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CONTRAPUNTAL STYLE IN THE MOTETS OF
JOSQUIN DES PREZ.

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CONTRAPUNTAL STYLE IN THE MOTETS OF
JOSQUIN DES PREZ

by

Mildreth Carroll Thorberg

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CHAPTER I
INTRODUCTION

The aesthetic appeal of Josquin's music is coupled with exceeding ingenuity in his employment of the tools of musical composition. His artistry manifests itself in a copious output, widely disseminated during the Renaissance. Extant are twenty Masses, six unrelated Mass sections, nearly ninety motets, more than sixty pieces with secular texts, and about ten instrumental pieces, which can with varying degrees of reliability be attributed to Josquin.¹

The present writer has selected the motets for study of Josquin's counterpoint because they represent his output without interruption throughout his life,² and in them he employs the greatest freedom of expression and inventiveness in techniques, colored by the humanistic philosophy of his time. In the first half of the sixteenth century, Josquin was a greatly admired composer whose motets merited not only functional use in worship, but performance with purely aesthetic intent

1 Helmuth Osthoff, Josquin Desprez (Tutzing: Hans Schneider, 1965), II, 263-284, provides an index to the works. Doubtful and spurious works are listed in a supplement to the index, II, 287-301. Subsequent research points to revision of some entries.

2 Helmuth Osthoff, "Zur Echtheitsfrage und Chronologie bei Josquins Werken," in Kongress-Bericht: Internationale Gesellschaft für Musikwissenschaft: Utrecht, 1952 (Vereniging voor Nederlandse Muziekgeschiedenis; Amsterdam: G. Alsbach, 1953), pp. 308-309.

for admiring audiences.³

The primary objective of the study is to derive insight into Josquin's style by investigating compositional techniques used in the motets, and more specifically, the nature of his counterpoint as defined by the way he combined melodic lines. Supporting investigation is made into the texts and structural plans of the motets, as well as into the nature of the melodic lines used to form the counterpoint. The counterpoint is specifically investigated from the standpoints of intervals and rhythm, free and strict imitation, and non-imitative writing.

The opening chapter is chiefly concerned with investigation into and discussion of various preliminary matters. These include Josquin's biography, his historical significance, the style and techniques of the motets, their sources and chronology, the determination of authenticity, and the present status of research. The chapter closes with a discussion of the procedures used in the analytical chapters.

In Chapter II the central group of authentic motets are studied from the point of view of their overall structure. Rhythm and melodic lines are studied in Chapter III. Chapter IV centers on the harmonic aspects of the combined lines and Chapter V on the imitative and non-imitative aspects of the combined lines. Chapter VI serves as a brief summary chapter centering on the analysis of Mittit ad Virginem (4 voc.) contained in Appendix A. The transcription of Ave sanctissima virgo (5 voc.), which is also included in Appendix A, offers a Josquin piece which

3 Osthoff, Josquin Desprez, II, 4-5.

has not yet appeared in modern transcription.

Biography

The sixteenth century did not provide accounts of the lives of famous composers for future times. Few indisputable facts are known about Josquin's life. Osthoff's biography of Josquin contained in his two-volume monograph on Josquin's life and works combines presentation of documented facts with a speculative completion of the biographical picture based on his many years of Josquin research. The biography is rich in background material, relating Josquin to the cultural milieu and political events of his time.⁴ The present writer's bibliography is replete with writings making biographical reference; indeed, the subject has been one arousing much speculation and controversy.⁵ The intent here is to present only the documented facts.

The composer is consistently referred to as "Josquin" in the musicological literature. When his last name is used there is variation in its spelling, as can be seen in the bibliography to this thesis. Both first and last names occur in many Flemish, French, Italian, and Latin variations in Renaissance sources.⁶ We can be certain we are correct

⁴ Helmuth Osthoff, Josquin Desprez (Tutzing: Hans Schneider, 1962), I, 1-100.

⁵ For a recent occurrence of controversy see A[liberto] G[hislazoni] and I. V., "Des Prés," in Larousse de la musique, edited by Norbert Dufourcq and others (Paris: Librairie Larousse, 1957), I, 262-263; and Osthoff, Josquin Desprez, II, 305.

⁶ Caldwell Titcomb, "The Josquin Acrostic Re-examined," Journal of the American Musicological Society, XVI (1963), 50, contains a very complete list of variants.

when we spell his first name "Josquin," on the basis of the acrostic discovered by Smijers in pars I of Josquin's motet, Illibata Dei virgo nutrix (5 voc.).⁷ For the last name, there is no definitive solution. We can be reasonably sure we are correct if we spell it "Des Prez" or "Desprez." Smijers chose "Des Prez."⁸ Osthoff chose "Desprez" because this is the way the name appeared in a letter preserved at Lille (Archives du nord, Rég. B 1465, no. 252 16, folio 26^r) from the provost at Condé (Josquin) to Margaret of Austria, possibly signed by Josquin himself. In addition, Osthoff found that this is the usual form in which the name occurs in Condé even today.⁹ Titcomb's observations concerning the use of acrostics during the Renaissance lead to the opinion that the fact "Des" has to be read horizontally instead of vertically like the rest of the name, does not prove that "Des" and "Prez" should be separated.¹⁰ The present writer is impressed, however, with the references to "Des Prés," "Des Preis," and "Des Prez," in the Chroniques de Louis XII.¹¹

7 A[Albert] Smijers, "Een kleine Bijdrage over Josquin en Isaac," in Gedenkboek aangeboden aan Dr. D. F. Scheurleer op zijn 70sten Verjaardag (The Hague: Martinus Nijhoff, 1925), p. 317. See Willem Elders, "Josquin des Prez en zijn Motet Illibata Dei virgo," Mens en melodie, XXV (1970), 141-144, for evidence Josquin also spelled his name musically in the motet.

8 Smijers, "Een kleine Bijdrage," p. 317.

9 Osthoff, Josquin Desprez, I, 3-4, 218n; see Die Musik in Geschichte und Gegenwart, Vol. VII, plate 11, for facsimile of letter.

10 Titcomb, "The Josquin Acrostic," pp. 52-53.

11 Jean d'Auton, Chroniques de Louis XII, edited by R. de Maulde la Clavière (Paris: Librairie Renouard, Laurens, successeur, 1889-1895), I, 191-192.

The precise place of Josquin's birth remains unknown. Several attempts have been made to determine it by using an acrostic from pars II of Illibata Dei virgo nutrix (5 voc.) which links Josquin with the Scheldt River, but this may spell the name of the place where Josquin was residing when he wrote the motet.¹² Using the assumption that a person's last name was that of his birthplace, Clarke's discovery of a hamlet named Prez about forty-eight miles east and a little south of Saint-Quentin, the capital of Vermandois in northern Picardy, would be in agreement with designations of Josquin as "belga vermandois" and "picardus," and offers a very probable place of birth.¹³ Osthoff concluded that Josquin was born in Burgundian territory, which included Picardy at that time. He explained the designations "franzia," "francese," and "gallus" applied to Josquin in Italian sources as the Italian way of stating that Josquin's origin was in French-speaking territory. A piece of evidence speaking for Josquin's origin in the county of Hainaut rather than in the county of Vermandois was introduced by the French poet, François Ronsard, in 1560, but Osthoff concluded we should not rule out the very late evidence provided by Claude Hémeré's statements in his publications of 1633 and 1643 that Josquin received his early musical training in the choir school of the collegiate church in

12 For example, see Titcomb, "The Josquin Acrostic," pp. 54-59 and Osthoff, Josquin Desprez, II, 305-306.

13 Henry Leland Clarke, "Musicians of the Northern Renaissance," in Aspects of Medieval and Renaissance Music, edited by Jan LaRue and others (New York: W. W. Norton, 1966), p. 77

Saint-Quentin.¹⁴ The evidence presented and the proximity of Prez to Saint-Quentin favors a conclusion that Josquin was born in Prez and received his early musical training in Saint-Quentin.

The earliest contemporary documentary evidence of Josquin's existence, discovered by Sartori in four account books at the cathedral in Milan, states that Josquin came as biscantori in 1459 and was a member of the cathedral choir, with some absences of up to several months, especially in the earlier years, until December, 1472.¹⁵ This evidence places his birthdate around 1440.¹⁶

After December, 1472, there is no mention of Josquin until he appears in four records of the membership of the court choirs of Galeazzo Maria Sforza. Two records are for 1474, one is for 1475, and the fourth is undated but probably is from before 1474.¹⁷

Josquin is not mentioned again until 1479 when a three-months travel pass, preserved in Milan (Archivio di stato, Reg. ducale, no. 103, folio 369r), was issued for him to travel from the Sforza court to St. Antonine de Vienne in France.¹⁸

14 Osthoff, Josquin Desprez, I, 4-6.

15 Claudio Sartori, "Josquin des Prés, cantore del duomo di Milano (1459-1472)," Annales musicologiques, IV (1956), 59-63.

16 Osthoff, Josquin Desprez, I, 5.

17 Sartori, "Josquin des Prés," pp. 64-66.

18 Osthoff, Josquin Desprez, I, 16, 203n; see Helmuth Osthoff, "Josquin Desprez," in Die Musik in Geschichte und Gegenwart, Vol. VII, cols. 193-194, for facsimile of travel pass.

Josquin's next appearance in documents is in the membership rolls of the Papal Choir in Rome. He is listed as a member of the choir, with some absences, every year from 1486 to 1494, under Popes Innocent VIII and Alexander VI.¹⁹ Records of the choir are missing from May, 1494, until December, 1500. Since Josquin's name no longer appears after 1500, he left during the period 1494 to 1500. Osthoff mentioned the posthumous publication of works of the poet, Serafino Aquilano, which included the sonnet Ad Jusquino suo compagno musico d'Ascanio as evidence that he and Josquin were friends and in the service of Ascanio Sforza, who had been a member of the College of Cardinals since 1484.²⁰

We next learn of Josquin's whereabouts in a letter preserved in Modena (Archivio di stato, Dispacci dalla Francia, Busta 3), dated December 13, 1501, from Bartolomeo di Cavaleri, Ferrara's ambassador to the French court, to Duke Hercules I, at the time of the historic meeting of Louis XII and Philip the Handsome. According to Osthoff, Cavaleri stated that he met Josquin at Blois and transmitted Philip's desire to have Josquin accompany him on his forthcoming trip to Spain if the Duke would agree to it. Josquin was recruiting singers for the Duke in Flanders during this time and the request for permission from the Duke intensifies the implication of strong connection of Josquin to the Este Court.²¹

19 Fr[anz] X[aver] Haberl, "Die römische 'schola cantorum' und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts," Vierteljahrsschrift für Musikwissenschaft, III (1887), 244-246.

20 Osthoff, Josquin Desprez, I, 31-32; see I, 34-35 for the sonnet.

21 Osthoff, Josquin Desprez, I, 45-46, 51, 209n.

Located in Modena (Archivio di stato, "Musica e musicisti," Busta 1), is a letter dated, but without the year, from an unidentified Gian to Duke Hercules I, with the recommendation that Hercules employ Isaac in preference to Josquin. Osthoff gave 1502 as the probable year.²² However, there is evidence the letter may have been written as early as 1494.²³ A Modena document (Archivio di stato, "Musica e musicisti," Busta 2) lists Josquin as choir master of the Duke's chapel choir in October, 1503. He is last known to have been at Ferrara on the basis of payments made to him in February and March, 1504 (Modena, Archivio di stato, Cam. Duc. Est., Memoriale del soldo 1504, c. 25 r. and 31 r.).²⁴

Osthoff made reference to a letter first published by Davari in 1885, from Mantua's ambassador to the French court, Jacomo d'Adria, and dated April 12, 1503, and three letters of the same month from Bartolomeo di Cavaleri, preserved in Modena (Archivio di stato, Dispacci dalla Francia, Busta 3), where mention is made of Josquin's visit of several days at Lyon where Louis XII was temporarily residing.²⁵

Osthoff also stated that Glareanus, who was in Paris from 1517 to 1522, published the well-known anecdotes concerning Josquin's composition of Memor esto verbi tui servo tuo (4 voc.) for the French king and an

22 Osthoff, Josquin Desprez, I, 51-52, 211n-212n; see Die Musik in Geschichte und Gegenwart, Vol. VII, plate 10, for facsimile of letter.

23 Osthoff, Josquin Desprez, II, 307-308; Gustave Reese, Music in the Renaissance (Revised edition; New York: W. W. Norton, 1959), p. 229.

24 Osthoff, Josquin Desprez, I, 53-55, 58, 212n, 216n.

25 Osthoff, Josquin Desprez, I, 46, 53, 209n, 210n, 212n.

early piece for which Josquin added a voice part to accommodate the king's desire, despite his inability, to sing.²⁶ However, Clinkscale noted that the second piece as it is found in Johannes Heer's song book (St. Gall, Ms. 462) contains the designation Louis XI in the inscription. Heer, like Glareanus, was from Glarus. He was a student in Paris from 1510 to 1516, during the reign of Louis XII, so this could hardly be an error. Clinkscale referred to Sartori, who pointed out that Galeazzo Maria Sforza's attraction of French musicians to his chapel was partially based on his French education and his family ties linking the house of Sforza to the French kings. It is likely Josquin had contact with Louis XI prior to 1459.²⁷

Osthoff pointed out Aaron's mention in his Libri tres de institutione harmonica (Chapter X, folio 39^r) of knowing Josquin, Agricola, Isaac, and Obrecht in Florence.²⁸ The publication date of Aaron's work was 1516, which allows for the possibility that Josquin might have been in Florence even after 1504, the last year for which documented evidence definitely places him in Italy.

Crawford noted that Josquin may have been at Modena, for there were strong ties there with Ferrara and Rome. He located a statement made by Valdrighi in his Dizionario (pp. 88-89) that a member of the Scotti

26 Osthoff, Josquin Desprez, I, 41-42, 206n-207n.

27 Edward Clinkscale, "Josquin and Louis XI," Acta musicologica, XXXVIII (1966), 67-68.

28 Osthoff, Josquin Desprez, I, 59.

family at Modena purchased a lute as a gift for Josquin on June 18, 1520.²⁹

Hémeré, according to Osthoff, made two very questionable assertions in 1643 when he said that Josquin returned to Saint-Quentin in his old age, and that he was chapel choir master for Louis XII.³⁰ We know that Josquin was provost at the chapter in Condé-sur-l'Escaut in Hainaut from the previously-mentioned letter to Margaret of Austria, which is an undated reply to Margaret's letter concerning his health. Osthoff also mentioned another document preserved at Lille (Archives du nord, B 2294, folio 279v) from which we learn that Josquin gave new chansons to Charles V when he visited the Netherlands in September, 1520.³¹

The accepted date of Josquin's death, August 27, 1521, according to Osthoff, is based solely on V. Delzant's statement preserved in Manuscript 389 of the Bibliothèque municipale in Lille, a seventeenth-century collection of epitaphs, which Fétis identified with its old signature, Manuscript 118, and named "Sépultures de Flandre, Hainaut, et Brabant" in his Biographie universelle des musiciens (II, 477). The death date was disputed by Charles Gomart's statement in 1844 that Coussemaker owned an Erasmus print of 1524 with the inscription "Jodocus Pratensis me habet." The question cannot be resolved since Josquin's

29 David Eugene Crawford, "Vespers Polyphony at Modena's Cathedral in the First Half of the Sixteenth Century" (Ph.D. dissertation, University of Illinois, 1967), pp. 2-40, 93-94.

30 Osthoff, Josquin Desprez, I, 43-44, 208n.

31 Osthoff, Josquin Desprez, I, 73, 219n.

grave was destroyed along with the collegiate church at Condé in 1793 and the Erasmus print has not been located.³²

The picture created by the documentary evidence exposes great gaps in the biography. Documentation of Josquin's first twenty years is somewhat tenuous, but that he was culturally French is proven by his music. Flemish and German texts are totally absent from his secular pieces. Almost all are French. The influence of Dufay and Ockeghem appears clearly in his music, as in the use of melodic and contrapuntal intricacy, the use of voice pairs and alternating textures of two or four voices which harks back to Dufay, and the use of drive to the cadence which in Ockeghem is limited to the final cadence. Josquin's main ties from 1459 until 1504 were in Italy, first at the Milan cathedral, then in a long association with the Sforza family in Milan and later in Rome, followed by membership in the Papal Choir, and finally by association with the Este family in Ferrara. This Italian period is identified in his music with the introduction of clear-cut phrases, increasing melodic and contrapuntal simplicity, and the composition of a small group of frottole which includes In te, domine, speravi per trovar pietà (4 voc.) and the famous El grillo è buon cantore (4 voc.). It would be difficult to say that Josquin maintained no contact with the north during his Italian period, for the records show frequent absences from his posts, and there was considerable political interchange by means of visits, marriages, and wars between Burgundy, France, the Hapsburgs, Italy, and

32 Osthoff, Josquin Desprez, I, 74-75, 220n.

Spain. Continued contact south of the Alps is indicated as part of the hazy picture of his last twenty years in the north, which are however aglow with associations with Maximilian I, Margaret of Austria, Louis XII, Charles V, and probably Francis I.

Historical Significance

No greater testimony of Josquin's historical significance could be given than the occasion of the International Josquin Festival-Conference, June 21-25, 1971, at the Juilliard School at Lincoln Center in New York City. Sponsored by the American Musicological Society in cooperation with the International Musicological Society and the Renaissance Society of America, the conference was attended by hundreds of musicologists and students who in addition to hearing papers read and attending workshops, had the opportunity of attending four concerts devoted entirely to Josquin's music presented by the New York Pro Musica under the direction of Paul Maynard, the Prague Madrigal Singers under the direction of Miroslav Venhoda, the Schola Cantorum Stuttgart under the direction of Clytus Gottwald, and the Capella Antiqua München directed by Konrad Ruhland.

It is a generally accepted fact that Josquin is significant for the history of music as a transitional figure. He summarized and brought to perfection the style and techniques of the early Renaissance and was the key figure in the inauguration of a new style and use of techniques which marked the beginning of the late Renaissance and saw their further development and perfection during the course of the sixteenth century.

The known facts of Josquin's life prove that he was recognized as a great composer during his lifetime though not until he was in his fifties. He achieved great heights in his service in church choirs and in the chapels of royal courts. Pirro reported that Josquin was revered by the musicians of Pope Leo X.³³ Another testimonial to the high esteem for him was reported by Lowinsky. In the Medici Codex, prepared at the court of Francis I as a gift to the new duke of Urbino in 1518 on the occasion of his marriage to Madeleine de la Tour d'Auvergne, the scribe wrote Josquin's name in gold letters (folio 89^v). The only other use of gold letters in the manuscript is the acrostic of Duke Urbino's name in the index to the manuscript. Lowinsky interpreted this tribute to Josquin as symbolic expression of a characteristic Renaissance thought that aristocracy of genius equals aristocracy by birth and rank.³⁴

Pirrota, writing about the rise of humanism and the decline in popularity of polyphony in Italy during the fifteenth century (although there is evidence of an unwritten polyphonic practice), noted that polyphonists were not given recognition by writers in Italy as they were in France. Humanists tended to distrust polyphony, preferring instrumental music and accompanied soloistic singing for which they praised each other highly. Not until the appearance of Serafino's famous sonnet Ad Jusquino suo compagno musico d'Ascanio, written around 1490, was an

33 André Pirro, "Leo X and Music," trans. by Gustave Reese, The Musical Quarterly, XXI (1935), 11.

34 Edward E. Lowinsky, The Medici Codex of 1518 (Chicago: University of Chicago Press, 1968), III, 4-5, 38.

eulogy addressed to a polyphonist in Italy. Pirrotta attributed a change in attitude in favor of polyphony to the appearance of humanists such as Tinctoris and Gaffurius among the music theorists and the constant contact between orators, poets, and papal singers in Rome, along with the development of a new poetic sense of polyphonic language in which Josquin had a major part. In his De cardinalatu libri tres, published soon after his death in 1510, Paolo Cortese praised Josquin as the outstanding composer of polyphonic Masses and Isaac and Obrecht as eminent composers of motets. Pirrotta concluded that in the mind of Cortese praise of Josquin's Masses constituted the greatest honor, because in humanist thought the importance of the text essentially determined the aesthetic value of the music. Motets were downgraded because their texts were less directly connected with the ritual sacrifice.³⁵ Osthoff pointed to Cortese as the first to evaluate Josquin's works and call attention to the special mark of Josquin's style, the strong relationship of text and music, although he probably based his judgment on Josquin's later works.³⁶ It is the relating of text and music that explains Josquin's fame at the turn of the century and during the greater part of the sixteenth. Josquin made his music relevant to the humanist mind, which was very much occupied with the discovery of new concepts and the exploration of old ones, and with man's relationship to the world and expression of

35 Nino Pirrotta, "Music and Cultural Tendencies in 15th-Century Italy," Journal of the American Musicological Society, XIX (1966), 138, 142-143.

36 Osthoff, Josquin Desprez, I, 37-38, 206n.

the self, for which words are the basic means. This would explain Josquin's seemingly late start as a composer, the lack of his works in sources which can be dated prior to 1490, and the fact that he was not mentioned by the theorists until Gaffurius in Book III, Chapter XII, of his Practica musica of 1496.³⁷

He was the central figure in a circle of composers often referred to as the "Josquin school." Concerning this, however, Osthoff exercised a word of caution. Our knowledge is not yet complete enough to make a decision whether Josquin was the innovator, or whether this role belongs to a group of composers.³⁸ Reese, at least to some extent, shared this uncertainty when he wrote that although Josquin was considered the greatest chanson composer of his time, it is not clear to what extent he was an innovator as a chanson composer. Josquin was a key figure as a Renaissance Mass composer, and his Missa Mater Patris (4 and 5 voc.), without cantus firmus and based on a three-voiced motet by Brumel, is apparently the earliest example of a true parody Mass, according to Reese. Generally, however, in his Mass compositions Josquin was a conservative, and collectively the Masses illustrate all the Mass techniques of the Renaissance. It is in the motet, again according to Reese, that Josquin was at his greatest, as a summarizer of old techniques and an exponent of new. Josquin may have invented the technique

³⁷ Franchinus Gaffurius, Practica musica, trans. by Clement A. Miller ([Dallas, Texas]: American Institute of Musicology, 1968), p. 144.

³⁸ Osthoff, Josquin Desprez, II, 255.

Strunk termed "variation-chain sequence."³⁹ Gospel texts and through-composed settings of psalms had rarely been used, and Josquin achieves significance because these and other biblical texts are an important part of his motet production.

As a summarizer of old techniques, Josquin was without question a success. The great variety in techniques and choice of texts easily leaves the impression that he used every available tool for musical composition. As a culmination of old techniques, Josquin's production shows discrimination in selecting the techniques and great skill and variety in their use. The consequence is the style which makes him famous in our time when the texts are less relevant and we are more inclined to evaluate composition in terms of pure music. This latter aspect also contributed to his popularity in the sixteenth century, as is demonstrated by the appearance of a number of his motets, a few of them many times, in collections of music specifically intended for instrumental performance.

Josquin's motets summarize the various forms of cantus firmus treatment, including the long-note tenor type, the migratory type which sometimes involves all voices as in Mittit ad Virginem (4 voc.), and the imitative type in which both a cantus firmus and imitation play a structural role. The last type is not far removed from the type of motet without a cantus firmus and which relies completely on imitation or note-against-note counterpoint for its musical structure. These four types

39 Reese, Music in the Renaissance, pp. 230, 235, 240-241, 246, 251.

suggest an evolutionary process, but indications are that Josquin used all of them throughout his career. Nor was imitation a new device in the Josquin era; Johannes Ciconia was using imitation without cantus firmus at the beginning of the fifteenth century as a structural device in some of his motets. Another technique prominent in Josquin's motets is the use of short chordal sections for contrast, a technique which had appeared in the early part of the fifteenth century. An interesting example of a technique for which Josquin has received much recognition, the declamatory style of the later motets, particularly those with psalm texts, was already in existence in the mid-fifteenth century. Reese pointed out the historic significance of Gilles Binchois's psalm setting In exitu Israel, which is fauxbourdon-like but at the same time in chordal recitative, usually with one note per syllable except for cadence points.⁴⁰

Among the strongest evidence for Josquin's fame and historical significance is the wide distribution of his works in sources across Europe. Luther was a great admirer of Josquin's works, and this appears to have had great influence on the appearance of Josquin's pieces in printed and manuscript sources.⁴¹ Arrangements of Josquin works appeared frequently in collections of music for instrumental performance up to the

⁴⁰ Reese, Music in the Renaissance, p. 90.

⁴¹ M[arcus] van Crevel, Adrianus Petit Coclico (The Hague: Martinus Nijhoff, 1940), pp. 87-88, 136.

beginning of the seventeenth century.⁴²

A number of composers paid tribute to Josquin by appropriating his works as models for parody masses or by otherwise imitating them. His Miserere mei, Deus (5 voc.) offers one example. Reese stated that Pierluigi da Palestrina's six-voiced motet Tribularer si nescirem is based on Josquin's Miserere.⁴³ Lowinsky found that Jean Richafort's five-voiced Miseratur mei is probably in imitation of Josquin's Miserere since it contains the ostinato of Josquin's motet in an identical rhythmic and melodic version, and the ostinato motive likewise serves as a structural device as pes ascendens and descendens.⁴⁴ Wooldridge observed Cristobal Morales's use of an ostinato cantus firmus in some of his motets for five and six voices.⁴⁵ Another example is Josquin's famous Ave Maria, . . . Virgo serena (4 voc.). Lowinsky noted that Philippe Verdelot used the opening sequence melody exactly as Josquin did, in the same free melodic and rhythmic form, in his seven-voiced Beata es Virgo Maria.⁴⁶ Reese pointed out that Antoine de Févin based

⁴² Kwee Him Yong, "Sixteenth-Century Printed Instrumental Arrangements of Works by Josquin des Prez: An Inventory," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, XXII (1971), 54-65.

⁴³ Reese, Music in the Renaissance, p. 462.

⁴⁴ Edward E. Lowinsky, "A Newly Discovered Sixteenth-Century Motet Manuscript at the Biblioteca Vallicelliana in Rome," Journal of the American Musicological Society, III (1950), 195.

⁴⁵ H. E. Wooldridge, The Polyphonic Period, Vol. II of Oxford History of Music, revised by Percy C. Buck (2nd ed.; London: Oxford University Press, 1932), p. 150.

⁴⁶ Lowinsky, "A Newly Discovered Sixteenth-Century Motet Manuscript," p. 195.

his Missae Ave Mariae on the same motet. Févin and Adrian Willaert, according to Reese, each composed a Missae Mente tota constructed on para V of Vultum tuum deprecabuntur (4 voc.).⁴⁷ The very popular Praeter rerum seriem (6 voc.) served, according to Osthoff, as a model for a parody Mass by Georges de la Hèle. Benedicta es, caelorum regina (6 and 2 voc.) was used by De la Hèle, Willaert, Palestrina, Morales, Philippus de Monte, and David Köler as a model for Masses.⁴⁸ Dunning noted an interesting tribute to Josquin. Jachet di Mantova, in his five-voiced Dum vastos Adriae fluctus, listed the titles of and made musical references to five favorite Josquin motets of the sixteenth century: Praeter rerum seriem; Stabat mater dolorosa; Inviolata, integra et casta es, Maria; Salve Regina; and Miserere mei, Deus.⁴⁹

The evidence indicates that Josquin is one of the most important figures in music history. He was the master of two musical worlds: the old world of the north, comprising present-day Holland, Belgium, and northern France, which expressed itself by structurally and mathematically conceived contrapuntal techniques; and the new world of the south, of Italian Renaissance humanism, together with the predilection for pleasing sonorities and expressiveness.

47 Reese, Music in the Renaissance, pp. 257, 279, 372.

48 Osthoff, Josquin Desprez, II, 38, 72.

49 Albert Dunning, "Josquini antiquos, Musae, memoremus amores: A Mantuan Motet from 1554 in Homage to Josquin," Acta musicologica, XLI (1969), 108-116.

Style and Techniques

Three approaches can be taken for the study of techniques and style: one is the approach taken by Jeppesen in The Style of Palestrina and the Dissonance, an analysis of the style of one composer; a second is the analysis of styles of a period, such as that by Morris for the sixteenth century; and a third is the isolation of a specific musical phenomenon and tracing its evolution, such as the study of the six-four chord by Haydon and the dissertation by Mackey concerning the evolution of the leading tone.⁵⁰

The first approach has been chosen by the present writer, but with reference to only one category of a composer's production. The choice of composer is justified in that Josquin represents the culmination of the musical style and techniques of the early Renaissance and was a central figure in a school of composers which inaugurated a new style, marked by a close relationship of words and music, and which developed techniques serving as a point of departure for composition throughout the remainder of the Renaissance.

At this point, it is necessary to define certain key terms.

Counterpoint was defined by Tinctoris in Book I of his Liber de arte

50 Knud Jeppesen, The Style of Palestrina and the Dissonance, trans. by Margaret Hamerik and Annie I. Fausbøll (2nd ed.; New York: Dover Publications, 1970), 211 p.; R[eginald] O[wen] Morris, Contrapuntal Technique in the Sixteenth Century (Oxford: Clarendon Press, 1922), 74 p. text, 49 p. musical examples; Glen Haydon, The Evolution of the Six-Four Chord (Berkeley: University of California Press, 1933), 141 p.; Mary Lourdes Mackey, "The Evolution of the Leading Tone in Western European Music to circa 1600 A. D." (Ph.D. dissertation, Catholic University, 1962), 362 p.

contrapuncti of 1477. His definition emphasized vertical pitch intervals in terms of one note placed against another, but made an indirect reference to rhythm when he went on to say that counterpoint is concord with dissonance permitted from time to time.⁵¹ In Book II, Chapter XIII, of Toscanello de la musica of 1529 (originally published 1523), Aaron defined counterpoint as "a procedure containing in itself diverse variations of singable sounds with certain reason in proportions and measure of time."⁵² The present writer extends the definition as follows: it is both the procedure and the result of combination of melodic (and rhythmic) lines.

Style is the distinctive characteristics of the work of a composer. The term can be used in a general sense, although the style element does not appear in every work when we describe Josquin's motet style as one characterized by relating the music to the text, or by use of certain techniques such as sparse texture and contrasting voice groups. Style can also be used in a more limited way as when we describe individual motets as being written in, for example, declamatory style, note-against-

51 Johannes Tinctoris, The Art of Counterpoint: (Liber de arte contrapuncti), trans. by Albert Seay ([Dallas, Texas]: American Institute of Musicology, 1961), p. 17.

52 Pietro Aaron, Toscanello in Music, trans. by Peter Bergquist (Colorado Springs: Colorado College Music Press, 1970), p. 21. The definition remains unchanged in the 1523 and 1529 editions; see p. [i]. The original Italian according to Pietro Aaron, Toscanello de la musica: A Facsimile of the Venice 1523 Edition (New York: Broude Brothers, 1969), no page number given: "Contrapunto chiamiamo un modo cōtenēte in se diuerse uariationi di suo ni cātabili cō certa ragione di proportioni, et misura di tēpo."

note style, or highly intricate contrapuntal but non-imitative style. Techniques are tools which can be used in various ways to create expression of the text in the music. Relating the music to the text is an element of style, but is not a technique. However, the terms style and technique are not mutually exclusive. The use of contrasting voice groups, a technique, occurs frequently enough to be considered part of Josquin's style in the general sense.

A motet is defined for the purpose of the present study as any composition which has a sacred Latin text, but is not a Mass or a Mass movement. Tinctoris, in his Terminorum musicae diffinitorium of ca. 1495, defined a motet as "a composition of moderate length, to which words of any kind are set, but more often those of a sacred nature."⁵³ Toward the close of the fifteenth century there was much vagueness as to what constituted a motet. In part this was due to the growing use of similar styles and techniques in all types of compositions. Evidence for this is the fusion of the lauda, which often had a Latin text, and the motet styles; Kenney pointed out Petrucci's inclusion of the contrafactum of pars I of Tu solus qui facis mirabilia (4 voc.) with the text O Mater Dei et hominis, in Laude libro secundo of 1507 (1508, modern calendar).⁵⁴

⁵³ Johannes Tinctoris, Dictionary of Musical Terms, trans. by Carl Parrish ([New York]: Free Press of Glencoe, 1963), pp. 42-43. "Motetum est cantus mediocris, cui verba cuiusvis materiae sed frequentius divinae supponuntur."

⁵⁴ Sylvia W. Kenney, "In Praise of the Lauda," in Aspects of Medieval and Renaissance Music, edited by Jan LaRue and others (New York: W. W. Norton, 1966), p. 497.

There was growing interest in setting sacred non-liturgical and even Latin secular texts. There was also increasing interest in setting liturgical texts such as psalms, heretofore set as alternatim pieces, as through-composed motets.

According to the definition of motet proposed for this study, it is necessary to rule out the Vergil motets, Dulces exuviae dum fata deusque sinebat (4 voc.) and Fama, malum qua non aliud velocius ullum (4 voc.). Sacred contrafacta are also ruled out. Particularly problematic in some cases is determining whether or not a piece is vocal or instrumental. Lang observed that the addition of texts to the individual parts was still quite arbitrary in the fifteenth century and the presence or absence of a text cannot serve as a binding criterion as to whether or not a given piece is instrumental or vocal.⁵⁵ In part arbitrarily and in part with Lang's observation as a guide, pieces with Latin incipits in instrumental collections are ruled out by this writer unless they are known to be titles of known motets by Josquin, but the canons, Ave sanctissima virgo (5 voc.) and O dulcis amica (6 voc.), which appeared in vocal collections, and In pace (4 voc.) which also appeared only with text incipit, are considered motets. Ruled out are si placet parts or reworkings with added voice parts of known Josquin motets.

⁵⁵ Paul Henry Lang, "Objectivity and Constructionism in the Vocal Music of the 15th and 16th Centuries," in Natalicia musicologica: Knud Jeppesen, edited by Björn Hjelmberg and Søren Sørensen (Hafniae: Wilhelm Hansen, 1962), p. 116.

Authenticity, Chronology, Sources

Josquin's motets are not represented in any known sources until the last decade of the fifteenth century when he was in his fifties. Taking into consideration the scant information we have about his life and the fact that attempts thus far to date motets in relation to his biography have been less than conclusive, it is not surprising that problems of authenticity and chronology remain. Osthoff stated that thirty-six motets attributed to Josquin appeared in the Petrucci prints (all within Josquin's lifetime), but forty-eight motets attributed to Josquin first appeared in German prints, of which only the Augsburg print of 1520, edited by Senfl, was published during Josquin's lifetime.⁵⁶ Many of the later prints and manuscripts are replete with conflicting attributions. Josquin's popularity may have led to many motets being mis-attributed to him.

The problems of authenticity and chronology have to be answered mainly on the basis of the sources and on stylistic characteristics of the works.

It is generally accepted that Petrucci was an excellent editor and made few errors in attributions of works. We can accept his attributions to Josquin unless other facts contradict them. Senfl's attributions of motets to Josquin remain unchallenged.

The Petrucci prints prove useful for setting terminal dates for the

⁵⁶ Osthoff, Josquin Desprez, II, 7, 10, 15.

motets that appear in them. Some of the comparatively few investigations of manuscript sources that have been made allow earlier terminal dates to be set for several pieces that appeared in the later Petrucci prints. Picker, citing Van Doorslaer, dated Brussels 9126 between 1504 and 1506.⁵⁷ Braithwaite was able to date Cambridge, Magdalene College, Manuscript Pepys 1760 probably in the period 1498-1502.⁵⁸ Kellman dated the Vatican's Chigi Codex somewhere in the period 1493 to 1503.⁵⁹ Hamm, in his study of Vatican, San Pietro B 80, determined 1474 as the terminal date for the manuscript with the exception of the fascicle which contains Josquin's Domine, non secundum peccata nostra (2 and 4 voc.), copied during the last decade of the fifteenth century or later and bound with the manuscript. Hamm also found that Vatican, Cappella Sistina 35 was copied in 1492 or slightly later.⁶⁰ Haberl concluded that Vatican, Cappella Sistina 42 was assembled under Pope Julius II.⁶¹

57 Martin Picker, The Chanson Albums of Marguerite of Austria: Mss. 228 and 11239 of the Bibliothèque royale de Belgique, Brussels (Berkeley: University of California Press, 1965), p. 32.

58 James Roland Braithwaite, "The Introduction of Franco-Netherlandish Manuscripts to Early Tudor England: The Motet Repertory" (Ph.D. dissertation, Boston University, 1967), I, 53.

59 Herbert Kellman, "The Origins of the Chigi Codex: The Date, Provenance, and Original Ownership of Rome, Biblioteca Vaticana, Chigiana, C. VIII. 234," Journal of the American Musicological Society, XI (1958), 17.

60 Charles Hamm, "The Manuscript San Pietro B 80," Revue belge de musicologie, XIV (1960), 45-49.

61 Fr[anz] X[aver] Haberl, "Bibliographischer und thematischer Musikkatalog des päpstlichen Kapellarchives im Vatikan zu Rom," Beilage zu den Monatsheften für Musik-Geschichte, XIX-XX (1887-1888), 19.

Domine, non secundum peccata nostra (2 and 4 voc.) is found in Cappella Sistina 35 as well as in San Pietro B 80 and was therefore composed probably before 1492, whereas it first appeared in print in 1503. The antiphon cycle, O admirabile commercium (4 voc.), which appeared in Cambridge Pepys 1760, could have been composed at any time within the period before 1493 and 1505, but it first appeared in print in 1521. Stabat mater dolorosa (5 voc.), which appeared in the Chigi Codex and in Brussels 9126, could have been composed anywhere in the period before 1493 to 1506, but first appeared in print in 1519. Huc me sydereo descendere jussit Olympo--Plangent eum quasi unigenitum (6 voc.), which appeared in Brussels 9126, could have been composed at any time before 1504 or 1506, although it first was in print in 1519. Virgo salutiferi--Ave Maria, . . . benedicta tu (5 voc.) and Salve Regina (4 voc.) both appeared in Cappella Sistina 42 and were therefore composed before or during the papacy of Julius II (1503-1513). Virgo salutiferi was in print for the first time in 1519 and Salve Regina has never been located in a print.

Manuscripts copied during Josquin's lifetime are reliable sources for his motets, but the dating and determination of origin of manuscripts is at present generally quite imprecise. There is a need for modern technology in detecting qualities of papers used, handwriting analysis, and so forth. Hoffmann-Erbrecht pointed out some of the problems accompanying the appearance of dates in manuscript sources.⁶² Care

⁶² Lothar Hoffmann-Erbrecht, "Datierungsprobleme bei Kompositionen in deutschen Musikhandschriften," in Festschrift Helmuth Osthoff, edited

has to be used in ascribing dates since a date may refer only to the binding of the manuscript, the completion of a manuscript the fascicles of which had been copied over a period of years, or even to a performance date of one piece, or to any of a large number of possibilities.

Stylistic traits constitute the only other means we have at this time for determining authenticity and chronology of the motets. Osthoff was the first to present a set of concrete criteria for deciding chronology (and authenticity) of Josquin's works, by a division into three style periods.⁶³ Osthoff subsequently offered further clues as to other criteria to be used for this purpose.⁶⁴ Other musicologists have given various suggestions and have also brought up problems in this regard, a number of which have been summed up by Lowinsky.⁶⁵ The whole question of criteria for determining chronology and authenticity is at present in a state of flux in part due to the paucity of information concerning Josquin's life and also of objective means for establishing criteria.

The present writer believes that it is not yet feasible to set dates for style periods. However, it appears there are early works, later works, and works which seem transitional between the two and which

by Lothar Hoffmann-Erbrecht and Helmut Hücke (Tutzing: Hans Schneider, 1961), pp. 47-60.

63 Osthoff, "Zur Echtheitsfrage und Chronologie," pp. 307-308.

64 Osthoff, Josquin Desprez, Vols. I and II.

65 Edward Lowinsky, "Josquin des Prez and Ascanio Sforza," in Il duomo di Milano: Congresso internazionale: Milano, Museo della scienza e della tecnica, 8, 12 settembre 1968, edited by Maria Luisa Perer (Milan: La Rete, 1969), II, 17-22.

perhaps constitute a "middle period." On the other hand, an early or late motet may exhibit both early and late style characteristics. Drawing on the research that has been done and on personal examination of the motets, it is possible to reach some conclusions.

The first concerns the choice of texts. Motets with gospel or psalm texts or text compilations without known liturgical function tend to be from the last thirty years of Josquin's life.

Early works tend to subordinate the text to the music and use long melismatic lines (without rests), imprecise declamation, and much scale line. In the last decade of the fifteenth century there was a growing interest in relating text and music through declamation and expression of the general mood of the text. This is the point at which the lauda style entered with its clear-cut phrases, note-against-note writing, and caesuras to mark divisions of the text. Expression of the text is extended in later works by using imitation as a structural device, with the setting of each phrase to new music in four homogeneous lines, although the imitation is not generally taken by each of the four voices in turn but by just two or three, and does not usually persist throughout the motet. Also included are balanced phrase structure, much use of repeated notes, and in many motets, imitation interspersed with contrasting sections of note-against-note writing, and use of contrasting voice groups.

Rhythmic complexity suggests earlier works. Syncopation to the extent of denying the tactus, setting one part in sesquialtera against the others in tempus imperfectum, employing rhythmically complex lines

especially when the altus or contratenor is noticeably more complex than the other voices, employing tempus perfectum, all point in the direction of an early work. Later works are distinguished by their rhythmic simplicity.

More prevalent in earlier works are the following devices: short motives used in ostinato, repetition, or sequence; under-third cadences; fauxbourdon-like passages; consecutive thirds and sixths. Complete triads are more prevalent in later works.

A long-note cantus firmus with the other voices organized by themselves is indicative of an earlier work. When the cantus firmus is rhythmically similar to the other voices and all voices participate in presenting the cantus firmus this indicates a later work. Absence of a liturgical cantus firmus points to a late work, although a canon or ostinato motive unrelated to a liturgical melody may perform the same structural role.

