

= Josquin des Prez =

Josquin des Prez ( French : [ ʒəskɛ̃ dəpʁe ] ; c . 1450 / 1455 ? 27 August 1521 ) , often referred to simply as Josquin , was a Franco -@ Flemish composer of the Renaissance . His original name is sometimes given as Josquin Lebloitte and his later name is given under a wide variety of spellings in French , Italian , and Latin , including Josquinus Pratensis and Iodocus a Prato . His motet *Illibata Dei virgo nutrix* includes an acrostic of his name , where he spelled it " Josquin des Prez " . He was the most famous European composer between Guillaume Dufay and Palestrina , and is usually considered to be the central figure of the Franco -@ Flemish School . Josquin is widely considered by music scholars to be the first master of the high Renaissance style of polyphonic vocal music that was emerging during his lifetime .

During the 16th century , Josquin gradually acquired the reputation as the greatest composer of the age , his mastery of technique and expression universally imitated and admired . Writers as diverse as Baldassare Castiglione and Martin Luther wrote about his reputation and fame ; theorists such as Heinrich Glarean and Gioseffo Zarlino held his style as that best representing perfection . He was so admired that many anonymous compositions were attributed to him by copyists , probably to increase their sales . More than 370 works are attributed to him ; it was only after the advent of modern analytical scholarship that some of these mistaken attributions have been challenged , on the basis of stylistic features and manuscript evidence . Yet in spite of Josquin 's colossal reputation , which endured until the beginning of the Baroque era and was revived in the 20th century , his biography is shadowy , and next to nothing is known about his personality . The only surviving work which may be in his own hand is a graffito on the wall of the Sistine Chapel , and only one contemporary mention of his character is known , in a letter to Duke Ercole I of Ferrara . The lives of dozens of minor composers of the Renaissance are better documented than the life of Josquin .

Josquin wrote both sacred and secular music , and in all of the significant vocal forms of the age , including masses , motets , chansons and frottole . During the 16th century , he was praised for both his supreme melodic gift and his use of ingenious technical devices . In modern times , scholars have attempted to ascertain the basic details of his biography , and have tried to define the key characteristics of his style to correct misattributions , a task that has proved difficult , as Josquin liked to solve compositional problems in different ways in successive compositions ? sometimes he wrote in an austere style devoid of ornamentation , and at other times he wrote music requiring considerable virtuosity . Heinrich Glarean wrote in 1547 that Josquin was not only a " magnificent virtuoso " ( the Latin can be translated also as " show @-@ off " ) but capable of being a " mocker " , using satire effectively . While the focus of scholarship in recent years has been to remove music from the " Josquin canon " ( including some of his most famous pieces ) and to reattribute it to his contemporaries , the remaining music represents some of the most famous and enduring of the Renaissance .

= = Life = =

= = = Birth and early career = = =

Little is known for certain of Josquin 's early life . Much is inferential and speculative , though numerous clues have emerged from his works and the writings of contemporary composers , theorists , and writers of the next several generations . Josquin was born in the area controlled by the Dukes of Burgundy , and was possibly born either in Hainaut ( modern @-@ day Belgium ) , or immediately across the border in modern @-@ day France , since several times in his life he was classified legally as a Frenchman ( for instance , when he made his will ) . Josquin was long mistaken for a man with a similar name , Josquin de Kessalia , born around the year 1440 , who sang in Milan from 1459 to 1474 , dying in 1498 . More recent scholarship has shown that Josquin des Prez was born around 1450 or a few years later , and did not go to Italy until the early 1480s .

Around 1466 , perhaps on the death of his father , Josquin was named by his uncle and aunt , Gille

Lebloitte dit Desprez and Jacque Banestonne , as their heir . Their will gives Josquin 's actual surname as Lebloitte . According to Matthews and Merkley , " des Prez " was a nickname .

According to an account by Claude H  mer   , a friend and librarian of Cardinal Richelieu whose evidence dates as late as 1633 , and who used the records of the collegiate church of Saint @-@ Quentin , Josquin became a choirboy with his friend and colleague the Franco Flemish composer Jean Mouton at Saint @-@ Quentin 's royal church , probably around 1460 . Doubt has been cast on the accuracy of H  mer   's account , however . He may have studied counterpoint under Ockeghem , whom he greatly admired throughout his life : this is suggested both by the testimony of Gioseffo Zarlino and Lodovico Zacconi , writing later in the 16th century , and by Josquin 's eloquent lament on the death of Ockeghem in 1497 , *Nymphes des bois / Requiem aeternam* , based on the poem by Jean Molinet . All records from Saint @-@ Quentin were destroyed in 1669 ; however the collegiate chapel there was a center of music @-@ making for the entire area , and in addition was an important center of royal patronage . Both Jean Mouton and Loyset Comp  re were buried there and it is certainly possible that Josquin acquired his later connections with the French royal chapel through early experiences at Saint @-@ Quentin .

