Preface

Up to now, few catalogues of works devoted to a single Renaissance composer have been published. Partially this is due to certain characteristics of early music and its transmission: a catalogue raisonné aims to present a complete corpus of works, but since many sources are incomplete or fragmentary, a catalogue dedicated to a Renaissance composer will undoubtedly be subject to change over time. In addition, the liability of compositions to exist in different versions, compounded by various layers of reception, precludes the modern notion of a 'musical work' in a narrow sense. The editors of the present catalogue have kept these conditions in mind and have tried to face the difficulties with appropriate means.[1] The resulting catalogue raisonné is intended to be a research tool dedicated to one of the most important Renaissance composers of the German-speaking regions, Ludwig Senfl (*c*.1490–1543), and it provides access to the multitude of his compositions and the sources transmitting this repertoire.

Like many composers of the Renaissance, Ludwig Senfl was 'rediscovered' with the emerging interest in music historiography in the 18th century. Scholars such as Johann Gottfried Walther (1684–1748), Johann Nikolaus Forkel (1749–1818), and Ernst Ludwig Gerber (1746–1819) not only explored the music of past times but also discovered music history from the Middle Ages to the Renaissance as a fascinating object of study. Since the search for musical sources and their decoding was challenging at the time, theoretical treatises on music and prefaces of music prints became invaluable sources of information about the notation, the repertoire, and especially the names of outstanding composers, sometimes even in connection with biographic data or vague assessments of their compositions. Scholars focused on those central personalities, and music history was thus written as a succession of a few selected composers.

With their work, those pioneers of music historiography paved the way and set the landmarks for more comprehensive studies in the 19th century by scholars such as François-Joseph Fétis (1784–1871), Raphael Georg Kiesewetter (1773–1850), August Wilhelm Ambros (1816–76), and Robert Eitner (1832–1905). Owing to the concerns of their time, scholars of the late 19th century added—consciously or unconsciously—the topic of nationality as a parameter in their selection of composers. By virtue of this scheme, Ludwig Senfl entered the narrative of German music history at an early stage. Senfl's works as known to these scholars are listed in Table 1 and 2.

1 •   The procedures are explained in the 'Guide to the Senfl Catalogue'.

Table 1. Overview of the known Senfl repertoire from the 17th to the middle of the 18th century

	Printz (1690)[a]	Pez (1721)[b]	Walther (1732)[c]	Oefele (1763)[d]
Non moriar sed vivam	×		×	
In pace in idipsum	×			
Missa [for the dedication of an altar in Gmund or Tegernsee monastery], 1528 (lost)		×		×

a)   Wolfgang Caspar Printz, *Historische Beschreibung der edelen Sing- und Kling-Kunst* (Dresden, 1690) [VD17 23:640685F], 120.
b)   Bernhard Pez, *Thesaurus anecdotarum novissimus: Seu veterum monumentorum*, 4 vols. (Augsburg, 1721) [VD18 145194881], iii, col. 554.
c)   Johann Gottfried Walther, *Musicalisches Lexicon oder musicalische Bibliothec* (Leipzig, 1732) [VD18 15236382-001], 564.
d)   Andreas Felix von Oefele, *Rerum Boicarum scriptores nusquam antehac editi: Quibus vicinarum quoque gentium nec non Germaniae universae historiae ex monumentis genuinis historicis et diplomaticis plurimum llustrantur*, 2 vols. (Augsburg, 1763) [VD18 11049278-22], ii, 78f.

Table 2. Overview of the known Senfl repertoire in the late 18th and 19th centuries

	Forkel (1784)[a]	Gerber (1792)[b]	Lipowsky (1811)[c]	Gerber (1814)[d]	Fétis (1844)[e]	Fétis (1867)[f]
Non moriar sed vivam		×	×	×	×	×
In pace in idipsum	×				×	×
Missa, 1528 (lost)[g]			×			
RISM 1547[1]	×	×	×		×	×
RISM 1542[6]	×	×[h]	×		×	×
RISM 1553[5]	×	×	×		×	×
RISM 1544[20]	×	×			×	×[i]
RISM A/I S 2806			×[j]	×	×	×
RISM 1549[16][k]			×		×	×
RISM 1536[9]			×			×[l]
RISM 1534[17]			×	×	×	×
RISM [1536][8a]			×[m]		×	×
RISM 1545[2]				×	×	×[n]
Brown 1583[4]				×	×	
Brown [1587][7] (lost)				×	×	
RISM A/I S 2807				×	×	×

	Forkel (1784)[a]	Gerber (1792)[b]	Lipowsky (1811)[c]	Gerber (1814)[d]	Fétis (1844)[e]	Fétis (1867)[f]
D-Mbs Mus.ms. 5				×[o]	×	×
D-Mbs Mus.ms. 10				×	×[p]	×
D-Mbs Mus.ms. 12				×	×	×
D-Mbs Mus.ms. 19				×	×	×
D-Mbs Mus.ms. 25				×	×	
D-Mbs Mus.mss. 35–38				×	×	×[q]
D-Mbs Mus.ms. 47				×	×	×
D-Mbs Mus.ms. 52[r]				×	×	
Quinque Salutationes					×[s]	×[t]
RISM 1520[4]					×	×
RISM 1539[26] (= RISM A/I H 6246)						×
RISM 1556[28], 1556[29], 1560[25], 1563[17], 1565[21]						×
RISM 1539[14]						×
RISM 1538[3]						×
RISM 1549[16]						×
RISM 1568[7]						×
RISM 1540[7]						×
RISM 1538[6], 1539[9], 1542[6]						×
RISM 1545[6]						×
RISM 1575[2]						×[u]

a)   Johann Nikolaus Forkel, *Musikalischer Almanach für Deutschland auf das Jahr 1784* (Leipzig, [1783]), 165–70.

b)   Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, 2 vols. (Leipzig, 1790 and 1792), ii, cols. 501f.

c)   Felix Joseph von Lipowsky, *Baierisches Musik-Lexikon* (Munich, 1811), 328f., 421f.

d)   Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, 4 vols. (Leipzig, 1812–14), iv, cols. 183–5. In col. 183 Gerber also mentions the following collection: '2) in einer Sammlung weltlicher Lieder für 4 Stimmen, in q. 4. gedruckt um 1548, welche sich noch auf der Zwickauer Bibliothek befindet'. Because of its vagueness it can not be determined which collection Gerber means.

e)   François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 8 vols. (Brussels, 1835–44), viii, 185–8.

f)   François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd edn., 8 vols. (Brussels, 1860–7), viii, 13–16.

g)   SC M 9. The mass was composed for the dedication of an altar in Gmund or Tegernsee monastery.

h)   While Forkel is correct in citing the prints RISM 1542[6] and RISM 1553[5] (as well as the Senfl motets contained therein) as independent publications, Gerber and later Fétis misinterpret him and assume that the later print (RISM 1553[5]) by Johann vom Berg and Ulrich Neuber is a reprint of the one published by Petreius in 1542. In addition to the information copied from Gerber, Fétis mentions a *Miserere* and an *In exitu Israel* by Senfl included in the first as well as in the alleged second edition. None of the prints, however, contains any of the motets mentioned by Fétis.

i)   Fétis erroneously gives 1554 as the year of printing.

j)   Lipowsky seems to refer to Senfl's *Varia carminum genera* (Nuremberg: Hieronymus Formschneider, 1534; RISM A/I S 2806 and RISM A/I SS 2806). He erroneously states that they were composed for 8vv and printed Nuremberg in 1554. While Gerber (1814) quotes the correct title (without mentioning a date), Fétis (1844 and 1867) copies his information from Lipowsky and additionally gives another wrong dating of this print (1557). The alleged title quoted by Fétis reads *Melodiae in odas Horatii et quaedam alia carminum genera octo vocum* (evoking the title of Christian Egenolff's publication of 1532 [VD16 H 4958], with Tritonius ode settings). None of the prints that contain ode settings by Senfl, however, provides compositions for 8vv.

k)   Gerber and Fétis erroneously mention a composition 'Cantat. 2 voc.' as contained within this print. Although three works by Senfl are included (one contrafactum (P 12c), and two sections taken from Mag 6 and Mag 1 respectively), none of them starts with the title given by Gerber and Fétis.

l)   Fétis gives the exact number of Senfl's songs contained within this collection.

m)   Lipowsky describes the print as follows: 'Teutsche Lieder mit 4 und 5 Stimmen. (Strassburg 1545)'. RISM [1536]⁸ is the only known print that matches this description.

n)   Erroneously mentioned twice as two separate prints.

o)   Gerber reports that he received the catalogue of the royal library in Munich via Ernst Florens Friedrich Chladni. He thus has never seen the sources themselves. Fétis adds: 'Missae Senfl, et P. Platensis, cod. 5. Une copie de la Messe paschale de ce recueil se trouvait dans la collection du professeur Thibaut, à Heidelberg.' The MS once in the possession of Thibaut is now D-Mbs Mus.ms. 1048. Cf. Gustavson 2013: 270.

p)   Fétis writes: 'Die Sieben Worte Christi (Les sept paroles du Christ). Une copie de cet ouvrage existait dans la bibliothèque du même amateur [= Thibaut].' According to Gustavson 2013: 270 this refers to the Thibaut catalogue, p. 30, #479, which reads: 'Die Sieben Worte Christi. Partitur nach einer Münchener Handschrift u. Clavierauszug. | Mit 21 a. St. |' and is now at D-HEms/Th Sen.

q)   Fétis only mentions the manuscripts D-Mbs Mus.mss. 36–38.

r)   The MS contains compositions for the Propers of the Office, all of which have been attributed to Senfl by modern scholars. Gerber (and accordingly Fétis) only mentions 'Variae Melodiae 8 voc.' but there is no 8vv composition in this choirbook. As both authors had not physically seen the MS they were not aware that it was Senfl's various *Melodiae octo tonorum* for the liturgical office that was meant.

s)   Fétis mentions this print that—according to him—was produced in Nuremberg, 1526 in folio format. As Gustavson 2013 has shown, this is a ghost print and never existed.

t)   In this later publication Fétis adds the MS source D-Mbs Mus.ms. 10, but still mentions the print as a second source.

u)   The entry in Fétis reads: 'Figuli (Wolfgangi) Prima pars Amorum filii Dei domini nostri Jesu Christi quatuor vocum; Vitebergæ, 1574, in 4° obl. Ce recueil contient vingt motets de Figulus, et quelques autres écrits par des artistes plus anciens. Parmi ceux-ci on trouve deux chants de Noël à quatre voix, par Senfel.' Although the title and the year of printing mentioned by Fétis are incorrect, it has to be this print by Figulus that indeed contains Senfl's motets *Nativitas tua Dei fili* (M 61) and *Ecce Maria genuit* (M 37).

