

Josquin Des Prez c.1450 - 1521



Outline of Life

- Born in Belgium or northern France
- 1480s: Milan - Sforza family (specifically Cardinal Ascanio Sforza)
- 1490s: Singer in the papal chapel
- 1498: returned to Sforza family
- 1499: Milan captured by Louis XII; Sforza family imprisoned. Josquin works for Louis XII until 1503
- 1503: Capellmeister in Ferrara for Duke Ercole d'Este
- 1504-1521: Plague outbreak in Ferrara; Josquin retires to France as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut.

Contemporaries

Music: Jacob Obrecht (c.1457/58-1505), Heinrich Isaac (c.1450-1517), Loyset Compere (c.1445-1518), Alexander Agricola (1445-1506), Jean Mouton (c.1459-1522), Pierre de la Rue (c.1452-1518)

Other Arts: Sandro Boticelli (1445-1510), Donato Bramante (1444-1514), Aldus Manutius (1449-1519), Leonardo da Vinci (1452-1520)

Explorers: Christopher Columbus (1451-1506), Amerigo Vespucci (1454-1512), John Cabot (c.1450-1500)

Imitative Polyphony

- "Melodic lines sounding together with the same or quite similar melodies at staggered time intervals."
- Strict (canon or round) vs. non-strict
- Example: Missa *Pange Lingua*, Kyrie
- Josquin's major contribution: **Imitative polyphony is the basic building block from which pieces are built. Defined the dominant "art music" style for the 16th century.**
- Problem of intelligibility

Music Printing

- Ottaviano Petrucci: first publisher of polyphony with movable type.
 - "Harmonice Musices Odhecaton", 1501
 - Contains several pieces by Josquin
 - Three-impression printing process
 - Question of dissemination

- **Example:** Chanson: Adieus mes amours
 - Question of underlay, problem of performance
- Attaintant & the single-impression process
 - Example: "Nymphes des Bois" (lament on the death of Ockeghem).
 - Naturalism vs. complexity
 - **Sadness expressed in a way that is still recognizable**
 - Attribution problems. "I remember a certain eminent man saying that, now that Josquin is dead, he is putting out more works than when he was alive." (Georg Forster - 1540). Susato's *Septiesme livre des chansons* of 1545 (24 years after Josquin's death) had 24 chansons, all attributed to Josquin. it was the first printed source for 23 of them.

The Savanarola Connection

- **Example:** Motet: "Miserere, mei deus"
- Bonfire of the Vanities
- Why would Josquin write this? Connections with Ercole d'Este

Josquin and the Popular Style

- Frottole: "El Grillo", "Scaramella", "In Te Domine"
- Native Italian style; precursor of the madrigal
- More homophonic but imitation still plays a role. Move towards tonality (music driven by **chord progressions** rather than **individual melodies**)

References

Allan W. Atlas, *Renaissance Music*. W.W. Norton & Co., 1998

Stanley Boorman, *Ottaviano Petrucci: A Catalogue Raisonné*. Oxford University Press, 2005

Larry Ferrara, *Music Appreciation*, lecture 6, <http://www.musicappreciation.com/lecture6.htm> accessed April 2016

Patrick Macey, et al. "Josquin des Prez." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 2016

Todd M. McComb, "Josquin in perspective" <http://www.medieval.org/music/ccc/aaaa990722.html> accessed April 2016

Kyrie I

Missa Pange lingua a 4

Josquin des Prez 1450-1521

Superius C1

Altus C3

Tenor C4

Bassus F4

Ky- ri- e e- lei-

Ky- ri- e e- lei-

5

S Ky- ri- e e- lei-

A Ky- ri- e e- lei- son. e-

T son.

B son. Ky- ri- e

10

S son. Ky- ri- e e- lei-

A lei- son. Ky- ri- e e- lei-

T Ky- ri- e e- lei-

B e- lei- son. e- lei-

14

Christe

S son.

A son.

T son.

B son. Chri- ste

19

S

A

T

B

Chri- ste Chri- ste Chri-

Chri- ste

26

S

A

T

B

Chri- ste Chri- ste

ste Chri- ste

33

S

A

T

B

e- lei-

Chri- ste

e- lei-

40

S

A

T

B

e- lei-

son. e- lei-

e- lei-

son. e- lei- son.

