

Musæ Iovis

Edited by
David Millard

In Iosquinum a Prato, Musicorum Principem, Monodia
(For Josquin des Pres, First among Musicians, a Dirge)

Benedictus Appenzeller
(ca. 1485 – ca. 1558)

Superius
Contratenor
Tenor
Bassus

Mu - sæ
Mu - sæ Io -
Mu - sæ Io - vis ter ma - xi - mi,
Mu - sæ Io - vis ter ma - xi - mi,
4
Io - vis ter ma - xi - mi, mu - sæ Io - vis ter ma - xi - mi,
- vis ter ma - xi - mi mu - sæ lo - vis ter ma - xi -
mu - sæ lo - vis ter ma -
mu - sæ Io - vis ter ma - xi - mi,
8
ter ma - xi - mi, pro-les ca-
mi, ter ma - xi - mi pro-les ca - no - ra, pro - les ca-
- xi - mi, mu - sæ Io - vis ter ma - xi - mi pro - les ca - no -
Mu - sæ Io - vis ter ma - xi - mi pro - les ca - no - ra,

12

no - ra, [pro - les] ca - no - ra, pro-les ca - no - ra, plan - gi - te,
 - no - ra, pro-les ca - no - ra, pro-les ca - no - ra, plan - gi - te,
 ra, pro-les ca - no - ra, pro-les ca - no - ra, plan - gi - te,
 pro - les ca - no - ra, plan - gi - te,

16

plan - gi - te, plan - gi - te, [plan - gi - te;] co - mas cy - [plan - gi - te;] co - mas cy - pres - sus com - pri - mat,
 plan - gi - te, plan - gi - te, co - mas cy - pres - sus com - pri - mat,
 plan - gi - te, plan - gi - te, co - mas cy - pres - sus com - pri - mat,
 plan - gi - te, plan - gi - te, co - mas cy - pres - sus com - pri - mat,

20

pres - sus com - pri - mat; Io - squi - nus il - [com - pri - mat,] co - mas cy - pres - sus com - pri - mat; Io - squi - nus il -
 pres - sus com - pri - mat, co - mas cy - pres - sus com - pri - mat; Io - squi - nus il -
 co - mas cy - pres - sus com - pri - mat; Io - squi - nus il -

*) The diamond note heads here and in mm. 20–1 carry no special significance and are intended only as a guide to the eye in the *triplum*.

24

le, il - le oc - ci - dit, il - le oc - ci - dit, tem - plo - rum de - - - cus,
 le, il - le oc - ci - dit, il - le oc - ci - dit, tem - plo - rum de - cus et ve - strum de - cus,
 le, il - le oc - ci - dit, il - le oc - ci - dit, tem - plo - rum de - cus_
 le, il - le oc - ci - dit, il - le oc - ci - dit, tem - plo - rum de - cus, _

28

et ve - strum de - - - cus, Io - squi - nus il - le, il - le oc - ci - dit, il -
 et ve - strum de - - - cus, Io - squi - nus il - le, il - le oc - ci - dit, il -
 et ve - strum de - - - cus, Io - squi - nus il - le, il - le oc - ci -
 et ve - strum de - - - cus, Io - squi - nus il - le, il - le oc - ci -

32

- le oc - ci - dit, tem - plo - rum de - - - cus, et ve - strum
 - le oc - ci - dit, tem - plo - rum de - - - cus et ve - strum de - - - [et ve - strum de -
 dit, il - le oc - ci - dit, tem - plo - rum de - - - cus, et
 dit, il - le oc - ci - dit, tem - plo - rum de - - - cus, et ve -

Secunda Pars

35

de - cus,] et ve - strum de - - cus.
 ve-strum de - cus, et ve-strum de - cus.
 strum de - cus, et ve-strum de - cus.

Se - ve - ra mors,
 Se - ve - ra mors, se - ve -
 Se - ve - ra mors,
 Se - ve - ra mors,

40

se - ve - ra mors et im - pro - ba quæ tem - pla dul - ci-bus so -
 ra mors et im - - pro - ba, et im - pro - ba quæ
 se - ve - ra mors [et im - pro - ba,] et im - pro - ba quæ tem - pla, quæ tem - pla dul
 se - ve - ra mors et im - pro - ba, et im - pro - ba quæ tem - pla

45

nis pri - vas, pri - - vas, pri - vas, pri - - vas,
 dul - ci-bus so - nis pri - vas, pri - vas,
 - ci-bus so - - - nis pri - vas, et au-las prin
 dul - ci-bus so - nis pri - vas, et au-las prin

