

1981

# A Practical Choral Edition of Motets from a Sixteenth Century Choirbook

Kathleen Rose Stone

*Eastern Illinois University*

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Author

A PRACTICAL CHORAL EDITION OF MOTETS

FROM A SIXTEENTH CENTURY CHOIRBOOK

(TITLE)

BY

KATHLEEN ROSE STONE

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

1981  
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING  
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## ABSTRACT

### A Practical Choral Edition of Motets from a Sixteenth Century Choirbook

The purpose of this paper is to outline some techniques for adapting Renaissance vocal music to fit the needs of a modern SATB vocal ensemble.

General Background. The music selected for this study is the Liber selectarum cationem, published in 1520 by the firm of Grimm and Wyrsum of Augsburg and edited by Ludwig Senfl. The composers represented include: Josquin, Heinrich Isaac, Jacob Obrecht, Pierre de la Rue, and Senfl. There are a total of 24 motets and a canon in the collection, including three motets by anonymous composers.

The Liber selectarum cationem contains eight motets in six voices, eight in five voices, eight in four voices and a four-voice canon. The book was printed by the double impression process and is laid out in choirbook format.

Performance Practice. The tempo of music in the Renaissance was linked to human physiology: the pace of walking and the rate of the heartbeat. This yields a tempo of 60 to 80 semibreves per minute, depending on the character of the piece, where it is performed, technical difficulties and so forth. The dynamic level should range between pianissimo and mezzo-forte, and should follow the rise and fall of individual lines.

Vibrato in singing is not mentioned until around 1600, 80 years after this choirbook was published. The motets of this period were intended to be performed by a choir of twenty to thirty singers and without instrumental accompaniment.

Editing the Motets. The motets in the Liber selectarum cationem are written for the combination of one or two descant voices, several tenor voices, and one or two bass voices. In some motets, one of the tenor voices consistently lies in the alto range. Some of these motets are practical for SATB ensembles as they are, the others when transposed.

In the majority of the motets in this choirbook, although one of the tenor voices is usually in the alto range, the voices sometimes cross and another tenor voice takes over the alto range. In order to create



an alto part from two tenor voices, the original parts are switched as necessary. This technique also works for other combinations of voices and sometimes for three voices.

Another technique which can be used if the voices cannot be switched is to transpose a portion of one of the tenor voices up an octave. Care must be taken, however, to see that the descant lies high enough so that the middle voice does not rise above the descant; and if the original part is very low, that transposing the part up an octave does not create six-four chords.

Either of these techniques works best when an entire phrase can be switched or transposed. Next best is a cadence point. If neither of these is possible, when switching voices, a common note is a good pivot point as long as it does not result in an unusually long or short phrase in a voice; and in transposing a voice up an octave, a wide skip can be a logical pivot point.

In conclusion, although the music discussed in this paper is from one source, the same techniques can be used with other music from the earlier and especially from the later Renaissance.

Appendix A: Facsimile of a page of the original. Appendix B: Diagram and transcription of the canon. Appendix C: Transpositions for motets requiring no other changes. Appendix D: Three complete motets demonstrating the techniques discussed above. Appendix E: Sections of other motets demonstrating said techniques. Appendix F: Modern sources of the motets in the Liber selectarum cantionem.

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1981

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## PREFACE

The purpose of this paper is to outline some techniques by which the sacred music of the Renaissance can be made accessible to modern choral ensembles. The typical college, community, or church choral ensemble of today is made up of men and women; however, the church choir of the Renaissance consisted of men and boys. Although it is realized that performance by a mixed ensemble is not entirely authentic in performing medium, it can be authentic in style and interpretation and can provide musicians with valuable insight into the sacred music of the Renaissance.

## PART I

### General Background

#### Music Selected

The music selected for this project is from the Liber selectarum cantionem quas vulgo mutetas appellant sex quinque et quatuor vocum (hereafter referred to as the Liber selectarum cantionem), published in 1520 by the firm of Grimm and Wyrnung of Augsburg and edited by Ludwig Senfl.<sup>1</sup> It is apparently the only music book published by this firm<sup>2</sup> and there are 13 copies extant.<sup>3</sup> Although the book is dedicated to Matthäus Lang,<sup>4</sup> the Prince-Archbishop of Salzburg at the time, the book is a memorial to Emperor Maximilian I, and Maximilian is even mentioned by name in the motet Virgo prudentissima by Heinrich Isaac.<sup>5</sup> The other composers whose works appear in the Liber selectarum cantionem are Josquin, Jacob Obrecht, Pierre de la Rue, and Senfl, making this collection representative of the period. The collection also contains three compositions by anonymous composers.

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<sup>1</sup>Ludwig Senfl, ed., Liber selectarum cantionem quas vulgo mutetas appellant sex quinque et quatuor vocum (Augsburg: Grimm and Wyrnung, 1520; London: The British Library, Reference Division Reprographic Services, n.d.), p. 1.

<sup>2</sup>Répertoire international des sources musicales (Munich-Duisberg: G. Henle Verlag, 1960), vol. 1: Recueils imprimés XVIe-XVIIe Siècles, ed. François Lesure, part 1: Liste chronologique, p. 601.

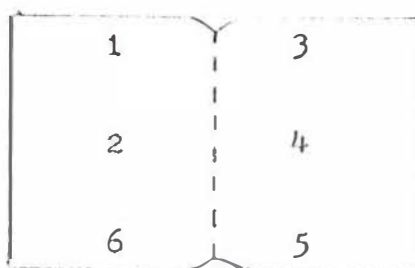
<sup>3</sup>Ibid., p. 100.

<sup>4</sup>Senfl, Liber, p. 1.

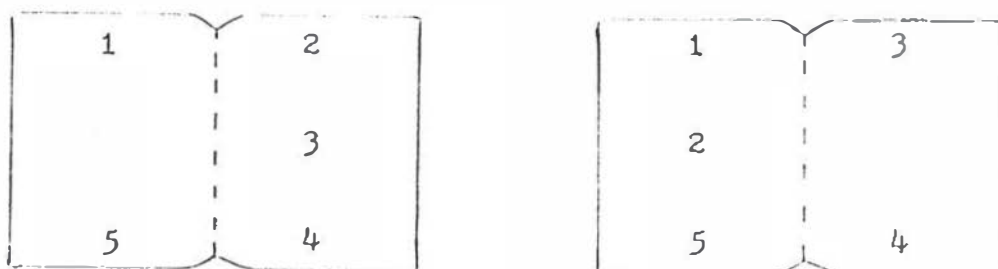
<sup>5</sup>Louise Cuyler, The Emperor Maximilian I and Music (London: Oxford University Press, 1973), p. 191.

In the Liber selectarum cantionum there are eight motets in six voices, eight in five voices, eight in four voices, and one four-voice canon, bringing the total to 25. The only organization within each section is that Senfl placed his own works at the end of each section. The book was printed by the double impression process and is laid out in choirbook format.<sup>1</sup> (The voices are numbered here from highest in range to lowest in range).

Six-voice motets

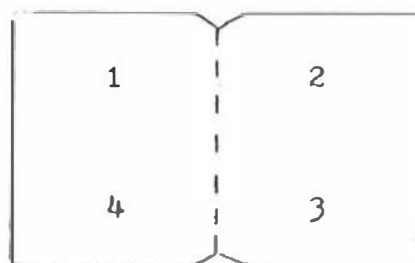


Five-voice motets



In the Liber selectarum cantionum the arrangement on the left is more common. The arrangement on the right indicates two descant voices; the arrangement on the left indicates one descant voice.

Four-voice motets



For the canon, all four voices are scored on the same lines.<sup>2</sup>

<sup>1</sup>See Appendix A.

<sup>2</sup>See Appendix B.

Following is a listing of all 24 motets and the canon in the order in which they are printed in the Liber selectarum cantionem. The composer's name is given as it appears in the original.

Six-voice motets

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Optime pastor	Henricus Yzac	uses two canti firmi simultaneously: <u>Da pacem</u> and <u>Sacerdos et pontifex</u> <sup>1</sup>
Praeter rerum seriem	Josquin	variation chain sequence, <sup>2</sup> based on melody also found in MS Wolfenbüttel 677 <sup>3</sup>
Virgo prudentissima	Henricus Yzac	text by Vadian, alludes to Maximilian I <sup>4</sup>
O virgo prudentissima	Josquin	
Anima mea liquefacta est	[Anonymous]	
Benedicta es	Josquin	variation chain sequence, cantus firmus: <u>Benedicta es</u> <sup>5</sup>
Pater de coelis	Petrus de la Rue	contains a canon in three voices <sup>6</sup>
Sancte pater divum	L[udwig] S[enfl]	

<sup>1</sup>Gustave Reese, Music in the Renaissance, rev. ed. (New York: W.W. Norton & Co., 1959), p. 216.

<sup>2</sup>In the variation chain sequence, the melodic treatment varies with each repetition of individual sections of a sequence. This technique may have been invented by Josquin. See Reese, Renaissance, pp. 251-253.

<sup>3</sup>Reese, Renaissance, p. 252.

<sup>4</sup>Cuyler, Maximilian I, p. 191.

<sup>5</sup>Reese, Renaissance, p. 251.

<sup>6</sup>Geistliche Musik des 15. und 16. Jahrhunderts: Franko-Flämische Schule (Hannover: Hünstermann-Druck, 1978), vol. 4: Jacob Obrecht, Pierre de la Rue: Motetten, with a Foreword by Peter Kiesewetter, p. 2.

