

Ascendo ad Patrem meum

Cum

Psalmus 116, "Laudate Domini, omnes gentes"

(Versio Vulgata)

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

Ludwig Senfl

ed. Andreas Stenberg

DISCANTUS
Ascen do

CONTRATENOR
Ascendo

TENOR
Ascendo

BASSUS
Ascendo

As - cen - do ad Pa -

As - cen - do ad Pa -

As - cen - do

As - cen - do, [as - cen-do] ad Pa - trem

trem me - um et Pat - rem ves - trum

- - trem me - um et Pat - rem ves -

ad Pa - trem me - um et

me - - - um et Pat - rem ves -

10

de - - um me - um et de - um,
trum de - um me - um
Pat - rem ves - trum de - um me - - um et
trum de - um me - um et

15

et de - um ves - trum. Al - le -
et de - um ves - trum Al - le - -
de - um ves - trum. Al - - le - -
de - um [ves - trum.] Al - le - -

20

- - lu - ia.
- - lu - ia.
- - lu - ia.
- - lu - ia.

Psalm 116, Laudate Dominum, omnes gentes Septimi tonus

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

?Ludwig Senfl?

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

De psalmarum intonatione

[Seventh tone]



Laudate Dominum, omnes gentes; laudate eum, omnes populi.

DISCANT'

ALTUS

TENOR

BASSUS

2 Quoniam confirmata est super nos miseri - cor - dia

c.p.f.

2 Quoniam confirmata est super nos miseri - cor - dia

2 Quoniam confirmata est super nos miseri - cor - dia

2 Quoniam confirmata est super nos miseri - cor - dia

4 e - jus, et veritas Domini ma-net in ae - ter - num.

e - jus, et veritas Domini ma-net in ae - ter - num.

8 e - jus, et veritas Domini ma-net in ae - ter - num.

e - jus, et veritas Domini ma-net in ae - ter - num.

Laudate Dominum, omnes gentes;
laudate eum, omnes populi.

2 Quoniam confirmata est super nos misericordia ejus,
et veritas Domini manet in aeternum.

Gloria Patri et Filio
et Spiritui Sancto.

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

Or "Alia melodia Septimi toni" setting with the cantus prius factus in the Bass

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

De psalmarum intonatione

[Seventh tone]



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c.p.f.

2 Quoniam confirmata est super nos miseri - cor - dia

4

e - jus, et veritas Domini ma-net in ae - ter - num.

e - jus, et veritas Domini ma-net in ae - ter - num.

8 e - jus, et veritas Domini ma-net in ae - ter - num.

e - jus, et veritas Domini ma-net in ae - ter - num.

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laudate eum, omnes populi.

2 Quoniam confirmata est super nos misericordia ejus,
et veritas Domini manet in aeternum.

Gloria Patri et Filio
et Spiritui Sancto.

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

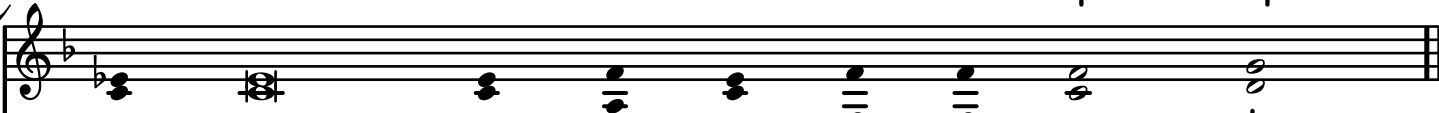
Transcription featuring both formulas.

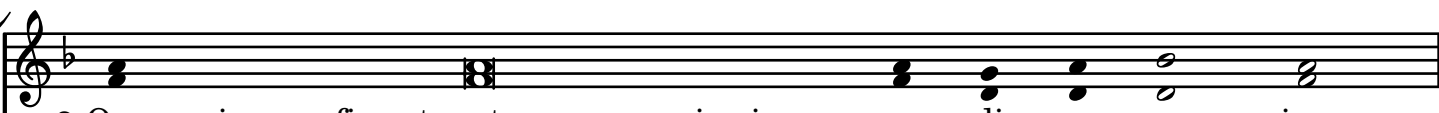
(Transposed to f)


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ed. Andreas Stenberg

Scola 
 1 Lau - date Domi - num, om - nes gen - tes;*

S. 
 A.
 T.
 B.
 lau - date e - um, om - nes po - pu - li.
 C.p.f.

S. 
 A.
 T.
 B.
 2 Quo - niam confirmata est super nos miseri - cor - di - a e - jus,
 C.p.f.

S. 
 A.
 T.
 B.
 et veritas Domi - ni ma - net in ae - ter - num.


 8 Glo - ri - a Pat - ri et fi - li - o et Spi - ri - tu - i Sanc - to,

S. 
 A.
 T.
 B.
 Sicut erat in principio est nunc et semper et in saecula sae cu - lorum. A - men.

Commentary:

The Antiphon is unascribed 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 for vespers of Ascension. Mus. Ms. 52. Gives no heading to this antiphon. The ordo of the diocese of Freising, to Which Munich belongs prescribes this Antiphon text for vespers of Ascension. (see Scannalia [cu]m ritum ac ordine[m] ecclesie [et] diocesis Frisingen[sis], Pars hyemalis. Venetijs 1520 BSB Res/2 Liturg. 49-1, fol. 165r.) The ordo also prescribes the Laudate Psalms for Ascension.

The Cantus database for gregorian chant lists several melodies for this antiphon. In An Antiphonary in The Royal Library of Denmark ther is a melody closely resembling the melodic material in the polyphonic setting though the Monodic melody is in g nd Senfls setting is in F.

A very similar monodic melody is also found in the Antiphonar printed by Johannes Winterpurger in Vienna 1591.

From:

Source: København (Copenhagen), Det kongelige Bibliotek Slotsholmen, Gl. Kgl. S. 3449, 8o [06] VI, fol. 019r-019v

A 
s-cen-do ad Patrem meum et Pat - rem


vestrum de - um me-um et de-um ves - trum.


Alle-luia. & o e.

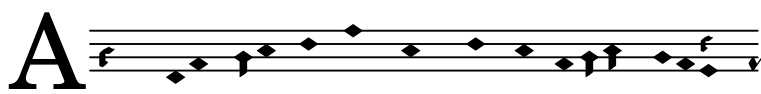
A 
As-cendo ad Pa-trem meum et Patrem


ves-trum de - um me-um et de - um ves-trum.


Al-le lu ia. & o e.

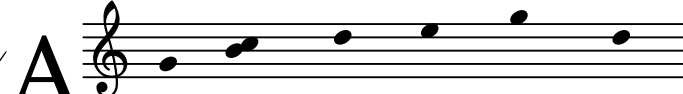
From:


Antiphonar, Printed by Joh. Winterpurger, Vienna 1519, fol. 68r

A 
s-cen-do ad Patrem meum et Pat - rem


vestrum de - um me-um et deum vestrum.


Alle-luia. Eu o u ae.

A 
s - cen - do ad Pa - trem


me - um et Pat - rem


ves-trum de-um me-um et de-um ves-trum.


Al-leluia. Eu o u ae.

As the chant versions are in the seventh tone the Psalm 117 (verssio vulgata numbering) is set to the seventh tone Falsibordoni settings from Mus.ms 52.