**Music supplement to the Lutezine to Lute News 138 (July 2021): Josquin part 2 - eight of the twenty Motets intabulated for Lute - Music for the Earl of Oxford - Chi Passa**

**Josquin part 2: Motets I**

The second part of the Josquin series falls in the year of the centenary of his death in 1521,[[1]](#footnote-1) and includes intabulations for lute of six motets[[2]](#footnote-2) and two secular works. Three of the motets are extended pieces in two or three parts so that there are thirteen compositions of Josquin's to play here in all. To briefly recap his biography, he was born *c.*1450 in Saint Quentin in the north-east of France and died in 1521 not far away in Condé-sur-l’Escaut but spent about twenty of the intervening years working in Italy, including the papal chapel of Innocent VIII (*d.*1492). The portrait above was painted in the nineteenth century by the French Artist Charles Gustave Housez (1822-1894) based on the woodcut by Petrus Opmeer (1526-1695) that headed the text in the first part of this series.



*Josquin des Prez (c.1450-1521)*

The 'J' numbering continues here from the first part, followed by the 'NJE' numbers from the recently completed thirty volume set *The New Josquin Edition* edited by a team led by Willem Elders.[[3]](#footnote-3) The texts and translations for all except J15 can also be found in The Josquin Research Project online at Stanford and the Choral Public Domain Library.[[4]](#footnote-4) Four of the eight items here are known from only one source each (J15, J16, J20, J22), but the rest are found in multiple sources and I have chosen to edit here the sources that were recorded by Jacob Heringman on his two CDs of music by Josquin - five of the eight works have been recorded by Jacob and some of them by others, which are a good guide how to play them.[[5]](#footnote-5)

**J15** is an intabulation for vihuela of the motet 'Fecit potentiam' [He has shown] ascribed to Josquin in Miguel de Fuenllana *Orphenica Lyra* 1554. It is the only known source and so is a doubtful attribution in the absence of a vocal model.

**J15. Fecit potentiam** à 2 [not texted] NJE \*20.4

cf. Fecit potentiam, verse 6 of Magnificat quarti toniNJE 20.3

Fuenllana 1554, f. 4r *Fecit potentiam. Duo de Josquin* p. 1

**J16** is a lute intabulation of one of several vocal works by Josquin that are titled 'Ave Maria' [Hail Mary] (see J19b below for another). The lute setting of this one is only found in Francesco Spinacino *Intabulatura de Lauto Libro Primo* 1507 and together with J22 are the only intabulations found in lute sources copied or published in Josquin's lifetime (*d.*1521).[[6]](#footnote-6)

**J16. Ave Maria** à 4 - NJE 23.4

Spinacino I 1507, ff. 3r-4r *Ave Maria de Josquin* 2-3

[header: *Francesco Spinacino* - indicating it was intabulated by him]

**J17** is a motet in three sections titled 'Benedicta es, celorum regina' [Blessed are you queen of heaven] - 'Per illud ave prolatum' [Through that Ave that was proclaimed] - 'Nunc mater exora natum' [Now mother pray to your son]. Intabulations for lute, vihuela and guiterne of one or more of the three parts are found in twenty five different sources, seventeen including settings of all three parts. Some sources are more-or-less exact concordances marked = in the worklist below and were probably copied one to another source or from the same exemplar. A setting for vihuela of the first part only is in Fuenllana 1554, lute settings of the first and second parts are the Neapolitan manuscript 40032, and a setting of the second part only is in five additional lute sources as well as one for guiterne. All the nineteen sources of intabulations for lute or vihuela of **J17a** are in the same nominal tonality/key and some are exact concordances the rest sharing identical figuration in places but differing extensively in embellishment. The similarities render it difficult to determine whether several independent intabulators came up with similar figuration based on the original voice parts or if the sources are reworkings of one or a few original intabulations, the earliest of which is probably that attributed to Albert de Rippe who died in 1551. The 25 sources of **J17b** are intabulated in a two voice texture like the vocal model leaving little scope for alternative figuration apart from embellishment so that all the settings are even more similar to each other than the sources of J17a. All are in the same tonality/key and share figuration in places but differ in embellishment, apart from three sources that are set a tone lower than the rest. One of them is the lower part of a tone-apart duet in Heckel 1556/1562 that is closely concordant with the manuscript source Mbs 266 and is also quite similar to Valderrabano 1547. Also, the upper part of Heckel's duet is an exact concordance for another manuscript source, NL-At 208.A.27. So did Heckel merge two existing lute solos a tone apart to make a duet, or are duet parts (such as ones composed by Heckel) found among sources that have previously been assumed to contain only lute solos. The seventeen intabulations of **J17c** for lute are also in the same tonality/key and like the first two parts of this motet some are exact concordances and the rest are based on the same figuration in places but differ in embellishment. The setting in Melchior Neusidler 1574 is concordant, although often different pasages are embellished, with a setting in the manuscript F-Pn Rés.429 thought by Arthur Ness to have been copied by Melchior himself in Augsburg *c.*1565. The latter could be an earlier intabulation by Melchior that he reworked further for his print or even a version by someone else that he copied and then reworked for his print. Either way the similarity with the other settings suggests it is unlikely that he made an intabulation directly from the vocal model himself.