Five-voice motets

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Miserere mei deus	Josquin de Press	part for a sixth voice is found in St. Gallen, Stiftsbibliothek, MS 463 <sup>1</sup>
Inviolata integra	Josquin de Press	variation chain sequence, <sup>2</sup> the cantus firmus, <u>Inviolata integra</u> , is presented in canon <sup>3</sup>
Salve crux arbor vitae	Jac. Hobrecht	uses two canti firmi: <u>O crux, lignum triumphale</u> and <u>Per signum crucis</u>
Lectio actuum apostolorum	[Josquin]	cantus firmus: <u>Dum complerentur</u> <sup>4</sup>
Stabat mater	Josquin	cantus firmus: <u>Comme femme</u> by Binchois <sup>5</sup>
Missus est Gabriel	Mouton [Josquin] <sup>6</sup>	cantus firmus: <u>A une dame j'ay fait veu</u> by Busnois <sup>7</sup>
Anima mea liquefacta est	[Anonymous]	
Gaude Maria virgo	L[udwig] S[entfl]	

<sup>1</sup>Josquin, Werken van Josquin Des Prés, ed. A. Smijers (Amsterdam: n.p., 1922-1964), series 2: Motetten, vol. 2:58.

<sup>2</sup>Reese, Renaissance, p. 251.

<sup>3</sup>Edgar H. Sparks, Cantus Firmus in Mass and Motet 1420-1520 (Berkeley: University of California Press, 1963), p. 387.

<sup>4</sup>Ibid., p. 384.

<sup>5</sup>Reese, Renaissance, p. 253.

<sup>6</sup>The Liber selectarum cationem attributes this motet to Jean Mouton; however, it appears in three manuscripts and in two published collections attributed to Josquin. See Josquin, Werken, Motetten, 2:89.

<sup>7</sup>Sparks, Cantus Firmus, p. 383.



Four-voice motets

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Ave sanctissima Maria	Hen. Yzac	paraliturgical text <sup>1</sup>
De profundis	Josquin	
Prophetarum maxime	H. Yzac	
Deus in adiutorium	[Anonymous]	
O Maria, mater Christi	H. Yzac	material from the beginning reappears at the end <sup>2</sup>
Discubuit Hiesus	L [udwig] S [enfl]	
Usquequo Domino	L [udwig] S [enfl]	
Beati omnes	L [udwig] S [enfl]	

Canon

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Salve sancta parens	L [udwig] S [enfl]	canon: "Notate verba et signate mysteria" <sup>3</sup>

## Performance Practice

Tempo

The tempo of music in the Renaissance was linked to human physiology: the pace of walking and the rate of the heartbeat (the heartbeat provided the standard as early as 1482).<sup>4</sup> Either of these applied to the

<sup>1</sup>Geistliche Musik des 15. und 16. Jahrhunderts: Franko-Flämische Schule (Hannover: Münstermann-Druck, 1978), vol. 6: Mouton, Isaac, Compère, Brumel: Motetten, with a Foreward by Martin Staehelin, p. 2.

<sup>2</sup>Friedrich Blume and Kurt Gudervill, eds., Das Chorwerk (Wolfenbüttel: Mösseler Verlag, 1929—), vol. 100: Heinrich Isaac: Vier Marienmotetten, ed. Martin Just, p. iii.

<sup>3</sup>Senfl, Liber, p. 272.

<sup>4</sup>Curt Sachs, Rhythm and Tempo: A Study in Music History (New York: W.W. Norton & Co., 1953), p. 203.



original note values will yield a tempo of 60 to 80 semibreves per minute<sup>1</sup> (semibreves are reduced to half notes in the transcriptions contained in this paper). However, as Curt Sachs warns:

The existence of such a norm, or any other, must not mislead. Variants were always taken for granted as the inevitable consequences of individual and national temperaments, of technical difficulties, and of the particular character of the pieces performed.<sup>2</sup>

### Dynamics and phrasing

The dynamic level for this music should range between pianissimo and mezzo-forte, and should follow the rise and fall of the individual lines. No one particular voice should predominate due to the polyphonic nature of the music.<sup>3</sup>

### Vibrato

Vibrato in singing is not mentioned until around 1600, 80 years after the publication of the Liber selectarum cantionem and more than 100 years after the composition of some of the motets found in it. Around 1600 vibrato is mentioned either to be used as an ornament<sup>4</sup> or as a technique to aid facility in beginning rapid passages.<sup>5</sup> However, both Praetorius and Zacconi stress that "tremelo" is to be used

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<sup>1</sup>Curt Sachs, "Some Remarks about Old Notation," Musical Quarterly 34:367.

<sup>2</sup>Sachs, Rhythm, p. 203.

<sup>3</sup>John Newton Maharg, "The Development and Appraisal of a Course in Choral Music" (D.Ed. thesis, University of Illinois, 1968), pp. 71-72.

<sup>4</sup>Michael Praetorius, Syntagma musicum III, quoted in The Interpretation of Early Music, Robert Donington, new version (New York: St. Martin's Press, 1974), p. 231.

<sup>5</sup>Ludovico Zacconi, from "Prattica di musica," in Readings in the History of Music in Performance, trans. and ed. Carol MacClintock (Bloomington, Ind.: University of Indiana Press, 1979), p. 73.

"with especial moderation" (Praetorius) and that "the tremelo should be short" (Zacconi). The present author recommends, therefore, that vibrato be kept to a minimum.

#### Size of performing group

Unlike madrigals, motets were intended to be performed with more than one singer on a part. The choirbooks of the Renaissance were large enough that a choir of twenty to thirty singers could read from one copy.<sup>1</sup> Further proof can be found in the Liber selectarum canticorum itself. At the final cadence of the prima pars in the motet Discubuit Hiesus the second voice divides into three notes.<sup>2</sup> Motets of this period were intended to be performed without instrumental accompaniment.<sup>3</sup>

#### Pitch

Based on descriptions of voice ranges by Schlick and Praetorius, it can be seen that pitch in the Renaissance ranged from three to four semitones below modern pitch to three to four semitones above modern pitch, depending on such things as: the strength of the choir,<sup>4</sup> the composer of the work, the place, and the organ used to give pitches.<sup>5</sup>

Although the use of certain combinations of clefs ("chiavette") to indicate transposition by a third has been discounted, there is

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<sup>1</sup>Denis Stevens, "Some Observations on Performance Practice," Current Musicology 14:160.

<sup>2</sup>Senfl, Liber, p. 248.

<sup>3</sup>Manfred Bukofzer, "On the Performance of Renaissance Music," Music Teachers National Association Proceedings 1941:228.

<sup>4</sup>Schlick, Spiegel der Orgelmacher und Organisten, quoted in "Pitch in the 16th and Early 17th Centuries," Part 1, Arthur Mendel, Musical Quarterly 34:33.

<sup>5</sup>Arthur Mendel, "Pitch in the 16th and Early 17th Centuries," Part 1, Musical Quarterly 34:33.

evidence that the combination of the treble, mezzo-soprano, alto, and tenor or baritone clefs indicates that transposition down a fourth or fifth is possible.<sup>1</sup> The motet Beati omnes by Ludwig Senfl, found in the Liber selectarum cantionem, supports this theory.<sup>2</sup> As written, it would appear to be for an entirely different combination of voices than the other motets in the choirbook; however, when transposed downward it matches the other motets in the combination of voices.

In conclusion, transposition does not violate the authenticity of performance in most cases.

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<sup>1</sup>Arthur Mendel, "Pitch in the 16th and Early 17th Centuries," Part 3, Musical Quarterly 34:336-357; summarized in Reese, Renaissance, pp. 531-533.

<sup>2</sup>Senfl, Liber, p. 264.

## PART II

### Editorial Procedure

The ratio of reduction used is 1:2 ( $\text{♩} = \text{♩}$ ). Ligatures are indicated by closed brackets:  $\text{[-----]}$  and coloration by open brackets:  $\text{[-----]}$  (not to be confused with modern triplet indication:  $\text{[---3---]}$ ). Mensurations and proportions are indicated in the incipit; changes are indicated above the staff. Initial rests have been omitted in the incipit. Partial signatures are indicated in the incipit; changes in signature are indicated by a flag:  $\text{[p]}$  above the staff. Voice names are absent in the original and so are not given in the incipit.

Accidentals within the staff are original, accidentals above the staff are editorial, and accidentals in parentheses above the staff are precautionary.

Where the voice parts have been shifted, the original is shown in smaller notes; where this is in effect, brackets for ligatures and coloration are shown only for the original part.

The text underlay is usually precisely indicated in the Liber selectarum cantionem. Variant spellings have been preserved when uniform throughout the voices. Words in brackets are editorial suggestions. Where the voice parts have been shifted, the text of the original is shown in smaller letters.

The metronome markings are given in brackets and are editorial.

## PART III

### Editing the Motets

#### General Problems and Solutions

The motets in the Liber selectarum cantionem are written for the combination of one or two descant voices, several tenor voices, and one or two bass voices. In some motets, one of the tenor voices consistently lies in the alto range. Some of these motets are practical for SATB ensembles as they are, the others when transposed.

In the majority of the motets in this choirbook, although one of the tenor voices is usually in the alto range, the voices sometimes cross and another tenor voice takes over the alto range. In order to create an alto part from two tenor voices, the original parts are switched as necessary. This technique also works for other combinations of voices (soprano and alto, tenor and bass) and sometimes for three voices.

Another technique which can be used if the voices cannot be switched is to transpose a portion of one of the tenor voices up an octave. Care must be taken, however, to see that the descant lies high enough so that the middle voice does not rise above the descant; and if the original part is very low, that transposing the part up an octave does not create six-four chords.

Either of these techniques works best when an entire phrase can be switched or transposed. Next best is a cadence point. If neither of these is possible, when switching voices, a common note is a good pivot point as long as it does not result in an unusually long or short phrase

in a voice; and in transposing a voice up an octave, a wide skip can be a logical pivot point.

