66.

In te, domine, speravi

fols. 42*v*-43*r* (4 vv.)

Iosquin D[es Prez]

In te, domine, speravi
per trovar pietà in eterno.
Ma in un t[r]isto e obscuro inferno
fui, e frustra laboravi.
In te, domine, speravi

5 Roto è al vento ogni speranza:
veggio il ciel voltarmi 'm pianto.
Suspir, lacrime me avanza
del mio tristo sperar tanto.
Fui ferito, se non quanto
10 tribulando ad te clamavi.
In te, domine [...]

Lo cecato voler mio
perfin quin m'ha fato muto,
et or poco al dolor mio
per mio dir vien proveduto.
15 Deh, signor, porgime adiuto,
nam de me iam desperavi.
In te, domine [...]

Barzelletta.[1] The incipit is taken from the opening of Psalms 30 and 70 («In te Domine speravi non/ne confundar in aeternum»), Vulgata, pp. 802-805, 854-857.

Commentary on the text:

5 the *residuum* begins here
12 «quin» means 'qui'

Textual concordances (prints): • *Inamormento* (f4*r*)

Musical concordances (mss): • BasU 17-20 (no. 68; S: 38*v*, A: 37*v*-38*r*, T: 39*v*-40*r*, B: 38*v*) • BasU 22-4 (no. 47; S: 52*r*, B: 50*v*), 2 vv. (S and B only) • BerlS 40196 (262*v*-263*r*) • BolM 18 (12*v*-13*r*), textless • ErlU 473/4 (191*v*-192*r*), *Deo gratias* • FirC B2441 (56*v*-57*r*) • FirN BR337 (84*v*), textless, B only • GreifU 640-1 (no. 1), 2 vv. (S and B only) • HerdF 9822 (no. 14; S: 4*v*, B: 5*v*), *In te Domine speravi non confundar in aeternum*, 2 vv. (S and B only) • KönU 150 (no. 9) • LeipU 51 (no. 45; T: 68*r*, B: 100*r*), *In te Domine speravi non confundar in eternum*, 2 vv. (T and B only) • LonB E3051 (56*v*-57*r*)

[1]. Although the piece is sometimes considered a lauda, I agree with the opinion expressed in the NJE, where it appears in a volume of Secular Works.

• MadP 1335 (56*r*), «Jusquin dascanio» • MünU 326 (13*r*), *In te Domine speravi non confundar in eternum*, A only • ParisN Rés676 (17*v*–18*r*) • RegB 940–1 (no. 42), *In te Domine speravi non confundar in eternum*; index: «Joskin Daskanio» • SGS 463 (no. 25), *In te Domine speravi non confundar in eternum*, S only, «Iosquinus Pratensis», «Ionicus» • SionC 87–4 (4*v*), *En te Domine speravi non confundar in eternum*, B only • SionC 87–4 (13*v*), *In te Domine speravi non confundar in eternum*, B only • UlmS 236 (no. 13), as fourth part of another motet *In te Domine speravi non confundar in eternum* • UppsU 478–80 (no. 4), *In te Domine speravi non confundar in eternum*, 3vv. (S lacking) • WrocK 352 (30*r*–31*r*)

Musical concordances (prints):[2] • GünNew (F3*v*–F4*r*) • GutNew (F4*r*–*v*) • PeBossI1509 (38*v*–39*r*), «Josquin Dascanio» • PeBossI1515 (38*v*–39*r*), «Josquin Dascanio» • PeFroI (49*v*–50*r*), «Iosquin Dascanio» • RhauSym (no. 1), *In te Domine speravi non confundar in eternum*, «Ioskin Daskanio»

Text from ParisN Rés676:

In te, domine, speravi
per trovare pianto in eterno.
Ma in un tristo et obscuro inferno
fui, et frustra laboravi.
In te, domine [...]

5 Rotta al vento ogne speranza
del mio tristo sperar tanto.
Sospiri, lacrime sol avanza,
vego il celo nutrirme in pianto.
Sempre affanni, abisso in ogne canto,
10 tribulando ad te clamavi.
In te, domine [...]

Fin al celo i dolori mei
son già 'nati,[3] e tu non credi.
Sol te, sola, che vorei
star nel stento, e tu il vedi.
15 Ma dal dì ch'io ti chiedi
ad te oculos levavi.
In te, domine [...]

Se nel cello, como si dice,
del martìr si sente palma,[4]
presso[5] d'esser felice
20 per seguirte, ochi d'alma.
E per questa mia degna alma
semper lacrimas rigavi.
In te, domine [...]

