

# De profundis clamavi à 5

Josquin des Prez (c.1450–1521)

Antico, *Motetti libro secondo* (4–5vv) [Venice, c.1521] (RISM [1521]/4)

Biblioteca Apostolica Vaticana, MS Capp. Sist. 38 [Rome, c.1550–63]

Universitäts-, Landes- und Murhardsche Bibliothek der Stadt Kassel, 4° Ms. Mus. 24 [Kassel, ?first half of 16th c.]

**Canon.**  
**DISCANTUS**  
*Ad longum.*  
**ALTUS [PRIMUS]**  
**ALTUS [SECUNDUS]**  
*Ad longum.*  
**TENOR**  
**BASSUS**

**Canon**  
 De pro - fun - dis cla - ma - -  
 De pro - fun - dis  
*Resolutio*  
 De pro - -  
 De pro - fun - dis cla -

4  
 - - vi ad te Do - mi - ne,  
*Resolutio*  
 De pro - fun - dis cla - ma - - - vi  
 cla - ma - - vi ad te Do - mi - ne,  
 fun - dis cla - ma - - vi ad te Do - mi - ne,  
 ma - - vi ad te Do - mi - ne,

9  
 Do - mi - ne ex - au - di vo - cem me - am, fi - ant  
 ad te Do - mi - ne, Do - mi - ne ex - au -  
 ad te Do - mi - ne, Do - mi - ne ex - au - di vo - cem me - am,  
 Do - mi - ne ex - au - di vo - cem me -  
 Do - mi - ne ex - au - di

† *Discantus*, m.11.3–12.1; *Tenor*, m.13.3–14.1; *Altus I*, m.15.3–16.1: as per D–Kl (cf.  $\text{♩} \text{♩}$  in V–CVbav).

15

au - res tu - - ae in - - ten - den - tes in  
 di vo - cem me - am, fi - ant au - res tu -  
 fi - ant au - res tu - ae in - ten -  
 am, fi - ant au - res tu - - ae in - ten -  
 fi - ant au - res tu - - ae in - ten - den - tes in

20

vo - cem de - pre - ca - ti - o - - - - nis me - ae.  
 - ae in - ten - den - tes in vo - cem de - pre -  
 den - tes in vo - cem, in vo - cem de -  
 den - tes in vo - cem de - pre - ca - ti - o - - -  
 vo - cem, in vo - cem de - pre - ca - ti - o - nis me - - -

26

Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi -  
 ca - ti - o - - - - nis me - ae. Si in - i -  
 pre - ca - ti - o - - - nis me - ae. Si in - i - qui - ta -  
 - nis me - ae. Si in - i - qui - ta - tes ob -  
 - - - ae. Si in - i - qui - ta - tes

† *Altus I*, m.15.3–16.1: see previous page.

32

ne, Do - mi - ne quis su - sti - ne - bit? Qui -  
 qui - ta - tes ob - ser - va - ve - ris Do - mi - ne,  
 tes ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne quis su - sti - ne -  
 - ser - va - ve - ris Do - mi - ne, Do - mi - ne quis su - sti -  
 ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne quis su - sti - ne -

37

a a - pud te pro - pi - ti - a - ti - o est,  
 Do - mi - ne quis su - sti - ne - bit? Qui - a a -  
 bit, quis su - sti - ne - bit? Qui - a a - pud te  
 ne - bit? Qui - a a - pud te pro - pi - ti -  
 bit, quis su - sti - ne - bit? Qui - a a - pud te

42

et pro - pter le - gem tu - am su - sti - nu -  
 pud te pro - pi - ti - a - ti - o est,  
 pro - pi - ti - a - ti - o est, et pro - pter le - gem tu - am  
 a - ti - o est, et pro - pter le - gem tu -  
 pro - pi - ti - a - ti - o est, et pro - pter le - gem tu -

† *Bassus*, m.45.2-3: as per D-Kl (cf. in V-CVbav, dotted minim then crotchet [*semiminima*] a semitone lower).

47

i te Do - mi - ne, su - sti - nu - it a -  
 et pro - pter le - gem tu - am su - sti - nu - i te  
 su - sti - nu - i te Do - mi - ne, su - sti - nu - i te Do - mi - ne, su -  
 am su - sti - nu - i te Do - mi - ne,  
 am su - sti - nu - i te Do - mi - ne, su - sti - nu -

52

ni - ma me - a in ver - bo e - - - jus,  
 Do - mi - ne, su - sti - nu - it a - ni - ma me -  
 sti - nu - it a - ni - ma me - a in ver - bo e - jus,  
 su - sti - nu - it a - ni - ma me - a in ver - bo e -  
 it a - ni - ma me - a in

57

spe - ra - vit a - ni - ma me - a in Do - mi -  
 a in ver - bo e - - - jus,  
 in ver - bo e - jus, in ver - bo e - jus, spe - ra - vit a - ni -  
 - - - jus, spe - ra - vit a - ni - ma me -  
 ver - bo e - jus, in ver - bo e - jus, spe - ra - vit

† *Altus II*, m.53.2: a tone higher in [1521]/4.

62

no. A cu - sto - di - a ma - tu - ti - na us -  
spe - ra - vit a - ni - ma me - a in Do - mi - no.  
ma me - a in Do - mi - no, in Do - mi - no.  
a in Do - mi - no. A cu - sto - di - a  
a - ni - ma me - a in Do - mi - no.