**J17a.** **Benedicta es coelorum regina** à 6 - NJE 23.13

Rippe/Fezandat VI 1558, ff. 7v-10v *Benedicta* 4-7

header: *Motet A Six* - *D'Albert. Josquin* - index: *Benedicta. à six fueil. 7 Iosquin* = Le Roy/Rippe V 1562, ff. 2r-4v *Benedicta*

cognates: Gintzler 1547, sigs. C4v-D2v *Benedicta es* = Phalèse 1552, pp. 78-79 *Benedicta es* = Phalèse 1563, ff. 53v-54r *Benedicta es* = Phalèse 1568, ff. 57v-58r *Benedicta es* = Phalèse & Bellère 1571, ff. 95v-96r *Benedicta, a Six*; Phalèse III 1547a, sigs. Hh2r-Hh4v *Benedicta A6* = Phalèse III 1547b, sigs. Hh2r-Hh4v *Benedicta A 6* = Phalèse III 1573, sigs. Hh2r-Hh4v *Benedicta A6*; Fuenllana 1554, ff. 85r-86v *Benedicta es coelorum regina a6*; Phalèse 1553, sigs. D3v-D4r *Benedicta* - voice & lute; Ochsenkun 1558, ff. 7r-8r *Benedicta es coelorum VI Vocum Iosquin de Pres*; Newsidler 1574, sigs. A1r-A3r *Benedicta es coeloru*[m] *sex vocu*[m] *Prima pars Iosquin de pres*; D-B 40632, ff. 8v-10r *Benedicta es regina. VI vocum Josquin*; F-Pn Rés.429, ff. 38v-43v *Benedicta Es Celorum prima pars*; D-Mbs 267, ff. 6v-7v *Benedicta es caelorum. 6 uocum Josquin - prima pars*; GB-Eu Dc.5.125 (Thistlethwaite), ff. 47v-50r *.r. .B. -- T. f.* = GB-Eu Dc.5.125, ff. 81v-84r *Benedicta* - Ness App. 30; PL-Kj 40032, pp. 58-60 *Benedicta*; keyboard cognates: D-Mbs 264, ff. 28r-30r? *Benedicta es, celorum regina*; Cabezón 1578, f. 159r-163v *Benedicta es regina celorum*; Cabezón 1578, ff. 164r-168r *Benedicta es caelorum Regina*; Paix 1589, ff. 3r-7r *Benedicta es caelorum Regina*. Parody fantasia: F-Pn Rés.429, ff. 59v-62r *Recercata di himlich - francesco milanese* - Ness 87a/b; GB-Eu Dc.5.125, ff. 84v-86r *a fans de francesco de melayne* - edited in (*Lute News* 109 April 2014)

**J17b.** **Per illud ave** à 2 - NJE 23.13

Rippe/Fezandat VI 1558, ff. 10v-11v *Secunda pars* 8

header: *Motet A Six* - *D'Albert. Josquin*

= Le Roy/Rippe V 1562, ff. 4v-5r *Secunda pars*

cognates: Gintzler 1547, sigs. D2v-D3r *Dvo Secu[*n]*da pars* = Phalèse 1552, p. 80 *Secunda pars Duo Per illud aue* = Phalèse 1563, f. 54v *Peer illud aue* = Phalèse 1568, f. 58v *Secunda pars* *Per illud aue* = Phalèse & Bellère 1571, f. 96v *Secunda pars Per illud ave*; Phalèse III 1547a, sigs. Ii1r-Ii1v *Per illud aue* = Phalèse III 1547b, sigs. Ii1r-Ii1v *Per illud aue* = Phalèse III 1573, sigs. Ii1r-Ii1v *Per illud aue*; Valderrabano 1547, f. 87v *Iosquin - Per illud aue*; Phalèse 1553, sig. D4v *Per illud ave* - untexted; Drusina 1556, sigs. m1v-m2r *Per illnd ane 2 Vocum*; Heckel *Discant* 1556/1562, pp. 10-12 *Per illud Aue, ein Duo. Discant*

- duet for lutes a tone apart, lute I; Heckel *Tenor* 1556/1562, pp. 12-14 *Per illud Aue, ein duo* - lute II = NL-At 208.A.27, f. 24r *LXXXVIII Per illvd ave Wolffgang Heck:*; Ochsenkun 1558, f. 8v *Secunda Pars Per illud aue Duo Iosquin de Pres*; Newsidler 1574, sigs. A3r-A4r *Per illud aue Duum vocum*

