

Motetti Missales Edition

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

<i>Ave, Domine Iesu Christe</i> (Compère), ed. Filippi	R186
<i>Ave, mundi domina</i> (Weerbeke), ed. Pavanello	R180
<i>Ave, virgo gloriosa</i> (Compère), ed. Filippi	R187
<i>Gaude, flore virginali</i> , ed. Pavanello	R178
<i>Hodie nobis de virgine</i> (Compère), ed. Filippi	R185
<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

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Introduction

The Problem of Attribution

The anonymous motet cycle *Ave, Domine Iesu Christe*, consisting of eight motets for four and five voices, belongs to the core group of the repertory known as motetti missales.¹ The unique source, the first of the Gaffurius Codices (I-Mfd, Librone 1), provides no attribution either at the head of the first motet or in the index.² In the latter, compiled by Franchinus Gaffurius, *Ave, Domine Iesu Christe* is listed in the column of the “motetti missales consequentes” and placed between two cycles explicitly attributed to “Loyset” (i.e., Loyset Compère), *Ave, virgo gloriosa* and *Hodie nobis de virgine*.³ As pointed out first by Ludwig Finscher and then by

1. For an overview of the nature, origin, and cultural context of the motetti missales, and of motet cycles broadly considered, see the general preface and the literature cited there.

2. See the digitization of the index at GCO, <https://www.gaffurius-codices.ch/s/portal/item/3207> and <https://www.gaffurius-codices.ch/s/portal/item/3209>. Knud Jeppesen, “Die 3 Gaffurius-Kodizes der Fabbrica del Duomo, Milano,” *Acta Musicologica* 3, no. 1 (1931): 14–28, erroneously reports that the cycle is attributed to “Loyset” in the index. Jeppesen’s error was corrected in Loyset Compère, *Opera Omnia*, vol. 2, [*Three Motet Cycles*], ed. Ludwig Finscher, *Corpus Mensurabilis Musicae*, vol. 15:2 ([Rome]: American Institute of Musicology, 1959), iv n. 12; and Ludwig Finscher, *Loyset Compère (c.1450–1518): Life and Works*, *Musicological Studies and Documents*, vol. 12 ([Rome]: American Institute of Musicology, 1964), 92 n. 16, but it persisted long in the musicological literature, including in Claudio Sartori, *Le musiche della Cappella del Duomo di Milano: Catalogo delle musiche dell’Archivio* (Milan: Veneranda Fabbrica del Duomo, 1957), 46–47; Loyset Compère, *Messe, Magnificat e mottetti*, ed. Dino Faggion, *Archivium Musices Metropolitanum Mediolanense*, vol. 13 (Milan: Veneranda Fabbrica del Duomo, 1968), iv; and Howard Mayer Brown, ed., *Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione musicale, Librone 1 (olim 2269)*, *Renaissance Music in Facsimile*, vol. 12a (New York: Garland, 1987). See Joshua Rifkin, “Munich, Milan, and a Marian Motet: Dating Josquin’s ‘Ave Maria . . . virgo serena,’” *Journal of the American Musicological Society* 56 (2003): 246 n. 21, <https://doi.org/10.1525/jams.2003.56.2.239>.

3. For further reflections on this index, see Daniele V. Filippi, “Gaffurius’s Paratexts: Notes on the Indexes of Libroni 1–3,” in *Reopening Gaffurius’s Libroni*, ed. Agnese

Paul and Lora Merkley, the absence of an attribution seems to argue against Compère’s authorship “precisely because of the explicit ascriptions on either side of it,” as Fabrice Fitch has recently observed.⁴ It might be worth noting a peculiarity of Gaffurius’s attributions in the index: whereas the two cycles that bear the attribution “Loyset” in the index also are given an attribution at the start of their respective first motets by the scribe (Scribe A) who copied them,⁵ the index’s attribution of the cycles *Ave, mundi domina* and *Quam pulchra es* to “Gaspar” (i.e., Gaspar van Weerbeke) is not repeated at the beginnings of those cycles, even though they too were copied by Scribe A. In other words, Gaffurius’s attributions in the index are at least in part independent from the information entered by (or available to) Scribe A. Thus, if Gaffurius entered no attribution for *Ave, Domine Iesu Christe* in the index, it was not because he was mechanically copying from the corresponding pages of the manuscript; instead, he himself was probably unaware of or uncertain about the cycle’s authorship.