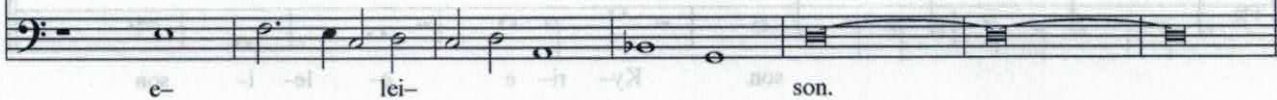
- 2 -

46

S  son.

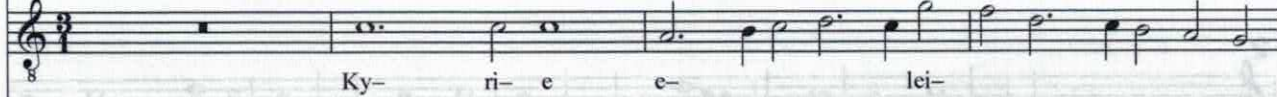
A  son. e- lei- son.

T  son. e- lei- son.

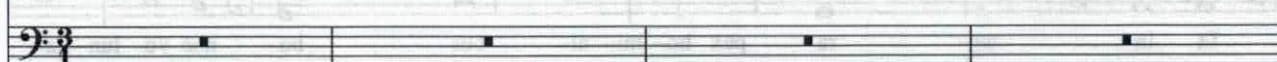
B  e- lei- son.

53 **Kyrie II**

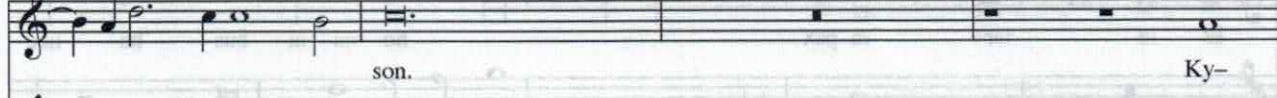
S  Ky- ri- e e- lei-

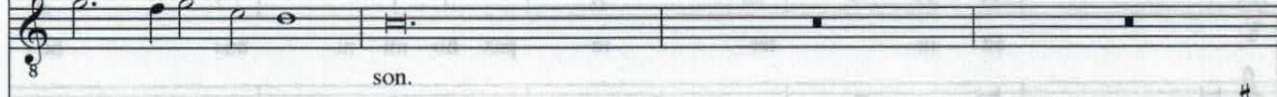
A  Ky- ri- e e- lei-

T  Ky- ri- e e- lei-

B  Ky- ri- e e- lei-

57

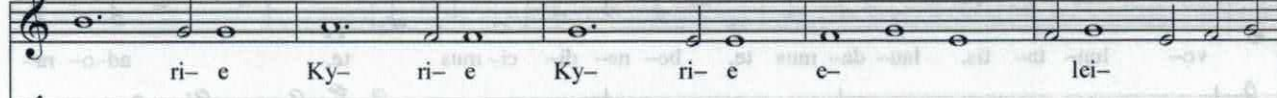
S  son. Ky-

A  son. Ky-

T  Ky- ri- e e- lei-

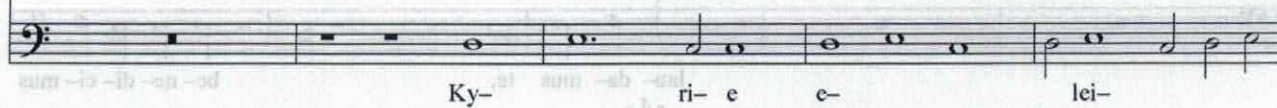
B  Ky- ri- e e- lei- son.

61

S  ri- e Ky- ri- e Ky- ri- e e- lei-

A  Ky- ri- e Ky- ri- e Ky- ri- e e-

T  son. Ky- ri- e e- lei-

B  Ky- ri- e e- lei-

66

S son.

A lei- son. e- lei- son.

T son.

B son. Ky- ri- e e- le- i- son

Gloria

T Glo - ri - a in ex - cel - sis De - - - o Et in

2

T ter- ra pax ho- mi- ni- bus bo- nae vo- lun-

B Et in ter- ra pax ho- mi- ni- bus bo- nae vo- lun- ta-

7

S Et in ter- ra pax ho- mi- ni- bus bo- nae

A Et in ter- ra pax ho- mi- ni- bus bo-

T ta- tis.

B tis.

