

## Motetti Missales Edition

Agnese Pavanello, Cristina Cassia, and Daniele V. Filippi, eds.

<i>Ave, Domine Iesu Christe</i> (Compère), ed. Filippi	
<i>Ave, mundi domina</i> (Weerbeke), ed. Pavanello	
<i>Ave, virgo gloriosa</i> (Compère), ed. Filippi	
<i>Gaude, flore virginali</i> , ed. Pavanello	R178
<i>Hodie nobis de virgine</i> (Compère), ed. Filippi	
<i>Natus sapientia</i> , ed. Cassia	
<i>Quam pulchra es</i> (Weerbeke), ed. Cassia	R179
<i>Salve, mater Salvatoris</i> (Gaffurius), ed. Cassia	

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# General Preface

## The Motetti Missales Edition

The Motetti Missales Edition (MME) is a multivolume critical edition of the corpus of motet cycles known as motetti missales. It includes the two Marian cycles by Gaspar van Weerbeke (*Ave, mundi domina* and *Quam pulchra es*), the two cycles by Loyset Compère (*Hodie nobis de virgine* and *Ave, virgo gloriosa*), the anonymous cycle *Ave, Domine Iesu Christe* (whose attribution to Compère is still debated), and the cycle *Salve, mater Salvatoris* by Franchinus Gaffurius. These cycles are all transmitted in the Libroni of the Duomo of Milan, which were copied by and under the supervision of Gaffurius during his tenure as chapel master of the cathedral from 1484 to 1522; they are now preserved in the Archivio della Veneranda Fabbrica del Duomo.<sup>1</sup> In addition, the MME includes two anonymous cycles, *Natus sapientia* and *Gaude, flore virginali*, preserved in the manuscript Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154 (also known as the Leopold Codex, hereafter Munich 3154); these cycles are related structurally to those of the Milanese Libroni, particularly in their inclusion of music for the elevation of the host.

True to the designation “motetti missales consequentes,” as Gaffurius labels these works in the index of Librone 1,<sup>2</sup> the motet cycles listed under this heading were intended for performance during mass as an additional layer of sound and prayer enriching the spoken texts of the liturgy. The rubrics “loco Introitus,” “loco Gloria,” “loco Patrem,” “loco Offertorii,” “loco Sanctus,” “ad [or post] Elevationem,” “loco Agnus,” and “loco Deo gratias” appear at the beginning of several of the motets, clearly linking this music

to the celebration of mass.<sup>3</sup> The term “consequentes” implies continuous or at least sequential performance, in all likelihood during the celebration of a low, or spoken, mass (alternatively, the *loco* rubrics might work as references to allow the cycle to be synchronized with longer, more festive masses as well).<sup>4</sup> Particularly notable within these cycles is the inclusion of music designated for the elevation, the central ritual of the mass and the moment of the mystery of transubstantiation, which in all of the cycles is emphasized by passages in chordal consonant polyphony that are visually amplified with fermatas.<sup>5</sup> This striking and impressive sonic

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3. For a recent summary of the definition of the term *motetti missales*, of the *loco* rubrics, and of the ideas that have developed about these cycles over the years, see Daniele V. Filippi, “Breve guida ai *motetti missales* (e dintorni),” in *Codici per cantare: I Libroni del Duomo nella Milano sforzesca*, ed. Agnese Pavanello and Daniele V. Filippi (Lucca: Libreria Musicale Italiana, 2019), 139–69.

4. On the connection of the motetti missales with the low mass, and on the theological principles that justified the co-existence of devotional practices and liturgical action, see Daniele V. Filippi, “‘Audire missam non est verba missae intelligere . . .’: The Low Mass and the *motetti missales* in Sforza Milan,” *Journal of the Alamire Foundation* 9 (2017): 11–32, <https://doi.org/10.1484/J.JAF.5.114048>. In terms of duration, the performance of one cycle might fit within a ferial low mass. However, as low masses were also known to have been celebrated for more festive occasions in Milan, motetti missales could have been part of such occasions as well; see *ibid.*, 25–26.

5. According to Simon de Quercu’s *Opusculum musices* (Vienna, 1509), 47, these signs indicated that all voices sing together for the sake of devotion or of fullness of sound (“aut propter devotionem, aut propter sonorositatem”). See Felix Diergarten, “‘Aut propter devotionem, aut propter sonorositatem’: Compositional Design of Late Fifteenth-Century Elevation Motets in Perspective,” *Journal of the Alamire Foundation* 9 (2017): 61–86, <https://doi.org/10.1484/J.JAF.5.114050>; and Agnese Pavanello, “The Elevation as Liturgical Climax in Gesture and Sound: Milanese Elevation Motets in Context,” *Journal of the Alamire Foundation* 9 (2017): 33–59, <https://doi.org/10.1484/J.JAF.5.114049>.

