

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	R180
<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	R183

A-R Editions, Inc., Middleton, Wisconsin
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Printed in the United States of America

ISBN 978-1-9872-0869-6 (print)
ISBN 978-1-9872-0870-2 (online)
DOI <https://doi.org/10.31022/R183>
ISSN 0486-123X (print)
ISSN 2577-4573 (online)

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Introduction

Among the six motetti missales cycles copied in the Milanese Libroni between the end of the fifteenth and the beginning of the sixteenth centuries under the supervision of Franchinus Gaffurius (1451–1522), *Salve, mater Salvatoris* is the only one composed by the Italian choirmaster himself.¹ Gaffurius was evidently keen to claim authorship of this work, not only ascribing this cycle to himself in the index of Librone 1, where it is listed among the motetti missales as “*Salve mater Salvatoris gaffori cum tota missa,*” but also adding his name or initials at the beginning of each individual motet in the upper margin after the anonymous scribe had finished copying the work. The cycle was surely composed sometime between Gaffurius’s arrival in Milan in 1484 and the binding of Librone 1 in 1490.² At that time, Gaffurius would have already known the motetti missales by Loyset Compère and Gaspar van Weerbeke, which had been composed about a decade earlier, and was surely influenced by them.³

Although Gaffurius’s *Salve, mater Salvatoris* already exists in two other modern editions, neither of these is entirely adequate. The version by Luciano Migliavacca in volume 5 of the series *Archivium Musices Metropolitanum Mediolanense*, for instance,

1. For a complete overview of the motetti missales and a comprehensive bibliography, 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.

2. The colophon of the volume bears the date 23 June 1490. However, a few compositions, especially those added where two consecutive gatherings had left folios blank, were surely added later. See Daniele V. Filippi, “Gaffurius’s Paratexts: Notes on the Indexes of Libroni 1–3,” in *Reopening Gaffurius’s Libroni*, ed. Agnese Pavanello (Lucca: Libreria Musicale Italiana, 2021), 170–72, <https://doi.org/10.53152/1004>; and Martina Pantarotto, “‘Scripsi et notavi’: Scribes, Notators, and Calligraphers in the Workshop of the Gaffurius Codices,” in the same volume, 88–89, <https://doi.org/10.53152/1003>.

3. See Sergio Lonoce, “Gaffurio perfectus musicus: Lettura dei motetti missales” (master’s thesis, Università degli Studi di Milano, 2009), 59.

lacks a critical apparatus and neither reports errors in the source nor records different layers of scribal interventions.⁴ Moreover, the edition contains a few errors within the music and reveals major mistakes in the text underlay that obscure the original meaning (e.g., “*O convallis humilis*” instead of “*Tu convallis humilis*,” and “*Vox eclipsim nesciens*” instead of “*Lux eclipsim nesciens*”). A more reliable edition is contained in the appendix of Sergio Lonoce’s dissertation, although its critical apparatus is minimal. The present volume attempts to remedy the deficiencies of these earlier editions by providing a thorough critical report that takes into account the subtle details evident in the high-resolution color scans of Librone 1 now available through Gaffurius Codices Online (see the general preface).

Internal Organization of the Cycle

Unlike the other five motetti missales cycles listed in the index of Librone 1, *Salve, mater Salvatoris* consists of only four motets instead of eight,⁵ though each of the four motets is divided into two or three sections (see table 1); the total length of the resulting ten parts corresponds to that of the other motetti missales cycles. This organization is obscured, however, by the fact that the final section, “*Res miranda*,” was entered in the index of Librone 1 as a separate composition, bringing the apparent number of motets to

4. Franchino Gaffurio, *Mottetti*, ed. Luciano Migliavacca, *Archivium Musices Metropolitanum Mediolanense*, vol. 5 (Milan: Veneranda Fabbrica del Duomo di Milano, 1959), ix, 75–104.

