The Other Josquin
Enhanced Editions of 16th century music

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MISSA DE BEATA VIRGINE

KYRIE

IOASVIN DE PRESS

KYRIE
La deploration de Iohan. Okeghem Compone par Iosquin de Pres A Cincq. Fo. xiii.

ymphes des bois deesses des fontaines Chantres expers de toutes nations Châgez vos

fort cleres & haultaines En cris tranquiles & la lamentations Car d'atrope les molestations

vosfet Okeghé par sa sagesse astremp Le vray tresoir de musique & chief docture Qui de tropos de

formoit plus ne sechappe dont dommage est que la terre le coecure

A contre vous d'abiez de dueil Iosquin brumel piercho cópere Et ploréz grosses larmes de œil Perdu avec vosfet bon pere

Requiescat in pace amen.
Josquin

Dous, ma dama, je susse. Rest ne se sa, est ne se sa.

Esant qua vaqua de serf, Die Enu.

Et vaqua de serf, Die Enu.

Enu i un dous, ma dama, je susse. Rest ne se sa.

Et serf. Est vaqua de serf, Die Enu.

Enu i un dous, ma dama, je susse. Rest ne se sa.

Et serf. Est vaqua de serf, Die Enu.

Enu i un dous, ma dama, je susse. Rest ne se sa.

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Et serf. Est vaqua de serf, Die Enu.

Enu i un dous, ma dama, je susse. Rest ne se sa.

Et serf. Est vaqua de serf, Die Enu.
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Example 1. Pierre de la Rue, *Vexilla Regis-Passio Domini*, (a,b) opening of discantus and contratenor in an original source (Brussels, Bibliothèque Royale de Belgique, MS 228, ff. 29v and 30v); (c,d,e) discantus and contratenor transcribed into different styles of modern score.
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Salite fides, 
protecta aulmine 
rose purpurea, 
vel quia dicit 
uxor.

Angelicus et 
guadu disulit 
poder tellus 
adentur 
vestimus orta 
suit. 

Cinis et 
folius 
radiantia 
ubert.
Work stages per edition

- basic data input
- data enrichment
- critical editing
- commentary
- online publication
Facetum est verbum domini Super Ioanem filium Zacharie
In deserto In desertum baptizavit eos eum orto

Jachet de beroen:

Actum est verbum dei Super Ioanem filium Zacharie
In desertum Baptizavit eos eum orto
Visualization: CMME Online Viewer
THE C.M.M.E. PROJECT
computerized mensural music editing

CMME Repertory Access

Editorial Projects
Composers
Sources
Compositions

Editorial Projects

THE OCCO CODEX
ED. JAAP VAN BENTHEM, MARNIX VAN BERCHUM, ANNA DIELEMAN, THEODOR DUMITRESCU, AND FRANS WIERING

Among the best-known music manuscripts produced at the Habsburg-Burgundian court of the Netherlands, the "Occo Codex" was created under the supervision of the celebrated scribe Almuce for the Amsterdam banner Pomponius Occo. A deluxe, decorated item on a large scale, this choirbook brings together major works of composers such as Isaac, Mouton, and Josquin. In addition to anonymous and lesser-known compositions, notably a collection of polyphonic in honor of the Blessed Sacrament (Corpus Christi). On the basis of paleographical and historical evidence, the book can be newly dated to c. 1515-17 and associated with use in the Amsterdam chapel of the Sacrament known as the Hellige Stede (Holy Place), where Occo served as churchwarden at the same time. The combination of liturgical focus, careful craftsmanship, and early transmission of a number of masterworks makes this one of the most valuable witnesses to the musical life of the Early Modern Netherlands.

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As a sketch portrait of the Amsterdam businessmen Pomponius Occo (1483-1537), the descriptive image above furnished by the humanist Albert of Amsterdam in a letter to Erasmus of Rotterdam is perhaps not as flattering as the painted likeness by the hand of Dirck Jacobz now in that city's Rijksmuseum (see Illustration 1). Agent of the powerful and internationalized Fugger firm, Occo was one of the most prominent figures among the merchant elite of his adopted city, and if he was not as learned as a highly trained professional classicist might wish, he was nevertheless known as a man of consummate education, a defender of the catholic traditions of his youth, and a patron of arts and learning. The image of a vast, disorganized library housing unknown treasures reflects Occo's status as a bibliophile of a semi-public nature, pushing into the circles of the elite and their intellectual courtesies as his own wealth and influence increased. Like any person with a social necessity to be held at a certain rank, Occo required a certain visibility in his activities of patronage and piety. It was not enough for him to be "rich as a nabob" if the reports of this never circulate, and his firm loyalty to the venerable traditions of the church likewise could not be merely a matter of private devotion.

Illustration 1: Portrait of Pomponius Occo, c. 1534 by Dirck Jacobz (Rijksmuseum, Amsterdam, SK-A 3924)
CMME Website Structure

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Conflicting attributions

er Josquinus Brabantiae.

Dorius.
Project factsheet

- **Scope:**
  40 compositions = 6-8000 measures of 4-part music

- **Cooperation:**
  Utrecht University Library, Stanford University

- **Formats and modeling:**
  Integration of CMME-XML with RDF/XML and OAI-ORE
CMME Website Structure

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CMME Edition Structure

Editorial Project
  RDF/XML

Introduction / images / links
  HTML/XML

Edition 1
  RDF/XML
  = enhanced publication

XML music data
  CMME-XML

Viewing software

Edition 2
  RDF/XML

Edition ...
  RDF/XML

= enhanced publication

visualisation
InContext Visualizer