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1. These manuscripts, also known as the Gaffurius Codices, are fully digitized at Gaffurius Codices Online, <https://www.gaffurius-codices.ch>.

2. Librone 1 is viewable online at Gaffurius Codices Online, <https://www.gaffurius-codices.ch/s/portal/item/3921>.

# Introduction

## *Gaude, flore virginali* and the Motetti Missales

The anonymous motet cycle *Gaude, flore virginali* is one of two motet cycles with *loco* rubrics related to the mass liturgy preserved in Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154 (known as the Leopold Codex, hereafter Munich 3154). *Gaude, flore virginali* and the other motet cycle preserved in this source, *Natus sapientia*, are the only known fifteenth-century motet cycles that are both connected to the mass liturgy by way of paratexts and preserved in a source from outside Milan. The presence of *loco* rubrics, along with the inclusion of a homophonic section intended to be sung at the elevation, make it clear that both cycles were intended for the mass, thus connecting them to the motetti missales repertory preserved in the Milanese Libroni (also known as the Gaffurius Codices), prepared under the supervision of Franchinus Gaffurius during his tenure as maestro di cappella of the Duomo in Milan (1484–1522). These shared features have led scholars to frame the Munich cycles historically in relation to the motetti missales and to assume a Milanese provenance for both, or else a direct relationship with the Milanese environment (at least in terms of the practice of performing motets during mass).<sup>1</sup> Briefly discussed in the dissertation of Gerhard Croll on the motets of Gaspar van Weerbeke,<sup>2</sup> the Munich cycles were first analyzed in detail by Thomas Noblitt in his 1963 dissertation on the motetti missales repertory.<sup>3</sup> Noblitt pointed out the

connection of these cycles to Milan and proposed an attribution to Johannes Martini on account of stylistic and especially biographical details. Since Martini worked in Milan in 1474 for the Sforza chapel together with Gaspar van Weerbeke and Loyset Compère, and since he supposedly had close contacts with Innsbruck and with Paul Hofhaimer in particular, Noblitt considered him the most probable candidate for composer of the Munich cycles.<sup>4</sup> Later, however, in his edition of Munich 3154, Noblitt withdrew his conjectural ascription, and no further attributions have been proposed.<sup>5</sup>

*Gaude, flore virginali* consists of six motets, some of which bear *loco* rubrics similar to those attested in Compère's cycles in the Milanese Libroni (see table 1).<sup>6</sup> Although the first three motets lack rubrics, they were likely meant to be sung during earlier parts of the mass and may correspond to the "loco Introitus," "loco Gloria," and "loco Patrem" indications found in the Milanese motetti missales.<sup>7</sup> The lengthy "Gaude, mater miserorum" (no. 5), labeled "loco Sanctus," actually incorporates two of the seven stanzas of the rhymed poem on which the motet cycle is based: "Gaude, mater miserorum" and "Gaude, humilis beata," with a prayer for the elevation ("Domine Iesu, propitius esto mihi peccatori," mm. 52–68) interpolated between them in chordal homophony; thus it features

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4. *Ibid.*, 144–50.

5. See Thomas L. Noblitt, ed., *Der Kodex des Magister Nicolaus Leopold: Staatsbibliothek München, Mus. Ms. 3154*, 4 vols., *Das Erbe deutscher Musik*, vols. 80–83 (Kassel: Bärenreiter, 1987–96), 4:364 (no. 31). On the question of the authorship of these cycles, see "Stylistic Features and the Question of a 'Milanese Style'" below.

6. See Daniele V. Filippi's editions of Compère's cycles (*Ave, virgo gloriosa, Hodie nobis de virgine*) and of the anonymous *Ave, Domine Iesu Christe* in this series.

7. Nos. 2 and 3, which are each relatively short, were copied on the same opening; see the critical report and Ian Rumbold, "Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154," in *The Production and Reading of Music Sources: Mise-en-Page in Manuscripts and Printed Books Containing Polyphonic Music, 1480–1530*, ed. Thomas Schmidt and Christian Thomas Leitmeir (Turnhout: Brepols, 2018), 315–16.

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1. For recent research on the Milanese provenance of the Munich cycles, see Joshua Rifkin, "Milan, Motet Cycles, Josquin: Further Thoughts on a Familiar Topic," in *Motet Cycles between Devotion and Liturgy*, ed. Daniele V. Filippi and Agnese Pavanello (Basel: Schwabe, 2019), 222–24, <https://doi.org/10.24894/978-3-7965-4242-8>.

