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entitled "An Historical Investigation of
Deplorations and Laments for Fourteenth,
Fifteenth, and Sixteenth Century Composers"
be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts

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AN HISTORICAL INVESTIGATION OF DEPLORATIONS
AND LAMENTS FOR FOURTEENTH,
FIFTEENTH, AND SIXTEENTH
CENTURY COMPOSERS

A thesis submitted to the
Division of Graduate Studies
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This topic is the result of interest on the part of this writer in little-known music of the Renaissance. While some of the music included here is quite well-known, much of it is not.

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PREFACE

Throughout the history of music, composers have written memorial music for other composers. Poets have also contributed elegiac verses for many musicians. This is especially true for fourteenth, fifteenth and sixteenth century French and Netherlands composers. It is this corpus of music and literature which this project will investigate. These works are called deplorations.

Willi Apel defines deploration (French) in the following manner: "A fifteenth- and sixteenth-century name for a composition written on the death of a musician, usually by one of his pupils."¹ Similarly, a contemporary French dictionary defines the word deplorer (verb) as to bewail, lament, or mourn.²

This thesis uses the words deploration and lament interchangeably and defines them as any work (musical or poetic) which was composed or written in honor of a composer, usually on the occasion of his death. Of the works to be investigated, 22 were written for deceased

¹Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge: Belknap Press, 1969), p. 228.

²Cassell's French Dictionary (New York: MacMillan Publishing Co., 1979), p. 243.

composers, 3 were written honoring composers still living at the time of composition, and 2 were written for groups of composers.

All deplorations known to have existed during the fourteenth, fifteenth and sixteenth centuries will be catalogued and annotated. Comparative comments will also be made. Facts will be presented as to the approximate date of composition and the circumstances surrounding the composition. Available music and poetry and some biographical information for poets and composers will also be included.

The scope of this thesis is great, encompassing 27 musical and poetic examples. In order to define this particular project, consideration has not been limited to compositional styles of the composer or to a measure-by-measure analysis of any specific work.

It is the hope of this writer that by presenting these works together in a single format, interest will be encouraged and even greater research into this literature will result.

PART I

CHAPTER I

DEPLORATIONS AND LAMENTS FOR FOURTEENTH AND FIFTEENTH CENTURY COMPOSERS

The deplorations and laments for composers of the fourteenth and fifteenth centuries are eleven in number. Only four composers received tribute in this manner: Machaut (died 1377), Binchois (died 1460), Dufay (died 1474) and Ockeghem (died 1497).

The deplorations for Machaut, Binchois, and Dufay are discussed in chronological order by date of composition. Those written for Ockeghem are included as a group after those for the other three composers. Within this group an attempt has been made to adhere to chronological order.

Andrieu for Machaut

The earliest known deploration is F. Andrieu's "Armes, Amours" for the death of Guillaume de Machaut in 1377. Machaut is an important figure in the history of music. His Messe de Nostre-Dame is the first polyphonic setting of the Ordinary after the Mass of Tournai (13th century). The development of the isorhythmic

principle as an organizational force in music and the ballades notées, which were important creations of Machaut's, both helped to raise this composer to the highest pinnacle of respect in the fourteenth century.

F. Andrieu, composer of "Armes, Amours," is not well-known. The only reference to him in any of the important bibliographical sources is as the composer of this deploration. The author of the text, Eustache Deschamps, is somewhat better-known. He is the author of L'Art de dictier et de fere chansons of 1392. His uncle was Guillaume de Machaut.

These two relatively obscure figures of the late fourteenth century together provided the ballade on the death of Machaut. The work can be found in MS Chantilly₁₀₄₇ (c.1400), which is a copy of the French original of c.1385.

The complete text and translation of Deschamps' doppelballade is printed below.

Ballade A

Armes, Amours, Dames Chevalerie,
 Cler, musicans et fayseurs en francoys,
 Tous sosfistes, toute poet[e]tie,
 Tous cheus qui ont melodieuses vois,
 Ceus qui cantent en orgue aucune foys
 Et qui one chier le doulz art de musique,
 Demeues deul, ploures, car c'est bien drois,
 La mort Machaut, le noble rethorique.

Onques d'amours ne parla en follie,
 Ains a este en tous ses dis courtois,
 Aussi a molt pleu sa chanterie
 Aus grans seigneurs, aus dames, aus borgois.
 He! Horpheus, asses lamenter dois
 Et regreter d'un regret autentique,
 Arethusa et Alpheus, tous trois,
 La mort Machaut, le noble rethorique.

Pries pour li si que nuls ne l'oublie:
 Ce vous requiert le vayli de Valois,
 Car il n'en est au jour d'uy nul en vie
 Tel com il fu, ne ne sera des moys.
 Complains sera de princes et de foys
 Josqu'a lonc temps pour sa bone pratique;
 Vestes vous noir, plourer tous, Champenois,
 La mort Machaut, le noble rethorique.

Men of arms, lovers, ladies and their
 knights, clerks, musicians and those who
 write in French, all thinkers, poets and
 all you who sing harmoniously with tuneful
 voice and hold dear the sweet art of music,
 give full feeling to your rightful grief,
 and lament the death of Machaut, the
 noblest bard.

Never of love did he speak in frivolity,
 thus was in all the words courteous, also
 his songs pleased the great nobles, ladies,
 and the common folk. Hey! Orpheus must
 also lament and regret with true sorrow,
 Arethusa and Alpheus, all three, the death
 of Machaut, the noblest bard.

Pray for him so that no one forgets him:
 The virtue of the Valois required this of
 you; because there is today no one living
 such as he was, nor will there be again.
 Laments will be made from princes and from
 royalty for a long time for his good practice;
 dress yourselves in black, all weep, natives
 of Champenois, the death of Machaut, the
 noblest bard.

Ballade B

O flour des flours de toute melodie,
 Tres doulz maistres qui tant fuestes adrois,
 Le O Guillaume, mondeins dieus d'armounie,
 Apres vos fais, qui obtendra le choys
 Sur tous fayseurs? Certes, ne le congnoys.
 Vo nom sera precieuse relique,
 Car l'on ploura en France [et] en Artois
 La mort Machaut, le noble rethorique.

Le fond Dirce et la fontayne Helie
 Dont bous esties le ruissel et le dois,
 Ou poetes mirent leur estudie,
 Convient taire, dont je suy molt destrois.
 Las! c'est pour vous qui mort gisies tout frois,
 Qui de tous chans aves este cantique.
 Ploures, arpes et cors saracynois,
 La mort Machaut, le noble rethorique.

Rubebes, leuths, vielles, syphonie,
 Psalterions, tres tous instrumens coys,
 Rothes, guiterne, flaustes, chalemie,
 Traversaynes, et bous, nimphes de bois,
 Et le choro n'y ait nul qui replique,
 Faites devoir, ploures, gentils Galys,
 La mort Machaut, le noble rethorique.

Oh, master of all melody, so rare and fine
 a talent, oh, Guillaume, earthly god of
 harmony, which poet can ever take your place?
 I certainly know of none. Your memory will
 always be cherished, for throughout France
 and Artois men bewailed the death of Machaut,
 the noblest bard.

The land of Dirce and the fountain of Helie
 from which you were the brooklet and the
 source, where poets considered their study,
 are agreed to silence, of which I am feeble
 destroyed. Alas! It is for you which death
 makes you lie all cold, which from all songs
 have been canticles. Weep, harps and saracen
 hearts, the death of Machaut, the noblest bard.

Rebecs, lutes, vielles, symphonies, psalteries, all very quiet instruments, rothes, guitars, flutes, shawms, transverse flutes, and oboes, nymphes of the woods, timpani also, played, and the chorus is not the only one which replies make devotions, weeping, gentle people of Gaul, the death of Machaut, the noblest bard.

An examination of the music reveals that the two texted voices sing parts marked A and B of the ballade over two freely invented instrumental parts. The work is not constructed on a cantus firmus. The two ballades have the rhyme scheme ABABBCB and refrain, with the very last line of text "La mort Machaut, le noble rethorique" functioning as the refrain (measure 43 to the end). The sustained chords in measures 43 and 44 are also found in the Kyrie and Gloria of Machaut's Mass. These borrowed fragments give great poignancy to the words "La mort Machaut."

The first eight measures of Andrieu's work contain an interesting example of voice exchange, or stimmtausch, a technique used often by Machaut. The opening melodic phrase sung by the top voice is repeated subsequently in the lower texted voice. Likewise, the phrase which is sung in measures one through four by the lower voice is then sung by the top voice in measures five through eight. The opening note value of each is slightly altered, but all other note values remain unchanged.

Andrieu also used three other techniques of composition in this work, each of which probably was designed as a way of honoring Guillaume de Machaut. The homophonic writing in measures 15-27, the short canonic episode in measures 33-38, and the exact repetition of measures 23 and 25-27 at the end of the piece, are all techniques of composition found in the works of Machaut. In addition, Andrieu included a very short example of hocket in measure 49.

This work is the only example of a deploration with written instrumental accompaniment. The last two phrases of each ballade symbolize the great respect which Andrieu, and all of the musical world at that time, had for Guillaume de Machaut. As the first example of a musical lament for a great composer, it asks all to weep and to lament, even Orpheus himself.

Ockeghem for Binchois

Almost one hundred years after Andrieu composed his lament on the death of Machaut, Johannes Ockeghem composed his deploration for Binchois ("Mort, tu as navré").

Gilles Binchois (c.1400-1460) was a contemporary of Dufay. His association with Philip the Good of Burgundy and that chapel occupied most of his life. Binchois' output was mostly secular (54 chansons).

However, he also composed 25 settings of parts of the Ordinary, 22 motets, and four settings of the Magnificat.

"Mort, tu as navré" contains some information regarding the background of Binchois. The first stanza mentions his serving as a soldier before he became a chaplain.

Mort, tu as navré de ton dart
 Le pere de joyeuseté,
 En desployant [ton estandart
 Sur Binchois, patron de bonté.]
 En sa jonesse fut soudart
 De honorable mondanité,
 Puis a esleu la milleur part,
 Servant Dieu en humilité.

Tant luy soit en chrestienté
 Son nom est fame
 Qu'il detient de grant voulenté.
 Priez pour l'ame!

Reticque, se Dieu me gard,
 Son serviteur a regreté(e).
 Musique par piteux regard
 Fait dueil et noir [...] a protégé(e).
 Pleurez, hommes de feaulté,
 Veuillez, vostre université!

Son corps est plaint et lamenté
 Qui gist soubz lame.
 Helas! plaise vous en pitié
 Prier pour l'ame!

Death, you have wounded with your dart
 The father of joyfulness,
 By unfurling your standard
 On Binchois, patron of goodness.
 In youth, he plied the soldier's art,
 Thus wordly paths he nobly trod;
 Later he chose the better part,
 In humble manner serving God.¹

¹Gustave Reese, Music in the Renaissance, rev. ed. (New York: W. W. Norton, 1959), p. 86.

So much is he in Christendom
 His name is famous
 That he possesses great good will.
 Pray for my soul!

Rhetoric, from God preserve me,
 His servant was missed.
 Music by piteous attention
 Makes mourning and black [...] was worn.
 Weep, men of fealty,
 Kindly, your university!

His body is pitied and lamented
 Which lies under.
 Alas! delight yourselves in pity
 Pray for my soul!

Against the French ballade text (sung by the top voice) is set the Latin text "Miserere, Quem in cruce redemisti precioso sanguine, Pie Jhesu, Domine, dona ei requiem." The translation is: Have mercy, who redeemed us on the cross with his precious blood. Good Jesus, Lord, grant them eternal rest. The last line paraphrases a portion of the Sequence "Dies irae", line 20.

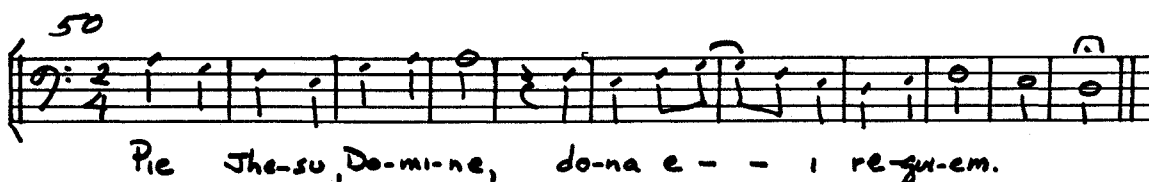
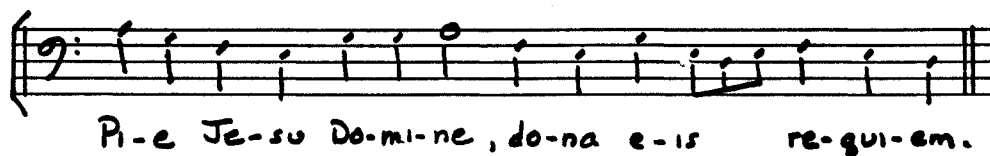
The deploration is in two sections--triple meter followed by duple. The lower three voices sing the Latin text throughout. Each section begins with four measures of "introduction" by the lower three voices before the singing of the French text.

There is a striking textural difference between the two sections. The opening triple section contains Latin text under the second vocal line and between the third and fourth vocal lines. In the duple section

the same Latin text is placed between lines three and four only. No indication is given for the second vocal line. Although the lower three lines begin together in measure 20, the upper most line of the three is related closely to the top voice. Its note values are quicker, fitting better the melodic framework of the ballade than that of the Latin text. Perhaps the final section is really intended to be performed as a pair of duets, two voices singing Latin, two singing the French.

The last eleven measures paraphrase the "Dies irae" chant previously mentioned. Beginning in measure 50 the two lower voices present a short canonic section using this chant.

Example 1: The final portion of the "Dies irae" chant (Desclée, Liber Usualis, p. 1813) compared to the final eleven measures of "Mort, tu as navré," tenor part.



When Ockeghem was relatively young, he lamented the death of Binchois. The poetry and music speak of much misery and mourning over the death of Gilles Binchois. Only the most noble words of praise are used to describe many aspects of the great composer's life. This deploration is the only known lament for Gilles Binchois, an important figure of the early Renaissance.

Dufay for Dufay

Guillermus du Fay is one of the most well-known personages of the early Renaissance. His birth-place was in the province of Hainault, shortly before 1400. His reputation as a musician and scholar was extensive. Correspondence from 1458 gives some indication of the authority of his word.

. . . Journey to Besancon, where, after hearing the antiphon O Quanta exultatio angelicis turmis sung in the church of St. Etienne, he gave a decision, which seems to have been accepted as final, that it was written in the second ecclesiastical mode and not in the fourth, as some had asserted.²

This particular incident shows that Dufay was asked to function as the arbiter in a musical debate.

Of particular interest is the composer's will, dated July 8, 1474 (he died on November 27 of the same year). Dufay requests that, during his dying moments,

²J. F. R. Stainer and C. Stainer, Dufay and His Contemporaries (Amsterdam: Frits A. M. Knuf, 1963), p. 5.

after the sacraments have been administered, the hymn "Magno salutis gaudio" may be sung softly by eight singers at his bedside. At the conclusion of the hymn, if possible, "Motetum meum de Ave Regina celorum" may be sung. Then his body was to be laid to rest in the chapel of St. Etienne. The inscription on his tombstone reads as follows:

Hic inferius jacet venerabilis vir magister
Guillermus de Fay musicus baccalarius in decretis
olim hujus ecclesie chorialis deinde canonicus et
sancte Waldetrudis montensis qui obiit anno domini
millesimo quadringesime (LXX°III°) die XXXVII°
mansis Novembris.³

The motet "Ave Regina caelorum," referred to in the will, is a deploration, a lament written by Dufay for his own death. Dufay was the second of two resident canons to die on November 27. Preparations were under way for the funeral of canon Jacques Michael when it became evident that Dufay would also die. Dufay's wishes could not be carried out because of his sudden unexpected illness.⁴ "Ave Regina caelorum" was not performed until shortly after his death, in the chapel of St. Etienne.

³ Ibid.

⁴ Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," Journal of the American Musicological Society 28 (Summer 1975): 219.

The service consisted of a vigil, the office of the Dead, a reading of the psalms, the Requiem Mass which Dufay had composed, plus the Sequence 'Dies irae,' and the motets 'Magno salutis gaudio' and 'Ave Regina caelorum.' The polyphony was performed by the choir-boys and petit vicaires. Immediately following the service, the clergy, invited laymen, and the neighbors from two streets around the hotel of Dufay partook in an elaborate dinner that was paid for from the estate of the deceased canon.⁵

Dufay composed three versions of "Ave Regina caelorum," based on the antiphon of the same name. This particular antiphon is sung at Compline Hour (after Vespers) during the period from February 2 to Wednesday of Holy Week. This setting is for four voices and includes troped sections of text such as "Miserere tui labentis Dufay." The title given the work in CMM, vol. 1 is "Ave regina caelorum III Tropus Miserere tui labentis Dufay." It was composed and copied at Cambrai in 1463-4.

Ave regina caelorum,
Ave domina angelorum,
Miserere tui labentis Dufay
Ne peccatorum ruat in ignem fervorum.

Salve radix sancta,
Ex qua mundo lux est orta,
Miserere, miserere, genitrix domini,
Ut pateat porta caeli debili.

Gaude gloriosa,
Super omnes speciosa,
Miserere, miserere supplicanti Dufay
Sitque in consecutu tuo mors ejus speciosa.

⁵Ibid., pp. 219-220.

Vale, valde decora,
 Et pro nobis semper Christum exora,
 In excelsis ne damnemur, miserere nobis
 Et juva, ut in mortis hora
 Nostra sing corda decora.

Hail, Queen of the heavens,
 Hail, Mistress of the angels:
 Have mercy on thy dying Dufay
 May he not rush into the fire of burning sinners.

Holy Root, from which has come
 The light of the world, we greet you.
 Have mercy, have mercy, gentle God,
 May the gate of heaven stand open to the weak man.

Rejoice! O glorious one,
 Hail most fair one,
 Pity, pity the supplicant Dufay
 And may his death be beautiful in your sight.

In beauty far surpassing all.
 Pray for us always to Christ, our Lord.
 Let us not be condemned in the highest, have mercy
 on us
 And help us, so that in the hour of death
 Our hearts may be beautiful.

The four large musical sections of this work correspond to the four verses of prose. Each is treated differently. The use of duet texture is the most important compositional technique.

The first section begins with the upper two voices in duet style. This is followed in measure 11 by another duet between voice two and voice four. The tenor (voice three) does not enter until measure 21. From this point on the tenor presents the embellished cantus firmus throughout the motet.

Example 2: The "Ave Regina caelorum" chant (Desclée, Liber Usualis, pp. 274-5).

A - ve Re-gi - na cae - lo - rum,

A - ve Dó-mi - na An-ge-ló - rum:

Sal-ve ra - dix sal-ve por - ta, Ex qua - mun -

do lux est or - ta: gau-de Vir - go glo-ri-ó - sa,

Su-per o - mnes speci - ó - sa: Va - - le,

o val - de de - co - ra, Et pro no - bis Chri - stum

ex-ó - - ra.

A portion of the opening duet between the top two voices is shown in Example 3.

Example 3: The first 5 measures of the SA duet with the chant melody indicated by x's over the notes.

The musical notation for Example 3 is presented in two systems. The first system shows the Soprano and Alto parts. The Soprano part has a 3/2 time signature and contains notes with 'x' marks above them, indicating the chant melody. The Alto part also has a 3/2 time signature and contains notes with 'x' marks above them. The second system shows the Tenor and Bass parts. The Tenor part has a 3/2 time signature and contains notes with 'x' marks above them. The Bass part also has a 3/2 time signature and contains notes with 'x' marks above them.

The second section (measure 45) begins with a double canon. The upper two voices present two different statements which are answered at the octave by tenor and bass two measures later. In measure 65 the tenor voice is set to a different text than the other voices. This happens numerous times throughout the motet.

Section three (m. 77) is set in a contrasting meter, $\frac{2}{2}$ instead of $\frac{3}{2}$. This duple movement continues until measure 150 (in the fourth section). After a

short five measures in $\frac{6}{4}$, Dufay concludes the motet in duple meter $\frac{2}{2}$, with all four voices singing at the same time.

The correct pronunciation of the name of Dufay is also addressed in this work. Both times the name is mentioned in the text, the composer sets it as a three-syllable word, "Du-fa-y".

Dufay used one of the chants dedicated to the Blessed Virgin Mary as the basis for this composition. Added to the original text are special troped sections asking that this humble servant be received through "the gate of heaven." "Ave Regina caelorum" is the only deploration written by a composer for his own death.

Three Lost Settings for Dufay

The Cathedral of Cambrai was one of the most important musical posts of the early Renaissance. The records of the Cathedral in 1475 contain the following information:

. . . a sum of 7 pounds payed, 'to Symon Mellet for having written and notated in books of stamped paper, a new Mass and 1 Magnificat of Busnois, the lamentations of Ockeghem, of Busnois and Hémart.'

These lamentations, which have not been found, were probably written on the occasion of the death of Dufay in 1474.⁶

⁶Michael Brenet, Musique et Musiciens de la Vielle France (Paris: Librairie Felix Alcan, 1911), pp. 74-75.

Dufay had contact with each of the three men mentioned. He was Ockeghem's teacher. He also taught Hémart (Henart or Hanard) at Cambrai in the 1470's. Busnois and Dufay both were employed to teach music to Charles the Bold, son of Philip. Therefore, each saw fit to honor and lament their deceased teacher and friend. Busnois and Ockeghem composed musical deplorations; Hemart wrote a poetic deploration.

Deplorations and Laments for Ockeghem

Johannes Ockeghem (c.1430-1497) is generally considered the founder of the second Netherlands school. His influence as a teacher prompted the composition of numerous deplorations for his death.

Through his pupils the art was transplanted into all countries, and he must be regarded (for it can be proved by genealogy) as the founder of all schools from his own to the present age.⁷

Ockeghem began his training as a choir-boy at Antwerp Cathedral. He also studied with Dufay in 1449. Much of his life, however, was spent as Treasurer to the Abbey of St. Martin's at Tours.

The deplorations and laments written on the death of this great teacher are five in number. Many include information that has helped historians place the life of Ockeghem in better perspective.

⁷Grove's Dictionary of Music and Musicians, 5th ed., vol. 6: s.v. "Ockeghem," by J. R. Sterndale Bennet.

Busnois

Antoine Busnois (?-1492) is the first composer of a deploration honoring Ockeghem. However, this work is not for the death of Ockeghem, but possibly for a meeting between Busnois and the other composer in 1461. This date is only conjecture. Pirro cites either 1461 or 1465. On those two occasions Charles the Bold (under whom Busnois served) was in Paris. Busnois could have presented the work at that time to Ockeghem.⁸

Busnois' life was that of primarily a court composer. He was attached to the Burgundian chapel well over twenty years, serving Mary of Burgundy, and later, after the duchy of Burgundy became absorbed as part of France, King Louis XI. His output includes about 40 chansons, a few motets, some Masses, a Magnificat, and a lamentation.

The Latin text and translation of Busnois' work "In hydraulis" is printed below.

Prima pars

In hydraulis quondam Pythagora
Admirante melos, phtongitates
Maleorum, secutus aequora
Per ponderum inaequalitates
Adiuvenit musae qualitates.
Epitritum, ac emioliam,
Apogdoi duplam perducunt.

⁸ Isabelle Cazeau, French Music in the Fifteenth and Sixteenth Centuries (New York: Praeger, 1975), p. 247.

Nam tessaron pente convenientiam
 Nec non phtongum et pason adducunt,
 Monocordi dum genus doncundunt.

Pythagoras, once admiring the melody of the organ, the sonorities of the keys (hammers), having followed the waves through the inequalities of weights, discovered the qualities of the muse. The nine eights lead through the three quarters, the three halves and the double. For four-five add harmony and sound and pason while the single strings lead the family.

Secunda pars

Haec Okeghem, qui cunctis praecinis
 Galliarum in regis aula,
 Practicum tuae propaginis
 Arma cernens quondam patria.
 Burgundiae ducis in patria,
 Prome, Busnois, illustris comitis
 De Chaulois indignum musicum,
 Saluteris tuis promeritis
 Tamquam aummum cephas tropidicum.
 Vale, verum instar Orpheicum!

Recognizing these weapons long ago in your homeland, the practice of your posterity, Ockeghem who sing better than all in court of the King of France, you bring them to the fatherland of Burgundy. Bring forth, Busnois, the unworthy music of the illustrious count De Chaulois; you will be saluted for your merits as the supreme head in tropology. Farewell, trueexample of Orpheus.

The poem was written by Busnois.

This motet was printed in Trent MS₉₁ and also in Munich MS₃₁₅₄. It is a tenor motet with a freely invented cantus firmus. The cantus firmus, however,

is not melodic. Rather, it is a three-note ostinato which is repeated at various pitch levels. This type of c.f. structure is very rare in motet compositions of the time.⁹

The untexted tenor serves more as a foundation for the deploration than as a melodic entity on which the work is fashioned.

Example 4: The cantus firmus of Busnois' "In hydraulis".

The musical notation consists of four staves of music in a single system, each with a treble clef and a 3/2 time signature. The first staff shows measures 1-3, the second 4-6, the third 1-3, and the fourth 4-6. A fifth, shorter staff is centered below the fourth staff. The notation features a three-note ostinato (G-A-B) repeated at various pitch levels across the staves.

⁹ Edgar H. Sparks, Cantus Firmus in Mass and Motet (1420-1520) (New York: Da Capo Press, 1975), p. 223.

The notes chosen for the tenor agree with the musical intervals mentioned in the text (5th, 4th and octave). The second statement of the c.f. is a 5th higher than the first; the third statement is a 4th higher than the second and an octave higher than the first. This same way of determining the notes for the c.f. was more popular later during Josquin's generation. For example, Josquin's Missa Hercules Dux Ferrarie is based on a c.f. drawn from the solmization syllables contained in the title. This type of ostinato is usually placed in the lowest voice in works of this century. However, Busnois has seen fit to place it in an inner voice for "In hydraulis."

Much like the previous deploration by Dufay, this work by Busnois is characterized by the use of duet texture. The opening fourteen measures (in triple meter) contain duets between soprano and alto and between bass and alto. A third voice is added in measure 15.

The tenor c.f. begins in measure 19. A polymetric section results in measure 61 because the c.f. is set in duple meter against the other three voices.

The secunda pars (beginning in measure 85) is in duple meter. A series of canonic statements open this second large section. The name of the composer, Busnois, is set homophonically in measures 173-174.

Another polymetric section concludes the work. Measures 235 to the end contain a duple c.f. against the 2 meter of the other voices.³

Only three of the laments discussed in this investigation were composed before the death of a particular composer. This work by Busnois for Ockeghem is one. Those written by Dufay and Weston are others.¹⁰

The influence and stature of Ockeghem was well respected by Busnois. The deploration "In hydraulis" was written before Ockeghem's death to praise and honor a great composer.

Josquin

"La déploration de Johan Okeghen" by Josquin is probably the most famous deploration. The work was composed after February 6, 1497, the death of Ockeghem. The text is by Molinet.

Nimphes des bois deesses des fontaines,
 Chantres experts de toutes nations,
 Changes vos vois tant cleres et haultaines
 En cris trenchans et lamentations;
 Car atropos tres terrible satrappe,
 A vostre Ockghem atrappe en sa trappe.
 Vray tresorier de musique et chief-doeuvre.
 Doct elegant de corps et non point trappe;
 Grant dommaige est que la terre le couvre.

Acoustres vous d'habis de doeuil,
 Josquin, Brumel, Pierchon, Compère.
 Et ploures grosses larmes doeil:
 Perdu aves vostre bon pere.
 Requiescant in pace. Amen.

¹⁰ See pages 10-16 and 58-60 of this Thesis for discussions of Dufay and Weston respectively.

Nymphes of the woods, goddesses of the fountains,
 Skilled singers of all nations,
 Change your voices so clear and proud
 To sharp cries and lamentations.
 For death, terrible satrap,
 Has caught your Ockeghem in his trap,
 Treasurer of music and chef-d'oeuvre,
 Learned, handsome in appearance, and not stout.
 Great pity that the earth should cover him.

Clothe yourselves in mourning,
 Josquin, la Rue, Brumel, Compère,
 And weep great tears from your eyes,
 For you have lost your good father.
 May he rest in peace. Amen.¹¹

This bilingual work for five voices was first published by Petrucci as a Requiem¹² with only the Latin cantus firmus (no French text). The first source to print the work as a deploration with French text is the Susato publication of 1545. The work can also be found in the Medici Codex, no. 45, folio 125^V-126.

This work is a good example of Augenmusik, or "eye-music." By notating everything in black notes, Josquin has given a visual symbol of mourning. The copying of the work found in this thesis is that of Lowinsky, contained in the Medici Codex.¹³

¹¹Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1960), p. 114.

¹²Motetti a cinque (1505).

¹³Edward E. Lowinsky, "The Medici Codex: A Document of Music, Art, and Politics in the Renaissance," Annales Musicologiques 5 (1957): 81.

In the first section of the work four voices sing the French text while the tenor sings the Introit of the Requiem Mass, up to the Psalm.¹⁴ This same tenor voice does not join the other four voices in the last section until the final portion of the text ("Requiescat in pace. Amen."), providing a chordal ending to the deploration.

The quasi-imitative style at the beginning of the first part is not the "pervading" style of Josquin as we know it, but rather an imitation of Ockeghem's style. It is also interesting that the Introit in the tenor begins immediately with the upper two voices. This is not true of some of the other deplorations discussed in this investigation.

Josquin has given his master the highest praise in this well-known deploration.

Molinet

The poet and musician Jehan Molinet played a significant role in the writing of deplorations for fifteenth century composers. He is cited as the writer of "Nymphes des bois" which Josquin set to music as a lament for Ockeghem. Another poem on the death of Ockeghem is also credited to Molinet, the historiographer

¹⁴Liber Usualis (Tournai: Desclée, 1950), p. 1807.

and chronicler for Charles V, Maximillian of Austria and Philip the Handsome. He was also canonized at Valenciennes in 1507. Although primarily a poet, he did compose some music.

Carol MacClintock says the following about Molinet:

He was a thoroughly competent literary artist, and in addition a musician with a profound knowledge of the vocabulary and principles of his trade.¹⁵

His references to music are in two forms. They are either direct chronicles of instruments, persons, and music, or, the musical references are primarily used in an illustrative manner.¹⁶ The following passage is from Molinet's deploration commemorating the death of Philip the Good in 1467.

Tubes, tabors, tympanes et trompettes,
Lucz et orquettes, harpes, psalterions.
Bedons, clarons, cloquettes et sonnettes,
Cors et musettes, symphonies doulcettes
Chansonnettes de manichordions
Proportions deouces prlations,
Perfections de longues et de frefves,
Mettez voz sons et dissonantes grefves.¹⁷

Undoubtedly Molinet received much pleasure in arranging lists of instruments such as these into flowing poetic verse.

¹⁵Carol MacClintock, "Molinet, Music, and Medieval Rhetoric," Musica Disciplina 13 (1959): 109.

¹⁶Ibid., p. 110.

¹⁷Ibid., p. 116.

I wish to explore the nature of this poet a little more. Consider the following verse by Molinet.

J'ay veu, comme il me samble
 Ung fort homme d'honneur
 Luy seul chanter ensemble
 Et dessus et teneur:
 Okeghem, Alexandre,
 Jossequin ne Busnois
 Qui scavent chant expandre
 Ne font tel esbanois.

I saw, meseems,
 A sturdy gentleman
 Who sang alone
 Both discant and tenor:
 Ockeghem, Alexander,
 Josquin nor Busnois,
 Who know that art of song full well,
 Not even they could do this feat.¹⁸

The humorous side of Molinet can be seen in these eight lines. Humor not intended to be taken seriously appears to be a characteristic of Molinet's poetry.

Molinet can, however, be taken seriously. The verses set by Josquin in his deploration for Ockeghem are anything but frivolous. The following letter from Jehan Molinet to Busnois (date unknown) is another example of serious praise.

A Monseigneur le doyen de Vorne,
 maistre Anthoine Bugnois

Je te rendz honneur et tribus
 Sur tous autres car congnois
 Que tu es instruiect et imbus

¹⁸Robert Wangermée, Flemish Music and Society in the 15th and 16th Centuries, English version (New York: Robert Erich Wolf, 1968), p. 192.

En tous musicaulx esbanois,
 Tu prospere sans nul abus
 En ce bas pays flandrinois . . . ¹⁹

To Monseigneur the Dean (Eldest) of Vorne,
 master Antoine Busnois

I render honor and tribute to you
 Above all others as I know
 That you are instructed in and filled
 With all musical wonders,
 You prosper without abuse
 In this low Flemish country . . .

Molinet obviously had much respect for Busnois. The many-faceted poet Jehan Molinet was able to express himself humorously as well as very seriously, both to elegant rhyming verse.

His deploration for Ockeghem, however, is the main item of interest. The 28-line epitaph is presented below.

Famosissimi musici Johannis Obghem regis
 Franciae capellani Epitaphium.

Qui dulces modulando
 Nostre redire cantus
 Presso corde gemendo
 Tristes pandite fletus
 Cantorum pater almus
 Lugens secla Johannes
 Obghem fit quasi summus
 Sol lucens super omnes.

Est alter favricando
 Musas Orpheus altus
 Est dives jubilendo
 Sacra veste togatus
 Busuris Regis amenus.

¹⁹ Michael Brenet, "Quelques Passages concernant la Musique dans Les Poèsies de Jehan Molinet," Revue de Musicologie 1 (1917-1919): 26.

Stelle sunt renitentes
 Est Obghem velut ortus
 Sol lucens super omnes.

Virtutes cumulando
 Vigit semper honestas
 Afflicitis miserando
 Dispersit sua vivus
 Musarum venerandus
 Doctor celicus hospes
 Fulgebit renovatus
 Sol lucens super omnes.

Princeps trinus et unus
 Sanctas det sibi sedes
 Ut sit clarificatus
 Sol lucens super omnes.²⁰

Ye who came hither singing sweet songs,
 put forth sad weeping and sigh with heavy
 heart. The fair father of songs, mourning
 for the earth, Johannes Ockeghem, becomes
 like a lofty sun shining over all.

