

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 signorum 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 florida*, 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 prolutum*.

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 on line 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)

(Tenor)

Jossquin Duo

Bassus

6

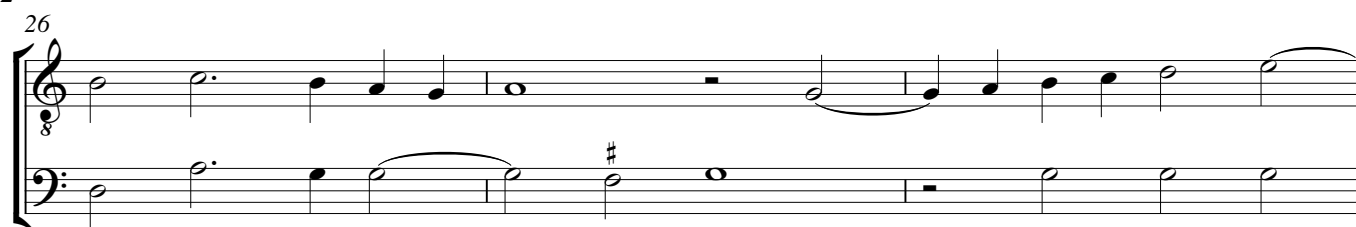
8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble clef, and the bass line is in the Bass clef. The key signature is one flat (B-flat). The time signature is 8/8. The melody consists of eighth and quarter notes, with a final half note. The bass line consists of quarter and eighth notes, with a final half note. The score is written in a simple, handwritten style.

10

[illegible]

22



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

from the Augsburger Liederbuch

For two instruments, especially tenor and bass recorders

(Josquin Desprez(?), ca 1450 - Condé-sur-Escaut 1521)

(Tenor)

Jossquin Duo

Bassus

8

14

20

26

Edited from L. Jonas, *Das Augsburger Liederbuch*, Die Musikhandschrift 2^o 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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Duo

from the Augsburger Liederbuch

For keyboard instrument or harp, or two instruments

(Josquin Desprez(?), ca 1450 - Condé-sur-Escaut 1521)

(Tenor) { Jossquin Duo

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.

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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)

Altus

Bassus

8 A - - - - - gnus

8 A - - gnus De - i

6

8 De - - i

10

8

14

8 qui

qui tol - lis

19

8 tol - - lis

24

8

28

8 pec - ca -

pec - ca -

34

ta mun - di

- ta mun - di

39

43

47

51

54

Duo Agnus Dei II

from Missa De beata virgine
according to Petrucci Missarum Josquin Liber Tertius 1514

For alto and teble recorders or other instruments

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

Altus

Bassus

8

A - - - - - gnus De - i

A - gnus De - i

8

15

qui tol - lis

qui tol - lis

23

30

pec - ca - ta mun - di

pec - ca - ta mun - di

38

mi - se -

44

- re - re no - bis.

The musical score is written for two staves, Alto and Bass, in a 16th-century style. The Alto staff uses a soprano clef and the Bass staff uses an alto clef. Both staves are in 8/8 time. The lyrics are in Latin and are written below the staves. The score is divided into measures by bar lines. The lyrics are: 'A - - - - - gnus De - i', 'A - gnus De - i', 'qui tol - lis', 'qui tol - lis', 'pec - ca - ta mun - di', 'pec - ca - ta mun - di', 'mi - se -', and '- re - re no - bis.' The score is numbered 8, 15, 23, 30, 38, and 44 at the beginning of each system.

50

8

mi - se - -

54

8

- re - re no - - - bis.

Detailed description: The image shows a musical score for two staves, likely for a choir or instrumental ensemble. The top staff begins at measure 50 and the bottom staff at measure 54. Both staves are in treble clef with a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics 'mi - se - -' are aligned under the bottom staff at measure 52, and '- re - re no - - - bis.' are aligned under the bottom staff at measure 54. The score ends with a double bar line at the end of measure 54.

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

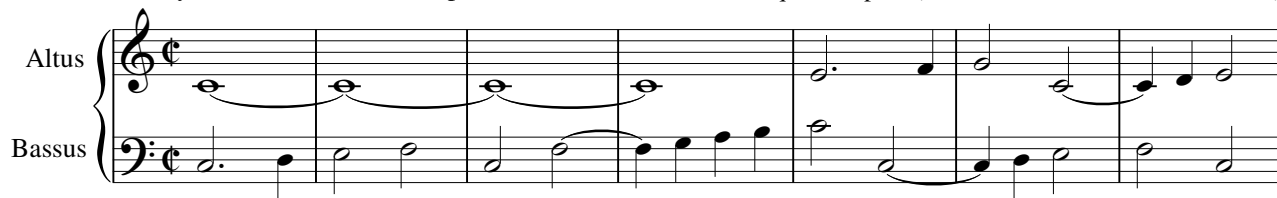
according to Petrucci, Missarum Josquin Liber Tertius 1514

For keyboard instrument or harp, or two instruments

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

Altus

Bassus



8



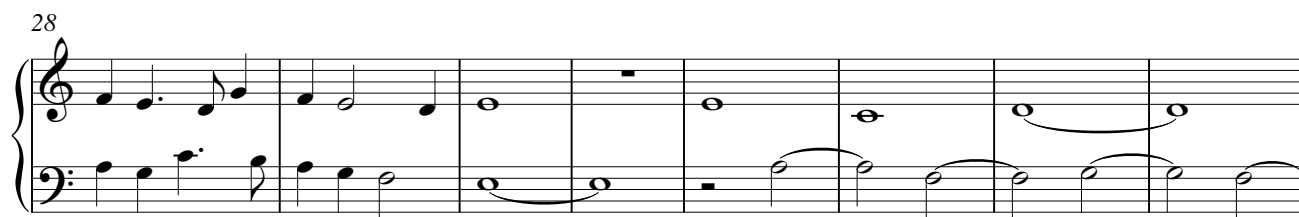
14



21




28



36



42





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, ♯, 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 veritcal stroke between two lines, corresponding with the balck stemless note, and the semibrevis the half stroke hanging from one line, corresponding with ♯. 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 ♯, and he adapted the rests to the modern use.

H.J. Marx in *Die Orgeltablatur 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 there 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, Zentralbibliothek)

For keyboard instrument (or harp, or two instruments)

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

The musical score is written for a keyboard instrument (or harp, or two instruments) and consists of seven systems of two staves each. The notation is in a historical style, likely representing the Clemens Hör tablature. The score begins with a treble clef and a bass clef. The first system shows the initial melody and accompaniment. The second system starts at measure 11. The third system starts at measure 20. The fourth system starts at measure 29. The fifth system starts at measure 39. The sixth system starts at measure 46. The seventh system starts at measure 52 and ends with a double bar line. The music features a variety of note values, including minims, crotchets, and quavers, and includes some accidentals like sharps and flats. The overall texture is a simple two-part setting.

Ein anderes Duo

from the Tabulatur Clemens Hör nr 25 (Zürich, Zentralbibliothek)

For tenor and bass recorders or other instruments

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

Tenor

Bassus

The first system of music contains measures 1 through 6. The Tenor part is written on a treble clef staff with a key signature of one flat (B-flat). It begins with a measure rest, followed by a series of eighth and quarter notes. A bracket with the number '8' is placed under the first measure of the Tenor part. The Bassus part is written on a bass clef staff with a key signature of one flat. It begins with a measure rest, followed by a series of quarter and eighth notes. The two parts are in a duet texture.

7

The second system of music contains measures 7 through 12. The Tenor part continues with eighth and quarter notes, including a measure with a sharp sign (F#) on the second staff. The Bassus part continues with quarter and eighth notes. A bracket with the number '8' is placed under the first measure of the Tenor part.

13

The third system of music contains measures 13 through 18. The Tenor part features more complex rhythmic patterns with eighth and quarter notes. The Bassus part continues with quarter and eighth notes. A bracket with the number '8' is placed under the first measure of the Tenor part.

19

The fourth system of music contains measures 19 through 24. The Tenor part continues with eighth and quarter notes. The Bassus part continues with quarter and eighth notes. A bracket with the number '8' is placed under the first measure of the Tenor part.