Appendix C contains transpositions for the motets which need no other changes. Appendix D contains three complete motets which demonstrate the techniques discussed above. Appendix E contains sections of the remaining motets which need to be edited. Appendix F contains a list of modern sources for the motets in the Liber selectarum cantionem.

#### Specific Problems

Following are the voice ranges of each motet, numbered as they appear in the original. The canon will be considered separately.



## (1.) Optime pastor



## (2.) Praeter rerum seriem



## (3.) Virgo prudentissima



## (4.) O virgo prudentissima



## (5.) Anima mea liquefacta est



## (6.) Benedicta es



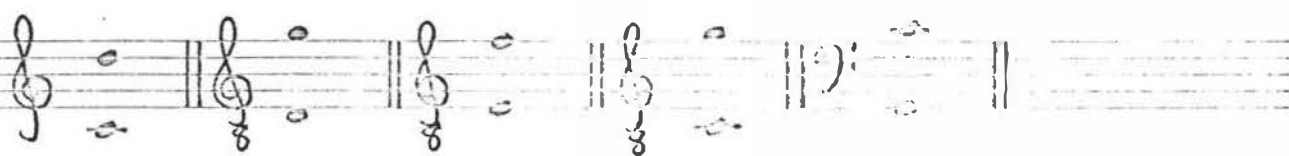
## (7.) Pater de coelis



## (8.) Sancte pater divum



## (9.) Miserere mei deus



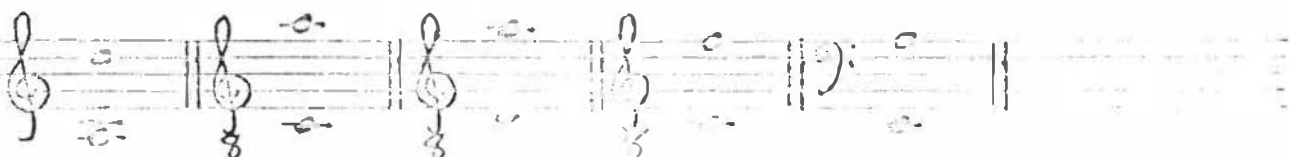
## (10.) Inviolata integra



## (11.) Salve crux arbor vitae



## (12.) Lectio actuum apostolorum





## (13.) Stabat mater



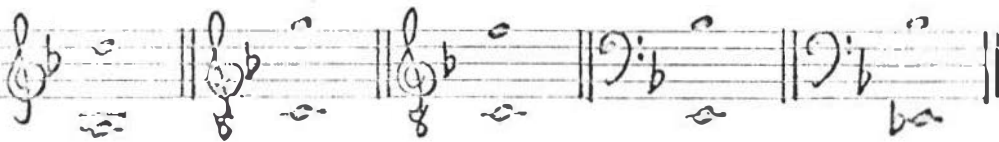
## (14.) Missus est Gabriel



## (15.) Anima mea liquefacta est



## (16.) Gaude Maria virgo



## (17.) Ave sanctissima Maria



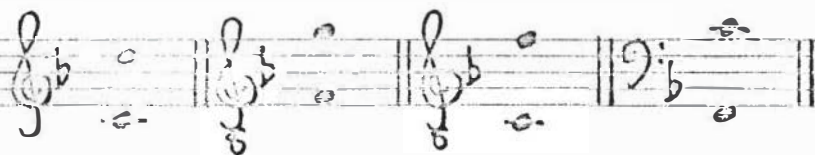
## (18.) De profundis



## (19.) Prophetarum maxime



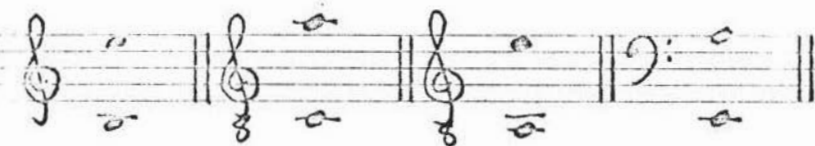
## (20.) Deus in adiutorium



## (21.) O Maria, mater Christi



## (22.) Discubuit Hiesus



## (23.) Usquequo Domino



## (24.) Beati omnes



Motets requiring no changes

Missus est Gabriel (No. 14) and Deus in adiutorium (No. 20) can be performed as they are. O virgo prudentissima (No. 4) can be performed without changes by reassigning voice parts.

Missus est Gabriel	SSATB
Deus in adiutorium	SATB
O virgo prudentissima	SSTATB

Motets requiring transposition only

Virgo prudentissima (No. 3), Prophetarum maxime (No. 19), and Beati omnes (No. 24) can be performed as they are or can be transposed. (See Appendix C)

Virgo prudentissima (up a step)	SSAATB or SSATTB
Prophetarum maxime (down a step)	SATB
Beati omnes (down a step)	SATB

Optime pastor (No. 1), Pater de coelis (No. 7), Salve crux arbor vitae (No. 11), and Discubuit Hiesus (No. 22) need to be transposed.

(See Appendix C)

Optime pastor (up a minor third)	SAATBB
Pater de coelis (up a fourth)	SSATTB
Salve crux arbor vitae (up a fourth)	SAATB
Discubuit Hiesus (up a fourth)	SATB

Motets requiring editing

Most of the remaining motets need to be edited by switching voice parts or transposing an inner voice up an octave. (See Appendix D for

Benedicta es, Stabat mater, and O Maria, mater Christi, see Appendix E for the others)

Praeter rerum seriem (No. 2) (up a fourth, switch S and A, T and B)	SSAATB or SSATTB
Anima mea liquefacta est (No. 5) (up a step, switch A and T)	SAATBB
Benedicta es (No. 6) (up a step, switch S, A, and T)	SSATBB
Sancte pater divum (No. 8) (transpose A up, switch T and B)	SSATTB
Miserere mei deus (No. 9) (up a step, transpose A up, switch A and T)	SAATB or SATTB
Inviolata integra (No. 10) (switch A and T)	SSTAB
Lectio actuum apostolorum (No. 12) (up a minor third, switch A and T)	SAATB
Stabat mater (No. 13) (transpose A up)	SAATB
Gaude Maria virgo (No. 16) (up a fourth, switch T and B)	SAATB
Ave sanctissima Maria (No. 17) (switch A and T)	SATB
O Maria, mater Christi (No. 21) (up a step, switch A and T)	SATB
Usquequo domino (No. 23) (up a minor third, switch A and T)	SATB

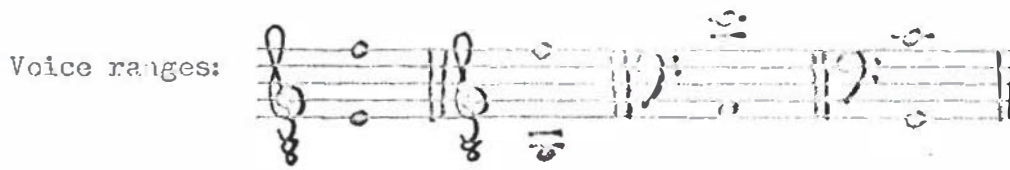
#### Motets not adaptable to modern performance

The five-voice motet Anima mea liquefacta est is written for a choir of tenors and basses. De profundis is written with all voices in a low range to reflect the mood of the text.<sup>1</sup> However, it can be transposed up a fourth to make it suitable for SATB. (See Appendix C)

<sup>1</sup>Glarean, Dodecachordon, p. 266.



## The Canon



The canon, Salve sancta parens, is intended for a choir of tenors and basses or baritones and basses. The canon is laid out on six four-line staves, each staff divided into six measures. The canon itself reads: "Notate verba, et signate mysteria" [Note the words and understand the mystery]. Starting in the upper left hand corner and reading across the first three lines will yield the same text as starting in the same corner and reading down the first three columns. Two more parts with the same text can be derived by starting in the lower right hand corner and reading the bottom three lines backward and reading the three right-hand columns from bottom to top, right to left.<sup>1</sup> See Appendix B for a diagram of the canon and a transcription of it.

In conclusion, although the music discussed in this paper is from one source, the same techniques can be used with other music from the earlier and especially from the later Renaissance.

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<sup>1</sup>For other solutions, see Kenneth Creighton Roberts, Jr., "The Music of Ludwig Senfl: A Critical Appraisal" (Ph.D. thesis, University of Michigan, 1965; Ann Arbor, Mich.: University Microfilms, 66-6687, n.d.)

APPENDIX A

Facsimile of the Original

Following is a facsimile of page 85 of the Liber selectarum  
cantionem, showing the first page of Sancte pater digne by Senfl.

L. G.

**S**olite

pa ter dnu m

qui etc

qs de cus

homium

**S**olite

qui etc

**S**olite

qui etc

pa ter dnu m

qs de cus homium

**S**olite

qui etc

pa ter dnu m

qs de cus homium

**S**olite

qui etc

pa ter dnu m

qs de cus homium

**S**olite

qui etc

pa ter dnu m

qs de cus homium

**S**olite

qui etc

pa ter dnu m

qs de cus homium

**S**olite

qui etc

pa ter dnu m

qs de cus homium

APPENDIX B

The Canon



CANON Notate verba, et signate mysteria. I. S.

Salve	sancta	parens	dulcis	amor	meus
sancta	virgo	pia	salus	mundi	amor
parens	pia	coeli	porta	salus	dulcis
dulcis	salus	porta	coeli	pia	parens
amor	mundi	salus	pia	virgo	sancta
meus	amor	dulcis	parens	sancta	Salve

M. D. XX.

# Salve sancta parens

Handwritten musical score for the first system. It consists of two staves (treble and bass clef) with lyrics written below. The lyrics are: Sal-ve san-cta pa-rens dul-cis a-mor me-us. The notes are simple circles on a five-line staff.

