27 DUOS

by

JOSQUIN DESPREZ

OR NOT

Edited and adapted for

INSTRUMENTS

especially

RECORDERS

and

KEYBOARD INSTRUMENTS or HARP

by

Arnold den Teuling

Assen (NL) 2014
Preface

I made up this collection of duos from the works of Josquin Desprez, as far as included in the following collections:

- Manuscript Augsburg, Staats- und Stadtbibliothek, Codex 142a (1505-1518), Augsburger Liedbuch;
- Manuscript Vienna, Österreichische Nationalbibliothek, Musiksammlung Ms Mus 18832, (dating 1515-1534);
- Manuscript Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica Ms. 260 (1539-1550);
- Manuscript Zürich, Zentralbibliothek Ms Z. XI. 301 (Hör tabulature), (1535-1540);
- Sebaldus Heyden, Musica, id est artis canendi libri duo, Nürnberg 1537;
- Sebaldus Heyden, De arte canendi, ac vero signorvm in cantibus usu, libri duo, Nürnberg 1540;
- Georg Rhaw, Bicinia Gallica, Latina et Germanica, Wittenberg 1545;
- Glareanus, Dodecachordon, Basel 1547;
- Erasmus Rotenbucher, Diphona amoena et floridia, Nürnberg 1549;
- Petrus Phalesius, Bicinia sive cantiones suavissimae duarum vocum, Antwerpen 1609 (the second edition, I had no access to the 1590 edition). An edition of 1601 (however not mentioned in RISM) forms part of two part books containing “9 Bicinien-sammlungen mit über 300 Sätzen” from the library of Fürst Alexander zu Dohna Schlobitten; I do not know whether it has survived WWII; details are given in the comment of Per illud ave prolatum.

I generally scanned copies from the edition A. Smijers, Werken van Josquin de Prés, Amsterdam and Alsbach 1922- 1967, to prepare this edition, restoring the original note values and checking its readings with the facsimiles of original sources in print, on microfilm or online as far as possible, and with the New Josquin Edition, Utrecht 1987- , if published, and helped by Sibelius 6.2 software. I mention the details in the comments to every individual work.

Josquin more often used the duo form within his large scale polyphonic works (mostly in 4 voices). I did include them only when one of the anthologies listed above did so. Nearly all pieces occur in more than one anthology. There seems to have been a kind of canon of didactic interesting pieces. For instance Glareanus gave only duos also occurring in Sebaldus Heyden's works, mostly adding however the texts. The piece in the Augsburg manuscript, three pieces in Erasmus's Rotenbucher's collection and one piece in the Hör Tablature are unica, but of doubtful authenticity.

It occurred a few times that the version in an anthology showed serious differences from the versions in the principal sources of Josquin's work. The differences sometimes concerned the melodies only, but there was sometimes a different text, known as contrafactum. I included both versions in this collection if the music was different.

Josquin's authorship of some duos is doubtful. It is of course improbable that the sometimes very divergent readings in the florilegia are really Josquin's. And some duos do not occur in Josquin's known works at all.

That explains the title of this collection: **Duos by Josquin – or not.**

I give three (or six) versions of every work.

1. Score representing the source as close as possible, including the note values and time signatures. I avoided, as usual, the use of C clefs.
2. Score with halved note values for performance by instruments. I mention the relevant type of recorder, but the pieces may of course be played by any other instrument.
3. Score with halved note values for performance by a keyboard instrument or harp. I restricted myself to untransposed G and F clefs. But having two parts only, both versions may also be used for performance by two instruments, so choose the one most appropriate to your instrument(s).
There is one exception as to the method of halved note values, that is in the representation in the pieces from the Hör tablature nrs. 24 and 25; it will be explained in the comment to the Agnus Dei II from the Missa De beata virgine.

I added editorial accidentals as restricted as possible.

And of course all versions may be sung as far as the texts exist and are given or may be easily supplied. I have not been consequent in the positioning of the texts. In some cases I followed or created modern use, and in some cases I copied the sources.

As mentioned above I did not have access to all sources; but in the presence of the New Josquin Edition there was no need for a completely new one. Besides, some pieces which were not admitted in the New Josquin Edition have been edited in http://www.cmme.org/database/composers/8: three pieces from Ersasmus Rotenbucher's Diphona amoena et florida, and it contains a new online edition of the Missa Pange lingua by J. van Benthem. I just try to give reliable performance editions for different instruments, explaining what I did and why, and respecting existing copyrights.

Arnold den Teuling
Assen (Netherlands)
December 2013-April 2014
Duo
from the Augsburger Liederbuch

(Josquin Desprez(?), ca 1450 - Condé-sur-l'Escaut 1521)
Edited from L. Jonas, Das Augsburger Liederbuch, Die Musikhandschrift 2° Codex 142a der Staats- und Stadtbibliothek Augsburg, München 1983, nr. 11 (p. 50-51 comm. p.30), and corrected from a digital image. The piece is not known from any other source, according to the editor, and so the ascription in the manuscript is doubtful. Elsewhere in the manuscript a quire has been inserted with compositions by Josquin, four authentic: Missus est Gabriel Angelus, Plus muz regretz, Éntre je suis, Faulte d'argent, and two presumably authentic: Fors seullement and Le villain. I associate the melody with its repeated notes on the same pitch more with for instance Henricus Isaac; but the manuscript contains only one piece by Isaac.

The original clefs are C4 and F4.

The ms has a d' in Tenor bar 12 note 1. * Note the parallel 5ths in bar 21 note 4-5: I emended Bass note 4-5 cd to ef, compare bar 7 note 11, where the composer avoided a parallel 5th in a similar way.
For two instruments, especially tenor and bass recorders (Josquin Desprez(?), ca 1450 - Condé-sur-Escaut 1521)

Edited from L. Jonas, Das Augsburger Liederbuch, Die Musikhandschrift 2° Codex 142a der Staats- und Stadtbibliothek Augsburg, München 1983, nr. 11 (p. 50-51 comm. p.30), and corrected from a digital image.

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The original clefs are C4 and F4.

The ms has a d’ in Tenor bar 12 note 1. * Note the parallel 5ths in bar 21 note 4-5: I emended Bass note 4-5 cd to ef, compare bar 7 note 11, where the composer avoided a parallel 5th in a similar way.
Duo
from the Augsburger Liederbuch

For keyboard instrument or harp, or two instruments

(Tenor)

Bassus

(8)

(14)

(20)

(26)

Edited from L. Jonas, Das Augsburger Liederbuch, Die Musikhandschrift 2° Codex 142a der Staats- und Stadtbibliothek Augsburg, München 1983, nr. 11 (p. 50-51 comm. p.30), and corrected from a digital image.

The piece is not known from any other source, according to the editor, and so the ascription in the manuscript is doubtful. Elsewhere in the manuscript a quire has been inserted with compositions by Josquin, four authentic: Missus est Gabriel Angelus, Plus nulz regretz, Entré je suis, Faulte d'argent, and two presumably authentic: Fors seullement and Le villain. I associate the melody with its repeated notes on the same pitch more with for instance Henricus Isaac; but the manuscript contains only one piece by Isaac.

The original clefs are C4 and F4.

The ms has a d’ in Tenor bar 12 note 1. * Note the parallel 5ths in bar 21 note 4-5: I emended Bass note 4-5 cd to ef, compare bar 7 note 11, where the composer avoided a parallel 5th in a similar way.
Duo Agnus Dei II
from Missa De beata virgine
according to Petrucci, Missarum Josquin Liber Tertius 1514

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Arranged from Blume, Das Chorwerk, 42, p. 38, and compared to Petrucci's edition Missarum Josquin Liber Tertius, Venice 1514, both included in IMSLP. Orig. clefs C3 and C4. I positioned the text following Petrucci as exactly as possible. The note values were halved compared to Petrucci's edition, to facilitate performance. In Rhaw, Bicinia Gallica, Latina, Germanica it is nr. 63, with its own text.
Duo Agnus Dei II
from Missa De beata virgine
according to Petrucci, Missarum Josquin Liber Tertius 1514

For keyboard instrument or harp, or two instruments

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Arranged from Blume, Das Chorwerk, 42, p. 38, and compared to Petrucci's edition Missarum Josquin Liber Tertius, Venice 1514, both included in IMSLP. Orig. clefs C3 and C4. In Rhaw, Bicinia Gallica, Latina, Germanica it is nr. 63, with its own text.