5. It should be noted, however, that Compère’s *Ave, virgo gloriosa (Galezescha)* is complete only in Librone 3, while Librone 1 contains only three motets out of eight. For two possible explanations, see Cristina Cassia, “Gaffurius at the Mirror: The Internal Concordances of the Libroni,” in *Reopening Gaffurius’s Libroni*, ed. Pavanello, 187–88, <https://doi.org/10.53152/1005>; and Daniele V. Filippi’s introduction to Compère’s cycle in this series.

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., *mirāda* to *miranda*, *fructū* to *fructum*, *christz* to *Christus*, *pflando* to *perflando*). Double consonants have been normalized (e.g., *cella* for *cela*); *h* has been restored in *hortorum* and similar words. Words joined together have been separated without comment. The *nomen sacrum xpi* has been normalized to *Christi*.

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. Proper nouns are capitalized (e.g., “*Maria*”). The English translations do not attempt to reproduce the verse structure or the original word order.

As noted in the introduction, the texts of the cycle are drawn mainly from two twelfth-century Marian sequences. Although the present edition makes no attempt to adjust the texts of Gaffurius’s cycle to conform to those of the standard sequences, the standard versions are cited here for the sake of comparison. “*Commentary*” identifies the location of the standard texts within *Analecta Hymnica Medii Aevi*, ed. Guido Maria Dreves, Clemens Blume, and Henry Marriot Bannister, vol. 54 (Leipzig: Reisland, 1915); “*Notes*” reports instances where the *AH* version of the text differs from that of the edition.

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. *Salve, mater Salvatoris*

Salve, mater Salvatoris,
Vas electum, vas honoris,
Vas caelestis gratiae.

Ab aeterno vas provisum,
Vas insigne, vas excisum
Manu sapientiae.

Salve, verbi sacra parens,
Flos de spina, spina carens,
Flos, spineti gloria.

Nos spinetum, nos peccati
Spina sumus cruentati
Sed tu spinae nescia.

Hail, mother of the Savior,
chosen vessel, vessel of honor,
vessel of celestial grace.

Vessel foreseen from eternity,
outstanding vessel, vessel carved
by the hand of wisdom.

Hail, holy mother of the Word,
flower from a thorn, flower lacking any thorns,
Flower, glory of the thicket.

We are a thorn, we are tortured
by the thorn of sin,
but you know not this thorn.

Commentary. AH 54, no. 245, p. 383, stanzas 1–4.

1. Salve, mater Salvatoris

[Cantus]

Sal- ve, ma- ter Sal- va- to-

Contra acutus

Sal- ve, ma- ter Sal- va- to-

Tenor

Sal- ve, ma- ter Sal- va-

Contra gravis

Sal- ve, ma- ter Sal- va-

5

C

- ris, Vas cae-

A

- ris, Vas e- le- ctum, vas ho- no- ris,

T

-to- ris, Vas e- le- ctum, vas ho- no- ris,

B

-to- ris, Vas e- le- ctum, vas ho- no- ris,

10

C

-le- stis gra- - ti- ae.

A

gra- - ti- ae. Ab

T

Vas cae- le- stis gra- - ti- ae.

B

Vas cae- le- stis gra- - ti- ae. Ab ae-

2. Salve, decus virginum

[Cantus]

Musical score for the first system, featuring four vocal parts: Cantus, Contra acutus, Tenor, and Contra gravis. The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are: Sal- ve, de- cus vir- - gi- num, [vir- Sal- ve, de- - cus vir- Sal- ve, de- - cus vir-

Musical score for the second system, featuring four vocal parts: C (Cantus), A (Contra acutus), T (Tenor), and B (Contra gravis). The music continues from the first system. The lyrics are: - gi- num, Me- di- a- trix ho- - mi- -gi- num,] Me- - di- a- - trix ho- - mi- -gi- num, ho- mi- -gi- num, Me- di- a- trix ho- mi-

Musical score for the third system, featuring four vocal parts: C (Cantus), A (Contra acutus), T (Tenor), and B (Contra gravis). The music continues from the second system. The lyrics are: -num, Sa- lu- - tis pu- - er- - pe- ra, - num, Sa- lu- tis pu- - er- pe- ra, Myr- tus -num, Sa- lu- tis pu- er- - pe- ra, Myr- -num, Sa- lu- tis Myr- tus tem-