The first definite record of his employment is dated 19 April 1477 , and it shows that he was a singer at the chapel of Ren   , Duke of Anjou , in Aix @-@ en @-@ Provence . He remained there at least until 1478 . No certain records of his movements exist for the period from March 1478 until 1483 , but if he remained in the employ of Ren   he would have transferred to Paris in 1481 along with the rest of the chapel . One of Josquin 's early motets , *Misericordias Domini in aeternum cantabo* , suggests a direct connection with Louis XI , who was king during this time . In 1483 Josquin returned to Cond   to claim his inheritance from his aunt and uncle , who may have been killed by the army of Louis XI in May 1478 , when they besieged the town , locked the population into the church , and burned them alive .

= = = Milan = = =

The period from 1480 to 1482 has puzzled biographers ; contradictory evidence exists suggesting either that Josquin was still in France , or was already in the service of the Sforza family , specifically with Ascanio Sforza , who had been banished from Milan and resided temporarily in Ferrara or Naples . Residence in Ferrara in the early 1480s could explain the *Missa Hercules dux Ferrari  * , composed for Ercole d 'Este , but which stylistically does not fit with the usual date of 1503 ? 4 when Josquin was known to be in Ferrara . Alternatively it has been suggested that Josquin spent some of that time in Hungary , based on a mid @-@ 16th @-@ century Roman document describing the Hungarian court in those years , and including Josquin as one of the musicians present .

In either 1483 or 1484 , Josquin is known to have been in the service of the Sforza family in Milan . While in their employ , he made one or more trips to Rome , and possibly also to Paris ; while in Milan he made the acquaintance of Franchinus Gaffurius , who was maestro di cappella of the cathedral there . He was in Milan again in 1489 , after a possible period of travel ; but he left that year .

= = = Rome = = =

From 1489 to 1495 , Josquin was a member of the papal choir , first under Pope Innocent VIII , and later under the Borgia pope Alexander VI . He may have gone there as part of a singer exchange with Gaspar van Weerbeke , who went back to Milan at the same time . While there , he may have been the one who carved his name into the wall of the Sistine Chapel ; a " JOSQUINJ " was recently revealed by workers restoring the chapel . Since it was traditional for singers to carve their names into the walls , and hundreds of names were inscribed there during the period from the 15th to the 18th centuries , it is considered highly likely that the graffiti is by Josquin ? and if so , it would be his only surviving autograph .

Josquin 's mature style evolved during this period ; as in Milan he had absorbed the influence of light Italian secular music , in Rome he refined his techniques of sacred music . Several of his

motets have been dated to the years he spent at the papal chapel .

== Departure from Rome ; Milan and France ==

Around 1498 , Josquin most likely re-entered the service of the Sforza family , on the evidence of a pair of letters between the Gonzaga and Sforza families . He probably did not stay in Milan long , for in 1499 Louis XII captured Milan in his invasion of northern Italy and imprisoned Josquin 's former employers . Around this time Josquin most likely returned to France , although documented details of his career around the turn of the 16th century are lacking . Prior to departing Italy he most likely wrote one of his most famous secular compositions , the frottola *El grillo* ( the Cricket ) , as well as *In te Domine speravi* ( " I have placed my hope in you , Lord " ) , based on Psalm 30 . The latter composition may have been a veiled reference to the religious reformer Girolamo Savonarola , who had been burned at the stake in Florence in 1498 , and for whom Josquin seems to have had a special reverence ; the text was the Dominican friar 's favorite psalm , a meditation on which he left incomplete in prison prior to his execution .

Some of Josquin 's compositions , such as the instrumental *Vive le roy* , have been tentatively dated to the period around 1500 when he was in France . A motet , *Memor esto verbi tui servo tuo* ( " Remember thy promise unto thy servant " ) , was , according to Heinrich Glarean writing in the *Dodecachordon* of 1547 , composed as a gentle reminder to the king to keep his promise of a benefice to Josquin , which he had forgotten to keep . According to Glarean 's story , it worked : the court applauded , and the king gave Josquin his benefice . Upon receiving it , Josquin reportedly wrote a motet on the text *Benefecisti servo tuo , Domine* ( " Lord , thou hast dealt graciously with thy servant " ) to show his gratitude to the king .