Most note values in the Clemens Hör tablature and other old German style tablature are a quarter of their original value. The brevis or double whole note in the polyphonic notation has been rendered as black note without stem. The semibrevis or whole note is a black note with stem, \( \cdot \), and the smaller values smaller values follow modern usage with flags and beams. But the the final note is a longa. Other white notes do not occur. The brevis rest, is the normal vertical stroke between two lines, corresponding with the black stemless note, and the semibrevis the half stroke hanging from one line, corresponding with \( \cdot \). The stroke standing on the line does not occur. A hook slanting to the right is the minima rest and a slanting R or double stroke the semiminima.

T. Warburton, Keyboard intabulations of music by Josquin des Prez, Madison 1980 represents the appearance of the manuscript by giving the notes as they appear in the manuscript, and consequently writes the brevis as \( \cdot \), and he adapted the rests to the modern use.

H.J. Marx in Die Orgeltabulatur des Clemens Hör, Schweizerische Musikdenkmäler, vol. VII, opened the black stemless brevis to a modern whole note and consequently doubled the values of the smaller notes, which results in an appearance like most polyphonic performance editions, half note values of the original polyphonic notation, just like this one.

I follow Warburton in the following two keyboard transcriptions of the tablature Hör nr 24 and 25, except for the final note. In tablature both pieces are anonymous, but they seem to be related to each other by their titles ("duo" and "another duo"); as Josquin's authorship of nr 24 is beyond doubt, nr 25 is at least probably by him too.

The tablature has no clefs or time signatures.

There are some more differences between Josquin's original and the Hör keyboard arrangement. The most conspicuous are

1. The long beginning note has been split up to four breves (minims in the arrangement);
2. rests replace many points of pointed notes, and
3. the final cadence.

Petrucci gives no flat in bar 40, but Hör does.

Attribution to other instruments than the organ is possible because of the first point.
Duo Agnus Dei II
from Missa De beata virgine
according to the Clemens Hör tablature (Zürich, Zentralbibliotek)

For keyboard instrument (or harp, or two instruments) Josquin Desprez (ca 1450 - Condé sur l'Escaut 1521)
Ein anderes Duo
from the Tabulatur Clemens Hör nr 25 (Zürich, Zentralbibliotek)

For tenor and bass recorders or other instruments

Josquin Desprez (?) (ca 1450 - Condé-sur-l'Escaut 1421)

from the Tabulatur Clemens Hör nr 25 (Zürich, Zentralbibliotek)
Arranged for instruments, especially tenor and bass recorders, from H.J. Marx, Die Orgeltabulatur des Clemens Hör, Schweizerische Musikdenkmäler, vol. VII, Basel 1970. The ambitus of the music makes it probable that the two voices were originally the tenor and bassus voices.

See the notes to the preceding piece for the transcription of note values. In the keyboard version I restored the note values of the tablature. There is no time signature, and the flat key signature is editorial.

The piece is not known from any of Josquin's or any other composer's works, so the authorship is suspect: it has been based upon the position and title of the piece immediately after a piece that was certainly by Josquin, but also anonymous in the tablature.
Ein anderes Duo
from the Tabulatur Clemens Hör nr. 25 (Zürich, Zentralbibliotek)

For keyboard instrument or harp, or two instruments
Josquin Desprez (?) (ca 1450 - Condé-sur-l’Escaut 1421)

See the notes to the preceding piece on its transcription and authorship.
Edited from Smijers Missen II nr. 6; in NJE it is nr. 3.1. The original clefs are G₂ and C₃. In Rhaw, Bicinia Gallica, Latina, Germanica etc. it is nr 84, with a different text, beginning with *Numquid oblivici potest mulier infantem suum*, Isaias 49, 15. Rhaw adds: In hyperdiatessaron, post tempus: canon in upper fourth, after a rest of a brevis.
For soprano and alto recorders or other instruments

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
from Missa Ave maris stella
Duo Agnus Dei II
Edited from Smijers Missen II nr. 6; in NJE it is nr. 3.1. The original clefs are G2 and C3. In Rhaw, Bicinia Gallica, Latina, Germanica etc. it is nr 84, with a different text, beginning with Numquid oblivici potest mulier infantem suum, Isaias 49, 15. Rhaw adds: In hyperdiatessaron, post tempus: canon in upper fourth, after a rest of a brevis.
For keyboard instrument or harp, or two instruments

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Duo Agnus Dei II
from Missa Ave maris stella

Edited from Smijers Missen II nr. 6; in NJE it is nr. 3.1. The original clefs are G2 and C3. In Rhaw, Bicinia Gallica, Latina, Germanica etc. it is nr 84, with a different text, beginning with Numquid oblivici potest mulier infantem suum, Isaias 49, 15. Rhaw adds: In hyperdiatessaron, post tempus: canon in upper fourth, after a rest of a brevis.
Duo Benedictus
from Missa Gaudeamus

Josquin Desprez (ca 1450 - Condé-sur-l’Escaut 1521

Tenor

Bassus

6

11

15

17

21

25
Edited from the edition of the Missa Gaudeamus by R. St. Clair on IMSLP, but compared to Petrucci Missae Josquin 1502. In Smijers edition it is I-3, and in NJE 4.2.

There are three parts for different voices, Benedictus assigned to tenor and bass, Qui venit to soprano and alto and In nomine Domini to tenor and bass. The first part is in Glareanus’s Dodecachordon on p. 220, and all three parts are in the Vienna ms. 18832.

The original clefs are C3 and F4, G2 and C3, and C3 and F4 respectively. Glareanus gives the first part as an example of the Aeolic mode in the Bassus. I follow Glareanus in the positioning of the text of the first part, and Petrucci in the two other parts. The c in Tenor bar 15.2 is a semibrevis in Petrucci and Glareanus.
Duo Benedictus
from Missa Gaudeamus

Josquin Desprez (ca 1450 - Condé-sur-l’Escaut 1521

Tenor Recorder

Bass Recorder

Duo Benedictus

Bass Recorder
Edited from the edition of the Missa Gaudeamus by R. St.Clair on IMSLP, and compared to Petrucci Missae Josquin 1502. In Smijers edition it is I-3, and in NJE 4.2.

There are three parts for different voices, Benedictus assigned to tenor and bass, Qui venit to soprano and alto and In nomine Domini to tenor and bass. The first part is in Glareanus’s Dodecachordon on p. 220, and all three parts are in the Vienna ms. 18832.

The original clefs are C3 and F4, G2 and C3, and C3 and F4 respectively. Glareanus gives the first part as an example of the Aeolic mode in the Bassus. I follow Glareanus in the positioning of the text of the first part.

The c in Tenor bar 15.2 is a semibrevis in Petrucci and Glareanus.
Benedictus
from Missa Gaudeamus

For keyboard instrument or harp

Josquin Desprez (ca 1450 - Condé-sur-l’Escaut 1521)
Edited from the edition of the Missa Gaudeamus by R. St.Clair on IMSLP, and compared to Petrucci Missae Josquini 1502. In Smijers edition it is I-3, and in NJE 4.2.

There are three parts for different voices, Benedictus assigned to tenor and bass, Qui venit to soprano and alto and In nomine Domini to tenor and bass. The first part is in Glareanus’s Dodecachordon on p. 220, and all three parts are in the Vienna ms. 18832.

The original clefs are C3 and F4, G2 and C3, and C3 and F4 respectively. Glareanus gives the first part as an example of the Aeolic mode in the Bassus. I follow Glareanus in the positioning of the text of the first part.

