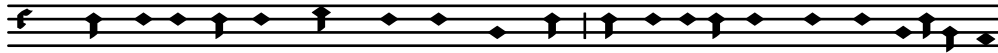


Second psalm: Psalm 116

Tercius Tonus

Third tone Psalm intonation adapted from:

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



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

Ludwig Senfl

edited by Andreas Stenberg

DISCANT'



ALTUS



TENOR



BASSUS



[2] Quoniam confir - ma-ta est super nos misericordia e - jus,

[2] Quoniam confir - ma-ta est super nos misericordia e - jus,

c.f. [2] Quoniam confir - mata est super nos misericordia e - jus,

[2] Quoniam confir - mata est super nos misericordia e - jus,

et veritas Domini manet in ae-ter - num.

et veritas Domini manet in ae-ter - num.

et veritas Domini manet in ae-ter - num.

et veritas Domini manet in ae-ter - num.

Ps 116

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 est nunc et semper
et in saecula saeculorum. Amen.

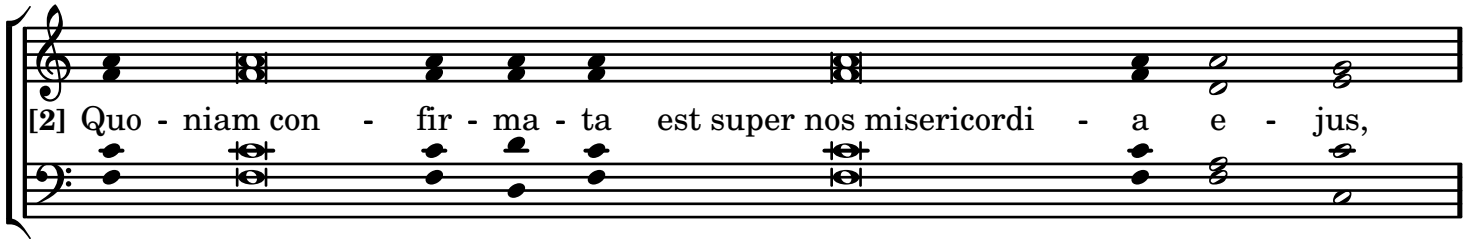
Psalm 116 (transcription)

Ludwig Senfl

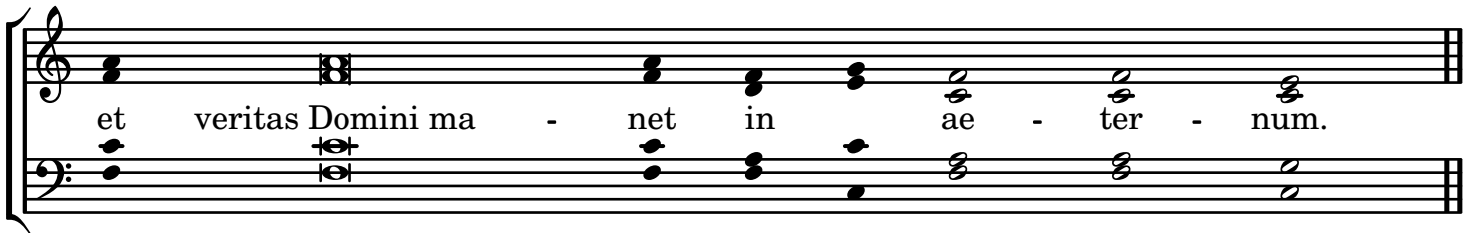
edited by Andreas Stenberg

Tenor 

8 Lau - date Do - mi - num, om - nes gen - tes, lau - date eum, om - nes po - pu - li.




[2] Quo - niam con - fir - ma - ta est super nos miseri - cordi - a e - jus,



et veritas Domini ma - net in ae - ter - num.



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



Sicut erat in princi - pio est nunc et semper et in saecula saecu - lo - rum. A - men.

Commentary:

The Antiphon is unascribed in Ms. according to the 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. According to the Cantus database (<http://cantus.uwaterloo.ca/chant/507548>) this text figures in some of the sources as such but also as an Antiphone common for Virgins saints and Virgin martyrs. Two of the sources have melodies closely corresponding to the Intonation in this setting. One of theses also links this Antiphon to a specific psalm (Ps. 99 in the Vulgata Ps. 100 in the Hebraica numbering.).

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. 123 and 124]

An[tiphon.]

8 Ve - ni e - lecta me - a et ponam in te thro - num meum, qui - a concu - pi - vit Rex spe - ci - em tuam. Ae u o u a e

Ps[alm.]

8 Iubilate De-o omnis terra: servite Domino in letici-a

In the Brevier of the diocese of Freising, to which Munich belonged, the Antiphon is assigned to the second 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 116 of Versio Vulgata, Laudate Domino omnes gentes. 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 third 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 actuali 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.