

Florence, Biblioteca del Conservatorio, Ms. 2439 ('Basevi Codex') [Brussels/Mechelen, c.1506–14]

Brussels, Bibliothèque Royale, Ms. 228 ("Album de Marguerite d'Autriche") [Brussels/Mechelen, c.1516–23]

DISCANTUS

CONTRA-TENOR

TENOR

BASSUS

Dul - - - ces ex - -

Dul - - - ces ex - - u - vi -

Dul - ces ex - - u - vi -

Dul - - - ces ex - - u - -

u - - - vi - ae,

- - - ae,

ae,

vi - - - ae, dum

dum - - - fa - -

dum - - -

dum - - - fa - - - ta de - us - - - que si -

fa - ta de - - us - - - que si -

ta de - - us - que si - ne - - bant,

fa - - - ta de - - us - que si -

23

ne - - bant, ac - - ci - pi - te hanc a - ni - mam
 - ne - - - bant, ac - - ci - pi - te
 ac - ci - pi - te hanc a - ni - mam
 ne - - bant, ac - ci - pi - te

28

mam me - que his ex - sol - vi - te
 hanc a - ni - mam
 me - - que his ex - sol - - vi -
 hanc a - - ni - mam me - que his ex - sol - vi - te

33

te cu - - ris, ex - sol - - - - - vi - te cu -
 me - - que his ex - sol - - - - - vi - te cu -
 te cu - - ris, his ex - sol - vi - te
 cu - - ris.

38

- - - ris. Vi - - - - xi
 - - - ris, ex - sol - vi - te cu - - - ris.
 cu - - ris. Vi - - xi et quem
 Vi - xi et quem de - -

43

et quem de - de -
 Vi - xi et quem de - de - rat
 de - de - rat, et quem de - de - rat
 de - rat cur - sum for - tu - na pe - re -

48

rat cur - sum for - tu - na
 cur - sum for - tu - na pe -
 cur - sum for - tu - na pe - re -
 gi, for - tu - na pe - re -

53

pe - re - gi, et nunc
 re - gi, et nunc
 gi, et nunc ma -
 gi, pe - re - gi, et nunc ma -

59

ma - gna me - i
 ma - gna, ma - gna me - i
 gna, ma - gna me - i
 gna, ma - gna

65

sub ter - ras i - bit i - ma -
 sub ter - ras i - bit i - ma -
 - i, sub ter - ras i - bit i -
 - me - i sub ter - ras i - bit i - ma -

71

go, i - bit i - ma - go, i - ma - go.
 go i - bit i - ma - go, i - bit i - ma - go.
 ma - go, i - bit i - ma - go.
 go, i - bit i - ma - go, i - bit i - ma - go.

Dulces exuviæ,
 dum fata deusque sinébant,
 accípite hanc ánimam
 meque his exsóluite curis.

Vixi et quem déderat
 cursum fortúna perégi,
 et nunc magna mei
 sub terras ibit imágo.

*Objects dear to me,
 while fate and the gods allowed it:
 receive this spirit
 and release me from these troubles.*

*I have lived my life; and the course that
 fortune had allotted me I have fulfilled;
 and now the great ghost of me
 will go beneath the earth.*

Virgil (70BC–19BC), *Aeneid*, Book IV, 651–654

The Netherlandish composer Marbrianus de Orto was a contemporary and colleague of Josquin des Prez — they served together in the Sistine Chapel choir in the 1490s — and their compositional styles bear much in common. Although de Orto has disappeared into relative obscurity in comparison to his far more famous colleague, it is quite evident that he was highly regarded in his day: the renowned Venetian printer Ottaviano Petrucci dedicated one of his earliest publications (1505) to a set of five masses by de Orto.

Virgil's epic poem of the Trojan warrior Aeneas, spanning 10,000 lines in twelve books, was one of the best-known literary works in early modern Europe, and clearly inspired a number of early 16th-century composers who set texts from Book IV. De Orto was certainly not alone (joining Josquin, Willaert, Agricola, Mouton and Ghiselin, among his contemporaries) in setting this particular text, Dido's famous lament.

Editorial Notes:

The two known sources of this work, acknowledged at the head of this edition, are concordant in all practical respects (the only minor differences being the use of coloration in lieu of dotted notes, and variance in word underlay).

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. 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. Ligatures and coloration in the source are acknowledged with overarching square brackets and open brackets respectively. Given the ambiguity of word underlay in 16th-century manuscripts, editorial adjustments have been made freely; addition or reiteration of text not explicit in either source is indicated in *italic*.