The disposition of the Latin-Italian text, which differs among the sources, is summarized in the following chart, in which the arabic numerals indicate the successsion of the stanzas (without considering variants in writing or single words):

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[2]. Although not classifiable as a concordance, the Cantus of the following printed version shares only the Base with Panc.27: *Frottole, libro octavo*, Venice, Ottaviano Petrucci, 21 May 1507 (Munich, Bayerische Staatsbibliothek, Rar. 878 SLAM 43*v*–44*r*, *Poi che in te donna speravi. Resposta*, «N. B.». This musical version is edited in Boscolo 1999, pp. 221–222.

[3]. The past participle «'nati» derives from 'annati' (= 'andati').

[4]. «si sente palma» = 'si ricava premio, lode, elogio'.

[5]. From 'appressarsi'? (= 'avvicinarsi').

	PeFroI - PeBossI1509 - PeBoss1515	MadP 1335	ParisN Rés676	FirC B2441 - LonB E3051
Roto è	1	1	1	1
Lo cecato	2	–	–	–
Fin al celo	–	–	2	2
Se nel cello	–	–	3	–

Modern editions of the text: Barbieri 1890, pp. 76-77 (after MadP 1335 and PeFroI); Borghi 1995, pp. 220-221 (after FirC B2441); Cesari *et al.* 1954, p. 19* (after PeFroI); Disertori 1964, p. 405 (after PeBossI1509); Filocamo 2000, pp. 125-128 (after Panc.27); MME 14/2, p. 287 (after MadP 1335); NJE 28, II, pp. 255-256 (after FirC B2441); Schwartz 1935, p. xxxvii (after PeFroI).

Modern editions of the music: Albrecht 1959, pp. 3-4 (after RhauSym); Barbieri 1890, pp. 311-312 (after MadP 1335 and PeFroI); Borghi 1995, pp. 403-404 (after FirC B2441); Cesari *et al.* 1954, pp. 38-39 (after PeFroI); Davison - Apel (1946) 1977, p. 98 (after PeFroI); Disertori 1964, pp. 404-405 (after PeBossI1509); Loach 1969, II, pp. 46-47 (after SGS 463, with alterations indicated on p. 2); McCoy 1988, no. 33 (after GünNew); MME 5, p. 110 (after MadP 1335); NJE 28, I, pp. 48-49 (after FirC B2441); Schwartz 1935, pp. 37-38 (after PeFroI); Thomas 1991, no. 2 (after PeFroI).

Remarks: This piece is among the most celebrated and widely diffused pieces of the Renaissance, circulating both as a lauda with a bilingual Latin-Italian text, and with Latin text from the beginning of Psalms 30 and 70. The version of Panc.27 certainly derives from PeFroI: the text is the same (with slight graphic variants), and the music is practically identical. The only differences in Panc.27 are the absence of a fermata in the Bassus (b. 12) and the omission of the two *signa congruentiae* in the Altus and Tenor (b. 29/I); moreover, Panc.27 omits (correctly!) the fermata that PeFroI places over the final *f* of the Superius. David Fallows maintains that, because of these slight differences, the version of Panc.27 might be derived from an exemplar of PeFroI different from those known today at Munich and Vienna (see NJE 28/II, p. 254). It seems to me, however, that the weight of the evidence favours a different interpretation: (a) the omission of bar 12 might be a simple oversight on the part of the copyist; (b) the absence of the *signa congruentiae* in bar 29 (purely intended for performance, and not structural) might be due to the fact that the scribe judged them superfluous, since it was a very famous piece in which the *signa* simply indicate the end of the poetic stanza; (c) the omission of the fermata at the end, finally, is irrelevant, given that in Petrucci it seems to suggest the prolongation *ad libitum* of the final *longa* until the other voices finish.

Bibliography: Albrecht 1959, p. 181; Becherini 1954, p. 115, n. 4; Boorman 2006, p. 913; Boscolo 1999, p. 19; Brennecke 1953, p. 31; Cattin 1984, pp. 434-435; Cattin 1986, p. 273; Disertori 1964, p. 55; Fenlon - Haar 1991, p. 64; Ferrari Barassi 1993, pp. 1485, 1490; Ferrari Barassi 1997, pp. 53-54; Filocamo 2004; Gallico 1976, pp. 450-452; Loach 1969, I, p. 289; Luisi 1995, p. 396; Macey 1998, pp. 155-156, 237-252; NJE 28, II, pp. 237-264; Prizer 1996b, pp. 16, 46-47; Sherr 2000b, pp. 425-428; Tibaldi 2005, pp. 560-563; Weiss 1998, p. 20.