Sal-ve san-cta pa-rens dul-cis a-mor me-us

Handwritten musical score for the second system. It consists of two staves (treble and bass clef) with lyrics written below. The lyrics are: san-cta vir-go pi-a sa-lus mun-di a-mor. The notes are simple circles on a five-line staff.

san-cta vir-go pi-a sa-lus mun-di a-mor

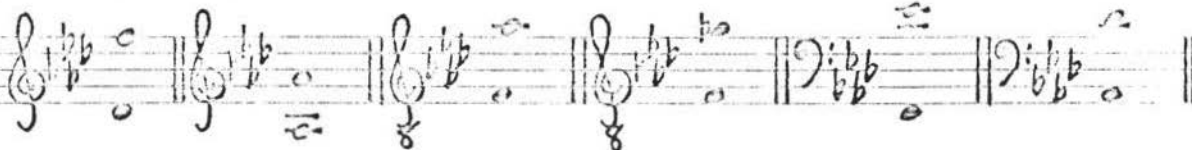
Handwritten musical score for the third system. It consists of two staves (treble and bass clef) with lyrics written below. The lyrics are: pa-rens pi-a coe-li por-ta sa-lus dul-cis. The notes are simple circles on a five-line staff.

pa-rens pi-a coe-li por-ta sa-lus dul-cis.

APPENDIX C

Transpositions for the Motets

(3.)	Virgo prudentissima . . . . .	25
(19.)	Prophetarum maxime . . . . .	25
(24.)	Beati omnes . . . . .	25
(1.)	Optime pastor . . . . .	25
(7.)	Pater de coelis . . . . .	25
(11.)	Salve crux arbor vitae . . . . .	25
(22.)	Discubuit Hiesus . . . . .	26

(3.) *Virgo prudentissima*(19.) *Prophetarum maxime*(24.) *Beati omnes*(1.) *Optime pastor*(7.) *Pater de coelis*(11.) *Salve crux arbor vitae*



## (22.) Discubuit Hicinus



APPENDIX D

Three Complete Motets

(6.)	Benedicta es . . . . .	28
(13.)	Stabat mater . . . . .	49
(21.)	O Maria, mater Christi . . . . .	73

# Benedicta es, colorata regina

Josquin

[Ed=66]

Be- ne- di-

di- cta Be- ne- di-

[8]

Handwritten musical score for a choir, featuring lyrics in Latin. The score is organized into systems, each containing vocal staves and piano accompaniment. The lyrics are: *di- ce- re- ctu- di- ce- Be- ne- di- ctu- Be- ne- di- ctu- (di-) ctu- es- coe- lo- rum re- gi- ne- di- ctu- [es] [es] coe- ctu- es- coe- lo- rum re- gi- ni-*

The score includes the following elements:

- Vocal Staves:** Multiple staves for different voices, with lyrics written below the notes.
- Piano Accompaniment:** Staves for the piano, including a bass line and a treble line.
- Lyrics:** Latin text such as "di- ce- re- ctu- di- ce- Be- ne- di- ctu- Be- ne- di- ctu- (di-) ctu- es- coe- lo- rum re- gi- ne- di- ctu- [es] [es] coe- ctu- es- coe- lo- rum re- gi- ni-".
- Performance Markings:** Includes dynamic markings like *p* (piano) and *f* (forte), and articulation like *acc.* (accents).
- Rehearsal Markers:** A bracketed number [8] at the top left of the page.



16

na, et  
 coe- lo- rum re- gi- na],  
 coe- lo- rum re- gi-  
 coe- lo- rum re- gi-  
 coe- lo- rum re- gi-  
 coe- lo- rum re- gi-

et  
 mun- di to- ti- us do- mi-  
 et mun- di to- ti- us do- mi- na  
 et mun- di to- ti- us do- mi-  
 na, et mun- di to- ti- us do- mi-  
 na, et  
 mun- di to- ti- us do- mi-

[24]

na  
 et mun-  
 di to-  
 ti- us do-  
 mi-  
 (et) mun-  
 di to-  
 ti- us do-  
 mi-

na  
 e-  
 gris  
 et  
 e- gris  
 me- di- ci-  
 na.  
 et  
 e-  
 gris  
 et



[10]

cl- ra ma- ris  
 (cla) ra ma- ris stel-  
 (cla) ra ma- ris stel-  
 Tu pme cl-  
 ra ma- ris  
 cl- ra ma- ris stel- la  
 stel- la vo- ca-  
 la vo- ca-  
 la vo- ca-  
 ra ma- ris stel-  
 stel- la vo- ca-  
 vo- ca- ris quae so- lem



118

ris quae so- lem iu-

(ca-) ris

(ca-) ris quae so- lem iu-

(stet) la vo- ca- ris

(ca-) ris

iu- sti- ci- ae

sti- ci- ae pr- ris

sti- ci- ae ris quae

que so- lem iu- sti-

56

so-lem ius-ti-ciae pa-

so-lem ius-ti-ciae

que so-lem ius-ti-

(i-)-ci-ae pa-

que so-lem ius-

ris a quo il-lu-mi-na-

ris a quo il-

ris a quo il-

ris a quo il-

sti-ci-ae pa-ris

[64]

Handwritten musical score for the first system, featuring six staves. The music is in G major (one sharp) and 3/4 time. The lyrics are: (na-) ris, lu-mi-na-ris, a quo il-lu-mi-na-ris, lu-mi-na-ris, mi-na-ris, il-lu-mi-na-ris, a quo il-lu-mi-na-

Handwritten musical score for the second system, featuring six staves. The music continues from the first system. The lyrics are: [il-lu-mi-na-ris] il-lu-mi-na-ris, a quo il-lu-mi-na-ris, a quo il-lu-mi-na-ris.



[72]

(na) ris].

la- mi- na- ris. us pa- ter.

ris]. Tu de- us pa- ter.

Tu de- us pa-

la- mi- na- ris. Tu de- us

Tu de- us pa- ter,

ter, ut de- i ma- ter fi-

pa- ter, ut de- i ma- ter fi-

ut de- i ma- ter fi- e- res

[80]

Handwritten musical score for a choir, page 38. The score is in G major and 4/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are in Latin. The first system contains the lyrics "e-res et ipse frater, cuius e-rat". The second system contains "San-cti-fi-". The third system contains "fi-li-a, cuius e-rat fi-li-a.". The fourth system contains "rat fi-li-a. San-". The fifth system contains "rat fi-li-a, cuius e-rat fi-li-a.".

e-res et ipse fra- ter, cuius e-rat  
 e-res et ipse fra- ter, cuius e-  
 et ipse fra- ter, cuius e-  
 San-cti-fi-  
 San-cti-fi-  
 San-cti-fi-  
 fi-li-a, cuius e-rat fi-li-a.  
 rat fi-li-a. San-  
 rat fi-li-a, cuius e-rat fi-li-a.



88

ca- vit san- ctam ser- va- vit  
 chi- fi- ca- vit san- ctam ser- va- vit et  
 vit san- ctam ser- va- ctam ser- va- vit et  
 San- ctifi- ca- vit san- ctam ser- va- vit  
 chi- fi- ca- vit san- ctam ser- va- vit  
 San- ctam ser- va-

et mit- tens et mit- tens sic sa- lu- ta-  
 rit- et mit- tens et mit- tens sic sa- lu- ta-  
 rit- et mit- tens  
 va- vit et mit- tens sic sa- lu- ta-  
 va- vit et mit- tens sic sa- lu- ta-  
 vit et mit- tens sic sa- lu- ta-

[96]

Handwritten musical score for a choir, consisting of 10 staves. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "vit sic sa-lu-ta-vit. A- ve ple-na gra- ve ple-na". The score includes vocal lines with lyrics and a basso continuo line with notes. The lyrics are: "vit sic sa-lu-ta-vit. A- ve ple-na gra- ve ple-na".

vit	sic	sa-lu-ta-	vit.	A-
vit	sic	sa-lu-ta-	vit.	A-
vit.				A-
vit	sic	sa-lu-ta-	vit.	
vit	sic	sa-lu-ta-	vit.	A-
ve			ple-	na
ve		ple-		na
ve		ple-	na	gra-
A-	ve	ple-	na	
ve	ple-	na		

104

A handwritten musical score for six staves, likely a vocal or instrumental setting. The score is written in a system with a common time signature (C) and a key signature of one sharp (F#). The lyrics are "gra-ti-a" repeated across the staves. The notation includes various note values (quarter, half, and whole notes), rests, and slurs. The lyrics are: "gra-ti-a" on the first staff, "gra-ti-a" on the second, "gra-ti-a" on the third, "gra-ti-a" on the fourth, "gra-ti-a" on the fifth, and "gra-ti-a" on the sixth. The score is divided into measures by vertical bar lines. The first measure contains the first syllable "gra-", the second measure contains "ti-", and the third measure contains "a.". The notation is somewhat sketchy, with some notes and slurs appearing to be added or corrected.



Secunda pars

[♩=12] [108]

Per il-lud a- ve pro- la- tum et tu- um re- spor-sum da- tum et tu- um re- spor-sum

[116]

tum ex te ver- bum da- tum ex te ver-

[124]

in- car- na- tum quo sal- van- tur om- ni- a quo sal- van- tur om- ni- a

ni- a quo sal- van- tur om- ni- a

ni- a

[32]

Musical notation for two staves, measures 132-133. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



# Tertia pars

[136]

Musical score for the first system of 'Tertia pars'. It consists of five staves. The top staff is a vocal line with lyrics: 'Nunc ma- ter ex o- ra na- tum'. The second staff is a vocal line with lyrics: 'Nunc ma- ter ex o- ra na- tum'. The third staff is a vocal line with lyrics: 'Nunc ma- ter ex o- ra'. The fourth and fifth staves are instrumental accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. There are handwritten annotations on the left side of the staves, including '3' and '2'.