In making muses he is another lofty
 Orpheus. He is rich in jubilation,
 pleasantly clothed in the garb of King
 Busar. The stars are shining. Ockeghem
 is, as it were, risen, a sun shining over
 all.

He flourishes always, heaping up fair
 virtues. Pitying the poor he distributed
 his wealth when he lived, the devotee of
 the muses. A learned guest of heaven, he
 will shine renewed, a sun shining over all.

May the Lord three and one give him a holy
 dwelling, so that he might be glorified, a
 sun shining over all.

Although the Latin text of this work is quite
 late and almost colloquial, no mistake can be made as

²⁰ Ibid., p. 27.

to Molinet's meaning and intention. At the end of each verse Ockeghem is "Sol lucens super omnes."

It is quite possible that Molinet was responding to Crétin when he wrote these verses. In Crétin's long poem for Ockeghem are found the following lines: "sus, Molinet, dormez-vous, ou resvez. . .?"²¹ This personal plea to Molinet must have been heeded. This poem would therefore have to be dated sometime after Crétin's deploration, probably c.1500.

Molinet's importance as a commentator on important events of the fifteenth century can be seen by examining his poetry. His love for music and musicians, however, stands out above all else. This deploration on behalf of Ockeghem is a tribute to the greatness of the deceased composer.

Crétin

Much can be gained from reading the poetic deplorations of the fifteenth and sixteenth centuries. This is especially true of the very long poem by Guillaume Crétin in honor of Ockeghem. The "Déploration sur le trepas de Jean Okeghem" is an historical source, containing details of the lives of deceased composers, titles of works, and many references pertaining to musicians of the day. Dragon Plamenac

²¹See APPENDIX, p. 132, paragraph one.

says: "These enormous exercises in versification appear insipid and almost unreadable in our day."²² They do, however, provide a great source of information.

Guillaume Crétin was born around Paris between 1450 and 1460. He had the opportunity to know about most of the eminent French musicians of the day. Early in life (1476) he was made chapelain perpetuel of Sainte-Chapelle in Paris. He was canonized at Sainte-Chapelle in Vincennes (1523), where he also served as Treasurer. Crétin served under Charles VIII, Louis XII and Francis I. He was a singer in Paris and chapelain ordinaire to the king. Crétin's death c.1525 brought to an end the career of an important chronicler of this period in history and also a person who had "knowledge of and concern for the music of his age."²³

The full title of Crétin's deploration for Ockeghem is "Déploration de Guillaume Crétin sur le trepas de feu Okergan trésorier de Saint-Martin de Tours." The complete French text is printed in the APPENDIX.²⁴

²² Dragan Plamenac, "Deux pièces de la renaissance tirées de fonds florentins," Revue belge de musicologie 6 (1952): 18.

Ces enormes exercices en versification paraissent insipides et presque illisibles de nos jours.

²³ Conrad Douglas, "The Motets of Johannes Prioris" (Master's Thesis, University of Illinois, 1969), p. 14.

²⁴ See APPENDIX, pp. 125-135.

The very first paragraph gives some idea of Crétin's depressed condition regarding the loss of a great musician such as Ockeghem.

Filled with mourning made beyond measure,
 Considering the very dangerous deeds,
 And large assaults by fatal goddesses,
 Principal enemies of the human race,
 And awestruck by the proud Atropos,
 Who struck, beat, and kicked at every turn
 Popes, kings, emperors, dukes and counts,
 Thinking also that she sets into account
 Clerks as well as laymen, nobles as well as commoners,
 Great poets as well as poor chapelains.

Shortly thereafter Crétin declares that Ockeghem is dead.

It is Ockeghem the valiant treasurer of
 Saint-Martin, who was the great treasurer
 yesterday and now has nothing. . .

Important figures all have reactions to his death. The King and Pope are filled with great tears; Callioppe and the muses play instruments to songs of mourning. The Virgin Mary sees this mournful display and thus speaks of her sadness. Then, in an instant, every one assembles and all the instruments play together.

This fact (the death and funeral) struck all
 musicians
 Who were there, even the old ones
 That on the body in the manner of praise,
 Sang, rondeaus and verelaises
 In mourning their son, and that each
 Of piteous sound to him was given.

Then Tubal the good old father,
 Who is thought to be the best musician,
 Who on hammers found sounds and consonances,
 And who with sainted voice, with his instrument,
 Presented this offering.²⁵

Tubal's "Rondeau" which follows, praises Ockeghem's compositional skill and reveals the possible existence of a thirty-six voice motet, written "without a single infraction of his rules (Ockeghem's) of counterpoint."

King David, the royal psalmist, Orpheus and Chiron, the centaur, sing praise to Ockeghem. Then Pan, Mercury and Arion also honor Ockeghem with their music.

Crétin lists thirteen deceased musicians who drew together to provide harmony in praise of Ockeghem. Composers such as Dufay, Busnois, Binchois, Dunstable and Regis are mentioned.

His next paragraph mentions some works of Ockeghem which have not been preserved, the Masses Mi Mi, Au travail suis, and the Requiem. Also mentioned is the fact that Hayne (Hayne van Ghizeghem) sang Ockeghem's motet for the dead, "Ut heremita solus," and accompanied himself on the lute.

Crétin then calls on poets of the past (Tulle, Virgil, Boece, Properce, Tiburce, Catulle), and poets

²⁵Tubal's name has been inserted here in place of Pythagoras, who, on hearing hammer blows sounding a 4th, 5th and an octave, determined the difference in pitch was due to the size of each hammer.

of that time (Chastelain, Alain Chartier, Simon Greban, Meschinot, Milet, Nesson, Molinet) and asks a question. "When are these great men going to contribute homage to the master?"

A general eulogy by the author describes the selfless service to the patrons under whom Ockeghem served. The last paragraph of the eulogy reads as follows:

For forty years and more he served
 Without any boredom in the discharge of his duties;
 The three kings had much deserved love for him,²⁶
 That the good things aim to name him,
 But are satisfied by a reward;
 When to the service and holy sacrifice
 Without any vice, being of fervent and plain heart,
 Rightly names the premier chaplain.

Crétin next charges the clergy and scholars to sing in choirs to mourn Ockeghem's passing. He also suggests that respectful devotion will help wash away all sins and that "the good life (Ockeghem's) merits a good ending."

The final page of the deploration begins with a very important paragraph, one that Crétin paraphrased in his lament for Fevin and Braconnier.²⁷ This listing of important contemporaries of Ockeghem carries with it a command from Crétin.

²⁶ Charles VII, Louis XI and Charles VIII.

²⁷ See pages 40-42. The poem is printed in the APPENDIX, pp. 135-140.

Agricola, Verbonnet, Prioris,
 Josquin, Gaspar, Brumel, Compère,
 Speak no more of joyous songs nor laugh,
 But compose a Ne recorderis,²⁸
 To mourn our master and good father.
 Join Fresveau for your singing together
 The loss is great and worthy of remembrance.

At this point in the poem Cré^étin has written a paragraph about Ockeghem's successor, Everard (at Saint-Martins). Since Everard assumed his position on February 2, 1497, the date of Ockeghem's death, this poem was written after that date.²⁹

In his final paragraph, the author admonishes all musicians against writing florid counterpoint, rather he tells them to concentrate on note-against-note style. He asks that they pray for God to receive into his heavenly host, he (Ockeghem) who, once in paradise, sings without end.

This long deploration is filled with praise for Johannes Ockeghem. Cré^étin has succeeded in writing a noble symbol of the influence Ockeghem had in his day, and of the great importance this musician of the fifteenth century would have throughout the history of music.

²⁸The use of the phrase "nostre maistre et bon pere" has been interpreted by some scholars as an indication that all of the composers mentioned must have studied with Ockeghem. The phrase was more likely used by Cré^étin in respect for Ockeghem.

²⁹Douglas, p. 14.

Lupus

The final deploration for Johannes Ockeghem is that composed by Lupus. The Susato publication of 1547 contains the motet "Ergo ne conticuit" on folio 6.³⁰

The author of the text is Desiderius Erasmus (c.1466-1536), the Dutch humanist who was well-known for his religious, political and musical criticism. His criticism of various musical elements (plainsong, sacred polyphony, instruments in the church, secular music, and musicians) is the subject of Clement Miller's article in a 1966 volume of Musical Quarterly.³¹

Erasmus' connection with the music and musical life of the late fifteenth century is significant. He served one or two years as a choirboy under Obrecht at Utrecht. The quantity of his remarks on music of the day was great.

The collection Adagio-Epigrammata (1506-1507) contains the poem Erasmus wrote on the death of Johannes Ockeghem.

Joanni Okego Musico summo, Epitaphium

Ergo ne conticuit
 Vox illa quondam nobilis,
 Aurea vox Okegi?
 Sic musicae extinctum decus?
 Dic age, dic fidibus

³⁰Liber tertius sacrarum cantionum.

³¹Ernst Hermann Miller, "Erasmus on Music," Musical Quarterly 52 (1966): 347.

Tristes Appollo naenias.
 Tu quoque, Calliope,
 Pullata cum sororibus,
 Funde pias lachrymas.
 Lugete, quotquot musicae,
 Dulce rapit studium,
 Virumque ferte laudibus,
 Artis Apollineae
 Sacer ille Phoenix occidit.

Quid facis, invida Mors?
 Obmutuit vox aurea,
 Aurea vox Okegi,
 Vel saxa flectere efficax,
 Quae toties liquidis
 Et arte flexibus modis
 Per sacra recta sonans,
 Demulsit aures coelitem
 Terrigenuumque simul
 Penitusque movit pectora?
 Quid facis, invida Mors?
 Vel hoc iniqua maxime,
 Aequa quod omnibus es.
 Sat erat tibi promisque
 Tollere res hominum:
 Divina res est musica;
 Numina cur violas?³²

And so, has that voice grown still, a voice so noble, the golden voice of Okegus? Has the glory of music been thus snuffed out? Come Apollo, play sad laments on your flute. And you also Calliope, dressed in mourning with your sisters, pour forth pious tears. Mourn, all those who cultivate music, and exalt this man with your praises. That sacred phoenix of the heart of Apollo had died.

What are you doing, envious death? The golden voice of Okegus has grown still, a voice capable of even moving stones, a voice which so often with smooth and artfully bending modes sounded through the direct ways of heaven, bewitched the ears of heavenly and earthly beings together, and moved their

³²Edmund Vander Straeten, La Musique aux Pays-Bas avant le XIX^e siècle, vol. 1 (Bruxelles: C. Marquardt, 1867-88), pp. 101-102.

hearts to the depths. What are you doing, envious death? How unfair you are in this, you who are fair to all. It should have been enough for you to snatch away without distinction the works of man. But music is such a thing divine. Why do you violate the divinity?

Perhaps Erasmus was enticed into writing the epitaph because of the great virtue of Ockeghem and his skillful singing. The poem itself implies that Erasmus may have heard Ockeghem in person. It seems reasonable to assume that Erasmus would not have penned these laudatory verses based on second-hand information. Erasmus and Ockeghem might have become acquainted during the years 1492-1495 when Erasmus was secretary to the Bishop of Cambrai, or sometime after the summer of 1495, when the poet arrived in Paris.³³ Reedijk cites c.1484 as another possible meeting date, when Ockeghem was in Flanders.³⁴

The poem "Ergo ne conticuit" was not published or set to music until 1547. The original ascription is to "Jo. Lupi," one of a group of "wolf-pack" composers.³⁵

³³Miller, p. 343.

³⁴C. Reedijk, ed., The Poems of Desiderius Erasmus (Leiden: E. J. Brill, 1956), p. 223.

³⁵Lupus is the Latin word for "wolf." Other "Wolf-pack" composers are Lupus, Lupus Hellinck, and Johannes Lupi.

Various circumstances do not support Jo. Lupi as the composer, but rather Lupus. Lupi was not born until 1506. Ockeghem died in c.1497. Blackburn comments that by the time Lupi became a mature composer, the music of Ockeghem was no longer in vogue.³⁶ In addition, no relationship can be established between Lupi and Erasmus.

The style of writing in the motet is not that of the 1540's, by which time Lupi would have been a mature composer. The paired duets and irregular imitation are characteristic of an earlier time, perhaps twenty to thirty years earlier.³⁷ In support of Lupus is the immature and relatively antiquated style of the motet.

Lupi's impeccable counterpoint, graceful melodies, supple rhythm, and careful harmonic planning are nowhere to be found in this motet.³⁸

An investigation of spotty biographical evidence can perhaps shed more light on the matter.³⁹ Lupus may have been at the French court in 1518. MS Balogna (1519), published by Petrucci, contains five motets by Lupus. This collection seems to support

³⁶Bonnie J. Blackburn, "The Lupus Problem" (Thesis, University of Chicago, 1970), p. 355.

³⁷Ibid., p. 356.


³⁸Ibid.

³⁹None of this evidence is documented.

the assumption that Lupus was in the service of the French court. There is also a great resemblance between these motets and the music set to Erasmus' epitaph.

Lupus may have been the Pietro Lupato who assumed the duties as chapelmaster at San Marco in Venice c.1526. The position was an interim one necessitated by the illness of Pietro de Fossis. When de Fossis died in 1526, Lupato, a native of Flanders, retained the position until Adrian Willaert was hired in December 1527.

"Ergo ne conticuit" is in two large sections. The first section sets text lines 1-14, which tell of the death of Ockeghem and instruct all mourners to exalt this great "sacred phoenix." The second section describes in greater detail the skillful art of Ockeghem and chastises "death" for such an unfair deed.

The motet is constructed imitatively. Each phrase of text is sung in imitation by all voices. Very rarely does this point of imitation last more than five or six notes. Herein lies the immaturity of style previously mentioned. Most of the writing is essentially free and cadence points are obscured by overlapping phrases. There are only two short examples of pure homophony in the entire work. Measure 8 and measure 64 of the secunda pars are identical. All four voices sing .

This unimaginative motet is not the work of a master. Lupus (Lupato), born at least ten to fifteen years earlier than Jo. Lupi, never reached the stature that Lupi did. He can be remembered, however, for his deploration on the death of Ockeghem. Even considering the immature and antiquated style of this composition, the work is a fitting tribute to Ockeghem, and survives as the final deploration for one of the greatest teachers and composers in the history of music.

CHAPTER II

DEPLORATIONS AND LAMENTS FOR SIXTEENTH CENTURY COMPOSERS

A greater number of composers were honored with deplorations and laments during the sixteenth century than during the two preceding centuries. When discussing those works, chronological order has been maintained except for that group of works honoring Josquin. Those are included in the final section of this chapter.

Crétin for Févin and Braconnier

In addition to the famous deploration on the death of Ockeghem¹, the fifteenth and sixteenth century poet Guillaume Crétin composed another lament. This very long poem bewails the death of two famous musicians, the composer Antoine de Févin (1474-1511) and the singer Jean Braconnier, called "Lourdault." Both men were in the service of Louis XII of France, Févin as a priest and composer, Braconnier as a basscontre singer and composer.

¹See pp. 29-34.

The lament for Févin and Braconnier establishes that Braconnier preceded Févin in death. It is full of allegory and mythological references in the form of a dream sequence. In the poem, Crétin has a vision that an important musician at the royal chapel has died. He goes to Blois (to the chapel) to inquire if Févin is indeed the dead musician. The answer is no. It is Lourdault who has been taken. At this point the author denounces Death (Clotho, Lachesis and Aptopos) for this cruel deed, and calls on assorted other mythological figures to support him (Crétin) in praise of Lourdault. Tubalcayn, Pithagoras, the muses, Echo, nymphes, and the wood-sprites are all invoked. Next, Crétin borrows a portion from his earlier deploration for Ockeghem and calls upon the most respected musicians of the time to mourn their deceased colleague by composing a ne recorderis (possible a motet) in his honor.

Nostre bon pere et maistre Prioris,
 Prenez l'ardoyse et de vostre faczon
 Composez cy un ne recorderis
 En chant qui n'ait un seul record de ris
 Mais un remors de lamentable son.
 Josquin des Prez, ne faictes plus chanson,
 Ains baptissez la piteuse complainte
 De ceste mort en maintz lieux beaucoup plainte.
 Vous Longueval, et Mouton, pour parfaire
 Je vous requier, vacquez en c'est affaire.

Five lines of text are given to Prioris, three to Josquin, and Longueval and Mouton share the last two lines. Whether this can be used to establish some degree of importance regarding these four men, is not certain. Certainly Crétin must have had some delineation in mind.

Févin has been mentioned only once in the poem up to this point. The next stanza, however, reveals that there are now two musicians to be grieved for, Févin as well as Lourdault. Douglas concludes that the abrupt insertion of Févin's name into the poem might indicate a loss of one or more stanzas. Since the poem survives in only two sources, this conclusion is a plausible one.²

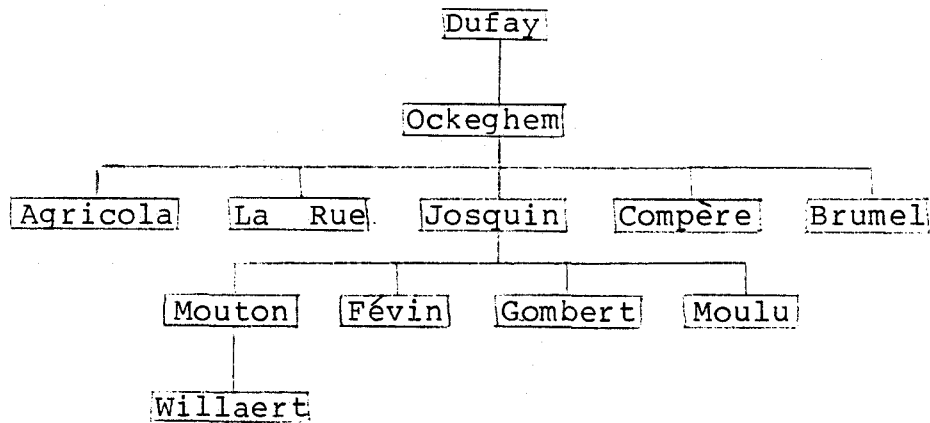
In this lament, Crétin gives some idea of the respect other composers must have had for Févin and Braconnier. Otherwise, he would not have included in the poem a paraphrased portion of his earlier lament for Ockeghem. He also details the fact that Braconnier, the singer, died before Févin, the priest and composer. The work has a great deal of merit as an historical record of the deaths of these two musicians.

²Douglas, p. 20.

Mouton for Févin

Jean Mouton (c.1475-1522) was a pupil of Josquin and the teacher of Adrian Willaert.

Example 5: From Dufay to the Venetian School--A Line of Great Composers



Primarily a court composer to Louis XII and Francis I of France, Mouton's output includes at least nine Masses, 75 motets (21 were printed in Petrucci's Motetti de la Carona, 1514 & 1519), and a small number of French chansons.

Of interest to this investigation is his work on the death of Févin, "Qui ne regrettoit le gentil Févin." Mouton also composed another deploration.

"Quis dabit oculis" was written on the death of Queen Anne of Brittany, Queen of France.

The work for Févin, subtitled "Complainte de A. de Févin," is found only in the Marucelliana Library of Florence, and published in 1520 by Andrea Antico. Historical evidence is not conclusive regarding any meeting between Mouton and Févin, although they may have made contact at Louis' court. It is believed that Févin, like Mouton, was a student of Josquin.

Crétin's poem on the death of Févin and Braconnier affixes Antoine's death late in 1511. More than eight years passed before the deploration was published by Antico in his Motetti novi et chanzoni francoise a quatro sopra doi. All of the works in the collection are written in double canon, with only two voices notated.

"Qui ne regrettroit" is found on folio 23^v-24^r of Antico's publication.

Qui ne regrettroit
Le gentil Févin,
Bien villain seroit.
Treshabille estoit,
Si doux et begnin.

Dont en nostre en droit
Prions de coeur fin
Qu'en peradis soit
Ou souvent pensoit
Perfenir en fin.³

³Plamenac, p. 23.

He who does not regret
 the gentle Févin
 is (will be) a villan.
 So fine a countenance (dress),
 So sweet and benign.

In which in our place
 is invited that fine heart.
 That is paradise was
 where memories are thought
 to come at the end.

The two original verses of five lines each have the rhyme scheme abaab.

In Antico's collection, the two notated voices are accompanied with the instruction to sing in canon at the diatesseron (4th). Dragan Plamenac has determined this to be an impossibility. The canon should be realized at the diapason (octave).

The "Complainte de A. de Févin" is a very simplistic work. Despite the rigidity of the canonic structure, the melodic lines are very graceful and elegant. The canons between tenor and soprano, and between bass and alto are each realized two measures apart. The only deviance from exact canon occurs in the last three measures, at which point the tenor and bass present a short phrase of new melodic material. Beginning in measure 25 the two lower voices are paired against the two upper voices (measures 27 and following), still keeping each canon intact.

The work is not pretentious in any way, nor does it use references to mythological figures as Crétin did in his poem for Févin and Braconnier. It is a gentle, serene setting and statement of lament for a composer who was admired and respected by one of his colleagues.

Baston for Hellinck

Josquin Baston (16th century) is a lesser-known Netherlands composer. Not much has been recorded of his early life. It is documented that he spent some time at the Polish court in Cracow (1512-13). Even though he composed a relatively small number of works (45 motets and chansons), many of them were published by Phalese and Susato during his life. Some sources claim that Baston may have spent some time in Italy. This fact is not substantiated.

Baston's deploration was composed for the Netherlander Lupus Hellinck (c.1496-1541), not to be confused with Johannes Lupi or Lupus.⁴ Hellinck's output is greater than that of Baston. Attaingnant, Moderne and Susato published numerous works of his, including ten Masses, at least one book of motets, eleven a4 settings of German sacred songs, and 26 French chansons. Three of the chansons contain Flemish

⁴See pages 35-39.

words. Hellinck was well-known, considering these publications by the most influential publishers in Europe.

This fame must have reached Josquin Baston. His deploration "Eheu dolor!" was printed in 1545.

Eheu dolor! direo dolor!
 O lachrijmae! O luctus novus!
 O flebilis necessitas,
 Ah! quid facis mors improba,
 Nostrum Lupum illum,
 Heu Lupum, non Lupum
 Sed innocentem agnum horridis,
 Vorare es ausa faucibus.

At jam vora ut velix,
 Vorare non totum potes,
 Vivit Lupi ingens gloria;
 Jam vivit aeternam Lupi,
 Stat nomen, inclyta omnibus,
 Vel saeculis erit Lupi,
 Fama et celebris,
 Musica praeconium;
 Lupus sonabit omnium in ore,
 Dum toto in hoc mundi globo,
 Dulcis placebit musica.

Oh sorrow, oh dire sorrow, oh tears, oh new grief,
 oh lamentable necessity! Ah, heartless death,
 what are you doing, ah, what are you doing? Alas,
 you have dared to devour with your horrible jaws
 Lupus, who was not lupus (that is, wolf) but an
 innocent lamb.

But now, devour, devour as you will, you cannot
 devour him all. The great glory of Lupus lives,
 Lupus now lives forever! His name stands, and the
 fame of Lupus will be famous for all centuries, a
 Herald in Music. Lupus will ring in everyone's
 mouth while in this whole circle of earth fair
 music gives pleasure.

"Eheu dolor!" is a very long work, comprising 182 measures. Some variety is achieved by the manner in which the two middle voices present portions of text from the Requiem Mass. These two voices sing "Requiem aeternam dona ei, Domine" in canon at the 5th six times. Each is to a different melodic point of imitation in the other four voices. Throughout the lament, the upper two voices imitate each other while the lower two voices do the same. The only pure example of homophonic writing begins the secunda pars (measure 92). This short a4 section is then followed by imitative music, much like the opening measures of the work.

Lupus Hellinck is not one of the most well-known composers of the Renaissance. However, to read the text of this work, we find that the author obviously thought the name of Hellinck would be famous forever. The music, with its canon in the middle two voices, is a noble gesture toward this musician.

Vaet for Clemens

Jacobus Vaet (c.1529-1567) was a Flemish composer about whom we have little information. His name first appeared in a 1553 publication of Susato's in Antwerp (Liber secundus). He was a choir-boy at the church of Notre Dame from 1543 to 1546. By 1554 he had assumed

a post in the Hapsburg dynasty as Kappellmeister to Maximillian. This post was previously held by the composer Jachet Buus. When the elder Maximillian died in 1564, Vaet remained with the Imperial Emperor Maximillian II. He served the Emperor until his death in 1567.

Vaet's output includes about 71 motets, 11 hymns, 10 Masses, eight Magnificats and three chansons. A number of his Masses and motets were composed using the parody technique. One such work, "Justus guminabit," is a parody of Eustatius Barbion's motet of the same name. Barbion was Vaet's teacher. Vaet also used works by Josquin, Mouton, Jachet of Mantua, Crequillon, and de Rore as models for his own parody compositions.

Primarily a court musician and composer, Vaet wrote compositions in honor of Ferdinand I, Maximillian II, Rudolf and Ernest (the two sons of Maximillian II), Albert Duke of Bavaria, and Queen Katherine of Poland.⁵

Of particular interest is Jacobus Vaet's work "Continuo lacrimas," a lament on the death of Clemens non papa. This work and Vaet's Mass Ego flos campi (a parody Mass on Clemens' motet of the same name) indicate a possible friendship between the two composers.

⁵"In honorem Reginae Poloniae" was written for Katherine, daughter of Emperor Ferdinand I, in honor of her marriage to the Polish King.

In an article listing the sacred works of Clemens non papa, Kempers suggests the possibility of a pupil/teacher relationship between Vaet and Clemens.⁶

Perhaps they were co-workers in the service of the Emperor, or perhaps they were just friends. Whatever the case, the deploration "Continuo lacrimas" was written on the death of one of the most well-known Flemish composers of the sixteenth century.

Clemens non papa was born around 1500 and died about 1556. Since his first publication appeared in France in 1539, he may have gone there in the early part of the century to study. In 1540 Clemens had returned to the Netherlands where he remained until his death.

Clemens' motets reveal much variety and contrast of rhythmic contour, include short imitative phrases on each section of text, and feature a virtual equality of the voices. Proske's Musica divina contains the following remarks about the motet-style of Clemens.

He seems to have attempted all the styles then known. He was no slave to counterpoint, but for his time possessed an extraordinary amount of melodies and clear harmony. No one in his day surpasses him for tunefulness and elegance, his melodies are far more fresh and pleasing

⁶K. Ph. Bernet Kempers, "Bibliography on the Sacred Works of Jacobus Clemens non Papa: A Classified List with a Notice on His Life," Musica Disciplina 18 (1964): 91.

than those of his contemporaries, and his style is easy, simple and clear. That he often pushed imitation too far and neglected the due accentuation of the text is only to say that he belonged to the 16th century.⁷

The motet which Vaet wrote on the death of Clemens is contained in Novum et insigne opus musicum, vol. 1, published at Nuremberg in 1558. It was probably composed between 1556 and 1558 (which is possible, allowing for the lack of information regarding the year of his death).

Continuo lacrimas, cantores, fundite fluxu,
 Nam periit vestri lausque decusque chori.
 Est nimis inclemens vix ac violentia fati,
 Quae tam clementi parcere dura negat.
 Clementem tamem omnipotens Deus ipse juvabit,
 Ut mortem vincat, qui nece victus erat.

Singers, let your tears flow in a continuous stream, for he who was the glory and honor of the chorus is lost to you. The too inclement strength and violence of fate refused, in its harshness, to spare such a clement one. But Almighty God himself will aid Clement (or the clement one) so that he, who was never conquered, shall conquer death.⁸

Five voices sing the "Continuo lacrimas" text against a single tenor voice which sings a c.f. intonation of the Introit of the Missa pro defunctis. This

⁷ Grove's Dictionary of Music and Musicians, 5th ed., vol. 2: s.v. "Clemens," by William Barclay Squire.

⁸ Milton Steinhardt, *Jacobus Vaet and His Motets* (East Lansing: Michigan State College Press, 1951), p. 23.

cantus firmus text, "Requiem aeternam dona eis, Domine: et lux perpetua luceat eis," is sung only once in long notes.

The work is highly imitative. Each voice enters with either a melodic or rhythmic point of imitation on each text phrase. The imitation, while it can be considered "pervading," is applied only to a few notes of each phrase and not to the phrase as a whole. The melodic and rhythmic structure of each point of imitation is extremely varied.

Vaet's deploration for Clemens is a work rooted in Clemens' own style of counterpoint. While this lament does not parody any music of Clemens', it does attempt to imitate his compositional procedure. The words of the text describe the admiration Vaet, and perhaps all musicians of the time, had for Clemens.

Deplorations and Laments for Vaet

Jacobus Vaet not only composed a deploration for Clemens, he was also honored with three deplorations on his own death.

Regnart

Jacques Regnart (c.1540-1599) came from a Flemish family of musicians. He was easily the most well-known of the five brothers: Augustin, François, Jacques, Paschaise, and Charles. Brother Augustin, a

canon at the Church of St. Peter at Lille, edited a collection of motets composed by his four brothers in 1590. The title of the work was Novae Cantiones Sacre, 4, 5 et 6 vocum tum instrumentorum cuivis generi tum vivae voci aptissimae, thoribus Francisco, Jacobo, Pascasio, Carolo Regnart, fratribus germanis.⁹

During his life Regnart resided in the Netherlands, Austria, Italy and Poland. He received his early training as a choir-boy at Dounai in the Netherlands. Later, he finished his education in the chapel of Ferdinand I in Vienna where he was a student of Jacobus Vaet. In 1564, Regnart was in the service of Maximillian II and accompanied the Emperor to the Diet of Augsburg in 1556. Two years were spent in Italy (1568-70) before returning to the imperial chapel where he remained until the late 1570's. A move to Germany almost became necessary when, in 1580, he was offered the position of Kapellmeister at Dresden. Regnart refused this position. The last two decades of his life were spent at Innsbruck (1582) as vice chapel master and musical advisor to Ferdinand II, at Prague (1595), and finally back in Vienna (1598).

Although Regnart was known more for his secular output, the following sacred works survive: 30 Masses

⁹Published by Hean Bogaerd at Dounai. The motto "Ecce quam bonum et quam jucundum fratres habitare in unum" (Psalm 133, KJV) appears on the title page.

for 8-10 voices, a Saint Matthew Passion, and 150 motets for 3-12 voices. His secular extant works include two Latin odes, 34 Italian canzoni, one madrigal, and about 100 German lieder.

The close relationship between Regnart, the student, and Jacobus Vaet, the teacher, prompted the writing of a lament on the death of Vaet sometime after 1567.

Defunctum charitates Vaetem merore requirunt,
Mittentes duplices ore gemente manus;
Musicus huncque chorus deplorat Caesaris eheu!
Eheu! ulterius Clotho si tenuisset onus;
Qui vario prestans virtutis nomine Music,
Orgis in extremo climate notus erat;
Hunc et jure pius Caesar dibi luget ademptum,
Languet enim repto musico praesidio.¹⁰

The graces look in sadness for the dead Vaet, stretching out both hands as they groan. The choir of Caesar weeps for him, alas. Alas, if Clotho had held her burden longer! Excelling the muses in varying kind of skill, he was known to the ends of the earth. Rightly does Faithful Caesar mourn for him who has been taken away, for he laments the loss of his musical fortress.

This seven-voice motet was published in 1568.

Example 6 shows the opening few measures of "Defunctum charitates Vaetem."

¹⁰Ernst Hermann Mayer, Jacobus Vaet: Sechs Motetten, Das Chorwerk, Heft. 2 (Wolfenbüttel: Mosler Verlag), p. 3.

Example 6: The upper three voices of Regnart's deploration on the death of Vaet, measures 1-4 (Walter Pass, Thematischer Katalog Sämtlicher Werke Jacob Regnarts, p. 175).



This lament by Regnart for his teacher Jacobus Vaet is not available.

Haemus

Francois Haemus also wrote a deploration on the death of Jacobus Vaet. This short poem, included in Haemus' Poemata (Antwerp, 1578), is printed below.

In obitum Jacobi Vasii, Caes. Maximilliani
archiphonasci

Siccine te nobis vis immaturior au fert,
Cui tribuit primum musica sacra decus?
Siccine te Vasi? Phoenici fundite vestro,
Fundite lugubres musica turba sonos.

Occidit, heu. vegetis etiamnum firmus in annis
Vasius ille Orpheus, qui velut arte sua
Caesareas dumulsit olor novus haud semel aureis.
At nunc muta sonat vox ea dulce nihil.¹¹

¹¹Steindardt, p. 23.

On the death of Vasius, chief music director
of the Emperor Maximillian

Thus does untimely violence take you away from
us, Vasius, you whom sacred music endowed with
the highest glory! Musical throng, pour out sad
sounds for your phoenix.

Alas, that Orpheus Vasius had died who was just
now strong in the prime of life. Like a young
swan, he with his skill often beguiled the
imperial halls. But now that mute voice makes
no sound.

Edmund Vander Straeten points out only two
facts regarding the poet and this lament. It seems
that Haemus had devoted many of his poems to people
who came from the area around Courtrai (where Vaet
was born). The sources at the Notre Dame Cathedral
at Courtrai and some of the poems of Haemus have been
instrumental in constructing the biographies of many
people.¹²

Schede

Jacobus Vaet's service with the Imperial court
of Maximillian II brought him in contact with Paul
Melissus Schede (1539-1602). This relationship
produced a third deploration for Vaet. Schede's lament
for Vaet is mentioned in only one source.¹³

Schede, who was not Flemish but of Bavarian
citizenship, became poet laureate for the Emperor

¹²Vander Straeten, vol. 1, p. 154.

¹³Steinhard, p. 23.

Ferdinand in 1564 at the age of twenty-five. Even before that time he had served Maximilian II, where he was in charge of the education of young nobles. This young poet was well-known all over Europe.¹⁴ His Schedismata, published in Halle in 1625, contains the deploration Schede had written for Vaet.