12

S vo- lun- ta- tis. lau- da- mus te, be- ne- di- ci- mus te, ad-o- ra-

A nae vo- lun- ta- tis. lau- da- mus te, be- ne- di- ci- mus te,

T lau- da- mus te, be- ne- di- ci- mus te,

B lau- da- mus te, be- ne- di- ci- mus

Violoncello



Violoncello

Violoncello

Violoncello

Musical score for Violoncello, featuring multiple staves with notes and rests. The notation includes various musical symbols such as clefs, notes, and rests, indicating a complex piece of music. The score is written in a historical style, with notes represented by diamond shapes and stems. The staves are arranged in a vertical column, with the Violoncello part at the top and other parts below it. The paper is aged and yellowed, with some visible wear and tear.

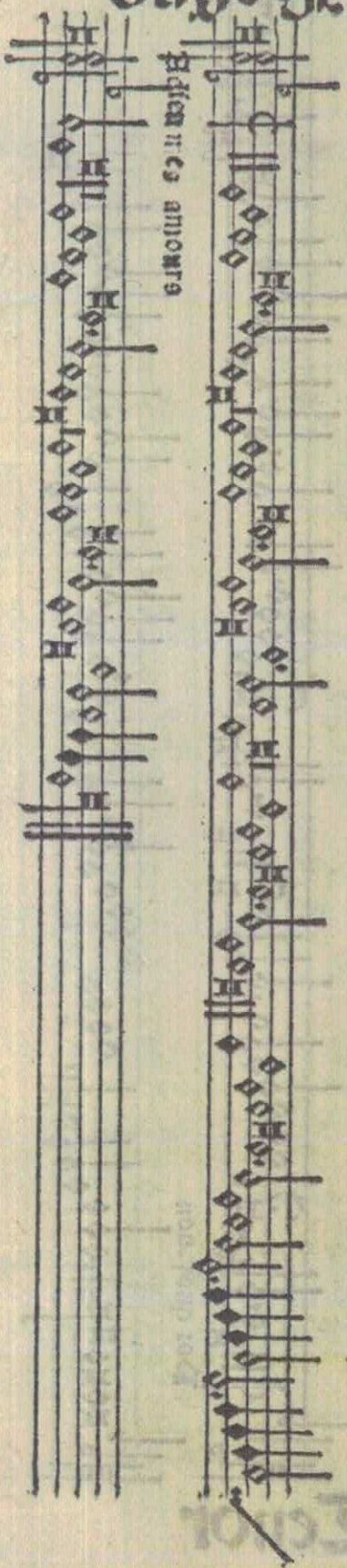
snitz

Adieu mes amours



snve K

Prácticas anónimas



Adieu mes amours

(see notes on page 5 for sources and critical comment)

Josquin des Prez (1504)

8

8

8

8

A - dieu mes a - mours,

A - dieu mes a -

7

8

8

8

8

a Dieu vous com -

mours, a Dieu vous com - mand,

12

8

8

8

8

mand, A - dieu je vous

A - dieu je vous dy jus - quez au prin -

17

8 dy jus - quez au prin - temps, jus - quez au prin - temps,

22

8 Je suis en sou - ci de quoy je vi -

27

8 ci de quoy je vi - vray vray

32

La rai - son pour quoy je le vous di -

37

quoy je le vous di - ray:

42

Je n'ay plus d'ar - gent,

47

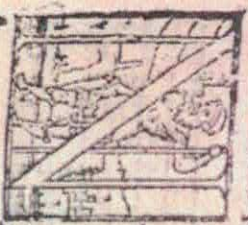
vi - vray je du vent, Se l'ar -

52

Se l'ar - gent du roy
gent du roy ne vient plus sou - vent,

57

ne vient plus sou - vent.
ne vient plus sou - vent.



ymphes des bois deesses des fontaines Chantres experts de toutes nations Châgēz voix fort ele-

res & haillaines En cris trāchāz & lamentātiōs Car d'atropos les molestātiōs Voſtre OK e-

ghe par sa rigueur attrarre Le maytreſoir de muſicque et chief docente Qui de tropos deſormais plus Dōt neſchappe

grā domage eſt que la terre coeure que la terre coeure

A contreſ vous d'a-
Et ploreſz groſſes

bitz de dueil Iosquin brincl pichō cōpere
larmes de oeil perdu aueſ voſtre bon pere

Requiescat in pace amen

☩ D.L.

Nymphes des bois

Josquin des Prez

La deploration de Jehan. Ockeghem

Source: Le VIIIème livre de Chansons (J. des Prez)---Anvers---T. Susato---1545.