Status of Research and Procedure for the Analytical Chapters of this Thesis

With the completion of the collected edition of Josquin's works in 1969 came the opportunity for assessment of stylistic characteristics of the undoubtedly authentic works as well as a body of works which present question as to their authenticity.⁶⁶ Studies devoted to the charac-

⁶⁶ A[lbert] Smijers, editor, continued after 1956 by M[yroslaw] Antonowycz and W[illem] Elders, editors, Werken van Josquin des Prés (Vereniging voor Nederlandse Muziekgeschiedenis; Amsterdam: G. Alsbach and Leipzig: Fr. Kistner and C. F. W. Siegel, 1921-1969), 12 vols.

teristics of style and authenticity of specific motets and presentation of conflicting points of view, such as the one by Antonowycz concerning Absolve, Quaesumus, Domine--Requiem aeternam dona eis (6 voc.) and Inter natos mulierum non surrexit major Joanne (6 voc.) and the ones by Lagas and Maas concerning Magnificat Quarti Toni (4 voc.), are valuable and more are needed, especially for the motets that are more or less assumed to be by Josquin on rather vague grounds and for that large group of motets of uncertain authorship which research has scarcely touched.⁶⁷ However, the real hope for analysis of techniques and style and the solution thereby of problems of authenticity and chronology appears to lie in the computer, which can count occurrences of musical phenomena which we cannot hope to do by hand. Mendel reported on computer lists of errors in the Smijers edition, occurrence of large intervals, use of mensural and proportional signatures, and occurrences of complete triads.⁶⁸

Thus far, the largest advance in the study of Josquin biography and musical production is Osthoff's monograph.⁶⁹ Another major step forward

67 Myrosław Antonowycz, "Zur Autorschaftsfrage der Motetten Absolve quaesumus Domine und Inter Natos Mulierum," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, XX (1966), 154-169; R. Lagas, "Het Magnificat IV Toni van Josquin des Prez," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, XX (1964), 20-36; Chris Maas, "Josquin--Agricola--Brumel--De la Rue: Een authenticiteitsprobleem," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, XX (1966), 120-139.

68 Arthur Mendel, "Some Preliminary Attempts at Computer-Assisted Style Analysis in Music," Computers and the Humanities, IV (1969), 41-52.

69 Osthoff, Josquin Desprez, Vols. I and II.

will be made when the proceedings of the International Josquin Festival-Conference of June 21-25, 1971, becomes available.

Of great assistance to the study of the Josquin style are the translations into English of Renaissance theoretical treatises. A wealth of material is contained in dissertations, especially with reference to sources. Aldrich's piece on an approach to the analysis of Renaissance music has been very helpful to the present writer.⁷⁰

For the purpose of this study, the present writer felt the need to decide upon a central group of authentic motets from which to draw conclusions and examples; decisions had to be made as to which were authentic Josquin works. The two major authorities consulted were the Josquin specialists Smijers and Osthoff. This left a group of motets generally considered authentic Josquin pieces, but questionable because of their sources or style.

In the central group of authentic motets upon which this study is based are only motets which were attributed to Josquin in the sources during his lifetime or which appeared in the one print devoted exclusively to Josquin motets published by Le Roy and Ballard in 1555. Osthoff regarded this as an excellent choice of the most important Josquin motets and was of the opinion that it was edited by a genuine Josquin scholar.⁷¹ The central group of motets is listed in the first part of Appendix B.

70 Putnam Aldrich, "An Approach to the Analysis of Renaissance Music," The Music Review, XXX (1969), 1-21.

71 Osthoff, Josquin Desprez, II, 17.

Also included in Appendix B is the group of motets probably by Josquin, but which were not attributed to Josquin in the sources during his lifetime, or concerning which controversy exists as to authenticity on the basis of style, conflicting attributions, or insufficient confirming evidence in the sources.

Setting this limitation on the motets comprising the central group rules out much of the psalm production and other possibly later works. However, the present writer believes that the central group needs to be exhaustively studied in order to serve as a control group whose traits are assuredly Josquin's and against which the other motets can be compared.

The dividing line between many of the motets in the second group of Appendix B, and motets forming a peripheral group with attribution to Josquin, which constitute Appendix C, is in many cases very thin.

All of the motets comprising the central group of authentic motets are available in the Smijers edition of Josquin's works. Only a few primary sources were available to the present writer.⁷² Smijers stated his editorial principles in 1927 and 1929, at which time he adhered to the use of original clefs and note values, horizontal brackets above the notes contained in ligatures in the sources, editorial accidentals above

72 Lowinsky, The Medici Codex of 1518, Vol. V (facsimile edition); Glareanus (Heinrich Loriti), Dodecachordon (Basel: Henrichvm Petri, 1547), 470 p.; Novum et insigne opus musicum (2nd ed.; Nuremberg: Montanus and Neuber, 1558); Secunda pars magni operis musici (Nuremberg: Montanus and Neuber, 1559); Tertia pars magni operis musici (Nuremberg: Montanus and Neuber, 1559).

the notes and those in the sources before the notes, additions to the texts in italics and additions to the music in small type, and the use of bar-lines.⁷³ Through the years he amended some of his principles. He changed to the use of modern clefs and 2:1 reduction of time values, although in some cases in ternary meter it appears he reduced 4:1. Lockwood reported that a computer study of Masses showed a wide variation in the total number of accidentals as well as in the number of accidentals in the sources versus the number of editorial accidentals in the Smijers edition.⁷⁴ The Smijers edition is primarily scholarly and each fascicle contains an introduction listing sources and giving variant readings. In some cases Smijers indexed sources not previously indexed and gave other information concerning dates, origins, and so forth. He also published many of the cantus firmi Josquin may have used.

In consideration of the method of organization of the Smijers edition, references to musical examples in this thesis will be done by Roman numeral for the volume number of the motets with volumes from other categories such as Masses always specified in parentheses following the volume number. The supplement will be called "Supp.". A colon will always be inserted between the volume number and the page number or

73 ALbert] Smijers, "Josquin des Prez," in Proceedings of the Musical Association: Fifty-Third Session, 1926-1927 (Leeds: Whitehead & Miller, 1927), p. 107; ALbert] Smijers, "Josquin des Prez," De Muziek, IV (1929), 108-110.

74 Lewis Lockwood, "Computer Assistance in the Investigation of Accidentals in Renaissance Music," in Report of the Tenth Congress, Ljubljana, 1967: International Musicological Society, edited by Dragotin Cvetko (Ljubljana: University of Ljubljana, 1970), p. 449.

numbers which will follow the colon in Arabic numerals. Tempus measure numbers will then follow, always preceded by a comma.

Names of motets are shortened in footnotes. When more than one motet was written for the same text and with the same number of voices, the number of the motet in the Smijers edition follows the number of voices in parentheses following the name of the motet. This is done both in the text and in the footnotes.

In studying the motets one approach of the present writer has been to obtain a broad view of the entire motet production in its larger constructive aspects and style. Another approach has been spot checking for technical aspects among the motets in the central group of authentic motets. The object has been to observe trends rather than gather statistics. A procedure for analysis was needed which would be suitable for Josquin's works and it is used in the analysis of Mittit ad Virginem (4 voc.) at the end of this thesis.

CHAPTER II
GENERAL PLAN OF THE MOTETS

For Josquin's motet composition, the starting point is the text or texts. His motets are generally quite long, in some cases even being extended into cycles. Usually he divided the text, and therefore the music, into two or three partes (movements). The overall musical form is determined by the punctuation of the text. The punctuation at ends of incises, phrases, or sentences is accomplished musically by means of a drive to the cadence. There is an overall plan of various levels of tension and repose. In addition, repetition serves as a form-producing element in use of reiterated motives, phrase repetition, or imitation. Musical structural organization is achieved by means of cantus firmus which is often in canon, or by methodical use of imitation, usually in alternation with note-against-note writing.

In this chapter we will view the motets from four angles: texts and techniques of their expression; structural techniques, such as the use of the cantus firmus; the use of repetition and drive to the cadence; and the functions and ranges of the voice parts.

Texts and Expression

The texts reflect the changing tastes and humanistic attitudes of the late fifteenth century. Lowinsky pointed out the change from use of texts concerned with celebration of the times of day and year, the

salvation story, and adoration of the Virgin and saints, to those concerned with man's relationship to God and the attempt at reconciliation with the problems of sin, suffering, and death, which was expressed by motets using lament, psalm, and Passion texts.¹

Mattfeld identified many of Josquin's texts in liturgical books of his day, and for the ones which remained unidentified, she located texts resembling those used by Josquin in many cases. Most of the identified texts are Office texts. Of these, the majority are Marian antiphons and psalms, while a few are lections and other types. From the Proper of the Mass, most are sequences and a few are, notably, gospel texts. The unidentified texts are of scriptural origin, or are texts addressed in honor of Christ or the Virgin.²

Josquin wrote some motets on a large scale, cycles, consisting of up to seven partes.³ A few consist of only one parte, a greater number three

1 Edward E. Lowinsky, "Music in the Culture of the Renaissance," Journal of the History of Ideas, XV (1954), 523.

2 Jacquelyn A. Mattfeld, "Some Relationships Between Texts and Cantus Firmi in the Liturgical Motets of Josquin des Pres," Journal of the American Musicological Society, XIV (1961), 159-183.

3 Examples are Vultum tuum (4 voc.), seven prayers set in seven partes; Qui velatus (4 voc.), five texts and closing sequence commemorating the Passion in six partes; O admirabile (4 voc.), five Marian antiphons; O Domine (4 voc.), five prayers set in five partes; Videte--Circumdede runt me (6 voc.), three text compilations commemorating the Passion; Pater noster. Ave Maria, . . . benedicta tu (6 voc.), two prayers; possibly Ave nobilissima--Benedicta tu and Huc me sydereo--Plangent eum (6 voc.) as shown by Willem Elders, "Zusammenhänge zwischen den Motetten Ave nobilissima creatur and Huc me sydereo von Josquin des Prez," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, XXII (1971), 67-73.

partes, but the majority are in two partes.⁴ The words are usually fairly evenly distributed among the partes.⁵ However, there are some where they are not.⁶

Sparks noted Hewitt's finding that text underlay tended to be good within partes in sources when the text was set syllabically, but not when it was set melismatically. However, scribes were careful to set the text phrase to the proper musical phrase.⁷ Wooldridge wrote that in the first half of the fifteenth century Masses were not underlaid with texts in some sources but that the words of the motets were written out in full although not necessarily under the notes intended for them. He went on to say that it may have been Josquin's intent, by writing some Masses in familiar style, syllabically and with the words underlaid, to relate text and music.⁸ Smijers's editorial practice in the edition of Josquin's works of showing textual insertions in italics indicates that in some motets underlay was imprecise in melismatic situations and additions were

4 Examples of one pars: Ave Maria, . . . benedicta tu (4 voc.); Gaude Virgo (4 voc.); Salve Regina (4 voc.). Examples of two partes: Lectio actuum--Dum Complerentur (5 voc.); O virgo prudentissima--Beata mater (6 voc.); Victimae paschali laudes (4 voc.). Examples of three partes: Ave verum (2 and 3 voc.); Factum est autem (4 voc.); Inviolata (5 voc.).

5 Examples are Ave verum (2 and 3 voc.), Qui habitat (4 voc.), Stabat mater (5 voc.).

6 Examples are Benedicta es (6 and 2 voc.); Domine, non secundum (2 and 4 voc.); Praeter rerum (6 voc.).

7 Edgar H. Sparks, Cantus Firmus in Mass and Motet 1420-1520 (Berkeley: University of California Press, 1963), pp. 343-344.

8 H. E. Wooldridge, "The Treatment of the Words in Polyphonic Music," The Musical Antiquary, I (1910), 78, 84.

necessary in the form of incise or short-phrase repetitions in single voice parts.⁹ There are examples, especially in declamatory style, where no editorial insertions were made.¹⁰ On the whole, it appears that the incise served as the basic musical unit.

Josquin used the music to depict or express the general mood of the text. In Book III of the Practica musica, Gaffurius made specific recommendations of modes to express various moods of the words.¹¹ It is evident that Josquin used mode to express the mood of the text as well as other means such as low tessitura for a somber mood, wide lines to express joy, or note-against-note counterpoint to express a solemn place in the liturgy.¹² He also used word painting such as descending skips to express descent, ascending skips to express ascent, or melismas or homophony to mark important words.¹³ Josquin frequently employed the

9 Examples are I:25, 44-47 S, 61-66 A; I:77, 4-16 A, B; II:7, 154-165 T. In footnotes, voice parts are indicated by abbreviations following the measure numbers such as S for superius, CT for contratenor, Vox V for quinta vox, and so forth.

10 Examples are De profundis (4 voc., no. 47); Pater noster. Ave Maria, . . . benedicta tu (6 voc.); Tu solus (4 voc.).

11 Franchinus Gaffurius, Practica musicae, translated and transcribed by Clement A. Miller ([Dallas, Texas]: American Institute of Musicology, 1968), pp. 149-150.

12 Examples are Benedicta es (6 and 2 voc.), Mixolydian mode and much rhythmic activity to express optimism; De profundis (4 voc., no. 47), Phrygian mode and low tessitura to express solemnity; Miserere (5 voc.), Phrygian mode and ostinato motive as expression of plea for mercy; O virgo Virginem (6 voc.), wide lines to express joy; Tu lumen (4 voc.), note-against-note writing to express solemnity at elevation of host during Mass.

13 Examples are I:70, 31 S, A, descending line to express "et descendit Spiritus"; I:95, 23-26, Salomon's words set off by note-

caesura in the form of simultaneous rests in all voice parts or as a fermata to set off phrases.¹⁴ In some motets where note-against-note counterpoint is prevailing, this is a characteristic of the motet.¹⁵

Structural Techniques

Mattfeld found that whenever Josquin used a liturgical text, he always used the melody associated with it; that is, the melody with its text constituted the cantus firmus. However, if the text had no melody, he might give melodic reference to the recitation formula, if there was one, or dispense with it entirely. In the few motets based on a secular cantus firmus, Josquin accurately quoted the melody, but did not use the words. Its function was to symbolize the content of the main text. The same was true in the few motets for which he created ostinato motives to serve as cantus firmi. Symbolism of the main text also played a role in the polytextual motets where the main text had no melody of its own and he selected a liturgical text with its melody to serve as cantus firmus. In a few motets where the text had no melody, Josquin quoted a chant melody which carried the same text, but only for that section of the

against-note counterpoint and caesura; III:26, 1-3, use of melismas to accent important words as "Salve"; III:75, 4-5 S, ascending octave leap on "altissimi."

¹⁴ Examples are I:21, 25; I:35, 43; I:41, 52; I:50, 109, I:56, 3.

¹⁵ Examples are O Domine (4 voc.), Qui velatus (4 voc.), Tu solus (4 voc.).

motet which shared the text.¹⁶

A number of musical cantus firmus identifications were made by Mattfeld, but she pointed out the difficulty in making positive identifications because we do not know which of the many chant books available in his day were the ones he used. A text frequently had more than one melody associated with it, or its melody appeared in one or more variants. She found one source which contains three different melodies each for Salve Regina and Alma Redemptoris Mater and two for Ave Regina caelorum.¹⁷ Therefore, it is difficult to make judgments regarding Josquin's treatment of the liturgical cantus firmi although indications are that he usually colored or paraphrased the melodies.¹⁸ In his study of cantus firmi in many of Josquin's motets, Sparks cited examples where the cantus firmus seems to stop part way through the motet, suggesting that Josquin may have had another chant source for his melody.¹⁹ In some motets where there is no preexistent chant or secular melody, Josquin created his own cantus firmus, using it as an ostinato or canon. He employed it as the structural basis of the motet just as the chant or

¹⁶ Mattfeld, "Some Relationships Between Texts and Cantus Firmi," pp. 177-180.

¹⁷ Jacquelyn Anderson Mattfeld, "Cantus Firmus in the Liturgical Motets of Josquin des Prez" (Ph.D. dissertation, Yale University, 1959), pp. 83-85.

¹⁸ Examples are Benedicta es (6 and 2 voc.); Domine, non secundum (2 and 4 voc.); Liber generationis (4 and 3 voc.); O admirabile (4 voc.).

¹⁹ Sparks, Cantus Firmus, p. 483. Examples are Ave Maria, . . . benedicta tu (4 voc.); Rubum quem viderat (4 voc., third antiphon in O admirabile); Virgo prudentissima (4 voc.).

secular melody performed this role.²⁰

Josquin usually placed his cantus firmus in the tenor, or if it was stated in canon, in the tenor and another inner part or the superius. His cantus-firmus motets may be classified into three categories: those in which the cantus firmus is in long notes in comparison with the other voices (including some motets where successive cantus-firmus statements are made in shorter notes); those which start out in longer notes but come to approximate the rhythm of the other voices as the motet progresses; and those in which the cantus firmus is rhythmically similar to the other voices.²¹

The cantus-firmus motets vary with respect to the degree of presence of the cantus firmus. Although the cantus firmus is generally present at the ends of partes, the tendency is for the cantus-firmus voice or voices to be the last to enter at the beginning of the motet.²² When the

20 Examples are Miserere (5 voc.), TII as ostinato; Pater noster. Ave Maria, . . . benedicta tu (6 voc.), T and A in canon but contains paraphrase of Ave Maria antiphon melody for that part of the chant and motet that share the same text; Ut Phoebi (4 voc.), T and B in canon.

21 Examples of relatively long-note cantus firmi: Huc me sydereo--Plangent eum (6 voc.), T; Inviolata (5 voc.), TI and TII in canon; Lectio actuum--Dum Complerentur (5 voc.), TII. Examples of cantus firmi presented in longer notes and progression to rhythmic equivalence with other voices as motet progresses: Ave nobilissima--Benedicta tu (6 voc.), T; Benedicta es (6 and 2 voc.), T and S in canon in pars I and then permeates the other voices; Homo quidam (6 voc.), T and CTI in canon. Examples of cantus firmi rhythmically similar to other voices: Alma Redemptoris Mater (4 voc.), T and A in canon; Videte--Circumdederunt me (6 voc.), in canon (Videte, Vox V and Vox VI; Christus mortuus, T and S; Sic Deus, TI and BI); Virgo prudentissima (4 voc.), T.

22 Examples where it is last to enter: Ave nobilissima--Benedicta tu (6 voc.); Inviolata (5 voc.); Lectio actuum--Dum Complerentur (5 voc.). Examples where it enters with or before other voices: Ave maris stella

cantus-firmus voice or voices are the last to enter, there is frequently anticipatory imitation of the cantus firmus in another voice or voices, often in the form of an opening imitation.²³ There are motets in which the cantus firmus is continuously being stated and there are those where it is not.²⁴ The permeation of another voice by the cantus firmus, which is most evident in his use of cantus firmus in canon, is extended in many other motets to that of migration where two or more voices may alternate sections of the cantus firmus.²⁵ It is carried one step further in those motets in which the cantus firmus at times permeates all the voices by methodical use of imitation.²⁶

Where there is no melody associated with a text, or only a recitation formula, the dependence upon the text as a structural force becomes greater. The text is usually a psalm, lection, gospel or epistle lesson, or a prayer. Josquin usually set it syllabically or neumatically, with melismas generally confined to cadences. He availed

(4 voc., verse 4, Monstra); Ave verum (2 and 3 voc.); Veni, Sancte Spiritus (6 voc.).

23 Examples are Alma Redemptoris Mater (4 voc.); Inviolata (5 voc.); Miserere (5 voc.); Pater noster. Ave Maria, . . . benedicta tu (6 voc.).

24 Examples of continuous statement: Benedicta es (6 and 2 voc.); Salve Regina (5 voc.), S and ostinato; Stabat mater (5 voc.). Examples of discontinuous statement: Huc me sydereo--Plangent eum (6 voc.); Miserere (5 voc.); Virgo salutiferi--Ave Maria, . . . benedicta tu (5 voc.).

25 Examples are Liber generationis (4 and 3 voc.), O virgo Virginem (6 voc.), Praeter rerum (6 voc.), Victimae paschali laudes (4 voc.).

26 Examples are Ave Maria, . . . Virgo serena (4 voc.); Factum est autem (4 voc.); O admirabile (4 voc.).

himself of two techniques which he also used, but to a lesser degree for structural purpose, when a cantus-firmus melody was present: imitation and note-against-note counterpoint. In both techniques there is emphasis on the text through textual repetition in all the voice parts, either simultaneously, or in succession. Most motets present a combination of the two techniques and a wide range in the extent to which each is used. A motet which is entirely in note-against-note counterpoint such as Tu lumen, tu splendor Patrie (4 voc.), is exceptional. In the opening of para II of Tu solus qui facis mirabilia (4 voc.), the inner voices are in imitation although the major part of the motet is in note-against-note counterpoint. Planxit autem David (4 voc.), which is in large part declamatory and uses considerable note-against-note counterpoint, presents more extensive use of imitation. Qui habitat in adiutorio altissimi (4 voc.) relies more on imitation and at the same time is also more syllabic and declamatory. Historically speaking, the direction is toward dependence on purposeful use of imitation in order to achieve structural organization in a four-voiced setting where each phrase of the text is set to a new motive in each point of imitation. This kind of use of imitation reaches its fullest development in the generations following Josquin. A few of Josquin's motets approach this goal, some with and some without cantus firmus, such as Gaude Virgo, Mater Christi (4 voc.), O admirabile commercium (4 voc.), and Ave Maria, . . . Virgo serena (4 voc.). The motets without liturgical cantus firmi represent this trend, and as pointed out in Chapter I, these motets probably belong

to Josquin's later works.²⁷ Examples of motets containing at least some imitation are abundant.²⁸ Many of the motets present textual imitation in different ways: with voice entries not preceded by rests; or with entries spaced in time but not musically imitative. Other possibilities are: simultaneous entries by some of the voices; entries in which some voices rest and therefore do not participate in the textual statement.²⁹ Many motets employ imitative and note-against-note counterpoint sectionally, by phrase or phrase groups. Frequently such phrases are set imitatively, with contrasting sections of note-against-note counterpoint toward the end of the motet.³⁰

Repetition and Drive to the Cadence

Repetition schemes generating large musical forms are not present in Josquin's motets, since their forms are determined by their texts, which usually lack repeated sections. Instances of a refrain, as in Miserere mei, Deus (5 voc.), or recapitulation suggestive of an A B A form are rare. Honor, decus, imperium (4 voc.), verse 2 of Nardi Maria pistici,

27 Examples are In principio (4 voc.); Misericordias Domini (4 voc.); Pater noster. Ave Maria, . . . benedicta tu (6 voc.).

28 Examples can be found in Ave verum (2 and 3 voc.), Domine, ne in furore (4 voc., no. 39), Qui habitat (4 voc.), Virgo prudentissima (4 voc.).

29 Examples of different types of textual imitation and simultaneous voice entries can be found in Ave Maria, . . . benedicta tu (4 voc.); Factum est autem (4 voc.); O admirabile (4 voc.).

30 Examples are Liber generationis (4 voc.), Memor esto (4 voc.), Planxit autem David (4 voc.), Vultum tuum (4 voc.).

and Gaude Virgo, Mater Christi (4 voc.), in which initial motives recur at the end, and Memor esto verbi tui servo tuo (4 voc.), which contains an extensive repetition (in diminution) of initial material at the end, are isolated cases. Many motets, however, suggest an A B A form harmonically, in that the initial pars begins in one tonal center, the inner partes begin or close in another tonal center (or centers), and there is a return to the initial tonal center sometime before the end of the final pars.³¹ Of particular interest are texts in sequence form which Josquin usually set in variation-chain sequence, an exhibition of his propensity for variation on the repetition.³²

Some motets which employ cantus firmus, note-against-note counterpoint, or imitation as basic structure, are further unified by recurrent rhythmic or melodic motives or both.³³ Very frequent is melodic repetition (without overlap) with the same or fresh text in the same or another voice part.³⁴ Sometimes motives are reiterated at some point in

31 Examples are Domine, ne in furore (4 voc., no. 39); Illibata (5 voc.); O Domine (4 voc.); Victimae paschali laudes (4 voc.).

32 Examples are Benedicta es (6 and 2 voc.), Inviolata (5 voc.), Praeter rerum (6 voc.).

33 Examples are Ave verum (2 and 3 voc.), openings of partes I and III and relationship motivically of the CT; Factum est autem (4 voc.), semiminim-minim-semiminim figure in opening melody of pars I used in the identical melodies opening partes II and III; Vultum tuum (4 voc.), many examples of reiterated rhythmic and melodic motives unifying the partes.

34 Examples are I:41, 35-40 at I:41, 41-46; I:116, 85-89 at I:116, 90-93; II:8, 192-197 at II:8, 197-202; III:26, 13-15 A and T; III:56, 166-178.

the motet such as to create an ostinato effect.³⁵ Many motets use an ostinato bass especially in the drive to the cadence at the end of the final pars.³⁶ A few motets employ an ostinato cantus firmus.³⁷ Sometimes the cantus firmus or cantus firmus canon is repeated.³⁸ A form of textual intensification is simultaneous statement of the text by all voices. Even more intense, are successive imitative entries, especially when each is sung to the same melody employed for that portion of the text. The point of imitation is completed by the subsequent full-voiced texture, the drive to the cadence, and the approach to or repose of the cadence overlapped with the next point of imitation.³⁹ The succession of such points creates an additive form which culminates in a conclusive final cadence.

Drive to the cadence is generally strongest at the end of the final pars, strong at the end of other partes, fairly decisive at the ends of phrase groups, less so at the ends of phrases, evident to a lesser degree at the ends of incises, and sometimes apparent at the end of a single

35 Examples are I:48, 30-39, 42-27 CT; II:11, 311-323; II:119, 93-97; II:76, 406-412.

36 Examples are I:32, 55-66; I:49, 79-86; II:71-72, 305-321; II:87, 192-200.

37 Examples are Illibata (5 voc.), Miserere (5 voc.), Salve Regina (5 voc.), Ut Phoebi (4 voc.).

38 Examples are Ave nobilissima--Benedicta tu (6 voc.), O virgo prudentissima--Beata mater (6 voc.), Videte--Circumdederunt me (6 voc.), Virgo saluferi--Ave Maria, . . . benedicta tu (5 voc.).

39 Examples are I:12, 1-12; I:63, 174-178; I:83, 34-46; II:65, 182-184.

word. It is created by increased rhythmic activity, quickened harmonic change, often with use of $\frac{6}{3}$ intervals, denser texture, increased dissonance especially in the upper voices, and toward the end of partes, use of repetition and organ point as well.

In the overall plan of the motet, drive to the cadence is used in other ways. A striking example is Josquin's employment of cantus firmus statements, sometimes in canon, in successive diminutions.⁴⁰ He makes form evident within the pars or entire motet by thickening the texture, often opening a motet with duos and later increasing the number of active voice parts.⁴¹ Form is created in many motets which are in tempus imperfectum diminutio by means of a passage or passages of proportio sesquialtera or tripla, often in the note-against-note style, followed by a return to the original tempus.⁴²

Functions and Ranges of the Voice Parts

The majority of Josquin's motets are written for four voices; these include all of the motets without cantus firmus,⁴³ as well as some with

⁴⁰ Examples are Huc me sydereo--Plangent eum (6 voc.), Inviolata (5 voc.), Lectio actuum apostolorum--Dum Complerentur (5 voc.), O virgo prudentissima--Beata mater (6 voc.).

⁴¹ Examples are Ave verum (2 and 3 voc.), Alma--Ave (4 voc.), Gaude Virgo (4 voc.), Virgo salutiferi--Ave Maria, . . . benedicta tu (5 voc.).

⁴² Examples are Factum est autem (4 voc.), In principio (4 voc.), O virgo Virginum (6 voc.), Tu solus (4 voc.).

⁴³ Examples are De profundis (no. 47); Domine, ne in furore (no. 39); In principio; Misericordias Domini.

a cantus firmus, presented in one or more voices or in canon.⁴⁴ As compared with motets for more than four voices, this is the group which depends most on imitation as a structural device. Motets for five and six voices always contain a cantus firmus, as often as not in canon.⁴⁵ A very few motets containing sections for two or three voices are divided into partes according to the number of voice parts.⁴⁶ In a sense, these observations are illusory, however, for Josquin generally used a very sparse texture.⁴⁷ Especially in motets for more than four voices, extensive activity in all voices simultaneously generally does not appear until final cadences. Motets for more than four voices usually are conceived as a group of contrapuntal lines organized among themselves around an axial cantus firmus, or else the cantus firmus serves as an integrated member of the group of voices.⁴⁸

44 Examples with cantus firmus are Factum est autem; Missus est. Ave Maria, . . . benedicta tu; Virgo prudentissima. Examples with cantus firmus in canon are Alma Redemptoris Mater; Ave maris stella (verse 4, Monstra); Ut Phoebi.

45 Examples of five-voiced motets are Lectio actuum--Dum Complerentur; Stabat mater; Virgo salutiferi--Ave Maria, . . . benedicta tu. Examples of six-voiced motets are Ave nobilissima creatura--Benedicta tu, O virgo prudentissima--Beata mater, Videte--Circumdederunt me.

46 Examples are Benedicta es (partes I and III, 6 voc.; pars II, 2 voc.); Domine, non secundum (partes I and II, 2 voc.; partes III and IV, 4 voc.); Liber generationis (partes I and III, 4 voc.; pars II, 3 voc.).

47 Examples are Ave Maria, . . . Virgo serena (4 voc.); Factum est autem (4 voc.); O virgo prudentissima--Beata mater (6 voc.); Qui habitat (4 voc.).

48 Examples are Miserere (5 voc.); Pater noster. Ave Maria, . . . benedicta tu (6 voc.); Stabat mater (5 voc.); Virgo salutiferi--Ave Maria, . . . benedicta tu (5 voc.).

Unless he used a cantus firmus in one voice part or in canon, Josquin wrote his voice parts simultaneously. Regardless of whether he was writing for four, five, or six voices, Josquin composed his motets within a total range of approximately two octaves plus a sixth or seventh, or less often, two octaves plus a third, fourth or fifth. The lowest pitches fall within the range from E to B, the highest within the range c^2 to g^2 .⁴⁹ In some motets, a structural cantus firmus has a narrower range than the other voices, and in others it is similar to that of the other parts.⁵⁰ Voice ranges of individual voice parts are usually between an octave and an octave plus a fourth or fifth, and, overall, there is no significant difference in ranges of individual parts, except for a slight preference for wider ranges in the upper parts. There are a few instances of one part having a much wider range than the other parts, up to two octaves, usually the altus and less often the superius.⁵¹ These parts do not appear to have been added later, but form

49 Examples are Ave Maria, . . . Virgo serena (4 voc.); Memor esto (4 voc.); Pater noster. Ave Maria, . . . benedicta tu (6 voc.); Qui habitat (4 voc.). Specific names are given to each pitch according to the following system. The pitches beginning with the ascending octave which starts two octaves below middle c are described as C, D, E, . . . B; the octave beginning one octave below middle c is described as c, d, e, etc.; the octave beginning with middle c as c^1 , d^1 , e^1 , etc.; the octave beginning an octave above middle c as c^2 , d^2 , e^2 , etc.

50 Examples of cantus firmi with narrow range are Ave nobilissima--Benedicta tu (6 voc.), Huc me sydereo--Plangent sum (6 voc.), Inviolata (5 voc.). Examples of cantus firmi range similar to that of the other parts are Alma Redemptoris Mater (4 voc.), Lectio actuum apostolorum--Dum Complerentur (5 voc.), Virgo prudentissima (4 voc.).

51 Examples are Alma--Ave (4 voc.), S is octave plus sixth; Huc me sydereo--Plangent sum (6 voc.), A¹ is two octaves; Lectio actuum--Dum Complerentur (5 voc.), A is octave plus sixth; Salve Regina (5 voc.), A almost two octaves.

an integral part of the structure. Aaron, famous for his observation that some composers were writing voice parts simultaneously, gave a definite prescription in Book II, Chapter XXXI, of the Toscanello for writing in more than four parts. The implication is that four-voiced writing was the norm. If a fifth voice were added, for example, as a second superius, it should not exceed the range of the first superius.⁵² In Josquin's motets for more than four voices, this type of pairing can be often seen.⁵³ Distinctive in many motets, regardless of number of voice parts, is the fact that the inner voices tend to approximate the same range, the altus often reaching down to c, the tenor up to f¹, g¹, or a¹, and the bassus up to d¹.⁵⁴ This at least in part explains the frequent crossing of inner parts, although there is some occurrence of crossings of inner voices with the superius and occasionally even with the bassus.⁵⁵ The crossing is intensified in motets which are set in an unusually low or high tessitura, such as Alma Redemptoris Mater (4 voc.), De profundis clamavi (4 voc., no. 47), and Qui habitat in adjutorio altissimi (4 voc.).

52 Pietro Aaron, Toscanello in Music, trans. by Peter Bergquist (Colorado Springs: Colorado College Music Press, 1970), pp. 27, 42-43.

53 Examples are Ave nobilissima--Benedicta tu (6 voc.), pairing of A^I and A^{II} and of B^I and B^{II}; Homo quidam (5 voc.), pairing of C^I and C^{II}; Praeter rerum (6 voc.), pairing of A and Vox V and of B and Vox VI.

54 Examples are Ave nobilissima--Benedicta tu (6 voc.), Lectio actuum--Dum Complerentur (5 voc.), Memor esto (4 voc.), Qui habitat (4 voc.).

55 Examples are I:53, 115-121 A and T; I:83, 40-42 S, A, and T; I:114, 21-22, 25-26 T and B; I:115, 48-51 S and A; III:76, 45-47 A and T.

If there is a liturgical cantus firmus, it is stated in its original mode or perhaps transposed up a fourth or down a fifth. Whether alone or in canon, it serves as a modal foundation. If the cantus firmus migrates, it will further cast its modal flavor on the motet. Dahlhaus classified most of Josquin's motets as Dorian or Phrygian.⁵⁶ This is significant for it points up two salient characteristics of the motets. One is the fact that there are two principal forms of harmonic cadences: descent in the lower voice by semitone (Phrygian) or by whole tone with usually corresponding ascent in an upper voice by a whole tone or semitone respectively. Both types of cadences often appear in the same motet, but one type will occur with greater frequency. The second characteristic, harmonic rather than intervallic, is the a to e (plagal) cadence in a Phrygian context in contrast to the a to d (dominant to final) in the Dorian cadence.

Voice parts have separate functions at cadences, but these functions can be taken over by other voice parts. The lowest sounding voice part ends on the final. This is usually accomplished by skip of perfect fourth or fifth in the bassus. The tenor descends by whole tone or semitone to the final and the superius ascends to the final by semitone or whole tone, respectively. The altus usually has the flexibility of supplying the third or fifth of the resolution. Between cadence points, the bassus tends to have more disjunct motion than the upper parts. The

⁵⁶ Carl Dahlhaus, Untersuchungen über die Entstehung der harmonischen Tonalität (Kassel: Bärenreiter, 1968), p. 239.

tenor and bassus tend to move more slowly rhythmically than the upper parts, which have more melodic interest, but often, the voice parts are similar in rhythmic activity.⁵⁷ The exception is the type of motet which states a relatively long-note cantus firmus.

By use of contrasting voice groups, frequently as two groups of two voices an octave apart, Josquin makes clear a basic four-voiced structure.⁵⁸ This occurs also with paired imitation; sometimes he points to four voice levels by having the voices within each pair imitate at the fifth.⁵⁹ Much of the time though it is a basic three-layered structure of a high voice, middle group of crossing voices, and a low voice. The clear-cut separation into four voice parts is in four-voiced imitation where entries are spaced, for example, in descending order, dominant, final, dominant, final; but this is not often present in Josquin's motets.

57 Examples where rhythmically similar are Ave Maria, . . . Virgo serena (4 voc.); Domine, ne in furore (4 voc., no. 39); Ecce, tu pulchra es (4 voc.). Examples where upper voices more activity are Alma--Ave (4 voc.), Lectio actuum--Dum Complerentur (5 voc.), Miserere (5 voc.), O admirabile (4 voc.).

58 Examples are I:2-4, 54-155; I:57, 40-50; II:53, 65-77; III:22, 67-80.

59 Examples are I:21, 1-24; I:22, 64-86; I:105, 1-16; I:114, 1-35; II:58, 1-13.

CHAPTER III

RHYTHM AND MELODY

The rhythmic component permeates all others: melodic lines, harmony, and the combination of lines in the contrapuntal texture. The intervallic aspect of the melodic lines Josquin weaves into his counterpoint cannot be meaningfully separated from their rhythmic dimension. Hence, we will approach rhythm first.

Terminology and General Rhythmic Characteristics

Since the study of the motets is based on a modern edition, only a few pertinent aspects are being considered here out of the vast literature, with its disagreements and confused terminology, which has accumulated since the fifteenth century. The present writer felt the need for finding terminology to describe the rhythmic aspects of Josquin's motet production, and aside from the motets themselves, drew on the directly available teachings of Renaissance theorists as Aaron, Agricola, Finck, Gaffurius, Glareanus, Heyden, Spataro, Tinctoris, and Zarlino, as well as writings by modern musicologists including Apel, Auda, Chybiński, Collins, Dahlhaus, Gombosi, Jeppesen, Kinkeldey, Kümmel, Lowinsky, Mendel, Morris, Praetorius, Sachs, Schünemann, and others, all of whose writings are listed in the bibliography.

Basic to understanding rhythm is the concept of tactus, which the

present writer defines for the purpose of studying Josquin's motets, as a basic standard unit of time, approximating M.M. 72, which was indicated by the semibreve except when proportions were used. The tactus is composed of two beats, the first, relatively strong and on the tactus itself, and the second, relatively weak, and on the half tactus, for which the note sign is the minim. The minim represents the basic time interval, the smallest duration which can serve for hearing of harmonic change, the rhythmic unit which most often occurs in the motets, and the smallest unit to which a significant evaluation of stress can be assigned. The present writer is using the term "quarter tactus" to describe further subdivision of the tactus which constitutes the second and fourth quarters, between which there is no significant difference unless the quarter is specified. The semibreve serves as integer valor, the basic time unit.

Tactus are combined to form groups in the Renaissance mensural system which correspond to modern measures. For the purpose of studying Josquin's motets, the term tempus is the proper term to describe measure, since mensuration was in terms of the breve, which was perfect if the tactus were grouped in threes or imperfect if grouped in twos, as defined by Gaffurius in Book II of the Practica musica.¹ Tinctoris gave a concise definition of tempus (time) in his Terminorum musicae diffinitorium as measurement in terms of the breve containing a certain

1 Franchinus Gaffurius, Practica musicae, trans. by Clement A. Miller ([Dallas, Texas]: American Institute of Musicology, 1968), p. 87.

number of semibreves.² In Josquin's motets mensuration is bifold: tempus imperfectum, or occasionally tempus perfectum, and always prolatio minor, such that each tempus contains two tactus and each tactus (semibreve) contains two minims. Although Renaissance musical sources did not contain barlines, Lowinsky found strong evidence in Lampadius's Compendium musices of 1537 that Josquin composed in score with barlines.³ This would help to explain why all final cadence resolutions occur on the first tactus, and why among internal cadences only a few are of the feminine type.⁴ It also helps explain organized use of syncopation, especially the suspension dissonance, the vertically planned writing which enables the use of note-against-note writing approaching homophony, and the employment of systematic imitation.

Although the duration of the tactus was fixed, the duration of notes was not. Tempo changes were admitted by use of the system of proportions. In the motets, Josquin did not engage often in proportional intricacies. As already mentioned in Chapter II, he frequently used proportio sesquialtera simultaneously for all voice parts in contrasting sections near the ends of motets, as a form-producing element. Composers

2 Johannes Tinctoris, Dictionary of Musical Terms, trans. by Carl Parrish ([New York]: Free Press of Glencoe, 1963), pp. 64-65.

3 Edward E. Lowinsky, "On the Use of Scores by Sixteenth-Century Musicians," Journal of the American Musicological Society, I (1948), 19.

4 Examples of resolutions on the first tactus can be found in any motet. Examples of resolutions on the second tactus (feminine endings) are I:96, 45-46; I:98, 105-108; III:20, 11-13.

of this period were inconsistent in their use of mensuration signs, for triple meters in particular. Josquin's motet, Ecce Maria genuit (4 voc.), fifth antiphon in O admirabile commercium, in the Medici Codex, used the sign "3" to indicate sesquialtera, whereas we would expect to find three/two according to the proportional system.⁵ This only points up another inconsistency. Most motets use C (alla breve) at the beginning which in itself is a proportional sign. Since it was not in proportion to a previous mensuration sign, it was equivalent to C , or a little faster.⁶ Related is sesquialtera occurring in one voice part, indicated by Smijers with $\overline{3}$ over the notes, usually minims, involved. This most often occurs in the altus and frequently generates two-against-three rhythmic conflict.⁷ Since this caused the replacement of two imperfect note signs by three, it resulted in a change in the duration of the notes and was therefore sesquialtera, not hemiola (in its modern definition).

As already mentioned in Chapter II, rhythm is important in the drive to the cadence, with reference to the phrase or to the complete motet. The general rhythmic plan of macrorhythm is a beginning with semibreves, an increase to minims, semiminims at the approach to the cadence, and

5 Edward E. Lowinsky, The Medici Codex of 1518 (Chicago: University of Chicago Press, 1968), Vol. V, ff. 20v-22r.

6 Curt Sachs, Rhythm and Tempo: A Study in Music History (New York: W. W. Norton, 1953), pp. 222-223.

7 Examples are I:106, 32; I:115, 42-45; II:16, 110-111; II:49, 202, 204.

then repose in longer notes.⁸ Intervallic change from consonance to consonance as a very general rule takes place on minims. A few motets seem to be characterized by more semiminim motion and some by more semibreve motion.⁹ Motets with highly structured use of a cantus firmus tend to be more rhythmically complex because of conflicting microrhythms, as is the case with Alma Redemptoris Mater--Ave Regina caelorum (4 voc.) and Praeter rerum seriem (6 voc.); whereas motets using systematic imitation or declamatory writing tend to have less rhythmic complexity, as illustrated by Ave Maria, . . . Virgo serena (4 voc.) and Qui habitat in adiutorio altissimi (4 voc.).

Melodic Lines

Josquin's vocabulary of note values includes maximas, longs, breves, semibreves, minims, semiminims, and fusas, as well as dotted breves, semibreves, and minims, the dot being a sign of addition of one half the duration of the note. Speaking here in terms of individual melodic lines, notes longer than breves are usually restricted to the resolution (or less often to the penultimate note) in cadences, either internal or at the ends of partes; to organ points at final cadences; and to long-

⁸ Examples are Miserere (5 voc.); Planxit autem David (4 voc.); Stabat mater (5 voc.); Veni, Sancte Spiritus (6 voc.).