The c in Tenor bar 15.2 is a semibrevis in Petrucci and Glareanus.
Duo Agnus Dei II
from Missa Gaudeamus

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Edited from the edition of the Missa Gaudeamus by R. St.Clair on IMSLP, and compared with Petrucci Missae (1502). In Smijers's edition it is nr. I-3, and in NJE 4.2. Petrucci supplied the rudimentary text. The original clef is C1, the altus is in canon. There is a signum above bar 37 -1. The piece has been included in ms. Vienna 18832.
Duo Agnus Dei II
from Missa Gaudeamus

For two alto recorders
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Superius

Altus

8

15

22

29

35
Duo Agnus Dei II
from Missa Gaudeamus

For keyboard instrument or harp

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Duo Agnus Dei II
from Missa Gaudeamus

For keyboard instrument or harp
Canon in unisono, alternative presentation

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Duo Pleni sunt coeli
from the Sanctus of the Missa Hercules dux Ferrarie

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Edited from Smijers, Missen II nr. 7. In Rhaw Bicinia Gallica etc. it is nr 74, and in Glareanus Dodecachordon it is on page 241-242. The original clef on the bass line of this canon is F4. A sign under the second note indicates where to start the upper part, on the fifth, as Glareanus says. He gives this canon as an example of the hypodoric mode.

The note values agree with Glareanus's notation.

The text has been only rudimentary supplied, but may be easily completed.

In Rhaw, Bicinia Gallica, Latina, Germanica it is nr. 74, with a different text, beginning with Numquid justificari potest homo comparatus Deo, Job 25, 4-6. Rhaw comments: In hyperdiapente, post pausam semibrevis, canon in the upper fifth, after a rest of a semibrevis.
Duo Pleni sunt coeli
from the Sanctus of the Missa Hercules dux Ferrarie
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

For two voices or instruments, especially tenor and bass recorders

Altes

Bassus

Ple ni sunt coeli
Duo Pleni sunt coeli
from the Sanctus of the Missa Hercules dux Ferrarie

For keyboard instrument or harp, or two instruments
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Altus

Bassus

Ple- ni sunt coei

ij
Duo Agnus Dei II
from Missa La sol fa re mi

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Superius

Agnus Dei

Altus

Agnus Dei
Edited from the edition Smijers I-2. In NJE it is nr 11.2. I compared the edition to Petrucci, Missae Josquinii 1502.
The text positioning is according to Petrucci. The original clefs in Petrucci are C2 and C3. The piece has been included
in the ms. Vienna NB 18832. We would describe the Altus part bar 20 as 9/4 against the Superius 6/4.
Duo Agnus Dei II
from Missa La sol fa re mi

Josquin Desprez (ca 1450 - Condé-surf'l'Escaut 1521)

Edited from the edition Smijers I-2. In NJE it is nr 11.2. I compared the edition to Petrucci, Missae Josquini 1502. The text positioning is according to Petrucci. The original clefs in Petrucci are C2 and C3. The piece has been included in the ms. Vienna NB 18832. We would describe the Altus part bar 20 as 9/4 against the Superius 6/4.
Duo Agnus Dei II
from Missa La sol fa re mi

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Edited from the edition Smijers I-2. In NJE it is nr 11.2. I compared the edition to Petrucci, Missae Josquini 1502. The text positioning is according to Petrucci. The original clefs in Petrucci are C2 and C3. The piece has been included in the ms. Vienna NB 18832. We would describe the Altus part bar 20 as 9/4 against the Superius 6/4.
Duo Benedictus
from Missa L'homme armé super voces musicales
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Bassus

\[ \text{Duo in unum} \]

\[ \begin{align*}
\text{Be} & \quad \text{ne} \quad \text{di} \\
\text{ctus} & \quad \text{ctus}
\end{align*} \]

Altus

\[ \text{Duo in unum} \]

\[ \begin{align*}
\text{Qui} & \quad \text{ve} \\
\text{nit} & \quad \text{nit}
\end{align*} \]
Edited from Smijers's edition nr. I.1. In NJE it is nr. 6.3. Text positioning in the first part is according to Glareanus, Dodecachordon p. 441-442 (Petrucci, Misse Josquin, 1502, gives only an unpositioned Benedictus), the other two according to Petrucci. The Bassus, Altus and Superius split up in these parts. The upper staff has got double note values and stops in the middle of the melody, as indicated by the time signatures and the signa congruentiae. The original clefs are F4, C4 and C2.
For recorders

Duo Benedictus
from Missa L'homme armé super voces musicales

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Bassus
Bass Recorders

Duo in unum

Be-ne-di-

ctus.

Altus
Tenor recorders

Duo in unum

Qui-

ve-

nit-

In nomi-ne
Edited from Smijers's edition nr. I.1. In NJE it is nr. 6.3. Text positioning in the first part is according to Glareanus, Dodecachordon p. 441-442 (Petrucci, Misse Josquin, 1502 gives only an unpositioned Benedictus), the other two according to Petrucci. The Bassus, Altus and Superius split up in these parts. The upper staff has got double note values and stops in the middle of the melody, as indicated by the time signatures and the signa congruentiae. The original clefs are F4, C4 and C2.
Duo Benedictus
from Missa L'homme armé super voces musicales

For keyboard instrument or harp

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Bassus

Duo in unum

Be ne - di - - - -

Altus

Duo in unum

Qui ve - - - nit -

Superius

Duo

In - no - mi - ne
do - mi -

- ni - - - - Do - - - -

7

13

18

24

31

38
Edited from Smijers's edition nr. I.1. In NJE it is nr. 6.3. Text positioning in the first part is according to Glareanus, Dodecachordon p. 441-442 (Petrucci, Misse Josquin, 1502, gives only an unpositioned Benedictus), the other two according to Petrucci. The Bassus, Altus and Superius split up in these parts. The upper staff has got double note values and stops in the middle of the melody, as indicated by the time signatures and the signa congruentiae. The original clefs are F4, C4 and C2.
Duo Benedictus
from Missa L'homme armé Sexti Toni

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Edited from Smijers edition I-5. In NJE it is 6.2. I checked it with Petrucci, Missas Josquini (1502), and the first part only (bars 1/10) is also included in Glareanus Dodecachordon, page 220, with a different text positioning. I indicated the text according to Petrucci with P. and the other one with G. The original clefs are C2 and C4, F3 and F4, and C2 and C4. The lower notes in Superius bar 1-3 and 18-20 are black in both Petrucci and Glareanus, they are positioned exact under the white notes above them, and I suppose they have got the same time value.
Duo Benedictus
from Missa L'homme armé Sexti Toni

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Edited from Smijers edition I/5. In NJE it is 6.2. I checked it with Petrucci, Misse Josquini (1502). The first part only (bars 1-9) is also included in Glareanus Dodecachordon, page 220, with a different text positioning. The original clefs are C2 and C4, F3 and F4, and C2 and C4. The black notes in the lower voice bar 1-3 and 18-20 are black in both Petrucci and Glareanus, who put them in the Superius, positioned exact under the white notes above them, and I suppose they have got the same time value. I put them for obvious reason in the lower voice. All alto recorder parts may be played on a tenor recorder.
Duo Benedictus
from Missa L'homme armé Sexti Toni

For keyboard instrument or harp

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Edited from Smijers edition I-5. In NJE it is 6.2. I checked it with Petrucci, Missas Josquini (1502), and the first part only (bars 1-9) is also included in Glareanus Dodecachordon, page 220, with a different text positioning. The original clefs are C2 and C4, F3 and F4, and C2 and C4.

The lower notes in Superius bar 1-3 and 18-20 are black in both Petrucci and Glareanus, they are positioned exactly under the white notes above them, and I suppose they have got the same time value.
Duo Pleni sunt coeli
from Missa Malheur me bat

Josquin Desprez (ca 1450 - Condé-sur l'Escaut 1521)
Pleni sunt coeli et terra gloria tua, from the Sanctus of Josquin's Missa Malheur me bat, Smijers Missen II nr. 8, which has been included in IMSLP; this piece is on page 54. In NJE it is nr. 9.1. In this edition of the score I add the original version of Josquin's positioning of the text according to Smijers ed. which copies it from Petrucci, Missarum Josquin liber secundus, Venice 1505. I do not agree with Smijers additional text positioning. The words should be more consequently repeated until the printed text continues.