Milton Steinhardt cites only a portion of this lament, which begins: "Adeste vates, huc adeste musici." The poem ends with an interesting reference to Vaet, Schede and Orlandus Lassus.

Salve o Vaete noster, haec tuus tibi
Orlandus, haec tibi Melissus Carmina
Munus supremum donat eia, ave et vale

Hail, o our Vaet! This song
Your Orlandus and your Melissus give you
As a last tribute
Alas, hail and farewell.¹⁵

One can readily assume that Vaet, Schede and Lassus were friends. At the very least, Schede and Lassus had a great deal of respect for Vaet. These last lines indicate that Lassus had either already composed music for this deploration or that he would do so in the future. Regretfully, no work entitled "Adeste vates" is to be found among Lassus' motets.

¹⁴Max Hermann Jellinck, ed., Die Psalmenübersetzung des Paul Schede Melissus (1572) (Halle: Max Niemeyer, 1896), p. 77.

¹⁵Steinhardt, pp. 11-12.

Weston for de Monte

During the early 1590's, the Netherlands composer Philippe de Monte was serving at the Imperial court of Rudolph II in Prague. It was during this time that a young English woman, Elizabeth Weston, paid tribute to de Monte by writing a long Latin poem in his honor.

Born in 1521, de Monte had lived a long life by the time he began his service with Maximilian II and then Rudolph II at the Imperial court. More than 1200 French chansons, madrigals and villanellas were issued by Philippe de Monte after 1554. His style of madrigal composition compared favorably with that of Lassus, who is said to be the supreme master.¹⁶ In 1602, shortly before his death, he published his ninth and last book of madrigals. De Monte also composed at least 38 Masses (24 are extant) and over 300 motets.

Philippe de Monte was well-travelled. He spent time in Italy, in England (where he met William Byrd), and Austria. It was during the last fifteen years of his brilliant career in Prague that Elizabeth Weston began to study with him. The young woman had moved from England early in life and was educated in Prague. Her classic education had endowed her with the

¹⁶Grove's Dictionary of Music and Musicians, 5th ed., vol. 5: s.v. "Monte," by Henry Coates.

ability to write beautiful Latin verse, which won for her many friends at Rudolph's court.¹⁷ Her admiration for Philippe de Monte prompted the writing of a long poem which begins:

Amphion tu mollis, tu cantu numinis iram,
Orpheus tu lapides, imo Acheronta moves,
Caesaris hoc mecum Rudolphi tota fatetur
Aula, nec hoc ipsum splendida Roma negat,
Gallia te celebrat, te tellus Italia laudat,
Ingeniique tui cantat Iberus opes.¹⁸

Delicate Amphion, you charm the wrath of God with your song; Orpheus, you move stones, nay hell itself. The whole court of the Emperor Rudolph agrees with me in this, nor does splendid Rome deny it. France celebrates you, Italy praises you, Spain sings the wealth of your genius.

Weston compared de Monte to Amphion, Orpheus and Apollo, and called him a "prince of music."¹⁹ The poem is abundant with artistic merits and facts about de Monte's fame.

Elisabeth Weston mentions in this poem her study with de Monte. She treats at length and with fervor of the honor in which he was held by the court of Rudolph; of the admiration of all Italy for the 'Belgian Orpheus'; of his fame in France

¹⁷ Edna Richolson Sollitt, Dufay to Sweelinck: Netherlands Masters of Music (Westport, Connecticut: Greenwood Press, 1970), p. 86.

¹⁸ Ibid.

¹⁹ Grove's, "Monte," p. 838.

and in Spain. She finished with the hope that the whole world will continue to pay him the homage which he deserves.²⁰

The life of this respected composer ended on July 4, 1603. He was buried in Prague, the city in which he served faithfully for almost two decades. Elisabeth Weston's poem is a fitting epitaph.

Deplorations and Laments for Josquin

Research within the last 50 years has brought to light the music of Josquin des Prez. In 1927, Freidrich Blume and his students performed the Missa Pange lingua (possibly the first performance since the early sixteenth century). Since then, much of the music of Josquin has been edited and research into the composer's life has been expanded.

During Josquin's long stay in Italy (1459 to 1479 at Milan, 1486 to 1494 at Rome, and later in the century at Ferrara) he was extremely well-respected by musicians, nobles and poets. However, as is often the case with musicians of the Renaissance, income did not parallel fame. A sonnet was written by Serafino dall'Aquila on this state of affairs.²¹

²⁰Sollitt, pp. 86-87.

²¹Published in Sopplementi Musicali of Zarlino, 1588.

Iusquin, non dir che'l ciel sia druco et empio
 Che to adorno de si sublime ingegno,
 E se alcun veste ben, lassa lo sdegno
 Che di cio gaude alcun beffone o scempio.

Da quel ch'io dirro prendi l'exempio:
 L'argento e l'or che da se stesso e degno
 Se monstra nudo e sol si veste el legno
 Quando se adorno alcun teatro o tempio.

El favor di costor vien presto manco
 E mille volte eldi, sia pur giocondo,
 Se muta el state lor de nero in bianco.

Ma chi ha vertu, gire a suo modo el mondo,
 Come om che nota et ha la zucca al fianco ²²
 Mettil sotto acqua, pur non teme el fondo.

Say not, O Josquin, Heav'n hath been unkind;
 Heav'n that endow'd thee with so bright a mind;
 Nor to buffons that borrow'd plumage grudge,
 That decks as well the culprit as the judge.
 Pure metals by intrinsic splendor glow,
 Shine of themselves, and outward grace bestow
 Glitt'ring with silver'd wood, or gilded stone,
 Temples and theatres their value own.
 On worthlessness bestow'd, soon favors fade;
 Soon the lost gloss betrays the native shade;
 While virtue braves misfortune's roughest tides,
 Like him who, buoy'd by cork, the stream in safety
 rides.²³

Serafino was a well-respected poet, noted also for his
 musical ability. This sonnet was written sometime
 before 1500.²⁴

²²Mario Meghini, Le Rime de Serafino de' Ciminelli dall' Aquila (Bologna: Romagnoli-Call' Acqua, 1894), p. 112.

²³Thomas Busby, A General History of Music from the Earliest Times (New York: Da Capo Press, 1968), pp. 459-460.

²⁴Serafino died in 1500.

The six deplorations for Josquin des Prez show evidence of this fame. The anonymous lament, the Requiem of Richafort, and trilogy²⁵ of works by Gombert, Appenzeller and Vinders, were all composed around the time of Josquin's death. The work by Jachet of Mantua came much later (1554).

In 1711, almost two hundred years after Josquin's death, Andrea Adami said the following regarding Josquin:

. . . the greatest luminary of this great science, from whom have learned all the contrapuntalists who have come after him. . . there is no doubt that Josquin was a man of great talent of whom fame always speaks--and always will.²⁶

Anonymous

Contained in the Piacenza manuscripts of Milan are four extant voices of an anonymous motet "Absolve, quaesumus Domine," on the death of Josquin. The text "Absolve, quaesumus" forms part of the Absolution of the Burial Service. Specifically, it is a part of the Service performed when the body of the deceased is not present. The text of this particular portion appears below.

²⁵Trilogy only in the sense that they were published together by Susato in 1545.

²⁶Asservazioni per ben regolare il coro dei cantori della cappella Pontifica, quoted in Nanie Bridgman, "The Age of Ockeghem and Josquin," Ch. 8 in Ars Nova and the Resaissance (1300-1450), vol. 3 of The New Oxford History of Music (London: Oxford University Press, 1968), p. 160.

Absolve, quaesumus Domine, animam famuli tui N. (famulae tuae N. or animas famulorum tuorum N. et N., or animas famularum tuarum N. et N., or animas famulorum famularumque tuarum) ab omni vinculo delictorum: et in resurrectionis gloria, inter Sanctos et electos tuos resuscitatus (-a) respiret (resuscitati or resuscitatae respirent). Per Christum Dominum.

Requiem aeternam dona ei Domine.

Et lux perpetua luceat ei.

Requiescat in pace. Amen.²⁷

Josquin used this text in the cantus firmus voice in his a6 motet. The letter "N" marks the place where the name of the deceased is to be inserted. Example 7 shows the opening 28 measures of Josquin's motet "Absolve, quaesumus Domine."

Example 7: (A. Smijers, ed., Josquin de Pres Werken, no. 82).

²⁷ Liber, p. 1820.

Ab-

9

ab- sol-ve, quae- su-mus, Do- mi-ne, a- ni-mam

- - - qui- em

ab- sol-ve, quae- su-mus, Do- mi- ne,

quae- su-mus, Do- mi-ne, a- ni- mam

Re- - - - qui- em

sol-ve, quae- su-mus, Do- mi-ne,

16

fa - mu- li tu - i N.

ae - - - ter - - -

a - - ni- mam

fa - mu- li tu- i N.

ae - - - ter - - -

a- - ni- mam fi-

22

nam

fa-mu-li tu - , N.

nam

mu-li tu - , N.

The anonymous motet uses the identical text, the same cantus firmus and similar canonic structure. The first 40 measures of the anonymous motet appear as Example 8.

Example 8: "Absolve, quaesumus," mm. 1-40. (Lowinsky and Blackburn, pp. 256-257).

Handwritten musical score for "Absolve, quaesumus," mm. 1-40. The score is written on four staves. The top two staves are empty. The third staff contains a vocal line with lyrics: "Ab - sol - ve quaes - su - mus, ab -". The bottom staff contains a piano accompaniment line with lyrics: "Ab - sol - ve, quaes - su - mus, ab -". The music is in G major (one sharp) and common time (C). The tempo is marked "mm." (moderato).

7

Re - - - gui - - - em

- sol - - ve, quae - su - mus, Do - mi - ne, a -

sol - ve, quae - su - mus, Do - mi - ne, a - ni - mam,

14

- em

ni - mam fa - mu - li tu - i, fa - mu - li

a - ni - mam fa - mu - li tu - -

19,

ae-
ae - - -
tu- i, fa- mu- li tu- i
- - i, fa- mu- li, tu- i Jos-

25,

ter - - nam
ter - - nam
Jos- qui- ni, Jos- qui- ni ab om- ni vin-
qui - - ni, Jos- qui- ni

34

Handwritten musical score for voice and piano, measures 34-38. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "cu-lo, ab om-ni vin-cu-lo, ab om-ni ab om-ni vin-cu-lo". The word "do" is written above the piano accompaniment in measures 35 and 36, with "(na)" in parentheses above it in measure 35.

The Piacenza part-books, mentioned previously, give only two voices of the anonymous work. Another part-book supplies a bassus secundus voice. Plates 1 and 2 show the bassus primus and bassus secundus voices, which carry the "Absolve" text. The tenor secundus voice (Plate 3) sings the plainsong Introit "Requiem aeternam."²⁸

Plate 1

Ave maria a. 6

Absolve quaesumus deus dominum animam omnium peccatorum et peccatorum ab omni macula delictorum uti resurrectionis gloriae et electiois gloriae inter sanctos et electos tuos

"Absolve quaesumus" Piacenza, Archivio del Duomo, MS without signature, Vol. II (Bass I), folio 1. (p.247).

²⁸ Edward E. Lowinsky and Bonnie J. Blackburn, eds., Josquin des Prez (London: Oxford University Press, 1976), Plates 35a, 35b, and 37b.

Plate 2

Absolve nos Domine famuli tui famuli tui famuli
 tu loquendo quum ab omni uento ab omni uento delictorum uentis
 et hominis gloria ut in resurrectionis gloria nescias inter sanctos iter sanctos et
 electos tuos et electos tuos respice respice
 nos respice etiam respice Per xpm dominum
 in domino dominum meum Per xpm dominum meum ammen

"Absolve quaesumus" (Bass II), folio 1^v.
(p. 255).

Plate 3

Resurrexerunt etiam dona ei domine domine et lux
 perpetua luceat ei luceat ei
 Resurrexerunt etiam in pace Resurrexerunt etiam in pace

"Absolve quaesumus", Vol. I (Tenor II),
folio 1. (p. 247).

Using Josquin's work as an example, Picker has determined that the tenor secundus of this anonymous work forms the answer voice of a canon. The statement of the canon begins two measures earlier at the lower interval of a fifth. The statement voice is labeled as tenor primus in the transcription made by Picker and copied in this paper. Therefore, four voices out of the original seven are extant.²⁹

The conclusion of the work is very interesting. Each extant voice divides into two for the text "Requiescat in pace." In his transcription, Picker has continued the tenor in canon, producing an ending to the motet which contains seven voices out of a larger number, perhaps fifteen.³⁰ Example 9 shows the last fifteen measures of the anonymous motet.

²⁹Ibid., p. 255.

³⁰Ibid., p. 260.

Example 9: (Lowinsky and Blackburn, pp. 258-259).

136

Re - qui - es - cat,

Re - qui - es - cat, re - qui -

Re - qui - es - cat, re -

Re - qui - es - cat, re - qui - es -

Re - qui - es - cat,

Re - qui - es - cat, re - qui -

Re - qui - es - cat, re - qui -

Re - qui - es - cat, re - qui -

141

re - qui - es - cat, re - qui - es - cat
es - cat, re - qui - es - cat
- qui - es - cat, re - qui - es - cat
cat, re - qui - es - cat
re - qui - es - cat, re - qui - es -
es - cat, re - qui - es - cat
es - cat, re - qui - es - cat

Detailed description: This is a handwritten musical score for a piece titled 'Requiescat'. It consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, clear style. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: 're - qui - es - cat, re - qui - es - cat', 'es - cat, re - qui - es - cat', '- qui - es - cat, re - qui - es - cat', 'cat, re - qui - es - cat', 're - qui - es - cat, re - qui - es -', 'es - cat, re - qui - es - cat', and 'es - cat, re - qui - es - cat'. The score is numbered '141' at the top left.

146

Handwritten musical score for the phrase "in pa-ce." The score consists of eight staves, each with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, handwritten style. The lyrics "in pa-ce." are written below the notes on each staff. The first staff begins with a measure of rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. The third staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. The fourth staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. The fifth staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. The sixth staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. The seventh staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. The eighth staff begins with a whole note G4, followed by a whole note A4, and a whole note B4. The score concludes with a double bar line and a fermata over the final note.

in pa-ce.

in pa-ce.

in pa-ce.

in pa-ce.

in pa-ce.

in pa-ce.

in pa-ce.

in pa-ce.

The large number of voices with which this anonymous work ends is very unusual. This motet, in which Josquin's name is inserted in place of the letter "N", is another atypical multi-voiced composition. It closely resembles the multiple choir compositions of the middle of the century in Venice.

Compositionally the work may have been modeled after Josquin. The close imitation and syllabic declamation indicate a possible follower of Josquin as the composer.³¹ Only one composer is named in the Piacenza manuscripts--Adrian Willaert. The work which follows "Absolve, quaesumus Domine" in all of these sources is "Beata es virgo Maria," a work by Verdelot. This work is copied in the same hand as the anonymous motet. All of these factors lead Picker to suggest that the composer of the anonymous deploration "was, like Willaert and Verdelot, a Franco-Netherlander active in northern Italy during the 1520's."³²

Richafort

Jean Richafort (c.1480-c.1547) composed the only Requiem Mass that can in any way be considered a deploration. This Flemish composer studied with Josquin and was in the service of Queen Mary of Hungary in 1531.

³¹Ibid., p. 258.

³²Ibid.

His death came around 1547 in Bruges where he had been chapelmaster at the Church of St. Giles.

Richafort's Requiem was published in 1532 in Pierre Attaingnant's Sextus liber duas missas habet . . ., folio 191^v-202^r. It was the only known Renaissance Requiem to use canon.³³ The canon Richafort uses is the same "circumdederunt me" canon which Gombert used in his deploration for Josquin.³⁴ The Requiem also contains a melodic fragment of a portion of Josquin's chanson "Faulte d'argent." The fragment occurs in the chanson to the text "c'est douleur non pareille." The existence of this work, so thoroughly based on "Josquin's canon" and his chanson, has led Reese and others to determine that Richafort wrote the Requiem for Josquin's death.³⁵

The "circumdederunt me" canon is found in each movement except the "Virga tua" (part of the Gradual), usually in long notes. Table 1 is taken directly from Luce's discussion of the Requiem.³⁶ The lower case letters (a, b, etc.) refer to textual and melodic

³³Harold T. Luce, The Requiem Mass from Its Plainsong Beginnings to 1600, 2 vols. (Published dissertation, Florida State University, 1958), p. 177.

³⁴It was pointed out in the discussion of Gombert's work that Josquin also used this canon.

³⁵Reese, Renaissance, p. 336.

³⁶Luce, p. 180.

phrases of the canon; the letter "X" refers to the phrase of Josquin's chanson. The four text phrases of the canon are: "Circumdederunt me/genitus mortis/dolores inferni/circumdederunt me." Example 10 shows the chanson phrase.

Table 1

Disposition of the Circumdederunt me
and c'est douleur non pareille
Canons in Richafort's Requiem

Movement	Phrases of the Melodies
Introit	a, b, c, d, d
<u>Te decet hymnus</u>	a, b
<u>Kyrie I</u>	a
<u>Christe</u>	b, b, c, d, d
<u>Kyrie II</u>	c, d, d
<u>Si ambulem</u>	a, b, b, c, X, X, X
<u>Virga tua</u>	X, X, X
Offertory	a, b, b, b, a, X, X, a, b, b, b, a, X, X
<u>Hostias</u>	a, b, b, b, a, X, X
<u>Sanctus</u>	a, b, b, c, a&b (combined in a single phrase)
<u>Benedictus</u>	a, a
<u>Agnus Dei I</u>	a
<u>Agnus Dei II</u>	b, b
<u>Agnus Dei III</u>	c
Communion	a, a, a
<u>Requiem</u>	a, a, a

Example 10: Chanson phrase "c'est douleur non pareille" (Davison and Apel, Historical Anthology of Music I, p. 93).

Superius, measure 8

c'est dou-leur non par - reil - - le,

Luce has this to say regarding Richafort's style:

The affinity for his teacher's style (Josquin) is seen in occasional accented passing tones in both minim and semiminim movement, accented auxiliary tones, minim anticipations, escape tones, and old-style cambiata.³⁷

There were only three Requiem Masses written between 1515 and 1550.³⁸ Richafort, Claudin de Sermisy and Morales each contributed Requiem Masses during a period of time that saw greater emphasis on chanson and motet composition. The Requiem by Richafort is important not only because of this, but also because of its function as a deploration for one of the greatest figures in music history.

Gombert

Nicolas Gombert (c.1505-c.1556) composed a musical deploration for Josquin which was printed in Susato's 1545 publication. This same publication also contained the deplorations of Appenzeller and Vinders.³⁹

Even though he was a young man at the time of Josquin's death, Gombert's setting of "Musae Jovis" is a mature example of a work which imitates the style of Josquin. There is no conclusive evidence to

³⁷ Ibid., p. 182.

³⁸ Ibid., p. 177

³⁹ Le septiesme livre.

indicate that Gombert studied with Josquin. However, some sources accept it as fact.⁴⁰

Unlike many of the composers discussed in this investigation Gombert could not have been well-known when he composed his exploration for Josquin. His fame came later. Nearly 250 works were printed in various collections between 1539 and 1573.

It is interesting to note the opinion of Dr. Burney with respect to Gombert's "Musae Jovis." Burney had written out the work, intending to include it in his History. It was never included because it mostly consisted of "imitations of the master."⁴¹

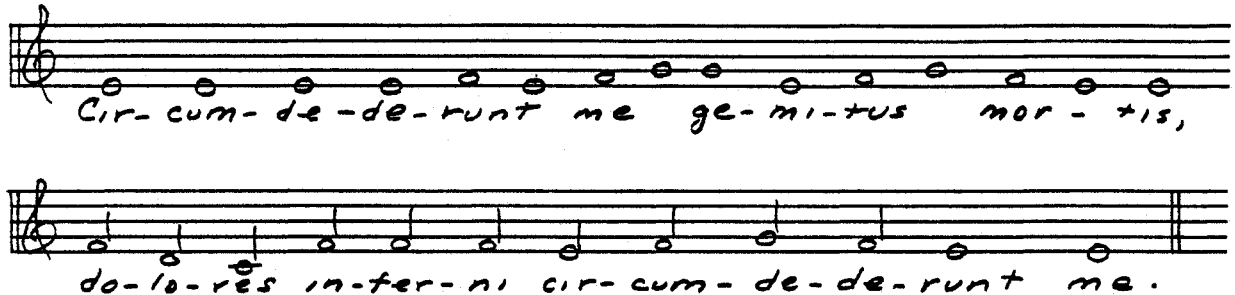
"Musae Jovis" is a six-voice setting using Josquin's "circumdederunt me" cantus firmus as a single melody in the tenor, and not as a canon.⁴²

⁴⁰Cazeau, p. 60.

⁴¹Charles Burney, A General History of Music from the Earliest Ages to the Present Period (1789), 2 vols. (New York: Harcourt, Brace, 1935), vol. 1, p. 753.

⁴²The chant used by Josquin cannot be found in any of the Roman Catholic chant sources. Reese comments that it is in fact of Sarum origin (Music in the Renaissance, p. 255.).

Example 11: The "Circumdede-runt me" chant (Desclée, Liber Usualis, p. 497).



The translation of the chant is: "the groans of death have surrounded me, the pains of the nether world have surrounded me." The text was sung on Good Friday as a responsorium of the Improperia.

Josquin earlier had used this same cantus firmus in three works, all of which deal with the suffering of Christ. The chant appears in canon in "Nimphes, nappes," "Sic Deus dilexit" and "Christus mortuus." Gombert's use of this chant, which Josquin used at least three times in canon, is obviously meant as a form of tribute to Josquin.

Reese points out that the notation of this chant in "Musae Jovis" is in the form of a puzzle and is another example on the part of Gombert to honor Josquin.⁴³ The chant appears four times, each in a different mode. The last three times different note values are used to

⁴³Reese, Renaissance, p. 336.

present the melody in diminution using increasingly smaller note values.

The main body of musical material is treated imitatively, usually confined only to the beginning of each phrase. There is one example of paired voices in measures 21-24. The lower two voices sing the text "plangite, comas cypressus" homophonically at the octave. The first 98 measures of the lament are set in duple rhythm. The text phrase "Josquinius, iniquit..." begins a triple section which lasts throughout the rest of the work. The note values are decidedly longer for clearer text declamation. A gradual thinning of texture occurs in the final four measures as one-by-one each voice pronounces its final text syllable and holds to the end.

The text and translation of "Musae Jovis" is printed below.

Musae Jovis ter naximi
 Proles canora, plangite,
 Comas cypressus comprimat,
 Josquinius ille ille occidit,
 Templorum decus,
 Et vestrum decus
 Severa mors et improba,
 Qua templa dulcibus sonis
 Privas, et aulas principum,
 Malum tibi quod imprecer,
 Tallenti bonos,
 Parcenti malis.
 Apollo sed necum tibi
 Minatur, heus mors pessima,
 Instructus arcu et spiculis,
 (Musas hortatur addere)
 Musasque ut addant comminet

Et laurum comis,
 Et aurum comis.
 Josquinus (iniquit) optimo
 Et maximo gratus Jovi
 Triumphat inter coelites,
 Et dulce carmen concinit
 Templorum decus,
 Musarum decus.

Muses of Jove thrice great, tuneful offspring weep! Let the cypress veil it tresses! Josquin had died, the glory of the temples, and your glory.

O Death, stern and pitiless, who would deprive the churches and the halls of princes of sweet sounds. What curse can I levy against you, who take away the good and spare the wicked?

But Apollo threatens destruction to you, alas wicked Death; Apollo fitted out with bow and arrows, and he calls the Muses to add to his tresses both laurel and gold.

"Josquin," he says, "the best and the greatest triumphs among the inhabitants of heaven, and sings a sweet song. Glory of temples, glory of Muses!"

Gombert, like Richafort, honored a composer by using a chant which was associated directly with Josquin. Gombert set these eloquent verses, lamenting the death of Josquin at a time when he himself was not well-known.

Appenzeller

The sixteenth-century Flemish musician Benedictus Appenzeller also composed a setting of "Musae Jovis" to deplore the death of Josquin. The exact dates of his birth and death are not known. However, he was well-known as a young musician. He served Mary of Hungary,

Queen of the Netherlands in her court and was appointed maistre des enffans de cheur in 1539. Old age may have caused his removal from the Queen's service sometime after 1550. He probably died a few years later.⁴⁴

Confusion has existed about this composer and two others, Benedictus Ducis and Benedictus de Optiis. Music has been incorrectly attributed to one or the other. This fact is noted with respect to "Musae Jovis." Frank Mercer, the editor of Burney's History, erred when he changed Dr. Burney's original attribution from Appenzeller to Ducis.⁴⁵ All such errors corrected, it can be seen that Benedictus Appenzeller composed at least 40 chansons, 30 motets, one Mass, one Magnificat, and psalms and responsories. Appenzeller, like Gombert, may have been a pupil of Josquin. This, however, is not verified. Indeed, he was a follower and admirer of the master, as evidenced by this lament.

Appenzeller's setting of this Latin poem is for four voices. The two sections of the motet are both transcribed in duple meter. An interesting rhythmic juxtaposition results in measures 35 through 44.

⁴⁴Grove's Dictionary of Music and Musicians, 5th ed., vol. 1: s.v. "Appenzeller," by Denis W. Stevens.

⁴⁵Burney, vol. 1, p. 753.

The two inner voices are found to be in canon. The canon is exact except for one rhythmic variance in measure 40. As the outer voices continue in duple meter, the canon begins in duple, shifts to triple, and then returns to duple.

Example 12: The two inner voices, measures 35-41.

35

co-mas cy-pres-sus com-pri-mat, com-pri-mat,

co-mas cy-pres-sus

com-pri-mat, com - - pri-

Most of Appenzeller's music is imitative, in much the same manner as Gombert's was. However, there is a marked increase in the use of paired voices. This is especially true in measures 47-52, which are repeated in mm. 60-65. The top two voices are imitated by the lower two voices in canon to the text "ille occidit." Short sections of text painting can be found, such as measures 29-32 and 33-34. The four voices appropriately depict the weeping for Josquin to the text "plangite."

The secunda pars begins with a homophonic section (measure 75) as the sternness of death is pronounced ("severa mors"). The same kind of gradual thinning that was used by Gombert is also found in Appenzeller's last few measures.

The text of this lament is the same as was used by Gombert. The inscription above the text fixes the identity of its author: "Gerardi Avidii Noviomagi in Josquinum a Pratis Musicorum principem Naenia" (Lament of Gerard Avidius, of Neumagen, for Josquin des Prez).

Appenzeller was a mature composer when Josquin died in 1521. This serene, beautiful work is characterized by pervading imitation, paired voices and graceful metric shifts. It is a genuine symbol of mourning for Josquin des Prez.

Vinders

Hieronymous Vinders is another composer who lamented the death of Josquin. His deploration, like those by Gombert and Appenzeller, was published in Susato's Le septiesme livre of 1545. The lament, "O Mors inevitabilis" is largely responsible for whatever fame or notariety this sixteenth century composer may have had.

The text of the deploration was printed as an epitaph for Josquin in the Athenae Belgicae of Swertius.⁴⁶ It is not known whether Vinders is the writer of the poem. He may only have set it to music.

O Mors inevitabilis!
 Mors amara, Mors crudelis,
 Josquinum dum necasti
 Illum novis abstulit;
 Qui suam per harmoniam
 Illustravit ecclesiam,
 Propterea die tu musicae:
 Requiescant in pace. Amen.

O bitter, ruthless death!
 Whose power all beings dread,
 With Josquin's tuneful breath,
 Devotions rapture fled.
 Religion mourned thy sway,
 Felt Harmony's decrease;
 To Harmony then say--
 "Repose in endless peace."⁴⁷

The existence of this lament, published in the same volume with those of Gombert and Appenzeller, had led musicologists to speak of Vinders as one of Josquin's students.⁴⁸ Vinders lived during the early part of the sixteenth century and many of his works were published between 1540 and 1564. However, since no documentation

⁴⁶Both Vander Straeten and Busby mention this collection.

⁴⁷Busby, p. 51.

⁴⁸Friedrich Blume, ed., Die Musik in Geschichte und Gegenwart, vol. 13, p. 1669.

exists regarding his whereabouts, one can only conjecture as to Vinder's relationship with Josquin.

The seven-voice deploration sets the three upper and two lower voices to the text "O Mors inevitabilis." Voices four and five sing what at first appears to be a canon. This is not the case. Both voices sing the "Requiem aeternam dona ei Domine, et lux perpetua luceat ei" text. Voice five presents the liturgical chant melody. Voice four, however, sings an unidentifiable melody. Beginning in measure 46, six voices gradually enter singing the Postcommunion text "Requiescant in pace. Amen." The only voice that does not join in this solemn prayer is voice four.

The upper two voices are equal in range and cross each other often. The same holds true for the two lower parts. The lowest bass voice, however, has a lower tessitura. Duet texture often is used over static long notes in the other voices. Perhaps a feeble attempt at the imitation of Josquin's duet texture? A relatively dense full sound is also characteristic. Only once is the texture reduced to as few as three voices.

This relatively short, single-section deploration by Vinders is a lament for one who may have been his teacher.

Jachet

The final deploration on the death of Josquin was composed by Jachet Collebaudi of Mantua. This motet "Dum vastos, Adriae fluctus," appeared first in Scotto's Motetti del Labirinto a cinque voci, book 4, 1554. Eleven years later Scotto devoted an entire publication to Jachet, which also included this motet.⁴⁹

There are only two sources which have been useful in the investigation of Jachet's deploration.⁵⁰ The article by Albert Dunning is most helpful because it presents the text of the motet as well as some illustrative examples of the music.

Before discussing the interesting aspects of this motet, some background about Jachet Collebaudi is needed. He belonged to a group of composers whose identities were constantly confused. Some mention has already been made regarding the various Lupi, Lupus, and Lupus Hellinck, and the confusion between Appenzeller and Ducis.⁵¹ At least five composers of the sixteenth

⁴⁹Motetti de Jachet di Mantoa a cinque voci. Libro primo di novo vistampati (Venice, 1565).

⁵⁰Albert Dunning, "Josquini antiquos, Musae, memoremus amores: A Mantuan Motet from 1554 in Homage to Josquin," Acta Musicologica 41 (January-June 1969); Anne-Marie Bautier-Regnier, "Jachet de Mantoue: Contribution a l'étude du problème des Jachet au XVI^e s." Revue belge de musicologie 6 (1952).

⁵¹See pp. 35-39 & 83-86.

century were simply listed as "Jachet" in sources of the time. Jachet Buus, Jachet Brumel, Jaches de Wert, Jachet Berchem, and Jachet of Mantua have been successfully separated and identified by Anne-Marie Bautier-Regnier. This fact has led Dunning to comment that we are better informed about this Jachet's (Collebaudi's) life than about his importance as a composer.⁵²

Jachet Collebaudi was born in Brittany c.1495. The publication of some works in MS_{Q19}⁵³ in Balogna, indicates that he may have worked in Italy. From 1527 until his death in 1559, he served Cardinal Gonzaga in Mantua.

The text of "Dum vastos Adriae fluctus" may have been written by Jachet.

Dum vastos Adriae fluctus ragiemque furentis
 Gurgitis atque imis stagna agitata vadis
 Scyllamque et rapidas Syrles miratur Iacchus
 Monstraque non ullis cognita temporibus,
 Candida pampinea redimitus tempora fronde,
 Haec decinet prisco carmina docta sono:
 Josquini antiquos, Musae, memoremus amores,
 Quorum iuaaa facit magni regnator Olympi
 Aeternam praeter seriem et moderamina rerum,
 Dum stabat mater miserans natumque decoris
Inviolata manens lacrimis plorabat iniquo
 Iudicio extinctum. Salve, o sanctissima, salve
Regina et tu summe Deus miserere quotannis

⁵²Dunning, p. 109.

⁵³Dated 1518; Jachet would have been quite young.

Cui vitulo et certis cumulabo altaria donis.
 Dixerat. Argutae referebant omnia cannae
 Mincius et liquidis annuit amnis aquis.⁵⁴

The motet is set in two sections. The prima pars encompasses the first six lines (measures 1-58), the secunda pars, the last ten lines (measures 59-208). This awkward structure results in emphasis on the second section.

The second part of the poem mentions five sacred compositions by Josquin: "Praeter seriem rerum" (line 9), "Stabat Mater" (line 10), "Inviolata (et integra)" (line 11), "Salve Regina" (lines 12 & 13), and "Miserere (mei)" (line 13). These references are accompanied by musical quotations. The quotations take the form of free variations on Josquin's music for these same texts.

Before discussing some of these musical quotations, a reference needs to be made to a similar poem which also listed works of Josquin's. It was written by a native of Mantua, Theofilo Folegno, in his Opus Merlini Cocaii poetae Mantuani Macaronicorum. Folegno mentions the Masses L'homme arme super voces musicales, L'homme arme Sexti toni and the motets

⁵⁴Dunning, p. 109.

"Praeter rerum seriem" and "Miserere (mei)." In Book 20 of this same work, we find another tribute to Josquin, calling him God's favorite and calling on Music to acclaim him as father.⁵⁵

The opening five measures of the motet are printed as Example 13.

Example 13: (Dunning, p. 116).

Prima pars, mm. 1-5

Dum va - stas A-dri-ae,

Dum va-stos A-dri-ae flu - ctus, dum ve-

Dum va-stos A - dri-ae, dum

Dum va - stas A - dri-ae flu -

⁵⁵Quoted and translated in Lowinsky, "Medici," p. 95

The final five measures of the prima pars appear as Example 14.

Example 14: (Dunning, p. 111).

Prima pars mm. 54-58

car-mi-na do-cta se-no.

do-cta se-no.

no, car-mi-na do-cta se-no.

na do-cta se-no, do-cta se-no.

do-cta se-no, car-mi-na do-cta se-no.

In measures 92-103 Jachet has presented the rhythmic outline of Josquin's cantus firmus ("Praeter rerum serium") in the superius voice. Measures 103-111 of this same example include quotations from Josquin's "Stabat Mater."

