INTABULATIONS OF MUSIC BY JOSQUIN DES PREZ
IN LUTE BOOKS PUBLISHED
BY PIERRE PHALÈSE, 1547-1574

Volume II: Transcriptions and Commentary
# TABLE OF CONTENTS

**VOLUME II**

**TITLE PAGE**

**TABLE OF CONTENTS** ................................................................. ii

**INTRODUCTION AND EDITORIAL PROCEDURES** ............................... 1

**MODERN LUTE TRANSCRIPTIONS**


   1b. *Per illud ave* ................................................................. 18

   1c. *Nunc mater* ...................................................................... 21


   2b. *Per illud ave* ................................................................. 40

   2c. *Nunc mater* ................................................................. 43


   3b. *Per illud ave* ................................................................ 62

   3c. *Nunc mater* ................................................................. 65


   4b. *Per illud* ................................................................. 84

   4c. *Nunc mater* ................................................................. 87


   5b. *Ave Maria* ................................................................. 108


   6b. *Ave Maria* ................................................................. 134

7b. *Eia mater* .................................................................................................................. 156


8b. *Eia mater* .................................................................................................................. 180


10. *Mille regretz* (1546) NJE (Secular music for four voices volume 28, ed. David Fallows (2005)), arr. by Hans Gerle (ca. 1500-1570), from his Tabulatur auff die Lauden (Nurenberg: H. Formschneider, 1533), reprinted in Phalèse, Des Chansons reduitct en Tablature de luc, livre II, 1546 ................................................................. 200


13. Faute d'argent (1574) Josquin des Pres, Werken, Wereldlijke Werken i: no. 5, afd. 15, ed. Albert Smijers, arranged by Valentijn Bakfark (ca. 1526 - ca. 1576), from his Valtenini Greffi...tomus primus (Cracow: Lazarus, 1565) reprinted in Phalèse, Thesaurus Musicus, 1574 ........................................................................... 223

14. *Cum sancto spiritu* "Gloria* Missa de beata Virgine (1547) NJE (Masses based on Gregorian chants volume 3, ed. Willem Elders (2003)), arr. by Enriquez de Valderrabano (fl. 1547), from his Libro de musica de vihuela, Silva des sirenas (Valladolid: F. de Cordova, 1547) reprinted in Phalèse, Hortus musarum, 1552 ........................................................................... 233

15. Benedictus, duo "Sanctus* Missa Ave maris stella (1547) NJE (Masses based on Gregorian chants volume 3, ed. Willem Elders (2003)), arranged by Enriquez de Valderrabano (fl. 1547), from his Libro de musica de vihuela, Silva des sirenas (Valladolid: F. de Cordova, 1547) reprinted in Phalèse, Hortus musarum, 1552 ........................................................................... 237

EDITORIAL COMMENTARY WITH ERRORS AND EMENDATIONS .................................. 239

LIST OF MODERN EDITION TABLES ACCOMPANYING THE EDITORIAL COMMENTARY

1. *Benedicta es, celorum regina* (1547) ............................................................................. 241
2. *Benedicta es, celorum regina* (1552) ............................................................................. 244
3. *Benedicta es, celorum regina* (1553) ............................................................................. 247
4. *Benedicta es, celorum regina* (1571) ............................................................................. 250
5. *Pater Noster* (1547) .................................................................................................... 253
6. *Pater Noster* (1552) .................................................................................................... 257
7. *Stabat mater dolorosa* (1552) ...................................................................................... 260
8. *Stabat mater dolorosa* (1553) ...................................................................................... 264
9. *Tribulatio et angustia* (1552) ....................................................................................... 267
10. *Mille regretz* (1546) .................................................................................................. 270
11. *Mille regretz* (1552) .................................................................................................. 273
12. *Allegez moy* (1552) .................................................................................................. 276
13. *Faute d'argent* (1574) .............................................................................................. 279
14. *Cum sancto spiritu* "Gloria* Missa de beata Virgine (1547) .................................. 282
15. Benedictus, duo "Sanctus* Missa Ave Maris Stella (1547) ..................................... 285
VOLUME II - INTRODUCTION AND EDITORIAL PROCEDURES

The following fifteen transcriptions of the lute arrangements of Josquin's works printed in the editions of Pierre Phalèse have been designed primarily for scholarly purposes. In some cases modern transcriptions already exist, but these do not incorporate alignment with the vocal ensemble version, and many are now relatively dated (sometimes without incorporating the original tablature) and are found in widely dispersed secondary sources. Each of the following transcriptions incorporates the vocal version, the tablature as found in Phalèse, and a transcription of it. These are aligned as closely as possible, though there are occasional disparities due to differences between the vocal and lute versions, and some technical limitations of the software notation program used (Sibelius 5).

The vocal ensemble versions are derived from the New Josquin Edition (1987-present, referred to as NJE) where available, or else from Josquin des Prés, Werken edited by Albert Smitjers. In both cases the vocal version is reproduced as faithfully as possible from these editions. Editorial bar lines, bar numbers, interpretations of musica ficta, time signatures and prefatory staves have been retained from the modern edition. However, the voice parts have been arranged into short score (two or three staves) for economy of space, and to assist comparison with the lute intabulation. In the cases of the vocal ensemble versions obtained from Albert Smitjers' edition, all clefs have been standardized to incorporate G-clefs or G-octavo clefs in whichever voice part necessary rather than retain the C-clefs used in his edition, for example, in transcription no. 13 Faute d'argent.

To preserve the character of the original notation and relationship between proportional signs, the editors of the NJE reproduce original mensural signs of the principal source with no reduction in notes values. The arrangements transcribed here also maintain original note values with no doubling or diminution as best as possible. Two transcriptions, nos. 3 and 11, have the Superius voice part separate from the lute transcription. The Superius part is sung and in mensural notation and this part has been provided its own staff above the transcription and follows the same rules set forth here for text, etc. (text reproduced as exactly as possible from the original Phalèse 1553 print).

In the transcriptions accidentals appearing in the principal source are placed before the note; all others appear above the notes. In the short-score arrangement used here some of these have been placed below relevant notes where necessary (especially where there is musica ficta affecting a note in a chord). Text is reproduced for one voice only, usually in the Superius. Occasionally when the Superius is silent text is provided for the next highest voice where appropriate or else in the Bassus, if necessary. The addition of text in the transcriptions follows the regulations for text set forth in the NJE General Introduction or in

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2 In transcription nos. 7, 8, 9, 12, and 13, the notes values in the partsong (vocal music from the Smitjers Edition) have been doubled to bring them in line with the NJE regulations.
the Smijers edition. That is, the text has been reproduced here exactly as it appears in the Smijers edition or the NJE. For text which appears in and is reproduced from the NJE, text uses a regular font; editorial text, which is represented by italics is also used; and text in guillemets, (represented by single angular quotation marks < >), is used to represent the resolution of signs of repetition, for example, symbols which appear in the principal source (ii or iij). These are the rules to which all transcriptions follow regarding text in volume II.

Transcriptions from the lute tablature prioritize implied part-movement, and are designed to show the relationship between the transcription and the vocal model as closely as possible. This is not always a literal reproduction of the sounding effect of the lute, the most obvious cases being where a note is sustained in the transcription despite the string on which it sounds being required to sound another part. To conform with the pitch and mode of the partsong, the pitch of the lute varies between G, A and D. That is, the first course of the lute must be assumed to be at G, A or D in order for the tablature to conform with the ensemble version. These pitches are entirely notional, and there is no reason to suppose that they reflect a different sounding pitch of the lute. The tablature has been reproduced as exactly as possible from the facsimile copies of the original Phalèse lute books, with the exceptions that a six-line tablature stave is used instead of Phalèse's five, and tablature letters are placed above rather than on the lines representing the relevant course being played.

List of Pieces in Transcription with Full Details Titles + Page Numbers (pertaining to Volume II)


1. Benedicta es, celorum regina
b. Per illud ave
c. Nunc mater

Josquin des Prez (ca. 1450 - 1521)
arr. Petro di Teghi (fl. 1547)

printed in Phalèse, Des Chansons et Motets reduictz en luth, Livre III, 1547, fols. Hh2 to H12
volume 23 ed. Willem Elders (2003), pp. 80 to 91
Tu preclara maris
dei mater Fiere et
ipse frater, Cujus eras fili

Lute in G
Sanctificavit,
a cuius eras filia,

Sanctam servavit, Et mit

Lute in G
et mit tens sic saluta vit, sic
Quo sal

van-tur
om-ni-a, quo sal-val-tur

om-ni-a, om
Nunc mater ex o-
ra natum.
2. Benedicta es, celorum regina

b. Per illud ave
c. Nunc mater

Josquin des Prez (ca. 1450/55 - 1521)
arr. Simon Gintzler (fl. 1547)
From: Simon Gintzler, Intabolatura di Liuto, Venice: Gardano, 1547, fols. C4v to D3v
reprinted by Pierre Phalèse in Hortus musarum 1552, pp. 78 to 80
volume 23, ed. Willem Elders (2003), pp. 80 to 91
Sup. Alt.