The original clefs in Josquin's mass are C1 and C4. The bars 41-50 in Rotenburger's collection nr. 16 are very different from the passage in the mass; so the authorship of Josquin is improbable for those bars. That's why I add Josquin's original duo in different arrangements. The original note values have been restituted in the first score. This version has been adapted for recorders or other instruments, with halved note values.
Duo Pleni sunt coeli
from Missa Malheur me bat
by Josquin Desprez (ca 1450 - Condé-sur l'Escaut 1521)

For alto and tenor recorder or other instruments

Superius

Altus
Pleni sunt coeli et terra gloria tua, from the Sanctus of Josquin's Missa Malheur me bat, Smijers Missen II nr. 8, which has been included in IMSLP; this piece is on page 54. In NJE it is nr. 9.1. In this edition of the score I add the original version of Josquin's positioning of the text according to Smijers ed. which copies it from Petrucci, Missarum Josquin liber secundus, Venice 1505. I do not agree with Smijers additional text positioning. The words should be more consequently repeated until the printed text continues.

The original clefs in Josquin's mass are C1 and C4. The bars 41-50 in Rotenburger's collection nr. 16 are very different from the passage in the mass; so the authorship of Josquin is improbable for those bars. That's why I add Josquin's original duo in different arrangements. The original note values have been restituted in the first score. This version has been adapted for recorders or other instruments, with halved note values.
For keyboard instrument, harp or two instruments
Josquin Desprez (ca 1450 - Condé-sur l'Escaut 1521)

Duo Pleni sunt coeli
from Missa Malheur me bat

Superius

Altus

et terra

gloria

et terra
Pleni sunt coeli et terra gloria tua, from the Sanctus of Josquin's Missa Malheur me bat, Smijers Missen II nr. 8, which has been included in IMSLP; this piece is on page 54. In NJE it is nr. 9.1. In this edition of the score I add the original version of Josquin's positioning of the text according to Smijers ed. which copies it from Petrucci, Missarum Josquin liber secundus, Venice 1505. I do not agree with Smijers additional text positioning. The words should be more consequently repeated until the printed text continues.

The original clefs in Josquin's mass are C1 and C4. The bars 41-50 in Rotenburger's collection nr. 16 are very different from the passage in the mass; so the authorship of Josquin is improbable for those bars. That's why I add Josquin's original duo in different arrangements. The original note values have been restituted in the first score. This version has been adapted for keyboard instrument, harp or two instruments, with halved note values.
Duo Quid tam sollicitis vitam
from Erasmus Rotenbucher's Diphona amoena et florida 1549 nr. 16
Contrafact of Pleni sunt caeli, in: Missa Malheur me bat

Manilius, Astromica IV, 1-6
[Josquin Desprez (ca 1450 - Condé sur Escaut 1521)]
Josquin - Duo Quid tam sollicitis

27

vum Per di mus

32

et nul lo vo to rum fine

dim us et nul lo vo to rum

36

be a ti Victuros

fine be a ti Victuros

40

agimus sem per, sem per nec vi vi mus um quam

agimus sem per nec vi vi mus

44

um quam, Pau peri or que, pau peri or que, pau peri or que

um quam, Pau peri or que

48

que bonnis quis que

bo nnis quis que
Quid tam sollicitis vitam consumimus annis

torquemurque metu caecaque cupidine rerum,
aeternisque senes, dum quaerimus, aevum
victuros et nullo votorum fine beati
victuros agimus semper nec vivimus unquam?
Pauperiorque bonis quisque est quo plura requirit.

Why do we, anguished, consume years of our life
tortured by fear and blind material desire,
why do we lose our time, searching for it, worn out by eternal sollicitude,
and why do we, never happy with the result of our wishes,
care for future years to live and never enjoy the life of today?
And poor in goods is everyone who all the more seeks after them.
Duo Quid tam sollicitis vitam
from Erasmus Rotenbucher's Diphona amoenae et florida 1549 nr. 16
Contrafact of Pleni sunt caeli, in: Missa Malheur me bat

[Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)]
Arranged from the edition by R.D. Bodig, Albany (Calif.) 1996. I added the text, six hexameter verses from Marcus Manilius (presumably Rhodos, early Roman empire period) Astronomica bk. IV vrs. 1-6, in another edition of this piece, from a microfilm of Rotenbuchers edition or arrangement. I corrected Bodig's bar 43 note 3 - 44 note 1, by substituting the original note values b a for Bodig's brevis b and adding a minim b.

The text replaces the text Pleni sunt caeli et terra gloria tua, from the Sanctus of Josquin's Missa Malheur me bat, Smijers Missen II nr. 8, which has been included in IMSLP; this piece is on page 54. In NJE it is nr. 9.1.

The original clefs are C2 and C4 in Rotenbucher's collection and there is no time signature. The bars 41-50 in Rotenbucher's collection are very different from the passage in the mass; so the authorship of Josquin is improbable for those bars. That's why I add Josquin's original duo in different arrangements. The original note values have been halved to facilitate performance.
Duo Quid tam sollicitis vitam
from Erasmus Rotenbucher's Diphona amoenae et florida 1549 nr. 16
Contrafact of Pleni sunt caeli, in: Missa Malheur me bat

For keyboard instrument or harp, or two instruments
Manilius Astronomica IV, 1-6

[Josquin Desprez
(ca 1450 - Condé-sur-l'Escaut 1521)]
Arranged from the edition by R.D. Bodig, Albany (Calif.) 1996. I added the text, six hexameter verses from Marcus Manilius (presumably Rhodos, early Roman empire period) Astronomica bk. IV vrs. 1-6, in another edition of this piece, from a microfilm of Rotenbuchers edition or arrangement. I corrected Bodig's bar 43 note 3 - 44 note 1, by substituting the original note values b a for Bodig's brevis b and adding a minim b.

The text replaces the text Pleni sunt caeli et terra gloria tua, from the Sanctus of Josquin's Missa Malheur me bat, Smijers Missen II nr. 8, which has been included in IMSLP; this piece is on page 54. In NJE it is nr. 9.1.

The original clefs are C2 and C4 in Rotenburger's collection and there is no time signature. The bars 41-50 in Rotenbucher's collection are very different from the passage in the mass; so the authorship of Josquin is improbable for those bars. That's why I add Josquin's original duo in different arrangements. The original note values have been halved to facilitate performance.
Duo Pleni sunt
from Missa Mater patris

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Edited from Smijers's edition nr. III-12. In NJE it is nr 10-1. I compared it with Petrucci Missarum Josquin liber tertius (1514) and with Glareanus p. 446-447 and Sebaldus Heyden, De arte canendi, both of whom put the piece one octave higher. The text positioning is from Petrucci. Glareanus assigns it to the Phrygian mode. The original clefs are C3 (Altus) and C4 (Superius). The piece has been based on a three voiced motet by Antoine Brumel, transmitted in Petrucci's Odhecaton.
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
from Missa Mater patris

Duo Pleni sunt

from Missa Mater patris

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Edited from Smijers's edition nr. III-12. In NJE it is nr 10-1. I compared it with Petrucci Missarum Josquin liber tertius (1514) and with Glareanus p. 446-447 and Sebaldus Heyden, De arte canendi, both of whom put the piece one octave higher. The text positioning is from Petrucci. Glareanus assigns it to the Phrygian mode. The original clefs are C3 (Altus) and C4 (Superius). The piece has been based on a three voiced motet by Antoine Brumel, transmitted in Petrucci's Odhecaton.
Duo Pleni sunt
from Missa Mater patris