Example 15: Measures 92-111 (Dunning, pp. 111-113).

92 *Secunda pars, mm. 92-111:*

(tor) O. lym- pi

(lym) - pi ae-ter-

prae-ter se-ri-em et mo-de-ra-mi-na re-

ae-ter - nam prae-ter se-ri-

96 (ae)-ter - nam prae-ter se-ri-em et mo-de-ra-mi-

ae-ter- nam prae-ter se-ri-

nam prae-ter se-ri-em, prae-ter se-ri-em et

- - - rum, ae-ter - nam

em et mo-de-ra-mi-na, prae-ter se-ri-em

na, re - rum, prae-ter se-

100

em et mo-de-ra-mi-na re - rum

mo-de-ra-mi-na re - rum, et mo-de-ra - mi-na re-

prae-ter se-ri-em et mo-de-ra-mi-na re - -

et mo-de-ra-mi-na re - rum dum

- ri-em et mo-de-ra - mi-na re - rum

104

dum sta-

- rum dum sta-bat ma-ter mi-se-rans

rum dum sta - bat ma - ter,

sta-bat ma-ter mi-se-rans, dum sta-bat

dum sta-bat ma-ter mi - - se-rans

109

bat ma-ter mi-se-rans

na-tum-gue de

dum sta-bat ma-ter

ma-ter mi-se-rans

Examples 16 through 18, respectively, are musical references to "Inviolata," "Salve Regina," and "Miserere (mei)."

Example 16: Secunda pars, measures 114-122 (Dunning, p. 113.).

114, Secunda pars, mm. 114-122

de - co - ris

ris in vi-o-la-ta ma-nens

(na)-tum-gue de - co - ris in - vi-o-la-

(tum)-gue de-co - ris in - vi-

(co) - ris in - vi-o-la - ta ma -

in - vi-o-la - ta

in - vi-o-la - ta

- ta, in - vi-o-la - ta ma-

o - la. ta ma - nens

- nens la-

Example 17: Secunda pars, measures 134-146 (Dunning, p. 114).

134 *Secunda pars, mm. 134-146*

(u)-di-ci-o ex-tin-ctum. Sal -

u - di-ci-o ex-tin-

(di)-ci-o ex-tin-ctum, ex - tin -

(tum) Sal - ve, o san-

tin - ctum. Sal - ve,

138

- ve, o san-ctis-si-ma, sal - ve, o

ctum. Sal - ve, o san-ctis-si-

ctum. Sal - ve, o san-ctis-si-ma, sal -

ctis - si - ma, sal - ve, o san-

o san-ctis-si-ma o san-ctis-si-ma sal -

143

Sanctis-si-ma sal-ve
ma, sal- - - - ve
ve Re-gi-
ctis-si-ma sal-ve
- - - - ve Re-gi-

Detailed description: The image shows a handwritten musical score for five voices, numbered 143. The score is written on five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The lyrics are written below the staves. A sharp sign (#) is written above the second measure of the first staff. The lyrics are: Sanctis-si-ma sal-ve, ma, sal- - - - ve, ve Re-gi-, ctis-si-ma sal-ve, - - - - ve Re-gi-.

Example 18: Secunda pars, measures 154-164 (Dunning, p. 115).

154 *Secunda pars, mm. 154-164*

us mi-se-re - re quot-an-nis, mi-se-
 re - re - re quot-an-nis, mi-se-re - re quot-an-nis, mi-se-re - re quot-an-nis, mi-se-re - re quot-an-nis, mi-se-re - re quot-an-nis, mi-se-re - re quot-an-nis

159 sum-me De-us mi-se-re - re mi-se-
 re - re quot-an-nis, mi-se-re - re quot-an-nis cu- i
 mi-se-re - re quot-an-nis
 - se-re - re quot-an-nis, mi-se-re - re quot-an-nis cu- i
 - re quot-an-nis, mi-se-re - re quot-an-nis
 re - re quot-an-nis, mi-se-re - re quot-an-nis

This work is probably the most unique of all deplorations because of the extent of its musical quotation. Josquin's influence had reached to Mantua, even as late as 1554 when this work was published. It is the latest lament chronologically, appearing in publication over thirty years after Josquin's death.

CHAPTER III
DEPLORATIONS AND LAMENTS FOR
GROUPS OF COMPOSERS

There are two works which serve as deplorations for groups of composers. These two motets are presented here. One dates from before 1474, the other from the early part of the sixteenth century.

Compère

Loyset Compère (c.1450-1518) is a composer for whom we have no evidence of an exact date of birth. The motet "Omnium bonorum plena," which is of great importance to this investigation, provides some information through which an approximate date of birth can be determined. This motet can be found in the most contemporary portion of the Trent Codex₉₁ (c.1470-80). Stylistically it is quite different from other works by Compère, especially those composed after his stay in Milan (1474). Since Dufay is mentioned in the motet along with a group of living musicians, the work must predate 1474. Compère was probably about 20-25 years

of age when he composed "Omnium bonorum plena."
Therefore, a birth date of c.1450 seems likely.¹

The Milan date of 1474 is the first recorded evidence of Compère's whereabouts. He was at that time a choir-boy in the service of Duke Sforza. His presence was recorded under the name of Aluyseto. Josquin, Martini and Hacotin were also members of the same choir. Numerous historians and scholars have stated that Compère and Josquin were choir-boys together at Saint Quetin before 1474. There is no recorded evidence to substantiate that fact.

After 1475, Compère's name no longer appears on the Milan choir rosters. Ludwig Finscher believes Compère left Milan after the murder of the Duke in 1476.² In 1486 he was chantre ordinaire with Charles VII's chapel in Paris. The head of the chapel was none other than Johannes Ockeghem. Compère probably remained at the royal chapel under Louis XII.

Of Compère's later life, a little more is known. In 1498 he was at Saint Gery in Cambrai and the same year was named "prévôt" at the church of St. Pierre in

¹Ludwig Finscher, "Loyset Compère and His Works," Musica Disciplina 12 (1950): 106.

²Ibid., p. 109.

Donai. Between 1504 and his death in 1518, he was a canon and chancellor at Saint Quentin. Compère died there in 1518.

A pillar near his tomb attests to the fame of Loyset Compère.

Hoc tegitur saxo Ludovicus Compater unus,
Musarum splendor dulcisonumque decus;
Mille annis jungas quinquagintos ter quoque senos
Sextano augusti morte solutus obit.
Quisquis praeteriens legis hac subsiste parumper
Pro quamcumque potes manibus opem.

Epitaphium Ludovici Compatris quondam huius ecclesiae
Celebris canonici cantorisev eximii.

Clauditur obscuro Ludovici Compatris antro
Rodenda a propriis hic caro verminibus
Musas dum vixit nobis confrater amaenas
Excoluit manes sint ubi vita docet.
Carmina quae tumulo sunt circum scripta legenti
L'ané 1518, en aout, 16 jours.³

One Louis Compère is covered by this stone, the splendor of music and the ornament of harmonists. Join to one thousand years, 518. Dissolved in death, he died on the 16th of August. Whoever in passing by reads this, stand a little (and give) whatever assistance you can to his spirit.

The Epitaph of Louis Compère, a Famous Canon of this Church and Outstanding Singer

Louis Compère is darkly covered by the earth. His flesh here will be eaten by its own worms. While he lived, a brother of ours, he cultivated the pleasant muses. May his spirit be where his life taught. The year 1518, in August, 16 days.

³Ibid., p. 111.

Compère's output includes many motets (most published by Petrucci), a Magnificat a4, a Credo, chansons, and a small number of Masses. An interesting work of his is the "Crucifige," a series of rhymed verses based on certain episodes of the Passion.⁴ This work shows the dramatic side of Compère's compositional style.

The motet "Omnium bonorum plena," mentioned previously, is called the "Singer's Prayer." The second part of the motet is a prayer to the Virgin Mary to intercede for the salvation of the singers listed. The list includes many of the famous musicians of the time from Dufay to Compère himself.

Secunda pars

Omnium bonorum plena,
 Peccatorum medicina,
 Cuius proprium orare
 Est atque preces fundare.
 Pro miseris pecantibus,
 A Deo recedentibus,
 Funde preces ad Filium
 Pro salute canentium.
 Et primo pro Gulielmo Dufay,
 Pro quo me, Mater exaudi.
 Luna totius musicae
 Atque cantorum lumine,
 Proque Dussart, Busnois, Caron,
 Magistris cantilenarum
 Georget de Brelles, Tinctoris,
 Cimbalis tui honoris,
 Ac Okeghen, Despres, Corbet
 Heniart, Fauges et Molinet
 Atque Regis omnibusque
 Canentibus, Simul et me,

⁴Printed in Reese, Renaissance, p. 226.

Loiset Compere, orante,
 Pro magistris pura mente,
 Quorum memor, virgo, vale,
 Semper Gabrielis Ave. Amen.

O thou who art replete with all good things, thou comfort of sinners, whose province it is to pray and utter supplications for those unhappy sinners who have turned away from God, pray to thy Son for the salvation of singers. First for Guillaume Dufay, moon of all music, light of singers, hear me, O Mother, for Dusart, Busnois, Caron, masters of song for Georget de Brelles and Tinctoris, cymbals of thy glory, and for Ockeghem, des Pres, Corbet, Hemart, Faugues, and Molinet, and for Regis and for all singers, as well as for me, Loyset Compere, beseeching thee with a pure heart to intercede for these masters, whom I recall, O Virgin, hail to Gabriel forever. Amen.

The text and translation of the prima pars is printed below.

Omnium bonorum plena,
 Virgo parensque serena,
 Quae sedes super sidera,
 Pulchra, prudens et decora.
 Assistens a dextris Patris,
 Coeli et terrae plasmatoris,
 In vestitu deaurato,
 Nulius many formato.
 Turbata parum fuisti,
 Set consulta respondisti.
 Ecce ancilla Domini,
 Sicut refers, fiat mihi.
 Dulcis fuit responsio
 Data coelisti nuntio.
 Perquem statim concepisti
 Natum Dei Et portasti
 Illum nec non peperisti,
 Et post partum virgo mansisti,
 Virgo pura et nitida,
 Virgoque immaculata.

Full of all good things, Virgin and Mother serene,
 You sit above the stars, beautiful, prudent, and
 fair. You stand at the right hand of the Father,
 Creator of heaven and earth, in a golden garment
 formed by no hand. Certainly no one can be
 compared to you, no one can equal you to whom
 "Hail, Mary," was said with angelic voice. You
 were in no way disturbed, but prudently answered,
 "Behold the handmaid of the Lord. Be it done to
 me as you say." It was a sweet response given
 to the heavenly messenger, through which at once
 you conceived and bore the Son of God. And you
 brought Him forth, and after His birth you remained
 a virgin, a virgin pure and bright, and a virgin
 immaculate.

Compère was the first composer to use Hayne's
 chanson "De tous biens pleine" as the basis for a
 contrapuntal work. "Omnium bonorum plena" is based
 on that model. The tenor of the chanson is rendered
 by the motet tenor once in each part. Likewise,
 Hayne's superius is also drawn upon at the beginning
 of the first part. "The use of material from Hayne's
 love songs in this motet to the Virgin is undoubtedly
 meant to have a symbolical significance."⁵

There are some differences between Compère's
 setting of the melody and Hayne's original. These
 differences are mostly rhythmic. Hayne's original is
 in duple meter. Compère reinterprets the chanson in
 triple meter for the first part and restores it to
 duple in the second. Measures 11-13 of the chanson
 contain the figure $\square \diamond \diamond \square$ or $\overset{2}{\square} | \diamond \diamond | \square |$. These same

⁵Ibid., p. 227.

notes (measures 36-38 of the motet) are inserted into triple meter as $\left| \begin{array}{c} 3 \\ \square \cdot \diamond \square \square \cdot \end{array} \right|$.

Example 19 shows a text underlay comparison between the French chanson and Compere's Latin text. For measures 94-97 there is no French underlay.

Example 19: Text underlay comparison, measures 28-108.

28

(L.) Nul - - lus ti-bi com-pa-ra - ri Po-est
(F.) De tous biens plain-est ma mais-tres - - -

35

cer - te nec ae-gua - - ri, Tur-ba-
- - - - - se, Chascun

52

ta pa-rum fu - i - sti, sed con-sul-
lui doit tri-but d'hon - - - - -

57

ta re-spon-di-sti. Dul-cis fu-it re-spon-
- - - - neur. Car as-sou-vi-est en

76 # 11

si-o, Da-ta coe-le-sti nun-ti-o,
va - - - - - leur,

94

Il - - - - lum) Vir-go pu-
Au-tant que

102

ra et ni-ti-da, Vir-go-gue im-ma-cu-la-ta.
ja-mais fut de-es - - - - - se.

The opening 25 measures is composed in duet style. After all four voices are presented in a quasi-imitative section, Compère returns to duet texture. The secunda pars (measure 109) also begins with a duet, this one between the lower two voices. It is answered with a duet between the upper two voices in measure 140. The use of duet texture comprises well over 50% of the work.

There are a few short metric shifts from duple to triple and vice versa. The work ends in duple meter as the four voices join together to sing the final two lines of text.

Compère, who himself was mentioned by Crétin, has issued a prayer to the Virgin Mary on behalf of the greatest composers of his time. This work serves as a deploration to this group of musicians.

Moulu

Not much is known about the composer Pierre Moulu. He was born in the late fifteenth century either in France or the Netherlands. His output includes Masses, motets and church music. One particular Mass on a French popular song ("A deux visaiges et plus") was well-liked by his contemporaries. Many of Moulu's other works were published by the printer Jacques Moderne in 1532 and 1540.

One important fact is documented regarding this composer's life--he was a student of Josquin. The French poet Pierre de Ronsard mentions Moulu in the Dedication⁶ to the Livre des melanges, published by LeRoy and Ballard.⁷ Here is the paragraph in which Moulu is mentioned.

⁶Dedicated to Francis II of France, son of Henry II.

⁷Published in 1560 with a revised edition in 1572.

Your Majesty should not marvel if this book of miscellanies, which is very humbly dedicated to you by your very humble and obedient servants and printers Adrian LeRoy and Robert Ballard, is composed of the oldest songs that can today be found, because the music of the ancients has always been esteemed the most divine, the more so since it was composed in a happier age, less contaminated by the vices which reign in this lost age of iron. Moreover, the divine inspiration of music, poetry, and painting do not arrive at perfection by degrees, like the other sciences, but by starts, and like flashes of lightning, one here, another there, appear in various lands, then suddenly vanish. And for that reason, Sire, when some excellent worker in this art reveals himself, you should guard him with care, as being something so excellent that it rarely appears. Of such men have arisen within six or seven score years Josquin Desprez, Willaert, Richafort, Jannequin, Maillard, Claudin, Moulu, Certon, and Arcadelt, who in the perfection of this art does not yield to the ancients, from being inspired by Charles, Cardinal of Lorraine, his Apollo.⁸

A Florentine codex, originating in the first fifteen or sixteen years of the sixteenth century, is the source for Moulu's deploration "Mater floreat," in which twenty-four musicians are catalogued. The codex itself is dedicated to Lorenzo de' Medici II, hence the title Medici Codex. Latin writing on the flyleaf gives support to this dedication.

Perge liber/propera/ventoque citatior omni.
 Ad faustum fausto sidere tende Ducem:
 Excipiet manibus laetis: vultuque sereno
 Gaudebitque tuo munere posse frui
 Quum to respiciet letus/tecumque loquetus/
 Tum iubeo/ut domini sis memor ipse tuk.⁹

⁸ Oliver Strunk, Source Readings in Music History (New York: W. W. Norton, 1950), pp. 288-289.

⁹ Lowinsky, "Medici," p. 62.

Go, my book, hurry faster than the fastest wind
 Under a lucky star speed to the lucky prince:
 He will receive you with happy hands and gracious eye
 He will be glad to enjoy your gift.
 While he regards you with joy and speaks with you
 Be, I command, ever mindful of your Lord.¹⁰

Some of the works in the Medici Codex are deplorations. Moulu's work has been mentioned here. This same composer is represented by two other works, one of which is "Fiere appropos mauldicte et inhumaine," a deploration on the death of Queen Anne of Brittany who died in 1514 at the young age of thirty-seven. Josquin's "Déploration d'Ockeghem" appears as no. 46 in the Codex.

The Latin text and English translation of Moulu's "Mater floreat" are printed below. The music is found on folios 51-52 of the Medici Codex.

Prima pars

Mater floreat florescat modulata misicorum
 melodia, crescat celebris Du Fay cadentia,
 prosperetur preclaris Regis Busnoys Baziron
 subtiles glorientur, Triumphet alexander
 magnificus congaudeat Obreth Compere Cloy
 Hayne la Rue memorabiles, Josquin Incomparabilis
 bravium accipiat.

Secunda pars

Rutilet celphicus de Longueval tanque sol inter
 stellas, Lourdault Prioris amenus, nec absint
 decori fratres Hilaire hilaris, Divitis felix,
 Brumel Ysaac Nynot Mathurus Forestier Bruhier
 facundi Mouton cum vellere auro date gloriam
 regi et regine in cordis et organo.

¹⁰ Ibid.

Mother music, measures melody, may she flourish and prosper. May the celebrated Dufay's cadence grow and may the famous Regis be made to prosper; glory to the subtle Busnois and Baziron. May the magnificent Alexander triumph and may rejoice with him the memorable Obrecht, Compère, Eloy, Hayne, and la Rue. May the incomparable Josquin receive the prize.

May the Appollinic Longueval shine like the sun among the stars, Lourdault, the charming Prioris. Nor should we miss the agreeable brothers De Févin, Hilaire the cheerful, the happy Divitis, the eloquent Brumel, Isaac, Nynot, Mathurin Forestier, and Bruhier; Mouton with the Golden Fleece: Render glory to the King and the Queen with strings and organ.

The author of the text is not known. This motet may have been composed on the occasion of a royal wedding, possibly that of Louis XII and Mary Tudor of England. Nothing in the text, however, specifically alludes to a celebration or any festive event. The only mention of the King and Queen occurs in the very last line of part one: "Render glory to the King and the Queen with strings and organ."

This work is important because of its catalogue of musicians. In her book on French music of the fifteenth and sixteenth centuries, Isabelle Cazeau calls this piece a catalogue motet.¹¹ Possibly the author of the text imagined important musicians, alive as well as dead, gathering for the purpose of praising

¹¹Cazeau, p. 186.

the King and Queen.¹² In this respect, the two partes of the motet differ greatly. Par's 1 names composers of previous generations, pars 2 mentions contemporary composers. At least six of those in pars 2 are also connected in some way with the French royal chapel. This part also catalogues those musicians together because they are Frenchmen. Isaac is the only non-French composer mentioned because he may have gone to France. The three composers Prioris, Braconnier (Lourdault), and Longueval are placed together, just as they were in Crétin's lament for Févin and Braconnier.¹³ Toward the end of pars 2, Divitis, Brumel, and Mouton are characterized with puns.

Although the motet mentions and catalogues all of these composers, the name of Josquin and Mouton are given special significance because they are placed at the end of each list. Of the two, "may the incomparable Josquin receive the prize."

The primary technique of composition is imitation, usually confined to the beginning of each text phrase. In measure 20, after a full close, Moulu inserts a section a3 to the text "crescat celebis Du Fay cadentia." This is the only instance where four-voice texture is abandoned for longer than a few

¹²Douglas, p. 25.

¹³See pp. 40-42.

measures. Throughout the prima pars, the imitation remains bound to three or four notes, after which the voice parts become free.

The catalogue of twenty-four musicians begins in measure 34. The composers Regis, Busnois, and Baziron (actually Barizon) appear in the same text phrase. In the next group Obrecht, Compère, Cloy (Eloy), Hayne, and la Rue appear consecutively. The final phrase of the first part mentions Josquin alone.

The secunda pars begins with a phrase mentioning Longueval. Then Lourdault and Prioris are cited. In quick order follow the Févin brothers (Robert and Antoine), Hilaire ("the hilarious"), and Divitis (a friend of Mouton). A sudden change from duple to triple meter and from polyphony to strict homophony occurs at measure 46. The composers Brumel, Isaac, Nynot, Forestier, and Bruhier are mentioned in this short section. There is a return to polyphony for the phrase concerning Mouton. The final salutation to the King and Queen is accomplished in a duet-like texture (SA/TB), which is repeated exactly to end the work.

Moulu's work is interesting because of the catalogue of musicians and the way in which they are grouped. He essentially honored all of these composers

who were important enough to personally "render glory to the King and the Queen." This work is a deploration to those men.

SUMMARY AND CONCLUSION

A blending of literary and musical elements of the fourteenth, fifteenth and sixteenth centuries produced twenty-seven interesting and unique works. These deplorations and laments were written to honor individual musicians or groups of musicians from Machaut through Philippe de Monte.

In some instances, a personal relationship between composer, poet and person for whom the work was written can be established. Other composers and poets were motivated because of the great respect they had for a particular composer.

With great style and beauty, composers have been honored and deplored. Many of these works contain significant biographical information about a composer. They also contain statements about ethical and moral character, singing skill, and compositional ability.

By examining and comparing these works an historical viewpoint can be presented. The following tables will allow the reader to see the relationships between many deplorations at a glance.

Table 2 presents a chronological listing of deplorations and laments based on the approximate

date of composition, or in some cases, the date of publication.

Table 2

<u>Poet or Composer</u>	<u>Approx. Date</u>	<u>Composer Honored</u>
Andrieu	1377	Machaut
Ockeghem	1460	Binchois
Busnois	1461	Ockeghem
Dufay	1463-4	Dufay
Compère	1474	Group of Composers
Ockeghem	1474	Dufay
Busnois	1474	Dufay
Hémart	1474	Dufay
Josquin	1497	Ockeghem
Crétin	1497	Ockeghem
Molinet	1500	Ockeghem
Lupus	1505-10	Ockeghem
Crétin	1511	Févin and Braconnier
Mouton	1512	Févin
Moulu	1515	Group of Composers
Anonymous	1521	Josquin
Richafort	1532	Josquin
Baston	1545	Hellinck
Gombert	Pub. 1545	Josquin
Appenzeller	Pub. 1545	Josquin
Vinders	Pub. 1545	Josquin
Jachet	1554	Josquin
Vaet	1556	Clemens non papa
Regnart	1567	Vaet
Schede	1567	Vaet
Haemus	1575	Vaet
Weston	1590	de Monte

With the single exception of the years from 1377 to 1460, no more than twenty-five years elapsed between the composition and/or publication of any two deplorations.

The approximate dates of birth and death for each composer lamented are given in Table 3. The dates span a period of over three hundred years, during which time musical style and composition were almost totally

dominated by French and Netherlands composers and their students.

Table 3

<u>Composer/Dates</u>	1300	1325	1350	1375	1400	1425	1450	1475	1500	1525	1550	1575	1600	1625
Machaut c.1300-1377	←—————→													
Binchois c.1400-1460					←————→									
Dufay c.1400-1474				←————→										
Ockeghem c.1430-1497						←————→								
Févin 1474-1511								←——→						
Josquin c.1450-1521							←————→							
Hellinck c.1496-1541										←——→				
Clemens c.1500-c.1556									←————→					
Vaet c.1529-1567											←————→			
de Monte 1521-1603									←————→					

Example 5, page 43, shows a sequence of teachers and pupils from Dufay to Willaert. This line of influence notwithstanding, the relationships between the composer or poet of a deploration and the one who was being deplored bear close examination. While much of the information is only conjecture on the part of musicologists, some patterns can be seen.

Of the twenty-seven deplorations investigated, the composers or poets of nineteen had either met the composer being lamented, or were taught by him. This can be seen in Table 4.

Table 4

Poet or Composer of Deploration*	Honored Composer(s)	Relationship:			Not Known	Other
		Met	Pupil/ Teacher			
Andrieu	Machaut (However, Deschamps, the author of the text was a nephew of Machaut.)				X	
Ockeghem	Binchois				X	
Dufay	Dufay					For his own death
Ockeghem	Dufay		X			
Busnois	Dufay	X				
Hémart	Dufay		X			
Busnois	Ockeghem	X				
Josquin	Ockeghem		X			
Molinet	Ockeghem				X	
Crétin	Ockeghem				X	
Lupus	Ockeghem (However, Erasmus, the author of the text, may have heard Ockeghem display his singing skills.)				X	
Crétin	Févin & Braconnier				X	
Mouton	Févin	X				
Baston	Hellinck				X	
Vaet	Clemens		X			
Regnart	Vaet		X			
Haemus	Vaet				X	
Schede	Vaet	X				
Weston	de Monte		X			
Richafort	Josquin		X			
Gombert	Josquin		X			
Appenzeller	Josquin		X			
Vinders	Josquin		X			
Jachet	Josquin				X	
Compère	Group of composers				X	Pupil of Ockeghem
Moulu	Group of composers				X	Pupil of Josquin

*The order followed here is the same order as each work appears in the thesis.

Great similarities can also be found between the poetic and musical settings themselves. Table 5 is a detailed comparison of all deplorations and laments investigated for this project.

Table 5

A Comparison of Deplorations and Laments

<u>Composer/Poet</u>	<u>In Honor of</u>	<u>Text</u>	<u># of Voices</u>	<u>Cantus Firmus</u>	<u># of Sections</u>	<u>Lists</u>	<u>Borrowings</u>	<u>Requiem Text</u>
Andrieu	Machaut	French	2 2 lower are textless		2		From Machaut	
Ockeghem	Binchois	Fr./Lat.	4	A paraphrase of "Dies irae" at end	2			X
Dufay	Dufay	Latin	4	"Ave Regina" chant embellished	4			
Ockeghem Busnois Hémart Busnois	Dufay Dufay Dufay Ockeghem	Latin Latin	POEM 4 3rd voice is textless	Rhythmic c.f. in 3rd voice	2			
Josquin Molinet Crétin	Ockeghem Ockeghem Ockeghem	Fr./Lat. Latin French	5 POEM POEM	Requiem chant	2	Composers Composers/ Music		X
Lupus Crétin	Ockeghem Févin and Braconnier	Latin French	4 POEM		2	Composers		X
Mouton	Févin	French	4		1			
Baston	Hellinck	Latin	6	Requiem chant	2			X
Vaet	Clemens	Latin	6	Requiem chant	1			X
Regnart	Vaet	Latin	7	(Musical setting not available)				
Haemus	Vaet	Latin	POEM					
Schede	Vaet	Latin	POEM					
Weston	de Monte	Latin	POEM					
Anonymous	Josquin	Latin	7-15	Requiem chant				X
Richafort	Josquin	Latin	6	"Circumdede- runt me" chant			From Josquin	Complete Requiem
Gombert	Josquin	Latin	6	"Circumdede- runt me" chant	2		From Josquin	
Appenzeller	Josquin	Latin	4		2			
Vinders	Josquin	Latin	7	Requiem chant	1			X
Jachet	Josquin	Latin	5		2	Music	From Josquin	
Compère	Group of Composers	Latin	4		2	Composers		
Moulu	Group of Composers	Latin	4		2	Composers		

Areas of comparison are language of the text, number of voices, use of cantus firmus, number of sections, inclusion of lists, borrowings, and the use of portions of liturgical Requiem texts.

In the composition of the deplorations and laments eight poets and composers have included portions of text from the Missa pro defunctis (Requiem Mass). The section of text most often used is: "Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Requiescant in pace. Amen." Only one of the works is a complete Requiem. Richafort's Requiem is comprised of seven major sections (see Table 1, p. 78), and is indeed the most solemn tribute to a deceased musician.

The deploration by Ockeghem for Binchois is the only work to use part of the "Dies irae," even though it is only a short melodic paraphrase of line 20 of the Sequence: "Pie Jesu, Domine, dona eis requiem." Those laments by Josquin for Ockeghem, Crétin for Févin and Braconnier, Baston for Hellinck, and Vinders for Josquin, all use the Requiem text in much the same way. In three of these deplorations all voices sing the final utterance "May he rest in peace. Amen."

Table 6 lists composers and poets who were mentioned by name in various laments. Only those composers and poets who are involved directly with the works contained in this investigation, are mentioned.

Table 6

Composer	Compère	Josquin for Ockeghem	Crétin for Ockeghem	Crétin for Févin and Braconnier	Moulu
Binchois			X		
Busnois	X		X		
Compère	X	X	X		X
Dufay	X		X		X
Févin				X	X
Hémart	X				
Josquin	X	X	X	X	X
Braconnier				X	X
Molinet	X		X		
Mouton				X	X
Ockeghem	X	X	X		

Little is known about many of the poets and musicians of the fourteenth through the sixteenth centuries. An investigation of the lacunae available, especially correspondence, poems, and music of a laudatory nature, can shed more light on their respective careers. Further study by musicologists into the manuscript sources for these deplorations is surely warranted.

The pieces themselves were born out of respect and admiration for other composers. Thus, in a period of about 250 years, twenty-seven works were written for nine composers who influenced greatly the musical life of the time.

To deplore and lament is an admirable task. This investigation is concluded with a quotation from The Arte of English Poesie (1589).

Lamenting is altogether contrary to rejoising, euey man saith so, and yet is it a peece of joy to be able to lament with ease, and freely to poure fourth a mans inward sorrowes and the greefs wherewith his mind is surcharged. This is a very necessary deuise of the Poet, and a fine, besides his poetrie to play also the Phisitian, and not onely by applying a medicine to the ordinary sickness of mankind, but by making the very greef it selfe (in part) cure of the disease.¹

¹The Arte of English Poesie (1589), quoted in Vincent Duckles, "The English Musical Elegy of the Late Renaissance," contained in Jan La Rue, ed., Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese (New York: W. W. Norton, 1966), p. 134.

APPENDIX

THE TWO DEPLORATIONS BY GUILLAUME CRÉTIN

Déploration de Guillaume Crétin sur le
trépas de feu Okergan trésorier de
Saint-Martin de Tours

Chargié de deuil par desmesuré faix,
Considérant les très dangereux faitz,
Et grans assaulx des déesses fatalles,
Du genre humain ennemyes capitalles,
Et mesmement de la fière Atropos,
Qui grappe, fiert, et rué à tous propos
Sur Papes, Roys, Empereurs, Ducs et Contes,
Pensant aussi qu'elle met en ses comptes
Tant Clercs que Laycz, tant Nobles que Villians,
Tant grans Prélatz, que paovres Chapellains.

Foible, estonné, lasche, remis, et las
Pour le récit plain d'immortelz hélas
Du cas fatal n'aguères advenu,
D'angoisseulx deuil me veiz circonvenu,
Posé que avant eusse congneu gens mains
Payant le deu et tribut des humains;
Lors sur ung lict du dur travail tendu,
Par grant courroux me mys plat estendu,
Où je receuz d'enney si lourde somme,
Que fux contrainct dormir et prendre somme.

En ce dormir pour repos j'euz mesaise,
L'homme dormant ne sera jamais ayse,
Se de travial dont il aura veillé,
En son dormir se treuve travaillé,
Mais néantmoins souvent advient nouvelle
Sur jour, que après la nuict se renouvelle.

Ainsi m'advint, car à ung seul moment
Feuz transporté devant le monument
Du bon Seigneur que franchement amoye,
Dont à présent mon cueur pleure et larmoye;
Nommer le fault, mais se pourra il faire
Possilbe n'est sans premier satisfaire
Et contenter le deivoir de nature.

Le pas cruel qui vivans desnature,
 L'a prins, ravy, et saisy en ses lacz;
 Il est donc mort? c'est mon; mais qui? hélas!
 C'est Okergan le vaillant Trésorier
 De Saint-Martin, qui eust grant trésor hier,
 Et juy n'a riens, fors le mérite seul
 Que ores emporte avecques un linceul.

En ung vergier peuplé de beau cyprès,
 Que Zéphirus avoit planté cy près
 Avec sa soeur Flora très favorable.
 Estoit le corps du Segneur vénérable;
 Mais Borréas en faulchant la verdure,
 Feist tout couvrir de noire couverture.

Les grans soupirs et chaudes larmes d'oeil,
 Se feirent lors par si extrême dueil,
 Que oncques de Roy, ou de Pape de Romme
 N'ouy parler avoir veu tant plaindre homme.

Calipoe et toutes les neuf Muses
 Sonnèrent cors, flutes, et cornemuses
 Par chantz piteux à l'entour du cercueil.

Musique aussi, en luy faisant recueil,
 Vint au devant, qui de coste un viel arbre.
 Feist entailler son sépulchre de marbre,
 Auquel il feust tantost mis et posé;
 Quant c'eust esté pour son propre espousé
 Plus n'en eust sceu faire qu'elle faisoit.

En complaignant aux assistans disoit:
 Cueurs adveillez en tristesse confitz,
 Approchez vous, venez plorer mon filz,
 Plorez celluy qui tant a décoré
 Mon bruyt et lotz que par luy encor ay
 Chapeau flory de bonne renommée.

Plorez celluy qui m'a tousjours aymée
 Servy de cueur au doigt et à l'oeil, si que
 On l'appelloit la perle de musique.

La Dame adonc regardant çà et là,
 Fainct son parler pour le grand dueil qu'elle ha,
 Puis en l'instant la compagnie assemble,
 Et instrumentz faict accorder ensemble;

Harpes et lucz, orgues, psaltérions,
Musettes, cors et manicordions,
Fleutes, flajolz, cymbales bien sonantes
Parmy les voix d'organnes résonantes.

Ung Libera en doulx chant et piteux
Fut si bien dit, que l'homme despiteux
Tant dur soit-il, eust par compassion
Plongé son cueur en deuil et passion;
Tous les présens tendrement souspiroient
Très fondamment, et ensemble ploroient
Comme remplyz d'excessive douleur;
Arbres et fleurs en changèrent couleur,
Petits oyseaux en muèrent leurs chantz,
Les préaux verdz en devindrent seichans.

Musique après ceste doulce armonyé,
Feit ordonner pour la cérémonie,
Torches, flambeaux, sumptueux luminaire,
Manteaux de deuil, l'armoirie ordinaire,
Donner pour Dieu, accomplir voeuz, promesses,
Chanter psaultiers, vigiles, et prou messes,
Tant en effect selon ordre et raison,
Qu'il appartient à homme de maison.

