



The Other Josquin

*Enhanced Editions of
16th century music*

Marnix van Berchum



Universiteit Utrecht

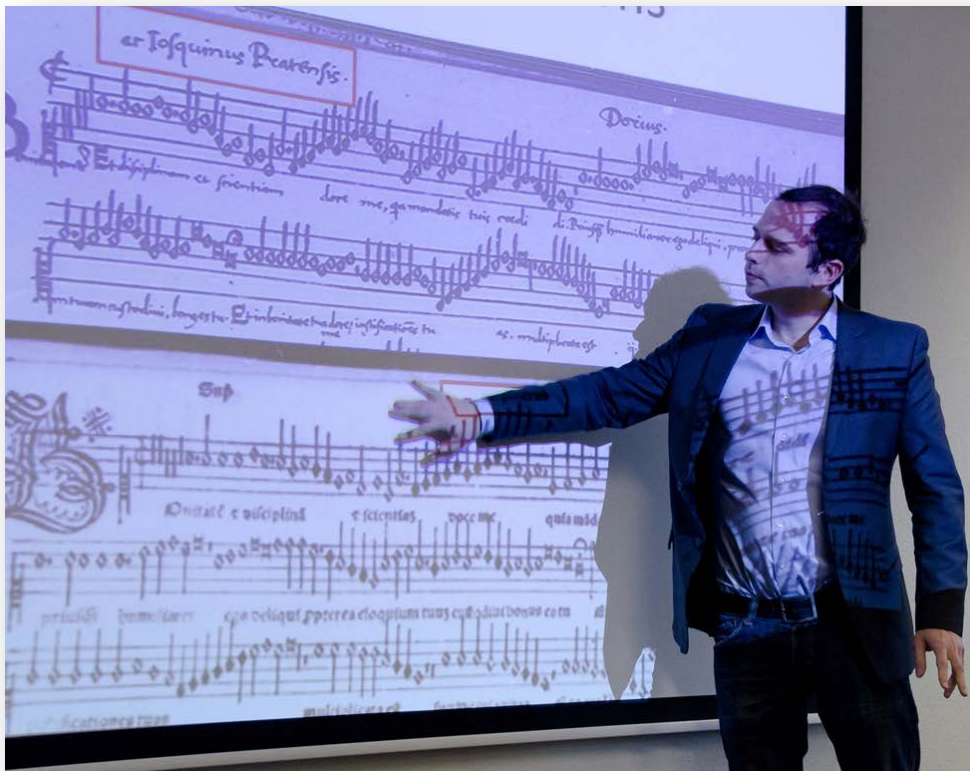
SURF

FOUNDATION

CMME Project
www.cmme.org

C . M . M . E

Theodor Dumitrescu, director



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Eleanor Selfridge-Field
Philippe Vendrix
Frans Wiering
Ronald Woodley



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CMME

Computerized Mensural Music Editing

A decorative graphic in the top right corner showing a portion of a musical staff with several mensural notes (square notes with stems) in black ink on a light background.