Sebald Heyden valued Senfl as 'in Musica totius Germaniæ nunc principem',² and further references to Senfl's importance can be found in Simon Minervius's preface to the composer's *Varia carminum genera* (Nuremberg, 1534) and Heinrich Glarean's *Dodekachordon* (Basel, 1547)³—all of those references were indeed mentioned by Forkel, Gerber, and later scholars.

Senfl was furthermore placed at the centre of the 'first polyphonic art form in German music', the lied,⁴ and entered the canon of 'master musicians' as a pivotal figure of the German Renaissance. A key role in Senfl's continuing reception played Martin Luther's letter addressed to the composer.

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2 •   *De arte canendi* (Nuremberg: Johannes Petreius, 1540) [VD16 H 3381], sig. [A 6]ʳ.

3 •   RISM 1547¹.

4 •   Andrea Lindmayr-Brandl, 'The Modern Invention of the "Tenorlied": A Historiography of the Early German Lied Setting', *EMH*, 32 (2013), 119–77, esp. 163–8.

Nineteenth-century scholarship constructed a very close connection between Luther and Senfl, even as far as naming him—together with Johann Walter—as one of Luther's collaborators.[5] This misleading image, albeit criticised, ensured an ongoing interest in Senfl's personality, the discussion of his faith, and his œuvre.

Against this background, it is not surprising that around 1900 plans arose to publish Senfl's works in a complete edition. The editor Theodor Kroyer wrote his Habilitationsschrift on *Ludwig Senfl und sein Motettenstil: Zur Geschichte des geistlichen Vokalsatzes im 16. Jahrhundert*[6] and was able to publish one volume of Senfl's compositions in the series Denkmäler der Tonkunst in Bayern in 1903.[7] The volume focuses on Senfl's sacred music[8] and is supplemented with extensive biographical material by Alfred Thürlings. With this selection, Kroyer intended to establish a more balanced view of Senfl's compositional output, as the 'lied composer Senfl' was already well known from various editions by Robert Eitner.[9] Unfortunately, the edition broke off after the publication of this first volume.

More than 35 years later, a second attempt at a Senfl edition was undertaken jointly by the Schweizer musikforschende Gesellschaft, the Staatliches Institut für deutsche Musikforschung, and the Schweizerischer Tonkünstlerverein. Over a time span of nearly 40 years (1937–74), eleven volumes were published in the series Das Erbe deutscher Musik.[10] After the publication of the small number of masses known to have been composed by Senfl, the focus of the edition was directed again towards Senfl's lied œuvre: four and a half of the eleven published volumes are devoted to

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5 • Cf. for example Carl von Winterfeld, *Der evangelische Kirchengesang im ersten Jahrhunderte der Kirchenverbesserung* (Leipzig, 1843), 168 and Julius Alsleben, 'Das sechzehnte Jahrhundert in seiner Bedeutung für die Tonkunst', *Neue Zeitschrift für Musik*, 75 (1879), 109–11 and 121–3, at 110.

6 • Munich, 1902.

7 • *Ludwig Senfls Werke, 1. Teil*, ed. Theodor Kroyer, Denkmäler der Tonkunst in Bayern, iii/2 (Leipzig, 1903).

8 • It contains Senfl's Magnificat settings (following the print by Hieronymus Formscheider, 1537; RISM A/I S 2807) as well as twelve Latin compositions under the rubric 'Motetten und motettenartige Kompositionen mit lateinischem Text' ('Motets and motet-like compositions with Latin text').

9 • Kroyer writes: 'As the next urgent task [...] the rehabilitation of the church composer seemed necessary. Although the 16th century estimated the master of motets higher than the composer of lieder, the first has been hitherto almost entirely forgotten.' ('Als nächste dringliche Aufgabe [...] erschien die Rehabilitierung des Kirchenkomponisten, und zwar deshalb, weil man eben bisher über den Liederkomponisten den Motettenmeister fast ganz übersehen hatte, trotzdem das 16. Jahrhundert diesen letzteren sogar noch höher schätzte.') Kroyer 1903: X.

10 • Ludwig Senfl, *Sämtliche Werke*, 11 vols. (Wolfenbüttel/Zurich, 1937–74; hereafter SW). On the complex genesis of the SW, see Andrea Lindmayr-Brandl, '"Zum Singen und Spielen": Eine kurze Geschichte der Edition und Aufführungspraxis von Senfls deutschen Liedsätzen', in *Senfl-Studien* 2, ed. Stefan Gasch and Sonja Tröster, Wiener Forum für ältere Musikgeschichte, 7 (Tutzing, 2013), 635–56.

lieder and repertoire deduced from them, such as intabulations.[11] Like its predecessor, this projected complete edition remained fragmentary, and it further reinforced the prevailing image of Senfl as a lied composer. Missing in this image—and neglected by scholarly research—was the wealth of Senfl's motets and the vast number of proper settings that he composed mainly during the 20 years of his employment as court composer of the Bavarian Duke Wilhelm IV.

The most influential publication to set Senfl's sacred œuvre in perspective was Martin Bente's dissertation, published 1968,[12] with a focus on source studies that paid special attention to the Munich choirbooks. Bente also published a chronological order of all then-known documents regarding Senfl's life. Building on the data in Bente's publication and the extant volumes of the two editions, Birgit Lodes issued the first comprehensive worklist for Senfl as part of her comprehensive article for the second edition of *MGG*.[13] This article became a cornerstone to gain an overview of Senfl's multifaceted and rich œuvre and it provided the basis for a research project that started in 2008 with the aim of compiling the present catalogue. The project *Ludwig Senfl – A Catalogue Raisonné of the Works and Sources* was initiated and directed by Lodes, housed at the University of Vienna and financed by the Austrian Science Fund (FWF). In the course of this research project (2008–15), the complete body of Senfl's compositions has been catalogued in detail for the first time, including doubtful attributions, fragmentary works and lost compositions. Compared to the earlier worklist, the number of works and especially the number of concordances for each composition has been greatly extended.

The data now available enables a fresh perspective on the various facets of Senfl as composer, scribe and singer. Even a quick glance at his œuvre makes clear that his music evolved in courtly and civic milieus and marks the transition from the late medieval to the early modern periods in the Holy Roman Empire. He served two of the most important institutions of polyphonic music in the German realm and at the same time was in contact with prominent figures among civil representatives, humanist circles, and Lutherans. Especially during his time at the Habsburg court chapel but also following Maximilian I's death, when he moved to the Bavarian court of Wilhelm IV, Senfl took part in the major political and religious events of his time and was at the heart of cultural

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11 • Volumes 2, 4, 5 and 7. Volume 6 of SW is divided in three sections: section A provides lieder from later prints, fragments, and doubtful songs; section B contains non-German 'Lieder und Gesänge'; and section C presents ode settings.

12 • Martin Bente, *Neue Wege der Quellenkritik und die Biographie Ludwig Senfls: Ein Beitrag zur Musikgeschichte des Reformationszeitalters* (Wiesbaden, 1968).

13 • Birgit Lodes, 'Senfl, Ludwig', in *Die Musik in Geschichte und Gegenwart*, 2nd edn., ed. Ludwig Finscher, Personenteil, xv (Kassel, etc., 2006), cols. 569–90.

exchanges. From his earliest years, Senfl had the opportunity to lay hands on and to perform music of high quality. He was able to absorb the international standards of music production and, at the same time, to develop these standards in inventive, innovative, and individual ways.

The wide transmission of his works—from Northern Alps to the countries in the Baltic Sea area, and from the beginning of the 16th century and well into the 17th—speaks for Senfl's impact on music-making. The types of sources range from repertorial and representative manuscripts to prints with a pedagogical background as well as luxurious editions intended as musical gifts. Senfl's music was notated on playing cards and paintings, etched on tabletops, and even stitched on linen ground with silk and gold thread. Having those various backgrounds and qualities of transmission at our disposal, it may now be possible to unveil some of the remaining mysteries of how a musical work was conceived, transmitted, and finally performed.

Compared to the information available before the start of the research project, the Senfl Catalogue (SC) yields new insights into the considerable range and transmission of Senfl's output. Discoveries of hitherto unknown compositions include a *Missa paschalis* (though the authorship remains uncertain), a second motet *O sacrum convivium*, two ode settings, as well as several unknown lost compositions. Great changes also pertain to the number of concordances that came to light during the project's work. Such findings led to new datings (for example of Senfl's Magnificat cycle in the early 1520s), and the new source situation will affect the image of the dissemination of Senfl's work, especially in central Germany. As another result of the critical evaluation of sources and concordances, 13 motets and several songs previously rated among Senfl's œuvre had to be qualified as questionable or misattributed (e.g. *Da Jacob nun das Kleid ansah*). In other cases we discovered that lied settings had been edited in two different places in the SW as they appeared with contrafact texts (see the list of contrafacta).

An aspect of research we also tackled, but probably still holds secrets for further research, is the number of undetected compositions by Senfl in the vast number of settings transmitted anonymously in the sources of the 16th century. One of the main resources for the discovery of lost or anonymously transmitted compositions by Senfl is the manuscript D-HEu Cod. Pal. germ. 318, the so-called 'Heidelberg' or rather 'Neuburg inventory'.[14] Drawn up in 1544 in Neuburg an der Donau, the inventory represents the holdings of the musical library of Count Palatine Otthein-

14 • For a transcription and commentary see Jutta Lambrecht, *Das "Heidelberger Kapellinventar" von 1544 (Codex Pal. Germ. 318)*, 2 vols., Heidelberger Bibliotheksschriften, 26 (Heidelberg, 1987).

rich. In this year, Ottheinrich was forced to go into exile for financial reasons and it seems that at least parts of the inventoried library moved with him to Heidelberg and later on to Weinheim.[15] The peculiarity and significance of the inventory derive from its detailed and systematic listing of the repertory. All compositions in the various sources are listed with title, number of voices, and in many cases even with an ascription. Despite this wealth of information, only a few of the inventoried sources could so far be identified and seem to have survived.[16] The whereabouts of the greater part of Ottheinrich's musical library, however, still remain unknown.[17]

Looking at the inventory immediately evokes the image of a man who assembled music not only for his court chapel (founded in 1536); Ottheinrich was in fact an art enthusiast and acquired music for the love of the arts.[18] The music library comprised printed and handwritten sets of partbooks, some of them even on parchment, as well as large-scale choirbooks. Eighteen of those choirbooks were entirely filled with polyphonic settings for the Ordinary of the Mass. The inventory, furthermore, lists numerous settings for the Proper of the Mass and the Office, among them an almost complete manuscript copy of Henricus Isaac's *Choralis Constantinus* that was at least partially copied from the print-model,[19] and several choirbooks with Magnificat settings (for example D-HEu Cod. Pal. germ. 318, books VV, XX, YY) that also included a now lost manuscript copy of Senfl's *Magnificat octo tonorum* in choirbook format (book YY).

