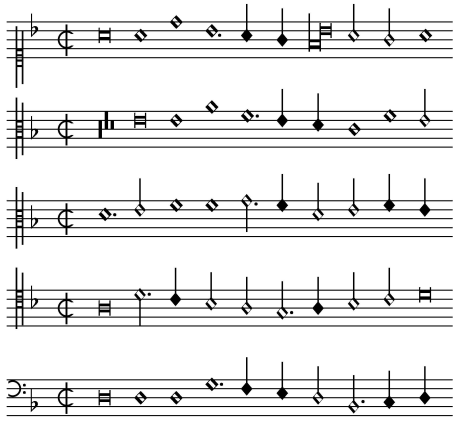
Literature Tröster 2012: 451 ✁ Tröster 2014: 188, 194 ✁ Tröster 2015, i: 98; ii: 26

*S 49 attr. || *Der Welte Pracht*

5vv: [D], Media, Acuta, V, [B]

Text Moralising song, lament
2a 2a 2b 2b 2c 2c 2d 2d 2d 2e 2e 4e

References Nehlsen i: nos. 891, 1207, 1329f.; ii: nos. 1438, 2289



Sources ❖ D-Mbs Mus.ms. 3155, no. 71 (Ct = Acuta, T = Media): *Der welte prâcht*, anon., – –i – –
❖ **D-Rp C 120**, [no. 52], pp. 210f.: *Der welte pracht*, anon., i i i i i

Comments Attributed by Birkendorf 1994.

Related Anon: RISM [*c.*1515]³, no. 15 (D only) = D-Mbs Mus.ms. 3155, no. 13, 5vv

Editions Tröster 2015, ii: 186–8 Schwindt 2013a: 137 (only the beginning)

Literature Birkendorf 1994, i: 72; iii, 218 Schwindt 2013a: 129, 136f.

S 50 (lost) || *Der Zwinglein Zwinger*

4vv?

Text Probably *Der Zwingli zwingt* (cf. Altwegg/Geering 1961: 111)
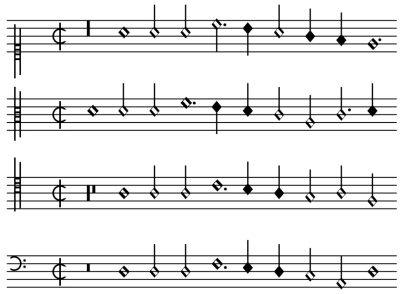
Source References, tablature:
❖ D-HEu Cod. Pal. germ. 318, fol. 69ʳ: *Der zwinglein zwinger*, *senfl*

Literature Altwegg/Geering 1961: 111

*S 51 attr. || *Des Klaffers Art*

4vv: D, A, T, B

Text Moralising song, lament
2a 2a 2b 2b 3c-, 2d 2d 2e 2e 3c-, 2f 2f 3c-



Sources ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 138], fols. 93^{v}–94^{r} (D), fol. 65$^{r–v}$ (A), fol. 148^{v} (T), fol. 80^{v} (B): *DEs claffers art*, anon., i i i1 i

❖ PL-Kj Mus. ms. 40092, [no. 58], fol. 48^{r} / fol. 52^{r}: *Des klaffers art,* anon., i, D only

Music AAB form.

Comments Tentative attribution to Senfl due to source combination (Tröster); marked as 4vv setting in the indexes of both manuscripts.

Edition Tröster 2015, ii: 189

S 52 ‖ *Dich als mich selbst*

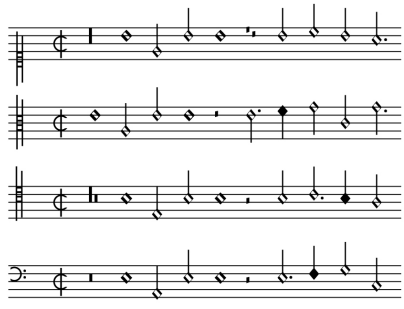
4vv: D, A, T, B

Text Love song

4a 2a 2b 2b 2c 2c 2d 2d 4e; each verse begins with 'Dich als mich selbst'

References AmbrasLB: no. 43

Contrafactum: Hennig no. 153



Sources ❖ CH-Bu F X 1–4, no. 33: *Dich als mich selbs, L.S.*, i i i3 i

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 114^{v}: *Dich als mich selbs*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 116^{v}: *Dich als mich selbs*, anon.

Comments The setting is an *unicum* in the Basel source. In the anonymous setting in the same source (no. 15) the melodic line is varied and lines are separated at different points. Another anonymous setting with the same text but a melody that resembles Senfl's only in a few points is widely transmitted in sources from the 1530s onwards (e.g. RISM 1539^{27}, no. 1).

Related Anon.: CH-Bu F X 1–4, no. 15 = D-W Guelf. 292 (with minor variants in c.f.)

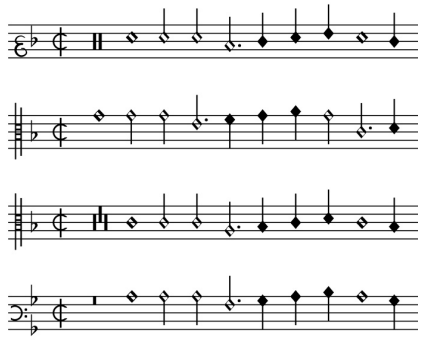
Edition SW ii: no. 13

S 53 ‖ *Dich meiden zwingt*

4vv: D, Ct, [T], B

Text Lover's lament

2a 1a 3b, 2a 1a 3b, 3b 3b



Sources
- ❖ **D-Mbs Mus.ms. 3155**, no. 94: *Dich meyden zwingt*, *L. Sennfl*, i i t2 i
- ❖ PL-Kj Mus. ms. 40092, [no. 82], fol. 66ᵛ: *Dich meyden zwingt*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM 1544[20] (D-B), no. 11: *DIch meyden zwingt*, *Ludouicus Senfflius.*, t t t2 t
- ❖ RISM 1556[28] (D-Mbs), no. 6: *DIch meide*[*n*]*/ zwingt*, *Ludo. Senffel*, t t t2 t, in D, A and B: *Lud*(*ouicus*) *Senffel.*

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110ᵛ: *Dich meiden zwingt*, anon.

Editions SW ii: no. 72 ⁂ EdM 62: no. 6 ⁂ PÄMw 1: no. 11 ⁂ MfM 3 (1871): 183f. ⁂ Friedlaender 1915: no. 309 ⁂ Wassermann [1926]: no. 3 ⁂ Lose Blätter: no. 94

Literature Eitner 1876a: 110f. ⁂ Moser 1920a: 458f.

S 54 ‖ *Die Brünnlein die da fließen* (i)

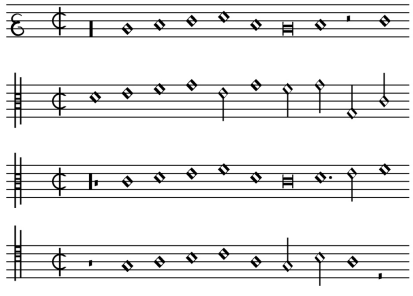
4vv: D, A, T, B

Text Popular song, love song

3x- 3b 4y- 3b 3d- 3e 3d- 4e

References BöhmeAL: no. 133 ⁂ Erk/Böhme ii: no. 429a ⁂ LiliencronDL: no. 94 ⁂ Uhland: no. 29 ⁂ Zahn iii: 5236

Contrafacta: cf. Nehlsen iii: 994



Sources

- ❖ D-Dl Löbau 30 (1–4), no. 5/[no. 6], pp. 5f. (D), pp. 12f. (A), pp. 21f. (B): *Die brünnlein die da fliessen*, anon., t (partially) t t (partially), T missing
- ❖ D-HRD Fü 9820, [no. 22], fol. 157$^{r–v}$: *fragmenta Senfl*, only ending from m. 30 onwards
- ❖ D-Z 78/2, [no. 7], fols. 26^{v}–27^{v} (D), fols. 26^{r}–27^{r} (T in A partbook), fols. 26^{r}–27^{v} (A in T partbook), fols. 26^{v}–28^{r}: *Die brunlein die da flissen* (A), anon., i i i i
- ❖ PL-Kj Mus. ms. 40092, [no. 32], fols. 33^{v}–34^{r} / fols. 37^{v}–38^{r}: *Die prundlein*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**^{17} (D-Z), no. 44: *Die brunlein*, section ascribed to *Ludouicus Senflius*, i i i1 i

Lute tablature:

- ❖ NL-At MS 208.A.27, no. 84, fols. 21^{v}–22^{r}: *Die Brunlein Die da flißen*, *W H:* (means copied from W. Heckel = Brown 1556$_5$, pp. 212–15), Gl-tab., 4vv
- ❖ Brown 1556$_5$ (D-Mbs), [no. 73], pp. 212–15: *Die prinlin die da fliessen*, anon., Gl-tab., 4vv
  – reprint: Brown 1562$_3$ (A-Wn), pp. 212–15: *Die brünlin die da fliessen*, anon.

Tablature for string ensemble, 4vv:

- ❖ D-Mu 4° Cod. ms. 718, [no. 6], fol. 91^{r} (D), fol. 136^{r} (T), fol. 150^{r} (B): *Die brůndlein*, added: *Veind* [?] *weysenn*, anon.

(Possible) references:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{r}: *Die prünlein de da fliessen*, *Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 116^{v}: *Die prünlein die da fliessen*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 125^{v}: *die prunlein*, *senfel*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 70^{v}: *Die brunlein*, anon. (intabulation for lute/'geigen'?)

Music The first two lines of the melody are repeated.

Comments Part of the text is cited in Fischart 1575, sig. [I6]^{r} (cf. Williams 1909: 447).

Related

S 55

B. Arthopius ❧ Isaac/Hofhaimer, 3vv

Tablature: anon.: A-Wn Mus.Hs. 9704, no. 3 (*Es flog ain klains woldt fangeleyn*) ❧ cf. also Baumann 1934: no. 27

Editions

SW iv: no. 24 ❧ LiliencronDL: no. 94 ❧ Lipphardt [1935]: no. 26 ❧ Meyer 1955: no. 752

Tablature: SW vii: no. 31
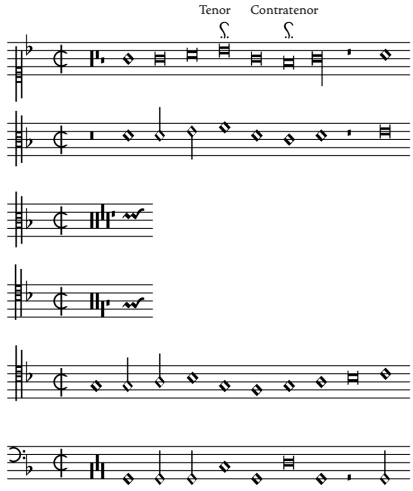
Literature

Geering 1939: 3 ❧ Dreyer 1958: 119 ❧ Seidel 1969: 121 ❧ Lindmayr-Brandl 2012: 198–200 ❧ Tröster 2015, ii: 28f.

S 55 || *Die Brünnlein die da fließen* (ii)

6vv: D, Ct2, Ct, T, T2, B

Text See above, S 54.



Source ❖ A-Wn Mus.Hs. 18810, [no. 74], fols. 46ᵛ–47ʳ (D, Ct and T in D), fols. 40ʳ–41ʳ (Ct2), fols. 45ᵛ–46ᵛ (T2), fols. 44ᵛ–45ʳ (B): *Die pru*[*n*]*lein die da fliesse*[*n*] (T2), *Lud. Sennfl*, t i t (partially) t (partially)

Music C.f. set as threefold canon in D, T (8↓) and Ct (4↓).

Related S 54
B. Arthopius 𝄋 Isaac/Hofhaimer, 3vv
Tablature: anon.: A-Wn Mus.Hs. 9704, no. 3 (*Es flog ain klains woldt fangeleyn*); cf. also Baumann 1934: no. 27

Facsimile MGG vii: 529f. (T only)

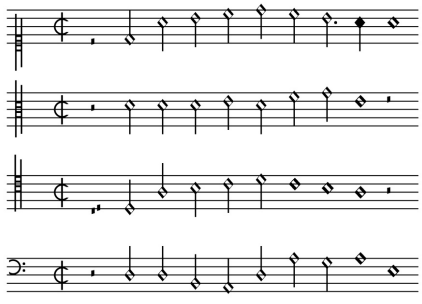
Edition SW ii: no. 39

Literature Bente 1968: 267 𝄋 Seidel 1969: 116f. 𝄋 Gasch 2012: 405 𝄋 Lindmayr-Brandl 2012: 198–200 𝄋 Pfisterer 2012: 217 𝄋 Tröster 2015, i: 145; ii: 29

S 56 ‖ *Die Hetz lässt ihres Schwatzen nit*

4vv: D, A, T, B

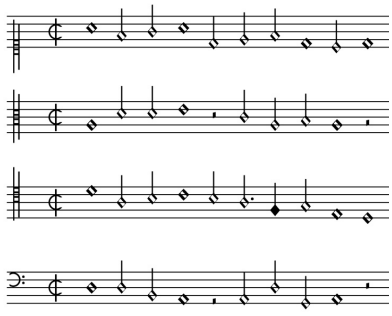
Text Satirical song, fable
4a 3b-, 4a 3b-, 2c 2c 2d 2d 3e- 2f 2f 3e-



Source ❖ RISM 1536[9] (D-Z), no. 48: *DIe hetz lest jres schwatzen nit*, *Ludouicus Senfl.* (index), t3 t3 t3 t3
Music AAB form.
Comments The tenor of the unique source has a different text in the 4th strophe compared to the other voices.
Edition SW v: no. 4
Literature Seidel 1969: 139, 141 ✁ Tröster 2015, ii: 29

S 57 ‖ *Die Not sucht Weg*

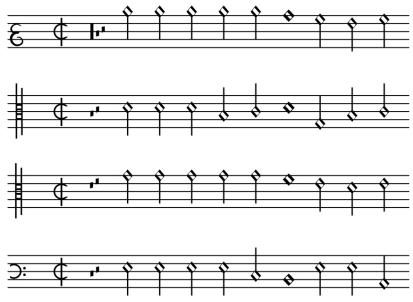
4vv: D, Ct, T, B
Text Moralising song, song of fortune
2a 2a 2b 2b 2c 2c 2d 4d



Sources ❖ **D-Mbs Mus.ms. 3155**, no. 84: *Die not suecht weg*, *L.S.*, i i t2 i
❖ D-Mu 8° Cod. ms. 328–331, [no. 77], fol. 44[v] (D), fol. 23[r–v] (A), fols. 86[v]–87[r] (T), fol. 32[v] (B): *Die not sucht weg*, anon., i i i3 i
❖ PL-Kj Mus. ms. 40092, [no. 40], fol. 38[v] / fol. 42[v]: *Die not suecht*, anon., i, D only, listed in the index under *Mit fiern*
❖ RISM 1534[17] (D-Z), no. 47: *Die not sucht weg*, section ascribed to *Ludouicus Senflius*, i i i3 i
Lute tablature:
❖ Brown 1540$_1$ (A-Wn), no. 20, sig. [D4][r]: *Die not sucht weg*, anon., Gl-tab., 3vv
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 116[v]: *Die not suecht weg*, anon.
Edition SW iv: no. 27
Literature Seidel 1969: 48, 95 ✁ Tröster 2012: 451 ✁ Tröster 2015, i: 122; ii: 29f.

*S 58 confl. ‖ *Die Weiber mit den Flöhen*

4vv: D, A, T, B
Text Satirical song
3a- 3b 3a- 3b 3c- 3d 3c- 3d
References AmbrasLB: no. 213 ✁ Fischart 1573: *Das Flöh Lied*.
BöhmeAL: no. 467 ✁ Erk/Böhme iii: no. 1709 ✁ Nehlsen i: nos. 705, 1275f.



Sources
❖ **RISM 1540**[21] (D-Mbs), no. 37: *DIe weiber mit den flôhen*, *Niclas Piltz.*, 2t 2t 2t 2t
– 2nd edn.: RISM 1549[36]: *DIe weiber mit den flôhen*, *N. Piltz.*, in D: *Niclas Piltz.*, in A: *M. Pâltz.*
– 3rd edn.: RISM 1553[30]: *DIe weiber mit den flôhen*, *Niclas Piltz.*
– 4th edn.: RISM 1565[21]: *DIe weyber mit den flôhen*, *Niclas Piltz.*
Lute tablature:
❖ Brown 1558$_5$, [no. 56], fol. 76^r: *Die weyber mit den flöhen*, *Ludwig Senffel*, Gl-tab., 4vv, 4 verses of text
References:
❖ D-HEu Cod. Pal. germ. 318, fol. 110^r: *die weiber mit den flochen*, *senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 126^v: *Die weiber mit den flochen*, *senfl*

Music Predominantly homophonic.

Comments Geering includes the setting as 'möglicherweise von Senfl stammend', and in the preface of the volume he advocates Senfl's authorship, cf. Altwegg/Geering 1961: V. According to Layer 1958: 268 there was an architectural pendant to the song of fleas. Duke Ottheinrich had a room decorated with flea pictures in his hunting lodge in Grünau (near Neuburg an der Donau).

Related Anon.: PL-Kj Mus. ms. 40185, no. 100 ☙ O. di Lasso, 5vv (*Ich sprich wann ich nit leuge*)

Facsimiles Wolf 1919: 44f. ☙ EdM 60: XII

Editions SW vi: 30f. (no. 18) ☙ EdM 60: no. 37 ☙ PÄMw 29: no. 37 ☙ Goldbach 1993: no. 3
Tablature: SW vii: no. 56 ☙ Wolf 1919: 44f.

Literature Altwegg/Geering 1961: 99, 106f. ☙ Just 1994: 275f. (esp. n. 20) ☙ Tröster 2015, ii: 30
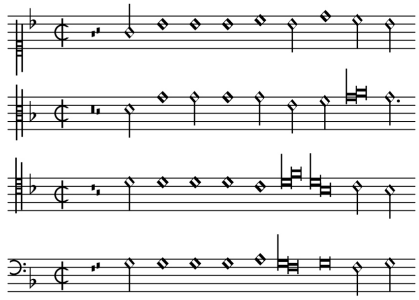
Dies est laetitiae =› cf. *M 33

S 59 ‖ *Dort oben auf dem Berge*

4vv: D, A, T, B

Text Popular song. Only two lines of text without any rhyme scheme, alternating with exclamations without meaning.

References BöhmeAL: no. 184B ☙ Erk/Böhme i: no. 125a; ii: no. 418b



T printed without mensuration sign

Sources ❖ RISM 1544[20] (D-B), no. 40: *DOrt oben auff de*[*m*] *berge*, *Ludouicus Senfflius.*, t t t3 t
Reference:
❖ D-HEu, Cod. Pal. germ. 318, fol. 111[v]: *Dort Oben auff dem berge*, *Senfl*

Music Homophonic setting

Related L. de Sayve, 5vv (Osthoff 1967: 480)

Editions SW v: no. 35 ✂ PÄMw 1: no. 40 ✂ Jöde iii: 120

Literature Eitner 1876a: 111f. ✂ Tröster 2015, i: 136; ii: 31

misattr. ‖ *Drei Blättlein auf einer Linden*

4vv?: only B extant

Text No appropriate text with this incipit is known.

Source V-CVbav Cod. Vat. lat. 11953, [no. 41] (B only)

Comments Attributed (with question mark) to Senfl by Birkendorf 1994; the little information available does not provide enough evidence for an attribution.
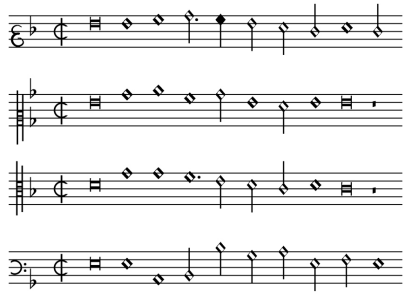
Facsimile Birkendorf 1994, ii: 83

Literature Birkendorf 1994: iii, 162

S 60 ‖ *E. schön und zart*

4vv: D, A, T, B

Text Love song. Acrostic: E-L-S
2a 2a 2b 2b 2c 2c 2d 4d



Source ❖ RISM 1544[20] (D-B), no. 38: *E Schôn vnd zart*, *Ludouicus Senfflius*., t t t2 t
Music Mainly homophonic setting.
Editions SW v: no. 34 ⁘ PÄMw 1: no. 38 ⁘ Schuh 1929: no. 1
Literature Eitner 1876a: 122f. ⁘ Gasch 2012: 401 ⁘ Lindmayr-Brandl 2013b: 645 ⁘ Tröster 2015, ii: 31

misattr. ‖ *Ehr weiblich Zucht* => cf. S 61

4vv: D, A, T, B
Text Love song
4a 2a 2a 2b 2b 4c 4c
Sources D-As 2° Cod. 142a, [no. 79] ⁘ D-Mbs Mus.ms. 3155, no. 47
Comments Geering proposed the two settings SW vi: 23a and 23b for a song with the text incipit *Eer zucht vnd perdt* that is documented and attributed to Senfl in D-HEu Cod. Pal. germ. 318 (cf. S 61). In his opinion the setting SW vi: no. 23a (*Ihr Zucht und Lob*) is the more likely one (cf. Altwegg/Geering 1961: Vf.). Bente (1968) accepted both of the identifications. Schwindt 2012a pointed to the variants in the text incipits that lend the identification little credibility.
Editions SW vi: 38f. (nos. 23a and b) ⁘ Jonas 1983, i: no. 80
Literature Altwegg/Geering 1961: Vf. ⁘ Bente 1968: 240f. ⁘ Jonas 1983, ii: 195f. ⁘ Schwindt 2012a: 171

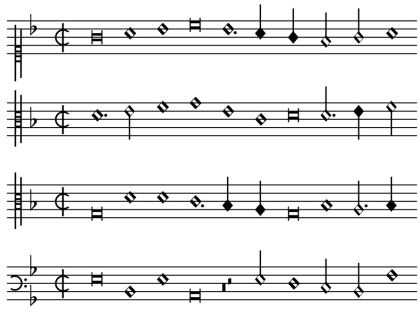
S 61 (lost) ‖ *Ehr Zucht und Perd*

4vv
Sources References:
❖ D-HEu Cod. Pal. germ. 318, fol. 111[r]: *Eer Zucht vnd perdt*, *senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 124[r]: *Eer Zucht vnd perdt*, *L. senfl*
Comments See comment above.
Literature Bente 1968: 232, 238, 240f. ⁘ Altwegg/Geering 1961: 100 ⁘ Schwindt 2012a: 170 n. 23, 171

doubtful identifications:
cf. *Ehr weiblich Zucht* (**misattr.**)
cf. *Ihr Zucht und Lob* (**misattr.**)

*S 62 attr. ‖ *Ei freundlichs Herz*

4vv: D, A, T, B
Text Love song
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 4e



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 82], fol. 48$^{r–v}$ (D), fol. 27$^{r–v}$ (A), fols. 93^{v}–94^{r} (T), fol. 36$^{r–v}$ (B): *Eÿ fraintlichs hertz*, anon., i i i3 i

Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster).

Edition Tröster 2015, ii: 190f.

Literature Tröster 2015, ii: 32

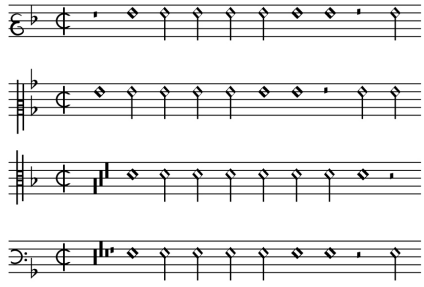
S 63 ‖ *Ein Abt den wöll wir weihen*

4vv: D, A, T, B

Text Satirical song

3a- 3b 3a- 3b 6c 6c

References BöhmeAL: no. 360 ✁ Erk/Böhme iii: no. 1133 ✁ Uhland, no. 209 ✁ Wunderhorn ii: 452



Sources ❖ **RISM 1544**^{20} (D-B), no. 23, in D: *EIn Abt den wôll wir weyhen*, *Ludouicus Senfflius.*, t 4t t3 t, in T and B (beginning only with 3rd line of text): *EIn Kloster wôll wir bawen*

Lute tablature:

❖ Brown 1558$_5$ (D-Mbs), fol. 76^{v}: *Ein Abt den wôll wir weyhen*, *Ludwig Senffel*, Gl-tab., 4vv, 3 verses of text

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 110^{r}: *Ein abt den wöll wir weihen*, *L Senfl*

Comments Part of the text is cited in Fischart 1575, sig. E1^{r} (cf. Williams 1909: 426).

Editions SW v: no. 27 ✁ PÄMw 1: no. 23 ✁ Jöde iii: 122 ✁ LiliencronDL: no. 45

Tablature: SW vii: no. 46

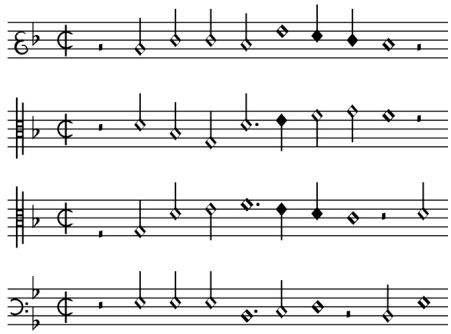
Literature Eitner 1876a: 112–4 ✁ Oettinger 2001: 215 ✁ Gasch 2012: 407 n. 76 ✁ Tröster 2015, i: 140; ii: 32

*S 64 attr. ident. ‖ *Ein adel Plau im Schopf fast grau*

4vv: D, A, T, B

Text Satirical song

2a 2a 3b-, 2c 2c 3b-, 1d 1d 2e 2e 3f- 1g 1g 2h 2h 3f-



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 100], fol. 61^{v} (D), fols. 37^{v}–38^{r} (A), fols. 112^{v}–113^{r} (T), fol. 51^{r} (B): *Ain adel plaw*, anon., i i i3 i
- ❖ PL-Kj Mus. ms. 40092, [no. 45], fols. 40^{v}–41^{r} / fols. 44^{v}–45^{r}: *Ain adl plab*, anon., i, D only, listed in the index under *Mit fiern*

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{v}: *Ain adel plab*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified this setting.

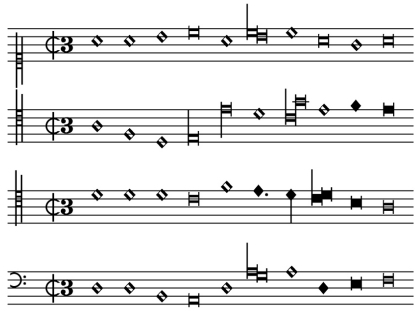
Editions Parlow 2013: no. 21 ✂ Tröster 2015, ii: 192f.

Literature Eitner 1900: 98f. ✂ Bente 1968: 253–5 ✂ Tröster 2015, ii: 32f.

S 65 ‖ *Ein alt bös Weib*

4vv: D, A, T, B

Text Satirical song
2a 2a 2b 2b 2c 2c 2d 4d



A: '3' of mensuration sign added

Sources
- ❖ RISM 1544^{20} (D-B), no. 63: *EIn alt bôß weib*, *Ludouicus Senfflius.*, t t t3 t

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110^{r}: *Ein Allt böß weib*, *L Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 124^{v}: *Ain alt beß weib*, *Senfl*

Music Homophonic setting; triple metre.

Editions SW v: no. 47 ✂ PÄMw 2: no. 63

Literature Eitner 1876a: 114f. ✂ Seidel 1969: 139, 142 ✂ Tröster 2015, i: 142; ii: 33

*S 66 (lost) attr. ‖ *Ein Bild weiblich*

4vv

Source Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Ain bild weiblich*, anon.

Comments As the text incipit (indicating a 4vv setting) is included in a part of D-HEu Cod. Pal. germ. 318, which could describe an all-Senfl source, Bente proposed Senfl as the composer.

Literature Bente 1968: 253–5

S 67 (lost) ‖ *Ein doppelts Närrlein*

4vv

Sources References:

❖ D-HEu Cod. Pal. germ. 318, fol. 111ᵛ: *Ein teppelts nerrlein*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 123ᵛ: *Ein toppeltz nerlein*, *L. Senfl*
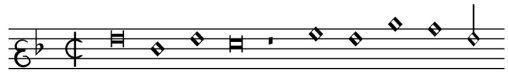
Literature Geering/Altwegg 1961: 100, 111

*S 68 attr. ident. ‖ *Ein gmein Sprichwort*

4vv?: only D extant

Text Moralising song, lament

2a 2a 2b 2b 4b



Sources ❖ RISM [*c.*1515][3] (D-Mbs), no. 16: *EJn gmeyn sprich wort/ wirt offt gehort*, anon., 3t, D only

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Ain gemains sprich wort*, anon.

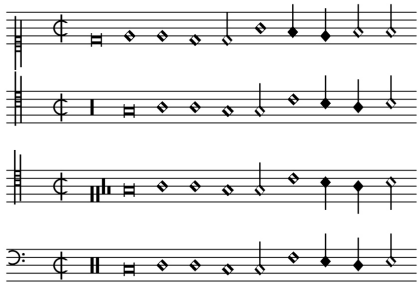
Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl. He seems to equate this text incipit with Senfl's *Ein gmeiner Brauch* (cf. Bente 1968: 362), which is not convincing. The identification with the setting in Schöffer's print seems not too far-fetched as the setting falls into a small group of compositions to be possibly attributed to Senfl (Tröster).

Literature Bente 1968: 253–5, 362 ✂ Tröster 2015, ii: 34

S 69 ‖ *Ein gmeiner Brauch*

4vv: D, A, T, B

Text No appropriate text with this incipit is known.
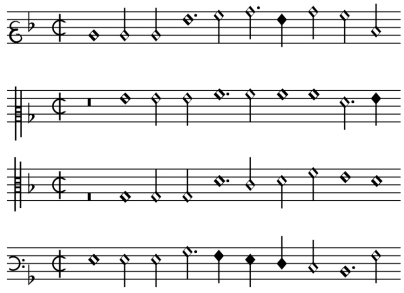


Sources ❖ CH-Bu F X 1–4, no. 29: *Ein gmeiner bruch*, *L.S.*, i i i i
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Ain gemainer prauch*, anon.
Editions SW ii: no. 10 ✁ Strebel 1963: no. 1
Literature Dreyer 1958: 124 ✁ Seidel 1969: 51 ✁ Tröster 2015, ii: 34

*S 70 (lost) attr. ‖ *Ein Gsellschaft gut*

4vv
Source **Possible reference:**
❖ D-HEu Cod. Pal. germ. 318, fol. 116ʳ: *Ain gselschaff guet*, anon.
Comments As the text incipit (indicating a 4vv setting) is included in a part of D-HEu Cod. Pal. germ. 318, which could describe an all-Senfl source, Bente proposed Senfl as the composer. This song is not to be identified with *Gsellschaft ist gut* (S 134) as the latter song has a separate entry on fol. 117ʳ of D-HEu Cod. Pal. germ. 318.
Related J. v. Brandt
Literature Bente 1968: 253–5 ✁ Tröster 2015, ii: 34

S 71 ‖ *Ein Jungfrau mir gefallen tät*

4vv: D, A, T, B
Text Song of courtship
4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d-



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 26], fol. 5$^{r–v}$ (D), fols. 30^{v}–31^{r} (T): *Ain Junckfraw mir*, anon., i i3, A and B missing
- ❖ **RISM 1544**^{20} (D-B), no. 36: *EIn junckfraw mir gefallen thet*, *Ludouicus Senfflius.*, t t t2 t

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{v}: *Ain Junckhfraw*, anon.

Music AAB form.

Editions SW ii: no. 49 𝄢 PÄMw 1: no. 36

Literature Eitner 1876a: 115f. 𝄢 Seidel 1969: 139 𝄢 Tröster 2015, ii: 35

S 72 (lost) ‖ *Ein Magd die sagt mir freundlich zu (= Ein Maidlein spricht mir freundlich zu)*

4vv

Text Love song

Sources **(Possible) references:**
- ❖ D-HEu Cod. Pal. germ. 318, fol. 112^{r}: *Ein magt die sagt*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 126^{v}: *Ain maid die sagt*, *L. senfl*

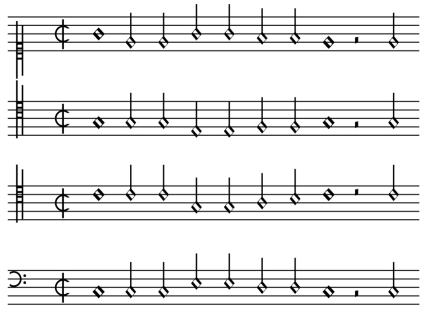
doubtful identification (by Machinger):

4vv: D, A, T, B

Text Love song

4a 3b-, 4a 3b-, 2c 2c 3d 3d (last 2 lines recurring at the end of every verse; with nonsense syllables)

References AmbrasLB: no. 46
BöhmeAL: no. 199 𝄢 Erk/Böhme ii: no. 449
Contrafacta: EdK 1.1: A280 𝄢 Wackernagel iv: no. 1161



D: unnecessary B♭ omitted

Sources
- ❖ CH-Bu F X 17–20, no. 69: *Ein medlin sagt mir früntlich zů*, anon., i i i i (notated a fourth above the other settings)
- ❖ CH-Bu F X 21, no. 90, fols. 83^{v}–84^{r}: *Ein magt die sagt mir frůndlich zů*, anon., i3, T only
- ❖ CH-Bu F X 25–26, no. 25, fol. 9^{r} (A), fol. 11$^{r–v}$ (T): *Ein meitlin spricht mir frindlich zů*, anon., i i, A and T only, notated a fourth above the other settings (as in Forster)

❖ D-W Guelf. 292, fol. 21^{v}: *Ain maidlin sagt mir freintlich zů*, anon., A only
❖ **RISM 1513^{2}**, no. 4: *EJn magt die sagt mir frůntlich zů, Malchinger*, i i i3 i
❖ RISM 1539^{27}, no. 25: *EIn meidlein sagt mir freundlich zu*, anon., t t t2 t, notated a fourth higher than the other settings
– 2nd edn.: RISM 1543^{24}: *EIn meidlein sagt mir freu*[*n*]*tdlich zu, Machinger.*
– 3rd edn.: RISM 1549^{35}: *EIn meidlin sagt mir freu*[*n*]*tlich zu*, anon.
– 4th edn.: RISM 1552^{27}: *EIn meidlein sagt mir freundlich zu, Machinger.*
– 5th edn.: RISM 1560^{25}: *EIn meidlein sagt mir freuntlich zu, Machinger.*

Keyboard tablatures:

❖ Brown 1571$_{1}$ (D-ROu), no. 32, sigs. F4^{v}–G1^{r}: *Ein Meidlein sprach mir freundlich zu/ etc.*, anon., nGk-tab., 4vv
❖ Brown 1583$_{2}$ (D-Mbs), no. 38, pp. (51)–52: *Ein Megdlein sprach mir.*, anon., nGk-tab., 4vv

Lute tablatures:

❖ NL-At MS 208.A.27, no. 71, fol. 16^{r}: *Ein Meidlein sagt mir freundlich zw*, anon., Gl-tab., 4vv, Discant of Senfl's setting, reharmonised
❖ RUS-KAu Gen. 2. 150, no. 11: *Eyn meydleyn Sprach mir*, anon., Gl-tab., 3vv, at the end: *Finis verborum puellä loquentis ad me*
❖ Brown 1544$_{1}$ (D-KA), no. 22, sig. E1^{v}: *Ein Meidleyn sagt mir freůntlich zu.*, anon., Gl-tab., 3vv

Tablature for string ensemble, 4vv:

❖ Brown 1532$_{2}$ (D-B), [no. 2], sig. C2^{v}: *Eym freylein sprach ich freuntlich zu.*, anon., set by Gerle for 'grosse Geygen'
– unaltered reprint: Brown 1537$_{1}$
❖ Brown 1532$_{2}$ (D-B), [no. 17], sig. J1^{v}: *Ein Maydt die sagt mir zu*, anon., set by H. Gerle for 'kleyne Geigleyn'
– unaltered reprint: Brown 1537$_{1}$

Contrafactum:

❖ RISM T 1239; DKL 1555^{07}, 3vv, sig. [k iiii]^{v}: *Ein klage des alten Adams/ auff eine alte weltliche Melody/ auff iij. stimmen*, underlaid: *Ach mein Got sprich mir freuntlich zu*, without A
– reprint: RISM T 1240; DKL 1559^{07}, sig. [k iiii]^{v}

Comments D-HEu Cod. Pal. germ. 318 names a setting of this text by Senfl, but the extant setting rather seems to be by Machinger (Schwindt). Geering includes the setting as 'möglicherweise von Senfl stammend' in his edition, but in the preface he writes that Machinger's authorship is better testified ('besser bezeugt'); cf. Altwegg/Geering 1961: V.
There are two different strands of transmission: RISM 1513^{2}, CH-Bu F X 21 and D-W Guelf. 292 on one hand (whereas D-W Guelf. 292 has a shorter ending). The other strand, transmitted in RISM 1539^{27}, CH-Bu F X 17–20 and F X 25–26, is placed a fourth higher than the other settings and the altus in particular differs from RISM 1513^{2}.

Related Tablature: anon.: D-B Mus. ms. 40588, no. 21

Facsimile Schwindt 2006b: 61 (RISM 1552^{27}, discant)

Editions SW vi: 29 (no. 17) ❧ MfM 25 (1893): 219f.
Tablature (all following Brown 1532$_{2}$): SW vii: no. 15 ❧ Morrow/Woodfield 1974 ❧ Brown/Woodfield [1975] ❧ Vellekoop 1977

Literature Altwegg/Geering 1961: V, 99, 106 ❧ Schwindt 2006b: 62–4 ❧ Schwindt 2013a: 132, esp. n. 10 ❧ Tröster 2015, ii: 35

*S 73 attr. || *Ein Maidlein an dem laden stund*
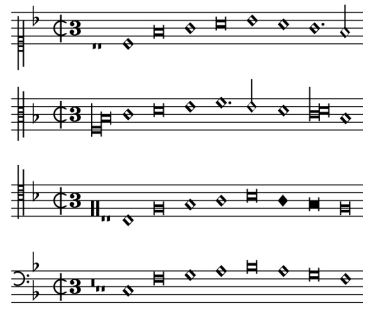
4vv: [D, A, T, B]

Text Ballade

4x 3x 3x- 3a 4a

References Probably: D-Ngm Hs. Merkel 2° 966 (V. Holl), fol. 116ᵛ

BöhmeAL: no. 58 ✂ Brednich 1974/75: no. 422



Sources ❖ **D-Mbs Mus.ms. 3155**, no. 46: *Ain maidlein an dem laden stund*, anon., – – i –

Tablature for string ensemble, 4vv:

❖ D-Mu 4° Cod. ms. 718, [no. 37], fol. 120ʳ (D), fol. 148ʳ (B): *Ein Maÿdlein ann de*[*m*] *lade*[*n*] *stundtt*, anon., i i, A and T missing

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Ain maidlein*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 125ᵛ: *Ein maidlein ain dem laden stund*, anon.

Music Triple metre.

Comments Bente tentatively attributed the setting in his index for D-Mbs Mus.ms. 3155 (Bente 1968: 245), giving D-HEu Cod. Pal. germ. 318, fol. 115ᵛ (entry in a section that Bente attributed to Senfl) as a concordance. The identification is doubtful, as different songs begin with the words 'Ein Maidlein …' (cf. S 74). Nevertheless, the manuscripts transmitting the piece are well-known sources for Senfl's compositions.

Related S. Dietrich (*Ein Maidlain an eim Laden lag*)

Edition Tröster 2015, ii: 194f.

Literature Bente 1968: 245, 253–5 ✂ Tröster 2015, i: 193f.; ii: 35

S 74 (lost) || *Ein Maidlein das sieben Buhlen hat*

4vv

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fol. 110ʳ: *Ein meidlein das siben pulen hat*, *L Senfl*

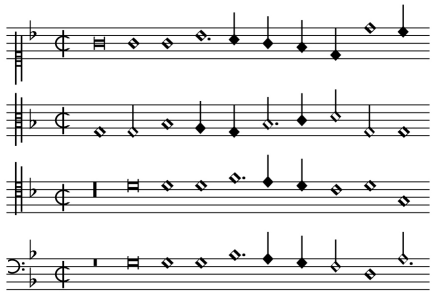
❖ D-HEu Cod. Pal. germ. 318, fol. 121ᵛ: *Ein maidlein dassiben pulen hat*, *Senfl*

Literature Altwegg/Geering 1961: 100, 111

*S 75 attr. || *Ein Maidlein weis mit Fleiß*

4vv: D, A, T, B

Text Moralising song
2a 1a 2b 1b 2c 2c 3c



Sources
- ❖ **D-As 2° Cod. 142a**, [no. 34], fol. 28ᵛ: without text, anon., – – – –
- ❖ D-Mbs Mus.ms. 3155, no. 10: *Ain Maidlein weis*, anon., – – –3 –
- ❖ RISM [c.1515]³, no. 9: *EIn meidlein weiß/ mitt fleiß*, anon., 3t, D only

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Ain maidlein*, anon.

Comments Bente tentatively attributed the setting in his index for D-Mbs Mus.ms. 3155 (Bente 1968: 244), giving D-HEu Cod. Pal. germ. 318, fol. 115ᵛ (entry in a section that Bente attributes to Senfl) as a concordance. The identification is doubtful as different songs begin with the words 'Ein Maidlein …' (cf. *S 73). Nevertheless, the manuscripts transmitting the piece are well-known sources for Senfl's compositions and only the early print by Schöffer could raise suspicion. Although a few other settings, which probably are Senfl's work, are included in the publication, only one song in the print can safely be attributed to him.

Editions Jonas 1983, i: no. 34 ✁ Tröster 2015, ii: 196f.
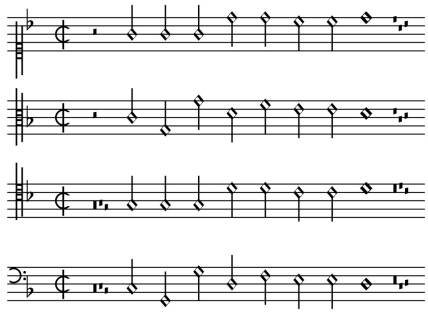
Literature Bente 1968: 238, 241, 244, 253–5 ✁ Jonas 1983, ii: 41 ✁ Schwindt 2012a: 171 ✁ Tröster 2015, ii: 36

S 76 || *Ein Maidlein zu dem Brunnen ging*

4vv: D, Ct, T, B

Text Popular song, pastourelle
4a 3b- 4a 3b- 4x 3d- 4y 3d- 1d- 1d-

References BöhmeAL: no. 63 ✁ Erk/Böhme ii: no. 437 ✁ LiliencronDL: no. 108



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 70], fols. 56ᵛ–57ʳ / fols. 60ᵛ–61ʳ: *Ain maidlen zu dem prunne*[*n*] *gieng*, anon., t, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**[17] (D-Z), no. 59: *Eein meidlein zu dem brunen ging*, section ascribed to *Ludouicus Senflius*, i i i3 i
- ❖ RISM 1540[21] (D-Mbs), no. 52: *EIn meydlein zu dem brunnen gieng*, *Ludo. Senfl.*, 2t 2t 2t 2t
  – 2nd edn.: RISM 1549[36]: *Ein meidlein zu dem brunnen gieng*, *L. Senfl.*
  – 3rd edn.: RISM 1553[30]: *EIn megdlein zu dem brunne*[*n*] *gieng*, *L. Senfl.*
  – 4th edn.: RISM 1565[23]: *EIn megdlein zu dem brunnen gieng*, *Ludo. Senfl.*

  Possible references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 116ʳ: *Ain maidlein zu dem prunen gieng*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 69ʳ: *Ein maidlein zu dem brunen*, *Senfl* (intabulation for lute/'geigen'?)

Music Nearly the entire composition is set in paired imitation (upper/lower voices); a lot of melodic material therefore also appears in D.

Comments A 3vv *Missa Ein Maid zu dem Brunnen* in D-Mbs Mus.ms. 3154, fols. 396ᵛ–397ʳ has a different, not yet identified c.f. (cf. EdM 83: 392).

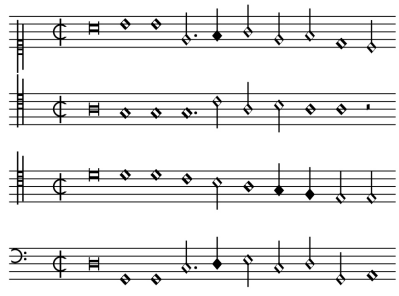
Editions SW iv: no. 39 𝄢 EdM 60: no. 52 𝄢 PÄMw 29: no. 52 𝄢 LiliencronDL: no. 108 𝄢 Jöde iii: 125 𝄢 Wassermann [1926]: no. 8

Literature Moser 1920a: 271 𝄢 Hübner 2013: 114f 𝄢 Tröster 2015, i: 140; ii: 36f.

S 77 ‖ *Ein zeitlich Freud ist in der Welt*

4vv: D, Ct, T, B

Text Moralising song, lament
4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 4d-



Sources
- ❖ **RISM 1534**[17] (D-Z), no. 79: *Ein zeitlich freud*, section ascribed to *Ludouicus Senflius*, i i i3 i
- ❖ RISM 1556[28] (D-Mbs), no. 34: *EIn zeytlich freud ist in der welt*, *L. S.*, *Ludouicus Senffel.* (D), t t t2 t

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 114ᵛ: *Ain zeutlich freud*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 115ᵛ: *Ain Zeutlich freud*, anon.

Music AAB form.

Editions SW iv: no. 59 ☙ EdM 62: no. 34

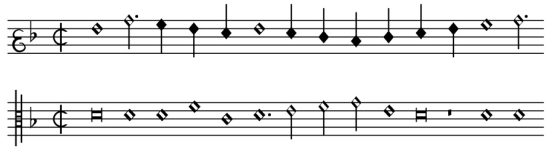
Literature Tröster 2015, ii: 37

*S 78 attr. ident. ‖ *Elend behend hat sich gewendt*

4vv: only D, T extant

Text Love song

2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 20], fol. 1ʳ–ᵛ (D), fols. 24ᵛ–25ʳ (T): *Ellend behendt*, anon., i i3, A and B missing

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116ᵛ: *Elend behend . hat sich gewendt*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Edition Parlow 2013: no. 6

Literature Bente 1968: 253–5 ☙ Tröster 2015, ii: 37

S 79 ‖ *Elend bringt Pein*
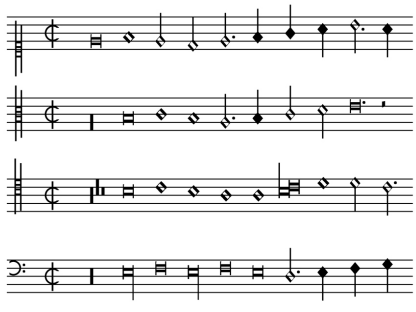
4vv: D, A, T, B

Text Love song. Acrostic: E-L-S

2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-

References D-HEu Cod. Pal. germ. 343, fol. 64ᵛ ☙ Nehlsen i: no. 1324

Contrafactum: Wackernagel iv: no. 1163



T: fifth note (repeated semibreve) missing in print, added in MS.

Sources ❖ RISM [*c.*1535][13] (D-Mbs), no. 51: *ELlend bringt pein* (in D), anon., t t t, T missing
❖ **RISM 1544**[20] (D-B), no. 76: *ELend bringt peyn*, *Ludouicus Senfflins.* [*sic*], i i i1 i
❖ RISM 1549[37] (D-B), no. 79: *ELent pri*[*n*]*gt pein*, *L. S:*, t t t2 t
– 2nd edn.: RISM 1552[28]: *ELend bringt pein*, *Ludo. Senfl.*
– 3rd edn.: RISM 1563[17]: *ELend bringt pein*, *Ludo.Senfl.*

Related B. Ducis. Part of the melody is cited in V. Schnellinger (quodlibet *Der Pfarrer von Nesselbach*)

Editions SW v: no. 52 ⁂ EdM 61: no. 79 ⁂ PÄMw 2: no. 76 ⁂ Schuh 1929: no. 3

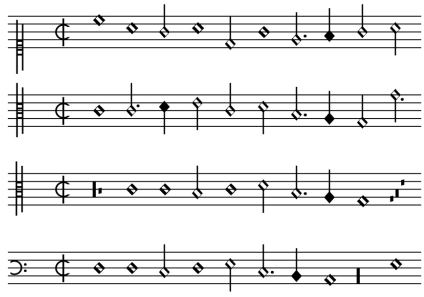
Literature Eitner 1876a: 117f. ⁂ Tröster 2012: 487 ⁂ Tröster 2015, i: 114, 128; ii: 37f.

S 80 ‖ *Entlaubet ist der Walde* (i)

4vv: D, A, T, B

Text Love song, lament of separation
3a- 3b, 3a- 3b, 3c- 3d 3c- 3d

References AmbrasLB: no. 16 ⁂ D-HEu Cod. Pal. germ. 343, fol. 96[r]
BöhmeAL: nos. 257f. ⁂ Brednich 1974/75, ii: no. 411 ⁂ Erk/Böhme ii: no. 744 ⁂ Grosch 2006a ⁂ LiliencronDL: no. 59 ⁂ Nehlsen i: nos. 349, 1285, 1337f.; ii: no. 1435 ⁂ Uhland: no. 68
Contrafacta: Hennig: 208–10 ⁂ EdK 1.1: B41 ⁂ cf. also Nehlsen iii: 997



Source ❖ RISM 1544[20] (D-B), no. 54: *ENtlaubet ist der walde*, *Ludouicus Senfflius.*, t t t2 t

Music Same melody as *Entlaubet ist der Walde* (ii) (S 81); c.f. in T and B (quasi-canon); AAB form.

Related S 81
Anon.: D-B mus. ms. 40193, no. 4 ⁂ anon.: PL-Kj Mus. ms. 40185, nos. 63, 81 ⁂ anon.: RISM 1545[7], no. 93 ⁂ J. Heugel ⁂ M. Le Maistre (*Ich dank dir lieber Herre*) ⁂ P. Nitzsch (*Ich dank dir*) ⁂ C. Othmayr ⁂ T. Stoltzer ⁂ probably L. Päminger, 5vv (only Q extant)

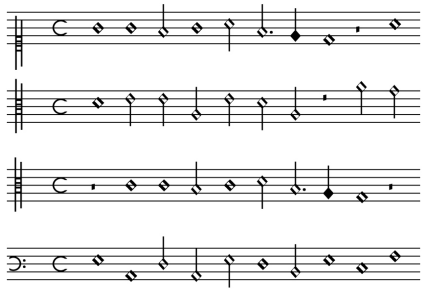
Editions SW v: no. 42 ⁂ PÄMw 2: no. 54 ⁂ Friedlaender 1915: no. 310 ⁂ Lipphardt [1933]: no. 65

Literature Eitner 1876a: 119–22 ⁂ Rosenberg 1931: 92f. and Notenanhang no. 9 ⁂ Kallenbach 1931: 56f. ⁂ Hoffmann-Erbrecht 1964: 138f. ⁂ Seidel 1969: 66f. ⁂ Korth 2011 ⁂ Lindmayr-Brandl 2012: 198f. ⁂ Pfisterer 2012: 209, 214 ⁂ Grosch 2013: 146–60 ⁂ Tröster 2015, i: 151, 217; ii: 38

S 81 ‖ *Entlaubet ist der Walde* (ii)

4vv: D, A, T, B

Text See above, S 80.



Source ❖ RISM 1544[20] (D-B), no. 55: *ENtlaubet ist der walde*, *Ludouicus Senfflius*., t t t t

Music Same melody as *Entlaubet ist der Walde* (i) (S 80); melody in D and T (quasi-canon); AAB form.

Related S 80 and related settings.

Editions SW v: no. 43 𝄋 PÄMw 2: no. 55 𝄋 Wassermann [1926]: no. 2

Literature Eitner 1876a: 119–22 𝄋 Moser 1920a: 282f. 𝄋 Kallenbach 1931: 56f. 𝄋 Rosenberg 1931: 92f. and Notenanhang no. 9 𝄋 Hoffmann-Erbrecht 1964: 138f. 𝄋 Korth 2011 𝄋 Grosch 2013: 146–60 𝄋 Tröster 2015, ii: 38f.

S 82 (lost) ‖ *Erhör mit Gnad* (i)

4vv

Source **Reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 127[r]: *Erhor mit gnad*, *L senfl*

Related Probably related to S 83.

Literature Altwegg/Geering 1961: 101, 113

S 83 (lost) ‖ *Erhör mit Gnad* (ii)

6vv

Source **Reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 126[r]: *Erhör mit gnad .6.*, *L Senfl*

Related Probably related to S 82.

Literature Altwegg/Geering 1961: 101, 113

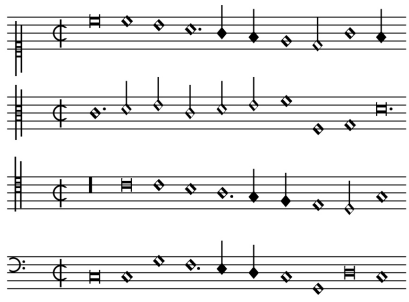
S 84 confl. ‖ *Erst ist benüegt das Herze mein* (= *Erst wird erfreut*)

4vv: D, A, T, B

Text Love song; 2 different texts

Text a (*Erst ist benüegt*): assurance of love 4a 4b 4a 4b, 2c 2c 3d- 2e 2e 3d-

Text b (*Erst wird erfreut*): lament/fear of separation 4a 4b 4a 4b, 2c 2c 4d 2e 2e 4d (in RISM 1539[27])



Sources
- ❖ **CH-Bu F X 1–4**, no. 27: *Erst ist beniegt das hertze mÿn*, *L.S.*, i i i i
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 8], fols. 8ᵛ–9ʳ (T): *ERst ist benüegt das hertze mein*, anon., i3, T only
- ❖ RISM 1539[27], no. 75: *ERst wirdt erfrewt mein traurigs hertz*, *Thomas Stoltzer.*, t t t2 t, text b
  - – 2nd edn.: RISM 1543[24]: *ERst wirdt erfrewt mein traurigs hertz*, *Thomas Stoltzer.*
  - – 3rd edn.: RISM 1549[35]: *ERst wirt erfreut mein traurigs hertz*, *Thomas Stoltzer.*
  - – 4th edn.: RISM 1552[27]: *ERst wirt erfrewt mein traurigs hertz*, *Thomas Stoltzer.*
  - – 5th edn.: RISM 1560[25]: *ERst wirt erfreut mein traurigs hertz*, *Thomas Stoltzer.*

Music AAB form.

Comments The ascription to Senfl in CH-Bu F X 1–4 seems reliable as the ascriptions in the source have in general a high credibility and neither the Basel nor the Munich source transmits any other composition by Stoltzer (Tröster 2014).

Editions SW ii: no. 9 ☙ EdM 20: no. 75 ☙ DTÖ 72: 68 ☙ Lipphardt [1935]: 28

Literature Hoffmann-Erbrecht 1964: 133 ☙ Tröster 2014: 188, 193 ☙ Tröster 2015, i: 182; ii: 39

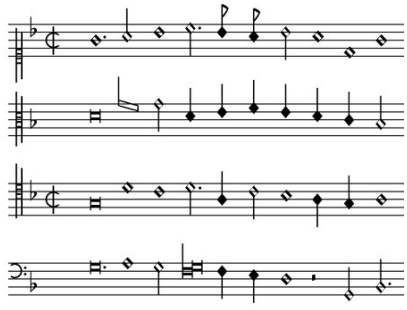
Erst wird erfreut ⇒ **cf.** *Erst ist benüegt* (**S 84**)

*S 85 attr. ident. ‖ *Es darf nit Wort*

4vv: D, A, T, B

Text Love song

2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-



Sources
- ❖ CH-SAM MS M 30/31, fols. 2ᵛ–3ʳ (A), fols. 1ᵛ–2ʳ (B): *Es darff nicht wort*, anon., i i, D and T missing
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 29], fol. 7ʳ⁻ᵛ (D), fols. 33ᵛ–34ʳ (T): *ES darff nit wort*, anon., i i3, A and B missing

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116ᵛ: *Es darff nit wort*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Edition Parlow 2013: no. 10 (A and B only)

Literature Bente 1968: 253–5 ✁ Tröster 2015, ii: 39f.

S 86 ‖ *Es hätt ein Biedermann ein Weib*

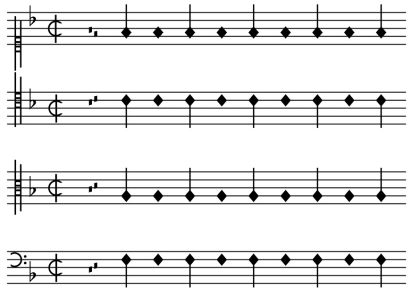
4vv: D, A, T, B

Text Satirical song, ballade

4a 3b 4a 3b 3c 3c (following verses irregular)

References D-Ngm Hs. Merkel 2° 966 (V. Holl), fol. 74ᵛ and on inner back cover

BöhmeAL: no. 471 ✁ Erk/Böhme i: no. 150a ✁ Nehlsen i: no. 734 ✁ Uhland ii: no. 282 ✁ Wunderhorn ii: 129



Sources

❖ CH-Bu F X 5–9, no. 15: *Es het ein* [*biderman ein weib* (D)], anon., t i i i

❖ D-WGlh ss 2181, [no. 19] fols. 61ᵛ–62ʳ (T): *Es het ein Biderma*[*n*] *ein weib*, anon., t4, T only

❖ RISM 1535[10] (D-Z), no. 13: *ES hett ein biderman ein weib*, *L. S.*, i i6 i, D missing

❖ RISM [*c.*1535][13] (D-Mbs), no. 13: *ES hett ein biderman ein weib*, anon., t t t, T missing

❖ **RISM 1540**[21] (D-Mbs), no. 25: *ES het ein byder man ein weyb*, *Lud. Senfl*, 2t 2t 2t 2t

– 2nd edn.: RISM 1549[36]: *ES het ein biderman ein weib*, *L.Senfl.*

– 3rd edn.: RISM 1553[30]: *ES het ein biderman ein weyb*, *L. Senfl.*

– 4th edn.: RISM 1565[21]: *ES het ein biderman ein weyb*, *Ludo. Senfl.*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116ᵛ: *Es het ein piterman ein weib*, anon.

Music Homophonic setting in duple and triple metre.

Comments Part of the text cited in Fischart 1582, sig. B5ᵛ (cf. Williams 1909: 458).

Related C. Glanner ✁ M. Le Maistre (quodlibet)

Editions SW v: no. 2 ✁ EdM 60: no. 25 ✁ PÄMw 29: no. 25

Literature Ambros 1893: 420 ✁ Dreyer 1958: *passim* (= model B1) ✁ Seidel 1969: 118, 120 ✁ Tröster 2015, i: 137; ii: 40 ✁ Tröster 2018a: 91

*S 87 (lost) attr. ‖ *Es hätt ein Wagner ein Töchterlein*

4vv

Text No appropriate text with this incipit is known, but it is probably to be identified with *Es hätt ein Bauer ein Töchterlein* as also a variant *Es hätt ein Schwab ein Töchterlein* exists.

Source **Possible reference:**
❖ D-HEu Cod. Pal. germ. 218, fol. 117ʳ: *Es het ein wagner ain tochtorlein*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl. He seems to equate the text incipit with *Es hätt ein Bauer ein Töchterlein* (cf. Bente 1968: 362), but this text is only known from a setting by Isaac.

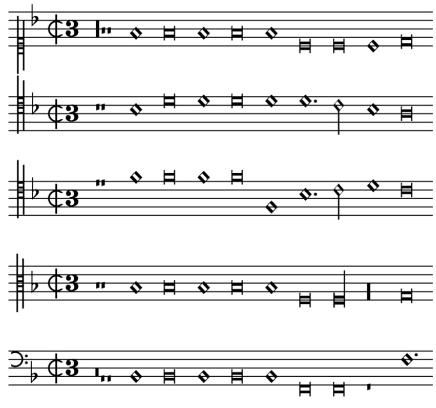
Literature Bente 1968: 253–5

S 88 ‖ *Es ist nit alles Golde*

5vv: D, A1, A2, T, B

Text Love song, rejection
3a- 3b 3a- 3b 3x- 3y 4e 4e 2z

References BöhmeAL: 310 ✂ Erk/Böhme ii: no. 472



Sources ❖ PL-Kj Mus. ms. 40092, [no. 19], fol. 16ʳ / fol. 20ʳ: *Es ist nit alles golde*, anon., t (partially), D only, listed in the index under *Mit funffen*
❖ **RISM 1544**²⁰ (D-B), 5vv no. 1: *ES ist nit alles golde*, *Ludouicus Senfflius.*, t t t t t
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 117ʳ: *Es ist nit alles golde . 5 uocum*, anon.

Music Melody in D and T (quasi-canon); triple metre; first line of melody repeated, last line repeated with variations.

Related Parts of the melody appear in anon.: RISM 1544¹⁹, no. 11
Tablature: Brown 1540₁, no. 10

Editions SW v: no. 54 ✂ PÄMw 3: no. 91 ✂ Schering 1912b: Notenbeilage 1

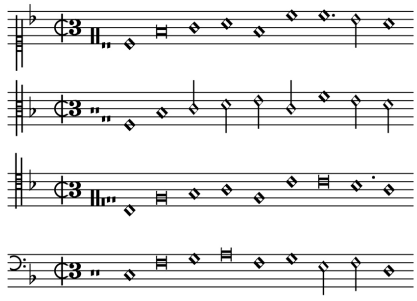
Literature Eitner 1876a: 31, 124f. ✂ Moser 1920a: 459 ✂ Tröster 2015, ii: 41

S 89 ‖ *Es jagt ein Jäger gschwinde*

4vv: D, A, T, B

Text Pastourelle with metaphors of hunting
3a- 3b, 3a 3b-, 3c- 3d 3c- 3d 3c- 3d

References BöhmeAL: no. 442 ⁂ Erk/Böhme iii: no. 1445



T: in the source ♭♭ indicated on wrong line

Sources ❖ RISM 1544[20] (D-B), no. 6: *ES jagt ein Jäger gschwinde*, *Ludouicus Senfflius.*, t t t2 t
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 115[r]: *Es Jagt ein Jäger*, anon.

Music Triple metre; AAB form.

Editions SW v: no. 22 ⁂ PÄMw 1: no. 6 ⁂ Riemann 1912: no. 39 ⁂ Hensel 1925: 8

Literature Eitner 1876a: 125–7 ⁂ Moser 1920a: 459 ⁂ Seidel 1969: 142 ⁂ Tröster 2015, i: 169f.; ii: 41

S 90 (lost) ‖ *Es kommt ein Zeit*

4vv

Text Possible text identification in Altwegg/Geering 1961: 111f.

References VD16 ZV 24831 ⁂ VD16 T 2120
BöhmeAL: no. 346

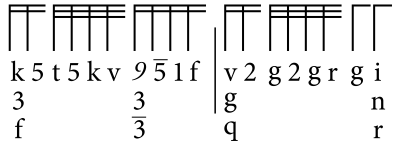
Source **Reference:**
❖ D-HEu Cod. Pal. germ. 318, fol. 123[r]: *Es kombt ain Zeit*, *L S*

Related Anon: RISM [1535][14], no. XLI (*Es kompt ein selige Zeit*)

Literature Altwegg/Geering 1961: 100, 111–13

*S 91 attr. ident. ‖ *Es mag mein Freud*

4vv: only intabulation with 3vv extant



Sources **Lute tablature:**
❖ Brown 1533$_1$ (GB-Lbl), [no. 25], fols. 30^v–31[a]^r: *Es mag mein freud.*, anon., Gl-tab., 3vv
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 116^v: *Es mag mein freud*, anon.

Comments As the text incipit (indicating a 4vv setting) is included in a part of D-HEu Cod. Pal. germ. 318, which could describe an all-Senfl source, Bente proposed Senfl as the composer of the setting. Gerle's intabulation is the only source for a piece with this incipit.

Edition Tröster 2015, ii: 199

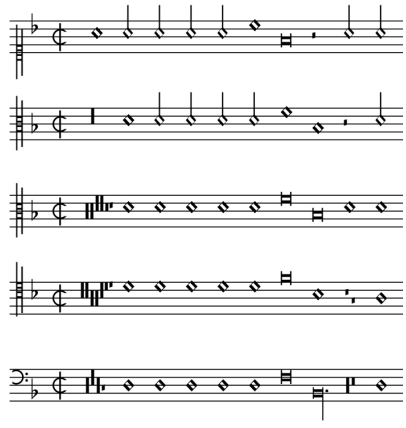
Literature Bente 1968: 253–5

S 92 confl. ‖ *Es taget vor dem Walde* (i)

5vv: D, Ct, T, V, B

Text Popular song, Tagelied
3a- 3b, 3a- 3b, 4x 2b 2b 3b

References BöhmeAL: no. 440 ❧ Erk/Böhme iii: no. 1441 ❧ LiliencronDL: no. 63
Contrafacta: Wackernagel ii: no. 1292 ❧ Korth 2011



Sources
❖ CH-Bu F X 1–4, no. 93: *Es taget vor dem walde*, *L.S.*, in D: *W.G.* [Wolfgang Grefinger], i i i i i, in all voices: *Quinq*[*ue*]
❖ D-HAu Ed. 1147, no. 12, fol. 83^v (D), fol. 85^v (A), fol. 83^r (T), fol. 83^r (B), fol. 60^v (V): *Es tagett*, in B, V: *Es taget vor dem walde*, anon., i i i t t
❖ **D-Mbs Mus.ms. 3155**, no. 78: in B: *Es taget vor dem walde*, anon., – – – – i
❖ D-Mu 8° Cod. ms. 328–331, [no. 65], fols. 34^v–35^r (D), fol. 14$^{r–v}$ (A), fol. 72^v (T), fol. 24^r (B): *ES taget vor dem walde*, anon., i i i i, V missing, marked as 5vv in the index
❖ D-WGlh ss 2181, [no. 17], fol. 60^r: *Es taget vor dem walde*, anon., i i, T and V only
❖ PL-Kj Mus. ms. 40092, [no. 4], fols. 4^v–9^r / fols. 8^v–9^r: *Es taget vor dem walde*, anon, i, D only, listed in the index under *Mit funffen*
❖ RISM 1556^{29} (D-Mbs), no. 43: *ES taget vor dem walde*, *L. S.*, t t t t t, in A, B and V: *ES taget vor dem holtze*, *Ludouicus Senffel.* (D, A)

Tablature for string ensemble, 4vv:

❖ D-Mu 4° Cod. ms. 718, [no. 23], fol. 123^{v} (D), fol. 109^{v} (A), fol. 125^{r} (T), fol. 147^{v} (B): *Es dagett for de*[*m*] *holtze*, anon., i i i i, 4vv

Possible references (it is not discernible if the entries relate to S 93 or S 94):

❖ D-HEu Cod. Pal. germ. 318, fol. 115^{r}: *Es taget vor dem holtze. 5. uocu*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 116^{v}: *Es taget vor dem holtze. 5 uocum*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 69^{v}: *Es taget uor dem walde*, anon. (intabulation for lute/'geigen'?)

Music C.f. in T and B (quasi-canon); in duple metre, whereas *Es taget* (ii) (S 93) is in triple metre.

Comments The conflicting attribution in CH-Bu F X 1–4 in D seems to be a scribal mistake. Bente's equation of the text incipit *Es taget vor dem Holze* found in D-HEu Cod. Pal. germ. 318 with *Es taget vor dem Walde* seems justifiable in this case as the varied text version is also found in musical sources.

Related S 4 ℘ S 5 ℘ S 93 ℘ S 108 ℘ S 191 ℘ S 213 ℘ S 214 ℘ S 344

Anon.: D-Mbs Cgm 810, fols. 163^{v}–164^{r} ℘ PL-Kj Mus. ant. pract. S 665 (MS additions), nos. 10 and 11 (quodlibet: *Kein Adler*) ℘ M. Apiarius, 2vv (deviating melody) ℘ A. v. Bruck, 5vv (quodlibet: *Kein Adler*) ℘ M. Greiter (quodlibet: *Wann ander Leut / Ach Elslein / Greiner Zanner*) ℘ M. Le Maistre (quodlibet) ℘ A. Willaert?, 5vv (quodlibet: *Kein Adler*)

Parts of the tune also appear in anon.: RISM 1544^{19}, nos. 7, 11 ℘ T. Crecquillon (*Missa Kain* [*Adler*])

Tablature: anon.: D-Mbs Mus.ms. 266 (quodlibet: *Kein Adler*) ℘ anon.: Brown 1540$_1$, no. 14: *Es taget vor dem holtze*, anon. = Brown 1544$_1$, no. 26 = Brown 1547$_4$, no. 17

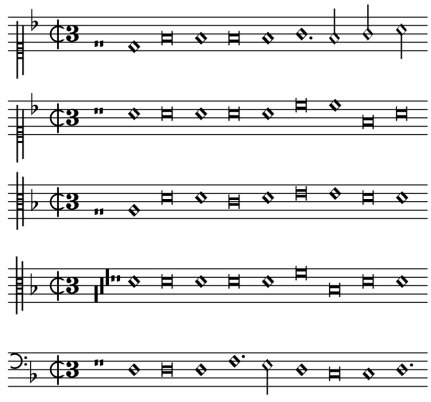
Editions SW ii: no. 30 ℘ EdM 63: no. 43

Literature Eitner 1876a: 129–31 ℘ Bente 1968: 253 ℘ Seidel 1969: 114, 117 ℘ Gudewill 1997: 177 ℘ Pfisterer 2012: 216 ℘ Tröster 2015, i: 160f., 178; ii: 42f.

S 93 ‖ *Es taget vor dem Walde* (ii)

5vv: D1, D2, A, T, B

Text See above, S 92.



Sources ❖ D-Usch 236, no. 40: *Es taget für dem walde*, anon., i i i i i, *Quinq*[*ue*] *vocu*[*m*]

❖ **RISM 1544**^{20} (D-B), 5vv no. 7: *ES taget vor dem walde*, *Ludouicus Senfflius.*, t t t t t

Possible references: see above, S 92.

Music Melody in D2 and T (quasi-canon); triple metre, whereas *Es taget* (i) (S 92) is in duple metre.

Comments Bente's equation of the text incipit *Es taget vor dem Holze* found in D-HEu Cod. Pal. germ. 318 with *Es taget vor dem Walde* seems in this case justifiable as the varied text version is also found in musical sources (cf. S 92).

Related S 4 ⁘ S 5 ⁘ S 92 ⁘ S 108 ⁘ S 191 ⁘ S 213 ⁘ S 214 ⁘ S 344
See also related settings above, S 92.

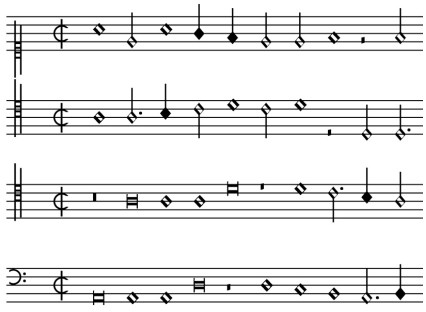
Editions SW v: no. 56 ⁘ PÄMw 3: no. 97 ⁘ Lose Blätter: no. 222 ⁘ Jöde iv: 19

Literature Eitner 1876a: 129–31 ⁘ Bente 1968: 253 ⁘ Seidel 1969: 114, 117f. ⁘ Tröster 2015, i: 217; ii: 43

*S 94 attr. ident. ‖ *Es wär mein ger von Herzen sehr*

4vv: D, A, T, B

Text Sacred song
first strophe: 2a 2a 3b-, 2c 2c 3b-, 2d 2d 2e 2e 2f 2f 4e
following: 2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 136], fol. 92^{v} (D), fol. 64$^{r–v}$ (A), fols. 146^{v}–147^{r} (T), fols. 78^{v}–79^{r} (B): *ES wer mein ger*, anon., i i i3 i

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 116^{v}: *Es was mein geer*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Editions Parlow 2013: no. 26 ⁘ Tröster 2015, ii: 200f.

Literature Bente 1968: 253–5 ⁘ Tröster 2015, ii: 43f.

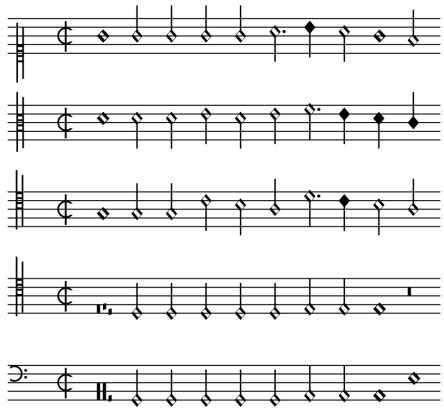
Es warb ein schöner Jüngling => cf. *Ach Elslein* (S 2)

S 95 ‖ *Es was eins Bauren Töchterlein* (i)

5vv: D, Ct, T, V, B

Text Popular song, pastourelle
No rhyme scheme

References BöhmeAL: no. 192 ⁘ Erk/Böhme i: no. 123a



Sources ❖ **RISM 1534**[17] (D-Z), no. 33: *Es was eins Pauren dochterlein*, section ascribed to *Ludouicus Senflius*, i i i i i, in D, Ct: *Primum*
❖ RISM 1556[29] (D-Mbs), no. 34: *ES was eins baure*[*n*] *tôchterlein*, *L. S.*, t t t t t, in V: *ES wolt eins baure*[*n*], *Ludouicus Senffel.* (D, A)

Music Melody in V and B (quasi-canon); same melody as *Es was eins Bauren* (ii) (S 96).