== Ferrara ==

Josquin probably remained in the service of Louis XII until 1503 , when Duke Ercole I of Ferrara hired him for the chapel there . One of the rare mentions of Josquin 's personality survives from this time . Prior to hiring Josquin , one of Duke Ercole 's assistants recommended that he hire Heinrich Isaac instead , since Isaac was easier to get along with , more companionable , was more willing to compose on demand , and would cost significantly less ( 120 ducats vs. 200 ) . Ercole , however , chose Josquin .

While in Ferrara , Josquin wrote some of his most famous compositions , including the austere , Savonarola-influenced *Miserere* , which became one of the most widely distributed motets of the 16th century ; the utterly contrasting , virtuosic motet *Virgo salutiferi* ; and possibly the *Missa Hercules Dux Ferrariae* , which is written on a cantus firmus derived from the musical letters in the Duke 's name , a technique known as *soggetto cavato* .

Josquin did not stay in Ferrara long . An outbreak of the plague in the summer of 1503 prompted the evacuation of the Duke and his family , as well as two-thirds of the citizens , and Josquin left by April of the next year , possibly also to escape the plague . His replacement , Jacob Obrecht , died of the plague in the summer of 1505 , to be replaced by Antoine Brumel in 1506 , who stayed until the disbanding of the chapel in 1510 .

== Retirement to Condé sur l'Escaut ==

Josquin went directly from Ferrara to his home region of Condé sur l'Escaut , southeast of Lille on the present-day border between Belgium and France , becoming provost of the collegiate church of Notre-Dame on 3 May 1504 , a large musical establishment that he headed for the rest of his life . While the chapter at Bourges Cathedral asked him to become master of the choirboys there in 1508 , it is not known how he responded , and there is no record of his having been employed there ; most scholars presume he remained in Condé . In 1509 , he held concurrently provost and choir master offices at Saint Quentin collegiate church .

During the last two decades of his life , Josquin 's fame spread abroad along with his music . The

newly developed technology of printing made wide dissemination of his music possible , and Josquin was the favorite of the first printers : one of Petrucci 's first publications , and the earliest surviving print of music by a single composer , was a book of Josquin 's masses which he printed in Venice in 1502 . This publication was successful enough that Petrucci published two further volumes of Josquin 's masses , in 1504 and 1514 , and reissued them several times .

On his death @-@ bed , Josquin asked that he be listed on the rolls as a foreigner , so that his property would not pass to the Lords and Ladies of Condé . This bit of evidence has been used to show that he was French by birth . Additionally , he left an endowment for the performance of his late motet , Pater noster , at all general processions in the town when they passed in front of his house , stopping to place a wafer on the marketplace altar to the Holy Virgin . Pater noster may have been his last work .

= = Music = =

= = = Overview = = =

Josquin lived during a transitional stage in music history . Musical styles were changing rapidly , in part owing to the movement of musicians between different regions of Europe . Many northern musicians moved to Italy , the heart of the Renaissance , attracted by the Italian nobility 's patronage of the arts ; while in Italy , these composers were influenced by the native Italian styles , and often brought those ideas with them back to their homelands . The sinuous musical lines of the Ockeghem generation , the contrapuntal complexity of the Netherlanders , and the homophonic textures of the Italian lauda and secular music began to merge into a unified style ; indeed Josquin was to be the leading figure in this musical process , which eventually resulted in the formation of an international musical language , of which the most famous composers included Palestrina and Lassus .

Josquin likely learned his craft in his home region in the North , in France , and then in Italy when he went to Milan and Rome . His early sacred works emulate the contrapuntal complexity and ornamented , melismatic lines of Ockeghem and his contemporaries , but at the same time he was learning his contrapuntal technique he was acquiring an Italianate idiom for his secular music : after all , he was surrounded by Italian popular music in Milan . By the end of his long creative career , which spanned approximately 50 productive years , he had developed a simplified style in which each voice of a polyphonic composition exhibited free and smooth motion , and close attention was paid to clear setting of text as well as clear alignment of text with musical motifs . While other composers were influential on the development of Josquin 's style , especially in the late 15th century , he himself became the most influential composer in Europe , especially after the development of music printing , which was concurrent with the years of his maturity and peak output . This event made his influence even more decisive than it might otherwise have been .