Editor: André Vierendeels (10/10/13).

Notes: Original clefs: G2, C2, C3, G2 (Requiem), F4

Original note values have been halved

Editorial accidentals above the staff

Square brackets indicate ligatures

All notes are printed in black to symbolize mourning.

T2: noted as "Canon ung demi ton plus bas" in original print

Pirchon= Pierre de le Rue

Superius
Nym - phes des bois, dé - es - ses des fon - tai - -

Altus
Nym - phes des bois, dé - es - - ses des

Tenor 1
Nym - phes des bois,

Tenor 2
Re - - - qui - em ae - - - ter -

Bassus
Nym - phes des bois, de -

6
S
nes, chan - tres ex - pers de tou - tes na -

A
fon - tai - - - - nes, chan - tres ex - pers

T 1
dé - es - ses des fon - tai - - - nes, Chan - tres ex -

T 2
- - - nam do - - - na

B
es - ses des fon - tai - - - nes, Chan - tres ex - pers

Nymphes des bois

2/11

S ti - ons, chan - gez voz voix fort

A de tou - tes na - ti - ons, chan - gez voz voix fort cle - res

T 1 de tou - tes na - ti - ons, chan - gez voz voix fort cle -

T 2 e - - - - -

B de tou - tes na - ti - ons, chan - - - - - gez voz voix fort

16

S cle - res et hau - tai - - - - nes en cris tran - chantz et

A et hau - tai - nes en cris tran - chantz et la - men -

T 1 res et hau - tai - nes en cris tran - chantz et la - men - ta - ti -

T 2 is

B cle - res et hau - tai - nes en cris tran - chantz et la - men -

21

S ma - men - ta - ti - ons, car d'at - tro - poz

A ta - ti - ons, car d'at - tro - poz les

T 1 ons, car d'at - tro - pos

T 2 do - - - - - mi - - - - - ne

B ta - ti - ons, car d'at - tro - pos

Nymphes des bois

26

S les mo - les - ta - ti - ons, vos tre'O -

A mo - les - ta - ti - ons, vos tre'O - ke - ghem,

T 1 les mo - les - ta - ti - ons, vos -

T 2 et lux

B les mo - les - ta - ti - ons, vos tre'O - ke -

31

S - ke - ghem, par sa ri - gueur at - trap - pe le

A par sa ri - gueur at - trap - pe le vray tre -

T 1 tre'O - ke - ghem, par sa ri - gueur at - trap - pe

T 2 per -

B ghem, par sa ri - gueur at - trap - pe la vray tre -

36

S vray tre - sor de mu - sic - qu'et chief - d'oeu - vre, qui d'a - tro -

A sor de mu - sic - qu'et chief - d'oeu - vre, qui

T 1 le vray tre - sor de mu - sic - qu'et chief - d'oeu - vre, qui d'a - tro - poz -

T 2 pe - tu - a

B sor de mu - sic - qu'et chief - d'oeu - vre, qui d'a - tro -

Nymphes des bois

4
4/1

Nymphes des bois

S
poz de - sor - mais plus nes - chap - pe, _____ dont

A
d'a - tro - poz de - sor - mais plus nes - chap - - - pe, _____ dont

T 1
8 — de - sor - mais plus nes - chap - pe, nes - chap - pe, dont

T 2
8 lu - - - - ce - at _____

B
poz de - sor - mais plus nes - chap - pe, _____ dont grant _____

46

S
grant dou - mai - g'est que la ter - re le cou - vre, que la ter - re cou -

A
dou - mai - g'est que la ter - re le cou - vre, que la ter - re le

T 1
8
dou - mai - g'est que la ter - re le cou - vre, que la

T 2
8
e - - - -

B
— dou - mai - g'est que la ter - re le cou - - - -

51

S
vre que la ter - re le re - cou - vre.

A
re - cou - vre.

T 1
8 ter - re le cou - vre.

T 2
8 is.

B
vre, que la ter - re le cou - vre.

Nymphes des bois

56

5

S A T 1 B

A - cou - trez vous gros d'a - bitz de dueil, Jos per - quin, Bru -
 et plo - rez gros - ses lar - mes d'oeil, per - du a -

8 A - cou - trez vous gros d'a - bitz de dueil, Jos per - quin, Bru -
 et plo - rez gros - ses lar - mes d'oeil, per - du a -

A - cou - trez vous gros d'a - bitz de dueil, Jos per - quin,
 et plo - rez gros - ses la - mes d'oeil, per - du

61

S A T 1 T 2 B

mel, Pir - chon, Com - pe - re, Re - qui - es - cat in pa -
 vez vos - tre bon pe - re

Bru - mel, Pir - chon, Com - pe - re, Re - qui - es - cat in pa -
 a - vez vos - tre bon pe - re.