Comments Part of the text cited in Fischart 1575, sig. [I2]^{v} (cf. Williams 1909: 440).

Related S 96

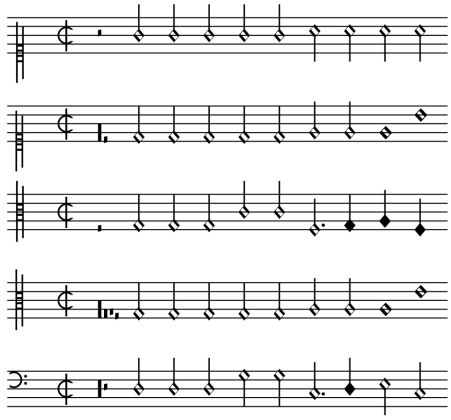
Editions SW iv: no. 13 ✂ EdM 63: no. 34

Literature Seidel 1969: 113 ✂ Pfisterer 2012: 216 ✂ Tröster 2015, i: 151, 217; ii: 44

S 96 ‖ *Es was eins Bauren Töchterlein* (ii)

5vv: D1, D2, Ct, T, B

Text See above, S 95.



Source ❖ RISM 1534[17] (D-Z), no. 34: *Ees was eins Pauren döchterlein*, section ascribed to *Ludouicus Senflius*, i i ii i i, in D, Ct: *Secundum*, D2 in V

Music Melody in D2 and T (quasi-canon); same melody as *Es was eins Bauren* (i) (S 95).

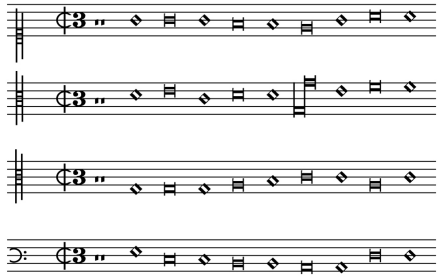
Comments Part of the text cited in Fischart 1575, sig. [I2]^{v} (cf. Williams 1909: 440).
Related S 95
Edition SW iv: no. 14
Literature Tröster 2015, i: 217; ii: 44

S 97 ‖ *Es wollt ein Frau zum Weine gan*

4vv: D, A, T, B

Text Satirical song, drinking song
4a 4a (each strophe consists of only two lines of coherent text, interspersed and ending with recurring nonsense syllables)

References BöhmeAL: no. 244 ✁ Erk/Böhme ii: no. 899



Sources ❖ **RISM 1540**^{21} (D-Mbs), no. 32: *ES wolt ein fraw zum weine gan*, *Lu. Senfl*, 2t 2t 2t 2t
– 2nd edn.: RISM 1549^{36}: *ES wolt ein fraw zum weine gan*, *L. Senfl.*
– 3rd edn.: RISM 1553^{30}: *ES wolt ein fraw zum weine gan*, *L. Senfl.*
– 4th edn.: RISM 1565^{23}: *ES wolt ein fraw zum weine gan*, *L.Senfl.*
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 72^{v}: *Es wolt Ein fraw zum weine gan*, anon. (intabulation for lute/'geigen'?)
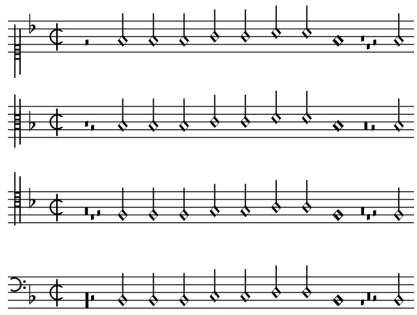
Music Triple metre; homophonic setting.
Related Anon.: PL-Kj Mus. ms. 40185, no. 54, 5vv ✁ C. Glanner
Editions SW v: no. 14 ✁ EdM 60: no. 32 ✁ PÄMw 29: no. 32 ✁ Schuh 1929: no. 7
Literature Radecke 1891: no. 111 ✁ Seidel 1969: 60, 118, 120 ✁ Tröster 2015, ii: 45 ✁ Bogdan 2018: 261

*S 98 confl. ‖ *Es wollt ein Maidlein Wasser holn* (i)

4vv: D, Ct, [T], B

Text Pastourelle
4x 3a- 4y 3a-

References AmbrasLB: no. 100
BöhmeAL: no. 60 ✁ Erk/Böhme i: no. 117 ✁ Nehlsen i: nos. 707, 1288f.
For different text versions cf. also Altwegg/Geering 1961: 161f. (no. 42)
Contrafacta: Hennig: 134–6 ✁ Wackernagel iv: no. 227



Sources

- ❖ D-Dl Mus. Löbau 30 (1–4) no. 6 / [no. 7], pp. 6f. (D), pp. 13f. (A), p. 22 (B): *Es wolt ein meidlein wasser holn*, anon., t t t (all partially), T missing
- ❖ D-ISL IV 36 F124, no. 10: *Es wolt ein meydlin wasser holn*, anon., t, T only
- ❖ **D-Mbs Mus.ms. 3155**, no. 87: *Es wolt ain maidlein wasser holn*, *L.S.*, i i i3 i
- ❖ D-Mbs Mus.ms. 3156, no. 5: *Es wolt ein maidle wasser holn*, anon., t, T only
- ❖ PL-Kj Mus. ms. 40092, [no. 63], fol. 52^{v} / fol. 56^{v}: *Es wolt ain maidlen wasser holn*, anon., t, add.: *primum*, D only, listed in the index under *Mit fiern*
- ❖ RISM 1534^{17} (D-Z), no. 62: *Es walt* [*sic*] *ein meidle wasser holen*, section ascribed to *Ludouicus Senflius*, i i i1 i
- ❖ RISM 1535^{11} (D-Z), no. 10: *ES wolt ein meydlin wasser holn*, *Jo. Schechinger.*, i i4 i, D missing
  – 2nd edn.: RISM 1536^{14} (CH-Bu), no. 10: *ES wolt ein meydlin wasser holn.* (in D), anon., i i i, T missing
- ❖ RISM [*c*.1535]^{13} (D-Mbs), no. 60: *ES wolt ein meydlin wasser holn*, anon., t t t, T missing
- ❖ RISM 1540^{21} (D-Mbs), no. 23: *ES wolt ein meydlein wasser holn*, *J. Schechinger*, t t t t
  – 2nd edn.: RISM 1549^{36}: *ES wolt ein meidlein wasser holn*, anon., *J.Schechinger.* (D, A, B)
  – 3rd edn.: RISM 1553^{30}: *ES wolt ein meidlein wasser holn*, anon., *J.Schechinger.* (D, A, B)
  – 4th edn.: RISM 1565^{21}: *ES wolt ein meydlein wasser holn*, anon., *J.Schechinger.* (D, A, B)

Lute tablature:

- ❖ D-Lr Mus. ant. pract. 1196, no. [7], fol. 4^{v}: *Es wollt eyn meydleyn wasser holn*, anon., Gl-tab., 3vv

Possible references (it is not discernible if the entries relate to *S 98 or *S 99):

- ❖ D-HEu Cod. Pal. germ. 318, fol. 113^{v}: *Es wolt ain maidlein*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 117^{r}: *Es wolt ain maidlein wasser holn*, anon. (two identical entries consecutively)

Music Same melody as *Es wollt ein Maidlein Wasser holn* (ii) (*S 99); last line repeated twice.

Comments Forster ascribes the setting to J. Schechinger, but Wagenrieder's ascription in D-Mbs Mus.ms. 3155 appears reliable.

An intabulation of a song with this text is contained in a German lute tablature that was auctioned by Sotheby's on 22 May 2018.

Related *S 99

Anon.: PL-Kj Mus. ms. 40185, no. 54 (*Es wollt ein fraw zu markte gan*, A only) ❧ B. Arthopius (only mentioned in D-HEu Cod. Pal. germ. 318, fol. 67^{v})

Tablature: D-B Mus. ms. 40588, p. 10 ❧ anon.: CH-Bu F IX 70, p. 250: *Es wolt ein mägdlein*

Facsimile Lüdtke 2001: 483 (D-Lr Mus. ant. pract. 1196)

Editions SW iv: no. 42 ❧ EdM 60: no. 23 ❧ PÄMw 29: no. 23 ❧ Haar 2006: 331 (ex. 17.1), only mm. 1–9

Literature Radecke 1891: no. 112 ❧ Moser 1920a: 287f. ❧ Gudewill 1957: 91, 94 ❧ Tröster 2015, i: 182; ii: 45f.

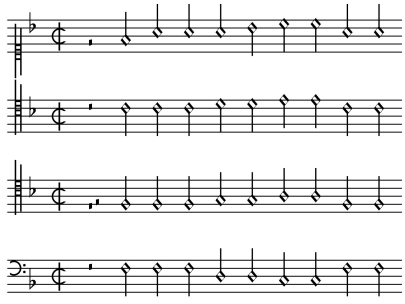
*S 99 attr. ident. ‖ *Es wollt ein Maidlein Wasser holn* (ii) (= *Es wollt ein Maidlein zum Tanze gan*)

4vv: D, A, T, B

Text Pastourelle

4x 3a- 4y 3a-; from strophe 5 onwards: 4a 3b- 4a 3b-

References See above, S 98.



Sources

- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 129], fol. 87^{v} (D), fol. 60^{v} (A), fols. 138^{v}–140^{r} (T), fol. 74^{v} (B): *ES wollt ein maÿdlin wasser holln*, anon., i i i16 i, in index in all voices: *Es wolt ein maÿdl zum tantze gan* (= in this text version beginning of 5th strophe)
- ❖ D-Mbs Mus.ms. 3156, no. 4: *Es wolt ain maidle wasser holn*, anon., 3t, T only
- ❖ PL-Kj Mus. ms. 40092, [no. 64], fol. 53^{r} / fol. 57^{r}: *Es wolt ain maydlein wasser holn*, anon., t, added: *Secundum*, D only, listed in the index under *Mit fiern*

Lute tablatures:

- ❖ D-Mbs Mus.ms. 1512, no. 3, fol. 4^{r}: *Es wolt ein Medlein wasser holn*, anon., set by *hd*, Gl-tab., 2vv
- ❖ D-Mbs Mus.ms. 1512, no. 30, fol. 21^{r}: *Es wolt ein Madlain wasser holen*, anon., set by *hd*, Gl-tab., 3vv

References (it is not discernible if the entries relate to *S 98 oder *S 99):

- ❖ D-HEu Cod. Pal. germ. 318, fol. 113^{v}: *Es wolt ain maidlein*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 117^{r}: *Es wolt ain maidlein wasser holn*, anon.

Music Same melody as *Es wollt ein Maidlein Wasser holn* (i) (*S 98).

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting. The alternative title given in the indexes in D-Mu 8° Cod. ms. 328–331 is the beginning of the 5th strophe. It appears that the Munich source transmits two different texts (also differing in contents and attitude), one with 4, another with 12 strophes.

An intabulation of a song with this text is contained in a German lute tablature that was auctioned by Sotheby's on 22 May 2018.

Related

*S 98

B. Arthopius (only mentioned in D-HEu Cod. Pal. germ. 318, fol. 67^{v})

Anon.: PL-Kj Mus. ms. 40185, no. 54: *Es wollt ein fraw zu markte gan* (appears to be the same tune, only A extant)

Parts of the melody also appear in: anon.: RISM 1544^{19}, no. 11

Tablature: D-B Mus. ms. 40588, p. 10
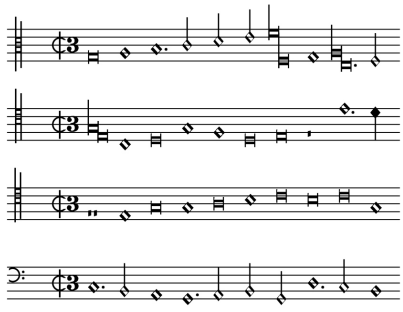
Editions Parlow 2013: no. 23 ❧ Tröster 2015, ii: 202f.

Literature Bente 1968: 253–5 ❧ Smithers 1970: 59 ❧ Tröster 2015, ii: 46

S 100 ‖ *Es wollt ein Mann versuchen sein Weib*

4vv: D, A, T, B

Text No appropriate text with this incipit is known.



Source ❖ CH-Bu F X 1–4, no. 55: *Es wolt ein man versuchen sin wyb*, *L.S.*, i i i i, D: *Adsonos*, in A, T, B: *Adequale*

Music Musical form: A A B A'; triple metre; 3 upper voices in the same register.

Editions SW ii: no. 17 ✁ Strebel 1963: no. 6

Literature Seidel 1969: 113 ✁ Tröster 2015, i: 171f.; ii: 47

S 101 (lost) ‖ *Ewig dein treu*

4vv

Source **Reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 110ᵛ: *Ewig dein trew*, *L Senfl*

Literature SW vi: 101, 113

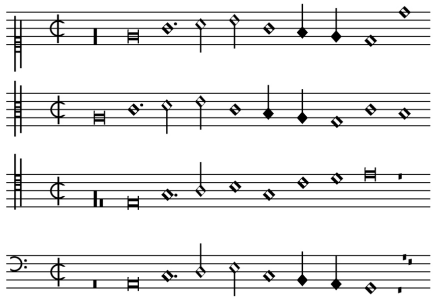
S 102 ‖ *Ewiger Gott aus des Gebot*

4vv: D, Ct, T, B

Text Sacred song

2a 2a 3b-, 2c 2c 3b-, 2d 2d 2e 2e 3f- 2g 2g 3f- 2h 2h 2i 2i 3k- 3k-

References EdK 1.2: C14 ✁ Wackernagel iii: no. 864

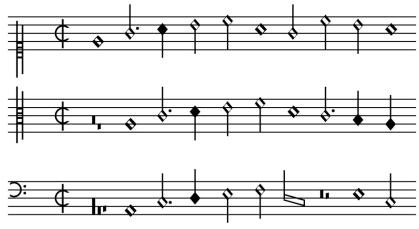


Sources ❖ **RISM 1534**[17] (D-Z), no. 21: *Ewiger Gott*, section ascribed to *Ludouicus Senflius*, i i i1 i
❖ RISM 1544[21] (D-Kl), no. 119: *EWiger Gott/ aus des gebot*, *Lu. Senffel.*, in D and B: *Ludouicus Senffel.*, t t t t
Music AAB form.
Facsimile SW iv: XII (RISM 1534[17])
Editions SW iv: no. 1 𝄋 Rhau xi: no. 119 𝄋 DDT 34: no. 67 𝄋 Lipphardt [1935]: no. 2 𝄋 Schering 1931: no. 84
Literature Ambros 1893: 419 𝄋 Dreyer 1958: 118 𝄋 Tröster 2015, i: 243–5; ii: 47

S 103 ‖ *Fantasia*

3vv: D, T, B

Text No text transmitted.



Source ❖ RISM 1538[9] (D-Ju), no. 67: MS title in D-Bhm: *Fantasia*; ascription in MS: *LS*
Music Setting without c.f.
Editions SW vii: no. 2 𝄋 Formschneider/Mönkemeyer 1985: 100f.
Literature Brinzing 1998, i: 47–59, esp. 56 𝄋 Tröster 2015, i: 176; ii: 47f.

misattr. ‖ *Fassziehen in Österreich (= Hört zu all wie ein Schall)*

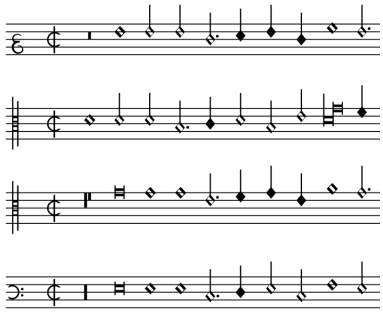
4vv: D, A, T, B

Sources D-B Mus.ms. 40190, no. 22 (T only)
RISM 1544[19], no. 22
Comments The setting was attributed to Senfl by Flotzinger (DTÖ 147/148: [III] Inhaltsübersicht) without further arguments. But there is no evidence to suggest Senfl's authorship; its style is different from Senfl's other secular compositions. The manuscript in Berlin is a copy of Schmeltzl's anthology.
Editions DTÖ 147/148 𝄋 Eitner 1876b: 132f. (beginning only)

*S 104 attr. ‖ *Fell lurtsch und quit* (i)

4vv: [D, A, T, B]

Text Love song
4a 4a 2b 4b

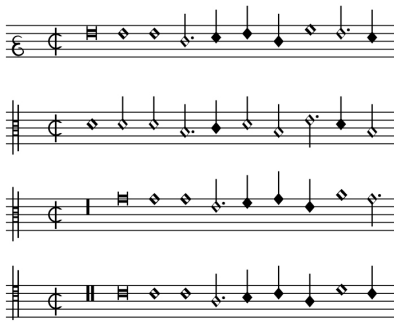


Source ❖ D-Mbs Mus.ms. 3155, no. 15: *Fell lůrtsch vnd qůit ist alle frewd aůf diser erdt*, anon., – – –3 –
Music Same melody as *Fell lurtzsch und quit* (ii) (*S 105)
Comments Attributed by Bente due to the source and the ascription of the other setting based on the same melody.
Related *S 105
Edition Tröster 2015, ii: 204f.
Literature Bente 1968: 253–5 ☙ Tröster 2015, i: 186; ii: 48

*S 105 attr. ‖ *Fell lurtsch und quit* (ii)

4vv: [D, A, T, B]

Text The text is probably the same as above, *S 104.



Sources ❖ **D-Mbs Mus.ms. 3155**, no. 58: *Fell lůrtsch vnnd qůit*, anon., – – i –
❖ D-Mu Cod. 8° Mus. ms. 328–331, fol. 6^{v} (A): *Fål lurtzsch vnd quit*, anon., i, A only
Music Same melody as *Fell lurtzsch und quit* (i) (*S 104).
Comments Attributed by Bente due to source combination
Related *S 104
Editions Tröster 2015, ii: 206f. ☙ Parlow 2013: no. 28 (A only)
Literature Bente 1968: 253–5 ☙ Tröster 2015, i: 185; ii: 48
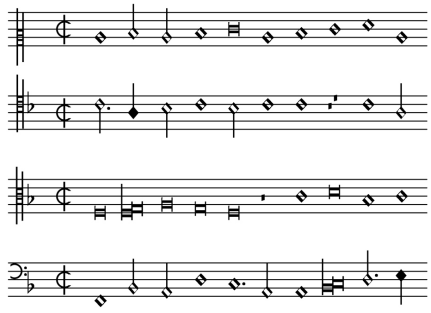
S 106 ‖ *Fortuna ad voces musicales*

4vv: D, Ct, T, B

Text Italian song of fortune, pedagogical work

7a 7b 7b 7a (syllable count; followed by a refrain which consists of the first two lines of the first stanza)

References Meconi 2001: xvi–xix



Sources ❖ **RISM 1534**[17] (D-Z), no. 31: *Fortuna / ad voces Musicales*, section ascribed to *Ludouicus Senflius*, i i i i

Theoret.:

❖ S. Heyden, *Musicae* (1537), pp. 42–5: *FOrtuna ad uoces Musicales*, *Ludovici Senflij* (on p. 41), i i i i

❖ S. Heyden, *De arte canendi* (1540), pp. 46–9: *FOrtuna ad uoces Musicales*, *Ludouici Senflij* (on p. 45), i i i –

❖ H. Glarean, *Dodekachordon* (1547), pp. 222–5: *FOrtuna ad uoces Musicaleis* [*sic*] [in D: *Musicales*], *Litauico Senflio Tigurino*, i – i –, in C: *Voces musicales ad Fortunam*

❖ G. Faber, *Musices practicae* (1553), pp. 102–15: *Aliud uocum exercitium ad Fortunam, authore Ludouico Senfflio*, without text

❖ H. Finck, *Practica musica* (1556), sigs. D iiii^{v}–Eiii^{r}: *Sequitur exemplum notularum utriusq*[*ue*] *speciei, scilicet ad uoces Musicales & ad notas simplices & ligabiles*, anon.

Music The *Fortuna* melody is presented twice in the T (untransposed and in original note values); the D works gradually through the notes of the natural hexachord, ascending and descending twice (Meconi 2001: 180).

Related *S 107 ⁘ S 108 ⁘ S 109 ⁘ S 110 ⁘ S 111 ⁘ S 112 ⁘ S 113 ⁘ *M 71

A. Agricola ⁘ W. Breitengraser ⁘ M. Greiter ⁘ H. Isaac, 3vv (3), 4vv (1 and 1 quodlibet: *Bruder Conrat*), 5vv (doubtful; quodlibet: *Sancte Petre*) ⁘ J. Martini; for various other *Fortuna* settings cf. Meconi 2001

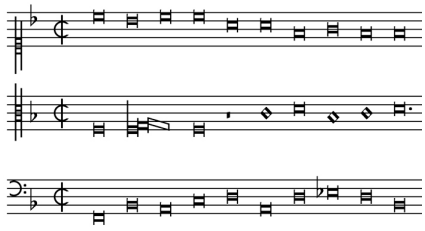
Editions SW iv: no. 11 ⁘ Bernoulli 1910: 49–53 ⁘ PÄMw 16: 167–71 ⁘ Glarean/Miller 1965, ii: 295–300 ⁘ Heyden/Miller 1972: 57–61 ⁘ Meconi 2001: no. 26 ⁘ Schering 1912a: 573f. (only a part of the piece is edited) ⁘ Schering 1931: no. 86

Literature Bernoulli 1910: 18 ⁘ Schering 1912a: 571–4 ⁘ Lowinsky 1943: 74 ⁘ Rogge 1965: 30 ⁘ Loeffler 1968 ⁘ Cumming 1980: 13 ⁘ Meconi 2001: 180f. ⁘ Gilbert 2007: 117–21 ⁘ Edwards 2018

*S 107 attr. ‖ *Fortuna desperata*

4vv: only D, T, B extant

Text See above, S 106.



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 38], fol. 13^{r} (D), fol. 45^{v} (T), fol. 6^{v} (B): *FOrtuna*, anon., i i i, A missing, in D and in the indexes: *FOrtuna ·a·*

Music *Fortuna* melody in T (untransposed and in original note values); very unusual texture: D and B move steadily in breves, without any rests; probably intended for pedagogical use (Meconi 2001).

Comments Bente suggests Senfl's authorship on no specific grounds.
Meconi confirms that the c.f. exactly matches the version Senfl used in other settings.

Related S 106 ⁂ S 108 ⁂ S 109 ⁂ S 110 ⁂ S 111 ⁂ S 112 ⁂ S 113 ⁂ *M 71; cf. also S 106 and Meconi 2001

Editions Meconi 2001: no. 35 ⁂ Parlow 2013: no. 12

Literature Bernoulli 1910: 16 ⁂ Bente 1968: 253–5, 258 ⁂ Loeffler 1968 ⁂ Cumming 1980: B I 1 ⁂ Meconi 1994: 61 ⁂ Meconi 1999 ⁂ Picker 1999: 7 ⁂ Meconi 2001: 187 (critical report no. 35)

misattr. ‖ *Fortuna desperata*

4vv: [D, A, T, B]

Text See above, S 106.

Sources D-Mu 8° Cod. ms. 328–331 ⁂ D-Rp C 120
Keyboard tablature:
CH-SGs Cod. Sang. 530

Music C.f. transposed on *e* (*Fortuna* in *mi*), retaining original note values.

Comments Attributed to Senfl by Bente 1968, tentatively attributed to Isaac by Birkendorf 1994. Meconi 2001 argues against Senfl's authorship, as the c.f. differs from Senfl's other settings (and is transposed).

Related See above, S 106.
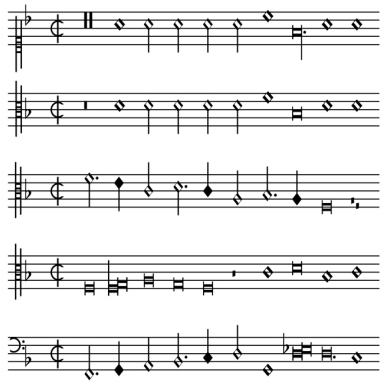
Editions Meconi 2001: no. 29 ⁂ Parlow 2013: no. 13
Tablature: EdM 55: 70–3 ⁂ SMD 8: 124f. ⁂ Moser 1930: 62–4

Literature Bernoulli 1910: 16 ⁂ Bente 1968: 253–5, 258 ⁂ Loeffler 1968 ⁂ Birkendorf 1994, i: 69; iii, 102 ⁂ Meconi 2001: 184 (critical report no. 29)

S 108 ‖ *Fortuna desperata / Es taget vor dem Walde*

5vv: D, V, Ct, T, B

Text Text a (*Fortuna*): see above, S 106.
Text b (*Es taget*): see above, S 92.



Source ❖ RISM 1534[17] (D-Z), no. 30: *Fortuna*, in D and V: *Es taget vor dem Walde fortuna*, Ct, T, B: *Fortuna*, section ascribed to *Ludouicus Senflius*, i i i i i

Music *Fortuna* melody in T (untransposed and in original note values); *Es taget* in D and in a freer version (with line repetitions) in V.

Related a: *Fortuna* S 106 ⁂ *S 107 ⁂ S 109 ⁂ S 110 ⁂ S 111 ⁂ S 112 ⁂ S 113 ⁂ *M 71; for further related settings see above, S 106.

b: *Es taget vor dem Walde* S 4 ⁂ S 5 ⁂ S 92 ⁂ S 93 ⁂ S 191 ⁂ S 213 ⁂ S 214 ⁂ S 344; for further related settings see above, S 92.

Editions SW iv: no. 10 ⁂ Bernoulli 1910: 45–8 ⁂ Meconi 2001: no. 21

Literature Eitner 1876a: 96f., 129–31 ⁂ Bernoulli 1910: 18 ⁂ Rogge 1965: 30 ⁂ Loeffler 1968 ⁂ Cumming 1980: 15f. ⁂ Meconi 2001: 176f. (incl. text and translation) ⁂ Tröster 2015, i: 159; ii: 49 ⁂ Edwards 2018

S 109 ‖ *Fortuna desperata / Helena desiderio plena*

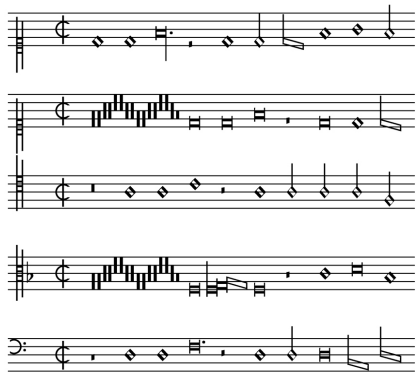
5vv: D1, D2, Ct, T, B

Text Text a (*Fortuna*): see above, S 106.

Text b (*Helena desiderio plena*): Psalm antiphon for the feast of the discovery of the Holy Cross

References Song: see above, S 106.

Antiphon: AA 58[r] ⁂ AP 75[r]



Source ❖ A-Wn Mus.Hs. 18810, [no. 72], fols. 44r–45r (D1), fol. 4v (D2 in Q partbook), fols. 37v–38v (Ct), fol. 44v (T), fols. 42r–43r (B): *Fortuna Helena desiderio plena*, *Ludouicus Sennfl*, t t t i t, add. in D: *28. Septe[m]b[ris] Anno d[omi]ni. 1533*

Music *Fortuna* melody in T (untransposed and in original note values); antiphon *Helena desiderio plena* in D2.

Comments Part of a *Fortuna* cycle in A-Wn Mus.Hs. 18810.

Related a: *Fortuna* S 106 ⁘ *S 107 ⁘ S 108 ⁘ S 110 ⁘ S 111 ⁘ S 112 ⁘ S 113 ⁘ *M 71; for further related settings see above, S 106.

Editions SW vi: 62–5 ⁘ Meconi 2001: no. 24

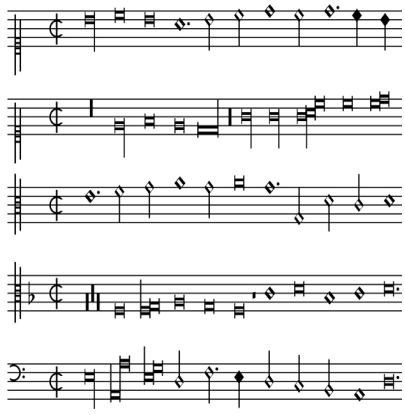
Literature Bente 1968: 266f. ⁘ Loeffler 1968 ⁘ Picker 1999: 445 ⁘ Meconi 2001: 179f. (text and translation) ⁘ Gasch 2012: 405f., 430 ⁘ Edwards 2018

S 110 ‖ *Fortuna desperata / Herr durch dein Blut* (also: *Pange lingua*)

5vv: V, D, Ct, T, B

Text Text a (*Fortuna*): see above, S 106.
Text b (*Herr durch dein Blut*): hymn for the feast of *Corpus Christi* (in a free German translation)
4a- 4a- 4b- 4b- 2c- 2c- 4x

References Song a: see above, S 106.
Song b: no references for the German translation; for *Pange lingua*: CAO 8367 ⁘ AH 50: no. 386 ⁘ Bäumker i: no. 371 ⁘ Chevalier: nos. 14467 and 14481, 2 & 6 ⁘ Wackernagel i: nos. 78, 233
Monophonic transmission (*Pange lingua*): AR 527ff. ⁘ GP 72r–v (differing) ⁘ GR 216f., 152* ⁘ LU 957f.



Source ❖ RISM 1534[17] (D-Z), no. 100: *Fortuna vel Herr durch dein pluet*, section ascribed to *Ludouicus Senflius*, i t i i i, in D: *Herr durch dein blut*, in Ct and B: *Fortuna oder Pange lingua*, in V: *Fortuna vel Pange lingua*

Music Quodlibet: *Herr durch dein Blut* (*Pange lingua*) hymn in D (with melodic and rhythmic liberties). *Fortuna* in T (untransposed and in original note values). The *Fortuna* melody does not fit in with the Phrygian mode of the hymn and therefore the T enters as the last voice and ends before the other voices reach the final note. The T carries as only voice a B♭ signature.

Related a: *Fortuna* S 106 ⁘ *S 107 ⁘ S 108 ⁘ S 109 ⁘ S 111 ⁘ S 112 ⁘ S 113 ⁘ *M 71; for further related settings see above, S 106.

b: *Herr durch dein Blut* S 139; there are various settings of the hymn *Pange lingua*; cf. Senfl's three settings for 4vv (M 80, M 81, M 82) and P 95b.

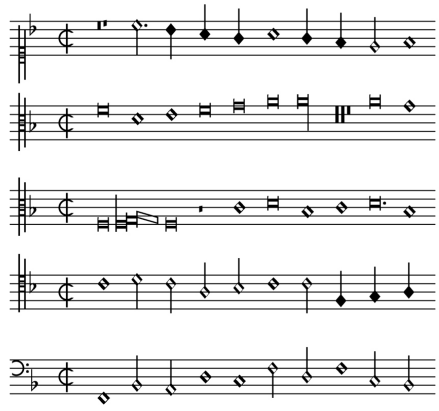
Editions SW iv: no. 80 ☙ Meconi 2001: no. 22 ☙ Bernoulli 1910: 38–41

Literature Ambros 1893: 416 ☙ Bernoulli 1910: 16f. ☙ Gerstenberg 1951: 124 ☙ Rogge 1965: 30 ☙ Loeffler 1968 ☙ Cumming 1980: 17 ☙ Meconi 2001: 177f. ☙ Groote 2013: 19 ☙ Tröster 2015, i: 236f.; ii: 49 ☙ Edwards 2018

S 111 ‖ *Fortuna desperata / Ich stund an einem Morgen*

5vv: D, Ct, T, Q, B

Text Text a (*Fortuna*): see above, S 106.
Text b (*Ich stund*): see below, S 167.



Sources ❖ **A-Wn Mus.Hs.18810**, [no. 71], fols. 43ʳ–44ʳ (D), fol. 37ʳ (Ct), fol. 44ʳ (T), fols. 3ᵛ–4ʳ (Q), fols. 41ʳ–42ʳ (B): *fortuna Jch stund an aine*[*m*] *morge*[*n*], *Ludouicus Sennfl* (D), i t (partially) i i i
❖ RISM 1534[17] (D-Z), no. 26, different naming of parts (T = Ct in A-Wn) (V = T), (Ct = Q): *Fortuna* (in V = T): *Jch stund an einem morgen* (in T = Ct), section ascribed to *Ludouicus Senflius*, i i7 i i i, in D and Ct (= Q in A-Wn): *Quintum*

Music Quodlibet: *Ich stund* in Ct (transposed on a), *Fortuna* in the T (untransposed and in original note values).

Comments Part of a *Fortuna* cycle in A-Wn Mus.Hs. 18810.

Related a: *Fortuna* S 106 ☙ *S 107 ☙ S 108 ☙ S 109 ☙ S 110 ☙ S 112 ☙ S 113 ☙ *M 71; for further related settings see above, S 106.
b: *Ich stund an einem Morgen* S 165 ☙ S 166 ☙ S 167 ☙ S 168 ☙ S 169 ☙ S 170 ☙ S 191; for further related settings see below, S 167.

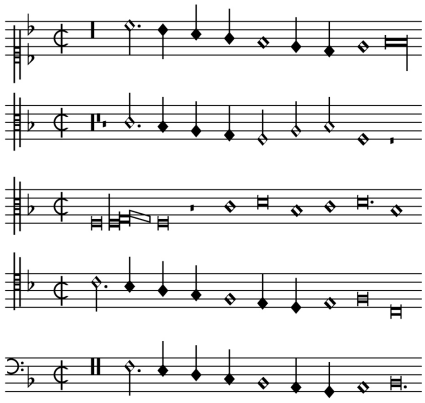
Editions SW iv: no. 6 ☙ Bernoulli 1910: 42–4 ☙ Meconi 2001: no. 20

Literature Eitner 1876a: 165–70 ☙ Osthoff 1931: 223 ☙ Rosenberg 1931: 89–92, Notenbeilage no. 8 ☙ Baumann 1934: no. 29 ☙ Nef 1938: 80f., 90 ☙ Dreyer 1958: 112f., 143f. ☙ Rogge 1965: 30 ☙ Cumming 1980: 15f. ☙ Loeffler 1968 ☙ Meconi 2001: 174–6 (text and critical commentary to edition) ☙ Pfisterer 2005: 269 n. 20 ☙ Gilbert 2012: 432f. ☙ Tröster 2015, i: 158; ii: 49f. ☙ Edwards 2018

S 112 ‖ *Fortuna desperata / Nasci pati mori*

5vv: D, Ct, T1, T2, B

Text Text a (*Fortuna*): see above, S 106.
Text b (*Nasci pati mori*): aphorism, motto



Source ❖ A-Wn Mus.Hs. 18810, [no. 70], fol. 42^{v} (D), fol. 36$^{r–v}$ (Ct), fol. 43^{v} (T1), fols. 2^{v}–3^{r} (T2 in Q), fols. 40^{v}–41^{r} (B): *fortuna Nasci pati mori*, *Ludouicus Sennfl* (D), t t i t t, add. in D: *21. Sept. 33*

Music *Fortuna* melody in T1 (untransposed and in original note values); all other voices are interspersed with an accompanying phrase introduced at the beginning by T2.

Comments Part of a *Fortuna* cycle in A-Wn Mus.Hs. 18810.

Related a: *Fortuna* S 106 ⁂ *S 107 ⁂ S 108 ⁂ S 109 ⁂ S 110 ⁂ S 111 ⁂ S 113 ⁂ *M 71; for further related settings see below, S 106.

Facsimile Lindmayr-Brandl 2014: 260

Editions SW vi: 60–2 ⁂ Meconi 2001: no. 25

Literature Bente 1968: 266f. ⁂ Loeffler 1968 ⁂ Cumming 1980: 15 ⁂ Meconi 2001: 180 ⁂ Pfisterer 2005: 269 n. 20 ⁂ Gasch 2012: 405f., 430 ⁂ Edwards 2018

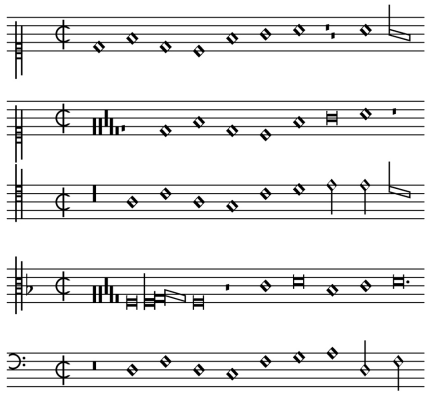
Fortuna desperata / O crux, ave => *M 71

S 113 ‖ *Fortuna desperata / Virgo prudentissima*

5vv: D1, D2, Ct, T, B

Text Text a (*Fortuna*): see above, S 106.
Text b (*Virgo prudentissima*): Magnificat antiphon

References Song: see above, S 106.
Antiphon: CAO 5454. Monophonic transmission: AP 192^{v}–193^{r} ⁘ AR 819f. ⁘ LU 1600/2



Source ❖ A-Wn Mus.Hs. 18810, [no. 73], fols. 45^{v}–46^{r} (D1), fol. 5$^{r–v}$ (D2 in Q), fol. 39$^{r–v}$ (Ct), fol. 45^{r} (T), fols. 43^{v}–44^{r} (B): *Fortuna Virgo prudentissima*, *Ludouicus Sennfl*, t t t i t, all other voices: *Virgo prudentissima*, add. in D1: *Anno d*[*omi*]*ni. 1533 primo Octobris*

Music *Fortuna* melody in T (untransposed and in original note values); *Virgo prudentissima* melody in D2.

Comments Part of a *Fortuna* cycle in A-Wn Mus.Hs. 18810.

Related a: *Fortuna* S 106 ⁘ *S 107 ⁘ S 108 ⁘ S 109 ⁘ S 110 ⁘ S 111 ⁘ S 112 ⁘ *M 71; for further related settings see above, S 106.
b: *Virgo prudentissima* M 122 ⁘ P 105h

Editions SW vi: 66–8 (no. 6) ⁘ Meconi 2001: 83–7 (no. 23)

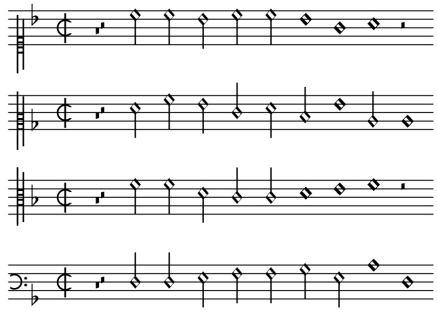
Literature Bente 1968: 266f. ⁘ Loeffler 1968 ⁘ Cumming 1980: 16f. ⁘ Schneider 1987: 14 ⁘ Meconi 2001: 178f. (incl. text and translation) ⁘ Gilbert 2007: 119 ⁘ Gasch 2012: 405f., 430 ⁘ Edwards 2018

*S 114 confl. ‖ *Frau ich bin euch von Herzen hold*

4vv: D, A, T, B

Text Popular song, love song
4a 1b 1b 4a 1b 1b 4a 1b 1b 2b 2b 4b (interspersed with exclamation: 1b)

Reference Erk/Böhme iii: no. 1655



Sources
❖ **RISM 1539**[27](D-Mbs), no. 22: *FRaw ich bin euch vo*[*n*] *hertze*[*n*] *hold*, anon., t t t2 t
– 2nd edn.: RISM 1543[24]: *FRaw ich bin euch vo*[*n*] *hertze*[*n*] *hold*, *Geor. Pesthin.*
– 3rd edn.: RISM 1549[35]: *FRaw ich bin euch vo*[*n*] *hertze*[*n*] *hold*, anon.
– 4th edn.: RISM 1552[27]: *FRaw ich bin euch vo*[*n*] *hertze*[*n*] *hold*, *G. Pesthin.*
– 5th edn.: RISM 1560[25]: *FRaw ich bi*[*n*] *euch vo*[*n*] *hertze*[*n*] *hold*, *G. Pesthin.*

Lute tablatures:
❖ Brown 1544$_2$, [no. 13], no. 9, sig. E(4)^{r}: *Fraw ich bin euch von hertzen holdt*, anon., Gl-tab., 3vv
❖ Brown 1558$_5$, [no. 55], fol. 75^{v}: *Fraw ich bin euch von hertzen hold*, *Ludwig Senffel*, Gl-tab., 4vv, 3 strophes of text

References:
❖ D-HEu Cod. Pal. germ. 318, fol. 109^{v}: *Fraw Jch bin euch von hertzen*, *senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 121^{v}: *Fraw ich bin euch von hertzen hold*, *Sennfl*

Music Homophonic.

Comments Geering includes the setting as 'möglicherweise von Senfl stammend', and in the foreword of the volume he advocates Senfl's authorship, cf. SW vi: V. As Peschin was in the service of Count Palatine Ottheinrich from 1539 onwards, the attribution to Senfl in Ochsenkuhn's tablature and in D-HEu Cod. Pal. germ. 318 seems reliable.

Related C. Glanner

Editions SW vi: 28 (no. 16) 𝄢 EdM 20: no. 22 𝄢 DTÖ 72: 59
Tablature: SW vii: no. 55

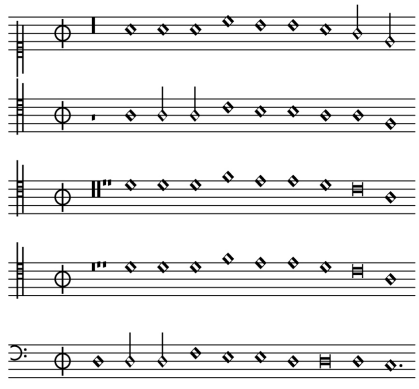
Literature SW vi: 99, 106 𝄢 Speck 2008: 204–8 𝄢 Tröster 2015, ii: 50f.

S 115 ‖ *Frau Wirtin habt ihr uns*

5vv: D, Ct, T, V, B

Text Drinking song
4a 4a 3b-

Reference BöhmeAL: no. 428b



Sources
❖ PL-Kj Mus. ms. 40092, [no. 14], fols. 11^{v}–12^{r} / fols. 15^{v}–16^{r}: *Fraw wirtin habt Ier uns nit gern Im haûss*, anon., t, D only, listed in the index under *Mit funffen*
❖ **RISM 1534**[17] (D-Z), no. 93: *Fraw wirtin habt ir uns nit gern im haus*, section ascribed to *Ludouicus Senflius*, i i t i i

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 117^{r}: *Fraw wiertin habt Ir vns. 5. vocum*, anon.

Music Melody in T and V (quasi-canon); triple metre; last line of melody repeated twice (diminished).

Comments Part of the text cited in Fischart 1575, sig. [I3]^{v} (cf. Williams 1909: 444).

Editions SW iv: no. 73 ✂ Friedlaender 1915: no. 211

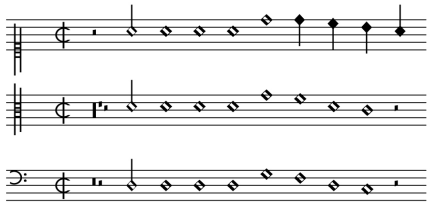
Literature Seidel 1969: 118f. ✂ Tröster 2015, ii: 51

*S 116 attr. ident. ‖ *Freu dich du werte Christenheit*

4vv: only D, T, and B extant

Text Sacred song
4a 3b- 4a 3b- 4c 4c

References EdK 1.1: A348 ✂ EdK 1.2: Ea2 ✂ Zahn iii: 4430



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 33], fol. 9$^{r–v}$ (D), fols. 37^{v}–38^{r} (T), fols. 2^{v}–3^{r} (B): *ERfrew dich werde*, anon., i i1 i, D, T, B only
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 117^{r}: *Frei dich du werde Christenhait*, anon.

Music AAB form (not marked in manuscript, but necessary to underlay the text).

Related H. Finck

Comments Tentative attribution to Senfl (Tröster) as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 and the incipit is also similar to an entry in D-HEu Cod. Pal. germ. 318, in a section that Bente identified as the index of an all-Senfl source.

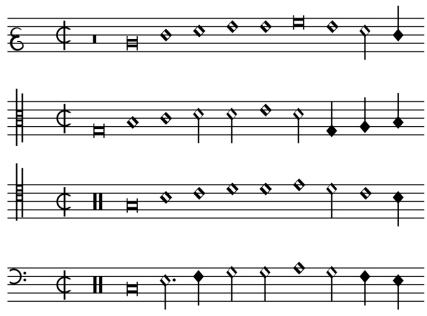
Edition Tröster 2015, ii: 208

Literature Bente 1968: 253–5 ✂ Tröster 2015, ii: 51

S 117 ‖ *Freundlicher Gruß zu aller Stund*

4vv: D, Ct, T, B

Text Song of courtship, dialogue
2a 2a 4b, 2c 2c 4b, 4d 4d 4e 4e 4f (rhyme ending f recurring in the last line of each strophe)



Source ❖ RISM 1534[17] (D-Z), no. 81: *Freuntlicher grus*, section ascribed to *Ludouicus Senflius*, i i ii i

Music AAB form.

Related Anon.: CH-SGs Cod. Sang. 462, fols. 10[v]–11[r], 3vv = CH-SGs Cod. Sang. 463, no. 126 (with additional voice: A) = RISM 1539[27], no. 77 (different A)

Edition SW iv: no. 61

Literature Tröster 2015, ii: 52 ✍ Tröster 2018a: 88–90

S 118 ‖ *Freundlicher Held ich hab erwählt*

4vv: D, Ct, T, B

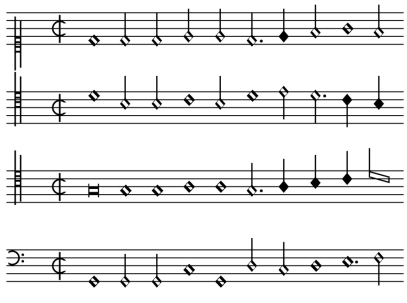
Text Love song, dialogue. The setting is transmitted with two text variants, differing only from the second strophe onwards. The last line of text b equals Jacobäa of Baden's motto (SW v: 121f.): 'Mein Herz ist ganz dein eigen'. This motto and that of her husband are also present on the backsides of a diptych of Wilhelm and Jacobäa by Hans Wertinger (1526). In the possession of the Bavarian State Museum is also a *Bolzenkasten* that bears the two mottos and was probably presented at the princely wedding 1522 (Nickel 1971).

Text a: 2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e- (the two lines before the last one are equal in all strophes)

Text b: 2a 2a 3b-, 2c 2x 3b-, 2d 2d 3e- 2f 2f 3e- (only RISM 1549[37])

Contrafactum transmitted with Kugelman's 6vv version: *Ach frewlein zart von schöner art* (love song). The first word of every strophe reads: *ACH HERR SEY VNS GNEDIG* (highlighted by capitals in the only source). This plea is also the last sentence of the last strophe (cf. also Spitta 1912).

References AmbrasLB: no. 51 ✍ Nehlsen i: nos. 479, 720, 1265



Sources

❖ D-B Mus. ms. 40193, no. 14: *Freuntlicher heldt*, anon., 3t, T only
❖ **RISM 1540**[7] (A-Wn), no. 78: *FReündlicher heldt*, *L. Senfli*, t t t2 t, add.: *Mit Vier stym*[*m*]*en*
❖ RISM 1544[20] (D-B), no. 46: *FReundtlicher helt*, *Ludouicus Senfflius.*, t t t2 t
❖ RISM 1549[37] (D-B), no. 22: *FReundtlicher helt/ hat dich erwelt*, *Ludo Senfl.*, t t t2 t, text b
– 2nd edn.: RISM 1552[28]: *FReundtlicher held/ hat dich erwelt*, *Ludo. Senfl.*
– 3rd edn.: RISM 1563[17]: *FReundtlicher held/ hat dich erwelt*, *Ludo. Senfl.*

Theoret.:

❖ J. T. Freig, *Paedagogus* (1582), p. 199: *Freundtlicher Held*, *Ludouico Senffly*, i, T only

Lute tablatures:

❖ NL-At MS 208.A.27, no. 68, fol. 15[r]: *Freundlicher Held*, *Wolffg: Heckels ec.* (meaning copied from W. Heckel = Brown 1556_5), Gl-tab., 4vv
❖ Brown 1558_5 (D-Mbs), fol. 70[v]: *Freundtlicher Held/ ich hab erwelt*, *Ludwig Senffel*, Gl-tab., 4vv, 2 verses of text
❖ Brown 1556_5 (F-Pthibaut), [no. 79], pp. 227–9: *Freündtlicher Helde*, anon, Gl-tab., 4vv
– reprint: Brown 1562_3 (A-Wn), pp. 227–9: *Frindtlicher Heldt*, anon.

Arrangement/contrafactum:

❖ K 2968 (PL-Tm), no. 1 (of the 6vv compositions), fols. 44[v]–45[r] (in D partbook: D and D2), fol. 42[r] (A); fol. 77[v] (T), fol. 55[v]–56[r] (in B partbook: B and V): *ACh frewlein zart/ von schöner art*, *Paul Kugelman.*, i i i t4 i i; the Aufgesang equals Senfl's setting, Kugelmann composed a different Abgesang and added D2 and V to Senfl's model.

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 109[v]: *Freuntlicher heldt*, *senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 121[v]: *Freundlicher held*, *Sennfl*

Music AAB form.

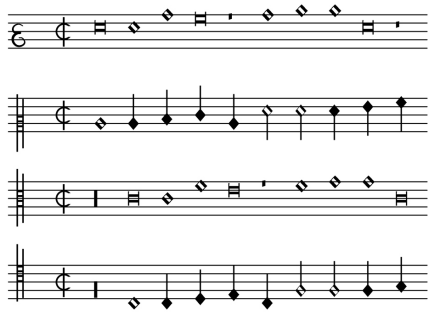
Editions SW v: no. 20 ❧ PÄMw 2: no. 46 ❧ EdM 61: no. 22
Tablature: SW vii: no. 42

Literature Eitner 1876a: 133–6 ❧ Schwindt 2006b: 58 ❧ Grassl 2013: 610 ❧ Tröster 2014: 195 ❧ Tröster 2015, i: 115; ii: 52f.

S 119 ‖ *Freundliches K.*

4vv: D, Ct, T, B

Text Song of courtship
2a 2a 2b 2b 2c 2c 3d- 2e 2e 3d-

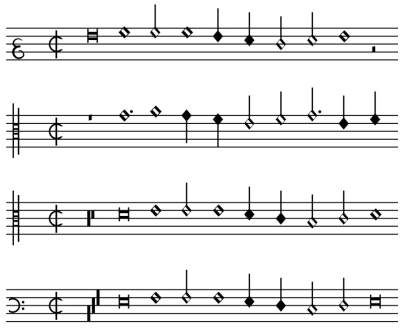


Source RISM 1534[17] (D-Z), no. 82: *Freuntliches K.*, section ascribed to *Ludouicus Senflius*, i i i3 i
Related W. Breitengraser
Edition SW iv: no. 62
Literature Tröster 2015, ii: 53f.

*S 120 attr. ident. ‖ *Fürwahr ich scheid*

4vv: [D, A, T, B]

Text love song
2a 1a 1a 2b 2b 3c- 2d 2d 3c-

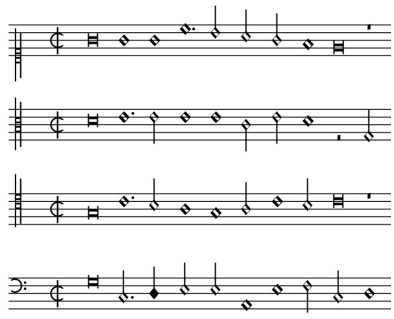


Sources ❖ CH-Bu F X 21, no. 26, fols. 30[v]–31[r]: *Für war ich scheid*, anon., i3, T only
❖ **D-Mbs Mus.ms. 3155**, no. 14: *Furwar ich schaid*, anon., – – –3 –
Possible reference:
❖ D-HEu Pal. germ. 318, fol. 117[r]: *Fur war ich schaid*, anon.
Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting. The manuscripts transmitting the piece are well-known sources for Senfl's compositions.
Edition Tröster 2015, ii: 209f.
Literature Bente 1968: 244, 253–5 ☙ Tröster 2015, ii: 53

S 121 ‖ *Gar oft sich schickt dass eim gelückt*

4vv: [D, Ct, T, B]

Text Song of fortune
2a 2a 4b, 2c 2c 4b, 2d 2d 3e- 3e- 3f- 3f-
Altwegg in SW ii: 144 (no. 65) suggests (without providing arguments) that the author might be the same as the one of S 185.



Sources
- ❖ **D-Mbs Mus.ms. 3155**, no. 60: without text, anon., – – – –
- ❖ RISM [*c.*1535][13] (D-Mbs), no. 46: *GAr offt sich schickt dz eim gelůckt*, anon., t t t, T missing
- ❖ RISM 1544[20] (D-B), no. 48: *GAr offt sich schickt das eim gelücket*, *Luduicus Senfflius.*, t t t2 t

Music AAB form.
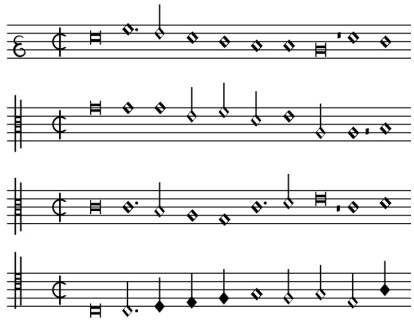
Editions SW ii: no. 65 ✂ PÄMw 2: no. 48

Literature Eitner 1876a: 140f. ✂ Tröster 2015, i: 116; ii: 53f.

*S 122 attr. ‖ *Geduld um Huld* (i)

4vv: D, A, T, B

Text Song of fortune
1a 1a 2b 2b 2b 2b 3c- (rhyming syllable of last line recurs at the end of each strophe)



Sources
- ❖ CH-Bu F X 21, no. 12, fols. 13[v]–14[r]: *Geduld vmb huld*, anon., i3, T only
- ❖ D-As 2° Cod. 142a, [no. 28], fol. 23[r]: without text, anon., – – – –
- ❖ **D-As 2° Cod. 142a**, [no. 30], fol. 24[v]: without text, anon., – – – –
- ❖ D-Mbs Mus.ms. 3155, no. 8: *Geduld, umb huld*, anon., – – –3 –
- ❖ RISM [*c.*1515][3] (D-Mbs), no. 8: *GEdult/ vmb hult*, anon., 3t, D only

Keyboard tablature:
- ❖ CH-Zz Z XI 301, p. 34: *Gedult vmb huld*, anon., only beginning notated, incipit and intabulation crossed out

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 117[r]: *Gedult vmb huld*, anon.

Music Same melody as *Geduld um Huld* (ii) (S 123).

Comments As the text incipit (indicating a 4vv setting) is included in a part of D-HEu Cod. Pal. germ. 318, which could describe an all-Senfl source, Bente proposed Senfl as the composer. The manuscripts transmitting a piece of similar incipit are all well-known sources for Senfl's compositions, and only the early print by Schöffer could raise suspicion. Although a few other settings, which probably are Senfl's work, are included in the publication, only one song in the print can safely be attributed to him.

Related S 123

Facsimile Tablature fragment: SMD 7: XXI

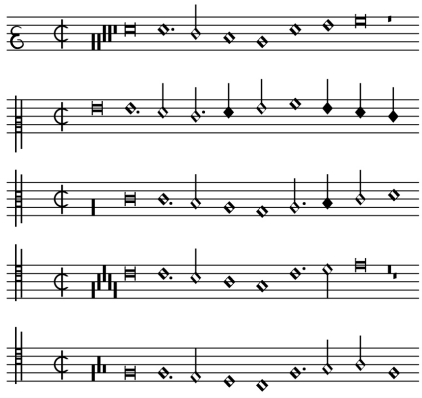
Editions Jonas 1983, i: 70 (no. 27) 𝄋 Tröster 2015, ii: 211
Tablature fragment: SMD 7: 59

Literature Bente 1968: 238, 241, 253–5 𝄋 Jonas 1983, ii: 38f. 𝄋 Schwindt 2012a: 171 𝄋 Schwindt 2013a: 127 𝄋 Tröster 2015, i: 110; ii: 54

S 123 ‖ *Geduld um Huld* (ii)

5vv: [D, A, V, T, B]

Text See above, S 122.



Sources
- ❖ CH-Bu F X 1–4, no. 104: *Gedult vm huld*, *L.S.*, i i i i i
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 60], fol. 31^{v} (D), fols. 10^{v}–11^{r} (A), fols. 67^{v}–68^{r} (T), fols. 21^{r-v} (B): *GEduld vmb huld*, anon., i i i3 i, V missing, marked as 5vv in the index
- ❖ **D-Rp C 120**, [no. 53], pp. 212f.: *Gedult* [in D: *vm*[*m*] *huld*], anon., – – i – –
- ❖ PL-Kj Mus. ms. 40092, [no. 2], fol. 3^{v} / fol. 7^{v}: *Geduld vmb hûld*, anon., i, D only, listed in the index under *Mit funffen*

(Possible) references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{r}: *Gedult vmb huldt. 5. uocum*, *Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 117^{r}: *Gedult vmb huld das ander. 5 uocum*, anon.

Music Same melody as *Geduld um Huld* (i) (*S 122).

Related *S 122

Edition SW ii: no. 6 (transposed)

Literature Reese 1954: 708 𝄋 Seidel 1969: 137, 180 n. 12 𝄋 Tröster 2012: 451 𝄋 Tröster 2015, i: 110; ii: 54f.

*S 124 (lost) attr. ‖ *Geduld wer die gehaben kann*

4vv

Source **Possible reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 117ᵛ: *Gedult werdie gehaben khan*, anon.

Comments As the text incipit (indicating a 4vv setting) is included in a part of D-HEu Cod. Pal. germ. 318, which could describe an all-Senfl source, Bente proposed Senfl as the composer.

Literature Bente 1968: 253–5

Gelobet seist du Christe ⇒ **cf.** *O du armer Judas* (**ii**) (**S 252**)

Gling glang ⇒ **cf.** *Das Gläut zu Speyer* (**S 42**)

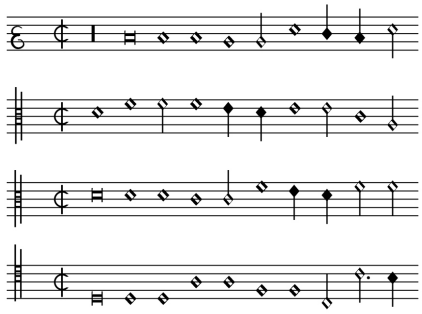
S 125 ‖ *Gott alls in allem wesentlich*

4vv: D, A, T, B

Text Sacred song

4a 4a 4a 4a 5a (in other strophes last line: 4a)

References EdK 1.2: C19 ✂ Wackernagel iii: no. 1471



Sources ❖ **RISM 1536**⁹ (D-Z), no. 51: *GOtt als in allem wesentlich*, *Ludouicus Senfl.* (index), t2 t2 t2 t2

Lute tablature:

❖ Brown 1558_5 (D-Mbs), fol. 58ʳ: *Gott alls in allem wesentlich*, *Ludwig Senffel*, Gl-tab., 4vv, with additional cadence, 3 verses of text

Music Melody set as canon in T and D (5↑), apart from ending.

Editions SW v: no. 7

Tablature: SW vii: no. 40

Literature Seidel 1969: 71 ✂ Tröster 2015, i: 145, 247; ii: 55

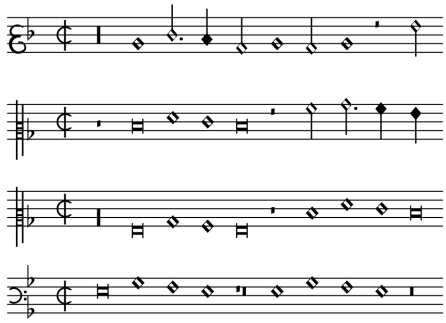
S 126 ‖ *Gott hat sein Wort*

4vv: D, Ct, T, B

Text Sacred song

2a 2a 2b 2b 2c 2c 2d 4d

References EdK 1.2: C15 ⁂ Wackernagel iii: no. 865



Source ❖ RISM 1534[17] (D-Z), no. 71: *Gott hat sein wort*, section ascribed to *Ludouicus Senflius*, i i i3 i

Edition SW iv: no. 51

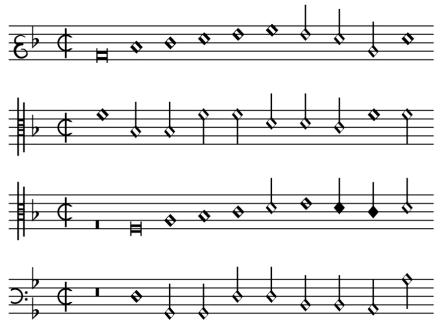
Literature Seidel 1969: 42 ⁂ Tröster 2015, i: 114, 246f.; ii: 55f.

S 127 ‖ *Gott nimmt und geit*

4vv: D, A, T, B

Text Sacred song

2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 4f



Incipit combined: D follows RISM [c.1535][13]; A, T, B follow RISM 1535[10]

Sources ❖ **RISM 1535**[10] (D-Z), no. 5: *GOtt nimpt vnd geit*, *L. S.*, i i3 i, D missing

❖ **RISM** [**c.1535**][13] (D-Mbs), no. 5: *GOtt nimpt vnd geit*, anon., t t t, T missing

❖ D-ISL IV 36 F124, no. 170: *got nempt vnd gift*, anon. (lost, only index preserved)

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 113[v]: *Gott nimbt Vnd geit*, anon.

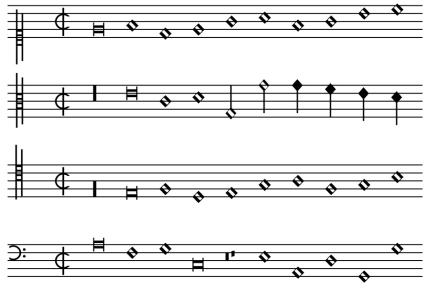
❖ D-HEu Cod. Pal. germ. 318, fol. 124[r]: *Gott nimbt vnd geit*, *senfl*

❖ D-Heu Cod. Pal. germ. 318, fol. 70[r]: *Gott nimbt vnd geit*, anon. (intabulation for lute/'geigen'?)

Related Anon.: US-NH Misc. MS 239, no. 11 ('Rinck Partbooks'), A and B only 𝄢 C. Glanner
Edition SW v: no. 1
Literature Tröster 2015, i: 247; ii: 56

S 128 ‖ *Gottes Gewalt Kraft und auch Macht* (i)

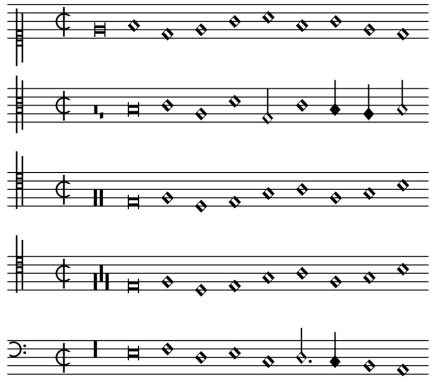
4vv: D, A, T, B
Text Sacred song
2a 2b 2a 2b 2c 2d 2c 2d 2e 2f 2e 2f 3g (last line rhyming with last line of following strophes)
References EdK 1.2: C20 𝄢 Wackernagel iii: 1258 (no. 1472)



Source ❖ RISM 1536[9] (D-Z), no. 52: *GOttes gewalt krafft vn*[*d*] *auch macht*, *Ludouicus Senfl*. (index), t1 t1 t2 t2
Music Exactly the same melody as *Gottes Gewalt* (ii) (S 129).
Related S 129
Editions SW v: no. 8 𝄢 EML 295: 2f.
Literature Seidel 1969: 34, 75f. 𝄢 Tröster 2015, i: 242–6; ii: 56f.

S 129 ‖ *Gottes Gewalt Kraft und auch Macht* (ii)

5vv: D, A, T1, T2, B
Text See above, S 128.



Source ❖ RISM 1556[29] (D-Mbs), no. 28: *GOttes gewalt/ krafft/ vn*[*d*] *auch macht*, *L. S.*, t t t t t, in D and A: *Ludouicus Senffel.*, T2 in V

Music Exactly the same melody as *Gottes Gewalt* (ii) (S 128); melody in T1 and T2 (quasi-canon).

Related S 128

Editions SW vi: no. 10 ℘ EdM 63: no. 28 ℘ Atlas 1998a: 444 (only beginning) ℘ Osthoff 1955: 22f.
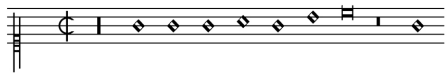
Literature Atlas 1998a: 443f. ℘ Tröster 2015, i: 247f., ii: 57

*S 130 attr. || *Gottes Namen fahren wir* (i)

4vv?: only D extant

Text Sacred song: procession and pilgrimage song
4a 4a 4x 4b 4b (Kyrieleis) 4x 4c 4c (Kyrieleis)
Earliest transmission of the text: D-Mbs Cgm 444, fol. 13[r–v]

References EdK 1.2: Ea1 ℘ Bäumker: no. 295 ℘ BöhmeAL: no. 568 ℘ Nehlsen i: no. 486 ℘ Wackernagel ii: nos. 678–82; iii, no. 1437 ℘ Zahn i: no. 1951
Contrafacta: cf. Nehlsen iii: 1014 ℘ Wackernagel ii: no. 683; iii: nos. 209, 479, 565, 1321, 1342, 1436–9; iv: no. 451; v: no. 501



Source ❖ PL-Kj Mus. ms. 40092, [no. 86], fol. 64[v] / fol. 68[v]: without text, anon., D only (not included in the index)

Music Same beginning of melody as used in Senfl's other setting.

Comments As the discantus partbook PL-Kj Mus. ms. 40092 encompasses a significantly high percentage of pieces by Senfl (without ascription), it seems reasonable to suspect that more traces of his compositions may actually be found among the remaining anonymous entries.

Related S 131
Anon.: I-TRbc 1376 (*olim* 89), fols. 233[v]–234[r] (*Ave mundi spes Maria / In Gottes Namen fahren wir*) = D-Mbs Mus.ms. 3154, fols. 29[v]–30[r] ℘ anon.: D-Dl Mus. 1/D/505 ℘ U. Brätel, 8vv ℘ H. Finck 4vv and 4vv? (D-LEu MS 1494); P. Hofhaimer, 3vv? and 4vv; H. Isaac (2 settings); T. Stoltzer ℘ and others
There are also many settings of the contrafactum *Dies sind die heiligen zehn Gebot*.

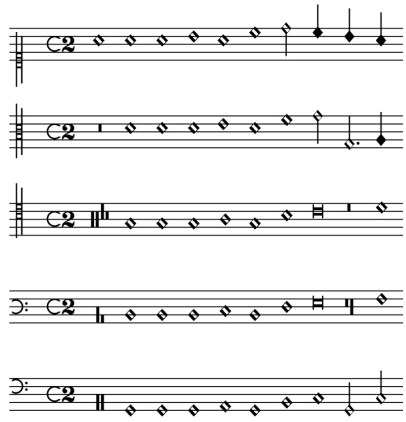
Literature Müller-Blattau 1935 ℘ Tröster 2015, i: 232; ii: 57

S 131 || *Gottes Namen fahren wir* (ii)

5vv: [D, Ct, T, V, B]

Text See above, S 130.

References See above, S 130.



Sources
- ❖ CH-Bu F X 1–4, no. 95: *Gottes namen faren wir*, *L.S.*, i i i i i
- ❖ **D-Mbs Mus.ms. 3155**, no. 67: *Gottes Namen faren wir*, anon., – – i – –
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 55], fols. 27^{v}–28^{r} (D), fol. 7$^{r–v}$ (A), fol. 63$^{r–v}$ (T), fols. 17^{v}–18^{v} (B): *GOttes namen faren wir*, anon., i i i i, V missing, marked as 5vv in the index
- ❖ D-Rp C 120, [no. 8], pp. 20f.: *Gottes namen faren wir*, anon., i i i i i
- ❖ PL-Kj Mus. ms. 40092, [no. 13], fols. 10^{v}–11^{r} / fols. 14^{v}–15^{v}: *Gottes namen faren wier*, anon., i, D only, listed in the index under *Mit funffen*

Possible reference:
- ❖ D-HEu Cod. Pal. germ 318, fol. 117^{v}: *Gottes namen faren wir 5.*, anon.

Music C.f. in T and V (quasi-canon); repetition of the last 2 lines of the melody.

Related *S 130; for further related settings see above, *S 130.

Facsimile MGG xii: plate 72, fig. 1 (D-Rp C 120)

Edition SW ii: no. 4

Literature Müller-Blattau 1935 ❧ Dreyer 1958: 149 ❧ Seidel 1969: 180 n. 12 ❧ Birkendorf 1994: iii, 218 ❧ Lindmayr-Brandl 1999: 240–3 ❧ Lindmayr-Brandl 2012: 198f. ❧ Tröster 2015, i: 231f.; ii: 57f.

misattr. || *Groß Lieb hat mich umfangen* => cf. *Mit Lieb bin ich umfangen* (S 244)

4vv

Text AmbrasLB: no. 200 ❧ Nehlsen i: nos. 948, 978, 1335

Source

Keyboard tablature:

Brown 1571_1 = Brown 1583_2

Comments The setting was proposed as possible identification of the entry D-HEu Cod. Pal. germ. 318, fol. 126^{r}: *Mit lieb bin ich vmbfangen*, *senfl* by Geering in SW vii, but already the variation of the text incipit renders the identification doubtful. The transmission in keyboard tablatures of a quite late date and the very short homophonic setting support such doubts. At the same time, it seems that at least two polyphonic settings of *Mit lieb* existed in Heidelberg: one by Senfl and one by Peschin (also lost).

Related G. Peschin (only mentioned in D-HEu Cod. Pal. germ. 318, fol. 113^{v}).

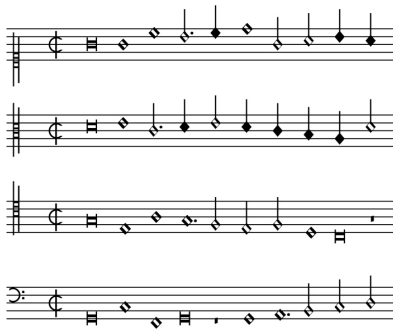
Edition SW vii: no. 25c: Brown 1571_1

Literature SW vi: 100, 108f. ❧ SW vii: XVII (no. 25c)

S 132 ‖ *Groß Weh ich leid*

4vv: [D, Ct, T, B]

Text Love song, parting song
2a 2a 4b, 2c 2c 4b, 2d 2d 4e 2f 2f 4e



Sources
- ❖ CH-Bu F X 1–4, no. 78: *Gross we ich lÿd*, *L.S.*, i i i i
- ❖ **D-Mbs Mus.ms. 3155**, no. 37: *Gross wee ich leid*, anon., – – –3 –

Music AAB form.

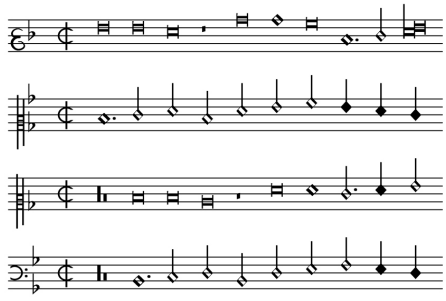
Edition SW ii: no. 20

Literature Dreyer 1958: *passim* (= model A1) ❧ Seidel 1969: 64f. ❧ Tröster 2015, ii: 58

S 133 ‖ *Großmächtig und freundlich*

4vv: D, A, T, B

Text Song of courtship
2a 2a 2b 2b 3c-, 2d 2d 2e 2e 3c-, 2f 2f 2x 3g- (rhyme ending g being the last line of each strophe)
Judging from the incipits, two different texts existed, the lost one (probably the original) carrying the incipit: *Großmächtig und so ehrenreich* (cf. Tröster 2014).



Sources
- ❖ **CH-Bu F X 1–4**, no. 28: *Großmechtig*, *L.S.*, i i i i
- ❖ D-Z 78/2, [no. 3], fols. 21^{v} (D), fols. 22^{r}–23^{r} (A), fols. 21^{v}–22^{r} (T), fols. 21^{v} (B): *Großmechtig vnd szo erend*, anon., i i, in D and B only index and empty staves
- ❖ PL-Kj Mus. ms. 40092, [no. 30], fols. 32^{v}–34^{r} / fols. 36^{v}–37^{r}: *Grosmechtig*, anon., i, D only, listed in the index under *Mit fiern*

❖ RISM 1534[17] (D-Z), no. 89: *Großmechtig*, section ascribed to *Ludouicus Senflius*, i i i3 i
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 117[r]: *Grossmechtig. vnd so erentreich*, anon.

