

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	R184
<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 978-1-9872-0871-9 (print)
ISBN 978-1-9872-0872-6 (online)
DOI <https://doi.org/10.31022/R184>
ISSN 0486-123X (print)
ISSN 2577-4573 (online)

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Contents

Abbreviations	vi
General Preface, <i>Agnese Pavanello</i>	vii
The Motetti Missales Edition	vii
Motetti Missales as Genre?	viii
Beyond Milan: Motetti Missales in Context	ix
About the Edition	ix
Acknowledgments	xi
Introduction	xiii
<i>Natus sapientia</i> and the Leopold Codex	xiii
The Structure of <i>Natus sapientia</i> and the <i>loco</i> Rubrics	xiv
The Texts	xv
The Scribe and His Work	xvi
On This Edition	xvii
Texts and Translations	xviii
Plates	xxi
<i>Natus sapientia</i>	
1. <i>Natus sapientia</i>	3
2. <i>Cito derelictus</i>	6
3. <i>Hora prima</i>	8
4. <i>Crucifige clamitant</i>	11
5. <i>Iugo est crucis conclavatus</i>	15
6. <i>Iesus Dominus exspiravit</i>	18
7. <i>Fortitudo latuit</i>	21
8. <i>Datur sepulturae</i>	25
Critical Report	27
Source	27
Editorial Methods	27
Critical Notes	28

Introduction

Natus sapientia and the Leopold Codex

Unlike most of the known motetti missales cycles, the anonymous *Natus sapientia* was entered not in the Milanese Libroni but in the so-called “Leopold Codex” (Munich, Bayerische Staatsbibliothek Mus. Ms. 3154, hereafter referred to as Munich 3154) together with one other anonymous motetti missales cycle, *Gaude, flore virginali*.¹ The Leopold Codex was evidently compiled in Innsbruck and is likely connected to the parish church of St. Jacob.² Based on a study of the forty-five different watermarks appearing in the manuscript’s pages, Thomas Noblitt has established that its compilation spanned several decades, from approximately 1466 to 1511.³ Likely conceived as a repository,⁴ the manuscript contains a mixed repertory

consisting mainly of motets, masses, and Magnificats.⁵ Only twenty-three out of its 174 compositions bear an attribution (to Guillaume Du Fay, Heinrich Isaac, and Johannes Martini, among others),⁶ although the authorship of a few more can be determined based on concordances in coeval sources.

The cycles *Gaude, flore virginali* and *Natus sapientia*, both of which are *unica* and anonymous (it is unclear if they are the work of the same composer),⁷ are in many respects quite different from the motetti missales entered in the Milanese Libroni, featuring less frequent imitation and fewer two-voice passages; sections in quick triple meter are also rare, and where they do occur, it is not always at the end of a motet as is the case in the Milanese cycles.⁸ Despite the assertion of some scholars that the Munich motetti missales also originated in Milan,⁹ this connection remains unproven. The Leopold Codex gatherings containing both cycles were dated by their pages’ watermarks to 1476, so the two cycles were presumably copied around that time.¹⁰

1. The designation “Leopold” comes from an inscription in the manuscript that reads “Magistri nicolai leopoldi ex insprugga,” apparently identifying its former owner. For information concerning Nicolaus Leopold, 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), 1:vii–viii.

2. Concerning this hypothesis, 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>. For the most recent description of the manuscript, see 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), 287–348. A digital copy of the manuscript is available at <https://daten.digitale-sammlungen.de/~db/0005/bsb00059604/images/>.

3. See Thomas Noblitt, “Die Datierung der Handschrift Mus. Ms. 3154 der Staatsbibliothek München,” *Die Musikforschung* 27, no. 1 (1974): 38, 46–47, <https://www.jstor.org/stable/41117573>.

4. See Charles Hamm, “Interrelationships between Manuscript and Printed Sources of Polyphonic Music in the Early Sixteenth Century—An Overview,” in *Datierung und Filiation von Musikhandschriften der Josquin-Zeit*, ed. Ludwig Finscher (Wiesbaden: Otto Harrassowitz, 1983), 2.