2. See Gerhard Croll, "Das Motettenwerk Gaspars van Weerbeke" (Ph.D. diss., Georg-August Universität, 1954), 184.

3. See Thomas L. Noblitt, "The 'Motetti missales' of the Late Fifteenth Century" (Ph.D. diss., University of Texas, 1963), 64–150.

# Texts and Translations

The texts are corrected and normalized according to the standards of classical Latin (e.g., replacing *e* with *ae* where appropriate, standardizing the use of *u* vs. *v*). Contractions and abbreviations are tacitly expanded (e.g., *cōsequaris* to *consequaris*, *virtutū* to *virtutum*). Words joined together have been separated without comment.

Musical repetition and omission of text phrases is not accounted for in the texts and translations. Punctuation has been introduced sparingly; there is none in the sources apart from periods at the end of some motets. To clarify the poetic structure, the first word of every line is capitalized. Initial letters are capitalized in proper names of persons (e.g., Iesu). The English translations do not attempt to reproduce the verse structure or the original word order.

The Latin texts were originally edited and translated by Eva Ferro for the Polifonia Sforzesca project and have been successively revised by Bonnie Blackburn and by the editor.

## 1. *Gaude, flore virginali*

Gaude, flore virginali  
Honoreque speciali  
Transcendis splendiferum  
Angelorum principatum  
Et sanctorum decoratum  
Dignitate numerum.

Rejoice, through your virginal flower  
and special honor  
you surpass the shining  
company of the angels  
and the multitude of saints  
adorned with worthiness.

*Commentary.* First stanza of the rhymed prayer *Gaude, flore virginali*; AH 31, 198 (no. 189); cf. Kehrein, 199 (no. 257); RH 1 and RH 5, no. 6810.

## 2. *Gaude, sponsa cara Dei*

Gaude, sponsa cara Dei,  
Nam ut lux clara diei  
Solis datur lumine,  
Sic tu facis orbem vere  
Tuae pacis resplendere  
Lucis plenitudine.

Rejoice, dear bride of God,  
because, just as the clear light of day  
is given by the brightness of the sun,  
in the same way you truly make the earth  
shine in the fullness  
of the light of your peace.

*Commentary.* Second stanza of the rhymed prayer *Gaude flore virginali*; see AH 31, 198 (no. 189).

## 3. *Gaude, splendens vas virtutum*

Gaude, splendens vas virtutum,  
Cuius sedens est ad nutum  
Tota caeli curia,  
Te benignam, te felicem

Rejoice, radiant vessel of virtues,  
at whose will  
the whole celestial court sits  
and venerates you, the benevolent

# 1. Gaude, flore virginali

[Cantus]

Contratenor [altus]  
Gau- de, flo-

Tenor  
Gau- de, flo-

Contratenor [bassus]  
Gau- de, flo-

6

C  
-re vir- gi- na- li Ho-

A  
-re [vir- gi- na- li Ho-

T  
-re vir- gi- na- li Ho-

B  
-re [vir- gi- na- li Ho-

13

C  
-no- re- que spe- ci- a-

A  
-no- re- que spe- ci- a-

T  
- no- re- que spe- ci- a-

B  
-no- re- que spe- ci- a-

# 5. Gaude, mater miserorum

*loco Sanctus*

[Cantus]

Musical score for the first system, featuring four vocal parts: Contratenor [altus], Tenor, and Contratenor [bassus]. The lyrics are: Gau- de, ma- ter

6

Musical score for the second system, featuring four vocal parts: C (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are: mi- se- ro- rum, mi- se- ro- rum, [mi- se-

11

Musical score for the third system, featuring four vocal parts: C (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are: rum, Qui- a Pa- rum, [mi- se- ro- rum, Qui- a Pa- ter prac- mi- o- rum, Qui- a Pa-

52

C  
Do- mi ne Ie- su, pro- pi- ti- us

A  
Do- mi- ne Ie- su. pro- pi- ti- us

T  
Do- mi- ne Ie- su, pro- pi- ti- us

B  
Do- mi- ne Ie- su, pro- pi- ti- us

61

C  
e- sto mi- hi pec- ca- to- ri.

A  
e- sto mi- hi pec- ca- to- ri.

T  
e- sto mi- hi pec- ca- to- ri.

B  
e- sto mi- hi pec- ca- to- ri.