For keyboard instrument or harp

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Pleni sunt celi

Pleni sunt et terra gloria tua

Pleni sunt
Josquin - Pleni sunt / Mater patris

Edited from Smijers's edition nr. III-12. In NJE it is nr 10-1. I compared it with Petrucci Missarum Josquin liber tertius (1514) and with Glareanus p. 446-447 and Sebaldus Heyden, De arte canendi, both of whom put the piece one octave higher. The text positioning is from Petrucci. Glareanus assigns it to the Phrygian mode. The original clefs are C3 (Altus) and C4 (Superius). The piece has been based on a three voiced motet by Antoine Brumel, transmitted in Petrucci's Odhecaton. Performance of this canon will be easier on an instrument with two manuals.
Duo Benedictus
from Missa Mater patris
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Duo Benedictus
from Missa Mater patris
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Tenor Recorders

7

13

qui venit

20

in no mine Domini

26

33

40

qui venit

in no mine Domini
Edited from Smijers's edition nr. III-12. In NJE it is nr 10-1. I compared it with Petrucci Missarum Josquin liber tertius (1514) and with Glareanus p. 448-449 and Sebaldus Heyden, De arte canendi, who both put the piece a fifth higher. The text positioning is from Petrucci. Glareanus determines its mode as a combination of the Dorian and Hypodorian mode, "sed non suo finitum loco", "but not with its own ending". The original clefs are C4 and C4.
Superius
For keyboard instrument or harp
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Duo Benedictus
from Missa Mater patris

7
Benedictus
qui venit

20
in no mine Domini

33
Josquin - Benedictus / Mater patris

Edited from Smijers's edition nr. III-12. In NJE it is nr 10-1. I compared it with Petrucci Missarum Josquin liber tertius (1514) and with Glareanus p. 448-449 and Sebaldus Heyden, De arte canendi, who both put the piece a fifth higher. The text positioning is from Petrucci. Glareanus determines its mode as a combination of the Dorian and Hypodorian mode, "sed non suo finitum loco", "but not with its own ending". The original clefs are C4 and C4. Performance of this piece will be easier on an instrument with two manuals.
Duo Agnus Dei II
from Missa Mater patris

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Agnus Dei secundum

qui tollis peccata

mundi

miserere nobis
Edited from Smijers's edition nr. III-12. In NJE it is nr 10-1. I compared it with Petrucci Missarum Josquin liber tertius (1514) and with Glareanus p. 257. The text positioning is from Petrucci. Glareanus assigns it to the Aeolian mode, and gives a notation in one staff with signa congruentiae to indicate beginning and ending of the canon. The original clefs are C4 and C4.
Duo Agnus Dei II

from Missa Mater patris

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Tenor Recorders

6

Agnus

Dei

qui tollis

peccata

mundi

miserere

nobis

nobis
Duo Agnus Dei II
from Missa Mater patris
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

For keyboard instrument or harp

Superius:

Altus:

Agnus Dei secundum

peccata

mundi

miserere

nobil

nobil
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Duo Pleni sunt caeli
from the Missa Pange lingua
Glareanus repeats these notes.
Arranged from Smijers Missen IV-18, compared to Glareanus, Dodecachordum, Basel 1547, p. 321 (in IMSLP).
In NJE it is nr. 4.3. The original clefs are C1 and C3. Petrucci did not edit this mass.
I positioned the original text according to the original texting in J. van Benthen’s edition in
http://www.cmme.org/viewer/BrusBRIV922/Josquin-MissaPangeLingua-04Sanctus.cmme.xml; Glareanus gives
only the first word in both parts. Glaeanus gives the piece as an examle of the hypoaeolian mode, with different
final notes. Perhaps he normalises the piece to fit it into his modal system. Besides he repeats, presumably
wrongly, some notes in bars 38/39.
The piece has been also included in the manuscript of bicinia VienNBMus. 18832 in Vienna, Österreichische
Nationalbibliotek.
There is a contrafact with a text from St. Paul, Rom. 35, 38, 39 in Georg Rhaw, Bicina Gallica, Latina, Germanica,
Wittenberg 1545, nr. 51, beginning with, Quis separabit nos a caritate Domini. The different text results
in a few differences in the notes: Superius bar 5 note 4 - bar 6 noot 1-2 is semibrevis b, and Altus bar 8 note 1
is a semibrevis + minima f, and 36 note 2 - 37 note 1 a semibrevis + minima g.
Arranged from Smijers Missen IV-18, compared to Glareanus, Dodecachordum, Basel 1547, p. 321 (in IMSLP).
In NJE it is nr. 4.3. The original clefs are C1 and C3. Petrucci did not edit this mass.
Glareanus gives the piece as an examle of the hypoaeolian mode, with different final notes. Perhaps he normalises the piece to fit it into his modal system. Besides he repeats, presumably wrongly, five notes in bars 38/39.
The piece has been also included in the manuscript of bicinia VienNBMus. 18832 in Vienna, Österreichische Nationalbibliotek.
There is a contrafact with a text from St. Paul, Rom. 35, 38, 39 in Georg Rhaw, Bicinia Gallica, Latina, Germanica, Wittenberg 1545, nr. 51, beginning with, Quis separabit nos a caritate Domini. The different text results in a few differences in the notes: Superius bar 5 note 4 - bar 6 noot 1-2 is semibrevis b', and Altus bar 8 note 1 is a semibrevis + minima f, and 36 note 2 - 37 note 1 a semibrevis + minima g'.

Josquin - Pleni sunt / Pange lingua
Duo Pleni sunt caeli
from the Missa Pange lingua
For keyboard instrument or harp
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Arranged from Smijers Missen IV-18, compared to Glareanus, Dodecachordum, Basel 1547, p. 321 (in IMSLP). In NJE it is nr. 4.3. The original clefs are C1 and C3. Petrucci did not edit this mass. Glareanus gives the piece as an example of the hypoaeolian mode, with different final notes. Perhaps he normalises the piece to fit it into his modal system. Besides he repeats, presumably wrongly, five notes in bars 38/39. The piece has been also included in the manuscript of bicinia VienNBMus. 18832 in Vienna, Österreichische Nationalbibliothek.

There is a contrafact with a text from St. Paul, Rom. 35, 38, 39 in Georg Rhaw, Bicinia Gallica, Latina, Germanica, Wittenberg 1545, nr. 51, beginning with, Quis separabit nos a caritate Domini. The different text results in a few differences in the notes: Superius bar 5 note 4 - bar 6 noot 1-2 is semibrevis b', and Altus bar 8 note 1 is a semibrevis + minima f, and 36 note 2 - 37 note 1 a semibrevis + minima g'.
Duo Benedictus
from the Missa Pange lingua
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Copied and arranged from Smijers, Missen, IV-18. Original clefs: C4 and F4. The piece is also included in the manuscript of bicinia VienNBMus. 18832, in Vienna, Österreichische Nationalbibliotek.
I positioned the text according to Smijers's source. I restored the original note values in the score and kept the halve note values in the transcriptions.
Tenor and bass recorders or other low melody instruments

**Duo Benedictus**

from the Missa Pange lingua

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Tenor

Bassus
Copied and arranged from Smijers, Missen, IV-18. Original clefs: C4 and F4. The piece is also included in the manuscript VienNBMus. 18832, in Vienna, Österreichische Nationalbibliotek. I restored the original note values in the original score, and kept the halve note values in the transcriptions. I positioned the text according to Smijers's source.
Duo Benedictus
from the Missa Pange lingua

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Keyboard instrument or harp, or two low instruments

Tenor

Bassus

Be ne dic tus,

be ne dic tus qui ve nit

in no mi ne

Do mi ni, in no mi ne

Be ne dic tus, be ne dic tus,

be ne dic tus qui ve nit

in no mi ne,

in no mi ne

Do mi ni, in no mi ne

no mi ne

Do mi ni, in no mi ne

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________

_________ Do mi ni, in no mi ne_________
Copied and arranged from Smijers, Missen, IV-18. Original clefs: C4 and F4. The piece has also been included in the manuscript of bicinia, VienNBMus. 18832, in Vienna, Österreichische Nationalbibliotek. I restored the original note values in the original score, and kept the halve note values in the transcriptions. I positioned the text according to Smijers's source.
Duo Agnus Dei II
from the Missa Pange lingua
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Agnus Dei II

Superius

Altus

Agnus Dei

qui tollis pecata mundi, misere re nobis,

qui tollis pecata mundi, misere re nobis,

qui tollis pecata mundi, misere re nobis,

qui tollis pecata mundi, misere re nobis,
Edited from Smijers Missen IV-18. In NJE it is nr. 4.3. The original clefs are C1 and C3. I positioned the text according to Smijers's source. I restored the original note values in the original score and kept the halved note values in the transcriptions.