Many " modern " musical compositional practices were being born in the era around 1500 . Josquin made extensive use of " motivic cells " in his compositions , short , easily recognizable melodic fragments which passed from voice to voice in a contrapuntal texture , giving it an inner unity . This is a basic organizational principle in music which has been practiced continuously from approximately 1500 until the present day .

Josquin wrote in all of the important forms current at the time , including masses , motets , chansons , and frottole . He even contributed to the development of a new form , the motet @-@ chanson , of which he left at least three examples . In addition , some of his pieces were probably intended for instrumental performance .

Each area of his output can be further subdivided by form or by hypothetical period of composition . Since dating Josquin 's compositions is particularly problematic , with scholarly consensus only achieved on a minority of works , discussion here is by type .

= = = Masses = = =

Josquin wrote towards the end of the period in which the mass was the predominant form of sacred composition in Europe . The mass , as it had developed through the 15th century , was a long , multi @-@ section form , with opportunities for large @-@ scale structure and organization not possible in the other forms such as the motet . Josquin wrote some of the most famous examples of the genre , most using some kind of cyclic organization .

He wrote masses using the following general techniques , although there is considerable overlap between techniques in individual compositions :

cantus firmus mass , in which a pre @-@ existing tune appeared , mostly unchanged , in one voice of the texture , with the other voices being more or less freely composed ;

paraphrase mass , in which a pre @-@ existing tune was used freely in all voices , and in many variations ;

parody mass , in which a pre @-@ existing multi @-@ voice song appeared in whole or in part , with material from all voices in use , not just the tune ;

soggetto cavato , or solmization mass , in which the tune is drawn from the syllables of a name or phrase ( for example " la sol fa re mi " ? A , G , F , D , E ? based on the syllables of Lascia fare mi ( " let me do it " , a phrase used by an unknown patron , in a context around which much legend has arisen ) .

canon , in which an entire mass is based on canonic techniques , and no pre @-@ existing material has been identified .

Most of these techniques , particularly paraphrase and parody , became standardized during the first half of the 16th century ; Josquin was very much a pioneer , and what was perceived by later observers as the mixing of these techniques was actually the process by which they were created .

===== Cantus @-@ firmus masses =====

Prior to Josquin 's mature period , the most common technique for writing masses was the cantus firmus , a technique which had been in use already for most of the 15th century . It was the technique that Josquin used earliest in his career , with the Missa L 'ami Baudichon , possibly his first mass . This mass is based on a secular ? indeed ribald ? tune similar to " Three Blind Mice " . That basing a mass on such a source was an accepted procedure is evident from the existence of the mass in Sistine Chapel part @-@ books copied during the papacy of Julius II ( 1503 to 1513 ) .

Josquin 's most famous cantus @-@ firmus masses are the two based on the L 'homme armé tune , which was the favorite tune for mass composition of the entire Renaissance . The earlier of the two , Missa L 'homme armé super voces musicales , is a technical tour @-@ de @-@ force on the tune , containing numerous mensuration canons and contrapuntal display . It was by far the most famous of all his masses . The second , Missa L 'homme armé sexti toni , is a " fantasia on the theme of the armed man . " While based on a cantus firmus , it is also a paraphrase mass , for fragments of the tune appear in all voices . Technically it is almost restrained , compared to the other L 'homme armé mass , until the closing Agnus Dei , which contains a complex canonic structure including a rare retrograde canon , around which other voices are woven .

===== Paraphrase masses =====

The paraphrase technique differs from the cantus @-@ firmus technique in that the source material , though it still consists of a monophonic original , is embellished , often with ornaments . As in the cantus @-@ firmus technique , the source tune may appear in many voices of the mass .

Several of Josquin 's masses feature the paraphrase technique , and they include some of his most famous work . The relatively early Missa Ave maris stella , which probably dates from his years in the Sistine Chapel choir , paraphrases the Marian antiphon of the same name ; it is also one of his shortest masses . The late Missa de Beata Virgine paraphrases plainchants in praise of the Virgin Mary ; it is a Lady Mass , a votive mass for Saturday performance , and was his most popular mass in the 16th century .