Ten. II
Ten. I

Bass. II
Bass. I

LUTE

13

13

Lute in G

Et
mun

17
- di to ti us do mi na,
San - ti - fi - ca - vit,
-
a  cu - jus  e - ras  fi - li - a,

LUTE

Lute in G

sanc - tam  ser - va - vit,  Et  mit -
Nunc misericordia ex ore natum,
Sup. Alt.

Ten. II
Ten. I

Bass. II
Bass. I

LUTE

Lute in G

Et regnum

det nobis paratum
3. Benedicta es, celorum regina
   b. Per illud ave
   c. Nunc mater

Josquin des Prez (ca. 1450/55 - 1521)
arr. Anonymous

Part version: *New Josquin Edition, Masses based on Gregorian chants I*
volume 23, ed. Willem Elders (2003), pp. 80 to 91
stella vocantis,

Que solemn justitiae
bun incarnatum,

Lute
in G

van tur omnina, quo salvatur

Lute
in G

omnina, omn-
Ut nos - trum

Sup. Alt.
Ten. II
Ten. I
Bass. II
Bass. I
Sup. sung
LUTE
Lute in D

Ut nos - trum tol - lat re - a - tum,

Sup. Alt.
Ten. II
Ten. I
Bass. II
Bass. I
Sup. sung
LUTE
Lute in D

Ut nos - trum tol - lat

tol - lat re - a - tum

tol - lat re - a - tum
4. Benedicta es, celorum regina

b. Per illud ave
c. Nunc mater

Josquin des Prez (ca. 1450/55 - 1521)
arr. Anonymous

pub. in Pierre Phalèse, *Theatrum musicum longe amplissimum*, 1571, fols. 95v to 96v
Part version: *New Josquin Edition, Masses based on Gregorian chants I*
volume 23, ed. Willem Elders (2003), pp. 80 to 91
- di to ti us dom in a,
stella vocaris.

Que solem justiti - ti -
Nunc mater ex o-

ra nat-

um,

Lute in G
5. Pater noster

b. Ave maria

Josquin des Prez (ca. 1450/55 - 1521)
arr. Pietro di Teghi (fl. 1547)
reprinted in Phalèse, *Des Chansons et Motets reduicts en luth, Livre III*, 1547, fols. Gg1v to Gg4
volume 20, ed. Martin Just (2006), pp. 42 to 55
5
Sup.

Alt. I

Alt. II

Ten. I

Ten. II

Bass.

LUTE

Lute in G

9
Sup.

Alt. I

Alt. II

Ten. I

Ten. II

Bass.

LUTE

Lute in G
\textit{Sanctum, sanctissimum, sanctissimmum.}\n
\textit{Sanctus, sanctissimus, sanctissimum.} Ad
Sup.  

Alt. I  
Alt. II  

Ten. I  
Ten. II  

Bass.  

LUTE  

Lute in G  

Ad - ve - ni - at re - gum tu - mum,
trum quo-ti-di-a-num,
anum

Sup.

Alt. I
Alt. II

Ten. I
Ten. II

Bass.

LUTE

Lute in G

da nobis ho - di - e,

Sup.

Alt. I
Alt. II

Ten. I
Ten. II

Bass.

LUTE

Lute in G

da nobis ho - di - e,
et dimitte nobis de bita nostra, nostra,
debitoris nos

et ne nos induc
in temptatio
nem, in temptatio
nem, sed
liberare nos a malo, sed

Sup.

Alt. I
Alt. II

Ten. I
Ten. II

Bass.

LUTE

Lute
in G

Sup.

Alt. I
Alt. II

Ten. I
Ten. II

Bass.

LUTE

Lute
in G
... - ri - a, gra - ti - a ple - na, ...

LUTE

Lute in G

13

... - na, <gra - ti - a ple - na>,...
tu, be - ne - dic - ta tu

in muli - e - ri - bus,
et be-ne-dic-tus

et be-ne-dic-tus fruc-tus ven-tris
re-gi-na ce-li,

dul-cis et

pi-a, o ma-ter de-i,
ora pro nobis pec-cato-ri-bus, ut
vi-de-a-mus, ut cum e-lec-tiste vi-de-a-mus.
6. Pater noster

b. Ave maria

Josquin des Prez (ca. 1450/55 - 1521)
arr. Simon Gintzler (fl. 1547)
From: Intabolatura di lauto, (Venice: A. Gardane, 1547), fols. C1v to C3
reprinted in Phalèse, Hortus Musarum, 1552, pp. 74 and 76
volume 20, ed. Martin Just (2006), pp. 42 to 55
53 sie - ut in ce - lo et in ter ra.

57 Panem nos -
da nobis Hodie,
93
Sup.

Alt. I
Alt. II

Ten. I
Ten. II

Bass.

LUTE

93

Lute in G

97

Sup.

Alt. I
Alt. II

Ten. I
Ten. II

Bass.

LUTE

97

Lute in G

de - bi - to - ri - bus nos -

tris. Et ne nos in - du -

et
liberamus a malo.
Sup.
Alt. I
Alt. II
Ten. I
Ten. II
Bass.
LUTE
Lute in G

13 - na, <gra ti a ple na>,

Sup.
Alt. I
Alt. II
Ten. I
Ten. II
Bass.
LUTE
Lute in G
et benedictus,

et benedictus fructus ventris
Sup.  

Alt. I
Alt. II

Ten. I
Ten. II

Bass.

LUTE

Lute in G

pec-ca-to-ri-bus, ora pro nobis pec-ca-to-ri-
...busr, ut cum e-lec-tis te vi-de-a-mus, ut cum e-

Sup.

Alt. I

Alt. II

Ten. I

Ten. II

Bass.

LUTE

Lute in G

65

69

...lec-tis te vi de-a-mus, ut cum e-lec-
tis te vi-de-a-mus, ut cum e-lec-tis te vi-de-

73

Sup.

Alt. I

Alt. II

Ten. I

Ten. II

Bass.

73

LUTE

Lute in G

in G

77

Sup.

Alt. I

Alt. II

Ten. I

Ten. II

Bass.

LUTE

Lute in G

in G

- a -

mus.
7. Stabat mater dolorosa

b. Eia mater

Josquin des Prez (ca. 1450/55 - 1521)
arr. Simon Gintzler (fl. 1547)
From: Intabolatura di lauto (Venice: Gardane, 1547), fols. G1 to G2v
reprinted in Pierre Phalèse, Horius Musarum, 1552, pp. 68 to 70
Part version: Josquin des Prez, Werken, Motetten, ii, no. 21, afl. 36
ed. Albert Smijers, pp. 51 to 57
150

Sup. Alt.

Ten. I
Ten. II

Bass.

LUTE

| Lute in G |
| a a e a n b c e d h d b d d h b |
| f d a f e c d f c e f |

49

Nat. poenas in clyti, Nat.

Sup. Alt.

Ten. I
Ten. II

Bass.

LUTE

| Lute in G |
| d h d d h c e a c d f |
| e f e f e c f a c e f |
53 - ti poenas inclyti,

LUTE

57 Chri - sti Ma - trem

Lute in G
Je - sum vi - dit in to - men - tis Et fla - gel - lis sub-di-

Vi - dit su - um dul - cem na - tum Mo - ri - en - tem de -

Lute in G
Me sensīti

- re vim doloris, Fac, ut te -
Sup. Alt.
Ten I, Ten. II
Bass.
LUTE

17

Lute in G

Fac, ut ardeat cor

21
Fac, ut per tem Christi mortem

- si - onis e - jus sor - tem,
Sup. Alt.

Ten I.
Ten. II

Bass.

LUTE

Lute in G

Fili-i. Inflam-mas et accensus, Per te Vir-
Fac me cru-

ce custo-di-rī, Mor-te Chri-sti praemunu-rī, Con-fi-

me, sim de-fensus
8. Stabat mater dolorosa

b. Eia mater

Josquin des Prez (ca. 1450/55 - 1521)
arr. Anonymous
published in Phalèse, Hortus Musarum secunda, 1553, fols. D1v to D2v
Part version: Josquin des Pres, Werken, Motetten, ii: no. 21, afl. 36
ed. Albert Smijers, pp. 51 to 57
O quam tristis et afflictus

Fuit illa, illa benedicte
si vide-ret In tanto supplicio?

LUTE

Pi-am Ma-trem

Lute in G
Sup. Alt.

Ten. I

Ten. II

Bass

Sup. sung

LUTE

Lute in G

77

Je - sum vi - dit in tor - men - tis Et fla - gell - tis sub di-

81

Vi - dit su - um dul - cern na - tum Mo - ri - on - tem de -

Videt sum dulcem natum Morientem de -

Videt sum dulcem natum mortem de -

Sup. Alt.

Ten. I
Ten. II

Bass.

Sup. sung

- tem de - so - la - tum dum e - mi - sit spi - ri - tum.

LUTE

Lute in G
Jam mi - hi - non sis a - ma - ra,

mi - hi - i - am non sis a - ma - ra fac

ra, Fac me te - cum plan - ge -

ut te - cum la - ge - am
Fac, ut portem Christi mortem,

- si - o - nis e - ius sor - tem,
-ce hae inebriari

Ob amorrem

Fi li i

Inflammatus et acensus, Per te Vir
Fac me crux go, sim defensus

ce custodiiri, Morre Christi prae omnisci, Confess

ce custodiiri morte Christi pre muniri confesse
-ri grati-tia. Quando cor-pus mo-ri-tur, Fac ut a-

Sup. Alt.