The piece has been also included in the manuscript of bicinia VienNBMus. 18832 in Vienna, Österreichische Nationalbibliothek.

There is a contrafact with a text from Psalm 26 (Vulgate number), verses 7, 9, 11 and 14 in Rhaw, Bicinia Gallica, Latina, Germanica, Wittenberg 1545, nr. 52, beginning with Exaudi Domine vocem meam; the differences in the text result in a few different note values: Superius: bar 1, two semibreves e', 2 note 3 - 3 note 1: brevis, 12 two semibreves f', 13 note 2 - 14 note 1: brevis a', 35 note 2 - 36 note 1: two minims f'. Altus: bar 3: two semibreves a, 4 note 2 - 5 note 1: two semibreves b (editorial flat), 12 two semibreves d', 13: two semibreves c', 36 note 1: two minims b (editorial flat), 37 note 2 - 38 note 1: brevis.
Duo Agnus Dei II
from the Missa Pange lingua

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Soprano and tenor recorders or other instruments
Arranged from Smijers Missen IV-18. In NJE it is nr. 4.3. The original clefs are C1 and C3. I positioned the text according to Smijers's source.

The piece has been also included in the manuscript of bicinia VienNBMus. 18832 in Vienna, Österreichische Nationalbibliothek.

There is a contrafact with a text from Psalm 26 (Vulgate number), verses 7, 9, 11 and 14 in Rhaw, Bicinia Gallica, Latina, Germanica, Wittenberg 1545, nr. 52, beginning with Exaudi Domine vocem meam; the differences in the text result in a few different note values: Superius: bar 1, two semibreves e', 2 note 3 - 3 note 1: brevis, 12 two semibreves f', 13 note 2 - 14 note 1: brevis a', 35 note 2 - 36 note 1: two minims f'. Altus: bar 3: two semibreves a, 4 note 2 - 5 note 1: two semibreves b (editorial flat), 12 two semibreves d', 13: two semibreves c', 36 note 1: two minims b (editorial flat), 37 note 2 - 38 note 1: brevis.
Duo Agnus Dei II
from the Missa Pange lingua

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Keyboard instrument or harp or two instruments

Superius

Altus

8

16

qui tollis pecata mundi, misere re re

qui tollis pecata mundi, misere re

no bis, qui tollis pecata re no bis, qui tollis pecata

munda, misere re no bis, ta mundi, misere re no bis

32

39

qui tollis pecata mundi, qui tollis
Arranged from Smijers Missen IV-18. In NJE it is nr. 4.3. The original clefs are C1 and C3. I positioned the text according to Smijers's source. I restored the original note values in the original score and kept the halved note values in the transcriptions.

The piece has been also included in the manuscript of bicinia VienNBMus. 18832 in Vienna, Österreichische Nationalbibliotek.

There is a contrafact with a text from Psalm 26 (Vulgate number), verses 7, 9, 11 and 14 in Rhaw, Bicinia Gallica, Latina, Germanica, Tomus I, Wittenberg 1545, nr. 52; the differences in the text result in a few different note values:

Superius: bar 1, two semibreves e', 2 note 3 - 3 note 1: brevis, 12 two semibreves f', 13 note 2 - 14 note 1: brevis a', 35 note 2 - 36 note 1: two minims f'.

Duo Pleni sunt
from Missa Sine nomine
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Edited from Smijers's edition nr. III-17. In NJE it is nr. 12.2 (not yet published). I compared it to Petrucci's Missarum Josquin liber tertius (1514). The original clef is C1. The text positioning is from Petrucci. The print provides the Superius only, as does Glareanus, page 258, and the canonic Tenor is not specified but for the signa congruentiae. I tried several other possibilities but only Smijers's solution, a fourth down, is effective.
Alto or Superius
Soprano or Tenor recorder

Duo Pleni sunt
from Missa Sine nomine
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Bass Recorder

6

12

18

24

Pleni sunt
celi &
terra
gloria
Edited from Smijers's edition nr. III-17. In NJE it is nr. 12.2 (not yet published). I compared it to Petrucci’s Missarum Josquin liber tertius (1514). The original clef is C1. The text positioning is from Petrucci. The print provides the Superius only, as does Glareanus, page 258, and the canonic Tenor is not specified but for the signa congruentiae. I tried several other possibilities but only Smijers's solution, a fourth down, is effective. I present two possibilities for performance on recorders.
Duo Pleni sunt
from Missa Sine nomine
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

For keyboard instrument or harp

Edited from Smijers's edition nr. III-17. In NJE it is nr. 12.2 (not yet published). I compared it to Petrucci's Missarum Josquin liber tertius (1514). The original clef is C1. The text positioning is from Petrucci. The print provides the Superius only, as does Glareanus, page 258, and the canonic Tenor is not specified but for the signa congruentiae. I tried several other possibilities but only Smijers's solution, a fourth down, is effective.
Et incarnatus est

from Erasmus Rotenbacher's Diphona amoenae et florida 1549, nr 55, from the Credo of an unknown mass

"Josquin", ?Josquin Desprez
(ca 1450/ Condé-sur-l'Escaut 1521)

Superius:

```
Et incarnatus est
```

Altus:

```
Et incarnatus est de Spiritu Sancto, et
```

Bassus:

```
Santo, et incarnatus est de Spiritu
```

Superius:

```
in car- natus est de Spiritu
```

Altus:

```
Santo, - - - - - - et
```

Bassus:

```
Santo, et incarnatus est de Spiritu
```

Superius:

```
Ex Maria, ex Maria virgine et
```

Altus:

```
Ex Maria virgine et homo factus est.
```

Bassus:

```
- mo fac - - - - - tus est.
```
Et incarnatus est
from Erasmus Rotenbucher’s Diphona amoena et florida 1549,
nr 55, from the Credo of an unknown mass

“Josquinus”, ?Josquin Desprez
(ca 1450/ Condé-sur-l’Escaut 1521)

Et incarnatus est

from Erasmus Rotenbacher’s Diphona amoena et florlida 1549,
nr 55, from the Credo of an unknown mass

"Josquinus", ?Josquin Desprez
(ca 1450/ Condé-sur-l’Escaut 1521)

For keyboard instrument or harp, or two instruments

Crucifixus

from Erasmus Rotenbucher’s Diphona amoena et florida 1549, nr 56, from the Credo of an unknown mass

"Josquinus", ?Josquin Desprez (ca 1450/ Condé-sur-l’Escaut 1521)
Josquin - Crucifixus

Edited from D. Degen, Erasmus Rotenbacher, Schöne und liebliche Zwiegesänge (Diphona amoena et florida), HM 74 Kassel/Basel 1942. This piece is missing in the edition of R.D. Bodig, which does contain the preceding and next duos, nr 55 and 57. Original clefs C4, F4. Corrections and text from http://www.cmme.org/database/pieces/6001; as to the text positioning I made my own choices.
Crucifixus
from Erasmus Rotenbucher’s Diphona amoena et florida 1549,
nr 56, from the Credo of an unknown mass

"Josquin", ?Josquin Desprez
(ca 1450/ Condé-sur-l’Escaut 1521)

For tenor and bass recorders, or other instruments

Tenor

Bassus

Edited from D. Degen, Erasmus Rotenbucher, Schöne und liebliche Zwiegesänge (Diphona amoena et florida), HM 74 Kassel/Basel 1942. This piece is missing in the edition of R.D. Bodig, which does contain the preceding and next duos, nr 55 and 57. Original clefs C4, F4. Corrections and text from http://www.cmme.org/database/pieces/6001; as to the text positioning I made my own choices.
Crucifixus
from Erasmus Rotenbuecher’s Diphona amoena et florida 1549,
Nr 56, from the Credo of an unknown mass

"Josquin", ?Josquin Desprez
(ca 1450/ Condé-sur-l’Escaut 1521)

Edited from D. Degen, Erasmus Rotenbuecher, Schöne und liebliche Zwiegesänge (Diphona amoena et florida),
HM 74 Kassel/Basel 1942. This piece is missing in the edition of R.D. Bodig, which does contain the preceding
and next duos, nr 55 and 57. Original clefs C4, F4. Corrections and text from
http://www.cmme.org/database/pieces/6001; as to the text positioning I made my own choices.

