Music Documentation in Libraries, Scholarship, and Practice

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Tracing Ludwig Senfl in Sixteenth-Century Sources: A Catalogue Raisonné in a Digital Environment

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Abstract
Libraries around the world have launched projects to have their valuable books digitized. As those digital collections are growing very fast, it often proves difficult to keep an overview of which sources are accessible and where to find them. Therefore it is necessary to have intermediary resources where the digital images as well as source-related information are compiled with a focus on a certain topic. In regard to musical sources, this function can be taken on by a catalogue raisonné for a composer, published online.

In 2008 a research project on Ludwig Senfl, one of the renowned composers of the first half of the 16th century in Germany, started in Vienna under the direction of Birgit Lodes (University of Vienna). One branch of this project's aim is an online database of the catalogue of Senfl's works. Though many details from the entries in the forthcoming book are absent from the online version, it offers advantages of a different kind by bundling and providing easy access to the carefully selected information and digitized material available at various internet locations. The paper will introduce some of the possibilities of an online catalogue raisonné by presenting the Senfl database.

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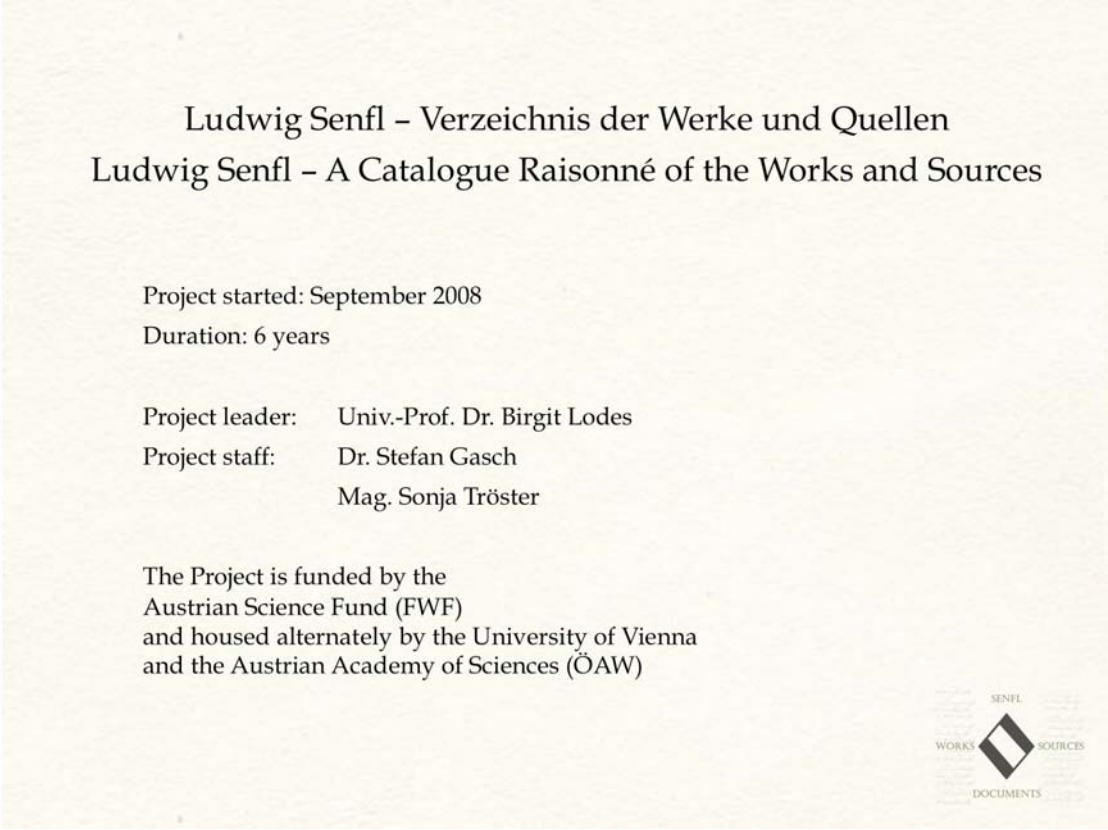
The World Wide Web has opened up undreamed-of possibilities for the academic community. From the perspective of a historical musicologist, working life has become much easier now, starting from literature research, the accessibility of audio and visual material, and the preparation of presentations, to discussions with colleagues and finding out basic information like at what time the library closes. Sometimes it's even more convenient and the internet renders the visit to the library altogether unnecessary: apart from a wealth of digitized music literature, libraries around the world have also launched projects to have their valuable musical sources – manuscripts and prints from the 9th to the 20th centuries – digitized.