Ce faict pria tous les Musiciens
Qui furent là, mesmes les anciens,
Que sur le corps, par manière de laiz
Feissent dictez, rondeaux et vierelaiz
En complaignant son filz, et que chascun
De piteux son luy en donnast quelc'un.

Alors Tubal le bon père ancien,
Qu'on dict et tient premier musicien,
Qui sur marteaux trouva sons et accordz,
Ses orgues print, se joignoit près du corps,
Et à voix sainte, avec son instrument,
Ce présent dict profera proprement.

TUBAL. Rondeau.

C'est Okergan qu'on doibt plorer et plaindre,
C'est luy qui bien sceut choisir et atteindre
Tous les secretz de la subtilité
Du nouveau chant par sa subtilité,
Sans ung seul point de ses reigles enfreindre
Trente-six voix noter, excrípre, et paindre
En ung motet; est-ce pas pour complaindre
Celluy trouvant felle novalité?
C'est Okergan.

Musiciens se doibvent huy contraindre,
 Et en grandz pleurs leurs cueurs baigner et taindre,
 En le voyant ainsi mort allité,
 Disantz; son nom par immortalité
 A tousjours doibt demourer sans extaindre;
 C'est Okergan.

L'ACTEUR.

Lors se leva David Royal psalmiste,
 Des Muses droit servant commensalmiste,
 Qui promptement a sa harpe accordée,
 Et sans avoir sa leçon recordée,
 Ces motz chanta en tennant son psaultier.

DAVID. Rondeau.

Enchant de pleur doibt vien psalmodier
 Tout bon esprit, et vien estudier
 A lamenter ce Trésorier notable,
 Que mort a luy convoyé à sa table;
 Puis que sultrement n'y peult remédier.
 C'est ung edict qui n'est faict d'huy ne d'hier,
 Quand l'heure vient force est expedier
 Le partement qui est fort lamentable
 En chant de pleur.

Dieu le scaura très bien stipendier,
 Car en son temps s'est vouly desdier
 A faire chant devot et délectable
 Pout esviter le gouffre espoventable,
 Dieu ne le veult des cieulx repudier
 En chant de pleur.

L'ACTEUR.

Puis Orpheus en chant armonieux,
 Sans soy monstrier fort cérimonieux,
 De cueur rassis et honneste vouloir
 Sa harpe print, et pour plus fort douloir,
 Et le deuil veoir en augmentation,
 Se dictie faict de lamentation.

ORPHEUS. Rondeau.

Musiciens pensez de lamenter,
 Dueil angoisseux debvez en l'ame enter,
 Et vous monstrier par tristesse remis,
 Quand vous voyex celluy à terre mys
 Qui de vostre art a sçeu parler.

Voz cueurs debvez en courroux tourmenter,
 Et de regretz vos ennuyz augmenter,
 Car huy perdez la fleur de vos amys
 Musiciens.

De chantz plaisans ne fault plus guermenter,
 Mais en douleurs vous experimenter,
 Ainsi que gens de tous plaisirs remis,
 Tristes, perplex, pesans, et endormis,
 A plaintz et pleurs se fault tous presenter.

L'ACTEUR.

Chiron Centaure es montz de Thessalie
 Laisse Achilles, prent sa harpe et sa lye,
 Aux assistens fort contristez du cas,
 De voix tremblant resonnant ung peu cas,
 Piteusement la matière poursuyt,
 Et on plorant dit le mot qui s'ensuyt.

CHIRON. Rondeau.

Plorer le fault ce bon chantre tant saige,
 Qui par escript a touché maintz passaiges,
 Et si très-bien de la gorge a passé.
 Hélas! enfans, or est-il trespasé,
 Trop impertun nous en est le messaige.

Tant beau, tant net de corps et de visaige.
 Fut en son temps, et jamais n'eust usaige
 De consentir ung fait mal compassé.
 Plorer le fault.

C'est grand meschef quiant ung tel personnage
 Avant cent ans accompliz perd son aage,
 Et qu'on le voit entre les vers tâsse;
 Son esperit est lassus in pace,
 Mais quoi! le corps pourrit qui est dommaige,
 Plorer le fault.

L'ACTEUR.

Dame Sapho de Ran belle amoureuse,
 Contre Aptopos austere et rigouteuse
 Feit et chanta ung dictie plain d'argus
 Mercure aussi qui endormit Argus
 Là se trouva sans gueres demourer,
 Pour le deffunct de son jeu honorer.

Pareillement Pan, le Dieu d'Arcadie,
 Lors s'esforca et mit son estudie
 A suader pastours et pastourelles
 Abandonner lages, brebis, tourelles,
 Pour regretter ce pillier de musique.
 Et promptement fait ung dict héroïque,
 Que sur le corps luy et ses gens chantèrent.

Puis Arion que les daulphins portèrent,
 Dont evada le péril de la mer,
 En son jeu dict que moult faict à blasmer
 Quiconques est amy de la science,
 Et là ne vient pour veoir la pacience
 De musique ore ainsi fort désolée.

La personne est en son dueil consolée,
 Quant aucun voit qui compaigner la vueille,
 Ung cueur dolent quiert qu'ung aultre se dueille.
 Son dict finy, tous instrumentz cessèrant,
 Et sur ce point les chantres commencèrent.

Là du Fay, le bon homme survint,
 Busnoys aussi, et aultres plus de vingt,
 Fede, Binchois, Barbingant et Doustable,
 Pasquin, Lannoy, Barizon très-notable,
 Copin, Regin, Gille Joye et Constant.
 Maint homme fut auprès d'eulx esdoutant,
 Car bon faisoit ouyr telle armonye,
 Aussi estoit la bende bien fournye.

Lors se chanta la messe de My My
Au travail suis, et Cujus vis toni,
 La messe aussi exquise et très-partaicte
 De Requiem par ledict déffunct faicte;
 Hame en la fin dict avecques son lucz
 Ce motet, Ut heremita solus;
 Que chascunt tint une chose excellente.

Musique, lors la Dame très-dolente,
 Non congnoissant qu'eusse du dueil ma part,
 Pour ce qu'estions dessous ung arbre a part,
 Hastivement me fait venir vers elle,
 Et quant congneut mon couraige et bon zèle,
 Me commanda estre prest et pourveu
 D'enregistrer tout ce que j'avoye veu.

Oultre me dict et chargea par exprès,
 De publier et dire loing et près
 Aux chantes tous sa doctrine ensuyvans,
 Que du défunct tant que seroient vivans,
 En leur façon et composition,
 Feissent tousjours commémoration.
 En ce disant par ung cry qu'el ouyt,
 Soubdainement du lieu s'esvanouyt,
 Elle et ses gens feirent ung si grand sault,
 Que de frayeur m'esveillay en sursault.

O dur réveil, piteux à réditer!
 Comment pourray sans me necessiter
 En ce papier coucher dictz ne excriptz?
 Veu que ne puis cueur ne gouche inciter,
 Langue ne voix esmouvoir, n'exciter
 A prononcer fors pleurs, plaintes et cryz.

A peine scay si je liz ou escriptz,
 Plaisir m'est dueil, plus me sont pleurs que riz,
 Mon corps se voit à la terre citer;
 Je suis perplex; en l'affaire qu'ay pris
 Besoing me fust que aultre acteur mieulx apris
 Vint à présent mon sens ressusciter.

Que n'euz je lors l'éloquence de Tulle,
 Ou de Virgile, ou ceulx qu'on intitulle
 Grands orateurs et poètes laurez;
 Boëce ou est-il? qui ne me congratulle;
 Où est Properce et Tiburce ou Catulle,
 Pour recueillir tous leurs excriptz dorez.

Affin d'avoir tous les faictz honorez
 Du bon Seigneur, que tant a cecorez
 Et embelliz les livres de musique,
 Et de sa main nous en sont demourez
 D'ouvrage exquis, si très bien labourez,
 Qui semble ouyr ung droict chant angélique.

Hé! Chastelain et Maistre Alain Chartier,
 Où estes-vous? Il me fust bien mestier
 Avoir de vous quelque bonne leçon;
 Simon Greban, qui feustes du mestier,
 Que n'avez-vous laissé pour héritier
 Ung Meschinot, ung Milet, ung Nesson,
 Pour hault louer le mélodieux son,
 La voix, le chant, et subtile façon
 De ce vaillant renommé Trésorier?
 Hélas! faut-il qu'ainsi nous le laissons?
 La raison veult que memoire en façon,
 Mais ad ce suis trop inutile ouvrier.

Sus Molinet; dormez vous, ou resvez?
 Vos sens sont-ils si pressez ou grevez,
 Que ne povez prendre papier et plume?
 A quoi tient-il que aujourd'huy n'estrivez
 Contre la mort, et soubdain n'escrivez
 De Okergan quelque petit volume?

Ardent désir ad ce mon coeur allume,
 Mais mon gros sens dur comme fer d'anclume,
 N'approche en riens le don que vous avez;
 Ai toutesfois quelque chose en resume,
 Excusez moy si de tant je présume,
 Affection m'esmeut, vous le scavez.

Considérez qu'avez art et praticque,
 Et veu aussi que Dame Rhétorique
 En tous voz faictz vous porte et favorise,
 Plustot de luy deussiez faire cantique,
 Que moy qui suis en élégance étique,
 Et en scavoir qui la main auctorise.

Si j'ay failly d'avoir la charge prise,
 Et que a bon droict on me blasme ou mesprise,
 Pour men excript rural et mécanicque;
 Si ne devez pourtant lascher l'emprise
 De l'exaulcer, car il vault qu'on le prise,
 Et bien digne est d'estre mys en cronicque.

O! Saint Gelay, révérend orateur,
 Besoing seroit que feussiez or'acteur
 De quelque lay pour adoucir mes plaingz,
 En ce ne vueil vous estre adulateur,
 Mais tant vous tiens de vertus zélateur
 Que aurez pitié de celluy que je plaingz.

De vos excripz les livres sont tous pleins,
 Votre bon bruict volle par champs et plains,
 Chascun le scait, de ce ne suis menteur;
 Hélas! Seigneur, recueillez mes complains,
 Ne tenez pas mon dict assez ample, ains
 Plaignez la mort de ce vaillant Docteur.

Docteur le puis nommer en la science,
 Et prens tesmoings tous musiciens, se
 Jamais en fut ung aultre plus parfaict,
 Pour en juger en saine conscience,
 Mortz et vivans prendront en pacience
 Tous exceda et par dictz et par faict.

En son vivant a maint ouvraige faict
 En style hault, où n'a riens impartaict,
 Comme on le scait par vraye experience;
 C'est grant douleur le veoir par mort deffaict,
 Veu qu'il estoit personnaige d'effaict,
 Comblé d'honneur et de bonne predence.

Il a vescu si très honnestement,
 Et haultement son estat maintenu,
 Riens n'a gasté par fol gouvernement,
 On voit comment son oeuvre et bastiment
 A proprement et bien entretenu;
 Maint paovre nud a vestu, soustenu,
 Nourry, tenu à sa propre despense,
 Pour Dieu a faict beaucoup plus qu'on ne pense.

Humble suz petiz, aux grandz se monstroït grant,
 Honneur querant sans vaine ambition,
 Et qu'il soit vray, son loz m'en est garant,
 Au demourant son cueur fut laboutant,
 Vertus querant; par augmentation
 D'affection mainte fondation
 Fonda si on en veult estre recordz;
 Ung bien pour l'ame en vault bien cent au corps.

Par quarante ans et plus il a servy
 Sans quelque ennuy en sa charge et office;
 De trois Roys a tant l'amour desservy,
 Que auz biens le vis appeller au convy,
 Mais assouvy estoit d'ung bénéfice;
 Quant auz service et divin sacrifice
 Sans aulcun vice eut cueur fervent et plain,
 A droict nommé le premier chappellain.

Gens du Clergé et Collège notable,
 Chant lamentable en Cueur et en Chapitre
 Faire debvez pour cest homme louable,
 Tant amyable humain, doux, et traictable
 Assez capable d'obtenir corsse ou mittre,
 Oncques tel tiltre il n'emprint faire tistre,
 Mais au pulpitre alloit tout le premier,
 De Dieu servir estoit bon coustumier.

Jamais ne fut ingrat de son scavoir,
 Pour le scavoir ay largement tesmoings,
 De bien chanter a faict son plain devoir,
 De son avoir a bien voulu pourveoit.
 Luy vif pour voir a vuidé ses mains,
 A ses germains indigens et humains,
 L'ung plus, l'ung moins, tous ses biens a fait prendre,
 C'est ung nota que chascun doit apprencre.

A demonstrier qu'on doibt fort detester
 La lascheté des faulx exécuteurs,
 Vous qui vivez prenez de bien tester,
 Et encontre eulx devant Dieu protester,
 Car ilz serong voz grans persécuteurs
 Lors qu'ilz devroyent estre solliciteurs,
 De vostre fait, ilz suyvront leur affaire;
 Qui veult donner soy mesme le doibt faire.

Ainsi l'faict et bien s'en est trouve,
 Comme j'entens et croy certainement,
 Ses bienfaits l'ont de tout péché lavé,
 Et Saint Martin de perdre l'a saulvé,
 Qu'il a requis et servy loyalement;
 De tous ses layz il a fait le payement
 Sans en charger ne parent, ne affin;
 La bonne vie attrait la bonne fin.

Seigneurs de Tours et peuple regrettez
 Celluy qu'on doibt plus plaindre que ne dys,
 En son vivant vous a si bien traictez,
 Soyez devotz, enclins, et apprestez
 A prier Dieu qu'il lui doint paradis;
 Pour ung seul bien il vous en payera dix,
 Se luy prestez, tout vous sera rendu;
 Oncques bien faict, dict on, ne fut perdu.

Chantres plorez ce notable seigneur,
 En visitant ses coulx chantz angélicques;
 Il a esté de vertu enseigneur,
 L'appuy, l'apport, le seul pillier d'honneur,
 Et clayr nyrouer des Ecclésiastiques,
 Le vrey guydon de tous bons Catholicques,
 Des simples gens familier exemplaire,
 Plaisont à tous, à Jésus puist il plaire.

Agricolla, Verbonnet, Prioris,
 Josquin Desprez, Gaspar, Brunel, Compère
 Ne parlez plus de joyeux chantz ne ris,
 Mais composez ung Ne recorderis,
 Pour lamenter nostre maistre et bon père.
 Prevost, ver Just, tant que Picis Prospère
 Prenez Fresveau pour vos chantz accorder,
 La perte est grande et digne à recorder.

He maistre Everard vous estes successeur
 D'ung excellent Docteur, bien le sçavez,
 Je vous requier, quant serez possesseur,
 Faictes bastir orgues de grant doulceur,
 Il m'est advis que faire le debvez;
 Et tous les jours, si l'aisement avez,
 Quelque motet sonnez qui à Dieu plaise
 Pour le deffunct, il en sera bien aise.

Enfans de cueur ne faictes plus leçons
 De fleuretiz, mais note contre note
 Sur Requiem en doulcettes façons,
 Puis accordez voz chantz et piteux sons,
 Sans ce que aucun riens y adjouste ne oste,
 Et priez Dieu qu'il reçoive à son hoste,
 Le Trésorier dict Okergan, affin
 Qu'en Paradis chante à jamais sans fin.

(Copied from the book by Eric Thoiman, published in
 Paris in 1864; 1965 reprint for H. Baron, London)

Plainte sur le trespas de feu
maistre Jehan Braconnier,
dit Lourdault, chantre

Ung seoir tout tard, a l'heure que lasse homme
 Le pesant faiz de differens propos,
 Et que travail apres veiller le assomme,
 Le contraignant mettre en oubly la somme
 De ses ennuyetz pour prendre aucun repos,
 En mon dormir vy la fiere Atropos,
 Et Accident, dur et cruel souldart,
 Qui fierement tenoit en main son dart,
 Duquel disoit avoir occis ce jour
 Un corps fort plaingt au grant royal sejour.

Considerant la fierté de ces deux
 Ainsi vers moy arrivez de plain sault,
 Je m'esbany veoir menstres si hydeux:
 Et doubtay fort que fusse envahy d'eulx,
 Car prestz estoient de me livrer l'assault.
 De la fraieur m'esveillay en sursault.
 Lors pour reprendre un peu mes esperitz
 Du cas soubdain par faintasie espris,
 Au lict me tins actendant ce mon songe
 Rapporteroit verité ou mensonge.

Sur ce propos senty mon cueur battant
 En l'estoumac qui me rendit perplex,
 Fasche, pensif, fort craintif, et doubtant
 Que ung cas fatal dont chascun doute tant
 Eust en hault lieu assigne jour de plectz.
 Si m'en allay droict au chasteau de Blois,
 Et m'enquis fort s'il estoit servenu
 Aulcun meschief de nouvel advenu.
 Lors me fut dict que la mort avoit pris
 Par accident ung chantre du hault pris.

"Qui vois je dire? esse pas ce gentil
 Musicien maistre Anthoyne Fevin?
 Esse celuy qui par art tressubtil
 Si bien faisoit, et composer sceut il
 Chant d'armonye en l'office divin?"
 "Non, c'est celuy vray parent et affin
 Des chantz nouveaux, qu'on ne sceut estancher
 De melodie, on le tenoit tant cher,
 Car voix avoit tresbelle, bas et hault."
 "Nommez le donc" "Las. c'est..." "Et qui?" "Lourdault."

Or demandez se melencolieux
 Je me trovay, croire ne fault de non.
 Par le sien chant doux et armonieux
 Bon passetemps et plaisir en tous lieux
 Donnoit au roy ce Lourdault de renom.
 Je dictz qu'on doit perpetuer son nom,
 Et ne croy point que bassecontre on voye
 Telle qu'estoit. Si cela controuvoie.
 Ung point seroit, mais on scet que ce vault.
 Jamais ne fut ung si gentil Lourdault.

Lourdault eut nom par ung epitethon
 Qu'on luy donna c'une chanson chantee.
 Tousjours fut prest quand on disoit "chanton"
 Et n'eust on sceu prendre en si meschant ton
 Que ayr ne fendist de sa voix argentee.
 Sa voix rendoit toute oreille enchantee
 Et de l'ouyr chascun avoit envye.
 Helas! pourquoy n'est demeure en vie,
 Veu qu'il donnoit au roy tant de liesse?
 O dur regret, quel chantre aboly esse!

La vision congneue et exposee,
 Je voulu bien me tirer de la presse.
 Et des ce jour, sans nulle reposee,
 Prins plume en main pour estre disposee
 Mettre en escript ceste complainte expresse,
 Blasmant la mort dont tellement oppresse
 Ce corps deffunct qui n'avoit riens meffait.
 J'aymasse mieulx qu'ille cust pris et deffaict
 Le Prestre Jehan, le Turc, ou le Souldan.
 Mais on dict vray, qui porte mal son dam.

Cruelle Mort, annoyeuse et perverse!
 Que te nuysoit ce bon corps sur la terre?
 Tu monstres bien aux humains estre adverse,
 Quant le tien dart ainsin navre et traverse
 Ung corps si jeune, et auz cendres l'atterre.
 Qu'as tu gaigné le chasser de grant erre,
 Veu qu'il estoit si bon et si honneste?
 Dueil me convye et regret m'admonneste
 Te fort blasmer, dont ung tel personnaige
 Par ta rigueur desvye et pert son eage.

Dame Clotho qui fillez et vuydez
 Le fil de vie et le tenez en main,
 Et vous sa seur, Lachesis qui guydez
 Tant jour que nuyt ce fil et desvuydez
 En l'extendant de demain a demain,
 Trop avec cueur et regard inhumain
 Que n'empeschiez la fureur d'Atropos
 D'ainsi saisir et l'homme sans propos:
 Veu qu'on vous tient sur les aultres fatalles
 Estre vous deux deesses capitalles.

Dictes pourquoy, et quelle raison a
 D'avoir si tost mys en terre ce corps:
 Ce fut celuy dont la voix resonna
 De telle sorte et si treshault sonna
 Que tuyau d'orgue onc ne fist telz accordz;
 Ce fut celuy dont les piteux recordz
 Doibvent mouvoir organes, cueurs et yeulx;
 Ce fut celuy qu'on doibt jusques aux cieulx
 Plaindre en doulx chantz, et les voix acorder
 Pour telle perte a tousjours recorder;

C'estoit le seur pillier et fondement
 De chantrerie et musicque joieuse;
 C'estoit celui qui si profondement
 La demenoit que de l'entendement
 Faisoit jetter fantasie ennuyeuse;
 Puissante voix douce et armonieuse
 Avoit sur tous, sans les aultres blasmer;
 C'estoit celuy qu'on devoit estimer
 Le paragon pour une contrebasse.
 Helas! fault il que tel homme trespasse?

C'estoit celui qui tresbien devisoit,
 Et plaisamment sans riens entretailer
 Joieux propos souvant au roy disoit,
 Et de nully jamais ne mesdisoit,
 Pour y vouloir le bruyt d'aultre tailler.
 Pere Bachus vous debviez batailler
 Contre Accident et la faulse Atropos.
 Si quelque foiz il enfoneza trop potz,
 C'estoit pour vous faire honneur et service:
 On ne doibt pas pourtant y penser vice.

Tubalcayn, aussi Pitagoras,
 Qui la musicque avez premiers trouvee,
 Et toy, dieu Pan qui l'art tant decoras,
 Que bruyt, renom et credit encor as
 D'avoir jadis la science esprouvee,
 Tesmoignez tous, comme chose aggrouvee,
 Se tel Lourdault regna de vostre temps.
 Je dictz que non, n'en soiez mal contens.
 Doncques fault il combien que le corps meure
 Que los et nom immortel luy demeure.

Caliope et vous, Muses, musez
 Sur les regretz et plaingetz de vostre filz:
 Autour des eaues et fleuves amusez
 Dame driade, et toutes l'ame usez
 De sons piteux en dolentz pleurs confitz.
 Je vous supply d'aussi bon cueur que onc fiz
 Baignez vos yeulx en la source de larmes,
 Et regrettez les dommaigeux alarmes
 Que fol et fier Accident nous faict huy
 En extaignant vie et voix de cestuy.

Nymphes et dieux residens es haultz bois,
 Et vous Equo qui au son respondez,
 Faictes amastz de plainctes ceste foiz.
 Cessez vox chantz, et par piteuse voix
 Jectez souspirs et regretz desbondez;
 En pleurs profondz et complainctz habondez;
 Signe de joie ores ne monstrez pas,
 Mais lamantez le doloieux trespas
 De vostre amy, qui voix avoit sonnante
 Comme bucyne ou cloche resonante.

Nostre bon pere et maistre Prioris,
 Prenez l'ardoyse et de vostre faczon
 Composez cy ung "ne recorderis"
 En chant qui n'ail ung seul record de ris
 Mais ung remors de lamentalbe son.
 Josquin des Prez, ne faictes plus chanson,
 Ains baptissez la piteuse complainte
 De ceste mort en maintz lieux beaucoup plainte.
 Vous Longueval, et Mouton, pour parfaire
 Je vous requier, vacquez en cest affaire.

Chantres plaignez ces deux corps decedez,
 Qui la science ont tresbien embellie.
 Puis qu'en cest art pares eulx succedez,
 C'est bien raison que par plaintz procedez
 Les regreter si qu'on ne les oublie.
 Leur trespas rend vostre bende affoiblye,
 L'ung pour chanter, l'aultre pour composer.
 Plorez Fevin et san vous reposer:
 Plorez Lourdault: brïef, regretez ces deux,
 Et a tousjours faictes memoire d'eulx.

Ces deux estoient propres en la chappelle
 Fort estimez, et l'ont tresbien servye,
 Tant que la Mort qui tout trenche et chapelle
 A pris son pic, et Accident sa pelle,
 Pour leur tollir d'une sorte la vie.
 Les anges ont, ce croy je, pris envie
 En leurs doulx chantz, faisons priere a Dieu
 Mettre d'ung vol leurs esperitz au lieu
 On musicque a grave cerymonie
 Pour augmenter la celeste armonye.

Musiciens qui serves nostre maistre,
Prince et bon roy, il ne vous ennuyre
Si je vous prie en habitz de dueil me estre
Vrais et loiaux, pour plaindre en ce bas estre
Ces deux deffunctz. Et aussi vous plaira
Quelque mottet en lieu de "Libera"
Dire et chanter, prinas Dieu qu'il leur face
Grace et pardon si qu'ilz le voient en face.
Et je, l'acteur avant que le jour passe
Iray disant "Quiescant in pace." Amen.

(Copied from the book edited by Kathleen Chesney,
published in Geneva in 1977; pp. 210-216)

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PART II

THE MUSIC

All available deplorations have been included here. Most have been found in various collections and editions of complete works. When presenting these works, C-clefs have been changed to treble and bass clefs. Musica ficta has not been added or deleted from any published work.

Information as to manuscript sources is, for the most part, not included here. That information can be obtained by consulting the various published sources.

Some of these deplorations appear in more than one source, i.e. Josquin's "Nymphes des bois." An attempt has been made to present the most representative transcription.

Richafort's Requiem is the only work which has been entirely photo-copied. It was impractical to copy this work by hand because of its length.

"Armes, Amours"

by F. Andrieu

A: Ar - mes, A -
 tous so - sfi -

B: O fleur des fleurs
 O fleur des fleurs
 O fleur des fleurs

7

mours, stes, Da - mes, Che - va - le - ri
 tou - te po - e - t(e)ri

de mon - te dans me - lo - di
 d'ar - mou ri

13

e, ciers, mu - si - cans
e, tous cheus qui ont
e, tres douz mal - stres
e, a - - - - - pres vos fais,

19

et fayseurs en fran - - - - -
me - lo - di - eu - ses foys,
qui tant ob - b fue - stes a - - - - -
qui ob - b ten - dra le - - - - - drois,

25

vois, ceus qui can-tent en
chays sur tous fay -

31

orgue au-cu-nes foyes et qui ont chier le douz art de mo-si-gue,
seurs? Cer-tas, ne le con-gnoys. Vo nom se-ra pre-

37

de-me-nes duel, plou-res, car c'est
 ci-eu-se re-li - - gue, car l'on plou - ra en

41

bien drois, la mort MACHAUT le
 France [et] en Ar- tois le mort MACHAUT le

46

no-ble re-tho-ri

no-ble re-tho-ri

51

gue.

gue.

Taken from Guillaume de Machaut: Musikalische Werke. Ed. by Friedrich Ludwig. Leipzig: Breitkopf und Härtel, 1926. Vol. 1, pp. 49-51.

"Mort, tu as navré"

by Johannes Ockeghem

Miserere

Miserere

5

mort, tu as na - - vré de ton
En des- ploy-ant ton des - - tan

10

Le Sur pe - re de joy - eu -
Le Sur Bien - chois, pa - tron de
Le Sur Bien - chois, pa - tron de

15

se - té, bon - té.
se - té, bon - té.
se - té, bon - té.
se - té, bon - té.

18, 2.^e partie

Handwritten musical score for measures 18-24. The score is written on four staves. The first staff is the vocal line, and the other three are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics "Som" and "Quem" are written below the vocal line.

25

Handwritten musical score for measures 25-30. The score is written on four staves. The first staff is the vocal line, and the other three are piano accompaniment. The lyrics "corps est plaint et la-men -" and "in cru- ce re- de-" are written below the vocal line.

33

té, Qui gist soubz la - mis-ti pre-ci-o-so san.



40

me. He-las! plai-se vous - lui - ne.

47

en pi-tié

Pie Jhe-su, Do-mi-ne,

54

Pri-er pour l'a-me!

do. na e- - - re- quem.

Taken from Les Musiciens de la Cour de Bourgogne
 au XV^e siècle (1420-1467), ed. by Jeannie Marix.
 Paris: Editions de l'Oiseau-Lyre, 1937, pp. 83-86.

"Ave Regina caelorum"

by Guillaume Dufay

Handwritten musical score for the first system, measures 1-4. The score is in 3/2 time and features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are "A - - - - - ve". A handwritten number "4" is written above the first measure of the vocal staves.

Handwritten musical score for the second system, measures 5-8. The score is in 3/2 time and features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are "re-gi - - na cae - lo - - - -". A handwritten number "5" is written above the first measure of the vocal staves.

10,

rum,
rum, A - - - ve do-

A - - - ve do -

14

mi - na an - ge - lo - - - -

mi - na an - ge - lo - - - -

18

Mi-
rum, Mi-
A -
rum,

22

se - re - re tu - i la - ben - -
se - - re - re tu - i la - ben -
- - ve re
mi - se - re - - - re tu - i la -

26,

- tis Du-fa - - - - -

- tis Du-fa - - - - -

gi - na cae - lo - - - - -

ben-tis

29,

y, Ne pec-ca-to - - - - rum,

y, Ne pec ca-to - rum ru -

rum, A - - - - - ve

Ne pec ca - - - to - rum

33

ru - - at in i - - - - -

- at in i - - gnem

do - mi - na

ru - - at in i - - - - -

37

gnem fer - vo - - - - -

fer - vo - - - - -

an - ge - lo - - - - -

gnem fer-vo - - - - -

41

rum.
rum.
rum.
rum.
rum.

45

Sal - - - - ve ra - - -
Sal - - - - ve ra - - -
Sal - - - - ve ra - - -
Sal - - - -
Sal - - - -

49,

dix san-cta, Ex qua mun -

dix san-cta, Ex qua mun -

ve ra - dix san -

ve ve-dix san-cta, Ex qua mun-

53,

do lux est or - - ta,

- do lux est or - - ta,

cta,

do lux est or - ta,

58,

Mi - se - re - re, mi - se - re - re, ge - ni -
mi - se - re - re, mi - se - re - - re,
Mi - se - re - re, mi - se - re - re, ge - n -

62

trix Do - - - mi - ni, Ut
ge - ni - trix Do - mi - ni, Ut pa - te -
trix Do - mi - ni, Ex

66

pa - - te - at por - - - -
at por - - - ta
qua mun - - - -

Detailed description: This block contains a musical score for measures 66 through 69. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'pa - - te - at por - - - -', 'at por - - - ta', and 'qua mun - - - -'. The music is in a common time signature and includes various note values and rests.

Ut pa - te - at

70

ta cae - - - -
cae - - - - - li de -
do lux est or - - -
por-ta cae - - - -

Detailed description: This block contains a musical score for measures 70 through 73. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'ta cae - - - -', 'cae - - - - - li de -', 'do lux est or - - -', and 'por-ta cae - - - -'. The music continues with various note values and rests.

73

li, de- - - - - bi- li.
 - bi- li, de- bi- li.
 - - - - - ta.
 - li de- bi- li, de- - - - - bi- li.

77

Gau - de glo - ri - o - sa, su-
 Gau - de glo - ri - o - sa,

82,

- per o - mnes spe - ci - o - - sa, Mi - se -
 glo - - ri - o - - sa,
 su - - per o - - mnes spe - ci - o - - sa, Mi - se -

87/

re-re, mi-se-re-re sup- pli- can - - - - -
 Mi-se-re-re, mi-se-re-re sup- pli- can - - - - -
 re-re mi-se-re-re sup- pli- can - - - - -

93, 4

- ti Du - fa - y Sit - que

- ti Du - fa - y Sit - -

SU - -

- - - ti Du - fa - y Sit -

98

in con - spe - ctu tu - o mors

- que in con - spe - ctu tu - - o

per o - - - - mnes

- que in con - spe - ctu tu - o

- que in con - spe - ctu tu - o

103

e - jus spe - ci - o - - - -
mors e - jus spe - ci - o - - - -
spe - ci - o - - - - sa.
mors e - - - - jus spe - ci - o - - -

108

sa. Va - - - - - le, val - de de - co -
sa. Va - - - - -
sa. Va - - - - - le, val - de

114

ra, Et pro no - - - - -

le,

co - - - ra, Et pro no - - -

118

bis sem - - - - per Chri - - - - -

sem - - - - per Chri - - - - -

bis

122

- stum ex - o - - - ra
- - stum ex - o - - - ra,

126

In ex-cel-sis ne da-mne - - mur, mi-se -
In ex-cel-sis ne da-mne - mur, mi-se -
val - - - - - de
In ex-cel-sis ne da-mne -

131

re - - re no - - bis Et ju -

re - re no - - bis Et

de - co - - ra,

mur. mi-se-re-re no - bis Et

135

- - - va, ut

ju - - va,

ju - - - - va,

139

ut in mor - - -

142

- tis ho -

145

- +is ho. - - - - -

148

ra No - - - - -

ra

Et pro no - - -

ra

152

stra

sint

bis sem-per chr-istum ex-

No - - - - - stra sint

156

cor - - - - -

cor- - - - -

160

da

da

Cor - - - - - da

165

de-co - - - - - ra.

de-co - - - - - ra.

de - co - - - - - ra.

Taken from Corpus mensurabilis musicae, Series 1.
 Guillaume Dufay: Opera omnia. Rome: Institute
 of Musicology, 1947-. Vol. 5, pp. 66-68.

"In hydraulis"

by Antoine Busnois

(b)

In hy-drau - lis quon - dam Ry - tha - - -

In hy-drau - lis quon - dam Ry - tha - - -

5

- go - ra Ad - mi - ran -

- go - ra Ad - mi - ran -

Ad - mi - ran -

Handwritten musical score for measures 11-13. The system consists of four staves. The top staff is a vocal line with lyrics "te me - - - los, phan-". The second staff is a piano accompaniment line. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) between measures 12 and 13. The lyrics "te me - - - los, phan -" are written below the piano line.

Handwritten musical score for measures 14-16. The system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The key signature remains two flats (B-flat and E-flat). The lyrics are written below the piano line.

15

phon- - - -

18

gi-ta-tes Mel-
- gi - ta-tes Mel-le - - o -
- gi- - ta - - - tes

22

le - o - - - -

Mal - le - o - - - -

25

rum, se - cu - tus ae - quo - ra Per

- - - rum, se - cu - tus

rum, se - cu - tus ae - quo -

29

pon - - - - - de-rum in-ae-guo-ra Per pon-de-rum ra Per pon - - de - rum in-ae-gus.