*Secunda pars*; D-B 40632, f. 10v *Per illud aue II*; D-Mbs 266, f. 41v *Parille dauit*; D-Mbs 267, ff. 7v-8r *S*[ecu]*nda pars Per illud aue Duum*; F-Pn Rés.429, ff. 44r-45v *Per illu dave Secunta pars*; GB-Eu Dc.5.125, ff. 50v-51r untitled; PL-Kj 40032, pp. 60-61 *Peti Ardans*. Guiterne cognate: Gorlier 1551, ff. 10v-12r *Le duo de Benedicta* *- Per illud Aue prol*(latum); keyboard cognates: D-Mbs 264, f. 30r [Per illud ave]; Cabezón 1578, ff. 168r-170r *Duo* [*Per illud ave*]; Paix 1589, f. 7r *Per illud ave*

**J17c.** **Nunc mater exora natum** à 6 - NJE 23.13

Rippe/Fezandat VI 1558, ff. 12r-12v *Tertia pars* 9

header: *Motet A Six* - *D'Albert. Josquin*

= Le Roy/Rippe V 1562, ff. 5r-6r *Tierce partie*

cognates: Gintzler 1547, sig. D3v *Tertia pars nunc mater* = Phalèse 1552, p. 80 *Tertia pars Nvnc mater* = Phalèse 1563, f. 54v *Tertia pars* *Nvnc mater* = Phalèse 1568, f. 58v *Tertia pars* *Nunc mater* = Phalèse & Bellère 1571, f. 96v *Tertia pars Nunc mater*

Phalèse III 1547a, sigs. Ii2r-Ii2v *Nvnc mater* = Phalèse III 1547b, sigs. Ii2r-Ii2v *Tertia pars Nvnc mater* = Phalèse III 1573, sigs. Ii2r-Ii2v *Nvnc mater*

Ochsenkun 1558, f. 9r *Nunc mater exora natum VI Vocum Iosquin de Pres*

Newsidler 1574, sigs. A4r-A4v *Nunc mater exora natum Tertia pars Lutezine*

D-B 40632, f. 11r untitled

= D-Mbs 267, f. 8r *Tertia Pars Nunc mater*

F-Pn Rés.429, ff. 46r-47r *Nunc mater Tertia pars*

GB-Eu Dc.5.125, ff. 51v-52r untitled

Phalèse 1553, sig. D4v *Nunc mater* - lute and voice

keyboard cognates: Cabezón 1578, f. 170r [*Nunc mater*];

Paix 1589, f. 8r *Nunc mater exocanatum*

**J18** is a motet in three sections titled 'Inviolata, integra et casta es Maria' [Inviolate, spotless and chaste are you Mary] - 'Nostra ut pura pectora sint et corpora' [That our souls and bodies may be pure] - 'O benigna, O regina, O Maria' [O benign, O queen, O Mary] and three sources for lute each include intabulations of all three parts that follow the vocal model closely. In addition Valderranbano 1547 included intabulations of parts one and three for two vihuelas. The settings in Hans Gerle *Tabulatur auff die Laudten* 1533 are included here,[[7]](#footnote-7) and Ochsenkun *Tabulaturbuch auff die Lauten* 1558 is concordant with Gerle in places but otherwise with reworked figuration and embellishment. Both Gerle and Ochsenkun are for a lute with the sixth course tuned down a tone (adapted for a lute with a seventh course in F here). The Herwart manuscript 267 copied *c.*1550 includes much simpler settings a tone higher and for a regular six-course lute.

**J18a**. **Inviolata, integra et casta es** **Maria** à 5 - NJE 24.4

Gerle 1533, ff. 90v-92r *Inuiolata* 12-13

cognates: Valderrabano 1547, f. 60v *Iosquin - Vihuela mayor- Inuiolata* - f. 61r *Vihuela menor - Inuiolata* (duet for lutes a fifth apart)

Ochsenkun 1558, ff. 12r-12v *Inuiolata integra V Vocum Iosquin de Pres*

D-Mbs 267, ff. 2v-3r *Inuiolata. Josquin quinque vocu*[m]

keyboard cognates: Cabezón 1578, f. 110v *Inviolata* [*integra*] *Jusquin;* Cabezón 1578, f. 134r *Inviolata Jusquin*

**J18b.** **Nostra ut pura pectora sint et corpora** à 5 - NJE 24.4

Gerle 1533, ff. 92v-93r *Der ander teil. Nostra vt pura* 14

cognates: Ochsenkun 1558, ff. 13r-13v *Secunda pars Inuiolata integra*

*V Vocum Iosquin de Pres* [index: *Nostra ut pura pectora*]

D-Mbs 267, ff. 3r-3v *Se*[cun]*da Pars Nostra vt pura*

keyboard cognate: Cabezón 1578, f. 112r [*Nostra ut pura*]

**J18c. O benigna, O regina, O Maria** à 5 - NJE 24.4

Gerle 1533, ff. 93v-94v *Der drit teil, O benigna* 15

cognates: Valderrabano 1547, f. 61v *Vihuela mayor - O benigna* - f. 62r *Vihuelamenor - O benigna* (duet)