25

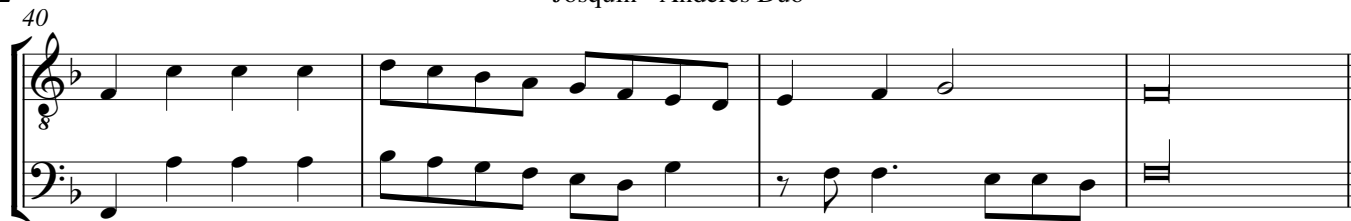
The fifth system of music contains measures 25 through 30. The Tenor part continues with eighth and quarter notes. The Bassus part continues with quarter and eighth notes. A bracket with the number '8' is placed under the first measure of the Tenor part.

31

The sixth system of music contains measures 31 through 35. The Tenor part continues with eighth and quarter notes. The Bassus part continues with quarter and eighth notes. A bracket with the number '8' is placed under the first measure of the Tenor part.

36

The seventh system of music contains measures 36 through 40. The Tenor part continues with eighth and quarter notes. The Bassus part continues with quarter and eighth notes. A bracket with the number '8' is placed under the first measure of the Tenor part.



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.

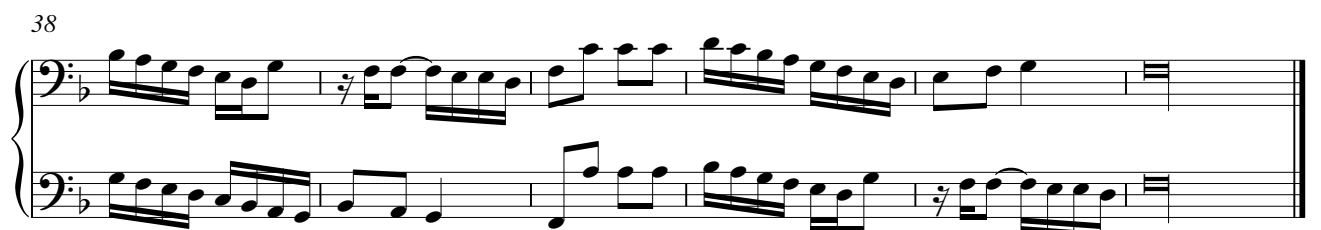
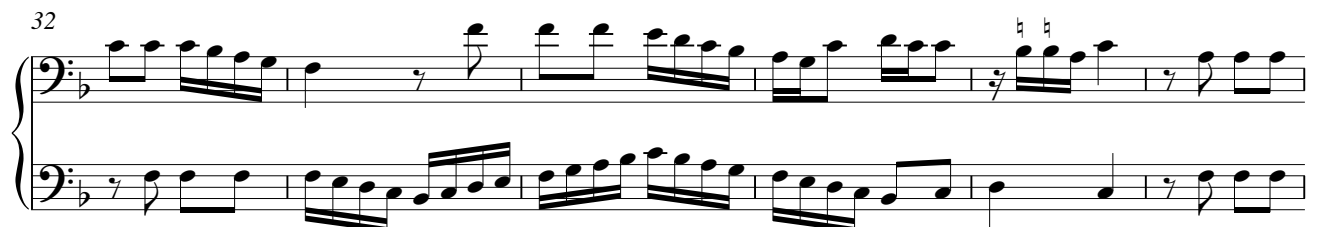
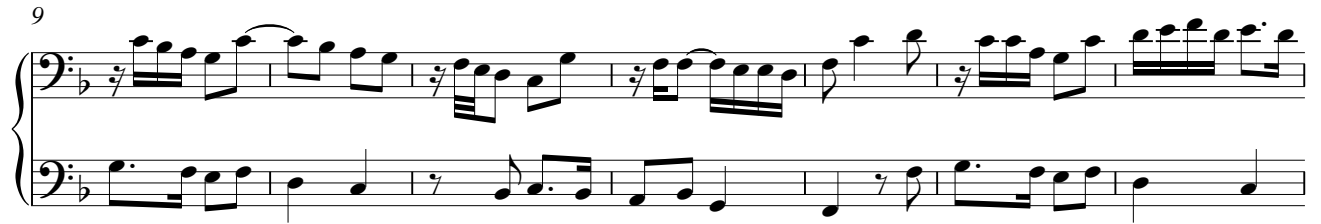
The piece is not known from any of Josquin's or any other composer's works, so the authorship is suspect: it has been based upon the position and title of the piece immediately after a piece that was certainly by Josquin, but also anonymous in the tablature.

Ein anderes Duo

from the Tabulatur Clemens Hör nr. 25 (Zürich, Zentralbibliothek)

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.

Duo Agnus Dei II

from the Missa Ave maris stella

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

Superius

Altus

8

A - - gnus De - - i

A - - gnus

6

8

11

8

qui

15

8

tol - - lis

19

8

pec - - ca - - - - -

23

8

ta mun - - - di,

27

mi - - se - re - - - -

30

- - - - - re no - bis.

Detailed description: The image shows a musical score for Josquin's 'Agnus / Ave maris stella'. It consists of two systems of music, each with a vocal line (treble clef) and a lute line (bass clef). The first system starts at measure 27. The vocal line begins with a whole rest, followed by a half note 'mi', then a dotted half note 'se', and continues with eighth notes 're' and a final half note. The lute line provides a rhythmic accompaniment with eighth and sixteenth notes. The second system starts at measure 30. The vocal line continues with eighth notes, followed by a triplet of eighth notes, then a half note 're', a whole note 'no', and ends with a half note 'bis.'. The lute line continues with eighth and sixteenth notes, ending with a final chord. The key signature has one flat (B-flat), and the time signature is 3/8.

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, Isaías 49, 15. Rhaw adds: In hyperdiatessaron, post tempus: canon in upper fourth, after a rest of a brevis.

Duo Agnus Dei II

from Missa Ave maris stella

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

For soprano and alto recorders or other instruments

Superius

Altus

8

A - - gnus De - - i

A - - gnus

8

qui

15

tol - - lis pec - ca -

21

- - - - ta mun - - di,

26

mi - se - re - - -

30

- - - - re no - bis.

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 Agnus Dei II

from Missa Ave maris stella

For keyboard instrument or harp, or two instruments

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

Superius

Altus

A - - gnus De - - i

A - - gnus

8

qui

15

tol - - lis pec - ca -

21

ta mun - - di,

27

mi - - se - re - -

30

re no - bis.

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)

DUO

Tenor

Bassus

Be - ne - - - - - di -

Be - - - - - ne - - - - -

6

di - - - - -

11

- - - - -

15

ctus - - -

- - - ctus -

17 DUO

Superius

Altus

Qui ve -

Qui ve -

21

25

28

nit

30 DUO

Tenor

Bassus

35

40

45

49

Edited from the edition of the Missa Gaudeamus by R. St. Clair on IMSLP, but 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, 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

Be - ne - di -

Be - ne - di -

8

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note B-flat4, and finally a half note A4. The bass staff begins with a bass clef and a key signature of one flat. It starts with a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note B-flat3, and finally a half note A3. The second system continues the melody in the treble staff with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note B-flat4, and finally a half note A4. The bass staff continues with a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note B-flat3, and finally a half note A3. The score is written in a simple, clear style with no lyrics or other markings.

13

ctus

ctus

18

Soprano recorder

Alto recorder

The image shows a musical score for two recorders. The Soprano recorder part (top staff) begins at measure 18 with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a half note A4. In measure 19, there is a whole rest. In measure 20, there is a half note G4 tied to the next measure. In measure 21, there is a quarter note A4, followed by eighth notes B4-A4, and a quarter note G4. In measure 22, there is a quarter note F#4, followed by eighth notes E4-D4, and a quarter note C4. The Alto recorder part (bottom staff) begins at measure 18 with a whole rest. In measure 19, there is a whole rest. In measure 20, there is a quarter note G3, followed by eighth notes A3-B3, and a quarter note C4. In measure 21, there is a quarter note D4, followed by eighth notes E4-F#4, and a quarter note G4. In measure 22, there is a quarter note A4, followed by eighth notes B4-A4, and a quarter note G4.