In the last few years those digital collections have kept growing very fast, and as no satisfactory uniform platform for digitized musical sources exists, it often proves difficult for the researcher to keep an overview of which sources are accessible online and where to find them. The same is often true for source-related information, formerly only found in library catalogues, which is now gathered in numerous online databases. Therefore it is helpful to have intermediary resources where the huge amount of information available is pre-sorted according to certain criteria.

One quite simple search criterion might be the concentration on the oeuvre of one composer and one form of an intermediate resource can thus be provided by a composer's catalogue raisonné, published online. To give you an example of how a catalogue of works can take advantage of the options offered by a digital environment, I would like to present the website of the Viennese research project on Ludwig Senfl, one of the renowned composers of the first half of the16th century in Germany.

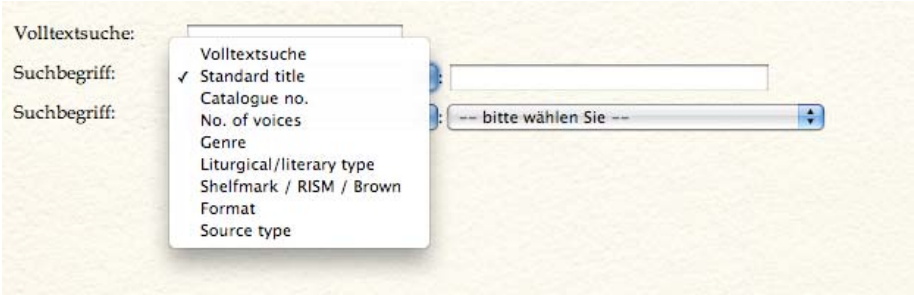


Birgit Lodes initiated the project in 2008 at the University of Vienna and last year it was granted another three years of funding by the Austrian Science Fund "FWF". One of the reasons for the necessary prolongation was that when my colleague Stefan Gasch and I started cataloguing, we were surprised by an unforeseen richness of the transmission of Senfl's works. From an estimated 180 manuscripts and prints, the project has up to now collected twice as many sources, dating from the entire 16th and even 17th centuries. In regard to compositions by Senfl, we were already expecting a large number; to date we have catalogued approximately 490 pieces and 80 mass proper cycles.

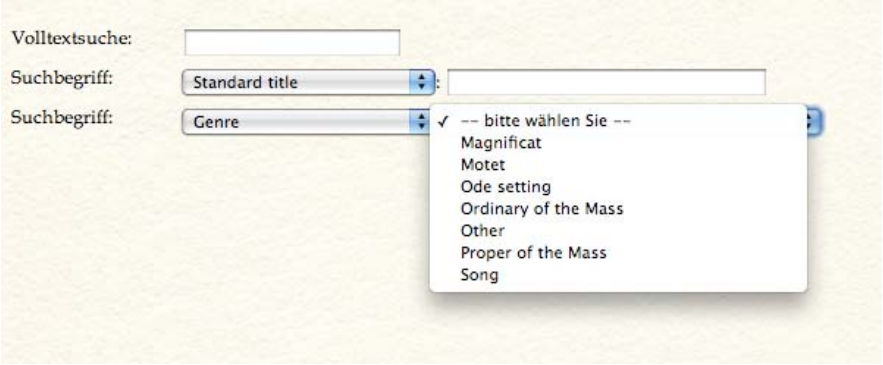
The aim of the project is to create a detailed catalogue of the works and sources by Ludwig Senfl that will be published as a reference book. More or less as a "side branch", we set up an online database of Senfl's works during the last year. Though many details from the entries in the book to be published are absent from the online version, it offers advantages of a different kind by bundling and providing easy access to carefully selected information and digitized material available at various addresses on the World Wide Web.