Ochsenkun 1558, ff. 13v-14r *Tertia pars O Benigna O Regina O Maria*

D-Mbs 267 ff. 3v-4r *Tertia Pars O Beningna*

keyboard cognate: Cabezón 1578, f. 113v [*O benigna*]

The motet **J19** is in two sections 'Pater noster'[Our father] and 'Ave Maria' [Hail Mary] and thirteen sources for lute include both parts and one source for vihuela includes only the second part. All the settings are in G minor (assuming a lute - or vihuela - at G pitch) and follow the vocal model closely apart from the embellishment, but can be separated into five distinct settings. Six sources include intabulations of both parts by Francesco da Milano, and was edited in the Francesco series no. 55 (*Lute News* 127 October 2018) and no. 57 (*Lute News* 129 April 2019). A different setting is in Simon Gintzler *Intabolatura de Lauto* 1547, used here, and yet another is in Pierre Phalèse *Des Chansons* Livre III 1547 and its reprints, but an exact copy of Gintzler's setting was included in Phalèse's later *Hortus Musarum* 1552 and *Theatrum Musicum* 1563, although he omitted it in the expanded editions of the latter in 1568 and 1571. Two more settings are in Sebastian Ochsenkun *Tabulaturbuch auff die Lauten* 1558 and the second part only for vihuela in Valderrabano 1547.

**J19a. Pater noster** à 6 - NJE 20.9

Gintzler 1547, sigs. C1v-C3r *Pater noster* 16-18

= Phalèse 1552, pp. 74-75 *Pater noster*

= Phalèse 1563, ff. 51v-52r *Pater noster*

cognates: Phalèse III 1547a, sigs. Gg1v-Gg4r *Pater noster A6* = Phalèse III 1547b, sigs. Gg1v-Gg4r *Pater noster A 6* = Phalèse III 1573, sigs. Gg1v-Gg4r *Pater noster A6*; Ochsenkun 1558, ff. 1v-3r *Pater Noster Iosquin* [*VI Vocum Iosquin de Pres*]; s.d.[[8]](#footnote-8), ff. 27r-29r *De Iosquin Pater noster a sey* - Ness 108a = Milano/Marcolini 1536, f. 24v *De Iosquin Pater noster a sey* = Sultzbach I 1536, ff. 23v-26r *Pater noster a sei di Iosquin* = Milano/Gardano II 1546, sigs. A1v-B1v *Pater noster di iusquin a sei* = Milano/Gardano II 1561, sigs. A1v-B1v *de Iusquin a sei Pater noster* = Milano/Scotto II 1563, pp. 2-6 *Pater noster di Iusquin a 6*; keyboard cognate: A-Kla GV 4/3, ff. 2r-5r? *Pater noster*

**J19b. Ave Maria** à 6 - NJE 20.9

Gintzler 1547, sigs. C3r-C4v *Aue Maria* 18-20

= Phalèse 1552, pp. 76-77 *Ave Maria*

= Phalèse 1563, ff. 52v-53r *Ave Maria*

cognates: Valderrabano 1547, ff. 17v-18v *Aue Maria* - texted; Phalèse III 1547a, sigs. Gg4r-Hh2r *Ave Maria A6* = Phalèse III 1547b, sigs. Gg4r-Hh2r *Ave Maria A 6* = Phalèse III 1573, sigs. Gg4r-Hh2r *Ave Maria A6*; Ochsenkun 1558, ff. 3r-4r *Secunda pars Aue Maria* [*VI Vocum Iosquin de Pres*]; s.d., ff. 29v-30r *Josquin Auemaria a sey*- Ness 108b = Milano/Marcolini 1536, ff. 26v-27v *De Iosquin Aue maria a sei* = Sulzbach I 1536, ff. 26r-28r *Aue Maria a sei di Iosquin* = Milano/Gardano II 1546, sigs. A4r-B1v *Ave Maria di Jusquin a sei* = Milano/Gardano II 1561, sigs. A4r-B1v *di Iusquin a sei Ave Maria* = Milano/Scotto II 1563, pp. 7-10 *Aue maria di iusquin a6*; keyboard cognates: A-Kla GV 4/3, ff. 2r?-5r *Ave Maria*; Cabezón 1578, f. 175v *Ave Maria Jusquin* -

Only one intabulation of the motet **J20**, 'In principio erat verbum' [In the beginning was the Word] is known, for vihuela, and then it is only the first of the three parts of the original (the other parts are 'Fuit homo missus' - 'Et verbum caro factum est'). The intabulation includes all four voices in places and the title includes an explanation that the voice to sing the text is in red ink (reproduced here but without the text) with a treble line set above it.[[9]](#footnote-9)

**J20.** **In principio erat verbum**[[10]](#footnote-10) à 4 - NJE 19.8

Pisador 1552, ff. 75r-75v *Iusquin - In principio erat verbum* 24-25

keyboard cognates: A-Kla GV 4/3, ff. 24v-25v *In principio erat verbum*; PL-WRs? Mus.6 [lost], no. 147 *In principio erat verbum*

Intabulations for lute of **J21**, the chanson 'Nimphes, nappés, nereides, driades' [Nymphs of woodland, sea and tree] alternatively titled in some sources after two Latin contrafacta 'Circumdederunt me gemitus mortis' [The sighs of death surround me] and 'Hec dicit dominus'[These things says the Lord] are found in three sources. Gintzler, used here, follows the vocal model but with added embellishment. Of the two manuscript sources Mbs 266 is concordant with Gintzler in places but attempts to intabulate too much of the 6-part texture in the lower register rendering it awkward or impossible on the lute;[[11]](#footnote-11) whereas Mbs 267 is a tone higher and the figuration is simplified and distinct from the other two sources.