Musical score for the second system of 'Tertia pars'. It consists of five staves. The top staff is a vocal line with lyrics: 'ra na- tum'. The second staff is a vocal line with lyrics: 'Nunc ma- ter ex o- ra na- tum'. The third staff is a vocal line with lyrics: 'ex o- ra na- tum'. The fourth and fifth staves are instrumental accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. There are handwritten annotations on the left side of the staves, including '3' and '2'.

Nunc ma- ter ex o-

144

ut no- strum

ut no- strum tol- lat re- a-

tum

(tum)

ut no- strum tol-

ra- tum

tol- lat re- a-

tum

ut no- strum tol- lat

ut no- strum tol- lat re- a- tum

lat re- a- tum

ut no- strum

152

(tum) et re- gnum  
 et re-  
 re- a- tum  
 (tum)  
 et re- gnum  
 tol- lat re- a- tum  
 det no- bis pa- ra- tum  
 gnum det no- bis pa- ra- tum  
 et re- gnum  
 et re-  
 det no- bis pa- ra- tum  
 et re- gnum



160

in coe-le-sti pa-tri-

in coe-le-sti pa-tri-

det no-bis pa-ra-tum

gratum det no-bis pa-ra-tum

in coe-le-sti pa-tri-

det no-bis pa-ra-tum

in coe-le-sti pa-tri-

in coe-le-sti pa-tri-

in coe-le-sti pa-tri-

in coe-le-sti pa-tri-

in coe-le-sti pa-tri-

in coe-le-sti pa-tri-

a. A-men

a. A-

A-men

a.



# Stabat Mater dolorosa

Josquin

[Ed=92]

Sta- bat ma- ter do- lo-

come fone, Sta-

Sta-

Sta- bat ma- ter do- lo-

ro- sa

Sta- bat ma- ter do- lo- ro- sa

bat ma- ter do- lo- ro- sa iu-

ro- sa iu-



[8]

iu- xta cru- cem la- chri- mo- sa

xta cru- cem la- chri- mo- sa

(ma- ter

xta cru- cem la- chri- mo- sa

xta cru- cem la- chri- mo- sa.

dum pen- de- bat fi- li- us, Cu- ius a-

dum pen- de- bat fi- li- us, Cu-

do- lo- ro-

dum pen- de- bat fi- li- us,

Cu-

ni- mam ge- men- tem con- tri- stan-

ius a- ni- mam ge- men- tem con- tri-

(ro-) sa

cu- ius a- ni- mam ge- men- tem

ius a- ni- mam ge- men- tem con-

tem et do- len- tem per-

stan- tem et do- len- tem per- stan-

[Ju- con- tri- stan- tem et do-

tri- stan- tem et do- len- tem

(per-) tran- si- vit gla- di-

(tran-) si- vit gla- di-

(Ju-) (do-) len- tem per- tran- si- vit gla- di-

per- tran- si- vit gla- di- us,

us, o quam tri- stis et

us, o quam tri- stis et

us, xta cru-

us, o quam tri- stis et af- fli-



32

(et) af- fli- cta fu- it il- la be-  
 (et) af- fli- cta fu- it il- la be- ne-  
 (cru-)  
 stis ct af- fli- cta fu- it il- la be-  
 (fili-) cta fu- it il- la be-

ne- di- cta ma- ter u- ni- ge- ni- ti  
 di- cta ma- ter u- ni- ge- ni- ti quae  
 cem  
 ne- di- cta ma- ter u- ni- ge- ni- ti quae  
 ne- di- cta ma- ter u- ni- ge- ni- ti quae

(que) me- re- bat et do- le- bat et  
 (cem)  
 (que) me- re- bat et do- le- bat et  
 (que) me- re- bat et do- le- bat et

tre- me- bat dum vi- de- bat na-  
 la- chri-  
 tre- me- bat dum vi- de- bat  
 tre- me- bat dum vi- de- bat



[48]

na- ti poe-nas in- cly-

ti poe-nas in- cly- ti.

mo-

na- ti poe-nas in- cly- ti

na- ti poe-nas in- cly-

ti, na- ti poe-nas in- cly- ti.

Quis est ho- mo qui non fle- ret

sa

in- cly- ti.

ti. Quis est ho-

Chri- sti ma-  
 Chri- sti ma- trem si  
 (so)  
 Quis est ho- mo qui non fle- ret  
 (ho-) mo qui non fle- ret

tram si vi- de- ret in tan- to sup- pli- ci-  
 vi- de- ret in tan- to sup- pli- ci-  
 dum  
 in tan- to sup- pli- ci- o  
 in tan- to sup- pli- ci-

64

pi-am ma-  
 pi-am  
 pen- Je-  
 quis non pos-sit con-tri-sta-ri  
 quis non pos-sit con-tri-sta-ri  
 trem con-tem-pla-ri  
 ma- trem con-tem-pla-ri do-  
 bat fi-  
 do-len-  
 do-len-



172

pro pec-ca-tis  
 ten-tem cum fi-li-o pro pec-ca  
 (fi-)  
 tem cum fi-li-o pro pec-ca-tis sur  
 tem cum fi-li-o pro pec-ca-

su-ae gen-tis  
 tis vi-dit Je-sum in tor-men-tis et fla-gel-tis  
 li-  
 ae gen-tis et fla-  
 tis sur-ae gen-tis vi-dit Je-sum

[SD]

vi- dit su- um dul- cem na- tum no- ri-

sub- di- tum vi- dit su- um dul- cem na- tum

(li- us.]

gel- lis sub- di- tum no- ri- en-

vi- dit su- um dul- cem na- tum no-

en- tem de- so- la- tum dum e- mi- sit spi- ri-

no- ri- en- tem de- so- la- tum dum e- mi- sit

tem de- so- la- tum dum e- mi- sit spi- ri-

ri- en- tem de- so- la- tum dum e- mi- sit



88

tum.

spi- ri- tum.

(us)

tum.

spi- ri- tum.

Secunda pars

[d=72] [90]

Handwritten musical score for 'Secunda pars'. The score is written in a system of six staves, with a vocal line and a piano accompaniment line. The key signature has one flat (B-flat) and the time signature is 2/2. The lyrics are: Ey- a ma- ter fons a- mo- ris. fons a- ma- ter fons a- mo- ris. a- ma- ter fons a- mo- ris. fons a- ma- ter fons a- mo- ris.

98

me sen- ti-

(mo-) ris me

(ma-) ter

(ris) me sen- ti- re vim do- lo-

(ris) me sen- ti-

re vim do- lo- ris fic ut ter-

sen- ti- re vim do- lo- ris

ris fic ut ter- cum

re vim do- lo- ris fic ut ter-



[106]

The musical score is written on ten staves, organized into two systems of five staves each. The top staff of each system is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The music is in a minor key, indicated by a single flat (B-flat) in the key signature.

**System 1 (Staves 1-5):**

- Staff 1 (Vocal):** *cum* | *lu-* | *ge-*
- Staff 2 (Piano):** Accompaniment for the first three notes.
- Staff 3 (Vocal):** *(ter)* | *lu-* | *ge- am* | *lu-* | *ge-*
- Staff 4 (Piano):** Accompaniment for the fourth and fifth notes.
- Staff 5 (Vocal):** *(ter)* | *cum* | *lu-* | *ge-*

**System 2 (Staves 6-10):**

- Staff 6 (Vocal):** *am* | *fac* | *ut* | *ar-* | *de-at cor*
- Staff 7 (Piano):** Accompaniment for the first five notes.
- Staff 8 (Vocal):** *fac* | *ut* | *ar-* | *de- at* | *cor* | *me-*
- Staff 9 (Piano):** Accompaniment for the sixth and seventh notes.
- Staff 10 (Vocal):** *fons* | *am* | *fac* | *ut* | *ar-* | *de- at* | *cor* | *me-*

The piano accompaniment consists of a simple harmonic line with some melodic movement in the bass clef.



114

me- um in a-man-

um in a-man- do in a-man- do Chri-

(fons)

um in a-man- do Chri-stum de- um

in a-man- do in a-man-

do Chri- stum ut si-

stum de- um ut si- bi

a- mo-

ut

do Chri- stum de- um,

[122]

bi com- pla- ce-

com- pla- ce-

(no-) ris

si- bi com- pla- ce- am,

Vir-

am.

am.

