Ornatam in monilibus* filiam Jherusalem

and

Psalm 146 (Versio Vulgata)

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

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Psalm 146, fourth tone

De psalmarum intonatione

[Ludwig Senfl ed. Andreas Stenberg]

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

Lau-da-te Do-mi-num, quo-ni-am bonus est psalmus;
Deo nostro sit jucunda, decoraque laudatio.
Psalm 146

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

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


[8] Qui operit caelum nubibus, et parat terrae pluviam; qui producit in montibus foenum, et herbam servitui hominum;


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


Gloria Patri et filio et Spiritui Sancto, Sicut erat in principio est nunc et semper et in saecula saeculorum. Amen.
Psalm 146, fourth tone (Transcription)

Scola

Laudate Dominum, quoniam bonus est psalmus;

Deo nostro sit jucunda, decoraque laudatio.

[2] Aedificans Jerusalem Dominus,

dispersiones Israellis congregabit;

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


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

qui producit in montibus foenum, et herbam servitio hominiun;


[10] Non in fortitudine equi volunta tem ha-bebit, nec in tibiis viri beneplacitum erit ei.


Gloria Patris et Filii et Spiritus Sancti,

Sicut erat in principio est nunc et semper et in saecula saeclorum. Amen.
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 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.]

Ps. [Canticle]

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: Scannalia secundum ritum ac ordinem ecclesie et diocesis Frisingensis, Venetia 1520, fol 166v specify Laudate for the psalms at first vespers at Assumptionis Beatae Mariae Virginis. Following the rule, ordo, of the diocese of Freising the Psalm used here is Psalm 145 of Versio Vulgata, Laudate, anima mea, Dominum. Only later, in the late 16-th or early 17-th century, did the diocese of Freising change its praxis to conform with the Roman praxis of using the first five Vesper psalms (starting with Psalm 109 Dixit Dominus) for this feast.
The polyphon second tone formula in Falsobordone style used for the psalm is one of several in the same manuscript as the polyphonic setting of the Antiphon. The Mus.Ms 52 manuscript actually gives 3 series of falsobordone settings to the psalm tones. The series all use the same monodic formula melodies 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 Senfl's 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.