⁹ Examples with mostly semiminim motion are Alma--Ave (4 voc.); Misus est. Ave Maria, . . . benedicta tu (4 voc.). Examples with mostly semibreve motion are O Domine (4 voc.), Qui velatus (4 voc.), Tu solus (4 voc.).

note cantus firmi.¹⁰ Although in most motets they are totally absent, fusas have occasional use, limited to pairs in descending and rarely ascending conjunct motion on the quarter tactus (usually fourth quarter). They are approached by step from above and quitted by step or less often skip, in the opposite direction.¹¹ In tempus imperfectum or perfectum, with the semibreve as integer valor, notes include a very restricted use of longs, some breves, many semibreves, dotted semibreves, minims, dotted minims, and semiminims.¹² When proportions appear, as in sesquialtera, semiminims are restricted in use, and their total absence is an indication of proportio tripla.¹³

Although mainly conjunct, Josquin's melodic lines contain many skips and these are approached and quitted in an endless variety of ways. Certain intervals are favored, however, and trends can be seen in the direction in which they are used, and the way they are quitted inter-

10 Examples in inner cadences are II:2, 28-29 S; I:2, 53-54 B; I:49, 73-74 S, T; III:21, 32-33 T, B. Examples at final cadences are I:56, 244-248 S, A, T, B; II:80, 116-118 S, A, T, B; II(Masses):139, 37 S, A, T, B. Examples of organ point at final cadences are I:69, 390-394 S, T; II:76, 420-425 TII; III:19, 171-174 S, Vox VI. Examples of long-note cantus firmi are II:13-14, 49-63 T; II:31, 49-66 T; Supp.:2, 2-3, 5-6, 8-9, 15-16 S, T, B.

11 Examples of motets without fusas are Gaude Virgo (4 voc.); Memor esto (4 voc.); Missus est. Ave Maria, . . . benedicta tu (4 voc.); O admirabile (4 voc.). Examples of fusas are I:13, 62 A; I:95, 12 A; I:106, 28 T; I:109, 147 S; III:22, 57 T.

12 Examples are De profundis (4 voc., no. 47); Miserere (5 voc.); Missus est. Ave Maria, . . . benedicta tu (4 voc.); Pater noster. Ave Maria, . . . benedicta tu (6 voc.).

13 Examples of sections in proportio sesquialtera or tripla are Gaude Virgo (4 voc.), Liber generationis (4 voc.), Miserere (5 voc.), Qui habitat (4 voc.).

vallically. Most skips are thirds and there is some preference for employing them in descending motion. The third is located in any type of rhythmic pattern, and the tendency is to close the interval following the third by a step in the opposite direction, although many examples can be found of continuation by step in the same direction.¹⁴ Sometimes the third is followed by another third in the opposite direction.¹⁵ Two thirds in the same direction, especially descending, are very frequent, but triad outlines are formed also, for example, by two thirds in opposite directions followed by a fifth.¹⁶ Thirds are sometimes followed by fourths, fifths (triad outlines), or octaves, usually in the opposite direction.¹⁷ Next in frequency are fourths¹⁸ and fifths,¹⁹ with a noticeable, but not marked, preference for ascending fourths and

14 Examples of motion in opposite direction are I:48, 38-39 S; I:52, 59 B; I:66, 280-281 A; II:4, 25 B. Examples where continued in same direction are I:114, 2-3 S; I:149, 63-64 S; II:15, 97-98 B^I; III:20, 7 A.

15 Examples are I:26, 86 B; I:104, 304 S; II:69, 262 S, A; III:51, 68-69 Vox V.

16 Examples are I:43, 149-154 A, B; II:32, 74-77 B^{II}; II:43, 28-29 T, B; II:105, 141-144 B.

17 Examples are I:2, 75 T; II:27, 69-70 A, B; II:78, 30-31 B; III:78, 83 T.

18 Examples of ascending fourths quitted by step are I:2, 71-72 S; I:51, 4 A; I:60, 46 B; III:21, 31-32 S. Examples of descending fourths are I:49, 76-77 CT; I:116, 102-103 T; II:7, 171 S; III:14, 60 Vox VI.

19 Examples of ascending fifths quitted by step are I:57, 34-35 B; II:51, 16-17 S^{II}; II:66, 207 S; III:47, 3 Vox VI. Examples of descending fifths are I:27, 9 S; I:82, 4 S; I:95, 34-35 A; III:75, 19-20 B.

descending fifths. There is a tendency to return within the interval by step in the opposite direction, but nearly as often to follow them by other skips, usually smaller and often larger in the opposite direction.²⁰ Sometimes there is a skip returning by the same interval to the same pitch by descending and then ascending motion.²¹ Sometimes a fourth or fifth will be followed by a larger interval in the opposite direction.²² Ascending, but almost never descending, sixths, usually minor, occur occasionally.²³ Tenths can be found very occasionally. Ascending or descending octaves occur more frequently than ascending sixths, ascending or descending, usually returning within the interval by step or less often skip, but they also can continue in the same direction by step.²⁴ The intention here has been to describe intervals as they are used, according to the Smijers edition, in all situations except: between phrases; intervals separated by rests; and intervals separated by intervening repeated notes.

20 Examples of fourths followed by smaller skip returning within the interval are I:28, 79-81 B; II:42, 17-18 A; II:61, 84-85 A; III:48, 14-16 B. Examples of fifths are I:60, 66-67 B; I:135, 52-53 A; II:29, 71 B^{II}; II:77, 10 S.

21 Examples of fourths are I:54, 186-187 B; I:134, 33-34 B; II:34, 110 A^I; II:51, 20-22 B. Examples of fifths are I:25, 47-48 S; II:32, 81-85 B^I and B^{II}; II:54, 100 S^{II}; II:66, 200-201 B; III:75, 1-9 S, CT, T, B.

22 Examples of fourths are I:83, 45-46 B; I:147, 13-14 B; II:14, 62 A^{II}; III:11, 6 B. Examples of fifths are I:82, 4-5 S; I:114, 196 T; II:8, 196 B; II:67, 218-219 T^I.

23 Examples are I:1, 20 S; I:45, 270 A; II:77, 25 S; III:106, 7 B.

24 Examples ascending are I:63, 172 B; I:83, 30 A; II:8, 209 S; II:11, 2 A^I. Examples descending are I:31, 21 B; III:19, 170-171 Vox V; III:48, 22-23 B; III:77, 69-70 T.

In the examples which follow, based on the Smijers edition, sharps and flats are inserted according to Smijers, who placed accidentals found in the sources before the notes and those editorially added above the notes. B-flat and e-flat (in transposed modes) were inserted by Josquin to correct the linear tritone and to flat b when it occurred between two a's or, if the mode were transposed, to flat e between two d's.²⁵ Musica ficta were also used when needed to create the cadence of ascending semitone in all cadences except Phrygian.

Ornamental tones are included in this chapter, because they are linear melodic phenomena. They are not necessarily "nonharmonic" tones because they can be either consonant or dissonant. These are the anticipation, auxiliary, cambiata, and échappée.²⁶ Passing tones are left to Chapter IV because they have a special function in conjunct movement from one consonance to another. They are not ornamental but, like ornamental tones, they may be consonant or dissonant in the polyphonic setting.

25 Examples in the sources where b-flat, or in a transposed mode, e-flat, inserted to correct linear tritone are I:12, 8-9 B; I:49, 76-77 CT; I:52, 91-92 B; I:107, 73-74 B; II:4, 27 T. Examples in the sources where b-flat, or in a transposed mode, e-flat, inserted between two a's or two d's respectively are I:25, 51-52 T; II:10, 276-277 T; II:43, 42 B; III:56, 168 Vox VI.

26 The essential characteristic of the ornamental tones is their location in a weak position within the tactus. The note of anticipation is a comparatively rhythmically weak note which anticipates a note of the same pitch located on the tactus or half tactus. The auxiliary is a note framed conjunctly by two tones of the same pitch which are located in comparatively stronger positions within the tactus. The essential difference between the échappée and cambiata is that the rhythmically weaker échappée is approached in the opposite direction from the direction of the movement of the notes framing it; in the cambiata, the

Out of the basic material of notes and intervals, Josquin's creation of melodies presents a vast array of rhythmic and intervallic contours. When a cantus firmus was used, this influenced his melodic lines, especially in the beginning of the line. At times, determining the beginning and end of a line is difficult, with the problem aggravated by vague text underlay in the sources. Many lines elide one into another without caesura, especially where the writing is melismatic. Related to this is the situation where Josquin used rests between incises in one voice and not in another which carries the same or similar material, as in imitation.²⁷

Imitative pairs and duos were often repeated by contrasting high or low voice pairs. Josquin also frequently repeated single lines, usually

approach to the rhythmically weaker nota cambiata is in the same direction as the direction of the movement of the notes framing it. Three cambiata figures appear in Josquin's music: the modern three-note figure, the Renaissance three-note figure, and the Renaissance four-note figure. In the example below the lines drawn between the framing tones show the essential difference between melodic movement in the *échappée* and in the *cambiata*. For clarity of illustration, the ornaments are given as semiminims.

échappée modern cambiata Renaissance three-note cambiata Renaissance four-note cambiata

²⁷ Examples are I:12, 1-13; I:50, 99-104; I:95, 1-6; II:32, 73-80; III:20, 1-7.

short lines separated by rests, in the same voice part; this could be done also in other voices simultaneously. As a rule he repeated exactly, preserving the melody in the same position within the tempus measure. If he shifted the position, it would be to that corresponding in the tactus.²⁸ Sometimes he shifted the melody to a different position in the tactus, perhaps altering it slightly, or extending it.²⁹ He also repeated lines, separated by rests, in sequence, with the last statement more often than not changed in rhythm or in pitch, or extended.³⁰

Almost all the examples that follow are in tempus imperfectum since Josquin rarely used tempus perfectum; the semibreve is integer valor. Occasionally, minims which serve as melodic ornaments may appear to lose this function and be heard to form important vertical intervals when the line is combined with other lines. In a description of melodic activity, note values will have to be multiplied by two thirds for proportio sesquialtera or by three for proportio tripla. For example, a semibreve a step below two longer notes of the same pitch will function as an auxiliary in tripla, but in tempus imperfectum it will not. Analysis of specific examples begins with melodic lines which are mostly melismatic, continues with those which become florid at the cadence, and concludes

28 Examples are I:3, 94-101 all voc.; I:26, 73-77 S; II:14, 60-63 B^I, B^{II}; II:32, 80-85 B^I, B^{II}; III:56, 166-178 all voc.

29 Examples are I:53, 81-85 A; I:63, 173-176 S; I:116, 73-84 S, A; III:50, 63-66 B.

30 Examples are I:41, 47-58 all voc.; I:107, 69-78 A; II:11, 311-319 all voc.; II:39, 215-226 all voc. except T; III:49-50, 44-49 B.

with completely syllabic lines.

Example 1, a melody taken from Huc me sydereo descendere jussit Olympo--Plangent eum quasi unigenitum (6 voc.), illustrates in the melismatic writing on "Do-" a melodic figure with four semiminims and a semibreve three times in sequence, each time a fourth lower, with the last statement changed by shortening the semibreve to a minim. Sequence often appears in declamatory writing as well and is frequently varied on the last statement by extension for a cadence.³¹ This example shows that the usual situation of semiminims in conjunct motion approached and quitted by step is not a fixed rule. There are frequent instances where semiminims are approached or left by skips to or from longer notes.³²

Example 1. II:15, 92-98

The image shows a musical score for a vocal line. It is in 3/4 time and G major. The melody is written on a single staff. The lyrics are "Do - mi-num ge-sta - re,". The melody consists of four semiminims (quarter notes) followed by a semibreve (half note), then a minim (quarter note), and finally a semibreve (half note). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (half), A4 (quarter), G4 (quarter), F4 (half).

³¹ Examples are I:2, 73-75 S; I:47, 368-370 B; I:49-50, 92-96 S, T; I:141, 32-36 S, CTI; II:3, 1-11 T, B.

³² Examples are I:50, 118-119 CT; I:51, 38 A; I:114, 28-29 T; II:32, 86 AII.

Also to be observed in Example 1 are the descending octaves between the sequences and the ascending octave at the cadence. Cadences with ascending skip, other than the under-third cadence, can occur in any voice part, but examples of these are not very numerous.³³ The three-note cambiata figure at the end of the first line of the example is unusual in that the final note is not long, and that instead of a minim there is a semiminim figure of an ascending fourth left by a fifth in the opposite direction. In the following tempus measure is a typical four-note cambiata figure with semiminim nota cambiata, except that the figure is inverted. This example illustrates a variety of skips. There are skips followed by stepwise motion in the opposite direction, a leap followed by smaller leap in the opposite direction, and in the latter tempus measures, leaps followed by larger leaps in the opposite direction. Not to be overlooked is the wide range of the melody, an octave plus a seventh.

More neumatic is the beginning of a line (Example 2) taken from Virgo prudentissima (4 voc.), which approaches the cadence, a descending skip of a fifth, by a moderately long melisma. Descending skips at cadences are numerous in other melodies, usually as a third or Renaissance three-note cambiata figure, fourth, or a fifth preceded by step from above, especially in the bassus.³⁴ Introducing an ascending motive

³³ Examples are I:27, 40-41 S; I:84, 78 S; II:7, 161 T; II:66, 200-201 B.

³⁴ Examples are I:53, 63 T, B; I:55, 121 A; I:150, 114 CT^{II}; II:45, 106-107 B; II:61, 76-78 B; II:79, 84-85 S.

which begins on the second tactus of the second tempus measure is a descending leap of a third. The return to the same pitch is part of the first statement of a motive of a partially filled ascending fifth repeated exactly in the next tempus.³⁵ The motive is stated a third time exactly, in sequence, with another sequential statement begun in the last tempus measure of the example; but Josquin changed its rhythm and pitch, extending it for the melismatic approach to the cadence. Josquin used the modern three-note cambiata figure, the nota cambiata being the minim antepenultimate note (g^1) at the cadence. This cambiata form with a minim or semiminim nota cambiata appears also in other melodies, occasionally inverted.³⁶

Example 2. I:135, 50-57

³⁵ Other examples of motive repetition within the line are I:114, 14-15 S; I:135, 51-54 S, A; I:150, 88-89 B; II:5, 93-96 A; III:23, 99 B.

³⁶ Examples minim are I:27, 16-17 S; I:49, 56 S; I:62, 152 S; I:105, 8 S; II:61, 86-87. Examples semiminim are II:44, 61-62 A; II:60, 54 A; III:51, 83-84 S; III:77, 53-54 S.

the semiminim to make the descent of the third in the melody.⁴⁰ Josquin also presents us with a minim auxiliary following the cambiata figure.⁴¹

The altus in Example 4, from the end of pars I of Planxit autem David (4 voc.), begins in declamatory manner with repeated minims, the line then leading down the range of a fifth, ending with a semiminim échappée. The semiminim échappée, less often minim, is fairly common

Example 4. I:98, 101-108

The image shows two staves of musical notation in 3/4 time. The first staff, labeled 'A', contains the melody for the words '-ae in -cir-cum-ci- - so -'. The second staff continues the melody for the words '- rum.'.

within the line where it sometimes introduces a syncope, and is most often approached by step from above and left by third, fourth, fifth, or octave.⁴² The ascending scale line ends with a semiminim upper

⁴⁰ Examples semiminim are I:13, 65-66 A; I:26, 100-101 S, B; II:45, 102-103 B; III:49-50, 48-49 Vox V. Examples minim nota cambiata are I:84, 70-71 S, A, T, B; I:105, 1-2 A; III:50, 54-55.

⁴¹ Examples are I:53, 79-80 T; I:105, 7 A; I:150, 88-89 B; II:14, 55-56 A^I.

⁴² Examples semiminim are I:98, 111 S; I:106, 27 A; I:62, 140-141 A; II:44, 59 A. Examples minim are I:24, 34-35 S; I:106, 28 A; II:14, 59 B^I; II:61, 71 S.

auxiliary.⁴³ Scale line is very common in Josquin's motets; it covers a fifth or sixth, or an octave, and occurs in semiminims, minims, semi-breves, or a combination of these, ascending or descending.⁴⁴ Josquin ends the line with an ascending whole step to the middle tone of the triad on which the two preceding tempus measures are based.

Example 5 is from one of the two lowest voice parts in a six-voiced pars of Benedicta es, caelorum regina (6 and 2 voc.). The beginning of the line expands the range by skips increasing in size each time by contrary motion until it reaches the octave. The figure which follows, the descending dotted minim and three semiminims of which the last is an auxiliary, is very common.⁴⁵ This leads into the Renaissance three-note

Example 5. III:13, 41-50

The image shows two staves of musical notation. The top staff is labeled 'Vox VI' and the bottom staff is labeled 'ris'. The lyrics are: 'tu prae - cia - ra ma - - ris stel - la vo - ca - - ris,'. The music consists of a series of notes and rests, with some notes marked with a diamond symbol. The bottom staff ends with a square symbol.

43 Examples are I:27, 5 S; I:57, 42 B; I:98, 127 A.

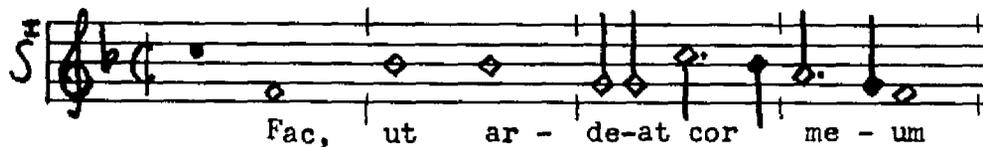
44 Examples are I:12, 27-28 S; I:50, 114-115 S, CT; I:105, 1 S; I:115, 53-61 B; II:14, 55-57 A^{II}; II:60, 59-62 T^I, B; II:79, 68-70 S.

45 Examples are I:27, 31-32 T; I:60, 53-54 A; I:149, 66-67 S; III:13, 41-43 S, Vox V, B.

cambiata figure; Josquin uses this about as often as the four-note type, with semiminim nota cambiata, which appears with less frequency as a minim in other examples.⁴⁶ The final note of the cambiata figure in the example begins a leap-second-leap combination which Josquin used frequently, with various combinations of intervals, rhythms, and direction.⁴⁷ This often took the form of a fifth, second, and third, in the same direction, filling out an octave.

In Example 6, an almost completely syllabic phrase from Stabat mater dolorosa (5 voc.), the skips are separated from each other by repeated notes. Examples of repeated notes within the phrase can be found in many motets.⁴⁸ The phrase begins with an ascending fourth. Melodic lines beginning with ascending skip are more common than descending.

Example 6. II:55, 111-114



⁴⁶ Examples semiminim are I:116, 88 B; I:150, 114 CT^{II}; II:15, 97 A^I; III:82, 182-185 all voc. Examples minim are I:13, 55-56 A; I:24, 10-11 A; I:48, 32-33 CT; I:116, 84-85 S; II:60, 49-50 B.

⁴⁷ Examples are I:59, 23-24 S; I:107, 89 A; I:115, 40 S; I:134, 45 B; II:15, 96-97 A^{II}; II:45, 106-107; III:57, 187-188 B.

⁴⁸ Examples are I:26, 89-90 S; I:62, 123-124 S; II:13, 45-46 B^I; II:45, 97-101 T; III:22, 67-70 S, A.

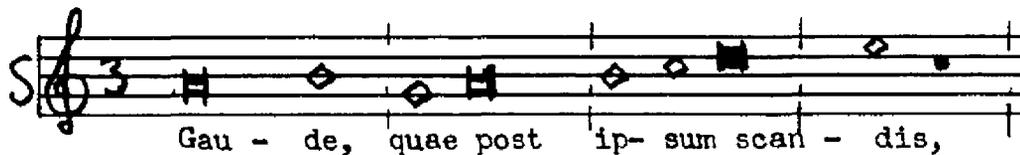
than are minim anticipations.⁵² Josquin does not use two consecutive skips in the same direction with great frequency, but when he does they often form a descending triad as shown here.⁵³

Example 8. II:72, 323-326



Finally, Example 9, from Gaude Virgo, Mater Christi (4 voc.), illustrates the use of trochaic and iambic rhythmic patterns and hemiola which characterizes so many of the passages written in proportio sesquialtera or tripla.⁵⁴

Example 9. I:116, 73-76



⁵² Examples semiminim are I:27, 11 A; I:27, 39 S; I:149, 67 S; III:13, 44-45 A; III:22, 57 T. Examples minim are I:24, 13 S; I:48, 5 S; I:97, 89-90 all voc.; III:12, 20 S; III:51, 72 Vox V, T, Vox VI, B.

⁵³ Examples are I:13, 60-61 A; II:34, 118-120 S; II:99, 10-13 T^I; III:53, 106-107 B; III:77, 50-52 S, A.

⁵⁴ Examples are I:34, 41-46; I:67-70, 310-330; III:18-19, 136-165; III:81-82, 156-180.

Within Josquin's highly flexible melodic lines, some other trends can be seen. Approach to skips by step can be in the same direction or in contrary motion, but more often than not motion by step from a skip will be contrary to the direction of the skip. Melodic ornaments occur on either quarter of the tactus or, less often, the half tactus. An ornamental formula as a cambiata can begin on any tactus of the tempus measure or on the half tactus, but the nota cambiata will be on the quarter tactus. A favorite rhythmic figure is the dotted minim and semiminim. The semiminim is usually the smallest note used for ornaments and conjunct motion; for skips, it is usually the minim.

Melodic lines tend to begin with notes of longer duration, build up rhythmic activity toward the end of the line, and terminate in longer notes. They can begin by ascending step or, less often, descending step; if by skip, they usually ascend. Lines end with ascending or descending step or, if by skip, most often descending. The tendency is to reach the high and low notes of the line once or sometimes twice. The shape of the melody can be of any kind in relation to the beginning and ending pitches and the range. Long melismatic lines can approach a range of nearly two octaves, but are usually about a tenth or twelfth. Syllabic, sharply-outlined motives usually have a smaller range, a fourth, fifth, or sixth. However, as is normal with Josquin, many exceptions can be found.

CHAPTER IV

HARMONIC ASPECTS

Here we are concerned with vertical intervals, progression from one interval or interval combination to another, cadences, and, because it is specially employed for its dissonance on the tactus and for drive to the cadence, the suspension.

In order to study the vertical and linear aspects of the combination of voice parts, the present writer found it imperative to devise a method of analysis which was not overcomplicated but would still be appropriate for Josquin's music and in keeping with the teachings of Renaissance theorists. This method of analysis is used in the musical examples as needed and in the complete analysis of Mittit ad Virginem (4 voc.) at the end of this thesis.

An underlying consideration is rhythm and tempo. Harmonic change generally takes place in terms of the minim in tempus imperfectum. Therefore, arbitrarily, the analysis of the intervals is done in terms of the minim. Situations where harmonic change is slower, as when proportions of diminution are in use, are self-evident from the lack of change in figures below the system. Lack of change is indicated by dashes. Repetition of figures indicates that the pitch of the interval has changed or that it appears in different voices. Unless a structural cantus firmus was being used in one voice or in canon, the present writer

believes that Josquin was most concerned with intervallic relationships between the lowest sounding voice part and each voice in relation to it, particularly the highest voice. The intervallic analysis is therefore done in terms of the lowest sounding part, so that the uppermost figure in the analysis below the system will indicate the interval between the lowest and highest parts. To help in identifying the lowest sounding voice, its abbreviation is located within parentheses next to the lowest interval figure at points of change. In order to avoid complication, this type of analysis is used when a cantus firmus is known to be present, with the cantus firmus notes marked by an "X." The figure "1" indicates a doubling of the lowest sounding note. Intervals more than an octave from the lowest sounding voice are indicated by the figure "8" plus the interval so that, for example, a ninth would be indicated as "8 + 2" or an eleventh as "8 + 4." Augmented intervals are indicated by "x" and diminished by "o."

Whether a given note is dissonant or not is determined by its relationship to simultaneously sounding notes which are longer than it. Seconds, sevenths, augmented and diminished intervals, and fourths with the lowest sounding voice are considered dissonances. Consonant harmonic change on the quarter tactus is considered passing because of its speed, and consequently the way it is heard. The suspension is indicated by a hyphenated number as close as possible to the suspension voice. Passing tones and ornaments are identified by abbreviations as close as possible to the notes, with the notes circled when they are dissonant. The abbreviations "p" for passing tone, "ech" for *échappée*, "ant" for

anticipation, "aux" for auxiliary, "L 6" for "Landini sixth," are a matter of expediency. Three forms of cambiate are indicated: "camb" for the modern three-note form, "C-3" for the Renaissance three-note type, and "C-4" for the Renaissance four-note form.

A major consideration is analysis of cadences. Cadence intervals are shown by lines joining the essential progressions in the individual voice parts. These are not always present at a cadence when Josquin creates cadence by means of rhythmic repose, and conversely, cadences may take place in some voices but not in others. "Cad." inserted between intervallically essential voices signifies that a cadence has taken place in the total counterpoint, with a rhythmic repose of at least a semibreve in all voices, or when cadence has taken place in two or more voices, but not all active voices participating in the cadence.

Vertical Intervals

Theorists such as Tinctoris, Ramos, Gaffurius, and Aaron, were concerned with vertical pitch relationships and how these intervals should be handled in a linear sense. They were concerned with vertical interval arrangements, not with chords in a modern, functional sense or in terms of root position or inversion.

Renaissance theorists considered intervals as either concords or discords. The perfect consonances were the unison, fifth, and octave. Major and minor thirds and sixths were imperfect consonances. In Book II, Chapter XV, of the Toscanello, Aaron stated that the difference between them was that imperfect consonances of the same kind could be

used in succession in similar motion whereas with the perfect consonances this was prohibited.¹ Seconds and sevenths were universally considered as discords, and augmented and diminished intervals were forbidden by the theorists. Gaffurius specifically stated that a dissonance may not last the length of a semibreve when it equals a tactus, with the implication that dissonances were allowed in proportions where they were equivalent in time duration to the minim or less.² Among the intervals the fourth was the only object of a change in attitude during the Renaissance, marked by Tinctoris who stated that it must not be used alone for the simple reason that it sounds discordant although it was all right to use it in written compositions of three or more voices when the fourth was located between the upper voices.³ Theorists were not concerned with doublings and spacing of the voices; though Aaron favored intervallic combinations containing the third and doubled roots in triads.⁴ There was a definite preference for contrary motion among the theorists. Ramos stated that, in contrary motion, the major sixth should expand to the perfect octave and the minor third should contract to the unison.⁵

1 Pietro Aaron, Toscanello in Music, trans. by Peter Bergquist (Colorado Springs: Colorado College Music Press, 1970), p. 26.

2 Franchinus Gaffurius, Practica musicae, trans. by Clement A. Miller ([Dallas, Texas]: American Institute of Musicology, 1968), pp. 129-130.

3 Johannes Tinctoris, The Art of Counterpoint: (Liber de arte contrapuncti), trans. by Albert Seay ([Dallas, Texas]: American Institute of Musicology, 1961), pp. 29-30.

4 Aaron, Toscanello, II, 41.

5 Bartolomeo Ramos de Pareja, Musica practica, edited by Johannes Wolf (Leipzig: Breitkopf & Härtel, 1901), p. 65.

Gaffurius's rule of counterpoint, especially rule six, speaks for this preference, although he acknowledged that similar motion frequently occurs, especially in imitation.⁶

The teachings of the theorists is evident in Josquin's music. Although the perfect intervals are the foundation of his harmony, it is the third which creates the distinctive harmony. Perfect intervals are usually interspersed with imperfect intervals. In his cadences imperfect consonances resolve to perfect ones in two-voiced writing. An additional voice part intensifies the imperfection of the penultimate by providing the dominant of the mode, creating a complete triad which resolves to perfection on a tripled root. Cadences in four or more voices double the dominant of the mode as a rule, and resolve to triads with tripled roots, with third or fifth; at the ends of partes or motets, the resolution triad is, more often than not, complete, but with doubled or tripled root. Between cadences, root movements tend to be by step rather than by fourths and fifths as at cadences.

In two-part writing, the most frequent vertical interval is the third, with fifths, octaves, and sixths occurring less often. The preference for the third over the sixth is also shown by the more frequent occurrence of parallel thirds than sixths in two-part writing.⁷ In writing for three or more voices the outer parts will sometimes move

6 Gaffurius, Practica musicae, p. 127.

7 Examples parallel thirds are I:48, 21-23; I:114, 9-11; II:12, 27-29; II:39, 215-219; II:66, 204-206. Examples parallel sixths are I:1, 31-34; I:57, 55-58; II:72, 326-331.

in parallel tenths, but usually not in sixths.⁸ A notable exception is the use of parallel $\frac{6}{3}$ intervals, usually in the approach to the cadence in fauxbourdon-like passages.⁹ This is the usual situation in which Josquin used consecutive fourths. Otherwise, fourths within the upper voices are very frequent; with the exception of the four-three suspension, fourths with the bassus are very rare on the tactus and infrequent on the half tactus.

Parallel fifths and octaves occur infrequently. Fifths can be consecutive on the tactus through the syncopation of two lines with alternating fifths and sixths.¹⁰ Hidden octaves and fifths occur fairly often, usually one part moving by step, the other by skip.¹¹

Intervals of the $\frac{6}{4}$ variety are rare except as part of suspension formations; infrequently at cadences; as the result of ornamental tones; or as passing sonorities.¹²

Diminished triads are part of many cadence formations and are usually used in $\frac{6}{3}$ position in order to place the augmented fourth in the upper voices. Instances of these may be seen in the examples later in

8 Examples are I:2, 44-50; I:61, 98-101; II:4, 58-60; II:15, 111-113; II:70, 277-283.

9 Examples are I:1, 36-37; I:65, 258-259; II:44, 75-78; II:69, 273-274; III:79, 103-104.

10 Examples are I:27, 31-32; I:105, 12; I:115, 57-60; I:116, 88-89; II:119, 48-49.

11 Examples are I:3, 101; I:95, 25; II:51, 20-21; II:57, 179-180; II:72, 331.

12 Examples are I:4, 140-141; I:48, 33; I:50, 116; I:63, 175; II:64, 153.

this chapter. According to the Smijers edition of Josquin's works, Josquin did not insert sharps to create leading tone cadences. There are a few instances of root position diminished triads which cannot be altered by musica ficta. However, Josquin frequently (but not always) inserted b-flat or e-flat in order to avoid vertical tritones and cross relations.¹³

Passing Tones

The passing tone serves as a means of moving from one consonance to another by conjunct motion. With harmonic change taking place in terms of the minim and with the semibreve as integer valor in tempus imperfectum or perfectum, the semiminim is the most frequently occurring passing tone. When notes are longer and harmonic change is taking place in terms of the semibreve, or when notes are diminished by use of proportions, minims may occur as passing tones. Breves and longer notes are not used as passing tones, and only rarely is the semibreve so used. Passing tones are accented if they occur on the tactus, which is seldom. If semiminim passing tones occur on the half tactus, they are relatively accented; minim passing tones on the half tactus are comparatively unaccented. Semiminim and fusa passing tones are unaccented if they occur on the quarter tactus.

The most common dissonance Josquin uses is the single unaccented semiminim; it can occur in any voice part, and is preceded by a semiminim

¹³ Examples are I:12, 7-9; I:41, 56; II:11, 324; II:37, 173-174; II:43, 35-36.

or (less often) a longer note, ascending or descending. Example 10, from Homo quidam fecit coenam magnam (5 voc.), illustrates two situations encountered with the single semiminim passing tone: where it occurs

Example 10. I:151, 126

8+8+3 — 8+8 8+8+3
 8+5 — 8+3 8+5
 8 8+3 8 8+5
 8+3 8+5 8+3 8+3

alone; and where it occurs simultaneously with another passing tone in another voice. In the latter case the passing tones form a unison, but they can also occur at the octave or perhaps the third or tenth if the voice parts involved are moving in contrary motion, while if the voice

parts are in similar motion they can occur in passages of parallel thirds or sixths.¹⁴

The minim passing tone in Example 11, from Domine, non secundum peccata nostra (2 and 4 voc.), is dissonant against the long note in the tenor, but is consonant with the bassus; many of our instances of minim

Example 11. I:53, 122

8+5 — 8+6 8+3
8 5 8 6
3 — 5 3

passing tones will be found in proportio sesquialtera or tripla. The same is true for simultaneous minim passing tones.¹⁵

14 Examples single semiminims are I:49, 85; I:115, 70; I:149, 82; II:30, 30. Examples double semiminims are II:30, 28-29; II:77, 21; III:11, 9-10; III:77-78, 70-71.

15 Examples single minims are I:33, 41; I:59, 103; I:62, 115; III:54,

Example 12, from Ave nobilissima creatura--Benedicta tu in mulieribus (6 voc.), illustrates two simultaneous minim passing tones together with

Example 12. II:39, 215-216

The musical score consists of six staves, labeled S, A I, A II, T, B II, and B I from top to bottom. The key signature has one flat (B-flat), and the time signature is 3/4. The S staff begins with a treble clef and a 3/4 time signature. The A I and A II staves begin with a treble clef and a 3/4 time signature. The T staff begins with a treble clef and a 3/4 time signature. The B II and B I staves begin with a bass clef and a 3/4 time signature. The A I staff has a dynamic marking 'pp' above it. The B I staff has a dynamic marking 'p' above it. The score shows simultaneous minim passing tones in the vocal parts.

8+5	--	4	8
5	8-	6	3
8+3	--	8+2	6
8	--	7	6
3	--	3	3

125. Examples simultaneous minims are I:84, 84; I:99, 152-153; II:12, 20; II:60, 60.

a semiminim pair, creating sharp dissonance against the longer notes.

The most frequently occurring type of relatively accented passing tone is the first of a pair of semiminims located on the half tactus, and the second semiminim is usually consonant. They occur in any voice part, preceded by a semibreve or dotted semibreve by step from above and usually descend to a long note by step or skip up to the long note. The tenor in Example 13, from *Ave Maria*, . . . *Virgo serena* (4 voc.), illustrates the more usual type which is left by descending step.¹⁶

Example 13. I:3, 116-118

Figured bass notation for Tenor and Bass parts:

8+3-	8+5-					
5 6	8	5 3	1 2			
8-	8+3 8+2	3-	6	- 4	2	3

¹⁶ Examples are I:133, 26; II:46, 120; II:53, 75; III:75, 13-14.

Josquin is very fond of a figure of a dotted minim followed by three semiminims and he also frequently used groups of four semiminims. In both cases the passing dissonance falls on the quarter tactus as a rule.¹⁷ Both are illustrated in Example 14, from Alma Redemptoris Mater (4 voc.). There is a tendency for these groups to descend.

Example 14. II:77, 20-21

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time and G minor. The Soprano part features a rhythmic pattern of a dotted half note followed by three eighth notes, with a passing dissonance on the quarter tactus. The Alto, Tenor, and Bass parts provide harmonic support. Below the Bass staff is a figured bass line with the following figures: 5 8 8r3 8 3 5 - 3, with a 5(A) below the 3.

Although we have been speaking in terms of consonance and dissonance, we often find that a passing tone is consonant and serves only a melodic function in the movement from one consonance to another.

¹⁷ Examples three semiminims are I:59, 16; I:83, 46; II:58, 19; II:77, 6-7. Examples four semiminims are I:56, 240; I:114, 25-26; I:150, 105; II:13, 36.

Suspensions

As in the case of passing tones, syncopes descending by step are not always a source of dissonance. Although not limited to the cadence, since we can find it within a melodic line, the syncope is the means by which dissonance on the tactus can be achieved when lines are combined to create drive to the cadence. It typically appears where the melodic progression is 1-7-1, usually in the superius. The drive is harmonic because the dissonance of a second or a seventh demands resolution to a consonance, and it is rhythmic because of the placement of dissonance on the tactus, which rarely occurs in other types of dissonance (except for occasional passing tones). Reese pointed out that Monachus was the first known to mention the syncope dissonance (suspension), in a treatise on music when he mentioned it in the eighth of his nine rules of counterpoint.¹⁸

Variations occur in Josquin's use of the suspension such as consonant preparation with dissonant resolution, preparation at a cadence without the expected dissonance, location of resolution tone in another voice part, dissonance created on resolution by another voice part, the struck suspension, and the appoggiatura which is mentioned here because of its dissonance on the tactus, but these do not occur often enough to be considered an essential part of his use of suspension, though their existence must be acknowledged. Their existence shows that

¹⁸ Gustave Reese, Fourscore Classics of Music Literature (New York: Liberal Arts Press, 1957), p. 36.

the treatment of suspension had not yet become rigidly fixed.

Most of Josquin's suspensions are consonantly introduced on the half tactus, dissonance is introduced by means of another voice on the tactus, and descent by step to consonance is made on the following half tactus. Thus, the basic suspension requires three minims. It is most often cadential and in the superius, where it concerns the finalis. The finalis is suspended and resolved to the leading tone (or to the whole tone if the cadence is Phrygian). Normally, the harmony does not change during the tactus of dissonance and resolution, and the voice causing the dissonance is most often in a lower voice. Occasionally, the dissonating voice will move up a second or fourth or down a third between the dissonance and the resolution.¹⁹ More frequent are cases where the suspension is dissonantly prepared.²⁰

Examples 15 and 16, from Ave verum Corpus natum (2 and 3 voc.),

Example 15. I:49, 60

¹⁹ Examples are I:51, 42-43; I:52, 72-73; II:48, 176-177.

²⁰ Examples are I:61, 103-104; II:39, 207-208; III:25, 163; III:83, 197-198.

illustrate the two basic suspensions: seven-six in two part writing and and the four-three when a third part is added. This motet is the exceptional case of a sequence where Josquin set each line of the paired versicle exactly the same, but added a contratenor part for the variation on the repetition. Variations of the basic suspensions will be illustrated in the examples in the next section on cadences.

Example 16. I:49, 84

The musical notation shows three staves: Soprano (S), Tenor (T), and Contratenor (CT). The Soprano staff has a 4-3 suspension. The Tenor and Contratenor staves have a 4-3 suspension. The Contratenor staff has a 3-2 suspension. The notation includes clefs, a key signature of one flat, and a 3/4 time signature. The Soprano staff has a 4-3 suspension. The Tenor and Contratenor staves have a 4-3 suspension. The Contratenor staff has a 3-2 suspension. The notation includes clefs, a key signature of one flat, and a 3/4 time signature.

In a two-voiced texture, the seven-six suspension is most frequent;²¹ followed by its inversion, the two-three, or nine-ten.²² In three or more voices, the four-three suspension is most common. On

²¹ Examples are I:25, 46-47; I:49, 60; I:57, 42-43; I:96, 46; I:114, 31-32.

²² Examples are I:48, 23-25; I:51, 29; I:134, 34; II:52, 54; III:13, 51-52.

occasion there are nine-eight suspensions.²³ Double suspensions occur fairly often, usually as seven-six/four-three.²⁴ A $\frac{6}{5}$ interval combination formed on the tactus of suspension occurs occasionally. The note of suspension is usually the fifth with the sixth added on the tactus of suspension dissonance. The harmony will resolve by the bassus moving up a second, as in Example 17 from De profundis clamavi (4 voc., no. 47),

Example 17. III:24, 132

8+6 8+5 8+3
8 6 5

²³ Examples are I:28, 49-51; I:63, 175-176; I:97, 64; I:149, 83-84; II:4, 38-39.

²⁴ Examples are I:1, 39-40; I:24, 16; I:135, 60; III:21, 38; III:78, 78-79.

or the resolution of the suspension will be a descending third with insertion of a passing tone.²⁵

The suspension dissonance is most often located on the last tactus of the tempus measure in tempus imperfectum and perfectum. In proportio sesquialtera or tripla, the suspension may require three semibreves with preparation on the first, dissonance on the second, and resolution on the third.²⁶

The basic suspension figure of three minims can be lengthened to four or five minims in a common ornamented form with preparation on the preceding tactus or half tactus, dissonance of one minim on the tactus, anticipation of resolution plus auxiliary on the half tactus, and resolution of a minim or semibreve on the following tactus.²⁷

Sometimes the suspension requires only two minims with preparation on the tactus or half tactus, dissonance on the tactus or half tactus, and resolution on the second or fourth quarter of the tactus, often as a disguised form of the normal three minim suspension since the resolution sometimes anticipates another suspension using the resolution of the first suspension as the preparation of the next.²⁸

25 Examples are I:99, 154; II:34, 125-126; III:75, 19; III:86, 266-267.

26 Examples are I:13, 56-58; I:52, 93-94; I:105, 1-2; I:116, 83-84; II:10, 227. See Example 21.

27 Examples are I:24, 37-38; I:59, 23-29; II:41, 251-252; II:78, 52-53. See superius of Example 20.

28 Examples are I:54, 175-176; I:84, 72; I:149, 67-68; II:12, 29; III:13, 35. See Example 19.

The semiminim anticipation of resolution leading without elision to a following suspension, or the rather uncommon cambiata figure of descending third followed by upward step to resolution, subtracts from the duration of the minim suspension dissonance.²⁹ Another ornamental resolution which detracts a semiminim from the dissonance is the anticipation, resolution, plus under-third cadence figure.³⁰

The semiminim is often used as an anticipation or *échappée* to introduce the suspension formula.³¹

Suspension is not always limited to the cadence, but in the following discussion of cadences it plays a very large role.

Cadences

Rhythmic repose is the decisive factor in determining whether or not a cadence has taken place. In the polyphonic setting, Josquin's cadences usually involve certain intervallic progressions and, frequently, accompanying melodic terminations. Harmonically, the pattern is imperfect consonance, perhaps with dissonance, moving to perfect consonance, progression of major (sometimes minor) sixth to octave, or

29 Examples are I:53, 155; II:48, 50-51; II:49, 210-211; III:25, 140. See first tempus measure of Example 20 for illustration of cambiata in the altus.

30 Examples are I:24, 30-31; I:34, 46-47; III:13, 36-37; III:50, 52-53. See Example 18.

31 Examples of anticipation are I:108, 121-122; II:13, 34-35 B^I; II:4, 38-39; II:33, 94. Examples of *échappée* are I:27, 29-30; I:84, 72-73; I:149, 67-68; III:17, 134-135. See Example 22 which illustrates anticipation introducing the suspension figure.

minor third or tenth to unison or octave. Most Gregorian melodies terminate with a descending step, and the implied rhythmic repose, in its application to the tenor cantus firmus in a polyphonic texture, came to signal a cadence in the tenor voice. The voice added above could reach the finalis only by ascending step if it were to move in contrary yet conjunct motion.

Renaissance theorists contemporary with Josquin were interested in the cadence. Tinctoris, writing late in the fifteenth century, defined the cadence completely in terms of rhythm when he defined it as a small part of a section of a piece at the end of which is found either a pause or else the end of the piece.³² Bush pointed out that Monachus was writing about cadence intervals around 1475, as well as were other theorists, and always with reference to the relation of intervals to the tenor.³³ Gaffurius, in his seventh rule of counterpoint, stated that when movement is from imperfect to perfect consonance, as at a final cadence, it is necessary to move to the perfect interval by contrary motion from the closest imperfect consonance. The major sixth, and less often the minor sixth, should expand to the octave; the third should resolve to the unison, or less often, to the fifth. Oblique motion is involved in the usual motion of minor sixth to the fifth.³⁴ This last

32 Johannes Tinctoris, Dictionary of Musical Terms, trans. by Carl Parrish ([New York]: Free Press of Glencoe, 1963), pp. 14-15.