Music AAB form.
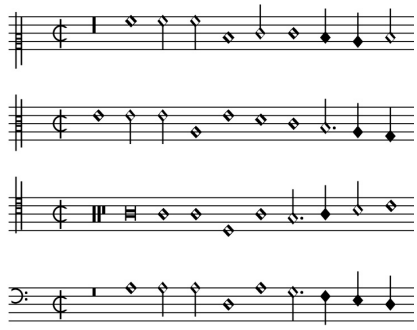
Edition SW iv: no. 69

Literature Tröster 2014: 187–9 ✂ Tröster 2015, ii: 58f.

S 134 ‖ *Gsellschaft ist gut*

4vv: D, Ct, [T], B

Text Moralising song
2a 2a 4b, 2c 2c 4d, 2e 2e 3f- 2g 2g 3f-



Sources ❖ CH-Zz Q 901, II, no. 1 (source lost)
❖ **D-Mbs Mus.ms. 3155**, no. 86: *Gsellschafft ist guet*, *L.S.*, i i t2 i
❖ D-Mu 8° Cod. ms. 328–331, [no. 95], fol. 58[r–v] (D), fols. 34[v]–35[r] (A), fols. 108[v]–109[r] (T), fol. 47[v] (B): *GSellschafft ist gut*, anon., i i i3 i
❖ PL-Kj Mus. ms. 40092, [no. 55], fol. 46[v] / fol. 50[v]: *Gsellschafft ist gůet*, anon., i, D only, listed in the index under *Mit fiern*
❖ PL-Kj Mus. ms. 40185, no. 2: *Gselschafft ist guth*, anon., i, A only
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 117[r]: *Geselschafft ist guet*, anon.

Music AAB form.

Related Anon.: PL-Kj Mus. ms. 40185, no. 40 (only A extant).

Facsimile SW ii: XIII (T, B partbooks, D-Mu 8° Cod. ms. 328–331)
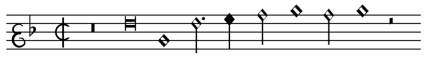
Edition SW ii: no. 57

Literature Seidel 1969: 71, 76 ✂ Tröster 2015, ii: 59

*S 135 attr. ‖ *Gut Ding muss haben Weil*

4vv: only D extant

Text Mmoralising song
|:3a 1a 2b 2b 3c:| 1c 2d 2d 2e 2e 2f 2f 2f 1a 3a
(beginning and ending of all strophes with the same words)



Source ❖ PL-Kj Mus. ms. 40092, [no. 77], fol. 60^{r} / fol. 64^{r}: *Guet ding mues haben weil*, anon., i, D only

Music AAB form.

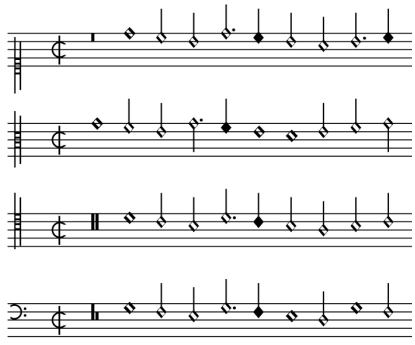
Comments This setting could be based on the tenor of a setting by E. Lapicida. Some elements from that melody also appear in the discantus of PL-Kj Mus. ms. 40092. Whereas the bar form of Lapicida's setting is written out with repeated text in RISM 1539^{27}, it is indicated as usual in PL-Kj Mus. ms. 40092. Lapicida's setting ends on *d* whereas the setting in PL-Kj Mus. ms. 40092 seems to end on *g*. Tentative attribution to Senfl (Tröster).

Related E. Lapicida

S 136 ‖ *Hab großen Dank*

4vv: [D, Ct, T, B]

Text Parting song, satirical song
4a 3b-, 4a 3b-, 2c 2c 2d 2d 2e 4e



Sources ❖ CH-Bu F X 1–4, no. 85: *Hab grossen danck der liebe din*, *L.S.*, i i i i
❖ **D-Mbs Mus.ms. 3155**, no. 35: *Hab grossen dannkh*, anon., – – –3 –
❖ D-Mu 8° Cod. ms. 328–331, [no. 32], fols. 8^{v}–9^{r} (D), fols. 36^{v}–37^{r} (T), fol. 2$^{r–v}$ (B): *HAb grossen danck*, anon., i i3 i, A missing

Music Ending in triple metre.

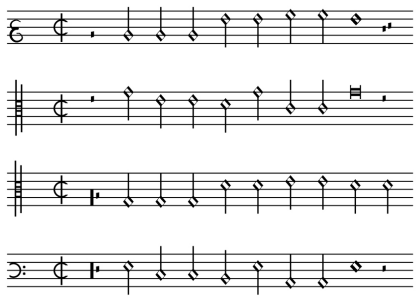
Edition SW ii: no. 27

Literature Seidel 1969: 139, 141 ❧ Tröster, i: 106, 120–2; ii: 59f. ❧ Schwindt 2018: 75–8

S 137 ‖ *Hans Beutler der wollt reiten aus*

4vv: D, A, T, B

Text The text probably used to be part of a ballade
4a 3x 3a (with repetitions)



Sources
- ❖ D-ISL IV 36 F124, no. 113 (in B, no. 112): [H]*ans beudler*, in B: *Hans beüdler der wol reyden aüß, lüdo: sen:*, i i, T (mm. 1–8) and B (m. 12 missing)
- ❖ RISM [*c.*1535][12] (D-Mbs), no. 27: *HAns Beutler der wolt reiten auß*, anon., t t t, T missing
- ❖ **RISM 1544**[20] (D-B), no. 50: *HAns Beutler der wolt reyten auß, Ludouicus Senfflius.*, t t t t

Reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 109[v]: *hans peittler der wolt reitten auß, senfl*

Music The last line of the melody is repeated.

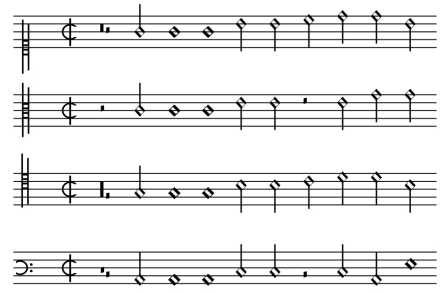
Editions SW v: no. 40 ✁ PÄMw 2: no. 50 ✁ Jöde iii: 129 (incl. two newly written phrases by Karl Lütge) ✁ Wolf 1926/27, i: no. 3

Literature Eitner 1876a: 143f. ✁ Moser 1920a: 459 ✁ Seidel 1969: 125f. ✁ Tröster 2015, ii: 60

S 138 ‖ *Hat uns der Teufel gen Teiningen bracht*

4vv: D, A, T, B

Text Satirical song, without rhyme scheme



Sources
- ❖ RISM 1544[20] (D-B), no. 51: *HAt vns der Teuffel gen Teininge*[*n*] *bracht, Ludouicus Senfflius.*, t t t t

References:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 109[v]: *hat vns der teuffel, L. Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 121[v]: *hat vns der teuffel, Sennfl*

Music Melody in D (with minor changes) and T (quasi-canon).

Editions SW v: no. 41 ✁ PÄMw 2: no. 51

Literature Eitner 1876a: 144 ✁ Tröster 2015, ii: 60f.
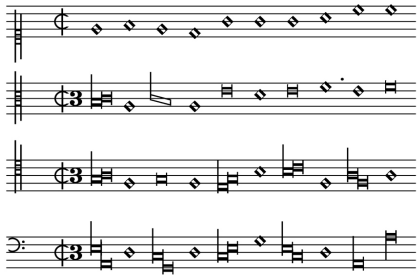
Heb vasst mein lieb => cf. *Herzeinigs Lieb* (*S 140)

S 139 ‖ *Herr durch dein Blut*

4vv: D, Ct, T, B

Text Hymn for the feast of *Corpus Christi* (in a loose German translation) 4a- 4a- 4b- 4b- 2c- 2c- 4x

References No references for the German translation; for *Pange lingua*:
AH 50: no. 386 ❧ Bäumker i: no. 371 ❧ CAO 8367 ❧ Chevalier nos. 14467 and 14481, 2 & 6 ❧ Wackernagel i: nos. 78, 233
Monophonic transmission (*Pange lingua*): AR 527f. ❧ GP 72$^{r–v}$ (differing) ❧ GR 216f., 152* ❧ LU 957f.



Sources ❖ CH-Bu F X 22–24, no. 1: (as in D) *Her durch din blâte*, *Lud Senflj.*, i i i, T missing
❖ **RISM 1534**[17] (D-Z), no. 101: *Herr durch dein pluet*, section ascribed to *Ludouicus Senflius*, i i i i

Music C.f. in D, presented as a continuous cantus planus in semibrevis; double metre in D against triple metre in the lower voices; B has a single metric (and figural) pattern: a *ligatura cum opposita proprietate* followed by a semibrevis.

Comments Although the piece does not share typical song characteristics, it is only transmitted in song collections.

Related S 110
There are various settings of the hymn *Pange lingua*; cf. Senfl's three settings for 4vv (M 80, M 81, M 82) and P 95b.

Editions SW iv: no. 81

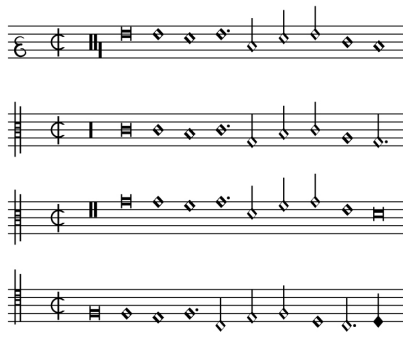
Literature Ambros 1893: 416 ❧ Bernoulli 1910: 17 ❧ Gerstenberg 1951: 124 ❧ Seidel 1969: 123 ❧ Tröster 2015, i: 171, 237; ii: 61

*S 140 attr. ident. ‖ *Herzeinigs Lieb* (= *Heb vasst mein lieb*)

4vv: [D, A, T, B]

Text Love song. Acrostic: HE-LE-NA; only the text incipit differs
2a 2a 2b 2b 2c 2c 2d 2d 4d

References AmbrasLB: no. 36 ❧ D-HEu Cod. Pal. germ. 343, fol. 104^{v} ❧ D-Ngm Hs. Merkel 2° 966 (V. Holl), fol. 161^{r}



Sources
- ❖ **D-Mbs Mus.ms. 3155**, no. 11: *Heb vasst mein lieb*, anon., – – –3 –
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 2], fols. 2^{v}–3^{r}: *HErtz ainigs lieb*, anon., i3, T only
- ❖ D-WGlh ss 2181, [no. 24], fol. 65$^{r–v}$: *Herz Eyniges lib*, anon., t, T only
- ❖ PL-Kj Mus. ms. 40092, [no. 36], fol. 36^{v} / fol. 40^{v}: *Hertz ainigs lieb*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM [*c.*1515][3] (D-Mbs), no. 17: *HErtz eynigs lieb*, anon., 3t, D only

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 117^{v}: *Hertz ainigs lieb*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Related All settings share a version of the melody that deviates (in minor aspects) from Senfl's: anon.: D-B Mus. ms. 40193, no. 7 (T only) 𝄢 S. Dietrich 𝄢 P. Kugelmann

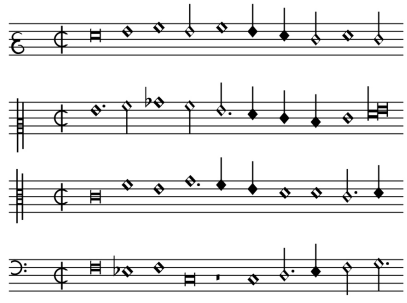
Editions Tröster 2015, ii: 212f. 𝄢 Schwindt 2013: 135 (only the beginning up to m. 9) 𝄢 Parlow 2013: no. 1 (T only)

Literature Bente 1968: 253–5 𝄢 Schwindt 2013a: 135 𝄢 Tröster 2015, ii: 61f.

S 141 ‖ *Herzliches Bild*

4vv: D, A, T, B

Text No appropriate text with this incipit is known (cf. Altwegg/Geering 1937: 138).



Source
- ❖ CH-Bu F X 1–4, no. 37: *Hertzliches pild*, *L.S.*, i i i i

Music AAB form.

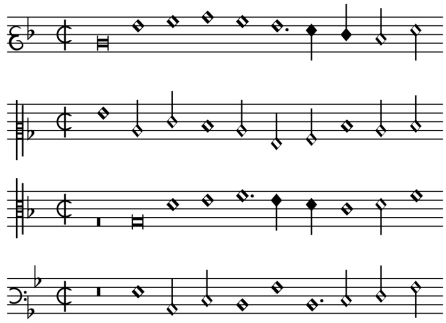
Editions SW ii: no. 16 (transposed) 𝄢 Strebel 1963: no. 5

Literature Dreyer 1958: *passim* (= model A2) 𝄢 Tröster 2015, ii: 62

S 142 ‖ *Het ich Gewalt*

4vv: D, Ct, T, B

Text Love song. Acrostic: HE-LE-NA
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 4f (last line recurring at the end of each strophe)



Sources
- ❖ **RISM 1534**[17] (D-Z), no. 77: *Het ich gewalt*, section ascribed to *Ludouicus Senflius*, i i i3 i
- ❖ RISM 1556[28] (D-Mbs), no. 27: *HEt ich gewald*, *L. S.*, in D: *Ludouicus Senffel.*, t t t2 t
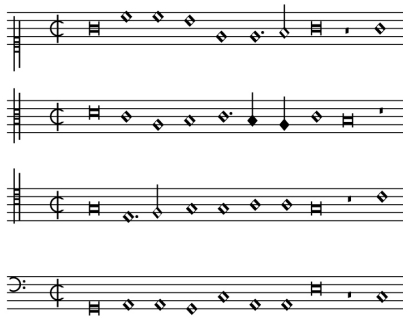
Editions SW iv: no. 57 ❧ EdM 62: no. 27

Literature Tröster 2012: 487 ❧ Tröster 2015, ii: 62

S 143 ‖ *Hoch Wohlgefallen ist in mir*

4vv: [D, Ct, T, B]

Text Song of courtship
4a 2a 2a 2b 2b 2b 2c 2c 2c 4c



Sources
- ❖ CH-Bu F X 1–4, no. 73: *Hoch wol gefallen, L.S.*, i i i3 i, written above the text in T: *Cristoferus Echa*
- ❖ D-As 2° Cod. 142a, [no. 71], fol. 70[r]: without text, anon., D and T only, written on the lower half of the page
- ❖ **D-Mbs Mus.ms. 3155**, no. 7: *Hoch wolgefallen ist in mir*, anon., – – –3 –
- ❖ D-W Guelf. 292, fol. 25[v]: *Hoch wol gefallen*, anon., i, A only

Music Mainly homophonic setting.
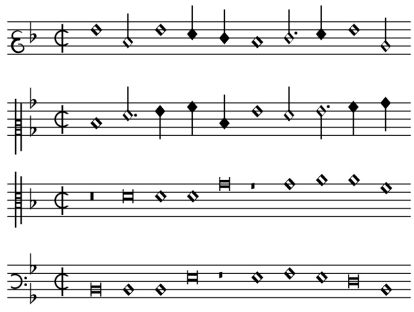
Editions SW ii: no. 19 ❧ Jonas 1983, i: no. 72 (D and T only)

Literature Petzsch 1959: 441 n. 118 ❧ Schwindt 2012a: 169, 187–90 ❧ Tröster 2015, ii: 63

S 144 ‖ *Holdseligs Lieb* (= *Kein Lieb ohn Treu*)

4vv: D, A, T, B

Text Only *Kein Lieb ohn Treu* extant: Love song, disappointed love
4a 2a 4b, 4c 2c 4b, 2d 2d 2e 2e 2f 2f 2g 2g 2h 2h
Judging from the incipits, a different text for this setting existed. *Kein Lieb ohn Treu* could be a contrafactum by the editor Hans Ott (cf. Tröster 2014).



Sources
- ❖ D-Mbs Mus.ms. 3156, no. 8: *Holdseligs lieb*, anon., i, T only
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 135], fols. 91^{v}–92^{r} (D), fol. 63$^{r–v}$ (A), fol. 145^{v} (T), fol. 78$^{r–v}$ (B): *HOldseligs Lieb*, anon., i i i i
- ❖ RISM 1534^{17} (D-Z), no. 32: *Kein lieb an trew*, section ascribed to *Ludouicus Senflius*, i i i1 i

Keyboard tablature:
- ❖ CH-Zz Z XI 301, pp. 4–6: *Kain lieb on treuw*, anon., oGk-tab., 4vv, added: *den bass recht* [gesetzt] *anderschwo*

Possible references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 117^{v}: *Holtseiligs lieb*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 73^{r}: *Kein lob on trew*, anon. (intabulation for lute/'geigen'?)

Music AAB form.

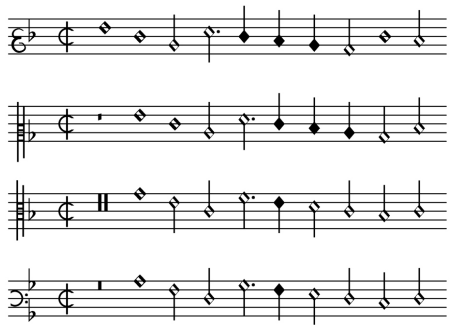
Editions SW iv: no. 12
Tablature: SW vii: no. 18

Literature Tröster 2014: 187f. Tröster 2015, ii: 63

S 145 ‖ *Hoscha wenn wöll wir fröhlich sein*

4vv: D, Ct, T, B

Text Drinking song
4a 2a 3b-, 4a 2a 3b-, 2c 2c 3x- 2d 2d 2e 4e



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 74], fols. 58ᵛ–59ʳ / fols. 62ᵛ–63ʳ: *Hoscha wann well wier schöllig sein*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**[17] (D-Z), no. 29: *Hoscha wen wôl wir*, section ascribed to *Ludouicus Senflius*, i i i3 i

Music AAB form.

Comments Part of the text cited in Fischart 1575, sig. [I2]ʳ (cf. Williams 1909: 439f.)

Edition SW iv: no. 9

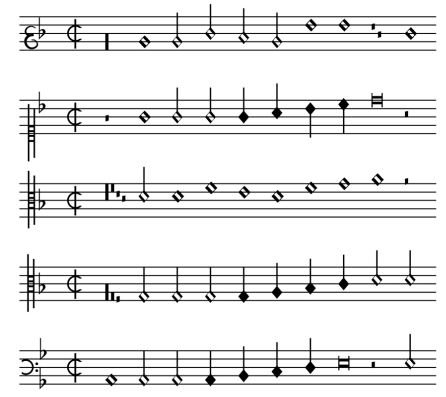
Literature Tröster 2015, i: 135; ii: 63f.

S 146 ‖ *Ich armer Mann / Ach Gott wem soll ichs klagen / Mein Herz ist alles Traurens voll*

5vv: Q, D, Ct, T, B

Text
Text a (*Ich armer Mann*): see above, S 147.
Text b (*Ach Gott wem soll*): 3a- 3b 3c- 3d 3c- 3e 3a- 3e (following strophes differ in rhyme)
Text c (*Mein Herz ist*): cf. References; no evident rhyme scheme

References
Song a: AmbrasLB: no. 83 ❧ BöhmeAL: no. 250 ❧ Erk/Böhme ii: no. 892 ❧ Nehlsen i: nos. 1316f.
Song b: D-Mbs Cgm 810, fol. 145ʳ ❧ AmbrasLB: no. 79 ❧ BöhmeAL: no. 208 ❧ Erk/Böhme ii: no. 478 ❧ LiliencronDL: no. 60 ❧ contrafacta: Hennig: nos. 1, 43, 52, 85, 147; cf. also Nehlsen iii: 985
Song c: probably D-HEu Cod. Pal. germ. 343, fol. 65ʳ



Source ❖ A-Wn Mus.Hs. 18810, [no. 86], fol. 9^{v} (Q), fols. 55^{v}–56^{r} (D), fol. 51^{r} (Ct), fols. 56$^{r–v}$ (T), fols. 53^{v}–54^{r} (B): *Jch armer man*, in D and A: *Ich armer man/mein hertz ist alles traurens vol*, in Q: *Jch armer man/Ach got wem soll ichs clagen*, *ludwig Sennfl*, i i i i i

Music Quodlibet: *Ach Gott* in Q (transposed upwards an octave, with variants), *Mein Herz* in A (each line is repeated), *Ich armer Mann* in T (first two lines and last line repeated; melody as in *Ich armer Mann / So man lang macht* (S 147)).

Related a: *Ich armer Mann* S 147

anon.: PL-Kj Mus. ms. 40185 𝄋 anon.: RISM 1549^{37} 𝄋 M. Eckel, 6vv (quodlibet: *O du armer Judas / Hastu mich genommen*) 𝄋 C. Glanner, 6vv (only one voice extant) 𝄋 J. Heugel, 7vv 𝄋 P. Wüst, 5vv 𝄋 J. Werlin (*Ich junger Mann*). The beginning also appears in: RISM 1544^{19}, no. 6

b: *Ach Gott wem soll ichs klagen*

Bauldeweyn/(W. Grefinger), 5vv 𝄋 J. v. Brandt, 2vv 𝄋 A. v. Bruck, 6vv (quodlibet: *Ade mit Leid / Ich stund an einem Morgen*) 𝄋 H. Buchner, 4vv (same melody?, D missing) 𝄋 M. Greiter, 4vv 𝄋 M. Le Maistre, 7vv (quodlibet: *Es taget vor dem Walde / Unser lieber Pfarrer / Ob ich schon arm und elend bin*) 𝄋 L. Päminger, 5 resp. 10vv 𝄋 A. Scandello, 4vv 𝄋 V. Schnellinger, 4vv (quodlibet); for further related settings cf. Schwindt 2010c: 48–62.

Edition SW ii: no. 48

Literature Rogge 1965: 31 𝄋 Bente 1968: 239, 267 𝄋 Gasch 2012: 405 𝄋 Kölbl 2013: 84 𝄋 Tröster 2015, i: 160; ii: 64

S 147 ‖ *Ich armer Mann / So man lang macht*

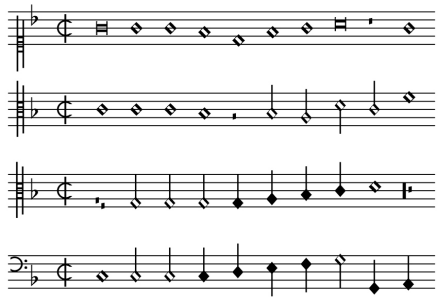
4vv: D, A, T, B

Text Text a (*Ich armer Mann*): satirical song 4a 3b- 4a 3b- 4c 3d- 4(c) 3d- (strophes differing in minor respects)

Text b (*So man lang macht*): moralising song 2a 2a 2b 2b 2c 2c 3d- 3d-

References Song a: BöhmeAL: no. 250 𝄋 Erk/Böhme ii: no. 892 (only text)

Song b: see below, S 283.



Sources ❖ RISM 1544^{20} (D-B), no. 16: *JCh armer Man*, *Ludouicus Senflius*., t t t t, in D: *So ma*[*n*] *lang macht*, in A erroneously numbered 17

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 114^{v}: *Jch armer man*, anon.

Music Quodlibet: *So man lang macht* in D (transposed up a fourth compared to the T of *So man lang* (i), only minor deviations); *Ich armer Mann* in T, last line (of both c.f.) repeated with variations.

Related a: *Ich armer Mann* S 146
anon.: PL-Kj Mus. ms. 40185, no. 75 ℘ M. Eckel, 6vv (quodlibet: *O du armer Judas / Hastu mich genommen*) ℘ G. Forster (*Ich junger Mann*) ℘ J. Heugel, 7vv ℘ P. Wüst, 5vv. Parts of the melody appear in RISM 1544[19], no. 7 (T) and 11 (T, B)
b: *So man lang macht* S 283 ℘ S 284 ℘ S 285; see also below, S 283.

Editions SW v: no. 24 ℘ PÄMw 1: no. 16
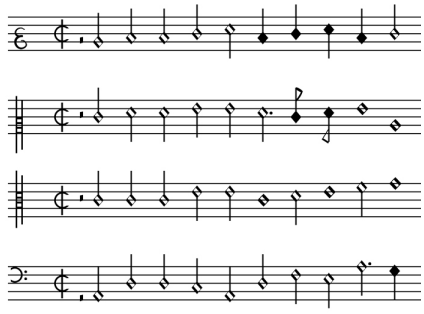
Literature Eitner 1876a: 146–9, 216f. ℘ Moser 1920a: 458 ℘ Rogge 1965: 31 ℘ Seidel 1969: 70 ℘ Bartelmus 2012: 51 n. 21 ℘ Tröster 2015, i: 158, 160; ii: 64f.

*S 148 confl. ‖ *Ich armes Käuzlein kleine*

4vv: D, A, T, B

Text Popular song, lament of separation (envisaged by an animal metaphor) 3a- 3b 3a- 3b

References Böhme: no. 172 ℘ Erk/Böhme ii: no. 432 ℘ LiliencronDL: no. 61 ℘ Uhland i: no. 14B



Sources
❖ RISM [*c*.1535][12] (D-Mbs), no. 28: *JCh armes keutzlin kleyne*, anon., t t t, T missing
❖ **RISM 1544**[20] (D-B), no. 59: *JCh armes keutzlein kleine*, *Ludouicus Senfflius.*, t t t1 t
❖ RISM 1549[37] (D-B), no. 4: *JCh armes keutzlein kleine*, *Ludo Senfl..*, t t t2 t
– 2nd edn.: RISM 1552[28]: *JCh armes keutzlein kleine*, *Steff Mahu.*
– 3rd edn.: RISM 1563[17]: *JCh armes keutzlein kleine*, *Steff.Mahu.*

Lute tablatures:
❖ D-Mbs Mus.ms. 1512, no. 14, fol. 11[v]: *Jch armes keutzlein klaine*, anon., set by *HD*, Gl-tab., 2vv
❖ D-Mbs Mus.ms. 1512, no. 37, fol. 26[v]: *Jch armes keutzlein klaine*, anon., set by *HD*, Gl-tab., 3vv
❖ Brown 1558_5 (D-Mbs), fol. 78[v]: *Jch armes keütztlein kleine*, *Steffan Mahu.*, Gl-tab., 4vv, 4 strophes of text

References:
❖ D-HEu Cod. Pal. germ. 318, fol. 109[r]: *Ich Armes Kheutzlein khlaine*, *senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 120[v]: *Ich armes Keutzlein*, *Mahu*
Following the annotation on fol. 120[v] the two entries refer to the same setting; cf. Lambrecht 1987, ii: 351.

Music Homophonic setting.

Comments The setting has been attributed to Senfl by Ott (RISM 1544[20]), and by Forster in the first edition of his 1539 anthology (RISM 1539[27]). Two further editions and the intabulation by Ochsenkhun attribute the song to Mahu. It seems that even the material listed in D-HEu Cod. Pal. germ. 318 attributed the same setting in one entry to Senfl and in another to Mahu.

In MGG², P xi: 865 (O. Wessely/T. Schmidt-Beste) the attribution to Mahu in the second and third edition of Forster's collection is described as an error. But taking into account that the song would be the only composition by Mahu in this collection, such an apparent 'mistake' seems astonishing. Therefore the emendation was most probably made on purpose, although we do not know if it is also authentic.

Related J. v. Brandt ❧ C. Glanner ❧ C. Othmayr

Editions SW v: no. 46 ❧ DTÖ 72: 57 ❧ EdM 61: no. 4 ❧ Jöde iii: 132 ❧ Liliencron DL: no. 61 ❧ PÄMw 2: no. 59 ❧ Radecke: 334 ❧ Wassermann: no. 4

Tablatures:

D-Mbs Mus.ms. 1512, 2vv: SW vii: no. 51a ❧ Bischoff/Zirnbauer [1938]: no. 6 ❧ DTÖ 72: 94 D-Mbs Mus.ms. 1512, 3vv: SW vii: no. 51b ❧ Bischoff/Zirnbauer [1938]: no. 11 (arranged) ❧ Bruger [1923]: no. 2 ❧ DTÖ 72: 94 ❧ Ehmann: no. 7 (arranged) Brown 1558_5: SW vii: no. 51c ❧ DTÖ 72: 94 ❧ Radecke: 334

Literature Eitner 1876a: 149–51 ❧ Albrecht 1950: 85 ❧ Dorfmüller 1967: 23, 142 ❧ Seidel 1969: 120f. ❧ Tröster 2015, i: 182; ii: 65 ❧ MGG², P xi: 865

S 149 ‖ *Ich armes Maidlein klag mich sehr* (i)

4vv: D, A, T, B

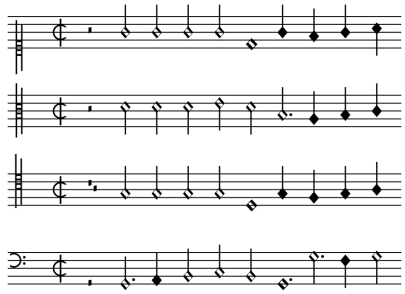
Text Love song, lament of separation

4a 3b-, 4a 3b-, 4x 3c- 4d 4d 3c-

References AmbrasLB: no. 7 ❧ D-HEu Cod. Pal. germ. 343, fol. 107ʳ

BöhmeAL: no. 212 ❧ Erk/Böhme ii: no. 479 ❧ LiliencronDL: no. 125 ❧ Nehlsen i: nos. 708, 714, 1296 ❧ Uhland: no. 71 ❧ Grosch 2006b

Contrafacta: Hennig: 138–40 ❧ Liliencron iv: Nachtrag Ton 48 ❧ cf. also Nehlsen iii: 1010



Sources

- ❖ D-Usch 236, no. 31: *Jch armes megdlein klag mich sehr*, anon., t i t2 i
- ❖ RISM [c.1535][13] (D-Mbs), no. 44: *JCh armes meydlin klag mich sehr*, anon., t t t, T missing
- ❖ **RISM 1544**[20] (D-B), no. 47 (in A erroneously numbered as *74*): *JCh armes meydlein klag mich seer*, *Ludouicus Senfflius.*, t t t2 t

Possible references:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 110ʳ: *Jch Armes maidlein*, *Senfl* (relates to one of the two 4vv settings by Senfl)

Probably also mentioned in V-CVbav Cod. Pal. lat. 1939, fol. 47ᵛ: *Ich armes magdlein · 4 vocu*[*m*] *N. 168* (copied in Cod. Pal. lat. 1938, fol. 42ᵛbis)

Music Similar melody as *Ich armes Maidlein* (ii) (S 150), but not exactly the same; AAB form.

Related S 150 (varied c.f.)
Anon.: D-Kl MS 8° Mus. 53a (Beilage), 5vv, only T extant ❧ anon.: PL-Kj Mus. ms. 40185, nos. 73 and 115 ❧ C. Glanner ❧ C. Othmayr (c.f. closer to S 150)
In D-HEu Cod. Pal. germ. 318, fol. 109ᵛ: *Ich Armes maidlein*, *prantner* (= J. v. Brandt?)

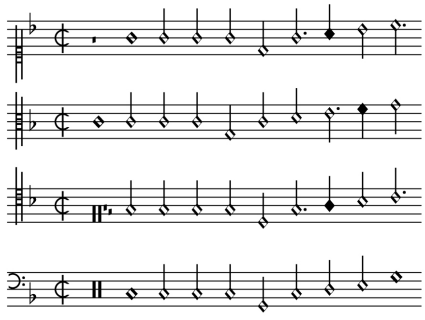
Editions SW v: no. 38 ❧ PÄMw 2: no. 47 ❧ *Lose Blätter*: no. 94

Literature Eitner 1876a: 151–4 ❧ Moser 1920a: 459 ❧ Grosch 2011: 68f. ❧ Grosch 2013: 121–34 ❧ Tröster 2015, i: 140, 217; ii: 65f.

S 150 ‖ *Ich armes Maidlein klag mich sehr* (ii)

4vv: D, A, T, B

Text See above, S 149.



Sources

- ❖ **CH-Bu F X 5–9**, no. 9: *Jch armes meitlin klag*, anon., t i t i, written at the end: *Finis Hie Schwitz/ Hie Basel*
- ❖ D-B Mus. ms. 40193, no. 15: *Jch Armes Meidlin klag mich ser*, anon., t, T only
- ❖ D-ISL JV 36 F124, no. 134 (in B, no. 133): *Jch armes meidt*[lein], anon., i i, T (mm. 7–9 and 23–7 missing) and B only
- ❖ D-Rp A.R. 940–941, no. 255: *Jch armes medlin klag mich sehr*, anon., t t t t
- ❖ RISM [*c.*1535][13] (D-Mbs), no. 45: *JCh armes meydlin klag mich sehr*, anon., t t t, T missing
- ❖ RISM 1549[37] (D-B), no. 31: *JCh armes meidlein klag mich sehr*, *Ludo. Senfl.*, t t t3 t
  – 2nd edn.: RISM 1552[28]: *JCh armes meydlein klag mich sehr*, *Ludo. Senfl.*
  – 3rd edn.: RISM 1563[17]: *JCh armes meydlein klag mich sehr*, *Ludo. Senfl.*

Lute tablatures:

- ❖ D-Lr Mus. ant. pract. 1196, no. [8], fol. 7ʳ: *Jch armes meydleyn klag mich sehr*, anon., Gl-tab., 3vv (entry not finished)
- ❖ D-Mbs Mus.ms. 1512, no. 16, fol. 12ᵛ: *Jch armes Medlein,* anon., set by *HD*, Gl-tab., 2vv
- ❖ D-Mbs Mus.ms. 1512, no. 41, fols. 29ᵛ–30ʳ: *Jch armes Medlein klag mich ser*, anon., set by *HD*, Gl-tab., 3vv
- ❖ Brown 1558_5 (D-Mbs), fol. 74ᵛ: *Jch armes Meydlein klag mich sehr*, *Ludwig Senffel*, Gl-tab., 4vv, 3 verses of text

Keyboard tablatures:

- ❖ Brown 1571_1 (D-ROu), no. 24, sig. E1ᵛ–E2ʳ: *Jch armes Megdlein klag mich sehr/ etc.*, anon., nGk-tab., 4vv

❖ Brown 1583_2 (D-Mbs), no. 49, pp. 67–(70): *Jch armes Megdlein*, anon., nGk-tab., 4vv, slightly different intabulation compared to Brown 1571_1

❖ Brown 1583_4 (D-ROu), no. 48 [no. 52], sig. $Y1^r$–$Y2^r$: *A 4. Jch armes Medlein klag mich* [*etc.*], anon., Gl-tab., 4vv

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 110^r: *Jch Armes maidlein*, *Senfl* (relates to one of the two 4vv settings by Senfl)

❖ V-CVbav Cod. Pal. lat. 1938, fol. 42^v bis: *Jch armes Megdlein 4. vocu*[*m*] *N. 168*

Music Similar melody as *Ich armes Maidlein* (i) (S 149), but not exactly the same; AAB form.

Related S 149 (varied c.f.)

Anon.: D-Kl MS 8° Mus. 53 a (Beilage), 5vv, only T extant 𝄞 anon.: PL-Kj Mus. ms. 40185, nos. 73 and 115 𝄞 C. Glanner 𝄞 C. Othmayr (in middle section differing c.f.)

In D-HEu Cod. Pal. germ. 318, fol. 109^v: *Ich Armes maidlein*, *prantner* (= J. v. Brandt?)

Facsimiles Lüdtke 2001: 484 (D-Lr Mus. ant. pract. 1196) 𝄞 Grosch 2013: 128 (Brown 1558_5)

Editions SW vi: no. 8 𝄞 EdM 61: no. 31 𝄞 Liliencron iv, Beilage 5: IX–XI 𝄞 LiliencronDL: no. 125

Tablatures: SW vii: nos. 24 and 53 𝄞 Ambros 1864: 283f. 𝄞 Bischoff/Zirnbauer [1938]: no. 12 𝄞 Ehmann: no. 8 (Brown 1583_4), no. 9 (Brown 1571_1) 𝄞 Gottschalg: no. 50 (Brown 1571_1) 𝄞 Merian 1927: 124 (Brown 1583_4, only incipit)

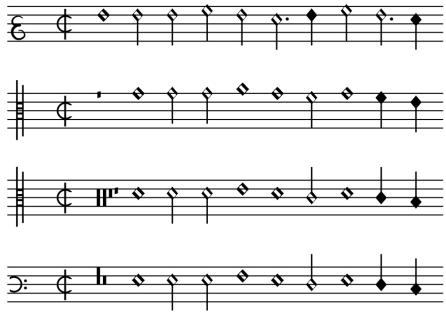
Literature Eitner 1876a: 151–4 𝄞 Moser 1920a: 459 𝄞 Dèzes 1922 𝄞 Dorfmüller 1967: 143 𝄞 Grosch 2011: 68f. 𝄞 Grosch 2013: 121–34 𝄞 Tröster 2015, i: 140, 217; ii: 66f.

*S 151 confl. ‖ *Ich bin der armen Frauen Sohn*

4vv: D, Ct, T, B

Text Song of fortune

4a 2a 3b-, 4c 2c 3b-, 2d 2d 2e 2e 2f 4f



Sources ❖ **RISM 1534**[17] (D-Z), no. 80: *Jch bin der armen fraueu* [*sic*] *sun*, text beginning: *Ich bin der armen frawen son*, section ascribed to *Ludouicus Senflius*, i i i3 i

❖ RISM 1556^{28} (D-Mbs), no. 30: *JCh bin der armen frawen son*, *G. Blanckmuller.*, t t t2 t

Music AAB form.

Related J. Werlin

Editions SW iv: no. 60 𝄞 EdM 62: no. 30

Literature Kraus 1980: 238f. 𝄞 Tröster 2015, ii: 67

S 152 (lost) ‖ *Ich bring meim Nächsten*

4vv

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fol. 110^{v}: *Jch bring meim nechsten*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 127^{v}: *Jch bring meim nechsten*, *Senfl*

Literature SW vi: 101, 113

S 153 (lost) ‖ *Ich freu mich gen der Fasnacht*

4vv
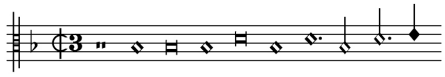
Text Identified text (cf. Altwegg/Geering 1961): love song

4a 3b- 4a 3b- 2c 2c 3d- 2e 2e 3d-

References BöhmeAL: no. 355 ☙ Erk/Böhme iii: no. 1538 ☙ Uhland ii: no. 244

doubtful identification:

4vv: only A extant



Sources ❖ PL-Kj Mus. ms. 40185, no. 106: *Jch frew mich ge*[*n*] *der fasnacht*, anon., i, A only

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 125^{r}: *Jch frey mich ghen der*, *senfl*

Music Triple metre.

Comments The only surviving altus partbook transmits quite a few settings by Senfl, but it seems that those are grouped at the beginning. Later in the manuscript appear text incipits of melodies that were also set by Senfl, but the settings are not his. Therefore Geering's identification (in SW vi) is doubtful.

Related Parts of the text appear in RISM 1544^{19}, no. 8 (cf. BöhmeAL).

Edition SW vi: 52 (no. 31)

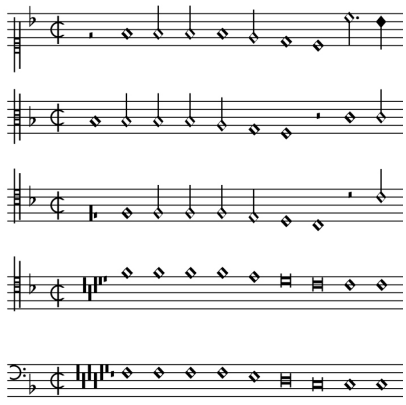
Literature Altwegg/Geering 1961: 100, 110f.

S 154 ‖ *Ich hab mich redlich ghalten*

5vv: D, Ct, Q, T, B

Text Text fragment?

3a- 3b



Sources
- ❖ **D-Mbs Mus.ms. 3155**, no. 92: *Jch hab mich redlich ghallten*, *L.S.*, t t t t t
- ❖ PL-Kj Mus. ms. 40092, [no. 20], fol. 16^{v} / fol. 20^{v}: *Jch hab mich redlich ghalten*, anon., t, D only, listed in the index under *Mit funffen*
- ❖ RISM 1544^{20} (D-B), 5vv no. 3: *JCh hab mich redlich ghalte*[*n*] *anderhalben stu*[*n*]*d*, *Ludouicus Senfflius.*, t t t t t

Possible reference:
- ❖ D-HEu Pal. germ. 318, fol. 73^{r}: *Jch hab mich redlich gehalten*, anon. (intabulation for lute/'geigen'?)

Music Melody in T and B (quasi-canon).

Related J. Heugel, 3vv?, D and B only = RISM [1535]^{14}, no. 1 (D only) = D-Kl MS 8° Mus. 53/2, no. 59 (D only) = D-HB MS X/2 (B only)

Beginning of the melody appears in anon.: RISM 1544^{19}, no. 11 = CH-Zz Car. V. 169 a–d (quodlibet: *Von edler Art / Nun wöllt ihr hören / Ich sachs eins mals*)

Facsimile SW ii: XIV

Editions SW ii: no. 70 𝄢 PÄMw 3: no. 93

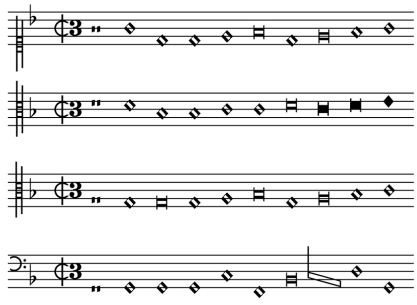
Literature Eitner 1876a: 155 𝄢 Seidel 1969: 113 𝄢 Pfisterer 2012: 216 𝄢 Tröster 2015, i: 146; ii: 68

S 155 ‖ *Ich hätt mir ein Endlein fürgenommen*

4vv: D, A, T, B

Text Popular song, ballade

4a- 4a- 4b 4b 3x-



D: B♭ missing in source
B: B♭ indicated on wrong line

Sources
❖ D-Usch 236, no. 37: *Jch het mir ein endlein fürgenommen*, in B: *Jch het mir ein medlein*, anon., t t i i
❖ **RISM 1544**[20] (D-B), no. 22: *JCh het mir ein endlein fürgenom*[*m*]*en*, *Ludouicus Senffli.*, t t t t
Lute tablatures:
❖ RUS-KAu Gen. 2. 150, no. 4: *Jch hatt mir ein annelein fürgenommen*, anon., Gl-tab., 3vv
❖ Brown 1540_1 (A-Wn), [no. 13], no. 12, sig. [C4]^{r}: *Jch het mir ein Annelein.*, anon., Gl-tab., 3vv
= Brown 1544_1 (D-KA), no. 24, sig. E2^{v}: *Jch het mir ein Annelein für genume*[*n*]., anon., Gl-tab., 3vv
= Brown 1547_4 (D-Ngm), no. 15, sig. D2^{v}: *Jch het mir ein Annelein für genume*[*n*]., anon., Gl-tab., 3vv
Tablature for string ensemble, 4vv:
❖ Brown 1546_9 (A-Wn), [no. 19], sig. G1^{r}: *Jch het mir ein Endlein für genommen.*, anon.

Music Homophonic setting; triple metre; overall formal pattern: AABBC.

Comments As with S 2, Gerle's intabulation for lute (Brown 1532_2, [no. 30], sig. M3^{v}, unaltered reprint: Brown 1537_1, edited in SW vii: no. 45) seems to be only inspired by Senfl's setting (Altwegg/Geering 1960: XIX). The discantus line is reharmonised.

Related Tablature: D-LEm I. 8° 191, fol. 11^{v} (keyboard) 𝄋 Brown 1532_2, sig. M3^{v} (lute), unaltered reprint: Brown 1537_1
Probably a related setting was anon.: PL-Kj Mus. ms. 40154, fol. 31^{v}: *Ich het mir ein meydlein fürgenommen*, anon., Gl-tab., only fragmentarily transmitted (Kirsch/Meierott 1992: 196–8)

Facsimile Molzberger [1939] (Brown 1540_1)

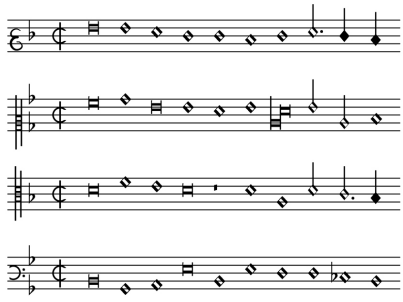
Editions SW v: no. 26 𝄋 PÄMw 1: no. 22
Tablature: SW vii: Anhang no. 1 (Brown 1546_9)

Literature Eitner 1876a: 155f. 𝄋 Kosack 1933: 52 𝄋 Seidel 1969: 122 𝄋 Stenzl 1972b: 62f. 𝄋 Pfohl 2011: 21 𝄋 Tröster 2015, i: 142; ii: 68f.

S 156 ‖ *Ich hoff der Zeit*

4vv: D, A, T, B

Text No appropriate text with this incipit is known; the incipit reminds of a motto.



Source ❖ CH-Bu F X 1–4, no. 35: *Jch hoff der zitt*, *L.S.*, i i i i, in B: *Jch hoff der zeyt*

Related Anon.: D-Mbs Mus.ms. 4483, fol. 51^{v}: *Ich hoff der zeytht* (A only) 𝄋 Peschin (only mentioned in D-HEu Cod. Pal. germ. 318, fol. 113^{v})
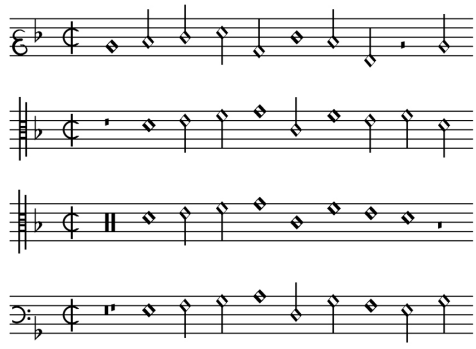
Editions SW ii: no. 15 𝄋 Strebel 1963: no. 4

Literature Tröster 2015, ii: 69

S 157 ‖ *Ich kenn des Klaffers Eigenschaft*

4vv: D, A, T, B

Text Moralising song, love song
4a 4a 4a 4a 4a 4a



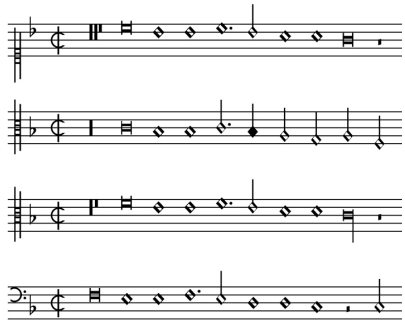
Source ❖ RISM 1544[20] (D-B), no. 31: *JJch* [*sic*] *ken*[*n*] *des klaffers eige*[*n*]*schafft*, *Ludouicus Senfflius*., t t t2 t
Editions SW v: no. 32 ✁ PÄMw 1: no. 31
Literature Eitner 1876a: 157 ✁ Seidel 1969: 42 ✁ Tröster 2015, i: 125f.; ii: 69

S 158 ‖ *Ich klag den Tag und alle Stund* (i)

4vv: D, Ct, [T], B

Text Love song, song of fortune
1a 1a 2b 2b 2b 2b 4b

References AmbrasLB: no. 189 ✁ D-HEu Cod. Pal. germ. 343, fol. 77[v]
Erk/Böhme iii: no. 1658 ✁ Nehlsen i: nos. 731, 1282, 1339; ii: no. 1444
Contrafacta: Hennig: 241f. ✁ Wackernagel iv: no. 1145



Sources ❖ D-ISL IV 36 F124, no. 9: [Ich klag den Tag und] *alle stundt*, anon., i3, T only (mm. 1–3 and from m. 20 onwards)
❖ **D-Mbs Mus.ms. 3155**, no. 88: *Jch klag den tag*, *L.S.*, i i t2 i

❖ PL-Kj Mus. ms. 40092, [no. 66], fols. 53^{v}–54^{r} / fols. 57^{v}–58^{r}: *Jch klag den tag vnd alle stândt*, anon., t, add. *Secundum*, D only, listed in the index under *Mit fiern*

❖ RISM 1534^{17} (D-Z), no. 27: *Jch klag den tag*, section ascribed to *Ludouicus Senflius*, i i i3 i

❖ RISM 1535^{11} (D-Z), no. 9: *JCh klag den tag*, *Ludwig Senffle.*, i i3 i, D missing

– 2nd edn.: RISM 1536^{14} (CH-Bu), no. 9: *JCh klag den tag.* (in D), anon., i i i, T missing

❖ RISM [*c.*1535]^{13} (D-Mbs), no. 59: *JCh klag den tag vnd alle stund*, anon., t t t, T missing

(Possible) references:

❖ D-HEu Pal. germ. 318, fol. 109^{v}: *Jch klag den tag*, *L. Senfl*

❖ D-HEu Pal. germ. 318, fol. 117^{v}: *Jch klag den tag*, anon.

❖ D-HEu Pal. germ. 318, fol. 121^{v}: *Jch klag den tag*, *Sennfl*

❖ D-HEu Pal. germ. 318, fol. 125^{v}: *Jch klag den tag*, *senfl*

The intabulated setting mentioned in D-HEu Pal. germ. 318, fol. 79^{v}: *Jch klag den tag*, anon. probably relates to one of the intabulated settings listed below under related.

Music Melody in T and modified also in D; same melody as *Ich klag den Tag* (ii) (S 159).

Related S 159

Anon.: D-B Mus. ms. 40193, no. 18 (T only; could either be Stoltzer's or Othmayr's setting) 𝄋 C. Othmayr 𝄋 T. Stoltzer

Tablature: anon.: D-Mbs Mus.ms. 1512 (2) 𝄋 anon.: Brown 1532_{2} (2) 𝄋 anon.: Brown 1536_{6} 𝄋 anon.: Brown 1540_{1} (3) 𝄋 anon.: Brown 1562_{3+4} (2)

Edition SW iv: no. 7

Literature Radecke 1891: no. 184f. 𝄋 Geering 1939: 2 𝄋 Hoffmann-Erbrecht 1964: 139 𝄋 Seidel 1969: 137, 180 n. 12 𝄋 Lindmayr-Brandl 2012: 198f. 𝄋 Tröster 2014: 188 𝄋 Tröster 2015, i: 192, 217; ii: 69f.

S 159 ‖ *Ich klag den Tag und alle Stund* (ii)
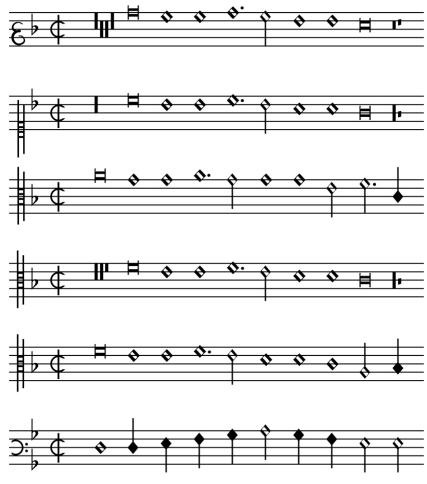
6vv: D1, D2, A, T1, T2, B

Text Love song, song of fortune; the text transmitted with this setting differs from the 2nd strophe onwards compared to the one of *Ich klag den Tag* (i) (S 158)

1st strophe: 1a 1a 2b 2b 2b 2b 4b

2nd and 3rd: 4a 2a 2a 2a 4a

References See above, S 158.



Sources ❖ DK-Kk MS Gamle kongelige Samling 1872, 4°, [no. 89], fol. 74^{v} / 78^{v} (D1 in D), fol. 74^{r} / 24^{r} (D2 in VI), fol. 74^{r} / 80^{r} (A), fol. 74^{r} / 68^{r} (T1 in T), fol. 74^{r} / 79^{r} (T2 in V), fol. 74^{r} / 79^{r} (B): *Jch klag den tag vnd alle stund*, anon., i i i i i, in B added: *Auff pusaun vnd krumhorn*

❖ **RISM 1544**^{20} (D-B), 6vv no. 4: *JCh klag den tag vn*[*d*] *alle stund*, *Ludouicus Senfflius.*, t t t t2 t t

Music Melody in D1 and T1 (quasi-canon); all of the melodic material appears also in D2, but rhythmically and in other respects varied; same melody as in *Ich klag den Tag* (i) (S 158).

Related S 158

Anon.: D-B Mus. ms. 40193, no. 18 (T only; could either be Stoltzer's or Othmayr's setting) 𝄋 C. Othmayr 𝄋 T. Stoltzer

Tablature: anon.: D-Mbs Mus.ms. 1512 (2) 𝄋 anon.: Brown 1532$_{2}$ (2) 𝄋 anon.: Brown 1536$_{6}$ 𝄋 anon.: Brown 1540$_{1}$ (3) 𝄋 anon.: Brown 1562$_{3+4}$ (2)
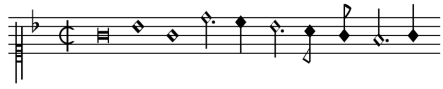
Editions SW V: no. 59 𝄋 PÄMw 3: no. 107 𝄋 EML 334: 2f.

Literature Eitner 1876a: 158f. 𝄋 Hoffmann-Erbrecht 1964: 139 𝄋 Seidel 1969: 137, 180 n. 12 𝄋 Lindmayr-Brandl 2012: 198f. 𝄋 Tröster 2014: 188 𝄋 Tröster 2015, i: 217; ii: 70f.

*S 160 attr. ‖ *Ich merk von Art*

4vv: only D extant

Text No appropriate text with this incipit is known.



Source ❖ PL-Kj Mus. ms. 40092, [no. 78], fol. 60^{v} / fol. 64^{v}: *Jch merk von art*, anon., i, D only

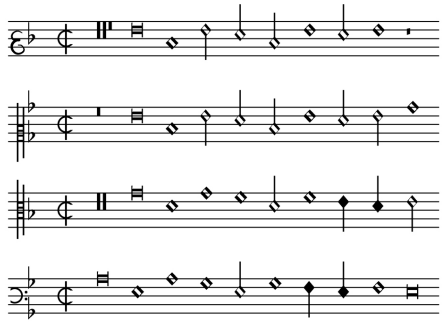
Comments As the discantus partbook PL-Kj Mus. ms. 40092 encompasses a significantly high percentage of pieces by Senfl (without attribution), it seems reasonable to suspect that more traces of his compositions may actually be found among the remaining anonymous entries. Marked as 4vv setting in the index.

S 161 ‖ *Ich sag und klag – das ander (= Kein Adler in der Welt)*

4vv: D, Ct, T, B

Text Lover's lament

1a 1a 2a 3b- 1c 1c 2c 3b- 1d 1d 2d 3e- 1f 1f 2f 3e-



Sources ❖ A-Wn Mus.Hs. 18810, [no. 78], fols. 50^{v}–51^{r} (D), fol. 45$^{r–v}$ (Ct), fols. 49^{v}–50^{r} (T), fols. 48^{v}–49^{r} (B), fols. 7$^{v–}$8^{r} (Q): *Das ander – Jch sag vnd clag*, *ludouicus Sennfl*, i i i3 i i

Possible reference:

❖ D-HEu Pal. germ. 318, fol. 117^{v}: *Ich sag vnd khlag*, anon.

Music The melody is the same as *K. dein bin ich* (S 189); c.f. with AAB form, but the repetition is set differently in the accompanying voices.

Comments Part of a cycle of 4 songs (S 161, S 189, S 213, S 214), labelled *das ander*, *das drit* etc., containing the c.f. *Kein Adler in der Welt* (cf. S 191) with different texts.

Related S 189 ⁘ S 213 ⁘ S 214

Contrafacta *Kein Adler* and other texts: see below, S 191; cf. also further settings there.

Edition SW ii: no. 41

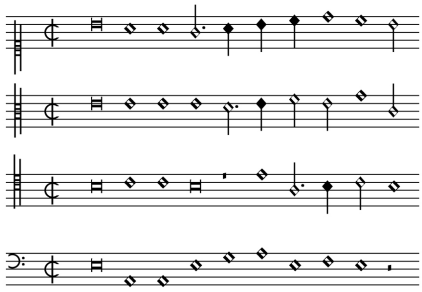
Literature Dreyer 1958: 143 ⁘ Rogge 1965: 29f. ⁘ Bente 1968: 267 ⁘ Seidel 1969: 53–5 (incl. transcription of the tenor line), 180 n. 4 ⁘ Eybl 1993: 36–8 ⁘ Ham 1998, ii: 386, 391–6, *passim* ⁘ Fallows 2006: 222 ⁘ Gasch 2012: 405 ⁘ Tröster 2015, i: 124, 150, 208–15; ii: 71 ⁘ Tröster 2018b

S 162 ‖ *Ich scheid dahin*

4vv: D, A, T, B

Text Love song, parting song

2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-



Sources ❖ D-B Mus. ms. 40194, no. 37: *Jch scheidt dahin*, anon., i, T only

❖ RISM [*c.*1535][13] (D-Mbs), no. 52: *JCh scheyd dahin*, anon., t t t, T missing

❖ **RISM 1544**[20] (D-B), no. 77: *JCh scheyd dahin*, *Ludouicus Senfflius.*, t t t2 t

Possible reference:

❖ D-HEu Pal. germ. 318, fol. 110^{v}: *Jch schaid dahin: Teno. Deest*, anon.

Music AAB form.

Related Anon.: D-Z 78/2 ⁘ P. Kugelmann, 5vv (*Ich scheid von hin*; varied c.f.)

Editions SW v: no. 53 ⁘ PÄMw 2: no. 77 ⁘ EML 175: 2f.

Literature Eitner 1876a: 159–61 ⁘ Seidel 1969: 71 ⁘ Tröster 2015, ii: 71f.

Ich schell mein Horn => **cf.** *Ich schwing mein Horn* (**S 163**)

Ich schwing mein Herz => **cf.** *Ich schwing mein Horn* (**S 163**)

548

S 163 confl. ‖ *Ich schwing mein Horn* (= *Ich schell mein Horn, Ich schwing mein Herz*)

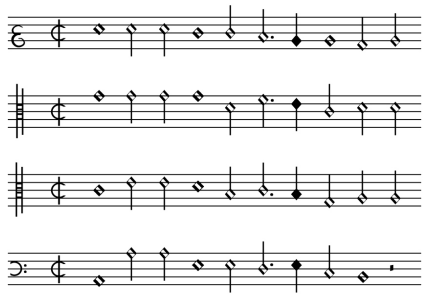
4vv: D, A, T, B

Text Love song, envisaged in metaphors of hunting

4a 3b-, 4a 3b-, 4c 3d- 4e 3d- (last word in first line should read 'jammerton')

Duke Ulrich von Württemberg is said to be the author of the song (according to the chronicle of Balthasar Mütschler, written 1571–1601).

References All referring to text (and music) transmitted with Othmayr's setting (*Ich schell mein Horn*): AmbrasLB: no. 8 ❧ BöhmeAL: no. 443 Erk/Böhme ii: no. 258 ❧ LiliencronDL: no. 141 ❧ Uhland i: no. 179



Sources

- ❖ CH-Bu F X 17–20, no. 57: *Jch schwing min horn*, anon., i i i i
- ❖ CH-Bu F X 59–62, no. 63: *Jch schwing min horn*, anon., i i i i
- ❖ D-Z 103/3, no. 27, fol. 15$^{r–v}$: *Jch schwing mein horn ins Jammerthall*, anon., t, T only
- ❖ **RISM 1544**^{20} (D-B), no. 57: *JCh schwing mein horn ins jammer tal, Ludouicus Senfflius.*, t t t2 t
- ❖ RISM 1549^{37} (D-B), no. 9: *JCh schwing mein horn in jam*[*m*]*erthal*, *L. S.*, in D: *Ludo. Senfl.*, in B: *JCh schwing mei*[*n*] *horn/ inß jamerthal*, t t t2 t
  - – 2nd edn.: RISM 1552^{28}: *JCh schwing mein horn ins jammerthal*, *Ludo. Senfl.*
  - – 3rd edn.: RISM 1563^{17}: *JCh schwing mein horn ins jammerthal*, *Ludo. Senfl.*
- ❖ RISM [*c.*1550]^{23}, no. 67: *JCh schwing mein horn ins jammerthal*, *Jobst V. B.*, in A and B: *Lud.Senfl.*, t t2 t, D missing

Lute tablatures:

- ❖ Brown 1544$_2$ (D-KA), [no. 15], no. 11, sig. F[1]^{r}: *Jch schwüng mein horn*, anon., Gl-tab., 3vv
- ❖ Brown 1546$_9$ (A-Wn), [no. 33], sig. O1$^{r–v}$: *Jch schwing mein horn.*, anon., Gl-tab., 3vv
- ❖ Brown 1549$_6$ (D-Ngm), [no. 10], no. 7, sig. e2^{v}: *Jch schwi*[*n*]*g mein horn*, anon., Gl-tab., 3vv (= Brown 1544$_2$)
- ❖ Brown 1558$_5$ (D-Mbs), fol. 77^{r}: *Jch schwing mein horn ins jamer*, *Ludwig Senffel*, Gl-tab., 4vv, 3 verses of text
- ❖ Brown 1575$_3$ (CH-Zz), no. 25: *Jch schwing mein horn ins Jamerthal*, anon., Il-tab., 4vv
  - – reprint: Brown 1578$_5$ (D-B), no. 25, sig. E2^{v}–E3^{r}: *Jch schwing mein horn in*[*n*]*s Jamertal*, anon.

Tablature for string ensemble, 4vv:

- ❖ Brown 1546$_9$ (A-Wn), [no. 2], sig. C2^{v}: *Jch schwing mein Horn.*, anon., set by Gerle for 'grosse Geygen', 4th above vocal setting

Keyboard tablatures:

❖ Brown 1571_1 (D-ROu), [no. 77], no. 6, sig. S1^{v}–S2^{v}: *Jch schwing mein Horn ins Jamerthal/ ec.*, anon., nGk-tab., 4vv

❖ Brown 1583_2 (D-Mbs), no. 56, pp. 77–(80): *JCH schwing mein hertz/ etc.*, anon., nGk-tab., 4vv

Other sources:

❖ castle Kreuzenstein, tabletop (1575) with etched voice parts: *Jch schwing mein horn*, anon., t t t t, destroyed (cf. Comments)

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 112^{r}: *Jch schwing mein horn*, *Senfl*

Music AAB form.

Comments The attribution to J. v. Brandt in the tenor partbook of RISM [*c.*1550][23] seems to be an error by the typesetter as the following composition (no. 68) is by Brandt.
The table top was destroyed by a fire at the castle Kreuzenstein in 1915 (Wallner 1915: 31). Wallner suggests that the music etched on the table top was probably copied from Forster's song anthology. Othmayr's also widely transmitted *Ich schell mein Horn* uses a melody different from the one in Senfl's setting.

Related Same text, but only similar melody: P. Kugelmann.

Facsimiles Reproductions of the 1915 destroyed table top: Besseler/Gülke 1973: 109 ⁂ MGG xii: plate 28

Editions SW v: no. 44 ⁂ PÄMw 2: no. 57 ⁂ EdM 61: no. 9 ⁂ Jöde iii: 139 ⁂ Lipphardt [1933]: no. 71 ⁂ Friedlaender 1915: no. 253 (modified text) ⁂ Messmer 1984: 160 ⁂ Geiringer: no. 8355
Tablature: SW vii: no. 23, nos. 49a+b, and Anhang no. 2 ('grosse Geygen', Brown 1546_9) ⁂ Bruger [1923]: no. 6a (Brown 1558_5)

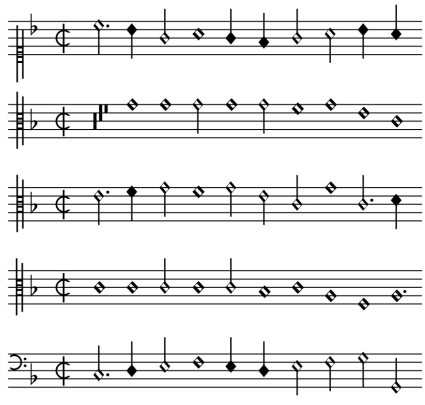
Literature Pocci 1849/50: 159f. ⁂ Eitner 1876a: 161–4 ⁂ Wallner 1911: 35–47 ⁂ Wallner 1912: 49–61 ⁂ Moser 1920a: 459 ⁂ Besseler/Gülke 1973: 108f. (incl. image) ⁂ Messmer 1984: 158–61 ⁂ Tröster 2015, i: 177f.; ii: 72f.

S 164 ‖ *Ich soll und muss ein Buhlen haben*

5vv: D, A, V, T, B

Text Popular song
4a- 3b 4a- 3b

References BöhmeAL: no. 232 ⁂ Erk/Böhme ii: no. 859a ⁂ Wunderhorn i: 80–3 (with added strophes)



B printed without mensuration sign

Sources ❖ **RISM** [1536][8a] (D-Z), no. 60: *JCh soll vnd mûß ein bulen haben*, *L. Senfl*, t t t t t
– 2nd edn.: RISM [1536][8b] (D-Mbs), no. 60: *JCh sol vnd mûß ein bůlen haben* (D), anon., T missing

Music Melody in A und T (quasi-canon).

Related Anon.: RISM [1513][3], fol. 17: *Ich will vnd musz* (D only) = CH-SGs Cod. Sang. 463, no. 79 (D and A only), originally for 4vv? 𝄋 C. Othmayr

Editions SW v: no. 12 𝄋 Moser 1967: no. 60 𝄋 EML 123: 2f.

Literature Eitner 1876a: 164f. 𝄋 Moser 1920a: 459 𝄋 Seidel 1969: 115f. 𝄋 Tröster 2015, ii: 73

misattr. ‖ *Ich soll und muss ein Buhlen haben* (by C. Othmayr)

4vv: D, A, T, B

Text See above, S 164.

Sources CH-Bu F X 17–20
RISM 1544[20] (with attribution to Senfl) 𝄋 RISM 1549[37] (2nd edn.: RISM 1552[28]; 3rd edn.: RISM 1563[17]) 𝄋 RISM A/I O 263 (RISM 1549[71]) 𝄋 RISM [*c.*1550][22] 𝄋 RISM [*c.*1550][23]

Comments Geering includes the setting as 'möglicherweise von Senfl stammend', but in the preface he states that Othmayr's authorship is better testified ('besser bezeugt'); cf. SW vi: V. The setting appears in most sources in connection with *Mit Lust tät ich ausreiten*.

Related S 164
Anon.: RISM [1513][3], fol. 17 (D only) = CH-SGs Cod. Sang. 463, no. 79 (D and A only), originally for 4vv?

Editions SW vi: 25f. (no. 14) 𝄋 EdM 61: no. 60 𝄋 PÄMw 1: no. 7 𝄋 Jöde iii: 99 𝄋 Piersig 1928: 13

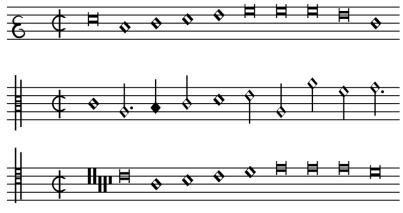
S 165 ‖ *Ich stund an einem Morgen* (**i**)

3vv: D, T, B and 4vv: [D, A, T, B]

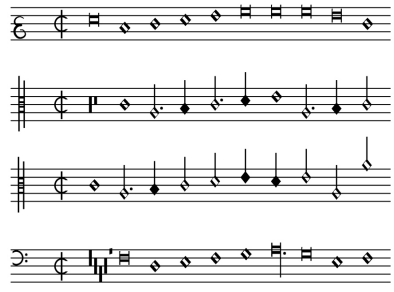
Text Tagelied
3a- 3b, 3a- 3b, 4c 3x- 3c
The two strophes of text given with this setting outline a synopsis of the song's original 7 strophes (cf. S 167).

References See below, S 167.

3vv version



4vv version



Sources

- ❖ CH-SGs Cod. Sang. 463, no. 47: *Ich stůnd an einem morge*[*n*], *Ludouic*[*us*] *Senfli Helueti*[*us*] *Tigurinus*, partially t, D only
- ❖ D-W Guelf. 292, fol. 20^{r} last part on fol. 19^{v}: *Jch stůnd an einem morge*[*n*], anon., t, T only
- ❖ D-Z 78/3, no. 1, fols. 2^{r}–4^{v} (D), fols. 2^{r}–4^{v} (T) : without text, anon., – –, B missing
- ❖ **RISM 1538**^{9} (D-Ju), no. 95: MS addition: *Jch stund an einem morgen*, anon., – – –

With added 4th voice:

- ❖ **PL-WRu I-F-428**, fols. 250^{v}–251^{r}: *Jch stundt ahn eynem Morgen*, anon., i – i –

Keyboard tablatures:

- ❖ CH-SGs Cod. Sang. 530, fols. 29^{v}–30^{v}: *Jn* [*sic*] *stund ain aine*[*m*] *morg*[*en*], *Ludwieg Senffli alias Schwitzer von zürch*, oGk-tab., 3vv, written at the end: *Finis Jch stund ain aine*[*m*] *morg*[*en*];
- ❖ D-B Mus. ms. 40026, [no. 101], fols. 148^{v}–150^{v}: *Jch stůnd an ainem morge*[*n*], *Ludwicus Senfli*, oGk-tab., 3vv

With added 4th voice:

- ❖ PL-Wn rkp. 564, pp. 73–6, at the end: *finit*[*ur*] 2^{a} *pa*[*rs*] *Jch sthund*, anon.

Music Melody with only minor rhythmic variants compared to other setting; the melody is performed twice, the second time in diminished note values (notated).

Comments Remarkable are the intabulations of this setting; the tablatures are also among the earliest sources. Two sources transmit a 4th voice (altus), which shows obvious similarities (Staehelin 1971). Nevertheless, it seems unlikely that the altus was originally part of Senfl's setting.

The intabulation in PL-Wn rkp. 564 is marked as 2a pars and whereas there is no prima pars (pp. 71f. blank staves), two more partes (pp. 76–80 and pp. 80–2) follow. Those two partes are not intabulations of any other of Senfl's *Ich stund* settings (Motnik 2013). The scribe of the tablature probably grouped different composer's settings of *Ich stund* to form a greater unit.

Only the beginning of intabulation Brown 1536$_{6}$, [no. 24], sig. i3^{v}–i4^{v} seems to be similar to Senfl's setting (Pfohl 2011: 22). Likewise the intabulation in D-Usch Misc. 131b, [no. 12], fol. 6^{r} (attributed to Senfl in Gottwald 1993: 72) seems to be a harmonisation of the popular melody with no concrete reference to any of Senfl's settings.

Related S 111 ⁘ S 166 ⁘ S 167 ⁘ S 168 ⁘ S 169 ⁘ S 170 ⁘ S 191; for further related settings see below, S 167.

Facsimiles SW vii: IX (CH-SGs Cod. Sang. 530, beginning)

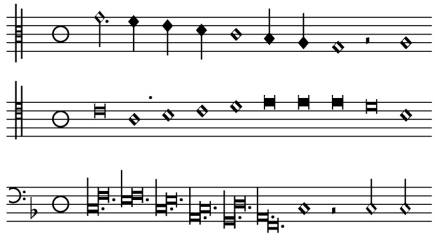
Editions SW vii: no. 3 ⁘ Formschneider/Mönkemeyer 1985: 137f. ⁘ Cuyler 1973: 227–32
tablature: SW vii: no. 26a (CH-SGs Cod. Sang. 530) ⁘ SW vii: no. 26b (D-B Mus. ms. 40026) ⁘ SW vii: no. 26c (PL-Wn rpk 564)

Literature Nef 1938: 80f., 90 ⁘ Marx 1980: 271 ⁘ Seidel 1969: 105 ⁘ Staehelin 1971: 17 and no. 140 ⁘ Cuyler 1973: 226–34 ⁘ Schwindt 2007 ⁘ Motnik 2013: 431 ⁘ Tröster 2015, i: 165f., 216; ii: 73f.

S 166 ‖ *Ich stund an einem Morgen* (ii)

3vv: D, T, B

Text No text transmitted. It would be possible to underlay the text version as in S 167.



Source ❖ RISM 1538[9] (D-Ju), no. 96: MS add.: *Jch stund an einem morgen*, MS add.: *LS*, – – –

Music Triple metre; the c.f. is performed twice, the second time in diminished note values (only indicated by a repeat sign and the new mensural sign).

Related S 111 ⁂ S 165 ⁂ S 167 ⁂ S 168 ⁂ S 169 ⁂ S 170 ⁂ S 191; for further related settings see below, S 167.

Editions SW vii: no. 4 ⁂ Formschneider/Mönkemeyer 1985: 139f.