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CMME

Computerized **Mensural Music** Editing



YRIE



teison

MISSA DE BEATA VIRGINE



KYRIE



teison



KYRIE



teison

IOSQVIN DE PRESS



KYRIE



teison

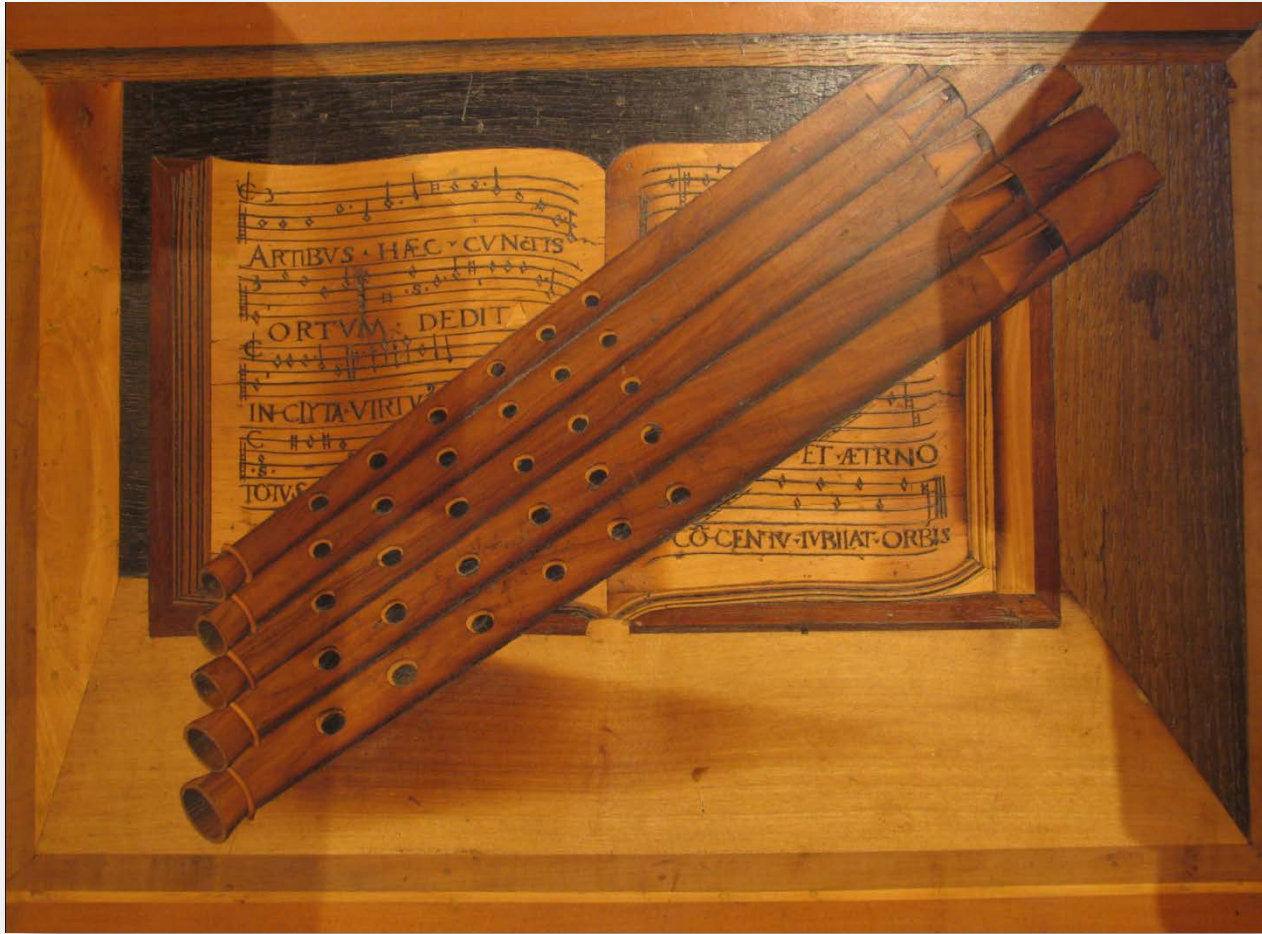
La deploration de Iohan. OKegehẽ Cõpõsee par Iosquin de Pres A Cinq. Fo. xiii.



ymphes des bois deesses des fontaines Chantres experts de toutes nations Chãgeç voç
voix fort cleres & haultaines En cris trãchãtç & lamentations Car d'atropoç les molestã-
tions vostre OKegehẽ par sa rigueur attrappe Le vray tresoir de musicque & chief doeuvre Qui de tropos de
formais plus ne schappe dont doumaige' est que la terre le coeuvre ij

A cõtreç vous d'abitç de dueil Iosquin brumel pierchõ cõpere
Et ploreç grosses larmes de oeil Perdu aueç vostre bon pere

Requiescat in pace amen.



p *Andante* *Adagio*

A handwritten musical score for piano, consisting of four staves of music. The notation is in a single system, with each staff containing a melodic line. The music is written in a style that suggests a 19th-century manuscript. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The tempo markings 'Andante' and 'Adagio' are written in cursive above the first staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The piece concludes with a double bar line and a fermata on the final note of each staff.

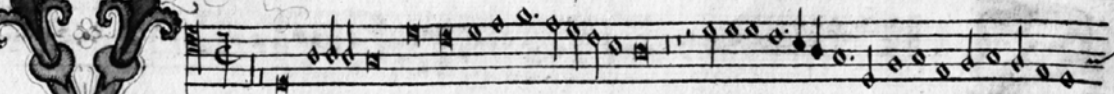


Soprano
Itego prudentiss^a fima quo pro quibus quasi
ra valde rualis filia spon
tota formosa et suaves fa pulc^r ut luna electa ut sol ut
sol

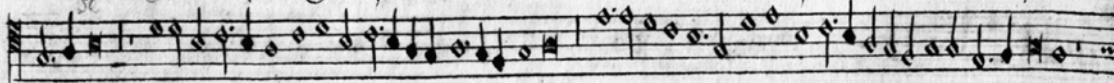


Tenor
Itego prudentiss^a quo pro quibus quasi su^o ro ra
ra valde rualis filia spon tota formosa et sua
uiges pulc^r ut electa ut sol ut
sol