Martin Bente was one of the first scholars to use the Neuburg inventory as an instrument for the identification of lost and anonymously transmitted compositions, especially with regard to compo-

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15 • The history of the inventory is summarised ibid., i, 21–4.

16 • While it is easier to identify prints, very few manuscripts were discovered: D-Mbs Mus.ms. C (Bente 1968: 202–5), D-Mbs Mus.ms. 52 (Bente 1968: 57–62), D-Rp 2° Liturg. 18 (David Hiley, 'Das Chorbuch Regensburg, Staatliche Bibliothek, 2° Liturg. 18 aus dem Jahre 1543. Chorbuch S im Kapell-Inventar des Pfalzgrafen Ottheinrich, 1544', *MiB*, 59 (2000), 11–52).

17 • In 1581 during a revision of the Bibliotheca Palatina in Heidelberg, several catalogues were drawn up, among them V-CVbav Cod. Pal. lat. 1938 and V-CVbav Cod. Pal. lat. 1939. Some of the sources mentioned in the Neuburg inventory reappear in those catalogues; other entries represent acquisitions by Ottheinrich and his successors after 1544. See Lambrecht 1987, ii, 619–39.

18 • See for example Suzanne Bäumler, Evamaria Brockhoff, and Michael Henker, eds., *Von Kaisers Gnaden: 500 Jahre Pfalz-Neuburg. Katalog zur Bayerischen Landesausstellung 2005 Neuburg an der Donau 3. Juni bis 16. Oktober 2005* (Augsburg, 2005).

19 • David J. Burn, 'The Mass-Proper Cycles of Henricus Isaac: Genesis, Transmission, and Authenticity', 2 vols., Ph.D. diss., University of Oxford, 2002, i, 115–18. Hieronymus Formschneider and Count Ottheinrich knew each other and Formschneider asked the Count to intercede in a legal dispute. For a discussion of this relationship, which also has implications for the printing process of the *Choralis*, see Royston Gustavson, 'Commercialising the *Choralis Constantinus*: The Printing and Publishing of the First Edition', in *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance*, ed. David J. Burn and Stefan Gasch (Turnhout, (Turnhout, 2011), 215–68, at 226–9.

sitions with vernacular text.[20] This repertoire of lied settings (in partbooks and on separate sheets of paper) is catalogued mainly in the fourth part of the inventory ('Das fiert thail', beginning on fol. 109[r]). The two composers named most prominently are Gregor Peschin[21] and Ludwig Senfl, and many of the songs ascribed to Senfl are also known from extant musical sources. Within this repertoire, Bente's attention was especially drawn to the entry of five partbooks listed under 'D'.[22] Only the first two song titles of the alphabetically ordered index are ascribed to Senfl and the remaining titles are given without a composer's name. Bente realised that there are close repertorial connections between the inventoried source and two important manuscripts for Senfl's lieder, D-Mbs Mus.ms. 3155 and D-Mu 8° Cod. ms. 328–331. He thus assumed that the inventoried source 'D' represents a lost collection of compositions only by Senfl. Of the 122 text incipits listed in the index of partbooks 'D', 73 can be identified with settings in D-Mbs Mus.ms. 3155 and D-Mu 8° Cod. ms. 328–331, attributed to Senfl in those or other musical sources. Another 36 text incipits can be identified with anonymously transmitted settings in sources with Senfl repertory, and only 13 incipits seem to indicate lost compositions.[23] In this manner, the 'Neuburg inventory' formed an important source for new attributions and without it, a remarkable number of Senfl's works would have remained concealed.

Generally, in cases where no arguments speak against the attributions to Senfl suggested by Bente and other colleagues, we included the settings in the catalogue, in order to draw those compositions into the focus of Senfl research. This decision was taken as the number of anonymously transmitted pieces not yet identified in the repertory of the time is still very high, and thus there is the possibility that some of Senfl's compositions are among them. But as some attributions by modern scholarship are based on more convincing arguments than others, we introduced a sign to indicate the persuasiveness of the attribution. Compositions for which Senfl's authorship seems probable but cannot be supported with a strong argument are marked with an asterisk preceding the catalogue number. The Senfl Catalogue thus enables the reader to gain an overview of the composer's œuvre according to an up-to-date state of research.

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20 •   For the following cf. in particular Bente 1968: 253–5 and 353–65.

21 •   Peschin was organist at Ottheinrich's court from 1539 onwards. See Jutta Lambrecht (2001), 'Peschin, Gregor', in *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.21411>, accessed August 2018.

22 •   D-HEu Cod. Pal. germ. 318, fols. 115[r]–120[v].

23 •   We were able to add some identifications to Bente's findings; therefore the numbers deviate from Bente's publication. See Sonja Tröster, 'Stilregister der mehrstimmigen Liedkomposition in der ersten Hälfte des 16. Jahrhunderts und die Liedsätze Ludwig Senfls', 2 vols., Diss., University of Vienna, 2015, i, 184–6.

Classification according to genre, which is used in the following catalogue of works, is established in musicology. It is a pragmatic system that also offers a flexible expansion in the case of new discoveries. Turning to music of the 16th century, however, makes it once more obvious that composers did not adhere to rules and definitions related to genre invented by scholars. Compositions with variable characteristics and functions seem to move loosely between the boundaries of genres and left us with questions of classification. With regard to the SC this concerns especially two fields: the distinction between Proper setting and motet on one hand, and the overlapping of motet and song (used as umbrella term for lied settings as well as compositions based on chanson melodies or an Italian song) on the other.

The polyphonic sequence *Grates nunc omnes* (P 5c), for example, had to be sung within a clearly determined liturgical frame: the first mass on Christmas day. Because of its layout in two sections, however, the setting became one of Senfl's most widely disseminated liturgical compositions. Thus, already at an early stage in the transmission, the sequence became an independent setting and was performed as a stand-alone motet; but to include the composition a second time in the motets would not have seemed reasonable.

Similar cases can be observed with lied settings. As it is difficult to identify function and performance context of a composition that is transmitted only in written form, the main criteria to distinguish a motet from a song seem to be the use of compositional techniques in combination with the language.[24] But if, as in some of Senfl's quodlibet settings, several languages are combined—for example the Italian song *Fortuna desperata* with the Latin antiphon *Virgo prudentissima*? And it becomes even further complicated when this setting is transmitted within a cycle of *Fortuna* settings (S 109, S 111–113) where the Italian song is also combined with the lied *Ich stund an einem Morgen*. It would seem odd to classify the various parts of this cycle as different genres. Nevertheless, a liturgical cantus firmus could be a characteristic pointing towards a motet. Another *Fortuna* setting not transmitted within the aforementioned cycle combines the Italian song with *Pange lingua*. But whereas text incipits in the unique source RISM 1534[17] refer to *Pange lingua*, the text underlaid in the cantus firmus voice is a loose German translation of the first stanza of the hymn. In such cases, it was necessary to adopt a pragmatic approach and also take into account the context in which a composition is transmitted. The compositions of the *Fortuna* cycle in A-Wn Mus.

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24 • In connection with contrafacta see the discussion in Bernhold Schmid, 'Aspekte der Kontrafaktur im 15. und 16. Jahrhundert – Satz, Funktion, Gattung', in *Die Kunst des Übergangs: Musik aus Musik in der Renaissance*, ed. Nicole Schwindt, troJa. Trossinger Jahrbuch für Renaissancemusik, 7.2007 (Kassel, etc., 2008), 39–62.

Hs. 18810—a set of partbooks containing mainly lied settings—were therefore classified as songs, likewise all *Fortuna* settings transmitted in Hans Ott's lied anthology RISM 1534[17]. Only one related composition that combines *Fortuna* with the hymn section *O crux, ave, spes unica* has been classified as motet (*M 71), because it was primarily transmitted in the context of motets (D-Rp C 120 and V-CVbav Cod. Vat. lat. 11953). Furthermore, the authorship of this composition has been disputed in the literature as the cantus firmus used for *Fortuna* deviates from the settings ascribed to Senfl. Such a flexible conception of a work also led to a shift of several compositions from the genre of motets to the genre of Proper settings. Compositions such as *Verbum caro factum est* (i & ii = P 73a and P 74) and *Surge virgo* (P 111) have not only a clear responsorial three-part structure, but more importantly their location within the source and the source's structure demonstrated that these works were liturgically intended. This pragmatic approach to classification is made transparent with cross-references in the genres concerned.

Another difficulty emerged when it came to documenting intabulations. Howard Mayer Brown's *Instrumental Music Printed before 1600* is a standard reference work for printed tablatures,[25] although an updated version is a desideratum. Concerning tablatures in manuscript, Christian Meyer's catalogue *Sources manuscrites en tablature, luth et theorbe (c.1500–c.1800)* provides an invaluable starting point for lute tablatures.[26] Unfortunately, no equally encompassing catalogue for keyboard tablatures exists so far. And although we tried to identify as many intabulations as possible, our work in this field will most probably be amended in the coming years. A further difficulty lies in the character of an intabulation, which in most cases presents an arrangement of an existing vocal composition for instrumental use. Thereby the extent of arrangement can range from minor adjustments to a transcription of selected parts only, highly embellished versions, and newly composed or omitted passages. In some cases it was thus complicated to decide whether an intabulation was really based on Senfl's composition, or if it presents a newly composed setting with the same or even just similar melodic elements. One example of the latter kind is a setting by Hans Gerle of *Ach Elslein liebes Elselein* printed in lute tablature.[27] Obviously, this piece was inspired by Senfl's famous four-voice setting, but the extent of corresponding material is too little to suggest a clear reference on Gerle's part. On the other hand, intabulations in sources like the

25 • Howard Mayer Brown, *Instrumental Music Printed before 1600: A Bibliography* (Cambridge, Mass., 1965).

26 • Christian Meyer et al., *Sources manuscrites en tablature, luth et theorbe (c.1500–c.1800)*, 4 vols., Collections d'Études Musicologiques, 82, 87, 90, and 93 (Baden-Baden/Bouxwiller, 1991–7).

27 • Brown 1532₂, [no. 31], sig. [M4]ʳ, recorded under SC S 2.

keyboard tablature A-Kla MS GV 4/3—recently contextualised at the court of Count Palatine Ott-heinrich of Neuburg around 1547[28]—remain very close to the vocal setting. Even motets with five and six voices are intabulated in this tablature, including the only composition by Senfl, for which no vocal model is known.[29] It is entitled 'Preambulum' and opens the collection. Judging from the style of the composition, it is very likely that a vocal setting—probably a lost motet—was the model for the intabulation.