Literature Nef 1938: 80f., 90 ⁂ Seidel 1969: 105 ⁂ Schwindt 2007 ⁂ Tröster 2015, i: 166f., 216; ii: 74

S 167 ‖ *Ich stund an einem Morgen* (iii)

4vv: [D, Ct, T, B]

Text Tagelied

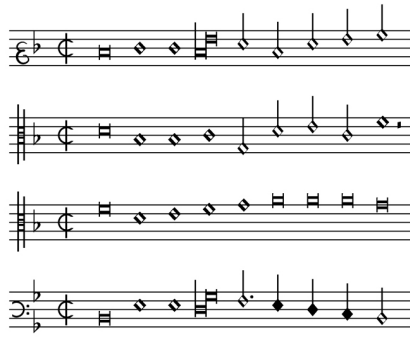
3a- 3b, 3a- 3b, 4c 3x- 3c

References AmbrasLB: no. 176 ⁂ D-HEu Cod. Pal. germ. 109 (S. Kröll), fol. 133[v] ⁂ D-HEu Cod. Pal. germ. 343, fol. 113[v]

Böhme: no. 269 (melody A) ⁂ Brednich 1974/75: no. 458f. ⁂ Erk/Böhme ii: no. 742 ⁂ LiliencronDL: no. 121 ⁂ Nehlsen i: nos. 77, 198–205, 498, 903, 1071, 1290f.; ii: nos. 1392, 1448, 1671, 1741–3, 2251 ⁂ Uhland: no. 70

Contrafacta: Hennig: 141–7 ⁂ Liliencron iv: Nachtrag Ton 50 ⁂ cf. also Nehlen iii: 1012 ⁂ Wackernagel ii: nos. 1294–8; iii: nos. 792, 1255, 1258–60; iv: nos. 444, 1115, 1173; v: nos. 1008, 1133

Heinrich Bebel published a Latin 'translation' (or rather transformation) of the song text; cf. Hess 1969.



Sources ❖ CH-Bu F X 1–4, no. 19, A notated in T partbook and T in A partbook: *Jch stond an einem morgen*, *L.S.,* in A partbook: *Ludouicus Senfle*, i i i i

❖ **D-Mbs Mus.ms. 3155**, no. 63: *Jch stund an ainem morgen*, anon., – – i –

❖ D-Usch 236, no. 52: *Jch stund an einem morgen*, anon., i i i i

❖ PL-Kj Mus. ms. 40092, [no. 35], fols. 35[v]–36[v] / fols. 39[v]–40[v]: *Jch stůend an ainem morgen*, anon., i, D only, listed in the index under *Mit fiern*

❖ RISM 1534[17] (D-Z), no. 22: *Jch stund an einem morgen*, *Ludouicus Senflius* (section of source attributed), i i i i, in A: *Primum*

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 110[v]: *Jch stund An ainem morgen*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 71[r]: *Jch stund an Ainem morgen*, anon. (intabulation for lute/'geigen'?)

Music Formal structure of melody: AA'BA.

Related S 111 ⁂ S 165 ⁂ S 166 ⁂ S 168 ⁂ S 169 ⁂ S 170 ⁂ S 191

Anon.: CH-Bu F X 21, no. 81 (T only) ⁂ anon.: CH-Zz Q 906, no. 2 (lost) ⁂ anon.: D-Kl MS 8° Mus. 53b, no. 41 (D only) ⁂ anon.: RISM [1535][14], part III, no. 40 (D only) ⁂ anon.: RISM [1535][15], no. 24 (T missing) ⁂ A. v. Bruck, 6vv (quodlibet: *Ade mit Leid / Ach Gott wem soll ich klagen*) ⁂ H. Finck ⁂ J. Fuchswild ⁂ M. Greiter ⁂ H. Isaac ⁂ L. Päminger, 5vv (quodlibet, only Q extant) ⁂ Miller (only mentioned in D-HEu Cod. Pal. germ 318) ⁂ J. Schlend ⁂ T. Stoltzer, 2vv

Parts of the tune also appear in: anon.: RISM 1544[19], nos. 6, 20 ⁂ anon.: D-B Mus. ms. 40021, no. 108 (textless motet)

Lute tablatures: anon.: Brown 1533_1 (= intabulation of RISM [1535][14]) ⁂ anon.: Brown 1536_6, 2vv ⁂ anon.: D-Usch Misc. 131b, fol. 6[r], 3vv ⁂ anon.: Brown 1549_6, sig. K2[v]

See also Baumann 1934: no. 29.

Editions SW iv: no. 2 ⁂ Atlas 1998a: 443 (only beginning) ⁂ Perkins 1999: 479f.

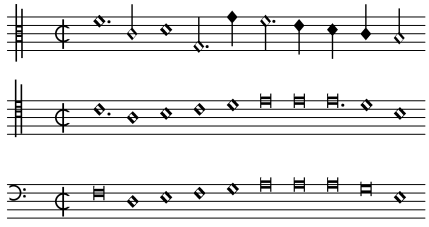
Literature Eitner 1876a: 165–70 ⁂ Moser 1920a: 272f. ⁂ Osthoff 1931: 223 ⁂ Rosenberg 1931: 89–92 and Notenbeilage no. 8 ⁂ Baumann 1934: no. 29 ⁂ Nef 1938: 80f., 90 ⁂ Dreyer 1958: 143f. ⁂ Rogge 1965: 30 ⁂ Seidel 1969: 105 ⁂ Schmidtke 1983 ⁂ Atlas 1998a: 443 ⁂ Schwindt 2007 ⁂ Tröster 2015, i: 216; ii: 75

S 168 ‖ *Ich stund an einem Morgen* (**iv**)

4vv: D, Ct, T, B

Text See above, S 167.

Bassus Discantum habet in decimis. Quartum
Ich stundt an etc.



Sources ❖ RISM 1534[17] (D-Z), no. 25: *Jch stund an einem morgen*, section ascribed to *Ludouicus Senflius*, i i i, D only: *Bassus Discantum habet in decimis. Quartum* | *Ich stundt an etc.*, in A: *Quartum*

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 110[v]: *Jch stund An ainem morgen*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 71[r]: *Jch stund an Ainem morgen*, anon. (intabulation for lute/'geigen'?)

Music Formal structure of melody: AA'BA; melody in D und B in parallel tenths; a syncopated version of the c.f. in T, following or being in front of the outer voices at the distance of a minim; highly virtuosic A.

Related S 111 ⁂ S 165 ⁂ S 166 ⁂ S 167 ⁂ S 169 ⁂ S 170 ⁂ S 191; for further related settings see above, S 167.

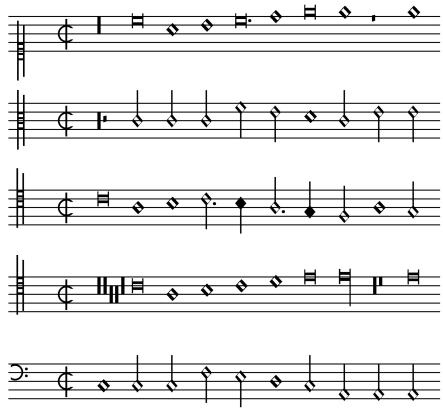
Editions SW iv: no. 5 ⁂ Liliencron iv, Beilage 6: XII–XIV

Literature Eitner 1876a: 165–70 ⁂ Moser 1920a: 272f. ⁂ Osthoff 1931: 223 ⁂ Rosenberg 1931: 89–92 and Notenbeilage no. 8 ⁂ Baumann 1934: no. 29 ⁂ Nef 1938: 80f. and 90 ⁂ Reese 1954: 707 ⁂ Dreyer 1958: 119f., 143f. ⁂ Rogge 1965: 30 ⁂ Seidel 1969: 105 ⁂ Schwindt 2007 ⁂ Schwindt 2012a: 183 ⁂ Tröster 2015, i: 145f., 216; ii: 75

S 169 ‖ *Ich stund an einem Morgen* (v)

5vv: D, Ct, V, T, B

Text See above, S 167.



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 18], fol. 15$^{r–v}$ / fol. 19$^{r–v}$: *Jch stůend an ainem morgen*, anon., t, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1534**^{17} (D-Z), no. 23: *Jch stund an einem morgen*, section ascribed to *Ludouicus Senflius*, i i i i i, in D and A: *Secundum*

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 117^{v}: *Jch stund an ainem morgen. 5. uocum*, anon.

Music Formal structure of melody: AA'BA; melody in T und B (quasi-canon).

Related S 111 ⁂ S 165 ⁂ S 166 ⁂ S 167 ⁂ S 168 ⁂ S 170 ⁂ S 191; for further related settings see above, S 167.

Edition SW iv: no. 3

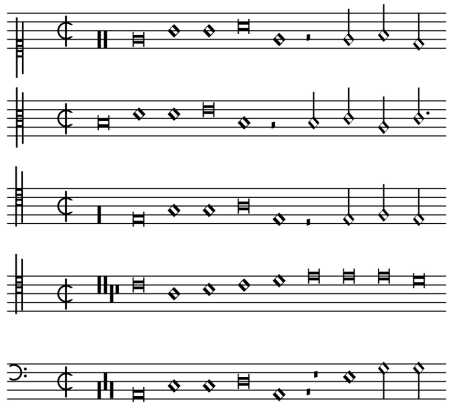
Literature Schneider 1864: 354f. ⁂ Eitner 1876a: 165–70 ⁂ Moser 1920a: 272f. ⁂ Osthoff 1931: 223 ⁂ Rosenberg 1931: 89–92, Notenbeilage no. 8 ⁂ Baumann 1934: no. 29 ⁂ Nef 1938: 80f. and 90 ⁂ Dreyer 1958: 127f., 143f. ⁂ Rogge 1965: 30 ⁂ Seidel 1969: 105 ⁂ Schwindt 2007 ⁂ Lindmayr-Brandl 2012: 198, 202f. ⁂ Pfisterer 2012: 216 ⁂ Tröster 2015, i: 216; ii: 76

S 170 confl. ‖ *Ich stund an einem Morgen / Amica mea*

5vv: D, Ct, V, T, B

Text Text a (*Ich stund*): see above, S 167.
Text b (*Amica mea*): no more text.

References See above, S 167.



Sources
- ❖ DK-Kk MS Gamle kongelige Samling 1872 4°, [no. 5], fol. 3^{v} / 7^{v} (D), fol. 3^{v} / 7^{v} (A), fol. 3^{v} / 7^{v} (V), fol. 3^{v} / 9^{v} (T), fol. 3^{v} / 9^{v} (B): *amica mea / Jch stund an einem morg*[*en*], in other voices: *Amica mea*, *H Finck* (only in T), i i i i i
- ❖ PL-Kj Mus. ms. 40092, [no. 17], fols. 14^{r}–15^{r} / fols. 18^{r}–19^{r}: *Jch stuend an ainem morgen*, anon., t, text underlaid: *Amica mea*, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1534**[17] (D-Z), no. 24: *Jch stund an einem morgen*, in D, V: *Amica mea*, in Ct: *Amica mea vel Ich stund an einem morgen*, in B: *Amica mea. Ich stund*, section ascribed to *Ludouicus Senflius*, i i i i i, in D and Ct: *Tertium*

Lute tablature:
- ❖ Brown 1556$_5$ and [1556]$_6$ (D-Mbs), [no. 20], pp. 49–53 (D), pp. 43–5 (T): *Amica mea*, anon., set for two lutes, discant lute uses D, A, V and B, tenor lute uses T, V and B of vocal setting
  – reprint: Brown 1562$_3$ and 1562$_4$ (A-Wn), pp. 49–53 (D), pp. 43–5 (T): *Amica mea*, anon.

Music Quodlibet: *Ich stund* in T, the soggetto *Amica mea* in B set as an ostinato; it also appears in D, A, V.

Comments The ascription to Finck is most probably based on a misconception (cf. Tröster 2015, i: 178). For the affinity of Senfl's and Greiter's settings concerning the use and the construction of the ostinato, cf. Schwindt 2007.

Related S 111 ⁘ S 165 ⁘ S 166 ⁘ S 167 ⁘ S 168 ⁘ S 169 ⁘ S 191; fur further related settings see above, S 167.

Editions SW iv: no. 4
Tablature: SW vii: no. 28

Literature Eitner 1876a: 165–70 ⁘ Osthoff 1931: 223 ⁘ Rosenberg 1931: 89–92, Notenbeilage no. 8 ⁘ Baumann 1934: no. 29 ⁘ Nef 1938: 80f., 90 ⁘ Gerstenberg 1951: 123f. ⁘ Dreyer 1958: 143f. ⁘ Rogge 1965: 30 ⁘ Schwindt 2007: 92–4 ⁘ Tröster 2015, i: 155, 178; ii: 76f.

S 171 (lost) ‖ *Ich walt ich halt*

Source **Reference:**
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110^{r}: *Jch waldt Jch haldt*, *L Senfl*
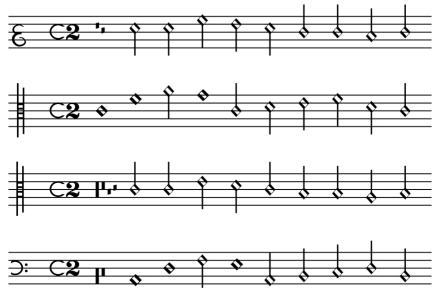
Literature Altwegg/Geering 1961: 101, 113

S 172 ‖ *Ich weiß ein stolze Müllerin* (= *Ich weiß ein hübsche Müllerin*)

4vv: D, A, T, B

Text Humourous ballad, moralising song
4a 3b 4a 3b 3c 3d- 3d- 3c

References AmbrasLB: no. 220
BöhmeAL: no. 44 ❧ Erk/Böhme i: no. 155 ❧ Nehlsen i: nos. 1347–50



Sources ❖ **RISM 1544**[20] (D-B), no. 58: *JCh weyß ein hůbsche můllerin*, *Ludouicus Senfflius.*, t t t t
Lute tablatures:
❖ D-Mbs Mus.ms. 1512, no. 15, fol. 12[r]: *Jch waiß ein stolze Můllerin*, anon., set by *HD*, Gl-tab., 2vv
❖ D-Mbs Mus.ms. 1512, no. 40, fol. 29[r]: *Jch wais ein stolze Můllerin*, anon., set by *HD*, Gl-tab., 3vv
References:
❖ D-HEu Cod. Pal. germ. 318, fol. 109[r]: *Ich wais Ein stoltze mulnerin*, *senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 112[r]: *Jchwais* [*sic*] *ein stoltze mullerin*, *Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 120[v]: *Jch wais ain stoltze mullerin*, *senfl*

Music Structure of the melody: AA'B (not paralleled in accompanying voices).

Comments There are many settings in tablatures that refer to 'stoltze' or 'hübsche' Müllerin by title. Those pieces are mostly dances (often followed by a 'hopf auff' and citing the tune in the upper voice), but they are not intabulations of a specific polyphonic setting (cf. Dieckmann and Dorfmüller).
Hans Ott's deviating text incipit is not convincing due to the repetition: *Ich weiß ein hübsche Müllerin die daucht sich hübsch und klug*
Part of the text is cited in Fischart 1575, sig. B3[v] (cf. Williams 1909: 423f.).

Related Anon.: CH-Bu F X 5–9, no. 10 (similar melody) ❧ anon.: RISM [c.1535][12], T missing ❧ C. Alder
Tablatures: anon.: CH-Bu F IX 70, p. 254 ❧ Brown 1540_1, [no. 6], sig. C2[v] = Brown 1544_1, [no. 14] = Brown 1547_4, [no. 10] ❧ Brown $[1556]_6$ = Brown 1562_4, pp. 129–32

Editions SW v: no. 45 ❧ PÄMw 2: no. 58 ❧ Jöde iii: 142
Tablature: SW vii: no. 50 ❧ Molzberger [1939] (Brown 1540_1)

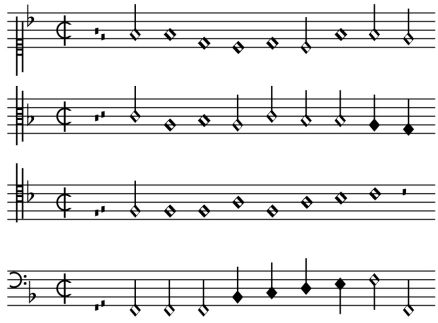
Literature Eitner 1876a: 170–6 ❧ Dieckmann 1931: *passim* ❧ Dorfmüller 1967: 146f. ❧ Pfohl 2011: 23 ❧ Tröster 2015, i: 140; ii: 77

S 173 ‖ *Ich weiß nit was er ihr verhieß* (i)

4vv: D, Ct, T, B

Text Popular song, farce, excerpt of a ballade
4a 3b 4a 3x 3b (only rhyming section of the text)

References Erk/Böhme i: no. 147
Only referring to same text: BöhmeAL: 46 B, *So wol wirs aber heben an*, 5th strophe 𝄐 Erk/Böhme i: no. 139a, as above 𝄐 Uhland: no. 285, as above



Sources ❖ RISM 1534[17] (D-Z), no. 42: *Jch weis nit was er ir verhies*, section ascribed to *Ludouicus Senflius*, i i i i, in Ct: *Primum*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 73[v]: *Jch wais nicht waß er Jr verhieß*, anon. (intabulation for lute/'geigen'?)

Comments A. v. Bruck's *Es ging ein Landsknecht über Feld* quotes passages of the text. It has an similar listing of medical plants and also seems related in character. Nevertheless, the melody is not 'basically the same', as stated in Wenzel 2006. Part of the text is cited in Fischart 1575, sig. [I3][r] (cf. Williams 1909: 443).

Related S 174 𝄐 J. Buchner

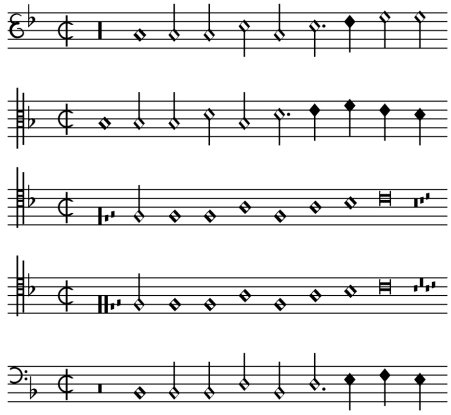
Editions SW iv: no. 22 𝄐 Moser 1929b, Anhang: no. 3

Literature Ambros 1893: 419 𝄐 Moser 1935b: 125 𝄐 Seidel 1969: 122 𝄐 Keyl 1992: 435f. 𝄐 Wenzel 2006: 30f. 𝄐 Tröster 2015, i: 142; ii: 77f.

S 174 ‖ *Ich weiß nit was er ihr verhieß* (ii)

5vv: D, Ct, T, V, B

Text See above, S 173.



Sources
- ❖ CH-Sk 87-4, no. 20, fol. 14ʳ: *Jch weÿß nit was er ir verhieß*, anon., i, only V
- ❖ **RISM 1534**[17] (D-Z), no. 43: *Jch weiß nit was er jr verhies*, section ascribed to *Ludouicus Senflius*, i i i1 i i, in Ct: *Secundum*
- ❖ RISM 1556[29] (D-Mbs), no. 5: *JCh weiß nicht was er jr verhieß*, *L. S.*, t t t t t, in D and A: *Ludouicus Senffel.*

Music Melody in T and V (quasi-canon).

Comments See above, S 173.

Related S 173 ☙ J. Buchner

Editions SW iv: no. 23 ☙ EdM 63: no. 5
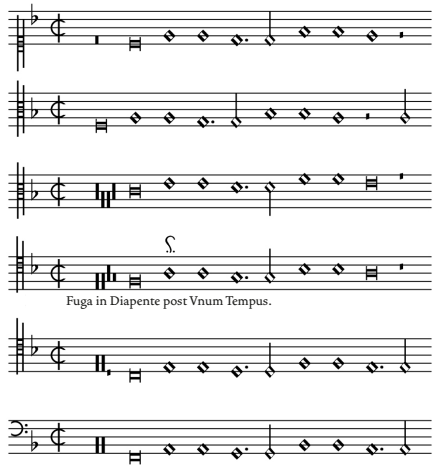
Literature Ambros 1893: 419 ☙ Moser 1935b: 125 ☙ Seidel 1969: 122 ☙ Keyl 1992: 435f. ☙ Wenzel 2006: 30f. ☙ Tröster 2015, i: 142; ii: 78

S 175 ‖ *Ich will mich Glücks betragen wohl*

6vv: D, A1, A2, T1, T2, B

Text Song of fortune

4a 2a 2b 1b 3c- 2x 3c-



Sources ❖ DK-Kk MS Gamle kongelige Samling 1872, 4°, [no. 88], fol. 74^{v} / 78^{v} (D), fol. 74^{r} / 80^{r} (A1), fol. 74^{r} / 24^{r} (T in VI), fol. 74^{r} / 68^{r} (A2 in T), fol. 73^{v} / 78^{v} (T2 in V), fol. 73^{v} / 78^{v} (B): *Jch Will mich Glücks Betrag*[*en*] *Wol*, anon., i i i i i i

❖ **RISM 1544**^{20} (D-B), 6vv no. 2: *JCh will mich glücks betragen wol*, *Fuga in Diapente post Vnum Tempus*, *Ludouicus Senfflius.*, t t t t2 t t

Music Melody in T1, and according to canon: *Fuga in Diapente post Vnum Tempus* also in A2 (5↑); canonic voice is also notated in the sources.
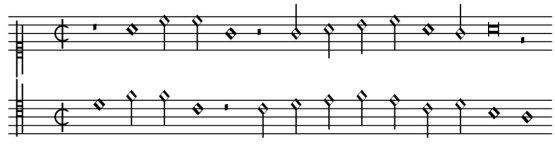
Editions SW v: no. 58 ✂ PÄMw 3: no. 105 ✂ EML 334: 4f.

Literature Eitner 1876a: 176f. ✂ Seidel 1969: 137, 180 n. 12 ✂ Tröster 2015, i: 145; ii: 78f.

*S 176 attr. ident. ‖ *Ich wollt wohl gern*

4vv: only D, T extant

Text Moralising song
4a 4b 4a 4b 2c 2c 4d 2e 2e 4d



Sources ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 11], fols. 13^{v}–14^{r}: *Jch wolt wol gern*, anon., i3, T only

❖ PL-Kj Mus. ms. 40092, [no. 44], fol. 40$^{r–v}$ / fol. 44$^{r–v}$: *Jch wolt wol gern*, anon., i, D only, listed in the index under *Mit fiern*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 117^{v}: *Jch wolt woll gern*, anon.

Music AAB form (seems necessary to underlay the text).

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Edition Parlow 2013: no. 2 (T only)

Literature Bente 1968: 253–5 ✂ Tröster 2015, ii: 79

misattr. ‖ *Ihr Zucht und Lob* => cf. *Ehr Zucht und Perd* (S 61)

4vv: D, A, T, B

Text Love song
2a 1a 2b 1b 2c 1c 2d 1e 1e 2d

Sources D-As 2° Cod. 142a ✂ D-Mbs Mus.ms. 3155

Comments Geering proposed two settings for a song with the text incipit *Eer zucht vnd perdt*, documented and attributed to Senfl in D-HEu Cod. Pal. germ. 318 (cf. S 61). In his opinion, the setting under discussion is the more likely one (cf. Altwegg/Geering 1961: Vf.). Bente (1968) accepted both of the identifications. Schwindt (2012a) points to the variants in the text incipits that lend the identifications little credibility.

Editions SW vi: 38 (no. 23a) ✂ Jonas 1983, i: no. 26 ✂ Moser 1929a: 142f.
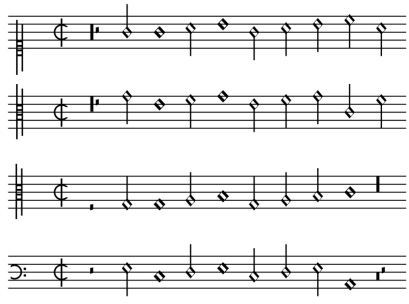
Literature Geering in SW VI: 100 ✂ Bente 1968: 232, 238 and 240f. ✂ Jonas 1983, ii: 37f. ✂ Schwindt 2012a: 170 n. 23, 171

S 177 ‖ *Im Bad wöll wir recht fröhlich sein*

4vv: D, A, T, B

Text Song praising the advantages of bathing
4a 2a 3b-, 4c 2c 3b-, 2d 2d 3e- 2f 2f 3e-

References Erk/Böhme iii: no. 1661



Sources
❖ **RISM 1549**[37] (D-B), no. 23: *IM bad wol wir recht frôlich sein*, *Ludo Senfl.*, t t t2 t
– 2nd edn.: RISM 1552[28]: *IM bad wôl wir recht frôlich sein*, *Ludo. Senfl.*
– 3rd edn.: RISM 1563[17]: *IM bad wôl wir recht frôlich sein*, *Ludo.Senfl.*

Theoret.:
❖ J. T. Freigius, *Hoc est libellus* (1582), p. 212: *Aliud Ludouici Senflij. Im bad wôllen wir frôlich sein.*, i, T only

References:
❖ D-HEu Cod. Pal. germ. 318, fol. 124[v]: *Jm bad wollen wir*, *Senfl*
❖ letter by L. Wagenrieder to G. Schultheis, 4 August 1537 (Bente 1968: 339)

Comments The inventory entry in V-CVbav Cod. Pal. lat. 1938, fol. 42[r] up to line 22 seems to refer to Brandt's setting.

Related J. v. Brandt, 5vv

Editions SW vi: no. 7 ❧ EdM 61: no. 23

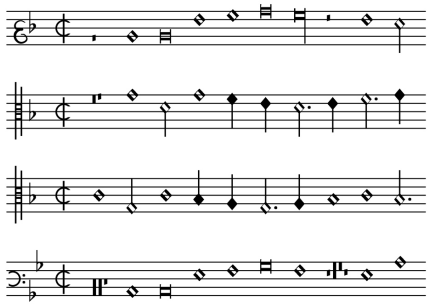
Literature Seidel 1969: 142 ❧ Gasch 2012: 406, 435 ❧ Tröster 2015, i: 134, 142; ii: 79f.

S 178 ‖ *Im Maien* (i)

4vv: D, Ct, T, B

Text May song 2a- 3a- 4b 4b 3c 4c 4c 4c 5c
(2 lines missing compared to the texts of S 179 and S 180)

References BöhmeAL: no. 301 ❧ Erk/Böhme ii: no. 958
Cf. EdK 1.2 (Notenband): Synopse IV



Sources ❖ RISM 1534[17] (D-Z), no. 95: *Im Meyen*, section ascribed to *Ludouicus Senflius*, i i t t, in D and Ct: *Im Mayen Primum*

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 123[v]: *Jm mayen*, *L. Senfl*

Music Melody in T (free material before the entry of c.f.) and B (with rhythmic variations) (quasi-canon); same melody as *Im Maien* (iii) (S 180), but without repetition of the first two melodic lines.

Comments Part of the text cited in Fischart 1575, sig. [I2][v] (cf. Williams 1909: 440).

Related S 179 𝄌 S 180

Editions SW iv: no. 75 𝄌 Ambros 1882: 400–3 (no. 47b)

Literature Ambros 1882: XLf. 𝄌 Moser 1920a: 460 𝄌 Dreyer 1958: 144f. 𝄌 Pfisterer 2012: 209, 214 𝄌 Tröster 2015, i: 146, 151, 216; ii: 80

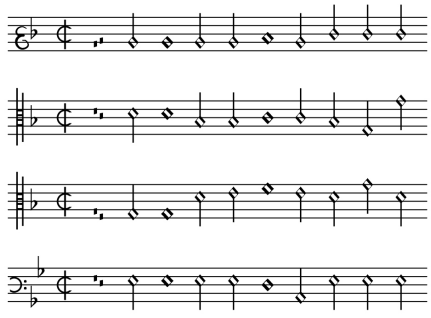
S 179 ‖ *Im Maien* (ii)

4vv: D, Ct, T, B

Text May song

2a- 3a- 4x 3a- 4b 4b 3c 4c 4c 4c 5c

References See above, S 178.



Sources ❖ D-Usch 235, [no. 27], fols. 31[v]–32[v] (T), [in A the piece before no. 36]: *In meien in meien hort man die hane krah*[*en*], anon., t t, A and T only

❖ **RISM 1534**[17] (D-Z), no. 96: *Im meien*, section ascribed to *Ludouicus Senflius*, i i t i, in D and Ct: *Im Mayen Secundum*

❖ RISM 1540[21] (D-Mbs), no. 45: *IM Meyen*, *Ludo. Senfl*, 2t 2t 2t 2t

– 2nd edn.: RISM 1549[36]: *IM meyen*, *L. Senfl.*

– 3rd edn.: RISM 1553[30]: *IM meyen*, *L. Senfl.*
– 4th edn.: RISM 1565[21]: *IM Meyen*, *Ludo. Senfl.*

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 123[v]: *Jm mayen*, *L. Senfl*

Music Melody in halved note values, compared to the other two settings; mainly homophonic setting.

Comments Part of the text cited in Fischart 1575, sig. [I2][v] (cf. Williams 1909: 440).

Related S 178 ⁂ S 180

Editions SW iv: no. 76 ⁂ EdM 60, no. 45 ⁂ PÄMw 29, no. 45 ⁂ Bernstein 1987: no. 12 ⁂ Wassermann [1926]: no. 9
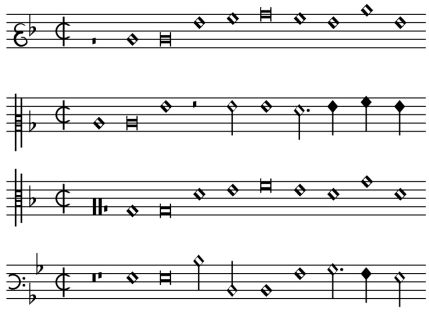
Literature Dreyer 1958: 144f. ⁂ Seidel 1969: 115, 119f. ⁂ Messmer 1984: 186f. ⁂ Tröster 2015, i: 142, 216; ii: 80f.

S 180 ‖ *Im Maien* (iii)

4vv:
D, Ct, T, B

Text See above, S 179.

References See above, S 178.



Sources ❖ RISM 1534[17] (D-Z), no. 97: *Im Meyen*, section ascribed to *Ludouicus Senflius*, i i t i, in D and Ct: *Im Mayen Tertium*

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 123[v]: *Jm mayen*, *L. Senfl*

Music Melody in D und T (quasi-canon); same melody as *Im Maien* (i) (S 178), apart from the additional repetition of the first two lines.

Comments Part of the text cited in Fischart 1575, sig. [I2][v] (cf. Williams 1909: 440).

Related S 178 ⁂ S 179

Editions SW iv: no. 77 ⁂ Schwindt 2004: 189 (only beginning)

Literature Dreyer 1958: 144f. ⁂ Schwindt 2004: 189f. ⁂ Tröster 2015, i: 216; ii: 81

S 181 (lost) ‖ *Im Wald*

4vv

Source **Reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 121[r]: *Jm walt*, *Senfl*

Literature Altwegg/Geering 1961: 101, 113 (no. 40)

*S 182 (lost) attr. ‖ *In dieser Welt ohn Geld*
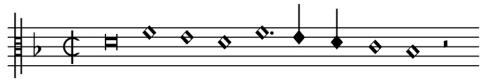
4vv

Source **Possible reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 117ᵛ: *Jn diser welt On gelt*, anon.

doubtful identification:

4vv: only A extant



Source ❖ PL-Kj Mus. ms. 40185, no. 71: *Inn disser wellt an geldt*, anon., i, A only

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting. The identification is doubtful: many settings of texts that were also set by Senfl appear at the end of the manuscript, but the compositions are never his.

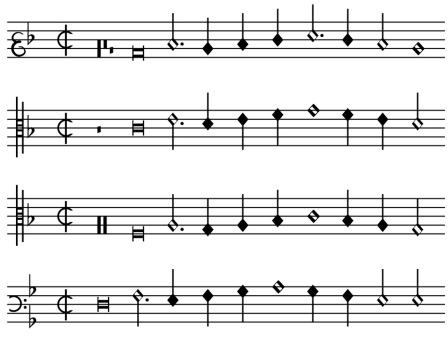
Related Similar text incipit: P. Wüst (*In diser welt hab ich kein gelt*).

Literature Bente 1968: 253–5

S 183 ‖ *In Lieb und Freud hab ich mein Bscheid*

4vv: D, Ct, T, B

Text No appropriate text with this incipit is known.



Source ❖ A-Wn Mus.Hs. 18810, [no. 85], fols. 54ᵛ–55ʳ (D), fol. 50ʳ–ᵛ (Ct), fol. 55ᵛ (T), fol. 53ʳ–ᵛ (B): *Jn lieb vnd freid/ hab ich mein bscheid*, *ludwig Sennfl*, i i i i

Related H. Kugelmann
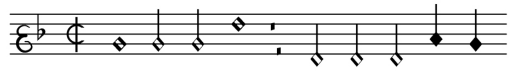
Editions SW ii: no. 47 ❧ Strebel 1963: no. 12

Literature Bente 1968: 267 ❧ Seidel 1969: 46 ❧ Gasch 2012: 405f., 430 ❧ Tröster 2015, ii: 82

*S 184 attr. ident. ‖ *In meinem Sinn*

4vv: only D extant

Text Bonda 1996: 122f., 611, *passim*



Sources ❖ PL-Kj Mus. ms. 40092, [no. 26], fols. 29ᵛ–30ᵛ / fols. 33ᵛ–34ᵛ: *Jn meinen synn*, anon., i, D only

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 117ᵛ: *Jn meinem sin*, anon.

Music The popular c.f. was probably in the T.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl. A relevant setting matching the incipit is proposed above (Tröster). Bente suggested that the two settings *In meinem Sinn* in D-Mu 8° Cod. ms. 328–331 could be arrangements by Senfl (Bente 1968: 258) but, as Marx has already argued, the same versions are attributed to Isaac in D-Rp C 120, D-B Mus. ms. 40026 and CH-SGs Cod. Sang. 530 (Marx 1980: 281).

Related Anon.: B-Br II.270, fols. 124ᵛ–125ʳ 𝄋 anon.: D-Kl MS 8° Mus. 53,2 (D only), nos. 6, 8 𝄋 A. Agricola, 3vv 𝄋 A. Busnois 𝄋 H. Finck (?), 3vv: D-WGlh ss 2181 (T only) = DK-Kk Ny kgl. samling 1848/2, p. 385 = anon.: D-Kl MS 8° Mus. 53,2 (D only), no. 7 = CH-SGs Cod. Sang. 462, fol. 45 (3vv) = D-B Mus. ms. 40026 𝄋 M. Greiter 𝄋 H. Isaac, 3vv resp. 4vv (2); for further settings cf. Picker 1959 𝄋 Picker 1964 and the entry 'In mijn zin' in *Dutch Song Database* (www.liederenbank.nl)

Literature Picker 1959 𝄋 Picker 1964 𝄋 Bente 1968: 253–5

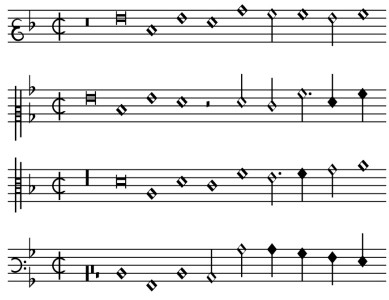
S 185 ‖ *Jedermann gut aus Übermut*

4vv: D, A, T, B and 5vv: D, Ct, T, Q, B

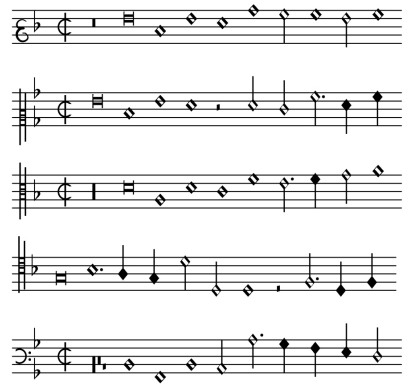
Text Moralising song

2a 2a 3b-, 2c 2c 3b-, 2d 2d 4e 2f 2f 4e (first and last line appear in each strophe)

4vv version



5vv version



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 137], fol. 93$^{r–v}$ (D), fols. 64^{v}–65^{r} (A), fols. 147^{v}–148^{r} (T), fols. 79^{v}–80^{r} (B): *JEderman gůt aůs vbermůt* , anon., i i i3 i
- ❖ PL-Kj Mus. ms. 40092, [no. 57], fol. 47^{v} / fol. 51^{v}: *Yederman gůet*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM 1536^{9} (D-Z), no. 55: *JDerman gut aus vbermuth*, *Ludouicus Senfl.* (index), t2 t2 t2 t2

5vv version:
- ❖ **RISM 1540^{7}** (A-Wn), no. 67: *JDerman gůt/ auß übermůt*, *Ludwig Senfli*, *Mit Fünff stym*[*m*]*en*, t t t2 t t; additionally in D, Ct, T and Q: *Mit Fünff stym*[*m*]*en*, in B: *Mit Vier stym*[*m*]*en*

Comments It seems that the setting was originally written for 4vv and a quinta vox added in RISM 1540^{7}. In the earlier manuscript D-Mu 8° Cod. ms. 328–331 only the index of the T partbook marks this piece – probably erroneously – as 5vv.

Edition SW ii: no. 61

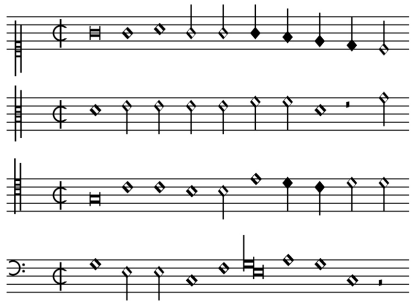
Literature Seidel 1969: 66 ✍ Tröster 2015, i: 110; ii: 82f.

S 186 ‖ *Jetzt bringt Sankt Martin Gsellschaft viel*

4vv: D, A, T, B

Text Love song addressing a certain person 'S', possibly to be performed on the occasion of the feast of St Martin

4a 4a 3b-, 4c 4c 3b-, 4d 4d 3b-



Sources
- ❖ **RISM 1544^{20}** (D-B), no. 49: *JEtz bringt S. Martin gsellschafft vil*, *Ludouicus Senfflius.*, t t t2 t

Lute tablature:
- ❖ Brown 1549$_{6}$ (D-Ngm), [no. 11], no. 8, sig. e3^{r}: *Sant Merten bringt der gesellschafft vil*, anon., Gl-tab., 3vv
- ❖ Brown 1558$_{5}$ (D-Mbs), fol. 68^{r}: *Jetzt bringt Sanct Martin*, *Ludwig Senffel*, Gl-tab., 4vv, 3 strophes of text

Reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110^{r}: *Jtz pringt sant merten*, *L Senfl*

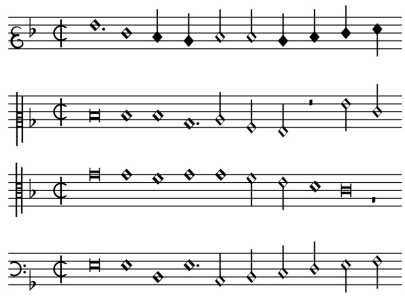
Editions SW v: no. 39 ✍ PÄMw 2: no. 49 ✍ Jöde iii: 145 ✍ LendvaiM iii: no. 12
Tablature: SW vii: no. 48a (Brown 1549$_{6}$) and no. 48b (Brown 1558$_{5}$)

Literature Eitner 1876a: 180f. ✍ Seidel 1969: 60–4 ✍ Tröster 2015, ii: 83

S 187 ‖ *Jetzt merk ich wohl*

4vv: D, A, T, B

Text Song of fortune, moralising song
2a 2a 2b 2b 3c-, 2d 2d 2e 2e 3c-, 2f 2f 2g 2g 3h- 2i 2i 2k 2k 3h-



D printed without mensuration sign

Source ❖ RISM 1544[20] (D-B), no. 29: *JEtzt merck ich wol*, *Ludouicus Senfflius*., t t t2 t

Comments The song *Jetz sicht man wol, daß man sich sol*, relating to the Imperial diet in Augsburg 1530 (Liliencron: no. 423), is based on this model, albeit loosely.

Editions SW v: no. 31 ✠ PÄMw 1: no. 29
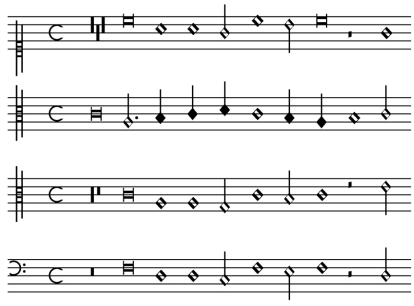
Literature Eitner 1876a: 181f. ✠ Tröster 2015, i: 100; ii: 83f.

S 188 ‖ *Jetzt scheiden bringt mir Schwer*

4vv: D, Ct, T, B

Text Parting song
3a 3b, 3a 3b, 3c- 3d 3c- 3d

References AmbrasLB: no. 12 ✠ D-HEu Cod. Pal. germ. 343, fol. 106[v]
Nehlsen i: nos. 727, 1274, 1298
Contrafacta: Hennig: nos. 169, 196 ✠ Wackernagel iv: no. 1147



Sources ❖ **A-Wn Mus.Hs.18810**, [no. 18], fols. 13^{v}–14^{r} (D), fol. 11$^{r–v}$ (Ct), fol. 10^{r} (T), fol. 12^{v} (B): *Jetz schaÿden pringt mir schwer*, *ludwig sennfl*, i i i i

❖ D-Mbs Mus.ms. 3156, no. 10: *Jetz schaiden pringt*, anon., i, T only

❖ D-Mu 8° Cod. ms. 328–331, [no. 86], fol. 50^{v} (D), fols. 29^{v}–30^{r} (A), fol. 97^{v}–98^{r} (T), fols. 38^{v}–39^{r} (B): *Jetz schaÿden pringt mir schwer*, anon., i i i i

❖ PL-Kj Mus. ms. 40092, [no. 46], fols. 41^{r}–42^{r} / fols. 45^{r}–46^{r}: *Jetz schayden bringt mier schwer*, anon., 3t, D only, listed in the index under *Mit fiern*

❖ RISM 1544^{20} (D-B), no. 74: *JEtz scheyden bringt mir schwer*, *Ludouicus Senfflius.*, t t t2 t

Related Anon.: RISM [1513]^{3}, fol. 11 = RISM [1519]^{5}, no. 2 = RISM 1535^{10}, no. 29 = RISM [*c.*1535]^{13}, no. 29 = CH-Bu F X 17–20, no. 77 = DK-Kk Ny kgl. saml. 1848/2, p. 23 ℘ C. Othmayr ℘ J. Wannenmacher, 2vv ℘ P. Kugelmann

Editions SW ii: no. 34 ℘ PÄMw 2: no. 74

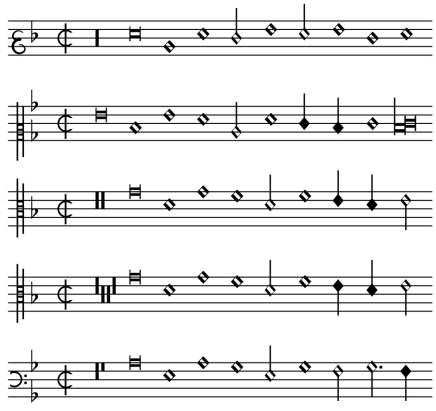
Literature Eitner 1876a: 183–5 ℘ Moser 1929a: 187 ℘ Tröster 2015, i: 112, 115; ii: 84

S 189 ‖ *K. dein bin ich (= Kein Adler in der Welt)*

5vv: D, Ct, T1, T2, B

Text Song of courtship

2a 2a 3b- 2c 2c 3b- 2d 2d 3e- 2f 2f 3e-



Source ❖ A-Wn Mus.Hs. 18810, [no. 77], fols. 49^{v}–50^{r} (D), fols. 44^{r}–45^{r} (Ct), fols. 48^{v}–49^{r} (T), fol. 48$^{r–v}$ (B), fol. 7$^{r–v}$ (T2 in Q): *.K. dein bin ich*, *ludouicus Sennfl*, i i i3 i i

Music Melody in T1, T2 (quasi-canon, T2 with variations); AAB form only in c.f.

Comments Part of a cycle of 4 songs (S 161, S 189, S 213, S 214), labelled *das ander*, *das drit* etc., containing the c.f. *Kein Adler in der Welt* with different texts.

Related S 161 ℘ S 213 ℘ S 214

Contrafacta *Kein Adler* and other texts see below, S 191; also cf. further settings there.
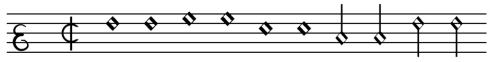
Edition SW ii: no. 40

Literature Moser 1929a: 35 ℘ Dreyer 1958: 143 ℘ Rogge 1965: 29f. ℘ Bente 1968: 267 ℘ Seidel 1969: 137 ℘ Eybl 1993: 36–8 ℘ Ham 1998, ii: 386, 391–6, *passim* ℘ Fallows 2006: 222 ℘ Gasch 2012: 405 ℘ Tröster 2015, i: 150, 208–15; ii: 84 ℘ Tröster 2018b

*S 190 attr. || *Kauft er ihr ein roten Rock*

5vv: only D extant

Text Song text without any discernible metre or coherent contents.



Source
- ❖ PL-Kj Mus. ms. 40092, [no. 23], fol. 18^{v} / fol. 22^{v}: *Kaufft er jer ain roten rockh*, anon., partially texted?, D only

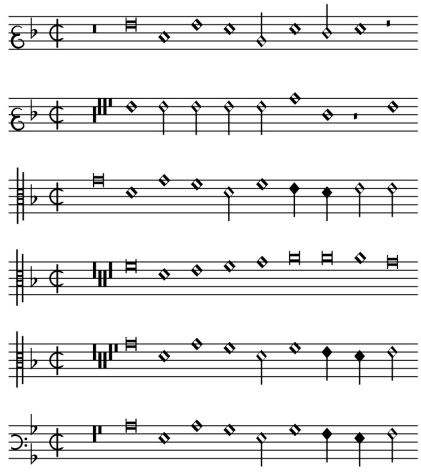
Comments As the discantus partbook PL-Kj Mus. ms. 40092 encompasses a significantly high percentage of pieces by Senfl (without attribution), it seems reasonable to suspect that more traces of his compositions may actually be found among the remaining anonymous entries. Marked as 5vv setting in the index.

S 191 || *Kein Adler in der Welt so schön / Es taget vor dem Walde / Ich stund an einem Morgen*

6vv: D1, D2, A1, A2, T, B

Text Text a (*Kein Adler*): love song, acrostic: KA-TRI-NA VON LUG-SCHAW 4a 3b- 4a 3b- 4c 3d- 4c 3d-
Text b (*Es taget*): Tagelied 3a- 3b, 3a- 3b, 4x 2b 2b 3b
Text c (*Ich stund*): Tagelied 3a- 3b, 3a- 3b, 4c 3x- 3c

References Song a: –
Song b: see above, S 92.
Song c: see above, S 167.



Sources
- ❖ DK-Kk MS Gamle kongelige Samling 1872, 4°, [no. 86], fol. 73^{v} / 77^{v} (D1 in D), fol. 73^{v} / 23^{v} (D2 in VI), fol. 73^{r} / 79^{r} (A1), fol. 73^{r} / 78^{r} (A2 in V), fol. 73^{r} / 67^{r} (T), fol. 73^{r} / 78^{r} (B): *Kein Adler inn der wellt so schönn*, in A2 (V): *Kein adler / Ich stund an einem Morg*[*en*], in D2 (VI): *Kein adler / Es taget vor dem holtze*, anon., i i i i i i
- ❖ **RISM 1544**^{20} (D-B), 6vv no. 5: *KEin Adler in der welt so schon*, *Ludouicus Senfflius.*, t t t t t3 t, in D2: *ES taget vor dem walde*, in A2: *ICh stund an einem morgen*

Music Quodlibet: *Es taget* in D2 (a few rhythmic adaptations compared to *Es taget* (i) (S 92), additional repetitions), *Ich stund* in A2 (a few rhythmic adaptations compared to *Ich stund* (iii) (S 167), last line repeated), *Kein Adler* in T (a few rhythmic adaptation compared to *K. dein bin ich*; S 189).

Related a: *Kein Adler in der Welt*

anon.: A-Wn Mus.Hs. 19237, 7vv 𝔉 PL-Kj Mus. ant. pract. S 665 (MS additions), nos. 10 and 11 (quodlibet: *Es taget*) 𝔉 J. v. Brandt, 5vv (quodlibet: *Ave Katharina / Es taget vor dem Walde*) 𝔉 A. v. Bruck, 5vv (quodlibet: *Es taget*) 𝔉 T. Crecquillon (*Missa Kain* [*Adler*]) 𝔉 A. Willaert?, 5vv (quodlibet: *Es taget*)

Contrafacta: S 161, S 189, S 213, S 214 B. Appenzeller, 5vv (*Quam pulchra es*) 𝔉 J. Bacchius, 5vv (*Ego flos campi*) 𝔉 C. Canis, 5vv (*Tota pulchra es*) 𝔉 T. Crecquillon, 12vv (*Belle sans per*) 𝔉 P. Maessens, 5vv (*Tota pulchra es*) 𝔉 P. Manchicourt, 6vv (*Osculetur / Tota pulchra es*)

b: *Es taget* S 4 𝔉 S 5 𝔉 S 92 𝔉 S 93 𝔉 S 108 𝔉 S 213 𝔉 S 214 𝔉 S 344; for further related settings see above, S 4.

c: *Ich stund an einem Morgen* S 111 𝔉 S 165 𝔉 S 166 𝔉 S 167 𝔉 S 168 𝔉 S 169 𝔉 S 170; for further related settings see above, S 167.

Editions SW v: no. 60 𝔉 PÄMw 3: no. 108

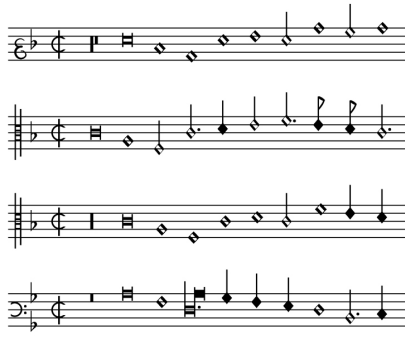
Literature Eitner 1876a: 129–31, 165–70, 185–7 𝔉 Nef 1938: 80f. and 90 𝔉 Dreyer 1958: 143 𝔉 Seidel 1969: 54f. 𝔉 Altwegg/Geering 1949: 128 𝔉 Eybl 1993: 36–8 𝔉 Ham 1998, ii: 386, 391–6, *passim* 𝔉 Gasch 2012: 406f., 437 𝔉 Tröster 2012: 487 𝔉 Tröster 2015, i: 150, 208–15; ii: 85 𝔉 Giselbrecht 2018: 129 𝔉 Tröster 2018b

S 192 ‖ *Kein Ding auf Erd*

4vv: [D, Ct, T, B]

Text Love song, assurance of love

4a 4b, 4a 4b, 2c 2c 2c 2d 2e 2e 2d



Sources

❖ **D-Mbs Mus.ms. 3155**, no. 5: *Kain dinng auf erd*, anon., – – –3 –

❖ RISM 1536[9] (D-Z), no. 53: *KEin ding auff erd*, *Ludouicus Senfl.* (index), t2 t1 t2 t2

Lute tablature:

❖ Brown 1556_5 (D-Mbs), [no. 77], pp. 222–4: *Kein ding vff erden*, anon., Gl-tab., 4vv

– reprint: Brown 1562_3 (A-Wn), pp. 222–4: *Kein ding vff erden*, anon.

Related H. Isaac/W. Grefinger (probably the intabulator?) 𝔉 J. Werlin (cf. Hofmann 1994: 161)

Editions SW ii: no. 64 𝔉 DTÖ 28: 128

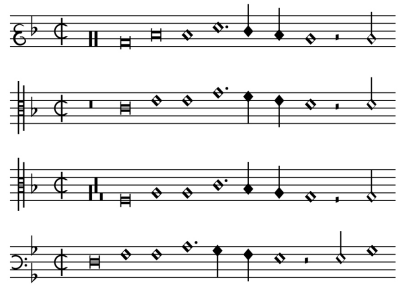
Literature Osthoff 1931: 221f. 𝔉 Seidel 1969: 71 𝔉 Lindmayr-Brandl 2012: 198f. 𝔉 Tröster 2015, ii: 85f.

S 193 ‖ *Kein Freud ohn dich*

4vv: D, A, T, B

Text Song of courtship; addresses a certain person 'B'; the refrain: 'Mein Herz ist ganz dein eigen' corresponds to Jacobäa of Baden's motto; see above, S 181.

4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d- (last line recurring at the end of each strophe)



Sources ❖ RISM 1540[7] (A-Wn), no. 76: *KAin frȏd on dich*, *Ludwig Senfli*, t t t2 t, add.: *Mit Vier stym*[*m*]*en*

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 109[v]: *Kain freud On dich*, *senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 121[v]: *khain freudt On dich*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 126[v]: *Khain freud On dich*, *senfl*

Music AAB form.

Edition SW v: no. 19

Literature Tröster 2010: 32–4 ☙ Tröster 2015, i: 124; ii: 86

Kein Gold und Silber ich nie hab gspart

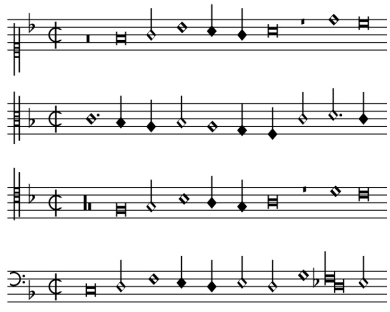
=> **cf.** *Mein Fleiß und Müh* (**S 230**, **S 231**)

S 194 ‖ *Kein Höhers lebt noch schwebt*

4vv: [D, Ct, T, B]

Text Song of praise; homage to Maximilian I

2a 1a 4b, 2c 1c 4b, 2d 2d 2e 2e 2f 2f 2g 4g



Sources ❖ **D-Mbs Mus.ms. 3155**, no. 1: *Kain höhers lebt, noch schwebt*, anon., – – –5 –
❖ RISM [*c.*1535][13] (D-Mbs), no. 40: *KEin hôhers lebt noch schwebt*, anon., t t t, T missing
❖ RISM 1544[20] (D-B), no. 5: *KEin höhers lebt noch schwebt*, *Ludouicus Senfflius.*, t t t2 t

Music AAB form.

Related J. Werlin

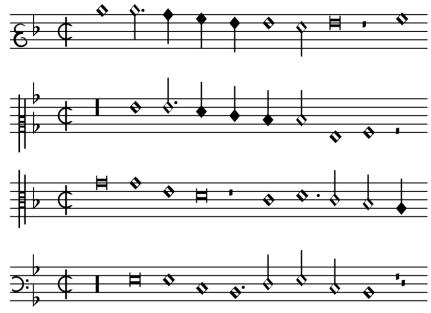
Editions SW ii: no. 63 ❧ PÄMw 1: no. 5

Literature Eitner 1876a: 187f. ❧ Seidel 1969: 62f. ❧ Schwindt 2010: 260 ❧ Schwindt 2013a: 127, 133f. ❧ Tröster 2015, i: 134; ii: 86f.

S 195 ‖ *Kein Lieb hab ich wahrlich zu dir*

4vv: D, Ct, T, B

Text Love song? (the beginning seems corrupted)
2a 1a 2a 1a 2a 2b 2b 2c 2c 2d 2d 4d



Source ❖ RISM 1540[7] (A-Wn), no. 71: *KAin lieb hab ich/warlich/zů dir*, *Ludwig Senfli*, t t t t, add.: *Mit Vier stym[m]en*

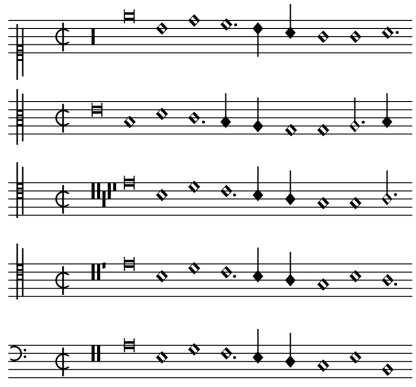
Edition SW v: no. 17

Literature Seidel 1969: 42f., 46 ❧ Tröster 2015, i: 124; ii: 63

S 196 ‖ *Kein Sach mir nie auf Erden*

5vv: D, Ct, T, Q, B

Text Love song, lament
3a- 3b, 3a- 3b, 3c- 3d 3c- 3d



Sources ❖ **A-Wn Mus.Hs. 18810**, [no. 67], fol. 48^{v} (D), fols. 42^{v}–43^{r} (Ct), fol. 40^{v} (T), fols. 6^{v}–7^{r} (Q), fols. 46^{v}–47^{r} (B): *kain sach mir nÿe auff erden*, *ludwig sennfl* (in D, Ct), i i i3 i i

❖ RISM 1540^{7} (A-Wn), no. 68: *KAin sach mir nie auf erden*, *Ludwig Senfli*, t t t2 t t, add.: *Mit Fünff stym*[*m*]*en*

Music AAB form.

Edition SW ii: no. 38

Literature Seidel 1969: 136, 180 n. 5 ✁ Fallows 2006: 222 ✁ Tröster 2015, i: 103, 110f.; ii: 87

*S 197 (lost) attr. ‖ *Kein Straf an dir will helfen mehr*

4vv

Source **Possible reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Khain straff an dir will helffen mer*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl.

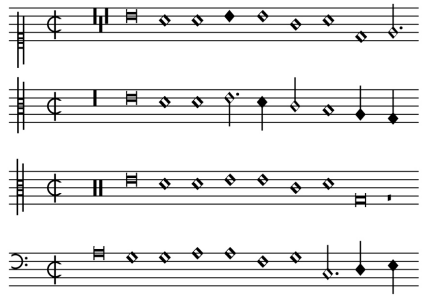
Literature Bente 1968: 253–5

S 198 ‖ *Klein ist mein Trost auf dieser Erd*

4vv: D, A, T, B

Text Love song, lament

4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d-



Source ❖ RISM 1544^{20} (D-B), no. 64: *KLein ist mein trost auff diser erd*, *Ludouicus Senfflius*., t t t t

Music AAB form.

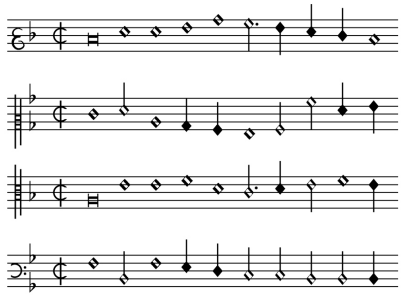
Editions SW v: no. 48 ✁ PÄMw 2: no. 64

Literature Eitner 1876a: 189 ✁ Tröster 2015, i: 100; ii: 88

*S 199 attr. ‖ *Kumm edle Zeit*

4vv: D, A, T, B

Text No appropriate text with this incipit is known.



Sources ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 92], fol. 56$^{r–v}$ (D), fols. 32^{v}–33^{r} (A), fol. 104^{v} (T), fols. 45^{v}–46^{r} (B): *KVm edle zeÿt*, anon., i i i i

❖ PL-Kj Mus. ms. 40092, [no. 54], fols. 45^{v}–46^{r} / fols. 49^{v}–50^{r}: *Khumb edle zeit*, anon., i, D only

Music AAB form.

Comments Tentative attribution to Senfl due to source combination (Tröster); marked as 4vv setting in the indexes of both manuscripts.

Edition Tröster 2015, ii: 214f.

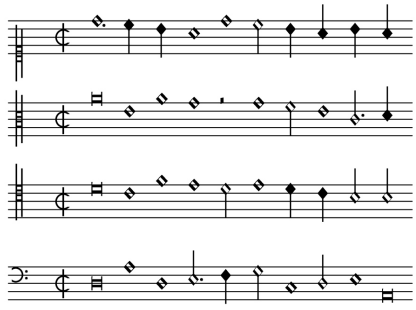
Literature Tröster 2015, ii: 88

*S 200 attr. ‖ *Kunnt ich Herzlieb*

4vv: D, A, T, B

Text Love song

4a 4a 4a 4a 3b- 3b- 4c 3d- 4c 3d-



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 81], fol. 47$^{r–v}$ (D), fol. 26$^{r–v}$ (A), fols. 91^{v}–92^{v} (T), fol. 35$^{r–v}$ (B): *KVndt ich herzlieb*, anon., i i i3 i

Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster).

Edition Tröster 2015, ii: 216–8

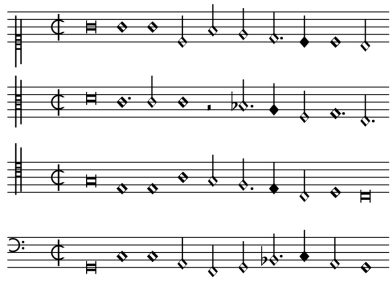
Literature Tröster 2015, ii: 88f.

S 201 ‖ *Kunnt ich schöns reines wertes Weib*

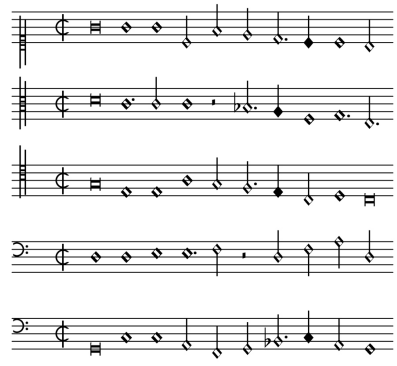
4vv: [D, Ct, T, B] and 5vv: D, A, T, V, B

Text Love song
4a 4b 4a 4b, 2c 2c 1d- 3d-

4vv version



5vv version



Sources
- ❖ D-Mbs Mus.ms. 3155, no. 41: *Kunnd ich schôns Rains werdes weib*, anon., – – –3 –
- ❖ **RISM 1512**[1] (D-Mbs), no. 34: *KVnd ich schôn raynes werdes weyb*, anon., i i i3 i
- ❖ RISM [1536][8a] (D-Z), no. 18: *KVnd ich schön reynes werdes weib*, *L. Senfl.*, t t t2 t
  – 2nd edition: RISM [1536][8b] (D-Mbs), no. 18: *KVnd ich schon reynes werdes weib* (D), anon., t t t, T missing

5vv version:
- ❖ **B-Br II.3843**, no. 17: *Kunt ich schöns reÿnes werdes weÿb*, anon., i i i3 i i

Lute tablature:
- ❖ Brown 1536_6 (D-B), [no. 54], sig. r2[r]: *Kunt ich schôn reines werdes weyb.*, anon., Gl-tab., 3vv

Music AAB form.

Facsimiles Tablature: Chilesotti 1914: 643

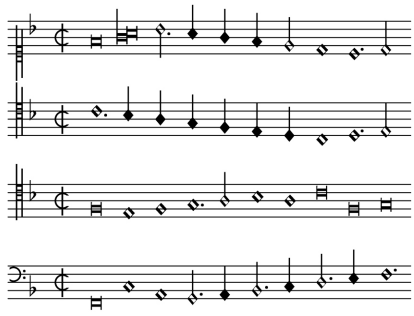
Editions 4vv version: SW ii: no. 1 𝄋 Lindmayr-Brandl 2013: 649 𝄋 Moser 1967: no. 18 𝄋 PÄMw 9: no. 34
Tablature: SW vii: 37 (no. 27) 𝄋 Bruger 1926a: no. 18 (arr. a 2) 𝄋 Chilesotti 1894: 57 𝄋 Chilesotti 1914: 643 𝄋 PÄMw 1: no. 5

Literature Moser 1929a: 127 𝄋 Schwindt 2012a: 169, 187–9 𝄋 Tröster 2015, i: 110; ii: 89

S 202 ‖ *Lamentacio (Carmen)*

4vv: D, Ct, T, B

Text No text transmitted.



Source ❖ A-Wn Mus.Hs. 18810, [no. 7], fols. 4ᵛ–5ʳ (D), fol. 3ᵛ (Ct), fol. 4ᵛ (T), fol. 4ʳ–ᵛ (B): *lamentacio*, *ludwig sennfl*, without text, in D: *Carmen / lamentacio*

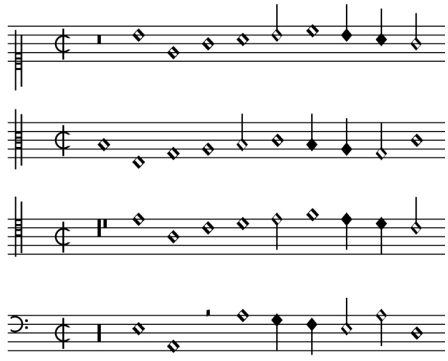
Editions SW vii: no. 5 ☙ Nagels MA 53: 14

Literature Moser 1929: 161 ☙ Brinzing 1998, i: 24–8 ☙ Tröster 2015, i: 94f.; ii: 89

S 203 ‖ *Lass ab all Schrift*

4vv: D, Ct, [T], B

Text Song of courtship, parting song
4a 2a 2b 1b 1c 1c 2d 2d 3e- 3e- 3e-



Sources ❖ **D-Mbs Mus.ms. 3155**, no. 90: *Lass ab all schrifft*, *L.S.*, i i t2 i
❖ PL-Kj Mus. ms. 40092, [no. 72], fols. 57ᵛ–58ʳ / fols. 61ᵛ–62ʳ: *Lass ab all schrifft*, anon., i, D only, listed in the index under *Mit fiern*
❖ RISM 1534[17] (D-Z), no. 49: *Laß ab all schrifft*, section ascribed to *Ludouicus Senflius*, i i i3 i
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 118ʳ: *Las ab all schrifft*, anon.

Comments Seidel classifies the setting as being without a c.f., but the tenor seems to present the melodic line.

Related Peschin (only mentioned in D-HEu Cod. Pal. germ. 318, fol. 112ʳ).
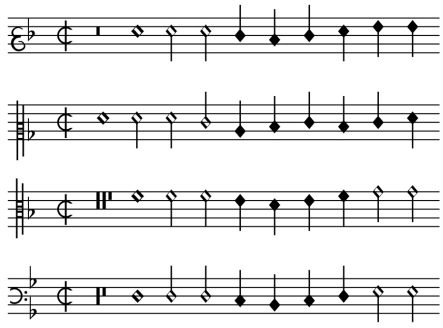
Edition SW iv: no. 29

Literature Seidel 1969: 137f. ☙ Just 2002: 73 n. 41 ☙ Tröster 2015, i: 122; ii: 89f.

S 204 ‖ *Laub Gras und Blühe*

4vv: D, Ct, T, B

Text Song of fortune, spring song
4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d-



Sources
- ❖ D-Dl Mus. Löbau 30, no. 1/[no. 2], p. 1 (D), p. 9 (A), p. 17 (B): *Laub Vnnd gras blüe in aller welt* (D), in A and B: *Laub gras vnnd blüe*, anon., t t t, T missing
- ❖ PL-Kj Mus. ms. 40092, [no. 84], fol. $63^{r–v}$ / fol. $67^{r–v}$: *Laůb grass vnd plůe*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**[17] (D-Z), no. 36: *Laub vnd graß*, underlaid: *Laub, gras vnd blüe*, section ascribed to *Ludouicus Senflius*, i i i1 i

Possible references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Laub gras vnd plue*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 72^{v}: *Laub gras vnd blue*, anon. (intabulation for lute/'geigen')

Music AAB form.

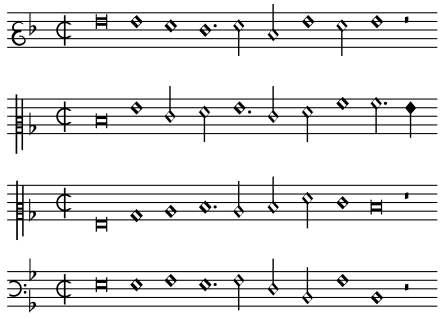
Editions SW iv: no. 16 𝄢 Lipphardt [1933]: no. 17 𝄢 Zimmer 1988: no. 7 𝄢 Tröster 2015, i: 134f.; ii: 90

Literature Tröster 2015, i: 134f.; ii: 90

S 205 ‖ *Leut seltsam sind*

4vv: D, Ct, T, B

Text Lament, moralising song; 2 text variants with the same incipit
Text a: 2a 2a 3b-, 2c 2c 3b-, 2d 2d 4e 2f 2f 4e
Text b: 4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d- (only in RISM 1534[17])



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 18], fols. 21ᵛ–22ᵛ: *Lewt seltzam sind*, anon., i5, T only
- ❖ PL-Kj Mus. ms. 40092, [no. 51], fol. 44ʳ–ᵛ / fol. 48ʳ–ᵛ: *Leůt seltzam sind*, anon, i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**[17] (D-Z), no. 60: *Leut seltzam sind*, section ascribed to *Ludouicus Senflius*, i i i3 i, text b

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118ʳ: *Leut seltzam sind*, anon.

Music AAB form.

Comments Text version of D-Mu 8° Cod. ms. 328–331 is given incorrectly in SW iv, also 2 strophes missing; text b seems to be a contrafactum by H. Ott (Tröster 2014)

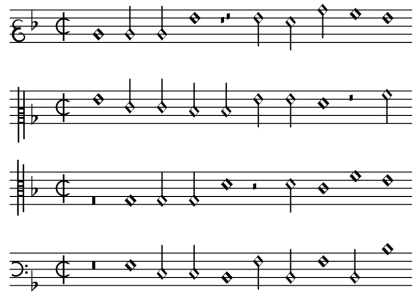
Editions SW iv: no. 40 𝄢 Haar 2006: 332 (ex. 17.2, only beginning)

Literature Seidel 1969: 95 and 137 𝄢 Tröster 2014: 188 𝄢 Tröster 2015, ii: 90f.

S 206 ‖ *Lieb ieb dein Heil*

4vv: D, A, T, B

Text Love song, song of fortune
1a 1a 1b 1b 1b 1b 1c 1c 1d 1d 1d 1d 3e-, 1f 1f 1g 1g 1g 1g 1h 1h 1i 1i 1i 1i 3e-,
1k 1k 1l 1l 1l 1l 1m 1m 1n 1n 1n 1n 3o- 1p 1p 1q 1q 1q 1q 1r 1r 1s 1s 1s 1s 3o- (text playing with 'Schlagreim')



Source
- ❖ RISM 1544[20] (D-B), no. 37: *LJeb yeb dein heil*, *Ludouicus Senfflius*., t t t t

Music AAB form; last line set homophonically.

Editions SW v: no. 33 𝄢 PÄMw 1: no. 37

Literature Eitner 1876a: 190 𝄢 Seidel 1969: 56 𝄢 Tröster 2015, i: 124f.; ii: 91

S 207 ident. ‖ *Lieblich hat sich gesellet* (i)

4vv: D, A, T, B

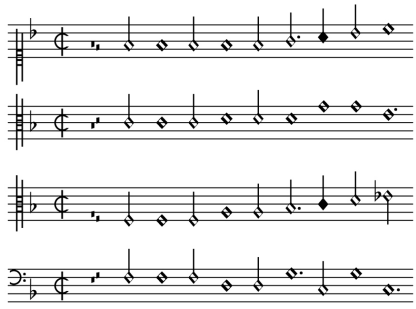
Text Song of courtship

3a- 3b, 3a- 3b, 4x 3c 3c

References AmbrasLB: no. 19 ❧ D-HEu Cod. Pal. germ. 343, fol. 121v

Nehlsen i: nos. 428f., 880, 1271, 1389f.; referring to S 208: LiliencronDL: no. 103 ❧ BöhmeAL: no. 131 ❧ Erk/Böhme ii: no. 456

Contrafacta: Hennig: 154, 218–20 ❧ Wackernagel iv: nos. 165, 1167



Sources

❖ **RISM 1535**[10] (D-Z), no. 6: *LJeblich hat sich gesellet*, anon., i i3 i, D missing

❖ **RISM** [**c.1535**][13] (D-Mbs), no. 6: *LJeblich hat sich gesellet*, anon., t t t, T missing

References:

❖ D-HEu Cod. Pal. germ. 318, fol. 109v: *Lieplich hat sich gessellet*, *senfl*; fol. 121v: *Lieplich hat sich gessellet*, *Sennfl* (following the annotation on fol. 120v the two entries refer to the same setting (cf. Lambrecht 1987, ii: 351) a different one could be:

❖ D-HEu Cod. Pal. germ. 318, fol. 126r: *Lieblich hat sich*, *L Senfl*

Music Same D as *Lieblich hat sich* (ii) (S 208).

Comments Identified by Geering in SW vi. Two settings with this text incipit were obviously composed by Senfl, but the transmission of the identified setting does not provide any further evidence for the plausibility of the identification. Further settings proposed in Senfl SW vi are very unlikely to be identified with any of the entries in D-HEu Cod. Pal. germ. 318.

Related S 208

C. Glanner ❧ C. Othmayr (melody varied)

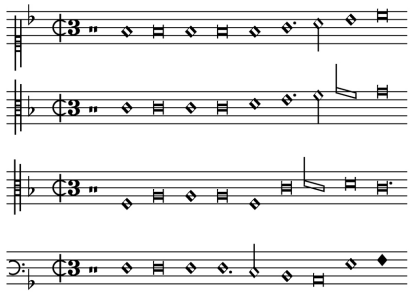
Edition SW vi: 45 (no. 27a)

Literature Altwegg/Geering 1961: 100, 109f. ❧ Tröster 2015, ii: 91f.