49

et au-las prin - ci-pum, et au - - las prin - - ci -

et au-las prin - ci-pum, et au-las, et au - las prin-ci -

- ci-pum, et au-las prin - - - - - ci -

ci-pum, et au-las prin - ci - pum, [et au - las] prin - ci -

53

pum, ma - lum ti - bi quod im-pre - cer, ma-lum ti - bi quod

pum, ma-lum ti - bi quod im-pre - cer, ma - lum, ma-lum ti -

pum, ma - lum ti - bi quod im - pre - cer,

pum, ma - lum ti - bi quod im-pre-cer,

57

im - - pre - cer, ma-lum ti - bi quod im - pre - cer,

bi quod im - pre - cer, ma - lum ti - bi quod im - pre - cer, ma-lum ti-bi quod

ma-lum ti - bi quod im-pre-cer, ma - lum ti - bi quod im-pre -

ma-lum ti - bi quod im - pre-cer, ma - lum ti - bi quod im -

61

ma-lum ti - bi quod im - pre - cer,
 im - pre - cer, [ma - lum ti - bi quod im - pre - cer] tol - len - ti
 cer, tol - len - ti bo - - -
 pre - cer, [ma - lum ti - bi quod im - pre - cer] tol - len - ti bo - - -

64

tol - len-ti bo - nos, par-cen-ti ma - - - lis, ma - - -
 bo - nos par-cen-ti ma - - - lis, par - cen-ti ma - - -
 nos par-cen-ti ma - lis, [par-cen - - ti ma - lis,] tol
 nos, par-cen-ti ma - lis, par-cen - - - ti

68

lis, tol - len-ti bo - nos, par-cen-ti ma - - - lis.
 lis, tol-len-ti bo - nos, par-cen-ti ma - lis, par-cen-ti ma - lis.
 len-ti bo - nos, par-cen-ti ma - lis, par-cen - - ti ma - lis.
 ma - lis, par-cen-ti ma - lis, par - cen - - ti ma - lis.

Editorial Note

Musæ Iovis is known from two sources: *Le septiesme livre, contenant vingt et quatre chansons a cinq et a six parties*, Tielman Susato, Antwerp 1545, and Cambrai, Bibliothèque Municipale, MS. 125-128 (124), known as the Zeghere van Male chansonnier, dated 1542. For this edition a facsimile of the Susato partbooks and the PDF version of the Cambrai MS. available from the Petrucci Music Library were consulted. In the Susato books the piece is headed *In Josquinum a prato, Musicorum principem, Monodia. Benedictus*. In Cambrai it is designated *Benedictus : Nenia in mortem Judoci de Pretis (quem in vulgo Josquinum de Pres vocant) cantoris suavissimi* (Dirge on the death of Judocus de Pretis - who is called Josquin des Pres in the vernacular - sweetest of musicians).

There are relatively few disagreements between the sources, mostly confined to notes that are conjoined in one and separate in the other, and in the use of coloration and ligation. In this edition readings from Susato are generally followed. Exceptions are listed in the critical apparatus (i.e. where I have listed a reading as coming from Cambrai in the apparatus, I have followed Susato in the edition and *vice versa*).

The text comprises the first two stanzas of a four-stanza elegy. In the Susato collection there is also a setting of all four stanzas by Gombert. The full text is provided in the Tenor part-book as follows:

Gerardi Auidy Nouiomagi, in Iosquinum a Pratis
Musicorum Principem Nænia.

Musæ iouis ter maximi
Proles canora, plan(g)ite,
Comas cypressus comprimat
Iosquinius ille occidit,
 Templorum decus,
 Et uestrum decus,
Sæuera [sic] mors & improba
Quæ templa dulcibus sonis
Priuas, & aulas principum
Malum tibi quod imprecer,
 Tollenti bonos,
 Parcenti malis?

Apollo sed necem tibi
Minatur, heus mors pessima,
Instructus Arcu & spiculis
Musasque ut addant commonet,
 Et laurum comis,
 Et Aurum comis
Iosquinius (inquit) optimo
& maximo gratus Ioui
Triumphat inter cœlites,
Et dulce carmen concinit
 Templorum decus,
 Musarum decus.

By Gerardus Avidius Noviomagi (Gerard Geldenhauer of Nijmegen), for Josquin des Pres, First among Musicians, a Dirge.