Vir- go vir- gi- num pne- cla-

go Vir- gi- num pne- cla-

[130]

Iam mi-hi non sis a-man-  
 Iam mi-hi non sis a- ma-  
 ra me sen-  
 ra

ra fac me te- cum plan- ge-  
 ra fac me te- cum plan- ge-  
 ti-  
 fac me te- cum plan- ge-  
 fac me te- cum plan- ge-



138

re pas

re fac ut por-tem Chri- sti mor- tem pas-

re

re fac ut por-tem Chri- sti mor- tem

re pas-

si- o- nis ei- us for- tem

si- o- nis ei- us for- tem et pla- gas re-

vim

et pla- gas re-

si- o- nis ei- us for- tem



146

fac me pla- gis  
 (re-)co- le- re fac me pla- gis  
 (vim)  
 co- le- re fac me pla-  
 (ten) fac me pla-

vul- ne- ra- ri Cru-  
 vul- ne- ra- ri Cru- ce hac in  
 do- lo- ris  
 gis vul- ne- ra- ri Cru- ce hac  
 gis vul- ne- ra- ri Cru-

154

ce hac in e-bri-a-ri ob a-mo-rem  
 e-bri-a-ri ob a-mo-rem  
 (ris) fac  
 in e-bri-a-ri ob a-  
 ce hac in e-bri-a-ri ob a-mo-rem

fi-li-i in-fla-ma-tus et ac-cen-sus per te vir-  
 fi-li-i in-fla-ma-tus et ac-cen-sus per te vir-  
 ut te-  
 mo-rem fi-li-i in-fla-ma-tus et ac-cen-sus per te vir-  
 fi-li-i in-fla-ma-tus et ac-cen-sus per te vir-

162

go sim de-fen-sus Fac me cru-

go sim de-fen-sus in di-e iu-di-ci-i

(te) cum

go sim de-fen-sus in di-e iu-di-ci-i

go sim de-fen-sus Fac me cru-

ce cu-sto di-ri mor-te Chri-sti pre-mu-ni-ri con-fo-ve-

mor-te Chri-sti pre-mu-ni-ri con-fo-ve-

ce cu-sto di-ri mor-te Chri-sti pre-mu-ni-ri



[170]

ri gra- ti- a Quan- do cor- pus mo- ri- e- tur fac ut a-

ri gra- ti- a Quan- do cor- pus mo- ri- e- tur fac ut a-

(lu-) ge-

Quan- do cor- pus mo- ri- e- tur fac ut a-

Quan- do cor- pus mo- ri- e- tur fac ut a-

ni- mae do- ne- tur pa- ra- di- si

ni- mae do- ne- tur pa- ra- di- si glo- ri-

am

ni- mae do- ne- tur pa- ra- di- si glo- ri-

ni- mae do- ne- tur pa- ra- di- si glo- ri-



178

glo-ri- a, A- men,

a A- men,

(am). A- men.]

a A- men,

a A- men,

a A- men,

The image shows a handwritten musical score for six voices, likely a choir. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The music is in a common time signature. The lyrics are 'glo-ri-a, A-men.' The first staff has the lyrics 'glo-ri-' under the first two notes, 'a,' under the next two notes, 'A-' under the next two notes, and 'men,' under the final two notes. The second staff has 'a' under the first two notes, 'A-' under the next two notes, and 'men,' under the final two notes. The third staff has '(am).' under the first two notes, 'A-' under the next two notes, and 'men.]' under the final two notes. The fourth staff has 'a' under the first two notes, 'A-' under the next two notes, and 'men,' under the final two notes. The fifth staff has 'a' under the first two notes, 'A-' under the next two notes, and 'men,' under the final two notes. The sixth staff has 'a' under the first two notes, 'A-' under the next two notes, and 'men,' under the final two notes. The notes are mostly quarter notes and half notes, with some rests. There are some handwritten annotations and corrections throughout the score.

# O Maria, mater Christi Isaac

[Ed-76]

The first system of the handwritten musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, handwritten style with various note values and rests.

The second system of the handwritten musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with various note values and rests.

The third system of the handwritten musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music concludes with various note values and rests.

12

Ma-ri-a

ri-a ma-ter Chri-

sti vir-

30



24

go pi-  
go vir- go pi-  
(vir-) go pi- a

vir- go pi- a  
a me- sto- rum  
a me- sto-  
me- sto-

me- sto-  
con- so- la-  
rum con- so- la-  
rum con- so- la- trix con-

rum



36

(la-) trix pau- pe-  
 trix con- so- la- trix pau- pe-  
 so- la- trix  
 con- so- la- trix

rum ad- iu-  
 rum ad- iu- trix  
 ad- iu- trix  
 ad- iu- trix ad- iu-

trix per- di- to-  
 ad- iu- trix per- di- to-  
 per- di- to-  
 trix per- di- to-

48

rum re-stau- ra-  
 (to-) rum re-stau- ra-  
 (to-) rum re-stau- ra-  
 [rum] re-stau- ra-

ra- trix la- psu- rum- que  
 trix la- psu- rum- que  
 trix la- psu- rum- que  
 trix la- psu- rum- que

psu- rum- que pi- a re-  
 que pi- a re-  
 que pi- a re- le-  
 pi- a [pi- a] [pi- a]



60

le-va-rix  
le-va-rix  
va-rix lan-guen-ti  
(a) re-le-va-rix lan-guen-

lan-guen-ti-um cu-ra-um  
um cu-ra-um  
ti-um cu-ra-

no-strae sa-lu-rix  
trix no-strae sa-lu-tis tis a-rix  
trix no-strae sa-lu-

72

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "tis a-da-ma-trix." The second staff is another vocal line with lyrics: "(a) da-ma-trix a-da-ma-". The third staff is a vocal line with lyrics: "strae sa-lu-tis a-da-ma-trix." The bottom staff is a bass line with lyrics: "tis a-da-ma-". The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "trix." The second staff is another vocal line with lyrics: "trix." The third staff is a vocal line with lyrics: "trix." The bottom staff is a bass line with lyrics: "trix." The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8.

Five empty musical staves, each consisting of five lines, arranged vertically.



Secunda pars

[d=ci] 17

ve do-mi-na

ve do-mi-na

ve do-mi-na

ve do-mi-na

De-i

de-i-ta-tis

de-i-ta-tis cel-lu-la

de-i-ta-tis cel-lu-la

ta-tis cel-lu-la

cel-lu-la

in-ter om-

in-ter om-

in-ter om-

89

vir- gi- nes ca- stis- si-

[nes] vir- gi- nes ca- stis-

(om-) nes vir- gi- nes ca- stis- si-

(om-) nes vir- gi- nes ca- stis-

ma- te pe- ti- mus no-

si- ma te

ma te pe- ti- mus

si- ma te pe- ti- mus no-

stra de- le fa- ci-

pe- ti- mus no- stra de- le fa-

no- stra de- le fa-

stra de- le fa- ci-



101

(ci-) no- ra  
 ci- no- ra  
 ci- no- ra  
 no- ra  
 quae es coe- lis al- ti- or ter- ris  
 quae es coe- lis al- ti- or ter- ris  
 quae es coe- lis al- ti- or ter- ris la-  
 quae es coe- lis al- ti- or ter- ris  
 la- ti- or a- bys- so pro-  
 la- ti- or a- bys- so pro-  
 ti- or stel- lis pu- ri- or a- bys- so pro-  
 la- ti- or stel- lis pu- ri- or

[113]

[d:60]

fun-di- or

fun di- or

fun di- or

or

Ma-

Ma-

Ma- ri- a cun- ctis san-

ri- a cun- ctis san-

ri- a

ri- a cun- ctis san-

ri- a cun- ctis san-

ctis es san- ctis

ctis es san- ctis or

cun- ctis san- ctis es san- ctis

ctis es san-



Handwritten musical score for four staves. The key signature is two sharps (F# and C#). The first staff is in treble clef and contains the lyrics "or." with notes on a whole note and a half note. The second staff is in treble clef and contains the lyrics "(or.)" with notes on a whole note and a half note. The third staff is in treble clef and contains the lyrics "or." with notes on a whole note and a half note. The fourth staff is in bass clef and contains the lyrics "(San-)" and "cti- or." with notes on a whole note, a half note, and a triplet of eighth notes. A double bar line is present at the end of the first two staves.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first section of the page.

Tertia pars

[d=60] 128

io- cun- do  
io- cun- da

[d=60]

da tu es A- a- ron  
da tu es A- a- ron vir-

vir- gu- la fru- cti- fe- ra  
ron vir- gu- la fru- cti- fe- ra  
vir- gu- la fru- cti- fe- ra  
gu- la fru- cti- fe- ra



140

Chri- stum no-  
 (ra)  
 (quae)  
 (ra)  
 fru- ctum vi- tae  
 fru- ctum vi- tae  
 quae fru- ctum vi- tae

bis pro- tu- lit  
 Chri- stum no- bis pro- tu- lit om-  
 Chri- stum no- bis pro- tu- lit om-  
 Chri- stum no- bis pro- tu- lit om-

om- nes vir-  
 om- nes vir- tu- tes om- ni-  
 om- nes vir- tu- tes om- ni-  
 om- nes vir- tu- tes om- ni-

om- nes vir- tu- tes



152

(vir-) tu- tes cu- ni- um la- pi-  
 (tes) om- ni- um si- la-  
 um ni- um la- pi-  
 om- ni- um la- pi- dum

dum at-que cum- cta-  
 pi- dum in se con- ti- nens at-  
 dum in se con- ti- nens  
 in se con- ti- nens

rum her-  
 que cum- cta- rum at- que cum- cta-  
 at- que cum- cta-

[164]

ba-rum vim re-ti-  
 (rum) her-ba-rum vim re-  
 (cta-) rum her-ba-rum vim re-  
 (cta-) rum vim re-

ti-nens.  
 ti-nens.  
 ti-nens.  
 ti-nens. [re-ti-nens.]



Quarta pars

[171] [d=76]

A- ve san- ctis- si- ma

A- ve san- ctis- si- ma

A- ve san- ctis- si- ma

ve san- ctis- si- ma de-

de-

le- le pre- ca-

de

le pre- ca- mi- na

le pre- ca- mi- na

mi- na re- pri- me

le pre- ca- mi- na re- pri- me no-



183

re- pri- me no- xi-

(na) re- pri- me no- xi- a

no- xi- a

xi- a

a

sen- sus

sen- sus

sen- sus

no-

sen- sus no- stros

sen- sus no- stros

sen-

no- stros vi- si- ta et

stros sen- sus no- stros vi- si-

sen- sus no- stros vi- si-

vi- si- ta et

sus no- stros

195

fla- gi- ta  
fla- ta et fla- gi- ta  
fla- ta et fla- gi- ta  
et fla- gi- ta

st gau- di- a  
st gau- di- a ut gau- di-  
st gau- di- a ut gau- di-  
st gau- di- a ut gau- di-

gau- di- a] pos- si- der- la- mus  
a ut gau- di- a] pos- si- de- a- mus  
a ut gau- di- a] pos- si- de- a- mus  
a ut gau- di- a] pos- si- de- a- mus

pos- si- de- a- mus coe- li

207

pos-si-de-a-mus coe-li-ca

coe-li-ca

coe-li-ca

ca

pos-si-de-

pos-si-de-a-mus coe-li-ca

pos-si-de-

a-mus coe-li-ca post car-

a-mus coe-li-ca post car-

a-mus coe-li-ca post car-

a-mus coe-li-ca post car-

a-mus coe-li-ca post car-

a-mus coe-li-ca post car-

nis e-xi-

nis e-xi-li-

nis e-xi-

nis e-xi-

nis e-xi-

nis e-xi-



[19]

Musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: (xi-) [li- um] men- um. The second staff is a vocal line with lyrics: um. The third staff is a vocal line with lyrics: (xi-) li- um. The bottom staff is a piano accompaniment line with lyrics: (xi-) li- um. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first measure of the vocal lines contains a triplet of eighth notes.