The address of our website is www.senflonline.com and the first page contains necessary information. The database is a "work in progress" which means that the number of entries is still increasing and as work continues, entries will be expanded with more information. For the future, databases of the musical sources and non-musical documents (letters, other archival documents) are in the process of being planned. The website consists of various web pages, including one on Ludwig Senfl's biography, a presentation of the research project itself, current issues like publications and conferences initiated by the project, and a selected bibliography on Senfl.

The heart of the website is the database of works, the technical aspects of which have been installed and are being maintained by our colleague Michael Hagleitner.



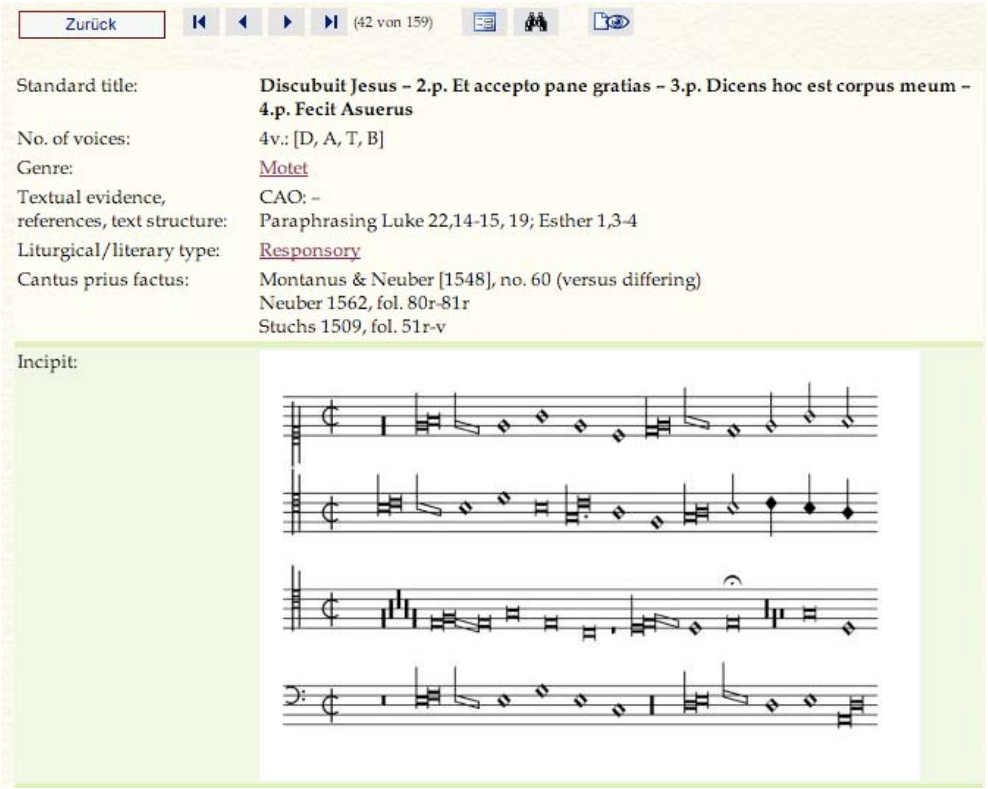
The various search options allow you to, for example, select a piece by its title, to search by the number of voices or to choose pieces contained in a certain source or library.



The search capabilities also enable a search by genre and of course a combination of the search terms is also possible.

A search by genre – for example, "motet" – delivers a long list of compositions.