This, however, is hardly a strong argument against a possible attribution to Compère. Weerbeke—whose music, notably the motetti missales, was apparently known to Gaffurius even before his tenure at the

Pavanello (Lucca: Libreria Musicale Italiana, 2021), 165–79, <https://doi.org/10.53152/1004>.

4. Finscher, *Loyset Compère*, 92 n. 16; Paul A. Merkley and Lora L. M. Merkley, *Music and Patronage in the Sforza Court* (Turnhout: Brepols, 1999), 339; and Fabrice Fitch, “Loyset Compère and the Motetti Missales Cycle *Ave Domine Iesu Christe*,” *Journal of the Alamire Foundation* 10, no. 2 (2018): 294, <https://doi.org/10.1484/J.JAF.5.116521>.

5. For *Ave, virgo gloriosa* (Librone 1, fol. 143v), see GCO, <https://www.gaffurius-codices.ch/s/portal/item/3108>; for *Hodie nobis de virgine* (fol. 171v), GCO, <https://www.gaffurius-codices.ch/s/portal/item/3164>. The designation “Scribe A” follows the classification adopted in the GCO inventory and Martina Pantarotto, “‘Scripsi et notavi’: Scribes, Notators, and Calligraphers in the Workshop of the Gaffurius Codices,” in *Reopening Gaffurius’s Libroni*, ed. Pavanello, 59–164, <https://doi.org/10.53152/1003>.

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., *ir* is restored in “virginis,” *omi* in “Domine,” and *ro* and *us* in “pronus”). Double consonants have been normalized (e.g., the adjectival ending “-ossisimo” to “-osissimo”). Initial *y* has been changed to *i* (e.g., in *Iesu*). 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. For poetic texts, 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. *Ave, Domine Iesu Christe, Verbum Patris*

Ave, Domine Iesu Christe, Verbum Patris, filius virginis, agnus Dei, salus mundi, hostia sacra, Verbum caro, fons pietatis.

Hail, Lord Jesus Christ, Word of the Father, son of the virgin, lamb of God, salvation of the world, holy host, Word made flesh, source of compassion.

Commentary. Initial section of the prayer “Ave, Domine Iesu Christe,” often found in books of hours and other prayer books. For further details, see Eva Ferro, “‘Old Texts for New Music?’ Textual and Philological Observations on the Cycles *Salve mater salvatoris* and *Ave Domine Iesu Christe* from Librone 1,” in *Motet Cycles between Devotion and Liturgy*, ed. Daniele V. Filippi and Agnese Pavanello (Basel: Schwabe, 2019), 189–218, <https://doi.org/10.24894/978-3-7965-4242-8>; and MCD, <http://www.motetcycles.ch/text/218>.

2. *Ave, Domine Iesu Christe, laus angelorum*

Ave, Domine Iesu Christe, laus angelorum, gloria sanctorum, unio pacis, deitas integra, flos et fructus virginis matris.

Hail, Lord Jesus Christ, praise of the angels, glory of the saints, union of peace, undiminished deity, flower and fruit of the virgin mother.

Ave, Domine Iesu Christe, splendor Patris, princeps pacis, ianua caeli, panis vivus, virginis partus, vas deitatis.

Hail, Lord Jesus Christ, splendor of the Father, prince of peace, door to heaven, living bread, birth of the Virgin, vessel of godhead.

Commentary. Continuation of the prayer “Ave, Domine Iesu Christe” (see no. 1 above).

