

Ornatam in monilibus* filiam Jherusalem

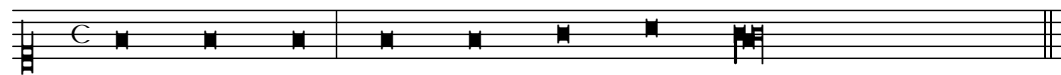
and

Psalm 146 (Versio Vulgata)

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

Ludwig Senfl

ed. Andreas Stenberg



Or - na - tam in mo - ni - li - bus*

DISCANTUS
Filiam

ALTUS
filiam

TENOR
filiam

BASSUS
Filiam

fi - li - am ih - e - ru - sa -
fi - li - am ih - e - ru - sa - lem,
fi - li - am ih - e - ru - sa -

lem do - mi - nus con - cu - pi -
ih - e - ru - sa - lem do - mi - nus con - cu - pi -
e - ru - sa - lem do - mi - nus con - cu - pi -
- - lem do - mi - nus con - cu - pi -

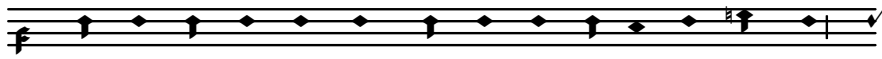
vit.
vit.
pi - vit.
- - vit.

Psalm 146, fourth tone

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

De psalmarum intonacione

[Fourth tone]



Lau-da - te Do-mi-num, quo-ni-am bonus est psalmus;



Deo nostro sit jucunda, decoraque laudatio.

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Fourth tone Falsobordoni setting from Ms without title 72 sacred songs - BSB Mus.ms. 52

DISCANT'



ALTUS



TENOR



BASSUS



c.f.

[2] Aedificans Jeru sa - lem Do-mi-nus, dispersiones Israelis

[2] Aedificans Jeru sa - lem Do-mi-nus, dispersiones Israelis

⁸[2] Aedificans Jeru - sa - lem Do-mi-nus, dispersiones Israelis

[2] Aedificans Jeru - sa - lem Do-mi-nus, dispersiones Israelis

6

con - gre - ga - bit;

con - gre - ga bit;

⁸con - gre - ga - bit;

con - gre - ga - bit;

Psalm 146

Laudate Dominum, quoniam bonus est psalmus; |
Deo nostro sit jucunda, decoraque laudatio.

[2] Aedificans Jerusalem Dominus, |
dispersiones Israelis congregabit;

[3] qui sanat contritos corde, |
et alligat contritiones eorum;

[4] qui numerat multitudinem stellarum, |
et omnibus eis nomina vocat.

[5] Magnus Dominus noster, et magna virtus ejus; |
et sapientiae ejus non est numerus.

[6] Suscipiens mansuetos Dominus; |
humilians autem peccatores usque ad terram.

[7] Praecinite Domino in confessione, |
psallite Deo nostro in cithara.

[8] Qui operit caelum nubibus, |
et parat terrae pluviam;

qui producit in montibus foenum, et herbam |
servituti hominum;

[9] qui dat jumentis escam ipsorum, |
et pullis corvorum invocantibus eum.

[10] Non in fortitudine equi voluntatem habebit, |
nec in tibiis viri beneplacitum erit ei.

[11] Beneplacitum est Domino super timentes eum, |
et in eis qui sperant super misericordia ejus.

Gloria Patri et filio et Spiritui Sancto, |
Sicut erat in principio est nunc et semper et in saecula saeculorum. Amen.

In Assumptione Beatae Mariae Virginis ad Vesperam
Psalm 146, fourth tone (Transcription)

Ludwig Senfl
 ed. Andreas Stenberg

C.p.f

Scola

Lau - date Dominum, quoniam bo - nus est psal - mus;
 Deo nostro sit jucunda, deco - - ra - que lau - da - ti - o.

5
 [2] Ae - dificans Je - - ru - sa - lem Do - mi - nus,
 dis - persiones Israe - - lis con - gre - ga - bit;

9

13
 [3] qui sanat con - tri - tos cor - de, et alligat contri - - ti - o - nes e - o - rum;

17
 [4] qui numerat multitu - di - nem stel - la - rum, et omnibus eis no - mi - na vo - cat.

25
 [5] Mag - nus Dominus noster, et mag - na vir - tus e - jus; et sapientiae e - jus non est nu - me - rus.

29
 [6] Sus - ci - piens man - su - e - tos Do - mi - nus; hu - milians autem peccatores us - que ad ter - ram.

37
[7] Prae-cinite Domino in con-fes-si-o-ne, psal-lite Deo nos-tro in ci-tha-ra.

41
[8] Qui ope - - rit cae-lum nu-bi-bus, et pa - - rat ter-rae plu-vi-am;

49
qui producit in montibus fo - e - num, et her - bam ser - vi - tu - ti ho - mi - num;

51
[9] qui dat jumentis es-cam ip - so - rum, et pullis corvorum invo - can-ti-bus e - um.

[9] qui dat jumentis es-cam ip - so - rum, et pullis corvorum invo - can-ti-bus e - um.

59
[10] Non in fortitudine equi volun-ta-tem ha-be-bit, nec in tibiis viri beneplaci - tum e-rit e - i.

63
[11] Beneplacitum est Domino super timentes e - um, et in eis qui sperant super misericordi-a e - jus.

71
Glo - ria Pat - ri et fi - lio et Spi - - ri - tu - i San - cto,

75
Sicut erat in principio est nunc et sem - per et in saecula sae cu-lorum. A - men.

Commentary:

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

The Senflonline database lists the setting as an Antiphone In festo Assumptionis BMV. The same heading is actually in the Ms. added by another, later, hand.) According to the Cantus database (<http://cantus.uwaterloo.ca/chant/005407>) this text figures in some of the sources as such but also as an Antiphone common for Virgins saints. Two of the sources have melodies closely corresponding to the Intonation in this setting. One of these also links this Antiphon to the Song of the three young men in the Fiery Furnace (Daniel 3:57-88, Versio Vulgata.) The Canticle is used in the office of Lauds.

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

https://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/microfilm

/copenhagen/vol17/ [pic. 125]

[De una Virgine] [ad Laudes]

An[tiphon.]

Orna-tam in moni-li-bus* fi-liam ih-e-ru - sa-lem domi-nus con-cu - pivit. [Ae u] o [u a] e

Ps. [Canticle]

Benedicite omni-a opera Domini Domino: laudate et superexaltate eum in saecula.

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

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

The polyphon second tone formula in Falsobordone style used for the psalm is one of several in the same manuscript as the polyphonic setting of the Antiphon. The Mus.Ms 52 manuscript actually gives 3 series of falsobordone settings to the psalm tones. The series all use the same monodic formula melodys as cantus prius factus but assigns it to different voices. The Psalm tone given in the Copenhagen Hymnarium corresponds closely to the tenor in the four-part Fourth tone formula for psalms in the same Ms. as Senfls Antiphon setting. This four-part formula is used in this edition to the text of Psalm 62 but transposed down to fit in with the Antiphon. The psalm is set alternatim with a group of chanters (Scola) singing odd verses and the coir responding with the even verses.