66.

In te, domine, speravi

fols. 42*v*–43*r*

Iosquin D[es Prez]

S[uperius]

In te, do - mi-ne, spe - ra - - - - - - - -

A[ltus]

In te, do - mi-ne, spe - ra - vi

T[enor]

In te, do - mi-ne, spe - ra - vi

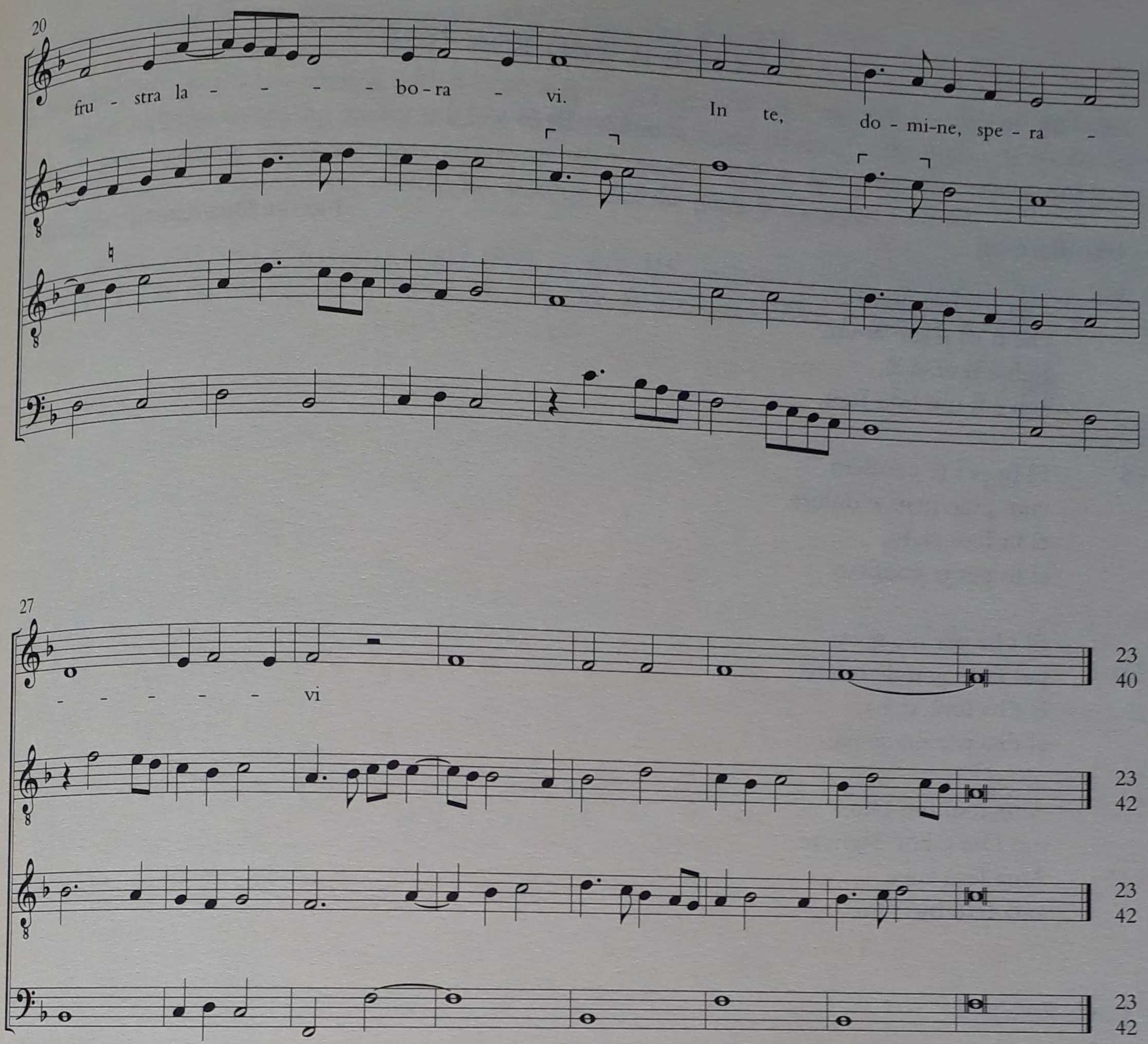
B[assus]

6

- vi per tro - var pie - tà in e - ter - - - no.

13

Ma in un t[r]i - sto e ob-scu - ro in - fer - - no fui, e


20
fru - stra la - - - - - bo - ra - vi.
In te, do - mi-ne, spe - ra -
27
- - - - - vi
23
40
23
42
23
42
23
42