Ten. I
Ten. II

Bass.

Sup. sung

ri grati-tia quan-do cor-pus mo-ri-tur fac ur a-

LUTE

81

Lute in G

-ni maedone-tur Paradisci glo-

Sup. Alt.

Ten. I
Ten. II

Bass.

Sup. sung

-mae do-ne-tur Paradisi

LUTE

85

Lute in G
9. Tribulatio et angustia

Josquin des Prez (ca. 1450/55 - 1521)
arr. Anonymous
published in Phalèsc, *Hortus Musarum*, 1552, p. 77
Part version: *Josquin des Pres, Werken, Motetten*, iii, no. 37, afl. 54
ed. Albert Smijers, pp. 95 to 97
est. me - a est. Tribula - ti -

LUTE

Lute in G

-o-nem et dolorem in - ve - ni,
no - men Do - mi - ni in - vo-ca -
10. Mille regretz

Josquin des Prez (ca. 1450/55 - 1521)
arr. Hans Gerle (ca. 1500-1570)

From Tabulatur auff die Lauden (Nuremberg: H. Formsneider, 1533), fol. 40v
reprinted in Phalèse, Des Chansons reduictz en Tablature de Luc, livre II, 1546, fol. e3v
Part version: New Josquin Edition, Secular music for four voices
volume 28, ed. David Fallows (2005), pp. 61 to 62
11. Mille regretz

Josquin des Prez (ca. 1450/55 - 1521)
arr. Anonymous
published in Phalèse, Hortus Musarum, 1552, p. 52
Part version: New Josquin Edition, Secular chansons for four voices
volume 28, ed. David Fallows (2005), pp. 61 to 62
13 vos tre face a mou ren se.

17 J'ay si grand deuil et pai ne.
21 dou- lo-reu - se

Qu'on

LUTE

25 me ver-ra

bref mes jours
def

Lute in A
37 def - fi - net,>breif mes jours def - fi - ner.
12. Allégez moy

Duet

(Lute #1 [S, T1, B1] and Lute #2 [A, T2, B2])

Josquin des Prez (ca. 1450/55 - 1521)
arr. Anonymous
published in Phalèse, Hortus Musarum, 1552, p. 94
Part version: Josquin des Prez, Werken, Wereldlijke Werken i; no. 5, afl. 14
ed. Albert Smijers, pp. 36 to 37
17 - te, des-soubz la bou-di-net - te, Al - lé-gez

Sup. Alt.

Ten. I
Ten. II

Bass. I
Bass. II

LUTE #1

LUTE #2

Lute #1 in G

Lute #2 in G
moy de tou-tes mes dou - leurs,
bou-di-net-te, des-soubz la bou-di-net-te.
13. Faute d'argent

Josquin des Prez (ca. 1450/55 - 1521)
arr. Valentin Bakfark (ca. 1526 - ca. 1576)

From: Valentini Greffii...tomus primus (Cracow: Lazarus, 1565), fol. 23
reprinted in Phalèse, Thesaurus Musicus, 1574, fol. 59
Part version: Josquin des Pres, Werken, Wereldlijke Werken i: no. 5, afl. 15
ed. Albert Smijers, pp. 38 to 40
Sup. Alt.

Ten. I
Ten. II

Bass.

LUTE

Lute in G

non pa-reil-le,

non pa-reil
c'est dou- leuron pa- reil - le,
sans de qui - bus, sans de
qui - bus il se fault te - nir quoy.
Femme qui
pour argent se resveille,
14. Cum sancto spiritu

from the Gloria section
of the *Missa de beata Virgine*

Josquin des Prez (ca. 1450/55 - 1521)
arr. Enriquez de Valderrábano (fl. 1547)
From: *Libro de musica de vihuela, Silva des sirenas* (Valladolid, 1547), fol. 85
reprinted in Phalèse, * Hortus musarum*, 1552, p. 57
Part version: *New Josquin Edition, Masses based on Gregorian chants*
volume 3, ed. Willem Elders (2003), pp. 48 to 49, bars 222 to 248
15. Benedictus.
Duo from the Sanctus section
of the Missa Ave maris stella

Josquin des Prez (ca. 1450/55 - 1521)
arr. Enriquez de Valderrábano (fl. 1547)
From: Libro de musica de vihuela, Silva de sirenas (Valladolid: F. F. de Córdovo, 1547), fol. 86v
reprinted in Phališe, Hortus Musarum, 1552, p. 73
volume 3, ed. Willem Elders (2003), p. 25, bars 119 to 134
EDITORIAL COMMENTARY

The Editorial Commentary has three main components for each work: (1) a short discussion of the work in question, including some analytical commentary; (2) a list of errors and editorial emendations and an explanation for editorial commentary here; (3) a table of modern editions which either reproduce the work or make specific reference to it is the criteria in which these sources listed here follows. As not every source listed has been reviewed, its inclusion was deemed necessary as it is a standard source of information on the selected works. All references to bar numbers, etc., are to the transcriptions in this volume. Entries under the heading Errors and Emendations follow this format: [footnote number in transcription]; bar no.; course and symbol; comments (some comments mention if the original source was checked to verify the errors, if Phalèse made a printing error, if a blatant error was printed and needed to be deleted or if Phalèse corrected an error which was in the original tablature).

1. **Benedicta es, celorum regina** (1547 by Teghi)

Teghi has arranged the *Benedicta es*, the six-voice sequence motet by Josquin which was his most popular motet to intabulate for lute. Josquin’s motet places the chant in each voice part and uses canons, paired imitation, and homophony throughout the piece, which will affect how each intabulator arranges their own version. Paired groups of voices are also present in bars 75-86, a common device used by Josquin in works for more than four voices. The *Per illud ave* is a short duet between the Superius and Altus in strict imitation. The *Nunc mater* begins in 3 and uses three-paired canons between all six voices. The canons continue until bar 31 at which point the mensuration changes. The range of the intabulation is 2.5 octaves. The facsimile used for transcription no. 1 is from Minkoff Editions’ reprint of Teghi’s version published in Pierre Phalèse, *Des Chansons et Motetz reduictez en luth, Livre III*, 1547. The partsong music of *Benedicta es* for this transcription comes from *NJE* (volume 23), ed. Willem Elders (2003).

As in the case of his arrangement of *Pater noster* (transcription no. 5), Teghi follows the structural outline of the motet well but also uses extensive embellishment, which is also typical of his style, virtually everywhere in the *prima pars*. This kind of embellishment is quite practical and makes sense. Examples of bars which contain these kinds of ornaments include bars 15-16, 20-2, 31, and 50. So far all intabulations have used these kinds of ‘reformed formulae’ at cadences, clearly the normal intabulation practice for embellishing cadences. The typical and common 2 crotchet, 4 quaver figure is listed in the Ganassi, Le Roy and Galilei treatises.¹

Counterpoint, voice reduction, range and texture all appear to be used in similar ways as in the *Pater noster* arrangement (no. 5). The counterpoint of the individual melodic lines of the motet is often lost in

the overly extravagant ornamentation. Vocal reduction of the voice parts in bar 11, for example, shows that Teghi condenses the parts for functionality.

The two-voice secunda pars is less heavily embellished by Teghi – perhaps because the simpler texture allows a faster performance tempo on the lute and less need to compensate for longer note values. Teghi seems to not agree as seen by his frequent use in bars 4-11, 15, and 21. Rests are filled in at bar 10, a common intabulation method; Teghi fills it in with a scalar passage. Musica ficta was applied by Teghi at bars 3, 5, and 9 correctly where raised Fs were used. The Nunc mater is also quite literal section because of its canonic character. However, Teghi eliminates two of the voices from this section whenever more than four are present.
<table>
<thead>
<tr>
<th>Title</th>
<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
</tr>
</thead>
</table>


2. *Benedicta es, celorum regina* (1552) arr. by Gintzler 1547

Gintzler produced this version of the *Benedicta es*, the six-voice sequence motet. Josquin’s motet places the chant in each voice part and uses canons, paired imitation, and homophony throughout the piece, which will affect how each intabulator arranges their own version. Paired groups of voices are also present in bars 75-86, a common device used by Josquin in works for more than four voices. The *Per illud ave* is a short duet between the Superius and Altus in strict imitation. The *Nunc mater* begins in 3 and uses three-paired canons between all six voices. The canons continue until bar 31 when the mensuration changes. The range of the intabulation is 2.5 octaves. The facsimile used for transcription no. 2 is from London British Museum, Photographic Service, ca. 1979. The partsong music of *Benedicta es* for this transcription comes from NJE (volume 23), ed. Willem Elders (2003). The original which was arranged by Simon Gintzler (fl. 1547), is from his *Intabolatura di Liuto*, Venice: Gardano, 1547, reprinted by Phalèse, *Hortus musarum*, 1552 (the source facsimile used for this book was from Bruxelles, Office international de librairie, 1970).