S 208 ident. ‖ *Lieblich hat sich gesellet* (ii)

4vv: D, A, T, B

Text See above, S 207.



Sources ❖ **RISM 1540**[21] (D-Mbs), no. 14: *LJeblich hat sich gesellet/ mein hertz in kurtzer frist*, anon., t t t t
– 2nd edn.: RISM 1549[36]: *LIeblich hat sich gesellet*, anon.
– 3rd edn.: RISM 1553[30]: *LIeblich hat sich gesellet*, anon.
– 4th edn.: RISM 1565[21]: *LIeblich hat sich gesellet*, anon.
Lute tablatures:
❖ Brown 1540$_1$ (A-Wn), no. 18, sig. D3^r: *Lieblich hat sich gesellet.*, anon., Gl-tab., 3vv
= Brown 1544$_1$ (D-KA), no. 12, sig. C2^r: *Lieblich hat sich gesellet.,* anon., Gl-tab., 3vv
References: see above, S 207.

Music Melody in D; same D as *Lieblich hat sich* (i) (S 207), but in triple metre.

Comments See above, S 207.

Related S 207 and related settings.
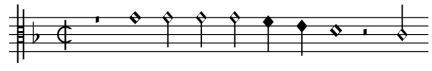
Editions SW vi: 46 (no. 27b) ☙ EdM 60: no. 14 ☙ Jöde iii: 161 ☙ LiliencronDL: no. 103 ☙ Lipphardt [1933]: no. 51 ☙ PÄMw 29: no. 14
Tablature: Molzberger [1939]: no. 5

Literature Altwegg/Geering 1961: 100, 109f. ☙ Tröster 2015, ii: 92

*S 209 attr. ‖ *Lug wohl und schau*

4vv: only T extant

Text Moralising lament
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 4e
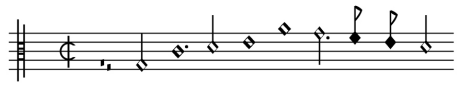


Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 17], fols. 20^v–21^r (T): *Låg wol vnd schaw*, anon., i3, T only

Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster).

*S 210 attr. ‖ *Lust Freud und Mut*

4vv: only T extant

Text Love song
2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-
(esp. in long lines varying number of unstressed syllables)



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 16], fols. 19ᵛ–20ʳ (T): *LVst frewd vnd mut*, anon., i3, T only

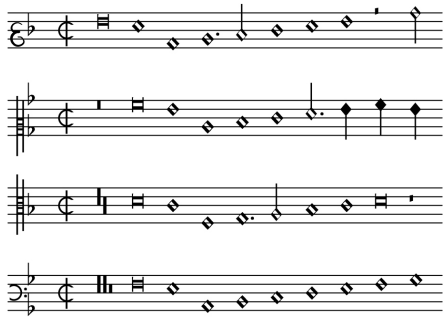
Music AAB form.

Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster).

S 211 ‖ *Lust hab ich ghabt zur Musica*

4vv: D, Ct, T, B

Text Autobiographic song; acrostic: L-U-D-W-I-G S-E-N-N-F-L
4a 4b, 4a 4b, 2c 2c 4d 2e 2e 4d



Source ❖ A-Wn Mus.Hs. 18810, [no. 65], fols. 38ᵛ–39ʳ (D), fols. 31ᵛ–32ᵛ (Ct), fols. 36ᵛ–38ᵛ (T), fols. 36ᵛ–37ʳ (B): *Lust hab ich ghabt zur Musica*, *ludwig sennfl*, i i i12 i

Music AAB form.

Facsimiles Bente 1968: between 264 and 265 ✁ Birkendorf 1994, ii: 96f. ✁ Fallows 2006: 216

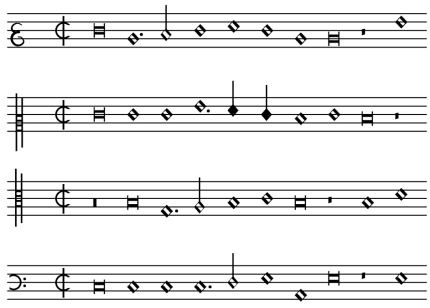
Editions SW ii: no. 36 ✁ Gilbert 2007: 113–15 ✁ Moser 1929b, Anhang: no. 2 ✁ Seidel 1969: 96f. ✁ Schmid 1846a: Musik-Beilage

Literature Schmid 1846 ✁ Kroyer 1902: 9–12, *passim* ✁ Kroyer 1903: XXVIIf., CII ✁ Moser 1929a: 208 ✁ Moser 1929b: 125 ✁ Geering 1939: 10 ✁ Geering 1941: 225 ✁ Reese 1954: 707 ✁ Seidel 1969: 22–9, 74, 96–103 ✁ Gratzer 1997: 272–5 ✁ Lütteken 2000: 3–9 ✁ Busch-Salmen 2001: 11 ✁ Taruskin 2005, i: 704–6 (ex. 17-6) ✁ Fallows 2006: 222 ✁ Gilbert 2007: 112 ✁ Gilbert 2012: 431f. ✁ Schwindt 2012a: 163f., 167, 180 ✁ Schwindt 2012c: 386 ✁ Groote 2013: 13–15, 18 ✁ Kolb 2013: 716–9 ✁ Schwindt 2013a: 124f. ✁ Tröster 2015, i: 100, 130, 134; ii: 93

S 212 ‖ *Lust mag mein Herz*

4vv: D, A, T, B

Text Love song, song of fortune; acrostics LU-D-WIG and MA-RI-A; probably composed for the marriage of Ludwig II and Mary of Hungary (13 January 1522); cf. Altwegg 1937: 137
2a 1a 2b 1b 2c 1c 2c 4c



Sources
- ❖ **CH-Bu F X 1–4**, no. 25: *Lust mag myn hertz*, *L.S.*, i i i3 i, at the end of text in T: *15.JW.22 / Οψ Ηλθο / Jann Obseus Vindelic*[*us*]
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 22], fol. 2^{r} (D), fols. 26^{v}–27^{r} (T): *LVst mag mein hertz*, anon., i i3, A and B missing
- ❖ D-W Guelf. 292, fol. 26^{v}: *Lůst mag mein hercz*, anon., i, A only

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Lust mag mein hertz*, anon.

Edition SW ii: no. 8

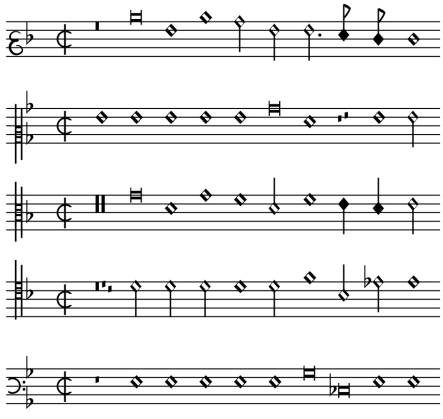
Literature Altwegg/Geering 1937: IX, 137 ✁ Geering 1941: 226 ✁ Bente 1968: 304 ✁ Senn 1969: 80 ✁ Kmetz 1995: 40–2 ✁ Gasch 2012: 401 ✁ Schwindt 2012a: 170 ✁ Tröster 2012: 455–8, 463, 466f., 487 ✁ Tröster 2015, i: 268f., 271; ii: 93

S 213 ‖ *M. dein bin ich / Es taget vor dem Walde – das dritt (= Kein Adler in der Welt)*

5vv: D, Ct, T, Q, B

Text Text a (*M. dein bin ich*): no appropriate text with this incipit is known
Text b (*Es taget*): Tagelied, see above, S 92.

References Song b: see above, S 93.



Source ❖ A-Wn Mus.Hs. 18810, [no. 79], fol. 51$^{r–v}$ (D), fol. 46$^{r–v}$ (Ct), fol. 50^{v} (T), fols. 7^{v}–8^{r} (Q), fol. 49^{v} (B): *M, dein bin ich*, in A, B, Q add.: *Es taget vor dem walde*, *ludwig Sennfl* (in D, Q), i i i i i, on stave before music: *das drit*

Music Quodlibet: *M. dein bin ich* in T (same c.f. as *K. dein bin ich*), *Es taget* in B (compared to *Es taget* (i) transposed on *g*); part of a cycle of 4 songs (S 161, S 189, S 213, S 214), labelled *das ander*, *das drit* etc., containing the c.f. *Kein Adler in der Welt* with different contrafact texts.

Related a: *M. dein bin ich* S 161 ⁘ S 189 ⁘ S 214 ⁘ S 191 (*Kein Adler*); for further related settings see above, S 191.
b: *Es taget vor dem walde* S 4 ⁘ S 5 ⁘ S 92 ⁘ S 93 ⁘ S 108 ⁘ S 344; for further related settings see above, S 92.

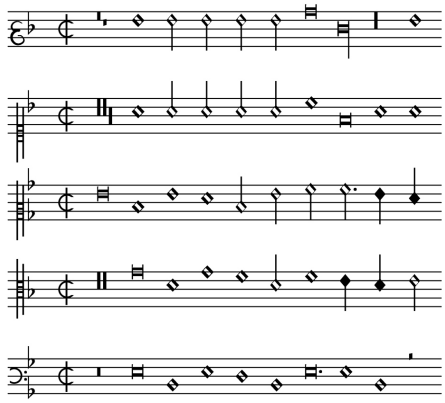
Edition SW ii: no. 42

Literature Dreyer 1958: 143 ⁘ Rogge 1965: 29f. ⁘ Bente 1968: 267 ⁘ Eybl 1993: 36–8 ⁘ Ham 1998, ii: 386, 391–6, *passim* ⁘ Gasch 2012: 405 ⁘ Tröster 2015, i: 150, 159, 208–15; ii: 94 ⁘ Tröster 2018b

S 214 ‖ *M. dein bin ich / Es taget vor dem Walde – das viert (= Kein Adler in der Welt)*

5vv: D1, D2, Ct, T, B

Text Text a (*M. dein bin ich*): no appropriate text with this incipit is known
Text b (*Es taget*): Tagelied, see above, S 92.



Source ❖ A-Wn Mus.Hs. 18810, [no. 80], fol. 52^{r} (D1), fol. 8^{v} (D2 in Q), fols. 46^{v}–47^{v} (Ct), fol. 51^{v} (T), fol. 50 $^{r–v}$ (B): *M, dein bin ich*, in D1, D2 add.: *Es taget vor dem walde*, *ludwig sennfl*, i i i i i, on stave before music: *das viert*

Music Quodlibet: *Es taget* in D1 und D2 (quasi-canon), melody (cf. S 93) in both voices rhythmically adapted, last line is repeated (five times in D1, three times in D2), *M. dein bin ich* in T (same c.f. as *K. dein bin ich*) (S 189); part of a cycle of 4 songs (S 189, S 161, S 213, S 214), labelled *das ander*, *das drit* etc., containing the c.f. *Kein Adler in der Welt* with different contrafact texts.

Related a: *M. dein bin ich* S 161 ⁘ S 189 ⁘ S 213 ⁘ S 191 (*Kein Adler*); for further related settings see above, S 191.
b: *Es taget* S 4 ⁘ S 5 ⁘ S 92 ⁘ S 93 ⁘ S 108 ⁘ S 344; for related settings see above, S 92.

Edition SW ii: no. 43

Literature Dreyer 1958: 143 ⁘ Rogge 1965: 29f. ⁘ Bente 1968: 267 ⁘ Eybl 1993: 36–8 ⁘ Ham 1998, ii: 386, 391–6, *passim* ⁘ Gasch 2012: 405 ⁘ Tröster 2015, i: 150, 208–15; ii: 94 ⁘ Tröster 2018b

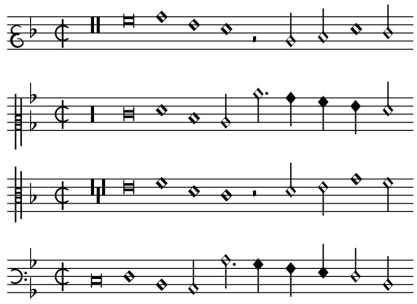
S 215 ‖ *Mach mich mein Glück* (i) (= *Mag ich mein Glück*)

4vv: D, A, T, B

Text 2 different texts

Text a (*Mach mich mein Glück*): song of courtship; acrostic: MA-RI-A JACOBE (probably Maria Jacobäa of Baden, was married to Wilhelm IV of Bavaria on 5 October 1522)
2a 2a 2b 1b 2c 2c 2d 2d 2e 2e 4e

Text b (*Mag ich mein Glück*): song of fortune 4a 3b-, 4a 3b-, 2c 2c 2d 2d 1e- 2f 2f 1e-



Sources

❖ **D-Mu 8° Cod. ms. 328–331**, [no. 84], fol. 49$^{r–v}$ (D), fol. 28$^{r–v}$ (A), fols. 95^{v}–96^{r} (T), fol. 37$^{r–v}$ (B): *Mach mich mein glück*, anon., i i i4 i

❖ PL-Kj Mus. ms. 40185, no. 11: *Mach mich my*[*n*] *gluck*, anon., i, A only

❖ RISM 1534^{17} (D-Z), no. 64: *Mag ich mein glůck*, section ascribed to *Ludouicus Senflius*, i i i1 i, text b

One of Senfl's two settings was transmitted in:

❖ CH-Zz Q 901, no. 53: *Mach mich mein glück* (source lost; cited as in SW iv: 163, no. 44)

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Mag mich mein gluckh*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Mag mich mein gluckh. das ander*, anon.

Music Exactly the same melody as *Mach mich mein Glück* (ii) (S 216); only text b (*Mag ich*) requires AAB form.

Comments If the two settings *Mach mich mein Glück* (cf. also S 216) are to be connected with the marriage of Wilhelm IV of Bavaria and Maria Jacobäa (suggested by Altwegg/Geering 1937; cf. above), probably both have to be dated before 1522. Text b, comprising only one strophe, seems to be Hans Ott's work. Its earliest appearence is in RISM 1534^{17} and Forster transferred the text to *Mach mich* (ii) (cf. Tröster 2014).

Related S 216

Edition SW iv: no. 44

Literature Smithers 1970: 52f. ❧ Tröster 2014: 188–91 ❧ Tröster 2015, i: 98f.; i, 94f.

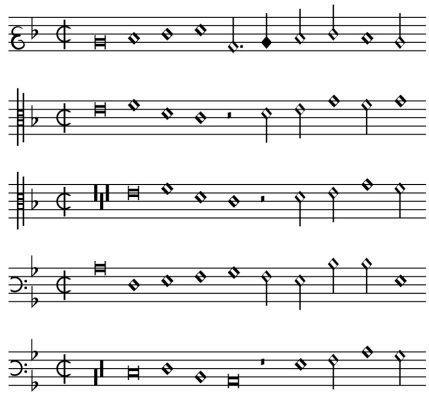
S 216 ‖ *Mach mich mein Glück* (ii) (= *Mag ich mein Glück*)

5vv: D, A, T, V, B

Text 2 different texts

Text a (*Mach mich mein Glück*): song of courtship; acrostic: MA-RI-A JACOBE (probably Maria Jacobäa of Baden, was married to Wilhelm IV of Bavaria on 5 October 1522)
2a 2a 2b 1b 2c 2c 2d 2d 2e 2e 4e

Text b (*Mag ich mein Glück*): song of fortune 4a 3b-, 4a 3b-, 2c 2c 2d 2d 1e- 2f 2f 1e-



Sources

- ❖ D-Mu 8° Cod. ms. 328–331, [no. 61], fol. 32$^{r–v}$ (D), fols. 11^{v}–12^{r} (A), fols. 68^{v}–69^{r} (T), fols. 21^{v}–22^{r} (B): *Mach mich mein glück*, anon., i i i4 i, V missing, marked as 5vv in the index
- ❖ PL-Kj Mus. ms. 40092, [no. 9], fol. 8$^{r–v}$ / fol. 12$^{r–v}$: *Mach mich mein glůck*, anon., i, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1556**[29] (D-Mbs), no. 50: *MAg ich mein gluck erwarten nicht*, *Lud. Senffel*, t t t t t, text b

One of Senfl's two settings was transmitted in:

- ❖ CH-Zz Q 901, no. 53: *Mach mich mein glück* (source lost; cited as in SW iv: 163, no. 44)

Possible references:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Mag mich mein gluckh*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Mag mich mein gluckh. das ander*, anon.

Music Exactly the same melody as *Mach mich mein Glück* (i) (S 215); only text b (RISM 1556[29]) requires AAB form. The B engages in a quasi-canon with the T up to m. 16; later on it carries an ostinato in different rhythmic variations (mm. 21–31).

Comments Text b (*Mag ich mein Glück*) only appears in printed sources and seems to be a contrafactum by H. Ott (cf. S 215, Comments).

Related S 215

Editions SW ii: no. 54 ❧ EdM 63: no. 50

Literature Altwegg/Geering 1937: IX ❧ Seidel 1969: 136, 180 n. 5 ❧ Smithers 1970: 52f. ❧ Robertson 2010: 381f. ❧ Tröster 2012: 453, 487 ❧ Tröster 2013: 163, 169, Tröster 2014: 188–91 ❧ Tröster 2015, i: 98f.; ii: 95f.

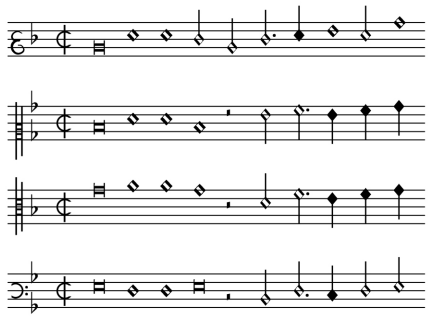
S 217 ‖ *Mag gleich wohl sein*

4vv: D, A, T, B

Text Love song, lament; 2 text variants with same incipit; acrostic: MAG-DA-LEN

Text a: 2a 2a 2b 2b 2c 2c 2d 2d 2e 4e

Text b: 2a 2a 2b 2b 2c 2c 1d- 2e 2e 2f 2f 1d- (only in RISM 1534[17])



Sources
- ❖ CH-Zz Q 901, no. 52 (source lost)
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 72], fol. 42^{r} (D), fols. 20^{v}–21^{r} (A), fols. 79^{v}–80^{r} (T), fol. 30^{r} (B): [M]*ag gleÿch wol sein*, anon., i i i3 i
- ❖ PL-Kj Mus. ms. 40092, [no. 49], fol. 43$^{r–v}$ / fol. 47$^{r–v}$: *Mag gleich wol sein*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM 1534^{17} (D-Z), no. 63: *Mag gleich wol sein*, section ascribed to *Ludouicus Senflius*, i i i1 i, text b

Possible references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 114^{v}: *Mag gleich woll sein*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *Mag gleich woll sein*, anon.

Edition SW iv: no. 43

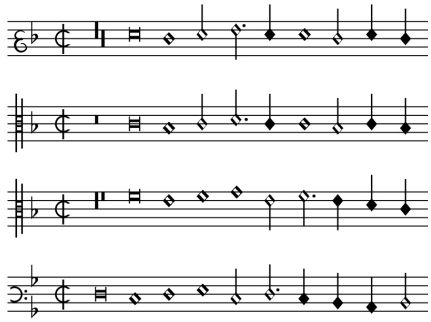
Literature Tröster 2012: 487 ❧ Tröster 2014: 188, 193 ❧ Tröster 2015, i: 97, 100, 103; ii: 96

*S 218 attr. ident. ‖ *Mag ich dem Glück nit danken viel*

4vv: D, A, T, B

Text Love song; acrostic: MA-RI-A (beginning of 4th strophe can possibly be read as 'Jacobe'), addresses either Maria of Hungary or Maria Jacobäa of Baden

4a 2a 3b- 2c 2c 3b- 2d 2d 2e 2e 1f 1f 1g- 3g-



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 76], fols. 43^{v}–44^{r} (D), fols. 22^{v}–23^{r} (A), fols. 84^{v}–85^{v} (T), fols. 31^{v}–32^{r} (B): *Mag ich dem glück nit dancken vil*, anon., i i i4 i
- ❖ B-Br mscr. 11.692 (set of embroidered partbooks): *MAg ich dem glückh nit dannken vil*, source lost (cf. Bolte 1891)

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Mag ich dem gluckh*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting. The embroidered partbooks – supposedly a present for Maria of Hungary – strengthen the ascription (cf. Tröster 2013).

Editions Tröster 2013: 154f. ❧ Tröster 2015, ii: 220f.
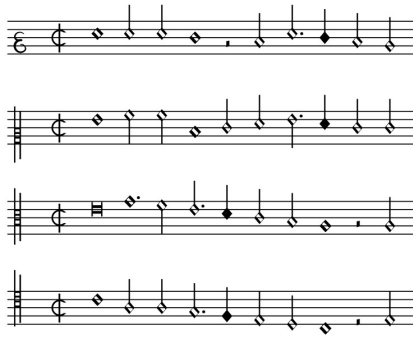
Literature Bolte 1891 ❧ Bente 1968: 253–5 ❧ Smithers 1970: 52f. ❧ Tröster 2013: 150–7, 162–9, *passim* ❧ Tröster 2015, i: 128, 272–5; ii: 96f.

S 219 ‖ *Mag ich Herzlieb erwerben dich*

4vv: D, Ct, T, B

Text Song of courtship; acrostic: MAG-DA-LEN

4a 1a 2b 2b 1c- 3c-



Sources

❖ CH-Zz Q 901, no. 48 (source lost)

❖ D-ISL IV 36 F124, no. 147 (in B: 146): in B: *mach ich hertz leib*, anon., i, B only

❖ **D-Mbs Mus.ms. 3155**, no. 83: *Mag ich hertzlieb*, *L.S.*, i i t2 i

❖ D-Z 78/2, [no. 9], fols. 28^{v}–29^{r} (D), fol. 28$^{r–v}$ (A), fol. 28$^{r–v}$ (T), fol. 29$^{r–v}$ (B): *Mag ich hertz*, in D: *Mag ich hertz lieb*, anon., i i i i

❖ PL-Kj Mus. ms. 40092, [no. 41], fols. 38^{v}–39^{r} / fols. 42^{v}–43^{r}: *Mag ich hertzlieb erwerben dich*, anon., i, D only, listed in the index under *Mit fiern*

❖ PL-Kj Mus. ms. 40185, no. 3: *Mag ich herzlieb*, anon., i, A only

❖ RISM 1534^{17} (D-Z), no. 48: *Mag ich hertz lieb erwerben dich*, section ascribed to *Ludouicus Senflius*, i i i3 i

❖ RISM 1539^{27} (D-Mbs), no. 60: *MAg ich hertzlieb erwerben dich*, *Ludo.Senfl.*, t t t2 t

– 2nd edn.: RISM 1543^{24}: *MAg ich hertzlieb erwerben dich*, *Ludo. Senfl.*

– 3rd edn.: RISM 1549^{35}: *MAg ich hertz lieb erwerben dich*, *Ludo.Senfl.*

– 4th edn.: RISM 1552^{27}: *MAg ich hertzlieb/ erwerben dich*, *Ludo. Senfl.*

– 5th edn.: RISM 1560^{25}: *MAg ich hertzlieb erwerben dich*, *Ludo. Senfl.*

Lute tablature:

❖ Brown 1558$_{5}$ (D-Mbs), fol. 69^{v}: *Mag ich hertz lieb erwerben dich*, *Ludwig Senffel*, Gl-tab., 4vv, 3 strophes of text

Keyboard tablature:

❖ Brown 1571_1 (D-ROu), [no. 74], no. 3, sigs. $Q4^v$–$R1^r$: *Mag ich Hertzlieb erwerben dich/ ec.*, anon., nGk-tab., 4vv

Tablature for string ensemble, 4vv:

❖ Brown 1532_2 (D-B), [no. 15], sig. $G3^v$–$G4^r$: *Mag ich hertz lieb erwerben dich.*, anon., set by Gerle for 'grosse Geygen', in mensural notation and tablature

– unaltered reprint: Brown 1537_1

= Brown 1546_9 (A-Wn), [no. 21], sig. $J3^v$–$J4^r$: without text, in mensural notation and tablature

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 110^r: *mag Jch hertz lieb*, *L Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 118^v: *Mag ich hertz lieb*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 69^r: *Mag ich hertzlieb*, *Senfl* (intabulation for lute/'geigen'?)

Related J. Werlin (*MAg ich vmb Gelt*, cf. Hofmann 1994: 166)

Facsimiles SW vii: X (Brown 1532_2) 𝄢 NG² xxiv: 14

Editions SW iv: no. 28 𝄢 Schuh 1929: no. 2

Tablature: SW vii: 16f. (no. 12, Brown 1532_2), 56 (no. 33; Brown 1558_5) 𝄢 Morrow/Woodfield 1974: 3f. (Brown 1532_2) 𝄢 Vellekoop 1977 (Brown 1532_2)

Literature Radecke 1891: no. 239 𝄢 Classen 2003: 37 𝄢 Tröster 2012: 488 𝄢 Tröster 2015, i: 115, 124; ii: 97f.

S 220 ‖ *Mag ich Unglück nit widerstan*

4vv: D, A, T, B and 5vv: D, A, T, V, B

Text Lament, song of fortune; acrostic: MA-RI-A (Maria of Hungary)

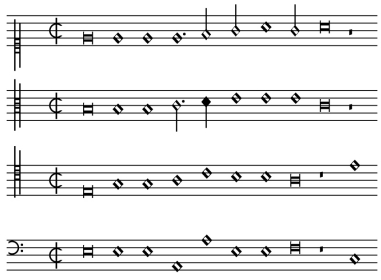
4a 2a 3b-, 4c 2c 3b-, 2d 2d 2e 2e 3b-

References D-HEu Cod. Pal. germ. 343, fol. 126^r

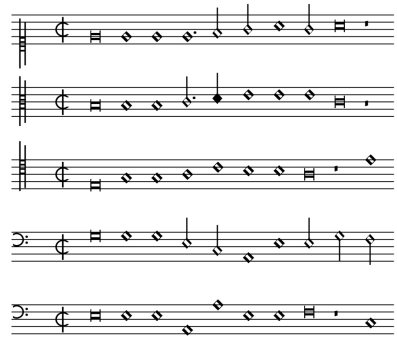
BöhmeAL: no. 637a 𝄢 Brednich 1975/75: no. 120, no. 403 (song 2) 𝄢 EdK 1.1: B33 𝄢 Erk/Böhme iii: no. 1997 𝄢 LiliencronDL: no. 8 𝄢 Nehlsen i: nos. 33, 1638f. 𝄢 Wackernagel iii, nos. 156–9 𝄢 Zahn v: no. 8113

Contrafacta: Brednich 1974/75: no. 281 𝄢 Hennig: 243f. 𝄢 Liliencron iv: Nachtrag Ton 61 𝄢 Nehlsen i: nos. 1696f. 𝄢 cf. also Nehlsen iii: 1021 𝄢 Schanze 2010: 397 (no. 32) 𝄢 Wackernagel iii: nos. 659, 1180; v: no. 393

4vv version



5vv version



Sources

❖ CH-Bu F X 17–20, no. 19: *Mag ich vnglückh nit widerstan*, anon., i i i i

❖ S-Uu utl. vok. mus. tr. 478–480, MS additions no. 35: *Mach Jck vnglück nit widerstahn,* anon., i i i, D missing

❖ D-HRD Fü 9822–9823, no. 30, [fols. 7^{v}–8^{r}] (D), fols. 8^{v}–9^{r} (B): *Mach ich vngeluck* (in D), anon., i i, D and B only

❖ **RISM 1539**[27] (D-Mbs), no. 102: *MAg ich vnglůck nit widerstan*, *Lud. Senfl.*, t t t2 t

– 2nd edn.: RISM 1543[24]: *MAg ich vnglůck nit wid*[*er*]*stan*, *Ludou. Senfl.*

– 3rd edn.: RISM 1549[35]: *MAg ich vnglůck nit widerstan*, *Lud. Senfl.*

– 4th edn.: RISM 1552[27]: *MAg ich vnglůck nit wid*[*er*]*stan*, *Ludo. Senfl.*

– 5th edn.: RISM 1560[25]: *MAg ich vnglůck nit widerstan*, *Ludo.Senfl.*

5vv version:

❖ **B-Br II.3843**, no. 7: *Mag ich vnglukh nit wider*, anon., i i i3 i i

Contrafact:

RISM S 2808a: *Ain New lied zu eeren Cô.* | *Kayserlich. Mayestat/ Caroli* | *des fůnfften.* | *Im thon zusingen/* | *Mag ich vngluck nit widerstann.* | *Welchen thon etwan Ludwig* | *Senffly vor jaren* | *gemacht.*, only melody

Lute tablatures:

❖ D-Lr Mus. ant. pract. 1196, no. [5], fol. 4^{r}: *Mag ich vngluck nicht widderstan*, *LS*, Gl-tab., 3vv (middle voice is a combination of A and T)

❖ Brown 1523_{2} (A-Wn), sig. $b2^{v}$: *Mag ich vnglück nit widerston*, anon., Gl-tab., 2vv

❖ Brown 1523_{2} (A-Wn), sig. $c3^{v}$–$c4^{r}$: *Mag ich vnglück nit widersten*, anon., Gl-tab., 3vv

❖ Brown 1536_{6} (D-B), [no. 9], sig. $e1^{v}$: *Mag ich vnglůck nicht widerstan.*, anon., Gl-tab., 2vv

❖ Brown 1540_{1} (A-Wn), no. 5, sig. B[1]^{r}: *Mag ich vngeůck nicht widerstehen.*, anon., Gl-tab., 2vv

❖ Brown 1544_{2} (D-KA), no. 2, sig. $D3^{v}$: *Mag ich vnglůck nit widerston*, anon., Gl-tab., 2vv

Keyboard tablatures:

❖ CH-Zz Z XI 301, pp. 39f., fol. $17^{r–v}$: *Mag ich vnglück nit widirston*, anon., oGk-tab., 3vv (spare space left for 4th voice?)

Music

AAB form.

Comments

Senfl's setting (earliest extant source Brown 1523_{2}) is the earliest document for the melody. The song text exists in a secular and a Protestant sacred version, Senfl's setting is always transmitted with the secular one. The sacred version is often designated as the Queen of Hungary's song ('der Königin von Ungarn Lied'; cf. Wackernagel; Classen 2002), the earliest is probably Brednich 1974/75: no. 20 (dated *c*.1529). Apart from the song collections including music, the secular text version appears only in D-HEu Cod. Pal. germ. 343 and a pamphlet (*Zwey newe lieder, Das Erste, Künig ein herr ob allem reych*, Nuremberg: Georg Wachter, n.d.) where the song is combined with Ludwig's song (*König ein Herr ob allem Reich*).

The text in B-Br II.3843 is copied from RISM 1539[27].

Related

Anon.: PL-Kj Mus. ms. 40185, no. 45 and no. 46, 5vv (without text) ⁘ anon.: D-Z 74/1, no. 118, 5vv (contrafactum) = D-Z 91/1, no. 11, 5vv (2vv lost)

Anon.: D-Usch 236, no. 6 (contrafactum) ⁘ anon.: D-GRu BW 640–641: three different settings ⁘ anon.: RISM [1535][15], no. 31 ⁘ M. Agricola ⁘ C. Glanner

Tablatures: anon.: D-B Mus.ms. 40588 ⁘ anon.: D-KA A.678, 27 ⁘ anon.: A-LIa 475, no. 213

Facsimile

Lüdtke 2001: 482 (D-Lr Mus. ant. pract. 1196)

Editions

4vv version: SW v: no. 13 ⁘ EdM 20: no. 102 ⁘ Becker 1840: 75 ⁘ Friedlaender 1915: no. 350 (with sacred text) ⁘ LiliencronDL: no. 8 ⁘ Lipphardt [1933]: no. 31 ⁘ Rochlitz 1838: 32f.

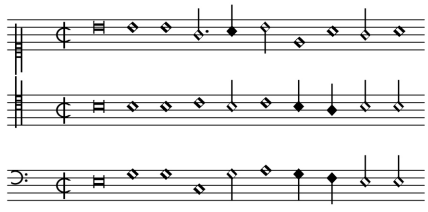
Tablature: SW vii: no. 41a–c ⁂ Bruger 1926b, ii: no. 43 ⁂ Nottebohm 1860 (Brown 1523_2, 2vv) ⁂ Dittmann 1992: no. 3

Literature Nottebohm 1860 ⁂ Bolte 1891: 435, 437f. ⁂ Eitner 1894: 80 ⁂ Spitta 1909a ⁂ Moser 1920a: 253f., 459 ⁂ Blume 1965: 53 ⁂ Seidel 1969: 74 ⁂ Messmer 1984: 232f. ⁂ Oettinger 2001: 215 ⁂ Classen 2002: 270f. ⁂ Koldau 2005: 53f. ⁂ Groote 2010 ⁂ Pfohl 2011: 20 ⁂ Gasch 2012: 401, 408 n. 76 ⁂ Tröster 2012 ⁂ Kölbl 2013: 84, 90f. ⁂ Tröster 2015, i: 269–71; ii: 98f. ⁂ Horz 2017: 232f.

*S 221 attr. ‖ *Man hat bisher*

4vv: only D, T, B extant

Text No appropriate text with this incipit is known.



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 31], fol. $8^{r–v}$ (D), fol. 35^{v} (T), fols. 1^{v}–2^{r} (B): *Man hat bis her*, anon., i i i, D, T, B only

Music AAB form.

Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster).

Edition Tröster 2015, ii: 222f.

Literature Tröster 2015, ii: 99

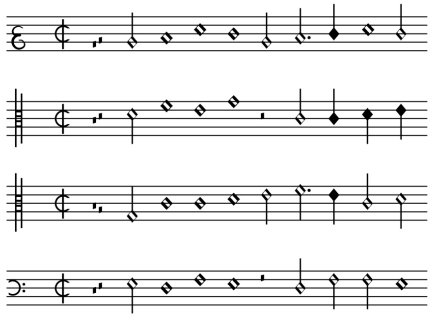
*S 222 confl. ‖ *Man sicht nu wohl*

4vv: D, A, T, B

Text Satirical song

4a 4a 2b 2b 4b

References AmbrasLB: no. 193 ⁂ D-HEu Cod. Pal. germ. 343, fol. 41^{v} and 124^{r}



Sources
- ❖ D-Usch 236, no. 12: *Man sicht noch wol*, anon., i i i i
- ❖ PL-Kj Mus. ms. 40185, no. 5: *Man sicht nu*[*n*] *wol*, anon., i, A only
- ❖ RISM [1536][8a] (D-Z), no. 24: *MAn sicht nun wol*, *Ludwig Senfl*, t t t4 t, 5th lower than in other sources
  - – 2nd edn.: RISM [1536][8b] (D-Mbs), no. 24: *MAn sicht nun wol* (D), anon., t t t, T missing
- ❖ **RISM 1539**[27] (D-Mbs), no. 69: *MAn sicht nun wol wie stet du bist*, *Thomas Stoltzer.*, t t t4 t
  - – 2nd edn.: RISM 1543[24]: *MAn sicht nun wol*, *Thomas Stoltzer.*
  - – 3rd edn.: RISM 1549[35]: *MAn sicht nun wol wie stet du bist*, *Thomas Stoltzer*.
  - – 4th edn.: RISM 1552[27]: *MAn sicht nu wol wie stet du bist*, *Thomas Stoltzer.*
  - – 5th edn.: RISM 1560[25]: *MAn sicht nu wol*, *Thomas Stoltzer.*

  Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110[v]: *Man sicht noch woll*, anon.

Comments Hoffmann-Erbrecht 1964 attributes the composition to Senfl due to properties of the text. Geering (SW v) included the setting in the edition without comment.

Related C. Glanner
Tablature: P. Fabricius

Editions SW v: no. 11 𝄢 EdM 20: no. 69 𝄢 DTÖ 72: 73f. 𝄢 Moser 1967: no. 24
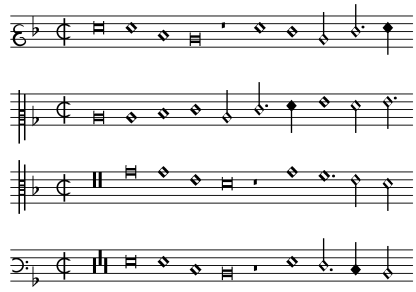
Literature Dreyer 1958: *passim* (= model A4) 𝄢 Hoffmann-Erbrecht 1964: 131, 133f. 𝄢 Seidel 1969: 69, 141 𝄢 Wendel 1993, i: 93 𝄢 Tröster 2015, i: 184; ii: 99f.

S 223 ‖ *Man sing man sag*

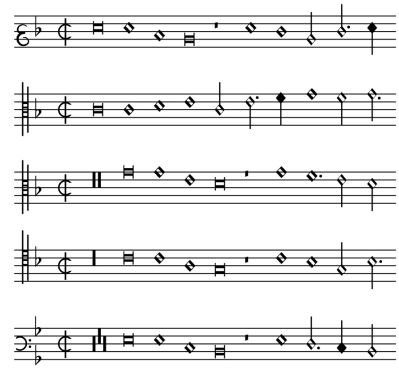
4vv: D, A, T, B and 5vv: D, A, T, V, B

Text Love song, wedding song; acrostic: MA-RI-A Jacobe (Maria Jacobäa of Baden, married to Wilhelm IV of Bavaria on 5 October 1522)
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 4e

4vv version



5vv version



D: the rest printed erroneously as two breves instead of a semibreve

Sources
- ❖ RISM [*c*.1535][13] (D-Mbs), no. 24: *MAn sing man sag*, anon., t t t, T missing
- ❖ **RISM 1544**[20] (D-B), no. 18: *MAn sing man sag*, *Ludouicus Senfflius.*, t t t2 t, in A erroneously numbered *19*

5vv version:

❖ D-Mu 8° Cod. ms. 328–331, [no. 64], fol. 34$^{r–v}$ (D), fols. 13^{v}–14^{r} (A), fol. 71^{v} (T), fols. 23^{v}–24^{r} (B): *Man sing man sag*, anon., i i i i, V missing, marked as 5vv in the index

❖ PL-Kj Mus. ms. 40092, [no. 11], fols. 9^{r}–10^{r} / fols. 13^{r}–14^{r}: *Man sing man sag*, anon, i, D only, listed in the index under *Mit funffen*

❖ **RISM 1556**[29] (D-Mbs), no. 41: *MAn sing man sag*, *L. S.*, t t t t t , in D: *Lud.Senffel.*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *Man sing man sag. 5 uo:*, anon.

Comments Although all voices of the 5vv version are only transmitted in Forster's fifth song anthology, the earliest sources already gave 5vv, as is indicated in the indexes of both manuscripts. Therefore the question arises whether Egenolff and Ott reduced the number of voices or if they only had access to the setting with 4vv. The vagans seems well integrated into the setting, featuring imitation of the melody and especially the paired imitation in mm. 31–5 (T and V followed by D and A) renders an original 5vv setting a likely option.

Editions 4vv version: PÄMw 1: no. 18

5vv version: SW ii: no. 55 𝄢 EdM 63: no. 41

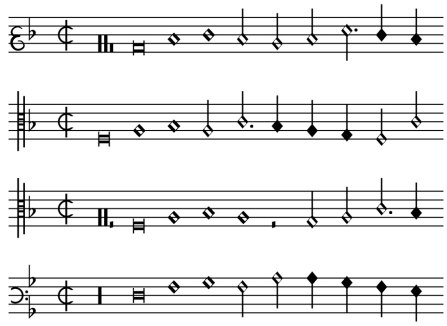
Literature Eitner 1876a: 191f. 𝄢 Kroyer 1903: LXVIII 𝄢 Altwegg/Geering 1937: IX 𝄢 Seidel 1969: 66,136, 180 n. 5 𝄢 Tröster 2012: 453, 488 𝄢 Tröster 2015, i: 99, 111; ii: 100

S 224 ‖ *Man spricht was Gott zusammenfügt*

4vv: D, Ct, T, B

Text Love song, wedding song; acrostic: MA-RI-A

4a 2a 2b 2b 2c 2c 4c



Sources ❖ **RISM 1534**[17] (D-Z), no. 72: *Man spricht was Gott*, section ascribed to *Ludouicus Senflius*, i i i3 i

❖ RISM 1556[28] (D-Mbs), no. 3: *MAn spricht/wz Got zusammen fůgt*, *L. S.*, in D and B: *Lud. Senffel*, t t t2 t

Lute tablature:

❖ Brown 1556$_5$ (D-Mbs), [no. 76], pp. 220–2: *Man spricht was gott zůsamen füegt*, anon., Gl-tab., 4vv – reprint: Brown 1562$_3$ (A-Wn), pp. 220–2: *Ma*[*n*] *spricht w*[*a*]*z gott zůsamen fůgt*, anon.

Comments Bente reads the acrostic as addressing Maria of Hungary and supposes that the song was composed for her wedding (Bente 1968: 304).

Editions SW iv: no. 52 𝄢 EdM 62: no. 3

Tablature: SW vii: no. 36

Literature Bente 1968: 304 𝄢 Tröster 2012: 488 𝄢 Tröster 2015, ii: 100f.

S 225 ‖ *Maria du bist Genaden voll / Maria zart*

5vv: D, A, T1, T2, B

Text Sacred song

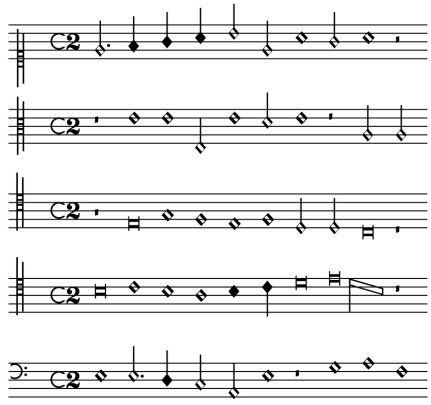
Text a (*Maria du bist*): 4a 3b-, 4a 3b-, 2c 2c 3d- 4e 3d- 4e 2e 3d-

Text b (*Maria zart*): 2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 3e- 2f 2f 2g 2g 3h- 2i 2i 3h-

References Song a: early text sources: A-KN Cod. 1228, fol. 51^{r} 𝄐 A-Wn Cod. 3637 DKL ii/3: no. 487 𝄐 Wackernagel: no. 1247 𝄐 the melody appears in song books as a contrafactum (M. Luther?) *Es wolle Gott uns gnädig sein* (also *Es wöll uns Gott genädig sein*)

Monophonic transmission: A-Wn Cod. 3835 Han, fols. 80^{v}–81^{r}

Song b: see below, S 226.



Sources

- ❖ **CH-Bu F X 1–4**, no. 94: *Maria zart von edler art ein ros on alle dore*[*n*] (T1), T2: *Maria du pist genaden vol*, *L.S.*, i i i i i, in T1: [*et*] *sic deinceps*, in B added: [*et*] *de crwzis*
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 66], fols. 35^{v}–36^{r} (D), fols. 14^{v}–15^{v} (A), fol. 73^{v} (T2), fols. 24^{v}–25^{r} (B): *Maria du bist gnaden vol*, anon., i i i i i, T1 missing, marked as 5vv in the index
- ❖ V-CVbav Cod. Vat. lat. 11953, fols. 45^{v}–47^{r} (B and V = T1 in B): *Maria zart von edler art*, in B: *Maria du pist gnaden voll*, anon., i i, T1 and B only
- ❖ PL-Kj Mus. ms. 40092, fol. 6$^{r–v}$ / fol. 10$^{r–v}$: *Maria dw bist genaden vol*, anon., i, D only, listed in the index under *Mit funffen*

Possible reference:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Maria du pist gnaden voll. 5. uocum*, anon.

Music Two melodic models: *Maria zart* in T1 (compared to S 226 transposed and with rhythmic adaptations), *Maria du bist Genaden voll* in T2; AAB form.

Related a: *Maria du bist genaden voll* several compositions with the contrafact text *Es wolle Gott uns gnädig sein*, for example by J. Heugel 𝄐 M. Le Maistre 𝄐 L. Schroeter 𝄐 J. Walter (2 settings) 𝄐 J. Wannenmacher, 2vv

b: *Maria zart* S 226; for further related settings see below, S 226.

Facsimile Ameln 1957: plate II between pp. 104 and 105

Edition SW ii: no. 31

Literature Ameln 1957 𝄐 Ameln 1989 𝄐 Lodes 2001: 103 𝄐 Tröster 2015, i: 161, 240f.; ii: 101

S 226 ‖ *Maria zart von edler Art*

4vv: [D, A, T, B]

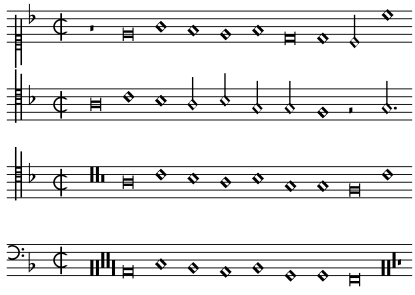
Text Sacred song

2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 3e- 2f 2f 2g 2g 3h- 2i 2i 3h-

References DKL ii/3: no. 500 ⁂ EdK 1.1: B10 ⁂ Bäumker ii: no. 18 II ⁂ Brednich 1974/75: nos. 36–9, 146 ⁂ Erk/Böhme iii: no. 2044 ⁂ Schanze 2010: 389 (no. 4) ⁂ Wackernagel ii: nos. 1035–44 ⁂ Zahn v: 8552

Several contrafacta; cf. Lodes 2008a: 73–81, *passim*

Monophonic transmission: D-Mbs Clm 18885, fols. 121^{v}–122^{v} ⁂ *Maria zart* (Oppenheim: [Jakob Köbel, *c.*1510]), VD16 M 987



Sources

❖ PL-Kj Mus. ms. 40092, [no. 25], fols. 28^{r}–29^{v} / fols. 32^{r}–33^{v}: *Maria zart von edler art*, anon., partially t, D only, listed in the index under *Mit fiern*

❖ **D-Rp C 120**, [no. 51], pp. 206–9: *Maria zart*, *L:S:*, i i i i

Keyboard tablature:

❖ D-B Mus. ms. 40026, [no. 103], fols. 151^{v}–153^{v}: *Maria Zart von Edler art*, *HB* (= intabulated by Hans Buchner) (on fol. 151^{r}: *Sequitur Maria zart. Fuga optima quatuor vocu*[*m*]. *HB 1520*, at the end, on fol. 153^{v}: *Finis Fg purification*[*is*] *marie 1521*)

Music AAB form; melody in B.

Related S 225

Anon.: CH-Bu F X 5–9, 3vv (cycle of three different settings) ⁂ anon.: RISM [1540]^{8}, no. 35 (*Ich seufftz vnnd klag*), 3vv = CH-Bu F X 5–9, fol. 4^{r}

Pfabinschswantz, 3vv/4vv ⁂ A. Schlick ⁂ RISM 1604^{7} (33 different settings of the melody) ⁂ J. Werlin

Keyboard tablature: anon.: D-B Mus. ms. 40026, fols. 101^{r}–102^{v} ⁂ A. Schlick, 3vv; cf. also Baumann 1934: no. 46

Parody masses: anon.: D-Mbs Mus.ms. 3154, fols. 350^{r}–356^{r}, 3vv ⁂ J. Obrecht, *Missa Maria zart*; for further information cf. Lodes 2001

Editions SW ii: no. 5 ⁂ Obrecht/Wolf [1908]: 112–16

Tablature: Obrecht/Wolf [1908]: 110–12

Literature Dreyer 1958: 123 ⁂ Seidel 1969: 123 ⁂ Wachinger 1985 ⁂ Edler 1991 ⁂ Lodes 2001 ⁂ Wachinger 2004 ⁂ Lodes 2008a ⁂ Strohm 2012: 164f. ⁂ Tröster 2015, i: 240; ii: 101f.

S 227 ‖ *Maß Zucht Verstand*

4vv: D, A, T, B, and 5vv: D, A, T, V_a, B resp. [D, A, T, V_b, B]

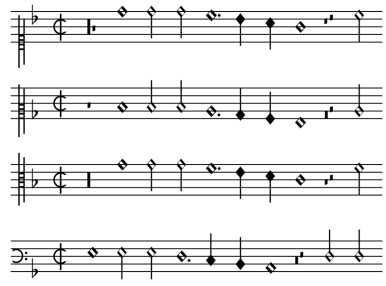
A version of the setting for 6vv was obviously once extant, but is now lost.

Text Song of praise; acrostic: MA-RI-A

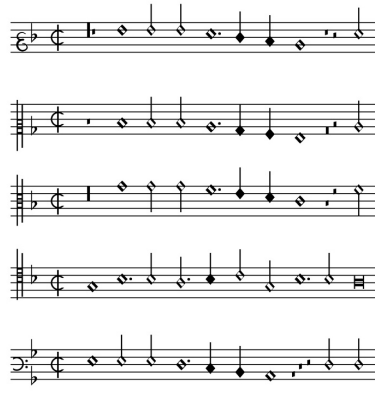
Altwegg 1937: 144 identifies the addressed as Maria Jacobäa von Baden, but it probably rather relates to Maria of Hungary; cf. Glahn 1961 and Tröster 2012: 473 fn 76.

2a 1a 2b 1b 4b

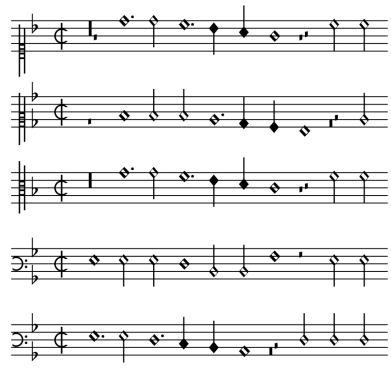
4vv version



5vv version with V_a



5vv version with V_b



Sources

❖ CH-Bu F X 21, no. 94, fols. 87^{v}–88^{r}: *Maß zucht* [*ver*]*stand*, *Ludo: Senfli*, i3, T only

❖ **RISM 1539**[27] (D-Mbs), no. 111: *MAs zucht verstant*, *Ludo. Senfl.*, t t t2 t

– 2nd edn.: RISM 1543[24]: *MAs zucht verstant*, *Ludo. Senfl.*

– 3rd edn.: RISM 1549[35]: *MAß zucht verstand, Ludo.Senfl.*

– 4th edn.: RISM 1552[27]: *MAs zucht verstandt*, *Ludo. Senfl.*

– 5th edn.: RISM 1560[25]: *MAs zucht verstand*, *Ludo. Senfl.*

5vv versions:

V_a: ❖ **D-Mbs Mus.ms. 3155**, no. 80: *Maß zucht verstanndt*, *L.S.*, i i t2 i i

V_b: ❖ **B-Br II.3843**, no. 6: *Mas zucht verstandt*, anon., i i i3 i i

6vv version:

❖ PL-Kj Mus. ms. 40092, [no. 42], fol. 39$^{r–v}$ / fol. 43$^{r–v}$: *Mass zůcht verstandt*, anon., i, D only, listed in the index under *Mit Sechsen*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *Mas Zucht verstandt 6. vocum*, anon.

Comments The 6vv version of the setting, mentioned in D-HEu Cod. Pal. germ. 318, was evidently present in PL-Kj Mus. ms. 40092: the entry is indicated as 6vv in the index. The discantus notated in this source is the same as in the setting under discussion.

Related J. Werlin

Editions 4vv version: EdM 20: no. 11

5vv version (V_a): SW ii: no. 66

Literature Glahn 1961: 148, 150 ✂ Seidel 1969: 138 ✂ Gasch 2012: 402 ✂ Tröster 2012: 473, 489 ✂ Tröster 2015, i: 271f.; ii: 102f.

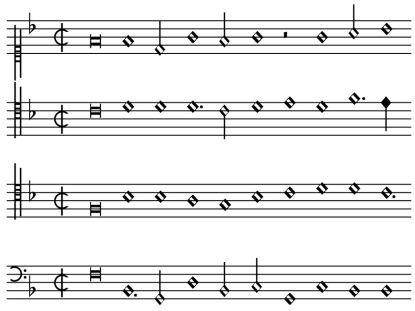
Media vita in morte sumus / In mitten unsers Lebens Zeit

=> cf. M 56

*S 228 attr. ‖ *Mein Ding erfreut für alls auf Erd*

5vv: only D, A, T, B extant

Text No appropriate text with this incipit is known.



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 63], fol. 33^{v} (D), fol. 13^{r} (A), fol. 70^{v} (T), fol. 23$^{r–v}$ (B): *MAin ding erfrewt für als auf erd*, anon., i i i i, marked in the index as 5vv, V missing

Music AAB form.

Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster). In the indexes of that MS the song is listed as *Ain ding erfrewt für als auf erd*. 'Ding' can be interpreted as a synonym for a young girl (Grimm ii, 'ding', col. 1162, meaning 9c.).

Edition Tröster 2015, ii: 232f.
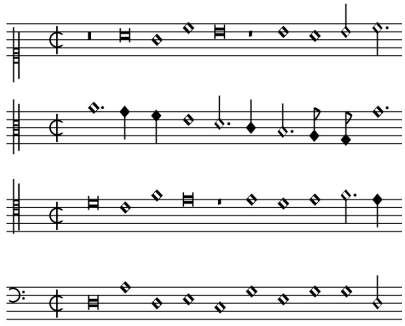
Literature Tröster 2015, ii: 103f.

S 229 ‖ *Mein einigs Ein*

4vv: D, Ct, [T], B

Text Song of courtship

2a 1a 2b 1b 2c 1c 2d 1d 2e 4e



Sources
- ❖ **D-Mbs Mus.ms. 3155**, no. 89: *Mein ainigs ain*, *L.S.*, i i t2 i
- ❖ PL-Kj Mus. ms. 40092, [no. 69], fol. 60$^{r–v}$: *Mein ainigs ain*, anon., t, D only, listed in the index under *Mit fiern*

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *Mein Ainigs Ain*, anon.

Editions SW ii: no. 68 ⁂ Schuh 1929: no. 4

Literature Moser 1929a: 152 ⁂ Seidel 1969: 75 ⁂ Tröster 2015, i:116, 124; ii: 104

S 230 ‖ *Mein Fleiß und Müh* (i)

4vv: D, Ct, [T], B

Text Landsknecht song

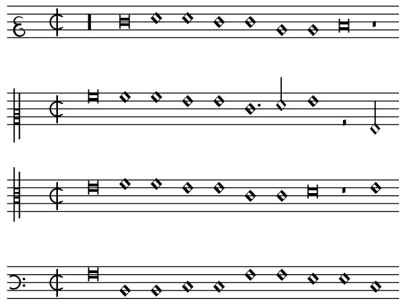
According to Adam Reißner the song was written by Georg of Frundsberg, a famous Landsknechtsführer of the time, some time after the battle of Pavia in 1525. The battle was a great success for the troops of Charles V as the French king, François I, was captured. In Forster's song collection another soldier of the battle of Pavia is named as the author of the text: Caspar Winzerer. It is known that Winzerer was in contact with Ludwig Senfl in at least 1540; cf. Bente 1968: 344.

2a 1a 1b 2b 2c 2c 2c 2d 4d

References AmbrasLB: no. 5 ⁂ D-HEu Cod. Pal. germ. 343, fol. 123^{v}

BöhmeAL: no. 391 ⁂ Erk/Böhme ii: no. 272 ⁂ Nehlsen i: nos. 703, 705, 735, 1435 ⁂ Wunderhorn ii: 344

Contrafacta: EdK 3: A607 ⁂ Hennig: 185–7, 245 ⁂ Wackernagel iii: no. 186, nos. 878–80



Sources

- CH-Bu F X 17–20, no. 12: *Mein vleiß vnd mühe*, anon., i i i i
- CH-Bu F X 22–24, no. 4: *Mein fliss vn*[*d*] *muhe* (D), *L Senflj:* (A), *Ludovic*[*us*] *Senflius:* (B), i i i, T missing
- CH-Zz Q 901, no. 6 (source lost)
- D-B 55 MS 10019, fol. [5]^{r}: *Mein Fleiß vnnd muech*, anon., i, T only
- D-ISL IV 36 F124, no. 8: [Mein F]*leiß vnd müt*, anon., i3, T only
- **D-Mbs Mus.ms. 3155**, no. 82: *Mein vleis vnd mue*, *Lud: Sennfl*, i i t2 i
- D-Mbs Mus.ms. 3156, no. 11: *Mein fleiss vnnd mue*, anon., i, T only
- D-Mu 8 ° Cod. ms. 328–331, [no. 71], fol. 41^{v} (D), fol. 20$^{r–v}$ (A), fols. 78^{v}–79^{r} (T), fol. 29^{v} (B): *MEin vleÿss vnd müe*, anon., i i i3 i
- D-Usch 236, no. 8: *Kein vleis vnd mhů*, in D and A: *Mein vleis*, anon., t t t t
- F-Sn Cote R 100.019, MS addition on sig. [C 8]^{v}: *MEyn fleyß vnd Můh ich nit han gspar*, anon., only D and first half of B notated on printed staves (one added MS stave left blank)
- PL-Kj Mus. ms. 40092, [no. 47], fol. 46$^{r–v}$: *Mein fleis vnd mûe*, anon., i, D only, listed in the index under *Mit fiern*
- PL-Kj Mus. ms. 40185, no. 6: *Mein vleiß vnd müe*, anon., i, A only
- PL-Tm MS 102680, no. 18: *Meyn vleys vnd mhü*, anon., – i i i
- RISM 1534^{17} (D-Z), no. 39: *Mein fleiß vnd mue ich*, section ascribed to *Ludouicus Senflius*, i i i i, in D, Ct: *Primum*
- RISM 1535^{11} (D-Z), no. 8: *MEin fleiß vnd müe*, *Lud. Senfle.*, i i3 i, D missing
  – 2nd edn.: RISM 1536^{14} (CH-Bu), no. 8: *MEin fleiß vnd můh.* (in D), anon., i i i, T missing
- RISM [*c*.1535]^{13} (D-Mbs), no. 58: *MEin fleiß vn*[*d*] *můh ich nie hab gspart*, anon., t t t, T missing
- RISM 1539^{27} (D-Mbs), no. 105: *MEin fleiß vn*[*d*] *mûe ich nie hab gspart*, *S.L.*, t t t2 t, added in T (in first edition only): *Er. Caspar Wintzerer Ritter*, *Ludo. Senfl.* (D, A, B)
  – 2nd edn.: RISM 1543^{24}: *MEin fleiß vnd mûe ich nie hab gspart*, *Ludo .Senfli*
  – 3rd edn.: RISM 1549^{35}: *MEin fleiß vnd mûe ich nie hab gspart*, *Ludo.Senfl.*
  – 4th edn.: RISM 1552^{27}: *MEin fleiß vnd mûe ich nie hab gspart*, *Ludo. Senfl.*
  – 5th edn.: RISM 1560^{25}: *MEin fleiß vnd můh ich nie hab gspart*, *Ludo. Senfl.*

Lute tablatures:

- D-B Mus. ant. pract. G 435, MS addition on verso of first introductory folio: *Mein vleis vnd …* (hole in paper), anon., Gl-tab., 2vv
- D-Mbs Mus.ms. 1512, no. 1, fol. 3^{r}: *Mein vleis vnd mûe ich nie*, anon., set by *HD*, Gl-tab., 2vv
- D-Mbs Mus.ms. 1512, no. 24, fol. 17^{r}: *Mein vleis vnnd mûe*, anon., set by *HD*, Gl-tab., 3vv
- NL-At MS 208.A.27, no. 69, fol. 15^{v}: *Mein Vleis und müh ec.*, anon., Gl-tab., 3vv
- PL-WRK MS 352, fols. 46^{v}–47^{r}: *Kain goldt vnd Silber ich nie hab gsparth*, anon., Gl-tab., 3vv
- Brown 1532$_{2}$ (D-B), [no. 24], sig. L3^{r}: *Mein fleyß vnd mûe ich nie hab gespart.*, anon., Gl-tab., 3vv

– unaltered reprint: Brown 1537_1

❖ Brown 1536_6 (D-B), [no. 1], sig. b3^r: *Mein fleiß vn*[*d*] *mů.*, anon., Gl-tab., 2vv

❖ Brown 1536_7 (D-B), no. 44, sig. Cc3$^{r–v}$: *Mein fleys vnd můhe.*, anon., Gl-tab., 3vv

❖ Brown 1540_1 (A-Wn), no. 25, sig. [G4]^v: *Mein fleyß vnd můhe.*, anon., Gl-tab., 3vv

❖ Brown 1544_2 (D-KA), [no. 1], sig. b3^r: *Finis. Mein fleisz vnd mů.* (= Brown 1536_6)

❖ Brown 1574_5 (A-Wn), no. 24: *Mein fleiß vn*[*d*] *můh. quatuor vocum*, *Ludwig Senfel*, Gl-tab., 4vv

Tablature for string ensemble, 4vv:

❖ Brown 1532_2 (D-B), [no. 4], sig. C3^v: *Mein fleiß vnd můe.*, anon., set for 'grosse Geygen'

– unaltered reprint: Brown 1537_1

Keyboard tablature:

❖ Brown 1571_1 (D-ROu), no. 31, sigs. F4^v–G4^r: *Mein fleis vnd můhe/ etc.*, anon., nGk-tab., 4vv

❖ Brown 1583_2 (D-Mbs), no. 37, pp. (49)–51: *Mein fleis vnd můh.*, anon., nGk-tab., 4vv

Other sources:

❖ M. Schaffner, painted tabletop (1533): *Mein fleis vnd mue*, only tenor in opened partbook, anon., i

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 69^r: *mein fleiß vnd mue*, *senfl* (intabulation for lute/'geygen')

❖ D-HEu Cod. Pal. germ. 318, fol. 118^v: *Mein fleis vnd mye*, anon.

❖ Adam Reißner, *Historia Herrn Georgen unnd Herrn Casparn von Frundsberg, Vatters und Sons, beyder Herrn zu Mündelheym etc., Keyserlicher Oberster Feldherrn Ritterlicher und Loblicher Kriegßthaten. Gedruckt zu Franckfurt am Meyn, Mit Rom. Keys. Maiest. Freyheit. DMLXVIII*, Frankfurt am Main, 1568 (2nd edn. 1572, latest edn. 1620), 8th book, fol. 168^v [VD16 R 1053; ZV 17087; ZV 13063; ZV 17307; ZV 17574; ZV 13064; ZV 13066; VD17 14:018424L]

Music Melody in T and D (quasi-canon).

Comments The song is one of the most widely disseminated lied settings by Senfl, and the numerous intabulations are remarkable. From at least 1527 onwards (the probably earliest source being D-Mu 8° Cod. ms. 328–331), it was included in all of the major lied anthologies. Reißner mentions a 4vv setting of the song, which could have been Senfl's.

Related S 231

Anon.: 6 different settings in RISM [1535][15] (T missing) the last one (not numbered and notated only in the D partbook) is a (short) canon for 3 voices, drawing its musical material only from the melody of this song ⁂ P. Kugelmann, 5vv ⁂ J. Werlin (cf. Hofmann 1994: 168f.)

Parody mass: anon.: *Missa Mein fleiss und müe* (cf. Flotzinger 2002)

Tablature: anon.: D-B Mus. ms. 40588

Facsimiles Bente 1968, between pp. 256 and 257

Editions SW iv: no. 19 ⁂ Wolf 1926: 72 ⁂ WolfMET: no. 28

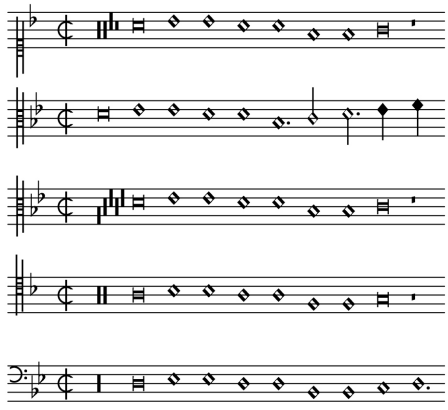
Tablature: SW vii: no. 11 (string ensemble) and nos. 30a–g (lute tablatures) ⁂ Bischoff/Zirnbauer [1528]: no. 1 (D-Mbs Mus.ms. 1512, 2vv) ⁂ Vellekoop 1977 (Brown 1532_2) ⁂ Dittmann 1992: no. 2

Literature Dorfmüller 1967: 147 ⁂ Bente 1968: 252 ⁂ Heckmann 1968: 315–8 ⁂ Seidel 1969: 137, 180 n. 12 ⁂ Wendel 1993, i: 92 ⁂ Federhofer 2002: 131 ⁂ Flotzinger 2002 ⁂ Tröster 2015, i: 256–67; ii: 104f. ⁂ Tröster 2018a: 92f.

S 231 ‖ *Mein Fleiß und Müh* (ii)

5vv: D, Ct, T, V, B

Text See above, S 230.



Sources
- ❖ B-Br II.3843, no. 19: *mein vleÿss vnd mhue*, anon., i i i3 i i
- ❖ **RISM 1534**[17] (D-Z), no. 40: *Mein vleis vnd müe ich*, section ascribed to *Ludouicus Senflius*, i i i3 i i; in D, Ct and V: *Secundum*

(Possible) references: see above, S 230.

Music Melody in T and D (quasi-canon); in T transposed one pitch lower than the T of setting (i).

Related S 230 and related settings.

Edition SW iv: no. 20

Literature Seidel 1969: 137, 180 n. 12 ✍ Federhofer 2002: 131 ✍ Flotzinger 2002 ✍ Tröster 2015, i: 256–67; ii: 106

*S 232 (lost) attr. ‖ *Mein Freud allein*

4vv

Text Identified text (Isaac's setting): love song
4a 3b-, 4a 3b-, 1c 1c 2d 2d 4e 2f 2f 4e

Source **Possible reference:**
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{r}: *Mein feud* [*sic*] *allain*, anon.

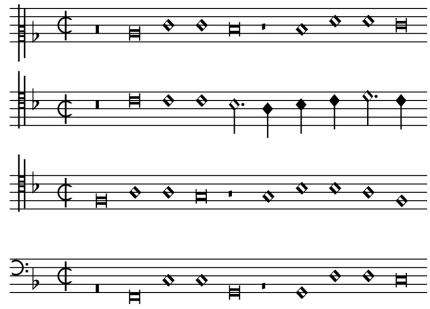
Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl. A setting of this text incipit by Isaac is known (attributed in RISM 1544^{20} and Brown 1558$_5$). As Isaac's setting is also transmitted in a Senfl context in PL-Kj Mus. ms. 40092, the one mentioned in D-HEu Cod. Pal. germ. 318 might also be Isaac's composition.

Literature Bente 1968: 253–5

S 233 ‖ *Mein freundlichs B.*

4vv: D, A, T, B

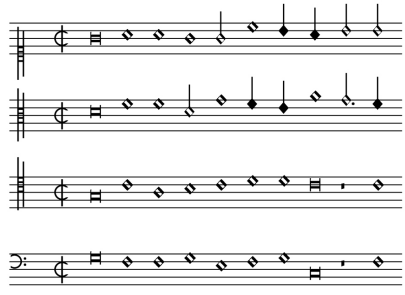
Text Love song, wedding song
S 193 and S 236 are also addressed to a certain person 'B'
2a 2a 2b 2b 2c 2c 2d 2d 2e 4e



Source ❖ RISM 1544[21] (D-Kl), no. 118: *MEin freundlichs B, Ludo: Senfel.*, t t t t
Music Melody in T; a lot of the melodic material is also present in the D.
Comments Kmetz questions the credibility of Rhau's attribution of the setting (Kmetz 1984: 72 n. 23).
Related G. Forster (contrafactum, transposed: *Hertzliebster man was du wilt han*)
Editions SW vi: no. 5 ✁ Rhau xi: no. 118 ✁ DDT 34: no. 66
Literature Tröster 2014: 195f. ✁ Tröster 2015, i: 116; ii: 106

*S 234 attr. || *Mein Herz hat sich mit Lieb verpflicht*

4vv: [D], [A], T, [B]
Text Love song
4a 3a 2a 3a 4b 2b 4b 2b 3b
References AmbrasLB: no. 149 ✁ D-HEu Cod. Pal. germ. 343, fol. 126[r]
Nehlsen i: no. 703



Sources
- ❖ CH-Bu F X 1–4, no. 3: *Min hertz hat*, anon., i i i3 i
- ❖ CH-Bu F X 17–20, no. 62: *Min hertz hat sich mit lieb* [*ver*]*pflicht*, anon., i i i i
- ❖ CH-Bu F X 21, no. 60, fols. 64[v]–65[r]: *Min hertzs hat sich*, anon., i2, T only, at the end: *Und wil niemand unrecht han/darumb so wellen wir fürbas gahn. Nun habtt für gůtt/vnd nempt für gůtt/ vnd zürntt nitt/ was Niemand rhůtt*. [?] *Finis nemonis, ut Neminis*
- ❖ CH-Bu F X 25–26, [no. 24a] / fol. 8[v] (A), fol. 11[r] (T): *Mein hertz hatt sich mit gott v*[*er*]*pflicht*, anon., i i, contrafactum, A and T only
- ❖ D-As 2° Cod. 142a, [no. 42], fol. 35[v]: *Mein hertz hat sich zu dir v*[*er*]*pflicht*, anon., i – i – (last line of 1st strophe also underlayed in T: *vn wer er noch so gscheid*

❖ **D-Mbs Mus.ms. 3155**, no. 18: *Mein hertz hatt sich*, anon., – – –3 –
❖ D-Usch 236, no. 63: *Mein herz hat sich*, anon., i i t i
❖ RISM 1512[1] (D-Mbs), no. 20: *MEin hertz hat sich*, anon., i i i3 i
❖ RISM 1539[27] (D-Mbs), no. 78: *MEin hertz hat sich mit lieb verpflicht*, anon., t t t2 t
– 2nd edn.: RISM 1543[24]: *MEin hertz hat sich mit lieb verpflicht*, anon.
– 3rd edn.: RISM 1549[35]: *MEin hertz hat sich mit lieb verpflicht*, anon.
– 4th edn.: RISM 1552[27]: *MEin hertz hat sich mit lieb verpflicht*, anon.
– 5th edn.: RISM 1560[25]: *MEin hertz hat sich mit lieb verpfl.*, anon.

Lute tablature:

❖ A-Wn Mus. Hs. 18688, fol. 35[r]: *Mein hertz*, anon., B only
❖ D-Mbs Mus.ms. 1512, no. 51, fols. 38[v]–39[r]: *Mein hertz hat sich mit Lieb verphlicht*, anon., set by *HD*, Gl-tab., 3vv
❖ Brown 1536_6 (D-B), [no. 6], sig. d4[r]: *Mein hertz hat sich mit lieb verpflicht*, anon., Gl-tab., 2vv
❖ Brown 1536_6 (D-B), [no. 38], sig. m2[v]: *Mein hertz hat sich mit lieb verpflicht.*, anon., Gl-tab., 3vv
❖ Brown 1540_1 (A-Wn), no. 4, sig. [A4][v]: *Mein hertz hat sich mit lieb verpflicht.*, anon., Gl-tab., 3vv
❖ Brown 1556_5 and 1556_6 (D-Mbs), [no. 11], pp. 26–8: *Mein hertz hat sich mit lÿeb verpflicht. Tenor.*, anon., Gl-tab., 3vv
– reprint: Brown 1562_3 and Brown 1562_4 (A-Wn), pp. 26–8: *Mein hertz hat sich in lieb verpflicht.*, anon.

Keyboard tablature:

❖ D-B Mus. ms. 40026, [no. 26], fol. 36[r–v]: *Mein hertz hat sich mit lieb verpflicht*, anon., oGk-tab., 3vv

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 115[r]: *Mein hertz*, anon.

Music Homophonic.

Comments This setting is widely transmitted from RISM 1512[1] onwards. Although possible, Bente's attribution of the song to Senfl is based on weak arguments, while Moser attributed the setting to Hofhaimer. Dorfmüller's remark that the intabulations in discant and tenor of Brown 1556_5 and Brown 1556_6 are two self-dependent arrangements does not seem right: it is an intabulation for two lute instruments.