Most of the manuscripts and prints transmitting Senfl's compositions were examined in the origi-nal or with the help of high-quality digital reproductions. Only in a few cases was it necessary to rely on microforms in black and white, for sources that are in poor condition (D-Dl Mus. Grimma 55), were missing at the time of inspection (D-Lr Mus. ant. pract. 1196) or destroyed (PL-Wn rkp. 564). Those special conditions are indicated in the entries of the sources.

When it came to decide how to clearly identify a composition within a source (by foliation, pagina-tion, numbering, etc.), we decided to give as much detail as possible without overburdening the entries. We tried to achieve this by keeping the repetition of data at a minimum. Several systems of foliation, pagination or numbering are included in the catalogue of works, whereas in the cata-logue of sources one system of counting was favoured, eventually complemented with a number-ing according to secondary literature. It is therefore recommended to have both volumes of the catalogue at hand as the procedure will then become easily transparent.

During the time preparing the printed catalogue, an overview of Senfl's œuvre as well as research results were provided for the interested public in an open-access online database ‹www.senflon-line.com›. Available on the website are general biographic and bibliographic data on Senfl as well as current information concerning the latest research activities (e.g. publications, status of the *New Senfl Edition*, conferences, recordings). The database itself (*Senfl Catalogue Online*) offers a glimpse into the transmission of Senfl's compositions by providing basic information on the com-positions, concordances, and sources. It also benefits from the advantages of digital publication by linking sources to online reference materials and digital reproductions available through online repositories. In the future, this database will be continuously updated to incorporate new findings after the publication of the catalogue raisonné.

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28 • Birgit Lodes, 'Musik aus Ottheinrichs Büchern am Augsburger Reichstag 1547/48: Eine neue Geschichte der Orgeltabu-latur Klagenfurt 4/3' (forthcoming).

29 • As far as the sources indicate, Senfl composed no 'instrumental music'. Armin Brinzing convincingly laid out that the term 'carmen' does not intend instrumental use. Armin Brinzing, *Studien zur instrumentalen Ensemblemusik im deutschsprachigen Raum des 16. Jahrhunderts*, 2 vols., Abhandlungen zur Musikgeschichte, 4 (Göttingen, 1998), i, 24–8.

Being the first research tool for the composer Ludwig Senfl, we are fully aware of the fact that subsequent research and study are still needed to characterise Senfl's compositional style and especially to establish a chronology of his musical output. Further investigations based on the catalogue could illuminate occasions and contexts of composition as well as patterns of the dissemination of Senfl's works in different social, cultural, and religious spheres. We trust that the richness of detail of the SC may prove an innovation in the field of Renaissance musical studies and will serve scholars in Renaissance music, performers, as well as those interested in the musical arts of the time in general. We hope to offer the basic data for approaches to the historic person, the composer, singer, and copyist Ludwig Senfl, and his networks in the early era of the Reformation. However challenging the assembly of such a catalogue may be—the work itself as well as the reworkings and updates were carried out over more than ten years—we hope that we have achieved the aims we started with: to provide a foundation and stimulus for further research.

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This catalogue is the result of our research on the works and the sources of Ludwig Senfl during the years 2008 through 2015. In the course of the preparation of the two volumes generous assistance was offered by many libraries, colleagues, and friends, and we would like to take the opportunity to express our gratitude. The person who stood at the very beginning of the project should be named and thanked right from the outset: Birgit Lodes recognised the desideratum of research on Ludwig Senfl and especially the need for sound basic research tools. On her initiative, the Senfl project was brought into being, and research on the Renaissance composer has flourished again during the last decade. As a colleague and friend, she lead the project and accompanied our work through lively discussions. We take pride in the fact that she trusted us to accomplish this matter of scientific importance.

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We owe an equal debt to those libraries that gave us access to their precious manuscripts and rare copies of prints. Without their help, detailed research on the music and the dissemination of Senfl's works would not have been possible. Other libraries and institutions provided microfilms of their collections, supplied important secondary material, or digitised their manuscripts and/or prints on our request in order to make them available for a broader public. We wish to record here the extraordinary kindness of library staff at the following institutions:

University of Basel, microfilm archive of the Department of Musicology (Irene Holzer)

Berlin, Geheimes Staatsarchiv Preußischer Kulturbesitz (Albrecht Eckhardt)

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Leipzig, Stadtbibliothek, Musikbibliothek

London, The British Library

München, Bayerische Staatsbibliothek, Musikabteilung (Ingrid Weiß, Veronika Giglberger)

Nürnberg, Bibliothek des Germanischen Nationalmuseums

Benediktinerkloster Ottobeuren (P. Rupert Prusinovsky OSB)

Paris, Bibliothèque nationale de France

Regensburg, Bischöfliche Zentralbibliothek (Raymond Dittrich)

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In several workshops and at various times we were able to discuss with the board members questions concerning the catalogue, ranging from the overall structure and concept to details of layout. Every one of them has willingly accompanied, stimulated, and guided our thoughts at various times. In some parts, the catalogue is also based on reference works published by colleagues whom we have not met in person. The *Census-Catalogue of Manuscript Sources* by Charles Hamm and Herbert Kellman and the online database DIAMM (Digital Image Archive of Medieval Music: www.diamm.ac.uk) served above all as invaluable reference resources for the descriptions of manuscripts in staff notation in our Catalogue of Sources. As it seemed unnecessary to us to reinvent the wheel, we are greatly indebted to the publisher Paul Ranzini (Münster, DE) for his kind permission to reproduce selected information from the *Census-Catalogue* in this book.

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SG & ST   Vienna, *in Festo Assumptionis Mariae*, 2018

Guide to the Senfl Catalogue (SC)

I. Catalogue of the Works

All compositions with an ascription to Ludwig Senfl in contemporary sources, including lost and misattributed pieces, are listed in this part of the catalogue. Also included are compositions that have been attributed to Senfl in the academic literature as well as those pieces that the editors deemed possible further candidates for attribution. As a great number of compositions from the time are transmitted anonymously, a large number of Senfl's compositions may still not be identified. In order to include the prospective repertoire of those pieces in research on Senfl, we have been generous in the selection of attributed compositions to be included in the catalogue. The arguments for and against authorship are included in the commentary.

Overall structure

The catalogue lists Senfl's compositions arranged by genre:

O	Ordinaries of the Mass according to the rank of the feast;
P	Proper settings for the Mass and for the Office ordered according to the liturgical calendar and the liturgical assignment (Proper settings for the Mass, Proper settings for the Office):
	— proper cycles through the year (feasts of Christ, feasts of Mary, Sundays throughout the church year),
	— proper cycles for individual Saints,
	— proper cycles for the Common of Saints,
	— smaller liturgical settings;
Mag	Magnificat settings according to the canticle tone;
M	Motets in alphabetical order;
Ode	Ode settings in alphabetical order;
S	Songs in alphabetical order, which include settings with vernacular texts in different languages as well as compositions transmitted without text.

Genre as a typology has been handled rather pragmatically; for easy location of a composition cross-references are provided in cases of doubt as well as an index of text incipits in Volume 2.

Organisation of the individual entries

For each composition a reference source was chosen, printed in **bold type**, against which to record deviations in the transmission. The voice designations and the musical incipit of each setting follow the reference source. Nevertheless, this source is not to be considered the best source; the different readings in the sources have not been evaluated. The reference source chosen is the one that seems to be closest to Senfl with respect to chronology and place, and transmits all voice parts.

The individual entries comprise the following components:

1.   Identifying headline: catalogue number and standard title

The catalogue number consists of the above-mentioned abbreviation of the genre and a consecutive number. Works with conflicting attributions in sources of the 16th and 17th centuries are marked as 'confl.' following the catalogue number (e.g. P 55 confl.). Compositions attributed to Senfl by modern research are indicated as 'attr.' following the catalogue number. In cases where modern scholarship identified an anonymous composition with an inventory entry ascribed to Senfl (e.g. D-HEu Cod. Pal. germ. 318), the catalogue number is followed by 'ident.'. Questionable compositions for which neither a positive or a negative assignment could be definitively ruled out are preceded by an asterisk.

*M 71 attr.   ‖   *O crux, ave / Fortuna*

> The motet *O crux, ave / Fortuna* is of questionable authenticity. No contemporary source ascribes the setting to Senfl, but it was attributed to him by Staehelin 1973 due to the musical context in the sources transmitting the composition.

For references to individual pieces we recommend to quote the catalogue numbers in the following manner: SC *M 71. Supplements to the catalogue number such as 'attr.', 'confl.', and 'ident.' need not necessarily be mentioned.

Lost pieces that are only mentioned in contemporary documents, and those that the editors of the catalogue believe to be misattributed are nevertheless included at the appropriate place (either interfiled alphabetically or otherwise according to the genre's ordering). Lost compositions are marked as '(lost)' after the catalogue number (e.g. S 50 (lost)); misattributed compositions ('misattr.') are not given a catalogue number or a detailed description; they are also interfiled alphabetically or according to the genre's ordering and only basic information is provided.

Apart from the identifying catalogue number, multiple settings of the same text are numbered according to the increasing number of voice parts (e.g. *Im Maien* (iii)). Settings with the same number of voices are numbered according to the chronology of their transmission, whereas questionable compositions are always assigned the higher number.

In the case of proper settings, the headline indicates the liturgical feast for which one or more proper settings are to be sung. The Latin standard title of each composition is given in combination with the liturgical type. The entries of the proper settings are structured in the following order:

- **P 1 – P 3**   *Asperges me* antiphons for the entrance ritual of the Catholic Mass
- **P 4 – P 34**   propers of the Mass for the feasts of Christ and the Sundays throughout the liturgical year
- **P 35 – P 39**   proper settings for the Mass for the feasts of Mary
- **P 40 – P 54**   proper settings for the Mass for individual Saints
- **P 55 – P 66**   proper settings for the Mass for the *Commune Sanctorum*
- **P 67**   *Historia pro defunctis* (lost)
- **P 68 – P 100**   proper settings for the Office for the feasts of Christ and the Sundays throughout the liturgical year
- **P 101 – P 109** proper settings for the Office for the feasts of Mary
- **P 110 – P 113** proper settings for the Office for individual Saints
- **P 114 – P 119** proper settings for the Office for the *Commune Sanctorum*
- **P 120 – P 130** smaller liturgical settings

All works are listed with a standard title. This standardisation was particularly necessary in the case of **German song texts**, as spelling varies greatly in the sources. The spelling of the reference source normally serves as a guide (unless this departs to a large extent from the majority of sources or the modern spelling), and is modernised mainly in the following respects:

- capitalisation only of nouns, nominalisations, and names
- inclusion/omission of 'h', where necessary
- double/single use of consonants.