By far the most famous of Josquin 's masses using the technique , and one of the most famous

mass settings of the entire era , was the Missa pange lingua , based on the hymn by Thomas Aquinas for the Vespers of Corpus Christi . It was probably the last mass that Josquin composed . This mass is an extended fantasia on the tune , using the melody in all voices and in all parts of the mass , in elaborate and ever @-@ changing polyphony . One of the high points of the mass is the et incarnatus est section of the Credo , where the texture becomes homophonic , and the tune appears in the topmost voice ; here the portion which would normally set " Sing , O my tongue , of the mystery of the divine body " is instead given the words " And he became incarnate by the Holy Ghost from the Virgin Mary , and was made man . "

= = = = Parody masses , masses on popular songs = = = =

In parody masses , the source material was not a single line , but an entire texture , often of a popular song . Several works by Josquin fall loosely into this category , including the Missa Fortuna desperata , based on the three @-@ voice song Fortuna desperata ( possibly by Antoine Busnois ) ; the Missa Malheur me bat ( based on a chanson variously ascribed to Obrecht , Ockeghem , or , most likely , Abertijne Malcourt ) ; and the Missa Mater Patris , based on a three @-@ voice motet by Antoine Brumel . The Missa Mater Patris is probably the first true parody mass to be composed , for it no longer contains any hint of a cantus firmus . Parody technique was to become the most usual means of mass composition for the remainder of the 16th century , although the mass gradually fell out of favor as the motet grew in esteem .

= = = = Masses on solmization syllables = = = =

The earliest known mass by any composer using this method of composition ? the soggetto cavato ? is the Missa Hercules Dux Ferrariae , which Josquin probably wrote in the early 1480s for the powerful Ercole I , Duke of Ferrara . The notes of the cantus firmus are drawn from the musical syllables of the Duke 's name in the following way : Ercole , Duke of Ferrara in Latin is Hercules Dux Ferrarie . Taking the solmization syllables with the same vowels gives : Re ? Ut ? Re ? Ut ? Re ? Fa ? Mi ? Re ( in modern nomenclature : D ? C ? D ? C ? D ? F ? E ? D ) . Another mass using this technique is the Missa La sol fa re mi , based on the musical syllables contained in " Lascia fare mi " ( " let me do it " ) . The story , as told by Glareanus in 1547 , was that an unknown aristocrat used to order suitors away with this phrase , and Josquin immediately wrote an " exceedingly elegant " mass on it as a jab at him .

= = = = Canonic masses = = = =

Canonic masses came into increasing prominence in the latter part of the 15th century . Early examples include Ockeghem 's famous Missa prolotionum , consisting entirely of mensuration canons , the Missa L 'homme armé of Guillaume Faugues , whose cantus firmus is presented in canon at the descending fifth , and the Missa [ Ad fugam ] of Marbrianus de Orto , based on freely composed canons at the fifth between superius and tenor . Josquin makes use of canon in the Osanna and Agnus Dei III of the Missa L 'homme armé sexti toni , throughout the Missa Sine nomine , and in the final three movements of the Missa De beata virgine . The Missa L 'homme armé super voces musicales incorporates mensuration canons in the Kyrie , Benedictus , and Agnus Dei II .

= = = Motets = = =

Josquin 's motet style varied from almost strictly homophonic settings with block chords and syllabic text declamation to highly ornate contrapuntal fantasias , to the psalm settings which combined these extremes with the addition of rhetorical figures and text @-@ painting that foreshadowed the later development of the madrigal . He wrote many of his motets for four voices , an ensemble size which had become the compositional norm around 1500 , and he also was a considerable innovator

in writing motets for five and six voices . No motets of more than six voices have been reliably attributed to Josquin .

Almost all of Josquin 's motets use some kind of compositional constraint on the process ; they are not freely composed . Some of them use a cantus firmus as a unifying device ; some are canonic ; some use a motto which repeats throughout ; some use several of these methods . The motets that use canon can be roughly divided into two groups : those in which the canon is plainly designed to be heard and appreciated as such , and another group in which a canon is present , but almost impossible to hear , and seemingly written to be appreciated by the eye , and by connoisseurs .

Josquin frequently used imitation , especially paired imitation , in writing his motets , with sections akin to fugal expositions occurring on successive lines of the text he was setting . An example is his setting of Dominus regnavit ( Psalm 93 ) , for four voices ; each of the lines of the psalm begins with a voice singing a new tune alone , quickly followed by entries of other three voices in imitation .

