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# Texts and Translations

The Latin text is based on the Salzburg print of Hofer's *Ver sacrum seu flores musici* (see "Sources" in the critical report). Although modern Latin spellings prevail in the print, any spellings reminiscent of older Latin orthography have been tacitly altered in favor of modern Latin (e.g., *ae* for *e*, *j* for *i*, etc.). Capitalization in the print has been standardized (e.g., *Deo* for *DEO*), and abbreviations have been expanded (e.g., *altū* becomes *altum* and *&* becomes *et*). Punctuation, which is inconsistent in the print, has been emended to clarify the meaning of the texts. Many thanks to Marina Gallagher and Bruce Brasington for assistance with English translations.

## 10. *Caeli cives*

Caeli cives jubilate  
Caeli portas reserate  
Regi vestro plaudite.

In occursum properate  
Vocem laudis exultate  
Ascendenti Domino.

Caeli cives jubilate  
Caeli portas reserate  
Ascendenti Domino.

Triumphator et salvator  
Nostri generis amator  
Nova adfert gaudia.

Scandit nubes astra petet  
Victor mortis jam manebit  
Ad patris dexteram.

Vehit nubes ascendentem  
Gloriose venientem  
Regem atque Dominum.

Tollite portas vestras o principes.

Mundi auferens peccata  
Ad te redit o beata  
Caeli congregatio.

Tollite portas vestras o principes et introibit rex gloriae.

Caeli cives jubilate  
Caeli portas reserate  
Regi vestro plaudite.

Rejoice, citizens of heaven,  
open heaven's gates,  
applaud your king.

Hasten to meet him,  
raise the voice of praise  
for the ascending Lord.

Rejoice, citizens of heaven,  
open heaven's gates  
for the ascending Lord.

The victor and savior,  
the lover of our race  
brings new joys.

He ascends the clouds and will seek the stars.  
Now death's victor will remain  
at the father's right hand.

The cloud carries the ascending one,  
the king and Lord  
gloriously approaching.

Raise your gates, O princes.

The one bearing the sins of the world  
returns to you,  
blessed congregation of heaven.

Raise your gates, O princes, and the king of glory will enter.

Rejoice, citizens of heaven,  
open heaven's gates,  
applaud your king.

## 10. Caeli cives

## Ascension

**Allegro**  
Sonata

Musical score for '10. Caeli cives: Ascension', marked **Allegro** and *Sonata*. The score is in 2/4 time and features a key signature of one flat (B-flat). The instrumentation includes Violin 1, Violin 2, Viola 1, Viola 2, Bassoon, Cantus 1, Cantus 2, Altus, Tenor, Bassus, and [Basso continuo].

The score is divided into four measures. The first measure is marked with a fermata. The second measure is marked *p* (piano). The third measure is marked *f* (forte). The fourth measure is marked *f* (forte). The [Basso continuo] part includes figured bass notation: 7 and 6.

Violin 1: *p* *f*

Violin 2: *p* *f*

Viola 1: *p* *f*

Viola 2: *p* *f*

Bassoon: *p* *f*

Cantus 1: -

Cantus 2: -

Altus: -

Tenor: -

Bassus: -

[Basso continuo]: *p* *f* 7 6

124

Va. 1

Va. 2

Va. 3

C2

A

[B.c.]

solo

Co- me- dat te cor me- um et dul- ce- di- ne sa- po- ris tu- i

solo

b6 7 b3 6 b 6 b 6

128

Va. 1

Va. 2

Va. 3

C2

A

[B.c.]

solo

Man- du- cant te an- ge- li ple- no

re- ple- an- tur vi- sce- ra a- ni- mae me- a.

7 6 5 6

108

Vn. 1

Vn. 2

B

[B.c.]

-quun-tur in-fan-tis, in-fan-tis pro-di-gi-

111

Aria

Vn. 1

Vn. 2

Trb. 1

Trb. 2

Trb. 3

C

B

[B.c.]

Hic ba-pti-smo—Chri-stum

-a, in-fan-tis pro-di-gi-a.