1. Ave, Domine Iesu Christe, Verbum Patris

loco Introitus

[Cantus]

Cantus: A- - - - ve, [a- - - -

Contra Altus: A- - - -

Tenor: A- - - -

Contra Bassus: A- - - - ve, [a- - - -

7

C: - - - - ve,]

A: - - - - ve, - - - -

T: - - - - ve,] Do-

B: - - - - ve, Do- -

13

C: Do- - - - mi- - - -

A: - - - - Do- - - - mi- - - -

T: - - - - - - - - mi- - - -

B: - - - - - - - - mi- - - - ne - - - -

6. Adoramus te, Christe

ad Elevationem

[Cantus]

Musical score for the first system of "Adoramus te, Christe". It features four vocal parts: Contra Altus, Tenor, and Contra Bassus, along with a Cantus part. The music is in 2/1 time and B-flat major. The lyrics are: Ad- o- ra- mus te, Chri-

Musical score for the second system of "Adoramus te, Christe". It features four vocal parts: C (Cantus), A (Contra Altus), T (Tenor), and B (Contra Bassus). The music is in 2/1 time and B-flat major. The lyrics are: -ste, et be- ne- di- ci- mus ti-

Musical score for the third system of "Adoramus te, Christe". It features four vocal parts: C (Cantus), A (Contra Altus), T (Tenor), and B (Contra Bassus). The music is in 2/1 time and B-flat major. The lyrics are: -bi, [ti- - bi,] qui- a per san-

21

C
-ctam cru- cem tu- am — red- e- mi- sti

A
-ctam cru- cem tu- am — red- e- mi- sti

T
-ctam cru- cem tu- am — red- e- mi- sti

B
-ctam cru- cem tu- am — red- e- mi- sti

29

C
mun- dum. — O — san- guis

A
mun- dum. — O — san- guis

T
mun- dum. — O — san- guis

B
mun- dum. — O — san- - guis

36

C
Chri- - sti, qui fu- sus

A
Chri- - sti, [Chri- sti,] qui fu- sus

T
— Chri- - sti, qui fu- sus

B
Chri- - sti, [Chri- sti,] qui fu- sus

Critical Report

Source

I-Mfd 1. Archivio della Veneranda Fabbrica del Duomo di Milano, Sez. Musicale, Librone 1 (*olim* MS 2269), fols. 162v–170r. 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 (Loyset Compère, Gaspar van Weerbeke, and Johannes Martini), and earlier composers such as Gilles Binchois, Jean Pullois, and possibly Guillaume Du Fay. Available online at <https://www.gaffurius-codices.ch/s/portal/item/6571>. 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, <https://doi.org/10.53152/1004>. For a detailed catalog, see GCO, <https://www.gaffurius-codices.ch/s/portal/page/catalogue1>.

The cycle *Ave, Domine Iesu Christe* and all its component motets are unica in *I-Mfd 1*. The music, all of which is copied by a single hand,¹ is substantially correct and reliable, even though a few emendations are necessary (see the critical notes below); it further includes a few interventions and corrections by a different, unidentified hand. This edition also corrects some

inaccuracies present in previous editions of the cycle.² Joshua Rifkin has noted some faulty passages in Ludwig Finscher’s pioneering edition (which are correct in Dino Faggion’s).³ I have uncovered additional small inaccuracies in nos. 1, 6, and 8 that are present in both Finscher’s and Faggion’s editions, which I have recorded in the critical notes below.

Editorial Methods

The order of the works in the source has been preserved. Titles and rubrics (e.g., “loco Introitus”) are supplied from the source, with numbering added by the editor and orthography adjusted as necessary to conform to modern practice. 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 the ordinals “primus” and “secundus” used for the paired tenor parts in nos. 4 and 8 are replaced with the numerals 1 and 2.

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 altus and tenor parts, which use either C3 or C4, are transcribed in transposing treble clef; and the contra bassus, always in F4, is transcribed in bass clef.

1. Designated Scribe A in the classification adopted in the inventory of GCO and in Pantarotto, “Scripsi et notavi.”

2. Loyset Compère, *Opera Omnia*, vol. 2, [*Three Motet Cycles*], ed. Ludwig Finscher, *Corpus Mensurabilis Musicae*, vol. 15:2 ([Rome]: American Institute of Musicology, 1959), 26–40; Loyset Compère, *Messe, Magnificat e mottetti*, ed. Dino Faggion, *Archivium Musices Metropolitanum Mediolanense*, vol. 13 (Milan: Veneranda Fabbrica del Duomo, 1968), 15–44.

3. Rifkin, “Munich, Milan, and a Marian Motet,” 259–60 n. 49.