Facsimile Molzberger [1939] (Brown 1540_1)

Editions PÄMw 9: no. 20 ℘ EdM 20: no. 78 ℘ Jonas 1983, i: no. 43 ℘ Moser 1929a, Anhang: 154f.
Tablature: Chilesotti 1891: 2 (Brown 1536_6) ℘ EdM 91: no. 26 (D-B Mus. ms. 40026)

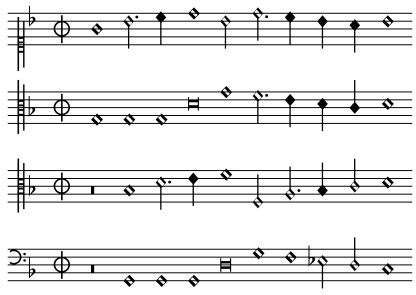
Literature Moser 1929a: 123, 125f., 129–31 ℘ Baumann 1934: no. 26 ℘ Boetticher 1943: 120 ℘ Dorfmüller 1967: 148f. ℘ Bente 1968: 238f., 241, 244 ℘ Jonas 1983, ii: 68–75 ℘ EdM 92: 152 (list of concordances by Staehelin) ℘ Dupraz 1999: 88, 90 ℘ Schwindt 2012a: 170f. ℘ Tröster 2015, ii: 107

S 235 ‖ *Mein Herz in hohen Freuden steht*

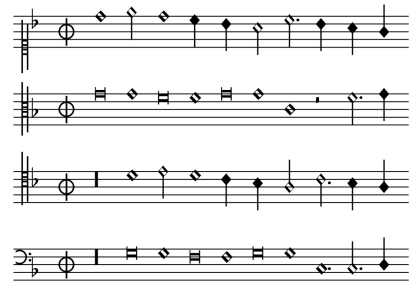
2.p. *So ich sie dann freundlich grüß*
4vv: D, Ct, T, B

Text Love song, song of courtship
4a 4a 3b- 3b-; secunda pars: 4a 4a 3b- 3b- 4c 4c

1.p. *Mein Herz in hohen Freuden steht*



2.p. *So ich sie dann freundlich grüß*



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 139], fol. 94$^{r–v}$ (D), fols. 65^{v}–66^{v} (A), fols. 149^{v}–150^{r} (T), fol. 84^{r} (B): *MEin hertz in hohen frewden*, anon., i i i i, only first part
- ❖ PL-Kj Mus. ms. 40092, [no. 62], fols. 51^{r}–52^{r} / fols. 55^{r}–56^{r}: *Mein hertz in hochen freůden* – 2.p. *Der annder tayl*, anon, i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**^{17} (D-Z), no. 65: *Mein hertz in hohen freuden* – no. 66: *Secunda pars So ich sie dann freuntlich grues*, section ascribed to *Ludouicus Senflius*, i i i i t

Possible references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *Mein hertz Jn hohen freuden*, anon.

probably also:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{r}: *Mein hertz*, anon.

Music 2 partes; melody in B; triple metre.

Related Anon.: D-B Mus. ms. 40021, fols. 147^{v}–148^{r} 𝄢 anon.: D-B Mus. ms. 40613, p. 4 𝄢 anon.: D-Mbs Cgm 810, fols. 26^{v}–28^{r} 𝄢 anon.: D-Mbs Mus.ms. 3725, fol. 36$^{r–v}$ and fols. 94^{v}–95^{r} (2 versions) 𝄢 G. v. Puteheim

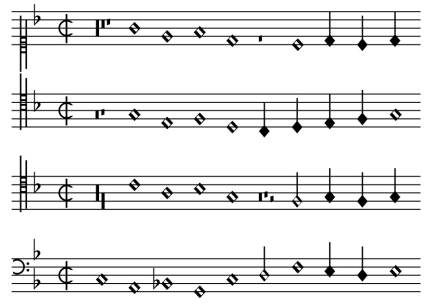
Edition SW iv: nos. 45f.

Literature Eitner 1876b, ii: 111–24 𝄢 Baumann 1934: no. 30 𝄢 Moser 1935a: 8–15 𝄢 Dreyer 1958: 143 𝄢 Fallows 1999: 464 𝄢 Lewon 2010: iii, 47–51 𝄢 Tröster 2015, i: 169f.; ii: 108

S 236 ident. ‖ *Mein Herz leidt Schmerz*

4vv: D, A, T, B

Text Song of courtship; initials ‘B’ and ‘L’ are named in the text.
4a 4b, 4a 4b, 2c 2c 4c (first verse has one superfluous beat in the last line)



Sources ❖ CH-SGs Cod. Sang. 462, [no. 19], pp. 44f.: *Min hertz lid schmertz*, anon., add.: *Juris co*[*n*]*sultus. Omniu*[*m*] *habere memoria*[*m*] *et in nullo penitus errare poti*[*us*] *diuinitatis* [*est*] *qua*[*m*] *humanitatis*

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 112^{v}: *Mein hertz leut schmertz*, *Senfl*

Music AAB form.

Comments Geering proposed two settings for the text incipit found in D-HEu Cod. Pal. germ. 318 attributed to Senfl. In his opinion this setting is the more likely one; cf. SW vi: VI. The other setting (no. 24b) is definitely not Senfl's (see below).

Edition SW vi: 40f. (no. 24a)

Literature Altwegg/Geering 1961: 100, 107f. 𝄋 Tröster 2015, ii: 108

misattr. ‖ *Mein Herz leidt Schmerz* => cf. S 236

3vv

Source E-Sco MS 5-1-43, fol. 97

Comments Geering proposed two settings for the text incipit in D-HEu Cod. Pal. germ. 318, fol. 112^{v}: *Mein hertz leut schmertz* attributed to Senfl (cf. S 236). The manuscript E-Sco is dated to *c.*1470–85 (Census iii: 140), which renders the transmission of a setting by Senfl impossible.

Related S 236

Edition SW vi: 41f. (no. 24b)

Literature Altwegg/Geering 1961: 100, 108

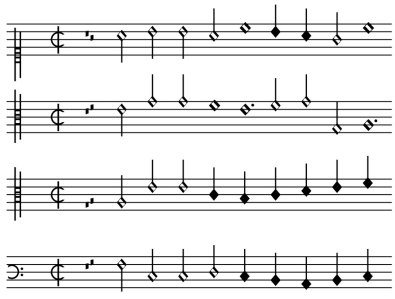
S 237 ‖ *Mein selbs bin ich nit gwaltig mehr*

4vv: D, A, T, B

Text Love song

4a 4b, 4a 4b, 2c 2c 2d 2x 4d (last two lines returning in each strophe)

References AmbrasLB: no. 163 𝄋 D-HEu Cod. Pal. germ. 343, fol. 67^{r}



Sources ❖ **CH-Bu F X 17–20**, no. 3: *Mein selbs bin Ich nit gewallttig*, anon., i i i i

❖ RISM 1549^{37} (D-B), no. 20: *MEin selbst bin ich nit gwaltig mer*, *L. Senfl.*, t t t2, no. 20 is missing in B partbook

– 2nd edn.: RISM 1552^{28}, no. 21: *MEin selbst bin ich nit gwaltig mehr*, *Ludo. Senfl.*, t t t2 t

– 3rd edn.: RISM 1563[17], no. 21: *MEin selbst bin ich nit gwaltig mehr*, *Ludo. Senfl.*

Theoret.:

❖ Freigius, *Hoc est libellus* (1582), pp. 196f.: *Mein selbst bin ich nicht*, *Ludouicus Senffly.*, i, T only

Lute tablatures:

❖ D-Mbs Mus.ms. 1512, no. 13, fol. 11[r]: *Mein selbs bin Jch nit gwalltig Mer*, anon., set by *HD*, Gl-tab., 2vv

❖ D-Mbs Mus.ms. 1512, no. 26, fol. 18[r]: *Mein selbs bin ich nit gwalltig mer*, anon., set by *HD*, Gl-tab., 3vv

❖ Brown 1533_1 (GB-Lbl), no. 15, fol. 21[v]: *Mein selbs bin ich nit mer.*, anon., Gl-tab., 3vv

❖ Brown 1558_5 (D-Mbs), fol. 73[v]: *Mein selbs bin ich nit gwaltig mehr*, *Ludwig Senffel*, Gl-tab., 4vv, 3 verses of text

Tablature for string ensemble, 4vv:

❖ Brown 1532_2 (D-B), [no. 5], sig. [C4][r]: *Mein selbs bin ich nit meer.*, anon., set by H. Gerle for 'grosse Geygen'

– unaltered reprint: Brown 1537_1

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 109[v]: *Mein selbs bin ich*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 118[v]: *Mein selbs bin ich*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 121[v]: *mein selbs bin ich*, *Senfl*

Music AAB form.

Comments Brown 1558_5, fol. 70 gives Zirler's setting with c.f. in T with a contrafact text for the bride and bridegroom, Dorothea of Denmark and Friedrich II, Count Palatine of the Rhine.

Related S. Zirler (cycle of 3 pieces: melody in T, B, D in RISM 1556[28], nos. 37–9) ✂ J. Werlin (*Kein Gelt im Beutel hab ich mehr*)

Probably the same melody: B. Ducis (only mentioned in D-HEu Cod. Pal. germ. 318, 2 settings)

Editions SW vi: no. 6 ✂ EdM 61: no. 21
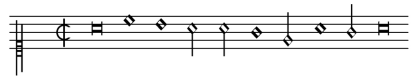
Tablature: SW vii: no. 14 (string ensemble), no. 52 (lute) ✂ Bischoff/Zirnbauer [1938]: no. 5 ✂ Gerle/Charnassé/Meylan/Ducasse 1975: 25f. (Brown 1533_1) ✂ Vellekoop 1977 (Brown 1532_2)

Literature Dorfmüller 1967: 149f. ✂ Tröster 2015, ii: 109

*S 238 attr. || *Mein werte Traut*

4vv: only D extant

Text No appropriate text with this incipit is known.



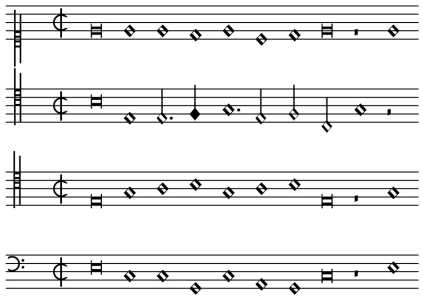
Source PL-Kj Mus. ms. 40092, [no. 76], fol. 59[v] / fol. 63[v]: *Mein werde trawt die rede lawt*, anon., i, D only

Comments As the discantus partbook PL-Kj Mus. ms. 40092 encompasses a significantly high percentage of pieces by Senfl (without ascription), it seems reasonable to suspect that more traces of his compositions may actually be found among the remaining anonymous entries.

S 239 || *Meniger stellt nach Geld*

4vv: D, A, T, B

Text No appropriate text with this incipit is known.



Source ❖ CH-Bu F X 1–4, no. 31: *Meniger stelt nach gelt, L.S.*, i i i i

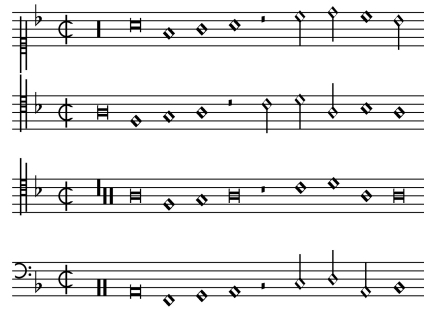
Music AAB form.

Editions SW ii: no. 11 ✂ Strebel 1963: no. 2 ✂ Tröster 2015, ii: 110

*S 240 attr. ident. ‖ *Mich freut ein Bild*

4vv: D, A, T, B

Text Love song
2a 1a 1b 2b 3c-, 2d 1d 1e 2e 3c-, 1f 1f 1g- 1g- 2h
1h 3c-



Sources ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 93], fols. 56^{v}–57^{r} (D), fols. 33^{v}–34^{r} (A), fols. 105^{v}–106^{r} (T), fol. 46$^{r–v}$ (B): *Mich frewdt ain pild*, anon., i i i3 i

❖ D-Usch 236, no. 9: *Mich freut ein bilt*, in D: *Mich freud ein bilt so milt vnd schon*, in B: *Mich freut ein bilt das heist E.,* anon., i i i i

❖ PL-Kj Mus. ms. 40092, [no. 53], fol. 45$^{r–v}$ / fol. 49$^{r–v}$: *Mich frewd ain pild*, anon., i, D only, listed in the index under *Mit fiern*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *Mich freudt ain pildt*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Related J. Fuchswild

Editions Tröster 2015, ii: 234f. ✂ Wendel 1993: iii, 4–6 ✂ Parlow 2013: no. 18

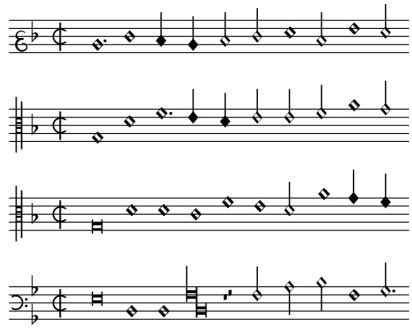
Literature Bente 1968: 253–5 ✂ Tröster 2015, ii: 110

*S 241 confl. ‖ *Mich wundert hart (= Noch bin ich din)*

4vv: [D, Ct, T, B]

Text Moralising song

2a 2a 3b-, 2c 2c 3b-, 2d 2d 2e 2e 2f 2f 2g 2g 1h- 3h-



Sources
- ❖ CH-Bu F X 1–4, no. 87: *Noch bin ich din*, *L.S.*, i i i i
- ❖ **D-Mbs Mus.ms. 3155**, no. 4: *Mich wundert harrt, wie ich der fart*, anon., – – –3 –
- ❖ RISM 1544[20] (D-B), no. 33: *MIch wundert hart/ wie ich der fart*, *Henricus Isaac.*, t t t2 t

Music AAB form.

Comments Geering includes the setting as 'möglicherweise von Senfl stammend', but in the foreword he says that Isaac's authorship is better attested ('besser bezeugt'); cf. Altwegg/Geering 1961: V. The transmission of the setting resembles that of *Pochen trutzen* (S 265); in both cases CH-Bu F X 1–4 gives a different text incipit and anonymous entry in D-Mbs Mus.ms. 3155. Tröster 2006: 82f. advocates Senfl's authorship due to stylistic reasons.

Editions SW vi: no. 13 ✂ PÄMw 1: no. 33

Literature Eitner 1876a: 197f. ✂ Tröster 2015, i: 94, 183; ii: 110f.

S 242 ‖ *Mich wundert sehr*
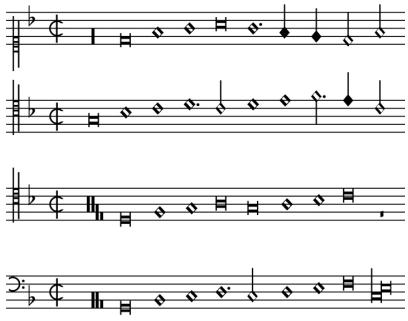
4vv: [D, Ct, T, B]

Text Moralising song, citing ancient and biblical figures; 2 text variants with same incipit

Text a: 2a 2a 2b 2b 6c-, 2d 2d 2e 2e 6c-, 2f 2f 2g 2g 4h 2h 4i 4i

Text b: 2a 2b 2a 2b 3c-, 2d 2e 2d 2e 3c-, 2f 2f 2g 2g 2h 2h 2i 4i (only RISM 1534[17])

Reference Nehlsen i: no. 1318



Sources
- ❖ CH-Bu F X 1–4, no. 76: *Mich wunder ser/ ye lenger ye mer*, *L.S.*, i i i i, in T at the end: *Text such Jn Mentzer Truck*
- ❖ **D-Mbs Mus.ms. 3155**, no. 2: *Mich wundert seer, Je lennger ye mer*, anon., – – –3 – (each strophe bearing only the text for the Aufgesang)
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 80], fol. 46$^{r–v}$ (D), fols. 24^{v}–25^{v} (A), fols. 89^{v}–90^{v} (T), fol. 34$^{r–v}$ (B): *Mich wundert seer, ye mer vnd mer*, anon., i i i3 i
- ❖ RISM 1534^{17} (D-Z), no. 54: *Mich wundert seer der grossen krafft*, section ascribed to *Ludouicus Senflius*, i i i1 i, text b

Music AAB form.

Comments The remark in CH-Bu F X 1–4 refers to RISM [*c.*1515]^{3}, where the text is given with a different setting.

Related Anon.: RISM [*c.*1515]^{3}, no. 23 = RISM 1539^{27}, no. 124 ☙ J. Werlin

Edition SW iv: no. 34

Literature Maier 1880: 8 ☙ Moser 1927: 388 ☙ Tröster 2014: 188, 192 ☙ Tröster 2015, ii: 111

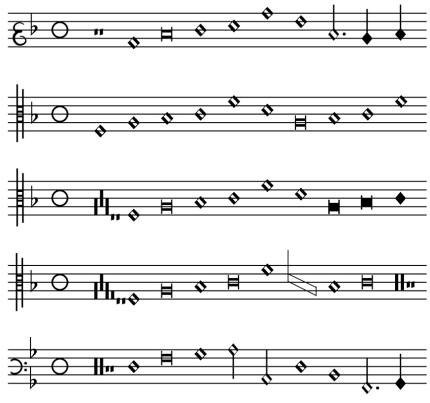
S 243 ‖ *Mir ist ein rot Goldfingerlein*

5vv: D, A, T1, T2, B

Text Popular song

4x 3a- 4y 3a-

References BöhmeAL: no. 195 ☙ Erk/Böhme ii: no. 434 ☙ Uhland: no. 35 ☙ Wunderhorn iii: 129f.



Sources ❖ **RISM 1544[20]** (D-B), 5vv no. 4: *MIr ist ein rot gold fingerlein*, *Ludouicus Senfflius.*, t t t t t
❖ RISM 1556[29] (D-Mbs), no. 6: *MIr ist ein rot golt fingerlein*, *L. S.*, *Ludouicus Senffel.* (A), t t t t t

Music Melody in T1 and T2 (quasi-canon); triple metre.

Comments In RISM 1556[29] the composition is set erroneously in tempus imperfectum diminutum.

Related J. v. Brandt, 5vv

Editions SW v: no. 55 ⁂ EdM 63: no. 6 ⁂ PÄMw 3: no. 94 ⁂ EML 230: 4f. ⁂ Lipphardt [1935]: no. 27 ⁂ Lose Blätter: no. 95 ⁂ Volksliederbuch Jugend: no. 214 (different text) ⁂ Besseler 1931: 267f. (only mm. 1–20)

Literature Eitner 1876a: 198–200 ⁂ Ambros 1893: 417 ⁂ Dreyer 1958: 119 ⁂ Tröster 2015, i: 53; ii: 111f.

S 244 (lost) ‖ *Mit Lieb bin ich umfangen*

4vv

Source **Reference:**
❖ D-HEu Cod. Pal. germ. 318, fol. 126[r]: *Mit lieb bin ich vmbfangen*, *senfl*

Related For settings identified with this incipit cf. also *Groß Lieb hat mich* and *Dein Lieb hat mich*.

misattr. ‖ *Mit Lieb bin ich umfangen* (by A. Scandello)

4vv

Text Love song; acrostic: M-A-R-I-A
3a- 3b 3a- 3b 3c- 3d 3c- 3d

References AmbrasLB: no. 88 ⁂ Nehlsen i: no. 1467
With different melody: Erk/Böhme ii: no. 400

Sources D-Usch 235 a–d, no. 64 ⁂ D-Z 103/3b, no. 2 (attributed to A. Scandello)
RISM 1570[7], no. 15 (A. Scandello individual print)
Lute tablatures:
CH-Bu F X 11, no. 23 ⁂ DK-Kk MS Thott. 841, no. 178
Keyboard tablature:
Brown 1583_2, no. 40

Comments Geering included the setting in SW vi but was already sceptical as the composition resembles a villanella. The attribution to Scandello is reliable.

Related G. Peschin (only mentioned in D-HEu 318, fol. 113[v]) ⁂ A. Scandello, 5vv (*Groß Lieb hat mich umfangen*, similar beginning)

Editions SW vi: 42f. (no. 25)
Tablature: SW vii: no. 25a (Brown 1583_2)

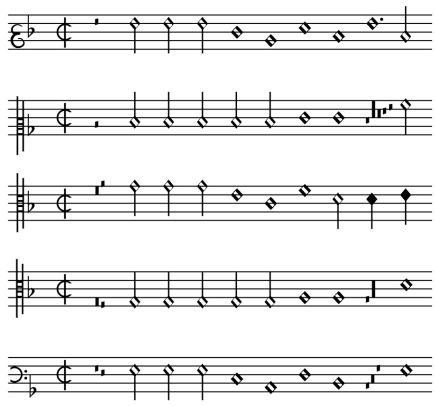
Literature Altwegg/Geering 1960: XVII ⁂ Altwegg/Geering 1961: 100, 108f. ⁂ Lüdtke 1999: 202

S 245 ‖ *Mit Lust tät ich ausreiten*

5vv: D, T, Ct, V, B

Text Popular song, pastoral song
3x- 3a 3y- 3a

References AmbrasLB: no. 50
BöhmeAL: no. 184A ⁂ Erk/Böhme ii: no. 418a ⁂ LiliencronDL: no. 58 ⁂ Uhland: 60 (no. 21)



V: mensural sign added

Sources
- ❖ D-Dl Mus. Löbau 30, no. 4/[no. 5], pp. 3–5 (D), pp. 11f. (A = Ct), pp. 19f. (B): *Mit lust thet ich ausreiten*, anon., t (partially) t (partially) t, T and V missing
- ❖ PL-Kj Mus. ms. 40092, [no. 21], fol. 17^{r-v} / fol. 21^{r-v}: *Mit lust thet ich aus reiten*, anon., t, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1534**[17] (D-Z), no. 41: *Mit lust thet ich aus reitten*, section ascribed to *Ludouicus Senflius*, i i1 i t i
- ❖ RISM 1556[29] (D-Mbs), no. 45: *MIt lust thet ich außreyten*, *L. S.*, *Lud.Sen*. (D), t t t t t (T = V of RISM 1534[17], V = Ct, and A = T)

Possible references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 100^{r}: *Mit Lust thet ich auß reitten 5.*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *Mit Lust thet ich ausreitten. 5 uocum*, anon.

Music Melody in T and V (quasi-canon).

Comments The naming of parts as in RISM 1556[29] corresponds better with the voices' characters, although the original intention was probably to designate the higher canonic voice as V (= T in RISM 1534[17]) and the lower one as T (= V in RISM 1534[17]).

Related C. Othmayr

Editions SW iv: no. 21 𝄢 EdM 63: no. 45

Literature Schneider 1967: 279f. 𝄢 Tröster 2015, i: 32; ii: 112

misattr. ‖ *Mit Lust tät ich ausreiten* (by C. Othmayr)

4vv: D, A, T, B

Text See above, S 245.

Sources CH-Bu F X 17–20, no. 33

RISM 1544[20], no. 25 (attributed to Senfl) 𝄢 RISM 1549[37], no. 30 (attributed to *G. Forster* in T, to *G. Othmayr* in all other voices), 2nd edn.: RISM 1552[28] (attributed to Othmayr), 3rd edn.: RISM 1563[17](attributed to Othmayr) 𝄢 RISM A/I O 263, no. 5 (= RISM 1549[71], Othmayr individual print) 𝄢 RISM [*c.*1550][22], no. 5 (copied from RISM A/I O 263, D only) 𝄢 RISM [*c.*1550][23], no. 5 (copied from RISM A/I O 263, D and T missing)

Keyboard tablature:

Brown 1571_1, no. 23, reprint: Brown 1583_2, no. 30

Comments Geering included the setting as 'möglicherweise von Senfl stammend', but in the preface he writes that Othmayr's authorship is better attested ('besser bezeugt'); cf. Altwegg/Geering 1961. The setting appears in most sources in connection with Othmayr's *Ich soll und muss ein Buhlen haben*.

Related S 245

Editions SW vi: 26f. (no. 15) 𝄋 EdM 61: no. 30 𝄋 PÄMw 1: no. 25 𝄋 LiliencronDL: no. 58 𝄋 Piersig 1928: no. 5

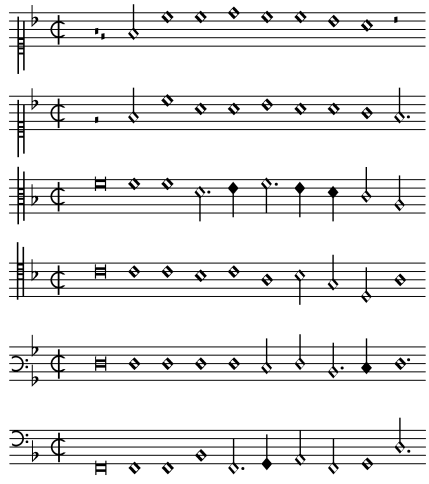
Literature Altwegg/Geering 1961: V

S 246 ‖ *Mit Lust tritt ich an diesen Tanz*

6vv: D1, D2, A, T, B2, B1

Text Popular song, love song
4a 4a 4b 4b

References BöhmeAL: no. 281 𝄋 Erk/Böhme: no. 932
Contrafacta: BöhmeAL: no. 271 = Erk/Böhme: no. 1062 𝄋 EdK 1.2: Ee18



A: mensuration sign added
B1: fifth note missing a dot
B2: B♭ in print erroneously placed

Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 128], fols. 85ᵛ+86ᵛ (D1), fols. 86ʳ+87ʳ (D2), fols. 58ʳ–59ʳ (A), fols. 137ᵛ–138ʳ (T), fols. 73ᵛ–74ʳ (B[1]): *MIt lust tritt ich an disen dantz*, anon., i i i ii1 i, B2 missing, marked as 6vv in the index
- ❖ DK-Kk MS Gamle kongelige Samling 1872, 4°, [no. 85], fol. 73ʳ / 23ʳ (D1 in VI), fol. 73ʳ / 77ʳ (D2 in D), fol. [73a]ᵛ / 78ᵛ (A), fol. 72ᵛ / 66ᵛ (T), fol. 72ᵛ / 77ᵛ (B1 in B), fol. [72b]ᵛ / 77ᵛ (B2 in V): *Mit Lust trit inn disen tantz*, in D1 (VI): *Mit Lust trit ich an dis*[*en*] *tantz*, in the other voices: *Mit Lust trit ich inn diesen Tantz*, anon., i i i i i i
- ❖ **RISM 1544**[20] (D-B), 6vv no. 3: *MIt lust trit ich an disen tantz*, *Ludouicus Senfflius.*, t t t t t t

Music Wandering melody in D1, T and B.

Related Anon.: D-LEu MS 1494, fol. 243ᵛ 𝄋 G. Forster, 5vv (*Vom Himmel hoch*)

Editions SW ii: no. 58 𝄋 PÄMw 3: no. 106 𝄋 Lipphardt [1935]: no. 44 𝄋 Larrouzé 2004: no. 11 𝄋 Lose Blätter: no. 69 𝄋 Wassermann [1926]: no. 7

Literature Eitner 1876a: 202f. 𝄋 Geering 1939: 2 𝄋 Seidel 1969: 124 𝄋 Korth 2005: 146 𝄋 Tröster 2015, i: 164f.; ii: 113f.

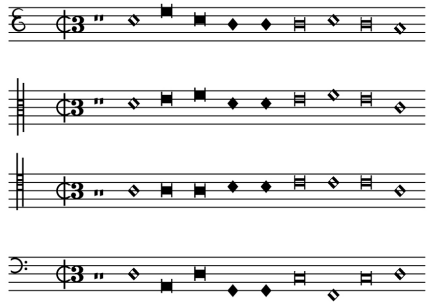
S 247 ‖ *Nun grüß dich Gott du edler Saft*

4vv: D, Ct, T, B

Text Drinking song

4a 3b- 4a 3b-

References BöhmeAL: no. 319 ✂ Erk/Böhme iii: no. 1134 ✂ LiliencronDL: no. 43 ✂ Uhland: no. 221



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 4], fols. 4ᵛ–5ʳ: *NVn grües dich got*, anon., i8, T only
- ❖ **RISM 1534**[17] (D-Z), no. 35: *Nun grüs dich gott du edler safft*, section ascribed to *Ludouicus Senflius*, i i i7 i, in B: *Nun grüs dich du edler schatz*

Tablature for string ensemble, 4vv:
- ❖ Brown 1532₂ (D-B), [no. 13], sig. E[1]ʳ: *Die Gugel.*, anon., set by H. Gerle for 'grosse Geygen', notated a 4th above vocal setting, reduced note values
  – unaltered reprint: Brown 1537₁

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 118ᵛ: *Nun grieß dich gott du edler safft*, anon.

Music Triple metre; homophonic.

Comments Part of the text is cited in Fischart 1575, sig. [I3]ᵛ (cf. Williams 1909: 443).

Editions SW iv: no. 15 ✂ LiliencronDL: no. 43

Tablature: SW vii: no. 9 ✂ Wolf 1919: 223

Literature Ambros 1893: 417 ✂ Dreyer 1958: 35f. ✂ Tröster 2015, i: 137, ii, 113f.

misattr. ‖ *Nun lasst uns Christum bitten* (by H. Kugelmann)

5vv: D, A, T, V, B

Source DK-Kk MS Gamle kongelige Samling 1872 4°, [no. 52] (attributions to Senfl and H. Kugelmann in T, attributed to H. Kugelmann in all other voices)

Comments The ascription in the T partbook seems to be an error: Senfl's name is either underlined or crossed out. The preceding composition [no. 51] is by Senfl. Kugelmann's name appears in the T (as in the other partbooks) on the left, where pieces are normally ascribed in the manuscript.

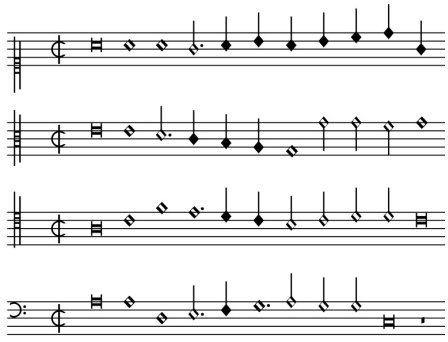
Edition Glahn 1978: no. 14

S 248 ‖ *Nun merk ich wohl*

4vv: [D, Ct, T, B]

Text Song of fortune

2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 2f 2g 4g



Sources
- ❖ CH-Bu F X 1–4, no. 71: *Nun merck ich wol*, *L.S.*, i i i2 i
- ❖ **D-Mbs Mus.ms. 3155**, no. 73: *Nun merkh ich wol*, anon., – – –1 –
- ❖ D-W Guelf. 292, fol. 22^{v}: *Nůn merck ich wol*, *L.S.*, i, A only
- ❖ D-Z 78/2, [no. 11], fols. 30^{r}–31^{r} (D), fols. 29^{v}–30^{r} (A), fols. 29^{v}–30^{r} (T), fols. 30^{v}–31^{r} (B): *Nun merck Jch woll*, anon., i i i i

Music Mainly homophonic.

Edition SW ii: no. 18

Literature Seidel 1969: 75 ✁ Tröster 2015, ii: 114

S 249 ‖ *Nun wöllt ihr hören neue Mär*

4vv: D, A, T, B

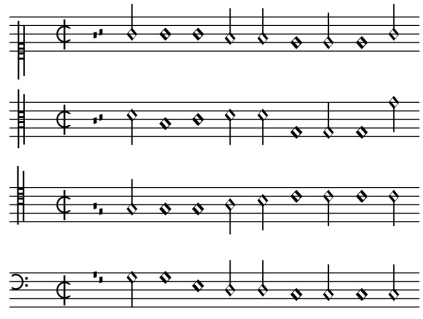
Text Popular song, ballad

4a 4a 4a 3a- 3x- (last line recurring nonsense-syllables; following verses irregular)

References AmbrasLB: no. 231

BöhmeAL: no. 273 ✁ Erk/Böhme iii: no. 1073 ✁ Nehlsen i: no. 1376 ✁ Uhland: no. 9 ✁ Wunderhorn ii: 34–7

Contrafacta: AmbrasLB: no. 142 ✁ Hennig: 157f.



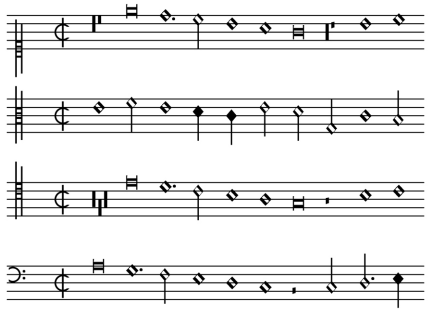
Source ❖ RISM 1536[9] (D-Z), no. 46*: NVn wôlt jr hôren newe mehr*, *Ludouicus Senfl*. (index), t t t3 t
Music Mainly homophonic.
Comments Part of the text cited in Fischart 1575, sig. [H7]^{r} (cf. Williams 1909: 434)
Related Anon.: RISM 1544[19] = CH-Zz Car. v. 169 a–d (quodlibet: *Von edler Art ein Jungfrau zart / Ich hab mich redlich gehalten / Ich sachs eins mals*) ⁘ J. Werlin (*Nun höret zu ihr Christenleut*)
Editions SW v: no. 3 ⁘ Friedlaender 1915: no. 349
Literature Dreyer 1958: 35f. ⁘ Seidel 1969: 117, 120 ⁘ Tröster 2015, i: 135–7; ii: 114

S 250 ‖ *O allmächtiger Gott*

4vv: D, A, T, B

Text Sacred song; plea for conciliation in religious controversy, addressed to God the Father (1st strophe), the Son (2nd strophe) and the Holy Ghost (3rd strophe)
3a 3a 3b 3b 3c 3c 3d 3d 3e- 3e-

References Brednich 1974/75: no. 121 ⁘ EdK 1.2: C36 ⁘ Schanze 2010: 397 (no. 33) ⁘ Wackernagel iii: no. 805 ⁘ Zahn iv: no. 7476



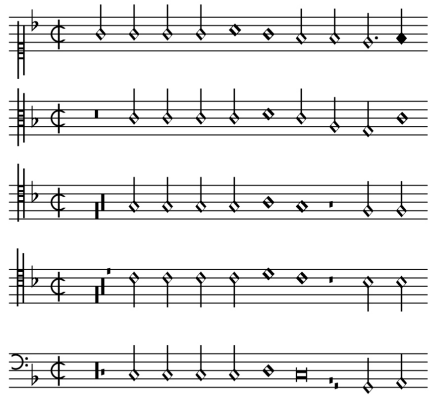
Source ❖ RISM 1544[21] (D-Kl), no. 113: *O Almechtiger Gott*, *Ludouicus Senffel*., t t t t
Editions SW vi: no. 4 ⁘ Rhau xi: no. 113 ⁘ DDT 34: no. 62 ⁘ Winterfeld 1843, Musikbeilage: 17f.
Literature Winterfeld 1843: 181 ⁘ Seidel 1969: 142 ⁘ Tröster 2015, i: 246; ii: 114f.

S 251 ‖ *O du armer Judas* (i)

5vv: D, A[1], A2, T, B

Text Sacred song; strophe appearing in connection with the sacred song *Eya der grossen liebe*, which is sung to the melody of *Laus tibi Christe qui pateris*, and in some sources attributed to the Mönch of Salzburg
3a 3b 3c 3d 3e 2e 3f 3e

References EdK 1.2: Ef7 ⁘ Bäumker i: 460–7 (no. 205) ⁘ BöhmeAL: no. 539 ⁘ Erk/Böhme: no. 1963 ⁘ LiliencronDL: no. 75 ⁘ Wackernagel ii: nos. 616–18, 620 ⁘ Zahn v: no. 8187
Contrafacta: Liliencron iv: Nachtrag Ton I ⁘ cf. also Nehlsen iii: 1026 ⁘ cf. also Oettinger 2004 ⁘ Wackernagel v: no. 1140
Monophonic transmission: A-Wn Cod. 2856, fol. 224^{r}; D-Mbs Cgm 715, fols. 110^{r}–112^{r}



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 69], fol. 38$^{r–v}$ (D), fol. 17$^{r–v}$ (A), fols. 76^{v}–77^{r} (T), fols. 26^{r}–27^{v} (B): *O du armer Judas*, anon., i i i i, V missing, marked as 5vv in the index
- ❖ D-WGlh ss 2181, [no. 16], fol. 59^{v}: *O du armer Judas*, anon., i, T only
- ❖ V-CVbav Cod. Vat. lat. 11953, fols. 44^{v}–45^{r}: *O du armer Judas*, *Ludo. Sennfl*, i, B only
- ❖ **RISM 1544**^{20} (D-B), 5vv no. 12: *O Du armer Judas*, *Ludouicus Senfflius.*, t t t t t

Music C.f. in T and A2 (quasi-canon).

Comments According to Pfohl 2011: 21 the intabulation Brown 1532$_2$ (unaltered reprint: Brown 1537$_1$), sig. M3$^{r–v}$: *O du armer Judas* shares only the melody with Senfl's setting.

Related S 252

Anon.: PL-Kj Mus. ms. 40185, no. 85 ⁘ A. v. Bruck ⁘ C. Alder ⁘ M. Eckel, 6vv (quodlibet: *Hastu mich genommen / Ich armer Mann*) ⁘ G. Peschin (only mentioned in D-HEu Cod. Pal. germ. 318, fol. 25^{v}) ⁘ T. Stoltzer (contrafactum)

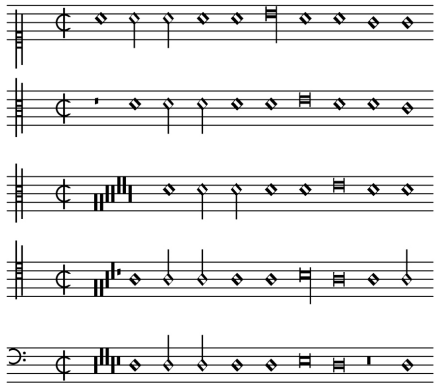
Editions SW ii: no. 56 ⁘ PÄMw 3: no. 102 ⁘ Oettinger 2001: 218–21

Literature Eitner 1876a: 203f. ⁘ Geering 1933: 179–81 ⁘ Dreyer 1958: 123 ⁘ Lipphardt 1961 ⁘ Weber 1975, ii: 747f. ⁘ Oettinger 2001 ⁘ Oettinger 2003: 67–70 ⁘ Oettinger 2004: 112–22, *passim* ⁘ Kerth 2008 ⁘ Gasch 2012: 407 n. 76 ⁘ Tröster 2015, i: 233–6; ii: 115

S 252 ‖ *O du armer Judas* (ii) (= *Gelobet seist du Christe*)

5vv: D, A, T, V, B

Text See above, S 251.



B printed without mensuration sign

Source ❖ RISM 1544[21] (D-Kl), no. 15: *O du armer Juda*., *Lud. Senfl., V voc:*, in A and B: *Ludouicus Senffel.*, t t t t t, text underlaid in all voices: *GElobet seistu Christe*, V in A partbook

Music Melody in T and V (quasi-canon); compared to Senfl's *O du armer Judas* (i) (S 251) in augmented note values and transposed.

Related S 251 and related settings.

Facsimile Weber 1975, ii: 748 (T only)

Editions SW vi: no. 1 ⁘ Rhau xi: no. 15 ⁘ DDT 34: no. 10 ⁘ Hörmann [*c*.1928]: 7–12 ⁘ Winterfeld 1843, Musikbeilage: 8–10

Literature Winterfeld 1843: 182 ⁘ Geering 1933: 179–81 ⁘ Lipphardt 1961 ⁘ Weber 1975, ii: 747f. ⁘ Oettinger 2001 ⁘ Oettinger 2003: 67–70 ⁘ Oettinger 2004: 112–22, *passim* ⁘ Kerth 2008 ⁘ Gasch 2012: 408 n. 76 ⁘ Tröster 2015, i: 233–6; ii: 115f.

O Elslein => cf. *Ach Elslein* (S 2)

O Frau mein Trost => cf. *Was all mein Tag* (S 323)

S 253 ‖ *O Herr ich klag*

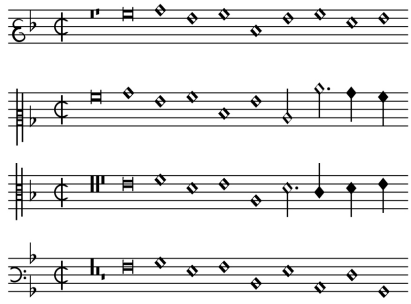
4vv: D, A, T, B

Text Sacred song; the text is a contrafactum of *Ich rew und klag*; each strophe begins 'O Herr'; the last line recurs as the last line of each strophe

2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 2f 2g 4g

References D-HEu Cod. Pal. germ. 343, fol. 12[v]

EdK 1.1: A385 (different melody) ⁘ Bäumker ii: no. 335 ⁘ Nehlsen i: nos. 351, 516, 868 ⁘ Wackernagel iii: nos. 1467–9



Sources
- ❖ **RISM 1536**[9] (D-Z), no. 50: *O Herr ich klag*, *Ludouicus Senfl.* (index), t1 t t2 t1; 2nd verse in D and B is different from verses given in T; in A erroneously numbered as '40'
- ❖ RISM 1544[21] (D-Kl), no. 112: *O Herr ich klag*, *Ludouicus Senffel*, t t t t, notated a 4th below RISM 1536[9]

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 70[v]: *O herr ich khlag*, anon. (intabulation for lute/'geigen'?)

Related Anon.: PL-Kj Mus. ms. 40185, no. 69; similar melody: anon.: D-B Mus. ms. 40193, no. 1

Editions SW v: no. 6 ✂ Rhau xi: no. 112 ✂ DDT 34: no. 61

Literature Lipphart 1962: 146 ✂ Tröster 2015, i: 246f.; ii: 116
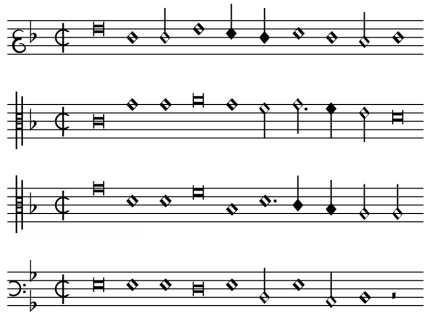
S 254 ‖ *O Herr ich ruf dein Namen an*

4vv: D, A, T, B

Text Sacred song; prayer to God for defence against the Turks. Spitta suggests Albrecht, Duke of Prussia as the author of the song (Spitta 1909b).

4a 4a 3b-, 4c 4c 3b-, 4d 4d 3e- 4f 4f 3e-

References EdK 1.2: Ef20 ✂ Nehlsen i: no. 533 ✂ Wackernagel iii: no. 974f.



Sources
- ❖ D-HRD Fü 9822–9823, no. 33, [fol. 8[r–v]] (D), fol. 9[r–v] (B): *O her ich ruf dien*, anon., i i, D and B only
- ❖ D-Rp A.R. 1018, no. 20: *O Herr ich ruff dein namen an*, anon., t t t t
- ❖ **RISM** [1540][8] (A-Wn), no. 32: *O Herr/ ich rûff dein*[n] *namen an*, in D, A, B: *Incerto Authore.*, t t t3 t, heading: *Wider den Türcken.*
- ❖ RISM 1544[20] (D-B), no. 27: *O Herr ich rûff dein namen an*, *Ludouicus Senfflius.*, t t t3 t

Tablature for string ensemble, 4vv:

❖ Brown 1546$_9$ (A-Wn), [no. 6], sigs. C4^{v}–D1^{r}: *O Herr jch rueff dein namen an.*, anon., set by H. Gerle for 'grosse Geygen'

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 111^{v}: *O herr Jch rieff, Sennfl*

Music AAB form.

Related S. Mahu 4vv and 5vv (lost, listed in D-HEu Cod. Pal. germ. 318).

Editions SW v: no. 29 ✂ PÄMw 1: no. 27

Tablature: SW vii: Anhang no. 3 (Brown 1546$_9$)

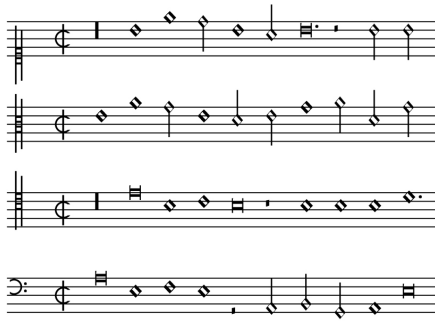
Literature Spitta 1908: 189–92 ✂ Geering 1941: 227 ✂ Seidel 1969: 43f. ✂ Schwindt 2012a: 168 ✂ Tröster 2015, i: 242; ii: 116f.

*S 255 attr. ident. ‖ *O Herr was last antast*

4vv: D, A, T, B

Text Sacred song

2a 1a 2b 1b 3c-, 2d 1d 2e 1e 3c-, 1f 1f 2g 2g 3h- 3h- 3h-



Sources ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 131], fols. 88^{v}–89^{r} (D), fols. 59^{v}–60^{v} (A), fols. 141^{v}–142^{r} (T), fols. 75^{v}–76^{r} (B): *O herr was last*, anon., i i i3 i

❖ PL-Kj Mus. ms. 40092, [no. 61], fols. 50^{v}–51^{r} / fols. 54^{v}–55^{r}: *O herr was last*, anon., i, D only, listed in the index under *Mit fiern*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *O herr was last*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Editions Tröster 2015, ii: 236f. ✂ Parlow 2013: no. 25

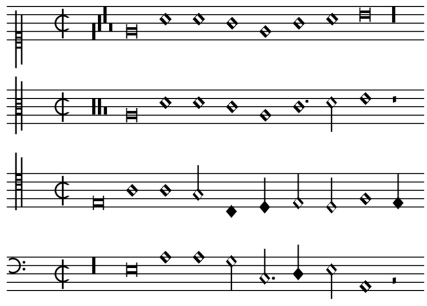
Literature Bente 1968: 253–5 ✂ Tröster 2015, i: 190, 192; ii: 117

S 256 ‖ *O Herre Gott begnade mich*

4vv: D, A, T, B

Text Sacred song; paraphrase of Psalm 51; author of melody and text: Matthias Greiter
4a 4a 3b- 3b-, 4c 4c 3d- 3d-, 4e 4e 4f 4f 3x-

References EdK 1: Eb11 ⁘ Bäumker ii: no. 267 ⁘ Nehlsen i: nos. 174, 184, 454 ⁘ Wackernagel iii: no. 120 ⁘ Zahn v: no. 8451
Early monophonic transmission: DKL 1525^{10}, 1525^{14}, and 1525^{21}



Source ❖ RISM 1544^{21} (D-Kl), no. 95: *O Herre Gott*, *Ludouicus Senffel.*, t t t t

Music AAB form, c.f. in D.

Related Anon.: RISM 1545^{7}, 2vv (only beginning reminds of the melody) ⁘ G. Blanckenmüller ⁘ J. v. Brandt ⁘ M. Greiter 4vv? ⁘ J. Heugel (2 settings) ⁘ S. Hemmel ⁘ S. Mahu, 5vv ⁘ J. Wannenmacher, 2vv ⁘ D. Wolkenstein
Lute tablature: anon.: D-B Mus. ms. 40588, pp. 8f. ⁘ anon.: Brown 1533_1, fols. 15^{v}–16^{r} ⁘ anon. intabulation also mentioned in D-HEu Cod. Pal. germ. 318, fol. 73^{v}
Keyboard tablature: anon.: CH-Bu F IX 58, no. 6, 3vv; cf. also Baumann 1934: no. 3
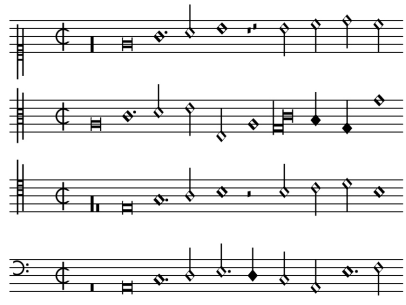
Editions SW vi: no. 2 ⁘ Rhau xi: no. 95 ⁘ DDT 34: no. 49 ⁘ Müller-Blattau 1952: no. 2 ⁘ Winterfeld 1843, Musikbeilage: 15f.

Literature Winterfeld 1843: 179f. ⁘ Blume 1965: 53 ⁘ Seidel 1969: 142 ⁘ Tröster 2015, i: 222f.; ii: 117f.

S 257 ‖ *O Scheiden hin*

4vv: D, A, T, B

Text Love song, parting song
4a 2a 3b, 4a 2a 3b, 2c 2c 3d- 2e 2e 3d-



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 134], fol. 91$^{r–v}$ (D), fols. 62^{v}–63^{r} (A), fol. 144^{v} (T), fols. 77^{v}–78^{r} (B): *O Schaÿden hin*, anon., i i i i
- ❖ RISM 1534[17] (D-Z), no. 57: *O scheidens hin bist mir*, section ascribed to *Ludouicus Senflius*, i i i1 i

Music AAB form.

Edition SW iv: no. 37

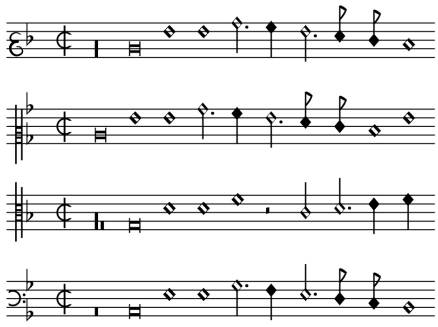
Literature Tröster 2015, i: 132; ii: 118

S 258 ‖ *Ob Glück hat Neid*

4vv: D, Ct, T, B

Text Moralising song, song of fortune; acrostic: *Ob Gott will* (popularly used as a motto, e.g. Zwingli, Luther)

2a 2a 2b 2b 2c 2c 2d 1d 2e 4e



Sources
- ❖ **A-Wn Mus.Hs.18810**, [no. 22], fols. 15^{v}–16^{r} (D), fols. 12^{v}–13^{r} (Ct), fol. 11^{v} (T), fol. 14$^{r–v}$ (B): *Ob glück hat neÿd*, *ludwig sennfl*, i i i i
- ❖ D-ISL IV 36 F124, no. 169: *ob vngeluck hat nidt*, anon. (lost, only index preserved)
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 143], fol. 97$^{r–v}$ (D), fols. 68^{v}–69^{r} (A), fols. 153^{v}–154^{r} (T), fol. 83^{r} (B): [O]*B glück hat neÿd*, anon., i i i3 i;
- ❖ PL-Kj Mus. ms. 40092, [no. 56], fol. 47^{r} / fol. 51^{r}: *Ob glůckh hat neyd*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM 1535[10] (D-Z), no. 4: *OB glück hat neid*, *L. S.*, i i3 i, D missing;
- ❖ RISM [*c.*1535][13] (D-Mbs), no. 4: *OB glůck hat neid*, anon., t t t, T missing, D differing from other sources

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *Ob gluckh hat neid*, anon.

Comments D partbook of RISM [*c.*1535][13] gives a part that is no D, but probably a second altus version; edited in SW ii: 130.

Related Anon.: US-NH Misc. MS 239, no. 10 ('Rinck Partbooks'), A and B only.

Edition SW ii: no. 35

Literature Seidel 1969: 44f. ❧ Tröster 2015, ii: 118f.

*S 259 (lost) attr. ‖ *Ob ich jetzt scheid*

4vv

Source **Possible reference:**
❖ D-HEu Cod. Pal. germ. 318, fol. 119ʳ: *Ob ich ytz schaid*, anon.

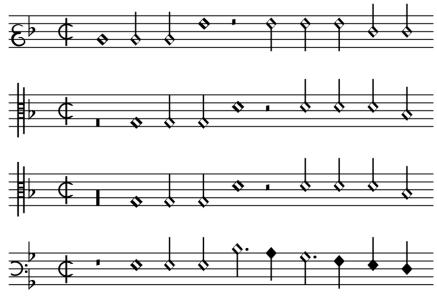
Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl.

Literature Bente 1968: 253–5

S 260 ‖ *Ohn allen Scherz*

4vv: D, Ct, T, B

Text Lover's lament, song of courtship
2a 2a 2b 2b 2c 2c 2d 2d 2e 4e



Source ❖ A-Wn Mus.Hs. 18810, [no. 82], fol. 53ʳ (D), fol. 48ʳ (Ct), fols. 52ᵛ–53ʳ (T) fol. 51ʳ–ᵛ (B): *On allen schertz*, in D: *ludwig Sennfl*, i i i3 i

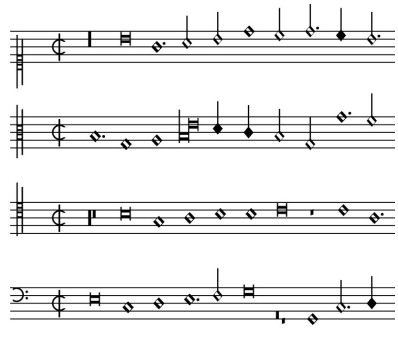
Edition SW ii: no. 44

Literature Bente 1968: 267 ❧ Fallows 2006: 221 ❧ Gasch 2012: 405 ❧ Tröster 2015, ii: 119

S 261 ‖ *Ohn Scherz mein Herz*

4vv: D, A, T, B

Text Lover's lament
1a 1a 1a 2b 1b 1b 2c 2c 4d 4d



Sources ❖ CH-Bu F X 1–4, no. 79: *On schertz myn hertz*, *L.S.*, i i i i
❖ **D-Mbs Mus.ms. 3155**, no. 36: *On schertz mein hertz*, anon., – – –3 –
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 118^{v}: *On schertz mein hertz*, anon.

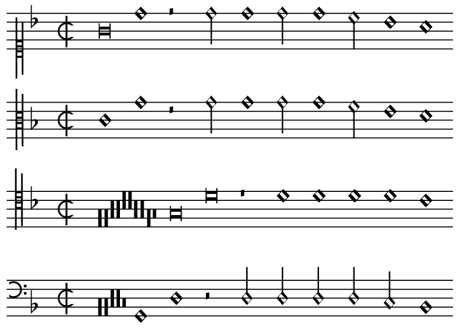
Edition SW ii: no. 21

Literature Tröster, i: 104, 114; ii: 119

S 262 ‖ *Oho so geb der Mann ein Pfenning*

4vv: D, A, T, B

Text Drinking song
Only 2 lines of text without rhyme scheme



Source ❖ RISM 1544^{20} (D-B), no. 21: *OHO so geb der Mann ein pfenning*, *Ludouicus Senfflius*., t t t t, in A erroneously numbered 22

Related Alluded to in anon.: RISM 1544^{19}, no. 14.

Editions SW v: no. 25 𝄋 PÄMw 1: no. 21 𝄋 Parrish 1958: 179f.

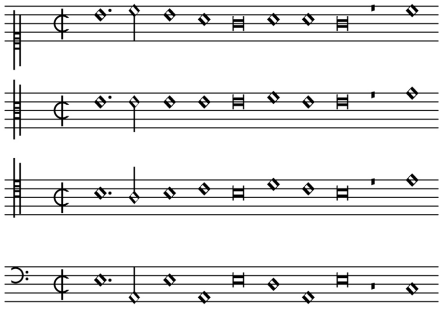
Literature Eitner 1876a: 206f. 𝄋 Parrish 1958: 177–80 𝄋 Seidel 1969: 115 𝄋 Tröster 2015, i: 135f.; ii: 120

S 263 ‖ *Patientiam muss ich han* (i)

4vv: D, Ct, T, B

Text Lament, song of fortune
3a 1a 2b 2b 2c 2c 4c + Ruf

References Erk/Böhme iii: no. 1670
Contrafacta: Hennig: 251f. 𝄋 Wackernagel v: no. 17



Sources

❖ CH-Bu F X 17–20, no. 11: *Pacientia*, anon., i i i i
❖ D-B 55 MS 10019, fol. [4]^{v}: *Pacientia mus ich han*, anon., i, T only, transposed a third upwards
❖ D-ISL IV 36 F124, no. 120 (in B 119), in B: *Patientia muß ich*, anon., i, B only
❖ D-Mbs Mus.ms. 1501, no. 31: *Pacientiam můß ich hann*, anon., i i i i, including indications for mutations
❖ D-Usch 236, no. 74: *Pacientiam můs ich han*, anon., i i i i
❖ D-WGlh ss 2181, [no. 21], fol. 63^{v}: *Pacientia můs ich hann*, anon., i, T only
❖ PL-Kj Mus. ms. 40092, [no. 73], fol. 58$^{r–v}$ / fol. 62$^{r–v}$: *Patientia můess ich han*, anon., t, D only, listed in the index under *Mit fiern*
❖ **RISM 1534**^{17} (D-Z), no. 84: *Patientia*, section ascribed to *Ludouicus Senflius*, i i i i, in Ct: *Patientiam Primum*
❖ RISM 1539^{27} (D-Mbs), no. 104: *PAcientia muß ich han*, *Ludo. Senfl.*, t t t2 t
– 2nd edn.: RISM 1543^{24}: *PAcientia muß ich han*, *Ludouicus Senfl.*
– 3rd edn.: RISM 1549^{35}: *PAcientia muß ich han*, *Ludouicus Senfl.*
– 4th edn.: RISM 1552^{27}: *PAtientia muß ich han*, *Ludo. Senfl.*
– 5th edn.: RISM 1560^{25}: *PAcientia muß ich han*, *Ludo. Senfl.*

Lute tablatures:

❖ NL-At MS 208.A.27, no. 51, fols. 2^{v}–3^{r}: *PATIENTIA*, *Wolff Heckels*: (meaning copied from Brown 1562$_4$, pp. 10–12), Gl-tab.
❖ Brown 1532$_2$ (D-B), [no. 19], sig. K4^{r}: *finis Pacientia.*, anon., Gl-tab., 2vv
– unaltered reprint: Brown 1537$_1$
= Brown 1546$_9$ (A-Wn), [no. 25], sig. M4^{r}: *Pacientia.*, anon.
❖ Brown 1532$_2$ (D-B), [no. 23], sig. L2^{v}: *Paciencia*, anon., Gl-tab., 3vv
❖ Brown 1556$_5$ and [1556]$_6$ (D-Mbs), [no. 5], pp. 8f. (D), pp. 10–12 (T): *Patientia.*, anon., Gl-tab., set for 2 lutes
– reprint: Brown 1562$_3$ and 1562$_4$ (A-Wn), pp. 8f. (D), pp. 10–12 (T): *Patientia.*, anon.

Keyboard tablature:

❖ CH-Zz Z XI 301, pp. 8f.: *Pacientiam můß ich han*, anon., oGk-tab., 4vv

Tablature for string ensemble, 4vv:

❖ Brown 1532$_2$ (D-B), [no. 3], sig. C3^{r}: *Pacientia*, anon., set by Gerle for 'grosse Geygen'
– unaltered reprint: Brown 1537$_1$

Other sources:

❖ D-Lbm Print Room. Willshire collection: G133 ('Rumpolt playing cards'), no. 8: *Paciencia*[*m*] *mus ich han*, anon., i, T only

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *Patientia, mueß ich han,* anon.
❖ One of the two settings once in CH-Bu F X 17–20: entry in the index: *Patzientzia*

Comments Probably used as incidental music for Johan Narhamer: *Historia Jobs* (Zwickau: Meyerpeck, 1546), end of Act II: *Nach dem bringt man den Tenor/ Patientia mus ich haben/ oder ein anderes von der gedult* (Scheitler 2013: 541, no. 735).

Related S 264 ⁘ J. Werlin: 3369 (cf. Hofmann 1994: 183)

Facsimile Armstrong 1977: 215 (no. 8 from Rumpolt set)

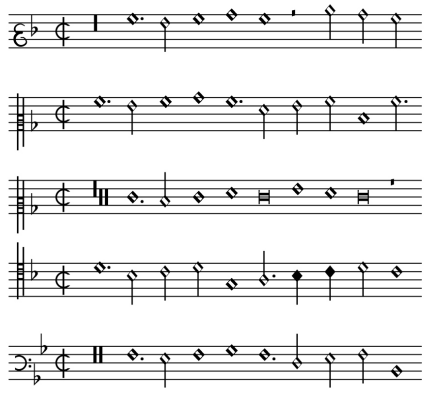
Editions SW iv: no. 64 ⁘ EdM 20: no. 104
Tablature: SW vii: no. 13 (Brown 1532$_2$); no. 21 (CH-Zz Z XI 301); no. 37a (Brown 1532$_2$); no. 37b (Brown 1556$_5$ and [1556]$_6$) ⁘ Morrow/Woodfield 1974: 6f. (Brown 1532$_2$) ⁘ Vellekoop 1977 (Brown 1532$_2$)

Literature Moser 1927: 389 ⁘ Tröster 2015, i: 110, 123; ii: 120f.

S 264 ‖ *Patientiam muss ich han* (ii)

5vv: D, Ct, T, V, B

Text See above, S 263.



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 22], fol. 18$^{r–v}$ / fol. 22$^{r–v}$: *Patientia mûes ich han*, anon., t, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1534**[17] (D-Z), no. 85: *Patientiam mus ich han*, section ascribed to *Ludouicus Senflius*, i i i3 i i, in Ct: *Patientiam Secundum*

Possible reference:
- ❖ one of the two settings once in CH-Bu F X 17–20: entry in the index: *Patzientzia*

Related S 263 ✂ J. Werlin (cf. Hofmann 1994: 183)

Editions SW iv: no. 65 ✂ Bernstein 1989: no. 3

Literature Moser 1927: 389 ✂ Seidel 1969: 136, 180 n. 6 ✂ Tröster 2015, i: 110, 116f.; ii: 121f.

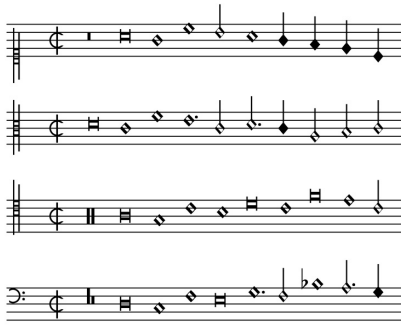
S 265 ‖ *Pochen trutzen grausam sehen* (= *Nichts ohn Ursach*)

4vv: [D, Ct, T, B]

Text moralising lament, 2 different texts

Text a (*Pochen trutzen*): 4a 2b, 4a 2b, 2c 2c 2d 2d 2e 2e 2f 2f 2g 4g

Text b (*Nichts ohn Ursach*): no appropriate text with this incipit is known, but it equals the beginning of the second strophe of *Leut seltsam sind*; underlaying that text seems possible if the end of the Aufgesang is adjusted

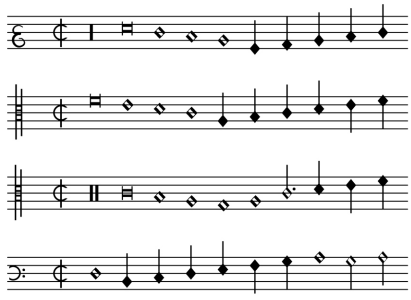


Sources ❖ CH-Bu F X 1–4, no. 80: *Nichts on vrsach*, *L.S.*, i i i i
❖ **D-Mbs Mus.ms. 3155**, no. 49: *Poch*[en] *trutzen grawssam sehen*, anon., – – –3 –
Music AAB form.
Editions SW ii: no. 22 ✁ Schwindt 2010a (partial edition) ✁ Strebel 1963: no. 7
Literature Schwindt 2010a ✁ Tröster 2015, ii: 122

S 266 ‖ *Recht so man acht*

4vv: D, A, T, B

Text Moralising song, song of courtship; acrostic: RE-GI-NA
2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-

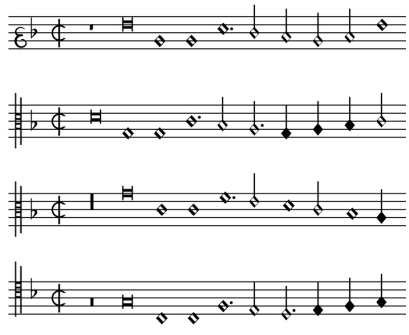


Source ❖ **RISM** [1536][8a] (D-Z), no. 2: *REcht so man acht*, *Ludwig Senfl*, t t t2 t
– 2nd edn.: RISM [1536][8b] (D-Mbs), no. 2: *EEcht* [*sic*] *so man acht* (in D), anon., t t t, T missing
Music AAB form.
Editions SW v: no. 10 ✁ Moser 1967: no. 2
Literature Seidel 1969: 53 ✁ Tröster 2012: 489 ✁ Tröster 2015, i: 104, 113f.; ii: 122

S 267 ‖ *Recht Ursach bringt*

4vv: [D, Ct, T, B]

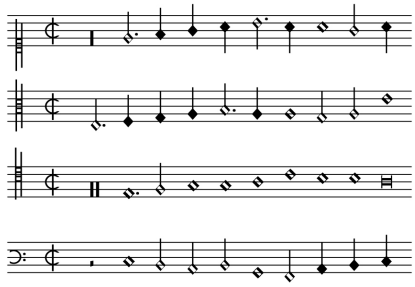
Text Love song, lament
2a 1a 2b 2b 3c-, 2d 1d 2e 2e 3c-, 2f 2f 2g 4g 1h- 3 h-



Sources ❖ CH-Bu F X 1–4, no. 86: *Recht vrsach pringt*, *L.S.*, i i i i
❖ **D-Mbs Mus.ms. 3155**, no. 33: *Recht Vrsach prinngt*, anon., – – –3 –
Music AAB form.
Edition SW ii: no. 28
Literature Tröster 2015, ii: 123

S 268 ‖ *Rosina wo was dein Gestalt* (i)
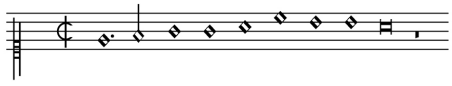
4vv: D, A, T, B
Text Love song, song of courtship, citing mythological names
4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d-
References AmbrasLB: no. 174 ⁘ D-HEu Cod. Pal. germ. 343, fol. 75ᵛ
Brednich 1974/75: no. 489 ⁘ Erk/Böhme iii: no. 1669 ⁘ Nehlsen i: nos. 1287; ii: 1398
Contrafacta: Hennig: 252–4 ⁘ cf. also Nehlsen iii: 1032 ⁘ Wackernagel iii: no. 84



Sources ❖ RISM [*c.*1535][13] (D-Mbs), no. 50: *EOsina* [*sic*] *wo war dein gestalt*, anon., t t t, T missing
❖ **RISM 1544**[20] (D-B), no. 75: *ROsina wo was dein gestalt*, *Ludouicus Senfflius.*, t t t2 t
Music AAB form; melody slightly adapted in comparison to RISM [1519][5].
Related *S 269 ⁘ S 270
Anon.: RISM [1519][5], no. 39 = CH-Bu F X 21, no. 83 = CH-Bu F X 25–26 (A only, T) = D-Mu 4° Cod. ms. 718, [no. 45] ⁘ anon.: D-Mbs Mus.ms. 4483, fols. 35ᵛ–36ʳ (A only) ⁘ anon.: D-Usch 236, no. 27 ⁘ anon.: PL-Kj Mus. ms. 40185, no. 60, 6vv (A only)
Parody mass: anon. (H. Isaac?): *Missa Rosina* (fragment), CH-Bu F IX 55, fol. 4ʳ, mentioned in D-HEu Cod. Pal. germ. 318, fol. 98ʳ
Editions SW v: no. 51 ⁘ PÄMw 2: no. 75 ⁘ EML 295: 4f.
Literature Eitner 1876a: 211–13 ⁘ Moser 1927: 409f. ⁘ Seidel 1969: 49 ⁘ Suppan 1973: 182f. ⁘ Ward 1983: 37f. ⁘ Strohm 2012: 165 ⁘ Tröster, i: 104, 116, 216; ii: 123

*S 269 attr. ‖ *Rosina wo was dein Gestalt* (ii)

4vv: only D extant
Text See above, S 268.
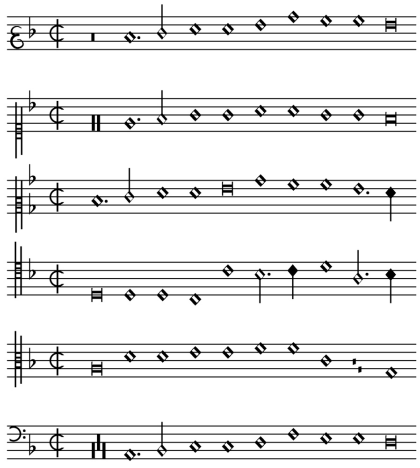


Source ❖ PL-Kj Mus. ms. 40092, [no. 68], fol. 55^{r} / fol. 59^{r}: *Rosina wo was dein gestallt*, anon., 3t, D only
Music Melody in D; exactly the same as in RISM [1519]^{5}.
Comments As the discantus partbook PL-Kj Mus. ms. 40092 encompasses a significantly high percentage of pieces by Senfl (without ascription), it seems reasonable to suspect that more traces of his compositions may actually be found among the remaining anonymous entries; marked as 4vv setting in the index.
Related S 268 ⁘ S 270; for further related settings see above, S 268.
Literature See above, S 268.

S 270 ‖ *Rosina wo was dein Gestalt* (iii)

6vv: D1, D2, A1, A2, T, B

Text See above, S 268.



Source ❖ RISM 1544^{20} (D-B), no. 10: *ROsina wo was dein gestalt*, *Ludouicus Senfflius*., t t t t t2 t
Music AAB form; melody in B; exactly the same as in RISM [1519]^{5}.
Related S 268 ⁘ *S 269; for further related settings see above, S 268.
Editions SW v: no. 64 ⁘ PÄMw 3: no. 113
Literature Eitner 1876a: 211–13 ⁘ Bernoulli/Moser 1930: 72f. ⁘ Seidel 1969: 136f. ⁘ Suppan 1973: 182f. ⁘ Ward 1983: 37f. ⁘ Strohm 2012: 165 ⁘ Tröster 2015, i: 104, 110f., 117; ii: 124

misattr. ‖ *S'io non venni, non importa* (probably by L. Senese)

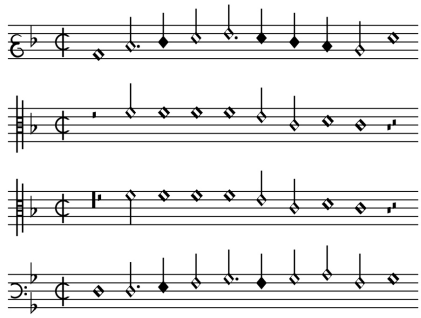
4vv

Text Barzelletta, only ripresa and refrain set (cf. Prizer 2009)
Source RISM 1515^{2}, fols. 27^{v}–28^{r} (attributed to *Ludov. S.*)
Comments There is no indication that Senfl is the composer of the piece in question. *Ludovi. S.* is most probably an abbreviation for 'Ludovico Senese' (cf. Prizer 2009 and D'Accone 1995). Most of the composers whose works are included in the print were active in the region of Siena. Many of the frottole are. unica and the composers are not known from any other publications. The first to establish the connection to Senfl was probably R. Eitner: art. 'Senfl', in EitnerB: 840; cf. also Altwegg/Geering 1961

Editions SW vi: 56f. (no. 2) ⁘ Fusi 1976/77: no. 26
Literature Altwegg/Geering 1961: VI ⁘ Fusi 1976/77 ⁘ D'Accone 1995 ⁘ Prizer 2009

*S 271 attr. ‖ *Sankt Martin loben wollen wir*

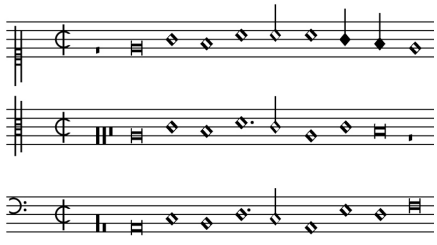
4vv: [D, A, T, B]
Text Drinking song
4a 4a 4a 3x-
Reference Erk-Böhme iii: no. 1148



Source ❖ D-Rp C 120, [no. 65], pp. 254f.: *Sant martin loben wollen wir*, anon., i i i –
Music Melody in A and T (quasi-canon).
Comments Attributed to Senfl by Birkendorf.
Related Anon.: RISM 1540[21], no. 2 ⁘ anon.: RISM 1540[21], no. 4 (quodlibet: *Sant Merten woeln loben wir / Martinus non pusillus / Hoho lieber hans / Den liebsten bule den ich hab*)
Edition Tröster 2015
Literature Birkendorf 1994: i 72 ⁘ Schwindt 2012a: 170f. ⁘ Tröster 2015, i: 193; ii: 124

*S 272 attr. ident. ‖ *Schön wohl zu loben*

4vv: only D, T, B extant
Text Love song
4a 2a 3b-, 4c 2c 3b-, 2d 2d 4e 4e 4e



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 36], fol. 11[r–v] (D), fols. 40[v]–41[r] (T), fols. 4[v]–5[r] (B): *Schôn wol zu loben*, anon., i i3 i, A missing

Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 114ᵛ: *Schon wol zu loben*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

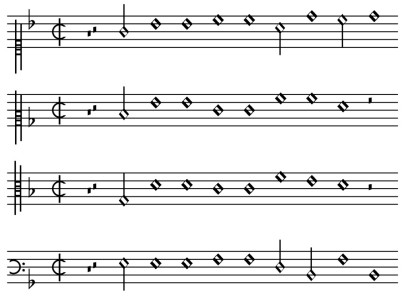
Editions Tröster 2015, ii: 238f. 𝄢 Parlow 2013: no. 11

Literature Bente 1968: 253–5, 258 𝄢 Tröster 2015, ii: 124f.

S 273 ‖ *Sich hat ein neue Sach aufdraht*

4vv: D, A, T, B

Text Satirical song
4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 2f 2f 3d- 2x 3y- (+ ending in repeated nonsense syllables)



Sources ❖ PL-Kj Mus. ms. 40092, [no. 67], fols. 54ʳ–55ʳ / fols. 58ʳ–59ʳ: *Sich hat ein newe sach aůff drat*, anon., i, D only, listed in the index under *Mit fiern*
❖ **RISM 1540**[21] (D-Mbs), no. 48: *SIch hat ein newe sach auffdrat*, *L. Senfl*, t t t t
– 2nd edn.: RISM 1549[36]: *SIch hat ein newe sach auffdrat*, *L. Senfl.*
– 3rd edn.: RISM 1553[30]: *SIch hat ein newe sach auffdrat*, *L. Senfl.*
– 4th edn.: RISM 1565[21]: *SIch hat ein newe sach auff drat*, *Ludo. Senfl.*
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 119ʳ: *Sich hat ein newe sach auff trät*, anon.