Musical score for the second system. It consists of four staves. The top staff is a vocal line. The second staff is a vocal line. The third staff is a vocal line. The bottom staff is a piano accompaniment line. The music continues in the same key and time signature as the first system.

Musical score for the third system. It consists of four staves. The top staff is a vocal line with lyrics: Ma- [ri-] a. The second staff is a vocal line with lyrics: Ma- ri- a. The third staff is a vocal line with lyrics: Ma- ri- a. The bottom staff is a piano accompaniment line with lyrics: Ma- ri- a. The music concludes with a double bar line and repeat signs.

231

Handwritten musical score for the first system, measures 1-4. The score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains four whole notes, each with a circled 'a' below it. The second staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes. The third staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes.

Handwritten musical score for the second system, measures 5-8. The score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains four whole notes, each with a circled 'a' below it. The second staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes. The third staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

## APPENDIX E

### Sections of Motets

Following are the specific measures of motets in which the voices are switched or transposed up an octave.

(2.)	Praeter rerum seriem . . . . .	96
(5.)	Anima mea liquefacta est . . . . .	103
(8.)	Sancte pater divum . . . . .	105
(9.)	Miserere mei deus . . . . .	109
(12.)	Inviolata integra . . . . .	118
(16.)	Gaude Maria virgo . . . . .	121
(17.)	Ave sanctissima Maria . . . . .	123
(23.)	Usquequo domine . . . . .	128



# Praeter rerum seriem

Josquin

Handwritten musical score for "Praeter rerum seriem" by Josquin. The score consists of six staves. The first four staves are instrumental parts with rhythmic notation and some melodic fragments. The fifth staff is a vocal line with lyrics: "Prae- ter". The sixth staff is another vocal line with lyrics: "Prae- ter re- rum se-". The music is in a 2/2 time signature with a key signature of two flats (B-flat and E-flat).

[22]

em  
 (em)  
 (em)  
 (em)  
 (em)  
 (em)  
 (em)

pa- rit de- um pa-  
 pa- rit de- um  
 pa- rit de- um  
 pa- rit de- um  
 pa- rit de- um  
 pa- rit de- um

[37]

de- um et  
 (de-) um et ho-  
 de- um et ho-  
 rit de- um et  
 (de-) um pa- rit de- um  
 (de-)

de- um et  
 de- um et ho-  
 rit de- um et  
 (de-) um pa- rit de- um  
 (de-)

pa- rit de- um et ho-



57

74



84

Handwritten musical score for measures 84-88. The score consists of six staves. The top two staves are vocal lines, and the bottom four are piano accompaniment. The lyrics are: (pa-) ter. no- vit pa- ter. no- vit pa- ter. pa- ter. no- vit pa- ter. ter. no- vit pa- ter.

100

Handwritten musical score for measures 89-93. The score consists of six staves. The top two staves are vocal lines, and the bottom four are piano accompaniment. The lyrics are: pus il- pus pus spi- ri- tus [spi- ri- tus] ri- tus o- pus

109

pe- ra- tur o- pe- ra- tur  
 o- pe- ra- tur o- pe-  
 ra- tur, o- pe- ra-  
 li- tus o- pe- ra- tur  
 o- pe- ra- tur  
 tus o- pe- ra-

124

(et) e- xi- tus par- tus tu- per- i- tus tu- i  
 par- tus tu- per- i- tus tu- i  
 et e- xi- tus par- tus  
 (e-) xi- tus par- tus tu- per- i- tus tu- i  
 par- tus tu- i



135

quis scrutatur  
 (scrutatur) ta- quis scrutatur ta- quis scrutatur  
 (scrutatur) ta- quis scrutatur ta- quis scrutatur  
 ta- tur quis scrutatur  
 (ta) tur, tur scrutatur quis tur scrutatur  
 quis scrutatur quis scrutatur

142

den-ti-a  
 den-ti-a  
 den-ti-a  
 de-i pro-vi-den-ti-a  
 de-i pro-vi-den-ti-a  
 de-i pro-vi-den-ti-a



166

(a)

tu- tu- a pu- er pe- ri- a  
 tu- tu- a pu- er pe- ri- a  
 pe- ri- a  
 pe- ri- a tu- a pu- er pe- ri- a  
 pe- ri- a

182

ve ma- ter a- ve.  
 (a-) ve. ve.  
 (a-) ve. ve.  
 (ve.)  
 ma- ter a- ve.  
 (ma-)ter a- ve.

1	2
4	3
6	5

Anima mea liquefacta est

[Anon.]

Handwritten musical score for the piece "Anima mea liquefacta est" by an anonymous composer. The score is written on six staves. The first three staves are for the vocal line, and the last three are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The vocal line begins with a long note on the first staff, followed by a melodic line on the second and third staves. The piano accompaniment starts with a bass line on the fourth staff, followed by a treble line on the fifth and sixth staves. The lyrics "A- ni- ma ni- ma me- a" are written below the vocal line. The score is handwritten and shows signs of being a working draft.

Five sets of empty musical staves, each consisting of a five-line staff, arranged vertically. These staves are blank and appear to be part of a larger manuscript page.

Secunda pars

De- scen- di, de- scen-  
De- scen- di, de-  
De- scen- di  
De- scen- di, de- scen-  
De- scen- di, de- scen-  
De- scen- di, de- scen-  
De- scen- di, de- scen-



# Sancte pater divum

Senfl

Handwritten musical score for "Sancte pater divum" by Senfl. The score is written on six staves. The first two staves are for vocal parts (Soprano and Alto), the third for Tenor, and the last three for instruments (Violin, Viola, and Bass). The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics "San-" are written under the vocal staves. The score includes various musical notations such as notes, rests, and clefs.

[12]

ho- mi- num- que Gre-  
 cte Gre-  
 cus ho- mi- num- que Gre- go-  
 San- cte  
 (num-) que de- que cus ho- mi- num- Gre- que Gre- go-  
 que de- que cus ho- mi- num- que Gre- Gre- go-  
 (per) ae- the- ra can- tus  
 can- tus te du- ce  
 (sto)  
 (su-) per ae- the- ra Te du-  
 ae-the-ra su- per ae- the- ra Te du- ce

135

Di- ce- ris ar- cha- nos coe-  
 (pi-)  
 ce- ris ar- cha- nos coe-  
 (cha-)  
 nos coe-  
 Di- ce- ris ar- cha- nos coe-

139

(quic-) quid com- pre- hen- dit my-  
 con- fes- sor do-  
 quic- quid com- pre- hen-  
 con- fes- sor  
 (quic-) quid com- pre- hen- dit, com- pre- hen-  
 (quic-) quid com- pre- hen- dit, com- pre- hen-



[183]

(my-) sti-ca  
 mi-ni pre-  
 dit my-  
 do-mi-ni pre-  
 (my-) sti-ca sa- cra  
 dit my-sti-ca sa-

[184]

se-cun-  
 (pre-) sint fa-ta  
 (pre-) sint fa-ta se-cund-  
 (re-) bus pre-sint pre-sint fa-ta  
 bus pre-sint fa-ta

# Miserere mei deus

Josquin

Mi- se- re- re me- i  
Mi- se-

39

(ton) me- am. Mi- se- re- re me- i de-  
 (me) am. Mi- se- re- re me-  
 Mi- se- re- re me- i  
 Mi- se- re- re me- i  
 Mi- se- re- re me- i

43

(de) us. Am- pli-  
 i de- us. Am- Am- pli- us  
 de- us.  
 de- us. Am- Am- pli- us  
 de- us. Am- pli- us



56

me- o mun- da me.  
 da me. Mi- se-  
 Mi- se- re- ve  
 da me. Mi- se-  
 (me) Mi-

116

(de-) us. Ec- ce e- nim ve-  
 us. Ec- ce e- nim ve-  
 (us.)  
 us. Ec- ce e- nim ve-  
 us.

148

hy- so- po et mun- da-  
 (do-) mi- ne hy- so- po  
 (do-) mi- ne hy- so- po  
 (do-) mi- ne hy- so- po et

156

et su- per ni- u- em de- al-  
 et su- per ni- u- em de al- ba- bor  
 lau- a- bis me et su- per ni- u- em de  
 ni- u- em de

160

(al.) ba- bor. Mi- se- re- re

al- al- ba- ba- bor. Mi- se-

(de) al- al- ba- ba- bor. bor. Mi-

al- ba- bor. Mi- se-

232

ti- ci- am sa- lu- ta- ris tu- i et

(ti-) ci- am sa- lu- ta- ris tu- i

sa- lu- ta- ris tu- i

am sa- lu- ta- ris tu- i



280

am tu- am, Mi- se-re-re  
 sti- ci- am tu- am, Mi- se-re-re  
 iu- sti- ci- am tu- am, Mi- se-re-re  
 am tu- am, Mi- se-re-re

284

me- i de- us, mi- se- re- re me- i.  
 me- i de- us, mi- se- re- re me- i.  
 me- i de- us.  
 me- i de- us, mi- se- re- re me- i.  
 me- i de- us, mi- se- re- re me- i.  
 me- i de- us. (us.)