The following letters were substituted where necessary in modern spelling:

- ae, å → ä;   oe, ő → ö;   ue, ů → ü

☙ ai → ei

☙ e → ä

☙ ew → eu

☙ k ↔ g; p ↔ b; t ↔ d

☙ j ↔ i

☙ mbt → m(m)

☙ tz → z

☙ v ↔ u

☙ y, ÿ → i

In order to provide a simple and easily recognisable title, no commas or apostrophes are included in the standard title, and similarly in cases where a vowel has to be left out due to the text structure (e.g. *Ein gmeiner Brauch*). In cases where identification with a modern word was ambiguous, the original spelling was retained as far as possible. This is also the case where a certain spelling is required by an acrostic or rhyme (e.g. *Het ich Gewalt*, acrostic: Helena, instead of the modernised *Hätt ich Gewalt*).

In the case of **Latin compositions**, modern spelling has been used (caeli not coeli, j only in proper names, u ↔ v, capitals only with *nomina sacra*). Monophonic intonations are separated from the text incipit of the polyphonic setting by an asterisk (e.g. *Puer natus est * et filius datus est nobis*). In the case of stanzaic pieces, such as sequences or hymns, only the first monophonic stanza is given in square brackets (e.g. [A solis ortus cardine] − * 1.p. *Beatus auctor saeculi* − 2.p. …).

In cases where a composition appears under different titles, a cross-reference is given to the main entry (i.e. *Trink lang* → cf. *Das Gläut zu Speyer*). All text incipits as found in the sources are included in the index of text incipits (cf. Volume 2 of this catalogue) with references to the catalogue number.

2.   **Number of voices**

The number of parts and the designation of the voices is given according to the reference source and ordered according to their register (for the most important abbreviations used in the catalogue entries refer to p. 40: 'Abbreviations − Catalogue Compendium'). In the case of missing voice designations, a standardised designation is given in square brackets (e.g. 6vv: D, 6, A, T, V, [B]).
Identical compositions transmitted with a varying number of voices appear under the same catalogue number. If different additional voice parts exist, they are labelled with a subscript letter (e.g. V_a and V_b).

3.   Liturgical type

For proper settings and motets, information on the liturgical type (introit, sequence, antiphon, hymn, responsory, etc.) is given.

4.   References

References are provided to relevant reference books (liturgical books, Vulgata, AH, Böhme, etc.) for melodies and texts. Contemporary sources are listed at the beginning followed by references to modern liturgical books or secondary literature (given in alphabetical order). The information provided varies according to genre. For full information concerning the abbreviated references cf. the bibliographic section 'Literature and Sources cited as Textual/Melodic References' in Volume 2.

Text – Ode settings and Songs

The textual information provided for ode settings comprises the author (if known) and the origin of the text passage (e.g. Horace, *Epodes* 16, vv. 1–18; Second Pythiambic). Song texts are characterised by the type of text (e.g. moralising lament) and the text structure. The schematic description of song texts includes the counting of stressed syllables and gives rhyme endings as small letters (e.g. 4a 4a = rhyming couplet, each line with four stresses). Feminine rhyme is marked by a hyphen. In the case of an overall AAB form, the single units are separated by commas (e.g. 4a 3b-, 4a 3b-, 2c 2c 2d 2d 2e 4e). In one song a whole text passage is repeated; this is marked with musical repetition signs ||: ... :||.

Liturgical melodies

Reference is made to liturgical sources that seem closest to Senfl with respect to chronology and place.

5.   Incipits

Musical incipits are provided for all parts of a composition. These incipits rely on the reference source and present the music in original clefs and notation; only the position of the mensuration sign and the accidentals is standardised. The order of voices corresponds with the naming of parts after the number of voices.

Obvious errors in the reference source are corrected in the incipit and the changes recorded in an annotation.

6.   Sources

All sources transmitting the setting are listed in the order

- ✂ Manuscripts
- ✂ Prints
- ✂ Tablatures
- ✂ Theoretical writings and Textbooks
- ✂ Other sources.

The reference source is indicated in **bold**. Sources that were not available to the authors in the original or a reproduction are marked in the source catalogue as '(not seen)'.

Manuscripts are listed in alphabetical order with their RISM library siglum and the appropriate shelfmark.

Prints are cited in analogous manner by the RISM number (RISM A/I for individual prints, pamphlets, and broadsheets; RISM B/I for printed collections) or the identification in Howard Mayer Brown, *Instrumental Music Printed before 1600: A Bibliography* (Cambridge, Mass., 1965). The copy examined is indicated by the appropriate RISM siglum in brackets.

Sources in **tablature** are also subdivided into manuscript and printed sources (by the RISM library siglum or the identification in Brown) and are further differentiated into tablatures for lute, keyboard, and string ensemble. The type of notation is given (e.g. old German keyboard tablature, abbreviated: oGk-tab.) as well as the number of intabulated voices. Again, the copy of printed sources examined is indicated (e.g. Brown 1523_2 (A-Wn), sig. b3^{r-v}, *Woll kumbt der may*, anon., Gl-tab., 2vv). For the abbreviations used to indicate the different types of intabulations cf. the 'Abbreviations − Catalogue Compendium', p. 40. If a certain intabulation of a setting appears again in another tablature that is not strictly to be considered a reprint, this is indicated by an '=' in front of the entry.

Theoretical sources and textbooks are cited by the name of the author, an abbreviated title, and the year of publication (e.g. H. Glarean, *Dodekachordon* (1547), pp. 222−225). Similarly, **other sources** are identified either by RISM siglum and shelfmark or their location, the type of source, and date (e.g. castle Kreuzenstein, tabletop (1575)).

Within a source the composition is identified by the numbering in the source or the one used in a library catalogue or appropriate secondary literature and (if necessary) is followed by folio numbers, in the case of partbooks for each voice part (e.g. fol. 4^v (D), fol. 7^{r-v} (A), fol. 15^{r-v} (T) …). The designation of the voices is used according to the individual source. Differences are indicated in relation to the

reference source (e.g. …, fol. 123^v (A1 = V in D-Mbs)). In cases where more than one foliation system is present in the source, the different systems are given and separated by a slash.

With German compositions the original title is given according to the tenor partbook, or if that is not possible, the discantus. With Latin works the original title is given only in the case of obvious discrepancies from the standard title. Smaller typographical errors are ignored.

The attribution as well as any extant additional remarks are given according to the tenor (or the discantus), unless otherwise indicated (e.g. *LVDO: SENFL. QUInque uocum*). Contemporary abbreviations are spelled out in square brackets.

Text underlay – Ode settings and Songs

The amount of text underlay for German songs and ode settings is indicated as follows (inspired by John Kmetz, *Die Handschriften der Universitätsbibliothek Basel* (Basel, 1988)):

- ✄ i — only text incipit
- ✄ – — no incipit, no text underlaid
- ✄ t — one strophe of text underlaid

a numeral before t indicates 'n' strophes underlaid, e.g.

- ✄ 3t — 3 strophes of text underlaid

a numeral after t/i/– indicates 'n' strophes given separately, e.g.

- ✄ t2 — one strophe of text underlaid, 2 strophes given separately
- ✄ i2 — text incipit underlaid, 2 strophes of text given separately
- ✄ –2 — no text underlaid, 2 strophes given separately

The order of the voice parts corresponds again to the reference source and is listed in each entry after the number of voices (e.g. D, A, T, B: i i t2 i = three voices with incipit, one strophe of text is underlaid in the tenor, and two further strophes are added separately).

Reprints

Further editions of a print are listed subsequently:

❖ RISM 1549^{37} (D-B), no. 23: *IM bad wol wir recht frŏlich sein, Ludo Senfl.*, t t t2 t

— 2nd edn.: RISM 1552^{28}: *IM bad wŏl wir recht frŏlich sein, Ludo. Senfl.*

— 3rd edn.: RISM 1563^{17}: *IM bad wŏl wir recht frŏlich sein, Ludo.Senfl.*

If the reprint equals the first edition, detailed information on numbering, text, and attribution is not repeated in every case. Lost prints are only mentioned in the catalogue of the sources and are not listed in the work's record.

(Possible) references

Documents referring to individual compositions without including musical notation such as letters, inventories, etc. are listed in this section. Records are given separately in cases where it cannot be determined when they refer to an identical item (as is the case in D-HEu Cod. Pal. germ. 318, V-CVbav Pal. lat. 1938, and V-CVbav Pal. lat. 1939). For the sources mentioned here, bibliographic details are provided in the section 'Literature and Sources cited as Textual/Melodic References' in Volume 2.

7.   Music

A short description of the individual composition is given, commenting on the position and treatment of the *cantus firmus* (for songs only if the melody is not in the tenor), the musical form, the texture of the setting, and highlighting special compositional techniques. With canonic settings, the interval between the canonic voices is given in numbers with an arrow depicting the register (e.g. 5↑ = canon at the fifth above).

Proper cycles, Ordinaries of the Mass, and Magnificat settings are described summarily but with reference to compositional features of individual movements. Likewise descriptions of ode settings are provided only in special cases. In the case of *alternatim*-settings (e.g. sequences), the strophes set to music are given. Numbering of the strophes follows the volume of *Analecta Hymnica* given in the section 'References'.

8.   Comments

Where necessary, questions of **authorship, transmission, reception**, etc. will be discussed in brief, either with reference to secondary literature or to the authors' findings. Further comments include background information concerning the setting, any annotations to a specific copy and comments of a general nature.

9.   Related (settings)

References to related settings, i.e. settings based on the same melody, are provided (mainly for German songs; with a few exceptions limited to the 16th century). First named are related settings within Senfl's œuvre, referred to by the catalogue number, followed by anonymous, and after that attributed settings. The name of the composer and the number of voices—if different from 4vv—are given. In case of the anonymously transmitted pieces, the sources are named.

10.   Facsimiles and Editions

Information is given on the presence of a composition in a facsimile. Complete sources available in facsimile are cited only in the catalogue of the sources. Information on available editions is provided without any claim to completeness. The order of the editions follows their scholarly relevance; SW (= Ludwig Senfl, *Sämtliche Werke*) is referred to first. Information on available editions of tablatures mainly refers to editions in staff notation.

11.   Literature

As with the information on editions, no claim is made for completeness. The emphasis lies on the relevant scholarly literature. Records include literature relevant for the context or the composition itself, listed in chronological order, giving usually the author's last name, the date of publication, and the volume (in Roman numerals) and page number, e.g. Brinzing 1998, i: 254–6.