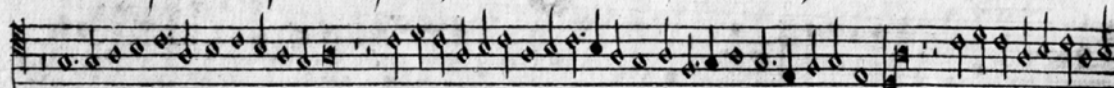
Josquin



Qu'on se souvienne de telle paine / et de misere estre simple



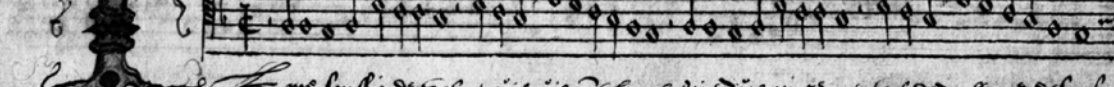
si bonz confidens reste paine / mes desirs sans ardeur



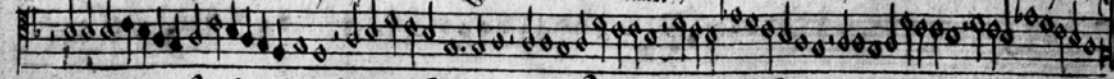
et similes vous supplie / quant d'un bon plaisir



bon plaisir



me souffrir de tous / puis quel malheur a la / ay enduré par un / tant de douleur et de fronde



Qu'on se souvienne de telle paine / et de misere estre simple

Iosquin

ue vous madame seigneur. N'est ne sera demoy
 serue Et tant qu'aura die seef die Garde
 nauez qui se parure.

Une fois adous me dommy. Et de recet
 Onqz tiens meus le noz dommy. Et de recet
 cartes my domme. amoy sa domme.

Requiem

Quide me soit dite In ihue
 Saulte ama franchise asservue
 Et moit d'ueil auoir deservue
 Se nulle dame me conuue
 Que vous madame

Enor Que vous madame seigneur. N'est ne sera
 de moy serue. Et tal qu'aura die seef die. Garde
 nauez qui se parure

Une fois adous me dommy. Et de recet
 Onqz tiens meus le noz dommy. Et de recet
 assus In pace In ihu domnam
 Et Requiescam.
 Si dederit sompnum oculis meis.

Requiem



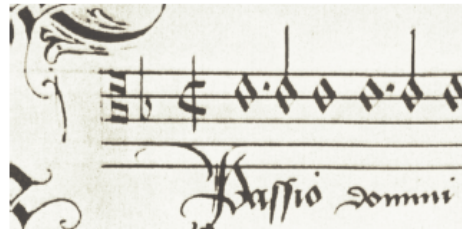
C . M . M . E

CMME

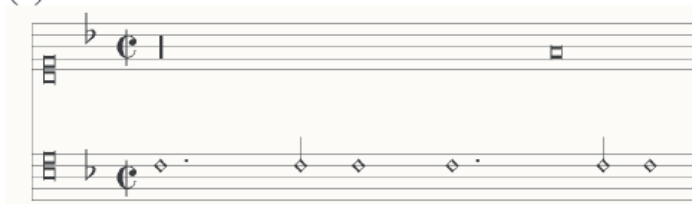
Computerized Mensural Music **Editing**



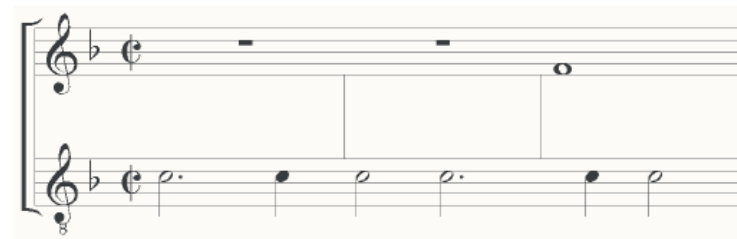
(a)



(b)



(c)



(d)



(e)

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. 29^v and 30^f); (c,d,e) discantus and contratenor transcribed into different styles of modern score