33

(b)

ae-gua-li-ta - tes Ad-in-ve-nit mu-ae-gua-li-ta - tes Ad-in-ve-nit li - ta-tes Ad-in-ve-nit mu - - - - - sae-gua-

37

sae gua-li - - - ta-tes.

mu-sae gua-li- ta-tes. E-

li- ta- tes. E-pi- tri-

H

E- pi- tri- - um

pi - - - - tri-

tum ac e - mi - o - -

44

ac e-mi - - - -

tum. ac e-mi.

- - - - - li - am.

47

- - - - - o - li - am.

o - - - - - li - am, E - poq -

E - poq - - - - -

51 (b) b (b)

E- pog - - do - - du -

54 b b b

plam per-du- cunt.

du-

56

du - - - - -

59

plam per-du - - - - - cunt.
Nam tes - sa - ron pente

- - - plam per - du - cunt. Nam tes -

63

Nam tes - sa - ron pen - te con -

con - ve - ni - en - ti - am Nec

sa - ron pen - te

67

ve - ni - - - en - ti - am Nec

non phton - gum et pa - -

con - ve - ni - en - ti - am Nec

77, b (#)

Handwritten musical score for measures 77-80. It features four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a bass line. The lyrics are: "di dum ge- nus con- du - - - -". The key signature has one flat (B-flat) and the time signature is common time (C). Measure 77 starts with a fermata over the first note. Measure 79 has a fermata over the final note. Measure 80 ends with a sharp sign (#).

di dum ge- nus con- du - - - -

dum ge- nus con- du - - - -

dum ge- nus con- du - - - -

81, b

Handwritten musical score for measures 81-84. It features four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a bass line. The lyrics are: "cunt. cunt. cunt.". The key signature has one flat (B-flat) and the time signature is common time (C). Measure 81 starts with a fermata over the first note. Measure 84 ends with a fermata over the final note.

- - - - - cunt.

- - - - - cunt.

- - - - - cunt.

71

non phton - gum et pa - son# ad -

son ad - - - du - cunt,

non phton - gum et pa - son ad - du -

74

- du - cunt, Mo-no-cor -

Mo - no cor - di

- cunt, Mo - no - cor - di

101

in re-gis au- - - - -

Gal-li-a-rum in re-gis au

107

#

la, Prac -

la, Prac - - ti -

Secunda pars.

85/

Haec O - - - keg-hem, qui
Haec O - -
Haec O - - - keg-hem.

93

cunc-tis prae-ci - nis Gal-li-a-rum
- keg-hem, qui cunc-tis prae-ci - nis

123, (b)

Handwritten musical score for measures 123-126. The score is written on four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a basso continuo line (bass clef). The key signature is one flat (B-flat). The vocal line contains the lyrics "pa - - - -". The piano accompaniment line contains the lyrics "pa - - - -". The bass line and basso continuo line contain rests.

127

Handwritten musical score for measures 127-130. The score is written on four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a basso continuo line (bass clef). The key signature is one flat (B-flat). The vocal line contains the lyrics "gi - nis (b) Ar - ma cer -". The piano accompaniment line contains the lyrics "gi - nis Ar - ma cer -". The bass line and basso continuo line contain rests.

112

- ti - cum tu - - - (b) - b - - ae
cum tu - - - - - ae pro -

Detailed description: This system contains measures 112 through 117. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "- ti - cum tu - - - (b) - b - - ae" on the first line and "cum tu - - - - - ae pro -" on the second line. The piano part consists of a right hand with an 8-measure rest and a left hand with a 7-measure rest.

Detailed description: A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves.

118

pro - - - - - 4

Detailed description: This system contains measures 118 through 123. The lyrics are "pro - - - - - 4". The piano accompaniment is identical to the previous system, with an 8-measure rest in the right hand and a 7-measure rest in the left hand.

141

Musical score for measures 141-144. The score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics: "a, Bur - gun -". The third staff is a piano accompaniment line. The fourth staff is a bass line with lyrics: "Bur - gun -".

145

Musical score for measures 145-148. The score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics: "Bur - - - gun - - - -". The third staff is a piano accompaniment line. The fourth staff is a bass line with lyrics: "- di - ae".

131

nens quon - - dam pa - - - tri-

- - - mens quon - - - - -

Ar-

136

a.

b

b

dam pa - - - - - tri-

ma cer-nens quon - dam pa-tri-a,

162

tri - a,
tri - a,
tri - a,

167

Pro me,
Pro me,
Pro me,

150

(#) (4)

di - ae

di - ae du -

du -

155

du - cis in pa -

cis in pa -

(b)

cis in pa -

181, (#)

Chau-lois in-di - - - -
- mi-tis De Chau-lois in - di - gnum
in - di - - - -

186,

gnum mu - - si - cum, Sa - lu - te - -
mu - - si - cum, Sa -
gnum mu - - - - si - cum

172

Bus - nois, il - lu - stris

Bus - nois, il - lu - -

Bus - nois, il - lu - stris

176

co - mi - tis De

- - - - - stris co -

co - mi - tis De Chau - lois

209

ri-tis

ri-tis

sa

218

lu-te - - - ris tu - is pro me -

194

Handwritten musical score for system 194. It consists of five staves. The top staff is a vocal line with lyrics: "ris tu- is pro". The second staff is another vocal line with lyrics: "lu- te - - - - ris tu- is". The third, fourth, and fifth staves are empty, likely representing piano accompaniment. The music is in a key with one flat and a common time signature.

201

Handwritten musical score for system 201. It consists of five staves. The top staff is a vocal line with lyrics: "me - - - - -". The second staff is another vocal line with lyrics: "pro me - - - - -". The third, fourth, and fifth staves are empty, likely representing piano accompaniment. The music is in a key with one flat and a common time signature.

223,

Tam - quam sum - mum

Tam - quam sum - mum ce - phas

- ri - tis Tam - quam sum - mum.

231

4

ce - phas tro - pi - di - cum.

tro - pi - di - - - cum.

Va - - - -

247

rum in- star Or. phe - - -

rum in- star Or. phe - - -

rum in- - - - - - - - star

253

- - - - - l- cum!

Or - - - phe - - - - - l-

257,

cum!

-- cum!

Taken from Denkmäler der Tonkunst in Oesterreich.
Vols. 14-15, Jg. VII, ed. by Guido Adler and
Oswald Koller. Vienna: Artaria, 1894-
pp. 105-111.

"Nymphes des bois"

by Josquin des Prez

Nymphes des bois de-es-ses des fon-tai - nes

Nim-phes des bois de-es - - ses

Nim-phes des bois de -

Re - - gol-em e - - - ter - -

Nim-phes des bois de-es-ses

12

chan-tres ex-pers de

des fon- - tai - - nes chan-tres ex -

es-ses des fon- tai - - nes chan-tres

- nam do - - - - na

des Fon - tai - - nes chan-tres ex-

20

tou-tes na-ti-ons chan-ges vos

pers de tou-tes na-ti-ons chan-ges vos vois

ex-pers de tou-tes na-ti-ons chan-

e- is

28 pers de tou-tes na-ti-ons chan-ges vos

vois tant cle-res et hait-tai-

tant cle-res et hait-tai-nes

ges vos vois tant cle-res et hait-tai-nes

vois tant cle-res et hait-tai-nes

35

- - nes en cris-ten-chans et la-men-
en cris-ten-chans et la-men-ta-ti-
en cris-ten-chans et la-men-ta-ti- on s
en cris-ten-chans et la-men-ta-ti-
en cris-ten-chans et la-men-ta-ti-

42

ta-ti- on s car a-tro-pos
on s car a-tro-pos
car a-tro-
do-mi- - - - ne
on s car a-tro-

50

tres ter-ri-ble sa-trap - - - pe

tres ter-ri-ble sa-trap - - - pe

pos tres ter-ri-ble sa-trap - pe

et lux

58

pos tres ter-ri-ble sa-trap - pe

a vos-tre Oe-h-ghem

a vos-tre Oe-h-ghem a-trap-pé en sa

a vos - - tre Oe-h-ghem a-

a vos tre Oe-h-ghem a-trap-pé en sa

65

d- trap-pé en sa trap- pe vray tre - - so-
 trap- pe vrai tre-so- rier de
 - trap-pé en sa trap- pe vray tre-so-
 per - - pe - -

73

trap- pe vrai tre-so- rier de
 rier de mu- si- que et chief doe- vre doct e- le-
 mu- si- que et chief doe- vre doct
 rier de mu- si- que et chief doe- vre doct e- le- gant
 - - - - tu- a
 mu- si- que et chief doe- vre doct e- le-

81

gant de Corps et non point trap - pé

e- le- gant de Corps et non point trap- pé

de corps et Non point trap- pé grant

Lu - - - ce- at

gant de Corps et non point trap- pé

88

grant dom- ma- ge est que la ter- re le cou-

grant dom- ma- ge est que la ter- re le cou-

dom- mage grant dom- ma- ge est que la ter- re le

grant dom- ma- ge est que la ter- re le

97

vre que la ter-re le cou-vre
 - - - - - vre que la
 cou-vre que la ter-re le cou-
 e - - - - -

103 cou-vre que la ter-re le cou-vre
 - vre que la ter-re le cou-vre
 ter-re le cou-vre
 - vre que la ter-re le cou-vre

15
 La ter-re le cou-vre

III Secunda pars

A-cous-tres vous dha-bis de doeul Jos-quin

A-cous-tres vous dha bis de doeul Jos-

A-cous-tres vous dha-bis de doeul Jos-quin

A-cous-tres vous dha-bis de doeul Jos-

120

piers-son bru-mel com-pe-re Et plou-res gras-

quin piers-son bru-mel com-pe-re Et plou-res gras-

piers-son bru-mel com-pe-re Et plou-res gras-

quin piers-son bru-mel com-pe-re Et plou-res gras-

130

Handwritten musical score for measure 130. It consists of five staves. The top staff is a vocal line with lyrics: "- ses lar - - mes doel per-du a- ves vos-". The second staff is a vocal line with lyrics: "- ses lar - mes doel per-du a- ves". The third staff is a vocal line with lyrics: "ses lar-mes doel Per - du a - ves vos". The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The music is in a minor key and features a mix of quarter and eighth notes.

139

Handwritten musical score for measure 139. It consists of five staves. The top staff is a vocal line with lyrics: "- ses lar - - mes doel per-du a- ves". The second staff is a vocal line with lyrics: "tre bon pe - re Re-gui-es-cant In pa - ce a-". The third staff is a vocal line with lyrics: "vos - tre bon pe - re Re-gui-es-cant in pa - ce". The fourth staff is a vocal line with lyrics: "- tre bon pe - re Re-gui-es-cant In pa - ce". The fifth staff is a piano accompaniment line with lyrics: "Re-gui-es-cant in pa - ce". The music is in a minor key and features a mix of quarter and eighth notes.

vos - tre bon pe - re Re-gui-es-cant in pa - ce

149

A - - men A - - men.
 A - - men a - men
 A - - men.
 A - - men.
 A - - men a - - men.

Taken from Monuments of Renaissance Music.
 Ed. by Edward E. Lowinsky. Vol. IV: The Medici
 Codex of 1518: A Choirbook of Motets Dedicated
 to Lorenzo de' Medici, Duke of Urbino. pp. 338-346.

"Ergo ne conticuit"

by Lupus

The image displays a handwritten musical score for the piece "Ergo ne conticuit" by Lupus. The score is organized into four systems, each consisting of four staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings. A first ending bracket labeled "(b)" spans the final two measures of the first system. The second system starts with a measure rest of 7 measures, followed by a treble clef, one flat, and 4/4 time. A first ending bracket labeled "(4)" is present in the second measure. The third system begins with a measure rest of 11 measures, followed by a treble clef, one flat, and 4/4 time. A first ending bracket labeled "(4)" is located in the fourth measure. The score concludes with a final cadence in the fourth system.

The image displays a handwritten musical score for three systems. Each system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The first system starts at measure 16. The second system starts at measure 21 and includes a sharp sign (#) above the staff in measure 22 and below the staff in measure 23. The third system starts at measure 26. The notation includes various note values, rests, and dynamic markings such as 'f' and '8'.

Handwritten musical score for three systems, measures 31-41. The score is written on four staves per system, with a treble clef and a key signature of one sharp (F#). The first system (measures 31-35) includes a measure with a sharp sign (#) above it. The second system (measures 36-40) and the third system (measures 41-45) continue the piece. The notation includes various note values, rests, and articulation marks.

The image displays three systems of handwritten musical notation, each consisting of four staves. The notation is in treble clef with a key signature of one flat (B-flat). The first system is labeled with the number 70 at the beginning. The second system is labeled with the number 51 at the beginning. The third system is labeled with the number 55 at the beginning. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Some notes are marked with a sharp sign (#) or a flat sign (b). The handwriting is clear and legible.

Handwritten musical score for three systems, measures 61-72. The score is written on four staves per system. The first system (measures 61-66) features a melody in the upper staves and accompaniment in the lower staves. The second system (measures 67-71) continues the piece with similar melodic and accompanimental lines. The third system (measures 72-76) concludes the section. The notation includes various note values, rests, and dynamic markings.

77

82

86

#

The image displays a handwritten musical score for a four-part setting, organized into three systems of staves. Each system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system concludes with a measure marked with a circled '8'. The second system begins with a measure marked with a circled '8' and ends with a measure marked with a circled '13'. The third system begins with a measure marked with a circled '13'. Specific markings include a circled '8' at the end of the first system, a circled '13' at the beginning of the second system, and circled sharps (#) above notes in the second and third systems. A circled flat (b) is also present above a note in the first system and below a note in the third system.

Handwritten musical score for three systems, each containing four staves. The first system is numbered 18 and the second system is numbered 23. The third system is numbered 28. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth, sixteenth, and quarter notes. A sharp sign (#) is present in the third staff of the first system. The score is written in a clear, legible hand.

Handwritten musical score for three systems, measures 33-43. The score is written on four staves per system. The first system starts at measure 33. The second system starts at measure 38 and includes a sharp sign (#) above a note. The third system starts at measure 43. The notation includes various note values, rests, and accidentals.

18

Handwritten musical score system 18-52. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom three staves are piano accompaniment with a bass clef and a key signature of one flat. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system ends with a double bar line.

53

(#) (#)

Handwritten musical score system 53-58. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom three staves are piano accompaniment with a bass clef and a key signature of one flat. The piano part continues with eighth-note accompaniment. The system ends with a double bar line.

59

(b)

Handwritten musical score system 59-64. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom three staves are piano accompaniment with a bass clef and a key signature of one flat. The piano part continues with eighth-note accompaniment. The system ends with a double bar line.

Handwritten musical score for three systems, measures 66-75. The score is written on four staves per system. The first system (measures 66-70) includes a treble clef, a key signature of one flat, and a common time signature. The second system (measures 71-74) includes a treble clef, a key signature of one flat, and a common time signature. The third system (measures 75-78) includes a treble clef, a key signature of one flat, and a common time signature. The notation includes various note values, rests, and accidentals. A handwritten '66' is above the first measure of the first system. A handwritten '71' is above the first measure of the second system. A handwritten '75' is above the first measure of the third system. There are also handwritten annotations '(h)' and '(#)' in the second and third systems respectively.

The image displays three systems of handwritten musical notation. Each system consists of four staves. The first system begins at measure 77 and ends at measure 84, with a sharp sign (#) above the final measure. The second system begins at measure 84 and ends at measure 89, also with a sharp sign (#) above the final measure. The third system begins at measure 89 and ends at measure 96, with a sharp sign (#) above the final measure. The notation includes various note values, rests, and bar lines, characteristic of 16th-century manuscript notation.

Taken from Liber tertius. . . Published by
Tylman Susato. Antwerp, 1547. Folio 6.

"Qui ne regrettoit"

by Jean Mouton

Handwritten musical score for the first system of "Qui ne regrettoit". The score is written on four staves. The top two staves are in treble clef with a 2/2 time signature. The bottom two staves are in bass clef with a 2/2 time signature. The key signature has one flat (B-flat). The lyrics are: "Qui ne re-gret-troit" (top staff), "Qui" (second staff), "Qui ne re-gret-troit Le gen-til" (third staff), and "Qui ne re-gret-troit" (bottom staff).

Handwritten musical score for the second system of "Qui ne regrettoit". The score is written on four staves. The top two staves are in treble clef with a 2/2 time signature. The bottom two staves are in bass clef with a 2/2 time signature. The key signature has one flat (B-flat). A measure rest is indicated by a '5' above the first staff. The lyrics are: "Le gen-til Fé-vin, Le" (top staff), "ne re-gret-troit Le gen-til" (second staff), "Fé-vin, Le gen-til Fé-" (third staff), and "Le gen-til Fé-vin" (bottom staff).

18

gnin. Dont

tort, Si doux et be - gnin. Dont en no - stre en

gnin. Dont en no - stre en droit Pri - ons

gnin. Dont en no - stre en droit

22

en no - stre en droit Pri - ons de coeur fin

droit Pri - ons de coeur fin

de coeur fin Qu'en pe - ra - dis

ons de coeur fin Qu'en pe - ra - dis soit

27

Qu'en pe-ra - dis soit Ou sou-vent pen-
 Qu'en pe-ra-dis soit Ou sou-vent pen - soit
 soit Ou sou-vent pen- soit Per- ve-nir en
 Ou sou-vent pen - soit Per-ve-nir en fin,

31

soit Per- ve-nir en fin.
 Per-ve-nir en fin.
 fin, Per-ve-nir en fin.
 Per - ve-nir en fin.

Taken from "Deux pièces de la renaissance tirées di fonds florentins" by Dragan Plamenac. Revue belge de musicologie 6 (1952): 21-23.

"Eheu dolor!"
by Josquin Baston

Handwritten musical score for "Eheu dolor!" by Josquin Baston. The score is written on six staves: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), and Bass (B). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are "E - heu do - - - - -".

Staff S: E - - - heu

Staff A: E - heu do - - - - -

Staff T1: (Empty)

Staff T2: (Empty)

Staff T3: E - - heu do -

Staff B: E - heu do -

4

do

lor! di re-o

lor!

lor!

6

do - - - - - lor!

do - - - - - lor! e - - - - - heu do -

Re -

e - - - - - heu do -

e - - - - - heu do -

9

di-re o do-lor! di - - re o

- - - - - lor! di - - re-o do-lor!

Re - - - - - gui-em

- - - - - gui-em ae - - - - -

lor! di-re-o do - - - - - lor! o

lor! di - - - - - re o do - - - - - lor! di-

13

do - - - lor! di - - - re o

di - - re o do - - -

ae - - - ter -

- - - ter - - - nam

do - lor! di - re

- re o do - lor! di - re o do - lor!

17

do - - - - - lor! o lachrij-

- - - - - lor! o la-chrij-mae!

- - - - - nam do -

do - - - - - na

o do - - - - - lor! o lachrij - mae! o

o lachrij - mae!

21,

mae! o lachrij-mae! o luctus no -

o luctus no - - vus!

- na e -

e - - - - i, Do -

luctus no - - - - - vus!

o luctus no - vus!

25

vos! o fle - bi - lis ne -

o fle - bi - lis ne - ces -

Do -

o fle - bi -

31

ne - ces - si - tas, ah! quid

- - - - si - tas, ah! quid fa -

ne.

ces - - - si - tas, ah!

- tas, ah! ah! quid

tas, ah! ah! quid

35

fa - cis mors im - - pro - - -

- cis mors im - pro - -

- cis mors im - pro - -

Re -

- cis mors im - pro - -

fa - cis mors im - pro -

fa - cis mors im - pro -

38

Handwritten musical score for a choir, numbered 38. The score consists of seven staves. The first six staves are vocal parts with lyrics, and the seventh is a basso continuo line. The lyrics are: "ba, quid ah! fa - cis, qui - em re - qui - em ae - ba, quid ah! fa - cis, quid".

Lyrics:

ba, quid ah! fa - cis, qui - em re - qui - em ae - ba, quid ah! fa - cis, quid

42

Handwritten musical score for six voices. The score is arranged in six staves. The lyrics are: "guid ah! fa - - cis, re - - - ter - - - ter - - - nam guid ah! fa - cis, nos - - trum Lu - - - ah! fa - cis nos - - trum Lu - -". The music is written in a single system with a common time signature and a key signature of one flat. The lyrics are written below the staves, with some words split across lines.

46

nos - - trum Lu - - - - - pum

nos - - trum Lu - - - - - pum il-

- - - - - nam do -

do - - - - - na

- - - - - pum il - lum, heu LU - pum il-

- - - - - pum il - lum, heu LU - pum

50

il - lum, heu Lu - - - pum, il - lum,

- lum, heu Lu - pum

- na e - - - i,

e - - - i, Do - - -

lum, heu Lu - pum, il - lum Lu - - -

il - - lum, heu Lu -

59

Handwritten musical score for six staves. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are distributed across the staves as follows:

- Staff 1: *non, non Lu*
- Staff 2: *non, non Lu - pum, non,*
- Staff 3: *- mi - ne.*
- Staff 4: *pum,*
- Staff 5: *Lu - pum, non, non*

68

cen - tem ag - num, sed in-no-cen -
 pum, sed in-no -
 Re - - qui - em ae -
 qui - em ae - - -
 in - no - cen - tem ag - - - num, sed
 sed in-no-cen - tem ag - nus hor - ri - dis,

72

- tem ag - num hor - - ri-dis, sed in- noc-

centem ag - - - - nus,

- - - - ter. - - - -

- ter - - - - ham

in- no- cen- tem ag - num hor - - ri-dis,

sed in- no- cen- - - tem

76

cen-tem ag - nus hor - ri - dis, hor.

sed in - no - cen - tem ag - nus hor. - ri - dis,

nam do. - na

do. - na

sed in - no - cen - tem ag - num hor.

ag - nus hor. - ri - dis, sed in - no - cen - tem ag -

80

- ri - dis, vo - ra - re e - i,

hor - ri - dis, vo - ra - re es au -

e - i, Do -

- ri - dis,

- num hor - ri - dis,

84

es au - sa fau - ci - bus, au - sa

- - sa fau - - - ci - bus

- - - - - - - -

- - - - - - - - mi - ne.

vo - ra - re es au - sa

vo - - ra - re es fau -

95

ve- lis, vo-ra- re non to - - -

ve - lis, vo - ra- re non to - - tum po- tes, non

ve - lis, vo - ra - re non to - tum

ve. lis, vo- ra- re

99

- - - tum po - - - tes, vi-

tan - - - tum po-tes, vi- vit Lu-pi, vi- vit Lu- pi,

Re - -

Re - - qui- em ae-

po - - - - - tes, vi- vit Lu- pi, vi- vit Lu-

non to - tum po - tes, vi- vit Lu-

103

vit Lu-pi in-gens glo-ri-a; jam vi-vit ae-
 vi-vit Lu-pus in-gens glo-ri-a;
 qui-em ae-ter-ter-nam
 pi-in-gens glo-ri-a; jam vi-vit,
 pi-in-gens glo-ri-a; jam vi-vit,

108

ter-nam Lu - - - pi, jam vi- vit, vi- vit ae- ter -

jam vi- vit ae- ter- nam Lu - - pi, jam vi- vit ae-

- - - nam do - na

do. - na

jam vi- vit, jam vi- vit,

jam vi- vit, jam vi- vit,

113

nam Lu-pi, vi-

ter-nam Lu - - - pi, stat no-men

e - - i,

e - - i, Do - - -

ae- ter-nam Lu - - - pi,

jam vi-vit ae-ter-nam Lu - - pi,

Detailed description: The image shows a handwritten musical score for six voices, numbered 113. The score is written on six staves. The top staff is a soprano line with a treble clef and a key signature of one flat (B-flat). The second staff is an alto line with a treble clef and a key signature of one flat. The third staff is a tenor line with a treble clef and a key signature of one flat. The fourth staff is a bass line with a bass clef and a key signature of one flat. The fifth staff is a tenor line with a treble clef and a key signature of one flat. The sixth staff is a bass line with a bass clef and a key signature of one flat. The lyrics are written below the staves, with hyphens indicating long notes. The lyrics are: 'nam Lu-pi, vi- ter-nam Lu - - - pi, stat no-men e - - i, e - - i, Do - - - ae- ter-nam Lu - - - pi, jam vi-vit ae-ter-nam Lu - - pi,'.

117

vit ae - ter - -nam Lu - pi stat no-men, in- cly-

in- cly - ta om. - ni - bus, in- cly - ta om - ni-

Do - - - - -

- - - - - mi - ne.

stat

stat no-men, in- cly - ta om. - ni - bus,

stat no-men, in- cly - ta om. - ni - bus,

121

ta om-ni-bus vel sae-cu-

bus, stat no-men, in-cly-ta om-

- mi-ne.

no-men, in-cly-ta, stat no-men, in-cly-

stat no-men, in-cly-ta om- - - ni-

124

lis e-rit Lu-pi, vel

- - ni-bus vel sae-cu-

ta om - - ni-bus vel sae-cu-

bus vel sae-cu-lis e-rit, vel

127

sae-cu-lis e-rit Lu-pi,

lis e-rit Lu-pi, fa-ma et

Re -

Re - qui - em

lis e-rit Lu-pi, fa-ma et cele-

sae-cu-lis e-rit Lu-pi, fa-ma et

131

fa- ma et ce - - - - - le-bris,
ce - le-bris, fa- ma et ce -
- - qui - em ae - - - -
ce - - - - - ter-
bris, fa- ma et ce - - le - -
ce- le - - - - - bris,

135

fa-ma et ce - - le - bris, mu - si - ca

le - - - bris, mu - - si - ca praec-

- - - ter - - - nam

- - - nam do -

- - - bris, mu-

139

prae-co - ni- um;

co - ni- um;

do - - na

- na e-

- si- ca prae- co- ni- um;

mu - - si- ca prae- co- ni- um;

143

Lu-pus, Lu-pus so-na-bit om- - -

Lu-pus, Lu-pus so-na-bit om-ni -

e - - - i, Do - -

- i, Do- - - - -

Lu-pus, Lu-pus so-na-bit om- - ni-um

Lu-pus, Lu-pus so-

148

ni-um in o - - - re, dum

um in o - - - re dum to -

- - - mi - ne,

mi - ne,

in o - re, so - na - bit om - ni - um in

na - bit om - - ni - um in o - re,

152

to-to in hoc mun-di glo - - bo, dum to-to

to in hoc mun-di glo - - -

o - re, dum to-to in hoc mun-di glo -

dum to-to in hoc mun-di glo - bo, dum to-to in hoc

157,

in hoc mun-di glo - bo, dum
 bo, dum to-to in hoc mun - di glo -
 Re - - -
 Re - - - qui - em ae -
 bo, dum to - to in hoc mun-di glo -
 mun-di glo - bo, dum to-to in hoc mun-di

161

to - to in hoc mun - - di glo - bo,

- bo, dum to - to in hoc mun - di glo -

qui - em ae - - - -

- - - - ter - -

- - bo, dul - cis pla -

glo - bo, dul -

165

dul-cis pla-ce-bit mu-
 - bo, dul-cis pla-ce-bit mu--si-ca,
 - ter--nam do-
 - nam do--na
 - ce-bit mu--si-ca, dul-cis pla-ce-bit,
 - cis pla-ce-bit mu--si-ca,

170

- si-ca, dul-cis pla-ce-bit mu-

dul-cis pla-ce-bit dul-cis pla-

- nar e-i, Do-

e-i, Do-

pla-ce-bit mu-si-ca,

mu-si-ca,

176

- si-ca, dul-cis pla-ce-bit mu-
 - ce-bit mu- - si-ca.
 - - - mi -
 - - - mi - ne.
 dul-cis pla- - ce-bit mu -
 dul - cis pla-ce - bit mu-

180

Handwritten musical score for six voices, numbered 180. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are: "SI - CA.", "ne.", "SI - CA.", and "SI - CA.".

Taken from Trésor Musical, Musique Religieuse.
 Ed. by R. J. van Maldeghem. Bruxelles: Librairie
 Européenne, 1876. Vol. I, folio 3.

"Continuo lacrimas"

by Jacobus Vaet

Con - ti - nu - o la - cri - mas, con - ti - nu - o,

Con - ti - nu - o la - cri - mas, la - cri - mas, con -

Con - ti - nu - o

Re -

Con - ti - nu - o la - cri -

Con - ti - nu - o la -

5

con-ti-nu-o la - cri-mas, can-

ti-nu-o la - cri-mas, can-to-res, fun-di-

la - cri-mas, can-to-res, fun -

- - - gui - - em

mas, can-to - - res, fun -

- cri-mas, con-ti-nu-o la - cri-mas, can-

8/

to - res, can - to - res, fun - di -

te flux - - u, fun -

- di - te flux - u, can - to - res,

ae - - -

- di - te flux - u, can -

to - res, fun - di - te flux - u,

11

te flux-u, can-

- - di-te flux-u,

fun - - di-te, can-to - - res,

- - - - ter - -

to - res, can-to-res, fun - di-te

can - to - res, can-to-res, fun- di-te,

14

to - res, fun - di - te flux - u, Nam

Nam pe - ri - it ves - tri

fun - di - te flux - u. Nam pe - ri -

flux - u, fun - di -

fun - di - te flux - u,

17,

pe-ri-it ves-tri, nam pe-ri-

laus-gue de-cus-gue cho-ri, nam

it ves-tri, nam pe-ri-it ves-tri,

nam

te flux-u. Nam pe-ri-it

fun-di-te flux-u. Nam pe-ri-it ves-tri,

20

It ves-tri laus-gue de-cus-gue cho-ri,
 pe-ri-it ves-tri, nam pe-ri-it ves-tri laus-
 nam pe-ri-it ves-tri laus-gue de-
 do-na
 ves-tri, nam pe-ri-it, nam
 nam pe-ri-it ves-tri

24,

laus-gue de-cus-gue cho-ri. Est ni -

que de-cus-gue cho-ri, laus-gue de-cus-gue cho-ri. Est

cus-gue cho-ri Est ni -

e -

pe-ri-it ves-tri laus-gue de-cus-gue cho-ri. Est ni -

laus-gue de-cus - gue cho-ri. Est

28

- mis in - cle - mens VIS ac

ni - mis in - cle - mens, in - cle - mens

- mis, est ni - mis in - cle - mens VIS

mis in - cle - mens, in - cle - mens, in - cle -

ni - mis in - cle - mens, est ni - mis

32

Vi - o - len - ti - a fa -

vis ac vi - o - len - ti -

ac vi - o - len - ti - a fa -

- mens vis ac vi - o - len - ti -

in - cle - - mens

35

Quae tam cle-men-
a fa - ti, Quae tam cle-men-ti,
ti, Quae tam cle-men-ti par - ce re. du
Do - mi -
a fa-ti, vi-o-len-ti-a fa-ti, Quae tam cle-
VIS ac vi-o-len-ti-a fa - ti, Quae

39,

ti par - ce - re du - - ra ne

par - ce - re, par -

- ra ne - - gat,

(b), (b), +

men - - - - - ti,

tam cle - men - ti par - ce - re

42,

- - - gat, quae

- ce-re du-ra ne-gat, quae tam cle-

quae tam cle-men-ti par-ce-

- ne:

quae tam cle-men-

du-ra ne-gat, quae tam cle-men-

45

tam cle-men-ti par-ce-re

men-ti par-ce-re du-ra ne-

re du-ra ne-gat,

ti, quae tam cle-men-ti par-ce-re du-

ti, quae tam cle-men-ti

48,

du-ra ne - - gat, ne-

gat, quae tam cle-men- ti

quae tam cle-men - - ti par- ce-

et lux per -

ra ne- gat, ne - gat, par- ce-re

par- ce-re du- ra ne - gat.

51

par- ce-re du-ra ne- gat. Cle-men-

re du- ra ne-gat. Cle-men-

pe - tu - a

du- ra ne- gat. Cle- men-tem ta-

Cle-men-tem ta- men om-

54,

Cle-men-tem ta-men om-ni-po-tens De-

- tem ta- men om-ni-po-tens De-us ip-se ju-va-

- tem ta- men om-ni- - po-tens De-us ip-

lu - ce - at

om-ni - - po-tens De-us ip-

ni-po-tens De-us, om-ni-po-tens De-us ip-se

58

us ip-se ju-va - bit, ip-se ju-va - bit, Ut mor-tem
 bit, ip-se ju-va - bit, Ut mor-tem
 se ju-va- bit, Ut mor-tem vin - cat, Ut mor-tem
 - se ju-va - bit,
 ju - va- bit, Ut mor-tem vin - - cat,

62/

vin - - cat, qui ne-ce

vin - cat, ut mor-tem vin-cat,

vin - cat, qui ne-ce

Ut mor-tem vin-cat, qui ne - ce vic -

ut mor-tem vin - - cat, qui

66)

VIC-tus e - rat, VIC - tus

qui ne-ce vic-tus e - - - rat,

VIC - tus, qui ne - ce vic -

tus e-rat, ut mor - - tem

ne - ce vic-tus e - rat, qui ne -

70,

e-rat.

qui ne - ce vic - tus e - rat.

- tus e - rat, qui ne - ce vic - tus e - rat.

- - i.

vin - cat, qui ne - ce vic - - tus e - rat.

ce vic - tus e - rat, qui ne - ce vic - tus e - rat.

Taken from Denkmäler der Tonkunst in Österreich.
 Vols. 103-104. J. Vaet Sämtliche Werke III.
 Ed. by Milton Steinhardt. pp. 14-18.