In writing polyphonic settings of psalms , Josquin was a pioneer , and psalm settings form a large proportion of the motets of his later years . Few composers prior to Josquin had written polyphonic psalm settings . Some of Josquin 's settings include the famous Miserere , written in Ferrara in 1503 or 1504 and most likely inspired by the recent execution of the reformist monk Girolamo Savonarola , Memor esto verbi tui , based on Psalm 119 , and two settings of De profundis ( Psalm 130 ) , both of which are often considered to be among his most significant accomplishments .

= = = Chansons and instrumental compositions = = =

In the domain of secular music , Josquin left numerous French chansons , for from three to six voices , as well as a handful of Italian secular songs known as frottole , as well as some pieces which were probably intended for instrumental performance . Problems of attribution are even more acute with the chansons than they are with other portions of his output : while about 70 three and four @-@ voice chansons were published under his name during his lifetime , only six of the more than thirty five- and six @-@ voice chansons attributed to him were circulated under his name during the same time . Many of the attributions added after his death are considered to be unreliable , and much work has been done in the last decades of the 20th century to correct attributions on stylistic grounds .

Josquin 's earliest chansons were probably composed in northern Europe , under the influence of composers such as Ockeghem and Busnois . Unlike them , however , he never adhered strictly to the conventions of the formes fixes ? the rigid and complex repetition patterns of the rondeau , virelai , and ballade ? instead he often wrote his early chansons in strict imitation , a feature they shared with many of his sacred works . He was one of the first composers of chansons to make all voices equal parts of the texture ; and many of his chansons contain points of imitation , in the manner of motets . However he did use melodic repetition , especially where the lines of text rhymed , and many of his chansons had a lighter texture , as well as a faster tempo , than his motets .

Inside of his chansons , he often used a cantus firmus , sometimes a popular song whose origin can no longer be traced , as in Si j 'avoye Marion . Other times he used a tune originally associated with a separate text ; and still other times he freely composed an entire song , using no apparent external source material . Another technique he sometimes used was to take a popular song and write it as a canon with itself , in two inner voices , and write new melodic material above and around it , to a new text : he used this technique in one of his most famous chansons , Faulte d 'argent ( " The problem with money " ) , a song sung by a man who wakes in bed with a prostitute , broke and unable to pay her .

Some of his chansons were doubtless designed to be performed instrumentally . That Petrucci published many of them without text is strong evidence of this ; additionally , some of the pieces ( for example , the fanfare @-@ like Vive le roy ) contain writing more idiomatic for instruments than voices .

Josquin 's most famous chansons circulated widely in Europe . Some of the better known include his lament on the death of Ockeghem , Nymphes des bois / Requiem aeternam ; Mille regretz ( the attribution of which has recently been questioned ) ; Plus nulz regretz ; and Je me plains .

In addition to his French chansons , he wrote at least three pieces in the manner of the Italian frottola , a popular Italian song form which he would have encountered during his years in Milan . These songs include Scaramella , El grillo , and In te domine speravi . They are even simpler in texture than his French chansons , being almost uniformly syllabic and homophonic , and they remain among the most frequently sung portions of his output .

= = = Motet @-@ chansons = = =

While in Milan , Josquin wrote several examples of a new type of piece developed by the composers there , the motet @-@ chanson . These compositions were texturally very similar to 15th century chansons in the formes fixes mold , except that unlike those completely secular works , they contained a chant @-@ derived Latin cantus @-@ firmus in the lowest of the three voices . The other voices , in French , sang a secular text which had either a symbolic relationship to the sacred Latin text , or commented on it . Josquin 's three known motet @-@ chansons , Que vous madame / In pace , A la mort / Monstra te esse matrem , and Fortune destrange plummaige / Pauper sum ego , are similar stylistically to those by the other composers of the Milan chapel , such as Loyset Compère and Alexander Agricola .

= = Influence = =

Josquin 's fame lasted throughout the 16th century , and indeed increased for several decades after his death . Zarlino , writing in the 1580s , was still using examples from Josquin in his treatises on composition ; and Josquin 's fame was only eclipsed after the beginning of the Baroque era , with the decline of the pre @-@ tonal polyphonic style . During the 18th and 19th centuries Josquin 's fame was overshadowed by later Roman School composer Palestrina , whose music was seen as the summit of polyphonic refinement , and codified into a system of composition by theorists such as Johann Fux ; however , during the 20th century , Josquin 's reputation has grown steadily , to the point where scholars again consider him " the greatest and most successful composer of the age . " According to Richard Sherr , writing in the introduction to the Josquin Companion , addressing specifically the shrinking of Josquin 's canon due to correction of misattributions , " Josquin will survive because his best music really is as magnificent as everybody has always said it was . "

Since the 1950s Josquin 's reputation has been boosted by the increasing availability of recordings , of which there are many , and the rise of ensembles specializing in the performance of 16th century vocal music , many of which place Josquin 's output at the heart of their repertoire .

