

## 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

## *Ave, virgo gloriosa* and the Motetti Missales

Loyset Compère's motet cycle *Ave, virgo gloriosa* belongs to the core group of the repertory known as motetti missales.<sup>1</sup> It survives in two forms: a longer form, consisting of eight five-voice motets, in the third of the Gaffurius Codices (Librone 3), and a shorter, three-motet form in the earlier Librone 1. The former transmits the cycle anonymously, while the latter provides the attribution "Loyset" in both the index and above the first motet.<sup>2</sup> The extension of the attribution to Compère to the eight-motet version was first suggested by Knud Jeppesen and later demonstrated by Ludwig Finscher on the basis of stylistic consistency;<sup>3</sup> all subsequent scholars have accepted the extended attribution. The cycle is given the title or rubric "Galeazescha" in Librone 3 only (above its first motet, on fol. 125v); this rubric raises the thought-provoking possibility of a connection to the Sforza court. "Missa Galeazescha" is probably implied; Franchinus Gaffurius tended to drop the designation "missa" in the labeling of the regular polyphonic masses in Libroni 2 and 3 (see, e.g., *Missa Io ne tengo quanto te* in Librone 2, fol. 56v, and *Missa O Venus bant* in Librone 3, fol. 99v, which are labeled merely "Io ne tengo quanto te" and "O venus bant," respectively). In fact, Gaffurius used the term "missa" for two of the motetti missales cycles

listed in the autograph index of Librone 1.<sup>4</sup> It is worth noting, however, that the *Galeazescha* cycle does not appear in Gaffurius's comprehensive index of the mass ordinary settings contained in Librone 3.<sup>5</sup> In Librone 1, the short version of the cycle is listed in the "motetti missales consequentes" section of the index, but the component motets lack *loco* rubrics. The Librone 3 version, in contrast, features a full complement of *loco* rubrics, arranged as shown in table 1. This edition adopts Librone 3 as the principal source for all the motets.

At the end of the bassus part of no. 5 (Librone 3, fol. 131r) the rubric "Verte folium" appears, seeming to point directly to no. 6; moreover, no. 5 ends with breves (with fermatas), whereas all the other motets in the cycle end with longas. These facts led Nolan Gasser to consider nos. 5 and 6 as a single motet in three partes.<sup>6</sup> More importantly, however, they form what Agnese Pavanello has called a Sanctus-elevation complex, intended to encompass the most sacred portion of the mass liturgy with a seamless layer of polyphony; no. 5 is meant to be sung "loco Sanctus" and no. 6 "ad Elevationem," with its second part—though not so labeled—clearly intended for use "post Elevationem."<sup>7</sup>

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

2. For the most current research on the dating of the Libroni, see Daniele V. Filippi, "The Making and the Dating of the Gaffurius Codices: Archival Evidence and Research Perspectives," in *Reopening Gaffurius's Libroni*, ed. Agnese Pavanello (Lucca: Libreria Musicale Italiana, 2021), 3–58, <https://doi.org/10.53152/1002>.

3. Knud Jeppesen, "Die 3 Gaffurius-Kodizes der Fabbrica del Duomo, Milano," *Acta Musicologica* 3, no. 1 (1931): 16 n. 2; Ludwig Finscher, "Die Messen und Motetten Loyset Compères" (Ph.D. diss., Georg-August Universität, Göttingen, 1954), 259–60; Finscher, *Loyset Compère (c.1450–1518): Life and Works*, Musicological Studies and Documents, vol. 12 ([Rome]: American Institute of Musicology, 1964), 92.

4. "Salve mater salvatoris gaffori cum tota missa" and "Ave domine Iesu Christe cum reliquis totius misse." 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>.

5. See GCO, <https://www.gaffurius-codices.ch/s/portal/item/4891>. On Gaffurius's indices, see Daniele V. Filippi, "Gaffurius's Paratexts: Notes on the Indexes of Libroni 1–3," in *Reopening Gaffurius's Libroni*, ed. Pavanello, 165–79, <https://doi.org/10.53152/1004>.