For keyboard instrument, harp or two instruments

Tenor

Bassus

"Crucifixus estiam pro nobis sub Ponto"

"Crucifixus estiam pro nobis sub Ponto"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"

"Pilato, sub Ponto Pilato"
Agnus Dei [II]
from Erasmus Rotenbacher's Diphona amoea et florida 1549,
nr 57, from an unknown mass

"Josquin", ?Josquin Desprez
(ca 1450/ Condé-sur-l'Escaut 1521)
Agnus Dei II
from Erasmus Rotenbuccher’s Diphona amoena et florida 1549,
nr 57, from an unknown mass

"Josquin", ?Josquin Desprez
(ca 1450/ Condé-sur-l’Escaut 1521)

For keyboard instrument or harp, or two instruments

"Josquin", ?Josquin Desprez
(ca 1450/ Condé-sur-l’Escaut 1521)

Superius

Agnus Dei, agnus Dei, agnus Dei

Altus

Agnus Dei, agnus Dei, agnus Dei


tolli peca

ta mun
di se

bis, misere

bim se

bis, misere

bis, misere

bis, misere

bis.

Duo Domine non secundum peccata nostra

Josquin Desprez (ca 1450 - Condé sur Escaut 1521)

1

Superius

Duo

Domine

Non

se

cun

Altus

Non

se

cun

Dum

pec

can

Dum

pec

can

Ta

no

can

stra,
quae

can

stra,
quae

can

Ci

mus

can

Ci

mus

can

Ne

que

Ne

que

Ne

que

Ne

que
Josquin - Domine - Duo - Iterum duo

i - ni - qui - ta - tum nos - tra - tum

nos - tra - rum an - ti - qua - rum,

nos - tra - rum an - ti - qua - rum.

bis

ci - to an - ti - ci - rum.

ci - to an - ti - ci - rum.

Ci - to an - ti - ci - rum.

pent - nos - mi - se - ri - ti - ci - pent nos

mi - se - ri - cor - di - ae tu -

mi - se - ri - cor - di - ae

tu -

Josquin - Domine - Duo - Iterum duo

i - ni - qui - ta - tum nos - tra - tum

nos - tra - rum an - ti - qua - rum,

nos - tra - rum an - ti - qua - rum.

bis

ci - to an - ti - ci - rum.

ci - to an - ti - ci - rum.

Ci - to an - ti - ci - rum.

pent - nos - mi - se - ri - ti - ci - pent nos

mi - se - ri - cor - di - ae tu -

mi - se - ri - cor - di - ae

tu -
Edited from Smijers edition Motetten I nr 13. The Smijers edition tells it had been based upon Petrucci's Motetti De Passione, De cruce De beata virgine et huiusmodi, Venice 1503 (=Motetti B, in IMSLP fol 27v-28r, pdf page 28). Smijers's edition left out, however, the verse Quia pauperes facti sumus, without any comment. In NJE it is nr. 16.10.

The original clefs are C1 and C4 in the first part, en C4 en F4 in the second part. The tenor bars 111-112 and 116-117 have colorated notes in both sources, indicating that the should be shortened for a third of their value, two groups of three colorated breves would count for two white ones each. But doing this the Bassus part would surpass the tenor for two breves. The title is from Glareanus.

I compared this version with Glareanus' Dodecachordum (Basel 1547) in IMSLP pages 246-247 (pdf-pages 266-267). Glareanus included this work as an example of the Hypodoric mode in work in two voices. Glareanus positioned the syllables under the notes, whereas Petrucci mostly placed whole words only. I put them as Glareanus did. The texts are identical except for some spelling variants. The pieces are also included in Erasmus Rotenbucher's Diphona amoena et florida, nrs. 80 and 81, Nürnberg 1549, with a different opening Domine and without Quia pauperes facti sumus.

The motet is the tractus for Ash Wednesday. The melodies of the upper parts are adorned and mensurated versions of the Gregorian chant. The text consists of some verses from psalm 102 (Vulgate number). Translation:

O, Lord, do not repay us according to the sins which we committed nor according to our crimes: because we became utterly poor.

O, Lord, do not remember our crimes from the past: may your merciful actions soon anticipate us:

because we became utterly poor.
Duo Domine non secundum peccata nostra

Josquin Desprez
(ca 1450 - Condé sur Escaut 1521)

For recorders SA, ST, TB, or other instruments
Edited from Smijers edition Motetten I nr 13. The Smijers edition tells it had been based upon Petrucci’s Motetti De Passione, De cruce De beata virgine et huiusmodi, Venice 1503 (=Motetti B, in IMSLP fol 27v-28r, pdf page 28). Smijers’s edition left out, however, the verse Quia pauperes facti sumus nimis, without any comment. In NJE it is nr. 16.10.

The original clefs are C1 and C4 in the first part, en C4 en F4 in the second part. The tenor bars 111-112 and 116-117 have colorated notes in both sources, indicating that the should be shortened for a third of their value, two groups of three colorated breves would count for two white ones each. But doing this the Bassus part would surpass the tenor for two breves. The title is from Glareanus.

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Duo Domine non secundum peccata nostra

Josquin Desprez (ca 1450 - Condé sur Escaut 1521)

For keyboard instrument or harp, or two instruments

Superius

Altus

Non se cun dum

Non se cun dum
Edited from Smijers edition Motetten I nr 13. The Smijers edition tells it had been based upon Petrucci's Motetti De Passione, De creme De beata virgine et huiusmodi, Venice 1503 (=Motetti B, in IMSLP fol 27v-28r, pdf page 28). Smijers's edition left out, however, the verse Quia pauperes facti sumus nimis, without any comment. In NJE it is nr. 16.10.

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O, Lord, do not repay us according to the sins which we committed nor according to our crimes: because we became utterly poor.
O, Lord, do not remember our crimes from the past: may your merciful actions soon anticipate us: because we became utterly poor.
Duo Ave verum and Cuius latus
from motet Ave verum
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Vere passum and the two sections after Cuius latus are in three voices and so omitted.
Edited from Smijers's edition Motetten I-12. In NJE it is 21.2. I compared it to Petrucci's Motetti de passione, de cruce, de sacramento, de beata virgine et huiusmodi B (1503). Glareanus (page 288) gives the first part as an example of the Ionian mode, and places a signature of one flat, and a flat for the f" in the Superius only, to indicate that it is a fa, to prevent the flattening of e". Petrucci has this flat also, and one flat in the tenor bar 7, but no key signature.

The section Cuius latus has not been included by Glareanus, but appears in Sebaldus Heyden's De arte canendi (1540) p 91. He agrees with the flattening of the b's, but gives the Superius as an example of proportio quadrupla, with all notes four times longer than the Tenor and than Petrucci's notation. Heyden did include the first part Ave verum in his previous work Musicae, id est artis candi libri duo (1537). Glareanus repeats all pieces included in Heyden's treatise, but adds the texts in most cases.