33 Helen E. Bush, "The Recognition of Chordal Formation by Early Music Theorists," The Musical Quarterly, XXXII (1946), 230-232.

34 Gaffurius, Practica musicae, p. 128.

progression admits a type of plagal cadence which frequently occurs in codettas, although a third part is necessary for the true plagal cadence. Aaron gave instructions and examples of how to write cadences in four-part writing in Book II, Chapter XVIII, of the Toscanello. In each example, the major sixth (one is minor) expands to the octave and that octave may be the final or the fifth of the mode. Each involves a suspension. The motion of the superius is generally 1-7-1 or less often 5-4-5 in relation to the note of resolution. Similarly, the motion of the tenor will be 1-2-1 or less often 5-6-5. The bassus will progress 1-5-1, or less often 5-6-5, or least often 3-4-1. Treatment of the altus is more flexible. In some cases it will simply reiterate the fifth, if the tone is common to all three cadence triads. It may also make a progression 3-5-5, with repetition of the common tone only in the last two cadence intervals. When the fifth is not common to all three cadence triads, the altus will move 3-1-1.³⁵

Therefore, it appears that we are concerned with three cadence intervals comprising the antepenultimate, which usually contains the finalis, the penultimate, and the final or resolution.

Josquin's practice is fairly close to that of the prescriptions of the theorists, but Josquin introduces more variety, sometimes ignoring the harmonic factor entirely at cadences, and relying solely on rhythmic repose perhaps accompanied by melodic ascent or descent in one voice to achieve a cadence. Here we are concerned with the majority of his

35 Aaron, Toscanello, pp. 29-31.

cadences where the harmonic factor is present.

Josquin's basic harmonic cadence is two-voiced: major or minor sixth expanding to an octave. It will often be embedded among the activity of the other voices, or the cadence will be averted rhythmically by one of the cadencing voices or by other voices. Two-voiced cadences without any new voice entries or extension of the phrase by one of the voices forming the cadence intervals are frequent, but are much less frequent than those in which a rhythmic repose of at least one semibreve tactus is denied. Three-voiced cadences with accompanying rhythmic repose are rare, although these are very frequent when accompanied by new voice entries or extensions of the voices containing the cadence intervals. Most cadences involve four voices. In motets with five or six voice parts, cadences for all voices seldom exist except at the end of a pars or the motet.

In the two-voiced texture, the progression is usually major sixth to octave, most often with a seven-six suspension introducing the leading tone in the upper voice.³⁶ Frequently the cadences are Phrygian, with a half step in the 2-1 progression and a whole step in the 7-1 progression.³⁷ Sometimes, for both types of cadences, the progression is minor third to unison, in which case the voice parts exchange melodic

³⁶ Examples are I:52, 106-108; I:100, 181-182; I:105, 15-16; I:114, 16-17; III:17, 111-112.

³⁷ Examples are I:1, 34-35; I:49, 60-61; I:52, 106-107; I:114, 26-27; II:73, 349-350.

functions.³⁸

When a third voice part is added to the basic two-voiced cadence, it is usually the lowest sounding voice and makes an ascending or descending 5-1 progression, but it should be pointed out that many cadences in a three-voiced texture have a 2-1 progression in the lowest sounding part and contain three or five in the interval of resolution.³⁹ The addition of the third voice admits the much used plagal cadence in which the lowest sounding part moves in ascending fifth or descending fourth, and theoretically, with the essential cadence interval, major sixth, or minor third, resolving to the fifth so that the resolution consists of the finalis and doubled fifth. It is hard to find examples of this in Josquin's music. His basic plagal cadence consists of a 6-5 progression in an upper voice and a bassus progression of ascending or descending 4-1.⁴⁰ The two basic three-voiced cadences are not numerous in a three-voiced texture. Even more often than the basic two-voiced cadence, they are found imbedded in a texture of four or more voices.

With the basic two-voiced and two basic three-voiced cadences, the vocabulary of cadences is essentially complete. Additional voice parts allow more doublings and more complete triads.

38 Examples are I:3, 86-87; I:48, 16-17; I:51, 45-47; I:105, 7-8; III:17, 112-113.

39 Examples are I:50, 94-96; I:65, 259-262; I:65, 185-186; III:15, 81-82; III:24, 132-133.

40 Examples are I:97, 64-65; II:66, 200-201; III:21, 47-49; III:82, 174-175.

The basic two-voiced cadence of sixth (major through the addition of musica ficta) moving to the octave in contrary motion is illustrated in Example 18, from Ave Maria, . . . benedicta tu (4 voc.), where it is combined with a cantus firmus statement in the superius; cadential repose is prevented by the superius and a new entry on the half tactus of resolution by the tenor. The superius provides complete triads on the antepenultimate minim and penultimate semibreve and the third in the resolution. The altus, the upper cadential voice, provides the common figure of dotted minim with semiminim descending, which when combined with the bassus forms a nine-eight suspension, the eight aborted to a six by the motion of the bassus up a third, with the semiminim as anticipation

Example 18. I:12, 10-12

The image shows a handwritten musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time and features a cantus firmus in the Soprano voice. The Alto voice has a characteristic descending dotted minim with a semiminim. The Tenor and Bass voices provide harmonic support. The score includes several annotations: 'X' marks above the Soprano staff, a flat sign (b) above the Alto staff, and various intervallic figures such as '9-8(4)', '7-6', and '8+3' written below the notes. There are also some handwritten notes like '9-8(4)', '7-6', and 'b' with arrows pointing to specific notes.

of the resolution. However, the bassus movement (not frequent in other examples of this type) tends to make this sound as a real nine-eight, two-minim suspension, but the fact that the resolution (g¹) serves as the preparation of the next suspension creates the effect of elision. The next suspension, seven-six, is the normal three-minim type with dissonance shortened by anticipation of resolution, and the termination is the under-third cadence.

The superius and tenor in Example 19, from the same motet, contain the basic two-voiced cadence of sixth (major through the addition of musica ficta) expanding to octave by contrary motion. It would be the

Example 19. I:12, 17-19

The image shows a handwritten musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time and features a cadence. The Soprano part has a melodic line with a suspension (4-3) and a resolution (g¹). The Alto part has a similar line with a suspension (p b) and a resolution (sch). The Tenor part has a line with a suspension (p) and a resolution (sch). The Bass part has a line with a suspension (sch) and a resolution. The score includes performance markings such as 'p' (piano) and 'sch' (schlegel). Below the staves is a complex rhythmic notation system with numbers and signs.

8+3 - 8 8+3 8+4 8+3 8+4 8+3 8 8+3 - 8+4
 8 - 6 8 5 6 8 = 3 5 1 3
 5 3 - 5 3 - 5 = 1 6

essential three-voiced type if the bassus had moved to the final, but Josquin decided to weaken the cadence, and interrupted cadence was one of the devices he used to do this.⁴¹ A suspension containing the melodic figure of dotted minim followed by descending semiminim is present in the superius, and it is to be noticed that the resolution of the suspension is already present in the tenor. Rhythmically, there is no cadence here except in the tenor and in the tempus measure before, in the bassus, so in spite of the intervallic progression there has been no cadence in the composite of the lines. Not to be overlooked is the use of ornamental or passing tones simultaneously in all voice parts on the third quarter of the first tactus without any dissonance.

In contrast to the two preceding examples, the cadence in Example 20, from De profundis clamavi (4 voc., no. 47), has caesura in all parts, reinforced by the basic three-voiced harmonic cadence. As is usual in major cadences the antepenultimate and penultimate cadence intervals present complete triads and the resolution triples the final and includes the third or fifth.⁴² Some four-voiced and the five- or six-voiced cadences at ends of partes or motets usually have complete triads in the resolution.⁴³ In the antepenultimate of this example, there is a double suspension of the four-three/seven-six type with dissonance shortened

⁴¹ Examples are I:51, 16-17; II:51, 27-28; II:63, 134-135; III:14, 54-55.

⁴² Examples are I:13, 40-42; I:61, 103-104; I:95, 23-24; III:76, 46-47.

⁴³ Examples are I:84, 84-86; II:19, 191-194; II:57, 177-182; III:19, 174-176; III:86, 281-282.

by anticipation of resolution in the superius and modern form of cambiata in the altus, although it should be noted that the resolution of the suspension in the superius is already present in the tenor. Once again there is elision, the resolution being the preparation of the next suspension in the superius. The penultimate suspension is of the ornamented type, which in this case takes five minims, with the ornaments not detracting duration from the suspension dissonance.

Example 20. III:21, 38-40

The musical score consists of four staves labeled S (Superius), A (Altus), T (Tenor), and B (Bass). The Superius staff has a key signature of one flat and a time signature of 3/4. Handwritten annotations above the Superius staff include 'b' above the first measure, '4-3' above the second, '4-3' above the third, and '# 3' above the fourth. The word 'ant' is written below the Superius staff under the second and third measures. The Altus staff has a key signature of one flat and a time signature of 3/4. A handwritten annotation '7-6' is above the second measure, and 'Camb' is written below the staff under the second measure. The Tenor and Bass staves have a key signature of one flat and a time signature of 3/4. Below the staves is a rhythmic diagram consisting of two rows of numbers: the top row contains '8+6', '8+5', '8+4', '8+3', '8+4', '8+3', '-', '-', '8+8', and the bottom row contains '3', '-', '3', '-', '3', '-', '-', '8+3', and '-'. The diagram uses vertical lines to connect the numbers to the measures of the music.

In Example 21, from the end of a section of Ave Maria, . . . Virgo serena (4 voc.), in proportio tripla with transition to tempus imperfectum, is a decisive cadence with caesura in all parts, in which the

altus provides the fifth and third of the resolution before ending on the final.⁴⁴ The suspension is of the type commonly found in proportio sesquialtera or tripla, with preparation of the first semibreve, dissonance on the second, and resolution on the third.

Example 21. I:3, 108-110

4-3

S

A

T

B

$\frac{8+5}{3} - \frac{8+4}{1} - \frac{8+3}{-} - \frac{8+8}{8} - \frac{8+5}{8} - \frac{8+3}{5} - \frac{8+2}{8} \frac{8}{-}$

Less important cadences at the ends of incises or phrases tend to be $\frac{6}{3}$ built on the second degree, progressing to $\frac{8}{5}$ with progression 2-1 in the lowest part. This type of cadence can also end a pars but not the final pars of a motet. The antepenultimate contains the final, the penultimate

⁴⁴ Examples are I:2, 52-54; I:56, 244-248; II:41, 266-269.

is a complete triad, and the resolution has tripled root, or doubled root, or the third or fifth or both.⁴⁵ This type of cadence can be either Phrygian or the leading tone type. For the sake of variety, both types can be intermingled in the same motet.⁴⁶ Phrygian cadences can be formed on e, d, and a. A cadence with a complete triad built on b in the lowest voice has to be avoided because of the tritone. A Phrygian cadence is not satisfying as a conclusive cadence due to lack of root movement by skip in the lowest sounding voice part in the progression from the penultimate interval to the resolution. For that reason, a Phrygian cadence at the end of a motet or pars, or even internally, will sometimes be replaced by a plagal cadence or a Phrygian cadence or a leading-tone cadence will be reinforced by a following plagal cadence.⁴⁷ The use of plagal extension following a Phrygian cadence is illustrated by Example 22, from the end of pars I of Memor esto verbi tui servo tuo (4 voc.). In addition, the Phrygian cadence is deceptive since after the suspension in the tenor, the fourth degree does not proceed to the fifth as expected, but instead moves to six.⁴⁸ The final plagal cadence ends on doubled root, third, and fifth, the approach having been

⁴⁵ Examples are I:65, 260-263; I:95, 7-8; II:78, 52-55; III:49, 31-32; III:79, 103-105.

⁴⁶ Examples are Ave Maria, . . . Virgo serena; Domine, non secundum; Liber generationis; Memor esto; Miserere.

⁴⁷ Examples are II:5, 67-68; II:49, 211-216; II:58, 20-23; III:25, 163-167; III:53, 115-120.

⁴⁸ Examples deceptive cadences are I:1, 11-12; I:1, 29-31; II:7, 161-162; III:54, 131-133; III:75, 9-10.

6-5 and 4-3 in the uppermost voices with the bassus moving up a fifth as is in the case in most plagal cadences in more than three voices.

Example 22. II:7, 161-165

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time. The score shows a cadence with various intervals and a decorated bass line. The Soprano part has a 6-5 interval. The Alto part has a 4-3 interval. The Tenor part has a 4-3 interval. The Bass part has a 5-4 interval. The score is annotated with 'ant' and 'p'.

Intervals below the staff:

5	6	6	4	3	8	5	5	8+5	8+6	5+8	8+3	8+3	8+3
3	3	4	3	6	5	3	8	8+3	8	8+5	8+5	8	8

Example 23, a final example of a cadence, from the end of pars I of Alma Redemptoris Mater--Ave Regina caelorum (4 voc.), illustrates a Phrygian cadence without suspension. The progression of 4-3 in the superius gives it a plagal flavor, enhanced by the codetta in the altus which is a decorated 5-6-5 progression. This is accomplished against short pedals consisting of doubled final and third.⁴⁹ Many times long

⁴⁹ Examples are I:13, 66-67; I:28, 90-91; I:106, 55; II:80, 115-118; III:25, 165-166.

the leading tone in a suspension in the upper voice is already being sounded in a lower voice part. In the final cadence of Alma Redemptoris Mater--Ave Regina caelorum (4 voc.) the resolution of a suspension to the leading tone in the superius is doubled by the altus. It should be remarked that the octave-leap and double-leading-tone cadences common in the music of Dufay are not used by Josquin.

Josquin's cadences are most frequently resolved to intervals built on the finalis; in a non-Phrygian context the next most frequent resolution is to the dominant, and sometimes to the third or sixth degree. Cadences are made to b-flat when b-flat appears in the key signature. By contrast, a very different tonal color is presented by the Phrygian with its cadences most frequently resolving to the finalis and next most frequently to the fourth degree. In short, cadences can be made to any degree of the mode. Their purpose is to achieve variety, as is the employment of Phrygian and leading-tone cadences within the same motet, and the shifts in tonal centers which occur, for instance, by imitative entries in descending fifths. Josquin usually begins and ends a motet in the same tonal center, and the frequent use of other tonal centers for important cadences, as in internal partes, is a larger expression of the desire for variety and contrast. Functional harmony is very much evident in his cadences, but the concept is limited here, for this is where he consistently employs certain intervallic progressions.

CHAPTER V

IMITATIVE AND NON-IMITATIVE COUNTERPOINT

Josquin's motets exhibit three basic procedures of contrapuntal writing: canon and imitation, both of which involve repetition; and non-imitative counterpoint, in which repetition is not essential. Canon persists throughout a motet and was therefore discussed in Chapter II. Imitation may be strict, with literal repetition of rhythm and pitch, or it may be free, with change in pitch and/or rhythm upon repetition. The theorists do not offer guidelines, for it was not until Finck and Zarlino, after the middle of the sixteenth century, that imitation as such captured the minds of the theorists. Non-imitative writing includes most of Josquin's note-against-note writing as well as freely contrapuntal writing with lines, perhaps completely unrelated, generating rhythmic and intervallic (linear) counterpoint.

In order to study the imitative and non-imitative aspects of the motet structure, the present writer has extended the system of analysis as described in Chapter IV. Half brackets are used above the voice parts to indicate points of imitation. These are numbered "Im¹," "Im²," and so on, according to the order of entry by the voices. Simultaneous entries by two or more voices in a point are marked in every part with the same number. Where the horizontal line of the half bracket is continued as a solid line, this indicates the voice is in strict

imitation with at least one other voice. When the line is composed of hyphens, this signifies that the imitation has become free in one aspect, rhythmically or intervallically. A wavy line indicates that the line is free both rhythmically and intervallically even though the lines may have motivic similarity. Immediate repetitions of melodic lines are identified by long dashes or combinations of dots and dashes. In non-imitative note-against-note writing the parts are unmarked, since it is obviously apparent when the parts are moving simultaneously and are not therefore really free, and when the lines are moving by contrary motion introducing contrapuntal activity intervallically although not rhythmically. Examples in this chapter use such analysis sparingly, enough merely to illustrate the points being made.

The early part of this chapter focuses on cadence points, whereas the latter part is directed primarily toward counterpoint in the presence and absence of a cantus firmus.

A decisive cadence such as the one contained in Example 24 takes place in the paired imitation in the opening of pars I of Alma Redemptoris Mater--Ave Regina caelorum (4 voc.). The circumstance in which this cadence occurs is typical in that frequently a motet or pars opens with a higher (or less often, lower) pair of voices stating material which is repeated by a lower (or less often higher) pair of voices. Usually, the statement is in the form of paired imitation.¹ Duos and

1 Examples are Gaude Virgo (4 voc.), pars I (opening duos); Lectio actuum--Dum Complerentur (5 voc.), pars II; Planxit autem David (4 voc.), pars III; Salve Regina (5 voc.), pars II; Vultum tuum (4 voc.).

paired imitation occur with great frequency within the motets, alternating between sections with three or more voices.² Sometimes they are accompanied by free writing in one or more voice parts.³ A cadence as decisive as this one with an *échappée* introducing a suspension, and a minor third resolving to unison, as well as the rhythmic repose of a breve, is infrequent except at the ends of motets or partes thereof.

Example 24. I:105, 7-9

It is uncommon in writing for two voices, but common in writing for three

2 Examples are I:24, 24-35; I:57, 40-47; I:67, 304-310; II:5, 70-95; II:66, 203-213.

3 Examples are I:48, 26-50; II:17, 124-138; II:29, 1-15; III:20, 1-17.

or more; it often introduces a contrasting section in proportio sesqui-altera or tripla. In tempus imperfectum, we can say we have a decisive cadence when the resolution is at least a semibreve in all voices and there is no elision with a following phrase. It is conclusive if it is of longer duration or is associated with a caesura either in the form of fermatas or simultaneous rests in all voice parts.⁴

Example 25, near the end of pars I of Tu solus qui facis mirabilia (4 voc.), contains cadences without suspensions, which are decisive cadences with major sixths (raised leading tone by editorial insertion) and with no elision. The low voice pair is answered an octave higher, and attesting to Josquin's propensity for variation on the repetition is the insertion of an additional voice to create parallel $\frac{6}{3}$ intervals in contrast to the preceding parallel sixths. The declamatory style is enhanced by restricting the independence of the lines with reiterations of vertical intervals. Proportio tripla is indicated by lack of note signs less than the minim and the strict note-against-note writing. Because of the fast tempo, the cadences are not conclusive. By increasing the number of voices and lessening the rhythmic repose at the cadences, Josquin achieves a climactic effect.

In Example 26, from De profundis clamavi (4 voc., no. 47), there is elision between a decisive cadence and the beginning of a new point of imitation, by means of the dotted long in the tenor.⁵ The cadence is

⁴ Examples of internal conclusive cadences are I:4, 141-143; I:13, 41-43; I:48, 24-26; II(Masses):139, 27-28; III:16, 98-99.

⁵ Examples of sustained cadence resolution tones for elision with next voice entry are I:2, 52-55; I:133, 12-16; II:4, 38-41; II:30, 22-25.

Example 25. I:57, 55-62

S
 A
 T
 B

Ad te pre - ces ef - fun - di - mus,
 Ad te pre - ces ef - fun - di - mus,

Musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is one flat (B-flat) and the time signature is 3/4. The Tenor and Bass parts include lyrics: "Ad te pre - ces ef - fun - di - mus,". A sharp sign (#) is placed above the Tenor staff in the second measure.

S
 A
 T
 B

ex - au - di quod sup - pli - ca - mus, et
 ex - au - di quod sup - pli - ca - mus, et
 ex - au - di quod sup - pli - ca - mus,
 et

Musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics continue: "ex - au - di quod sup - pli - ca - mus, et". A sharp sign (#) is placed above the Soprano staff in the second measure.

weakened somewhat by its interruption caused by the lack of movement by skip to d in the bassus. This example serves to show one way by which Josquin achieves his fluid style. The cadence to A in the bassus is decisive; but one semibreve later we are clearly in a tonal center in d in the other voices.

Example 26. III:22, 60-64

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature is 12/8. The Soprano part has a sharp sign (#) above the second measure and a fermata with a '2' above it in the fourth measure. The Alto part has a fermata with a '1' above it in the fourth measure. The Tenor and Bass parts have a fermata in the third measure. The lyrics are: Soprano: 'bit? Qui - a a -'; Alto: 'ne - bit? Qui - a a - pud'; Tenor: 'bit?'; Bass: 'bit?'.

Example 27, from Liber generationis Jesu Christi (4 and 3 voc.), illustrates the rhythmic cadential repose in decisive cadences in two voices averted by entries in other voices, the first voice just a minim after the resolution.⁶ In this, and in other examples, elision is

⁶ Examples with voice entries of next phrase occurring after

Example 27. I:67, 296-303

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature is 3/4. The key signature has one sharp (F#). The lyrics are "Zo-ro-ba-bel".

System 1:

- Soprano (S):** Zo - ro - - ba - bel, (with a 7-6 interval marking above the final notes)
- Alto (A):** Zo - ro - ba - bel,
- Tenor (T):** ba - bel, Zo -
- Bass (B):** ro - ba - bel, Zo -

System 2:

- Soprano (S):** Zo - ro - ba - bel.
- Alto (A):** Zo - ro - ba - bel. (with a 3-2 interval marking above the final notes)
- Tenor (T):** - bel. Zo -
- Bass (B):** ro - ba - bel. Zo - ro - ba -

strengthened by one (or more) of the resolution tones being sustained well into the next phrase.⁷ In this interplay of high and low voice pairs there is variation on the repetition taking the form of melodic sequence in the lower pair and invertible counterpoint in the upper pair. Invertible counterpoint is present in a few Josquin motets, but usually it is brief and not carried out for an entire phrase.⁸

A very common means of elision is achieved by the first entry of the next phrase occurring simultaneously with the notes of resolution of the preceding cadence.⁹ Example 28, from Qui habitat in adiutorio altissimi (4 voc.), illustrates the use of parallel $\frac{6}{3}$ chords in the approach to the cadence, as well as an imitative entry not preceded by a rest, a very common occurrence in Josquin's motets, although it does mark the beginning of a new phrase.¹⁰

Example 29, from Gaude Virgo, Mater Christi (4 voc.), illustrates elision of entries of the new phrase on the penultimate intervals of the

resolution but within the same tempus measure are I:30, 56-57; I:105, 15-17; II:4, 53-54; II:34, 111-112; III:49, 38-39.

7 Examples with voice entries of next phrase occurring after resolution but within the same tempus measure combined with sustained cadence resolution tones are I:63, 175-177; I:114, 31-34; II:61, 77-79; III:13, 36-38; III:20, 22-25.

8 Examples are I:21-22, 1-3, 64-66; I:105, 1-3, 9-11; II:69, 273-277; III:47, 1-3, 7-9.

9 Examples are I:98, 125-126; II:1, 9-10; II:17, 134-135; II:21, 8-9; III:75, 9-10.

10 Examples with imitative entries without preceding rests are I:2, 70-73 A, T, B; I:48, 6-7 S; I:134, 30-31 A; II:52, 33-34 B; III:25, 141-142 T.

cadence, which in some other cases occurs on the antepenultimate

Example 28. III:79, 102-105

The musical score consists of four staves labeled S, CT, T, and B. The time signature is 3/4. The lyrics are as follows:

- Soprano (S): et dae -
- Contralto (CT): mo - ni - o me - ri - di - a - no.
- Tenor (T): dae - mo - ni - o me - ri - di - a - no, et
- Bass (B): dae - mo - ni - o me - ri - di - a - no.

Handwritten annotations include a slur over the final notes of the Soprano staff labeled '2m1', a sharp sign above the final note of the Contralto staff, and a slur over the final notes of the Tenor and Bass staves labeled '2m2'. There are also several flat symbols (b) placed above notes in the Tenor and Bass staves.

interval.¹¹ Of interest here also is the rhythmic counterpoint arising from the close time interval between the two ascending lines of semi-breves. In this case the entering voices reinforce the cadence intervals, while in other cases the cadence can be altered by them, for example, by creating a deceptive cadence.

Further elision occurs in the less frequent situation where new

¹¹ Examples of new voice entries on cadence intervals before the resolution are I:64, 196-197; I:83, 51-52; II:6, 139-140; III:21, 31; III:48, 28-29.

voices enter prior to the cadence intervals.¹² In Example 30, from

Example 29. I:115, 52-54

Handwritten annotations in the score include a "7-6 #" above the Soprano line and "2m" above the Tenor and Bass lines.

Memor esto verbi tui servo tuo (4 voc.), Josquin did not permit a decisive cadence on e^1 in the superius and altus, because of rhythmic activity in the altus. The tenor, although intensifying the suspension dissonance, alters the resolution harmonically by introducing the tonal center a . The tenor also participates in the next cadence of the superius and altus by supplying one of the members of the sixth to octave progression to g and g^1 . This cadence is evaded by the bassus,

¹² Examples are I:1, 23-28; I:26, 87-92; I:59, 3-17; II:48, 181-182; II:77-78, 26-32.

which in its entry reinforced the lower member of the penultimate sixth, but then shifts the tonal center to e. There is no question as to the conclusive cadence point in the superius and altus. Rhythm is the main factor in the decision of cadence point.

Example 30. II:6, 122-125

Example 30 is a musical score for four voices: Superius (S), Altus (A), Tenor (T), and Bass (B). The music is in 3/4 time and G major. The lyrics are: S: o - nis me - ae.; A: me - ae.; T: Me - mor fu - i noc - ; B: Me - mor fu - i. The Superius part has a sharp sign above the final measure. The Altus part has a '9-8 (2-3)' annotation above the first measure. The Tenor and Bass parts have 'm1' and 'm2' annotations above the first measure.

Example 31, from Miserere mei, Deus (5 voc.), shows the use of connective material (episode) in the superius to create elision with entries of the next phrase. The harmonic cadence is there but the episode prevents a corresponding rhythmic cadence. Much of the time episode is accompanied by a sustained resolution tone (or tones) in one

or two other voices to reinforce the elision.¹³ Elision is strengthened by the omission of a rest between the episode and the imitative entry. In the imitation Josquin starts with a time interval of a breve but by reducing the length of rest in the comes shortens the interval to one semibreve. Other motets as well exhibit shortening of the time interval,

Example 31. II:59, 33-37

The musical score consists of five staves. The top two staves are vocal parts: Soprano (S) and Alto (A). The bottom three staves are instrumental parts: Tenor I (T I), Tenor II (T II), and Bass (B). The time signature is 12/8. The Soprano part has lyrics 'a - rum, de - le in - i - qui' and includes a '2m' annotation above the final measure. The Alto part has lyrics 'rum, de - le in - i - qui - ta' and includes a '1m' annotation above the first measure. The Tenor I, Tenor II, and Bass parts consist of sustained tones indicated by vertical stems on the staff lines.

¹³ Examples with episode only are II:47, 155-156; II:59, 33-36; III:55, 150-152. Examples with episode and sustained tones are I:61, 78-80; II:5, 67-71.

or less often lengthening, usually by changing note values.¹⁴

Shifting to the cantus firmus as a focal point of discussion, we shall consider the two basic relationships which the cantus firmus, often stated in canon, holds with the other voices. As pointed out in Chapter II, either the notes of the cantus firmus are longer than those of the other voices or the rhythmic activity of the cantus firmus approximates that of the other voices. Both types can appear in the same motet as it progresses. In a motet where there is a cantus-firmus voice or canon in comparatively longer notes, the other voices tend to be organized among themselves in imitation, free counterpoint, or note-against-note writing. The cantus firmus does not serve as a source of rhythmic and melodic motives, but rather as an axis or structural frame of reference around which the other voices combine to generate counterpoint usually of a florid type; they combine as one voice against the cantus-firmus voice or canon to create a basically two-voiced counterpoint. When the cantus firmus is temporarily absent, the other voices may use primarily imitation, or primarily long and flowing free contrapuntal lines, or primarily note-against-note writing. As in Josquin's other motets, two or three of the types may appear within a single work.¹⁵

14 Examples are I:126, 353-359; II:5, 70-79; II:18, 149-154.

15 Examples of motets containing note-against-note counterpoint in other voices are Lectio actuum--Dum Complerentur (5 voc.); Stabat mater (5 voc.); Virgo salutiferi--Ave Maria, . . . benedicta tu (5 voc.). Examples of melismatic free counterpoint in other voices are Benedicta es (6 and 2 voc.); Homo quidam (5 voc.); Inviolata (5 voc.); Ave maris stella (4 voc., verse 4, Monstra). Examples of imitation in other voices are Ave nobilissima--Benedicta tu (6 voc.); Praeter rerum (6 voc.); Stabat mater (5 voc.); Virgo salutiferi--Ave Maria, . . . benedicta tu (5 voc.).

Example 32, from Huc me sydereo descendere jussit Olympo--Plangent eum quasi unigenitum (6 voc.), states the cantus firmus in long notes in the tenor, which is fairly close to center in the voice structure. Around this axis the other voices are organized in a point of imitation, the entries starting above the cantus firmus and extending below it. The last three entries are of interest, for starting on c, they work

Example 32. II:14, 70-74

The musical score consists of six staves, each representing a different voice part. The lyrics are written below the notes. The score includes figured bass notation (e.g., $2m^1$, $2m^3$, $2m^2$, $2m^4$, $2m^5$) and some markings like 'X' above notes in the Tenor part.

Soprano (S): $2m^1$
 Quem ne - que-unt du - - rae, du -

Alto I (A^I): $2m^3$
 - - - ri, Quem ne - que-unt

Alto II (A^{II}): $2m^2$
 ri, Quem ne - que-unt du - rae,

Tenor (T): X
 qua - - si -

Bass I (B^I): $2m^4$
 mo ri, Quem ne - que - unt

Bass II (B^{II}): $2m^5$
 mo - ri, Quem ne - que

around the flat side of the circle of fifths to b-flat; Im^3 starts on c^1 , Im^4 on f, and Im^5 on b-flat.

In Example 33, from Stabat mater dolorosa (5 voc.), the cantus firmus in long notes serves as the central axis around which the other voices are organized in rudimentary form of imitation characterized by reiteration of $\frac{5}{3}$ intervals suggestive of falsobordone, with each note set to a syllable of text. Similar intervallic repetitions can be found in many of the motets in tempus imperfectum or in proportio sesquialtera

Example 33. II:53, 61-65

The musical score consists of five staves, each representing a different voice part. The lyrics are written below the notes. Handwritten annotations above the staves indicate intervals of $2m$ (major second) and $2f$ (major third). The lyrics are as follows:

- S I:** si vi-de ret In tan-to sup-pli-ci-o?
- A:** ret In tan-to sup-pli-ci-o?
- T:** - mo sa, Dum
- S II:** In tan-to sup-pli-ci-o? Quis non posset
- B:** In tan-to sup-pli-ci-o? Quis non posset

or tripla passages.¹⁶ One voice entering later (or earlier) is common in note-against-note writing; two voices entering together occurs more frequently in imitation.¹⁷

Example 34, from Praeter rerum seriem (6 voc.), shows the use of a migrating cantus firmus, it being stated first in the superius with repetition in the altus at the fourth below, still in comparatively long notes. The first statement of the cantus firmus is above the accompanying voices, which are integrated in imitation at a very close time interval (mimin) and exploit an initial melodic and rhythmic motive. When Josquin repeats the cantus firmus in the altus he creates variety by obscuring its outline with the free-flowing contrapuntal line of the superius which crosses it. The lines of the superius and tenor II are melismatic and play upon the initial motive of the preceding imitation point, being integrated by their similarity.

Example 35 is a second example from Huc me sydereo descendere jussit Olympo--Plangent eum quasi unigenitum (6 voc.). Example 31 was from pars I where the cantus firmus was being stated in long notes. Example 34 is taken from near the end of the motet where the cantus firmus has reached its final statement (the statements are in successive diminutions, in the proportion 6:2:1), and now approximates the rhythmic

16 Examples are I:1, 40-42; I:38, 208-209; II:10, 265-268; II:29, 14-16; II:68-69, 253-255.

17 Examples of one voice entering early or late are I:3, 94; I:67, 311; II:10, 265-268; II:62, 96-97. Examples of two voices entering together are I:38, 190; I:67-68, 324-325; I:115, 67-69; II:1, 19-20; III:25, 149-151.

activity of the other voices. All six voices partake of the rhythmic

Example 34. II:24, 31-36

S
Vir - tus San - cti Spi - ri tus,

A
2m
Vir - tus San -

T II
2m
Vir - tus San - cti Spi - ri tus,

T I
Vir - tus San - cti Spi - ri tus,

B I

B II

motive introduced by altus I in the first tempus measure of the example, the superius, altus II, bassus I and II, in the form of strict imitation, and the cantus firmus by using the three-note rhythmic motive at the end of the incise. During these statements, altus I continues in free contrapuntal writing. The cantus firmus and the strict imitation in

retrograde rhythmically, but not intervallically. Retrograde and other artifices of this type are not a characteristic of Josquin's motets. The passage may well illustrate contrivance on his part, but the opinion of this writer is that it is more probably an accident of his genius.

Example 36, the opening of Alma Redemptoris Mater (4 voc.), offers a fine instance of permeation of all voice parts by the cantus firmus. Altus and tenor state a cantus firmus in canon, rhythmically equivalent and melodically related to the free voices, although the relationship is not as strong here as it is in motets such as Miserere mei, Deus (5 voc.); Veni, Sancti Spiritus (6 voc.); or Pater noster. Ave Maria, . . . benedicta tu (6 voc.). In the beginning of the motet, superius and bassus anticipate the entries of the inner cantus-firmus bearing voices.¹⁸ The time intervals of the entries represent a rather typical situation, because when they are imitative, partes most often begin with a time interval between the entries of one or two breves, and less often of three breves or one semibreve.¹⁹ That all of the entries are on the unison is not typical, but the unison is one of the favorite pitch entries, especially of inner voices. Other favored intervals (figured from the first entry) are the octave below or above, the fifth below, and less often, the fourth or fifth above.²⁰

¹⁸ Examples of cantus-firmus anticipation are present in the openings of Homo quidam (5 voc.), Inviolata (5 voc.), Miserere (5 voc.), Salve Regina (5 voc.).

¹⁹ Examples are I:82, 1-3; I:53, 127-130; I:133, 1-2; II:17, 1.

²⁰ Examples of these intervals can be found in I:12, 1-8; I:95, 1-4; III:48, 174-175.

Example 36. II:77, 1-10

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The score is in 3/4 time and C major. The Soprano part has lyrics: "Al - ma, al - ma, al -". The Alto part has a "2m3" marking above the final measure. The Tenor part has a "2m2" marking above the final measure. The Bass part has lyrics: "Al - ma, al".

Continuation of the musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The Soprano part has lyrics: "ma ked - emp-to". The Alto part has lyrics: "ma, al". The Tenor part has lyrics: "Al - ma, al". The Bass part has lyrics: "ma al - ma al -". The Alto part has a "2m4" marking above the first measure of the second system.

Example 37, from Missus est Gabriel angelus ad Miriam Virginem. Ave Maria, . . . benedicta tu (4 voc.), shows the permeation of all voices by the cantus firmus within the motet by a point of imitation involving four voices. To be noticed is the lack of a rest preceding Im^3 , and a bassus motive which begins in the same tempus measure which is repeated to extend the phrase during the entrance of Im^4 . The time interval here is longer than in the majority of internal imitation points, which tend to use intervals of the semibreve and even the minim, as well as longer notes.

Josquin frequently uses strict imitation for incises and phrases, and sometimes for phrase groups. Most examples of strict imitation are two-voiced, though a few are three- or four-voiced. A few are in strict imitation through the final cadence.²¹ Most become free in the approach to or at the cadence.²² In order to end the strictly imitative voices together Josquin often sustains a resolution tone in the dux until the comes completes its statement. Sometimes the dux will repeat previous material or state new material to accompany the comes until it finishes.²³ It is not uncommon for two voices in strict imitation to be

21 Examples of strict imitation including those which sustain the note of resolution are I:1, 1-10 S, A, T, B; II:10, 269-273 S, A, T, B; II:70-71, 291-298 S, A, T^I, B; III:11, 1-44 S, T; III:54-57, 121-198 T, A.

22 Examples are I:2, 54-60 S, A; I:49, 51-61 S, T; II:4, 22-28, T, B; II:65, 170-178 T^I, B.

23 Examples are I:114, 1-11 S, A; II:7, 148-156 S, T.

accompanied.²⁴ In free imitation, strict imitation sometimes does not appear at all.²⁵ In most points of imitation, strict imitation is present to some degree, but not in every voice.²⁶ In some, strict imitation is present in all voices.²⁷ There are instances where all

Example 38. I:135, 64-68

S
lu - na, e - lec - ta ut sol,

A
-chra ut lu - na, e - lec - ta

T
e - lec - ta ut

B
na, e - lec - ta

²⁴ Examples are I:3, 94-108 S, T; I:70, 1-10; I:116, 85-93 S, A; II:5-6, 96-105; II:62-63, 117-133.

²⁵ Examples are I:34, 57-58; I:62, 134-137; I:82, 15-17; III:80, 140-142.

²⁶ Examples are I:59, 30-33; I:114, 32-34; II:17, 135-136; III:21, 41-43.

²⁷ Examples are I:12, 1-8; I:29, 1-7; II:75, 1-7; III:18, 136-142.

voices remain strictly imitative at least until the last voice has entered.²⁸

The conclusion of Virgo prudentissima (4 voc.), from which Example 38 is drawn, illustrates the device of introducing a short motive in each of the voice parts separately, without overlap or not enough overlap to be considered as imitation. Josquin avoids the effect of a Phrygian (half-step) cadence in the example by new entrances and overlapping statements in the other voices.

28 Examples are I:61, 87-89; I:82, 1-7; I:95, 1-4; II:6, 122-129.

CHAPTER VI

SUMMARY

The main points of this thesis are essentially summarized in the analysis of Mittit ad Virginem (4 voc.) in Appendix A, immediately following this chapter. Explanation of symbols used in the analysis was given in the introductions to Chapters IV and V. The following is an introduction to this specific motet, dealing with sources and chronology, background information concerning the text, and the general musical plan in its relation to the text.

The present writer decided that, in view of the great diversity and inventiveness that characterizes Josquin's style, a summary could best be accomplished by analyzing one of the motets in the central group of authentic motets to serve as a frame of reference for comparison with the others. One reason for selecting this motet is that the present writer considers it one of Josquin's loveliest motets, and one which has not received the attention it deserves. It was nevertheless very difficult to select one motet out of the large number of possibilities.

Mittit ad Virginem is four-voiced and a cantus firmus is present. It is therefore representative of a large portion of Josquin's motet production. In addition, it demonstrates the migration of the cantus firmus to the other voices and stands midway between the technique of tenor cantus firmus and permeation of all voices by the cantus firmus

by use of pervading imitation.

From the standpoint of the sources, Mittit ad Virginem is one of the least secure of the motets included in the central group of authentic motets. However, the question deserves examination in some detail. In his prints the very reliable editor Petrucci attributed most of the motets in the central group to Josquin, but it appears without attribution in Motetti C of 1504 as do most pieces in this print. It also is preserved in London, Royal College of Music, Manuscript 1070, which Braithwaite placed in the first quarter of the sixteenth century.¹ Subsequently, Lowinsky presented a good argument in favor of compilation of the manuscript sometime between 1533 and 1536.² It appears there without attribution as do all pieces in this manuscript except two, one of them a Josquin motet. That several other motets in the central group of authentic motets appear in this manuscript helps strengthen the authenticity of Mittit ad Virginem. In Vatican, Cappella Sistina, Manuscript 46 this motet is attributed to Josquin while two other members of the central group appear there anonymously. Lowinsky placed the writing of the manuscript during the time of Pope Leo X (1513-

1 James Roland Braithwaite, "The Introduction of Franco-Netherlandish Manuscripts to Early Tudor England: The Motet Repertory" (Ph.D. dissertation, Boston University, 1967), I, xx.

2 Edward E. Lowinsky, "MS 1070 of the Royal College of Music in London," in Proceedings of the Royal Musical Association, edited by Edward Olleson ([Birmingham, England: Royal Musical Association, 1970]), XCVI (1969-1970), 16.

1521).³ Osthoff placed the manuscript sometime before 1527.⁴ The motet appeared in a fourth source, the very reliable collection of Josquin motets published by Le Roy and Ballard in 1555. It seems safe therefore to include this motet among the central group of authentic motets, since it is likely that the manuscripts in which it appeared may have been written during Josquin's lifetime, the omission of the attribution in the 1504 print could have been one of Petrucci's few errors, and the 1555 print is very reliable. Another very important consideration is that the motet's style speaks for Josquin.

Like many Josquin motets, Mittit ad Virginem's text is Marian. Also, like the majority of the motets, its text has been identified as liturgical. Mattfeld found that the majority of the liturgical texts belonged to the canonical or votive offices (or both) of the day. Most Mass Propers composed by Josquin were sequences; the text of this motet was a sequence for the Feast of the Conception and the Saturday Mass to be said in honor of the Virgin during Advent.⁵

Mittit ad Virginem presents one of a number of instances where it is doubtful that the version of the chant in modern chant books is the same as the one used by Josquin. Of the twelve-line version published in

3 Edward E. Lowinsky, The Medici Codex of 1518 (Chicago: University of Chicago Press, 1968), III, 60.

4 Helmuth Osthoff, Josquin Desprez (Tutzing: Hans Schneider, 1962-1965), II, 13.

5 Jacquelyn A. Mattfeld, "Some Relationships Between Texts and Cantus Firmi in the Liturgical Motets of Josquin des Pres," Journal of the American Musicological Society, XIV (1961), 167-168.