6. Nolan Ira Gasser, "The Marian Motet Cycles of the Gaffurius Codices: A Musical and Liturgico-Devotional Study" (Ph.D. diss., Stanford University, 2001), 310.

7. On the notion of the "Sanctus-elevation complex," see Agnese Pavanello, "The Elevation as Liturgical Climax in Gesture and Sound: Milanese Elevation Motets in Context," *Journal of the Alamire Foundation* 9, no. 1 (2017): 33–59, <https://doi.org/10.1484/J.JAF.5.114049>; and Daniele V. Filippi and Agnese Pavanello, "Introduction," in *Motet Cycles*

# 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*). Contracted groups of letters (e.g., *us* in *celibatus*, *re* in *pretiosa*, *an* and *t* in *sanctam*) and abbreviations are tacitly expanded. Forms of the *nomen sacrum* have been normalized (e.g., “*xpi*” to “*Christi*”).

Musical repetition and omission of text phrases are 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, virgo gloriosa*

Ave, virgo gloriosa,  
Caeli iubar, mundi rosa,  
Caelibatus lilium.

Ave, gemma pretiosa,  
Super omnes speciosa,  
Virginale gaudium.

Florens hortus, aegris gratus,  
Puritatis fons signatus  
Dans fluentia gratiae.

Quae regina diceris  
Miserere miseris,  
Virgo, mater gratiae.

Reis ergo fac regina,  
O virgo pura,  
Apud regem ut ruina  
Relaxetur debita.

O virgo pura,  
Pro nobis dulciter ora.

Hail, glorious virgin,  
splendor of heaven, rose of the world,  
lily of celibacy.

Hail, precious gem,  
beautiful above all creatures,  
virginal joy.

Flowering garden, beloved of the sorrowful,  
sealed fountain of purity  
bringing forth streams of grace.

You who are called queen,  
have mercy on the miserable,  
virgin, mother of grace.

Therefore, queen, appeal for the guilty,  
O pure virgin,  
to the King, so that the due ruin  
may be eased.

O pure virgin,  
pray sweetly for us.

*Commentary.* The first five sections of the text derive from Marian sequences (with very few variants). “*Ave, virgo . . . fluentia gratiae*”: stanzas 1, 2, and 7 of “*Ave, virgo gloriosa*” (*AH* 54, 417–19 [no. 277]). “*Quae regina . . . mater gratiae*”: stanza 10 of “*Veni virgo virginum*” (sung to the melody of “*Veni Sancte Spiritus*”; *AH* 54, 393 [no. 250]). “*Reis ergo . . . debita*”: stanza 9 of “*Salvatoris mater pia*” (*AH*

# 1. Ave, virgo gloriosa

*loco Introitus*

[Cantus]

A- ve, vir- go glo- ri- o- sa, Cae- li

Altus

A- ve, vir- go glo- ri- o- sa, Cae- li iu-

Tenor 1

A- ve, vir- go glo- ri- o- sa,

Tenor 2

Cae- li

Bassus

A- ve, vir- go glo- ri- o- sa, Cae-

5

C

iu- bar, mun- di ro- sa, Cae- li- ba- tus

A

- bar, mun- di [ro- sa,] Cae- li- ba- tus

T1

Cae- li- ba- tus

T2

iu- bar, mun- di ro- sa,

B

- li iu- bar, mun- di ro- sa Cae- li- ba- tus

# 6. Adoramus te, Christe—Virgo mitis

*ad Elevationem*

[Cantus]