As an example, I am going to single out a random composition, *Dicubuit Jesus*, a four-part motet for four voices.



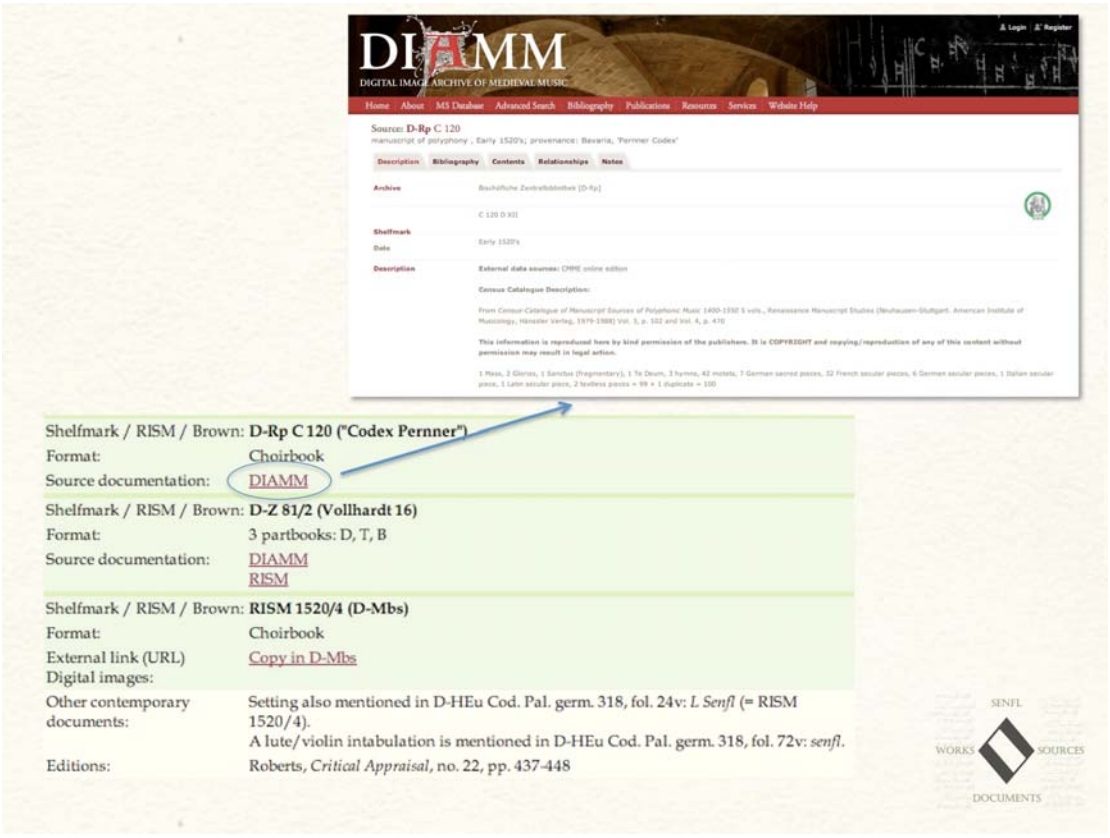
The entry for a given piece contains the following information – individually adapted for the different genres:

- a standardized title
- the number of voices
- textual evidence, references or the text structure
- a liturgical assignment
- references of the cantus prius factus
- incipits in mensural notation (for each part in cases of a multipart composition)