**J21. Nimphes, nappés, nereides, driades**, **Circumdederunt me gemitus mortis**, **Hec dicit dominus** à 6 - NJE 30.6[[12]](#footnote-12)

Gintzler 1547, sigs. F1r-F2v *Circundederunt me* 26-27

cognates: D-Mbs 266, ff. 137v-138r *6 Vocu[*m] *Josquin Circund dederund me*; D-Mbs 267, ff. 26v-27r *Hec dicit d*[omin]*us 6. Vocum Josquin* [[13]](#footnote-13)

The only intabulation for lute of **J22**, the chanson 'Que vous madam' [But you, my Lady] is in Francesco Spinacino's second lute book of 1507 adopting the title of the Latin contrafactum 'In pace in idipsum' (dormiam et requiescam) [I will both lay me down in peace and sleep] and is in three part harmony like the original but is an arrangement rather than a direct intabulation of the vocal model.[[14]](#footnote-14)

**J22. Que vous madam**, **In pace in idipsum dormiam et requiescam** à 3 - NJE 27.33[[15]](#footnote-15)

Spinacino II 1507, ff. 45v-46v *In pace in idipsum* 28-29

[header: *Francesco Spinacino*]

keyboard cognates: CH-Bu F.IX.22, ff. 2r-4r *In pace in idipsum* (Isaac - *sic*); Vaena *Arte novamente inventada pera aprender a tanger* 1540? [see IMSLP facsimile], ff. 25r-25v *Jusquin In pace in edipsum dormiam et requiescam*

A commentary to all the music in this supplement is included here and the editorial changes to the tablature are marked in red (except J20 in which the red shows the melody the text is sung to and the editorial changes are left unmarked but listed in the commentary).[[16]](#footnote-16)

**Music for Edward de Vere Earl of Oxford**

The dedicatee of the three items here is presumably Edward de Vere, 17th Earl of Oxford (1550-1604) and not his father.[[17]](#footnote-17) Edward was a patron of the arts as well as a poet and court playwright, and is even considered by some scholars as the possible author of Shakespeare's plays. He was also a champion jouster and Elizabeth I's favourite courtier before he fell from favour in the early 1580s for an affair with the Queen's maid of honour as well as his financial recklessness leading his bankruptcy. He became patron of his father's company of Actors and musicians known as Oxford's Men or Players and it seems likely that they performed the music dedicated to the Earl of Oxford. The illustration is a painting by an unknown artist now in the National Portrait Gallery in London after a lost original of 1575.

A picture containing person, indoor

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*Edward de Vere Earl of Oxford*

Four anonymous sources of the march are known set for lute in three different tonalities as well as a setting for cittern by Thomas Robinson, only one dedicated to the Earl of Oxford. The march and the galliard below are both found, although not adjacent, in manuscript Add.2674 in Cambridge University Library, consisting of fragments of pages recovered from the bindings of other books and the missing notes and rhythm signs have been reconstructed here. The copyists of the sources or the exemplars of all four lute settings had problems delineating sections and barring the rests at the end of phrases, which have all been reconstructed consistently here. Two incomplete mixed consort settings, in Mathew Holmes' manuscript set and Thomas Morley's published consort lessons, reconstructed by Sidney Beck,[[18]](#footnote-18) are also dedicated to the Earl of Oxford. In the Fitzwilliam Virginal Book the march stands alone and is ascribed to William Byrd and is dedicated to the Earl of Oxford. In the other keyboard sources it is not ascribed to Byrd or dedicated to the Earl of Oxford and is the first of a group of sixteen distinct sections (not all included in each source) collectively called the Battle. It has been suggested that Byrd composed it, but it is more likely he made a keyboard arrangement of an existing march for keyboard. The almaine is only known from a cittern setting of one strain where it is titled *short allmayne*. The galliard is known from three similar settings for lute and the missing notes and rhythm signs in Add.2674 have been added here from the concordant setting in the Dallis lute book.