5. Rumbold, “Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154,” 285, 287–89.

6. See Rumbold and Strohm, “Codex.”

7. For similarities and differences between *Natus sapientia* and *Gaude, flore virginali*, see Felix Diergarten, “‘Gaude flore virginali’: Message from the ‘Black Hole?’,” in *Motet Cycles between Devotion and Liturgy*, ed. Daniele V. Filippi and Agnese Pavanello (Basel: Schwabe, 2019), 443–44, <https://doi.org/10.24894/978-3-7965-4242-8>. See also *Gaude, flore virginali*, ed. Agnese Pavanello, *Recent Researches in the Music of the Renaissance*, vol. 178 (Middleton, Wis.: A-R Editions, 2023), <https://doi.org/10.31022/R178>.

8. Joshua Rifkin, “Milan, Motet Cycles, Josquin: Further Thoughts on a Familiar Topic,” in *Motet Cycles between Devotion and Liturgy*, ed. Filippi and Pavanello, 223, 224 n. 10; Diergarten, “Gaude flore virginali,” 436–37. Concerning mensuration changes in the Munich motetti missales, see Clare Bokulich, “Metre and the motetti missales,” in *Motet Cycles between Devotion and Liturgy*, ed. Filippi and Pavanello, 420–22.

9. See, for example, Joshua Rifkin, “Munich, Milan, and a Marian Motet: Dating Josquin’s ‘Ave Maria . . . virgo serena,’” *Journal of the American Musicological Society* 56, no. 2 (2003), 246 n. 20, <https://doi.org/10.1525/jams.2003.56.2.239>.

10. Noblitt, “Die Datierung der Handschrift,” 46, 50; Rifkin, “Milan, Motet Cycles, Josquin,” 223.

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., *cōspuūt* to *conspuunt*, *gratū* to *gratum*). Words joined together have been separated without comment. Forms of the *nomen sacrum* have been normalized (e.g., “*xpi*” 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 source. To clarify the poetic structure, the first word of every line is capitalized. Proper nouns are capitalized (e.g., “*Pilatum*”). 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 from a fourteenth-century hymn for the Short Office of the Cross. Although the present edition makes no attempt to adjust the texts of the cycle to conform to those of the original hymn, the original versions are cited here for the sake of comparison. “*Commentary*” identifies the location of the original texts within *Analecta Hymnica Medii Aevi*, ed. Guido Maria Dreves, Clemens Blume, and Henry Marriot Bannister, vol. 30 (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. *Natus sapientia*

Natus¹ sapientia, veritas divina,
Deus homo captus est hora matutina

A suis² discipulis.

Notes. 1. “*Patris.*” 2. “*notis.*”

Commentary. *AH* 30, no. 13, p. 32, stanza 1, lines 1–3.

Born through wisdom, divine truth,
the God who became man was taken in the morning
hour
from his disciples.

2. *Cito derelictus*

Cito derelictus,
A Iudaeis¹ venditus, traditus et afflictus.²

Notes. 1. “*Iudaeis est.*” 2. “*traditus afflictus.*”

Commentary. *AH* 30, no. 13, p. 32, stanza 1, lines 3–4.

Quickly abandoned,
sold by the Jews, betrayed, and beaten down.

3. *Hora prima*

Hora prima ductus est [Iesus] ad Pilatum,
Falsis testimoniis multum accusatum.

At the first hour Jesus is brought before Pilate
and is much accused by false witnesses.