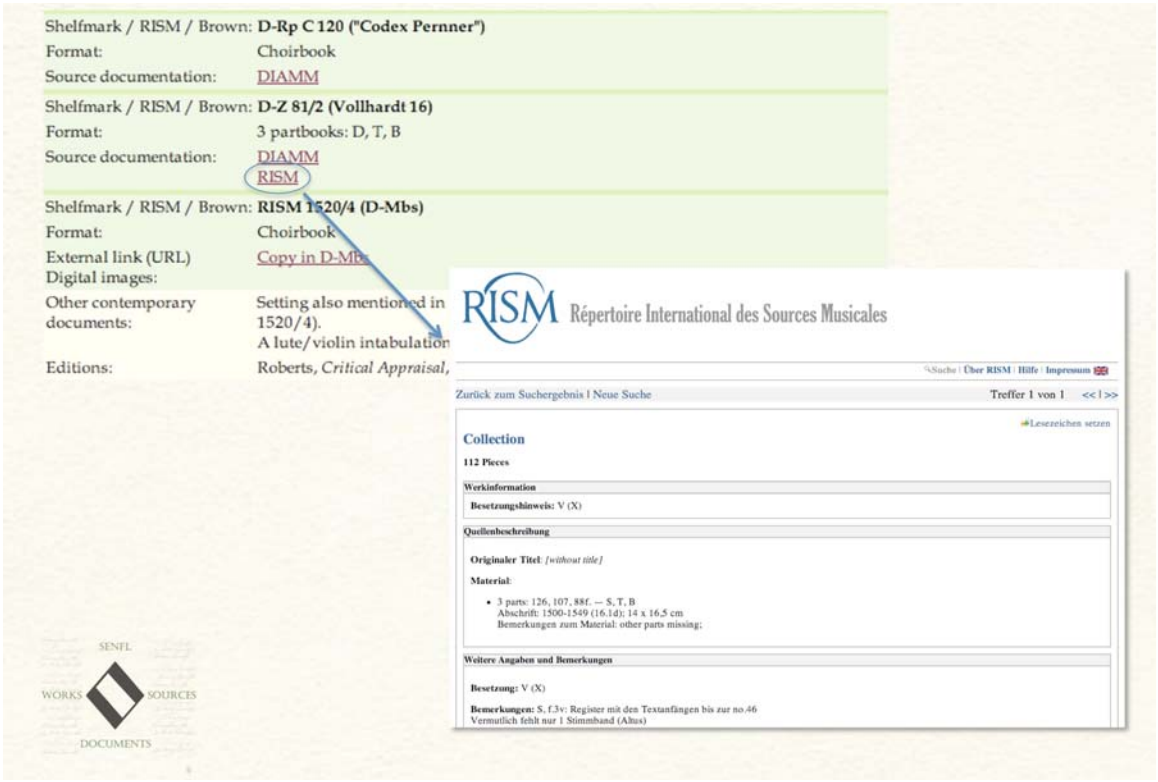
Shelfmark / RISM / Brown:	**D-Rp C 120 ("Codex Pernner")**
Format:	Choirbook
Source documentation:	DIAMM
Shelfmark / RISM / Brown:	**D-Z 81/2 (Vollhardt 16)**
Format:	3 partbooks: D, T, B
Source documentation:	DIAMM RISM
Shelfmark / RISM / Brown:	**RISM 1520/4 (D-Mbs)**
Format:	Choirbook
External link (URL) Digital images:	Copy in D-Mbs
Other contemporary documents:	Setting also mentioned in D-HEu Cod. Pal. germ. 318, fol. 24v: *L Senfl* (= RISM 1520/4). A lute/violin intabulation is mentioned in D-HEu Cod. Pal. germ. 318, fol. 72v: *senfl*.
Editions:	Roberts, *Critical Appraisal*, no. 22, pp. 437-448

- sources (by RISM sigla of libraries and prints as in RISM B/I)
- contemporary documents (i.e., entries in inventories or pieces mentioned in a letter)
- related compositions
- modern editions

As I have already pointed out, the entries for individual pieces also serve as a gateway to external online databases that provide information mainly on the transmitted sources, sometimes also on the compositions themselves. The external links lead, for example, to DIAMM (Digital Image Archive of Medieval Music; D-Rp C 120 "Codex Pernner"):