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C.M.M.E

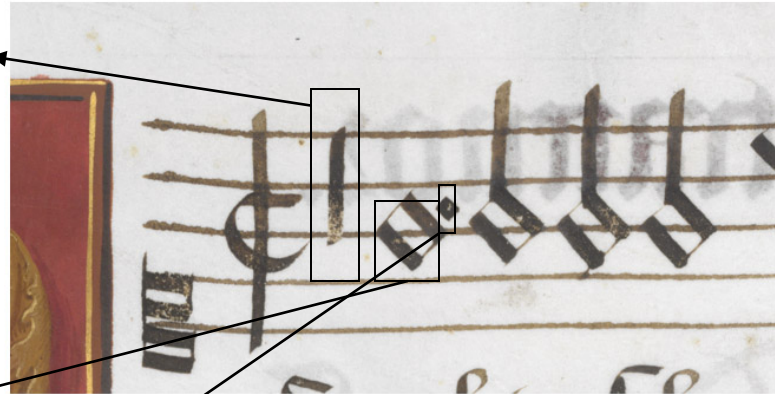
```
</mensuration>.
```

```
<Rest>.  
  <Type>Longa</Type>.  
  <Length>.  
    <Num>2</Num>.  
    <Den>1</Den>.  
  </Length>.  
  <BottomStaffLine>3</BottomStaffLine>.  
  <NumSpaces>2</NumSpaces>.  
</Rest>.
```

```
<Note>.  
  <Type>Semibrevis</Type>.  
  <Length>.  
    <Num>3</Num>.  
    <Den>4</Den>.  
  </Length>.  
  <LetterName>G</LetterName>.  
  <OctaveNum>3</OctaveNum>.  
</Note>.
```

```
<Dot>.  
  <StaffLoc>3</StaffLoc>.  
</Dot>.
```

```
<Note>.
```



C.M.M.E

```

<?xml version="1.0" encoding="UTF-8"?>
<Piece xmlns="http://www.cmm.e.org" xmlns:xsi="http://www.
<GeneralData>
  <Title>Psallite felices (extract)</Title>.
  <Composer>M. Sampson</Composer>.
</GeneralData>
<VoiceData>
  <NumVoices>2</NumVoices>.
  <Voice>
    <Name>[Superius]</Name>.
    <EventList>
      <Clef>
        <Appearance>C</Appearance>.
        <StaffLoc>1</StaffLoc>.
        <Pitch>
          <LetterName>C</LetterName>.
          <OctaveNum>3</OctaveNum>.
        </Pitch>
      </Clef>
      <Mensuration>
        <Sign>
          <MainSymbol>C</MainSymbol>.
          <Strokes>1</Strokes>.
        </Sign>
      </Mensuration>
      <Rest>
        <Type>Longa</Type>.
        <Length>
          <Num>2</Num>.
          <Den>1</Den>.
        </Length>
        <BottomStaffLine>3</BottomStaffLine>.
        <NumSpaces>2</NumSpaces>.
      </Rest>
      <Note>
        <Type>Semibrevis</Type>.
        <Length>
          <Num>3</Num>.
          <Den>4</Den>.
        </Length>
        <LetterName>G</LetterName>.
        <OctaveNum>3</OctaveNum>.
      </Note>
      <Dot>
        <StaffLoc>3</StaffLoc>.
      </Dot>
      <Note>
        <Type>Minima</Type>.
        <Length>
  
```

Salite felices protecti culmine
 rose purpuree celo quā dedit ipse de
 us Anglicolis Et quā vix distulit prodeire tellus adventū rose
 motuus orta fuit Cuius et in follis radiantia
 liba cresant distinctos flores vixit vna ra

Psallite felices protecti culmine rose
 purpuree celo quā dedit ipse deus

Work stages per edition

- basic data input
- data enrichment
- critical editing
- commentary
- online publication

C.M.M.E

The screenshot displays the CMME Editor software interface. The main window shows musical notation for two staves (Soprano and Alto) with lyrics in Latin. The lyrics are: "FActum est uerbum domini / Fac - tum est ver - bum do - mi - ni Super Joa - nem su - per Joa - nem filium zacharie in deserto in deser - to et uenit in omnem regionem regionem Jordanis predicans baptismum peni - tentie in remissionem peccatorum peccatorum :-". The interface includes a menu bar (File, Edit, View, Sections, Text, Versions), a toolbar with various editing tools, a "PLAY" button, a zoom level of 67%, and a "Version: TrevBC 8" dropdown. A "Text" dialog box is open, showing "Original texting" and "Modern texting" tabs. The "Original texting" tab is active, displaying the lyrics in a structured format: "FActum est uerbum domini@Super Joa - nem .// .@filium zacharie@In deserto@In deser - @to@et uenit@In omnem regionem@regionem Jordanis@predicans baptismum@peni -@tentie@In remissionem@peccatorum@peccatorum :-". The "Text" dialog box also has an "Insert phrase" button. Below the main window, a preview of the original manuscript is shown, featuring the title "Jachet de Berchem:" and the same musical notation and lyrics. The Windows taskbar at the bottom shows the system tray with the time 21:36 and several open instances of the "Factum-est-uerbum" application.