Smijers's edition of Josquin's works,⁶ Josquin used only the first ten lines and added an apparently independent phrase, "Qui nos salvat per omnia saeculorum saecula. Amen."⁷ Josquin used the text and the chant melody with which the text is associated with only slight variations from the first ten lines of the standard version. As is true in a large part of his production, Josquin did not transpose the chant melody, and he divided the text fairly evenly over two partes. The first three pairs of lines (versicles) were stated in pars I and the last two pairs of lines and the seemingly independent phrase in pars II. These are marked A, A¹, B, B¹, and so on in the example, above the system involved. Each line of the chant is divided into five incises, but there is no need to mark these in the score since each incise begins with a capital letter. In most cases, as is usual with Josquin, the incise shapes the musical phrase. This is especially apparent at the beginnings of the partes where he consistently allows cadences at the end of each incise. As the partes progress there is increasing tendency for the cadence intervals to be present, but without the accompanying rhythmic repose of a true cadence. This is accompanied by more elision of the incises, creating an overall drive to the cadence. Very noticeable throughout

⁶ A[bert] Smijers, editor, continued after 1956 by M[yrosław] Antonowycz and W[illem] Elders, editors, Werken van Josquin des Prés (Vereniging voor Nederlandse Muziekgeschiedenis; Amsterdam: G. Alsbach and Leipzig: Fr. Kistner and C. F. W. Siegel, 1921-1969), I, 171.

⁷ Jacquelyn Anderson Mattfeld, "Cantus Firmus in the Liturgical Motets of Josquin des Prez" (Ph.D. dissertation, Yale University, 1959), p. 109.

much of this motet is that in an active part caesura is achieved by use of longer notes rather than by rests. For example, the superius continues without a rest from tempus measures 1-23, the tenor similarly from tempus measures 148-169, and the bassus from tempus measures 164-183. It will be noticed that the text underlay and declamation is usually very clear, although that at times it is vague. As expected, the difficulties generally come up in melismatic writing, as in tempus measure 5 in the altus or at 40-45 in the altus and bassus. Smijers found it necessary to make a number of editorial insertions of text in this motet which is indicated by the text which is underlined.

Josquin chose the technique of variation-chain sequence, each line of the sequence being varied upon its repetition. He accomplished variation on the repetition in large part by changes in texture and to a lesser degree by changes of tessitura. On its repetition, each line of the chant tends to be subjected to more coloration. There is no literal musical repetition of the lines, although repetition can occur in incises within a line as in tempus measures 220-228, which also offer an example of contrasting voice groups. Inception and cancellation of proportional signs always coincide with the beginning and ending of an incise or line, as does the use of note-against-note writing as contrast to imitative or non-imitative counterpoint.

Not to be overlooked is the permeation of all the voices by the cantus firmus in a point of imitation at tempus measures 70-78. It is hard to call it four-voiced because there is almost no elision between the first and last entries, but the entries which are interestingly

from the standpoint of modern harmony, beginning on a, e¹, e¹, b¹, show the contrast of range, common to Josquin, of a low voice, inner group of voices in approximately the same range, and a high voice. The total range of this motet is B to g². The upper limit is typical of Josquin, but most of his motets extend downward two or three additional steps. Also unusual is the range of the tenor, which is a third higher than that of the altus and reaches up to c².

In closing, the present writer submits that this is a motet from the last decade of the fifteenth century, composed when Josquin was beginning to assimilate the word-oriented style. Its presence in the Petrucci print of 1504 sets that as a latest possible date for its composition. The fact that the text has a definite liturgical function argues for an earlier date, when Josquin held posts which would make it likely he would be composing motets on demand for liturgical worship. Presentation of the cantus firmus in longer notes, as at the beginning of the motet, and later in the motet at the beginnings of incises, suggests an earlier date, since this style had been popular in the fifteenth century. At times the other voices are organized among themselves, but the cantus firmus is at one time or another in all the voice parts. Also giving this motet a transitional character is imitation, which is used sporadically, frequently in the form of successive entries of text but without musical imitation. The extended passages of two-voiced writing also point to an earlier period, as does the melismatic altus at the beginning of the motet. However, as the motet progresses there is a growing homogeneity of the parts which

suggests a later style, as does the syllabic writing and the use of repeated notes. The occurrence of long lines without rests and problems of text underlay points backward. Predominant though, is writing which is determined by the text; the music is clearly expressive of the beauty of the season and events the text describes. Osthoff pointed out the use of almost homophonic writing to dramatize the words in *tempus* measures 197-207.⁸ The passages of note-against-note writing as in the beginning of pars II seems clearly to reflect humanistic influence on Josquin during his Italian years, with its good declamation and word-oriented music. This seems to be a transitional motet of a possible "middle" period, with elements of both the old and the new.

⁸ Osthoff, Josquin Desprez, II, 29.

APPENDIX A
MUSICAL EXAMPLES

Mittit ad Virginem*

The musical score is arranged in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The lyrics are written below the vocal staves. The guitar part is indicated by 'x' marks on the strings and numbers 1-7 on the fretboard. The piece is in common time (C) and begins with a 'Cada' (Cadau) marking. The lyrics are: 'Mittit ad Virgi- nem. Non quem vis an- ge-lum, Sed for- ti- tu- di- nem.' The score includes various musical notations such as dynamics (p, f), articulation (accents), and performance instructions (e.g., '2m', '1m').

*Based on Smijers, Werken, Notetten, I, 14-20; rhythmic values reduced 2:1 and modern clefs.

Handwritten musical score with three systems. Each system includes a vocal line, a guitar line, and a bass line. The score includes lyrics and various musical notations such as dynamics, articulation, and performance instructions.

System 1 (Measures 15-19):

- Measures 15-19: *Su - um ar - chan Re - lum,*
- Measures 20-24: *um ar - chan ge - lum,*

System 2 (Measures 25-29):

- Measures 25-29: *ma - tor ho - mi - nis.*
- Measures 30-34: *ma - tor ho - mi - nis, ma - tor*

System 3 (Measures 35-39):

- Measures 35-39: *ho - mi - nis.*
- Measures 40-44: *For - tem ex - pe - di - at*

System 4 (Measures 45-49):

- Measures 45-49: *di - at, for - tem ex - pe - di - at*

Handwritten Annotations:

- Measure 15: *15*
- Measure 20: *20*
- Measure 25: *25*
- Measure 35: *35*
- Measure 45: *45*
- Measure 18: *2-3(1)*
- Measure 21: *2-3(1)*
- Measure 28: *2-3(1)*
- Measure 38: *2-3(1)*
- Measure 48: *2-3(1)*
- Measure 18: *2-3(1)*
- Measure 21: *2-3(1)*
- Measure 28: *2-3(1)*
- Measure 38: *2-3(1)*
- Measure 48: *2-3(1)*
- Measure 18: *2-3(1)*
- Measure 21: *2-3(1)*
- Measure 28: *2-3(1)*
- Measure 38: *2-3(1)*
- Measure 48: *2-3(1)*

60

ret

ret

tu - ram su - po - ret Na - tus Rex glo - ri -

65

Na - tus rex

ae, na - tus Rex glo - ri - ae:

68

glo - ri - ae:

ae: He - gnet et in - po - ret,

He - gnet

2 6 5(0) 5 - 3 - 5 - 6 5 3 6 5 - 8+3 -

Detailed description of the musical score: The score is written for voice and guitar. It consists of three systems of music. Each system has a vocal line (treble clef) and a guitar line (treble and bass clefs). The lyrics are in Latin: 'tu - ram su - po - ret Na - tus Rex glo - ri -', 'Na - tus rex', 'ae, na - tus Rex glo - ri - ae:', 'glo - ri - ae:', 'ae: He - gnet et in - po - ret,', and 'He - gnet'. The guitar part includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and chord diagrams (e.g., 3 1 0 3, 6 8+3, 3 3 5 5, 3 5 3 5, 2+3, 5+2, 2+3 (A) 6, 2+8 7 6). There are also some handwritten annotations like 'p' for piano and 'c4' for a capo. The page number '140' is in the top right corner.

75

quet et im - pe - ret Et zy - ma

et im - pe - ret, Et zy - ma

5(T) - 6 - - 6 6 - 6 5 - 4 3 3(D) 1(F) 8 - 7 3 -

80

aco - ri - ae. Tol - lat de me

aco - ri - ae. Tol - lat de me

3 - 3 6 3 5 3(A) - 3 3(Tol) 5 - 5 3(A) 3 5 3(B) lat de me

85

di - o, tol - lat de me di -

di - o. cad

8 - +3 2+3 - o. x - + - 8 7 5 6 5 4 3 2 1 5 5(A) 3 3 8+5 3+3 8 7 6

B¹

90

o. Cad.

Su - per - bi - en - ti - um - Te -

95

Col - la -

rat - ra - sti - ri - as

100

su - bli - um Cal - cet vi - pro -

la su - bli - mi - um Cal - cet vi - pro -

S(A) 6 - 8+3 8 6 7 6 8 - 5 6 8+3 5 6 8+3 - 8+3 - 8

Detailed description: This is a handwritten musical score for guitar, consisting of three systems of music. Each system includes a vocal line (treble clef) and a guitar line (treble and bass clefs). The lyrics are in Latin: 'Su - per - bi - en - ti - um - Te -', 'Col - la -', 'rat - ra - sti - ri - as', 'su - bli - um Cal - cet vi - pro -', and 'la su - bli - mi - um Cal - cet vi - pro -'. The score is heavily annotated with guitar-specific markings: 'o.' for ornaments, 'p' for piano, 'eck' for accents, '7-6' and '6-4' for barre positions, and '2m' for a second measure. A 'Cad.' (Cadenza) is marked at the end of the first system. At the bottom, there is a line of guitar tablature: S(A) 6 - 8+3 8 6 7 6 8 - 5 6 8+3 5 6 8+3 - 8+3 - 8. The page number '142' is in the top right corner.

105

9¹

pri-a, Po tens in prae-li-o. *Cad.*

pri - a, Po - tens in prae - li - o.

6+5 8+7 8+3 - 8+3 2+5 - 4 6 4 3 1 6 8 7 6 8-

110

Fo - ras e - ji - ci - at Mun - da - num prin - ci -

9²

X Fo - ras e - ji - ci - at Mun - da - num prin - ci -

5 6 5 6 6 5 - 6 5 3 6 5 3 5 6 5 1 2 3

115

pen, Na - tren-que fa - ci - at Se - cum par - ti - ci - pen

Cad.

pen, Na - tren-que fa - ci - at Se - cum par - ti - ci -

Cad.

1 - 1 5 6 6 6 5 - 6 5 3 6 5 6 4 3 6 3

135

ris, re-ve la ve to ris

ris ve - la - men lit - te - rae,

ve - te - ris ve - la - men lit -

140

Vir - tu - te nun -

Vir - tu - te nun - ci - i.

te - rae Vir - tu - te nun - ci - i.

145

ci - i.

= 8+5 8+6 = 8+5

0=0.D x *secunda pars*
110

Ac-ce p- de, nun ci - a: Dic: a - ve
 Ac - ce - de nun - ci - a: Dic: a - ve
 co - mi - nus Dic: ple - na gra - ti - a, Dic
 co - mi - nus Dic: ple - na gra - ti - a, Dic
 te - cum Do - mi - nus, Et dic: ne ti - me -

5(4) 6-5-3-3-3-3-1-3-3-3
 155
 3-6-3-1-3-3-3-6-6-1-6
 160
 6-5-6-6-8-6-8-8+5-5-6-5-7-5-6-6

Handwritten musical score for guitar and voice. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto' (Alleg.) and the time signature is 'C'. The piece is in the key of D major (D').

The score consists of three systems of music. Each system includes a vocal line and a guitar accompaniment line. The lyrics are written below the notes.

System 1:

Vocal line: as. Vir - go su - sci - pi -

Guitar line: 8 - 1 = 5 - 1 (3) 4 80 7 3 1 5 su - sci 4 3 3 3 pi -

System 2:

Vocal line: as De - po - si - tum,

Guitar line: 3 na 5 = = 3 do 2 - 3 (A) 5 3 (3) - 3 do - po 3 (1) - 3 (3) 6 si 4 1 tum, 3

System 3:

Vocal line: In quo per fi - ci - as

Guitar line: 5 6 5 4 3 - 3 5 - 5 4 fi - 3 - ci - as 1 as 3 5 8

The score includes various musical notations such as slurs, accents, and dynamic markings (p, f). The guitar part features complex fingering and includes some numerical annotations like '80', '170', and '175'.

180

ci-as Ca sta pro po si -

Ca - sta pro po si -

tum, Et vo - tum te - ne - as.

tum, Cad. Et vo -

vo - tum te - ne - as. Au - dit et su - aci -

tum te - ne - as. Au - dit et

3(4) 5 3 6 7 8 7 6 Au - dit et au - aci -

195

pit Pu - el - la nun - ti - um:
 su - sci - pit Pu - el - la nun - ti - um. Cre -
 dit et con - ci - pit, Et pa - rit
 Fi - li - um, Sed ad - mi - ra - bi - len. Con -
 um, Sed ad - mi - ra - bi - len.

um. 6 - - - - - 1+3 - 2+3 - 2+5 - +3 2+3 - 2 - 8 6
 2+5 - - - - - 2(T) 2 - - - 2 3 - 3 - 6 8 6 - 3 - 4 - 6(A) - - - 5 -

Handwritten musical score for a hymn, consisting of three systems of staves. The lyrics are in Latin: "lem, in pa-ce sta-bi-lem, in pa-ce sta-bi-lem, Cui nos sal-vet per om-ni-a Sae-cu-lo om-ni-a Sae-cu-lo-rum sae-cu-lo-rum sae-cu-lo-rum".

The score includes vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. It features various musical notations such as clefs, notes, rests, and ornaments. Handwritten annotations include numbers (e.g., 225, 230, 235, 240), fingerings, and performance instructions like "Cant." and "Cant.". A large handwritten number "9" is written vertically on the right side of the second system.

At the bottom of the page, there is a complex sequence of handwritten numbers and symbols, likely representing a figured bass or a specific performance technique:

8-2-6 7 6 8 - 8+3 8+5 3(5) 8+5 2+5 5 5 3(A) 6 5 3 1 2 5 6(5)

240

rum sae - cu - la. A - men.
cu - la. A - men.
cu - la. A - men.
cu - la. A - men.

Handwritten guitar chord diagram below the score:
8+3 4+3 8+cu -7 | 3+ - - - | 8+3 A - - - |
3 5 7 6 | 5 - - - | 8+3 - - - |
5 3 3 2 | 5 - 6 - 5 | 6 - - - |

Transcription of
Ave sanctissima virgo
 Josquin des Prez
Selectissimae necnon familiarissimae cantiones, No. 97*
 M. Kriesstein, Augsburg, 1540

$\diamond = d$
 Ave sanctissima virgo.

Tenor I
 Tenor II
 Tenor III
 Tenor IV
 Tenor V

5

*This piece appears in its source with text incipit only and as one voice part designated "Fvga."
 It is presented above each system in the transcription to correspond with Tenor I.

This image shows a handwritten musical score on page 154. The score is organized into two systems. The first system begins at measure 10, indicated by a '10' above the first staff. It consists of a grand staff with five staves (treble and bass clefs) and a separate bass line staff at the bottom. The notation includes various note values, rests, and dynamic markings. The second system begins at measure 15, indicated by a '15' above the first staff, and continues with similar notation. The handwriting is clear and professional, typical of a composer's manuscript.

Handwritten musical score for a piece starting at measure 20 and ending at measure 25. The score is written in 2/5 time and consists of a single melodic line with a bass line and four staves of accompaniment. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The piece concludes with a double bar line and a repeat sign.

40

45

50

The image shows a page of musical notation. At the top, a single staff is labeled with the number '50' in the upper left corner. This staff contains a melodic line with various note values and rests. Below this is a system of five staves. The first staff of this system contains a melodic line. The second staff contains a more complex melodic line with many sixteenth notes. The third staff contains a melodic line with some rests. The fourth staff contains a melodic line with many sixteenth notes. The fifth staff contains a melodic line with some rests. Below this system are four more empty staves.

APPENDIX B
MOTETS ATTRIBUTABLE OR PROBABLY ATTRIBUTABLE TO
JOSQUIN DES PREZ

The first part of Appendix B lists the motets which are probably secure in their attribution to Josquin. The second part lists motets for which the evidence is not conclusive and which later research may prove definitely questionable, or attributable to another composer. The present study is based only upon motets included in the first group.

The motets containing more than one pars are listed by name of the first pars only. A pars which occurs alone in the sources is listed separately with its sources, with reference made to the complete motet. Titles containing dashes indicate that these motets carry more than one text simultaneously. Titles separated by periods indicate more than one, but not simultaneous texts (for example, Pater noster. Ave Maria).

Type of text, text identification, liturgical placement, modern edition of probable cantus firmus, and sources are given as known, in that order. Principal sources for this information are: Osthoff, Josquin Desprez, Vol. II, indicated by an asterisk (*) following the entry;¹ Smijers, Werken, indicated by a dagger (†);² Mattfeld, "Some

1 Helmuth Osthoff, Josquin Desprez (Tutzing: Hans Schneider, 1962-1965), II, 1-149.

2 A[lbert] Smijers, editor, continued after 1956 by M[yroslaw] Antonowycz and W[illem] Elders, editors, Werken van Josquin des Prés

Relationships Between Texts and Cantus Firmi," indicated by a double asterisk (**);³ Sparks, Cantus Firmus, indicated by double dagger (‡);⁴ and Yong, "Sixteenth-Century Printed Instrumental Arrangements," indicated by a triple asterisk (***).⁵

When there is variance between Latin Vulgate and English biblical names of books or psalm numbers, the English versions appear in Arabic numerals in parentheses following the Latin Vulgate in Roman numerals.

Manuscripts are listed by present location in city and library, name of manuscript (if it is known also by another name, this is put in parentheses), foliation or number of the motet, and attribution to Josquin or listing as anonymous, if this is known. Manuscript additions to prints are treated as manuscripts. Printed anthologies are identified by RISM⁶ number, Eitner⁷ number in parentheses, publisher (printer in

(Vereniging voor Nederlandse Muziekgeschiedenis; Amsterdam: G. Alsbach and Leipzig: Fr. Kistner and C. F. W. Siegel, 1921-1969), Vols. I-V (Motetten) and Supplement. Each fascicle contains introductory material regarding sources of motets in that fascicle.

3 Jacquelyn A. Mattfeld, "Some Relationships Between Texts and Cantus Firmi in the Liturgical Motets of Josquin des Prez," Journal of the American Musicological Society, XIV (1961), 159-183.

4 Edgar H. Sparks, Cantus Firmus in Mass and Motet, 1420-1520 (Berkeley: University of California Press, 1963), pp. 382-399.

5 Kwee Him Yong, "Sixteenth-Century Printed Instrumental Arrangements of Works by Josquin des Prez: An Inventory," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, XXII (1971), 56-65.

6 Françoise Lesure, editor, Recueils imprimés XVI^e-XVII^e siècles (Munich: G. Henle, 1960), pp. 1-639.

7 Robert Eitner, editor, Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts (Berlin: Leo Liepmannsohn, 1877), pp. 1-964.

parentheses if different from the publisher), shortened title, (editor in parentheses if different from the publisher), foliation or number of the motet, and attribution (or anonymous) if known. Instrumental transcriptions of the motets are listed last, and in the case of prints, Brown⁸ numbers follow the RISM numbers.

Entries making up the selected listing of modern editions of the motets and facsimile editions of motet sources are abbreviated. Complete entries are available in the bibliography.

Central Authentic Group

Adjuva nos (4 voc.)

Pars IV of Domine, non secundum peccata nostra.
1547^l (1547k) Petrus, Dodecachordon (Glareanus), pp. 248-250,
Josquin.

Alma Redemptoris Mater (4 voc.)

Marian antiphon.**

Conclusion of Compline from Advent until Candlemas (Purification).*

Liber Usualis, pp. 273-274.//

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232),

ff. 77^v-79^r, Josquin.†

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 10,
Josquin.†

1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio,
no. 10, Josquin.

1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro tertio.

Smijers, Werken, Motetten, II, 77-80 (Bdl. 8, no. 38).

Alma Redemptoris Mater--Ave Regina caelorum (4 voc.)

Marian antiphons.**

Alma Redemptoris Mater for conclusion of Compline from Advent until
Candlemas; Ave Regina caelorum for conclusion of Compline from

⁸ Howard Mayer Brown, Instrumental Music Printed Before 1600: A Bibliography (Cambridge, Mass.: Harvard University Press, 1965), pp. 1-559.

Candlemas to Maundy Thursday.*

Liber Usualis, pp. 273-274 for Alma Redemptoris Mater; Liber Usualis, pp. 274-275 for Ave Regina caelorum.^{ff}

Cortona, Bibl. Comunale, Ms. 95-96, anon.^f

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232), ff. 109^v-111^r, Josquin.^f

Florence, Bibl. Nazionale Centrale, Magl. XIX. 164-167, anon.^f

Milan, Archivio del Duomo, Codex 2267 (Librone 3), ff. 178^v-180^r, Josquin.^f

Paris, Bibl. Nationale, nouv. acq. fr. 1817 (Tenor of Cortona 95-96), anon.^f

Ulm, Schermer'sche Bibl., Ms. 237^{abcd}, anon.^f

Vatican, Bibl. Vat., Capp. Sist., Ms. 15, ff. 188^v-190^r, anon.^f

1505² (1505b) Petrucci, Motetti libro quarto, Josquin.^f

Smijers, Werken, Motetten, I, 105-109 (Bdl. 4, no. 21).

Ave Maria, . . . benedicta tu (4 voc.)

Prayer.**

Used with Pater noster before the hours, after sections of general prayer for the church during Mass, at conclusion of each prayer in O Domine Jesu Christe, and elsewhere.**

Liber Usualis, p. 1679. Paraphrase of Ave Maria antiphon melody used for opening portion of the motet with the same text.*

Bologna, Civico Museo, Ms. R 142, no. 11, anon.*

1504¹ (1504) Petrucci, Motetti C, Josquin.^f

1507⁵ (1507₁) Petrucci, Intabolatura de lauto libro primo (Spinacino), no. 1, Josquin.***

Smijers, Werken, Motetten, I, 12-13 (Bdl. 1, no. 2).

Ave Maria, . . . benedicta tu (6 voc.)

Part II of Pater noster.

Modena, Archivio Capitolare, Ms. Mus. IX, ff. 44^v-45^r, Josquin.^f

Seville, Cathedral, Ms. 1, ff. 51^v-53^r, Josquin.^f

Utrecht, Bibl. der Rijksuniversiteit, Cod. Lerma, ff. 167^v-168^r, Josquin.⁹

Valladolid, Archivo de la Cathedral, Ms. 6 (Ms. 5 Anglès), ff. 81^v-83^r, Josquin.^f

Valladolid, Archivo de la Cathedral, Ms. s. s. (Ms. 15 Anglès), ff. 21^v-22^r, Josquin.^f

1547²⁵ (1547₅) De Cordova, Libro de musica de vihuela (Valderravano), no. 26, Josquin.***

1578²⁴ (1578₃) Sanchez, Obras de musica (Cabeçon), no. 117, Josquin.***

9 Willem Elders, "The Lerma Codex: A Newly-Discovered Choirbook from Seventeenth-Century Spain," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, XX (1967), 199.

Ave Maria, . . . Virgo serena (4 voc.)

Marian antiphon.**

Opening line from Ave Maria, sequence for the Annunciation; main text probably votive antiphon beginning "Ave cujus conceptio" or "Ave coelorum domina" ("regina"); final line an independent text formula, "O Mater Dei, memento mei, Amen."***

Barcelona, Bibl. Musical (Central), Ms. 454, ff. 124^v-125^r, anon.¹⁰

Berlin, Deutsche Staatsbibl., Ms. 40013, ff. 170^v-173^r, anon.†

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232), ff. 111^v-113^r, Josquin.†

Florence, Bibl. Nazionale Centrale, Magl. XIX. 164-167, no. 77, anon.†

Gotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch), ff. 100^v-103^r, anon.†

Hradec Králové, Krajské vlastivědné Museum, Speciálník Codex, f. 14^v, anon.¹¹

Leipzig, Universitätsbibl., Ms. 1494 (Mensural-Codex des Nikolaus Apel), f. 202^v (fragmentary).¹²

London, Royal College of Music, Ms. 1070, ff. 31^v-33^r, anon.¹³

Milan, Archivio del Duomo, Cod. 2266 (Librone 4), ff. 118^v-120^r, anon.¹⁴

Modena, Archivio Capitolare, Ms. Mus. IX, ff. 24^v-26^r, Josquin.*

Munich, Bayerische Staatsbibl., Mus. Ms. 19, ff. 38^v-43^r, Josquin.†

Munich, Bayerische Staatsbibl., Mus. Ms. 3154, ff. 147^v-148^r, Josquin.†

Munich, Universitätsbibl., 8^o Cod. ms. 322-325 (Cim. 44a), no. 1, Josquin.†

Munich, Universitätsbibl., 8^o Cod. ms. 326 (Cim. 44b), ff. 21^v-22^r, anon.†

10 David Eugene Crawford, "Vespers Polyphony at Modena's Cathedral in the First Half of the Sixteenth Century" (Ph.D. dissertation, University of Illinois, 1967), p. 112.

11 Crawford, "Vespers Polyphony," p. 112.

12 Thomas L. Noblitt, "Das Chorbuch des Nikolaus Leopold (München, Staatsbibliothek, Mus. Ms. 3154): Repertorium," Archiv für Musikwissenschaft, XXVI (1969), 182.

13 James Roland Braithwaite, "The Introduction of Franco-Netherlandish Manuscripts to Early Tudor England" (Ph.D. dissertation, Boston University, 1967), II, 50-51.

14 Crawford, "Vespers Polyphony," p. 112.

- Nuremberg, Bibl. des Germanischen National-Museums, M 369 m, f. 166^v.¹⁵
 St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 148, Josquin. /
 Segovia, Catedral, Archivo Musical, Ms. s. s. (Cod. 18), ff. 83^v-85^r, Josquin.*
 Tübingen, Universitäts-Bibl., Ms. mus. 40021, ff. 51^v-52^r, anon., as Verbum incarnatum.¹⁶
 Ulm, Schermer'sche Bibl., Ms. 237abcd, anon. /
 Vatican, Bibl. Vat., Capp. Sist., Ms. 42, ff. 21^v-23^r. /
 Wrocław, Bibl. Uniwersytecka, Cod. Mf. 2016, f. 7^v, anon.¹⁷
 1502^l (1502) Petrucci, Motetti A, ff. 2^v-4^r, Josquin. /
 1547^l (1547k) Petrus, Dodecachordon (Glareanus), pp. 358-361, Josquin. /
 St. Gall, Stiftsbibl., Cod. 530 (Sicher Orgelbuch), ff. 92^v-93^r.¹⁸
 With two added voice parts in Munich, Bayerische Staatsbibl., Mus. Ms. 41, ff. 226^v-238^r, anon. /
 Miller, ed., Dodecachordon, II, 318-323.
 Müller-Blattau, Musica Reservata, II, 5-9
 Smijers, Werken, Motetten, I, 1-4 (Bdl. 1, no. 1).
 Smijers, Werken, Motetten, I, 5-11 is transcription with two additional voice parts based on the anon. version found in Munich, Bayerische Staatsbibl., Mus. Ms. 41, ff. 226^v-238^r. /

- Ave maris stella. Verse 4: Monstra te esse matrem (4 voc.)
 Seven verse alternatim hymn; part of reworking of Dufay hymn cycle.*
 Feasts of the Blessed Virgin Mary.*
 Osthoff, Josquin Desprez, II, 375; Smijers, Werken, Supplement, p. 1; almost identical with Liber Usualis, pp. 1259-1260.
 Vatican, Bibl. Vat., Capp. Sist., Ms. 15, ff. 43^v-44^r, Josquin. /
 Osthoff, Josquin Desprez, II, 375-376.
 Smijers, Werken, Supplement, pp. 2-4 (no. 1, pp. 1-7, transcription of complete hymn from ff. 42^v-46^r of the source).

- Ave nobilissima creatura--Benedicta tu in mulieribus (6 voc.)
 Main text liturgically unidentified Marian poem coupled with antiphon for Lauds of the Annunciation of the B. V. M. and in the daily hours as the antiphon to the canticle.**

15 Crawford, "Vespers Polyphony," p. 112.

16 Noblitt, "Das Chorbuch," p. 182.

17 Noblitt, "Das Chorbuch," p. 182.

18 Crawford, "Vespers Polyphony," p. 112.

Frere, Antiphonale Sarisburiense, II, 418 for Benedicta tu in mulieribus.¹⁹

Bologna, Civico Museo, Ms. R 142, ff. 54v-55r, Josquin.†

Munich, Universitätsbibl., 4^o Art. 401 (Cim. 44i), nos. 18-19, Josquin.†

Toledo, Bibl. Capitolares, Ms. 13, ff. 89v-102r.*

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 3, Josquin.†

1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio, no. 3, Josquin.

1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro tertio, no. 3, Josquin.†

Smijers, Werken, Motetten, II, 29-41 (Bdl. 7, no. 34).

Ave verum Corpus natum (2 and 3 voc.)

Hymn or sequence.**

Elevation of the Host for Feast of Corpus Christi.**

Liber Usualis, p. 1856; Smijers, Werken, Motetten, I, 172 (Bdl. 5 appendix, no. 8).

Basel, Öffentliche Bibl. der Universität, F. X. 22, 23, 24, no. 11, Josquin.†

Munich, Universitätsbibl., 8^o Cod. ms. 322-325 (Cim. 44a), Josquin.†

St. Gall, Stiftsbibl., Cod. 463 (Ægidius Tschudi's Songbook), no. 27, Josquin.†

1503¹ (1503) Petrucci, Motetti De passione, ff. 17v-19r, Josquin.†

1547¹ (1547k) Petrus, Dodecachordon (Glareanus), pp. 288-289 (pars I only), Josquin.†

Smijers, Werken, Motetten, I, 48-50 (Bdl. 2, no. 12).

Benedicta es, caelorum regina (6 and 2 voc.)

Sequence.**

Feast of the Annunciation of the B. V. M. at Mass.**

Bessler, Altniederländische Motetten, p. 12; A. Schubiger, Die Sängerschule St. Gallens . . ., Exempla, no. 24, pp. 23-24.††

See Per illud (2 voc.) for sources containing pars II of the motet only.

Bologna, Civico Museo, Ms. R 142, ff. 55r-56r, anon.†

Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, anon.

(partes I and II).²⁰

¹⁹ Gustave Reese, Music in the Renaissance (Revised ed.; New York: W. W. Norton, 1959), p. 255n.

²⁰ Julius Foss, "Det kgl. Cantoris Stemmebøger A. D. 1541," Aarvog for Musik, II (1923), 30.

- Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1873.²¹
 Edinburgh, Univ. of Edinburgh Lib., Ms. 64, no. 10, anon.²²
 Leiden, Lakenhal Museum, Ms. 862, ff. 159^v-164^r, Josquin.†
 Munich, Bayerische Staatsbibl., Mus. Ms. 1536, no. 23, anon.†
 Munich, Universitätsbibl., 4^o Art. 401 (Cim. 44i), nos. 15-17,
 Josquin.†
 Padua, Bibl. Capitolare, Ms. A 17, ff. 124^v-126^r, anon.†
 Seville, Catedral, Ms. 1, ff. 42^v-51^r, Josquin.†
 Toledo, Bibl. Capitolares, Ms. 18, ff. 56^v-62^r, Josquin.†
 Utrecht, Bibl. der Rijksuniversiteit, Cod. Lerma, ff. 165^v-167^r,
 anon. (partes I and III).²³
 Valladolid, Archivo de la Catedral, Ms. 255, ff. 172^v-174^r, Josquin.†
 Vatican, Bibl. Vat., Capp. Sist., Ms. 16, ff. 155^v-159^r, Josquin.†
 Vatican, Bibl. Vat., Santa Maria Maggiore, Cod. 26, ff. 110^v-115^r,
 Josquin.†
 1520⁴ (1520) Grimm and Wyrnung, Liber selectarum cantionum, ff. 59^v-
 68^r, Josquin.†
 1537¹ (1537) Graphus (Formschneider), Novum et insigne opus musicum
 (Ott), no. 10, Josquin.†
 1553² (----) Du Chemin, Liber primus collectorum modulorum, ff. 1^v-
 2^r, Josquin.†
 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus,
 ff. 24^v-26^r, Josquin.†
 1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum,
 no. 4, Josquin.†
 12 voc. version in 1568⁴ (1568e) Gardano, Novi atque catholici
thesauri musici. Liber tertius . . . Ioannelli, p. 339, J. Casti-
 letti.*
 1547²² (15473) Gardane, Intabolatura de lauto . . . Libro primo
 (Gintzler), no. 8, Josquin.***
 1547²³ (15479) Phalèse, Des chansons et motetz reduictz en tablature
de luc (Di Teghi), no. 19. anon.***
 1547²⁴ (154710) Phalèse, Carminum . . . liber tertius (Teghio),
 no. 19, anon.***
 1552²⁹ (1552c) (155211) Phalèse, Hortus Musarum, no. 84, anon.*
 1553³³ (155310) Phalèse, Horti Musarum secunda pars, no. 24, anon.
 (partes I and III).*

21 Myrosław Antonowycz, Die Motette "Benedicta es" von Josquin des Prez und die Messen super "Benedicta" von Willaert, Palestrina, De la Hèle und De Monte (Utrecht: Wed. J. R. van Rossum, 1951), p. 9.

22 Kenneth Elliott, "'Church Musick at Dunkell,'" Music and Letters, XLV (1964), 229.

23 Elders, "The Lerma Codex," p. 199.

- 1554³² (1554₃) De Montesdoca, Libro de musica para vihuela (De Fuenllana), no. 70, Josquin.***
- 1558²⁰ (1558₅) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun), no. 3, Josquin.*
- (1558₆) Fezandat, Sixiesme Livre de Tabulature de Leut (De Rippe), no. 3, Josquin.***
- 1562²⁸ (1562₁₁) Le Roy and Ballard, Cinqiesme livre de tabelature de luth (De Rippe), no. 1, anon.***
- (1563₁₂) Phalèse, Theatrum Musicum, no. 111, anon.***
- 1568²³ (1568₇) Phalèse, Luculentum Theatrum Musicum, no. 114, anon.***
- 1571¹⁶ (1571₆) Phalèse and Bellère, Theatrum Musicum, no. 159, anon.***
- 1573²⁶ (1573₅) Phalèse and Bellère, Cantionum (Teghio), no. 19, anon.***
- 1574¹³ (1574₅) Jobin, Teütsch Lautenbuch (M. Newsidler), no. 1, Josquin.*
- 1578²⁴ (1578₃) Sanchez, Obras de musica (De Cabeçon), nos. 114-115, Josquin (two versions).*
- 1589¹⁷ (1589₆) Jobin, Thesaurus Motetarum (Paix), no. 1, Josquin and J. Castiletti (12 voc. version).***
- Bessler, Altniederländische Motetten, pp. 12-21.
- Smijers, Van Ockeghem tot Sweelinck, pp. 146-154.
- Smijers, Werken, Motetten, III, 11-19 (Bdl. 11, no. 46).

Christe, fili Dei (4 voc.)

Pars VII of Vultum tuum deprecabuntur.

Padua, Bibl. Capitolare, Ms. A 17, f. 178, anon.²⁴

Christum ducem, qui per crucem (4 voc.)

Pars VI of Qui velatus facie fuisti.

Padua, Bibl. Capitolare, Ms. A 17, f. 36r, anon.²⁵

1514¹ (1514) Petrucci, Motetti de la Corona. Libro primo, f. 15r, Josquin.✓

1526¹ (1526) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro primo, Josquin.✓

Christus mortuus est--Circumdederunt me (6 voc.)

Pars II of Videte omnes populi--Circumdederunt me.*

1564³ (1564_b) Montanus and Neuber, Thesauri musici tomus tertius, no. 2, Josquin.✓

²⁴ Walter H. Rubsamen, "Music Research in Italian Libraries: An Anecdotal Account of Obstacles and Discoveries," Notes, VIII (1950), 86.

²⁵ Rubsamen, "Music Research," p. 81.

De profundis clamavi (4 voc.)

Psalm CXXIX (130).*

Complete psalm with Gloria Patri.**
Office.**

Dresden, Sächsische Landesbibl., Ms. Mus. 1/D/6 (formerly Sammlung Oels Ms. 529), no. 13, anon.†

Erlangen, Universitätsbibl., Ms. 473, 4, ff. 182^v-187^r, anon.²⁶

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 64, Josquin.†

Regensburg, Proskesche Musikbibl., Ms. C 120 (Pernner Codex), pp. 122-123, anon.†

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 127, Josquin.†

Vienna, Österreichische Nationalbibl., Cod. 15941, Champion.²⁷1520⁴ (1520) Grimm and Wyrnung, Liber selectarum cantionum (Senfl), ff. 213^v-219^r, Josquin.†1521³ (1521) Antico, Motetti libro primo, Nachtrag no. 3, Josquin.†[c. 1521]⁷ (----) [Antico], [Motetti et carmina gallica], ff. 13^r - 14^v, anon.²⁸1539⁹ (1539^m) Petreius, Tomus secundus psalmodum selectorum, no. 31, Josquin.†Eitner, Ausgewählte Kompositionen, pp. 75-82.Smijers, Werken, Motetten, III, 20-25 (Bld. 11, no. 47).Descendi in ortum meum (4 voc.)

Song of Solomon 6:10, 12, and "Alleluia."*

Paléographie musicale, First series, Vol. XII, pl. 356.London, British Museum, Royal 8. G. vii, ff. 10^v-12^r, anon.*Vatican, Bibl. Vat., Palat. Lat., Ms. 1976-1979, ff. 85^r, 89^v, 83^r, and 82^r, anon.*

Vienna, Österreichische Nationalbibl., Cod. 15941, no. 5, Josquin.*

Osthoff, Josquin Desprez, II, 378-381.Smijers, Werken, Supplement, pp. 26-29 (no. 6).

26 Franz Krautwurst, "Die Heilsbronner Chorbücher der Universitätsbibliothek Erlangen: Die Handschriften," Jahrbuch für fränkische Landesforschung, XXVII (1965), 313.

27 Krautwurst, "Die Heilsbronner Chorbücher," p. 313.

28 See Alfred Einstein, "Bibliography of Italian Secular Vocal Music Printed Between the Years 1500-1700: By Emil Vogel," Notes, II (1944-1945), 281; Gaetano Gaspari, Catalogo della Biblioteca musicale G. B. Martini di Bologna, edited by Napoleone Fanti and others (Bologna: Arnaldo Forni, 1961), II, 344; Walter H. Rubsamen, "Music Research in Italian Libraries: An Anecdotal Account of Obstacles and Discoveries," Notes, VIII (1950-1951), 88, for information concerning one of the group of four altus prints in Bologna R 141, known as Gaspari 2 and Rubsamen 1530a. If it is not the same print, RISM [c. 1521]⁷ appears to have the same contents with attributions added.

Domine, ne in furore tuo arguas me (4 voc.)

Psalm XXXVII (38).*

Verses 1, 2, 3, 6, 10, 22, and 23 only.**

Office.**

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, no. 19, anon.*

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 9, Josquin.†

London, British Museum, Add. 19583, ff. 20^v-22^r, Josquin.†Modena, Bibl. Estense, Ms. a. F. 2. 29, ff. 13^v-14^r, Josquin.†

Regensburg, Proschesche Musikbibl., Ms. C 120 (Pernner Codex), p. 202.*

Zwickau, Ratsschulbibl., Ms. mus. 16 (LXXXI,2), no. 85.*

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 11, Josquin.†1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio, no. 11, Josquin.1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro tertio, no. 11, Josquin.†Blume, Das Chorwerk, XXXIII, 17-24.Smijers, Werken, Motetten, II, 81-87 (Bdl. 8, no. 39).Domine, non secundum peccata nostra (2 and 4 voc.)

Tract.*

Ash Wednesday.**

Smijers, Werken, Motetten, I, 172-173 (Bdl. 5 appendix, no. 9).Berlin, Deutsche Staatsbibl., Ms. 40013, ff. 249^v-252^r, anon.†Munich, Universitätsbibl., 8^o Cod. ms. 322-325 (Cim. 44a), no. 14, Josquin.†Nuremberg, Bibl. des Germanischen National-Museums, f. 123^r.²⁹

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 97, Josquin.†

Vatican, Bibl. Vat., Capp. Sist., Ms. 35, ff. 4^v-6^r, Josquin.†Vatican, Bibl. Vat., San Pietro, Ms. B.80, ff. 32^v-35^r, Josquin.†1503¹ (1503) Petrucci, Motetti De passione, ff. 27^v-30^r, Josquin.†1547¹ (1547k) Petrus, Dodecachordon (Glareanus), pp. 246-250, Josquin.†1549¹⁶ (1549a) Montanus and Neuber, Diphona amoena et florida (Rotenbuchero), no. 80, Josquin (partes I and II).†Smijers, Werken, Motetten, I, 51-56 (Bdl. 2, no. 13).Ecce Maria genuit (4 voc.)Fifth motet in the antiphon cycle, O admirabile commercium.*Ecce, tu pulchra es, amica mea (4 voc.)

Text compilation.*

Song of Solomon 1:14-16, and 2:1, 2, 4, 5.*

29 Carl Gerhardt, Die Torgauer Walter-Handschriften (Kassel: Bärenreiter, [1949]), p. 10.

- Probably votive antiphon to the Virgin.**
 Bologna, Civico Museo, Ms. Q 19, ff. 100^v-101^r, Josquin. /
 Bologna, Civico Museo, Ms. R 142, ff. 17^v-18^r, Josquin. /
 Cortona, Bibl. Comunale, Ms. 95-96, anon. /
 Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232),
 ff. 199^v-200^r, Josquin. /
 Paris, Bibl. Nationale, nouv. acq. fr. 1817 (Tenor of Cortona 95-
 96), anon. /
 Seville, Cathedral, Ms. 1, ff. 84^v-86^r, Josquin.*
 Ulm, Schermer'sche Bibl., Ms. 237^{abcd}, anon. /
 Verona, Bibl. Capitolare, Cod. 758, ff. 40^v-41^r, anon. /
 Verona, Bibl. Capitolare, Cod. 760, ff. 18^v-19^r, Josquin. /
 1502 Petrucci, Misse Josquin (book I), at the end. /
 1516 Petrucci, Liber primus Missarum Josquin, at the end. /
 1526 Pasoti and Dorico (Giunta), Liber primus Missarum Josquin,
 at the end. /
 1552³⁵ (15527) Pisador, Libro de musica de vihuela, no. 72, Josquin,
 as Tota pulchra.***
 Blume, Das Chorwerk, XVIII, 4-7.
 Smijers, Werken, Motetten, II, 1-3 (Bdl. 6, no. 30).

Factum est autem (4 voc.)