1. Natus sapientia

loco Introitus

[Cantus]

Contratenor [altus] Na- tus sa- - pi- en- -

Tenor [Na- - tus sa- pi- - en- ti-

Contratenor [bassus] [Na- - tus sa- pi- en- - ti- a,

[Na- - tus sa- pi- - en- ti-

7

C - ti- a, [sa- pi- - en- - ti-

A - a, sa- - pi- en- ti-

T sa- - pi- - en- - ti-

B - a, sa- pi- en- - ti-

13

C -a,] ve- ri- - tas di- -

A -a, ve- ri- tas, ve- ri- tas di- - vi-

T -a, ve- - ri- tas di- -

B -a, ve- ri- - tas di- vi- -

3. Hora prima

loco Patrem

[Cantus]

Ho- ra pri- ma — du- - ctus

[Ho- ra pri- ma — du- - ctus

[Ho- ra pri- ma — du- - ctus

[Ho- ra pri- ma — du- - ctus

[Ho- ra pri- ma — du- - ctus

6

C
est — [Ie- - sus] — ad —

A
est — Ie- - sus — ad —

T
est — Ie- - sus — ad —

B
est — Ie- - sus — ad —

14

C
Pi- la- - tum, [ad — Pi- la- tum,]

A
Pi- la- - tum, ad — Pi- la- tum, —

T
Pi- la- - tum, ad — Pi- la- tum, —

B
Pi- la- - tum, ad — Pi- la- tum, —

6. Iesus Dominus exspiravit

post Elevationem

[Cantus]

Contratenor [altus] Ie- sus Do- mi-

Tenor [Ie- sus Do- mi-

Contratenor [bassus] [Ie- sus Do- mi-

[Ie- sus Do- mi-

8

C nus ex- spi- ra- vit, [ex- spi-

A nus ex- spi- ra-

T nus ex- spi- ra- vit, ex- spi- ra-

B nus ex- spi- ra-

14

C -ra- vit,) "He- li" cla- mans a- ni- mam, [a-

A - vit, "He- li" cla- mans a- ni- mam, a-

T -vit, "He- li" cla- mans a- ni- mam, a-

B -vit, "He- li" cla- mans a- ni- mam, a-

8. Datur sepulturae

[Cantus]

Musical staff for Cantus, showing a melodic line with lyrics: Da- tur se- -

Contra altus

Musical staff for Contra altus, showing a melodic line with lyrics: [Da- tur se- - pul-

Tenor

Musical staff for Tenor, showing a melodic line with lyrics: Da- - tur se-

Contratenor

Musical staff for Contratenor, showing a melodic line with lyrics: [Da- tur se-

[bassus]

Musical staff for Bass, showing a melodic line with lyrics: [Da- tur se- pul-

4

Musical staff for Soprano (C), showing a melodic line with lyrics: -pul- tu- rae Cor- pus Chri- sti no- bi- le, spes vi-

Musical staff for Alto (A), showing a melodic line with lyrics: - tu- rae Cor- pus Chri- sti no- bi- le, spes

Musical staff for Tenor (T), showing a melodic line with lyrics: -pul- tu- rae [Cor- pus Chri- sti no- bi- le, spes vi-

Musical staff for Bass (B), showing a melodic line with lyrics: - tu- rae Cor- pus Chri- sti no- bi- le, spes vi-

10

Musical staff for Soprano (C), showing a melodic line with lyrics: - tae fu- - tu- rae,

Musical staff for Alto (A), showing a melodic line with lyrics: vi- tae fu- tu- rae,

Musical staff for Tenor (T), showing a melodic line with lyrics: - tae fu- tu- rae,

Musical staff for Bass (B), showing a melodic line with lyrics: - - - tae fu- tu- rae,

Critical Report

Source

Munich 3154. Munich, Bayerische Staatsbibliothek, Mus. MS 3154 (“Leopold Codex”).¹ 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).² The modern, continuous foliation referred to in this edition was added by Julius Joseph Maier in blue pencil in the nineteenth century.³

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

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,⁴ 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, two motet cycles, 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).⁵ 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/#/>).⁶

All eight motets of *Natus sapientia* are unique to Munich 3154 and were copied by Scribe A. The source contains numerous mistakes in both music and text. Clefs are completely absent throughout the entire cycle, and key signatures include one or more misplaced flats on most staves. The cycle has full text underlay in the cantus only; the other voices only have occasional text incipits.

Editorial Methods

The order of the works in the original source has been adjusted to conform to the order in which they were

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*.