Visualization: CMME Online Viewer

C.M.M.E

The screenshot displays the CMME Online Viewer interface for the file "BruzBRIV922/Mouton MissaBenedictusDominus-01Kyrie.cmme.xml". The main window shows musical notation for four staves (Soprano, Alto, Tenor, Bass) with lyrics. A "Variant display options" dialog is open, showing the "Dumitrescu" version selected. The dialog also includes options for marking the score, such as "Rhythm", "Pitch", "Text", "Accidental", "Clef", "Line-break", "Coloration", "Ligature", and "Mensuration".

File View Versions

PLAY Version: Dumitrescu 100%

Missa Benedictus dominus: Kyrie
Jean Mouton

46 51

S
son xpriste ste

C
xpriste Cri - ste e - ley -

T
son Cri - eleyson ste Cri/ ste e -

B
ste Cri - ste e - ley - son eleyson e - ley - son Cri -

Measure: 46/98

Commentary: No commentary selected

CMME: The Occo Codex

www.cmme.org/?page=database&view=projects&num=4

THE . C . M . M . E . PROJECT

computerized mensural music editing

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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 Alamire for the Amsterdam banker Pompeius 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 polyphony 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 Heilige 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.

[Compositions](#)
[Sources](#)
[Introduction](#)

Edited Compositions

40	VienNB Mus. 16742	Vienna, Österreichische Nationalbibliothek, Musiksammlung
47	VienNB Mus. 18832	Vienna, Österreichische Nationalbibliothek, Musiksammlung
48	M4015	Missarum Joannis Mouton. Liber primus. (Venice, 1515)
49	1539/2	Missae tredecim quatuor vocum (Nuremberg, 1539)
50	1545/6	Bicinia gallica, latina, germanica - Tomus primus (Wittenberg, 1545)
51	J676	[Missa super Pange lingua - Josquin] (Kirchberg, 1559)

Introduction

- I. [The Frisian Maecenas](#)
- II. [The Material Artefact](#)
- III. [The Musical Witness](#)

I. The Frisian Maecenas

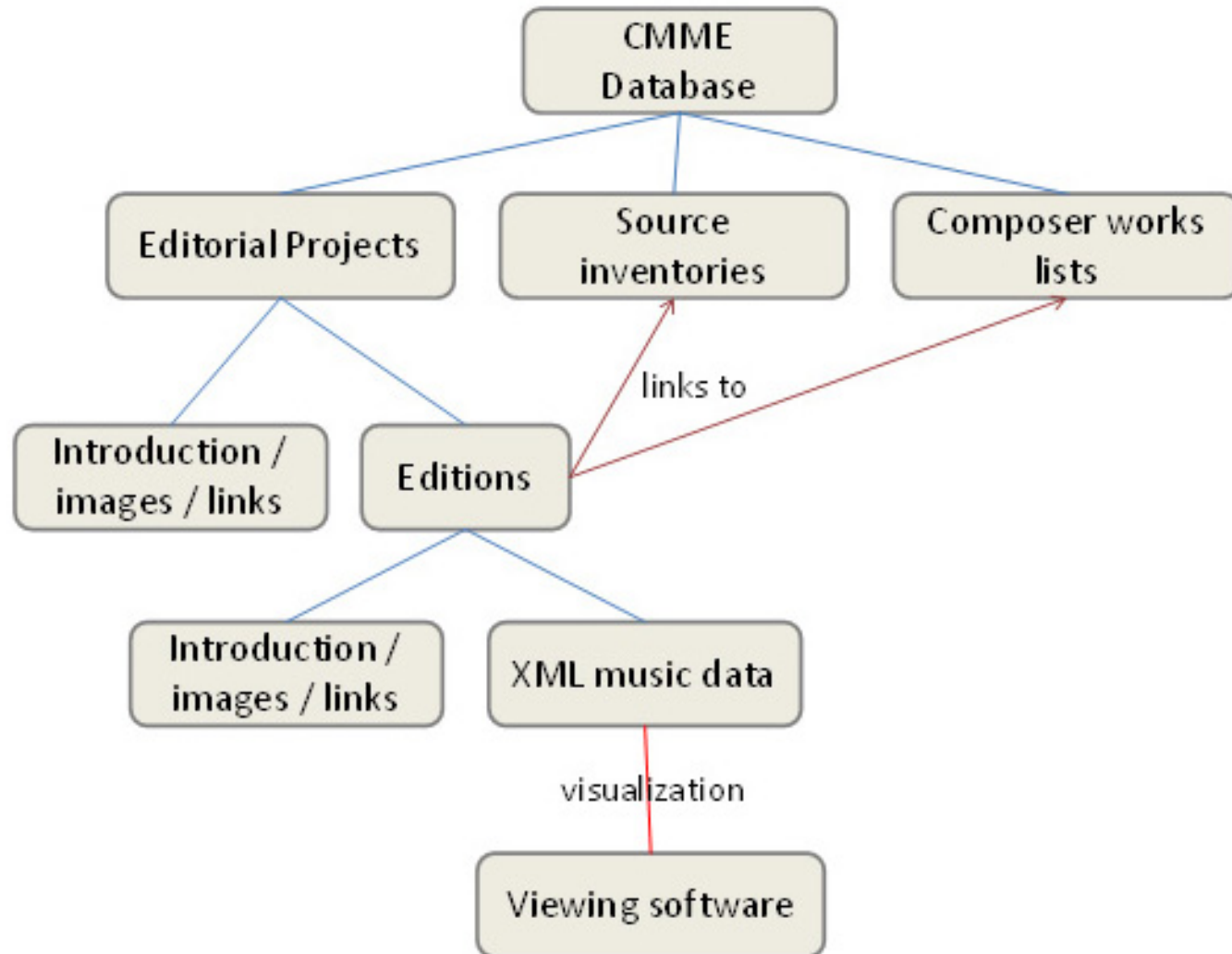
"There is a merchant called Pompeius Occo, from Friesland, and he intends to send me a list for your benefit; and as we are old acquaintances, I mean, and really old ones; and if you can lay hands on any of them, you man who keeps Rodolphus Agricola's very rich library so carelessly and in such a rich as a nabob and in his grand way of life a proper Thraso. He lives in Amsterdam, courier to ask him to send me a list for your benefit; and as we are old acquaintances,