**Lord of Oxford's March**

**OX1a.** NL-Lu 1666 (Thysius), f. 373v *La Marche* p. 7

**OX1b.** IRL-Dtc 408/II (Dublin MS), p. 95 *a march* [[19]](#footnote-19) 3

**OX1c.** GB-Lam 601 (Mynshall), f. 7r *my lorde of Oxfordes Marche* 10

**OX1d.** GB-Cu Add.2764(2), ff. 7v-8r untitled 10-11

**OX1e.** GB-Cu Dd.4.23, f. 20r *Mask* *- T*[homas]*. R*[obinson] - cittern 11

cognates for mixed consort: GB-Cu Dd.3.18, f. 20r *The Erle of Oxefordes Marche* - lute part; GB-Cu Dd.5.21, f. 2v *The Erle of Oxefords Marche* - treble violan part; GB-Cu Dd.5.21, f. 10r *The March* - recorder part; US-CAh 181 (Otley), f. 3v *sopp?ch* *mar?ch* - cittern part Morley *The First Booke of Consort Lessons* 1599/1611, no 14 *My Lord of Oxenfords maske* - pandora part - Beck 14; cognates for keyboard: GB-Cfm 168 (Fitzwilliam Virginal Book), pp. 371-373 *The Earl of Oxfords Marche William Byrd*; GB-Lbl Add.10337 (Rogers), f. 31r untitled - fragment of bars 1-4 only; GB-Lbl Mus.1591 (Nevell), f. 13v *The marche before: the battell*; US-NYp Drexel 5609, pp. 241-244 *The marche before the Battle*

**Lord of Oxford's Almaine**

**OX2.** GB-Cu Dd.4.23, f. 24r *My Lo. of Oxfords*

*Short Allmayne* - cittern 13

cf. GB-Cu Dd.3.18, ff. 9v–10r *Jo. Johnson* [index: *Short Allmain*] - treble; GB-Lbl Eg.2046, f. 14r *the grownd to the treble Johnson* - ground JohnsonB 57; GB-Cu Dd.3.18, f. 59r *fr Cutting* - treble; GB-Cu Dd.2.11, f. 59v *A: Holb*; GB-Lam 603, ff. 21v-22r *Il nodo di gordio / By Mr Holborne*; GB-Cu Dd.4.23, ff. 20v–21r *Tinternell* - cittern solo; IRL-Dtc 410/I (Dallis), p. 20 *Tinternel* - bandora solo.

**Lord of Oxford's Galliard**

**OX3a.** US-Ws V.b.280, f. 5v *my lord of Oxfardes galiard* 21

= US-Ws V.b.280, f. 4v untitled - bars 1-8 only

**OX3b.** IRL-Dtc 410/I (Dallis), p. 89 *the earle of oxfordes gailiard* 22

**OX3c.** GB-Cu Add. 2764(2), f. 5r [The Earl o]*f*

*Oxfordes G*[alyard] 23

**Chi Passa**

The villotte 'Chi passa per (que)sta strad'e non sospira beato s'è' [He who passes along this street and does not sigh  
is blessed][[20]](#footnote-20) for four voices was first published in Filippo Azzaiolo *Il primo libro de villotte alla Padoana* (Venice, Scotto 1557),[[21]](#footnote-21) although it is not known if the author composed it himself or arranged an existing popular song.[[22]](#footnote-22) It was widely circulated as both a song and as a genre of instrumental variations based on the tune or just the bass progression or ground[[23]](#footnote-23) and is found in sources from around Europe including England. One instrumental setting, in F minor, from an Italian source is included here and another seventy or so for lute and other plucked instruments are in the accompanying *Lutezine*.

**C.** F-Pn Rés.429, ff. 12v-13r *Chi passa per questa strata* 30

Five short preludes from German tablature sources are included as page fillers.