= = Media = =

= = Works list = =

The difficulties in compiling a works list for Josquin cannot be overstated . Because of his immense prestige in the early sixteenth century , many scribes and publishers did not resist the temptation of attributing anonymous or otherwise spurious works to Josquin . The German editor Georg Forster summed up the situation admirably in 1540 when he wrote , " I remember a certain eminent man saying that , now that Josquin is dead , he is putting out more works than when he was alive . " Thus , the authenticity of many of the works listed below is disputed .

= = = Masses = = =

Missa Ad fugam ( canonic , four voices ; authorship doubted by some scholars )

Missa Ave maris stella ( Rome , 1486 ? 1495 ) ( four voices )

Missa D 'ung aultre amer ( four voices ; authorship doubted by some scholars )

Missa de Beata Virgine ( around 1510 ) ( four voices in parts I ? II , five voices in parts III ? V )



Missa Di dadi ( = N 'aray je jamais ) ( four voices ; authorship doubted by some scholars )  
 Missa Faisant regretz ( four voices )  
 Missa Fortuna desperata ( four voices )  
 Missa Gaudeamus ( four voices )  
 Missa Hercules Dux Ferrariae ( Ferrara , 1503 / 04 ) ( four voices , six in Agnus III )  
 Missa La sol fa re mi ( four voices )  
 Missa L 'ami Baudichon ( four voices )  
 Missa L 'homme armé sexti toni ( four voices , six in Agnus III )  
 Missa L 'homme armé super voces musicales ( four voices )  
 Missa Malheur me bat ( four voices , six in Agnus III )  
 Missa Mater patris ( four voices ; authorship doubted by some scholars )  
 Missa Pange lingua ( Condé , around 1514 ) ( four voices )  
 Missa Sine nomine ( four voices ; canonic mass , also titled " Missa Ad fugam " in later print )  
 Doubtful works :  
 Missa da pacem ( four voices ; probably Noel Bauldeweyn )  
 Missa Una musque de Biscaya ( Une mousse de Biscaye ) ( four voices )

== = Mass fragments == =

All are of questionable authenticity , except the Credo De tous biens playne and Credo [ Quarti toni ]

Credo Chascun me crie ( = Des rouges nez )  
 Credo De tous biens playne  
 Credo Vilayge ( II )  
 Credo [ Quarti toni ] ( canonic )  
 Gloria De beata virgine  
 Sanctus De passione  
 Sanctus D 'ung aultre amer  
 Credo Vilayge ( I )  
 Credo La belle se siet ( probably Robert de Févin )

== = Motets == =

Absalon , fili mi ( 4vv ) ( attribution has been challenged ; possibly Pierre de La Rue )  
 Absolve , quaesumus , Domine / Requiem aeternam ( 6vv ) ( attribution has been challenged )  
 Alma redemptoris mater ;  
 Alma redemptoris mater / Ave regina caelorum ;  
 Ave Maria ... benedicta tu ( 4vv ) ;  
 Ave Maria ... Virgo serena ( Milan 1484 / 85 ) ;  
 Ave munda spes , Maria ( not in first complete works edition )  
 Ave nobilissima creatura  
 Ave verum corpus natum  
 Benedicta es , caelorum regina  
 Christum ducem , qui per crucem ( 4vv )  
 De profundis clamavi ( 4vv ) ( possibly middle @-@ period composition : attribution has been questioned )  
 De profundis clamavi ( 5vv ) ( late composition )  
 Domine exaudi orationem meam  
 Domine , ne in fuore tuo ( 4vv )  
 Domine , non @-@ secundum peccata nostra ( 2 @-@ 4vv ; for Rome )  
 Ecce , tu pulchra es , amica mea  
 Factum est autem  
 Gaude virgo , mater Christi

