

# 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 De 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,

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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).

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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 - - -

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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.

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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).

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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.

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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 -  
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).

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

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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

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- 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.

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### 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 at 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.