67

que ad no - ctem spe - ret Is - ra -  
A cu - sto - di - a ma - tu - ti - na us - que ad no -  
A cu - sto - di - a ma - tu - ti - na us - que ad no -  
ma - tu - ti - na us - que ad no - ctem  
A cu - sto - di - a ma - tu - ti - na us - que ad no -

72

el in Do - mi - no, qui - a a -  
ctem spe - ret Is - ra - el in  
ctem spe - ret Is - ra - el in Do -  
ctem spe - ret Is - ra - el in Do - mi - no,  
ctem spe - ret Is - ra - el in Do - mi - no

† *Altus I*, mm.76–83; *Tenor*, mm.76–81: as per D–Kl (see Editorial Notes).

77

pud Do - mi - num mi - se - ri - cor - di - a, et co - pi - o -  
 Do - mi - no,  
 - mi - no,  
 qui - a a - pud Do - mi - num mi - se - ri - cor - di -

82

sa a - pud e - um re - dem - pti - o, et ip - se re - di - met Is - ra -  
 num mi - se - ri - cor - di - a, et co - pi - o - sa a - pud e -  
 a, et co - pi - o - sa a - pud e - um re - dem - pti - o, et ip - se

87

el ex om - ni - bus in - i - qui - ta - ti - bus e -  
 um re - dem - pti - o, et ip - se re - di - met Is - ra - el ex  
 ex om - ni - bus  
 re - di - met Is - ra - el ex om - ni - bus in - i - qui -  
 ex om - ni - bus in - i - qui - ta - ti - bus e -

92

jus. Re - qui - em ae - ter - nam do -  
 om - ni - bus in - i - qui - ta - ti - bus e - jus.  
 in - i - qui - ta - ti - bus e - jus. Re - qui - em ae -  
 ta - ti - bus e - jus. Re - qui -  
 jus. Re - qui - em ae - ter - nam

97

na e - is Do - mi-ne, et lux per - pe - tu - a lu - ce - at e -  
 Re - qui - em ae - ter - nam do - na e - is  
 ter - nam do - na e - is Do - mi - ne, et lux per - pe - tu - a  
 em ae - ter - nam do - na e - is Do - mi-ne, et lux per - pe - tu -  
 do - - na e - is Do - mi - ne, et lux per - pe - tu - a

102

- is. Ky - ri - ee - le - i - son. Chri -  
 Do - mi-ne, et lux per - pe - tu - a lu - ce - at e - is.  
 lu - ce - at e - is. Ky - ri - ee - le - i-son. Chri -  
 a lu - ce - at e - is. Ky -  
 lu - ce - at e - is. Ky - ri - ee - lei - son.

† Tenor, m.97.3: marked with a  $\flat$  sign in D-Kl.

†† *Altus II*, m.106.4-m.107.1: a tone higher in both sources.

107

ste e - le - i - son. Ky - ri - e e - le - i - son. Pa -

Ky - ri - e e - le - i - son. Chri - ste e - le - i -

- ste e - lei - son. Ky - ri - e e - le - i - son,

ri - e e - le - i - son. Chri - ste e - le - i - son. Ky - ri - e e -

Chri - ste e - lei - son. Ky - ri - e e - lei - son, Ky -

112

- ter no - ster.

son. Ky - ri - e e - le - i - son. Pa - ter no - ster.

Ky - ri - e e - lei - son. Pa - ter no - ster.

le - i - son. Pa - ter no - ster.

ri - e e lei - son. Pa - ter no - ster.

### Editorial Notes:

Josquin composed both four- and five-voice settings of Psalm 130 (129 in the Latin Vulgate). The setting here appears in a printed collection from the Venetian publisher Andrea Antico, of which only the Altus II partbook survives. Of the two later handcopied sources, the Vatican source (herein abbreviated as V-CVbav) is complete, while the Kassel source (D-Kl) is missing the Altus II partbook. Josquin's ingenious three-in-one canon "*ad longum*" is explicitly notated in both handcopied sources; nonetheless, D-Kl also describes the intervallic relationships — "*Tenor in subdiapason*" (an octave below) and "*Altus in subdiatessaron*" (a fourth below). V-CVbav contains the rather clever enigmatic inscription "*Les trois estas sont assemblees pour le soulas des trespases*" ("The three estates are assembled to give comfort to the dead"). The sources are largely concordant, the only exception being the treatment of the extended *tripla* section of the canon, commencing in m.76: whereas D-Kl maintains the integrity of the canonic structure throughout, giving rise to the complex (but by no means unprecedented in Josquin's day) cross-rhythms as each of the three canonic voices passes through the *tripla* section in turn, the copyist of V-CVbav has aligned the *tripla* section in all three parts to coincide with the Discantus (mm.76–80), altering the rhythmic setting of the Altus I and Tenor parts accordingly. The former approach seems far more likely to be consistent with the composer's intent.

This edition is set a minor third higher than the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent **C** time signature signify a semibreve tactus. For ease of reading against other parts in the prevailing duple tactus, the *tripla* sections (signified by a single-digit **3** mensuration sign in the original) are notated with mensural noteheads. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Word underlay is predominantly as per the sources, with minor adjustments: editorial re-iteration of text implied by an '*ij*' marking the original is indicated in *italic*.

† *Bassus*, m.113.2: note added to resolve missing semibreve in both sources that causes the final note to commence on a second-inversion chord.