The text positioning is Petrucci's. The original clefs are G2 and C2.

The text is slightly different from the modern Liber Usualis p. 1856. Originally it is a 13th century trope on the Sanctus from nowadays Gregorian chant Missa VIII.
Duo Ave verum and Cuius latus
from motet Ave verum
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Soprano Recorder
Superius

Alto Recorder
Tenor

\[ \text{Ave verum corpus natum} \]

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Duo Ave verum and Cuius latus

from motet Ave verum

Superius: Ave verum corpus natum

Tenor: Ave verum -

Vere passum and the two sections after Cuius latus are in three voices and so omitted.

 josquin desprez (ca 1450 - condé-sur-l'escaut 1521)
Edited from Smijers's edition Motetten I-12. In NJE it is 21.2. I compared it to Petrucci's Motetti de passione, de cruce, de sacramento, de beata virgine et huiusmodi B (1503). Glareanus (page 288) gives the first part as an example of the Ionian mode, and places a signature of one flat, and a flat for the f" in the Superius only, to indicate that it is a fa, to prevent the flattening of e". Petrucci has this flat also, and one flat in the tenor bar 7, but no key signature.

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The text positioning is Petrucci's. The original clefs are G2 and C2.

The text is slightly different from the modern Liber Usualis p. 1856. Originally it is a 13th century trope on the Sanctus from nowadays Gregorian chant Missa VIII.
In principio erat verbum
from Motet Verbum caro factus est

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521
or Benedictus Appenzeller (1480/1488 - after 1558)
Josquin /Appenzeller - In principio

et deus erat

et Deus erat

verbum,

et Deus erat ver

e rat ver

48
Josquin (ascription a.o. in Diphona amoena, below), In principio erat verbum, from the motet Verbum caro factus est. Edited from ed. Smijers, Motetten V nr. 88. In NJE it has been left out as nr. [20.16], and it is also considered to be doubtful in the New Grove; elsewhere it has been ascribed to Benedictus Appenzeller. The original clefs are C4 and F4. I restored the original note values in the original score and halved them in the other two, as the edition Smijers did.

In the florilegium Diphona Amoena et florida by Erasmus Rotenbucker, Augsburg 1549 it is nr. 77. It adds the flats to the b’s in Bassus bars 130 and 136 (= 20 and 26).

Translation of the text: In the beginning there was the word, and the word was with God, and God was the word (Joh. 1, 1).
In principio erat verbum
from Motet Verbum caro factus est

For tenor and bass recorders or other instruments

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521
or Benedictus Appenzeller (1480/1488 - after 1558)
Josquin (ascription in Diphona amoena, below), *In principio erat verbum*, from the motet *Verbum caro factus est*. Edited from ed. Smijers, Motetten Nr. 88. In NJE it has been left out as nr. [20.16], and it is also considered to be doubtful in the New Grove; elsewhere it has been ascribed to Benedictus Appenzeller.

The original clefs are C4 and F4. I restored the original note values in the original score and halved them in the other two, as the edition Smijers did.

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Translation of the text:
In the beginning there was the word, and the word was with God, and God was the word (Joh. 1, 1).
In principio erat verbum
from Motet Verbum caro factus est

For keyboard instrument or harp, or two instruments

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521
or Benedictus Appenzeller (1480/1488 - after 1558)
Josquin / Appenzeller - In principio

Josquin (ascription a.o. in Diphona amoena, below), In principio erat verbum, from the motet Verbum caro factus est. Edited from ed. Smijers, Motetten V nr. 88. In NJE it has been left out as nr. [20.16], and it is also considered to be doubtful in the New Grove; elsewhere it has been ascribed to Benedictus Appenzeller.

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Translation of the text: In the beginning there was the word, and the word was with God, and God was the word (Joh. 1, 1).
Per illud ave prolatum
Secunda pars of motet Benedicta es caelorum regina

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Edited from Smijers, Motetten III, nr. 46. In NJE it is nr. 23.13. Original clefs C1, C3. It is part of the motet Benedicta es caelorum regina (the rest of it has 6 voices). As a bicinium it occurs in Georg Rhaw, Bicinia Gallica, Latina et Germanica, Wittenberg 1545, as nr. 29. It also occurs in Glareanus’s Dodecachordon, page 347, with some variants in the notes (Superius bar 7, 4: fusae b’a’, bar 14, 2: semiminimae e’d’, Altus bar 3, 3-6: semibrevis g’, minima f’, bar 5: idem, bar 8, 1-2: tied, bar 14, 2-5: semibrevis d’, minima c’) and in words (datum, given, for gratum, favouvorable). Both of them give some differences in the positioning of the text.

There are considerable differences with the version in W. Pudelko, Leichte Duette alter Meister des 16. Jahrhunderts, Kassel/Basel 1930, which is actually the edition by Pierre Phalèse, Bicinia sive cantiones suavissimae duarum vocum, 1609, see below.

Translation:
During this extended praise and your favourable response from you the word was made flesh, by which the world is saved.
Per illud ave prolatum
Secunda pars of motet Benedicta es caelorum regina

For soprano and alto recorder or other instruments

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Edited from Smijers, Motetten III, nr. 46. In NJE it is nr. 23.13. Original clefs C1, C3. It is part of the motet Benedicta es caelorum regina (rest has 6 voices). As a bicinium it occurs in Georg Rhaw, Bicinia Gallica, Latina et Germanica, Wittenberg 1545, as nr. 29. It also occurs in Glareanus's Dodecachordon, page 347, with some variants in the notes (Superius bar 7, 4: fusae b’a’, bar 14, 2: semiminimae e’d’, Altus bar 3, 3-6: semibrevis g’, minima f’, bar 5: idem, bar 8, 1-2: tied, bar 14, 2-5: semibrevis d’, minima c’).

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Per illud ave prolatum
Secunda pars of motet Benedicta es caelorum regina

For keyboard instrument or harp, or two instruments
Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)

Edited from Smijers, Motetten III, nr. 46. In NJE it is nr. 23.13. Original clefs C1, C3. It is part of the motet
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bar 5: idem, bar 8, 1-2: tied, bar 14, 2-5: semibrevis d', minima c').

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vocum, 1609, see below.
Per illud ave prolatum

Secunda pars of motet Benedicta es caelorum regina
according to Phalesius (1609)

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)
Per illud ave prolatum

Secunda pars of motet Benedicta es caelorum regina
according to Phalesius (1609)

Soprano and alto recorders or other instruments

[Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)]

Edited from W. Pudelko, Leichte Duette alter Meister des 16. Jahrhunderts, Kassel/Basel 1930. Pudelko mentions two part books with 9 collections with 300 bicinia in the library of the manour Schlobitten in the former East-Prussia. Pudelko's reference in the edition lead me to a summary catalogue of this library (Art. by I.M. Müller-Blattau, in: Altpreussische Forschungen, vol. 3 (1926) page 106 (Anhang). The last collection in the two part books was an edition of Phalèse from 1601 according to the catalogue. So I compared the edition with a facsimile of Pierre Phalèse, Bicinia sive cantiones suavissimae duarum vocum, 1609. RISM does not mention an edition from 1601, but if it ever existed there were no differences between them in this piece. I did not have access to the original edition of 1590. Original clefs C1, C3.

The furniture from the manour Schlobitten in the former East-Prussia was evacuated by the owner Alexander zu Dohma-Schlobitten in 1944/45 and is now exhibited in the Schloss Schönhausen in Berlin. The manour was destroyed by Russian troops and its ruins remain in nowadays Poland. The family has settled in Switzerland after the war (article in German in wikipedia.de). The conservator of Schönhausen does not know whether the library has survived.

There are considerable differences with the version in the complete motet Benedicta es caelorum regina (rest has 6 voices), as given by Smijers, Motetten III, nr. 46. In NJE it is nr. 23.13.
Per illud ave prolatum
Secunda pars of motet Benedicta es caelorum regina
according to Phalesius

For keyboard instrument or harp, or two instruments

Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521]

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