Gintzler’s version is moderately embellished and more literal as a whole than Teghi’s. Both intabulators have embellished all the voice parts, but Gintzler’s version confines it mostly to the upper three voices. Traditional ornamentation formulae exist also and can be generally regarded as a fairly standard arrangement with nothing too unique happening. Cadences are embellished with raised *sub-semitonium modi* Fs. The texture remains mainly four-voiced, except when all five or six voices appear at cadences in the section at bars 97-107. The *secunda and tertia pars* of Gintzler’s version are more embellished than Teghi’s. The semibreves and minimis in bars 1-3 are divided into smaller values and use preformed formulae ornamentation. The canons in the beginning of the *tertia pars* are lightly embellished but he still maintains the counterpoint and imitation.

*Errors and Emendations:*


*Per illud:*

[2] Bar 8, 1st course 3rd symbol: originally ‘c’ (pitch = a¹) in Phalèse 1552, should read ‘e’ (pitch = b¹) in Gintzler 1547. Corrected in transcription.
<table>
<thead>
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<th>N. of Voices, Vocal model Editions</th>
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</tr>
</thead>
</table>
3. Benedicta es, celorum regina (anonymous 1553)

An anonymous arranger produced this version of the Benedicta es, the six-voice sequence motet. Josquin’s motet places the chant in each voice part and uses canons, paired imitation, and homophony throughout the piece, which will affect how each intabulator arranges their own version. Paired groups of voices are also present in bars 75-86, a common device used by Josquin in works for more than four voices. The Per illud is a short duet between the Superius and Altus in strict imitation. The Nunc mater begins in 3 and uses three-paired canons between all six voices. The canons continue until bar 31 when the mensuration changes. The range of the intabulation is 2.5 octaves. The facsimile used for transcription no. 3 is from Bruxelles, Office international de librairie, 1970 of the Phalèse, Hortus Musarum secunda, 1553. The partsong music of Benedicta es for this transcription comes from NJE (volume 23), ed. Willem Elders (2003).

This version of Benedicta es was written for voice and lute accompaniment for the prima and tertia pars only by an anonymous arranger. The Per illud ave is arranged for solo lute and is more embellished. As a vocal duo the pairing of voice with a single line on the lute may have been perceived as too thin. This version is the most literal arrangement of the Benedicta es. Hardly any ornamentation is used; most bars are unadorned. This piece is like no. 8 of Josquin’s Stabat Mater which is also for Superius voice with lute accompaniment, and heavy embellishment would obscure the voice. No preformed formulae are used by this arranger. The texture is mainly thin with the lute part acquiring the remaining voices. Only near the end of the prima pars does the texture thicken (bars 95-107) where four-voice parts are played.

The Per illud ave is slightly more ornamented than the prima and although no voice is present, the arranger does maintain a literal style. Examples of musica ficta appear at bars 5-6, 9-10, and 27-28. The Nunc mater is also literally arranged. Every counterpoint motif, voice, and canon formula is taken over into the lute in simple accompaniment to the Superius. Texture is again light, only two or three parts played while the Superius sings.

Errors and Emendations:


*Per illud:* (for solo lute)

*Tactus* lines printed incorrectly starting at bar 10; the music is shifted back by one semibreve. In original tablature, bar 10 contains the value of three semibreves of notes. A solution is presented in the transcription from bar 10.

*Nunc mater:*

In the original tablature, ‘3’ mensuration symbol is not printed.

<table>
<thead>
<tr>
<th>Title</th>
<th>N. of Voices, Vocal model</th>
<th>Editions</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
</tr>
</thead>
</table>

**Secondary Sources:**


4. *Benedicta es, celorum regina* (anonymous 1571)

The fourth version of the *Benedicta es*, published by Phalèse in 1571 was also arranged anonymously. Josquin’s motet places the chant in each voice part and uses canons, paired imitation, and homophony throughout the piece, which will affect how each intabulator arranges their own version. This version is the most highly ornamented arrangement made. Virtually every bar contains quavers or semiquavers in every typical method/form of embellishment – at cadences, scalar passages, passagi, fill in the chords, preformed formulae, and runs, turns, and trills, for example, at bars 2, 14-15, 18-19, 33-37, and 98-107. The range of this version is 2.5 octaves. The facsimile used for transcription no. 4 is from Minkoff Editions’ reprint Phalèse, *Theatrum musicum longe amplissimum*, 1571. The partsong music of *Benedicta es* for this transcription comes from *NJE* (volume 23), ed. Willem Elders (2003).

Counterpoint and texture remain thick in the *prima pars* with mostly four and five parts being played in every bar. Only rarely, but not surprisingly, does a thin texture prevail (bars 7-8) where only two parts are playing, at which point the intabulator becomes more literal.

Bars 23-24, 28-29, and 72-73 of the original tablature use a similar mensuration as the modern edition of the partsong presented in the *NJE*. This could suggest a manuscript was used by the arranger, as *NJE*’s principal source was a manuscript. To reproduce the tablature faithfully, dotted lines are inserted at these points at the middle of the bar to maintain the original format of the transcriptions (4 bars per system). So, in the original tablature bars 23-24, 28-29, and 72-73 are represented in the transcription as bars 23, 27, and 70. The arranger has done this to accomodate the mensuration of the music. He has taken the rhythms in the voice parts at those spots and placed the notes accordingly.

The *secunda* and *tertia partes* are tastefully ornamented, but since the *secunda* is a duet, heavy embellishment is inappropriate, as bars 5-8 illustrate the extent to which embellishment is used. At bar 27 in the final cadence, the arranger has added parts to fill in the texture (three lower parts, with two in the bass clef). To maintain the intricate counterpoint Josquin created in the *tertia pars* opening canons, this arranger (like the other versions) has literally taken over the voice parts.

*Errors and Emendations:*

In the original tablature (bars 39-71), this section’s *tactus* lines were printed incorrectly. In bar 39 there is an extra semibreve beat. In bar 83, one minim is missing in the original tablature, and is represented by a minim rest in the transcription (bar 83) which might possibly be the result of a printing error as the symbols are not printed by Phalèse?

[1] Bar 66, 4th course 4th symbol: originally ‘c’ (pitch = g), should be ‘a’ (pitch = f). Corrected in transcription.

[2] Bar 76, 3rd, 4th, 5th courses 1st symbols: originally ‘cef’ (wrong chord), possibly should be ‘dca’ (pitches = c’ge).
[3] Bar 83, last minim: This original tablature bar is missing a minim note value. Corrected in transcription. Perhaps the rhythmic symbols have been accidentally halved or Phalèse possibly forgot to print the necessary symbols to indicate the note(s).

[4] Bar 93, 4th course 2nd symbol: originally ‘c’ (pitch = g), erroneous and is deleted. Corrected in transcription.

*Per illud:*

Starting in bar 11 in original tablature, the *tactus* lines were printed incorrectly, it has an extra semibreve beat; therefore, music and transcription are not aligned by one semibreve afterwards. Suggested solution (correction) in transcription.


*Nunc mater:*


<table>
<thead>
<tr>
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<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
</tr>
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<td>Benedicta es, celorum regina</td>
<td>6</td>
<td>4 versions</td>
<td>Editions:</td>
</tr>
<tr>
<td></td>
<td>NJE: vol. 23.13</td>
<td></td>
<td>Secondary Sources:</td>
</tr>
</tbody>
</table>
5. *Pater noster* (1547) arr. by Teghi 1547

Teghi arranged this version of Josquin's *Pater noster*. The six-voice motet is based on canons in the Tenor and Altus voices on the text from the Lord's Prayer. The canons are set at the fifth or octave apart. The opening is quite homophonic and all the voices declaim the text "Our Father" in paired imitation and basically continue in that manner throughout. Josquin's motet uses many breves which can be divided and embellished. The lute tuning is for a nominally G-tuned lute which suits the motet's G-final mode. The range of the intabulation does not exceed 3 octaves (the widest range of all the examples studied). The partsong version used for this transcription comes from *NJE* (volume 20, ed. Martin Just (2006)), arranged by Pietro di Teghi (fl. 1547) printed in Phalèse, *Des Chansons et Motets reduitz en luth, Livre III*, 1547. The facsimile used for transcription no. 5 comes from Minkoff Editions reprint of the Phalèse book.

Constant runs and pre-formed patterns, and filling in intervals, suggests classifying this motet as 'non-scholarly'. Embellishment throughout the Superius, Altus and Tenor obscure the original music so that it is difficult to hear its subtle qualities. Places where Teghi is literal are at major cadence points or where Josquin has written homophonic declamatory passages (to emphasize text), for example, at bars 34-35 (the three-voice texture), and in bars 62, 65, and 76. The Superius and Altus unison on G in b. 1 *prima pars* is tabulated as Teghi writes a unison G, with two symbols, and he decorates the Superius's two semibreves. Although constant embellishment in small note values occurs in virtually every bar, Teghi does stay literal in places either where the voices enter on strong beats of the bar, with new text, or after rests, such as in bars 2-12. This makes sense because the parts are structurally important to the music at those places. In the *prima pars*, in bar 113, Teghi changes the counterpoint on beat 3 to an E rather than F as in the partsong music.