341

spi-ri-tus con-tri-bu-la-

spi-ri-tus con-tri-bu-la-

(de-) o. Spi-ri-tus con-tri-bu-la-

um de- o.

354

a-tum de-us non de-spi-ci-

a-tum de-us non de-spi-ci-

li-a-tum de-us non de-spi-ci-

361

es.

de- de- us non de- spi- ci- es. Mi- ser-

de- de- us non de- spi- ci- es.

de- us non de- spi- ci- es.

396

(pta) bis sa- cri- fi- ci- um iu-

pta- bis sa- cri- fi- ci- um iu-

his sa- cri- fi- ci- um iu-



418

Handwritten musical score for a hymn, featuring five staves with vocal lines and a bass line. The lyrics are: (mi-) se-re-re me-i de-us, re-re, Mi-se-re-re me-i. (us.) Mi-re-re, se-re-re me-i. se-re-re me-i. (mi-) se-re-re me-i de-us.

Four sets of empty musical staves, each consisting of five lines, provided for additional notation or practice.

1	2
	4
5	3

# Inviolata integra

Josquin

Handwritten musical score for "Inviolata integra" by Josquin. The score is written on five staves. The top staff is a vocal line with lyrics "In- vi- o- la-". The other four staves are for instruments, each with a key signature of two flats and a 2/2 time signature. The notation includes various rhythmic values and accidentals.

Four sets of empty musical staves, each consisting of five lines, provided for additional parts.

119

(a)

quae so- la

ri-

quae so-

quae so- la in- vi- o-

ri-

quae so- quae so- la in- vi- o-

quae so- la in- vi- o-

123

quae so- la in- vi- o-

la in- vi- o- la- ta

la- in- vi- ta o- la- in- vi- ta o- la- ta per-

la- in- vi- ta o- la- in- vi- ta o- la- (ta)

la- ta per- man- si- sti



139

(per) man- si- sti.  
 (sti.)  
 per man- si- sti. sti.  
 man- si- sti. sti.  
 (sti) per-

(sti.)  
 (sti.)  
 (sti.) (sti.)  
 (sti.) (sti.)  
 man- si- sti.

# Lectio actuum apostolorum

Josquin

Handwritten musical score for "Lectio actuum apostolorum" by Josquin. The score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the basso continuo. The music is in 2/2 time with a key signature of two flats (B-flat and E-flat). The lyrics are "Le-cti-o ac-".

Staff 1 (Soprano): Le-cti-o

Staff 2 (Alto): Le-cti-o

Staff 3 (Tenor): [Rest]

Staff 4 (Bass): Le-cti-o ac-

Staff 5 (Basso Continuo): Le-cti-o

Four sets of empty musical staves, each consisting of five lines.

135

et men- te con-

et men- te con-

tu- do et men- te con-

(tu-) do

il- los lo- quen-

a los il- los lo- quen-

los lo- quen- los lo- quen-

a



# Gaude Maria virgo

Senfl

Handwritten musical score for "Gaude Maria virgo" by Senfl. The score is written on five staves. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The lyrics "Gau-" are written below the first measure. The second staff is a lute tablature, with letters 'c', 'z', and 'b' indicating fret positions. The third staff is a lute tablature, with letters 'c', 'z', and 'b' indicating fret positions. The fourth staff is a lute tablature, with letters 'c', 'z', and 'b' indicating fret positions. The fifth staff is a lute tablature, with letters 'c', 'z', and 'b' indicating fret positions. The lyrics "Gau-" and "de" are written below the first and second measures of the fifth staff.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically.

79

sti  
 (um) et ho-mi-nem ge-  
 (nem) ge-  
 (de-) um ge- nu- i- ge- nu-  
 ho-mi-nem ge- nu- i- ge- nu-

85

(sti) ge-  
 (sti) (ge-) nu- i-  
 (sti) ge- ge- nu- i-  
 (sti) ge- ge- nu- i-

Tertia pars

128

Ga- bri- e- lem  
 Ga- bri- e- lem  
 Ga- bri- e- lem  
 Ga- bri- e- lem  
 Ga- bri- e- lem  
 Ga- bri- e- lem  
 Ga- bri- e- lem  
 Ga- bri- e- lem

136

(lum) cre-  
 (mus) di- vi- ni- tus  
 chan- ge- lum cre-  
 (gd-) (mus) lum cre- di- mus  
 (mus) (ge-) lum cre- di- mus



Ave sanctissima Maria

Isaac

Handwritten musical score for "Ave sanctissima Maria" by Isaac. The score consists of four staves. The first staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature and contains the lyrics "A-" and "ve". The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature and contains the lyrics "A-". The music is handwritten and includes various notes, rests, and bar lines.

A series of ten empty musical staves, each consisting of five horizontal lines, provided for further notation.

53

(mun-)

di.

mun- di.

mun- di.

mun- di.

mun- di.

mun- di.

# Usquequo domine

Senfi

Handwritten musical score for "Usquequo domine" by Senfi. The score is written on four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. The lyrics "Us- que- quo do-" are written below the notes. The second staff is a piano accompaniment line with a treble clef, a key signature of two flats, and a 3/2 time signature. The third and fourth staves are also piano accompaniment lines, with the third staff using a treble clef and the fourth staff using a bass clef. Both the third and fourth staves have a key signature of two flats and a 3/2 time signature. The score is divided into three measures by vertical bar lines. The bottom half of the page contains several sets of empty musical staves for further notation.



190

Musical score for four voices (Soprano, Alto, Tenor, Bass) in a key with two flats (B-flat and E-flat). The lyrics are: (do-) mi- no qui bo- na tri- (mi-) no qui bo- na tri- (do-) mi- no qui bo- na tri- (do-) mi- no qui bo- na tri-.

## APPENDIX F

### Modern Sources:

A transcription of the entire Liber selectarum cationem is found in:

Roberts, Kenneth Creighton Jr. "The Music of Ludwig Senfl: A Critical Appraisal." Ph.D. thesis, University of Michigan, 1965. Ann Arbor, Mich.: University Microfilms, 66-6687, n.d.

Following is a list of other modern sources for the motets in the Liber selectarum cationem.

### Josquin

Josquin. Werken van Josquin Des Prés. Edited by A. Smijers. Amsterdam: n.p., 1936-1950. Series 2: Motetten.

Vol. 2, p. 21	Praeter rerum seriem
Vol. 3, p. 1	O virgo prudentissima
Vol. 3, p. 11	Benedicta es
Vol. 2, p. 58	Miserere mei deus
Vol. 2, p. 111	Inviolata integra
Vol. 2, p. 99	Lectio actuum apostolorum
Vol. 2, p. 51	Stabat mater
Vol. 2, p. 89	Missus est Gabriel
Vol. 3, p. 20	De profundis

Blume, Friedrich and Gudervill, Kurt, eds. Das Chorwerk. Wolfenbüttel: Mösel Verlag, 1929—. Vol. 18: Josquin Deprez: Vier Motetten, edited by Friedrich Blume.

P. 23 Praeter rerum seriem  
(a major third higher than the original)

Smijers, A., ed. Van Ockeghem tot Sweelinck. Amsterdam: G. Alsbach & Co., 1949-1956.

No. 44 Benedicta es

Glarean, Heinrich. Dodecachordon. Translated by Clement A. Miller. U.S.A.: American Institute of Musicology, 1965.

P. 447 De profundis

Isaac

Blume, Friedrich and Gudervill, Kurt, eds. Das Chorwerk. Wolfenbüttel: Möseler Verlag, 1929---. Vol. 120: Vier Staatsmotetten des 16. Jahrhunderts, edited by Albert Dunning.

P. 1 Optime pastor

Vol. 100: Heinrich Isaac: Vier Marienmotetten, edited by Martin Just.

P. 9 Ave sanctissima Maria

P. 17 O Maria, mater Christi

Adler, Guido, ed. Denkmäler der Tonkunst in Österreich. Vienna and Graz: Akademische Druck--u. Verlagsanstalt, 1894---. Vol. 32: Heinrich Isaac: Weltliche Werke, edited by Johannes Wolf.

P. 208 Virgo prudentissima

Cuyler, Louise. The Emperor Maximilian I and Music. London: Oxford University Press, 1973.

P. 194 Virgo prudentissima

The complete works of Isaac are being prepared in:

Carapetyan, Arsen. Corpus Mensurabilis Musicae. American Institute of Musicology, 1947---. No. 65: Henrici Isaac: Opera Omnia, edited by Edward R. Lerner.

Future volumes of No. 65 will contain the complete motets of Isaac.

Senfl

Senfl, Ludwig. Sämtliche Werke. Wolfenbüttel: Möseler Verlag, 1935---. Vol. 3: Motetten. Part 1: Gelegenheitsmotetten und Psalmvertonungen, edited by Walter Gerstenberg.

P. 3 Sancte pater divum

P. 73 Usquequo domine

P. 43 Beati omnes

Future volumes of this series will contain the other motets by Senfl.

La Rue

La Rue, Pierre de. Motets of Pierre de la Rue. Edited by N. Davison. Bryn Mawr, Penn.: 1966.

Pater de coelis



Obrecht

Obrecht, Jacobus. Opera Omnia. Amsterdam: G. Alsbach & Co., 1956.  
Vol. 2: Motetti, edited by A. Smijers.

P. 17      Salve crux arbor vitae

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- \_\_\_\_\_. Das Chorwerk. Wolfenbüttel: Mösseler Verlag, 1929—. Vol. 100: Heinrich Isaac: Vier Marienmotetten, edited by Martin Just.
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