As a sketch portrait of the Amsterdam businessman Pompeius Occo (1483-1537), the descriptive image above furnished by the humanist Alaard of Amsterdam in a letter to Erasmus of Rotterdam is perhaps not as flattering as the painted likeness by the hand of Dirck Jacobsz 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.² 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 courtiers 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 circulated, and his firm loyalty to the venerable traditions of the church likewise could not be merely a matter of private devotion.

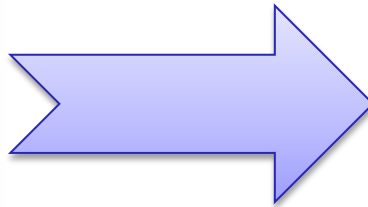
Illustration 1: Portrait of Pompeius Occo, c. 1534 by Dirck Jacobsz (Rijksmuseum, Amsterdam, SK-A 3924)



CMME Website Structure



C.M.M.E



New Josquin *Edition 17:* **Contents**

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(2.) Fac mecum signum	
** 7.3 In domino confido	
(2.) Oculi ejus	
7.4 In exitu Israel de Egypto	10
(2.) Deus autem noster in celo	
(3.) Dominus memor fuit nostri	
** 7.5 In pace in idipsum	
(2.) Si dederò somnum	
(3.) Gloria patri	
* 7.6 Iniquos odio habui	see Critical Commentary
** 7.7 Jubilate deo, omnis terra	
(2.) Laudate nomen ejus	
** 7.8 Judica me, deus	
(2.) Et introibo ad altare dei	
** 7.9 Lauda Jerusalem dominum	
(2.) Mittit crystallum suum	
** 7.10 Laudate dominum, omnes gentes	
** 7.11 Laudate, pueri, dominum	
(2.) Ut collocet eum	
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(2.) Cantate canticum dulce	
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Conflicting attributions

C.M.M.E

89.

B *er Iosquimus Pratenfis.* *Doricus.*

Et disciplinam et scientiam doce me, quae mandatis tuis credidi. Primum humiliter et cogeliqui, propterea eloquium tuum custodivi, bonum est tu. Et in bonitate tua doce iustificationes tuas multiplicatae est. iniquitas superbo.

Detailed description: This is a page from a medieval manuscript, folio 89. It features a large decorated initial 'B' in blue and red. The text is written in a Gothic script. The music is written on four-line staves with square neumes. A red box highlights the attribution 'er Iosquimus Pratenfis.' The word 'Doricus' is written above the second staff. The text is a Latin prayer or psalm verse.

Sop *Carpentras*

Discite et disciplinam et scientiam, doce me, quae mandatis tuis credidi. Primum humiliter et cogeliqui propterea eloquium tuum custodivi bonum est tu. Et in bonitate tua doce me iustificationes tuas multiplicatae est. iniquitas superbo.