Since the motet is for six voices, Teghi had to eliminate voices due to lute limitation. The majority of the texture of his version is in three to four voices. Examples of where he omitted voices occur at bar 14 in the *prima pars* where the Tenor I's F is omitted because it is doubled. Only at the end of the *prima pars* (bars 115-20) does Teghi involve all six voices with embellishment so that arpeggiated playing is necessary here.\(^2\) The *secunda pars* (*Ave maria*) is also full of constant and relentless embellishment of small note values, for example, in bars 1-15. At bars 43-77, the alignment and counterpoint in the tablature are out with the music. In the *tactus* part (bar 44 of the original tablature) there is an extra semibreve beat (3 semibreves instead of 2) and thus shifts the whole alignment out for that section. For more discussion, see the Error and Emendations below.

Errors and Emendations:

No errors (variants) found in the *prima pars*.

*Ave Maria:*

At bar 46 in the transcription, the music needed to be shifted forward by half a bar (i.e., one semibreve). In the partsong, bars 163-65 (bars 43-45 in the transcription) were cut from the original tablature, see Critical Commentary by David Fallows (*NJ/E, volume 20*).


[5] Bars 43-45, All courses all symbols: There is an additional three bars in Teghi 1547 that do not correspond to the Josquin partsong version which appears in the *NJ/E*. Bars 43-45 of the partsong do not align with tablature. Teghi might have extended bar 42 (in the partsong) by three bars or the rhythm might be wrong. However, some notes in chords which appear in the partsong on certain beats in this section are reproduced in the partsong section.

[6] Bar 72, 3rd course 1st symbol: originally ‘a’ (pitch = g), erroneous and is deleted. Corrected in transcription.
<table>
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<th>Title</th>
<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
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</tr>
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<td>Pater noster</td>
<td>6</td>
<td>2 versions</td>
<td>Editions:</td>
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<td>Secondary Sources:</td>
</tr>
</tbody>
</table>
Saemtliche Werke.


6. *Pater noster* (1552) arr. by Gintzler 1547

Gintzler arranged this *Pater noster* in 1547 (reprinted in 1552). The six-voice motet is based on canons in the Tenor and Altus voices on the text from the Lord's Prayer. The opening is quite homophonic and all the voices declaim the text "Our Father" in paired imitation and basically continue in that manner throughout. Josquin's motet uses many breves which can be divided and embellishment can be used to connect intervals in pre-formed patterns or in scalar passages, turns, mordents, etc., all of which is evident here and could influence how the arrangers produce their versions. The lute tuning is for a nominally tuned lute in G which works because the motet's mode is G-final. The range of the intabulation does not exceed 3 octaves. The partsong version used for this transcription comes from NJE. The facsimile used for transcription no. 6 comes from the microfilm copy from Bruxelles, Office international de librairie, 1970, and also from Simon Gintzler, *Intabolatura di lauto*. Venice: A. Gardano, 1547, microfilm from London, British Museum, Photographic Service, ca. 1979.

Gintzler uses less embellishment than Teghi and is therefore more literal in his version. Like Teghi he uses a nominally G-tuned lute. The lute's range is only 2.5 octaves which is similar to the other Josquin arrangements already discussed. Gintzler uses the common embellishment techniques which we have discussed – connecting intervals, turns, cadences, passagi, and some scalar passages. Like Teghi, Gintzler has embellished most voices, but especially the Altus and both Tenors. Generally speaking, Gintzler does not alter the harmony, but in bar 58 in the Altus, he fills in the chord. Vocal reduction is common in the *prima pars*.

The *secunda pars* (*Ave maria*) is slightly more embellished with more turn figures (bars 1-2, 10-12, 19, and 25) and scalar passages (bars 6 and 14) but overall his version still maintains a literal quality. *Musica ficta* and counterpoint generally follow the same rules and procedures as in the *prima pars*; however, some cross relations and inventive counterpoint occur in the *secunda pars*. For example, at bar 16, the F sharp is left unresolved and an F natural occurs on beat 3. Bar 58 (*secunda pars*) has an F sharp and E flat sounding here but which Gintzler resolves correctly (the E flat resolves to the D but not the F sharp). Finally, in bar 67 (*secunda pars*) another cross relation is formed when Gintzler adds a filler F sharp semibreve and with the embellishment in the Altus produces an F natural.

**Errors and Emendations:**

No variants found in the *prima pars*. There are missing pages in the microfilm copy of Gintzler’s original tablature from 1547, and may have led to some variants ([3], [4], and [6]) which cannot be confirmed or be cross-checked with the source.
Ave Maria:

[1] Bar 51, 3rd course 2nd symbol: originally ‘b’ (pitch = b flat) in both Phalèse 1552 and Gintzler 1547, should be ‘d’ (pitch = c'). Music is correct [C natural]. Corrected in transcription. B flat could also work, it could be deliberate on Gintzler’s part.

[2] Bar 54, 3rd course 2nd symbol: originally ‘b’ (pitch = b flat) in Phalèse 1552, possibly should be ‘d’ (pitch = c'). Music is correct [C natural]. In the original tablature (Gintzler 1547), ‘l’ on 3rd course is correct which = ‘b’ in French notation. B flat could also work, it could be deliberate on Gintzler’s part.

[3] Bar 58, 4th course 6th symbol: originally ‘b’ in Phalèse 1552, possibly should be ‘a’ (pitch = f). No resolution; however, this might be deliberate in Gintzler 1547, ‘b’ = ‘l’, see above.

[4] Bar 61, 4th course 4th symbol: originally ‘e’ (pitch = a), should read be ‘c’ (pitch = g). Corrected in transcription, but doubtful (see above).

[5] Bar 64, All courses all symbols: It is suggested this bar was printed incorrectly as it does not align well with the music. Syncopation possible; however, it appears this way in the Gintzler 1547, so it could be an intentional (if unexpected) variant.

[6] Bar 70, 3rd course 2nd symbol: originally ‘b’ (pitch = b flat) in Phalèse 1552, should be ‘d’ (pitch = c'). Corrected in transcription, but doubtful (see above).
<table>
<thead>
<tr>
<th>Title</th>
<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
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</thead>
</table>
| Pater noster        | 6                                 | 2 versions             | **Editions:**
|                     |                                   |                        | **Secondary Sources:** |                                               |
7. Stabat mater dolorosa (1552) arranged by Gintzler from 1547

Gintzler also arranged a version of Stabat mater for five voices in 1547 which Phalèse reprinted in 1552. The motet is based on a chanson cantus firmus (the Tenor of Binchois’ chanson Comme femme desconforte) which Josquin placed in his Tenor I. Gintzler is not as heavy a user of embellishment as Teghi or Gerle and he stays relatively literal again throughout this arrangement. Most of the embellishment is confined to the upper three voices. He uses the regular types of embellishment – filling in intervals, cadences, turns, and pre-formed figures. The paired imitation in the music at bars 55-70, the homophonic sections (bars 35-40), and the slower moving notes all provide opportunities for embellishment. These are also perhaps some of the reasons why this motet was frequently transmitted and performed around Europe. The range of the piece is three octaves. The partsong comes from Josquin des Pres, Werken, Motetten, ii, no. 21, afl. 36, ed. Albert Smijers, arranged by Simon Gintzler (fl. 1547), from his Intabolatura di Liuto (Venice: Gardano, 1547), reprinted in Phalèse, Hortus Musarum, 1552 from Bruxelles, Office international de librairie, 1970, microfilm facsimile which was used for transcription no. 7. The facsimile copy of the Gintzler used for this transcription was from the London: British Museum, Photographic Service, ca. 1979 microfilm.

Gintzler uses scalar passages at bars 6-9, 18, 21-24, and 30 and his cadences are embellished, although he does not heavily ornament them. For example, the final cadence of the first section (bar 88) is literal, but in bar 14 he uses a classic figure to ornament the cadence on D.

The musical texture of the motet is mainly quite dense with several homophonic passages. Except for the doubled C in bar 1 which the Tenor and Bassus share, he maintains this structure, so that four or five voice parts are consistently reproduced. Homophonic texture is especially evident at cadences (bars 14-15, 66-67, 70-71, and 87-88). There are places where the counterpoint or notes differ from the Josquin partsong. This could be because Gintzler was using a different source than Smijers’ principal edition (Petrucci 1519 ‘Motetti de la corona’), see Errors and Emendations below. For example, bar 10, the A and B flat in the first and second chords of the lute arrangement are added in a technically very demanding passage.

Errors and Emendations:

[1] Bar 51, 5th course 1st symbol: originally ‘c’ (in Phalèse 1552), possibly should be ‘d’ (pitch = e flat); however, in the original tablature (Gintzler 1547), he has the number 2 on the 2nd course.

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3 Willem Elders, editor of NJE volume 25 (2009) will be using the ‘Chigi’ Codex (VarC 234) as a principal source for his edition of the motet (manuscript copied in ca. 1498-1503).
Eia Mater:

[2] Bar 3, 3\textsuperscript{rd} course 2\textsuperscript{nd} symbol: originally ‘k’ (in Phalèse 1552), possibly should be ‘i’ (pitch = f), but according to Gintzler 1547, ‘k’ symbol = 9, on the 4\textsuperscript{th} course is correct and is left ‘k’ (Phalèse did not correct it). However, in the microfilm copy at this bar it is very difficult to identify the symbols as they are quite faded.