II. Catalogue of the Sources

The catalogue of the sources forms the second volume of the Catalogue Raisonné. It is divided into manuscripts, prints, theoretical writings, and textbooks, theoretical writings mentioning Senfl, and other sources. Almost all of the sources were examined either in the original or in reproduction. In the few cases where this was not possible (such as sources which are not accessible due to their state of preservation), the source is marked as '(not seen)'. Destroyed and missing sources are identified as such.

The physical description and general information concerning the sources is, when possible, based on secondary literature. For those manuscripts included in Charles Hamm and Herbert Kellman, *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, 5 vols., Renaissance Manuscript Studies, 1 (Neuhausen-Stuttgart, 1979–88), selected sections of the relevant entries are reproduced by kind permission of the publisher. Information concerning the remaining manuscripts has been gathered mainly from the respective library catalogues. For printed sources and tablatures the RISM catalogues (series A/I and B/I); Howard Mayer Brown, *Instrumental Music Printed before 1600*; as well as Christian Meyer, *Sources manuscrites en tablature, luth et theorbe (c.1500–c.1800)* served as starting points. As we examined most of the sources either on-site or in reproduction, all descriptions have been checked and in some cases revised by the data gathered from our own observations as well as further secondary literature.

Information on watermarks has not been taken into account.

1.   **Identifying headline**

Manuscripts are cited with RISM library siglum and shelfmark; if applicable, a common designation of the source is also named. On the right side of the headline the appropriate siglum according to the *Census-Catalogue* is provided, e.g.

> **D-Rp C 120**   Census RegB C120
> (**'Pernner Codex'**)

The headline is followed by the title of the manuscript (if present) as it appears in the source (for partbooks, according to the tenor partbook, unless indicated otherwise). Contemporary abbreviations are always spelled out in square brackets.

Prints are identified according to RISM A/I, RISM B/I, or in the case of tablatures according to Brown. The siglum is followed by the title of the print as it appears in the source (for partbooks, according to the tenor partbook, unless indicated otherwise).

The entries for **theoretical writings and textbooks** are catalogued by the author's name, the title as it appears in the source and if available the number in VD16, VD17, or ESTC.

2.   Physical description of the source

The physical description of the source includes the type of source, number of folios (resp. pages), and size, as well as comments on foliation, pagination, and numbering present in the source.

Types of sources:

- ✂ choirbook (x fols.)
- ✂ partbooks: number, voice designations, and the number of folios for each partbook are given (e.g. 4 partbooks: D (x fols.), A (x fols.), T (x fols.), B (x fols.))
- ✂ lute tablature (x fols.)
- ✂ keyboard tablature (x fols.)
- ✂ theoretical writings (including textbooks) (x fols.)
- ✂ other sources (individually described)

The size of manuscripts is rounded to 0.5 cm and given as height × width (e.g. 14.5 × 18 cm). Prints are designated according to the book formats: 2° (folio), 4° (quarto), 6° (sexto), 8° (octavo), 16° (sedecimo). Oblong format is indicated by 'obl.'.

3.   Origin

Place and Date

The place of copying/printing and in the case of manuscripts also the place(s) of utilisation (if known) are given as well as the approximate date (time-span) of copying/printing, indicating differing estimates with reference to secondary literature.

Scribe, Owner, Printer, Publisher, Dedicatee

Scribes are only indicated if they are known by name. For a further discussion of anonymous scribes, the relevant secondary literature is either referred to or listed under 'Literature'. Owners and the provenance of manuscript sources are described as far as this is known.

If the printer or the publisher is not named in the source, the name is given in square brackets and the relevant secondary literature indicated. Dedicatees' names are standardised.

4.   Extant copies

The extant copies of a print are cited according to RISM library sigla, indicating if a copy misses partbooks or is in other ways incomplete. The examined copy is marked in bold type. For information concerning the abbreviations of libraries cf. 'RISM Sigla of Libraries'.

5.   Related sources

Related sources such as other editions, further volumes, and sources sharing the same repertoire/ scribe, are listed. For printed musical sources the reprints are also recorded with separate entries in the catalogue; in the catalogue section 'Theoretical Writings (including Textbooks)' the reprints are recorded separately only in extraordinary cases.

6.   Works by Senfl present in the source

This section is preceded by a comment on numbering; if the compositions are listed with a numbering not present in the source, the reference literature is indicated.

The works are listed in the order of their appearance in the source and are identified by the catalogue number. Original spelling of the text incipit and attribution follow the tenor. In cases where this is not possible or where the tenor provides no attribution, the discantus (partbook) will be considered next. If the text incipit or attribution is derived from a voice other than the tenor, this is indicated immediately after the information concerned. E.g. no. 12: *Om[n]es ge[n]tes plaudite manibus* – 2.p. *Ascendit deus in iubilo*, *LVDOVICVS SENFEL QVI[N]QVE* (D); the text incipit of this entry derives from the tenor, but the attribution is taken from the discantus (as the tenor carries no attribution).

Cycles (of proper settings or Magnificats) are listed with subheadings indicating their liturgical assignment. Square brackets are used for editorial additions.

If a numbering is present in the source, this is used as information of location within the source (for foliation or pagination of an individual piece cf. the catalogue of the works). If no numbering is present, foliation/pagination in the catalogue of the sources indicates only the beginning of a piece; in the case of partbooks it indicates the beginning in the tenor unless stated otherwise. If a composition contains multiple parts, the text incipits of all partes are listed (e.g. [no. 27], fol. 15^v: *Philippe qui videt me* – 2.p. *Dominus illuminatio mea*, *Ludowicus senfel*).

7.   **Facsimiles and editions**

Facsimiles and editions of the individual source are listed. In the case of prints only facsimiles and editions of the complete source are included. Because of their singular form of transmission and their variety of different styles, manuscript facsimiles are also listed if they reproduce only a selection of pages.

8.   **Literature**

Literature is divided into catalogue literature, central secondary literature concerning the source as a whole, and encyclopedias, in this order. The first and the last are listed in alphabetical order; the secondary literature is listed chronologically. For detailed information concerning the cited literature cf. the Bibliography in Volume 2.

9.   **Comments**

Further comments on the manuscript or the copies of a print are provided in this section. This includes, for example, information on a noteworthy owner of a certain copy, if known, or deviating titles in other partbooks than the tenor.

Abbreviations — Catalogue Compendium

Genre Sigla

M	Motet
Mag	Magnificat
O	Ordinary of the Mass
Ode	Ode setting
P	Propers for the Mass and for the Office
S	Songs

Supplements to Catalogue Numbers

*	doubtful authenticity
attr.	attributed in research literature
confl.	conflicting attributions in contemporary sources
ident.	identified setting for a contemporary reference to a composition by Senfl
misattr.	misattributed

Voice Designations

A	Altus
B	Bassus
C	Cantus
Ct	Contratenor
D	Discantus
Q	Quintus or Quinta vox
T	Tenor
V	Vagans
6 / 7 / 8	Sexta / septima / octava vox

Tablatures

Gl-tab.	German lute tablature
Il-tab.	Italian lute tablature
nGk-tab.	new German keyboard tablature
oGk-tab.	old German keyboard tablature

Text Underlay (Ode Settings, Songs)

i	only text incipit
t	one strophe of text underlaid
—	no incipit, no text underlaid
t2	one strophe of text underlaid, two strophes given separately
2t	2 strophes of text underlaid

List of Corresponding RISM and Census Sigla

RISM	Census
A-Ia Inv. no. KK 5370—5373	InnsSA 5374
A-Ia Inv. no. KK 5374—5377	InnsSA 5374
A-Wn Mus.Hs. 15500	VienNB Mus. 15500
A-Wn Mus.Hs. 18810	VienNB Mus. 18810
A-Wn S.A. 78.F.21	VienNB Mus. 78.F.21
B-Br II.3843	BrusBR II.3843
CH-Bu F IX 59—62	BasU F.IX.59-62
CH-Bu F X 1—4	BasU F.X.1-4
CH-Bu F X 5—9	BasU F.X.5-9
CH-Bu F X 17—20	BasU F.X.17-20
CH-Bu F X 21	BasU F.X.21
CH-Bu F X 22—24	BasU F.X.22-4
CH-Bu F X 25—26	BasU F.X.25-6
CH-SGs Cod. Sang. 462	SGallS 462
CH-SGs Cod. Sang. 463	SGallS 463
CH-Sk 87-4	SionA 87-4
CH-Zz Car. V. 169 a—d	ZürZ 169
CH-Zz Q 901	ZürZ 901
CZ-HKm MS II A 26 (a—b)	HradKM 26
CZ-HKm MS II A 29	HradKM 29
CZ-HKm MS II A 30	HradKM 30
CZ-K Kaplanské Knihovny 9	CeskySA 9
CZ-ROk A V 22 (a—b)	RokyA 22
D-As 2° Cod. 142a	AugsS 142a
D-B Mus. ms. 40024	BerlDS 40024
D-B Mus. ms. 40193	BerlS 40193
D-B Mus. ms. 40194	BerlS 40194
D-B Sammlung Bohn Ms. mus. 8	WrocS 8

RISM	Census
D-B Sammlung Bohn Ms. mus. 11	WrocS 11
D-B Sammlung Bohn Ms. mus. 14	WrocS 14
D-Bga MS XX. HA StUB Königsberg Nr. 7	BerlGS 7 (cf. also KönSU 1740 and GöttSA 7)
D-DEl Georg Hs 130–133.8°	DresSL 1/D/501 (only refers to DEl Georg Hs 133.8°)
D-Dl Mus. 1/D/2	DresSL 1/D/2
D-Dl Mus. 1/D/3	DresSL 1/D/3
D-Dl Mus. 1/D/6	DresSL 1/D/6
D-Dl Mus. Glashütte 5 (1–2)	DresSL Glashütte 5
D-Dl Mus. Grimma 14 (1–3)	DresSL Grimma 14
D-Dl Mus. Grimma 51 (1–4)	DresSL Grimma 51
D-Dl Mus. Grimma 53 (1–5)	DresSL Grimma 53
D-Dl Mus. Grimma 55 (1–7)	DresSL Grimma 55
D-Dl Mus. Grimma 56 (1–5)	DresSL Grimma 56
D-Dl Mus. Grimma 57 (1–4)	DresSL Grimma 57
D-Dl Mus. Grimma 58 (1–3)	DresSL Grimma 58
D-Dl Mus. Grimma 59 (1–2)	DresSL Grimma 59
D-Dl Mus. Grimma 59a	DresSL Grimma 59a
D-Dl Mus. Löbau 30 (1–4)	DresSL Löbau 30
D-Dl Mus. Löbau 66 (1–7)	DresSL Löbau 66
D-Dl Mus. Löbau 8 / Mus. Löbau 70	DresSL Löbau 8/70
D-Dl Mus. Pi Cod. IV	DresSL Pirna IV
D-Dl Mus. Pi Cod. VI	DresSL Pirna VI
D-Dl Mus. Pi Cod. VIII	DresSL Pirna VIII
D-EIa s.s.	EisS s.s.
D-ERu MS 473/1	ErlU 473/1
D-ERu MS 473/2	ErlU 473/2
D-ERu MS 473/3	ErlU 473/3
D-ERu MS 473/4	ErlU 473/4
D-GOl Chart. A. 98	GothaF A98