69

C  
Gau- de, hu- mi- lis be-

A  
Gau- de, hu- mi- lis be- a-

T  
Gau- de, hu- mi-

B  
Gau- de, hu- mi- lis be- a-



# Critical Report

## Source

*Munich 3154.* Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154 (“Leopold Codex”).<sup>1</sup> Choirbook (ca. 314 × 220 mm; fols. 370–79 and 390–99, ca. 298 × 211 mm); i + 472 paper folios, with some missing. The original ink foliation is in two series, defining two separate sections of the manuscript: 1–200 in the first, older sections (gatherings i–xviii; missing fols. 1–19 and other individual folios, especially at the beginning), and 1–297 (gatherings xix–xlvi, made up of several independent fascicles bound together around 1511; some folios are missing in this part as well).<sup>2</sup> The modern, continuous foliation referred to in this edition was added by Julius Joseph Maier in blue pencil in the nineteenth century.<sup>3</sup>

Compiled over more than four decades (from around 1466 to around 1511) probably in Innsbruck by scribes associated with the church of St. Jacob

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1. Inscriptions in gatherings xxvii, xxxvii, and xlvi mention the name of Nicolaus Leopold of Innsbruck, a schoolmaster known to have worked there and (from 1514) in Brixen, who may have owned the manuscript or at least some sections thereof. On Leopold, see Ewald Fässler, “Zur Lebensgeschichte des Nicolaus Leopold aus Innsbruck,” in *Festschrift Walter Senn zum 70. Geburtstag*, ed. Erich Egg and Ewald Fässler (Munich: Katzbichler, 1975), 29–35; and Thomas L. Noblitt, ed., *Der Kodex des Magister Nicolaus Leopold: Staatsbibliothek München, Mus. Ms. 3154*, 4 vols., *Das Erbe deutscher Musik*, vols. 80–83 (Kassel: Bärenreiter, 1987–96), 1:vii–viii.

2. See Noblitt, ed., *Kodex*, 4:313–17. For further details, see the recent, precise codicological description of the manuscript in Ian Rumbold, “Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154,” in *The Production and Reading of Music Sources: Mise-en-Page in Manuscripts and Printed Books Containing Polyphonic Music, 1480–1530*, ed. Thomas Schmidt and Christian Thomas Leitmeir (Turnhout: Brepols, 2018), 285–348. For the most recent contribution that collects all available data on the manuscript as well as new information, see Ian Rumbold and Reinhard Strohm, “The Codex of Magister Nicolaus Leopold,” *Musikleben des Spätmittelalters in der Region Österreich* (2021), <https://musical-life.net/essays/codex-magister-nicolaus-leopold-0>.

3. See Rumbold, “Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154,” 285.

and with the imperial court chapel,<sup>4</sup> the manuscript collects a large repertory of sacred music, including twenty-six complete masses (among them three plenary mass cycles including both the ordinary and the proper), eleven individual mass ordinary sections (one copied twice), three individual mass proper sections, eleven Magnificat settings, the two motet cycles of this series, ninety settings of other Latin sacred texts (including motets, antiphons, vesper hymns, and responsories), seven German secular pieces, one French secular piece, one Dutch secular piece, and twenty-one textless pieces, for a total of 174 distinct pieces (including four pieces copied twice).<sup>5</sup> One main scribe (Scribe A) copied most of the first section of the manuscript; forty-two additional scribes were involved in the copying, especially in the second section, with its many originally independent fascicles later bound with the first section. The full text of Munich 3154 is available online via a link at DIAMM (<https://www.diamm.ac.uk/sources/797/#/>).<sup>6</sup>

All the motets in the cycle *Gaude, flore virginali*, which occupies folios 38v–43r of the manuscript, are unica and were copied in the first and older section of the manuscript by the main scribe, designated Scribe A by Thomas Noblitt;<sup>7</sup> the same scribe also copied

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4. Concerning the possible origins of Munich 3154 in Innsbruck, see Rumbold and Strohm, “Codex.”

5. Each mass cycle is counted as a single item. Only twenty-three items carry an ascription to a composer; for twenty-eight items, the composer can be ascertained from other sources. More than two-thirds of the compositions in the manuscript remain unattributed. For more information see Rumbold and Strohm, “Codex.”

6. For a complete edition of Munich 3154, see Noblitt, ed., *Kodex*.

7. See Noblitt, ed., *Kodex*, 4:341–57. Scribe A was joined by seven other copyists in the first section of the manuscript, most of whose contributions were individual additions to the main corpus of works; a total of forty-three scribes were involved in the manuscript, many of whom appear only in the second section. For further detailed information, see Rumbold, “Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154,” 294–310; and Rumbold and Strohm, “Codex.”