[3] Bar 71, All courses all symbols: The original tablature part is condensed into one bar (1 bar of transcription at this point = 2 bars of tablature which is separated by a dotted line in the middle of the bar). This occurs from bar 71 to the end where the mensuration changes. This method makes sure that the original rhythmic symbols remain in tact and also the the format of 4 bars per system also remains consistent. The same occurs for entry [4] under transcription no. 8.
<table>
<thead>
<tr>
<th>Title</th>
<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
</tr>
</thead>
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<td></td>
<td></td>
<td></td>
<td><strong>Secondary Sources:</strong></td>
</tr>
</tbody>
</table>


8. Stabat mater dolorosa (anonymous 1553)

In this anonymous arrangement published in 1553, Phalèse’s arranger retained the Superius voice in staff notation and intabulated the lower voices. The retained Superius voice is kept in the transcription and placed above the lute in a single staff with text reproduced as exactly as possible from the Phalèse 1553 print. The motet is based on a chanson cantus firmus (the Tenor of Binchois’ chanson Comme femme desconfortee) which Josquin placed in his Tenor I. The range of the piece is three octaves. The part song version for this transcription comes from Josquin des Pres, Werken, Motetten, ii, no. 21, afl. 36, ed. Albert Smijers. The facsimile used for this transcription came from a microfilm of the Phalèse, Hortus musarum, Louvain: Phalèse, 1553, from Bruxelles, Office international de librairie, 1970 [Photographic Services].

As this version is an accompaniment, the texture is chordal, literal, and the embellishment is minimal. Light embellishment is used in bars 1, 6, 17, 24, 58-59. In the opening bar of the prima pars, this arranger adds some embellishments to the Bassus which joins the C to the A in bar 2. Transposing notes up or down an octave is common, such as in bar 82, where the F in the Altus appears down an octave in the bass clef to facilitate playing. Vocal reduction is not necessary because of the omitted Superius.

The tactus lines struck after bar 17 are all misplaced, see below. The secunda pars uses slightly more embellishment in places, but maintains the same procedures as in the prima pars, and incorporates the same change in mensuration and progression as Gintzler’s version at bars 71 to the end (see above in no. 7).

Errors and Emendations:

[1] Bar 14, 1st course 1st symbol: originally ‘a’ (pitch = g³), should be ‘c’ (pitch = a¹). Corrected in transcription.

[2] Bar 17, 2nd, 3rd, 4th, 6th courses 2nd, 5th, 3rd, 2nd symbols: Tactus lines were printed incorrectly starting here in original tablature as bar 17 has only one semibreve value. A solution (corrected) in transcription from here on is presented by taking a semibreve from bar 18 and moving it back into bar 17.

[3] Bar 36, 2nd, 4th, 6th courses 2nd, 2nd, 1st symbols: Possible symbol missing in original, should be (pitch = c⁴) in the Alto as a minim, or possibly incorrect rhythm printed. A solution (corrected) in transcription is presented.

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Eia Mater:

[4] Bar 71, All courses all symbols: See note in entry [3] in transcription no. 7. A dotted line separates those tablatures bars into 2 tablature bars at this point that have a different mensuration sign of '3'. So that 1 bar of transcription equals 2 bars of tablature. This brings the partsong, transcription, and tablature in good alignment.

[5] Bar 80, 2nd, 3rd, 4th, 5th courses 1st symbols: A rhythmic symbol is present in the original tablature but there is no tablature symbol to indicate a note, very possibly a printing error by Phalèse? Corrected in transcription and suggested to be a semibreve to follow the Josquin partsong. Below is a reproduction of bar 80 of the original tablature printed.
<table>
<thead>
<tr>
<th>Title</th>
<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
</tr>
</thead>
</table>
9. *Tribulatio et angustia* (arr. anonymous 1552)

The attribution to Josquin has been questioned,\(^1\) but the *NJIE* has retained it in their volume 18. This arrangement appears to be similar in format and style to the 1552 *Mille regretz*, suggesting the same person did both versions. It is written for four voices and begins in imitation starting with the Altus followed by the Superius half a bar later at an interval of a fourth. The partsong version used for this transcription comes from *Josquin des Pres, Werken, Motetten*, iii, no. 37, afl. 54, ed. Albert Smijers, arranged anonymously, published in Phalèse, *Hortus Musarum*, 1552. The facsimile used here comes from the microfilm Bruxelles, Office international de librairie, 1970 of Phalèse's 1553 book. The mode of the motet is G-final which works well with a nominally G-tuned lute. The range of the motet is 2.5 octaves.

The motet is divided by two fermatas at bar 15 ending the "first section." Paired imitation and homophony are used in the "second section" at bars 31-40, and 49-52 which comprise the rest of the contrapuntal nature, classic style of Josquin, which all help an intabulator produce an interesting adaptation on lute.

The level of embellishment seen here mainly in the Superius and Altus is almost similar to 1552 *Mille regretz*. Most embellishment connects intervals (bars 2 and 4-5) and others use pre-formed units at cadences (bars 56-57). Voice leading and reduction are also present. The arranger has divided breves into two semibreves at bars 1 and 15 for example. At bars 28-29 the harmony differs from the modern edition. In bars 44-45 the arranger seems to have altered the harmony in the middle two "voices".

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Errors and Emendations:

[1] Bar 13, 1st course 4th symbol AND 2nd course 2nd symbol: originally ‘c’, should be ‘a’ (pitch = g'); originally ‘a’, should be ‘c’ (pitch = e'). Corrected in transcription.

[2] Bar 15, 4th course 1st and 2nd symbols: originally ‘f’ (pitch = b flat), should be ‘e’ (pitch = a), corrected in transcription.

[3] Bar 35, All courses all symbols: Incorrectly printed -- in original tablature a missing rest or note in the first space makes this bar rhythmically incorrect. A suggested solution (corrected) in transcription with an adjustment for the rhythm is presented. NOTE: It is posited that b. 35 looks like a possible arranger miss-transcription of the Josquin partsong. Below is a reproduction of bar 35 of the original tablature printed.

```
\[ \begin{array}{cccc}
  & c & c & a & a & a \\
  & d & b & a & b & d \\
\end{array} \]
```

[4] Bar 54, 2nd course 2nd symbol: originally ‘b’ (pitch = e flat'), should be ‘a’ (pitch = d'). Corrected in transcription.
<table>
<thead>
<tr>
<th>Title</th>
<th>N. of Voices, Vocal model Editions¹</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
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<tr>
<td>Tribulatio et angustia</td>
<td>4</td>
<td>Anon. (1552), in Phalèse, <em>Hortus musarum</em>, 1552</td>
<td>Editions:</td>
</tr>
<tr>
<td></td>
<td>NIE: vol. 18.11</td>
<td></td>
<td>Secondary Sources:</td>
</tr>
</tbody>
</table>

¹ First entry in the Albert Smijers critical edition (Genre, bundle, afl, no.), followed by the *New Josquin Edition* (volume #, piece #).
10. *Mille regretz* (arranged by Gerle 1533)

This version was written by Hans Gerle, which Phalèse took from his 1533 lute book in German lute tablature and reprinted it in 1546 in French lute tablature. The facsimile used for this version of Gerle’s 1533 book came from a microfilm copy from the British Museum Photographic Service (see table), and the facsimile for the Phalèse, *Des Chansons reduitctz en Tablature de luc, livre II*, 1546 reprint came from Minkoff Editions (1546, see table for transcription no. 1). This chanson was one of the most popular for lute intabulation in the sixteenth century and remained one of the most transmitted Josquin pieces in manuscripts and prints.² The lute tuning is nominally in A. The partsong version used for this transcription comes from the *NJE* (volume 28, 2005, edited by D. Fallows), which is based on the Attaingnant print of 1533 (see table below).

The chanson is relatively homophonic, but Gerle adds embellishment to the larger notes, and in general, Gerle’s version has lots of embellishment and ornamentation in all voice parts in virtually every bar.³ The embellishment at times obscures the melodic lines, for example, in bars 24-5, 29, and 35-37.

Embellishment is used to fill in intervals or add scalar runs. Where Gerle uses turn figures or preformed, stereotypical patterns, he remains consistent throughout the piece in their use, for example in bars 1, 3, 4, and 22 in the Bassus illustrate this. The piece begins on E breve which Gerle has divided into two semibreves, the first of which is divided into 4 crotchets using a turn figure either as ascending or descending turns. He also uses a preformed figuration (in Altus bar 1 and Bassus bar 2) which connects the main notes of each bar of the Josquin partsong. This preformed pattern is used elsewhere in other voices such as in b. 8 and 11 in the Superius. Voice parts drop out from time to time for instance the Tenor in bars 17 and 26. At bar 25 Gerle adds a B in Altus to fill out the harmony and also in bar 2. This shows that he is not concerned with part movement.

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**Errors and Emendations:**

[1] Bar 15, 3rd course 8th symbol: originally ‘a’ (pitch = b) in Phalèse 1546, should be ‘b’ (pitch = c¹) in Gerle 1533. Corrected in transcription.