8 - mel, Pir - chon, Com - pe - re, Re - qui - es - cat in pa -
 - vez vos - tre bon pe - re.

8 Re - qui - es - cat in pa -

Bru - mel, Pir - chon, Com - pe - re, Re - qui - es - cat in pa -
 a - vez vos - tre bon pe - re.

66

S A T 1 T 2 B

ce. A - - - - men, a - - - - men.

- - - - ce. A - - - - - men.

8 ce. A - - - - men, a - - - - men.

8 ce. A - - - - men, a - - - - - men.

ce. A - - - - men, a - - - - - men.

40 JOSQUIN DESPREZ *Miserere mei, Deus*

Soprano [Prima pars] 5

Alto

First Tenor

Second Tenor

Bass

Mi - se - re - re me - i de - .

Mi - se - re - re me - i

10

Mi - se - re - re me - i de - . - us

Mi - se - re - re me - i

us

de - us

15

se - cun - dum ma - gnam mi - se - ri - cor - di -

de - us se - cun - dum ma - gnam mi -

20

elighted cadence

- am tu - - am

- se - ri - cor - di - am tu - am

Mi - se - re - re me - i de -

mi - se - re - re me - i de -

mi - se - re - re me - i de -

25

et se - cun -

et se - cun - dum mul - ti -

- us

- us mi - se - re - re

- us

30

- dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu -

- tu - di - nem mi - se - ra - ti - o - num tu -

35

Handwritten musical score for measures 35-39. The system consists of five staves. The top two staves have vocal lines with lyrics. The bottom three staves are empty. The lyrics are:
Staff 1: - a - rum de - le de - le in -
Staff 2: - a - rum de - le in - i - qui - ta -

40 HOMOPHONIC SECTION

Handwritten musical score for measures 40-44, labeled 'HOMOPHONIC SECTION'. The system consists of five staves. The top two staves have vocal lines with lyrics. The bottom three staves are empty. The lyrics are:
Staff 1: i - qui - ta - tem me - - am Mi - se - re re me - i de -
Staff 2: - tem me - - am mi - se - re re me -
Staff 3: Mi - se - re re me - i
Staff 4: mi - se - re re me - i
Staff 5: mi - se - re re me - i

45

Handwritten musical score for measures 45-49. The system consists of five staves. The top two staves have vocal lines with lyrics. The bottom three staves are empty. The lyrics are:
Staff 1: us am - pli - us la - ua me ab
Staff 2: - i de - us am - pli - us la - ua me ab
Staff 3: de - us
Staff 4: de - us am - pli - us la - ua me ab
Staff 5: de - us am - pli - us la - ua me ab



Cancionero de Palacio

nº 68 - Jusquin Dascanio

(Josquin Despres)

Soprano

Tenor

Tenor

Baixo

In te Do-mi-ne spe-ra - - - vi

In te Do-mi-ne spe-ra - - - vi per

In te Do-mi-ne spe-ra - - - vi per

In te Do - mi - ne spe-ra - - - vi per

per tro - var pie - tà'in e - ter - no. Ma in un

tro - var pie-tà in e-ter - - no. Ma in un

tro - var pie - tà'in e - ter - no. Ma in un

tro - var pie - tà'in e - ter - no. Ma in un

15

tris - to'e'obs - cu - ro'in - fer - - no fui et frus - tra la -

tris - to'e'obs - cu - ro in - fer - no fui et frus-tra la -

tris - to'e'obs - cu-ro'in - fer - - no fui et frus -

tris - to'e'obs - cu - ro'in - fer - - no fui et frus - tra

21

- - - bo-ra - vi. In te Do-mi-ne spe - ra - - -

- - - bo - ra - vi. In te Do-mi-ne spe - ra - - -

tra la - bo - ra - vi. In te Do-mi-ne spe - ra - - -

la - bo - ra - vi. In te Do - mi - ne spe - ra -

28

- - - vi, in te spe - ra - - - vi.

- - - vi, in te spe - ra - vi.

- - - vi, in te spe - ra - - - vi.

- - - vi, in te spe - ra - - - vi.