Requiem

by Jean Richafort

INTROITUS

[Supernus] Ac - - - - - ter - - - - -

[Alnus] Ac - - - - - ter - - - - -

[Canon I]

[Canon II] [Canon in diapente] Cir - - - - - cum - de - - - - -

[Tenor] Re-qui - - em Ae - - - - - ter - - - - -

[Bassus] Ae - - - - - ter - - - - - nam. ae - - - - -

10

- - - - - nam do - - - - -

- - - - - nam do - - - - -

Cir - - - - - cum - de - - - - - de - - - - - runt me - - - - -

de - - - - - runt me - - - - -

- - - - - nam do - - - - -

- - - - - ter - - - - - nam do - - - - - na - - - - -

15

na - na e - ge - mi - tus mor - tis

20 25

Do - mi - ne et lux per -

30

lux per - pe - tu - a lu - do - lo - res in - fer - ni pe - tu - a lu - ce - at e - is pe - tu - a et lux per - pe - tu -

35

ce - at e - is lu -
lo - res in - fer - ni cir - cum - de -
cir - cum - de - de - runt
lu - ce - at e - is.
a lu - ce - at e - is. lu -

40

is lu - ce - at
ce - at e - is lu - ce - at
de - runt me
me cir - cum - de - de -
lu - ce - at e - is, lu - ce - at e -
ce - at e - is. lu - ce - at e -

45 50

e - is
e - is, lu - ce - at e - is
cir - cum - de - de - runt me
runt me
is, lu - ce - at e - is.
is. lu - ce - at e - is

55

Et ti - bi red - de-tur vo - - - tum in Je - ru - sa -

Et ti - bi red - de-tur vo - - - tum in Je - ru - sa -

Cir -

Te de - cet hymnus De - us in Sy - on.

Cir - - - cum - de - de - runt

Et ti - bi red - de-tur vo - tum in Je - ru -

Et ti - bi red - de-tur vo - - - tum in

60

65

lem: Ex - au - di o - - - ra - ti - o - nem me -

lem: Ex - au - di o - - - ra - ti - o - nem me - - - am. ad

cum - de - de - runt me -

me - - - ge - - - ni - tus

sa - - - lem: Ex - au - di o - ra - ti - o - nem me -

Je - ru - sa - - - lem: Ex - au - di o - ra - ti - o - nem me -

70

am. ad te o - mnis ca - ro ve - - - ni - et

te o - mnis ca - ro ve - ni - - - et

ge - - - mi - tus mor - - - tis

mor - - - tis

am. ad te o - mnis ca - ro ve - ni - et

am. ad te o - mnis ca - ro ve - ni - - - et

20

Ky - ri - e e - le - son, Chri - ste e - le - ge - mi - tus mor - tis, ge - mor - tis: le - i - son, Chri - ste le - i - son.

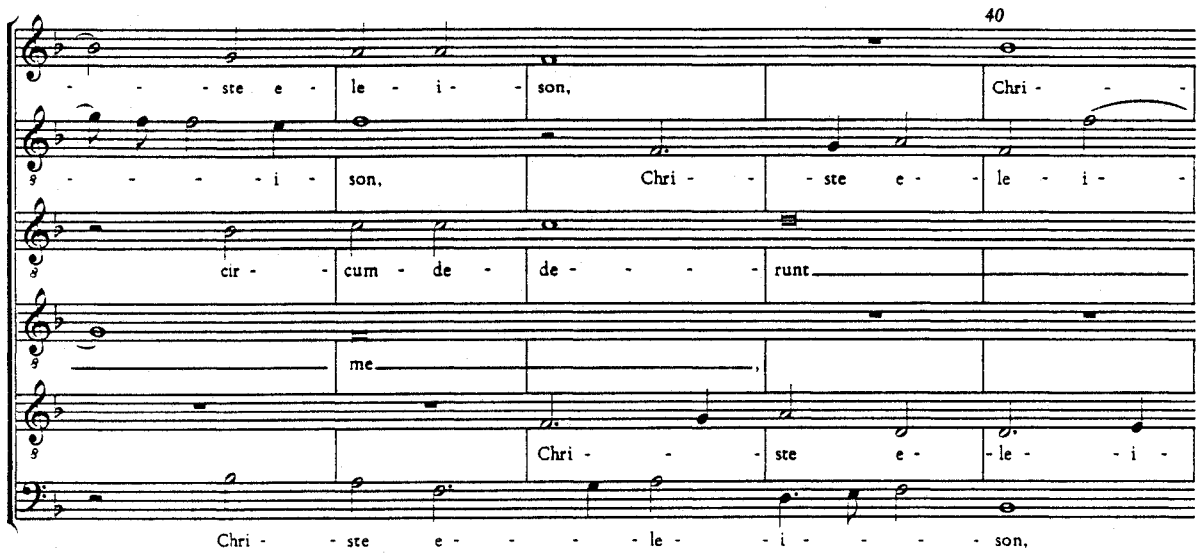
25

- son, Chri - mi - tus mor - tis: do - lo - res in - fer - e - le - i - son, Chri -

30 35

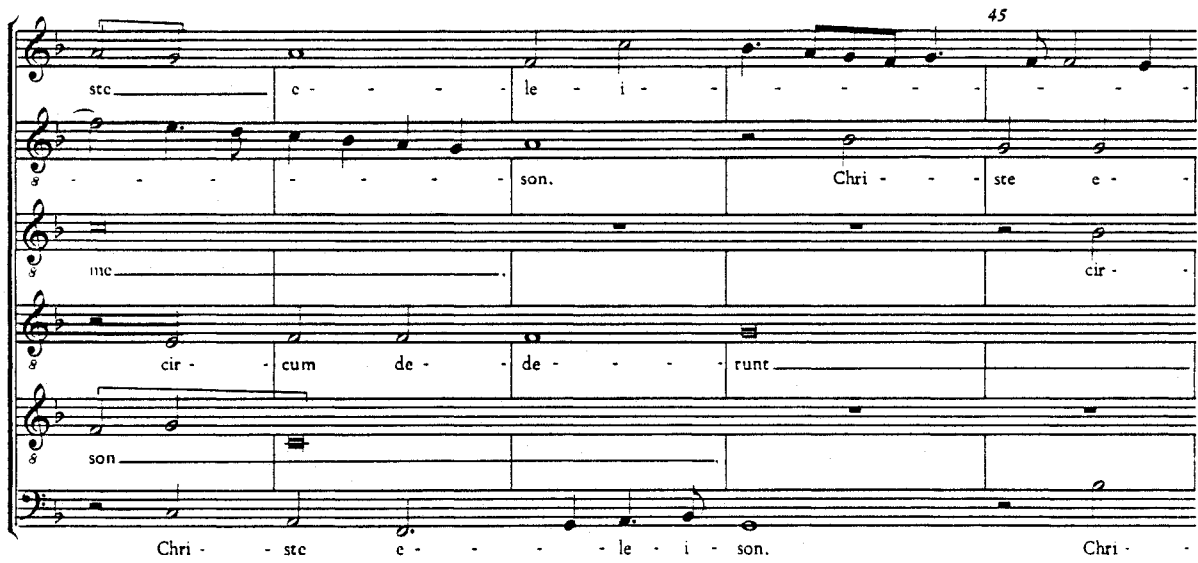
- ste e - le - i - son, Chri - do - lo - res in - fer - ni ni cir - cum - de - runt, son, e - le - i - son, ste e - le - i - son.

40



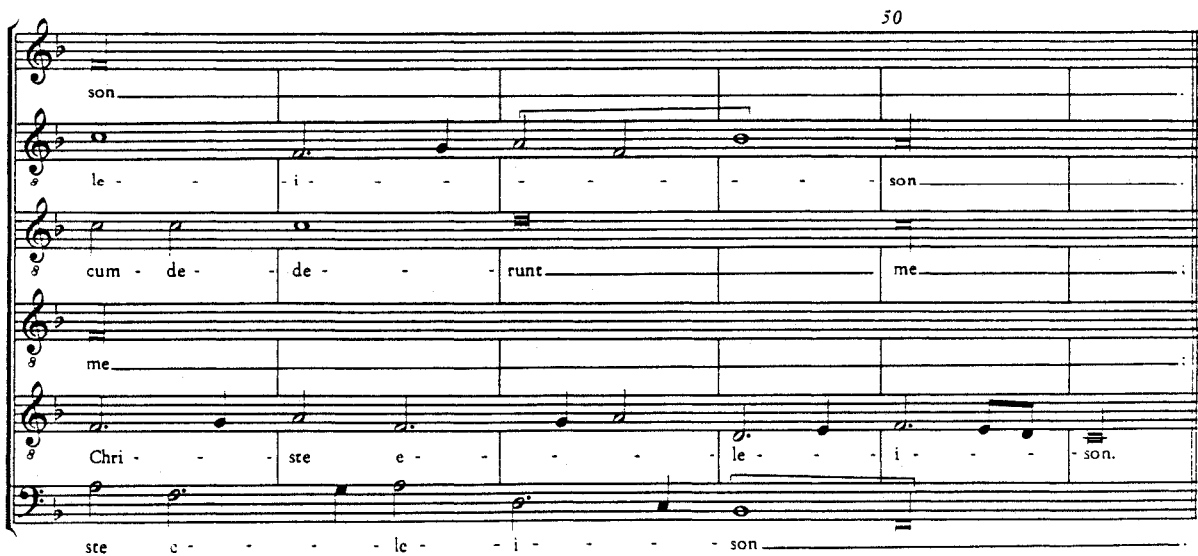
ste e - le - i - son, Chri -
i - son, Chri - ste e - le - i -
cir - cum - de - de - runt
me,
Chri - ste e - le - i -
Chri - ste e - le - i - son,

45



ste c - le - i - son, Chri - ste e -
me cir - cum - de - de - runt
son Chri - ste e - le - i - son. Chri -

50



son
le - i - son
cum - de - de - runt me
Chri - ste e - le - i - son.
ste e - le - i - son

Superius 35

Ky - ri - e e - le -

Ky - ri - e e - le - i -

Ky - ri - e

60

e e - le - i - son, Ky -

i - son, Ky - ri - e e - le -

Ky - ri - e e - le - i -

65

ri - e e - le - i - son, e -

i - son, Ky - ri - e

do - lo - res in - fer -

son, Ky - ri - e e - le - i - son, e -

70

le - i - son. Ky - ri - e e - lei - son. ni cir - cum - de - de - cum - de - de - runt me le - i - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

75 80

ri - e e - lei - son. Ky - ri - e e - lei - son. runt me cir - cum - de - de - runt me le - i - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

85

le - i - son. e - lei - son. cum - de - de - runt me le - i - son. e - lei - son.

GRADUALE

[Supertus] 5

Si am - bu - - lem

[Altus]

[Canon I]

[Canon II]

[Tenor]

[Bassus]

In me - - - di - o

10

me - - - di - o

um - - -

di - - - o um - - - brae mor - tis

Cir - - - cum de - - - de - - - runt

Cir - - - cum de - - - de - - - runt me

um - - - brae

um - - - brae mor -

15

- brae mor -

um - brae mor - tis.

me

um - brae mor -

ge - - mi -

- tis

20 25

tis. non ti - me - bo. ge - mi - tus mor - tis. ge - mi - tus mor - tis. non ti - me - bo. non ti - me - bo.

30

bo ma - la. quo - ma - tus mor - tis: tis: ti - me - bo ma - - bo ma - la.

35 40

- ni - am tu me - cum - la. quo - ni - am tu me - cum es. - la. quo - ni - am tu me - cum do - quo - ni - am tu me - cum es.

45

es.
Do - - - mi - - -
do - - - lo - res in - fer - - ni: C'est
lo - - res in - fer - - ni: C'est dou - leur non pa - reil -
es. Do - - mi - ne

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

50

Do - - mi - ne Do - mi - -
ne Do - - mi - ne
dou - leur non pa - reil - le. C'est dou - leur
le. C'est dou - leur non pa - reil - le.
Do - - mi - -

ne. Do -

53 60

ne
Do - - mi - - ne.
non pa - reil - le. C'est dou - leur non pa - reil - le.
C'est dou - leur non pa - reil - le
ne Do - mi - - ne.
mi - - ne. Do - - mi - - ne.

Superius 65

Vir -

Altus

Vir -

Tenor

Vir -

70

75 80

85

Vir -

90 95

ba - cu - lus, et ba -

ba - cu - lus, et ba -

lus, et ba -

100

- cu - lus tu - us tu -

lus tu - us tu -

lus tu -

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics '- cu - lus tu - us tu -'. The middle staff is a piano accompaniment. The bottom staff is a bass line. Measure numbers 98, 99, and 100 are indicated above the staves.

105

- us i -

- us. i - psa

- us. i - psa

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics '- us i -'. The middle staff is a piano accompaniment. The bottom staff is a bass line. Measure numbers 103, 104, and 105 are indicated above the staves.

Superius 110

psa me i - psa

Altus me i - psa

Tenor me i - psa me con - so -

Bassus i - psa me

Detailed description: This system contains four staves of music for different vocal parts. The top staff is labeled 'Superius' and has lyrics 'psa me i - psa'. The second staff is 'Altus' with 'me i - psa'. The third staff is 'Tenor' with 'me i - psa me con - so -'. The bottom staff is 'Bassus' with 'i - psa me'. Measure numbers 108, 109, and 110 are indicated above the staves.

115

me con - so - la -

me con - so -

la - ta

con - so - la - ta

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'me con - so - la -'. The middle staff is a piano accompaniment. The bottom staff is a bass line. Measure numbers 113, 114, and 115 are indicated above the staves.

OFFERTORIUM

[Superius] Do-ni - ne Je - su - Chris-te. Rex

[Altus] Rex glo - - - - - ri -

[Canon I] [Canon in subdiatesseron]

[Canon II]

[Tenor] Rex glo - - - - - ri - ae

[Bassus] Rex glo - - - - - ri - ae

Superius 5 glo - - - - - ri -

Altus ae. Rex glo - - - - - ri -

Tenor Rex glo - - - - - ri - ae

Bassus Rex glo - - - - - ri - ae

Rex glo - - - - - ri -

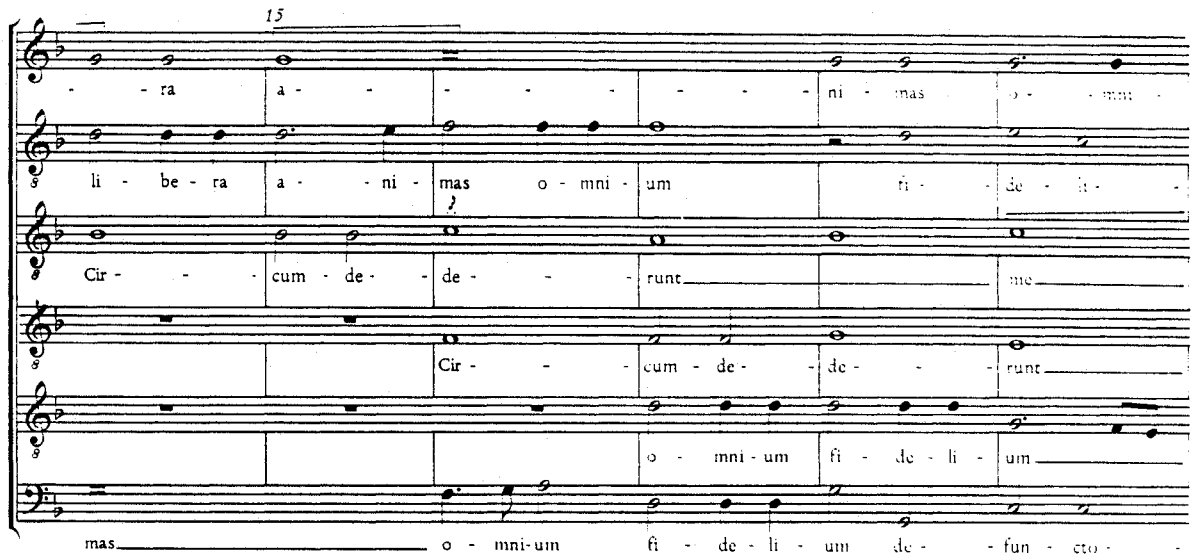
10 ae - - - - - li - - - - - be -

ae - - - - -

li - - - - - be - - - - - ra a - - - - - ni - mas

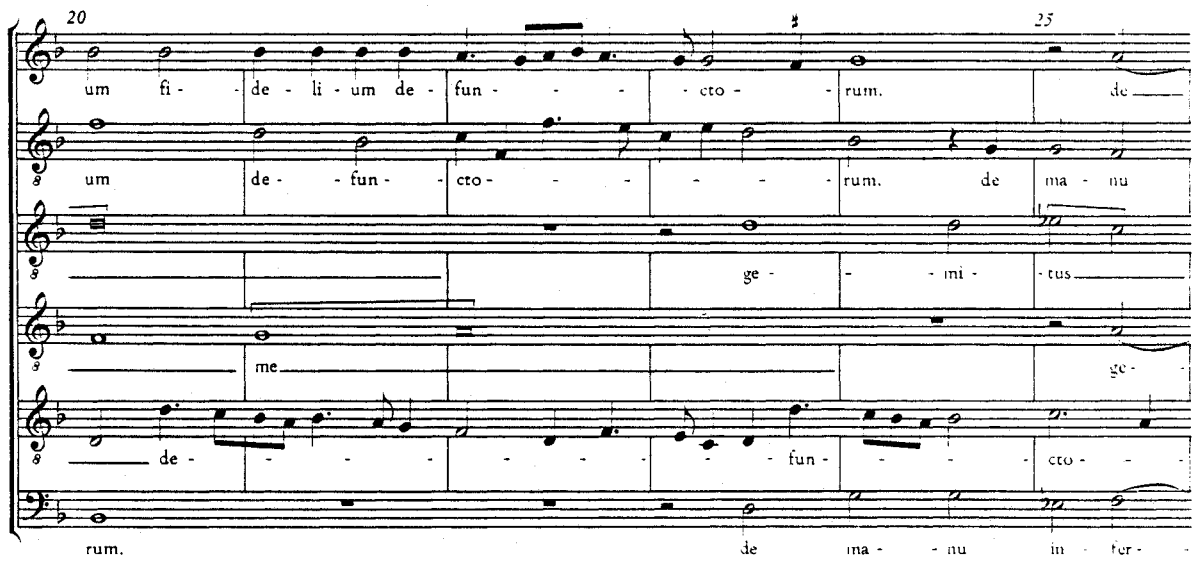
ae - - - - - li - be - - - - - ra a - - - - - ni -

15



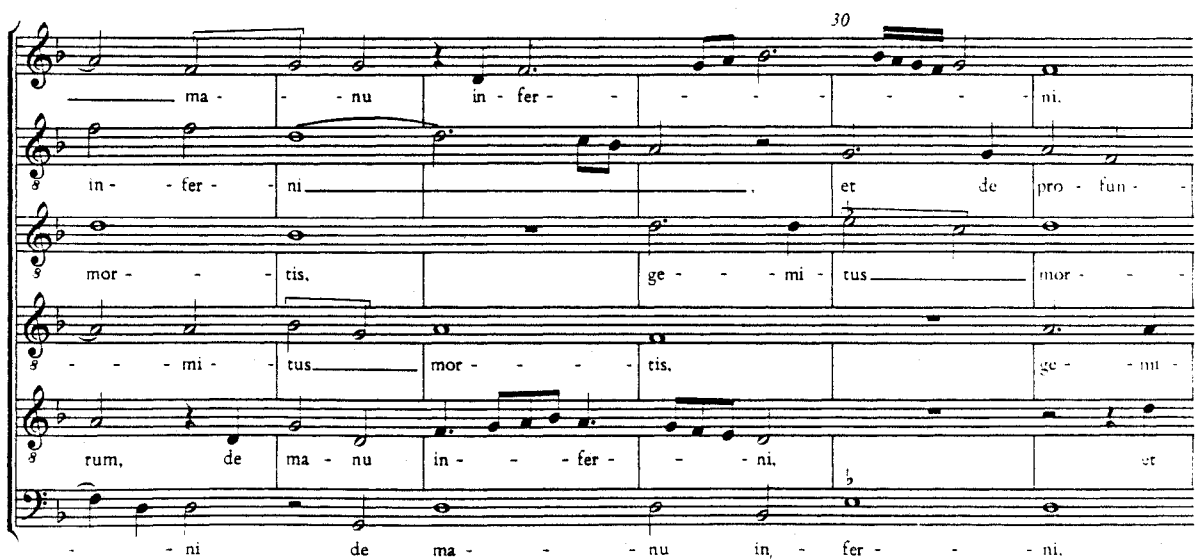
- ra a - - ni - mas o - mni - um fi - de - li - um
 li - be - ra a - - ni - mas o - mni - um fi - de - li - um
 Cir - - cum - de - - de - - runt me
 Cir - - cum - de - - de - - runt
 o - mni - um fi - de - li - um
 mas o - mni - um fi - de - li - um de - - fun - cto -

20 25



um fi - de - li - um de - fun - - - cto - - - rum. de
 um de - - fun - - cto - - - rum. de ma - nu
 ge - - mi - tus
 me ge -
 de - - fun - - cto - - rum.
 rum. de ma - - nu in - fer -

30



ma - - nu in - fer - - - ni.
 in - - fer - - ni et de pro - fun -
 mor - - - tis. ge - - mi - tus mor - - -
 - - mi - - tus mor - - - - tis. ge - - mi -
 rum, de ma - nu in - - - fer - - - ni. et
 - ni de ma - - - nu in - fer - - - ni.

35

et de pro-fun-do la-cu. li-be-ra
do la-cu li-be-ra
tis. ge-mi-tus mor-tis:
tus mor-tis. ge-mi-tus
de pro-fun-do la-cu. li-be-ra
et de pro-fun-do la-cu. li-be-ra

40

li-be-ra e-as de o-re
e-as de o-re le-o-nis:
mor-tis:
e-as de o-re
e-as de o-re

45

re-le-o-nis le-o-nis
do-lo-res in-fer-ni:
do-lo-res in-fer-ni:
le-o-nis le-o-nis
le-o-nis

50 55

nis. ne ab - sor - be - at e - as
nis. ne ab - sor - be - at e - as Tar - ta -
C'est dou - leur non pa - reil - le.
ni: C'est dou - leur non pa - reil -
nis. ne ab - sor - be - at e - as Tar - ta -
ne ab - sor - be - at. ne ab - sor - be -

60

Tar - ta - rus. ne ca - dant
- rus, ne ca - dant
C'est dou - leur non pa - reil - le.
le, C'est dou - leur non pa - reil - le.
rus. ne ca - dant
at e - as Tar - ta - rus. ne

65

Superius
in ob - scu - ra te -
Altus
in ob - scu - ra te - ne -
Tenor
in ob - scu - ra te - ne - bra -
Bassus
ca - dant in ob - scu - ra

70

ne - bra - rum lo -
bra - rum lo -
rum te - ne - bra - rum lo -
te - ne - bra - rum lo -

75

ca: sed si - gni - fer Mi -
ca: sed si - gni - fer san - ctus Mi - cha -
Cir - cum - de - de - runt me
Cir - cum - de - de - runt me
ca: sed si - gni - fer san - ctus Mi -
ca ca: sed si - gni -

80 85

cha - el re - prae - sen -
el re - prae - sen - tet, re - prae - sen - tet
ge - mi - tus mor - tis.
ge - mi - tus
cha - el, san - ctus Mi - cha - el re - prae -
fer san - ctus Mi - cha - el re - prae - sen -

90

tet e - as in
 as re - prae - sen - tet e -
 ge - mi - tus mor - tis. ge - mi -
 mor - tis. ge - mi - tus mor - tis.
 sen - tet e - as in lu - cem
 tet e - as

95 100

lu - cem san - ctam: Quam
 as in lu - cem san - ctam:
 tus mor - tis:
 ge - mi - tus mor - tis:
 san - ctam: Quam
 in lu - cem san - ctam: Quam o -

105

o - lim. quam o - lim. A -
 : Quam o - lim. A - bra -
 do - lo - res in - fer - ni:
 do - lo - res in - fer -
 o - lim. quam o - lim. A - bra -
 lim. quam o - lim. A - bra -

110

bra - - - hac pro - mi - si - - sti. et se - mi - ni - - - - -
 - - - - - hac pro - mi - si - - sti. et se - mi - ni e - ius.
 C'est dou - - leur non pa - reil - - le.
 ni: C'est dou - - leur non pa - reil - - - - -
 - - - - - hac pro - mi - si - - sti. et se - mi - ni e - ius.
 hac pro - mi - si - - sti. et se - mi -

115 120

e - - - jus. et se - mi - ni e - - - jus.
 C'est dou - - leur non pa - reil - - le.
 le. C'est dou - - leur non pa - reil - - le.
 et se - mi - ni e - - - jus. et se - mi - ni e - jus.
 ni e - - - jus. e - - - jus.

125

Ho-sti - as et pre-ces ti - bi. Do-mi-ne, of-fe - ri - mus:
 Superius
 Tu su - sci -
 Altus
 Tu su - sci -
 Tenor
 Tu su - sci -
 Bassus
 Tu su - sci -

130

pe pro a - ni - ma - bus il - lis

135

ma - bus il - lis, qua - rum

140

qua - rum ho - di - e me - mo - ri - am a - gi - rum ho - di - e me - mo - ri - am a - gi - rum

145 150

a - gi - mus: fac e - as Do - mi - ne
 - mus: fac e - as. Do - mi - ne
 ge - mi - tus mor - tis.
 ge - mi - tus mor - tis.
 - mus: fac e - as. Do - mi - ne.
 - mus: fac e - as. Do - mi -

155

mi - ne, de mor - te trans -
 fac e - as, Do - mi - ne, de mor - te
 ge - mi - tus mor - tis. ge - mi -
 tis, ge - mi - tus mor - tis.
 fac e - as, Do - mi - ne, de mor - te trans -
 ne, fac e - as, Do - mi - ne, de

160 165

- i - re ad vi - tam san - tam
 trans - i - re ad vi - tam san -
 tus mor - tis:
 ge - mi - tus mor - tis:
 i - re ad vi - tam san - tam
 mor - te trans - i - re ad vi - tam san - ctam:

170

ctam: Quam o - - lim - - quam o - - lim - -

ctam : Quam o - - - lim - - A -

do - - lo - res in - fer - - -

do - - - lo - res

ctam: Quam o - - lim, quam o - lim

Quam o - lim - - - quam o - - - lim - - A -

175

A - bra - - hae - - pro - mi - si - - sti, et se - mi - ni

bra - - hae - - pro - mi - si - sti

ni: C'est dou - leur non pa - reil - le.

in - fer - - ni: C'est dou - leur

A - bra - - hae pro - mi - si - - sti, et se - mi -

bra - - hae pro - mi - si - - sti

180 185

e - jus

et se - mi - ni e - - - jus

C'est dou - leur non pa - reil - le

non pa - reil - le, C'est dou - leur non pa - reil - le.

ni e - jus. et se - mi - ni e - - - jus. et se - mi - ni e - jus.

et se - mi - ni e - - - jus.

SANCTUS DOMINUS DEUS SABAOTH

[Superius] San-ctus

[Altus] San - - - ctus San -

[Canon I]

[Canon II] [Canon in diapente]

[Tenor] San - - - ctus

[Bassus] San - - - ctus

San - - - ctus Do - - -

Cir - - cum - de - de - runt me

Cir - - - cum - de - de - runt me

San - - - ctus Do - mi - nus De -

- ctus, San - - - ctus Do -

mi - - nus De - - us Sa - ba - oth, Sa - ba - -

ctus Do - - mi - - nus De - - us Sa - - ba -

ge - - - mi -

ge - - - mi - tus mor - -

us Sa - ba -

- mi - nus De - - - us Sa - ba - -

20 25

oth. Ple - ni sunt cae - li et
 tus mor - tis. ge - mi - tus mor - tis:
 oth. Sa - ba - oth. Ple - ni sunt cae - li et ter - ra. et ter - ra

30 35

ni sunt cae - li et ter - ra glo - ri - a tu - a
 ter - ra glo - ri - a tu - a. O -
 mor - tis: do - lo - res in - fer - ni do - lo - res in - fer - ni cir -
 li et ter - ra glo - ri - a, glo - ri - a tu - glo - ri - a tu - a. O - san - na

40

O - san - na in ex - cel - sis
 san - na, O - san - na in ex - cel - sis
 cir - cum - de - de - runt me
 cum - de - de - runt me a. O - san - na in ex - cel - sis
 in ex - cel - sis, O - san - na in ex - cel - sis

Superius 45

Be-ne - di - ctus, qui ve - nit

Altus
In

Tenor
In

Bassus
In

In no - - - mi - ne Do - mi -
no - mi - ne Do -
In no - - - mi - ne. in no - - -

50

no - - - mi - ne

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

- - - - - mi - ne, in no - - -

55 60

in no - mi - ne Do - - - mi - ni.

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

Cir - - -

Cir - - - cum - de - de - runt in

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

mi - - - ne Do - - - mi - - - ni.

65

O - san - na in
 - ne Do - mi - ni. O -
 cum - de - de - runt me -
 ne Do - mi - ni. O - san -
 O - san - na in ex - cel -

70

ex - cel - sis,
 san - na in ex - cel - sis,
 cir - cum - de - de - runt me -
 na in ex - cel - sis.
 sis, O - san - na, O - san - na in ex -

75

sis
 na in ex - cel - sis
 de runt me -
 O - san - na in ex - cel - sis.
 cel - sis, in ex - cel - sis

AGNUS DEI

[Superius] A-gnus De-i. Qui tol - lis pec - ca - - ta mun - -

[Altus] Qui tol - lis pec - ca - - ta mun - -

[Canon I]

[Canon II] [Canon in diapente]

[Tenor] Qui tol - lis pec - ca - - ta mun - -

[Bassus] Qui tol - lis pec - ca - - ta mun - -

5 10

di - - - do - - na e - - -

- di - - - do - na e - is re - qui -

Cir - - - cum - de -

Cir - - - cum - de - de - - runt me -

di: do - - na e - is re - - qui - - em,

di - - - do - - na e - - - is,

15

is re - - - - qui - - - em.

em, do - - - na e - - - is re - qui - em.

de - - runt me -

do - - - na e - is re - qui - em.

do - - - na e - - - is re - - - qui - - - em.

20

Qui tol - lis pec - ca - ta mun - di
Qui tol - lis pec - ca - ta mun - di
ge - mi -
ge - mi - tus mor -
Qui tol - lis pec - ca - ta mun - di
Qui tol - lis pec - ca - ta mun -

25

di
do - na e - is re - qui -
tus mor - tis.
tis, ge - mi - tus mor -
di : do - na e - is. do -
di : do - na e - is re - qui - em.

30

do - na e - is re - qui - em
em. do - na e - is re - qui - em.
ge - mi - tus mor - tis
- tis. ... tis
na e - is re - qui - em
do - na e - is re - qui - em.

35 40

Qui tol - lis pec - ca - ta mun - di:
 Qui tol - lis pec - ca - ta mun - di:
 do - lo - res in - fer - ni
 do - lo - res in - fer - ni
 Qui tol - lis pec - ca - ta mun - di, do -
 Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun -

45

do - na e - is, do - na c -
 di: do - na e - is re - qui - em, do -
 ni cir - cum - de - de - runt me
 cir - cum - de - de - runt me cir - cum - de -
 na e - is re - qui - em
 di: do - na e - is re - qui - em

50 55

is re - qui - em sem - pi - ter - nam
 na e - is re - qui - em sem - pi - ter - nam
 cir - cum - de - de - runt me
 de - runt me
 do - na e - is re - qui - em sem - pi - ter - nam.
 sem - pi - ter - nam

COMMUNIO

[Superius] 5
Lux ae - ter - na

[Altus] Lu - ce - at e - is, lu -

[Canon I] Lu - ce - at e - is. lu - ce - at e -

[Canon II] [Canon in diapente]

[Tenor] Cir - cum - de -

[Bassus] Lu - ce - at e - is. lu - ce - at e -

Lu - ce - at e - is, lu - ce -

10

ce - at e - is, Do - mi - ne, cum San - ctis

- is, Do - mi - ne, cum San - ctis

Cir - cum - de - de - runt me.

de - runt me.

- is, Do - mi - ne, cum San - ctis tu - is.

- at e - is, Do - mi - ne, cum

15

tu - is in ae - ter -

tu - is in ae - ter - num in ae - ter -

cir - cum - de - de -

cir - cum - de - de - runt me.

in ae - ter - num qui -

San - ctis tu - is in ae - ter - num:

20 25

num: qui - a pi - us es. qui - a pi - us
num: qui - a pi - us es. qui - a pi - us es. qui -
runt me. cir - - -
cir - - - cum - de - de - - runt
a pi - a es. qui - a pi - us es. qui -
qui - a pi - us es. qui - a pi -

30

es
- - - a pi - - - - us es
cum - de - de - - runt me
me
a pi - us es. qui - a pi - us es
- - - us es. qui - a pi - - us es

35

Re-qui-am ae-ternam do-na e - is, Do-mi-ne.]
Et lux per - - - pe - - tu - -
Et lux per - - - pe - - tu - -
Et lux per - - - pe - - tu - -
Et lux per - - - pe - - tu - -

40

a lu - ce - at e -

Cir - cum - de - de - runt

a lu - ce - at e - is. lu -

45

- is, cum San - ctis tu -

de - runt me. me, cir -

ce - at e - is, cum San - ctis tu - is in ae -

is, lu - ce - at e - is, cum San -

50

is in ae - ter -

is in ae - ter - num: qui a pi - us

cir - cum - de - de - runt me.

ter - num: qui -

ctis tu - is in ae - ter - num:

55

num: qui - a pi - us es. qui - a pi - - - -
 es. qui - a pi - us es. qui - a
 runt me.
 cir - - - - cum - de - - -
 a pi - us es. qui - a pi - us
 qui - a pi - - - us es.

- - - - us
 pi - us es. qui - - - a pi - -
 cir - - - - cum - de - de - - -
 de - - - - runt
 es. qui - a pi - us
 qui - a pi - - - - us es.

60

es
 - - - - us es
 runt me
 me
 es. qui - a pi - us es
 qui - a pi - - - us es

The preceding work was taken from Das Chorwerk.
Heft. 124. Jean Richafort: Requiem. Ed. by
Albert Seay. Wolfenbüttel: Mösler Verlag, 1976.
pp. 1-36.

"Musae Jovis"

by Nicolas Gombert

Handwritten musical score for "Musae Jovis" by Nicolas Gombert. The score is in 2/2 time and consists of six staves. The first three staves contain vocal lines with Latin lyrics. The first staff has lyrics "mu - sae Jo - vis ter ma-", the second "mu - - sae Jo - vis", and the third "mu - sae Jo - vis ter ma - xi - mi pro - les ca - no - ra,". The remaining three staves are empty.