- Genealogy of Christ.*
 Luke 3:21 to 4:1 (first phrase).*
 Lection after the ninth responsory at Matins on the Feast of the
 Epiphany.**
 Smijers, Werken, Motetten, I, 173 (Bdl. 5 appendix, no. 11).
 London, Royal College of Music, Ms. 1070, f. 102^v, anon. /
 1504¹ (1504) Petrucci, Motetti C, Josquin. /
 Smijers, Werken, Motetten, I, 70-81 (Bdl. 3, no. 16).

Gaude Virgo, Mater Christi (4 voc.)

- Rhymed prayer or leise hymn.*
 Brussels, Bibl. Royale, Ms. 9126, ff. 178^v-180^r, Josquin. /
 1505² (1505b) Petrucci, Motetti libro quarto, f. 13^r, Josquin. /
 ---- (1563a) Wilphlingseder, Erotemata musices practicae, pp. 318-
 319, Josquin. /
 Reeser, Drie Oud-Nederlandse Motetten, pp. 10-16.
 Smijers, Werken, Motetten, I, 114-116 (Bdl. 4, no. 23).

Germinavit radix Jesse (4 voc.)

- Fourth motet in the antiphon cycle, O admirabile commercium.*

Homo quidam fecit coenam magnam (5 voc.)

- Antiphon or responsory.*
 Begins with Luke 14:16-17.*
 Procession and after the Chapter at Vespers on the Feast of Corpus
 Christi as responsory.**
 Smijers, Werken, Motetten, I, 175 (Bdl. 5 appendix, no. 16);

Processionale Monasticum ad Usum Congregationis Gallicae (Solesmes: E Typographeo Sancti Petri, 1893), p. 105.//
 London, Royal College of Music, Ms. 1070, ff. 125v-128r, anon.//
 Vatican, Bibl. Vat., Capp. Sist., Ms. 42, ff. 148v-150r, Josquin.//
 1508l (1505a s. d.) Petrucci, Motetti a cinque libro primo, no. 5, Josquin.//
 Lenaerts, Art of the Netherlanders, pp. 35-39.
 Smijers, Werken, Motetten, I, 147-151 (Bdl. 5, no. 28).

Honor, decus, imperium (4 voc.)

Verse 2 of two-verse alternatim hymn, Nardi Maria pistici.

Huc me sydereo descendere jussit Olympo--Plangent eum quasi unigenitum
 (6 voc.)

Main text in which Christ describes His own Passion not liturgically identified coupled with antiphon for Vespers in the Hours of the Passion as well as other places.**

Liber Usualis, p. 775 for Plangent eum quasi unigenitum.//

Bologna, Civico Museo, Ms. R 142, ff. 52v-54r, Josquin.//

Brussels, Bibl. Royale, Ms. 9126, ff. 172v-174r, Josquin.//

Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, anon.³⁰

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232), ff. 8v-13r, Josquin.//

Leiden, Lakenhal Museum, Ms. 863, ff. 246v-252r, Josquin.//

London, Royal College of Music, Ms. 1070, ff. 121v-125r, Josquin.//

Regensburg, Proschesche Musikbibl., Ms. A. R. 893, no. 43.*

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 212, Josquin.//

St. Gall, Stiftsbibl., Cod. 464, ff. 1v-2r, Josquin.//

Vatican, Bibl. Vat., Capp. Sist., Ms. 45, ff. 181v-187r, Josquin.//

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, Josquin.//

1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio, Josquin.

1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro tertio, Josquin.//

1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott), no. 1, Josquin.//

1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, no. 21, Josquin.//

1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum, no. 6, Josquin.//

Smijers, Werken, Motetten, II, 11-19 (Bdl. 6, no. 32).

30 Foss, "Det kgl. Cantoris Stemmebøger," p. 28.

Illibata Dei virgo nutrix (5 voc.)

Acrostic text coupled with ostinato cantus firmus made of the solmization syllables "la-mi-la," an apparent soggetto of "Maria."**
 Vatican, Bibl. Vat., Capp. Sist., Ms. 15, ff. 243^v-247^r, anon. /
 1508¹ (1505a s. d.) Petrucci, Motetti a cinque libro primo, no. 4, Josquin. /
 Smijers, Werken, Motetten, I, 140-146 (Bdl. 5, no. 27).

In exitu Israëli de Egypto. Nos qui vivimus benedicimus Domino (4 voc.)

Psalm CXIII (114). *
 Complete psalm with Gloria Patri, followed by antiphon. **
 Sunday Vespers in Advent. **
 Dresden, Sächsische Landesbibl., Ms. Mus. 1/D/6 (formerly Sammlung Oels Ms. 529), no. 10, anon. *
 Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 70, Josquin. /
 Vatican, Bibl. Vat., Capp. Sist., Ms. 38, ff. 8^v-18^r, Josquin. /
 Vienna, Österreichische Nationalbibl., Cod. 15941.31
 1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 33, Josquin. /
 1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 1, Josquin. /
 1553³⁵ (1553) Le Roy and Ballard, Quart livre de tabulature de guiterre (Brayssing), no. 8, anon. ***
 1558²⁰ (1558₅) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun), no. 12, Josquin. *
 1570³⁵ (1570₄) Phalèse and Bellère, Selectissima . . . in guiterna ludenda carmina, no. 49, anon. ***
 Smijers, Werken, Motetten, III, 58-74 (Bdl. 12, no. 51).

In principio erat Verbum (4 voc.)

Gospel. **
 St. John 1:1-14. *
 Third Mass on Christmas Day, also final Gospel read at the end of Mass and almost always included in the book of hours. **
 Includes free paraphrase of Gospel Tone in Liber Usualis, p. 107.³²
 Modena, Archivio Capitolare, Ms. Mus. IX, ff. 10^v-14^r, anon. *
 Munich, Bayerische Staatsbibl., Mus. Ms. 10, ff. 145^v-157^r, Josquin. /
 Regensburg, Proskesche Musikbibl., Ms. A. R. 840, no. 1. *
 Regensburg, Proskesche Musikbibl., Ms. A. R. 940/41, no. 213, Josquin. *

31 If the piece appears anonymous or with attribution to Josquin is not determined with certainty. Since it appears with other motets of the central authentic group in this source, this motet is being included here also.

32 Reese, Music in the Renaissance, p. 254.

Toledo, Bibl. Capitulares, Ms. 17, ff. 1^v-11^r, Josquin. /
 Vatican, Bibl. Vat., Capp. Sist., Ms. 38, ff. 1^v-8^r, Josquin. /
 Vienna, Österreichische Nationalbibl., Cod. 15941.³³
 1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott),
 no. 28, Josquin (without pars III). /
 1554¹⁰ (1554e) Montanus and Neuber, Evangelia dominicorum et
 festorum dierum . . . Tomi primi, no. 2, Josquin. /
 Wrocław, Bibl. Uniwersytecka, Ms. VI (organ tablature), no. 147,
 Josquin.*
 1552³⁵ (15527) Pisador, Libro de musica de vihuela, no. 68,
 Josquin.**
 Smijers, Werken, Motetten, III, 106-115 (Bdl. 14, no. 56).

Intemerata virgo (4 voc.)

Pars III of Vultum tuum deprecabuntur.

Padua, Bibl. Capitolare, Ms. A 17, f. 4^r, anon.³⁴

Inviolata, integra et casta es, Maria (5 voc.)

Sequence or Marian antiphon.*

Various functions including Sext in the Hours of the Conception.**

Liber Usualis, pp. 1861-1862 for sequence. /

Barcelona, Bibl. Musical (Central), Ms. 681, no. 12.*

London, British Museum, Add. 19583, ff. 36^v-38^r, Josquin. /

Milan, Signora Alida Varzi, Medici Codex, ff. 89^v-92^r, Josquin.*

Modena, Archivio Capitolare, Ms. Mus. IX, ff. 18^v-21^r, Josquin. /

Munich, Universitätsbibl., 8^o Cod. ms. 326 (Cim. 44b), no. 2, anon.*

Regensburg, Proschesche Musikbibl., Ms. A. R. 892, no. 33.*

Regensburg, Proschesche Musikbibl., Ms. C 120 (Pernner Codex), pp.

154-159, Josquin. /

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),

no. 205, Josquin. /

Seville, Cathedral, Ms. 1, ff. 51^v-60^r, Josquin. /

Toledo, Bibl. Capitulares, Ms. 10, ff. 53^v-60^r.*

Vatican, Bibl. Vat., Capp. Sist., Ms. 24, no. 5, Josquin. /

1519³ (1519b) Petrucci, Motetti de la Corona. Libro quarto, no. 6,

Josquin. /

1520⁴ (1520) Grimm and Wyrnung, Liber selectarum cantionum (Senfl),

ff. 121^v-128^r, Josquin. /

1521³ (1521) Antico, Motetti libro primo, Nachtrag no. 15, Josquin. /

[c. 1521]⁷ (----) [Antico], [Motetti et carmina gallica], ff. 2^v-3^r,
 anon.³⁵

33 See footnote 31.

34 Rubsamen, "Music Research," p. 80.

35 See footnote 28.

- 1526⁴ (1526b) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro quarto, no. 6, Josquin. /
- 1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott), no. 11, Josquin. /
- 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, ff. 13^v-14^v, Josquin. /
- 1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici, no. 4, Josquin. /
- (1533¹) Formschneider, Tabulatur auff die Laudten (Gerle), no. 50, anon.***
- 1547²⁵ (15475) De Cordova, Libro de musica de vihuela (Valderavano), no. 87, Josquin.***
- 1558²⁰ (15585) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun), no. 5, Josquin.*
- 1578²⁴ (15783) Sanchez, Obras de musica (Cabeçon), nos. 91 and 99, Josquin.*
- Eitner, Ausgewählte Kompositionen, pp. 46-56.
- Lowinsky, Medici Codex, IV, 231-240 (transcription); V, 89^v-92^r (facsimile).
- Smijers, Werken, Motetten, II, 11-117 (Bdl. 10, no. 42).

Lectio actuum apostolorum--Dum Complerentur dies Pentecostes (5 voc.)

Main text biblical coupled with antiphon.*

Acts 2:1-11*

Epistle for Pentecost and the antiphon to the first psalm from Matins of Pentecost.**

Liber Usualis, p. 884 for Dum Complerentur dies Pentecostes. // Munich, Universitätsbibl., 4^o Art. 401 (Cim. 44i), nos. 42-43, Josquin. /

1519³ (1519b) Petrucci, Motetti de la Corona. Libro quarto, no. 5, Josquin. /

1520⁴ (1520) Grimm and Wyrzung, Liber selectarum cantionum (Senfl), ff. 143^v-156^r, anon. /

1526⁴ (1526b) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro quarto, no. 5, Josquin. /

Smijers, Werken, Motetten, II, 99-110 (Bdl. 9, no. 41).

Liber generationis Jesu Christi (4 and 3 voc.)

Genealogy of Christ.*

Matthew 1:1-16.*

Genealogy for Christmas at Matins after the ninth responsory.**

Smijers, Werken, Motetten, I, 173 (Bdl. 5 appendix, no. 10).

Annaberg-Buchholz, Stadt- und Kreisbibl., Ms. 1248, pp. 416-421, anon.*

Cortona, Bibl. Comunale, Ms. 95-96, anon. /

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232), ff. 51^v-57^r, Josquin. /

Florence, Bibl. Nazionale Centrale, Magl. XIX. 107^{bis}, ff. 23^v-29^r, Josquin. /

- London, Royal College of Music, Ms. 1070, ff. 96^v-102^r, anon. /
 Munich, Bayerische Staatsbibl., Mus. Ms. 10, ff. 127^v-145^r, Josquin. /
 Paris, Bibl. Nationale, nouv. acq. fr. 1817, anon. /
 Toledo, Bibl. Capitulares, Ms. 22.³⁶
 Vatican, Bibl. Vat., Capp. Sist., Ms. 42, ff. 41^v-47^r, anon. /
 1504¹ (1504) Petrucci, Motetti C, Josquin. /
 1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott),
 no. 37, Josquin. /
 1547¹ (1547k) Petrus, Dodecachordon (Glareanus), pp. 376-387,
 Josquin. /
 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus,
 f. 3^r, Josquin. /
 1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici,
 no. 8, Josquin. /
 Miller, ed., Dodecachordon, II, 454-469.
 Smijers, Werken, Motetten, I, 59-69 (Bdl. 3, no. 15).

Memor esto verbi tui servo tuo (4 voc.)

Psalm CXVIII (119):49-64.*

Curtailed psalm with Gloria patri interrupted at the end with a
 reappearance of verse 49 of the psalm.**

Office.**

Bologna, Civico Museo, Ms. R 142, ff. 4^v-7^v, Josquin. /

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232),
 ff. 176^v-180^r, Josquin. /

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 21, Josquin. /

London, Royal College of Music, Ms. 1070, ff. 5^v-10^r, anon. /

Modena, Archivio Capitolare, Ms. Mus. IV, f. 98^v, anon.*

Munich, Bayerische Staatsbibl., Mus. Ms. 19, ff. 26^v-37^r, anon. /

Munich, Universitätsbibl., 8^o Cod. ms. 322-325 (Cim. 44a), no. 7,
 Josquin. /

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no.
 88, Josquin. /

Vatican, Bibl. Vat., Capp. Sist., Ms. 16, ff. 165^v-169^r, Josquin. /

1514¹ (1514) Petrucci, Motetti de la Corona. Libro primo, no. 1,
 Josquin. /

1526¹ (1526) Pasoti and Dorico, Motetti de la Corona. Libro primo,
 no. 1, Josquin. /

1539⁹ (1539m) Petreius, Tomus secundus psalmorum selectorum, no.
 18, Josquin. /

1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici,
 no. 9, Josquin. /

36 René] Lenaerts, "Les Manuscrits polyphoniques de la Bibliothèque capitulaire de Toledo," in Kongress-Bericht: Internationale Gesellschaft für Musikwissenschaft: Utrecht, 1952 (Vereniging voor Nederlandse Muziekgeschiedenis; Amsterdam: G. Alsbach, 1953), p. 280.

1536¹³ (1536⁷) Petreius, Der ander Theil des Lautenbuchs (Newsidler), no. 29, Josquin.*
Smijers, Werken, Motetten, II, 3-11 (Bdl. 6, no. 31).

Mente tota tibi supplicamus (4 voc.)

Pars V of Vultum tuum deprecabuntur.

Munich, Bayerische Staatsbibl., Mus. Ms. 19, ff. 58^v-63^r, anon. /
Padua, Bibl. Capitolare, Ms. A 17, f. 154, anon.³⁷
Regensburg, Proschesche Musikbibl., Ms. C 120 (Pernner Codex), pp. 184-185, anon. /
Tübingen, Universitäts-Bibl., Ms. mus. 40021, ff. 217^v-218^r, anon. /
Ulm, Schermer'sche Bibl., Ms. 237abcd, anon. /
Vatican, Bibl. Vat., Capp. Sist., Ms. 26, ff. 136^v-138^r, Josquin. /
1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 11, Josquin. /
St. Gall, Stiftsbibl., Cod. 530 (Sicher Orgelbuch), ff. 72^v-73^r, anon. /

Miserere mei, Deus (5 voc.)

Psalm L (51).*

Complete psalm with opening words used as refrain after each line of the psalm without Gloria patri.**

Office.**

Dresden, Sächsische Landesbibl., Ms. mus. 1/D/3 (B 1270), no. 17, Josquin. /
Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 15, Josquin. /
London, British Museum, Add. 19583, ff. 33^v-36^r, Josquin. /
Milan, Signora Alida Varzi, Medici Codex, ff. 103^v-112^r, Josquin.*
Modena, Bibl. Estense, Ms. a. F. 2. 29, ff. 1^r-1^v and 8^r, Josquin on f. 8^r. /
Munich, Bayerische Staatsbibl., Mus. Ms. 10, ff. 158^v-177^r, Josquin. /
Munich, Universitätsbibl., 8^o Cod. ms. 327 (Cim. 44b), ff. 17^v-21^r, anon. /
Vatican, Bibl. Vat., Capp. Sist., Ms. 38, ff. 41^v-50^r, Josquin. /
1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 7, Josquin. /
1520⁴ (1520) Grimm and Wyrung, Liber selectarum cantionum (Senfl), ff. 103^v-121^r, Josquin. /
1521³ (1521) Antico, Motetti libro primo, Josquin. /
1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio, no. 7, Josquin.
1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro tertio, no. 7, Josquin. /
1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 8, Josquin. /

37 Rubsamen, "Music Research," p. 85.

- 1553⁴ (1553h) Montanus and Neuber, Psalmorum selectorum . . . Tomus primus, no. 30, Josquin. /
- 1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici, no. 3, Josquin. /
- With si placet part, Sexta vox, by De Bidon in St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 213, Josquin. /
- 1552³⁵ (15527) Pisador, Libro de musica de vihuela, no. 76, Josquin.***
- Commer, Collectio operum, VII, 51-67.
- Lowinsky, Medici Codex, IV, 270-296 (transcription); V, 103v-112r (facsimile).
- Smijers, Werken, Motetten, II, 58-76 (Bdl. 8, no. 37, includes si placet part by De Bidon from St. Gall, Cod. 463).

Misericordias Domini in aeternum cantabo (4 voc.)

Text compilation.*

Citations from psalms XXXII (33), LXX (71), LXXXV (86), LXXXVIII (89), CXXII (123), CXLIV (145), with free insertions of text.*

Cortona, Bibl. Comunale, Ms. 95-96, anon. /

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232), ff. 166v-168r, Josquin. /

Paris, Bibl. Nationale, nouv. acq. fr. 1817 (Tenor of Cortona), anon. /

1519³ (1519b) Petrucci, Motetti de la Corona. Libro quarto, no. 8, Josquin. /

1526⁴ (1526b) Pasoti and Dorico, Motetti de la Corona. Libro quarto, no. 8, Josquin. /

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum, no. 54, Josquin. /

1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 6, Josquin. /

Smijers, Werken, Motetten, II, 118-126 (Bdl. 10, no. 43).

Missus est Gabriel angelus ad Miriam Virginem. Ave Maria, . . . benedicta tu (4 voc.)

Two antiphons with the last three words of the first antiphon replaced by three words from a responsory from Matins of the Feast of the Annunciation.**

Antiphons for the first and second psalms at Lauds on the Feast of the Annunciation, but complete text of the motet has not been liturgically identified.**

Liber Usualis, pp. 1416-1417 for both antiphons, but only the second antiphon is drawn on musically.*

Augsburg, Staats- und Stadtbibl., Ms. 18, ff. 36v-38r, Josquin. /

Bologna, Civico Museo, Ms. R 142, ff. 9r-9v, Josquin. /

Brussels, Bibl. Royale, Ms. 9126, ff. 177v-178r, Josquin. /

Cortona, Bibl. Comunale, Ms. 95-96, anon. /

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232), ff. 94v-95r, Josquin. /

- Florence, Bibl. Nazionale Centrale, Magl. XIX. 164-167, no. 79, anon. /
- London, British Museum, Royal 8. G. vii, ff. 23^v-25^r, anon. /
- Paris, Bibl. Nationale, nouv. acq. fr. 1817, anon. /
- Toledo, Bibl. Capitulares, Ms. 10, ff. 31^v-34^r.*
- Ulm, Schermer'sche Bibl., Ms. 237abcd, anon. /
- Vatican, Bibl. Vat., Capp. Sist., Ms. 63, ff. 47^v-48^r, anon. /
- 1504^l (1504) Petrucci, Motetti C, f. 8^r, Josquin. /
- Maldeghem, Trésor musical, Musique religieuse, XVI, 47-48.
- Smijers, Werken, Motetten, I, 82-84 (Bdl. 3, no. 17).

Mittit ad Virginem (4 voc.)

Sequence.*

Conception and Saturday Mass during Advent in honor of the Virgin.**

Smijers, Werken, Motetten, I, 171 (Bdl. 5 appendix, no. 2).

London, Royal College of Music, Ms. 1070, ff. 27^v-31^r, anon.³⁸

Vatican, Bibl. Vat., Capp. Sist., Ms. 46, ff. 129^v-133^r, Josquin. /

1504^l (1504) Petrucci, Motetti C, anon. /

1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, f. 10, Josquin. /

Smijers, Werken, Motetten, I, 14-20 (Bdl. 1, no. 3).

Monstra te esse matrem (4 voc.)

Verse 4 of seven-verse alternatim hymn, Ave maris stella.

Nardi Maria pistici. Verse 2: Honor, decus, imperium (4 voc.)

Two-verse alternatim hymn.*

Feast of Mary Magdalene.*

Smijers, Werken, Supplement, p. 7.

Vatican, Bibl. Vat., Capp. Sist., Ms. 15, ff. 46^v-47^r, Josquin.*

Osthoff, Josquin Desprez, II, 377, verse 2 only.

Smijers, Werken, Supplement, pp. 7-8 (no. 2, complete hymn).

O admirabile commercium. Quando natus es. Infantum quem viderat Moyses.
Germinavit radix Jesse. Ecce Maria genuit (4 voc.)

Cycle of 5 antiphons found together in the sources in the order listed above.*

Feast of the Circumcision, Hours of the B. V. M.**

Smijers, Werken, Motetten, I, 171-172 (Bdl. 5 appendix, nos. 3-7).

Cambridge, Magdalene College, Ms. Pepys 1760, ff. 7^v-13^v, Josquin.*

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (II. I. 232), ff. 35^v-40^r, Josquin. /

Milan, Signora Alida Varzi, Medici Codex, ff. 14^v-22^v, Josquin.*

Paris, Bibl. du Conservatoire, Rés. F. 41, additions to print, Liber primus missarum Carpentras, published Avignon, Jean de Channey, 1532;

³⁸ Braithwaite, "The Introduction of Franco-Netherländish Manuscripts to Early Tudor England," II, 104-106.

O admirabile commercium between first and second Masses, Quando natus es between second and third Masses, and Ecce Maria genuit between fourth and fifth Masses.†

Vatican, Bibl. Vat., Capp. Sist., Ms. 46, ff. 50v-55r, anon.†

1521³ (1521) Antico, Motetti libro primo, Nachträge nos. 4-8.†

1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott), no. 29, Josquin.†

Lowinsky, Medici Codex, IV, 28-47 (transcription); V, 14v-22r (facsimile).

Smijers, Werken, Motetten, I, 24-34 (Bdl. 1, nos. 5-9).

O Domine Jesu Christe (4 voc.)

Five prayers.**

Prayers to be said before Mass, each to be followed by Pater noster and Ave Maria.**

1503¹ (1503) Petrucci, Motetti De passione. B., ff. 2v-7r, Josquin.†

Schering, Geschichte der Musik in Beispielen, Part I, pp. 58-59 (no. 60).

Smijers, Werken, Motetten, I, 35-40 (Bdl. 2, no. 10).

O Intemerata virgo (4 voc.)

Pars III of Vultum tuum deprecabuntur.

Cambrai, Bibl. Municipale, Ms. 124 (125-128), f. 86v, anon.³⁹

Segovia, Catedral, Archivo Musical, Ms. s. s. (Cod. 18), ff. 85v-87r, Josquin.⁴⁰

O virgo prudentissima--Beata mater et intacta virgo (6 voc.)

Main text liturgically unidentified rhymed Marian prayer coupled with antiphon for Lauds of the Annunciation of the B. V. M.**

Paléographie musicale, First series, Vol. XII, pl. 302 for Beata mater.*

Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, anon.⁴¹

Leiden, Lakenhal Museum, Ms. 862, ff. 154v-159r, Josquin.†

Munich, Bayerische Staatsbibl., Mus. Ms. 1536, no. 113, anon.†

Munich, Universitätsbibl., 4^o Art. 401 (Cim. 441), nos. 12-13, Josquin.†

Vatican, Bibl. Vat., Capp. Sist., Ms. 24, ff. 18v-23r, Josquin.†

1520⁴ (1520) Grimm and Wyrnung, Liber selectarum cantionum (Senfl), ff. 37v-46r, Josquin.†

1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott), no. 7, Josquin.†

39 Hubsamen, "Music Research," p. 80.

40 Hubsamen, "Music Research," p. 80.

41 Foss, "Det kgl. Cantoris Stemmebog," p. 28.

1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum, no. 7, Josquin. /
Smijers, Werken, Motetten, III, 1-10 (Bdl. 11, no. 45).

O virgo Virginum (6 voc.)

Marian antiphon with responsory, Filiae Jerusalem, as pars II. *
Advent and the Feast of the Annunciation. *

Very similar to ex. 11, O sapientia, in Stäblein, "Antiphon," MGG, Vol. I, cols. 534-535. *

Bologna, Civico Museo, Ms. R 142, ff. 50v-52r, Josquin. /

Vatican, Bibl. Vat., Capp. Giulia, Ms. XII.4, ff. 125v-129r, Josquin. /

Vatican, Bibl. Vat., Capp. Sist., Ms. 46, ff. 47v-51r, anon. /

Vatican, Bibl. Vat., Santa Maria Maggiore, Cod. 26, ff. 106v-110r, anon. /

1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, 23v-24r, Josquin. /

Osthoff, Das Chorwerk, LVII, 11-25.

Smijers, Werken, Motetten, V, 114-124 (Bdl. 23, no. 83).

Paratum cor meum, Deus (4 and 3 voc.)

Psalm CVII (108). *

Complete psalm and no Gloria patri. **

Office. **

Cortona, Bibl. Comunale, Ms. 95-96, anon. /

Florence, Bibl. Nazionale Centrale, Magl. XIX. 164-167, no. 72, anon. /

Paris, Bibl. Nationale, nouv. acq. fr. 1817 (Tenor of Cortona), anon. /

1539⁹ (1539m) Petreius, Tomus secundus psalmorum selectorum, no. 8, Josquin. /

1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, ff. 8r-10r, Josquin. /

Smijers, Werken, Motetten, IV, 46-59 (Bdl. 17, no. 67).

Pater noster, qui es in caelis. Ave Maria, . . . benedicta tu (6 voc.)

Two prayers. *

Said silently in succession before the hours, after sections of general prayer for the church during Mass, at conclusion of each prayer in O Domine Jesu Christe, and elsewhere. **

Liber Usualis, p. 1679. Paraphrase of Ave Maria antiphon melody used for the opening of the Ave Maria prayer where they share the same text. Pater noster resembles the Tones used for this prayer. *

Berlin, Deutsche Staatsbibl., Ms. 40043, ff. 34v-37r, Josquin. *

Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, Josquin. *

Dresden, Sächsische Landesbibl., Sammlung Glashütte, Cod. V, Josquin. /

Gotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch), ff. 5v-10r, anon. /

- Leipzig, Universitätsbibl., Thomaskirche Ms. 49, no. 7, Josquin
(Pater noster only).^f
- Leipzig, Universitätsbibl., Thomaskirche Ms. 50, no. 7, Josquin
(Pater noster only).^f
- Munich, Bayerische Staatsbibl., Mus. Ms. 12, ff. 20v-31r, Josquin.^f
- Munich, Bayerische Staatsbibl., Mus. Ms. 1536, no. 62, anon.^f
- Munich, Universitätsbibl., 4^o Art. 401 (Cim. 441), no. 1, Josquin.^f
- Nuremberg, Bibl. des Germanischen National-Museums, M 369 m, f.
158v.⁴²
- Padua, Bibl. Capitolare, Ms. A 17, ff. 1v-4r, anon.^f
- Rome, Bibl. Vallicelliana, Ms. Vall. S. Borr. E. II 55-60, nos. 9
(54) and 10 (55), Josquin.^f
- Toledo, Bibl. Capitolares, Ms. 18, ff. 51v-56r, Josquin.^f
- Vatican, Bibl. Vat., Capp. Sist., Ms. 55, nos. 10 and 11, Josquin.^f
- 1537^l (1537) Grapheus (Formschneider), Novum et insigne opus musicum
(Ott), no. 2, Josquin.^f
- 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus,
ff. 14v-17r, Josquin.^f
- 1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum,
no. 2, Josquin.^f
- 1536¹¹ (15363) Marcolini, Intabolatura di liuto (Da Milano), no. 32,
Josquin.^{***}
- 1536¹¹ (154?4) Marcolini, Intabolatura di liuto (Da Milano), no. 32,
Josquin.^{***}
- 1546²⁹ (15467) Gardane, Intabolatura de lauto . . . Libro segundo
(Da Milano), no. 1, Josquin.^{***}
- 1547²² (15473) Gardane, Intabolatura de lauto . . . Libro primo
(Gintzler), no. 7, Josquin.^{***}
- 1547²³ (15479) Phalèse, Des chansons et motetz reduictz en tablature
de luc (Teghi), no. 18, anon.^{***}
- 1547²⁴ (154710) Phalèse, Carminum . . . liber tertius (Teghio),
no. 18, anon.^{***}
- 1552²⁹ (1552c) (155211) Phalèse, Hortus Musarum, no. 81, anon.^{***}
- 1558²⁰ (15585) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun),
no. 1, Josquin.*
- 1561¹⁷ (15613) Gardano, Intabolatura di liuto . . . Libro secondo
(Da Milano), no. 1, Josquin.^{***}
- 1563²⁰ (15635) Scotto, La Intabolatura de lauto . . . Libro secondo
(Da Milano), no. 1, Josquin.^{***}
- (1563¹²) Phalèse, Theatrum musicum, nos. 106 and 108, Josquin.^{***}
- 1573²⁶ (15735) Phalèse and Bellère, Cantionum (Teghio), no. 18,
anon.^{***}
- Smijers, Werken, Motetten, III, 47-57 (Bd1. 12, no. 50).

42 Gerhardt, Die Torgauer Walter-Handschriften, p. 10.

Per illud ave prolatum (2 voc.)

Pars II of Benedicta es, caelorum regina.

- Munich, Bayerische Staatsbibl., Mus. Ms. 260, ff. 10v-11r, anon. /
 Regensburg, Proskesche Musikbibl., Mss. B 220-222, Josquin. /
 15456 (1545d) Rhaw, Bicinia . . . Tomus primus, no. 29, Josquin. /
 15471 (1547k) Petrus, Dodecachordon (Glareanus), p. 347, Mouton. /
 159019 (1590a) Phalèse and Bellère, Bicinia, f. 3v, Josquin. /
 159126 (1591d) Schönig, Compendium musicae (Gumpelzhaimer), ff.
 56v-57r, Josquin.
 159127 (----) (15917) Gerlach, Bicinia Sacra (Lindnero), no. 39,
 Josquin (with text).***
 160010 (1600 see 1591d) Schönig, Compendium musicae (Gumpelzhaimer),
 ff. 56v-57r, Josquin. /
 160918 (1609 see 1590a) Phalèse, Bicinia, f. 3v, Josquin. /
 154725 (15475) De Cordova, Libro de musica de vihuela (Valderravano),
 no. 136, Josquin.***
 155122 (15511) Granjon and Fezandat, Le troysieme livre . . .
tablature de guiterne (Gorlier), no. 7, anon.***
 155632 (15562) Eichorn, Tabulatura . . . in lucem (Drusina), no. 36,
 anon.***
 ---- (15565 and 15566) Rechenmeister, Lautenbuch (Heckel), no. 6,
 anon.***
 156224 (15623 and 15624) Muller, Lautenbuch (Heckel), no. 6, anon.***

Planxit autem David (4 voc.)

David lament.*

II Kings (II Samuel) 1:17-27.**

Resembles texts for the hours the second Sunday after Trinity.**

Annaberg-Buchholz, Stadt- und Kreisbibl., Ms. 1248, Josquin.*

Florence, Bibl. Nazionale Centrale, Magl. XIX. 58 (Il. I. 232),
 ff. 57v-62r, anon.*

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
 no. 146, Josquin. /

Vatican, Bibl. Vat., Capp. Sist., Ms. 38, ff. 63v-73r, Josquin. /

1504¹ (1504) Petrucci, Motetti C, anon. /

1547¹ (1547k) Petrus, Dodecachordon (Glareanus), pp. 418-429,
 Josquin. /

1555 Le Roy and Ballard, Josquini Fratensis . . . Liber primus,
 f. 4, Josquin. /

Miller, ed., Dodecachordon, II, 499-512.

Smijers, Werken, Motetten, I, 95-104 (Bdl. 3, no. 20).

Praeter rerum seriem (6 voc.)

Sequence.**

Feast of the Annunciation.**

J. H. Baxter, editor, An Old St. Andrews Music Book (London:
 Oxford University Press, 1931), f. 194v. / /

Bologna, Civico Museo, Ms. R 142, ff. 45v-47r, Josquin. /

- Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, Josquin.*
 Dresden, Sächsische Landesbibl., Sammlung Glashütte, Cod. V, Josquin.†
 Gotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch),
 ff. 10^v-15^r, anon.†
 Leiden, Lakenhal Museum, Ms. 863, ff. 252^v-268^r, Josquin.†
 Leiden, Lakenhal Museum, Ms. 865 (426, 1007, or E), ff. 142^v-148^r,
 Josquin.†
 London, Royal College of Music, Ms. 1070, ff. 63^v-68^r, anon.†
 Louvain, Universitäts-Bibl., Ms. mus. 163, f. 114^r.*
 Munich, Universitätsbibl., 4^o Art. 401 (Cim. 44i), nos. 10-11,
 Josquin.†
 Regensburg, Proskesche Musikbibl., Ms. C 120 (Pernner Codex),
 pp. 148-153, anon.†
 Rome, Bibl. Vallicelliana, Ms. Vall. S. Borr. E. II 55-60, no. 5
 (50), Josquin.*
 Rome, Proprietà della Famiglia Massimo, Josquin.†
 St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
 no. 209, Josquin.†
 St. Gall, Stiftsbibl., Cod. 464, f. 1, Josquin.†
 Seville, Cathedral, Ms. 1, ff. 33^v-42^r, Josquin.*
 Vatican, Bibl. Vat., Capp. Giulia, Ms. XII. 4, ff. 109^v-115^r,
 Josquin.†
 Vatican, Bibl. Vat., Capp. Sist., Ms. 16, ff. 160^v-164^r, Josquin.†
 Vatican, Bibl. Vat., Santa Maria Maggiore, Cod. 26, ff. 101^v-106^r,
 Josquin.†
 Wrocław, Bibl. Uniwersytecka, Brieger Musikaliensammlung K 40,
 ff. 111^v-112^r, Josquin.†
 Wrocław, Bibl. Uniwersytecka, Brieger Musikaliensammlung K 54,
 no. 19, Josquin.†
 Wrocław, Bibl. Uniwersytecka, Ms. Mus. XI, no. 67, Josquin.†
 Zwickau, Ratsschulbibl., Ms. 9 (XCIV,1), anon.†
 1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 2,
 Josquin.†
 1520⁴ (1520) Grimm and Wyrnung, Liber selectarum cantionum (Senfl),
 ff. 13^v-22^r, Josquin.†
 1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio,
 no. 2, Josquin.
 1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona. Liber
tertio, no. 2, Josquin.†
 1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum
 (Ott), no. 4, Josquin.†
 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus,
 f. 18, Josquin.†
 1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum,
 no. 3, Josquin.†

- Wrocław, Bibl. Uniwersytecka, Ms. VI (organ tablature), nos. 2 and 27, anon.⁴³
 1547²² (1547₃) Gardane, Intabolatura de Lauto . . . Libro primo (Gintzler), no. 10, Josquin.***
 1554³² (1554₃) De Montesdoca, Libro de musica para vihuela (De Fuenllana), no. 72, Josquin.***
 1555³⁶ (1555₄) Fezandat, Cinquiesme livre de tabulature de laut (De Rippe), no. 3, Josquin.***
 1558²⁰ (1558₅) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun), no. 2, Josquin.*
 Blume, Das Chorwerk, XVIII, 23-30.
 Smijers, Werken, Motetten, II, 21-28 (Bdl. 7, no. 33).

Quando natus es (4 voc.)

Second motet in the antiphon cycle, O admirabile commercium.*

Qui habitat in adiutorio altissimi (4 voc.)

Psalm XC (91).*

Complete psalm with no Gloria patri, but first line of the psalm is repeated at the end.***

Office.**

Cambrai, Bibl. Municipale, Ms. 124 (125-128), Josquin.†

Gotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch), ff. 114^v-120^r, anon.†

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 19, Josquin.†

Munich, Bayerische Staatsbibl., Mus. Ms. 10, ff. 182^v-195^r, Josquin.†

Regensburg, Proskesche Musikbibl., Ms. A. R. 863-870, no. 10, Josquin.†

Regensburg, Proskesche Musikbibl., Ms. A. R. 940/41, no. 298, Josquin.*

Vatican, Bibl. Vat., Capp. Sist., Ms. 38, ff. 18^v-25^r, Josquin.†

Vienna, Österreichische Nationalbibl., Cod. 15941, anon.†

Zwickau, Ratsschulbibl., Ms. Mus. 25 (XLI,73), no. 2, anon.*

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 34, Josquin.†

1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, ff. 6^v-8^r, Josquin.†

1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 2, Josquin.†

---- (1533₁) Formschneider, Tabulatur auff die Laudten (Gerle), no. 47, anon.***

1558²⁰ (1558₅) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun), no. 13, Josquin.*

⁴³ Emil Bohn, Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau (Breslau: Julius Hainauer, 1890), p. 22.

1565²² (1565₁) Andrae, Valentini Graffi Bakfarci . . . tomus primus,
no. 11, Josquin.***

1569³⁶ (1569₁) Laet, Valentini Graffi Bakfarci . . . tomus primus,
no. 11, Josquin.***

Smijers, Werken, Motetten, III, 75-86 (Bdl. 13, no. 52).

Qui velatus facie fuisti (4 voc.)

Partes I-V prayer coupled with pars VI sequence, Christum ducem.*

The six partes appear to form an integrated series of texts, a hymn, the verses of which are distributed through the hours of the Office of the Commemoration of the Passion.**

Final line each verse of Christum ducem quotes first line of a hymn in the superius: Exsultet coelum laudibus; Jesu, nostra redemptio; Aeterna Christi munera (using melody of Exsultet coelum laudibus); Conditor alme siderum; and Beata nobis gaudia (using melody of Iam Christus astra ascenderat), located in Hymns Ancient and Modern (historical edition; London: William Clowes, 1909), pp. 274, 250 (melody p. 238), 291, 54, and 252, respectively.††

See Christum ducem for sources containing this part of the motet only.

1503¹ (1503) Petrucci, Motetti De passione . . . B, ff. 7^v-14^r,
Josquin.†

Smijers, Werken, Motetten, I, 41-47 (partes I-V), 21-23 (pars VI).

Rubum quem viderat Moyses (4 voc.)

Third motet in the antiphon cycle, O admirabile commercium.*

Salve Regina (4 voc.)

Marian antiphon.*

Office.**

Liber Usualis, p. 276; Smijers, Werken, Motetten, V, xliii (Bdl. 25).

Vatican, Bibl. Vat., Capp. Sist., Ms. 42, ff. 158^v-159^r, Josquin.†

Verona, Bibl. Capitolare, Ms. 759, f. 97^v, anon.†

Smijers, Werken, Motetten, V, 211-215 (Bdl. 25, no. 95).

Salve Regina (5 voc.)

Marian antiphon.*

Office.**

A Salve Regina melody used in superius with initial four notes used as ostinato cantus firmus in quinta vox.**

Barcelona, Bibl. Musical (Central), Ms. 681, no. 21, Josquin.*

Barcelona, Bibl. Orféo Catalá, Ms. 7, ff. 10^v-12^r.*

Modena, Archivio Capitolare, Ms. Mus. IX, ff. 21^v-21^r, Josquin.†

Munich, Bayerische Staatsbibl., Mus. Ms. 34, ff. 1^v-7^r, Josquin.†

Seville, Cathedral, Ms. 1, ff. 1^v-5^r, Josquin.†

Vatican, Bibl. Vat., Capp. Sist., Ms. 24, ff. 79^v-83^r, Josquin.†

Vienna, Österreichische Nationalbibl., Cod. 15941, no. 4, anon.†

1521⁵ (1521a) Antico, Motetti libro quarto, Nachtrag no. 1, Josquin.†

15354 (1535) Attaingnant, Lib. duodecimus: XVIII musicales, f. 10^r,
Josquin.†

- 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, ff. 11^v-12^r, Josquin. /
 Coimbra, Arquivo e Museu, Ms. mus. 48 (organ tablature), ff. 30^v-33^r (no title). *
 1546²³ (1546⁴) [no publ.] Intabulatura di lautto libro sexto (Barberijs), no. 5, Josquin. ***
 1552³⁵ (1552⁷) Pisador, Libro de musica de vihuela, no. 79, Josquin. **
 Smijers, Werken, Motetten, III, 26-35 (Bdl. 11, no. 48).
 Smijers and Merritt, Treize Livres . . . Attaingnant, XII, 105-114.

Sic Deus dilexit mundum--Circumdederunt me (6 voc.)
Pars III of Videte omnes populi--Circumdederunt me. *
 1564³ (1564^b) Montanus and Neuber, Thesauri musici tomus tertius, no. 1, Josquin. /

Stabat mater dolorosa (5 voc.)