Detailed description: This is a page from a medieval manuscript, folio 90. It features a large decorated initial 'B' in blue and red. The text is written in a Gothic script. The music is written on four-line staves with square neumes. A red box highlights the attribution 'Carpentras'. The word 'Sop' is written above the first staff. The text is a Latin prayer or psalm verse, identical to the one on the previous page.

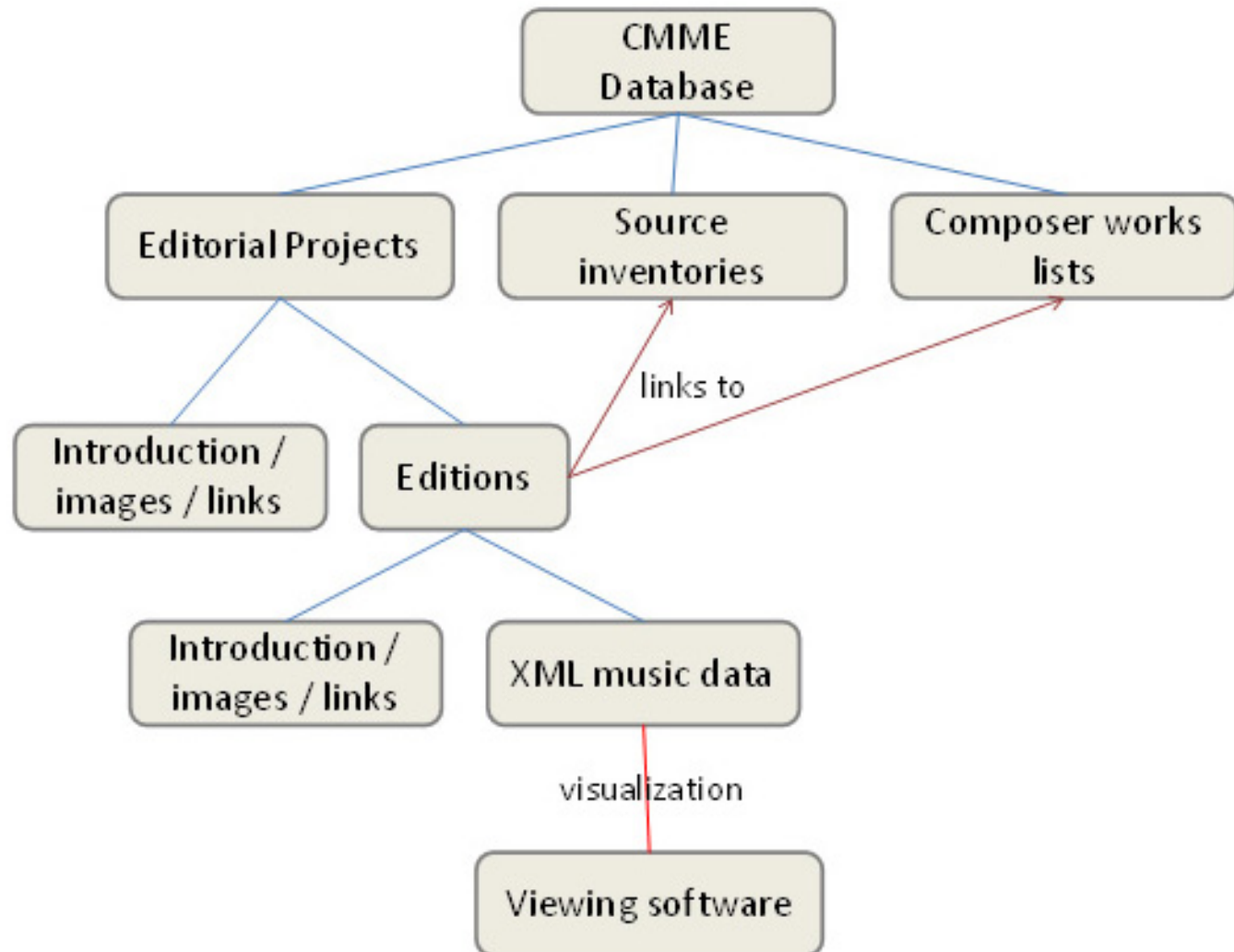
Project factsheet



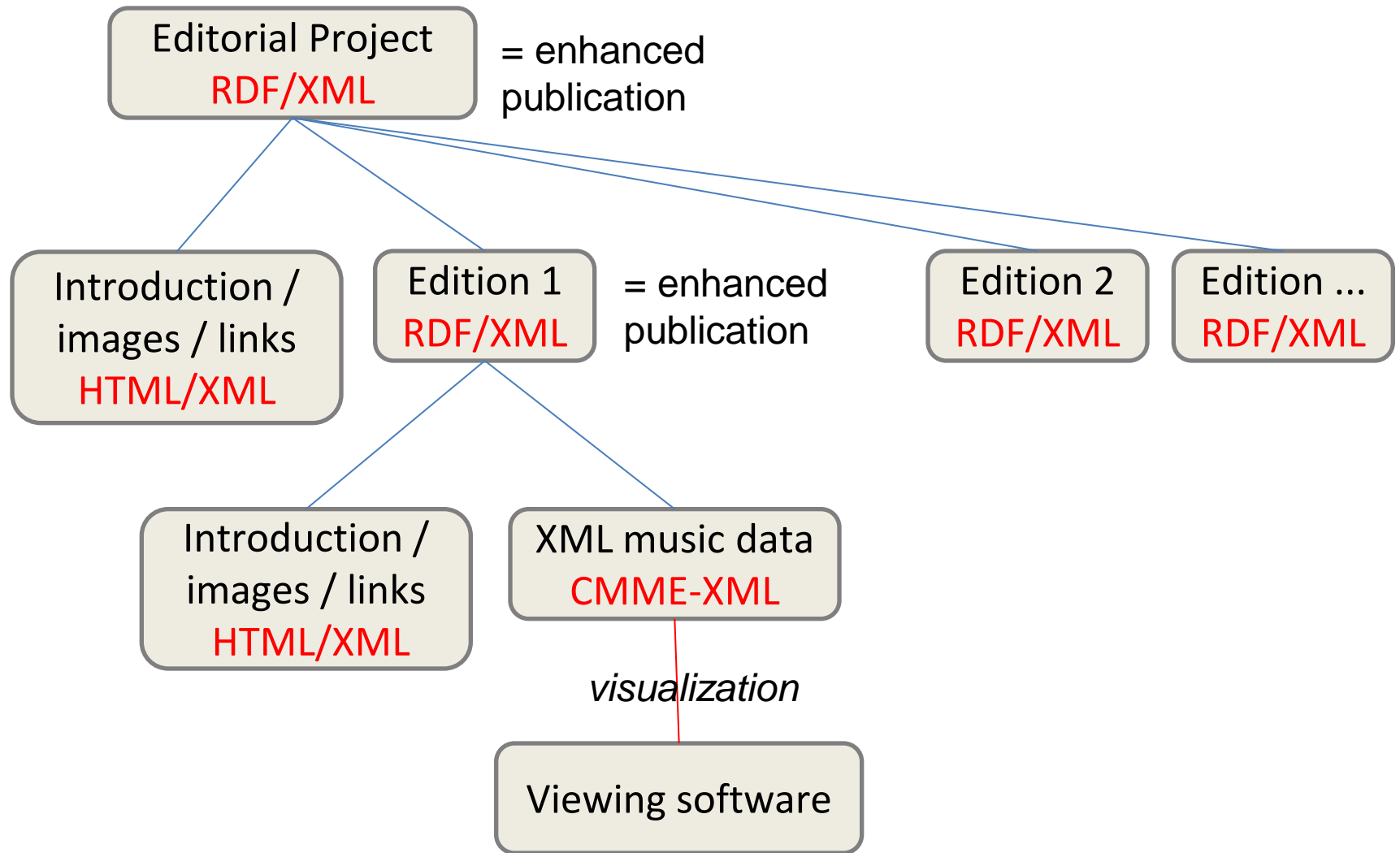
C.M.M.E

- *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



CMME Edition Structure



InContext Visualizer

C.M.M.E

The screenshot displays the website for 'THE C.M.M.E. PROJECT' with the tagline 'integrated musical score editing'. The navigation menu includes 'Database', 'About', 'Docs', 'Contact', and 'Links'. The main content area is titled 'INCONTEXT VISUALIZATION' and shows 'The CMME Project Aggregation'. On the left, a list of aggregation items includes 'Aggregation: Best scores for first edition', 'Aggregation: Best scores for second edition', 'Web Page: C.M.M.E. The Other person: Music Excludes from the New person Edition', 'Aggregation: Central 40 common core', 'Aggregation: Current status', 'Aggregation: First Edition', 'Aggregation: Last Edition', 'Aggregation: Most common', 'Aggregation: Most common', 'Aggregation: Most common', and 'Aggregation: Most common'. The central panel displays details for a selected 'Project', including a description of the project's goals and a list of 'Data Source' entries with dates.