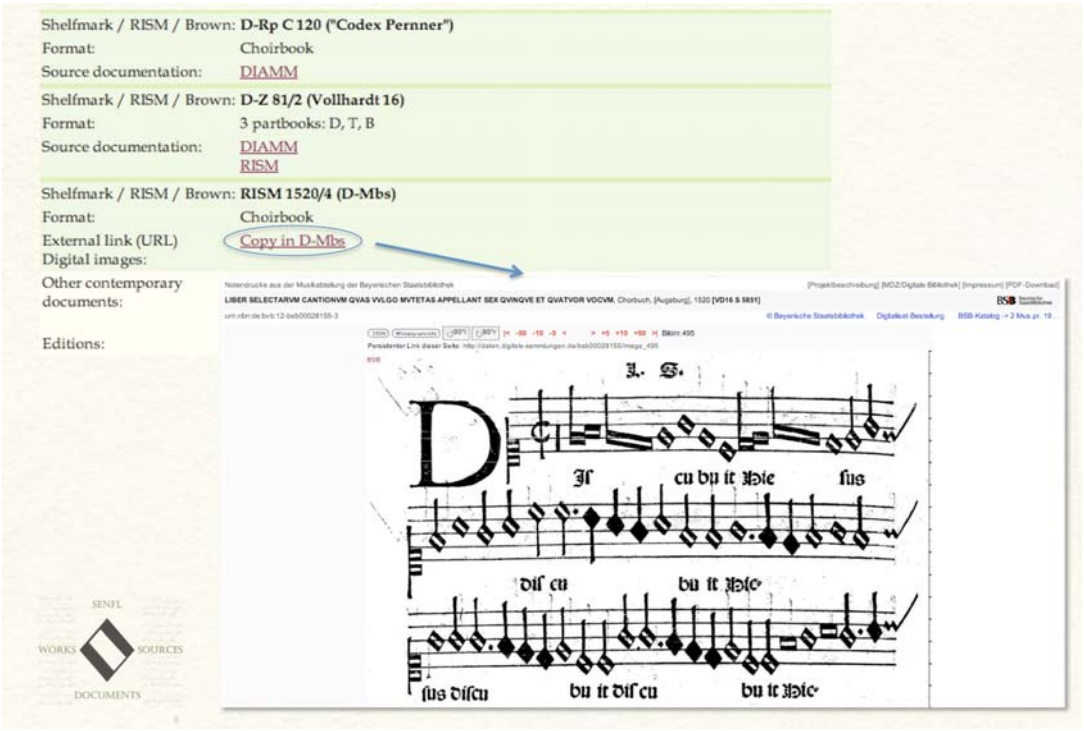


or to RISM (in this example a manuscript in Zwickau, D-Z 81/2):



Both databases offer basic information on the manuscript – like place and time of origin, information on the copyist, etc. – and an inventory of the pieces contained in the manuscript.

In cases where the sources themselves are already accessible online, a link directs the user to an image of the exact page in the composition's record.