Music AAB form; in a middle section triple metre and paired imitation; towards the end sequential writing.

Related J. Werlin (only first part, cf. Hofmann 1994: 187).

Editions SW v: no. 15 𝄢 EdM 60: no. 48 𝄢 PÄMw 29: no. 48 (*Ich hat ein newe sach auf drat*) 𝄢 Wassermann [1926]: no. 10

Literature Tröster 2015, i: 192; ii: 125

S 274 lost ‖ *Sie ist der Art*

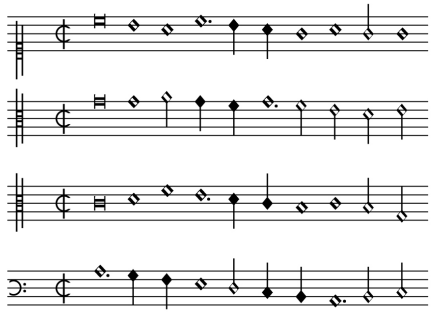
4vv

Source **Reference:**
❖ D-HEu Cod. Pal. germ. 318, fol. 123ᵛ: *Sy ist der art*, *L. senfl*

doubtful identification (probably by H. Eitelwein)

4vv

Text Song of courtship; acrostic: SI-WI-LA
2a 2a 2a 3b-, 2c 2c 2c 3b-, 2d 2d 2e 2e 4e



Sources
- ❖ CH-SAM MS M 30/31, fol. 16bis^{r-v} (A), fol. 26^{r-v} (B): *Sie ist der art*, anon., i i, D and T missing
- ❖ D-Usch 236, no. 47: *Sie ist der art*, anon., i i t i
- ❖ **RISM 1539**[27] (D-Mbs), no. 57: *SIe ist der art*, *Heinr. Eytelwein.*, t t t2 t
  - – 2nd edn.: RISM 1543[24]: *SIe ist der art*, *Henr. Eytelwein.*
  - – 3rd edn.: RISM 1549[35]: *SIe ist der art*, *Henr. Eitelwein.*
  - – 4th edn.: RISM 1552[27]: *SIe ist der art*, *Heinricus Eytelwein.*
  - – 5th edn.: RISM 1560[25]: *SIe ist der art*, anon., *Heinricus Eitelweyn.* (D, A, B)

Music AAB form.

Comments Geering includes the setting as 'möglicherweise von Senfl stammend', and in the preface of the volume he advocates Senfl's authorship; cf. Altwegg/Geering 1961: V. Nevertheless, it seems more likely that Senfl's setting is lost and only Eitelwein's survived.

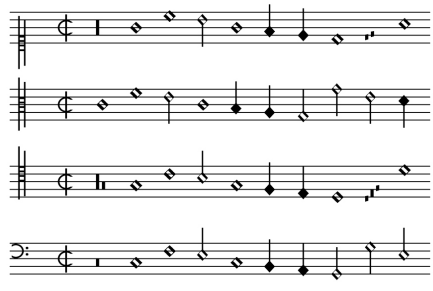
Editions SW vi: 31f. (no. 19) 𝄢 EdM 20: no. 57

Literature Altwegg/Geering 1961: V, 99, 107 𝄢 Tröster 2012: 489 𝄢 Tröster 2015, i: 177, 183; ii: 125f.

S 275 ‖ *Sie ist die sich hält gebührlich*

4vv: D, A, T, B

Text Song of courtship, wedding song. Acrostic: SY-WIL-LA. The addressed person is probably to be identified as Sibylle of Bavaria; she married Ludwig V, Count Palatine of the Rhine in 1511 (Altwegg 1949).
2a 2a 2a 2a 2a 2a 2a 2a 2a 2a 2a 2a 4a



Sources
- ❖ D-ISL IV 36 F124, no. 160 (in B no. 157): [Sie ist] *de* [*sic*] *sich helt gebürlich*, anon., i i, T (mm. 1–4 missing, B only mm. 1–14)
- ❖ **RISM 1540**[7] (A-Wn), no. 81: *SY ist die sich/helt gebürlich*, *Ludwig Senfli*, t t t2 t, add.: *Mit vier stym*[*m*]*en*

Lute tablatures:
- ❖ NL-At MS 208.A.27, no. 67, fol. 14[v]: *Sih Ists Die Sich heltt*, *Wolff: Heck:* (meaning copied from Brown 1556_5), Gl-tab., 4vv
- ❖ Brown 1556_5 (D-Mbs), [no. 75], pp. 218–20 (D): *Sie ist die sich heldt*, anon., Gl-tab., 4vv
  – reprint: Brown 1562_3 (A-Wn), [no. 75], pp. 218–20: *Sie ist die sich heldt*, anon.
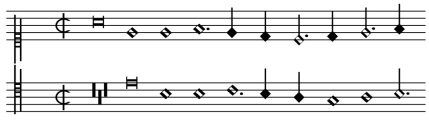
Editions SW v: no. 21 ✠ EML 295: 6f.
Tablature: SW vii: no. 43

Literature Altwegg/Geering 1949: 122 (no. 21) ✠ Seidel 1969: 137f. ✠ Tröster 2012: 489 ✠ Tröster 2015, i: 125f.; ii: 126

*S 276 attr. ‖ *Sie ist erwählt und wohl*

4vv: only D, T extant

Text Love song
2a 2a 4b, 2c 2c 4b, 2d 2d 4e 2f 2f 4e (last word of each strophe is 'frischauff')



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 27], fols. 5[v]–6[r] (D), fols. 31[v]–32[r] (T): *Sÿ ist erwelt*, anon., i i3, D and T only

Music AAB form.

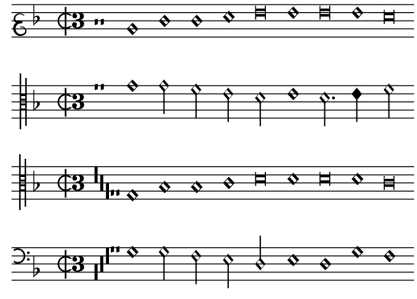
Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster).

S 277 ‖ *Sieh Baurnknecht lass mir die Rosen stan* (i)

4vv: D, A, T, B

Text Popular song, parting song
5x 2a 4y 2a (irregular)

References AmbrasLB: no. 9
BöhmeAL: no. 222



Sources
- ❖ D-ISL IV 36 F124, no. 110 (in B no. 109): *Sie bürknecht las mir de rosen stan* (B), anon., i, B only (mm. 20–2 missing)
- ❖ D-Usch 236, no. 38: *Sie Baure*[*n*] *knecht las mir die Roslein stan*, anon., i i t2 i
- ❖ **RISM 1544**[20] (D-B), no. 24: *SIe Baurnknecht laß mir die rosen stan*, *Ludouicus Senfflius.*, t t t t, in A erroneously numbered *25*

Other references (it is not discernible if the entries relate to S 277 or S 278):
- ❖ D-HEu Cod. Pal. germ. 318, fol. 109[v]: *Sy pauren khnecht*, *senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 121[v]: *Sy pauren khnecht*, *Sennfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 126[v]: *Sy paurn knecht*, *L. senfl*

Music Melody in T and D (intertwined wandering of c.f.); triple metre.

Related S 278 (only transmitted in tablature)
Anon.: CH-Bu F X 21, no. 101 (T only) = CH-Bu F X 25–26, no. 11 (A and T only) ❧ D-Usch 235, fol. 78[r] ❧ P. Kugelmann (*Ach bauren knecht*, two settings)
Keyboard tablature: anon.: Brown 1583$_2$ (D-Mbs), no. 65, p. 93f.: *Das nessel kraut*., anon., nGk-tab., 4vv
Parts of the tune appear in anon.: RISM 1544[19], no. 8 (quodlibet)

Editions SW v: no. 28 ❧ PÄMw 1, no. 24 ❧ LiliencronDL: no. 45

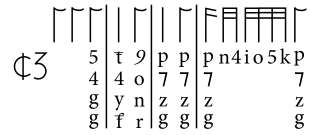
Literature Eitner 1876a: 214–16 ❧ Radecke 1891: no. 346 ❧ Pfohl 2011: 46, 65f. ❧ Tröster 2015, ii: 126f.

S 278 ‖ *Sieh Baurnknecht lass mir die Rosen stan* (ii)

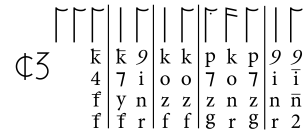
4vv (only transmitted in tablature)

Text See above, S 277.

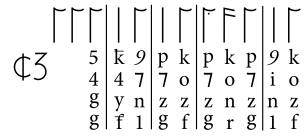
1.p.



2.p.



3.p.



Sources **Lute tablature:**
- ❖ Brown 1558$_5$ (D-Mbs), fol. 78[r–v]: *Sih Pauren knecht laß Trôslein stahn* – 2.p. *Der Ander thail. Das Nessel kraut* – 3.p. *Der dritte thail. Es rewet mich sehr*, *Ludwig Senffel*, Gl-tab., 4vv, one strophe of text after each part

Possible references: see above, S 277.

Music Melody equals the melody of *Sieh Baurnknecht* (i) (S 277), transposed a tone upwards; triple metre; homophonic; the three parts correspond with the three strophes of text.

Comments This setting is only transmitted in tablature. It doesn't seem to be an intabulation of Senfl's other setting, but the melody is the same.

Related S 277 and related settings.

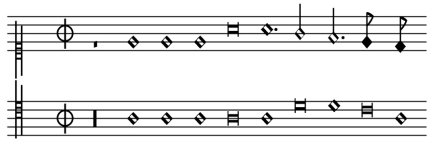
Editions SW vii: no. 47 ❧ Bruger [1923]: no. 6b

Literature Eitner 1876a: 214–16 ❧ Radecke 1891: no. 346 ❧ Pfohl 2011: 46, 65f. ❧ Tröster 2015, i: 142; ii: 127

*S 279 attr. || *Sing ich nit wohl* (i)

4vv: only D, T extant

Text Song of self-assertion using the metaphor of singing.
4a 3b- 4a 3b- 4c 3d- 4c 3d-



Source ❖ D-Mu 8° Cod. ms. 328–331, [no. 23], fols. 2^{v}–3^{r} (D), fols. 27^{v}–28^{r} (T): *SIng ich nit wol*, anon., i i1 (only first half of strophe), A and B mising

Music Triple metre; exactly the same melody as *Sing ich nit wohl* (ii) (*S 280).

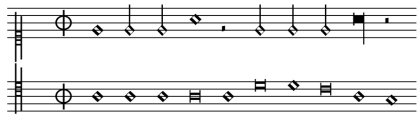
Comments Tentative attribution to Senfl as the piece is notated in a group of Senfl's compositions in D-Mu 8° Cod. ms. 328–331 (Tröster). The connection to Frederick the Wise (see related settings) and the rather antiquated musical style suggest, however, that if Senfl composed the setting, he used a pre-existent song melody.
The beginning of the first strophe transmitted with this setting varies slightly from the text version transmitted with the following *Sing ich nit wohl* (ii) in word order and wording.

Related *S 280
Two mass settings: anon. (D-LEu Thomaskirche 51, no. 8), 4vv? 𝄢 N. Champion (*Missa Ducis Saxsoniae*), 5vv

*S 280 attr. || *Sing ich nit wohl* (ii)

4vv: only D, T extant

Text See above, *S 279.



Sources ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 24], fols. 3^{v}–4^{r} (D), fols. 28^{v}–29^{r} (T): *Sing ich nit wol*, anon., i i3, A and B missing
❖ D-WGlh ss 2181, [no. 3], fol. 51^{v}: *Sing ich nit woll*, anon., i, T only

Music Exactly the same melody as *Sing ich nit wohl* (i) (*S 179); triple metre.

Comments See above, *S 279.

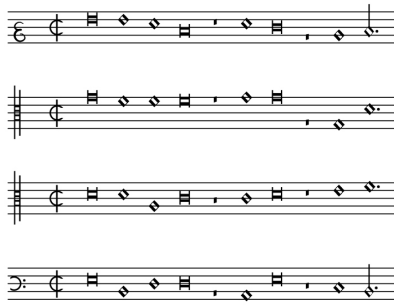
Related *S 279 and related settings.

S 281 ‖ *So Glück und Stund*

4vv: [D, Ct, T, B]

Text Love song, song of fortune; acrostic: SO-SA-NA. The song is probably addressed to Susanna of Bavaria (Geering 1941). She married Casimir of Brandenburg-Kulmbach in 1518; after his death, she married Ottheinrich, Count Palatine of Pfalz-Neuburg in 1529.

2a 1a 2b 1b 2c 2c 2d 2d 2e 4e



Sources
- ❖ CH-Bu F X 1–4, no. 84: *So gluck vnd stund*, *L.S.*, i i i i
- ❖ **D-Mbs Mus.ms. 3155,** no. 34: *Soglukh vnnd stund*, anon., – – –3 –

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *So gluckh vnd stund*, anon.

Music Triple metre; mainly homophonic.

Comments Geering (1941) proposes Ottheinrich as commissioner of the song.

Edition SW ii: no. 26

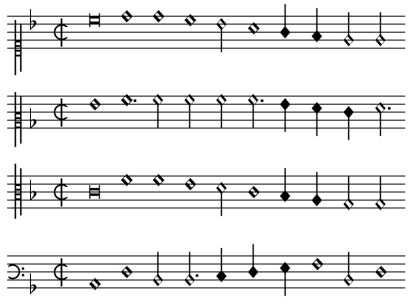
Literature Geering 1941: 226 ❧ Gasch 2012: 401, 426, 429 ❧ Tröster 2012: 489 ❧ Tröster 2015, ii: 128

S 282 ‖ *So ich Herzlieb nun von dir scheid*

4vv: D, A, T, B

Text Love song, lament of separation; acrostic: SO-WIL-LA

4a 2a 3b-, 4c 2c 3b-, 4d 2d 3e- 2f 2f 3e-



Sources
- ❖ CH-Zz Q 901, no. 44 (source lost)
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 15], fols. 18^{v}–19^{r}: *SO ich hertzlieb nu von dir schaÿd*, anon., i3, T only
- ❖ **RISM 1534**[17] (D-Z), no. 61: *So ich hertz lieb*, section ascribed to *Ludouicus Senflius*, i i i1 i
- ❖ RISM 1539[27] (D-Mbs), no. 8: *SO ich hertz lieb nun vo*[*n*] *dir scheid*, *Ludouicus Senfl.*, t t t2 t
  - – 2nd edn.: RISM 1543[24]: *SO ich hertz lieb nun vo*[*n*] *dir scheid*, *Ludouicus Senfl*.
  - – 3rd edn.: RISM 1549[35]: *SO ich hertz lieb nu vo*[*n*] *dir scheid*, *Ludouicus Senfl*.
  - – 4th edn.: RISM 1552[27]: *SO ich hertzlieb nun von dir scheid*, *Ludo. Senfl.*
  - – 5th edn.: RISM 1560[25]: *SO ich hertz lieb nu von dir scheid*, *Ludo. Senfl.*

  (Possible) references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110^{v}: *So Jch hertz lieb*, *Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 114^{r}: *So Jch hertz lieb*, *Sennfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *So ich hertz lieb*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 125^{v}: *So ich hertz lieb*, *Senfl*

Music AAB form.

Editions SW iv: no. 41 ❧ EdM 20: no. 8 ❧ Lipphardt [1935]: no. 39 ❧ Volksliederbuch Jugend, ii: 216

Literature Seidel 1969: 76 ❧ Messmer 1984: 133 ❧ Tröster 2012: 489 ❧ Tröster 2015, i: 116; ii: 128f.

So ich sie dann freundlich grüß => **cf.** *Mein Herz in hohen Freuden steht* (**S 235**)

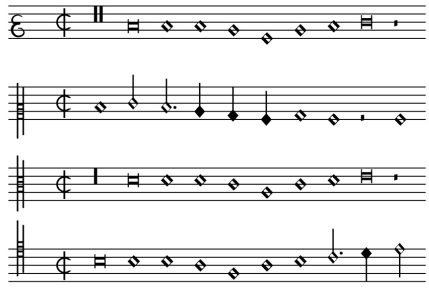
S 283 ‖ *So man lang macht* (**i**)

4vv: D, [Ct], T, [B]

Text Moralising song

2a 2a 2b 2b 2c 2c 3d- 3d-

References Contrafacta: Nehlsen ii: no. 2095 ❧ Liliencron iv: no. 470 (same text incipit, but referring to the tune *Aus gutem Grund*)



Sources
- ❖ **D-As 2° Cod. 142a**, [no. 17], fol. 15^{v}: *So man*[*n*] *la*[*n*]*g macht/ betracht*, anon., – – i –
- ❖ D-ISL IV 36 F124, no. 176: *So man lang macht*, anon. (lost, only index preserved)
- ❖ D-Mbs Mus.ms. 3155, no. 85: *So man lanng macht*, *L.S.*, i i t2 i
- ❖ PL-Kj Mus. ms. 40092, [no. 31], fol. 33$^{r–v}$ / fol. 37$^{r–v}$: *So man lanng macht*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM [*c*.1515][3] (D-Mbs), no. 18: *SO man lang macht*, anon., 3t, D only
- ❖ RISM 1535[10] (D-Z), no. 17: *SO mann lang macht*, anon., i i3 i, D missing
- ❖ RISM [*c*.1535][13] (D-Mbs), no. 17: *SO man la*[*n*]*g macht*, anon., t t t, T missing

(Possible) references:

- ❖ in the table of contents in D-ISL IV 36 F124, no. 176: *So man lang macht*, anon. (it is not possible to match this entry with a specific setting)
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{r}: *So man lang macht*, *Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 115^{r}: *So man lang macht*, *Sennfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *So man lang macht*, anon.

Intabulations for lute/'geigen' (it is not possible to match these entries with distinct settings):

- ❖ D-HEu Cod. Pal. germ. 318, fol. 71^{v}: *So man Lang macht*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 73^{r}: *So man lang macht*, *senfl*

Comments One of the two entries of 4vv settings in D-HEu Cod. Pal. germ. 318 probably relates to the quodlibet *So man lang macht / Ich armer Mann*.

Related S 147 ⁂ S 284 ⁂ S 285
J. Werlin (cf. Hofmann 1994: 189)

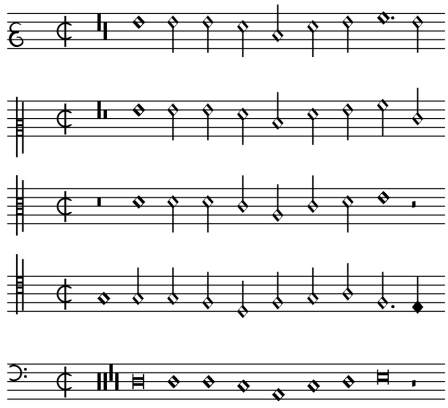
Editions SW ii: no. 3 ⁂ Jonas 1983, i: no. 16

Literature Moser 1929a: 123 (supposes Hofhaimer as composer) ⁂ Bente 1968: 238, 240 ⁂ Seidel 1969: 51 ⁂ Jonas 1983, ii: 32f. ⁂ Lindmayr-Brandl 2003: 46f. ⁂ Schwindt 2012a: 169, 187, 191f. ⁂ Tröster 2015, i: 110; 216; ii: 129

S 284 ‖ *So man lang macht* (ii)

5vv: D, Ct, T, V, B

Text See above, S 283.



Sources

- ❖ D-Mu 8° Cod. ms. 328–331, [no. 59], fols. 30^{v}–31^{r} (D), fol. 10$^{r–v}$ (A), fols. 66^{v}–67^{r} (T), fol. 20^{v} (B): *SO man lang macht*, anon., i i i3 i, V missing, marked as 5vv in the index
- ❖ PL-Kj Mus. ms. 40092, [no. 8], fols. 7^{v}–8^{r} / fols. 11^{v}–12^{r}: *So man lanng macht*, anon., i, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1534**^{17} (D-Z), no. 69: *So man lang macht*, section ascribed to *Ludouicus Senflius*, i i i3 i i

Possible references:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{r}: *So man lang macht. das ander. 5 uocum*, anon.

See also above, S 283.

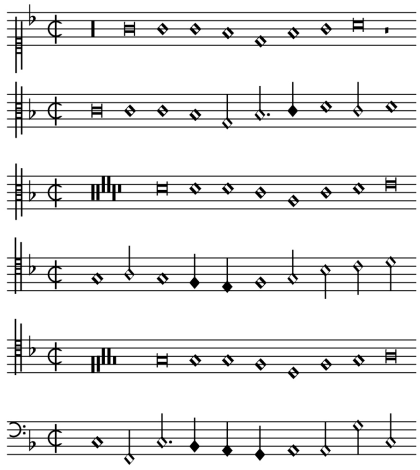
Music Melody in B.

Related S 147 ⁘ S 283 ⁘ S 285
J. Werlin (cf. Hofmann 1994: 189)
Facsimile Fallows 2006: 218
Editions SW iv: no. 49 ⁘ Liliencron iv: Beilage 13, XXVII–XXX
Literature Seidel 1969: 136 ⁘ Tröster 2015, i: 110, 216; ii: 130

S 285 ‖ *So man lang macht* (iii)

6vv: D, A1, A2, T1, T2, B

Text See above, S 283.
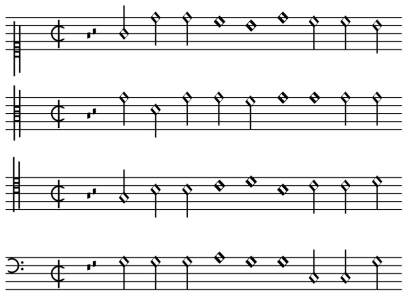


Source ❖ RISM 1544[20] (D-B), 6vv no. 6: *SO man la[n]g macht*, *Lucouicus Senfflius.*, t t t t2 t t, T1 on sig. cii[v] erroneously labelled *Tenor secundus*
Possible references: see above, S 283.
Music Melody in A2 and T1 (quasi-canon).
Related S 147 ⁘ S 283 ⁘ S 284
J. Werlin (cf. Hofmann 1994: 189)
Editions SW v: no. 61 ⁘ PÄMw 3: no. 109
Literature Eitner 1876a: 216f. ⁘ Seidel 1969: 137, 180 n. 12 ⁘ Tröster 2015, i: 216; ii: 130

S 286 ident. ‖ *So trinken wir alle* (i)

4vv: D, A, T, B

Text Drinking song
3a- 3a- 4b 3c- 4b 3c- (2nd verse: 3a 4a 4b 4b 4c 4c; 3rd verse: 3a 4a 4b 4b 4b 4b; non-rhyming returning last line: 'trink's gar aus')
References All referring to A. v. Bruck's setting:
BöhmeAL: no. 330 ⁘ Erk/Böhme iii: no. 1123 ⁘ Uhland: no. 223 A



Sources ❖ **RISM 1540**[21] (D-Mbs), no. 41: *SO trincken wir alle*, anon., t t t t
– 2nd edn.: RISM 1553[30]: *SO trincken wir alle*, anon.
– 3rd edn.: RISM 1553[30]: *SO trincken wir alle*, anon.
– 4th edn.: RISM 1565[21]: *SO trincken wir alle*, anon.
Reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 127[v]: *So trincken wir alle*, *L. senfl*

Music Homophonic.

Comments Identified by Geering in SW vi. A setting with this text incipit by Senfl existed, but the transmission of the identified setting does not provide any further evidence for the plausibility of the identification. Part of the text is cited in Fischart 1575, sig. [H8][v].

Related S 287
Anon.: D-Usch 235, no. 36 [no. 33] 𝄢 A. v. Bruck, 5vv 𝄢 J. Werlin (*Wir trincken yetzund alle*)

Editions SW vi: 47 (no. 28) 𝄢 EdM 60: no. 41 𝄢 PÄMw 29: no. 41

Literature Altwegg/Geering 1961: 100, 110 𝄢 Tröster 2015, ii: 131

S 287 (lost) ‖ *So trinken wir alle* (ii)
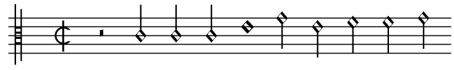
5vv

Sources **Reference:**
❖ D-HEu Cod. Pal. germ. 318, fol. 112[r]: *So trinkhen wir alle. 5. Uo:*, *Senfl*

doubtful identification:

5vv: only A extant

Text See above, S 286.



Source ❖ PL-Kj Mus. ms. 40185, no. 122: *So trincke*[*n*] *wir alle disse*[*n*] *wein mit schalle*, anon., partially t, A only

Comments The identification is doubtful as at the end of the manuscript appear many settings of texts that were also set by Senfl, but the compositions are never his. Part of the text cited in Fischart 1575, sig. [H8][v].

Related S 286 and related settings.

S 288 (lost) ‖ *So wöllen wir gut Reben bauen*

4vv

Source Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 110^{r}: *So wöllen wir guet reben bawen*, *L Senfl*

Literature Altwegg/Geering 1961: 101, 113

S 289 (lost) ‖ *Sobald ich dich nur sich*

4vv

Source Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 126^{v}: *So bald ich dich nur sich*, *senfl*

Literature Altwegg/Geering 1961: 101, 113

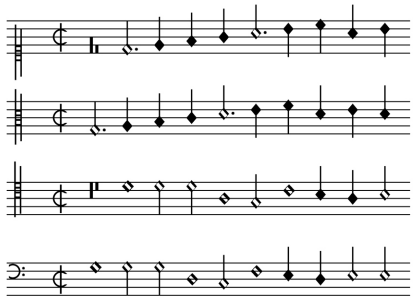
S 290 ‖ *Tag und auch Nacht* (= *Carmen* [**in re**])

4vv: D, Ct, T, B

Text Lover's lament

4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d-

References AmbrasLB: no. 199 ✠ D-Ngm Hs. Merkel 2° 966 (V. Holl), fol. 155^{v}



Sources ❖ **A-Wn Mus.Hs. 18810**, [no. 12], fol. 7^{v} (D), fol. 6^{v} (Ct), fol. 6^{v} (T), fol. 6^{v} (B): *Carmen*, *ludwig sennfl*, without text

❖ D-Mu 8° Cod. ms. 328–331, [no. 35], fols. 10^{v}–11^{r} (D), fols. 39^{v}–40^{r} (T), fol. 4^{r} (B): *Tag vnd auch nacht*, anon., i i3 i, A missing

Music AAB form.

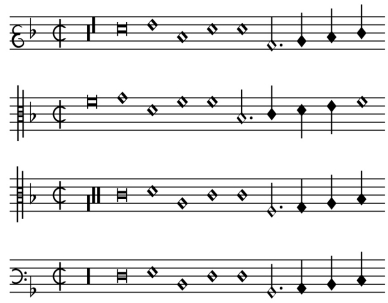
Editions SW vii: no. 8 ✠ Nagels MA 53: 17

Literature Schneider 1987: 8, 16 ✠ Brinzing 1998, i: 24–8 ✠ Tröster 2015, i: 94, 122; ii: 132

S 291 ‖ *Tag Zeit noch Stund*

4vv: D, A, T, B

Text Song of courtship
2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-



Sources ❖ RISM [*c.*1535][13] (D-Mbs), no. 42: *TAg zeit noch stund*, anon., t t t, T missing
❖ **RISM 1544**[20] (D-B), no. 42: *TAg zeyt noch stund*, *Ludouicus Senfflius.*, t t t2 t
References:
❖ D-HEu Cod. Pal. germ. 318, fol. 109[v]: *Tag Zeit noch stund*, *senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 121[v]: *Tag Zeit noch stund*, *Senfl*
❖ D-HEu Cod. Pal. germ. 318, fol. 126[v]: *Tag Zeit noch stund*, *L. senfl*

Music AAB form.

Editions SW v: no. 36 PÄMw 1: no. 42
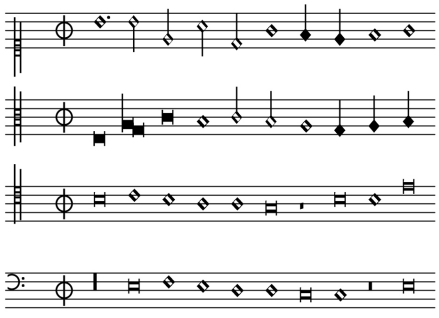
Literature Eitner 1876a: 217f. Tröster 2015, ii: 132

S 292 ‖ *Tandernak* (i)

4vv: D, Ct, T, B

Text Popular song; probably no text intended for this setting

References Referring to the text connected with the incipit:
SW iv: 166f. Erk/Böhme ii: no. 484



Source ❖ RISM 1534[17] (D-Z), no. 99: *Tandernack Quatuor*, section ascribed to *Ludouicus Senflius*, i i i i i

Music Melody in T and B (quasi-canon); triple metre.

Related S 293

Anon.: I-TRbc ms. 1374 (*olim* 87), fols. 198^{v}–199^{r} (without text) ❧ anon.: B-Br II.270, fols. 130^{v}–132^{r} (sacred text *Och voer die doot*) ❧ A. Agricola, 3vv ❧ P. Alamire ❧ A. Brumel ❧ Henry VIII ❧ P. Hofhaimer ❧ E. Lapicida, 3vv ❧ J. Obrecht and others (cf. Bonda 1994 and 1996)

Tablature: P. Hofhaimer ❧ H. Buchner

Cf. also Baumann 1934: no. 31

Editions SW iv: no. 79 ❧ Conrad 1989 ❧ Taruskin 1981: no. 8
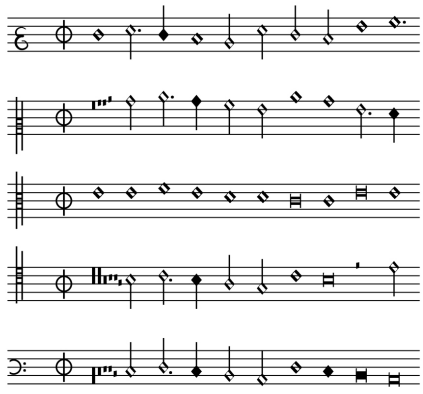
Literature Ambros 1893: 416 ❧ Moser 1929a: 158 ❧ Baumann 1934: no. 31 ❧ Nef 1938: 79 ❧ Gerstenberg 1951: 124 ❧ Taruskin 1981: 4 ❧ Bonda 1994 ❧ Bonda 1996: 259–62 *passim* ❧ Fallows 1999: 485f. ❧ Tröster 2015, i: 151, 173; ii: 132f.

S 293 ‖ *Tandernak* (ii) (= *Felices quicunque Deo confidere possunt*)

5vv: D, Ct, T, V, B

Text See above, S 292. For the contrafact text cf. Comments.

References Referring to the text connected with the incipit:
SW iv: 166f. ❧ Erk/Böhme ii: no. 484



Sources

- ❖ D-Mu 8° Cod. ms. 328–331, [no. 70], fols. 39^{r}–41^{r} (D), fols. 18^{r}–20^{r} (A), fols. 77^{r}–78^{r} (T), fols. 27^{v}–29^{r} (B): *TAnndernac am rine lagk*, anon., i i i i, marked as 5vv in the index, V missing
- ❖ D-Sl Mus. fol. I 34, fols. 60^{v}–75^{r}: *Tandernac.*, text underlayed: *Foelices q*[*ui*]*cu*[*n*]*q*[*ue*] *deo co*[*n*] *fidere*, anon., t t t t t
- ❖ V-CVbav Cod. Vat. lat. 11953, fols. 40^{v}–44^{r} (B and V in B): *Tanndernackh*, *Ludouicus Sennffl*, i i, B and V only
- ❖ PL-Kj Mus. ms. 40092, fols. 5^{r}–7^{r}: *Tandernack*, anon., i, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1534**[17] (D-Z), no. 98: *Tandernack Quin*[*que*], section ascribed to *Ludouicus Senflius*, i i i i i

Tablature:

- ❖ D-Mu 4° Cod. ms. 718, fol. 93^{v}, without text, anon., fragmentary begin of D only (in mensural notation)

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 100^{r}: *Tandernackh 5 uocum*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 119^{v}: *Tander*[*nac*]*kh. 5 uocum*, anon.

Music Triple metre.

Comments Text underlaid in D-Sl Mus. fol. I 34:

Foelices quicunque deo confidere possunt
quo sine non alia est spes rata certa salus
a domino speranda salus opus ille salutis
solus habet vita hinc non alium de venit

The Latin contrafactum derives from Eobanus Hessus, *Psalterium universum carmine elegiaco redditum atque explicatum*. The earliest edition in VD16 dates from 1537 (VD16 B 3162). The first distich up to 'salus' is to be found at the end of Ps. 2 (with minor changes), the second one towards the end of Ps. 3.

Related S 292

Anon.: I-TRbc ms. 1374 (*olim* 87), fols. 198^{v}–199^{r} (without text) 𝄋 anon.: B-Br II.270, fols. 130^{v}–132^{r} (sacred text *Och voer die doot*) 𝄋 A. Agricola, 3vv 𝄋 P. Alamire 𝄋 A. Brumel 𝄋 Henry VIII 𝄋 P. Hofhaimer 𝄋 E. Lapicida, 3vv 𝄋 J. Obrecht and others (cf. Bonda 1994 and 1996)

Tablature: P. Hofhaimer 𝄋 H. Buchner

Cf. also Baumann 1934: no. 31

Facsimiles SW iv: XIV (D-Sl, Mus. fol. I 34, fols. 60^{v}–61^{r}) 𝄋 Birkendorf 1994, ii: 79f. (V-CVbav Cod. Vat. lat. 11953)

Editions SW iv: no. 78 𝄋 Taruskin 1981: no. 9

Literature Moser 1929a: 158 𝄋 Baumann 1934: no. 31 𝄋 Nef 1938: 79 𝄋 Gerstenberg 1951: 124 𝄋 Taruskin 1981:4 𝄋 Bonda 1994 𝄋 Bonda 1996: 259–62, *passim* 𝄋 Brinzing 1998, i: 76 𝄋 Tröster 2015, i: 172f.; ii: 133

*S 294 (lost) ‖ *Tanzweis*

4vv (?)

Source **Possible reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 119^{v}: *Tantz weiß*, anon.
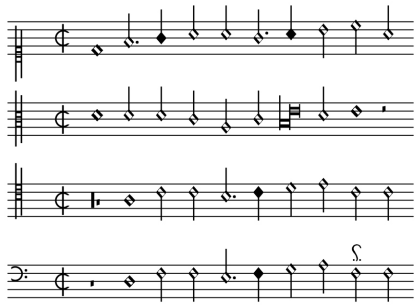
Comments The piece is entered in a section of D-HEu Cod. Pal. germ. 318 that has been described as the inventory of an all-Senfl source by Bente. An identification with any existing setting is not possible on account of the vague name.

S 295 ‖ *Teur Hoch Erleucht*

4vv: D, A, T, B

Text Song of praise, probably addressing Albrecht, Duke of Prussia (cf. Altwegg 1937 and Seidel 1969)

3a 2a 3b- 2c 2c 3b- 1d 2d 2e 2e 2f 2f 3g 3g 3h- 3h-



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 132], fols. 89ᵛ–90ᵛ (D), fols. 61ʳ–62ʳ (A), fols. 142ᵛ–143ʳ (T), fol. 76ʳ⁻ᵛ (B): *Theur hoch erleÿcht*, anon., i i –1 i
- ❖ PL-Kj Mus. ms. 40092, [no. 60], fols. 49ʳ–50ʳ / fols. 53ʳ–54ʳ: *Theůr hoch erleůcht*, anon., t, D only, listed in the index under *Mit fiern*
- ❖ RISM 1544²⁰ (D-B), no. 52: *THeur hoch erleucht*, *Ludouicus Senfflius.*, t t t t

(Possible) references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119ᵛ: *Thewr hoch Erleucht*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 69ʳ: *Theuer hoch Erleucht*, *senfl* (intabulation for lute/'geigen'?)

Music AAB form (written out); melody in T and B (canon 5↑).

Editions SW ii: no. 59 ℘ PÄMw 2: no. 52
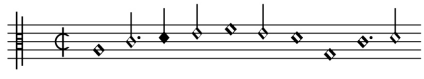
Literature Altwegg/Geering 1937: IX, 143 ℘ Dreyer 1958: 125 ℘ Seidel 1969: 138f. ℘ Gasch 2012: 407f. ℘ Pfisterer 2012: 215, *passim* ℘ Tröster 2015, i: 134, 145, 151; ii: 134

Trink lang => **cf.** *Das Gläut zu Speyer* (**S 42**)

*S 296 attr. ident. ‖ *Tröstlicher Lieb*

4vv: only T extant

References AmbrasLB: no. 44 ℘ D-HEu Cod. Pal. germ. 343, fol. 41ʳ
Erk/Böhme iii: no. 1672 ℘ Nehlsen i: no. 732; ii: no. 1459
Contrafacta: EdK 1.1: A290 ℘ Hennig: 255f. and no. 115



Sources
- ❖ D-Mbs Mus.ms. 3156, no. 9: *Trestlicher lieb ich mich etc.*, anon., i, T only

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119ᵛ: *Trostlicher lieb*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl. The only relevant setting matching the incipit is proposed above.

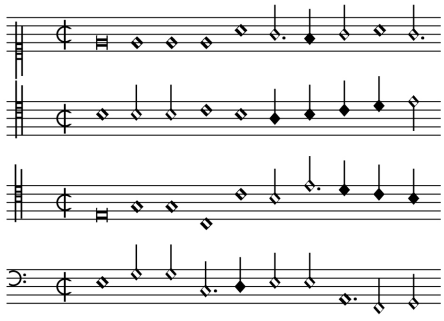
Related Anon.: D-Mu 4° Cod. ms. 718, 5vv ℘ P. Hofhaimer

Literature Bente 1968: 253–5 ℘ Tröster 2015, i: 186; ii: 134

S 297 ‖ *Unfall wann ist deins Wesens gnug* (i)

4vv: D, A, T, B

Text Song of fortune
4a 3b-, 4a 3b-, 2c 2c 3d- 2e 2e 3d-



Sources
- ❖ **CH-Bu F X 1–4**, no. 26: *Vnfal wann ist dinß wesens genug*, *L.S.*, i i i i
- ❖ CH-Zz Q 901, no. 54 (source lost)
- ❖ D-W Guelf. 292, fol. 26^{r}: *Vnfal wan ist deins wesen*, *L.S.*, i, A only
- ❖ D-Z 78/2, [no. 2], fols. 20^{v}–21^{v} (D), fols. 20^{v}–21^{v} (A), fols. 20^{v}–21^{v} (T), fols. 20^{v}–21^{v} (B): *Vnfal wan ist* [*etc.*], anon., i i i i
- ❖ PL-Kj Mus. ms. 40092, [no. 28], fols. 31^{v}–32^{r} / fols. 35^{v}–36^{r}: *Vnnfal wan ist deins wesens gnůeg*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ RISM 1534^{17} (D-Z), no. 50: *Vnfal wen ist deins wesens*, section ascribed to *Ludouicus Senflius*, i i i3 i

Lute tablatures:
- ❖ D-Mbs Mus.ms. 1512, no. 9, fol. 9^{r}: *Vnfall wan ist deins*, anon., set by *HD*, Gl-tab., 2vv
- ❖ D-Mbs Mus.ms. 1512, no. 35, fols. 24^{v}–25^{r}: *Vnfall wen ist deins wesens gnueg*, anon., set by *HD*, Gl-tab., 3vv, additional cadence at the end
- ❖ Brown 1556$_{5}$ (D-Mbs), [no. 74], pp. 215–17: *Vnfall wan ist deins Wessens gnůg*, anon., Gl-tab., 4vv
  – reprint: Brown 1562$_{3}$ (A-Wn), pp. 215–17: *Vnfall wann ist deins wesens gnůg*, anon.

(Possible) references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 114^{v}: *Vnfal wan ist deines wesens*, *Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{v}: *Vnfal wan ist deins wesens gnueg*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 70^{v}: *Vnfal wann ist, senfl* (intabulation for lute/'geigen'?)

Music AAB form.

Related S 298

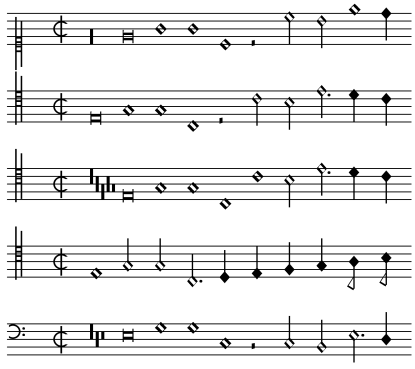
Editions SW iv: no. 30
Tablature: SW vii: no. 34a and 34b (D-Mbs Mus.ms. 1512), no. 34c (Brown 1562$_{3}$)

Literature Radecke 1891: no. 373 ❧ Dorfmüller 1967: 150 ❧ Tröster 2015, i: 110, 115; ii: 135

S 298 ‖ *Unfall wann ist deins Wesens gnug* (ii)

5vv: D, A, T, V, B

Text See above, S 297.



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 15], fols. 12^{r}–13^{r} / fols. 16^{r}–17^{r}: *Vnfal wan ist deins wesens gnůeg*, anon., i, D only, listed in the index under *Mit funffen*
- ❖ **RISM 1556**[29] (D-Mbs), no. 29: *VNfal wenn ist deins wesens gnug*, *L. S.*, *Ludouicus Senffel*. (D, A), t t t t t

Reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{v}: *Vnfal wann ist. ain anders 5 uocum*, *Senfl*

Music AAB form.

Related S 297

Editions SW vi: no. 11 ✁ EdM 63: no. 29

Literature Moser 1935b: 125f. ✁ Seidel 1969: 64, 136, 180 n. 6 ✁ Tröster 2015, i: 110, 116; ii: 135f.

S 299 ‖ *Ungnad begehr ich nit von ihr*

4vv: D, A, T, B and 5vv: D, A, T, V, B

Text Song of courtship
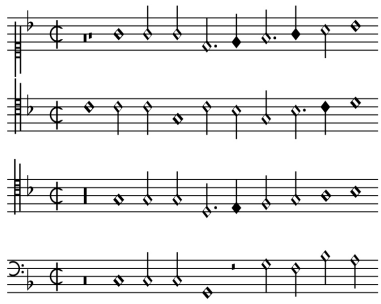
4a 2a 3b-, 4c 2c 3b-, 2d 2d 2e 2e 2f 2f 2g 4g

References AmbrasLB: no. 1 ✁ D-HEu Cod. Pal. germ. 343, fol. 59^{r}

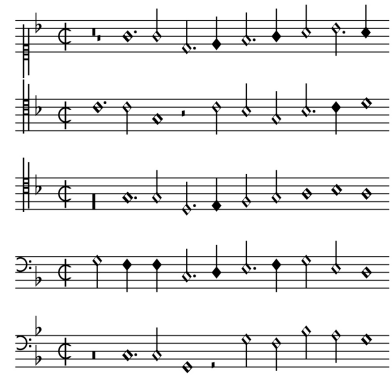
Erk/Böhme: no. 1673 ✁ Nehlsen i: no. 1306

Contrafacta: EdK 3: A603 ✁ Liliencron iv: Nachtrag Ton 98 ✁ Hennig: 83 and nos. 85, 205, 210, 243, 252, 282 ✁ Wackernagel iii: no. 535

4vv version



5vv version



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 34], fols. 9ᵛ–10ʳ (D), fols. 38ᵛ–39ʳ (T), fol. 3ʳ⁻ᵛ (B): *VNgnad beger ich nit von ÿr*, anon., i i3 i, A missing
- ❖ RISM [*c.*1535][13] (D-Mbs), no. 41: *VNgnad beger ich nit von jr*, anon., t t t, T missing
- ❖ **RISM 1544**[20] (D-B), no. 19: *UNgnad begerich nit von jr*, *Ludouicus Senfflius.*, t t t2 t, in A erroneously numbered 20

5vv version:
- ❖ **B-Br II.3843**, no. 20: *Vngnad beger ich nit von jr*, anon., i i i3 i i

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 69ʳ: *Vngnad beger ich nit*, anon. (intabulation for lute/'geigen'?)

Music AAB form.

Related Anon.: CH-Bu F X 21 ⁂ anon.: D-Usch 236 ⁂ anon.: RISM 1551[20], no. 7, 2vv (sacred text version and modified melody) ⁂ C. Glanner (1578) ⁂ J. Werlin

Editions Both giving the 4vv version: SW ii: no. 50 ⁂ PÄMw 1: no. 19

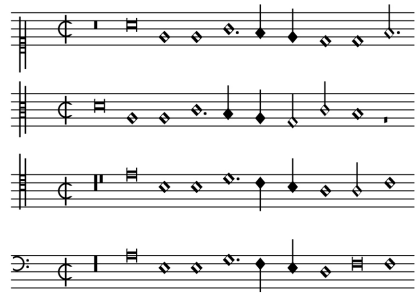
Literature Eitner 1876a: 219f. ⁂ Moser 1920a: 459 ⁂ Seidel 1969: 140 ⁂ Tröster 2015, i: 110; ii: 136

S 300 ‖ *Unsäglich Schmerz*

4vv: D, Ct, T, B

Text Lover's lament; acrostic: U-R-S (Geering/Altwegg 1961: 125)
2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-

Reference Contrafactum: Nehlsen ii: no. 2086



Sources ❖ **A-Wn Mus.Hs. 18810**, [no. 66], fols. 39^{v}–40^{r} (D), fols. 32^{v}–33^{r} (Ct), fols. 39^{v}–40^{r} (T), fol. 37$^{r–v}$ (B): *Vnseglich schmertz*, *ludwig Sennfl*, i i i3 i
❖ RISM 1540^{7} (A-Wn), no. 72: *VNsäglich schmertz*, *L. Senfli*, t t t2 t, add.: *Mit Vier stym*[*m*]*en*

Music AAB form.

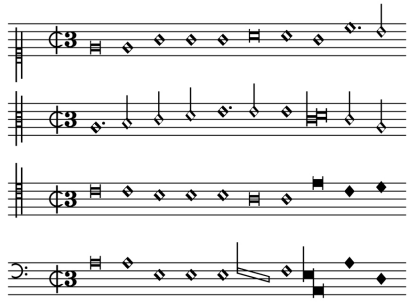
Editions SW ii: no. 37 𝄋 Lipphardt [1935]: no. 37

Literature Seidel 1969: 52 𝄋 Fallows 2006: 222 𝄋 Tröster 2015, i: 130, 132; ii: 136f.

*S 301 attr. ‖ *Unser Pfarrer ist auf der Bahn*

4vv: D, A, T, B

Text Satirical song ending in nonsense phrase elements
3a 2a 2a 5a, 4a 2a 2a 5a, 4b 2b 2b 3x 3c 3c 1d 2d 2y 2z (forced rhyming, no consistent rhyme pattern, especially towards the end)



Sources ❖ D-As 2° Cod. 142a, [no. 68], fols. 66^{v}–67^{r}: without text, anon.
❖ D-Mbs Mus.ms. 3155, no. 57: *Vnnser pharrer ist aũf der pan*, anon., – – –1 –
❖ **RISM 1512**^{1} (D-Mbs), no. 42: *UNser pfarrer ist auff der pan*, anon., i i i1 i

Music AAB form; triple metre, ending in duple metre.

Comments Bente suggests Senfl's authorship, indicating that there is no definite evidence.
Whereas in D-Mbs Mus.ms. 3155 the bar form is marked by a repetition sign, the repeated passage is written out in D-As 2° Cod. 142a and RISM 1512^{1}.

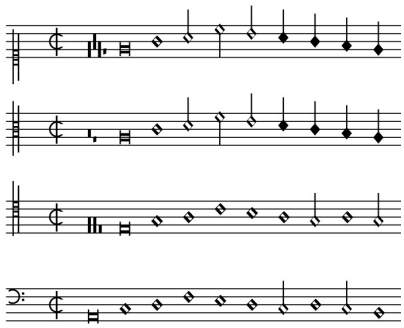
Editions Tröster 2015, ii: 244–6 𝄋 PÄMw 9: no. 42 𝄋 Jonas 1983, i: no. 69

Literature Kopp 1917: 49f. 𝄋 Bente 1968: 239, 242, 253–5 𝄋 Jonas 1983, ii: 184f. 𝄋 Schwindt 2012a: 170f. 𝄋 Tröster 2015, i: 186, 193; ii: 137

S 302 ‖ *Urbring ward ich verwundt in Tod*

4vv: D, Ct, [T], B

Text Lover's lament
4a 2a 2b 2b 2c 2c 2d 2d 4d



Sources
- ❖ **D-Mbs Mus.ms. 3155**, no. 93: *Vrbring ward ich verwundt in todt*, *L.S.*, i i t i
- ❖ PL-Kj Mus. ms. 40092, [no. 81], fol. 62^{r} / fol. 66^{r}: *Vrbring ward ich verwůndt in tod*, anon, i, D only, listed in the index under *Mit fiern*

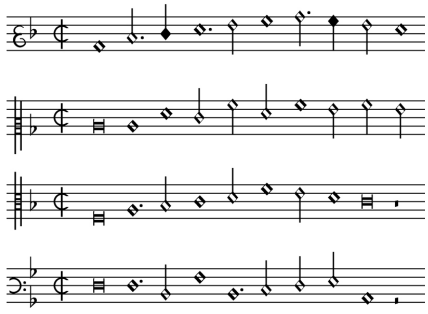
Edition SW ii: no. 71

Literature Tröster 2015, i: 124; ii: 137

*S 303 attr. ident. ‖ *Ursach hab ich zu klagen*

4vv: D, A, T, B

Text Moralising lament
2a 2a 2b 2b 2c 2c 2d 2d 2d 3e- 3e-



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 78], fols. 44^{v}–45^{r} (D), fols. 23^{v}–24^{r} (A), fols. 87^{v}–88^{r} (T), fols. 32^{v}–33^{r} (B): *VRsach hab ich*, anon., i i ii i

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119^{v}: *Vrsach hab ich*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Editions Tröster 2015, ii: 248f. 𝄢 Parlow 2013: no. 16
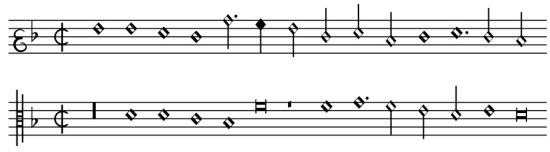
Literature Bente 1968: 253–5 𝄢 Tröster 2015, ii: 138

*S 304 attr. ident. || *Ursach mich fast zwingt*

4vv: only D, T extant

Text Love song

3a 1a 2a 3b-, 3c 1c 2c 3b-, 2d 2d 4e- 2f 2f 4e- (no regular iambic foot; last words of each strophe are 'alles mit eren')



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 28], fols. 6ᵛ–7ʳ (D), fols. 32ᵛ–33ʳ (T): *VRsach mich fast zwingt*, anon., i i3, A and B missing
- ❖ PL-Kj Mus. ms. 40092, [no. 50], fols. 43ᵛ–44ʳ / fols. 47ᵛ–48ʳ: *Vrsach mich fast zwingt*, anon., i, D only, listed in the index under *Mit fiern*

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119ᵛ: *Vrsach mich fast zwingt*, anon.

Music AAB form.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Edition Parlow 2013: no. 9

Literature Bente 1968: 253–5 Tröster 2015, ii: 138

*S 305 (lost) attr. || *Ursach tut gern*

4vv

Source

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 119ᵛ: *Vrsach thut gern*, anon.
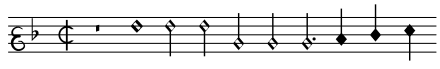
Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl.

Literature Bente 1968: 253–5

*S 306 attr. || *Venus dein Spiel*

4vv: only D extant

Text No appropriate text with this incipit is known.



Source
- ❖ PL-Kj Mus. ms. 40092, [no. 80], fol. 61ᵛ / fol. 65ᵛ: *Venus dein spil*, anon., i, D only

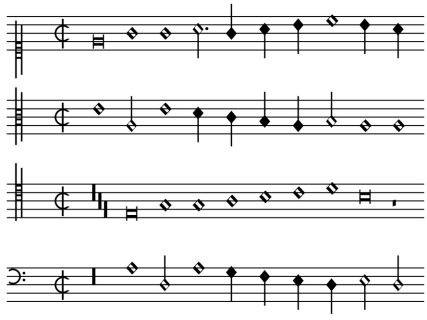
Comments As the discantus partbook PL-Kj Mus. ms. 40092 encompasses a significantly high percentage of pieces by Senfl (without attribution), it seems reasonable to suspect that more traces of his compositions may actually be found among the remaining anonymous entries; marked as 4vv setting in the index. The phrase 'Venus dein spil' appears in the first strophe of *Viel hinderlist jetz ieben ist* (RISM [1519]⁵, no. 4).

S 307 ‖ *Vergebens ist all Müh und Kost*

4vv: D, A, T, B

Text Sacred song; paraphrase of Ps. 127 by Lazarus Spengler (Thilo 1861; Spengler/Hamm et al. 1999: 143–52)
4a 4b, 4a 4b, 2c 2c 3d- 2e 2e 3d-

References Brednich 1974/75: no. 123 ⁂ EdK 1.1: A6 ⁂ Wackernagel iii: no. 72f. ⁂ Zahn iv: no. 7745
M. Luther, *Der hundert vnd XXVII. Psalm. Nisi Dominus edificauerit domum*. (Wittenberg: Georg Rhau, 1534) [VD16 L 4966 and L 4967] contains Luther's exegesis of Ps. 127 and at the end the song with printed melody (sig. C7^{v}–C8^{r}).



Source ❖ RISM 1544^{21} (D-Kl), no. 106: *VErgebens ist all můh vnd kost*, *Ludo: Senfel*, t t t t

Music AAB form.

Comments Kmetz (1984) questions the credibility of Rhau's attribution of the setting.

Related Anon.: H-Bn Ms. mus. Bártfa 24, fol. 77 ⁂ S. Hemmel (contrafactum: *Wol dem der den herren fuercht fein*) ⁂ H. Kugelmann, 3vv ⁂ L. Schroeter ⁂ D. Wolkenstein ⁂ M. Zeuner
Cf. M 65
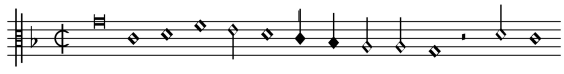
Editions SW vi: no. 3 ⁂ Rhau xi: no. 106 ⁂ DDT 34, no. 57 ⁂ Mönkemeyer 1951, i: 60

Literature Kmetz 1984: 72 n. 23 ⁂ Tröster 2015, i: 223–6; ii: 139

*S 308 attr. ident. ‖ *Vielleicht möcht mir*

4vv: only T extant

Text Moralising lament
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 4f



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 19], fols. 23^{v}–24^{r}: *VIlleÿcht mőcht mir*, anon., i3
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 119v: *Villeucht* [*sic*] *mocht mir*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Edition Parlow 2013: vii, no. d5

Literature Bente 1968: 253–5

S 309 ‖ *Von edler Art ein Jungfrau zart*

4vv: D, Ct, T, B

Text Song of courtship. The author of the text variant transmitted with Senfl's setting could be H. Ott (cf. Altwegg/Geering 1940).

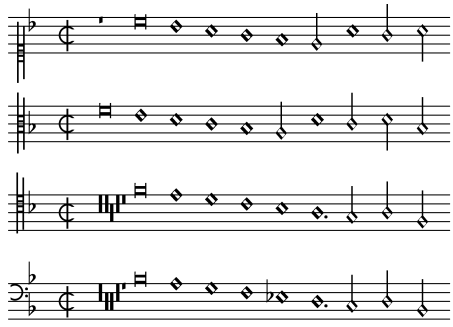
2a 2a 2b 2b 2c 2c 2d 2d 4e 4e

References AmbrasLB: no. 15 ⁘ D-HEu Cod. Pal. germ. 343, fol. 132^{v} (both *Von edler art ein frewlein zart*) ⁘ Nehlsen i: no. 1345

All of the following refer to the text version *Von edler art auch rein und zart* as printed with Schönfelder's setting in RISM 1513^{2} and RISM 1539^{27}:

BöhmeAL: no. 130 ⁘ Erk/Böhme: no. 1677 ⁘ Nehlsen i: no. 240

Contrafacta: Hennig: 192–4 ⁘ cf. also Nehlsen iii: 1040 ⁘ Wackernagel iii: nos. 488, 871, 1262, 1487; iv, nos. 79, 1153; v, no. 41



Source ❖ RISM 1534^{17} (D-Z), no. 28: *Von edler art*, section ascribed to *Ludouicus Senflius*, i i i3 i

Music Melody in T and B (quasi-canon), in B adapted.

Related S 310

J. v. Brandt (quodlibet: *Von edler art / Zucht, ehr und lob*), 5vv ⁘ A. v. Bruck (quodlibet: *Ach hilf mich leid / Von edler art*), 5vv ⁘ C. Glanner ⁘ S. Mahu, 5vv (quodlibet: *Ach hilf mich leid*) ⁘ C. Othmayr, 5vv ⁘ P. Rebhuhn, 2vv ⁘ G. Schönfelder ⁘ J. Wannenmacher, 2vv

Sections of the tune appear in: anon.: RISM 1544^{19}, no. 11 = CH-Zz Car. v. 169 a–d ⁘ V. Schnellinger

Tablature: anon.: PL-Kj Mus. ms. 40154, fol. 35^{v} (Kirsch/Meierott 1992: 196–8)

Editions SW iv: no. 8 ⁘ LiliencronDL: no. 100 ⁘ Lipphardt [1935]: no. 38 ⁘ Lose Blätter: no. 94

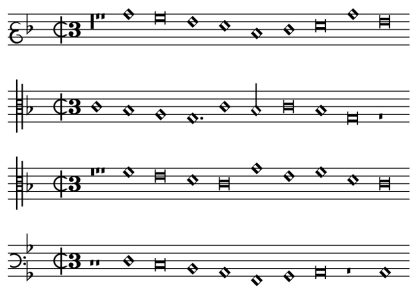
Literature Altwegg/Geering 1940: 156f. (no. 8) ⁘ Seidel 1969: 137, 180 n. 12 ⁘ Pfisterer 2012: 215 ⁘ Tröster 2014: 188, 192 ⁘ Tröster 2015, i: 151f.; ii: 140

S 310 ‖ *Von edler Art spieb ich in Bart*

4vv: D, Ct, T, B

Text Satirical song, parody of *Von edler Art*

2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 2f



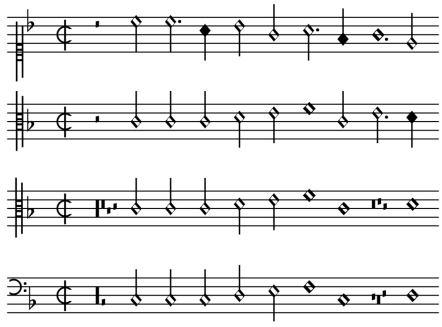
Source ❖ RISM 1534[17] (D-Z), no. 76: *Von edler art.*, section ascribed to *Ludouicus Senflius*, i i i3 i
Music Triple metre.
Comments Part of the text is cited in Fischart 1575, sig. [I3]^{v} (cf. Williams 1909: 443f.)
Related See above, S 309.
Edition SW iv: no. 56
Literature Seidel 1969: 139, 142 ☙ Tröster 2015, i: 169; ii: 140

S 311 ‖ *Von erst so wöll wir loben (= Kaufleut sein edel worden)*

4vv: D, Ct, T, B

Text Landsknecht song; author: 'Der Schenkenbach', before 1514 (Schanze 2004)
3a- 3b 3a- 3b 3c- 3c- 3c- 3d 3d

References D-B mgq 718, fols. 44^{r}–45^{r} (C. Spaun) ☙ D-Ngm Hs. Merkel 2° 966, fol. 124^{r} (V. Holl)
BöhmeAL: no. 426 ☙ Brednich 1974/75: no. 43 ☙ Erk/Böhme iii: no. 1292 ☙ Uhland: no. 141A
Contrafacta: Hennig: no. 134 ☙ EdK 1.1: B70 ☙ Liliencron iv: Nachtrag Ton XCIX ☙ Wackernagel iii: no. 477



Sources
❖ CH-Sk 87-4, no. 24, fol. 16^{r}: *Vonn Erst so wollen wir lobenn*, anon., i, B only
❖ D-ISL IV 36 F124, no. 7: *Von erst so woln*, anon., i1 (text following the staves is the 3rd strophe only), T only
❖ **RISM 1534**[17] (D-Z), no. 38: *Von erst so wöl wir loben*, section ascribed to *Ludouicus Senflius*, i i i3 i
❖ RISM 1535[11] (D-Z), no. 7: *VOn erst so wöln*, *Ludwig Senfflin.*, i i1 i (text following the staves is the 3rd strophe only), D missing
– 2nd edn.: RISM 1536[14] (CH-Bu), no. 7: *VOn erst.* (in D), anon., i i i, T missing
❖ RISM [*c*.1535][13] (D-Mbs), no. 57: *KAuffleut seind edel worden* (= 3rd strophe), anon., t t t, T missing

Music Melody in T and B (quasi-canon).

Related S. Dietrich (melody varied). Parts of the tune appear in RISM 1544[19], no. 11 and no. 20.

Editions SW iv: no. 18 ⁂ LiliencronDL: no. 127 ⁂ Liliencron iv, Beilage 15: XXXIII–XXXV ⁂ Lipphardt [1935]: no. 22

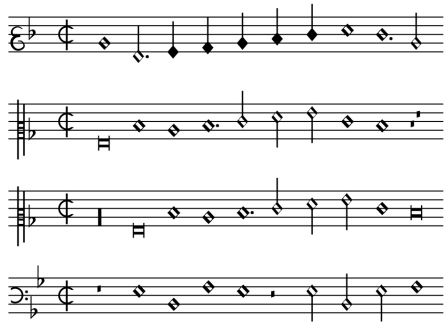
Literature Schanze 2004 ⁂ Pfisterer 2012: 209 ⁂ Tröster 2015, i: 153, 249; ii: 140f.

S 312 ‖ *Von Herzen ich bin grüßen dich*

4vv: D, Ct, T, B

Text Lover's lament

2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 4f



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 83], fols. 62[v]–63[r] / fols. 66[v]–67[r]: *Von hertzen ich bin grůessen dich*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**[17] (D-Z), no. 53: *Von hertzen ich/ bin grůssen dich*, section ascribed to *Ludouicus Senflius*, i i i3 i

Related Tablature: anon.: D-Mu 4° Cod. ms. 718, [no. 33]

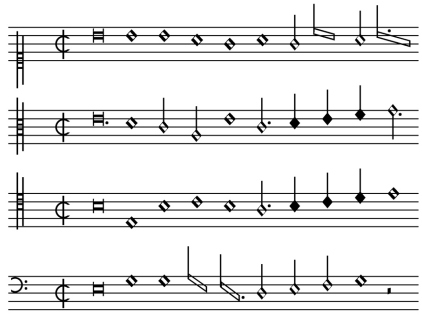
Edition SW iv: no. 33

Literature Tröster 2015, ii: 141

*S 313 attr. ‖ *Von Sankt Katharina*

4vv: [D, A, T, B]

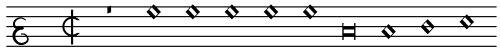
Text No appropriate text with this incipit is known.



Source ❖ D-Rp C 120, [no. 63], pp. 248f.: *Von sant Kathrina*, anon., i i i i
Music AAB form.
Comments Attributed to Senfl by Birkendorf
Edition Tröster 2015, ii: 250–2
Literature Birkendorf 1994, i: 72 ⁂ Schwindt 2012a: 170f. ⁂ Tröster 2015, ii: 141

*S 314 attr. ident. ‖ *Von üppiglichen Dingen*

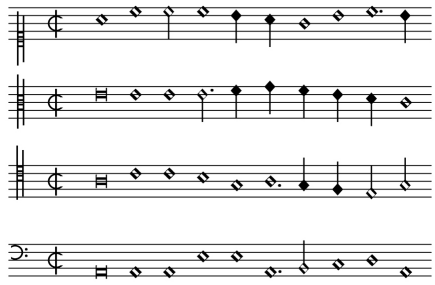
4vv: only D extant
Text ballade; text by Hans Heselloher, 15th century (probably before 1454; cf. Curschmann 1970)
3a- 3b 3a- 3b 3c- 3d 3c- 3c- 1d 1d 2d 2d 3x- 3d
References AmbrasLB: no. 129 ⁂ BöhmeAL: 451 ⁂ Brednich 1974/75: no. 498 ⁂ Erk-Böhme iii: no. 1534 ⁂ Nehlsen ii: no. 1629
Contrafacta: Liliencron iv: Nachtrag Ton 101 ⁂ cf. also Nehlsen iii: 1041



Sources ❖ PL-Kj Mus. ms. 40092, [no. 24], fols. 25ʳ–27ᵛ / fols. 29ʳ–31ᵛ: *Von yppiklichen dingen*, anon., i (first part texted), listed in the index under *Mit fiern*
Possible references:
❖ D-HEu Cod. Pal. germ. 318, fol. 119ᵛ: *Von vppikhlichen dingen*, anon.
❖ D-HEu Cod. Pal. germ. 318, fol. 127ᵛ: *Von ypiklichen dingen*, anon.
Music Regarding the length of the setting and the text underlay, the piece seems to be composed with a wandering cantus firmus.
Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl. The only relevant setting matching the text incipit is proposed above.
The setting is composed with a melody that is not exactly the same as the one in Greiter's widely disseminated setting of the same text, but related (cf. Curschmann 1970). Senfl's (?) melody also appears as the bassus (transposed to *a*) of an anonymous 3vv setting in RISM 1541²; the underlaid text *Do kam der Bruder Stoffel* forms the 4th strophe of the original song text.
Related Anon: A-Wn Cod. 3027, fols. 174ᵛ–175ʳ, 3vv ⁂ anon.: RISM 1541², no. 49 (*Do kam der Bruder Stoffel*) ⁂ M. Greiter ⁂ J. Meiland ⁂ J. Werlin (cf. Hofmann 1994: 195)
Literature Lipphardt 1967b: 291–3 ⁂ Bente 1968: 253–5 ⁂ Curschmann 1970 ⁂ Caspari 1978

S 315 ‖ *Vor Leid und Schmerz*

4vv: D, A, T, B
Text Love song, lament of separation
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 4e



Source ❖ RISM 1544[20] (D-B), no. 68: *VOr leid vnd schmertz*, *Ludouicus Senfflius*., t t t2 t

Editions SW v: no. 50 𝄋 PÄMw 2, no. 68 𝄋 Wassermann [1926]: no. 1

Literature Eitner 1876a: 222f. 𝄋 Tröster 2015, i: 115, 132; ii: 142

S 316 (lost) ‖ *W. artlich Schön*

4vv

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fol. 110[v]: *W. Artlich schon*, *Sennfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 112[v]: *W. Artlich schon*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 125[r]: *W. artlich vnd schon*, *Senfl*

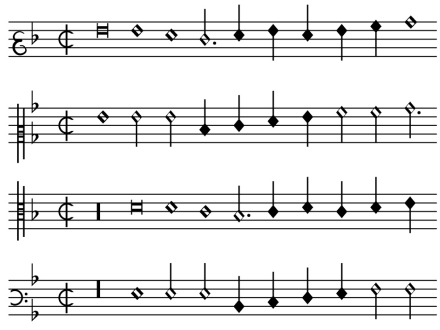
Literature Altwegg/Geering 1961: 101, 113

S 317 ‖ *Wahrhaftig mag ich sprechen wohl*

4vv: D, Ct, T, B

Text Love song, moralising song; acrostic: WAR-WA-RA

4a 2a 2b 2b 4c, 4d 2d 2e 2e 4c, 2f 2f 4g 2h 2h 4g



Sources ❖ **A-Wn Mus.Hs. 18810**, [no. 76], fol. 49[r–v] (D), fols. 43[v]–44[r] (Ct), fols. 47[v]–48[r] (T), fol. 47[r–v] (B): *warhafftig mag ich sprechen wol*, anon., *ludwig sennfl.* (D), i i i3 i

❖ RISM 1534[17] (D-Z), no. 83: *Warhafftig mag*, section ascribed to *Ludouicus Senflius*, i i i3 i

Music AAB form.

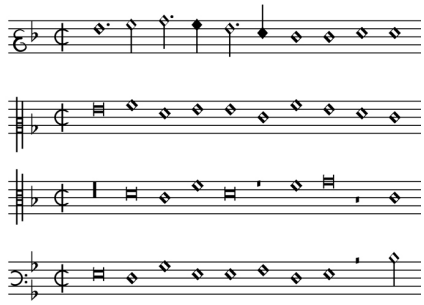
Edition SW iv: no. 63

Literature Bente 1968: 267 ✂ Just 2002: 73 n. 40 ✂ Fallows 2006: 221 ✂ Gasch 2012: 405 ✂ Tröster 2012: 489 ✂ Tröster 2015, ii: 142f.

*S 318 attr. ident. ‖ *Wann Glück wohl wollt*

4vv: D, A, T, B

Text Moralising lament
2a 1a 2b 2b 2c 1c 4d 2d 2e 4e



Sources ❖ D-Mu 8° Cod. ms. 328–331, [no. 130], fols. 87ᵛ–88ʳ (D), fol. 59ʳ⁻ᵛ (A), fols. 140ᵛ–141ʳ (T), fols. 74ᵛ–75ʳ (B): *WAnn glück wol wolt*, anon., i i i3 (3rd verse incomplete) i

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 120ʳ: *Wan gluckh woll wollt*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Editions Tröster 2015, ii: 254f. ✂ Parlow 2013: no. 24

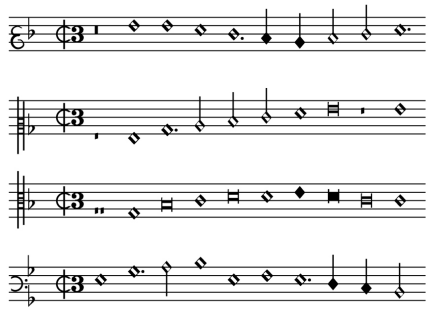
Literature Bente 1968: 253–5 ✂ Tröster 2015, i: 190; ii: 143

S 319 ‖ *Wann ich des Morgens früh aufsteh* (i)

4vv: D, Ct, T, B

Text Popular song, love song
4a 4a (2x) 3b- (third line in 1st strophe only)

References D-HEu Cod. Pal. germ. 343, fol. 139ʳ
BöhmeAL: no. 204 ✂ Erk/Böhme ii: no. 466



Sources
- ❖ PL-WRu Brieg K. 28, fols. 58ᵛ–59ʳ (D), fols. 58ᵛ–59ʳ (A), fols. 46ᵛ–47ʳ (T), fols. 55ᵛ–56ʳ (B): *Wen Jch des morgens früh aufsteh*, anon., t t t t
- ❖ PL-WRu Brieg K. 52, [no. 2]: *WEn Jch des morgens früh auf steh*, *Ludouicus Senfflius*, t t t, A missing
- ❖ **RISM 1534**[17] (D-Z), no. 67: *Wen ich des morge*[*n*]*s frue auff ste*, section ascribed to *Ludouicus Senflius*, t t t t (in all voices subsequently, according to melodic division)

Keyboard tablature:
- ❖ Brown 1583_2 (D-Mbs), no. 63, pp. 89–92: *Wenn ich des Morgens frů auff steh.*, anon., nGk-tab., 4vv

Music Wandering c.f. in T, D, A and B; triple metre; same melody as *Wann ich des Morgens* (ii) (S 320), with rhythmic variations.

Related
S 5 ⁂ S 320
H. Isaac ⁂ J. Werlin
Tablature: anon.: Brown 1574_5, no. 32
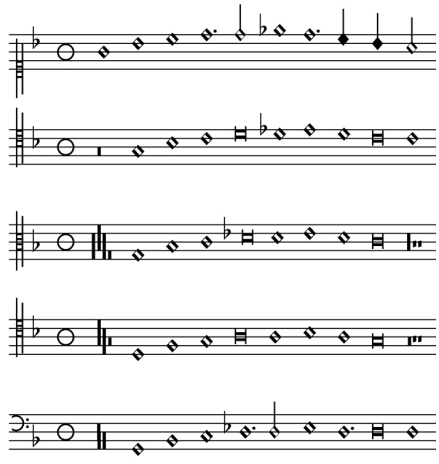
Editions
SW iv: no. 47
Tablature: SW vii: no. 20

Literature Eitner 1876a: 223–5 ⁂ Seidel 1969: 124 ⁂ Lindmayr-Brandl 2012: 198 ⁂ Tröster 2015, i: 164, 216; ii: 143f.

S 320 ‖ *Wann ich des Morgens früh aufsteh* (ii)

5vv: D, Ct, T, V, B

Text See above, S 319.