**App 1.** A-Wn 18688, f. 10r untitled (Preambulum?) 21

**App 2.** CZ-Pu 59r.469, f. 32v *Praeambulum IV* 22

**App 3.** CH-Bu F.IX.70, p. 15 *Praeludium* 23

**App 4.** D-Mbs 1512, f. 16v *Ein preambl In 4to hd* [[24]](#footnote-24) 25

**App 5.** D-LEm II.6.15, pp. 2-3 *Alind* (Praeludium) *3* 29

*John H. Robinson - July 2021*

1. The first part was in *Lute News* 132 (December 2019) and included intabulations for lute of fourteen of Josquin's secular works. [↑](#footnote-ref-1)
2. Of the 20 intabulations for lute of the 110 motets Josquin is thought to have composed. [↑](#footnote-ref-2)
3. Willem Elders *et al.* *The Collected Works of Josquin des Prez* (NEW JOSQUIN EDITION) [NJE] (Koninklijke Vereniging Voor Nederlandse Musiek-geschiedenis, 30 vols. Doubtful attributions are categorised as \* doubtful but likely, \*\* doubtful but unlikely and \*\*\* not by Josquin/spurious. [↑](#footnote-ref-3)
4. The Josquin Research Project [https://josquin.stanford.edu](https://josquin.stanford.edu/) and CPDL: <http://www2.cpdl.org/wiki/index.php/Josquin_des_Prez> [↑](#footnote-ref-4)
5. Recordings (five of the eight here, not J15, J20, J22): Paulo Cherici *Adieu mes Amours: Ottaviano Petrucci Intavolatura de Lauto* (Symphonia SY 99173, 2000/2011): J16; Jacob Heringman *Josquin des Prez sixteenth century lute settings* (Discipline Global Mobile DGM0006, 2000): J17abc, J19ab, J21; Romain Bockler & Bor Zuljan *Des* *Prez motets et chansons - Dulces exuviae* (Ricercar RIC403, 2019): J19b, J21; Jacob Heringman *Inviolata Josquin des Prez* (Inventa INV1004, 2020): J16, J18abc. [↑](#footnote-ref-5)
6. One intabulation of J17 here is attributed to Albert de Rippe (*c.*1500-1551) although he was probably too young to have made the intabulation before Josquin died. [↑](#footnote-ref-6)
7. The original is for a lute with the sixth course tuned to F [as explained in the phrase above the tablature: *Das nachuolgend stück gehet im abzug* [thank you to Mathias Rösel for the translation.] but arranged for 7 course lute here. [↑](#footnote-ref-7)
8. Facsimile edition by Arnaldo Forni 2002 - a proof copy of a lute book entitled *Intabolatura da Levto del Divino Francisco da Milano Novemente stanpata*, date and publisher not known, referred to as 154?4 in Howard Mayer Brown *Instrumental Music Before 1600: A Bibliography* (Harvard Univeristy Press 1965) and as s.d. in Arthur J. Ness (ed.) *The Lute Music of Francesco Canova da Milano* (Harvard University Press, Cambridge MA, 1970), who suggested it was published before Marcolini 1536. [↑](#footnote-ref-8)
9. *Del los van cantados y va la letra q*[ue] *se canta la boz va affeñalada de colorado, y es la claue de cesol faut la tercera en primero traste* [The lyrics are sung, the voice is colored in red, and the key of the treble is the third on the first fret <i.e. begins on d1?]. [↑](#footnote-ref-9)
10. Lacking an intabulation for lute of the second part, *Fuit homo missus*, and third part, *Et verbum caro factum*. [↑](#footnote-ref-10)
11. The German tablature also includes occasional use of ciphers for two notes on the same course on the lute. [↑](#footnote-ref-11)
12. Different to the Clemens non Papa setting *Circumdederunt me* intabulated for lute in Bakfark 1565, ff. 8r-9v *Circu*[n]*dederunt me viri mendaces 4 Voc i pars CLEM: non Papa* - *Quonia[*m] *tribulatio p*[ro]*xima est, & no*[n] *est qui adiuuet Sed tu D 2 pars* = Phalèse & Bellère 1571, ff. 81v-82r *Circundederunt me viri mendaces, a 4* - *Qvoniam tribulatio proxima est. Secunda pars*. [↑](#footnote-ref-12)
13. Thank you to Tim Crawford for pointing me towards this alternative title. [↑](#footnote-ref-13)
14. See Ron Andrico and Donna Stewart 'Creating historical intabulations' *Lute News 137* (May 2021), pp. 21-25 including tablature for the lute solo and scores for the vocal original and lute song arrangement in the *Lutezine*. [↑](#footnote-ref-14)
15. Different to Henestrosa 1557, ff. 51v-52r *In pace in idipsum - Alberto* - keyboard. [↑](#footnote-ref-15)