24

24

28

28

32

Tenor recorder

8

Bass recorder

The image shows a musical score for two recorders. The top staff is for the Tenor recorder, and the bottom staff is for the Bass recorder. The music is in 4/4 time. The Tenor recorder part starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a whole note G4. The Bass recorder part starts with a whole rest, followed by a half note F3, a quarter note G3, a quarter note A3, a half note B3, a quarter note A3, a quarter note G3, a half note F3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, and a whole note G2.

39

47

51

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..

Benedictus

from Missa Gaudeamus

For keyboard instrument or harp

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

Tenor

Bassus

Be - ne - di

Be - - - ne - - - di - -

8

13

ctus

ctus

16

Superius

Altus

22

26

30

Tenor

Bassus

Josquin - Benedictus - Gaudeamus

37

44

48

The image displays a musical score for a piece titled "Jesquim Benedictus - Gaudamus". The score is written for piano, featuring a grand staff with a treble and bass clef. The music is in 4/4 time. The first system, starting at measure 37, shows a treble staff with a melodic line and a bass staff with a supporting line. The second system, starting at measure 44, continues the melodic development in the treble and the harmonic support in the bass. The third system, starting at measure 48, concludes the excerpt with a double bar line and repeat signs in both staves. The key signature has one sharp (F#), and the tempo is marked "Allegretto".

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)

Superius

Altus

Ag - nus

5

De - i

10

14

18

22

26

The image shows a musical score for two staves, measures 31 to 37. The first system (measures 31-34) is in 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The second system (measures 35-37) is in 3/2 time, indicated by a 3/2 time signature and a C-clef on the upper staff. The lower staff also has a C-clef. The piece ends with a double bar line and repeat dots.

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)

[illegible]

8

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for two staves. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand that mirrors the upper staff's melody. The score ends with a double bar line.

15

Musical score for 'The Rose Tree' (Measures 15-24). The score is written for two staves (treble and bass clef). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing rests. The accompaniment consists of eighth and quarter notes, with some measures containing rests. The score is numbered 15 at the beginning of the first staff.

22

Example 22 shows two measures of music. The first measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The melody is written on a single staff with a treble clef.

29

35

Two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a slur over a group of four notes. The bottom staff begins with a bass clef and a key signature of one sharp (F#). The bass line consists of quarter and eighth notes, with a slur over a group of four notes. The piece ends with a double bar line and repeat dots.

Duo Agnus Dei II

from Missa Gaudeamus

For keyboard instrument or harp

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

The musical score is written for a keyboard instrument or harp, consisting of two staves. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into measures, with measure numbers 8, 14, 20, 25, 31, and 36 indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by arrows pointing to specific notes. The piece concludes with a double bar line and repeat signs at the end of the final system.

Duo Agnus Dei II

from Missa Gaudeamus

For keyboard instrument or harp

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

Canon in unisono, alternative presentation

Altus: all
stems down

Superius: all
stems up

Measures 1-5 of the Duo Agnus Dei II. The Altus part (top staff) has all stems down, and the Superius part (bottom staff) has all stems up. Arrows indicate the stem direction for each note.

Measures 6-11 of the Duo Agnus Dei II. The Altus part (top staff) has all stems down, and the Superius part (bottom staff) has all stems up. Arrows indicate the stem direction for each note.

Measures 12-17 of the Duo Agnus Dei II. The Altus part (top staff) has all stems down, and the Superius part (bottom staff) has all stems up. Arrows indicate the stem direction for each note.

Measures 18-23 of the Duo Agnus Dei II. The Altus part (top staff) has all stems down, and the Superius part (bottom staff) has all stems up. Arrows indicate the stem direction for each note.

Measures 24-27 of the Duo Agnus Dei II. The Altus part (top staff) has all stems down, and the Superius part (bottom staff) has all stems up. Arrows indicate the stem direction for each note.

Measures 28-33 of the Duo Agnus Dei II. The Altus part (top staff) has all stems down, and the Superius part (bottom staff) has all stems up. Arrows indicate the stem direction for each note.

Measures 34-40 of the Duo Agnus Dei II. The Altus part (top staff) has all stems down, and the Superius part (bottom staff) has all stems up. Arrows indicate the stem direction for each note.

Duo Pleni sunt coeli

from the Sanctus of the Missa Hercules dux Ferrarie

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

Altus

Bassus

Ple - ni sunt coeli

5

ij

9

13

17

21

25

29

33

37

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 iustificari 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

Altus

Bassus

Ple - ni sunt coeli ij

8

15

22

28

33

37

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 coeli ij

8

15

22

28

33

37

Duo Agnus Dei II

from Missa La sol fa re mi

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

1 DUO

Superius

A - gnus De - i q(ui) tol - lis

Altus

Agnus Dei

5

pec - ca - ta

8

mun - - - - -

11

di mi - se - re - re no -

14

17

19

bis

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

DUO

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

Superius
Alto recorder

A - gnus De - i qui tol - lis

Altus
Tenor recorder

Agnus Dei

6

pec - ca - ta mun - - -

11

di mi - se - re - re no - - -

16

19

bis

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

DUO

For keyboard instrument or harp

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

Superius

A - gnus De - i qui tol - lis

Altus

Agnus Dei

6

pec - ca - ta mun - - -

11

- - di mi - se - re - re no - - -

16

- - - - -

19

- - - - - bis

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

Duo in unum

Be - ne - - - - - di - - - - -

6

- - - - - ctus

11

14

Altus

Duo in unum

Qui - - - - - ve -

22

- - - - - nit - - - - -

27

31

Superius

Duo

In no - mi - ne

36

do - mi - ni Do -

41

mi

45

ni

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 recorders

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

Bassus
Bass Recorders

Duo in unum

Be - ne - - - di - - -

7

ctus, §

13

Altus
Tenor recorders

Duo in unum

Qui - - - - - ve - - -

23

nit - - - - -

27

Superius
Alto recorders

Duo

In - - - no - mi - - ne

31

37

do - mi - - - ni Do - - - - mi -

43

- - - - - ni

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 - - - -

7

- - - ctus, §

13

18

Altus

Duo in unum

Qui - - - - - ve - - - - nit -

24

31

Superius

Duo

In - - - no - mi - ne do - mi -

38

- ni - - - Do - - - - mi - - -

44

ni

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)

Superius

P. Be ne dic - - - - - dic - -
G. Be - ne dic - tus qui

Tenor

P. Benedictus
G. Benedictus

6

ve - - - - - nit. tus

qui ve - - - - - nit.

10

Altus

Qui ve -

Bassus

Qui venit

14

16

- - - - - nit

18

Superius

in no - mi - ne Do - mi -

Tenor

in nomine D(omi)ni

23

ni:

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)

For recorders or other instruments

Superius
Soprano
Recorder

Tenor
Alto
Recorder

6

10

Altus
Alto
Recorder

Bassus
Bass
Recorder

14

18

Superius
Soprano
Recorder

Tenor
Alto
Recorder

23

The musical score is written for four recorder parts: Superius (Soprano), Tenor, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into five systems, each containing two staves. The first system (bars 1-9) includes a measure number '6' at the start of the first staff. The second system (bars 10-13) includes a measure number '10' at the start of the first staff. The third system (bars 14-17) includes a measure number '14' at the start of the first staff. The fourth system (bars 18-21) includes a measure number '18' at the start of the first staff. The fifth system (bars 22-25) includes a measure number '23' at the start of the first staff. The notation includes various note values, rests, and bar lines, with some notes in the lower voice parts being black (flats) and others white (natural).

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)

The musical score is written for a keyboard instrument or harp, featuring four staves: Superius, Tenor, Altus, and Bassus. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into five systems, each starting with a measure number (6, 10, 14, 18, 23). The Superius and Tenor parts are written in treble and bass clefs respectively, while the Altus and Bassus parts are written in bass clefs. The Superius and Tenor parts are often paired with a keyboard instrument or harp, while the Altus and Bassus parts are often paired with a lute or guitar. The score includes various musical notations such as notes, rests, and bar lines.