7

- xi - mi pro - les

ter ma - xi - mi, mu - sae Jo - vis ter

ter ma - xi - mi pro - les ca - no - ra, mu - sae Jo - vis

mu - sae Jo - vis ter ma -

mu -

12,

ter ma - xi - mi, ter ma - xi - mi, ter ma - xi - mi
ma - xi - mi, ter ma - xi - mi pro -
ter ma - xi - mi pro - les ca - no - ra, ter ma - xi -
Cir - - - cum - - -
- xi - mi pro - les, ter ma - xi - mi pro - les ca - no -
sae Jo - vis ter ma - xi - mi pro - les,

17, # #

pro - - - les, pro-les ca-no - - -

les ca-no-ra, ter ma-xi-mi pro-

mi pro-les ca-no-ra, ca-no-ra,

de - - - de - - -

ra, ter ma - xi-mi pro-les ca-no-ra,

pro-les ca-no - - - ra,

21 /

ra, plan-gi-te, co - mas cy- pres - -

les ca-no - ra, plan-gi- te, plan - gi- te, co- mas cy-

plan-gi-te, co - mas cy- pres-sus com-pri- mat, com-

runt

plan - - gi- te, co- mas cy- pres- sus

plan - - gi- te, co- mas cy- pres- -

25

sus com - - pri - mat, com - - pri -

pres - sus com - - pri - mat, Jos - -

- - pri - mat, com - - pri - mat, Jos -

me ge - -

co - - mas cy - pres - sus com - pri - mat,

sus com - - pri - mat,

30

mat, Jos - qui - nus il - le,
 qui - nus il - le oc - ci - dit, il - le oc - ci - dit, il -
 qui - nus il - le il - le oc - ci - dit,
 - - mi - - - - - tus
 Jos - qui - nus il - le oc - ci - dit
 Jos - qui - nus il - le oc - ci - dit, Jos - qui - nus

35

il-le oc-ci-dit, il-le oc-ci-dit, oc-ci-

-le oc-ci-dit, il-le oc-ci-dit, il-

il-le oc-ci-dit, il-

mor - - - - -

Jos - gui-nus il-le oc-ci-dit,

il-le oc-ci-dit, il-le

40

dit, il-le oc-ci-dit, tem-plo-

le oc-ci-dit, tem-plo - - rum de-cus, et ve-

- le oc-ci-dit, tem-plo-rum de-cus, et

- - tis, do -

il-le oc-ci-dit, tem-plo-rum

oc-ci-dit, tem-plo - - rum de-cus,

44



- rum de - - - cus, et ve - strum de -
strum de - cus, de - - - cus, et ve - strum de -
ve - strum de - - - cus, et ve - strum de - cus,
lo - res in - fer -
de - cus, et ve - strum de - cus,
et ve - strum de - cus.

48

cus. Se - ve - ra mors,

cus. Se - ve - ra mors, se - ve - ra

et ve - strum de - cus.

ni cir - cum - de -

Se - ve - ra mors et im - pro - ba, se - ve -

Se - ve - ra mors et im - pro - ba,

52

se - ve-ra mors et im - - -

mors et im - - -pro-ba, qua tem-pla

Se - ve-ra mors et im - - -pro-ba,

de - runt me.

ra mors et im - - -pro-ba,

et im - - -pro-ba,

60

- ci-bus so - - nis pri-vas,
 tem-pla dul-ci-bus so-nis pri-vas, et au-las
 dul-ci-bus so-nis pri - - - - vas, et au-las
 Cir -
 qua tem-pla dul-ci-bus so-nis pri-vas, et
 et au-las

68

ti-bi quod im-pre-cer, tol-len-ti bo-

im-pre-cer, quod im-pre-cer, ma-lum ti-bi

lum ti-bi, ma-lum ti-bi, ma-lum

me ge-

cer, ma-lum ti-bi quod

bi quod im-pre-cer, ma-

72

nos, par-

quod im- pre- cer, tol- len- ti bo- nos, par- cen- ti-

ti- bi quod im- pre- cer tol- len- ti bo- nos, par- cen-

mi- tus mor- tis,

im- pre- cer,

lum ti- bi quod im- pre- cer, tol- len- ti bo- nos, par- cen-

77,

cen - ti ma - - lis. A - - pol - lo

ma - lis. A - pol - lo sed

- ti ma - lis. A - pol - lo

tis, do - lo - res in - fer - ni

- ti ma - lis.

81

sed ne-cem ti-bi mi-na-tur, heus, heus, mors pes-

ne - cem ti - bi mi-na-tur, heus, heus, mors pes-

sed ne-cem ti-bi mi-na - tur, heus, heus, mors

cir - cum - de - de - runt me.

bi mi - na - - tur, heus, heus,

heus, mors pes- si-

86

SI - ma, MU - sas hor - ta - tur ad - de - re et

- si - ma, mu - - sas hor - ta - tur ad - de - re,

pes - - - si - ma, in - stru - ctus ar - cuet spi -

Cir - cum - de - de - runt

mors pes - si - ma, mors pes - si - ma, MU - sas hor - ta - tur

ma, mors pes - si - ma, MU - sas hor - ta - tur ad - de -

91

lau-rum co - mis, et lau - rum co - mis,
 ad - - - de-re, et lau-rum co -
 - cu - lis mus - as - que ut ad - dant com - mi -
 me ge - mi - tus mor -
 ad - de - re et lau - ram co - - - mis,
 re, et lau - ram co - mis, et

95

et au-rum co - mis. Jos-

mis, et au-rum co - -

net et lau - rum co-mis, et au-rum co -

tis, do-lo-res in-fer-ni, cir-cum-de-de-runt me.

et au-rum co - mis.

au-rum co - - mis, et au-rum co -

99,

gui - nus, in - quit, op - ti - mo et ma - xi -

mis. Jos - gui - nus, in - quit, op - ti - mo

mis. Jos - gui - nus, in - quit, op - ti - mo et ma - - xi -

Jos - gui - nus, in - quit, op - ti - mo et ma - - xi -

mis. Jos - gui - nus, in - quit, op - ti - mo et ma - - xi -

104

mo, et ma-xi-mo gra-tus Jo-vi,

et ma-xi-mo gra - - tus

mo gra-tus Jo - vi, et ma-

Cir - cum - de -

mo gra-tus Jo - vi, tri-um-phat

mo, et ma-xi-mo gra -

108

tri-um-phant in - ter coe - -
 Jo - - vi, tri-um - phat
 xi-mo gra-tus Jo-vi, tri - um-phat
 de - runt me.
 in-ter coe-li-tes, in-ter
 tus Jo - vi, tri - um-phat

112

- - li - tes, et dul - ce car - men

in - ter coe - li - tes, et dul - ce car - men

in - ter coe - li - tes, et dul - ce car -

ge - mi - tus

coe - li - tes, et dul - ce car - men

in - ter coe - li - tes, et dul - ce car - men

in - ter coe - li - tes, et dul - ce car - men

in - ter coe - li - tes, et dul - ce car - men

117

con-ci-nit, tem-plo-rum de-cus tem-plo-rum
 con-ci-nit, tem-plo-rum de-cus, tem-plo-
 men con-ci-nit, tem-plo-rum de-cus,
 mor-tis, do-lo-res in-fer-ni cir-
 et dul-ce car-men con-ci-nit, tem-plo-rum de-
 con-ci-nit, tem-plo-rum de-cus, mu-sa-

122

de - - cus, mu - sa - rum de - cus,
 - - rum, tem - plo - rum de - cus, mu - sa - rum de -
 de - - cus, mu - sa - rum de -
 cum - de - de - runt me.
 cus, mu - sa - rum de - cus, mu - sa - rum de -
 rum de - cus, mu - sa - rum de -

127

mu-sa-rum de-cus.

cus, mu-sa-rum de-cus.

cus, mu-sa-rum de-cus.

cus.

cus.

cus.

Taken from Josquin Des Prez: Werken. Afl. 1.
Klaagliederen op den dood van Josquin. Ed. by
 A. Smijers. Amsterdam: Alsbach, 1922. pp. 8-13.

"Musae Jovis"

by Benedictus Appenzeller

Musical score for the first system of "Musae Jovis". It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The time signature is 2/2. The lyrics are: Mu - sae Jo - - vis ter ma - xi - mi, Mu - sae Jo - - vis ter ma - xi - mi,

Musical score for the second system of "Musae Jovis", starting at measure 7. It consists of four staves. The time signature is 2/2. The lyrics are: Jo - - vis ter ma - xi - mi, Mu - sae Jo - - vis ter ma - xi - mi, Mu - sae Jo - - vis ter ma - xi - mi, Mu - sae Jo - - vis ter ma - xi - mi,

12

Jo - vis ter ma - xi - mi, ter

- - - vis ter ma - xi - mi, mu -

- vis ter ma - - xi - mi,

vis ter ma - - xi - mi, mu -

16

ma - xi - mi,

sae Jo - - vis ter ma - - xi - mi,

mu - sae Jo - vis ter ma - xi -

sae Jo - - vis ter ma - xi - mi,

28,

no - - ra, plan- gi- te, plan- gi- te,
 les ca- no - ra, plan- gi- te, plan- gi- te,
 ra, plan- gi- te, plan- gi- te,
 plan- gi- te, plan- gi- te,

33

plan- gi- te, plan- - - -
 plan- gi- te, co- mas cy- pres - sus
 plan - gi- te,
 plan - gi- te, co- mas cy- pres

37

- gi-te, co - mas cy-pres - sus com-pri-mat,
 com-pri-mat, com - pri - mat, com - pri - mat, co-mas cy-
 co - mas cy-pres - sus com-pri-mat,
 - sus com-pri-mat, co -

41

co - - mas cy-pres-sus com - pri-mat, Jös-
 pres - sus com-pri-mat, Jös-gui-
 com - - pri-mat, co-mas cy-pres-sus com-pri-mat,
 mas cy - pres - - sus com-pri-mat, Jö-gui-

45,

qui - nus il - - le, il - le oc-ci-dit, il -
 nus il - - le, il - le oc-ci-dit, il -
 Jos. qui - - nus il - le, il - le oc-ci-
 - nus il - - le, il - le oc-ci-

50

- le oc-ci-dit, tem-plo-rum de - -
 - le oc-ci-dit, tem-plo-rum de - cus, et
 dit, il - le oc-ci-dit, tem-plo-rum
 dit, il - le oc-ci-dit, tem-plo-rum

54

- cus, et ve-strum de - - cus, Jos-
 ve-strum de - - cus, Jos-gui - -
 de-cus, et ve-strum de - - cus,
 de-cus, et ve-strum de-cus, Jos-gui -

58

gui - nus il - - le, il - le oc-ci-dit, il-
 nus il - - le, il - le oc-ci-dit, il-
 Jos-gui - - nus il - le, il - le oc-ci-
 - nus il - - le, il - le oc-ci-

63 #

- le oc-ci-dit, tem-plo-rum de - - cus,
 - le oc-ci-dit, tem-plo-rum de - cus, et ve-strum
 dit, il - le oc-ci-dit, tem-plo-rum de - cus, et
 dit, il - le oc-ci-dit, tem-plo-rum de - cus

68 ##

et ve-strum de - - cus.
 de - - cus, et ve-strum de - -
 ve-strum de - - cus, et ve-strum de -
 et ve-strum de - - cus, et ve-strum de -

72

cus.

cus.

cus.

Secunda Pars.

75

Se-ve-ra mors, se-ve-ra mors,

Se-ve-ra mors, se-ve-ra mors, et im-

Se-ve-ra mors, se-ve-ra mors, et im-

Se-ve-ra mors, se-ve-ra mors, et

82

et im-pro-ba, gua
- pro-ba, et im-pro-
- - -pro-ba, et im-pro- ba, qua
im - pro - ba et im - pro-ba,

86

tem-pla dul - ci-bus so nis pri - -
ba, im-pro-ba, qua tem-pla
tem-pla, qua tem-pla dul - ci-bus
qua tem-pla dul - ci-

90,

vas, pri - - - vas, pri - - - - vas,
 dul - ci - bus so - nis pri -
 so - - nis pri - vas, et
 bus so - nis pri - vas,

94

pri - - - vas, et au - las
 et au - las
 au - - - las, et au - las prin - ci - pum,
 et au - las prin - ci - pum,

110 #

ma-lum ti-bi quod im - - pre-

ma-lum ti-bi quod im - pre-cer, quod im -

bi quod im - pre-cer, ma-lum

ti-bi quod im-pre-cer, ma-

114 #

cer, im - - pre-cer, ma-lum ti-bi quod im - pre-

- - pre-cer, ma-lum ti-bi quod im-pre-cer, quod im -

ti-bi quod im-pre-cer, ma-

lum ti-bi quod im-pre-cer,

119

cer, ma-lum tri-

pre-ces, ma-lum tri-bi quod im-pre-ces, ma-

lum tri-bi, quod im-pre-ces,

ma-lum tri-bi, quod im-pre-ces,

123

bi quod im-pre-ces, im-pre-ces

lum tri-bi, quod im-pre-ces, ter-ten-ti

tal-len-ti, be-nes, bi-

quod im-pre-ces, tal-len-ti he

127

tal- len- ti, bo- nes, par- cen- ti ma - - - - -

oc - nes, par - - cen- ti ma - - - - - lis,

nes, par- cen- ti ma - - lis par- cen- ti ma - lis,

nes, par- cen- ti ma - - - - - lis, par

132

- lis, ma - - - - - # lis,

par- cen- ti ma - - - - - lis, ter- len- ti.

centi ma - - - - -

ma - lis,

136

tel-len-ti be-nos, par-centi ma -

be-nos, par-centi ma - lis,

nos par-centi ma - - lis, par-centi

par-centi ma -

140

lis,

par-centi no-lis,

ma-lis,

lis, par-centi ma-lis,

Taken from Josquin Des Prez: Werken. Afl. 1.
Klaagliederen op den dood van Josquin. Ed. by
 A. Smijers. Amsterdam: Alsbach, 1922. pp. 4-7.

"O Mors inevitabilis"

by Hieronymus Vinders

O mors in-e - vi-ta - - bi-lis,

O mors in-e - vi-ta - - bi-lis,

O mors, o mors in - e - vi-

Re - - - gui - em

Re - - - gui -

O mors, o mors in - e -

O mors in-

7

mors a-

mors a - ma-

ta-bi-lis, in - e-vi-ta - bi-lis,

ae -

em ae - - ter -

- vi-ta - - bi-lis, mors a-

e - vi-ta - - bi-lis,

11

ma-ra, mors cru-de-lis, Jos-

- ra, mors cru-de-lis, Jos - quin

mors a-ma - - ra, mors cru-de-lis, Jos- quin

ter - - - nam

- - - nam do - na

ma-ra, mors cru-de-lis, Jos-

mors a - ma-ra, mors cru-de - lis, Jos - quin

17

quin de Prés dum ne-ca - - sti, // -

de Prés dum ne-ca - - - - -

dum ne-ca - sti,

do - - - na e -

e - 1

quin de Prés dum ne-ca - sti, dum

de Prés dum ne-ca -

22

lum no-bis ab - stu - li - sti,

sti, dum ne - ca -

il - lumna-bis ab-stu-li - -

Do - mi -

Do - mi - - - - - ne,

ne - ca - - sti, il - lumna -

sti, il - lumna-bis ab-stu - - li - sti, ab - stu -

27

Il-lum no-bis ab-stu-li-sti,
 sti, il-lum no-bis ab-stu-li-sti,
 sti, ab-stu-li-sti, qui
 ne, et lux
 et lux
 - bis ab-stu-li-sti, qui
 li-sti, ab-stu-li-sti,

31

qui su - am, qui su - am per

qui su - am per har - mo - ni - am

su - am per - har - mo - ni - am

per -

per - pe - tu - a lu -

su - am, qui su - am il - lu -

qui su - am per har - mo - ni - am

36

har-mo-ni-am, Pro-pte-re

il-lu-stra-vit ec - cle-si-am.

il-lu-stra-vit ec - cle - si - am. Pro-

- pe - tu - a

ce - at

stra-vit ec - cle - si - am.

Pro - pte - re -

41

a, pro-pte-re-a tu mu-si-ce, tu mu-si-

Pro-pte - - re-a tu mu-si-ce, tu mu-si-

pte - re-a tu mu - si-ce dic,

lu - ce -

a tu mu-si- ce, tu mu-si-

Pro-pte-re-a tu mu-si-ce,

45

ce die, dic: re-gui-e -

ce dic, dic, dic: re-gui-e-scat

dic, dic: re-gui-e -

at e - - -

ce, dic, dic, dic: re-gui-e -

tu mu-si-ce, dic, dic, dic: re-gui-e -

50

scat in pa - - - ce,

in pa - - - ce,

- scat in pa - ce, a - - - men, re-

- - - - i.

Pro-pte-re-a tu mu-si-

- scat in pa - ce. Pro-pte-re-a tu mu-si-

- scat in pa - ce. Pro - pte-re-a tu mu-si-ce

55

re - - gui - e - scat in pa - ce.

re - gui - e - scat in pa - ce, in pa - ce.

- gui - e - scat re - gui - e - - scat in pa - ce. A - men.

ce re - gui - e - scat in pa - ce.

ce dic: re - gui - e - scat in pa - - ce.

dic: re - - gui - e - scat in pa - ce, in pa - ce.

Taken from Josquin Des Prez: Werken. Afl. 1.
Klaagliederen op den dood van Josquin. Ed. by
 A. Smijers. Amsterdam: Alsbach, 1922. pp. 1-3/

"Omnium bonorum plena"

by Loyset Compère

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "O - mni- um bo- no - - rumple".

Handwritten musical score for the second system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "na, Vir - - go pa-rens - que se- re - -". A measure rest is indicated by a '4' above the first measure of the vocal staves. A sharp sign (#) is placed above the final measure of the vocal staves.

7

na, Quae se-des su-per si-de - - ra, Pul-chra, pro-dens et

na, Quae se-des su-per si-de - ra, Pul - chra, pru-

10

de-co - - - - ra.

- dens et de-co- - - - ra. As-si -

As -

13

stens a dex-tris Pa-tris, Coe-li et ter - - -

si-stens a dex-tris Pa-tris, Coe-li et ter - - -

16

- - - - - nec plas - - - ma-to - ris,

- - - - - nec plas - ma - to - - ris, In-

26

Handwritten musical score for measures 26-28. It consists of four staves. The top staff is a vocal line with lyrics: "us ma - nu for - - ma - to." The second staff is a piano accompaniment with lyrics: "us ma - - - - nu for ma - -". The third staff is a piano accompaniment with lyrics: "Nul". The bottom staff is a piano accompaniment with lyrics: "Nul - - - - li - us". There is a sharp sign (#) at the end of the first staff.

29

Handwritten musical score for measures 29-31. It consists of four staves. The top staff is a vocal line with lyrics: "Nul-lus ti-bi com- - -". The second staff is a piano accompaniment with lyrics: "to. Nul - - - -". The third staff is a piano accompaniment with lyrics: "- - lus ti - bi com - pa -". The bottom staff is a piano accompaniment with lyrics: "Nul - - - -".

33,

- - - - - pa-ra-ri Po -
 lus ti-bi com - pa - ra-
 ra - ri Po-test cer -
 lus ti-bi com - pa-

36,

test cer- - te nec ae-gua - -
 n Po- test nec ae-gua - -
 te nec ae- gua - -
 ra - ri Po-test cer - te

39/ (♯)

ri, cu-1 vo-ce an-

ri, cu-1 vo-ce an-

ri,

nec ae-gua

43,

ge - - - li-ca Dic-tumest A -

ge - - - li-ca Dic-tumest A -

ri.

46

ve ma - - - - -

ve ma - - - - -

49

- ri - a. Tur - ba - ta pa - rum fu -

- - ri - a. Tur - ba - ta pa - -

Tur - ba - ta pa - rum fu - -

Tur - ba - ta pa - rum fu -

54

i - - sti, Sed con-sul - - -
 - rum fu - - i-sti, Sed
 sti, Sed con-sul - -
 i - - sti, Sed con - -

57

- - - ta re-spon-di - -
 con - - sul - - -
 ta re-spon-di - -
 - sul - ta

60

sti.

ta re- spon - - - - di -

sti.

re- spon- di - - - -

63

sti: Ec-ce an- ci- la Do- mi- ni, Si- cut re-

sti: Ec- ce an- ci- - la Do- mi- ni, Si-

66

Handwritten musical score for measures 66-68. It consists of four staves. The top staff is a treble clef with a flat key signature and contains whole rests. The second staff is a treble clef with a flat key signature, containing a melodic line with lyrics "fers, fi - at mi -". The third staff is a treble clef with a flat key signature and contains whole rests. The bottom staff is a bass clef with a flat key signature, containing a bass line with lyrics "- ut re-fers, fi-at mi -". A sharp sign (#) is written above the second measure of the bass line.

fers, fi - at mi -

(#)

- ut re-fers, fi-at mi -

69

Handwritten musical score for measures 69-71. It consists of four staves. The top staff is a treble clef with a flat key signature and contains whole rests. The second staff is a treble clef with a flat key signature, containing a melodic line with lyrics "hi. Dul -". A sharp sign (#) is written above the second measure of this staff. The third staff is a treble clef with a flat key signature and contains whole rests. The bottom staff is a bass clef with a flat key signature, containing a bass line with lyrics "- hi. Dul".

#

hi. Dul -

- hi. Dul

72

Dul - cis fu - it re - spon - si -
 cis fu - it re - spon -
 Dul - cis fu - it
 cis fu - it re - spon - si -

75

- si - o Da - ta coe -
 - si - o, Da - - - ta coe -
 re - spon - si - o, Da - -
 o, Da - ta coe - le - sti, nun - ti -

78

le - sti nun - ti - o, Per quem

le - sti nun - ti - o (#)

ta coe - le - sti nun - ti -

o, Per quem sta - tim con -

81

sta - tim con - ce - pi - sti Na -

Per quem sta - tim con - ce - pi - sti Na -

o,

ce - pi - sti

85

tum De - - - -

87

89

Handwritten musical score for measures 89 and 90. The score is written on four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor). Measure 89 contains vocal entries for both parts. Measure 90 contains the lyrics "tum De" with a sharp sign (#) above the staff. The piano accompaniment consists of simple chords and rests.

tum De

91

Handwritten musical score for measures 91, 92, and 93. The score is written on four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is two sharps (D major or F# minor). Measure 91 contains the lyrics "Et por-ta" with a vertical line above the first syllable. Measure 92 contains the lyrics "Et por-ta". Measure 93 contains two sharp signs (# #) above the staff. The piano accompaniment consists of simple chords and rests.

Et por-ta

Et por-ta

94

sti Il-lum nec non pe-pe - - - ri-

sti Il - - lum nec non pe-pe - ri-

Il - - - lum

Il - lum nec non pe -

97

sti, Et post par-tum vir - go man - si-

sti, Et post par-

Vir-go

pe-ri-sti, et post par-tum Vir - go man-

107

ta.

- cu - la - ta.

cu - la - ta.

cu - la - ta.

Secunda pars.

109

O - mni - um bo - no - rum ple - na, Pec

O - mni - um bo - no - rum ple - - na, Pec - ca -

101

- - sti, Vir - go pu - ra et ni - ti -
 tum vir-go man-si - - sti, Vir - go pu - ra
 pu - - ra et ni - -
 si - - sti, Vir - go pu - ra et ni -

104

da, Vir - go - gue im - ma - cu - la - -
 et ni - ti - da, Vir - go - gue im - ma -
 ti - da, Vir - go - gue im - ma -
 ti - da, Vir - go - gue im - ma -

115

ca - - to - - - rum me - - - di-

to - - - - rum me - - - di-ci-na,

121

ci-na, Cu - ius pro - pri - um o - - ra - -

Cu - ius pro - pri - um o - - ra - -

127

re Est at-que pre-ces fun - - -
 - - - re Est at-que pre-ces fun -

134

- - - da - re.
 - - - da - re.

140

Pro mi - - - - - se-ris pec-can-ti-

Pro mi - - - - - se-ris pec-can-

148

- bus, A De-o re-ce - -

ti-bus, A De-o re-ce -

154

den - ti - bus, Fun - de pre - ces ad Fi - -
den - - - ti - bus, Fun - de pre - ces ad Fi -

160

li - um Pro
li - um

167

se-lu-te ca-nen - - - -

Pro sa-lu-te ca-nen - - - -

173

- ti- um. - - - -

- ti- um. - - - -

178

Et pri-mo pro Gu-li-el -

Et pri-mo pro Gu-li-el -

Et pri-mo pro Gu-

Et pri-mo pro Gu-li -

187

mo Du-fay, Pro quo me, Ma - - -

mo Du-fay, Pro quo me, Ma-ter, ex -

li - el - mo Du - fay, Pro quo me,

el - mo Du - fay, Pro quo me,

193

ter, ex - au - di. Lu - na to - ti - us mu - si -
 au - di. Lu - na to - ti - us mu - si -
 ma - ter, ex - au - di. Lu - na to - ti - us mu - si -

201

cae At - que can - to - rum lu -
 cae At - que can - to - rum lu -

207

Pro-gue Dus-sart, Bus-nois,
 - - mi-ne,
 Pro-gue Dus-sart, Bus-nois,
 - - - mi-ne,

215 (#)

Ca-ron, Ge-or-
 Ma-gi-stris can-ti-le-na-rum,
 Ca-ron,
 Ma-gi-stris can-ti-le-na-

222

get de Brel - les,
De Brel - les, Tinc-to -
rum, Ge-or-get, Tinc-to -

227

Cim-ba-lis tu-i ho -
ris, Cim-ba-lis
Tu-i ho -
ris,

232

- no - ris, Ac O - keg - hen, Des - pres, Cor - bet, He -

Ac O - keg - hen, Des - pres, Cor -

no - - - ris, Ac O - keg - hen, Des - pres, Cor - bet, He -

Ac O - keg - hen, Des - pres, Cor - bet, He -

239

niart, Fau - gues et Mo - li - net At - que Re - - -

bet, He - niart, Fau - gues et Mo - li - net At - que Re -

niart, Fau - - gues.

niart, Fau - gues et Mo - li - net.

245

gis o-mni-bus-que Ca-nen-ti-bus, Si-mul et me, Loi-

gis o-mni-bus-que Ca-nen-ti-bus, Si-mul et me, Loi-

251

set Com-pè-re, o-ran-te, # #

set Com-pè-re, o-ran-te, Pro ma-gi-stris pu-

Pro ma-gi-stris pu-

Pro ma-gi-stris pu-ra

257

Quo - - - - - rum me-mor, vir-go, va-
 - ra men-te, Quo - rum me-mor, vir- - go, va - le,
 ra men-te, Quo-rum me - mor, vir-go, va - le,
 men - te, Quo - rum me - mor, vir-go, va-

266

le, Sem-per Ga-bri-e-lis A-ve. A - - -men.
 Sem-per Ga-bri-e-lis A-ve. A - -men.
 Sem-per Ga-bri-e-lis A-ve. A - - -men.
 le, Sem-per Ga-bri-e-lis A - ve. A - -men.

Taken from Denkmäler der Tonkunst in Österreich.
 Vols. 14-15, Jg. VII. Ed. by Guido Adler and
 Oswald Koller. Vienna: Artaria, 1894-. pp. 111-119.

"Mater floreat"

by Pierre Moulu

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "ma - ter flo - re - at flo re - scat". The second and third staves are accompaniment lines with lyrics: "Ma - - ter flo - re - at flo - re -" and "ma - - ter flo - re -" respectively. The bottom staff is a bass line. The key signature has one flat (Bb) and the time signature is common time (C). There are some handwritten annotations like '8' and '9' on the accompaniment staves.

Handwritten musical score for the second system, starting with a measure number '6'. It consists of four staves. The top staff is a vocal line with lyrics: "flo - re - at flo re - - scat ma -". The second and third staves are accompaniment lines with lyrics: "scat flo - re - at flo -" and "at flo - re - at flo - re - - scat" respectively. The bottom staff is a bass line with lyrics: "ter flo - - re - at flo - re - - scat". The key signature has one flat (Bb) and the time signature is common time (C). There are some handwritten annotations like '8' and '9' on the accompaniment staves.

10

du - la - ta mu -

- re - scat mo - du - la - ta

mo - du - la -

mo -

14

- si - co - rum me - lo - di

mu - si - co - rum me -

ta mu - si - co - rum me - lo - di -

du - la - ta mu - si - co - rum me - lo -

18

di - - - - a

lo - di - - - a cre-scat ce-le-bris

a Cre-scat

di - - - - a

22

du-fay ca-den - - - -

ce-le-bris du-fay ca-den - - - -

Cre-scat ce-le-bris du-fay ca-den -

34

re - tur Re - gis bus - noys

ris Re - gis bus - noys Ba -

tur pre - - cla - ris Re - gis bus -

pre - - cla - ris Re - gis bus -

38

ba - zi - ron Sub - ti - les glo -

zi - ron Sub - ti - les

noys ba - - - - - zi - ron

noys ba - - - - - zi - ron Sub - ti -

42

ri - en - - - - - tur

glo - ri - en - - - - - tur Tri - um -

Sub - ti - les glo - ri - en -

les glo - ri - en - - - - - tur

45

Tri - um - phet a - le - xan - der ma - gni -

phet a - - - - - le - xan - der ma - - - - - gni -

tur

glo - ri - en - - - - - tur

49

- fi-cus Con-gau-de-ant O-breth

- fi-cus Con-gau-de-ant O-breth

Con-gau - - de-ant o - breth com-pe-

Con-gau - de-ant o - breth com-pe-

53

com - pe - re E - loy hay-

com - pe-re E - loy hay-ne

re E - - loy hay- ne la

re E - loy hay- ne

56

ne la Ru - e

la ru - e la Ru - - e me - -

Ru - e me - mo - ra - -

la Ru - e me - mo - ra - -

60

Jos-quin In com - pa - ra - -

mo - ra - - - bi - les Jos-quin In com - pa - ra - -

- bi - les

- - bi - les

64

- bi - lis bra - ui - um ac - -

- - bi - lis Bra - ui - um ac - ci - -

Jos - quin In - com - pa - ra - bi - lis Bra - ui - um

Jos - quin In - com - pa - ra - bi - lis

68

ci - - - - - pi - at.

- pi - at Bra - ui - um ac - ci - pi - at.

Ac - ci - - - - pi - at.

bra - ui - um ac - ci - pi - at.

Secunda pars

Ru-ti-let del-phi-cus de lon-

Ru-ti-let del-phi-cus de lon-gue-val

Ru-ti-let del-phi-

6
gue-val de lon-gue-val

de lon-gue-val

cus de lon-gue-val de lon-gue-

Ru-ti-let del-phi-cus de lon-

10

de lon-gue - val tan-quem

val de lon-gue - val tan - quam sol

gue - val de lon-gue - val tan - quem

14

tan - quam sol in-ter stel - - -

sol in-ter stel - las In-

in-ter stel - - las tan - quam sol in-ter

sol in-ter stel - las Tan- - quam sol in-

18

las Lour-dault pri-o -
 ter stel- las Louv-dault pri-o -
 stel- las Lour-dault
 ter stel- las Lour-dault

23

nis a - me - nus Nec
 nis a - me - nus A - me -
 pri-o - ris a - me -
 pri-o - ris a -

27

ab-sint de-co - ri fra - tres
- nus Nec ab-sint de-co - ri fra - tres
me - nus Nec ab-sint de-co -

31

de fe - - - vin Hi-lai -
de fe - - - vin Hi-sint de-co - - ri fra - - tres de fe-vin
ri fra - tres de Fe-vin

35

re hi-la - - - - -

lai-re hi - - - la - ris

Hy-lai-

Hy-

39

- ris

hi-le - - - - -

re hi-la - - - - -

lai-re hi - - - la - - - - -

43

di - vi - tis fe - lix Bru - mel i -
 ris Di - vi - tis fe - lix Bru - mel y -
 - ris Di - vi - tis fe - lix Bru - mel i -
 ris Di - vi - tis fe - lix Bru - mel i -

48

saac ny - not ma - thu - rin fo - re - stier
 saac ny - not ma - thu - rin fo - re - stier
 saac ny - not ma - thu - rin fo - re - stier bru -
 saac ny - not ma - thu - rin fo - re - stier bru -

53

Handwritten musical score for measure 53. The score consists of four staves. The first staff is a vocal line with lyrics: "Bru-hier fa-cun - di mou-ton cum". The second staff is a piano accompaniment line with lyrics: "Bru-hier fa-cun - di mou-ton cum vel-le". The third staff is a vocal line with lyrics: "hier fa-cun - di". The fourth staff is a piano accompaniment line with lyrics: "hier fa-cun - di". The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests.

57

Handwritten musical score for measure 57. The score consists of four staves. The first staff is a vocal line with lyrics: "vel-le-re au - - - re-o". The second staff is a piano accompaniment line with lyrics: "re au - - - re-o". The third staff is a vocal line with lyrics: "Mou-ton cum vel-le-re au -". The fourth staff is a piano accompaniment line with lyrics: "mou-ton cum vel-le-re au -". The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests. There are some accidentals, including a sharp sign (#) and a flat sign (b).

61

da - - te glo-ri-

au - re - o da - te glo -

- . - . re-o da - te glo -

- - re - o Da - - te glo-

65

am Re-gi et re-gi-ne Re-gi et

- ri-am Re-gi et re - gi - -

ri - am Re - gi et re-

ri - am Re-gi et re -

69

re-gi-ne In cor-dis et or-ga- - -

- - ne In cor-dis et or - - -

gi - ne In cor-dis et

gi - ne In cor-dis et

73

- - - no In cor-dis

- - ga-no In cor-dis

or-ga - - no

or- - ga-no

76

et or-ga - - -

et or - - -

In cor-dis et or-ga -

In cor-dis et or - - ga

79

no.

ga - no.

no.

no.

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