Sources
- ❖ CH-Bu F X 1–4, no. 96: *Wann ich des morgens frue vff stand*, *L.S.*, i i i t i, V in T partbook
- ❖ **D-Mbs Mus.ms. 3155**, no. 68: *Wan ich des morgens früe stan*, anon., – – i – –
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 57], fols. 29ᵛ–30ʳ (D), fols. 8ᵛ–9ʳ (A), fol. 65ʳ (T), fol. 19ʳ–ᵛ (B): *WAnn ich des morgens früe auff stan*, anon., i i i i, V missing, marked as 5vv in the index
- ❖ V-CVbav Cod. Vat. lat. 11953, fols. 24ᵛ–25ʳ: *Wann ich des morgens frue auf stee*, anon., i, B only
- ❖ PL-Kj Mus. ms. 40092, [no. 5], fols. 5ʳ–6ʳ / fols. 9ʳ–10ʳ: *Wann ich des morgens frůe aůff stannd*, anon., i, D only, listed in the index under *Mit funffen*
- ❖ RISM 1534[17] (D-Z), no. 68: *Wenn ich des morge*[*n*]*s frue auff ste*, section ascribed to *Ludouicus Senflius*, i i t i i, in Ct: *Secundum*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Wan*[*n*] *ich des morgens frue auff sthe 5 uocum*, anon.

Music Melody in T and V (quasi canon); triple metre; same melody as *Wann ich des Morgens* (i) (S 319), with rhythmic variations.

Related S 5 ⁘ S 319
H. Isaac ⁘ J. Werlin
Tablature: anon.: Brown 1574$_5$, no. 32

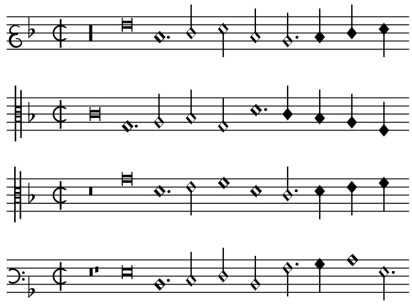
Editions SW iv: no. 48 ⁘ Bernoulli 1910: 33–5 (without V) ⁘ EML 230: 2f.

Literature Eitner 1876a: 223–5 ⁘ Lindmayr-Brandl 2012: 198 ⁘ Tröster 2015, i: 188, 216; ii: 144

S 321 ‖ *Wann ich lang such der Gsellschaft viel*

4vv: D, A, T, B

Text Moralising song, lament
4a 4b, 4a 4b, 2c 2c 3d- 2e 2e 3d-



Sources

❖ D-Mu 8° Cod. ms. 328–331, [no. 39], fols. 13^{v}–14^{r} (D), fols. 46^{v}–47^{r} (T) and apparently same version again [no. 73], fols. 80^{v}–81^{v} (T), fol. 7^{r} (B): *WAnn ich lang such*, anon., i i5 (in both appearances) i, A missing

❖ PL-Kj Mus. ms. 40092, [no. 29], fol. 32$^{r–v}$ / fol. 36$^{r–v}$: *Wan ich lanng sůech*, anon., i, D only, listed in the index under *Mit fiern*

❖ **RISM 1544**^{20} (D-B), no. 17: *WAn*[*n*] *ich lang such der gselschafft vil*, *Ludouicus Senfflius.*, t t t2 t, in A erroneously numbered 18

Possible references:

❖ D-HEu Cod. Pal. germ. 318, fol. 114^{v}: *Wan*[*n*] *ich lang suech*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Wan*[*n*] *ich lang suech*, anon.

Music AAB form.

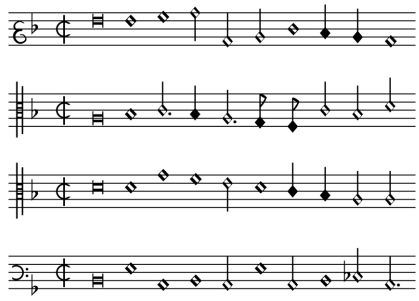
Editions SW ii: no. 52 ⁘ PÄMw 1: no. 17

Literature Eitner 1876a: 225f. ⁘ Tröster 2015, i: 188f., ii, 144f.

S 322 ‖ *Wann ich nit wär des Fürwitz gwandt*

4vv: D, A, T, B

Text Satirical song, disappointed love
4a 2a 2b 2b 2c 2c 2d 4d



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 133], fols. 90ᵛ–91ʳ (D), fol. 62ʳ⁻ᵛ (A), fols. 143ᵛ–144ʳ (T), fol. 77ʳ (B): *WAnn ich nit wer*, anon., i i i3 i
- ❖ RISM 1544²⁰ (D-B), no. 20: *WAn*[*n*] *ich nit wer des fürwitz gwant*, *Ludouicus Senfflius.*, t t t2 t, in A erroneously numbered 21

(Possible) references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 110ᵛ: *Wan*[*n*] *Jch des vûrbitz*, *Senfl*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120ʳ: *Wan*[*n*] *ich nit wer*, anon.

Editions SW ii: no. 60 ☙ PÄMw 1: no. 20

Literature Eitner 1876a: 226f. ☙ Seidel 1969: 43, 46 ☙ Tröster 2015, i: 124, 190; ii: 145

S 323 ‖ *Was all mein Tag erlitt mein Herz*

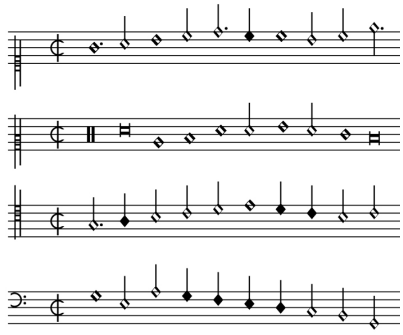
4vv: [D, Ct, T, B]

Text Lament of separation; 2 text variants with same incipit

Text a: 4a 4a 3b-, 4c 4c 3b-, 4d 4d 3e- 4f 4f 3e-

Text b: irregular verse scheme with two non-rhyming lines 4a 4a 3b-, 4c 4c 3b-, 4x 4d- 4d- 2e 3f 2e 3f 3y (only RISM 1534¹⁷)

References D-HEu Cod. Pal. germ. 343, fol. 26ʳ (with one additional line at the end of each strophe) ☙ Nehlsen i: no. 1268



Sources
- ❖ CH-Bu F X 1–4, no. 70: *Was all myn tag erlitt myn hertz*, *L.S.*, i i3 i i
- ❖ **D-Mbs Mus.ms. 3155**, no. 3: *Was all mein tag erlitt mein hertz*, anon., – –3 – –; each strophe only has the text for the Aufgesang, MS addition by a different hand: *Das lied*, the contratenor is placed on the recto page, where usually the tenor is given

❖ D-Z 78/2, [no. 18], fols. 35ᵛ–37ʳ (D), fols. 35ʳ–36ʳ (Ct), fols. 34ʳ–35ᵛ (T), fols. 36ʳ–37ᵛ (B): *O fraw mein tröst*, anon., i i i i, text beginning of 2nd verse

❖ RISM 1534[17] (D-Z), no. 90: *Was all mein tag erfrenet* [*sic*] *mein hertz*, section ascribed to *Ludouicus Senflius*, i ii i i, text b

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 110ʳ: *Ach fraw dein trost*, *L Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 120ʳ: *Was all mein tag*, anon.

Music AAB form; melody in Ct.

Editions SW iv: no. 70 ✂ SW vi: 43f. (no. 26)

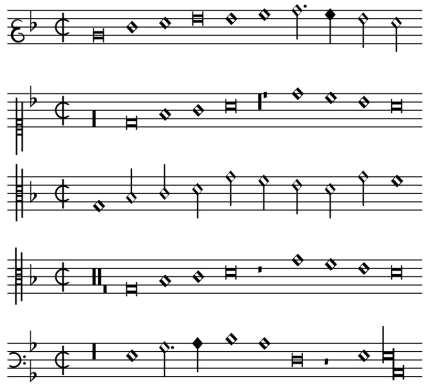
Literature Seidel 1969: 67 ✂ Hübner 2013: 105–8 ✂ Schwindt 2013a: 136 ✂ Tröster 2014: 188, 192 ✂ Tröster 2015, i: 63, 112, 116, 118; ii: 145f.

S 324 ‖ *Was ich anfach geht hindersich*

5vv: D1, D2, A, T, B

Text Song of fortune

2a 2b 2a 2b 2c 2c 2d 2d 2e 2f 2e 4f



Sources

❖ D-ISL IV 36 F124, no. 48: *Was ich anfach* (B); fragment, only B mm. 13–23 and on another sheet mm. 23–9 and 35–40, without text

❖ **RISM 1540**[7] (A-Wn), no. 66: *WAs ich anfach/ geet hindersich*, *L. Senfli*, t t t t t, add.: *Mit Fünff stym*[*m*]*en*, D2 in V

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 124ᵛ: *Was ich anfang .5.*, *L Senfl*

Music Melody in D2 and T (quasi-canon).

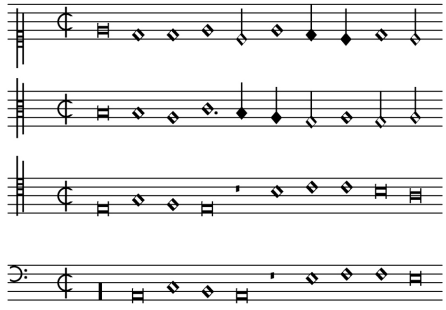
Editions SW v: no. 16 ✂ Thesauri Musici vi: 16–18

Literature Seidel 1969: 44, 137 ✂ Tröster 2015, ii: 146

S 325 ‖ *Was ist die Welt*

4vv: D, Ct, T, B

Text Lament, moralising song
2a 1a 2b 1b 2c 2c 4c



Sources
- ❖ D-HRD Fü 9822–9823, no. 31, fol. [8]^{r} (D), fol. 9^{r} (B): *Was ist die welt*, anon., i i, D and B only
- ❖ D-ISL IV 36 F124, no. 107: *Was ist de welt*, *lüdo: sen:*, i2 (2nd and 3rd strophe), T only, missing in B partbook
- ❖ D-Rp A.R. 940–941, no. 186: *Was ist die welt*, anon., t t t t, each voice written as a circle (D in A; A in D)
- ❖ **RISM 1534**[17] (D-Z), no. 58: *Was ist die welt*, section ascribed to *Ludouicus Senflius*, i i i3 i
- ❖ RISM 1539[27] (D-Mbs), no. 103: *WAs ist die welt*, *Ludo. Senfl.*, t t t2 t
  - – 2nd edn.: RISM 1543[24]: *Was ist die welt*, *Ludouic. Senfl.*
  - – 3rd edn.: RISM 1549[35]: *Was ist die welt*, *Ludo.Senfl.*
  - – 4th edn.: RISM 1552[27]: *Was ist die welt*, *Ludo. Senfl.*
  - – 5th edn.: RISM 1560[25]: *Was ist die welt*, *Ludo. Senfl.*

Music Melody set as canon in T and B (5↓), apart from ending.

Related J. Werlin (cf. Hofmann 1994: 65, 199)

Facsimile SW iv: XIII: D-Rp A.R. 940–941, no. 186
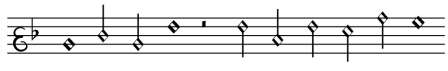
Editions SW iv: no. 38 ❧ EdM 20: no. 103

Literature Seidel 1969: 137, 180 n. 12 ❧ Classen 2003: 43 ❧ Pfisterer 2012: 214f. ❧ Tröster 2015, i: 145, 151f.; ii: 146f.

*S 326 attr. ‖ *Was liebt das freut*

4vv: only D extant

Text No appropriate text with this incipit is known.



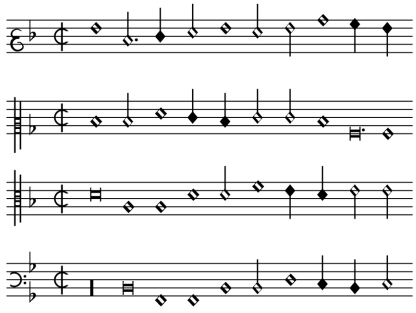
Source
- ❖ PL-Kj Mus. ms. 40092, [no. 71], fol. 57^{r} / fol. 61^{r}: *Was liebt das freud*, anon, i, D only.

Comments As the discantus partbook PL-Kj Mus. ms. 40092 encompasses a significantly high percentage of pieces by Senfl (without attribution), it seems reasonable to suspect that more traces of his compositions may actually be found among the remaining anonymous entries. Marked as 4vv setting in the index.

S 327 ‖ *Was schadt nu das ob ich fürbaß*

4vv: D, A, T, B

Text Song of courtship
2a 2a 2b 2b 3c-, 2d 2d 2e 2e 3c-, 2e 1e 2f 1f 2g- 2h 2h 3g-



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 141], fol. 96$^{r–v}$ (D), fols. 67^{v}–68^{r} (A), fols. 151^{v}–152^{r} (T), fol. 82$^{r–v}$ (B): [W]*as schat nu das*, anon., i i i3 i
- ❖ RISM 1544^{20} (D-B), no. 34: *WAs schad nu das/ob ich fürbaß*, *Ludouicus Senfflius.*, t t t2 t

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Was schat nun das*, anon.

Music AAB form.

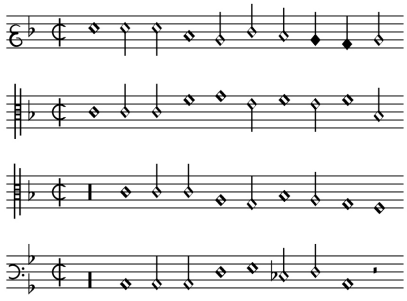
Editions SW ii: no. 62 𝄢 PÄMw 1: no. 34

Literature Eitner 1876a: 228–30 𝄢 Tröster 2015, i: 116; ii: 147

S 328 ‖ *Was seltsam ist*

4vv: D, A, T, B

Text Satirical song
2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e- 3e-



Sources ❖ **RISM 1556**[28] (D-Mbs), no. 9: *WAs seltzam ist*, anon., t t t2 t

Lute tablature:

❖ Brown 1558_5 (D-Mbs), fol. 77[v]: *Was seltzam ist/ man außerlist*, *Ludwig Senffel*, Gl-tab., 4vv, three verses of text

Reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 110[r]: *Was seltzam ist*, *senfl*

Music AAB form.

Editions SW vi: no. 12 𝄋 EdM 62: no. 9

Tablature: SW vii: no. 54

Literature Seidel 1969: 139–41 𝄋 Tröster 2015, ii: 148

Was wird es doch, 6vv => **cf.** *Was wird es doch* (**i**) (**S 329**)

6vv

Source **Possible reference:**

❖ D-HEu Cod. Pal. germ. 318, fol. 120[r]: *Was wirt es doch 6. uocum*, anon.

S 329 ‖ *Was wird es doch des Wunders noch* (i)

4vv: D, A, T, B and 6vv/7vv: (D2), D1, Ct, T, V, B

Text Lament, moralising song

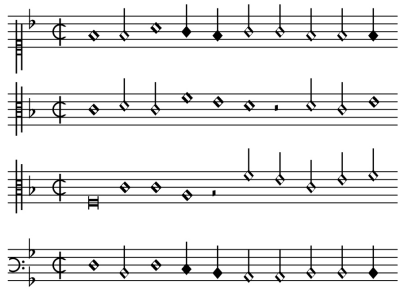
2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e- (last line recurring at the end of each strophe)

References AmbrasLB: no. 21 𝄋 D-HEu Cod. Pal. germ. 343, fol. 135[r]

Erk/Böhme iii: no. 1678 𝄋 LiliencronDL: no. 3 𝄋 Nehlsen i: nos. 891, 1329f.; ii: nos. 1402, 1438, 1968, 2289 𝄋 Wackernagel ii: no. 1309

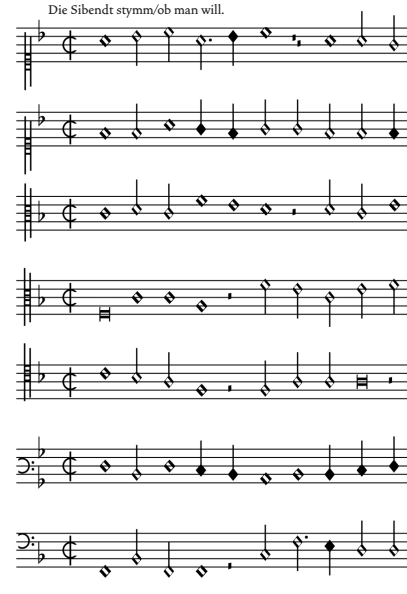
Contrafacta: EdK 1.1: A5 and A284 𝄋 Hennig: 195f., 264 𝄋 Liliencron iv: Nachtrag Ton 104 𝄋 Wackernagel iii: nos. 883, 920 𝄋 cf. also Nehlsen iii: 1042

4vv version



B: upper B♭ erroneously placed in the MS.

7vv version



Sources

- **CH-SGs Cod. Sang. 462**, [no. 87], pp. 152f.: *Was wil es doch/ des wunders noch*, above D: *Ludouicus Senfli auctor*, i – – –1, date at the end of D: *1530*
- CH-SGs Cod. Sang. 463, no. 78: *Was wil es doch/ des wunders noch*, anon., i i, D only and A, written above: *Jonic*[*us*]*.I.Quintus*
- CH-Bu F X 17–20, no. 26: *Was wird es doch*, anon., i i i i, in A: *Was wird es noch draus werdn*
- CH-Bu F X 21, no. 2, fols. 2^{v}–3^{v} : *Was wirt es doch*, anon., i3, T only, at the end of text: *Non videmus manticae, quod in tergo est. Catull. Epig.19 ad Varum*
- CH-Sk 87-4, no. 9, fols. 7^{v}–8^{r}: *Was will es doch werdenn*, i, B only
- CH-Zz Q 901, no. 11 (source lost)
- D-B Mus. ms. 40193, no. 17: *Was wirt es doch/ des w*[*un*]*ders noch*, anon., 3t, T only
- D-HRD Fü 9822–9823, no. 29, fol. [7]^{v} (D), fol. 8^{v} (B): *Was wirdt es* (D), anon., i i, D and B only
- D-ISL IV 36 F124, no. 131: [Was] *wert es doch*, anon., i i, T and B only (mm. 26–30 and 34–6)
- D-Usch 236, no. 24: *Was wirt es doch*, anon., i i i i
- PL-Tm MS 102680, no. 37: *Was wirdt es doch*, anon., i i i i
- S-Uu utl.vok.mus.tr. 478–480, MS additions no. 34: *Was wirt es doch,* anon., i i i, D missing
- RISM 1534^{17} (D-Z), no. 46: *Was wirt es doch*, section ascribed to *Ludouicus Senflius*, i i i3 i, in Ct: *Secundum*
- RISM 1539^{27} (D-Mbs), no. 24: *WAs wird es doch/ des wunders noch*, *Lud. Senfl.*, t t t2 t
  – 2nd edn.: RISM 1543^{24}: *WAs wird es doch/ des wunders noch*, *Ludo. Senfl.*
  – 3rd edn.: RISM 1549^{35}: *WAs wirt es doch/ des wunders noch*, *Lud. Senfl.*
  – 4th edn.: RISM 1552^{27}: *WAs wirt es doch/ des wunders noch*, *Ludo. Senfl.*
  – 5th edn.: RISM 1560^{25}: *WAs wirt es doch/ des wunders noch*, *Ludo.Senfl.*

Sources containing the same setting with 2 or 3 additional parts:

- PL-Kj Mus. ms. 40092, [no. 37], fol. $37^{r–v}$ / fol. $41^{r–v}$: *Was wiert es doch*, anon., i, D only, listed in the index unter *Mit Sechsen*
- DK-Kk MS Gamle kongelige Samling 1873, 4°, [no. 122], fol. 131^{r} (D), fol. 72^{r} (D2 in T), fol. 140^{r} (B in Q), fol. 82^{v} (B), fol. 47^{v} (V in VI), in D: *waß wirt es doch*, in B: *Was wirdt vns doch*, anon., i i i i, for 7vv, Ct and T missing
- **RISM 1540**^{7} (A-Wn), no. 63: *WAs wirdt es doch*, *L. S.*, in t t t t2 t t t, *Mit Syben stym*[*m*]*en*, in D2: *Die Sibendt stym*[*m*] */ ob man will*
- RISM 1556^{29} (D-Mbs), no. 51: *WAs wirt es doch*, *7. Vocum*, *Ludouicus Senffel*, t t t t t t t

Lute tablatures:

- A-Wn Mus.Hs. 41950, fol. 10^{v}: *Was will es doch des wunners groß*, anon., Gl-tab., 4vv, set by *AB* (= Adolf Blindhamer), added date: *1525*
- D-Mbs Mus.ms. 266, no. 59, fol. 43^{r}: *Was wirt es doch des wonders noch*, anon., Il-tab., 4vv
- D-Mbs Mus.ms. 1512, no. 4, fols. 4^{v}–5^{r}: *Was wirt es doch*, anon., set by *HD*, Gl-tab., 2vv
- D-Mbs Mus.ms. 1512, no. 31, fols. 21^{v}–22^{r}: *Was wiert es doch des wunders*, anon., set by *HD*, Gl-tab., 3vv
- NL-At MS 208.A.27, no. 79, fols. 19^{v}–20^{r}: *Was würd Es Doch des Wunders ec.*, anon., Gl-tab., 4vv = Brown 1573_{3}, no. 7
- PL-WRk MS 352, fols. 31^{r}–32^{r}: *Was wiert es doch des wunders noch*, anon., Il-tab., 4vv
- Brown 1532_{2} (D-B), [no. 26], sigs. $L4^{v}$–$M1^{r}$: *Was wirdt es doch des wunderß noch.*, anon., Gl-tab., 3vv
  – unaltered reprint: Brown 1537_{1}
- Brown 1536_{6} (D-B), [no. 45], sig. 02^{v}–03^{v}: *Was wurt es doch des wunders noch.*, anon., Gl-tab., 3vv
- Brown 1536_{7} (D-B), no. 48, sigs. $Dd4^{r}$–$Ee1^{v}$: *Was wirt es doch des wunders noch.*, anon., Gl-tab., 3vv, with added ending

❖ Brown $[1552]_{10}$ (PL-Kj), no. 26, sigs. R4^{v}–S1^{r}: *Was wirt eß doch*, anon., Gl-tab. for two instruments, each part 3vv, added ending, T only
= Brown 1556_5 and $[1556]_6$ (D-Mbs), [no. 18], pp. 42–5 (D) and pp. 37–9 (T): *Was wurt es doch*, anon., Gl-tab. for two instruments, each 3vv
– reprint: Brown 1562_3 and 1562_4 (A-Wn), pp. 42–5 (D) and p. 37 (T): *Was würt es doch*, anon.

❖ Brown 1573_3 (D-Mbs), no. 7: *Was wird es doch*, anon., Gl-tab., 4vv

❖ Brown 1574_5 (A-Wn), no. 23: *Was wirt es doch des wunders noch. quatuor vocum*, *Ludwig Senfel*, Gl-tab., 4vv

Tablature for string ensemble, 4vv:

❖ D-Mu 4° Cod. ms. 718, [no. 15], fol. 117^{v} (D), fol. 105^{r} (A), fol. 135^{v} (T), fol. 142^{v} (B): *Waß welest doch*, anon.

Keyboard tablature:

❖ Brown 1583_2 (D-Mbs), no. 60, pp. 84–(86): *Was wird es doch.*, anon., nGk-tab., 4vv

(Possible) references:

❖ D-HEu Cod. Pal. germ. 318, fol. 115^{r}: *Was wirt es doch*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Was wirt es doch 6. uocum*, anon.

Music Melody in T; AAB form; imitation including only the original 4 voices.

Comments In the index of PL-Kj Mus. ms. 40092 *Was wird es doch* is listed as a 6vv setting. The only surviving discantus in this source is the one of the well-known 4vv setting, which means that there was no independent setting for 6vv. The same is suggested by the remark in D2 of RISM 1540^{7}: *Die Sibendt stym*[*m*]*/ ob man will*. The additional two voices and an optional 7th one appear (in securely datable sources) only from 1540 onwards. It is not discernible if Senfl wrote those additional voices.
The setting is one of the most widely disseminated lied settings by Senfl and the numerous intabulations are remarkable.
Probably used as incidental music in S. Birck, *Iudith. Ain Nutzliche History …* (Augsburg: Ulhart 1539), p. 136, v. 1969: *Ain Hofrecht/ Im Thon nach willen dein. Oder Was wirt es doch etc. O Jüdin klug/ nach allem fug* (Scheitler 2013: no. 118).

Related S 330
Anon.: PL-Kj Mus. ms. 40185 (1 and 1 contrafactum *Was wird es doch des sauffens noch*) 𝄋 anon.: RISM 1545^{7}, 2vv = anon.: RISM 1551$^{2°}$, 2vv (contrafactum *Was wird es doch des trinkens noch*) 𝄋 J. v. Brandt, 8vv (contrafactum *Was wirdt es doch des trinckens noch*) 𝄋 L. Päminger, 5vv (only Q extant) 𝄋 J. Wannenmacher, 2vv (modified tune) 𝄋 S. Zirler (transposed one note up; contrafactum *Wer Ohren hat hör wie es gät*)

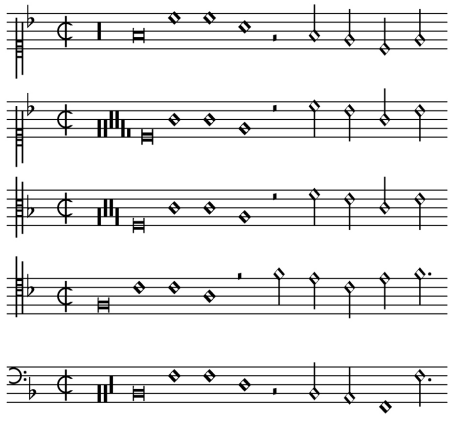
Editions 4vv setting: LiliencronDL: no. 3 𝄋 Liliencron iv: Beilage 18 𝄋 Wolf 1926/27, i: no. 2 𝄋 EdM 20: no. 24
7vv setting: SW iv: no. 26 𝄋 Bernoulli 1910: 73–6 𝄋 EdM 63: no. 51 𝄋 Thesauri Musici vi: 3–7
Tablature: SW vii: no. 19 and no. 32a–k

Literature Bernoulli 1910: 22f. 𝄋 Moser 1935b: 126 𝄋 Dorfmüller 1967: 150–2 𝄋 Seidel 1969: 40, 81, 136, 172 n. 5, 180 n. 6–9 𝄋 Wendel 1993, i: 107 𝄋 Brinzing 1998, i: 77 𝄋 Dupraz 1999: 92 n. 83 𝄋 Tröster 2015, i: 110, 116, 143, 267; ii: 148f.

S 330 ‖ *Was wird es doch des Wunders noch* (ii)

5vv: D, V, T, Ct, B

Text See above, S 329.



Sources ❖ PL-Kj Mus.ms. 40 185, no. 27: *Was wůrt es doch*, anon., i, only Ct
❖ **RISM 1534**[17] (D-Z), no. 45: *Was wirt es doch*, *Ludouicus Senflius* (block), i i i i i, in Ct: *Primum*

Music Melody in T and V (quasi-canon); AAB form.

Related S 329; for further related settings see above, S 329.
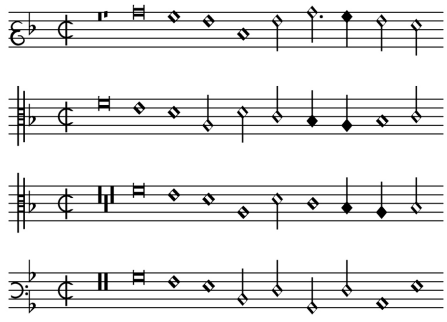
Edition SW iv: no. 25

Literature Radecke 1891: nos. 402, 406 ✁ Seidel 1969: 137, 180 n. 12 ✁ Tröster 2015, ii: 150

S 331 ‖ *Weil ich groß Gunst trag zu der Kunst*

4vv: D, Ct, T, B

Text Praise of music
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 4f



Sources ❖ **RISM 1534**[17] (D-Z), no. 74: *Weil ich gros gunst*, section ascribed to *Ludouicus Senflius*, i i i3 i
❖ RISM 1556[28] (D-Mbs), no. 7: *WEil ich groß gu*[*n*]*st*, *L. S.*, *Ludouicus Senffel.* (D), t t t2 t

Comments The same text was often set (e.g. by U. Brätel), but all of those settings use a different melody.
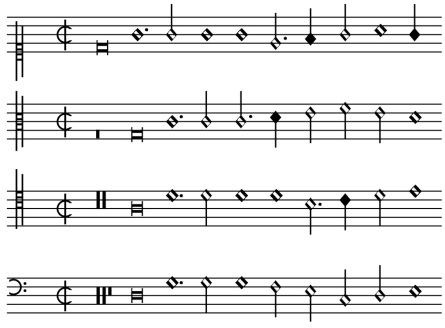
Editions SW iv: no. 54 ✁ EdM 62: no. 7

Literature Eitner 1876a: 230–2 ✁ Kroyer 1902: 10 n. 37 ✁ Geering 1941: 224, 228 ✁ Seidel 1969: 65 ✁ Schwindt 2012a: 164 ✁ Schwindt 2012c: 386 ✁ Groote 2013: 16f. ✁ Schwindt 2013a: 125 ✁ Tröster 2015, i: 134; ii: 150

S 332 ‖ *Welt Gelt dir wird einmal der Welt*

4vv: D, Ct, T, B

Text Lament; play on words 'Welt' and 'Geld/Gelt'
1a 1a 3a 3b-, 1a 1a 3a 3b-, 2c 2c 3d- 2e 2e 3d-



Sources
- ❖ PL-Kj Mus. ms. 40092, [no. 85], fols. 63^{v}–64^{r} / fols. 67^{v}–68^{r}: *Wellt gellt dier wiert*, anon, i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**^{17} (D-Z), no. 52: *Welt gelt*, section ascribed to *Ludouicus Senflius*, i i i3 i

Lute tablature:
- ❖ Brown 1533$_{1}$ (GB-Lbl), [no. 24], fols. 29^{v}–30^{r}: *Welt gelt.*, anon., Gl-tab., 3vv

Possible references:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Welt gelt dir wirt ain mal der welt*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 73^{r}: *wellt. gelt*, anon. (intabulation for lute/'geigen'?)

Music AAB form.

Related J. Werlin

Editions SW iv: no. 32
Tablature: Gerle/Charnassé/Meylan/Ducasse 1975: 47–9

Literature Seidel 1969: 70f.

S 333 (lost) ‖ *Wer alte Gewohnheit*

4vv
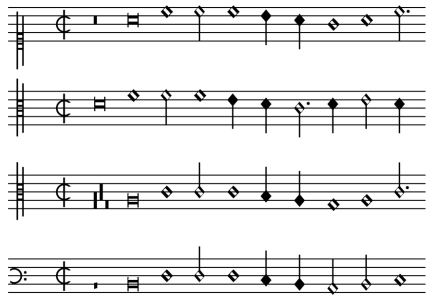
Source
Reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 112^{r}: *Wer alte gewonhait*, *Senfl*

Literature Altwegg/Geering 1961: 101, 113 ☙ Tröster 2015, ii: 150f.

S 334 ‖ *Wer dient auf Gnad*

4vv: D, A, T, B

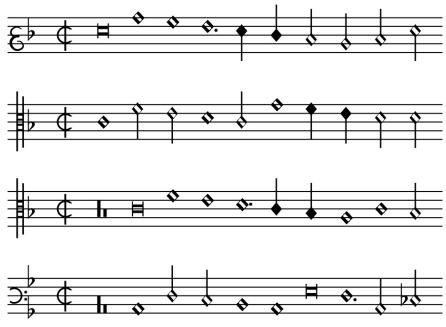
Text Lament, moralising song
2a 2a 2b 2b 2c 2c 2d 2d 2e 2e 2f 2f 2g 4g



Source ❖ RISM 1540[7] (A-Wn), no. 73: *WEr dient auf gnad*, *Ludwig Senfli*, t t t2 t
Edition SW v: no. 18
Literature Seidel 1969: 51 ✂ Tröster 2015, ii: 151

S 335 ‖ *Wer dieser Zeit*
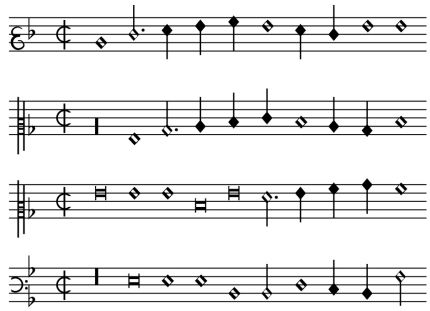
4vv: D, Ct, T, B
Text Lament, moralising song
2a 2a 4b, 2c 2c 4b, 2d 2d 2e 2e 2f 4f



Sources ❖ **RISM 1534**[17] (D-Z), no. 73: *Wer dieser zeit*, section ascribed to *Ludouicus Senflius*, i i i3 i
❖ RISM 1556[28] (D-Mbs), no. 4: *WEr diser zeit sein sach in dweit*, *L.S.*, *Ludouicus Senffel.* (D) t t t2 t
Music AAB form.
Editions SW iv: no. 53 ✂ EdM 62: no. 4
Literature Seidel 1969: 71 ✂ Tröster 2015, i: 122; ii: 151f.

S 336 confl. ‖ *Wer sich allein auf Glück verlat*

4vv: D, Ct, T, B
Text Moralising song, song of fortune
4a 1a 4b, 4a 1a 4b, 2c 1c 2d 1d 3e- 2f 2f 3e-



Sources
- ❖ **RISM 1534**[17] (D-Z), no. 70: *Wer sich allein*, section ascribed to *Ludouicus Senflius*, i i i3 i
- ❖ RISM 1556[28] (D-Mbs), no. 26: *WEr sich allein auf glůck verlat*, anon., *J. V. B.* [= J. v. Brandt] (B), t t t2 t

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 73[r]: *wer sich Allain auff gluckh verläst*, anon. (intabulation for lute/'geigen'?)

Music AAB form.

Comments The attribution in the bassus partbook of Forster's print seems to be an error.

Related J. Werlin (cf. Hofmann 1994: 204f.)

Editions SW iv: no. 50 ✁ EdM 62: no. 26

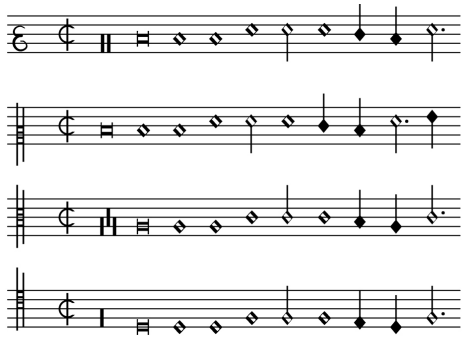
Literature Seidel 1969: 31–4, 73f. ✁ Tröster 2015, i: 182, ii, 152

S 337 ‖ *Wer untreu ist all Stund all Frist*

4vv: D, Ct, T, B

Text Moralising song (if the 2nd and 3rd strophe are exchanged, acrostic: WER-N-ER (Altwegg/Geering 1961: 125)

2a 2a 2b 2b 2c 2c 2d 2d 4d



Sources
- ❖ RISM 1534[17] (D-Z), no. 87: *Wer vntrew ist*, section ascribed to *Ludouicus Senflius*, i i i3 i

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120[r]: *Wer vntrew ist*, anon.

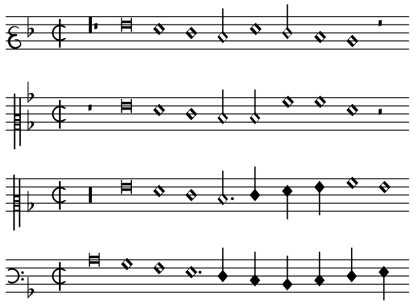
Edition SW iv: no. 67

Literature Seidel 1969: 51 ✁ Tröster 2015, i: 130; ii: 152f.

S 338 ‖ *Wie das Glück will bin ich im Spiel*

4vv: D, A, T, B

Text Song of fortune, moralising song
2a 2a 3b-, 2c 2c 3b-, 2d 2d 3e- 2f 2f 3e-



Sources ❖ **RISM 1544**[20] (D-B), no. 28: *WIe das glück will*, *Ludouicus Senfflius.*, t t t t
Lute tablature:
❖ Brown 1533$_1$ (GB-Lbl), [no. 22], fols. 27^{v}–28^{r}: *Wie das glůck wil.*, anon., Gl-tab., 3vv

Music AAB form.

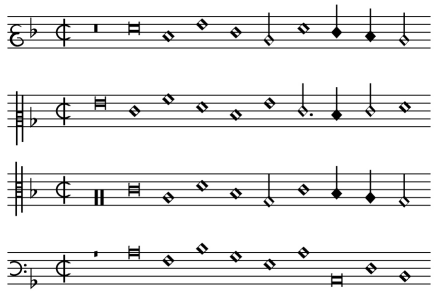
Editions SW v: no. 30 ✂ PÄMw 1: no. 28

Literature Eitner 1876a: 232 ✂ Tröster 2015, ii: 153

S 339 ‖ *Wie ist dein Trost herzeinigs Ein*

4vv: D, A, T, B

Text Song of courtship; addressed to a certain person 'N'
4a 2a 2b 2b 2c 2c 2d 4d



T: rests at beginning added by hand?

Sources ❖ RISM [*c.*1535][13] (D-Mbs), no. 43: *WIe ist dein trost hertz eynigs ein*, anon., t t t, T missing
❖ **RISM 1544**[20] (D-B), no. 43: *WIe ist dein trost hertz eynigs ein*, *Ludouicus Senfflius.*, partially t i t2 partially t
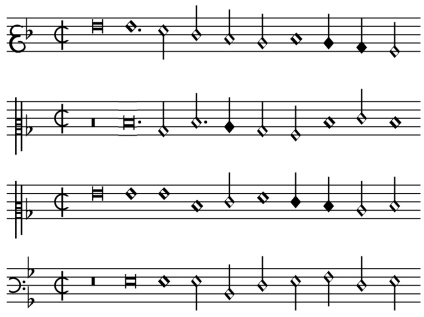
Editions SW v: no. 37 ✂ PÄMw 2: no. 43

Literature Eitner 1876a: 233 ✂ Tröster 2015, i: 124; ii: 153

S 340 ‖ *Wiewohl ich trag groß sehnlich Klag*

4vv: D, Ct, T, B

Text Lover's lament, song of fortune
2a 2a 3b-, 2a 2a 3b-, 2c 2c 3d- 2e 2e 3d-



Sources ❖ RISM 1534[17] (D-Z), no. 51: *Wie wol ich trag*, section ascribed to *Ludouicus Senflius*, i i i3 i
Possible reference:
❖ D-HEu Cod. Pal. germ. 318, fol. 110[v]: *Wiewol Jch trag*, anon.

Music AAB form

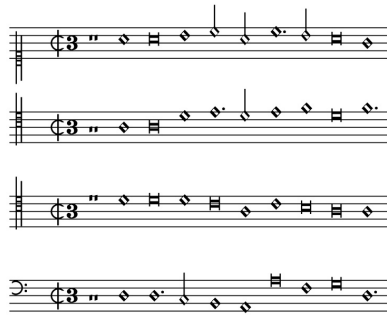
Edition SW iv: no. 31

Literature Just 2002: 73 n. 41 Tröster 2015, ii: 153f.

S 341 ‖ *Wiewohl viel härter Orden sind* (i)

4vv: [D, Ct, T, B]

Text Moralising song, lamenting life at court
4a 2a 3b-, 4c 2c 3b-, 2d 2d 3e- 2f 2f 3e-



Sources ❖ CH-Bu F X 1–4, no. 82: *Wie wol vil horter orden send*, *L.S.*, i i i i
❖ **D-Mbs Mus.ms. 3155**, no. 53: *Wiewol vill herter örden sint*, anon., – – –11 –

Music Triple metre; homophonic; AAB form; different melody compared to Senfl's other settings of the same text.

Comments As the present setting follows a different melody compared to Senfl's other settings it is probably not to be counted among the settings mentioned in a letter by L. Wagenrieder to G. Schultheis (4 August 1537; Bente 1968: 339).

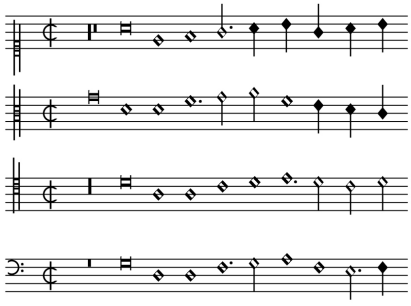
Edition SW ii: no. 24

Literature Kroyer 1903: XLVII, Anm. 2 ✂ Altwegg/Geering 1937: IX ✂ Seidel 1969: 139, 142 ✂ Gasch 2012: 406 ✂ Tröster 2015, i: 169, ii, 154 ✂ Schwindt 2018: 57

S 342 ‖ *Wiewohl viel härter Orden sind* (ii)

4vv: D, A, T, B

Text See above, S 341.



Source ❖ RISM 1544[20] (D-B), no. 66: *WIewol vil herter Orden sind*, *Ludouicus Senfflius*., t t t t

Reference:

❖ mentioned in a letter by L. Wagenrieder to G. Schultheis, dated 4 August 1537: *vnd die dreyerley hofweis mit 6.5. vnd 4 vnd hab die ·11· gesetz vnter die mit vieren geschrieben* (Bente 1968: 339)

Music AAB form.

Related S 343 ✂ S 344

P. Kugelmann
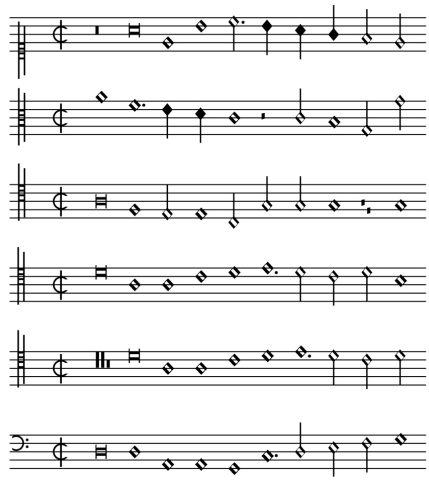
Editions SW v: no. 49 ✂ PÄMw 2: no. 66

Literature Eitner 1876a: 234–8 ✂ Kroyer 1903: XLVII n. 2, LXIV–LXVI ✂ Gasch 2012: 406, 435f. ✂ Tröster 2015, i: 58, 216; ii: 154f.

S 343 ‖ *Wiewohl viel härter Orden sind* (iii)

6vv: D, A1, A2, T1, T2, B

Text See above, S 341.



Sources
- ❖ DK-Kk MS Gamle kongelige Samling 1872, 4°, [no. 92], fol. 77^{r} / 82^{r} (D1 in V), fol. 77^{r} / 82^{r} (A1 in D), fol. 77 [recte: 76^{v}] / 83^{r} (A2 in A), fol. 77^{r} / 25^{v} (T1 in VI), fol. 77^{r} / 71^{r} (T2 in T), fol. 77^{r} / 82^{r} (B): *Wie wol vil hörtter ordenn seind*, anon., i i i i i i, in D1 (V) add.: *Diskant*[*us*], in A1 (D): *Alltus*, in A2 (A): *Vagant*
- ❖ **RISM 1544**[20] (D-B), 6vv no. 11: *WIewol vil herter Orden seind*, *Ludouicus Senfflius.*, t t t t t t

Reference:
- ❖ mentioned in a letter by L. Wagenrieder to G. Schultheis, dated 4 August 1537: *vnd die dreyerley hofweis mit 6.5. vnd 4 vnd hab die ·11· gesetz vnter die mit vieren geschrieben* (Bente 1968: 339).

Music Melody in T1 and T2 (quasi-canon); AAB form.

Related S 342 ⁘ S 344
P. Kugelmann

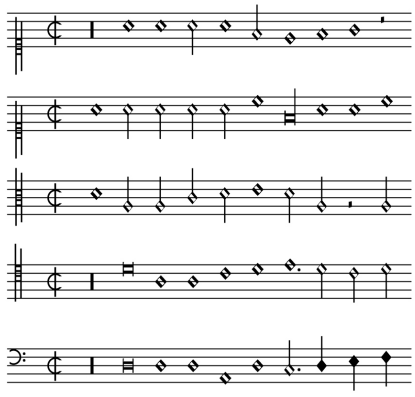
Editions SW v: no. 65 ⁘ PÄMw 3, no. 114

Literature Eitner 1876a: 234–8 ⁘ Kroyer 1903 XLVII n. 2, LXIV–LXVI ⁘ Seidel 1969: 180 n. 12 ⁘ Gasch 2012: 406, 435f. ⁘ Tröster 2015, i: 58, 216; ii: 155

S 344 ‖ *Wiewohl viel härter Orden sind / Es taget vor dem Walde*

5vv: D1, D2, A, T, B

Text Text a (*Wiewohl viel härter*): see above, S 341.
Text b: (*Es taget*): see above, S 92.



Sources ❖ RISM 1544[20] (D-B), 5vv no. 9: *WIewol vil herter Orden seind*, *Ludouicus Senfflius.*, t t t t t, in D2: *Es taget vor dem holtze*

Reference:

❖ mentioned in a letter by L. Wagenrieder to G. Schultheis, dated 4 August 1537: *vnd die dreyerley hofweis mit 6.5. vnd 4 vnd hab die ·11· gesetz vnter die mit vieren geschrieben* (Bente 1968: 339).

Music Quodlibet: *Es taget vor dem Walde* in D2 (adapted), *Wiewohl viel härter* in T; AAB form

Related a: *Wiewohl viel härter* S 342 ⁘ S 343

P. Kugelmann

b: *Es taget vor dem Walde* S 4 ⁘ S 5 ⁘ S 92 ⁘ S 93 ⁘ S 108 ⁘ S 191 ⁘ S 213 ⁘ S 214; for further information see above, S 92.

Editions SW v: no. 57 ⁘ PÄMw 3: no. 99

Literature Eitner 1876a: 129–31, 234–8 ⁘ Kroyer 1903: XLVII n. 2, LXIV–LXVI ⁘ Gasch 2012: 406, 435f. ⁘ Tröster 2015, i: 159; ii: 155f.

S 345 ‖ *Will niemand singen so sing aber ich*

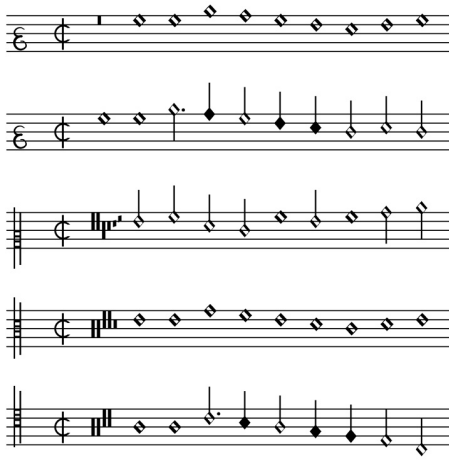
5vv: D1, D2, Ct, T, B

Text popular song, love song

4a 4a 4a 4a (different text versions)

References BöhmeAL: no. 282a ⁘ Erk/Böhme ii: no. 935 ⁘ Zahn i: no. 11

Contrafacta: Hennig: no. 83 ⁘ Wackernagel iii: no. 1433



Sources
- ❖ **D-Mbs Mus.ms. 3155**, no. 77: *Will niemant singen so sing aber ich*, anon., – – – – –5
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 56], fols. 63^{v}–64^{r} (D1 in T partbook), fols. 28^{v}–29^{r} (D2 in D), fol. 8^{r} (A), fols. 18^{v}–19^{r} (B): *Will nÿemandt singen*, anon., i i i i, T missing, marked as 5vv in the index
- ❖ D-WGlh ss 2181, [no. 14], fol. 58^{r}: *Wil niemants singen*, anon., i, T only, transposed down a fifth
- ❖ PL-Kj Mus. ms. 40092, [no. 7], fol. 7^{r} / fol. 11^{r}: *Will nyemant singen so sing aber ich*, anon, i, D[1] only, listed in the index under *Mit funffen*
- ❖ RISM [1536]^{8a} (D-Z), no. 57: *Will niema*[*n*]*tz singe*[*n*] *so sing aber ich*, *L. Senfl*, t t t t t, D2 = V
  – 2nd edn.: RISM [1536]^{8b} (D-Mbs), no. 57: *WJl niemand singen/ so sing aber ich* (in D), anon., t t t, D2 and T missing

  Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Will nimant singen so sing aber ich 5 uocum*, anon.

Music Melody in T and also interspersed in D1.

Related Part of the melody probably cited in anon.: RISM 1538^{9}, no. 25, 3vv
Tablature: D-Mbs Mus.ms. 1512, no. 71: *Ein vast guete*[*r*] *danntz. Will niemant sing*[*en*]

Editions SW ii: no. 53 ☙ Jöde iv: 29 ☙ Moser 1967: no. 57 ☙ Tröster 2015, ii: 156

*S 346 (lost) attr. ‖ *Willig geneigt* (i)

4vv

Source **Possible reference:**
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Willig genaigt*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl.

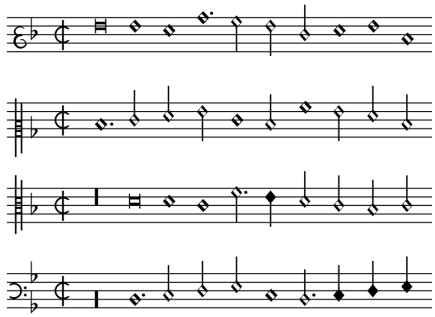
Related *S 347

Literature Bente 1968: 253–5

*S 347 attr. ident. ‖ *Willig geneigt* (ii)

5vv: only D, A, T, B extant

Text No appropriate text with this incipit is known.



Sources
- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 62], fols. 32ᵛ–33ʳ (D), fol. 12ʳ⁻ᵛ (A), fol. 69ᵛ (T), fols. 22ᵛ–23ʳ (B): *Willig genaÿgt*, anon., i i i i, V missing, marked as 5vv in the index
- ❖ PL-Kj Mus. ms. 40092, [no. 10], fols. 8ᵛ–9ʳ / fols. 12ᵛ–13ʳ: *Willig genaigt*, anon., i, D only, listed in the index under *Mit funffen*

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120ʳ: *Willig genaigt. 5*, anon.

Comments Bente attributed the entry (indicating a 4vv setting) in D-HEu Cod. Pal. germ. 318 to Senfl and identified the above setting.

Related *S 346 (lost)

Editions Tröster 2015, ii: 256f. 𝄢 Parlow 2013: no. 14

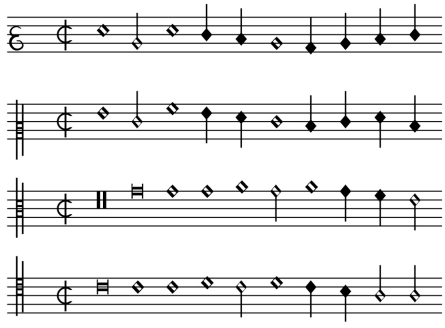
Literature Bente 1968: 253–5 𝄢 Tröster 2015, i: 189, 191; ii: 157

S 348 ‖ *Wohl kummt der Mai* (i)

4vv: D, Ct, T, B

Text Popular song, May song
2a 2a 2b 2b 2c 2c 2d 4d

References D-HEu Cod. Pal. germ. 343, fol. 134ʳ
Erk/Böhme ii: no. 391



Sources
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 14], fols. 17ᵛ–18ʳ: *Wol kumpt der mayÿ*, anon., i3, T only
- ❖ PL-Kj Mus. ms. 40092, [no. 52], fols. 44ᵛ–45ʳ / fols. 48ᵛ–49ʳ: *Wol khůmbt der may*, anon., i, D only, listed in the index under *Mit fiern*
- ❖ **RISM 1534**[17] (D-Z), no. 55: *Wol kumpt der May*, section ascribed to *Ludouicus Senflius*, i i i i, in D and A: *Primum*

Other references (it is not discernible if the entries relate to S 348 or *S 349):
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120ᵒʳ: *Woll khumbt der may*, anon.
- ❖ D-HEu Cod. Pal. germ. 318, fol. 125ᵛ: *Wol kumbt der may*, *senfl*

Music Same melody as *Wohl kummt der Mai* (ii) (*S 349).

Comments It looks like, in D-Mu 8° Cod. ms. 328–331, a rest at the beginning of the piece was erased. Otherwise this T would have to be identified with *S 349, which is also copied in the manuscript.

Related *S 349

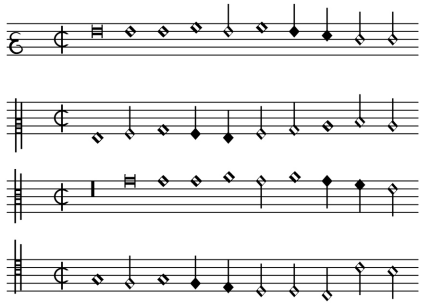
Editions SW iv: no. 35 𝄢 Ambros 1882: 398f. (no. 47a) 𝄢 Einstein 1917: no. 4 𝄢 Lipphardt [1935]: no. 17

Literature Ambros 1882: XLf. 𝄢 Einstein 1917: 78f. 𝄢 Reese 1954: 708 𝄢 Tröster 2015, i: 135, 217; ii: 157

*S 349 confl. ‖ *Wohl kummt der Mai* (ii)

4vv: D, A, T, B

Text See above, S 348.



Sources
- ❖ **CH-Bu F X 1–4**, no. 41: *Wie kompt der May*, anon., i i i i, in D, A, B: *Wol kumpt der May*
- ❖ CH-Bu F X 17–20, no. 24: *Wol khumbt der may*, anon., i i i i
- ❖ CH-Zz Q 901, no. 56 (source lost)
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 30], fols. 7ᵛ–8ʳ (D), fols. 34ᵛ–35ʳ (T), fol. 1ʳ (B): *WOl kumpt der mayÿ*, anon., i i3 i, A missing, in D, B and index of T: *WOl kumpt der mayÿ · a*
- ❖ D-Usch 236, no. 4: *Wol kompt d*[*er*] *Mayÿ*, anon., t t t t
- ❖ D-Z 78/2, [no. 8], fol. 28ʳ–ᵛ (D), fols. 27ʳ–28ʳ (A), fols. 27ᵛ–28ʳ (T), fols. 28ʳ–29ʳ (B): *Wol kumpt de*[*r*] *meÿ*, anon., i i i i
- ❖ PL-Kj Mus. ms. 40185, no. 8: *Wol kůmpt der Meÿ*, anon., i, A only
- ❖ RISM 1534[17] (D-Z), no. 56: *Wol kumpt der May*, section ascribed to *Ludouicus Senflius*, i i i3 i, in D and A: *Secundum*
- ❖ RISM 1539[27] (D-Mbs), no. 66: *WOl kǒmbt der mey*, *Wolff Grefinger.*, t t t2 t
  - – 2nd edn.: RISM 1543[24]: *WOl kǒmbt der mey*, *Wolff Grefinger.*
  - – 3rd edn.: RISM 1549[35]: *WOl kombt der mey, Wolff Grefinger.*
  - – 4th edn.: RISM 1552[27]: *WOl kombt der mey*, *Wolff Grefinger.*
  - – 5th edn.: RISM 1560[25]: *WOl ko*[*m*]*bt der mey*, *Wolff. Grefinger.*

Lute tablatures:

❖ A-Wn 18688, fol. 9^{v}: *Asinus in Maio*, anon.

❖ Brown 1523$_{2}$ (A-Wn), sig. b3$^{r–v}$: *Woll kumbt der may*, anon., Gl-tab., 2vv

❖ Brown 1536$_{6}$ (D-B), [no. 19], sig. g1$^{r–v}$: *Wol kumpt der May.*, anon., Gl-tab., 2vv

❖ Brown 1536$_{6}$ (D-B), [no. 42], sig. n3$^{r–v}$: *Wol kumbt der May.*, anon., Gl-tab., 3vv

(Possible) references (it is not discernible if the entries relate to S 348 or *S 349):

❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Woll khumbt der may*, anon.

❖ D-HEu Cod. Pal. germ. 318, fol. 125^{v}: *Wol kumbt der may*, *senfl*

Music Same melody as *Wohl kummt der Mai* (i) (S 348).

Comments Concerning the attribution, the case of this setting is similar to *Ach Maidlein rein* (*S 8).

Related S 348

Editions SW iv: no. 36 𝄋 DTÖ 72: 30 𝄋 EdM 20: no. 66 𝄋 Jöde iii: 152

Tablature: SW vii: no. 35a–c (Brown 1523$_{2}$, Brown 1536$_{6}$, [no. 19] and [no. 42]) 𝄋 DTÖ 37: 97 (A-Wn 18688) 𝄋 DTÖ 72: 79 (Brown 1523$_{2}$, Brown 1536$_{6}$, [no. 19] and [no. 42])

Literature Wendel 1993, i: 88 𝄋 Tröster 2015, i: 217; ii: 158

S 350 (lost) ‖ *Wohlauf an Rhein*

4vv

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fol. 112^{r}: *Wolauff an Rhein*, *Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 123^{r}: *Wolauff an Rhein*, *L S: 4*

❖ D-HEu Cod. Pal. germ. 318, fol. 127^{v}: *Wolauff an Rhein*, *senfl*

Literature Altwegg/Geering 1961: 101, 113

*S 351 attr. ident. ‖ *Wohlauf ihr Reutters Knaben*
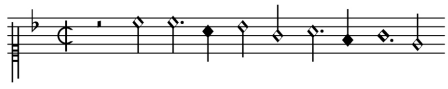
4vv: only D extant

Text Probably a variant of *Von erst so wolln wir loben*; cf. Erk-Böhme iii.

Possibly to be identified with a fragmentary text transmitted in RISM 1544^{19}, no. 20: 3a- 3b 3a- 3b

References BöhmeAL: no. 426 𝄋 Erk-Böhme iii: 1292

Contrafact: Brednich 1974/75: no. 244



Sources ❖ PL-Kj Mus. ms. 40092, [no. 27], fols. 30^{v}–31^{v} / fols. 34^{v}–35^{v}: *Wolaûff Jer reûters Knaben*, anon., i, D only, listed in the index under *Mit fiern*

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Wolauff Jr reutters knaben*, anon.

Comments D-HEu Cod. Pal. germ. 318 gives the text incipit in an inventory of a songbook that seems to reflect an all-Senfl source; therefore Bente attributed this entry to Senfl and identified the above setting (Bente 1968).

Literature Bente 1968: 253–5 𝄋 Tröster 2015, ii: 159

S 352 ‖ *Wohlauf wir wollens wecken*

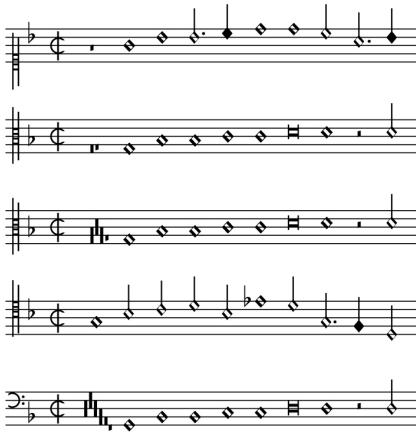
5vv: [D, Ct, T, V, B]

Text Popular song, Tagelied

3a- 3b 3a- 3b

References BöhmeAL: no. 112 ✂ Erk/Böhme ii: no. 803 ✂ Nehlsen i: nos. 733, 1255

Early monophonic transmission: CZ-VB MS 28, fols. 74^{v}–75^{r} (sacred text version), cf. Lewon 2014 (MS cited there as CZ-VB 8b)



Sources

- ❖ CH-Bu F X 1–4, no. 97 (nos. 97 and 98 are in wrong order): *Wolauf wir wollens wecken*, *L.S.*, i i i i i, in T2 (= V) at the end: *Vertensendo* [*sic*] *folio Invenies septuagesimu*[*m*] *Modulame*[*n*] | *scz*[*ilicet*] *Wan Ich des morgens frie auf stand*
- ❖ CH-Bu F X 21, no. 78, fol. 77^{r}: *Woll vff wir wöllins wecke*, *Ludowic*[*us*] *Senfli* (V), t i, T and V only, add.: *Mit fünffen*
- ❖ **D-Mbs Mus.ms. 3155**, no. 66: *Wollauf wir welenswekhen*, anon., – – i – –
- ❖ D-Mu 8° Cod. ms. 328–331, [no. 67], fols. 36^{v}–37^{r} (D), fols. 15^{v}–16^{r} (A), fol. 74^{v} (T), fol. 25^{v} (B): [W]*ol auff wir wôllens wecken*, anon., i i i i, V missing, marked as 5vv in the index
- ❖ PL-Kj Mus. ms. 40092, [no. 3], fol. 4$^{r–v}$ / fol. 8$^{r–v}$: *Wolauff wier wellens weckhen*, anon., i, D only, listed in the index under *Mit funffen*
- ❖ RISM 1534^{17} (D-Z), no. 92: *Wol auff wir wolle*[*n*]*s wecken*, section ascribed to *Ludouicus Senflius*, i i t t i

Possible reference:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 120^{r}: *Wollauff wir wöllens weckhen 5 uocum*, anon.

Music Melody in T and B (quasi-canon).

Related A. v. Fulda (?), 3–4vv (?) in D-B Mus. ms. 40021, fol. 148^{v}; parts of the tune appear in anon.: RISM 1544^{19}, no. 8 and no. 24

Editions SW iv: no. 72 ✂ Lipphardt [1935]: no. 12
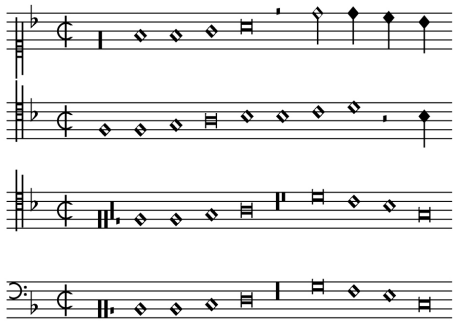
Literature Pfisterer 2012: 216f. ✂ Tröster 2015, i: 151; ii: 159

S 353 ‖ *Wohlauf wohlauf an Bodensee*

4vv: D, Ct, T, B

Text Popular song
4a 4a 3b- 4x 3b-

References BöhmeAL: no. 485a ❧ Erk/Böhme iii: no. 1158



Sources ❖ RISM 1534[17] (D-Z), no. 88: *WOl auff/ wol auff/ an Boden see*, section ascribed to *Ludouicus Senflius*, i i t t

Possible reference:

❖ D-HEu Cod. Pal. germ. 318, fol. 127[r]: *Wolauff wolauff, senfl*

Music Melody in T and B (quasi-canon).

Comments It is not possible to determine if the entry in D-HEu 318 refers to *Wohlauf wohlauf an Bodensee* or to *Wohlauf wohlauf Jung und Alt*. Part of the text cited in Fischart 1575, sig. [I2][v] (cf. Williams 1909: 441).

Editions SW iv: no. 68 ❧ Friedlaender 1915: no. 212

Literature Pfisterer 2012: 209 ❧ Tröster 2015, ii: 160

S 354 (lost) ‖ *Wohlauf wohlauf [Jung und Alt]*

4vv

Sources **References:**

❖ D-HEu Cod. Pal. germ. 318, fol. 112[r]: *Jäger gesang Wolauff wolauff, Senfl*

❖ D-HEu Cod. Pal. germ. 318, fol. 127[r]: *Wolauff wolauff, senfl* (cf. S 353)

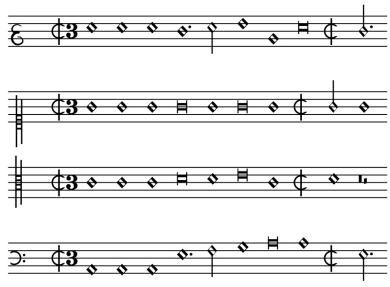
Comments The two consecutive entries of *Jäger gesang Wolauff wolauff* attributed to Isaac and Senfl on fol. 112[r] indicate that two different settings existed (cf. also below).

doubtful identification (by H. Isaac):

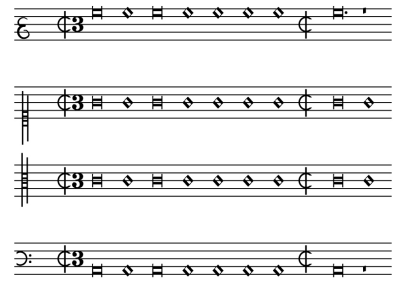
4vv

Text German contrafact text: 4a 4a 2b 2b 2b 2c 2c 2c 4a 4a 4d 4d; 2.p. and 3.p., predominantly with onomatopoetic 'wuff wuff' and only scraps of text

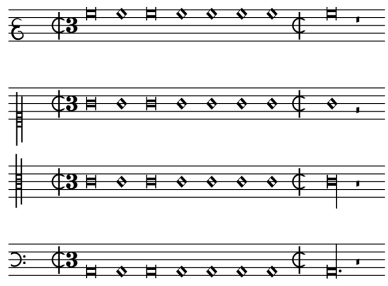
1.p. *WOl auff wol auff*



2.p. *WVff wuff*



3.p. *WVff wuff*



Sources

- ❖ D-Dl 1/D/506, pp. 446–51: *Gaudeat omnis turba* – 2.p. *Ave gratia plena Concipies & paries* – 3.p. *Ave gratia plena Ancilla domini*, anon., t t t t
- ❖ D-Usch 236, no. 117: *Wolauff, Jung vndt alt* – 2.p. *Wuff* – 3.p. *Wuff*, anon., t t t t
- ❖ I-Fn I.II.232, fols. 150^{v}–152^{r}: *AVe ancilla trinitatis* – 2.p. *Aue promissio prophetarum* – 3.p. *Aue fons & plenitudo*, *YZACH*, t t t t
- ❖ **RISM 1540**[21] (D-Mbs), no. 31: *WOl auff wol auff* – 2.p. *WVff wuff* – 3.p. *WVff wuff*, anon., t t t t
  – 2nd edn.: RISM 1549[36]: *WOL auff wol auff* – 2.p. *WVff wuff* – 3.p. *Wwff w.w.*, anon.
  – 3rd edn.: RISM 1553[30]: *WOl auff wol auff* – 2.p. *WVff wuff* – 3.p. *WVff w. w.*, anon.
  – 4th edn.: RISM 1565[23]: *WOlauff wol auff* – 2.p. *WVff w.w.* – 3.p. *WVff w. w.*, anon.

Keyboard tablature:

- ❖ CH-SGs Cod. Sang. 530, fols. 120^{v}–121^{v}: *Aue Ancilla Trinitatis* – 2.p. *Aue p*[*ro*]*missio* – 3.p. *Aue fons et plenitudo*, anon.

References:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 23^{r}: *Jeger gsang. Woll auff, Isaac. 4*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 112^{r}: *Jäger gesang Wolauff wolauff, Ysaac*
- ❖ D-HEu Cod. Pal. germ. 318, fol. 123^{v}: *Wolauff Jung vnd alt*, *ysaac*

Comments The tentatively identified setting (Geering in SW vi) is a contrafactum and adaptation of Isaac's *Ave ancilla trinitatis*; the entries in D-HEu Cod. Pal. germ. 318 attributed to Isaac seem to refer to this contrafactum. As a 'Jäger gesang' by Senfl with the same text incipit is mentioned on fol. 112^{r} right after Isaac's setting, two different compositions existed. It is unclear in which way Senfl's setting was related to Isaac's. The contrafactum in D-Dl 1/D/506 was identified by Paul Kolb.

Editions SW vi: 48–51 (no. 29) 𝄢 CMM 65/10: no. 6 𝄢 EdM 60: no. 31 𝄢 EdM 114: no. 123 𝄢 PÄMw 29: no. 31 𝄢 Clewing 1938: 20f.
Tablature: SMD 8: no. 158

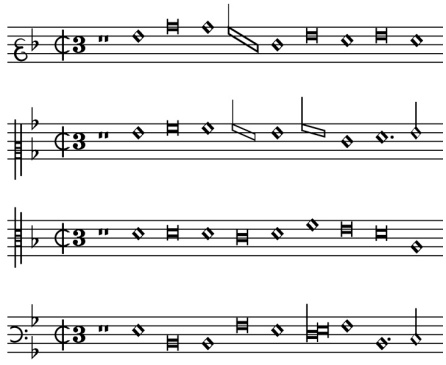
Literature Altwegg/Geering 1961: 100, 110 𝄢 Cummings 1981

S 355 ‖ *Zwen Gsellen gut*

4vv: [D, Ct, T, B]

Text Droll story

2a 2a 3b-, 2c 2c 3b-, 2d 2d 2e 2e 2f 4f



Sources
- ❖ CH-Bu F X 1–4, no. 83: *Zwen gesellen gutt*, *L.S.*, i i i i
- ❖ **D-Mbs Mus.ms. 3155**, no. 27: *Zwen gsellen guet*, anon., – – –3 –

Possible reference:
- ❖ D-HEu Cod. Pal. germ. 318, fol. 120^{v}: *Zwen gsellen guet*, anon.

Music AAB form; triple metre; homophonic.

Edition SW ii: no. 25

Literature Seidel 1969: 139, 142 ❧ Tröster 2015, ii: 160 ❧ Schwindt 2018: 56

S 356 ‖ *Zwischen Berg und tiefem Tal*

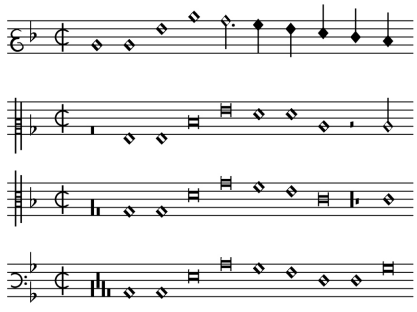
4vv: D, A, T, B

Text Popular song, parting song

The text also forms a wandering strophe in the following songs: *Ich hat einen Falken mir auserkorn*, *Augspurg ist ein kaiserlich Statt*, *Wohl hinter meines Vaters hof*, *Het mir ein Espes-Zweigelein* (cf. BöhmeAL).

4x 3a- 4y 3a-

References BöhmeAL: no. 163 ❧ Erk/Böhme ii: no. 411 ❧ LiliencronDL: no. 85



Sources

- ❖ **D-Mu 8° Cod. ms. 328–331**, [no. 107], fol. 67$^{r–v}$ (D), fol. 42$^{r–v}$ (A), fol. 119^{v} (T), fol. 56^{r} (B): *ZWischen perg vnd tieffen tal*, anon., i i i i
- ❖ PL-Kj Mus. ms. 40092, [no. 59], fols. 48^{v}–49^{r} / fols. 52^{v}–53^{r}: *Zwischen perg vnd tyeffe tal*, *Lud. S.* (index), t, D only, listed in the index under *Mit fiern*
- ❖ RISM 1534^{17} (D-Z), no. 94: *Zwischen berg vnd tieffem tal*, section ascribed to *Ludouicus Senflius*, i i t t

Possible reference:

- ❖ D-HEu Cod. Pal. germ. 318, fol. 120^{v}: *Zwischen perg vnd tiffe thal*, anon.

Music Melody in T and B (quasi-canon).

Related

H. Isaac ℘ J. Wannenmacher, 2vv (modified melody)

Tablature: H. Buchner

Parts of the tune also appear in anon.: RISM 1544^{19}, nos. 11, 19 ℘ V. Schnellinger

A *Missa 4. sup*[*er*] *Zwischen perg vnd tieffe tal* is mentioned in D-HEu Cod. Pal germ. 318, fol. 2^{r} and fol. 91^{v}.

Editions SW iv: no. 74 ℘ Bonds 2003, i: 112f.

Literature Kopp 1917: 50–7 (concerning the text) ℘ Osthoff 1931: 222f. ℘ Baumann 1934: no. 18 ℘ Seidel 1969: 111f. ℘ Lindmayr-Brandl 2012: 198f., 204–7 ℘ Pfisterer 2012: 209, 214, 216 ℘ Hübner 2013: 109–12 ℘ Tröster 2015, i: 63, 151; ii: 160f.

Until now, scholars have had an inadequate picture of the scope and transmission of the œuvre of Ludwig Senfl (*c.*1490–1543), one of the most important Renaissance composers of the German-speaking lands. The current publication presents an extraordinary and exceptionally comprehensive catalogue raisonné for this Renaissance composer. Volume 1 of the two-volume set forms the catalogue of works (including lost and misattributed compositions). It is organized according to genre and provides a thorough description of every composition. Each entry includes a musical incipit, comments on the musical structure, and comprehensive information concerning the transmission and the authenticity of the composition in addition to many other details. In its layout, structure, and critical approach to Senfl's music, this volume enables far-reaching research into the composer's style as well as a detailed characterisation of his œuvre, and thus it provides clues towards a long-desired chronology of the composer's works.

The Senfl Catalogue serves as an encyclopaedic research tool for further scholarly investigation: it not only presents a lively and coherent picture of Senfl's œuvre, but also helps to explore the broader musical culture of his time. At the same time, the in-depth presentation and analysis of Senfl's music provides Early Music performers with new information on repertory that adds to the soundscape of the Renaissance.

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