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 exact 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)

1

Superius

Ple - ni sunt coe - li

Altus

Ple - - - - ni sunt coe - - - -

6

- - li

11

15

et ter - - ra

19

23

glo - - ri - a

27

8

32

8

36

8

et ter - -

40

8

ra

44

8

48

8

glo

52

8

ri - a

56

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style that appears to be a modern transcription of a historical piece. The lyrics 'tu - - - - - a.' are written below the staves, with the 'a.' appearing at the end of the phrase. The score is numbered 56 in the top left corner.

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

For alto and tenor recorder or other instruments

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

Superius

Ple - ni sunt coe - li

Altus

Ple - - - ni sunt coe - - - li

8

15

21

28

35

41

ra

47

glo

52

ri - a

56

tu a.

tu a.

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

For keyboard instrument, harp or two instruments

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

Superius

Ple - ni sunt coe - li

Altus

Ple - - - ni sunt coe - - - li

8

15

et ter - ra

21

glo - ri - a

28

35

et ter - - -

41

ra

47

glo

52

ri - a

56

tu - - - - - a.

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)]

Superius

Altus

6

11

15

19

23

Quid tam sol - li - ci - tis vi -

Quid tam sol - li - ci - tis vi - tam con -

tam con - su - mi - mus, con - su - mi - mus

su - mi - mus an - - - - - nis

an - nis Tor - que - mur - que

Tor - que - mur - que

me - tu cae - ca - que cu - pi - di - ne re -

que me - - - tu cae - ca - que cu -

- pi - di - ne re - - - rum Ae - ter - nis - que se - nes cu -

- pi - di - ne re - - - rum Ae - ter - nis - que se -

- ris dum quae - - ri - mus ae - - -

nes cu - ris dum que - ri - mus ae - - -

27

vum Per di mus

vum Per

32

et nul lo vo to rum fi ne

di mus et nul lo vo to rum

36

be a ti Vic tu ros

fi ne be a ti Vic tu ros

40

a gi mus sem per, sem per nec vi vi mus um quam

a gi mus sem per nec vi vi mus

44

um quam, Pau pe ri or que, pau pe ri or que, pau pe ri or

um quam, Pau pe ri or que

48

que bo nis quis que est

bo nis quis que

52

quo plu - ra re - qui - - - - rit,

est quo plu - ra re - qui - - - - rit, quo

55

quo plu - ra re - qui - rit.

plu - ra re - qui - rit.

Edited using the edition by R.D. Bodig, Albany (Calif.) 1996. I restored the note values and added the text, six hexameter verses from Marcus Manilius (presumably working at Rhodos, early Roman empire period), *Astronomica* bk. IV vrs. 1-6, from a microfilm of Rotenbachers edition or arrangement, positioning it as exactly as possible according to the source.

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, page 54, which has been included in IMSLP; 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.

Quid tam sollicitis vitam consumimus annis
torquemurque metu caecaque cupidine rerum,
aeternisque senes, dum quaerimus, aevum
perdimus et nullo votorum fine beati
victuros agimus semper nec vivimus umquam?
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 loose 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 amoena et florida 1549 nr. 16

Contrafact of Pleni sunt caeli, in: Missa Malheur me bat

For alto and tenor recorder or other instruments

Manilius, Astronomica IV, 1-5

[Josquin Desprez

(ca 1450 - Condé-sur-l'Escaut 1521)]

Superius

Altus

8

15

21

28

35

The image displays a musical score for a two-part setting, 'Duo Quid tam sollicitis' by Josquin. The score is presented in three systems, each with two staves (treble and bass clef). The first system starts at measure 41, the second at measure 47, and the third at measure 52. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a double bar line at the end of the third system.

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 Rotenbachers 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 amoena 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)]

Superius

Altus

8

15

21

28

35

41

47

52

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)

Altus

Superius

Pleni sunt

Pleni sunt

celi

et terra gloria

tua

gloria tua

25

2 29 Josquin - Pleni sunt / Mater patris

gloria

tua

gloria

tua.

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

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

1

Altus
Tenor Recorder

Superius
Tenor Recorder

Pleni sunt celi

Pleni sunt

7

et terra gloria

13

tua

20

gloria tua

27

gloria

33

tua

39

8

gloria

tua.

The image shows a musical score for two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and the same key signature. Both staves have a common time signature. The music consists of a series of notes, some with slurs, and rests. The word 'gloria' is written below the first staff, and 'tua.' is written below the second staff. The score ends with a double bar line.

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)

Altus

Pleni sunt celi

Superius

Pleni sunt

7

et terra gloria

13

tua

20

gloria tua

27

gloria

33

tua

39

The image shows a musical score for a two-manual instrument, likely a lute or a two-staff keyboard. The score is written in a single system with two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a style that suggests a 16th-century setting. The top staff contains a melodic line with several eighth and sixteenth notes, and a few beamed sixteenth notes. The bottom staff contains a more rhythmic line, often acting as a drone or accompaniment, with many eighth and sixteenth notes. There are two text labels: 'gloria' is placed above the first staff, and 'tua.' is placed above the second staff. The score ends with a double bar line and repeat dots.

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)

Superius

Benedictus

Altus

Benedictus

5

9

13

qui venit

17

in no

22

mine Domini

26

The musical score is written for two voices, Superius and Altus, in G minor (three flats) and 4/4 time. The lyrics are 'Benedictus qui venit in nomine Domini'. The score is divided into systems, with measure numbers 5, 9, 13, 17, 22, and 26 marked at the beginning of each system. The Superius part is on a soprano clef and the Altus part is on an alto clef. The lyrics are placed below the corresponding vocal lines.

30

Measures 30-33 of the musical score. The system consists of two staves, both in treble clef with a common time signature. The key signature has one flat (B-flat). The music features a series of half notes and quarter notes, with some rests. The first staff begins with a half note G4, followed by half notes A4, Bb4, and C5. The second staff begins with a half note G3, followed by half notes A3, Bb3, and C4.

34

Measures 34-37 of the musical score. The system consists of two staves, both in treble clef with a common time signature. The key signature has one flat (B-flat). The music continues with half notes and quarter notes. The first staff begins with a half note D4, followed by half notes E4, F4, and G4. The second staff begins with a half note D3, followed by half notes E3, F3, and G3.

38

Measures 38-41 of the musical score. The system consists of two staves, both in treble clef with a common time signature. The key signature has one flat (B-flat). The music continues with half notes and quarter notes. The first staff begins with a half note A4, followed by half notes Bb4, C5, and D5. The second staff begins with a half note A3, followed by half notes Bb3, C4, and D4.

42

Measures 42-45 of the musical score. The system consists of two staves, both in treble clef with a common time signature. The key signature has one flat (B-flat). The music continues with half notes and quarter notes. The first staff begins with a half note E4, followed by half notes F4, G4, and A4. The second staff begins with a half note E3, followed by half notes F3, G3, and A3.

46

Measures 46-49 of the musical score. The system consists of two staves, both in treble clef with a common time signature. The key signature has one flat (B-flat). The music continues with half notes and quarter notes. The first staff begins with a half note Bb4, followed by half notes C5, D5, and E5. The second staff begins with a half note Bb3, followed by half notes C4, D4, and E4.

50

Measures 50-53 of the musical score. The system consists of two staves, both in treble clef with a common time signature. The key signature has one flat (B-flat). The music continues with half notes and quarter notes. The first staff begins with a half note F4, followed by half notes G4, A4, and Bb4. The second staff begins with a half note F3, followed by half notes G3, A3, and Bb3.

54

Measures 54-57 of the musical score. The system consists of two staves, both in treble clef with a common time signature. The key signature has one flat (B-flat). The music continues with half notes and quarter notes. The first staff begins with a half note C5, followed by half notes D5, E5, and F5. The second staff begins with a half note C4, followed by half notes D4, E4, and F4. The system ends with a double bar line.

Duo Benedictus

from Missa Mater patris

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

Superius
Tenor Recorders
Altus

Benedictus

Benedictus

7

13

qui venit

20

in no mine Domini

26

33

40

The image displays a musical score for Josquin's 'Benedictus / Mater patris'. It consists of two systems of music, each with a treble and bass staff joined by a brace. The first system starts at measure 46. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a style typical of the Renaissance, with various note values including minims, crotchets, and quavers. The bass staff begins with a bass clef and a common time signature. The second system starts at measure 52. The treble staff continues the melody, ending with a double bar line and repeat dots. The bass staff continues the accompaniment, also ending with a double bar line and repeat dots. The key signature remains one flat throughout the visible measures.