Ad- o- ra- mus te, Chri- ste, \_\_\_\_\_

Altus

Ad- o- ra- mus te, Chri- ste, \_\_\_\_\_

Tenor 1

Ad- o- ra- mus te, Chri- ste, \_\_\_\_\_

Tenor 2

Ad- o- ra- mus te, Chri- ste, \_\_\_\_\_

Bassus

Ad- o- ra- mus te, Chri- ste, \_\_\_\_\_

8

C

— et be- ne- di- ci- mus ti- bi, \_\_\_\_\_

A

— et be- ne- di- ci- mus ti- bi, \_\_\_\_\_

T1

— et be- ne- di- ci- mus ti- bi, \_\_\_\_\_

T2

—

B

— et be- ne- di- ci- mus ti- bi, \_\_\_\_\_

# 8. Virginis Mariae laudes

*loco Deo gratias*

[Cantus]

Vir- gi- nis Ma- ri- ae lau-

Altus

Vir- gi- nis Ma- ri- ae

Tenor 1

Vir- gi- nis Ma- ri- ae lau-

Tenor 2

Bassus

Vir- gi- nis Ma- ri- ae lau- des

4

C

-des In- to- nent chri- sti- a-

A

— lau- des [In- to- nent chri- sti-

T1

-des

T2

In- to- nent chri- sti- a-

B

In- to- nent chri- sti- a- ni.

# Critical Report

## Sources

For a fuller description of the sources on which the present edition is based, 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>.

### Primary Source

*I-Mfd-3*. Archivio della Veneranda Fabbrica del Duomo di Milano, Sez. Musicale, Librone 3 (*olim* MS 2267), fols. 125v–135r. Paper manuscript (487 × 340 mm), fols. III (modern flyleaves) + I (ancient flyleaf with index in Gaffurius’s hand) + 217 (227) + III’ (modern flyleaves). Polyphonic choirbook prepared in Milan for use by the Duomo chapel under the direction of Franchinus Gaffurius. Copied by seven scribes, including Gaffurius. It contains masses, mass movements, motets (including motet cycles and motetti missales), Lamentations, Magnificats, hymns, and Marian antiphons. The identified composers include Gaffurius, Alexander Agricola, Antoine Brumel, Loyset Compère, Alessandro Coppini, Heinrich Isaac, Josquin des Prez, Jean Mouton, and Gaspar van Weerbeke. Full digitization available online at <https://www.gaffurius-codices.ch/s/portal/item/6573>. For a detailed catalog, see GCO, <https://www.gaffurius-codices.ch/s/portal/page/catalogue3>.

### Secondary Source

*I-Mfd 1*. Archivio della Veneranda Fabbrica del Duomo di Milano, Sez. Musicale, Librone 1 (*olim* MS 2269). 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. Full digitization available online at <https://www.gaffurius-codices.ch/s/portal/item/6571>. For a detailed catalog, see GCO, <https://www.gaffurius-codices.ch/s/portal/page/catalogue1>. Three of the eight motets in the cycle (nos. 1 and 2 and an abbreviated version of no. 4) are copied in this source, on fols. 143v–149r.

### Evaluation of the Sources

*I-Mfd 3* is the only source that contains all eight motets of Compère’s cycle *Ave, virgo gloriosa (Galeazescha)*; it is also the sole source for the heading “Galeazescha” and for all the *loco* rubrics associated with the motets. The cycle was copied into *I-Mfd 3* by a single scribe (designated Scribe I in Pantarotto, “‘Scripsi et notavi’”). Nos. 1 and 2 of the cycle, followed by an abbreviated version of no. 4 (see the critical notes for details), also appear in *I-Mfd 1*, also copied by a single scribe (designated Scribe A in Pantarotto, “‘Scripsi et notavi’”). Besides the shortening of no. 4, the versions of the three concordant motets differ from each other in several aspects (distribution of music on the openings, voice designations, text underlay and variants, use of minor color, use of ligatures, insertion of accidentals, presentation of triple-meter sections, rhythmic details, ornamental notes). Of the scribal errors present in *I-Mfd 1*, about half are corrected in a different, unidentified hand, and none is repeated in *I-Mfd 3*, which in turn features only one uncorrected error (a superfluous rest in no. 3; see the critical notes for details). Therefore, although many of the differences may have stemmed from scribal habits or choices, there is no particular reason to see the *I-Mfd 3* version as