# Critical Report

## Sources

The principal source for this edition is Andreas Hofer's *Ver sacrum seu flores musici*, printed as eleven partbooks in Salzburg in 1677 (RISM A/1 H 5736). While all but one of the pieces in the collection are "for five voices and as many instruments," as the partbooks' title page states, Hofer varies the voicing and instrumentation slightly for each piece. This variety is reflected by the assortment of parts within a single partbook. The eleven partbooks are Cantus primus; Cantus and Tenor II; Altus; Tenor; Bassus; Violin I; Violin II; Trombon I and Viola prima; Trombon and Viola II; Trombon III, Bassus Viola, and Fagotto; and Organo. The contents of the partbooks have been supplemented and/or altered depending on the specific piece (see "Critical Notes" below).

Three sets of partbooks from the same print run survive. The sole complete set of partbooks survives in the Benedictine Abbey of Ottobeuren in Bavaria (Ottobeuren, Benediktinerabtei Bibliothek, MS 1294). A nearly complete collection, lacking three partbooks (the Bassus; Violin I; and Trombon III, Bassus Viola, and Fagotto), survives in the Archive of the Archdiocese in Salzburg (Salzburg, Archiv der Erzdiözese, A 1149). The Salzburg collection is accompanied by manuscript copies of ripieno parts for cantus, altus, and tenor, as well as a violone part. Whether or not these manuscript copies are contemporaneous with the print is unknown, but one might assume they were created to facilitate a polychoral performance with a set of ripieno singers and/or instrumentalists positioned in one of Salzburg cathedral's many balconies. Finally, the music archive of the Benedictine Abbey in Göttweig holds copies of seven partbooks: the Cantus and Tenor II; Altus; Violin I; Violin II; Trombon I and Viola prima; Trombon and Viola II; and Organo (Göttweig, Benediktinerstift Musikarchiv, No. 1238).

## Editorial Methods

The title of the edition has been taken from the title page. Individual pieces are ordered and numbered following the print's index, with the numbers changed from roman to arabic numerals. Titles and festal designations likewise follow the index, with the latter changed to English.

Voice names are taken from the partbooks, with roman numerals changed to arabic numerals; instrument names have been changed to English. The parts

have been arranged as two parallel choirs in modern score order, with the vocal choir below the instrumental choir and above the basso continuo. In the voice parts, the soprano (C1) and alto (C3) clefs have been changed to treble clef, and the tenor (C4) clef changed to transposing treble clef. When the violin parts use the C1 clef, they have been changed to treble clef. In the basso continuo, the various C clefs have been changed to treble or bass clef, depending on range. The clefs of the trombone, bassoon, and viola parts (the latter perhaps performed on viols) follow the source. Measure numbers are added, and they begin anew for each piece. The use of barlines has been tacitly standardized so that barlines are evenly spaced to fit the prevailing meter, double barlines delineate opening instrumental sonatas and changes of meter, and final barlines occur only at the ends of pieces. Note values follow the source, but when tied notes within a measure can be expressed with a single note value, the latter has been tacitly adopted, and final breves have been changed, when necessary, to the note value that comprises a single measure of the prevailing meter.

Key signatures and time signatures are as they appear in the source, but when the source has two consecutive time signatures (e.g.,  $\text{♩} \frac{6}{8}$ ), only the time signature that corresponds to the barring is adopted. Redundant time signatures have been tacitly deleted. Section labels and tempo indications have been standardized and their placement regularized. Section labels, such as sonata, aria, and recitative, have been adopted if they appear in at least one part. Tempo indications tacitly follow the majority of parts, with major differences indicated in the critical notes. Redundant tempo indications have been tacitly deleted. Performance directives have been standardized. Abbreviated performance directives for solo and ripieno (i.e., S. and R.) have been spelled out. Redundant directives have been tacitly deleted, as have all directives in the instrumental parts, where they occur irregularly. Dynamic markings have been regularized (e.g., *p.* and *p.p.* have been changed to *p* and *pp*) and placement standardized within each staff. The presence of coloration in the source is shown in the edition with open horizontal brackets.

Stem directions, beaming patterns, rests, and rhythmic groupings of notes and rests have been made to conform to modern convention. Given that the source used moveable type, with separate flags for all eighth and sixteenth notes, all beaming in the edition is editorial. In the vocal