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.

Duo Benedictus

from Missa Mater patris

For keyboard instrument or harp

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

Superius

Benedictus

Altus

Benedictus

7

13

qui venit

20

in no

mine

Domini

26

33

40

Josquin - Benedictus / Mater patris

The image displays a musical score for Josquin's 'Benedictus / Mater patris'. It consists of two systems of music, each with a grand staff (treble and bass clefs). The first system starts at measure 47 and ends at measure 51. The second system starts at measure 52 and ends at measure 56. The key signature is one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes. There are two flats (B-flat and E-flat) marked above the staff in the first system. In the second system, there are two sharps (F-sharp and C-sharp) marked above the staff. The piece concludes with a double bar line at the end of measure 56.

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)

Superius

Altus

Agnus Dei secundum

Agnus Dei

5

qui tollis peccata

9

13

mundi

17

21

25

miserere nobis

This musical score is for a two-part setting of the Agnus Dei by Josquin Desprez. It is written for a Superius (soprano) and an Altus (alto) voice. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into systems, each starting with a measure number (5, 9, 13, 17, 21, 25). The lyrics are in Latin and are placed below the corresponding notes. The Superius part is on a treble clef staff, and the Altus part is on a treble clef staff with an 8va (octave) marking. The lyrics are: 'Agnus Dei secundum', 'Agnus Dei', 'qui tollis peccata', 'mundi', 'miserere nobis'.

The image shows a musical score for Josquin's Agnus Dei II / Mater patris, measures 29-32. The score is written for two staves, both using a soprano clef (C1) and a key signature of one flat (B-flat). The notation is in a mensural style, with notes represented by black dots on a five-line staff. Measure 29 starts with a whole note on G4 in the upper staff and a whole note on F4 in the lower staff. Measure 30 continues with a half note on A4 in the upper staff and a half note on G4 in the lower staff. Measure 31 features a half note on B4 in the upper staff and a half note on A4 in the lower staff. Measure 32 concludes with a half note on C5 in the upper staff and a half note on B4 in the lower staff, followed by a double bar line. The word 'nobis' is written below the lower staff at the beginning of measure 32.

29

32

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)

Superius

Tenor Recorders

Altus

Agnus Dei secundum

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

Agnus Dei qui tollis

6

peccata

12

mundi

18

25

miserere nobis

30

nobis

Duo Pleni sunt caeli

from the Missa Pange lingua

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

Superius

Altus

8

Ple - - - - -

Ple - - - - - ni sunt

5

- - - - - ni sunt cae - li

8

cae - - - li et

9

ter - ra

13

et ter - -

17

-ra

21

26

Josquin - Pleni sunt / Pange lingua

30

glo - ri - a tu - a

glo - ri - a tu -

34

- a

38

[:] Glareanus repeats these notes :]

Example 10.10

42

The image shows a musical score for measures 42 and 43. The score is written for piano and consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 42 begins with a treble staff containing a series of eighth and quarter notes, followed by a half note and a quarter rest. The bass staff contains a series of quarter notes, followed by a half note and a quarter rest. Measure 43 continues the melody in the treble staff, ending with a fermata over the final note. The bass staff continues with a series of quarter notes, followed by a half note and a quarter rest.

46

46

50

glo - ri - a tu - a, glo - ri - a tu -

54

- a, glo - ri-a tu - a,

glo - ri-a tu - a,

58

62

66

glo - - ri - a tu - - - - -

69

Glareanus

- a.

tu - a.

Detailed description: The image shows a musical score for Josquin's 'Pleni sunt / Pange lingua'. It consists of four systems of music, each with a vocal line (treble clef) and a lute line (bass clef). The first system starts at measure 58. The second system starts at measure 62. The third system starts at measure 66 and includes the lyrics 'glo - - ri - a tu - - - - -'. The fourth system starts at measure 69 and includes the lyrics '- a.' and 'tu - a.'. A double bar line is present between measures 66 and 69. The score is written in a historical style with various note values and rests.

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 text in J. van Benthem's edition in

<http://www.cmme.org/viewer/BrusBRIV922/Josquin-MissaPangeLingua-04Sanctus.cmme.xml>; Glareanus gives only the first word in both parts. Glareanus gives the piece as an example of the hypodorian 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 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 note 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 Pleni sunt caeli

from the Missa Pange lingua

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

Superius
Soprano Recorder

Altus
Tenor Recorder

6

13

20

27

34

41

48

54

60

67

69

69 End according to Glareanus

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 hypoaolian 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 note 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 Pleni sunt caeli

from the Missa Pange lingua

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

For keyboard instrument or harp

Superius

Altus

7

14

21

28

34

The image displays a musical score for Josquin's 'Pleni sunt' / 'Pange lingua'. The score is written for two staves, Treble and Bass, and is divided into five systems. The first system starts at measure 40, the second at 47, the third at 53, the fourth at 59, and the fifth at 67. The fifth system concludes with a double bar line and the text '69 End according to Glareanus'. The notation includes various note values, rests, and a key signature change to one sharp (F#) in the second system.

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 hypoaolian 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 note 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)

Tenor

Bassus

Be - ne - dic - - tus,

Be - ne - dic - - tus,

5

be - ne - dic - - tus,

9

be - ne - dic - - tus qui

be - ne - dic - - tus qui ve -

14

ve - - - nit

- - - nit

18

in no - mi -

23

in no - mi - ne

ne,

27

in no - mi - ne

in no - mi - ne

31

Do - mi - ni, in

Do - mi - ni, in no - mi - ne

35

no - mi - ne Do - mi - ni,

Do - mi - ni, in

39

in no - mi - ne Do - mi -

nomi - ne Do - mi -

43

ni, in no - mi - ne

ni, in no - mi - ne

46

Do - - mi - ni.

Do - - mi - ni.

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 Nationalbibliothek.

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.

Duo Benedictus

from the Missa Pange lingua

Tenor and bass recorders or other low melody instruments

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

Tenor

8

Be - ne - dic - tus,

Bassus

Be - ne - dic - tus, be - ne - dic - tus,

7

8

be - ne - dic - tus qui

be - ne - dic - tus qui ve -

14

8

ve - - nit

- nit

21

8

in no-mi - ne

in no-mi - ne,

28

8

in no-mi - ne Do - mi - ni, in

in no-mi - ne Do - mi - ni, in no-mi - ne

35

8

no - mi - ne Do - mi - ni, in no - mi - ne

Do - mi - ni, in nomi - ne

41

8 Do - mi - ni, in

45

8 no - mi - ne Do - mi - ni.

Do - mi - ni.

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 Nationalbibliothek. 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

Keyboard instrument or harp, or two low instruments

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

Tenor

Bassus

Be - ne - dic - tus,

Be - ne - dic - tus, be - ne - dic - tus,

7

be - ne - dic - tus qui

be - ne - dic - tus qui ve -

14

ve - nit

nit

21

in no-mi - ne

in no-mi - ne,

28

in no-mi - ne Do - mi - ni, in

in no-mi - ne Do - mi - ni, in no-mi - ne

35

no - mi - ne Do - mi - ni, in no - mi - ne

Do - mi - ni, in nomi-ne

41

Do - mi - ni, in

Do - mi - ni, in no - mi - ne

45

no - mi - ne Do - mi - ni.

Do - mi - ni.

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 Nationalbibliothek. 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)

Superius

Altus

A - gnus De - i

6

11

17

qui tol - lis pec - ca - ta mun - di, mi - se -

23

re - re no - bis,

28

qui tol - lis pec - ca - ta mun -

33

- di, mi - se - re - re no - bis,

di, mi - se - re - re no - bis

38

qui tol - lis pec - ca -

42

ta mun - di, qui tol - lis

46

tol - lis pec - ca - ta mun - di,

pec - ca - ta mun - di,

50

mi - se - re - re no - bis,

mi - se - re - re no - bis,

53

mi - se - re - re no - bis

mi - se - re - re no - bis.