Ye Muses, melodious offspring of thrice-greatest Jupiter, make lamentation. The cypress draws in its leaves. The famous Josquin, the glory of temples, and your own glory, is dead.

Grim and merciless Death, who deprive the temples and princely courts of sweet sounds, what curse could I invoke upon you who take away the good, who spare the undeserving?

But Apollo, equipped with bow and arrows, threatens you with destruction, O you most vile Death, and urges the Muses to add both laurel and gold to their hair.

“Josquin,” he says “pleasing to the best and greatest Jupiter, rejoices with the heavenly beings and sings a sweet song: the glory of temples, the glory of the Muses”.

(With thanks to the contributors at the latindiscussion.com forum for their assistance in refining this translation.)

A Note on Text Underlay

Text underlay in music of this period is almost always problematic. While both sources agree substantially on the placement of phrase beginnings in the music, it is not always clear how the words are intended to fit the notes. This is especially true where there are substantially more notes than syllables. In a purely scholarly edition it may be suitable simply to reproduce (insofar as possible) the text as it appears in the sources, but in a practical edition it is necessary to lay the text out in the manner that modern singers are accustomed to. This underlay entails making decisions about where to place syllables, where melismata should be sung, and even occasionally when to add text not attested in the sources (see Thomas Schmidt-Beste, ‘Editorial Text Underlay Revisited’ in Dumitrescu, Kügle, and Marnix van Berchum, eds. *Early Music Editing: Principles, Historiography, Future Directions*, 105-39).

Where possible I have followed the guidelines of Lanfranco, Vicentino, Zarlino and Stocker as summarized by Timothy J. McGee (*Medieval and Renaissance Music: A Performer’s Guide*, University of Toronto Press, 1988; 26-8) but I have not hesitated to

violate them where it was more felicitous to do so. In general, the Cambrai MS. is more fully texted than Susato, but in places there are unnecessary repetitions and incorrect word orderings. Both sources make use of *iterum* marks (ij in Susato, ://: in Cambrai) to indicate repetitions of text, but where Susato abbreviates, Cambrai often writes in full. Both sources leave some longer passages untexted and it seemed advisable to introduce text repetitions rather than create excessively long melismata – especially where rhythmic or melodic gestures suggested it. There are also a number of passages in Cambrai that provide text where Susato has not. Text from Susato is presented in normal typeface; *itera* are marked by italics. Text supplied from Cambrai has been presented in a different typeface, and purely editorial insertions are enclosed in brackets.

Critical Report

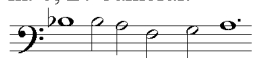
Cambrai: S. c2 clef; CT. c4 clef.

m. 5, CT. Susato: the word *proles* appears below the semibreve c'.

m. 5, CT. Cambrai:



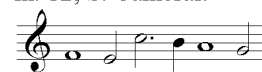
m. 6, B. Cambrai:



m. 11, CT. Cambrai:



m. 12, S. Cambrai:



m. 12, CT. Cambrai, no color.

mm. 22–3, 28–9, all voices, Cambrai: *Judocus* instead of *Josquinus*.

m. 27, S. Cambrai, ♩, color.

m. 28, S. Cambrai, ♩, color.

m. 33, S. Cambrai, no color.

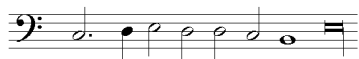
m. 35, S. Cambrai, no color.

mm. 45–47, S.

mm. 47–9, CT. Cambrai, not ligated, with the word *privas* written below the first of the two longæ.

m. 52, S. Cambrai, no color.

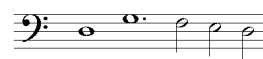
mm. 52–3, B. Cambrai:



m. 56, S. Cambrai:



m. 60, B. Cambrai:



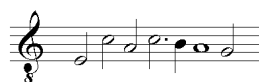
m. 61, S. Cambrai, minim g' lacking.

m. 65, S. Cambrai, ♩, color.

m. 66, S. Cambrai, ○○ ligated.

m. 63, S.

m. 65, T. Cambrai:



m. 67, B. Cambrai, = octave higher.

m. 72, B. Cambrai:



A reproduction of the Susato source (which is not the one consulted for this edition) may be viewed at Early Music Online, <http://purl.org/rism/BI/1545/15> – last consulted by the editor July 10, 2017.

The Cambrai MS may be consulted at The Petrucci Music Library, [http://imslp.org/wiki/Chansonnier_de_Zeghere_van_Male_\(Various\)](http://imslp.org/wiki/Chansonnier_de_Zeghere_van_Male_(Various))