[2] Bar 32, 2nd course 1st and 2nd symbols AND 1st course 1st and 2nd symbols: Using impression printing and not engraving, Phalèse would not strike through an error, he would remove it. These notes have probably been crossed out on the print and Phalèse seems to have hand-written in the correct notes (the ‘b’ symbol does not look like the printed ‘b’). So, symbols 3 and 4 on the 3rd course were originally misplaced on the 2nd course. This error corrected by hand and reproduced on the facsimile. These symbols were deleted in the transcription. The first two symbols on the 1st course were added by Phalèse, as they do not appear in the original tablature by Gerle 1533. Below is a reproduction of bar 32 of the original tablature printed.
<table>
<thead>
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<th>Title</th>
<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
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<td>Mille regretz</td>
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<td>2 versions</td>
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<td><strong>Secondary Sources:</strong></td>
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<td></td>
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<td>1. <em>La Música española ...Catalogo de la Exposicion historica [Monumentos de la música española]</em>, ed. Higinio Anglés. Barcelona: Diputacion provincial de Barcelona, Biblioteca central, 1941, see volume III.</td>
</tr>
</tbody>
</table>
11. *Mille regretz* (anonymous 1552)

This version was written by an anonymous arranger and printed in *Hortus musarum*, Louvain: Phalèse, 1552. The microfilm version used here for facsimile was from the Bruxelles, Office international de librairie, 1970 of the Phalèse book. This chanson was one of the most popular for lute intabulation in the sixteenth century and remained one of the most transmitted. The lute tuning is nominally in A. The partsong version used for this transcription comes from the *NJÉ* (volume 28, ed. David Fallows (2005)).

Both fill in the opening bar with a crotchet notes on the second semibreve which connects the Altus line with its C in bar 2. With the embellishment here, not every bar has smaller note values, runs, turns and / or pre-formed figures. However, this arranger has used step-wise, step-skip, and scalar movements as ornamentation at bars 1-4, 7, 9-10, 18, and 20-21, for example. The majority of the ornaments are in the Superius and Altus; this sort of stylistic trait might be used to help determine whether all the anonymous pieces are by the same arranger. *Musica ficta* is similar to Gerle’s usage.

This version, while embellished is more literal in style than Gerle’s. Discussed in this paragraph, for example, in bars 5-6, 13, and 32-38 where he has kept the homophonic quality of the music. In this version, the part movement has been altered in places. For example, the fifth of the chord (B natural in the Altus) is added at bar 3, producing a more idiomatic lute chord shape and which replace the Es of the partsong. A similar situation occurs in bar 6 where the D in the Altus replaces the G in the partsong, and in bar 10, the arranger adds an A as the root. In the case of bars 32-33, the arranger used a D to perhaps better connect to the C in the Altus and to complete the chord G B D, thus filling in the harmony.

While making the modern transcription of this piece, voice omission/change also occurs here. In the transcription, two voices seem to have switched places or have been altered by the arranger in the following bars: bar 24, there is no Altus singing in the partsong so the arranger has continued the embellishment in the Tenor into the treble clef of the transcription which is then taken over by the Altus and will connect with the G in the Superius in bar 25. The arranger has omitted voices that are unnecessary because of doubled notes, for example, in the first bar, no E in the Altus is tabulated as both Altus and Superius sing it.

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Errors and Emendations:

[1] Bar 16, 3rd course 8th symbol: In the original tablature, the last symbol is missing (smudge in facsimile). A solution (correction) in transcription, possibly should be ‘d’ (pitch = d). 

[2] Bar 27, 4th course 2nd symbol: originally ‘g’ (pitch = e#/), should be ‘h’ (pitch = d'). Corrected in transcription.

[3] Bar 31, 3rd course 1st and 2nd symbols AND 4th course 1st symbol: The symbols in the tablature here create parallel octaves with the partsong which is moderated only by a passing note. It is likely this passage in the Tenor was a misprint, but not corrected in the transcription.
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<td>Mille regretz</td>
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<td>2 versions</td>
<td><strong>Editions:</strong></td>
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<td></td>
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<td><strong>Secondary Sources:</strong></td>
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<td></td>
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<td>1. <em>La Música española ... Catalogo de la Exposición historica [Monumentos de la música española]</em>, ed. Higinio Anglés. Barcelona: Diputacion provincial de Barcelona, Biblioteca central, 1941, see volume III.</td>
<td></td>
</tr>
</tbody>
</table>
12. Allégez moy (anonymous 1552)

This chanson is for six voices, composed anonymously perhaps by the same person who arranged the other anonymous pieces. Josquin wrote this chanson using imitation (a highly important feature which the intabulator used), homophony, and free counterpoint and in bars 13-18 and 23-28, split the upper and lower three voices into separate choirs, almost antiphonal in respect, and affects the way the arranger would deal with it for lute. Each motif in bars 1-10 is repeated in exact imitation at the unison starting in the Bassus, then one bar later (Bassus II in Transcription no. 12). The imitation stops in bar 13 with a section of homophonic declamation. This pattern continues to the end. The piece finishes on G-final mode which is well suited to two lutes (Lute #1 and Lute #2) both nominally tuned to G. The range of each part is confined to 2 octaves. The partsong version for this transcription comes from Josquin des Pres, Werken, Wereldlijke Werken i: no. 5, afl. 15, ed. Albert Smijers. The facsimile of Phalèse’s, Hortus Musarum, 1552 used for this version came from a microfilm from the Bruxelles, Office international de librairie, 1970.

This arranger looks like the same person who arranged the other anonymous examples, nos. 3 and 11. The intabulation is stylistically literal in that moderate embellishment (to connect notes in different phrases) is used. Common stereotypical formulae are employed such as in bar 33 (Lute #1), and bars 11 and 24 (Lute #2). The texture of both individual parts is thin, but both lutes are playing almost all the time so it sounds full.

The Bassus in Lute #2 starts the piece which follows on the imitation style in the music, followed by Lute #1, one bar later. Embellishment used to connect intervals in phrases is frequently used. For example, the opening motif G semibreve is subdivided into 4 crotchets. This pattern is repeated every time the first motif appears in the sequence (bars 1-5, 8-11) in both lutes. Basically the lute duet is using the embellished motives together, which is imitating Josquin’s original work (bars 1-12 music). A reason why the embellishment is kept to a minimum is because this is a duet, so one lute cannot deviate into extremely fast notes or lose the musical context.

In cases where the texture is reduced to two voices in a part, the intabulator adds in extra notes to make chords, for example in bars 37 and 40 (Lute #1), and in Lute #2 at bar 26. The final cadence of the music ends on a ‘G major’ chord and the arranger has broken this cadence by distributing the top three notes (G D G) to Lute #1 and the (B natural and 2 Gs) to Lute #2. The arranger leaves the B natural in the
tablature, which suggests a major 3\textsuperscript{rd} sonority is preferred over a minor 3\textsuperscript{rd}.

*Errors and Emendations:*

Lute duet: Lute #1 and Lute #2

Lute #2:

[1] Bar 12, 3\textsuperscript{rd} course 5\textsuperscript{th} symbol: originally ‘b’ (pitch = b flat), should be ‘a’ (pitch = a). Corrected in transcription. It is believed there are missing rests (not printed) in the second half of this bar in the original tablature. Thus, the lute transcription and the tablature must be shifted forward one bar (i.e., one breve).

[2] Bar 13, 4\textsuperscript{th} and 6\textsuperscript{th} courses 1\textsuperscript{st} symbols: Believed to have missing rests in original tablature. Possible printing errors throughout bars 12-13, and also in bars 20-21 might have occurred, but because this piece is unique to Phalèse 1552, it remains unclear (at these points there could also be missing tablature symbols too). These variants could be the result of Phalèse printing the original tablature lines incorrectly (the arranger missed or did not intabulate certain bars of the partsong). Below is a reproduction of bars 12-14 of the original tablature printed.

\[
\begin{array}{cccccccc}
| a | b | d | a | b |
| c | c | c | c | b | c |
| a | a | d | c | d | c | a |
\end{array}
\]

[4] Bars 20-21, second half b. 20 and all of b. 21: The original tablature could not have been printed correctly (possibly missing rests or symbols left unprinted). The tablature for Lute #2 had to be shifted forward the equivalent of three semibreves starting in bar 20 to the end. Below is a reproduction of bars 20-22 of the original tablature printed.

\[
\begin{array}{cccccccc}
| b | a | d | c | d | c | a | a |
| c | a | a | b | b | d | d | b |
| a | c | a | c | a | d | d | c |
\end{array}
\]

Lute #1:

[3] Bar 15, 3\textsuperscript{rd} course 1\textsuperscript{st} symbol: originally ‘a’ (pitch = a) on 3\textsuperscript{rd} course, should be ‘c’ (pitch = g) on 4\textsuperscript{th} course. Corrected in transcription.