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

Superius

A - gnus De - i

Altus

A - gnus De - i

8

16

qui tol - lis pec - ca - ta mun - di, mi - se - re - re

qui tol - lis pec - ca - ta mun - di, mi - se - re -

24

no - bis, qui tol - lis pec-ca - ta

re no - bis, qui tol - lis pec-ca -

32

mun - di, mi - se - re - re__ no - bis,

ta mun - di, mi - se - re - re__ no - bis

39

qui

qui tol - lis pec-ca - ta mun-di, qui tol - lis

46

tol - lis pec - ca - ta mun - di, mi - se - re -

pec - ca - ta mun - di, mi -

51

re no - - - bis, mi - se - re - re no - - - bis

se - re - re no - bis, mi - se - re - re no - bis.

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

Keyboard instrument or harp or two instruments

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

Superius

A - gnus De - i

Altus

A - gnus De - i

8

16

qui tol - lis pec - ca - ta mun - di, mi - se - re - re

qui tol - lis pec - ca - ta mun - di, mi - se - re -

24

no - bis, qui tol - lis pec-ca - ta

re no - bis, qui tol - lis pec-ca -

32

mun - di, mi - se - re - re__ no - bis,

ta mun - di, mi - se - re - re__ no - bis

39

qui

qui tol-lis pec-ca - ta mun-di, qui tol-lis

46

tol - lis pec - ca - ta mun - di, mi - se - re -

pec - ca - ta mun - di, mi -

51

re no - - - bis, mi - se - re - re no - - - bis

se - re - re - - no - bis, mi - se - re - re - no - bis.

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 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, 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'.

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 Pleni sunt

from Missa Sine nomine

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

Pleni sunt

5

celi

9

&

13

terra

17

21

25

gloria

29

The image shows a musical score for a two-part setting. The top staff is in treble clef with a C-clef (C1) and a key signature of one sharp (F#). The bottom staff is in bass clef. The music is in a 4/4 time signature. The top staff begins with a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, a half note F#4, and a whole note E4. The bottom staff begins with a whole note C3, followed by a half note D3, a quarter note E3, a quarter note F3, a half note E3, a quarter note D3, a quarter note C3, a half note B2, and a whole note A2. The word 'tua' is written below the first half of the top staff. The score ends with a double bar line.

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.

Duo Pleni sunt

from Missa Sine nomine

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

Superius
Soprano or
Tenor recorder

Pleni sunt

Alto
or
Bass Recorder

This system contains the first five measures of the piece. It features three staves: Superius (Soprano or Tenor recorder), Alto (or Bass Recorder), and a third staff (likely Bass Recorder). The Superius staff begins with a treble clef and a common time signature. The lyrics 'Pleni' and 'sunt' are placed under the Superius staff. The Alto and Bass Recorder staves begin with a bass clef and a common time signature. The music is written in a simple, homophonic style.

6

celi &

This system contains measures 6 through 11. The Superius staff continues the melody. The Alto and Bass Recorder staves provide harmonic support. The lyrics 'celi' and '&' are placed under the Superius staff. The music continues in a simple, homophonic style.

12

terra

This system contains measures 12 through 17. The Superius staff continues the melody. The Alto and Bass Recorder staves provide harmonic support. The lyrics 'terra' are placed under the Superius staff. The music continues in a simple, homophonic style.

18

This system contains measures 18 through 23. The Superius staff continues the melody. The Alto and Bass Recorder staves provide harmonic support. The music continues in a simple, homophonic style.

24

gloria

This system contains measures 24 through 29. The Superius staff continues the melody. The Alto and Bass Recorder staves provide harmonic support. The lyrics 'gloria' are placed under the Superius staff. The music continues in a simple, homophonic style.

28

The image shows a musical score for three staves. The top staff is in treble clef and contains a melodic line with a repeat sign and a sharp sign. The middle staff is in treble clef and contains a vocal line with the word 'tua' written below it. The bottom staff is in bass clef and contains a bass line. The score is numbered 28 at the beginning.

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

Superius

Tenor

Pleni sunt

celi &

terra

gloria

tua

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 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)

Superius

Altus

Et in - car - na - tus est de Spi -

Et in - car - na - tus est de

5

ri - tu Sanc- - - - - to, et

8 Spi - - - - ri - tu Sanc- - - - - to,

9

in - car - na - tu - est de Spi - ri - tu -

8 et in - car - na - - - tus est de Spi - ri -

13

Sanc - - - - - to ex Ma - ri -

8 tu Sanc - - - - - to ex Ma - ri - a,

17

a, ex Ma - ri - a vir - gi - ne et

8 ex Ma - ri - a vir - gi - ne et ho - -

21

ho - mo fa - - - - - tus est.

8 - 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)

For soprano and alto recorder or other instruments

Superius

Altus

Et in-car-na-tus est de Spi-ri-tu Sanc-

Et in-car-na-tus est de Spi-ri-tu Sanc-

7

to, et in-car-na-tu est de Spi-ri-tu Sanc-

to, et in-car-na-tus est de Spi-ri-tu Sanc-

14

to ex Ma-ri-a, ex Ma-ri-a vir-gi-

to ex Ma-ri-a, ex Ma-ri-a vir-gi-ne et

20

ne et ho-mo fa-tus est.

ho-mo fac-tus est.

Edited from D. Degen, Erasmus Rotenbucher, Schöne und liebliche Zwiegesänge (Diphona amoena et florida),
HM 74 Kassel/Basel 1942, and R.D. Bodig, Diphona amoena et florida, A Collection of Bicinia, Albany (Calif.) 1996.
Original clefs C1, C3. Text from <http://www.cmme.org/database/pieces/6001>.

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)

For keyboard instrument or harp, or two instruments

Superius

Altus

7

14

20

Et in-car-na-tus est de Spi-ri-tu Sanc-

Et in-car-na-tus est de Spi-ri-tu Sanc-

- to, et in-car-na-tu-est de Spi-ri-tu Sanc-

- to, et in-car-na-tus est de Spi-ri-tu Sanc-

- to ex Ma-ri-a, ex Ma-ri-a vir-gi-

- to ex Ma-ri-a, ex Ma-ri-a vir-gi-ne et

ne et ho-mo fa-tus est.

ho-mo fac-tus est.

Edited from D. Degen, Erasmus Rotenbucher, *Schöne und liebliche Zwiegesänge* (*Diphona amoena et florida*),
HM 74 Kassel/Basel 1942, and R.D. Bodig, *Diphona amoena et florida*, A Collection of Bicinia, Albany (Calif.) 1996.
Original clefs C1, C3. Text from <http://www.cmme.org/database/pieces/6001>.

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)

Tenor

8

Cru - ci - fi - xus e - ti - am pro no -

Bassus

Cru - ci - fi - xus e - ti - am pro

5

-bis sub Pon - ti - o Pi - la -

no - bis sub Pon - ti - o Pi - la -

9

- to, sub Pon - ti - o Pi - la -

to, sub Pon - ti - o, sub Pon - t - o Pi - la -

13

- to pas - sus

to pas - sus et

17

et se - pul - tus est, et se -

se - pul - tus est, et se - pul - tus

21

pul - tus est, et se - pul -

est, et

Josquin - Crucifixus

24

8

tus est.

se - pul - tus est.

The image shows a musical score for Josquin's Crucifixus, measures 24-28. The score is written for two voices, Soprano and Bass, in a single system. The Soprano part is on a treble clef and the Bass part is on a bass clef. The key signature is one sharp (F#). The time signature is not explicitly shown but is 4/4. The Soprano part begins with a whole note G4, followed by a half note A4, a half note B4, and a whole note C5. The Bass part begins with a whole note G3, followed by a half note F3, a half note E3, and a whole note D3. The lyrics 'tus est.' are written under the Soprano part and 'se - pul - tus est.' are written under the Bass part. The measure numbers 24 and 8 are indicated at the beginning of the Soprano and Bass staves respectively.

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 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)

For tenor and bass recorders, or other instruments

Tenor

8 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o

Bassus

8 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti -

7

8 Pi - la - - - # to, sub Pon - ti - o Pi - la # - -

o Pi - la - to, sub Pon - ti - o, sub Pon - t - o Pi - la -

13

8 - to pas - - - sus et se - pul - tus est, et

to pas - - - sus et se - pul - tus est, et

20

8 se - pul - tus est, et se - pul - - - tus est.

se - pul - tus est, et se - pul - tus est.