RISM	Census	
D-GRu BW 640–641	GreifU 640-1	43
D-HAu Ed. 1147	HalleU 1147	
D-HB MS X/2	HeilbS X/2	
D-HRD Fü 9820	HerdF 9820	
D-HRD Fü 9822–9823	HerdF 9822-3	
D-ISL IV 36 F124	IserV F124	
D-Kl MS 4° Mus. 24/1–4	KasL 24	
D-Kl MS 4° Mus. 38/1–6	KasL 38	
D-LEu Thomaskirche 49 (1–4) / 50	LeipU 49	
D-LEu Thomaskirche 51	LeipU 51	
D-Lr Mus. ant. pract. K.N. 150	LüneR 150	
D-LÜh Mus. A 203 (a–d)	LübBH 203	
D-Mbs Mus.ms. 5	MunBS 5	
D-Mbs Mus.ms. 10	MunBS 10	
D-Mbs Mus.ms. 12	MunBS 12	
D-Mbs Mus.ms. 13	MunBS 13	
D-Mbs Mus.ms. 16	MunBS 16	
D-Mbs Mus.ms. 19	MunBS 19	
D-Mbs Mus.ms. 25	MunBS 25	
D-Mbs Mus.ms. 35	MunBS 35	
D-Mbs Mus.ms. 36	MunBS 36	
D-Mbs Mus.ms. 37	MunBS 37	
D-Mbs Mus.ms. 38	MunBS 38	
D-Mbs Mus.ms. 41	MunBS 41	
D-Mbs Mus.ms. 42	MunBS 42	
D-Mbs Mus.ms. 47	MunBS 47	
D-Mbs Mus.ms. 52	MunBS 52	
D-Mbs Mus.ms. 69	MunBS 69	
D-Mbs Mus.ms. 1501	MunBS 1501	
D-Mbs Mus.ms. 1516	MunBS 1516	
D-Mbs Mus.ms. 1536	MunBS 1536	

RISM	Census
D-Mbs Mus.ms. 3155	MunBS 3155
D-Mbs Mus.ms. 3156	MunBS 3156
D-Mu 4° Art. 401	MunU 401
D-Mu 8° Cod. ms. 322–325	MunU 322-5
D-Mu 8° Cod. ms. 326	MunU 326
D-Mu 8° Cod. ms. 327	MunU 327
D-Mu 8° Cod. ms. 328–331	MunU 328-31
D-Ngm 83795	NurGN 83795
D-Ngm 8820 B	NurGN 8820B
D-ROu Mus. Saec. XVI-49 (1–6)	RosU 49
D-ROu Mus. Saec. XVI-52 (1–3)	RosU 52
D-ROu Mus. Saec. XVI-71/1 (1–4)	RosU 71/1
D-Rp A.R. 786–837	RegB 786-837
D-Rp A.R. 849–852	RegB 849-52
D-Rp A.R. 853–854	RegB 853-4
D-Rp A.R. 857–860	RegB 857-60
D-Rp A.R. 863–870	RegB 863-70
D-Rp A.R. 871–874	RegB 871-4
D-Rp A.R. 887–890	RegB 887-90
D-Rp A.R. 891–892	RegB 891-2
D-Rp A.R. 930–939	RegB 930-9
D-Rp A.R. 940–941	RegB 940-1
D-Rp A.R. 1018	RegB 1018
D-Rp B 211–215	RegB B211-5
D-Rp C 120	RegB C120
D-Rtt F.K. Musik 2/3	RegT 2-3
D-Rtt F.K. Musik 76 Abth. II	RegT 76
D-Sl Mus. fol. I 16	StuttL 16
D-Sl Mus. fol. I 24	StuttL 24
D-Sl Mus. fol. I 25	StuttL 25
D-Sl Mus. fol. I 26	StuttL 26

44

RISM	Census
D-Sl Mus. fol. I 29	StuttL 29
D-Sl Mus. fol. I 34	StuttL 34
D-Sl Mus. fol. I 35	StuttL 35
D-Sl Mus. fol. I 36	StuttL 36
D-Sl Mus. fol. I 42	StuttL 42
D-Sl Mus. fol. I 43	StuttL 43
D-Usch 235 (a–d)	UlmS 235
D-Usch 236 (a–d)	UlmS 236
D-W Guelf. 292	WolfA 292
D-WGl ss 2181	WittenL 1048
D-WRhk MS B	WeimB B
D-Z 32/33	ZwiR 32/33
D-Z 34/35	ZwiR 34/35
D-Z 36/48	ZwiR 36/48
D-Z 73	ZwiR 73
D-Z 78/2	ZwiR 78/2
D-Z 78/3	ZwiR 78/3
D-Z 79/2	ZwiR 79/2
D-Z 81/2	ZwiR 81/2
D-Z 94/1	ZwiR 94/1
D-Z 103/3	ZwiR 103/3
D-Z 175	UtrH s.s.
DK-Kk MS Gamle Kongelige Samling 1872, 4°	CopKB 1872
DK-Kk MS Gamle Kongelige Samling 1873, 4°	CopKB 1873
H-Bn MS mus. Bártfa 2 (a–f)	BudOS 2
H-Bn MS mus. Bártfa 22	BudOS 22
H-Bn MS mus. Bártfa 23	BudOS 23
H-Bn Mus. pr. Bártfa 6 (a–d)	BudOS P6
PL-Kj Mus. ms. 40013	BerlPS 40013
PL-Kj Mus. ms. 40043	BerlPS 40043
PL-Kj Mus. ms. 40092	BerlPS 40092

RISM	Census
PL-Kj Mus. ms. 40185	BerlPS 40185
PL-Tm MS 102680	TorunK 29-32
PL-WRu Brieg K. 28	WrocU 28
PL-WRu Brieg K. 52	WrocU 52
PL-WRu I-F-428	WrocU 428
RUS-KA 1740	KönSU 1740 (cf. also BerlGS 7 and GöttSA 7)
V-CVbav Cod. Pal. lat. 1347	VatP 1347
V-CVbav Cod. Vat. lat. 11953	VatV 11953

Former Shelfmarks of Individual Manuscripts

A-Wn Mus.Hs. 18810	*olim*	A-Wn A.N.35.E.126
CZ-HKm MS II A 26	*olim*	CZ-HKm MSS 8710−8711
CZ-HKm MS II A 29	*olim*	CZ-HKm MS 8669
CZ-HKm MS II A 30	*olim*	CZ-HKm MS 8670
D-As 2° Cod. 142a	*olim*	D-As Cim. 43
D-B Sammlung Bohn Ms. mus. 6	*olim*	PL-WRs Ms. mus. 6
D-B Sammlung Bohn Ms. mus. 8	*olim*	PL-WRs Ms. mus. 8
D-B Sammlung Bohn Ms. mus. 10	*olim*	PL-WRs Ms. mus. 10
D-B Sammlung Bohn Ms. mus. 11	*olim*	PL-WRs Ms. mus. 11
D-B Sammlung Bohn Ms. mus. 14	*olim*	PL-WRs Ms. mus. 14
D-B Sammlung Bohn Ms. mus. 18	*olim*	PL-WRs Ms. mus. 18
D-B Sammlung Bohn Ms. mus. 101	*olim*	PL-WRs Ms. mus. 101
D-B Sammlung Bohn Ms. mus. 119	*olim*	PL-WRs Ms. mus. 119
D-DEl Georg 133.8°	*olim*	D-Dl Mus. 1/D/501
D-ERu MS 473/1	*olim*	D-ERu MS 792
D-ERu MS 473/2	*olim*	D-ERu MS 791
D-ERu MS 473/3	*olim*	D-ERu MS 794

D-ERu MS 473/4	*olim*	D-ERu MS 793
D-GRu BW 640–641	*olim*	D-GRu Eb 133
D-LEu Thomaskirche 49	*olim*	D-LEu III, A. α 17–20
D-LEu Thomaskirche 50	*olim*	D-LEu III, A. α 21
D-LEu Thomaskirche 51	*olim*	D-LEu III, A. α 22–23
D-Mu 4° Art. 401	*olim*	D-Mu Cim. 44i
D-Mu 8° Cod. ms. 322–325	*olim*	D-Mu Cim. 44a
D-Mu 8° Cod. ms. 326	*olim*	D-Mu Cim. 44b
D-Mu 8° Cod. ms. 327	*olim*	D-Mu Cim. 44b
D-Mu 8° Cod. ms. 328–331	*olim*	D-Mu Cim. 44c
D-Ngm 83795	*olim*	D-Ngm M 369m
D-Rp C 120	*olim*	D-Rp D XII
D-WGlh ss 2181	*olim*	D-WGlh S 403/1048
D-Z 175	*olim*	NL-Uhecht MS s.s.
H-Bn Mus. pr. Bártfa 6	*olim*	H-Bn Imp. VI.N.
PL-Kj Mus. ms. 40013	*olim*	D-B Z 13
PL-Kj Mus. ms. 40043	*olim*	D-B Z 43
PL-Kj Mus. ms. 40092	*olim*	D-B Z 92
PL-Kj Mus. ms. 40598	*olim*	D-B Mus. ms. 40598
PL-Tm MS 102680	*olim*	PL-Tm J. 4° 29–32
RUS-KAu 1740	*olim*	RUS-KAu Pb 11, after Second World War: D-Ga 7

List of Sources in Zwickau, Ratsschulbibliothek

corresponding to

Reinhard Vollhardt, *Bibliographie der Musik-Werke in der Ratsschulbibliothek zu Zwickau, MfM*, 26 (1896)
(Supplement)