16. **Commentary to the tablature - Josquin: J15.** no change. **J16.** 11/4 - a5 instead of a4; 26/3 - minim instead of crotchet; 28/6 - i2 instead of h2; 28/7 - h5 instead of f4; 31/3&5 - c2 instead of b2. **J17a.** 32/4 - e5 instead of e6; 36/6-9 - quavers instead of semiquavers; 46/2 - b4 in Fezandat and c4 in Le Roy; 213/1 - a5 instead of a6. **J17b.** no change. **J17c.** no change. **J18a** original with 6th course tuned down a tone to F changed to 6th course in G and 7th course in F; 42/6-7 - bar line added; no other change. **J18b.** original with 6th course tuned down a tone to F changed to 6th course in G and 7th course in F; no other change. **J18c.** original with 6th course tuned down a tone to F changed to 6th course in G and 7th course in F; 4/4, 9/4, 14/4, 31/4 - f3 instead of b3; 17/3 - f4 instead of b3. **J19a.** 65/4 - d4 instead of d3; 65/5 - a5 instead of a6; 72/3-4 - c3 instead of b3; 90/1-4 - minims absent; 113/3 - f3 instead of d3. **J19b.** 47/2 - c2 instead of d2. **J20.** 43/1 - crotchet printed over minim; 45/3 - f4 instead ofd4; 86/2 - h5 instead of d5; 147/1 - c1 instead of d1. **J21.** 1/9 - c3 instead of d3; 10/5 - a1a3 instead of a2a4; 11/6 - dot under previous b3 instead; 46/2&4 - dot under d3 instead of dots under 2 and 4. **J22.** 7/5 - d3 absent; 52/5 - d4 instead of c4. **Earl of Oxford: OX1a.** double bar lines absent; 8-24 - many bar lines absent or displaced; 8/2-3 & 12/2-3 - minim rest minim a1c2d3a5 absent; 16/2, 17/2, 18/2, 20/2 - minim rests absent; 23/8 - semibreve instead of minim. **OX1b.** double bar lines absent; 6-7 - bar line absent;15/between 3-4 - a2c3d4 crossed out; 17/1 - d3 instead of c3a6; 17/2 - b3 instead of c3; 21/1 - c2c3 instead of a2c4. **OX1c.** double bar lines absent; 3/3-4, 5/3-4, 6/2-3, 7/3-4, 11/3-4, 13/5-6, 14/6-7, 15/5-6 - bar lines added; 4-5 - bar line displaced a minim to the left; 5/1 - crotchet instead of minim; 8/2-3, 12/2-3 - minim rest minim c1a2a3c5 absent; 10/3 - c6 instead of c5; 12-13, 24-25 - bar lines absent; 13/2-3, 15/2-3, 19/5-6 - crotchets instead of quavers; 16/2, 24/2 - minim rest absent; 21/1 - dotted minim instead of minim. **OX1d.** all notes and rhythm signs in red absent due to damaged page except for the following: 8/2-3, 16/3-4 - double bar lines absent; 12/2-3 - minim rest minim a2c3c4a6 absent; 12-13 - double instead of single bar line. **OX1e.** 8/1-2 - 2 semibreves instead of dotted semibreve minim; 9-10, 19-20 - bar lines absent; 12-13, 24-25 - double instead of single bar lines; 25-26 - bar line displaced a minim to the left; 26/4-5 - bar line added. **OX2.** 4-5 - bar line absent. **OX3a.** double bar lines absent; 24/2-3 - single instead of double bar line. **OX3b.** double bar lines absent;1-2, 3-4, 5-6, 9-10, 10-11, 12-13, 14-15, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 26-27, 28-29, 31-32 - bar lines absent; ­3/1 - minim instead of dotted minim; 7/1 - d4 instead of d5; 8/2 - minim instead of semibreve; 14/2 - crotchet instead of dotted crotchet; 27/2-3 - crotchets instead of quavers. **OX3c.** no change other than all notes and rhythm signs in red absent due to damaged page and reconstructed from OX2b. **Appendix: App 1.** bar lines absent. **App 2.** 1/3-4 - a2 instead of a4; 2/3 - d5 instead of a5. **App 3.** bar lines absent. **App 4.** no change. **App 5.** 2/1-8 - semiquavers instead of quavers; 6/3 - quaver d2a3c6 absent; 6/5 - c2 absent; 8/2 - a4 instead of a5; 8/9 - d2 added; 8-9, 10-11 - bar lines absent; 10/1-3 - 3 crotchets instead of quaver 2 semiquavers; 10/15 - crotchet instead of semiquaver. [↑](#footnote-ref-16)
17. John de Vere, 16th Earl of Oxford (1516-1562). [↑](#footnote-ref-17)
18. Sydney Beck *The First Book of Consort Lessons Collected by Thomas Morley 1599 & 1611* reconstructed, and edited with an introduction and critical notes (New York, Peters 1959). [↑](#footnote-ref-18)
19. Also included in *Masque and Stage Music for Renaissance Lute* (Albury, Lute Society Music Editions 2020), no 89g. [↑](#footnote-ref-19)
20. 'Chi passa per sta strad' e non sospira,/ beato s'è, falalilela,/ Beato è chi lo puote fare,/ per la reale./ Affacciati mo, se non ch'io moro mo, falalilela' [He who passes along this street and does not sigh, is blessed, falalilela, blessed is he who can do it, indeed. Show yourself now, lest I die now, falalilela]. [↑](#footnote-ref-20)
21. Online facsimile: <https://bildsuche.digitale-sammlungen.de/index.html?c=viewer&bandnummer=bsb00080554&pimage=3&v=100&nav=&l=en> [↑](#footnote-ref-21)
22. The song was included in Oscar Chilesotti 'Jacomo Gorzanis, Liutista del Cinquecento' *Rivista Musicale Italiana* 21 (1914), pp. 90-91, where the author also related that Orlando di Lasso sang 'Chi passa' to his own lute accompaniment in 1568 at the marriage of William V (1548-1626), Duke of Bavaria, although I have been unable to confirm it. [↑](#footnote-ref-22)
23. Scale degrees of 8-bar A strain: V-V-V-V-I/IV-V-I-I and 12-bar B strain: VII-VII-VII-VII-III-II/I/VII-IV-V-I/VI-IV/V-I-I in the example here but with harmonic variants in other settings. [↑](#footnote-ref-23)
24. Title preceded by *Hie volgen die stück mit derien stimmen ausgesetz* [Here follow the pieces that are written in three parts - thank you to Mathias Rösel for the translation]. [↑](#footnote-ref-24)