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 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)

For keyboard instrument, harp or two instruments

The musical score is written for Tenor and Bass voices with a keyboard accompaniment. The Tenor part is in the upper staff, and the Bass part is in the lower staff. The keyboard accompaniment is written in a grand staff (treble and bass clefs). The lyrics are in Latin and are written below the vocal staves. The score is divided into four systems, with measure numbers 7, 13, and 20 indicated at the beginning of the systems. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, et se - pul - tus est, et se - pul - tus est.

Tenor

Bass

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti -

7

Pi - la - to, sub Pon - ti - o Pi - la -

o Pi - la - to, sub Pon - ti - o, sub Pon - t - o Pi - la -

13

- to pas - sus et se - pul - tus est, et

to pas - sus et se - pul - tus est, et

20

se - pul - tus est, et se - pul - tus est.

se - pul - tus est, et se - pul - tus est.

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.

Agnus Dei [II]

from Erasmus Rotenbucher's Diphona amoena et florida 1549,
nr 57, from an unknown mass

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

Superius

Altus

Ag - nus De - i, ag - nus De - -

Ag - nus De - i, ag - nus De - - i, ag -

6

- i, ag - nus De - - - - - - - - - -

- nus De - - - i, ag - nus De - i

10

- i qui tol - lis pec - ca - ta, qui tol -

qui tol - lis pec - ca - ta, qui tol - lis pec -

14

lis pec - ca - ta mun - di mi - se - re - re no - -

ca - ta mun - di mi - se - re - re no - - - -

18

- - - bis, mi - se - re - re no -

- - - bis, mi - se - re - re no - bis, mi - se - re -

22

- - - - - bis.

re no - bis, mi - se - re - re no - bis

Agnus Dei II

from Erasmus Rotenbucher's *Diphona amoena et florida* 1549,
nr 57, from an unknown mass

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

For soprano and alto recorders or other instruments

Superius

Altus

8

Ag - nus De - i, ag - nus De - i, ag - nus De -

8

- - - i qui tol-lis pec - ca - ta, qui tol - lis pec - ca -

ag - nus De - i qui tol - lis pec-ca - ta, qui tol-lis pec - ca - ta mun

15

ta mun-di mi - se - re - re no - - - # bis, mi - se - re -

di mi - se - re - re no - - - - bis, mi - se - re - re no -

21

re - - - no - - - - - bis.

8

bis, mi - se - re - re no - bis, mi - se - re - re - - - no - bis

Edited from D. Degen, Erasmus Rotenbucher, *Schöne und liebliche Zwiegesänge* (*Diphona amoena et florida*), HM 74 Kassel/Basel 1942, and R.D. Bodig, *Diphona amoena et florida*, A Collection of Bicinia, Albany (Calif.) 1996. Original clefs C1, C3. Text from <http://www.cmme.org/database/pieces/6001>; as to text positioning I made my own choices.

Agnus Dei [II]

from Erasmus Rotenbucher'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

Superius

Altus

8

15

21

Ag - nus De - i, ag - nus De - i, ag - nus De -

Ag - nus De - i, ag - nus De - i, ag - nus De - i,

- - - i qui tol - lis pec - ca - ta, qui tol - lis pec - ca -

ag - nus De - i qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun

ta mun - di mi - se - re - re no - - - # bis, mi - se - re -

di mi - se - re - re no - - - bis, mi - se - re - re no -

re - no - bis.

bis, mi - se - re - re no - bis, mi - se - re - re - no - bis.

Edited from D. Degen, Erasmus Rotenbucher, *Schöne und liebliche Zwiegesänge* (*Diphona amoena et florida*),
HM 74 Kassel/Basel 1942, and R.D. Bodig, *Diphona amoena et florida*, A Collection of Bicinia, Albany (Calif.) 1996.
Original clefs C1, C3. Text from <http://www.cmme.org/database/pieces/6001>; as to the text positioning I made my own
choices.

Duo Domine non secundum peccata nostra

DVO

Josquin Desprez (ca 1450 - Condé sur Escaut 1521)

Superius

Altus

1

Do- mi - ne Non se - cun -

Non se - cun -

4

- dum pec - ca -

dum pec - ca -

8

- ta no - - -

- ta no - - -

12

- stra, quae fe - -

- stra quae fe -

16

- ci - mus nos

ci - mus nos

20

ne - que se -

ne - que ne - que

2 24

Josquin - Domine - Duo - Iterum duo

Two staves of music in G major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Both staves have a '8' below the first measure. The lyrics are: 'cun - - - dum' on the upper staff and 'se - cun - dum' on the lower staff. The melody in the upper staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The bass line in the lower staff is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).

28

Two staves of music in G major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Both staves have a '8' below the first measure. The lyrics are: 'i - ni - qui - ta - - tes' on the upper staff and 'cun - dum i - ni - qui - ta - tes' on the lower staff. The melody in the upper staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The bass line in the lower staff is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).

32

Two staves of music in G major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Both staves have a '8' below the first measure. The lyrics are: 'stras' on the upper staff and 'stras' on the lower staff. The melody in the upper staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The bass line in the lower staff is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).

37

Two staves of music in G major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Both staves have a '8' below the first measure. The lyrics are: 'tri - - bu - as' on the upper staff and 'tri - bu - as' on the lower staff. The melody in the upper staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The bass line in the lower staff is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).

42

Two staves of music in G major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Both staves have a '8' below the first measure. The lyrics are: 'bis.' on the upper staff and 'bis.' on the lower staff. The melody in the upper staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The bass line in the lower staff is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).

47

Two staves of music in G major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Both staves have a '8' below the first measure. The lyrics are: 'Qui - a pau - - pe - res' on the upper staff and 'Qui - a pau - pe - res' on the lower staff. The melody in the upper staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The bass line in the lower staff is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).

54

Two staves of music in G major, 4/4 time. The upper staff has a treble clef and the lower staff has a bass clef. Both staves have a '8' below the first measure. The lyrics are: 'fac - ti' on the upper staff and 'cti' on the lower staff. The melody in the upper staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The bass line in the lower staff is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).

60

mus ni mis.

mis.

64 ITERVM duo

Tenor

Bassus

Do mi ne

69

- ne

74

78

ne me mi ne

83

mi

87

ris

- ne ris i ni qui ta

91
i - ni - qui - ta - - tum nos - stra -
- tum - nos - stra - rum an -

95
rum an - ti - - qua - - -
- ti - ti - qua - rum,

99
- - - - -
- nos - tra - rum an - ti - qua - - -

103
- - - rum.
- - - rum.
Ci - to an - ti - - ci -
Ci - to an -

107
pent - nos - mi - se - ri -
ti - ci - pent - nos -

111
cor - - - di - ae tu - -
mi - se - ri - cor - di - ae

115
- - - - -
- tu - - - - -

119

ae. _____

ae. _____

123

Qui - a pau - pe - res fa - cti

Qui - a pau - pe - res fa - cti

131

su - mus ni

su - mus ni

136

mis. _____

mis. _____

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.

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 Rotenbacher'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

DVO

Josquin Desprez
(ca 1450 - Condé sur Escaut 1521)

For recorders SA, ST, TB, or other instruments 1

Superius
Soprano recorder

Altus
Alto or tenor recorder

Do-mi - ne Non se - cun - dum

Non se - cun - dum

5

pec - ca - ta no -

pec - ca - ta no -

11

stra, quae fe - ci - mus

stra quae fe - ci - mus nos

18

nos ne - que se -

ne - que ne - que

24

cun - dum i - ni - qui - ta - tes

se - cun - dum se - cun - dum i - ni - qui - ta -

31

no - - - - - stras re - tri -

- tes no - - - - - stras re - tri -

56

The musical score consists of two staves. The top staff is for the Soprano voice, starting with a treble clef and a key signature of one flat (B-flat). It contains a half note G4, followed by a quarter rest, then a half note A4, and another quarter rest. This is followed by a whole note B4, which has a slur over it extending to the next measure. The bottom staff is for the Alto voice, also with a treble clef and one flat. It starts with a half note G4, followed by a quarter note A4, then a half note B4 with a slur over it extending to the next measure. Both staves have lyrics underneath them.

- - bu - as no - - - -

- bu - as no - - - -

42

bis. _____

bis. _____

47

Qui - a pau - pe - res

Tenor Recorder

Qui - a pau - pe - res

fa - cti su -

Tenor Recorder

57

fac - ti su - mus ni - mis.