- Sequence. *
 Marian feasts, Missa de compassione and Missa de spasma. **
 Tenor of Binchois's Comme femme desconfortée used as cantus firmus. ***
 Droz, Thibault, and Rokseth, Trois Chansonniers, p. 70 (no. 35).
 Brussels, Bibl. Royale, Ms. 215-216, ff. 39^v-43^r, anon. /
 Brussels, Bibl. Royale, Ms. 9126 (9426), ff. 160^v-164^r, Josquin. /
 Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, anon. ⁴⁴
 Florence, Bibl. Nazionale, Magl. XIX. 58 (II. I. 232), ff. 22^v-26^r, Josquin. /
 Hradec Králové, Krajské vlastivědné Museum, Ms. 8730, Josquin. ⁴⁵
 Leiden, Lakenhal Museum, Ms. 863, ff. 258^v-264^r, Josquin. /
 London, Royal College of Music, Ms. 1070, ff. 23^v-27^r, anon. /
 Munich, Bayerische Staatsbibl., Mus. Ms. 12, ff. 121^v-132^r, Josquin. /
 Munich, Universitätsbibl., 8^o Cod. mus. 327 (Cim. 44b), ff. 8^v-9^r, Josquin. /
 Munich, Universitätsbibl., 4^o Art. 401 (Cim. 44i), nos. 44-45, Josquin. /
 Regensburg, Proschesche Musikbibl., Ms. A. R. 892, no. 32. *
 Rome, Proprietà della Famiglia Massimo, Josquin. /
 Toledo, Bibl. Capitolares, Ms. 10, ff. 11^v-21^r. *
 Valladolid, Catedral, Ms. 17, ff. 116^v-117^r. *
 Vatican, Bibl. Vat., Bibl. Chigiana, Cod. C.VIII. 234, ff. 241 - 245^r, Josquin. /
 Vatican, Bibl. Vat., Capp. Giulia, Ms. XII. 4, ff. 95^v-98^r, Josquin. /
 Wrocław, Bibl. Uniwersytecka, Ms. Mus. XI, no. 138, Josquin. /

44 Foss, "Det kgl. Cantoris Stemmebøger," p. 28.

45 Dragan Plamenac, "Music Libraries in Eastern Europe: A Visit in the Summer of 1961," Notes, XIX (1962), 595.

- Zwickau, Ratsschulbibl., 19 (XXXIII,34), no. 9, Josquin.✓
 1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 6, Josquin.✓
 1520⁴ (1520) Grimm and Wyrung, Liber selectarum cantionum (Senfl), ff. 156^v-165^r, Josquin.✓
 1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio, no. 6, Josquin.
 1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro tertio, no. 6, Josquin.✓
 1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott), no. 10, Josquin.✓
 1553² (----) Du Chemin, Liber primus collectorum modulorum, f. 4, Josquin.✓
 ---- (1553r) Petrus, Musices Practicae Erotematum Libri II (Faber), p. 116, Josquin.✓
 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus, f. 13^r, Josquin.✓
 1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici, no. 1, Josquin.✓
 Cracow, Polish Academy of Sciences, Ms. 1716 (keyboard tablature).***
 1536¹¹ (1536₃) Marcolini, Intabolatura di liuto (Da Milano), no. 33, anon.***
 1536¹¹ (154?₄) Marcolini, Intabolatura di liuto (Da Milano), no. 33, anon.***
 1546²⁹ (1546₇) Gardane, Intabolatura de lauto . . . Libro segundo (Da Milano), no. 2, Josquin.***
 1547²² (1547₃) Gardane, Intabolatura de lauto . . . Libro primo (Gintzler), no. 13, Josquin.***
 1552²⁹ (1552₁₁) Phalèse, Hortus Musarum, no. 77, anon.***
 1553³³ (1553₁₀) Phalèse, Horti Musarum secunda pars, no. 23, anon.*
 1558²⁰ (1558₅) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun), no. 4, Josquin.***
 1561¹⁷ (1561₃) Gardano, Intabolatura di liuto . . . Libro secondo (Da Milano), no. 2, Josquin.***
 1563²⁰ (1563₅) Scotto, La Intabolatura de lauto . . . Libro secondo (Da Milano), no. 2, Josquin.***
 ---- (1563₁₂) Phalèse, Theatrum Musicum, no. 105, anon.***
 1568²³ (1568₇) Phalèse, Luculentum Theatrum Musicum, no. 113, anon.***
 1571¹⁶ (1571₆) Phalèse and Bellère, Theatrum Musicum, no. 158, anon.***
 1578²⁴ (1578₃) Sanchez, Obras de musica (Cabeçon), nos. 90 and 98, Josquin.*
 Smijers, Werken, Motetten, II, 51-57 (Bdl. 8, no. 36).

Tu lumen, tu splendor Patris (4 voc.)

In honor of the sacrament in connection with the transubstantiation.⁴⁶
Elevation of the host during Mass.⁴⁷

1505¹ (1505) Petrucci, Fragmenta missarum, ff. 16, 32, 51, 57,

Josquin (part of Sanctus D'ung aultre amer).⁴

Smijers, Werken, Missen, II, 139 (Bdl. 11, Appendix 1, pp. 136-139 containing the Sanctus, Benedictus, and Tu lumen).

Tu solus qui facis mirabilia (4 voc.)

In honor of Christ and prayer.**

May have been intended as motet honoring the sacrament during the transubstantiation.**

D'ung aultre amer of Ockeghem (superius quoted in pars II) in Droz, Thibault, and Rokseth, Trois Chansonniers, p. 72; and Smijers, Werken, Missen, II, 140-141 (Bdl. 11, Appendix 2).

1503¹ (1503) Petrucci, Motetti De passione . . . B, ff. 57^v-59^r,
Josquin.⁴

Florence, Bibl. Nazionale Centrale, Ms. Panciatichiano 27, ff. 79^v-80^r, Josquin.⁴

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 95,
Josquin.⁴

The following sources are those in which pars I replaces the Benedictus in the Sanctus of Missa D'ung aultre amer:

Modena, Archivio Capitolare, Ms. Mus. IV, pp. 28-29, anon. (Sanctus and Tu solus only).⁴

Vatican, Bibl. Vat., Capp. Sist., Ms. 41, ff. 155^v-156^r, Josquin (follows the Mass).⁴

1505 Petrucci, Missarum Josquini Liber secundus.⁴

1515 Petrucci, Missarum Josquin Liber secundus.⁴

1526 Pasoti and Dorico (Giunta), Libri secundi Missarum Josquin.⁴

Smijers, Werken, Motetten, I, 56-58 (Bdl. 2, no. 14); Missen, II, 131-133 (Bdl. 11, pars I only).

Ut Phoebi radiis (4 voc.)

Religious poem which incorporates figures from ancient mythology.*

Additive ostinato cantus firmus based on the hexachord.*

Ulm, Schermer'sche Bibl., Ms. 237^{abcd}, anon.⁴

1505² (1505b) Petrucci, Motetti libro quarto, f. 6^r, Josquin.⁴

Smijers, Werken, Motetten, I, 110-113 (Bdl. 4, no. 22).

46 Reese, Music in the Renaissance, p. 245n.

47 Thomas L. Noblitt, "The Ambrosian motetti missales Repertory," Musica disciplina, XXII (1968), 78.

Veni, Sancte Spiritus (6 voc.)

Sequence.*

Pentecost.*

Liber Usualis, pp. 880-881. ⁴⁸Berlin, Deutsche Staatsbibl., Ms. 40013. ⁴⁸Bologna, Civico Museo, Ms. R 142, ff. 47^r-49^r, anon. ^f

Dresden, Sächsische Landesbibl., Ms. mus. Grimma 55, no. 3, anon.*

Dresden, Sächsische Landesbibl., Ms. Pirna VIII, ff. 60^r-66^r,Josquin. ^fDresden, Sächsische Landesbibl., Sammlung Glashütte, Cod. V, anon. ^fGotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch),
ff. 1^v-5^r, anon. ^fMunich, Bayerische Staatsbibl., Mus. Ms. 1536, no. 95, anon. ^f

Nuremberg, Bibl. des Germanischen National-Museums, M 369 m, f.

25^v. ⁴⁹

Regensburg, Proskesche Musikbibl., Ms. A. R. 879.*

Stuttgart, Württembergische Landesbibl., Cod. mus. fol. I 36,

ff. 12^v-32^r, Josquin. ^f1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum
(Ott), no. 1, Josquin. ^f1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus,
ff. 16^v-18^r, Josquin. ^f1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum,
no. 1, Josquin. ^f1583²³ Reinmichel, Ein schon nutz unnd gebreüchlich Orgel Tabulatur-
buch (Paix), no. 7, Josquin.*1583²⁴ (1583₆) Beyer, Tabulaturbuch auff Orgeln und Instrument . . .
erste Theil (Rühling), no. 53, Josquin.*^{***}Blume, Das Chorwerk, XVIII, 16-23.Smijers, Werken, Motetten, III, 37-47 (Bdl. 12, no. 49).Victimae paschali laudes (4 voc.)

Sequence.*

Easter.*

Liber Usualis, p. 780 and Smijers, Werken, Motetten, I, 175 (Bdl. 5
appendix, no. 15) for Victimae; Droz, Thibault, and Rokseth, Trois
Chansonniers, pp. 72-73 and Smijers, Werken, Missen, II, 140-141
(Bdl. 11, Appendix 2) for D'ung aultre amer of Ockeghem (superius
quoted in pars I in superius); Droz, Thibault, and Rokseth, Trois
Chansonniers, pp. 20-21 and Smijers, Werken, Wereldlijke, II, 29-30
(Bdl. 4, no. 49a) for De tous biens playne of Hayne van Ghizeghem
(superius quoted in pars II in the superius).Munich, Universitätsbibl., 80 Cod. ms. 322-325 (Cim. 44a), no. 3,
Josquin. ^f48 Gerhardt, Die Torgauer Walter-Handschriften, p. 23.49 Gerhardt, Die Torgauer Walter-Handschriften, p. 9.

- St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 100, Josquin. /
 1502^l (1502) Petrucci, Motetti. A, ff. 16^v-18^r, Josquin. /
 1547^l (1547k) Petrus, Dodecachordon (Glareanus), pp. 368-371. /
 St. Gall, Stiftsbibl., Cod. 530 (organ tablature), ff. 84^v-85^v,
 Josquin. /
 Miller, ed., Dodecachordon, II, 442-447.
 Smijers, Van Ockeghem tot Sweelinck, pp. 140-143.
 Smijers, Werken, Motetten, I, 136-139 (Bdl. 5, no. 26).

Videte omnes populi--Circumdederunt me (6 voc.)

Text compilation related to Hours of the Passion. Pars I (Videte) consists of fragments from a responsory and the Bible; pars II (Christus Mortuus) contains citations from the letters of Peter and Paul; pars III (Sic Deus) is a citation from the Book of John. All partes are coupled with Circumdederunt me.*

Circumdederunt me is Invitatory to Matins from the Office of the Dead; Sic Deus is the Capitulum Ad Vesperas in Horaria Commemoratio Passionis Domini and used elsewhere as an antiphon; two lines of Christus mortuus are nearly identical to those serving as the versicle and response sung after the hymn and before the canticle in the same office at Compline.**

G. H. Palmer, The musick for the mass for the dead adapted to the English text from the Sarum Manuale, p. 12 for Circumdederunt me.⁵⁰

See Christus mortuus est and Sic Deus dilexit mundum for their sources. See Appendix C for sources for the sacred contrafacta of Videte omnes populi (Circumdederunt me and Haec dicit Dominus). See Smijers, Werken, Wereldlijke, I, xi (Bdl. 2) for sources for the secular contrafactum, Nimphes nappés.

Bologna, Civico Museo, Ms. R 142, ff. 39^v-40^r, Josquin.*

Commer, Collectio operum, III, 12-13 Christus mortuus est; 9-11 Sic Deus dilexit mundum.

Smijers, Werken, Motetten, V, 146-148 (Bdl. 24, no. 87 Christus mortuus est); 143-146 (Bdl. 24, no. 86 Sic Deus dilexit mundum); Wereldlijke, I, 54-55 (Bdl. 2, no. 21 Nimphes nappés contrafactum of Videte).

Virgo prudentissima (4 voc.)

Antiphon.*

Feast of the Assumption of the B. V. M.*

Smijers, Werken, Motetten, I, 174 (Bdl. 5 appendix, no. 14).

Munich, Universitätsbibl., 8^o Cod. ms. 322-325 (Cim. 44a), no. 2,
 Josquin. /

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
 no. 99, Josquin. /

⁵⁰ Reese, Music in the Renaissance, p. 255.

- 1502¹ (1502) Petrucci, Motetti. A, ff. 7^v-8^r, Josquin.✂
 1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum
 (Ott), no. 37, Isaac.✂
 1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici,
 no. 24, Isaac.✂
 St. Gall, Stiftsbibl., Cod. 530 (organ tablature), ff. 84^v-85^r,
 Josquin.✂
 Smijers, Werken, Motetten, I, 133-135 (Bdl. 5, no. 25).

Virgo salutiferi--Ave Maria, . . . benedicta tu (5 voc.)

Main text liturgically unidentified Marian poem or prayer coupled
 with antiphon for Lauds of the Annunciation of the B. V. M.**

Liber Usualis, p. 1679 for Ave Maria.✂

London, Royal College of Music, Ms. 1070, ff. 68^v-70^r, anon. (pars I
 only).✂

Milan, Signora Alida Varzi, Medici Codex, ff. 112^v-116^r, Josquin.*

Munich, Universitätsbibl., 4^o Art. 401 (Cim. 44i), no. 16, Josquin.✂

Vatican, Bibl. Vat., Capp. Sist., Ms. 16, ff. 170^v-174^r, Josquin.✂

Vatican, Bibl. Vat., Capp. Sist., Ms. 42, ff. 98^v-102^r, Josquin.✂

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 4,
 Josquin.✂

1526³ (-----) Pasoti (Giunta), Motetti de la Corona. Libro tertio,
 no. 4, Josquin.

1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona.

Liber tertio, no. 4, Josquin.✂

1534⁶ (1534e) Attaignant, Liber quartus XXIX musicales, f. 12^r,
 Josquin.✂

1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici,
 no. 7, Josquin.✂

1578²⁴ (1578₃) Sanchez, Obras de musica (Cabeçon), no. 96, Josquin
 (pars III only).***

Lowinsky, Medici Codex, IV, 297-310 (transcription); V, 112-116
 (facsimile).

Smijers, Werken, Motetten, II, 42-49 (Bdl. 7, no. 35).

Smijers and Merritt, Treize Livres . . . Attaignant, IV, 138-151.

Vultum tuum deprecabuntur (4 voc.)

Partes I-VI appear to be a disjunct accumulation of six independent
 prayers to the Virgin, each containing quotations from Marian prayers,
 antiphons, and the Litany; and pars VII a three-fold prayer to
 Christ.**

Possibility is that partes I-VII sung after each of the seven
 Penitential Psalms and that with the Litany, comprised an office.**

Liber Usualis, p. 1229 (Introit Vultum tuum quoted in superius in
 beginning of the motet only).*

See Christe, Fili Dei (pars VII), Intemerata virgo (pars III), and
Mente tota (pars V) for sources where these are independent motets.
 Padua, Bibl. Capitolare, Ms. A 17, f. 180^r, anon. (partes I and II

only.⁵¹

1505² (1505b) Petrucci, Motetti libro quarto, f. 27^r, Josquin. /
Smijers, Werken, Motetten, I, 117-131 (Bdl. 4, no. 24).

Probably Authentic Group

Absalon fili mi (4 voc.)

David lament.*

II Kings (II Samuel), 18:33 with fragments of Job 7:16, Psalms 54:16, and "plorens" from Matthew 2:18.**

London, British Museum, Royal 8. G. vii, ff. 56^v-58^r, anon. /

1540⁷ (1540g) Kriesstein, Selectissimae necnon familiarissimae cantiones, no. 24, Josquin. /

1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 10, Josquin. /

1558²⁰ (1558g) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun), no. 14, Josquin.*

Eitner, Ausgewählte Kompositionen, pp. 57-61.

Osthoff, Josquin Desprez, II, 382-384.

Smijers, Werken, Supplement, pp. 22-25 (no. 5).

Absolve, Quaesumus, Domine--Requiem aeternam dona eis (6 voc.)

Funeral motet.*

Absolve resembles in shortened form prescribed prayer in Mass for the Dead; Requiem aeternam is Introit in Mass for the Dead.*

Liber Usualis, p. 1807 for Requiem aeternam.

Toledo, Bibl. Capitulares, Ms. 21, ff. 118^v-121^r, Josquin. /

Smijers, Werken, Motetten, V, 109-113 (Bdl. 23, no. 82).

Ave Christe immolate in crucis ara (4 voc.)

Two rhymed prayers.*

Ave Christe, immolate and Salve lux mundi.*

Probably for during Mass at the elevation of the host.**

1564⁵ (1564d) Montanus and Neuber, Thesauri musici tomus quintus, no. 10, Josquin.*

Blume, Das Chorwerk, XVIII, 8-15.

Commer, Collectio operum, VIII, 2-8.

Smijers, Werken, Motetten, V, 45-53 (Bdl. 20, no. 76).

Ave sanctissima virgo (5 voc.)

1540⁷ (1540g) Kriesstein, Selectissimae necnon familiarissimae cantiones, no. 97, Josquin.*

Appendix A (this thesis).

⁵¹ Hubsamen, "Music Research," p. 86.

Ave verum Corpus natum (5 voc.)

Sequence or hymn.**

Elevation of the host for Feast of Corpus Christi.**

Liber Usualis, p. 1856.1545² (1545) Ulhard, Concentus (Salblinger), no. 10, Josquin. /1568⁷ (1568g) Neuber, Cantiones triginta selectissimae (Stephani), no. 26.*Smijers, Werken, Motetten, V, 90-97 (Bdl. 22, no. 80).Benedicite omnia opera Domini Domino (4 voc.)

Canticle.**

Office unknown but is used in place of the fourth psalm at Lauds.**

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 35, Josquin. /1553⁶ (1553k) Montanus and Neuber, Tomus tertius psalorum selectorum no. 36, Josquin. /1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 3, Josquin. /Commer, Collectio operum, VI, 66-71.Smijers, Werken, Motetten, III, 86-95 (Bdl. 13, no. 53).Caeli enarrant gloriam Dei (4 voc.)

Psalm XVIII (19).*

Psalm text unchanged and no Gloria patri.**

Office.**

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, anon.*

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 84, Josquin. /

1538⁶ (1538g) Petreius, Tomus primus psalorum selectorum, no. 12, Josquin. /1553⁴ (1553h) Montanus and Neuber, Psalorum selectorum . . . Tomus primus, no. 14, Josquin. /Commer, Collectio operum, VI, 48-58.Smijers, Werken, Motetten, III, 146-160 (Bdl. 15, no. 61).De profundis clamavi (5 voc.)Psalm CXXIX (130) followed by the response, Requiem aeternam dona eis, and closing with prayer incipits: "Kyrie eleison, Christe eleison, Kyrie eleison, Pater noster."**

Last psalm at Lauds in the Office of the Dead.**

Dresden, Sächsische Landesbibl., Ms. mus. 1/D/3 (formerly Mus. Ms. B 1270), no. 4, Josquin. /

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 4, Josquin. /

Vatican, Bibl. Vat., Capp. Sist., Ms. 38, no. 25, Josquin. /[1521]⁴ (----) [Antico] [Motetti libro secondo], ff. 17^v-18^v, Josquin.⁵²

52 Rubsamen, "Music Research," p. 89. It appears that RISM [1521]⁴ is almost without doubt identical with one of the four altus prints in Bologna R 141 known as Gaspari 1 and Rubsamen 1530b.

Osthoff, Das Chorwerk, LVII, 26-32.
 Smijers, Werken, Motetten, V, 170-176 (Bdl. 24, no. 90).

Domine, Dominus noster (5 voc.)

Psalm 8.*

Complete psalm and no Gloria Patri.**

Office.**

Halle, Universitäts- und Landesbibl. Sachsen-Anhalt, Ms. mus. E. 1147, no. 1, Josquin. /

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 24, anon. /

1553⁴ (1553h) Montanus and Neuber, Psalmorum selectorum . . . Tomus primus, no. 7, Josquin. /

Commer, Collectio operum, VII, 34-40.

Osthoff, Das Chorwerk, LXIV, 1-11.

Smijers, Werken, Motetten, V, 161-169 (Bdl. 24, no. 89).

Domine, exaudi orationem meam (4 voc.)

Psalm CXLII (143)*

Complete psalm without Gloria Patri.**

Office.**

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 95, Josquin. /

1553⁶ (1553k) Montanus and Neuber, Tomus tertius psalmorum selectorum, no. 29, Josquin. /

Osthoff, Das Chorwerk, LXIV, 12-32.

Smijers, Werken, Motetten, V, 184-197 (Bdl. 25, no. 92).

Domine, ne in furore tuo arguas me (4 voc.)

Psalm 6.*

Complete psalm without Gloria patri.**

Office.**

Bologna, Civico Museo, Ms. G 20, no. 45, Josquin.*

Dresden, Sächsische Landesbibl., Ms. mus. 1/D/6 (formerly Sammlung Oels Ms. 529), no. 11, anon.*

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, anon.*

1538⁶ (1538g) Petreius, Tomus primus psalmorum selectorum, no. 6, Josquin. /

1553⁴ (1553h) Montanus and Neuber, Psalmorum selectorum . . . Tomus primus, no. 6, Josquin. /

Commer, Collectio operum, VI, 43-47.

Smijers, Werken, Motetten, III, 131-137 (Bdl. 15, no. 59).

Domine, ne projicias me (4 voc.)

Text compilation.*

Psalm LXX (71):9, Psalm XXXVII (38):5-6, Psalm XXI (22):15,

Psalm XXX (31):13, Psalm L (51):6, Psalm IX:14, Psalm CXVIII

(119):132 and 116-117, Psalm CXXXVII (138):8 cited freely in this order.*

Berlin, Deutsche Staatsbibl., Ms. 40031, ff. 22v-32r, anon. /

Heilbronn, Gymnasialbibl., Ms. XCIII,3-SCVI,3, anon.*

- 1538⁶ (1538g) Petreius, Tomus primus psalmodum selectorum, no. 31, Josquin. /
 1553⁵ (1553i) Montanus and Neuber, Tomus secundus Psalmodum selectorum, no. 14, Josquin. /
 Smijers, Werken, Motetten, IV, 23-31 (Bdl. 16, no. 64).

Dominus regnavit, decorem indutus est (4 voc.)

Psalm XCII (93).*

Complete psalm with Gloria patri.**

Office.**

Leipzig, Universitätsbibl., Thomaskirche Ms. 51, anon. /

1539⁹ (1539m) Petreius, Tomus secundus psalmodum selectorum, no. 1, Josquin. /

1553⁵ (1553i) Montanus and Neuber, Tomus secundus psalmodum selectorum, no. 20, Josquin. /

Blume, Das Chorwerk, XXXIII, 4-10.

Smijers, Werken, Motetten, IV, 33-40 (Bdl. 17, no. 65).

In illo tempore assumpsit Jesu duodecim discipulos (4 voc.)

Biblical words with Josquin's insertion of "In illo tempore."**

St. Matthew 20:17-19.*

Cortona, Bibl. Comunale, Ms. 95-96, anon. 53

Kaliningrad, Staatsbibl., Ms. 1740, no. 51, Ar[noldus] de Bruk. 54

Paris, Bibl. Nationale, nouv. acq. fr. 1817 (Tenor of Cortona), anon. 55

Toledo, Bibl. Capitulares, Ms. 13, ff. 29^v-34^r, Josquin. /

Vatican, Bibl. Vat., Capp. Sist., Ms. 38, ff. 29^v-31^r, Josquin. /

Smijers, Werken, Motetten, V, 85-89 (Bdl. 22, no. 79).

In illo tempore stetit Jesus in medio discipulorum suorum--Et ecce terrae motus factus est magnus (6 voc.)

Main text gospel, Luke 24:36-41, coupled with antiphon.*

Mass Proper for Tuesday after Easter.**

Bologna, Civico Museo, Ms. K 142, f. 31^v, anon.*

Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, anon.*

Stuttgart, Württembergische Landesbibl., Cod. Mus. I 25, ff. 29^v-42^r, anon. /

Wrocław, Bibl. Uniwersytecka, Ms. Mus. V, no. 6, Josquin. /

53 Eckhard Loge, Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger aus der Musikbibliothek Herzog Albrechts von Preussen (Kassel: Bärenreiter, 1931), p. 44.

54 Loge, Eine Messen- und Motettenhandschrift, p. 44.

55 Loge, Eine Messen- und Motettenhandschrift, p. 44.

- 1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott),
no. 16, Josquin.✓
1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici,
no. 2, Josquin.✓
Wrocław, Bibl. Uniwersytecka, Ms. II (organ tablature), no. 18.*
Eitner, Ausgewählte Kompositionen, pp. 36-45.
Smijers, Werken, Motetten, III, 99-105 (Bdl. 14, no. 55).

Iniquos odio habui (4 voc.)

- Psalm CXVIII (119):113 ff.*
Bologna, Civico Museo, Ms. R 142, ff. 8v-9r, Josquin.✓
Smijers, Werken, Supplement, p. 85 (no. 17).

In pace (4 voc.)

- Responsory, verse, and Gloria Patri.⁵⁶
Florence, Bibl. Nazionale Centrale, Magl. XIX. 107bis, ff. 1v-4r,
Josquin.*
Picker, Chanson Albums (1965), pp. 496-497.

Inter natos mulierum non surrexit major Joanne (6 voc.)

- Responsory.*
Text compilation of Matthew 11:11 and 10, and John 1:6.*
Bologna, Civico Museo, Ms. R 142, no. 26, Josquin.✓
Rome, Bibl. Vallicelliana, Ms. Vall. S. Borr. E. II 55-60, no. 6
(51), Josquin.✓
Vatican, Bibl. Vat., Capp. Sist., Ms. 38, no. 30, anon.✓
Smijers, Werken, Motetten, V, 125-130.

Jubilate Deo omnis terra (4 voc.)

- Psalm XCIX (100).**
Complete psalm and no Gloria Patri.**
Office.**
Dresden, Sächsische Landesbibl., Ms. Mus. 1/D/6 (formerly Sammlung
Oels Ms. 529), no. 8, Josquin.✓
Vienna, Österreichische Nationalbibl., Suppl. Mus. 15500, ff. 218v-
222r, anon.*
1539⁹ (1539m) Petreius, Tomus secundus psalmorum selectorum, no. 5,
Josquin.✓
Smijers, Werken, Motetten, IV, 41-46 (Bdl. 17, no. 66).

Laudate, pueri, Dominum (4 voc.)

- Psalm CXII (113).*
Complete psalm with Gloria patri and repetition of first line of

⁵⁶ Martin Picker, "The Chanson Albums of Marguerite of Austria:
Mss. 228 and 11239 of the Bibliothèque royale de Belgique, Brussels,"
Annales musicologiques, VI (1958-1963), 183-194.

the psalm at the end.**

Office.**

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 38, Josquin. /

Verona, Bibl. Capitolare, Ms. 760, ff. 58^v-60^r, anon.*

15399 (1539m) Petreius, Tomus secundus psalmorum selectorum, no. 10, Josquin. /

15535 (1553i) Montanus and Neuber, Tomus secundus psalmorum selectorum, no. 31, Josquin.

Eitner, Ausgewählte Kompositionen, pp. 65-74.

Smijers, Werken, Motetten, IV, 61-69 (Bdl. 18, no. 68).

Levavi oculos meos in montes (4 voc.)

Psalm CXX (121).*

Complete psalm with no Gloria patri, but first line of the psalm is repeated at the end.**

Office.**

15399 (1539m) Petreius, Tomus secundus psalmorum selectorum, no. 22, Josquin. /

Smijers, Werken, Motetten, IV, 83-90 (Bdl. 18, no. 70).

Magnificat (2, 3, 4 voc.)

Segovia, Catedral, Archivo Musical, Ms. s. s. (Codex 18), ff. 76^v-78^r, Josquin.*

Smijers, Werken, Supplement, pp. 30-35 (no. 7).

Magnificat Quarti Toni (4 voc.)

Leipzig, Universitätsbibl., Thomaskirche Ms. 49, f. 251^v, Brumel.*

Modena, Archivio Capitolare, Ms. Mus. III, ff. 108^v-115^r, P. de la Rue.*

Modena, Archivio Capitolare, Ms. Mus. IV, ff. 54^v-57^r, Agricola.*

Vatican, Bibl. Vat., Capp. Sist., Ms. 44, ff. 36^v-43^r, Josquin. /

St. Gall, Stiftsbibl., Cod. 530 (Sicher Orgelbuch), ff. 42^v-45^r, anon.⁵⁷

Smijers, Werken, Motetten, V, 62-84 (Bdl. 21, no. 78).

Magnificat Tertii Toni (4 and 3 voc.)

Tübingen, Universitäts-Bibl., Ms. mus. 40021, ff. 214-216, Josquin. /

Smijers, Werken, Motetten, V, 54-61 (Bdl. 21, no. 77).

Mirabilia testimonia tua, Domine (4 voc.)

Psalm CXVIII (119):129-144.*

Curtailed psalm without Gloria patri.

57 Winfried Kirsch, Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts (Tutzing: Hans Schneider, 1966), p. 309.

Office.**

1539⁹ (1539m) Petreius, Tomus secundus psalmore selectorum, no. 20, Josquin.†

1553⁶ (1553k) Montanus and Neuber, Tomus tertius psalmore selectorum, no. 10, Josquin.†

Smijers, Werken, Motetten, IV, 69-82 (Bdl. 18, no. 69).

Nesciens mater virgo virum (5 voc.)

Marian antiphon.**†

Magnificat antiphon for Christmas season.*

1545³ (1545a) Kriesstein, Cantiones (Salblinger), no. 12, Josquin.†

1546⁵ (1546 see 1545a) Kriesstein, Cantiones (Salblinger), no. 12, Josquin.*

Smijers, Werken, Motetten, V, 1-7 (Bdl. 19, no. 71).

O bone et dulcissime Jesu (4 voc.)

Resembles prayers in books of hours and collections of prayers and meditations contemporary with Josquin.**

Leiden, Lakenhal Museum, Ms. 865, ff. 115^v-119^r, anon.†

St. Gall, Stiftsbibl., Cod. 463, no. 92, Josquin.†

Vatican, Bibl. Vat., Capp. Sist., Ms. 45, ff. 199^v-202^r, Josquin.†

[c. 1521]⁷ (----) [Antico?] [Motetti et carmina gallica], ff. 3^v-4^r, anon.⁵⁸

Six voice arrangement in Munich, Mus. Ms. 41, ff. 192^v-208^r, anon.†

Osthoff, Das Chorwerk, LVII, 1-10.

Smijers, Werken, Motetten, V, 216-223 (Bdl. 25, no. 96).

Smijers, Werken, Motetten, V, xlv-ii is transcription of the additional voice parts in the six-voiced arrangement.

O dulcis amica (6 voc.)

1540⁷ (1540g) Kriesstein, Selectissimae necnon familiarissimae cantiones, no. 96, Josquin.*

Qui habitat in adiutorio Altissimi (24 voc.)

Psalm XC (91):1-8.*

Curtailed psalm with no Gloria patri.**

Office.**†

Heilbronn, Gymnasialbibl., Ms. IV, 2; V, 2, no. 6, Josquin.*

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 81, anon.*

1542⁶ (1542e) Petreius, Tomus tertius psalmore selectorum, no. 1, Josquin.*

1568⁷ (1568g) Neuber, Cantiones triginta selectissimae (Stephani),

58 See footnote 28.

no. 10, anon.*
 Publication pending.⁵⁹

Regina caeli (4 voc.)

Marian antiphon.*
 Compline, from Easter to Friday after the Feast of Pentecost.*
Liber Usualis, p. 275.
 Bologna, Civico Museo, Ms. Q 20, no. 50, Josquin.*
 1555 Le Roy and Ballard, Josquini Pratensis . . . Liber primus,
 listed in the index only.*
 Smijers, Werken, Supplement, pp. 8-15 (no. 3).

Responde mihi (4 voc.)

Funeral motet.*
 Job 13:22-28.*
 Fourth lection at Matins in the Office of the Dead.**
 1545² (1545) Ulhard, Concentus (Salblinger), no. 24, Josquin.†
 Smijers, Werken, Motetten, V, 37-44 (Bdl. 20, no. 75).

Responsum acceperat Simeon a Spiritu sancto (6 and 3 voc.)

Text compilation.*
 Luke 2:26, 28-30 and Nunc dimitis servum tuum.*
 May be responsory for Feast of the Purification.**
 1545³ (1545a) Kriesstein, Cantiones (Salblinger), no. 7, Josquin.†
 1546⁵ (1546 see 1545a) Kriesstein, Cantiones (Salblinger), no. 7,
 Josquin.
 Blume, Das Chorwerk, XXIII, 12-21.
 Smijers, Werken, Motetten, V, 131-142 (Bdl. 23, no. 85).

Stetit autem Salomon ante altare Domini (4 voc.)

Pars I is the beginning of Salomon's prayer of dedication of the
 temple; pars II is a compilation of responsory, Benedic Domine,
 and antiphon, Beati qui habitant.*
Pars I is III Kings (I Kings) 8:22-24.*
 First lection for the Office of the Dedication of a Church at
 Matins.**
 Regensburg, Proschesche Musikbibl., Ms. A. R. 888.*
 1538⁷ (1538a) Petreius, Modulationes (Forster), no. 13, Josquin.†
 Smijers, Werken, Motetten, III, 125-130 (Bdl. 15, no. 58).

Usquequo, Domine, oblivisceris me (4 voc.)

Psalm XII (13).*
 Complete psalm with Gloria patri and repetition of first line of

⁵⁹ Edward Stam, "Die Vierundzwanzigstimmige Kanonische Psalmotte
Qui habitat in Adiutorio Altissimi von Josquin des Prez," Tijdschrift
van de Vereniging voor Nederlandse Muziekgeschiedenis, XXII (1971), 1.

the psalm at the end.**

Office.**

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, no. 9, anon.*
1538⁶ (1538g) Petreius, Tomus primus psalmodum selectorum, no. 9,
Josquin.✚

1553⁴ (1553h) Montanus and Neuber, Psalmorum selectorum . . .
Tomus primus, no. 10, Josquin.✚

Smijers, Werken, Motetten, III, 138-145 (Bdl. 15, no. 60).

Victimae paschali laudes (6 voc.)

Sequence.*

Easter.*

Liber Usualis, p. 780; Smijers, Werken, Motetten, I, 175 (Bdl. 5
appendix, no. 15).

Florence, Bibl. Nazionale Centrale, Magl. XIX. 125^{bis}, ff. 9r-10v,
anon.✚

Rome, Bibl. Vallicelliana, Ms. Vall. S. Borr. E. II 55-60, no. 25,
Josquin.✚

Toledo, Bibl. Capitulares, Ms. 10, ff. 60v-71r, Josquin.✚

Vatican, Bibl. Vat., Capp. Sist., Ms. 24, ff. 91^r-97^v, Brunet.✚

Smijers, Werken, Motetten, V, 98-108 (Bdl. 22, no. 81).

APPENDIX C
PERIPHERAL GROUP OF MOTETS ATTRIBUTED TO
JOSQUIN DES PREZ

The motets in this appendix are listed by the title of the first pars (any alternate title, as in *contrafacta*, on the second line, in parentheses); sources; modern edition; and pertinent reference by short entry for which complete entry is available in the bibliography. The motets are divided into five groups.

The first group lists motets for which there are no conflicting attributions in the sources, yet the evidence in the sources is too weak for definite attribution to Josquin, and the existing state of research is only preliminary, with further study needed. This group includes a very few motets for which there are no sources extant, a few known only in instrumental collections, some for which modest inquiry has been made as to authenticity on the basis of style, and a larger number which have received little or no investigation.

The second group consists of motets for which there are conflicting attributions in the sources. Some of these have remained completely uninvestigated, some need further consideration for Josquin's authorship on the basis of style or sources, with the remainder being those for which present evidence points to other composers but perhaps should be further considered for Josquin.

Contrafacta of Josquin pieces constitute the third group. For this group sources are listed only if the piece appears as a motet.

The motets with secular Latin texts constitute the fourth group. These come from Vergil's Aeneid.

The last group includes motets which, for one reason or another, have become associated with Josquin in error, and motets that are more generally known by other names and for which cross-references are given.

Motets without Conflicting Attributions

Alleluja. Laudate Dominum (4 voc.)

Kaliningrad, Staatsbibl., Ms. 1740, no. 45, Josquin?

Loge, Eine Messen- und Motettenhandschrift, p. 43.

Osthoff, Josquin Desprez, II, 20.

Alma redemptoris mater. Ave regina coelorum. Inviolata, integra et casta. Regina coeli (6 voc.)

Zarlino (Marco and Palisca tr.), The Art of Counterpoint, p. 265.

Ave Jesu Christe (6 voc.)

Wrocław, Bibl. Uniwersytecka, Ms. I (organ tablature), no. 98, Josquin.

Bohn, Die musikalischen Handschriften, pp. 4, 199, 359.

Ave Maria corpus Christi (2 and 3 voc.)

1547^l (1547^k) Petrus, Dodecachordon (Glareanus), p. 288.

Eitner, Bibliographie, p. 516.

Ave Maria, . . . Virgo serena (8 voc.)

Verona, Bibl. Capitolare, Sammlung Società Accademica Filarmonica, Ms. 218, no. 9, Josquin.

Osthoff, Josquin Desprez, II, 17.

Ave maris stella (3 and 4 voc.), verses 6 and 7.

Vatican, Bibl. Vat., Capp. Sist., Ms. 15, ff. 42^v-46^r, anon., but verse 4, Monstra te esse matrem attributed to Josquin.

Smijers, Werken, Supplement, pp. 1-7 (no. 1).

Osthoff, Josquin Desprez, II, 68.

Ave maris stella (4 voc.)

Bologna, Civico Museo, Ms. Q 20, no. 17, Josquin.
 Smijers, Werken, Motetten, V, 203-210 (Bdl. 25, no. 94).
 Osthoff, Josquin Desprez, II, 69-70.

Ave mundi spes Maria (4 voc.)

Vienna, Österreichische Nationalbibl., Cod. 15941, no. 19, Josquin.
 Smijers, Werken, Supplement, pp. 72-84 (no. 15).
 Osthoff, Josquin Desprez, II, 18.

Beati quorum remissae sunt iniquitates (5 voc.)

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, anon.
 1538⁶ (1538g) Petreius, Tomus primus psalmodum selectorum, no. 17,
 Josquin.
 1553⁴ (1553h) Montanus and Neuber, Psalmodum selectorum . . . Tomus
 primus, no. 22, Josquin.
 Smijers, Werken, Motetten, IV, 1-15 (Bdl. 16, no. 62).
 Mayser, Alter Musikschatz, p. 77.
 Osthoff, Josquin Desprez, II, 129-130.

Caelorum decus Maria (9 voc.)

Verona, Bibl. Capitolare, Sammlung Società Accademica Filarmonica
 Ms. 218, no. 13, Josquin.
 Osthoff, Josquin Desprez, II, 17, 111.

Cantate Domino canticum novum (5 voc.)

1539⁹ (1539m) Petreius, Tomus secundus psalmodum selectorum, anon.
 1553⁵ (1553i) Montanus and Neuber, Tomus secundus psalmodum selec-
 torum, no. 22, Josquin.
 Smijers, Werken, Motetten, V, 8-19 (Bdl. 19, no. 72).
 Osthoff, Josquin Desprez, II, 142-143.

Christus resurgens a mortuis (6 voc.)

Wrocław, Bibl. Uniwersytecka, Ms. Mus. V, no. 17, Josquin.
 Wrocław, Bibl. Uniwersytecka, Ms. II (organ tablature), no. 36,
 Josquin.
 Wrocław, Bibl. Uniwersytecka, Ms. VI (organ tablature), no. 5,
 anon., colored and titled Sancta Maria vel Christus resurgens.
 Bohn, Die musikalischen Handschriften, pp. 8, 20, 22.
 Osthoff, Josquin Desprez, II, 22.

Clamavi: Ad Dominum cum tribularer clamavi (4 voc.)

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 39, Josquin.
 Regensburg, Proskesche Musikbibl., Mss. B 211-215, no. 55, Josquin.
 Mohr, Die Handschrift B 211-215, p. 14.
 Osthoff, Josquin Desprez, II, 146-147, 338n.

De profundis clamavi (4 voc.)

Basel, Öffentliche Bibl. der Universität Basel, Ms. mus. F. X. 5-9,
 no. 18, anon.

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 65, Josquin.
 Verona, Bibl. Capitolare, Ms. 760, ff. 52^v-54^r, anon.
 1539⁹ (1539m) Petreius, Tomus secundus psalmodum selectorum, no. 30,
 Josquin.
 Blume, Das Chorwerk, XXX, 10-16.
 Smijers, Werken, Motetten, V, 177-183 (Bdl. 25, no. 91).
 Osthoff, Josquin Desprez, II, 131-132.

Domine, quis habitabit (4 voc.)

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 60, Josquin.
 Regensburg, Froskesche Musikbibl., Ms. C 120 (Pernner Codex), anon.
 Osthoff, Josquin Desprez, II, 147-148.

Fecit potentiam (2 voc.)

1554³² (1554³) De Montedoca, Libro de musica para vihuela (De
 Fuenllana), no. 8, Josquin.
 Osthoff, Das Magnificat, p. 230.
 Yong, "Sixteenth-Century Printed Instrumental Arrangements," pp. 62-
 63.

Haec est vita aeterna (2 voc.)

1591²⁶ (1591d) Schönig, Compendium musicae (Gumpelzhaimer), p. 15.
 Eitner, Bibliographie, p. 519.

Illumina oculos meos (4 voc.)

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 61, Josquin.
 Osthoff, Josquin Desprez, II, 148.

In Domine confido (4 voc.)

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3.
 Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 33, anon.
 1538⁶ (1538g) Petreius, Tomus primus psalmodum selectorum, anon.
 1553⁴ (1553h) Montanus and Neuber, Psalmodum selectorum . . .
Tomus primus, no. 8, Josquin.
 Smijers, Werken, Motetten, V, 20-26 (Bdl. 19, no. 73).
 Mayser, Alter Musikschatz, p. 77.
 Osthoff, Josquin Desprez, II, 141-142.

In principio (2 voc.)

1549¹⁶ (1549a) Montanus and Neuber, Diphona amoena et florida
 (Hotenbuchero), no. 77.
 Eitner, Bibliographie, p. 519.

Inter natos mulierum (5 voc.)

Tübingen, Universitätsbibl., Ms. mus. 40026 (organ tablature),
 ff. 98^v-100^v, Josquin.
 Osthoff, Josquin Desprez, II, 53, 325n.

Inviolata, integra et casta es, Maria (12 voc.)

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 38, no. 24, Josquin.
 Smijers, Werken, Supplement, pp. 45-54 (no. 10).
 Osthoff, Josquin Desprez, II, 37, 111.

Ite in mundum (4 voc.)

Kaliningrad, Staatsbibl., Ms. 1740, no. 50, Josquin?
 Loge, Eine Messen- und Motettenhandschrift, p. 44.
 Osthoff, Josquin Desprez, II, 20.

Lugebat David Absalon (8 voc.)(Tulerunt Dominum meum contrafactis pars I)

Munich, Bayerische Staatsbibl., Mus. Ms. 1536 (pars I only).
 Regensburg, Proschesche Musikbibl., Ms. A. R. 786/837.
 1564¹ (1564) Montanus and Neuber, Thesaurus mvsicvs . . . Tomus primus, no. 35, Josquin.
 Wrocław, Bibl. Uniwersytecka, Ms. I (organ tablature), no. 41, Josquin.
 Mattfeld, "Cantus Firmus" (dissertation), App. E, pp. 59-82.
 Bohn, Die musikalischen Handschriften, p. 2.
 Osthoff, Josquin Desprez, II, 110-111.

Magnificat septimi toni (4 voc.)

Budapest, Magyar Nemzeti Múzeum, Ms. Bártfa 22, Josquin.
 Leipzig, Universitätsbibl., Thomaskirche Ms. 49, f. 253^v, Josquin.
 Rostock, Universitätsbibl., Ms. Mus. Saec. XVI-49, no. 18, anon.
 Osthoff, Josquin Desprez, II, 66.