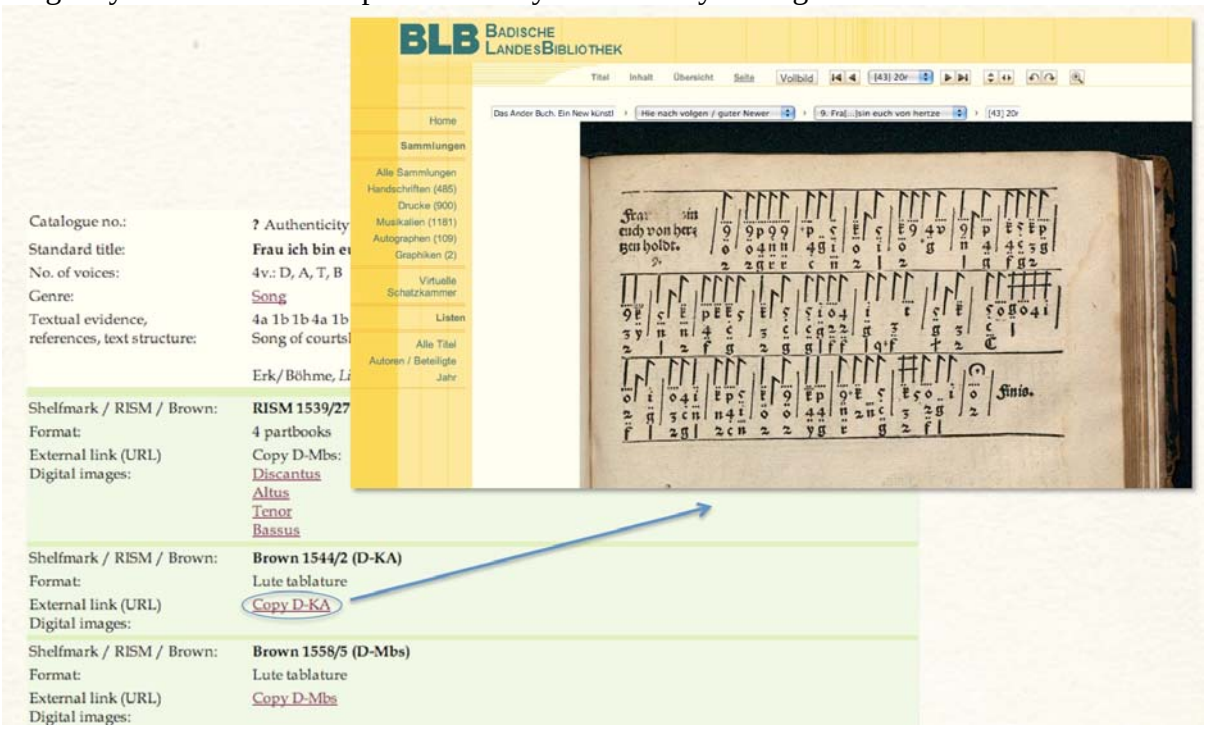


In this case, the images from a copy of the printed motet anthology *Liber selectarum cantionum* are provided by the Bavarian State Library in Munich.

This is the entry for a song that is attributed to Senfl and Gregor Peschin in contemporary sources. The online form is slightly adapted to fit the genre's needs, and you will also find information on the text structure and related compositions.