- - mus ni - mis.

ITERVM Duo

Tenor Recorder

The image shows a musical score for two parts: Tenor and Bass Recorder. The Tenor part is written on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics for the Tenor part are "Do - - - mi - - - ne". The Bass Recorder part is written on a bass clef staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics for the Bass Recorder part are "Do - mi - ne". The Bass Recorder part includes a finger number "1" under the first measure and a "b" (flat) under the second measure. The two parts are connected by a brace on the left side.

Bass Recorder

71

8

78

ne me mi ne

86

ris i ni qui ta tum nos

93

tum nos tra rum an ti qua
stra rum an ti ti qua rum, nos

100

rum. Ci to an ti ci
tra rum an ti qua rum. Ci to an

107

pent nos mi se ri cor
ti ci pent nos mi se ri cor di

113

di ae tu
ae tu

4 118 Josquin - Domine - Duo - Iterum Duo

123

132

mus ni - mis.

su - mus ni - mis.

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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 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

DVO For keyboard instrument or harp, or two instruments

Josquin Desprez
(ca 1450 - Condé sur Escaut 1521)

Superius

Do-mi - ne Non se - cun - dum

Altus

Non se - cun - dum

5

pec - ca - ta no -

pec - ca - ta no -

11

stra, quae fe - ci - mus

stra quae fe - ci - mus nos

18

nos ne - que se -

ne - que ne - que

24

cun - dum i - ni - qui - ta - tes

se - cun - dum se - cun - dum i - ni - qui - ta -

31

no - - - - - stras re - tri -

- tes no - - - - - stras re - tri -

2 38

Josquin - Domine - Duo - Iterum Duo

bu - as no - - - - -

- bu - as no - - - - -

43

bis.

bis.

47

Qui - a pau - pe - res

Qui - a pau - pe - res

56

fac - ti su - mus ni - mis.

su - mus ni - mis.

ITERVM Duo

64

Tenor

Do - - - - - mi - - - - - ne

Bassus

Do - mi - ne

71

Do - mi - ne

Do - mi - ne

78

ne me mi ne

ne me mi

86

ris i ni qui ta

ne ris i ni qui ta tum nos

93

tum nos stra rum an ti qua

stra rum an ti ti qua rum, nos

100

rum. Ci to an ti ci

tra rum an ti qua rum. Ci to an

107

pent nos mi se ri cor

ti ci pent nos mi se ri cor di

113

di ae tu

ae tu

ae.

123

Qui - a pau - pe - res fa - cti su -

132

mus ni - mis su - mus ni - mis

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.

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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)

Superius

Ave verum corpus natum

Tenor

Ave ve - rum

6

corpus natum

12

ex Ma - ri - a vir - - - gine

ex Ma - - - ri - -

17

ex Ma - ri - a vir - - - gi -

a vir - - - - - - - -

21

ne

gi - ne

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

51

Cu - ius la - tus per - fo -

Cu - ius la - tus per - fo - ra - -

57

ra - tum - tum -

61

Sa - cro - flu - xit - sa -

65

cro - flu - xit - sangui -

69

san - gui -

71

ne - ne

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

Ave verum corpus natum

Alto Recorder
Tenor

Ave ve - rum corpus natum

8

ex Ma - ri - a vir -

ex

15

gine ex Ma - ri - a vir -

Ma - ri - a vir -

20

gi - - - - - ne

gi - ne

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

25

Cu - ius la - tus per - fo - ra - tum

Cu - ius la - tus per - fo - ra - - - -

32

sa -

tum Sa - cro flu-xit

39⁸

cro flu - xit

sangui - - - - -

43⁸

san - gui - - - - - ne

- - - - - ne

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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Duo Ave verum and Cuius latus

from motet Ave verum

For keyboard instrument or harp

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

Superius

Ave verum corpus natum

Tenor

Ave ve - rum corpus natum

8

ex Ma - ri - a vir -

ex

15

gine ex Ma - ri - a vir -

Ma - ri - a vir -

20

gi - ne

gi - ne

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

51

Cu - ius la - tus per - fo - ra - tum

Cu - ius la - tus per - fo - ra -

58

tum Sa - cro

64

sa - cro flu-xit

flu-xit sangui - - - - -

69

san-gui - - - - - ne

ne

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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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)

1

Tenor

Bassus

In prin -

In prin - ci - - - - -

6

ci - - - - pi - - - - -

- - - pi - o, in prin - ci - - - -

10

- o e -

- - - - - pi - o e - rat ver -

15

- - - - - rat ver - - - - -

- - - - - bum, e - rat ver - - - - - bum

19

bum et ver - - - - bum e - rat

et ver - - - - bum e - rat a -

24

a - - - - - pud De - - - -

- - - - - pud De - - - - -

28

um
um

33

et de us e rat
et De us e rat

37

ver bum,
ver bum, et

41

et De us
De us e rat ver

44

e rat ver bum, e
bum,

48

rat
e rat ver

52

ver

55

bum.

bum

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 Rotenbucher, 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

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

For tenor and bass recorders or other instruments

Tenor

Bassus

In prin - ci - pi -

In prin - ci - pi - o, in

8

- o e -

prin - ci - pi - o e - rat ver -

15

- rat ver - bum et ver - bum

- bum, e - rat ver - bum et ver - bum

22

e - rat a - pud De -

e - rat a - pud De -

29

- um et de - us e -

- um et De -

36

- rat ver - bum, et

- us e - rat ver - bum, et De - us

2 42 Josquin/ Appenzeller - In principio

De - us e - rat ver -

e - rat ver

bum, e - rat

bum, e - rat ver-

ver - bum.

bum

Josquin (ascription 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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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

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

For keyboard instrument or harp, or two instruments

Tenor

Bassus

In prin - ci - pi -

In prin - ci - - - - pi - o, in

8

- - - - o e -

prin - ci - - - - pi - o e - rat ver -

15

- - - rat ver - bum et ver - bum

- bum, e - rat ver - - - - bum et ver - - - bum

22

e - rat a - - - pud De - - -

e - rat a - - - pud De - - - - -

29

- - - - - um et de - - - us e -

- - - - - um et De -

36

- rat ver - - - - bum, et

- us e - rat ver - - - - bum, et De - us

42

De - us e - rat ver - - - e - - - rat ver

47

bum, e - - - - - rat bum, e - - - - - rat ver-

52

ver - - - - - bum. bum

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)

1

Superius

Altus

Per il - lud a - ve pro - la - - -

Per il - lud a - ve pro - la - - -

5

- - - tum et tu - um re - spon - sum gra -

- - - tum et tu - um re - spon - sum

9

- - - tum est ex - - - te Ver - bum in - car -

gra - - - tum est ex - - - te Ver - bum in -

14

na - - - tum, quo sal - van - tur om - -

- car - na - - - tum, quo sal - van - tur om - -

18

- - ni - a, quo sal - van - tur om - - - - ni -

- ni - a, quo sal - van - tur om - ni -

22

a, om - - - - -

a, om - - - - -

25

The image shows a musical score for two staves, likely Soprano and Alto. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. Both staves contain a series of notes, mostly quarter and eighth notes, with some rests. The lyrics 'ni - a.' are written below the bottom staff, aligned with the notes. The score ends with a double bar line.

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, favourable). 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)

Superius

Altus

7

14

20

24

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)

Superius

Altus

7

14

20

24

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
according to Phalesius (1609)

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

1

Superius

Altus

Per il - lud a - ve pro - la - tum

Per il - lud a - ve pro - - - la - tum

5

et tu - um re - spon - sum gra - - - tum est

et tu - um re - spon - sum gra - tum

10

ex te Ver - bum in - car - na - - tum, quo

est ex te Ver - bum in - car - - na - tum, quo sal - van

15

sal - van - tur om - - - ni - a, quo sal - van - tur om -

tur, quo sal - van - tur om - - ni - a, quo sal - van -

19

- - - ni - a, quo sal - van - - tur -

tur om - ni - a, quo sal - van - - tur -

23

- om - - - - - ni - a.

- om - - - - - ni - a

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)]

Superius

Altus

7

14

20

23

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: *Altpreuussische 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)]

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: *Altpreuussische 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.

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