Homo quidam fecit cenam magnam  
 Honor , decus , imperium  
 Huc me sydereo descendere jussit Olympe ( 5vv )  
 Illibata Dei virgo nutrix  
 In exitu Israel de Aegypto  
 In illo tempore assumpsit Jesus duodecim discipulus  
 Iniquos odio habui ( 4vv , only tenor part survives )  
 In principio erat Verbum ( authenticity has been questioned )  
 Inviolata , integra et casta es , Maria  
 Jubilate Deo omnis terra  
 Liber generationis Jesu Christi  
 Magnificat quarti toni ( attributed to Josquin on stylistic grounds )  
 Magnificat tertii toni ( attributed to Josquin on stylistic grounds )  
 Memor esto verbi tui  
 Miserere mei Deus ( Ferrara , 1503 )  
 Misericordias Domini in aeternum cantabo ( France , 1480 / 83 )  
 Missus est Gabriel angelus ad Mariam Virginem  
 Mittit ad virginem  
 Monstra te esse matrem  
 O admirabile commercium ( part of a 5 @-@ motet cycle )  
 O bone et dulcissime Jesu  
 O Domine Jesu Christe ( part of a Passion setting in 5 sections )  
 O virgo prudentissima  
 O virgo virginum  
 Pater noster , qui es in caelis ( Condé , 1505 ? 1521 )  
 Planxit autem David  
 Praeter rerum seriem  
 Qui edunt me adhuc  
 Qui habitat in adiutorio altissimi ( 24vv )  
 Qui velatus facie fuisti ( part of a Passion setting in 6 sections )  
 Salve regina ( 4vv )  
 Salve regina ( 5vv , 1502 )  
 Stabat Mater  
 Tu lumen , tu splendor  
 Tu solus qui facis mirabilia  
 Usquequo Domine oblivisceris me ( attrib on stylistic grounds ; only part survives )  
 Ut Phoebi radiis  
 Veni , sancte spiritus ( also attrib to Forestier )  
 Victimae paschali laudes  
 Virgo prudentissima  
 Virgo salutiferi ( Ferrara , 1504 / 05 )  
 Vultum tuum deprecabuntur ( 7 @-@ part Passion cycle ) ( 1480s )

== Motet @-@ chansons ==

A la mort / Monstra te esse matrem  
 Fortune destrange plummaige / Pauper sum ego  
 Que vous madame / In pace in idipsum

== Chansons ==

A l'heure que je vous  
 A l'ombre d'ung buissonnet , au matinet ( 3vv )

Adieu mes amours  
Adieu mes amours ( 6vv or 7vv )  
Baisé moy , ma douce amye ( 4vv )  
Belle , pour l 'amour de vous  
Bergerette savoyenne  
Cela sans plus  
Comment peult haver joye  
Cueur langoreulx  
De tous biens plaine ( 3vv )  
De tous biens plaine ( 4vv )  
Douleur me bat  
Du mien amant  
Dulces exuviaie  
En l 'ombre d 'ung buissonet tout , au long ( 3vv )  
En l 'ombre d 'ung buissonet tout , au long ( 4vv )  
Entré je suis en grant pensée ( 3vv )  
Entré je suis en grant pensée ( 4vv )  
Fama malum  
Faulte d 'argent  
Fors seulement ( only one of six voice parts survives )  
Fortuna d 'un gran tempo  
Helas madame  
Ile fantazies de Joskin  
Incessament livré suis à martire  
Je me complains  
Je n 'ose plus  
Je ris et si ay larme  
Je sey bien dire  
La belle se siet  
La Bernardina  
La plus de plus  
Le villain [ jaloux ]  
Ma bouche rit et mon cueur pleure  
Mille Regretz ( 4 voices )  
Mon mary m 'a diffamée  
N 'esse pas ung grant desplaisir  
Nymphes des bois ( written for the death of Johannes Ockeghem )  
Nymphes , nappés / Circumdederunt me  
Parfons regretz  
Petite camusette ;  
Plaine de dueil  
Plus n 'estes ma maistresse  
Plus nulz regretz ( written between 1508 and 1511 , commemorating the 1507 Treaty of Calais ( 1507 ) ) ;  
Plusieurs regretz  
Pour souhaitter  
Quant je vous voye  
Qui belles amours a  
Recordans de my signora  
Regretz sans fin ;  
Se congié prens  
Si j 'ay perdu mon amy ( 3vv )  
Si j 'ay perdu mon amy ( 4vv )

Tant vous aime Bergeronette  
Tenz moy en voz bras  
Une mousque de Biscaye ;  
Vive le roy ( instrumental piece , written for Louis XII )  
Vous l 'arez , s 'il vous plaist  
Vous ne l 'arez pas  
textless ( 4vv )

= = = Frottole = = =

El Grillo  
In te Domine speravi per trovar pietà  
Scaramella va alla guerra