

tenor are in an augmentation canon by anticipating the tenor's phrases (rendered in semibreves and breves) in the superius (rendered in minims and semibreves) an octave above, although the impression soon dissipates as the superius moves on to other material. In the second section of the piece that is all abandoned for a lively triple-time chordal rendition.

The point is that both these composers approach the popular melody in the same way, placing it in the tenor and subjecting it to manipulation. This manner of treatment (at once simple and complex) is exactly what one might expect of a northern composer adapting to an Italian tune the techniques he would use to set a French popular melody, and strengthens the assumption that 'Josquin' is Josquin des Prez. And that makes the other two Italian pieces believed to be by Josquin all the more problematic.

### *In te, Domine, speravi* and *El grillo*

The question of authorship of the other two pieces with Italian text rests on the true identity of the composer 'Josquin d'Ascanio', to whom Petrucci gives both works.<sup>7</sup> Scholars generally agree that 'Ascanio' must refer to Cardinal Ascanio Sforza and that this person must also be the 'Jusquino suo compagno musico d'Ascanio' to whom Serafino dall'Aquila dedicated a sonnet, presumably the same 'Joschino' who was in the cardinal's household in 1498–9.<sup>8</sup> But Lowinsky's identification of that Josquin with Josquin des Prez was, until very recently, unsupported by real evidence. For instance, as Joshua Rifkin has argued, it could be that Petrucci ascribed these frottole to 'Josquin d'Ascanio' precisely to distinguish their composer from the more famous one usually known as 'Josquin'.<sup>9</sup> Secondly, these works, unlike *Scaramella*, have no points of reference to the other music of the composer of *Illibata Dei Virgo nutrix* and the *Missa de beata Virgine*. But that theory has now run up against an obstacle. It now appears that Josquin des Prez was in fact in the *famiglia* of the Sforza cardinal in 1484, precisely at the time Serafino is presumed to have entered the cardinal's service. To deny that Josquin d'Ascanio is Josquin des Prez now is to argue that Ascanio Sforza had two different composers in his service, both with a first name that was rather uncommon in Italy, at two different times. On the other hand, since we now know that the Josquin who was in the Milan cathedral was not Josquin des Prez, then indeed two people with that same first name did work in Italy at about the same time.<sup>10</sup> In any case, the two frottole ascribed to

<sup>7</sup> *Frottole libro primo* (1504\*), fos. 49<sup>v</sup>–50<sup>r</sup>, and *Frottole libro tertio* (1505\*), fos. 61<sup>v</sup>–62<sup>r</sup>.

<sup>8</sup> See Ch. 2.

<sup>9</sup> Rifkin's argument is made in a paper read in various venues but still not published.

<sup>10</sup> See Ch. 2.

Josquin d'Ascanio show a composer who completely understood this indigenous Italian secular genre.

*In te, Domine, speravi*

This is a true frottola, with very little to distinguish it stylistically from its fellows.<sup>11</sup> It had a wide circulation, and even engendered a 'risposta' by Niccolò Brocco.<sup>12</sup> The music is in the style of 'melody plus accompaniment' with the superius and bass (sometimes superius and tenor) moving mostly in tenths, and even though there is a bit of contrapuntal movement in the inner voices and a hint of imitation, the effect is basically chordal. Each line of the text is given a separate phrase and a short coda is added at the end. The mode is Lydian with a flat, giving the piece an 'F major' sound, replete with V-I and IV-I cadences in the bass. The macaronic text with its octosyllabic lines is to be performed according to the standard barzelletta repetition scheme for the three musical phrases that constitute the work (see Ex. 14.2):

<i>Text</i> <sup>13</sup>	<i>Phrase</i>
Ripresa	
In te domine speravi,	A
Per trovar pietà in eterno,	B
Ma in un tristo e obscuro inferno	B
Fui e frustra laboravi.	C
In te domine speravi.	A
Stanza <sup>14</sup>	
Rotto è al vento ogni speranza.	A
Veggio il ciel voltarmi in pianto,	B
Suspir lachryme me avanza,	A
Del mio tristo sperar tanto.	B
Fui ferito se non quanto	B
Tribulando ad te clamavi.	C
In te domine speravi.	A

This is quite removed from the style of *Scaramella*. Without Petrucci's ascription it would never have occurred to anyone to doubt that *In te, Domine* was composed by one of the many native Italian frottolists. But who is to say that a

<sup>11</sup> It was not published in the *Werken*. Modern editions after Petrucci are in Rudolf Schwartz (ed.), *Ottaviano Petrucci: Frottole, Buch I und IV* (Publikationen älterer Musik, 8; Leipzig, 1935), 37-8, and Gaetano Cesari et al. (eds.), *Le frottole nell'edizione principe di Ottaviano Petrucci* (Instituta et Monumenta publicati dall'Istituto Gaetano Cesari, Serie I, N. 1; Cremona, 1954), 38-9.

<sup>12</sup> Mostly under the attribution 'Josquin' or 'Josquin d'Ascanio'. The one attribution to 'Josquinus Pratensis' in the Tschudi Liederbuch (St Gall 463) might be an editorial emendation of Petrucci's ascription, as Rifkin has argued. On the 'risposta', see Gallico, 'Josquin and the Frottola'.

<sup>13</sup> Based on the diplomatic edition in Cesari, *Le frottole nell'edizione principe di Ottaviano Petrucci*, 19\*.

<sup>14</sup> There is another stanza, not given here.

Ex. 14.2. *In te, Domine, speravi*: musical phrases

The image displays three musical phrases, labeled A, B, and C, from the motet 'In te, Domine, speravi'. Each phrase is written in four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C).  
 - **Phrase A:** The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part starts with a half note G2, followed by quarter notes A2, B2, and C3. There are asterisks above the notes in the Alto and Tenor parts in the fourth measure, indicating parallel fifths.  
 - **Phrase B:** The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part starts with a half note G2, followed by quarter notes A2, B2, and C3.  
 - **Phrase C:** The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part starts with a half note G2, followed by quarter notes A2, B2, and C3.

person who had complete control over all the compositional resources of his day and could adopt any style he chose, could not have known how to write a frottola? On the other hand, I do wonder if Josquin des Prez, even when pretending to be a frottolist, would really have let slip the exposed parallel fifths between tenor and alto in bar 4 of phrase A (and its repeat in b. 27).<sup>15</sup> The 7–8

<sup>15</sup> When parallel fifths turn up in Josquin's secular music (and the music of other composers) they tend to occur between superius and alto; the tenor, after all, was supposed to be the voice against which the others were written.