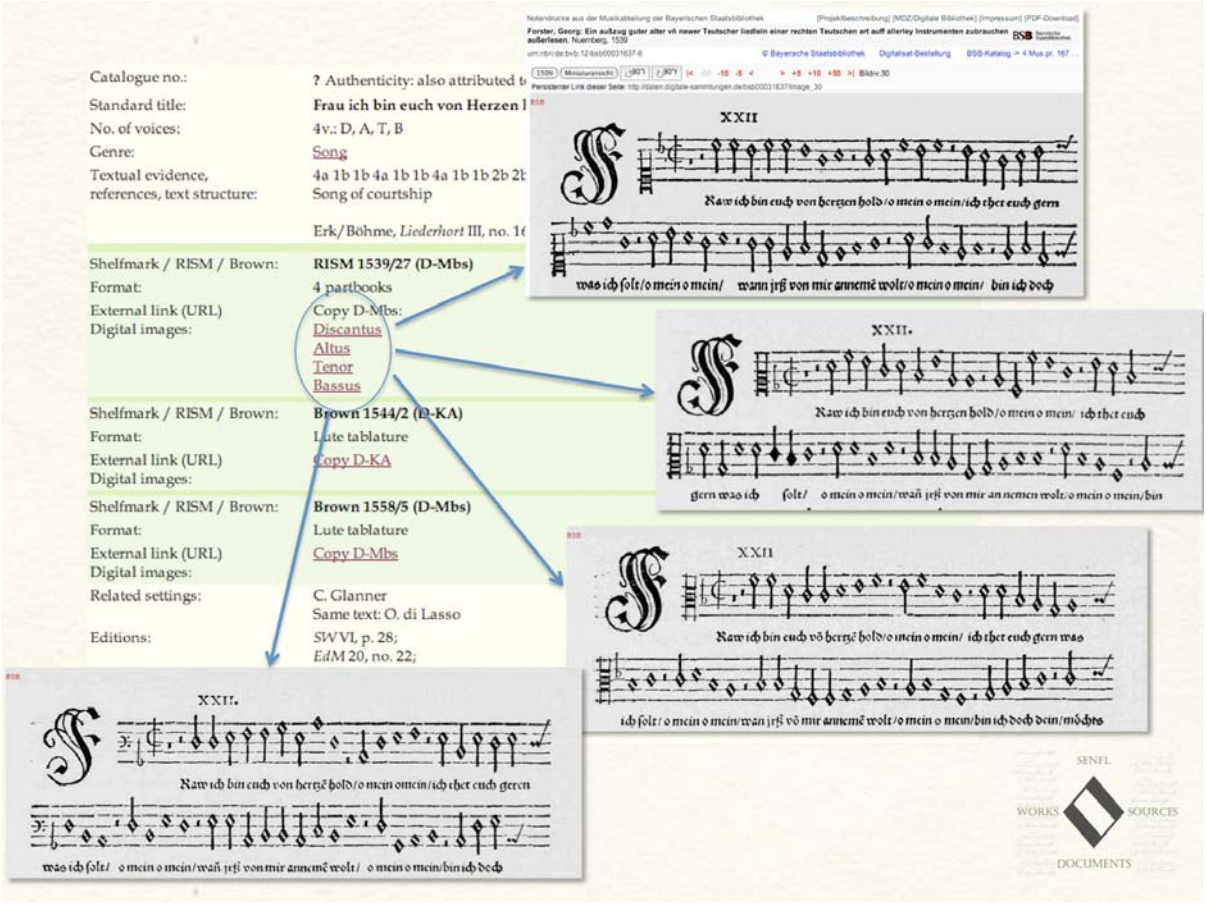
Catalogue no.:	? Authenticity: also attributed to G. Peschin
Standard title:	**Frau ich bin euch von Herzen hold**
No. of voices:	4v.: D, A, T, B
Genre:	Song
Textual evidence, references, text structure:	4a 1b 1b 4a 1b 1b 4a 1b 1b 2b 2b 4b (interspersed with exclamation) Song of courtship Erk/Böhme, *Liederhort* III, no. 1655
Shelfmark / RISM / Brown:	**RISM 1539/27 (D-Mbs)**
Format:	4 partbooks
External link (URL) Digital images:	Copy D-Mbs: Discantus Altus Tenor Bassus
Shelfmark / RISM / Brown:	**Brown 1544/2 (D-KA)**
Format:	Lute tablature
External link (URL) Digital images:	Copy D-KA
Shelfmark / RISM / Brown:	**Brown 1558/5 (D-Mbs)**
Format:	Lute tablature
External link (URL) Digital images:	Copy D-Mbs
Related settings:	C. Glanner Same text: O. di Lasso
Editions:	*SW* VI, p. 28; *EdM* 20, no. 22; *DTÖ* 72, p. 59; Tablature: *SW* VII, no. 55

To give you one more example of the easy accessibility of original sources:



This is the intabulated song in a printed lute tablature by Hans Newsidler; the images are provided by the Badische Landesbibliothek in Karlsruhe.

The given links prove especially valuable when dealing with partbooks, as those are often digitized as a set and it takes a lot of time to find the right page in each partbook. Here the different links guide you to the pages you need in order to bring together the four (or even more) voice parts of the composition.



In summary, it can be said that the digital environment has already been very helpful for us to compile all the information for a catalogue raisonné and set up a website. But I hope that any person working with our website will at least equally benefit from the records provided and the options resulting from an online catalogue of works that is embedded in the scholarly resources offered by the World Wide Web. Our website presents easy access to the oeuvre of Ludwig Senfl and it also guides the user on the way to information on various 16th-century sources containing Senfl's compositions. And it thus works as an intermediary to major scholarly projects like RISM, among others.