Non tam profunda qui fundum(Trio in homophonia)

1594³ (1594) Reinmichel, Selectae artificiosae et elegantes fugae, p. 3, Josquin?
 Eitner, Bibliographie, p. 524.

Nunc dimittis servum tuum, Domine (4 voc.)

Bologna, Civico Museo, Ms. Q 20, no. 23, Josquin.
 Padua, Bibl. Capitolare, Ms. A 17, f. 7, anon.
 Smijers, Werken, Motetten, V, 198-202 (Bdl. 25, no. 93).
 Osthoff, Josquin Desprez, II, 67.

O bone et dulcis Domine Jesu--Pater noster--Ave Maria (4 voc.)

Cortona, Bibl. Comunale, Ms. 95-96, anon.
 Florence, Bibl. Nazionale, Magl. XIX. 58 (II. I. 232), ff. 117^v-118^r, Josquin.
 Florence, Bibl. Nazionale, Magl. XIX. 164-167, no. 81, anon.
 Paris, Bibl. Nationale, nouv. acq. fr. 1817 (tenor of Cortona 95-96), anon.
 Verona, Bibl. Capitolare, Ms. 758, ff. 44^v-46^r, anon.
 1504¹ (1504) Petrucci, Motetti C, anon.

- Smijers, Werken, Motetten, I, 85-87.
 Osthoff, Josquin Desprez, II, 296.
 Freston, "Sacred Polyphony in Renaissance Verona," p. 359.

Obsecro te domina

- 1547²⁵ (1547⁵) De Cordova, Libro de musica de vihuela (Valderravano), no. 85, Josquin.
 Yong, "Sixteenth-Century Printed Instrumental Arrangements," pp. 62-63.

O mater alma (12 voc.)

- Kassel, Murhardsche Bibl. und Landesbibl., Ms. 38, Josquin.
 Nagel, "Johann Heugel," p. 96.

Omnia postposui . . . ? (4 voc.)

- St. Gall, Stiftsbibl., Cod. 530 (Sicher Orgelbuch), ff. 122^v-123^r, Josquin.
 Nef, "Der St. Galler Organist," p. 127.

Pange lingua (4 voc.)

- Regensburg, Proskesche Musikbibl., Ms. 844/848, ff. 47^v-50^r.
 Regensburg, Proskesche Musikbibl., Ms. A. R. 863/870, ff. 63^v-64^r.
 1542¹² (1542^f) Rhaw, Sacrorum Hymnorum Liber Primus, no. 62, Josquin.
 Gerber, Georg Rhau, XXI, 81-83.
 Osthoff, Josquin Desprez, II, 69.

Petre, tu pastor omnium

- Kaliningrad, Staatsbibl., Ms. 1740, no. 26, Josquin.
 Osthoff, Josquin Desprez, II, 20.

Proch dolor--Pie Jesu Domine (7 voc.)

- Brussels, Bibl. Royale, Ms. 228 (olim 679), ff. 33^v-35^r, anon.
 Picker, Chanson Albums (1965), pp. 304-315.
 Smijers, Werken, Supplement, pp. 66-72 (no. 14).

Qui regis Israël, intende (5 voc.)

- Dresden, Sächsische Landesbibl., Ms. mus. 1/D/3 (Mus. Ms. B 1270), no. 32, Josquin.
 Heilbronn, Gymnasialbibl., Ms XCIII,3-XCVI,3, anon.
 1538⁶ (1538^g) Petreius, Tomus primus psalmorum selectorum, no. 30, Josquin.
 1533⁵ (1533ⁱ) Montanus and Neuber, Tomus secundus Psalmorum selectorum, no. 13, Josquin.
 Smijers, Werken, Motetten, IV, 16-22 (Bdl. 16, no. 63).
 Mayser, Alter Musikschatz, p. 77.
 Osthoff, Josquin Desprez, II, 129-131.

Recordare Virgo mater in conspectu Dei (4 voc.)

- 1520¹ (----) Antico, Motetti novi libro secondo, pp. 14, 46, 29, 61,

Josquin.
Smijers, Werken, Supplement, 35-41 (no. 8).
Osthoff, Josquin Desprez, II, 80.

Salve sancta facies (4 voc.)

Bologna, Civico Museo, Ms. Q 20, no. 54, Josquin.
Smijers, Werken, Supplement, pp. 15-22 (no. 4).
Osthoff, Josquin Desprez, II, 16.

Sancta mater, istud agas (4 voc.)

Barcelona, Bibl. Musical (Central), Ms. 454, ff. 64^v-65^r, Josquin.
Smijers, Werken, Supplement, pp. 41-44 (no. 9).
Osthoff, Josquin Desprez, II, 22-23.

Scimus quoniam diligentibus Deum (4 voc.)

Annaberg-Buchholz, St. Annenkirche, Ms. 1126, f. 454, Josquin.
Osthoff, Josquin Desprez, II, 102-103.

Te Deum laudamus (4 voc.)

Budapest, Magyar Nemzeti Múzeum, Ms. Bártfa 22, no. 70, anon.
Rostock, Universitätsbibl., Ms. Mus. Saec. XVI-49, no. 1 of Te Deum
group, Josquin.
Osthoff, Josquin Desprez, II, 77.

Verbum bonum et suave (5 voc.)

Munich, Universitätsbibl., 4^o Art. 401 (Cim. 441), ff. 29^v-31^r,
Josquin.
1519³ (1519b) Petrucci, Motetti de la Corona. Libro quarto, anon.
1526⁴ (1526b) Pasoti and Dorico (Giunta), Motetti de la Corona.
Libro quarto, anon.
Osthoff, Josquin Desprez, II, 19.

Motets with Conflicting Attributions

Beati omnes

Leipzig, Universitätsbibl., Thomaskirche Ms. 49, Senfl but Josquin
in bassus.
Osthoff, Josquin Desprez, II, 21.

Beati omnes qui timent Dominum (6 voc.)

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 31, Josquin.
1542⁶ (1542e) Petreius, Tomus tertius psalmodum selectorum, no. 31,
Champion.
1569¹ (1569c) Neuber, Beati omnes. Psalmus CXXVIII. Davidis
(Stephani), no. 2, Champion.
Osthoff, "Die Psalm-Motetten," p. 453.

Bonitatem fecisti cum servo tuo (4 voc.)

- Florence, Bibl. Nazionale, Magl. XIX. 58 (II. I. 232), no. 57, anon.
 Greifswald, Universitätsbibl., E b. 133 (BW 638-641), no. 4,
 Carpentras.
 Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 22, Josquin.
 St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
 no. 89, Josquin.
 1514¹ (1514) Petrucci, Motetti de la Corona. Libro primo, no. 3,
 Carpentras.
 1526¹ (1526) Pasoti and Dorico (Giunta), Motetti de la Corona.
Libro primo, Carpentras.
 1539⁹ (1539m) Petreius, Tomus secundus psalmodum selectorum, no. 19,
 Carpentras.
 Antonowycz, "The Present State," I, 61-62.
 Osthoff, Josquin Desprez, II, 127.

Confitemini Domino quoniam bonus (6 voc.)

- Rome, Bibl. Vallicelliana, Ms. Vall. S. Borr. E. II 55-60, no.
 30 (75), Josquin.
 Vatican, Bibl. Vat., Capp. Sist., Ms. 38, no. 11, Mouton.
 Osthoff, Josquin Desprez, II, 17, 127.

Congratulamini mihi omnes qui diligitis Dominum (4 voc.)

- Bologna, Civico Museo, Ms. Q 19, f. 73, Richafort.
 Cambrai, Bibl. Municipale, Ms. 124 (125-128), f. 103^v, anon.
 Dresden, Sächsische Landesbibl., Ms. mus. Grimma 54, no. 12, Josquin.
 Padua, Bibl. Capitolare, Ms. A 17, ff. 9^r-10^r, anon.
 Regensburg, Proskesche Musikbibl., Ms. A. R. 852, f. 13^r, Josquin.
 Regensburg, Proskesche Musikbibl., Ms. A. R. 940/41, no. 233, anon.
 Stuttgart, Württembergischen Landesbibl., Cod. mus. fol. I 34,
 no. 9, anon.
 Wroclaw, Bibl. Uniwersytecka, Ms. Mus. V, no. 75, Josquin.
 Wroclaw, Bibl. Uniwersytecka, Ms. Mus. VIII, no. 19, anon.
 1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum,
 no. 52, Josquin.
 Wroclaw, Bibl. Uniwersytecka, Ms. II (organ tablature), nos. 119-120,
 Josquin.
 Bohn, Die musikalischen Handschriften, pp. 11, 20, 29.
 Gottwald, Die Handschriften der Württembergischen Landesbibl., p. 63.

Conserva me, Domine (4 voc.)

- Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, anon.
 Leipzig, Universitätsbibl., Thomaskirche Ms. 49, Josquin.
 1538⁶ (1538g) Petreius, Tomus primus psalmodum selectorum, no. 11,
 Martin Wolff.
 Mayser, Alter Musikschatz, p. 77.
 Osthoff, Josquin Desprez, II, 14, 21.

Date siceram maerentibus (5 voc.)

Budapest, Magyar Nemzeti Múzeum, Ms. Bártfa 23, no. 140, Josquin.
Munich, Universitätsbibl., 8^o Cod. ms. 326-327 (Cim. 44b), f. 8,
anon.

Regensburg, Proschesche Musikbibl., Ms. B 211-215, no. 30, Ἀδάμ.
1558²⁰ (1558⁵) Kohlen, Tabulaturbuch auff die Lauten (Ochsenkhun),
Claudin.

Mohr, Die Handschrift B 211-215, p. 10.

Deus, in adiutorium meum intende (4 voc.)

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, anon.

Kassel, Murhardsche Bibl. und Landesbibl., no. 17, Josquin.
1520⁴ (1520) Grimm and Wyrung, Liber selectarum cantionum (Senfl),
anon.

1538⁶ (1538g) Petreius, Tomus primus psalmodiarum selectorum, no. 28,
Senfl.

Gerstenberg, Ludwig Senfl, II, 48-52 (no. 6).

Kroyer, Senfls Werke, II, 156-170 (nos. 11 and 12).

Osthoff, Josquin Desprez, II, 146.

Deus, in nomine tuo salvum me fac (4 voc.)

Vatican, Bibl. Vat., Capp. Sist., Ms. 46, ff. 20v-24r, Genet
(Carpentras).

1519³ (1519b) Petrucci, Motetti de la Corona. Libro quarto, anon.

1526⁴ (1526b) Pasoti and Dorico (Giunta), Motetti de la Corona.
Libro quarto, anon.

1553⁵ (1553i) Montanus and Neuber, Tomus secundus Psalmodiarum selec-
torum, no. 2, Josquin.

Commer, Collectio operum, VI, 59-65.

Smijers, Werken, Motetten, II, 127-135 (Bdl. 10, no. 44).

Osthoff, Josquin Desprez, II, 13, 117.

Deus pacis reduxit a mortuis pontificum (4 voc.)

Budapest, Magyar Nemzeti Múzeum, Ms. addition to print VI, anon.
Zwickau, Ratsschulbibl., Ms. mus. 16 (LXXXI,2), no. 19, Thomas
Stoltzer.

1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott),
no. 36, Josquin.

Smijers, Werken, Motetten, III, 116-124.

Osthoff, Josquin Desprez, II, 12.

Dilectus Deo et hominibus (4 voc.)

Padua, Bibl. Capitolare, Ms. A 17, f. 170r, anon.

1514¹ (1514) Petrucci, Motetti de la Corona. Libro primo, no. 24,
anon.

1526¹ (1526) Pasoti and Dorico (Giunta), Motetti de la Corona. Libro
primo, no. 24, Févin.

1538⁷ (1538a) Petreius, Modulationes (Forster), no. 10, Josquin.

1538⁸ (1538c) Rhaw, Symphoniae iucundae, no. 26, Févin.

Albrecht, Symphoniae iucundae, III, 77-86 (no. 26).
Antonowycz, "The Present State," I, 62.

Domine, ne in furore tuo arguas me (4 voc.)

Bologna, Civico Museo, Ms. Q 20, no. 58, Verdelot.
Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 10, Josquin.
1544⁴ (1544b) Rhaw, Postremum Vespertini officii opus, Verdelot.
Bunjes, Postremum, V, 323-334 (no. 26).
Osthoff, "Die Psalm-Motetten," p. 453.

Domini est terra (4 voc.)

Cambrai, Bibl. Municipale, Ms. 124 (125-128), f. 38v, Jeronimus (Vinders).
Greifswald, Universitätsbibl., E b. 133 (Bw 638-641), no. 7, Benedictus (Appenzeller).
Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 83, Josquin.
Leiden, Lakenhal Museum, Ms. 865 (426, 1007, or E), ff. 96r-100r, anon.
Ulm, Schermer'sche Bibl., Ms. 237abcd, no. 31, anon.
1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 48, anon.
1542⁷ (1542c) Van Vissenaecken, Quatuor vocum musicae modulationes, Vinders.
Osthoff, "Die Psalm-Motetten," p. 453.

Ecce Dominus veniet (5 voc.)

Eisenach, Carl Alexander-Bibl., Das Eisenacher Cantorenbuch, no. 42, Senfl.
Zwickau, Ratsschulbibl., Ms. 11 (LXXIV,1), no. 6, Josquin.
1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 26, anon.
1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici, no. 30, anon.
Osthoff, Josquin Desprez, II, 21.

Gloria, laus et honor tibi sit, rex Christus Redemptor (4 voc.)

1505² (1505b) Petrucci, Motetti libro quarto, Brumel.
1538³ (1538) Grapheus, Secundus tomus novi operis musici, no. 43, Josquin.
Antonowycz, "The Present State," I, 62.

In illo tempore Maria Magdalena (4 voc.)

Bergamo, Santa Maria Maggiore, Cod. 1209D, f. 91v, Mouton.
Bologna, Civico Museo, Ms. Q 19, f. 63v, Mouton.
Cambrai, Bibl. Municipale, Ms. 124 (125-128), f. 102v, anon.
Modena, Archivio Capitolare, Ms. Mus. IX, ff. 31v-33r, Mouton.
Munich, Bayerische Staatsbibl., Ms. 41, no. 18, anon.
Padua, Bibl. Capitolare, Ms. A 17, f. 51r, anon.
Verona, Bibl. Capitolare, Ms. 760, f. 8v, Josquin.

Vienna, Österreichische Nationalbibl., Cod. 18825, no. 6, Mouton.
[c. 1521]⁷ (----) [Antico?], [Motetti et carmina gallica], f. 17^v,
anon.

1521⁵ (1521a) Antico, Motetti libro quarto, no. 16, Mouton.

1529¹ (1529) Attaignant, XII. Motetz musicaux, f. 6^r, Mouton.

Crawford, "Vespers Polyphony," pp. 113, 223, 256.

Osthoff, Josquin Desprez, II, 17-18.

In nomine Jesu omne genu flectatur (6 voc.)

Bologna, Civico Museo, Ms. R 142, Mouton.

Munich, Bayerische Staatsbibl., Mus. Ms. 1536, Josquin.

1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum,
no. 8, Josquin.

1564³ (1564b) Montanus and Neuber, Thesauri musici tomus tertius,
no. 3, Josquin.

Bitner, Ausgewählter Kompositionen, pp. 32-35.

Osthoff, Josquin Desprez, II, 13.

Judica me, Deus (4 voc.)

Dresden, Sächsische Landesbibl., Ms. Mus. 1/D/6 (formerly Sammlung
Oels, Ms. 529), no. 14, anon.

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 36, Caen.

Heilbronn, Gymnasialbibl., Ms. XCIII,3-XCVI,3, anon.

1519¹ (1519) Petrucci, Motetti de la Corona. Libro secondo, no. 8,
Caen.

1526² (1526a) Pasoti (Giunta), Motetti de la Corona. Libro secondo,
no. 8, Caen.

1538⁶ (1538g) Petreius, Tomus primus psalmorum selectorum, no. 21,
Josquin.

1553⁴ (1553h) Montanus and Neuber, Psalmorum selectorum . . . Tomus
primus, no. 27, Josquin.

Mayser, Alter Musikschatz, p. 77.

Osthoff, Josquin Desprez, II, 12, 129.

Lauda, Jerusalem, Dominum (4 voc.)

Gotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch),
ff. 120^v-125^r, anon.

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 52, Josquin.

Milan, Signora Alida Varzi, Medici Codex, ff. 10^v-14^r, Maistre Jan.

Vatican, Bibl. Vat., Palat. Lat., Ms. 1980-1981, no. 13, anon.

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum
(Ott), no. 49, Heugel.

Gerhardt, Die Torgauer Walter-Handschriften, p. 32.

Osthoff, Josquin Desprez, II, 147, 338n.

Laudate Dominum omnes gentes (16 voc.)

Kassel, Murhardsche Bibl. und Landesbibl., Ms. 24, no. 79, Heintz.

Leipzig, Universitätsbibl., Thomaskirche Ms. 49, f. 17^r, Josquin.

Stam, "Die vierundzwanzigstimmige kanonische Psalmotte," pp. 2-3.

Magnus es tu, Domine (4 voc.)

- Munich, Universitätsbibl., 80 Cod. ms. 322-325 (Cim. 44a), Josquin.
 Regensburg, Proschesche Musikbibl., Ms. B 211-215, Josquin alii H. F.
 St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
 no. 112, Josquin.
 Vienna, Österreichische Nationalbibl., Suppl. Mus. 15500, f. 288^v,
 anon.
 1504¹ (1504) Petrucci, Motetti C, anon.
 1538³ (1538) Grapheus, Secundus tomus novi operis musici (Ott),
 Finck.
 1547¹ (1547k) Petrus, Dodecachordon (Glareanus), pp. 272-275,
 Josquin.
 Davison and Apel, Historical Anthology, I, 92-93 (pars II, Tu
pauperum refugium only).
 Smijers, Werken, Motetten, I, 88-94 (Bdl. 3, no. 19).
 Osthoff, Josquin Desprez, II, 84-85.

Miseremini mei (4 voc.)

- Leiden, Lakenhal Museum, Ms. 364, ff. 66^v-69^r, anon.
 1519¹ (1519) Petrucci, Motetti de la Corona. Libro secondo, no. 3,
 Richafort.
 1520² (----) Antico, Motetti novi libro tertio, Josquin.
 1526² (1526a) Pasoti, Motetti de la Corona. Libro secondo.
 1547¹ (1547k) Petrus, Dodecachordon (Glareanus), Mouton.
 Antonowycz, "The Present State," p. 62.

Missus est Gabriel angelus a Deo (5 voc.)

- Milan, Signora Alida Varzi, Medici Codex, no. 48, Mouton.
 Munich, Universitätsbibl., 40 Art. 401 (Cim. 44i), no. 17, Josquin
 and Mouton.
 Vatican, Bibl. Vat., Capp. Giulia, Ms. XII. 4, ff. 143^v-147^r,
 Josquin.
 Vatican, Bibl. Vat., Capp. Sist., Ms. 19, no. 14, Josquin.
 1519³ (1519b) Petrucci, Motetti de la Corona. Libro quarto, no. 3,
 Josquin.
 1520⁴ (1520) Grimm and Wyrung, Liber selectarum cantionum (Senfl),
 ff. 165^v-176^r, Mouton.
 1526⁴ (1526b) Pasoti and Dorico (Giunta), Motetti de la Corona.
Libro quarto, no. 3, Josquin.
 1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici,
 no. 10, Mouton.
 Smijers, Werken, Motetten, II, 89-98 (Bdl. IX, no. 40).
 Osthoff, Josquin Desprez, II, 315-317.

O admirabile commercium (5 voc.)

- Leiden, Lakenhal Museum, Ms. 862, ff. 167^r-171^r, Josquin in index.
 Vatican, Bibl. Vat., Bibl. Chigiana, Cod. C.VIII. 234 (Chigi Codex),
 ff. 269^v-273^r, Regis.
 Osthoff, Josquin Desprez, II, 241.

Quam dilecta tabernacula (5 voc.)

1553⁷ (1553i) Montanus and Neuber, Tomus secundus Psalmorum selectorum, Certon and Josquin.

1555⁴ (1555g) Phalese, Liber septimus cantionum sacrarum, Certon. Osthoff, Josquin Desprez, II, 14.

Quam pulchra es, amica (4 voc.)

Bologna, Civico Museo, Ms. Q 19 (Rusconi Ms.), f. 79^v, Molo.

Bologna, Civico Museo, Ms. R 142, Mouton.

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 119.

Toledo, Bibl. Capitulares, Ms. 10, Molo.

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 12, Mouton.

[c. 1521]⁷ [Antico], [Motetti et carmina gallica], ff. 4^v-5^r, anon.

1526³ (----) Pasoti (Giunta), Motetti de la Corona. Libro tertio, no. 12, Mouton.

1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona.

Libro tertio, no. 12, Mouton.

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 56, Mollu and Josquin.

1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 4, Josquin.

Antonowycz, "The Present State," pp. 62-63.

Salva nos, Domine (6 voc.)

Bologna, Civico Museo, Ms. Q 19 (Rusconi Ms.), f. 22^v, Mouton.

Bologna, Civico Museo, Ms. R 142, f. 57^r, Josquin.

's-Hertogenbosch, Archief van de Illustre Lieve Vrouwe Broederschap, Ms. 72 C, f. 46^v, Mouton.

Milan, Signora Alida Varzi, Medici Codex, f. 87^v, Mouton.

Modena, Archivio Capitolare, Ms. Mus. IX, ff. 34^v-35^r, Mouton.

Stuttgart, Württembergische Landesbibl., Cod. mus. fol. I 3, ff. 185^v-188^r, Mouton.

Vatican, Bibl. Vat., Capp. Sist., Ms. 38, no. 37, Mouton.

Vatican, Bibl. Vat., Palat. Lat., Ms. 1980-1981, f. 75, anon.

Wrocław, Bibl. Uniwersytecka, Cod. Mf. 2016, no. 32, anon.

[1521]⁶ (----) Antico, Motetti e canzone libro primo, no. 1, Mouton.

1540⁷ (1540g) Kriesstein, Selectissimae necnon familiarissimae cantiones, no. 3, Mouton.

1542¹⁰ (1542d) Gardane, Adriani Willaert musicorum . . . Liber primus, no. 13, Willaert.

1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum, no. 16, Mouton.

Zenck, Adriani Willaert, IV, 65-67.

Osthoff, Josquin Desprez, II, 17.

Salve, mater Salvatoris (4 voc.)

1520² (----) Antico, Motetti novi libro tertio, Mouton and Josquin.

1547¹ (1547k) Petrus, Dodecachordon (Glareanus), Mouton.
Osthoff, Josquin Desprez, II, 8, 80.

Sancta Trinitas unus Deus (6 voc.)

Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, f. 89^v, anon.

Eisenach, Carl Alexander-Bibl., Eisenacher Cantorenbuch, ff. 342-343, Josquin.

Erlangen, Universitäts-Bibl., Ms. 473, 4, f. 33^v, anon.

Regensburg, Proschesche Bibl., Ms. A. R. 940/41, no. 234, Févin with the two added parts by A. de Bruck.

Wrocław, Bibl. Uniwersytecka, Ms. Mus. V, no. 155, Févin with the two added parts by A. de Bruck.

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum, no. 3, anon.

1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum, no. 10, Févin.

Wrocław, Bibl. Uniwersytecka, Ms. III (tablature), no. 41, Févin with the two added parts by A. de Bruck.

Osthoff, Josquin Desprez, II, 21.

Sancti Dei omnes, orate pro nobis (4 voc.)

London, Royal College of Music, Ms. 1070, no. 19, anon.

Milan, Archivio del Duomo, Cod. 2267 (Librone 3), ff. 176^r-178^v, anon.

Toledo, Bibl. Capitulares, Ms. 13, ff. 1^v-10^r, Josquin.

Vatican, Bibl. Vat., Capp. Sist., Ms. 42, ff. 11^v-15^r, Mouton.

Vatican, Bibl. Vat., Capp. Sist., Ms. 76, ff. 158^v-164^r, Mouton.

Verona, Bibl. Capitolare, Ms. 758, ff. 32^v-36^r, anon.

Verona, Bibl. Capitolare, Ms. 760, ff. 35^v-39^r, anon.

1504¹ (1504) Petrucci, Motetti C, anon.

1555 Le Roy and Ballard, Joannis Mouton . . . Liber primus, Mouton.

Smijers, Werken, Motetten, V, 27-36 (Bdl. 20, no. 74).

Osthoff, Josquin Desprez, II, 22.

Te Deum laudamus (4 voc.)

Augsburg, Staats- und Stadtbibl., Ms. mus. 31, anon.

Bologna, Civico Museo, Ms. Q 20, no. 30, A. de Silva.

Dresden, Sächsische Landesbibl., Ms. Mus. 1/D/6 (formerly Sammlung Oels Ms. 529), no. 30, anon.

Erlangen, Universitäts-Bibl., Ms. 473, 1, f. 57, anon.

Kaliningrad, Staatsbibl., Ms. 1740, no. 1, Mouton.

Regensburg, Proschesche Musikbibl., Ms. A. R. 940/41, no. 242, anon.

Regensburg, Proschesche Musikbibl., Ms. A. R. 1018, no. 43.

Regensburg, Proschesche Musikbibl., Ms. C 120 (Pernner Codex), p. 34, anon.

Rostock, Universitätsbibl., Ms. Mus. Saec. XVI-49, no. 7 in Te Deum group, Josquin.

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 57, anon.

Mattfeld, "Cantus Firmus" (dissertation), App. E, pp. 30-40.

Osthoff, Josquin Desprez, II, 70.

Tribulatio et angustia invenerunt me (4 voc.)

Berlin, Deutsche Staatsbibl., Ms. 40013.

Berlin, Deutsche Staatsbibl., Ms. 40031, ff. 32^v-35^r, anon.

Dresden, Sächsische Landesbibl., Ms. Mus. 1/D/6 (formerly Sammlung Oels Ms. 529), no. 29, Josquin.

Gotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch), ff. 147^v-148^r, anon.

Leipzig, Universitätsbibl., Thomaskirche Ms. 49, Josquin.

London, British Museum, Royal 8. G. vii, ff. 62^v-63^r, anon.

[c. 1526]⁵ Giunta, Fior de motetti e canzoni, f. 41^r, Verdelot.

c. 1530 Bologna R 141 (Gaspari print 3, Vogel-Einstein 15361??

rectius 1526 or 1527), f. 41^r, anon.

1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum (Ott), no. 55, Josquin.

1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici, no. 5, Josquin.

Cracow, Polish Academy of Sciences, Ms. 1716 (keyboard tablature).

1552²⁹ (1552c) (1552¹¹) Phalèse, Hortus Musarum, no. 83, anon.

Smijers, Werken, Motetten, III, 95-97 (Bdl. 13, no. 54).

Gerhardt, Die Torgauer Walter-Handschriften, p. 32.

Osthoff, Josquin Desprez, II, 308.

Yong, "Sixteenth-Century Printed Instrumental Arrangements," pp. 51, 60-61.

Tulerunt Dominum meum (4 voc.)

Cortona, Bibl. Comunale, Ms. 95-96, no. 40, anon.

Munich, Universitätsbibl., 8^o Cod. ms. 322-325 (Cim. 44a), Josquin.

St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook), no. 111, Josquin.

1503¹ (1503) Petrucci, Motetti De passione . . . B, anon.

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 9, Pre Michael de Ver[ona].

1526³(----) Pasoti (Giunta), Motetti de la Corona. Libro tertio.

1527 (1527) Pasoti and Dorico (Giunta), Motetti de la Corona.

Libro tertio.

Antonowycz, "The Present State," p. 63.

Osthoff, Josquin Desprez, II, 18.

Verbum caro factum est (5 voc.)

Zwickau, Ratsschulbibl., Ms. 4 (LXXIII), no. 126, Josquin.

1546⁷ (1546e) Susato, Liber secundus sacrarum cantionum, Benedictus (Appenzeller).

Smijers, Werken, Motetten, V, 149-160 (Bdl. 24, no. 88).

Osthoff, Josquin Desprez, II, 21.

Contrafacta

Adjuro vos, o filiae Syon (4 voc.)(Plus nulz regretz)

- Bergamo, Santa Maria Maggiore, Cod. 1209D, ff. 62v-63r.
 Berlin, Deutsche Staatsbibl., Ms. 40243.
 Bologna, Civico Museo, Ms. R 142, ff. 2v-3r.
 Verona, Bibl. Capitolare, Ms. 760, ff. 4v-5r, Josquin.
 Antonowycz, "The Present State," p. 60.
 Osthoff, Josquin Desprez, II, 171.

Ave Maria, . . . Virgo serena (7 voc.)(probably Adieu mes amours)

- Bologna, Civico Museo, Ms. R 142, ff. 33v-34r.
 Smijers, Werken, Supplement, p. 85 (no. 16, one voice part only).
 Van Bentham, "Zur Struktur und Authentizität," p. 187.

Circumdederunt me (6 voc.)(Videte omnes populi)

- Munich, Universitätsbibl., 40 Art. 401 (Cim. 441), Josquin.
 Van Crevel, Adrianus Petit Coclico, pp. 108-109.

Diligam te Domine (2 voc.)(Agnus II, Missa Ave Maria stella)

- 1545⁷ (1545e) Rhaw, Secundus tomus biciniorum, no. 107.
 Antonowycz, "The Present State," p. 60.

Exaudi Domine vocum meam (2 voc.)(Agnus II, Missa Pange lingua)

- 1545⁶ (1545d) Rhaw, Bicinia . . . Tomus primus, no. 52, anon.
 Antonowycz, "The Present State," p. 60.

Haec dicit Dominus (6 voc.)(Videte omnes populi)

- Berlin, Deutsche Staatsbibl., Ms. 40013, anon.
 Copenhagen, Kongelige Bibl., Ny. Kgl. Samling, Ms. 1872, p. 76, anon.
 Gotha, Forschungsbibl., Cod. Chart. A. 98 (Waltersches Choralbuch),
 p. 35, anon.
 Nuremberg, Bibl. des Germanischen National-Museums, M 369 m, f. 164v.
 Regensburg, Proskesche Musikbibl., Ms. B 211-215, no. 40, Josquin and
 Kapsch.
 Weimar, Chorbuch der Haupt- und Pfarrkirche, Cod. 16, ff. 22v-23r,
 anon.
 Zwickau, Ratsschulbibl., Ms. 11 (LXXIV,1), no. 52, Josquin.
 1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum
 (Ott), no. 12, Josquin in index.
 1558⁴ (1558b) Montanus and Neuber, Novum et insigne opus musicum,
 no. 5, Josquin.

- Moser, Die Kantorei, p. 22 (no. 5).
 Antonowycz, "The Present State," p. 60.
 Gerhardt, Die Torgauer Walter-Handschriften, p. 10.
 Van Crevel, Adrianus Petit Coclico, pp. 103-110.

In pace (3 voc.)

(Que vous madame--In pace in idipsum)

- Bologna, Civico Museo, Ms. Q 17 (Cod. 148), no. 31, Josquin.
 Brussels, Bibl. Royale, Ms. 11239 (olim 832), ff. 31^v-32^r, anon.
 Florence, Bibl. Nazionale Centrale, Magl. XIX. 59 (B. R. 229),
 ff. 43^v-44^r, Josquin.
 Florence, Bibl. Nazionale Centrale, Magl. XIX. 178, ff. 51^v-52^r,
 Josquin.
 Rome, Bibl. Casanatense, Cod. 2.856 (olim O. V. 208), ff. 114^v-115^r,
 Josquin.
 St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
 no. 31, anon.
 Segovia, Cathedral, Archivo Musical, Ms. s. s. (Cod. 18), f. 171^v,
 Josquin.
 Vatican, Bibl. Vat., Capp. Giulia, Ms. XIII. 27, no. 11, Josquin.
 Washington, D. C., Library of Congress, Ms. 2. 1. M. 6, ff. 89^v-90^r,
 anon.
 Wrocław, Bibl. Uniwersytecka, Cod. Mf. 2016, f. 60^v.
 1507⁶ (1507²) Petrucci, Intabolatura de Lauto. Libro secondo
 (Spinaccino), no. 33, anon.
 Osthoff, Josquin Desprez, II, 161-162.
 Picker, The Chanson Albums (1965), pp. 86-87.
 Yong, "Sixteenth-Century Printed Instrumental Arrangements," pp.
 62-63.

In te, Domine, speravi, non confundar in aeternum (4 voc.)

(In te, domine, speravi per trovar pietà)

- Munich, Universitätsbibl., 8^o Cod. ms. 326-327 (Cim. 44b), anon.
 St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
 no. 25, Josquin.
 1538⁸ (1538^c) Rhaw, Symphoniae iucundae, no. 1, Josquin.
 Albrecht, Symphoniae iucundae, III, 1-2 (no. 1).
 Osthoff, Josquin Desprez, II, 184, 203.

Miserator et misericors Domini (6 voc.)

(Se congié prens)

- Leipzig, Universitätsbibl., Thomaskirche, Ms. 49.
 Osthoff, Josquin Desprez, II, 21.

Miserere mei Deus, Qui dixisti (3 voc.)

(Ave verum Corpus natum)

- (1563a) Wilphlingsedero, Erotemata musices practicae, p. 188.
 Antonowycz, "The Present State," p. 60.

Nunquid iustificari potest (2 voc.)("Pleni sunt coeli" from Missa Hercules Dux Ferrariae)1545⁶ (1545d) Rhaw, Bicinia . . . Tomus primus, no. 74, Josquin.

Antonowycz, "The Present State," p. 60.

Nunquid oblivisti potest (2 voc.)(Agnus II, Missa Ave maris stella)1545⁶ (1545d) Rhaw, Bicinia . . . Tomus primus, no. 84.

Antonowycz, "The Present State," p. 60.

O Jesu, fili David (4 voc.)

(Comment peult)

1547¹ (1547k) Petrus, Dodecachordon (Glareanus), pp. 356-357.

Antonowycz, "The Present State," p. 60.

O Maria, Virgo sanctissima (6 voc.)

(Se congié prens)

Bologna, Civico Museo, Ms. R 142, f. 49.

Van Bentham, "Zur Struktur und Authentizität," p. 188.

O Mater Dei et hominis (4 voc.)(Pars I of Tu solus qui facis mirabilia)1508³ (n. st.) (----) Petrucci, Laude libro secondo, ff. 25v-26r,
anon.

Antonowycz, "The Present State," p. 60.

O Pater omnipotens (5 voc.)

(N'esse pas ung grant desplaisir)

1568⁷ (1568g) Neuber, Cantiones triginta selectissimae (Stephani),
no. 14.

Antonowycz, "The Present State," p. 60.

O virgo genitrix (5 voc.)

(Plusieurs regretz)

1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici,
no. 5.

Antonowycz, "The Present State," p. 60

Petite et accipietis (6 voc.)

(Petite camusette)

Leipzig, Universitätsbibl., Thomaskirche Ms. 49, Josquin.

Osthoff, Josquin Desprez, II, 21.Propter peccata quae peccastis (5 voc.)

(La Spagne)

Dresden, Sächsische Landesbibl., Ms. Mus. 1/D/6 (Sammlung Oels
Ms. 529), no. 23.1537¹ (1537) Grapheus (Formschneider), Novum et insigne opus musicum
(Ott), no. 14, Josquin.

1559¹ (1559) Montanus and Neuber, Secunda pars magni operis musici, no. 6.

Osthoff, Josquin Desprez, II, 11.

Quid tam sollicitis vitam consumimus (2 voc.)

("Pleni sunt coeli" from Missa Malheur me bat)

1549¹⁶ (1549a) Montanus and Neuber, Diphona amoena et florida (Rotenbuchero), no. 16.

Antonowycz, "The Present State," p. 60.

Quis separebit nos (2 voc.)

("Pleni sunt coeli" from Missa Pange lingua)

1545⁶ (1545d) Whaw, Bicinia . . . Tomus primus, no. 51.

Antonowycz, "The Present State," p. 61.

Requiem (5 voc.)

(La déploration de Johan. Okeghem: Nymphes des bois--Requiem aeternam)

1508¹ (1505a s. d.) Petrucci, Motetti a cinque libro primo, no. 8, Josquin.

Smijers, Werken, Motetten, I, 152-154 (Bdl. 5, no. 29).

Antonowycz, "The Present State," p. 61.

Osthoff, Josquin Desprez, II, 209.

Respice me, Deus (5 voc.)

(Je ne me puis tenir d'aimer)

---- (1546¹⁴) De Leon, Alonso, Mudarra tres libros . . . para vihuela (Mudarra), no. 50, Gombert.

Yong, "Sixteenth-Century Printed Instrumental Arrangements," pp. 62-63.

Sana me Domine (5 voc.)

(Plusieurs regretz)

Leipzig, Universitätsbibl., Thomaskirche Ms. 49.

Antonowycz, "The Present State," p. 61

Tulerunt Dominum meum (8 voc.)

(Pars I Lugebat David Absalon)

Dresden, Sächsische Landesbibl., Löbau Sammelband 50.

Leipzig, Universitätsbibl., Thomaskirche Ms. 49, f. 290.

Munich, Bayerische Staatsbibl., Mus. Ms. 1536, no. 50.

Wroclaw, Bibl. Uniwersytecka, Ms. Mus. V, no. 1.

Zwickau, Ratsschulbibl., Ms. 9 (XCIV,1).

1554¹⁰ (1554e) Montanus and Neuber, Evangelia dominicorum et festorum dierum . . . Tomi primi, no. 41.

Wroclaw, Bibl. Uniwersytecka, Ms. II (organ tablature), no. 11.

Antonowycz, "The Present State," p. 61.

Osthoff, Josquin Desprez, II, 110-111.

Venite ad me omnes (5 voc.)

(En non saichant)

Leipzig, Universitätsbibl., Thomaskirche Ms. 49.
Osthoff, Josquin Desprez, II, 21.

Vidi spetiosam (6 voc.)

(Tenez moy voz bras)

Bologna, Civico Museo, Ms. n. 142, no. 29.
Antonowycz, "The Present State," p. 61.

Motets with Secular Latin Texts

Dulces exuviae dum fata deusque sinebat (4 voc.)

Aeneid, IV, 651-654.

London, British Museum, Royal 8. G. vii, ff. 53v-54r, anon.
1559² (1559a) Montanus and Neuber, Tertia pars magni operis musici,
no. 7, Josquin.

Osthoff, Das Chorwerk, LIV, 5-8.

Smijers, Werken, Wereldlijke, II, 4-7 (Bdl. 5, no. 51).

Osthoff, Josquin Desprez, II, 207.

Fama, malum qua non aliud velocius ullum (4 voc.)

Aeneid, IV, 174-177.

London, British Museum, Royal 8. G. vii, ff. 53v-54r, anon.
St. Gall, Stiftsbibl., Cod. 463 (Aegidius Tschudi's Songbook),
no. 131, Josquin.

Osthoff, Das Chorwerk, LIV, 1-4.

Smijers, Werken, Wereldlijke, II, 1-4 (Bdl. 5, no. 50).

Osthoff, Josquin Desprez, II, 205.

Miscellanea

Ad Dominum cum tribularer (4 voc.)

(Clamavi. Ad Dominum cum tribularer clamavi)

Osthoff, Josquin Desprez, II, 294.

Ave Maria, . . . benedicta tu (5 voc.)

(Virgo salutiferi--Ave Maria, . . . benedicta tu)

1519² (1519a) Petrucci, Motetti de la Corona. Libro tertio, no. 4.

Confusion because Virgo salutiferi listed by Petrucci according to
the Ave Maria text appearing in the superius.

Gehrenbeck, "Motetti de la corona," p. 1412.

Ave Maria, . . . Virgo serena (6 voc.)

(Ave Maria, . . . Virgo serena, 4 voc., with two added voice parts)

Geese, Music in the Renaissance, p. 253n.

Beata virgo(? Beata es, Virgo)Ambros, Geschichte, III, 225.Concede nobis Domine (4 voc.)Included in Eitner, Bibliographie, p. 517, in error?Smijers, Werken, Motetten, I, viii (Bdl. 3).Domine Jesu Christe adoro te (4 voc.)(? O Domine Jesu Christe adoro te)Eitner, Bibliographie, p. 518.Ergo Sancti Martires (4 voc.)Included in Eitner, Bibliographie, p. 518, in error?Smijers, Werken, Motetten, I, viii (Bdl. 3).Factum est cum baptizaretur (4 voc.)(Factum est autem)1504¹ Petrucci, Motetti C foliation same for both titles.Ambros, Geschichte, III, 230.5 Antiphonae (4 voc.)(O admirabile commercium cycle of five antiphons)Eitner, Bibliographie, p. 516.Hic mores exui malos (4 voc.)

Dresden, Sächsische Landesbibl., Ms. mus. 1/E/24 (Mus. Ms. B 265).

Attribution in superius misplaced, belongs with Missa De beata Virgine rather than with Hic mores.Inviolata (4 voc.)

Included in Schering, "Takt und Sinngliederung," II, 476-478, in error?

Smijers, Werken, Motetten, I, viii (Bdl. 3).Inviolata (4 voc.)(? Inviolata, integra et casta es, Maria, 5 voc.)

Barcelona, Bibl. Musical (Central), Ms. 681, no. 12.

Anglès, La musica, p. 134.Laudate Dominum (4 voc.)(Alleluja. Laudate Dominum)Osthoff, Josquin Desprez, II, 295.Miserere mei deus (4 voc.)(? Miserere mei, Deus, 5 voc.)Eitner, Bibliographie, p. 521.

Non secundum, 2. p. Domine (2 voc.)

(Partes I and II of Domine, non secundum peccata nostra, 2 and 4 voc.)

Eitner, Bibliographie, p. 521.

Portio mea non est terra viventium

(Pars II of Memor esto verbi tui servo tuo, 4 voc.)

Ambros, Geschichte, III, 205.

Requiem eternam (4 voc.)

Included in Eitner, Bibliographie, p. 523, in error.

Wolf, Werken . . . Obrecht, III, 179-188 (no. 20).

Reese, Music in the Renaissance, pp. 186, 191n, 245.

Salve Regina (4 voc.)

(? Salve Regina, 5 voc.)

Barcelona, Bibl. Musical (Central), Ms. 681, no. 21.

Anglès, La musica, p. 134.

Sancta Maria vel Christus resurgens (6 voc.)

(Colored version of Christus resurgens a mortuis)

Bohn, Die musikalischen Handschriften, p. 250.

Verbum incarnatum (4 voc.)

(Ave Maria, . . . Virgo serena, 4 voc.)

Noblitt, "Das Chorbuch," p. 182.

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