3. Tu thronus es Salomonis

[Cantus]

Tu thronus es Sa-

Tu thronus es

Tu thronus es

Tu thronus

6

C - lo - mo - nis,

A Sa - lo - mo - nis, Cu - i nul - lus par

T Sa - lo - mo - nis, Cu - i

B es Sa - lo - mo - nis, Cu - i nul - lus

11

C Ar - te vel ma -

A in thro - nis vel

T nul - lus par in thro - nis Ar - te vel ma -

B par in thro - nis Ar - te vel ma -

Critical Report

Source

I-Mfd 1. Archivio della Veneranda Fabbrica del Duomo di Milano, Sez. Musicale, Librone 1 (*olim* MS 2269), fols. 134v–143r. Paper manuscript (645 × 456 / 643 × 455 mm), III (modern flyleaves) + 189 + III' (modern flyleaves). Polyphonic choirbook prepared in Milan for use by the Duomo chapel under the direction of Franchinus Gaffurius. Copied by three scribes including Gaffurius, and dated 23 June 1490, with several compositions added later by Gaffurius on pages previously left blank. It contains hymns, Magnificats, and numerous motets (including motet cycles and motetti missales), as well as a *Te Deum*, some Marian antiphons, and various other liturgical works. The identified composers include Gaffurius, former members of the Sforza chapel (Gaspar van Weerbeke, Loyset Compère, and Johannes Martini), and earlier composers such as Gilles Binchois, Jean Pullois, and possibly Guillaume Du Fay. For a fuller description, see Martina Pantarotto, “‘Scripsi et notavi’: Scribes, Notators, and Calligraphers in the Workshop of the Gaffurius Codices,” in *Reopening Gaffurius’s Libroni*, ed. Agnese Pavanello (Lucca: Libreria Musicale Italiana, 2021), 59–164.

Editorial Methods

The order of the works in the original source has been preserved, with numbering added by the editor and orthography and punctuation adjusted as necessary to conform to modern practice. Verbal directions specific to the source layout (e.g., “*Verte folium*”) have been omitted. The original clef, key signature, mensuration sign, initial rests (if any), and first notated pitch or ligature in each voice part is shown in an incipit at the beginning of each motet. The range of each voice is shown after the meter signature, giving the range of pitches as they appear in the modern clef. Voice names are retained from the source and supplemented in brackets where necessary.

Both in the source and the edition, the cleffing of the voice parts is consistent for all motets in the cycle. The highest of the four parts, unlabeled but always in C1 clef in the source, is labeled “[Cantus]” and transcribed in treble clef; the contra acutus and tenor parts, in C3 and C4, respectively, are transcribed in transposing treble clef; and the contra gravis, in C4, is transcribed in bass clef.

All motets begin with a signature of C , which has been transcribed as C . Meter signatures have been preserved at the beginning of later parts of each motet, with the original meter shown above the staff. The original note values are used, that is, transcription is at the ratio 1:1, including passages in coloration. The last note in the last measure of a motet or one of its parts is transcribed as a breve with fermata regardless of its appearance in the source, unless it arrives after a measure begins, in which case it is transcribed as a value sufficient to fill the measure and also given a fermata. Notes that continue past a barline in the transcription are divided into appropriate values and connected with a tie. Barlines are generally inserted through each staff of the score after each basic unit. Measures are numbered continuously in all motets.

Ligatures are indicated by horizontal square brackets, and coloration is indicated by open brackets. Dashed ties are editorial additions for connecting notes of the same pitch to be sung on a single syllable. Fermatas have been added in brackets when missing in one or more voices.

Accidentals are valid until the end of the measure; all accidentals have been retained from the source, even when redundant by modern standards. Editorial accidentals conveying *musica ficta* are given above the staff in smaller type; each applies to a single note only. Other accidentals added by the editor to accommodate modern practice, such as to clarify the repetition of an inflected pitch over a barline, are given in brackets.

The editing of the underlaid text follows the principles outlined in the “Texts and Translations,” above. Editorially added text is in brackets. All text underlay