Zwickau, Ratsschulbibliothek XXXII, 33	D-Z 32/33	=	Vollhardt 18; 545
Zwickau, Ratsschulbibliothek XXXIV, 35	D-Z 34/35	=	Vollhardt 20; 483
Zwickau, Ratsschulbibliothek XXXVI, 48	D-Z 36/48	=	Vollhardt 21
Zwickau, Ratsschulbibliothek XL, 74	D-Z 41/74	=	Vollhardt 272
Zwickau, Ratsschulbibliothek XLVII, 133	D-Z 47/133	=	Vollhardt 314
Zwickau, Ratsschulbibliothek LXXIII	D-Z 73	=	Vollhardt 4
Zwickau, Ratsschulbibliothek LXXVIII, 2	D-Z 78/2	=	Vollhardt 1
Zwickau, Ratsschulbibliothek LXXVIII, 3	D-Z 78/3	=	Vollhardt 12
Zwickau, Ratsschulbibliothek LXXIX, 2	D-Z 79/2	=	Vollhardt 43
Zwickau, Ratsschulbibliothek LXXXI, 2	D-Z 81/2	=	Vollhardt 16
Zwickau, Ratsschulbibliothek XCIV, 1	D-Z 94/1	=	Vollhardt 9
Zwickau, Ratsschulbibliothek CIII, 3	D-Z 103/3	=	Vollhardt 7
Zwickau, Ratsschulbibliothek CXXXIX, 20	D-Z 139/20		not in Vollhardt
Zwickau, Ratsschulbibliothek CXXXIX, 29	D-Z 139/29		not in Vollhardt

Vollhardt 1	=	Zwickau, Ratsschulbibliothek LXXVIII, 2	D-Z 78/2
Vollhardt 4	=	Zwickau, Ratsschulbibliothek LXXIII	D-Z 73
Vollhardt 7	=	Zwickau, Ratsschulbibliothek CIII, 3	D-Z 103/3
Vollhardt 9	=	Zwickau, Ratsschulbibliothek XCIV, 1	D-Z 94/1
Vollhardt 12	=	Zwickau, Ratsschulbibliothek LXXVIII, 3	D-Z 78/3
Vollhardt 16	=	Zwickau, Ratsschulbibliothek LXXXI, 2	D-Z 81/2
Vollhardt 18; 545	=	Zwickau, Ratsschulbibliothek XXXII, 33	D-Z 32/33
Vollhardt 20; 483	=	Zwickau, Ratsschulbibliothek XXXIV, 35	D-Z 34/35
Vollhardt 21	=	Zwickau, Ratsschulbibliothek XXXVI, 48	D-Z 36/48
Vollhardt 43	=	Zwickau, Ratsschulbibliothek LXXIX, 2	D-Z 79/2
Vollhardt 272	=	Zwickau, Ratsschulbibliothek XL, 74	D-Z 41/74
Vollhardt 314	=	Zwickau, Ratsschulbibliothek XLVII, 133	D-Z 47/133
—		Zwickau, Ratsschulbibliothek CXXXIX, 20	D-Z 139/20
—		Zwickau, Ratsschulbibliothek CXXXIX, 29	D-Z 139/29

Contrafactum/Differing title	Standard title	Catalogue Number
Ach Fräulein zart	*Freundlicher Held*	S 118
Ascendo ad Patrem meum	*Descendi in hortum nucum*	M 31
Autor ô nostræ DEVS alme vitæ	*Iam satis terris*	Ode 16
Ave sanctissime Jesu	*Mater digna Dei / Ave sanctissima Maria*	M 55
Ave Servator, ave Redemptor	*Ave Maria … Virgo serena*	M 9
Carmen [in re]	*Tag und auch Nacht*	S 290
Christe decus angelorum	*Nobis natus nobis datus*	P 95b
Conditor rerum sapiens[que] rector	*Iam satis terris*	Ode 16
Die Welt ist toll	*Der Welte Lauf*	S 48
Ego ipse consolabor vos	*Sicut locutus est*	Mag 1 (v. 10)
Erst wird erfreut	*Erst ist benüegt das Herze mein*	S 84
Es warb ein schöner Jüngling	*Ach Elslein liebes Elselein*	S 2
Es wollt ein Maidlein zum Tanze gan	*Es wollt ein Maidlein Wasser holn* (ii)	*S 99
Feceris haud quicquam	*Hanc tua Penelope* (ii)	Ode 13
Felices quicunque Deo confidere possunt	*Tandernak* (ii)	S 293
Gaudete [et exultate] *iusti quoniam copiosa merces est in caelis*	*Alleluia. Gaudete iusti in Domino*	P 45b
Gaudete sancti Dei omnes quoniam	*Alleluia. Gaudete iusti in Domino*	P 45b
Gelobet seist du Christe (2nd strophe)	*O du armer Judas* (ii)	S 252
Großmächtig und so ehrenreich	*Großmächtig und freundlich*	S 133
Heb vasst mein lieb	*Herzeinigs Lieb*	*S 140
Ich gleub an Gott	*Iam satis terris*	Ode 16
Kaufleut sein edel worden (3rd strophe)	*Von erst so wöll wir loben*	S 311
Kein Gold und Silber ich nie hab gspart	*Mein Fleiß und Müh* (i)	S 230
Kein Gwalt auf Erd	*Mag ich Unglück*	S 220
Kein Lieb ohn Treu	*Holdseligs Lieb*	S 144
Mag ich mein Glück	*Mach mich mein Glück* (ii)	S 216
Mein Herz hat sich mit Gott verpflicht	*Mein Herz hat sich mit Lieb verpflicht*	*S 234
Mich wundert sehr der großen Kraft	*Mich wundert sehr*	S 242
Nativitas tua Dei fili Christe gaudium	*Nativitas tua Dei Genitrix*	M 61
Nichts ohn Ursach	*Pochen trutzen grausam sehen*	S 265
Noch bin ich din	*Mich wundert hart*	*S 241
Nullius est felix conatus	*Hanc tua Penelope* (ii)	Ode 13

O Frau mein Trost (3rd strophe)	*Was all mein Tag erlitt mein Herz*	S 323
Quanquam urbes & regna ruunt	*Hanc tua Penelope* (ii)	Ode 13
Serva Deus verbum tuum	*Ales diei nuntius*	Ode 4

Cross-References of Motets and Proper Settings

Many settings by Senfl with a Latin text have been hitherto classified as motets, although their musical structures might suggest a different categorisation. In many cases, a definitive genre cannot be determined for liturgical and/or para-liturgical compositions. Therefore, the authors have attempted to apply a refined perspective. Settings that are clearly identified in the sources as intended for liturgical use or that show the compositional structure of a liturgical item are therefore treated as proper settings (either for the Mass or for the Office).

Apparuerunt [apostolis] *disperditae* – 2.p. *Seditque supra singulos* – 3.p. *Loquebantur variis linguis* | cf. **P 93**

*Asperges me * Domine* (i) *hysopo* – 2.p. *Lavabis me et super* – 3.p. *Miserere mei * secundum miseri-cordiam* – 4.p. *Gloria Patri et Filio et Spiritui Sancto * sicut erat in principio* | cf. **P 1**

Asperges me, Domine (ii) – 2.p. *Lavabis me et super* – 3.p. *Miserere mei, Deus* | cf. **P 2**

Asperges me, Domine (iii) – 2.p. *Lavabis me* – 3.p. *Miserere mei, Deus* – 4.p. *Gloria Patri* – 5.p. *Sicut erat in principio* | cf. ***P 3**

Deus qui sedes – 2.p. *Quia tu solus* – 3.p. *Tibi enim derelictus* | cf. **P 78**

Discubuit Jesus – 2.p. *Et accepto pane gratias* – 3.p. *Dicens hoc est corpus meum* – 4.p. *Fecit Asuerus* | cf. **P 96**

Gaude Maria virgo – 2.p. *Dum virgo Deum* – 3.p. *Gabrielem archangelum credimus* – 4.p. *Erubescat Judaeus* – 5.p. *Dum virgo Deum* | cf. **P 102**

Homo quidam fecit coenam (i) – 2.p. *Quia parata sunt* – 3.p. *Venite comedite* | cf. **P 97**

Homo quidam fecit coenam (ii) – 2.p. *Quia parata sunt* – 3.p. *Venite comedite* | cf. **P 98**

Homo quidam fecit coenam (iii) – 2.p. *Quia parata sunt* – 3.p. *Venite comedite* | cf. **P 99**

Illuminare Jerusalem – 2.p. *Et gloria Domini* – 3.p. *Et ambulabunt gentes* | cf. **P 77**

In pace in idipsum – 2.p. *Dormiam et requiescam* – 3.p. *Si dedero* | cf. **P 85**

In principio erat verbum – 2.p. *Gloria Patri* | cf. **P 73b**

Ingressus Pilatus cum Jesu – 2.p. *Et cum indutus fuisset* – 3.p. *Tunc ait illi Pilatus* | cf. **P 86**

Inter natos mulierum – 2.p. *Qui viam Domino* – 3.p. *Fuit homo missus* – 4.p. *Qui viam Domino* | cf. **P 113**

Panem angelorum — 2.p. *Corvus enim* — 3.p. *Eia inquit Paulus* | cf. **P 112**

Pater peccavi in caelum — 2.p. *Fac me sicut unum* — 3.p. *Quanti mercenarii* | cf. **P 84**

Popule meus quid feci tibi — 2.p. *Agios o Theos* — *Sanctus Deus* — 3.p. *Quia eduxi te per desertum* | cf. **P 88**
— 4.p. *Agios o Theos* — *Sanctus Deus* — 5.p. *Quid ultra debui facere tibi* — 6.p. *Agios o Theos* —
Sanctus Deus

Quem terra pontus aethera — 2.p. *Cui luna sol* | cf. **P 106**

Sancti Spiritus assit nobis gratia — 2.p. *Quae corda nostra* — 3.p. *Spiritus alme illustrator* — | cf. **P 18**
4.p. *Amator sancte senatorum* — 5.p. *Tu purificator omnium* — 6.p. *Ut videri supremus genitor* —
7.p. *Prophetas tu inspirasti* — 8.p. *Quando machinam per verbum* — 9.p. *Tu animabus vivificandis*
— 10.p. *Tu divisum per linguas* — 11.p. *Ergo nos supplicantes* — 12.p. *Tu qui omnium* —
13.p. *Hunc diem gloriosum*

Spes mea Domine — 2.p. *In te confirmatus sum* | cf. **P 83**

Surge virgo — 2.p. *Ab aestu mundi* — 3.p. *Pulchre Sion filia* | cf. **P 111**

Sustinuimus pacem — 2.p. *Non imperpetuum obliviscaris nos* — 3.p. *Peccavimus cum patribus nostris* | cf. **P 119**

Tenebrae factae sunt — 2.p. *Et inclinato capite* — 3.p. *Tunc unus ex militibus* — 4.p. *Et velum templi* | cf. **P 87**
scissum est — 5.p. *Et omnis terra tremuit*

Verbum caro factum est (i) — 2.p. *Plenum gratiae et veritate* — 3.p. *In principio erat verbum* | cf. **P 73a**

Verbum caro factum est (ii) — 2.p. *Plenum gratia et veritate* — 3.p. *In principio erat verbum* | cf. **P 74**