[5] Bar 23, 3\textsuperscript{rd} course 3\textsuperscript{rd} symbol: originally ‘a’ (pitch = a), should be ‘b’ (pitch = b flat). Corrected in transcription. Here is a facsimile of the original tablature seen in the 1552 *Hortus musarum* (Leuven: Phalèse).
<table>
<thead>
<tr>
<th>Title</th>
<th>N. of Voices, Vocal model Editions</th>
<th>Source of Intabulation</th>
<th>Modern Published Transcriptions and Editions (Unless otherwise stated, all facsimiles are from Minkoff Editions)</th>
</tr>
</thead>
</table>
| Allégeois moy | 6                                 | Anon. Phalèse, *Hortus musarum*, 1552 | Edition:  
Secondary Source:  
13. *Faute d'argent* (1574) arr. by Bakfark 1565

This chanson is for five voices and is arranged by the virtuoso lutenist Valentín Bakfark. Phalèse took his intabulation from his 1565 *Tomus primus* and reprinted it in 1574. The Altus and Tenor II are in a canon at the fifth, which the T1 enters with also in bar 10. Canonic usage in Josquin’s chanson for more than four voices is common and this piece uses a popular tune. Bakfark maintains the five-voice texture in a literal transcription; however, the style of intabulation leans towards virtuosic (at cadences). Bakfark, as we will see, literally takes over the music’s counterpoint, harmony, etc. but uses heavy embellishment at cadences. This piece is set for a nominally G-tuned lute, which works well because the intabulation falls between G and D (2.5 octaves). The partsong version used for this transcription comes from *Josquin des Prez, Werken, Wereldlijke Werken* i: no. 5, afl. 15, edited by Albert Smijers. Facsimile copies of the original Bakfark lute book, *Valentini Greffi* (Cracow: Lazarus, 1565) came from Munich: Digital Catalogue of the Bavarian State Library Photographic Services, [database], and for the reprint in Phalèse, *Thesaurus Musicus*, 1574, the microfilm came from Lute Society of America Photographic Services, microfilm library, 1990.

There are at least four types of embellishment an intabulator could use: (i) extending long or repeated notes; (ii) filling in leaps (for example, using a scalar passage to connect the interval from C to G); (iii) diminutions – replacing longer notes in a melodic line with shorter notes, using turn figures, mordents, etc.; and, (iv) stereotyped cadential ornaments.

Bakfark used several kinds of these embellishments, for example, we see types (i) and (iv) at bars 5-6, (iv) at bar 16, and type (iii) at bar 21. At the cadence in bars 5-6, he has F#. His decorations at cadences are not especially unique (at least not in this arrangement); he frequently uses “stereotypical formulae,” yet they are tasteful if demanding to play. For example, he varies the rhythms at bars 5-6 by using three quavers and four semiquavers and in bars 59-60, he used two semiquavers, two quavers, and four semiquavers. All cadence embellishments are based on a turn figure usually using the notes E F# and G. Places where Bakfark uses ornaments to connect intervals occurs at bars 21 and 24 where the B flat and D are connected in the Bassus and Superius respectively. Places where he prolongs notes, such as a B flat, happen at bars 13, 56, and 60.

6 *Valentin Bakfark,* Peter Kiraly in *Ibid*, [506].
Bakfark maintains accurate counterpoint in the music; this is a literal transcription. However, when five voices are singing, he usually leaves out unimportant or doubled notes or alters voice parts for easier playing. However, Phalèse had an A in the Tenor part (bar 10) which is supposed to be a B flat (what Bakfark wrote) thus changing the chord so as to have an augmented fifth, which occurs when *musica ficta* is applied. This was a printing error on Phalèse’s part. In bar 18, Bakfark has raised the C and left the E natural at the cadence point, which differs from the interpretation of *musica ficta* in Smijers.

*Errors and Emendations:*

[1] Bar 8, 4th course 1st symbol: originally ‘d’ (pitch = g#), erroneous and is deleted from the Phalèse 1574, printing error. Corrected in transcription. It does not appear in Bakfark 1565 original tablature.

[2] Bar 10, 4th course 1st symbol: originally ‘c’ (pitch = a) in Phalèse 1574, should be ‘f’ (pitch = b flat), to conform with Josquin partsong. Corrected in transcription.

[3] Bar 65, 3rd course 2nd symbol AND 6th course 3rd symbol: In Phalèse 1574, it appears as a smudged symbol. A solution (correction) in transcription, should be ‘d’ (pitch = c'), and is confirmed correct in Bakfark 1565 original tablature. On the 6th course, originally ‘c’ (pitch = A) in Phalèse 1574, should be ‘f’ (pitch = c) in Bakfark 1565. Corrected in transcription.
<table>
<thead>
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<th>N. of Voices, Vocal model Editions</th>
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Secondary Sources:  
14. (*Cum sancto spirito*) “Gloria” from *Missa de beata Virgine* (1547, reprint 1552)

Arranged by Valderrábano in 1547, this mass section consists of the final phrases of the greater doxology and comprises of bars 223-48 of the movement.\(^7\) The mass is for four voices for the first two sections (Kyrie, Gloria) and for five voices for the last three (Credo, Sanctus, and Agnus Dei). The partsong version used for this transcription comes from the *NJE* (volume 3), ed. Willem Elders (2003). The facsimile used for this version comes Minkoff Editions' reprint of his *Libro de musica de vihuela, Silva des sirenas* (Valladolid, 1547), and was also reprinted in Phalèse, *Hortus musarum*, 1552. A CD-ROM entitled *Libros de musica para vihuela* contains a complete copy version of his original vihuela book also used in this study as a facsimile copy.

The section starts in imitation at the fifth in canon with the Alto followed by the Superius a bar later, in paired voices. The Tenor and Bassus, in paired imitation, echo the same pattern with each voice part having part of the chant. Valderrábano has maintained this four-part imitative structure in the intabulation, and has maintained a close consistent intabulation. He retains the counterpoint and incorporates ornamentation and preformed patterns for filling in intervals, uses *musica ficta* in unique places (bar 1), changes some of the voicing as well as some individual notes as seen in bars 24-end. The counterpoint is not followed exactly rhythmically in the opening (bar 1-7), see below.\(^8\)

Ornamentation used by Valderrábano sparingly. He follows the rules set forth in the treatises about ornamenting each voice at the beginning of phrases,\(^9\) for example, the Superius entry in bar 8. The same pattern occurs in bar 12 in the Tenor. The ornamentation is kept tasteful; it does not overwhelm the musical line, each individual voice and its entries may still be heard. Valderrábano gives us a literal transcription of this mass section; however, the piece in Phalèse 1552 does not, see below for additional information.

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\(^7\) *NJE*, volume 3, edited by Wilhelm Elders, 48-49.

\(^8\) Willem Elders used Petrucci 1502 and 1504 prints of the mass as the principal sources because according to him, they represent as near to the original intention of the Josquin work. See Critical Commentary for volume 3 for *Missa de beata Virgine* sections 3-8.

\(^9\) Galele, Bermudo, Le Roy, and Ganassi treatises (see Chapter 1 of this thesis, p. 34).
Errors and Emendations:

The earliest print of the complete mass is Petrucci 1514. Numbers which appear in square brackets [ ] represent footnote entries. A facsimile of the original tablature found in Phalèse 1552 represents the original tactus lines is presented below. As best as possible with the original in Phalèse, the alignment of the tablature, transcription, and part song matches what is printed (done by tactus lines not notes). **NOTE:** This transcription is not a true literal reprint of Valderrábanos’s version, but a comparatively similar one with slightly more embellishment, mainly on longer note values. Valderrábanos wrote his arrangement for an A-vihuela while Phalèse printed his arrangement for a nominally tuned D-lute. This still could be a “new” arrangement for lute completed by an anonymous arranger, but the evidence offered in this study is too inconclusive and the decision to leave it as is reflects the arguments presented in the N/E Critical Commentary for this piece.

[1] Bar 14, 4\textsuperscript{th} course 2\textsuperscript{nd} symbol: possibly should be ‘a’ (pitch = c) on 6\textsuperscript{th} course. However, Phalèse reprinted this version and placed it into a D-lute, Valderrábanos used an A-vihuela, so this is not a printing error. Phalèse had no way of notating this pitch using a D-lute on the 6\textsuperscript{th} course.

[2] Bar 25, 3\textsuperscript{rd} course 1\textsuperscript{st} symbol: originally ‘d’ (pitch = g\textsuperscript{'}

[3] Bar 27, 1\textsuperscript{st} course 1\textsuperscript{st} symbol, 3\textsuperscript{rd} course 2\textsuperscript{nd} to 6\textsuperscript{th} symbols, 4\textsuperscript{th} course 2\textsuperscript{nd} symbol: It is believed this passage is added embellishment which suggests this version is comparatively similar, but not exactly a direct reprint Phalèse published from Valderrábanos as his version ends with the 1\textsuperscript{st} symbols that appear on the 3\textsuperscript{rd} - 4\textsuperscript{th} - 5\textsuperscript{th} courses. Below is a reproduction of the entire original tablature (40 bars) as seen in Phalèse 1552.
<table>
<thead>
<tr>
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</tr>
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</table>
15. *Benedictus, duo* "Sanctus" from *Missa Ave maris stella*

Valderrábano arranged this mass section in 1547, which was reprinted by Phalèse in 1552. This is a mass section from Josquin’s *Ave maris stella* mass, which is for four voices. The excerpt from the ‘Sanctus’ consists of 16 bars and is for Superius and Altus duet which is how Valderrábano wrote it for vihuela. The partsong version used for this transcription comes from the *NJE* volume 3 (2003). The vihuela original comes from the *Libro de musica de vihuela, Silva des sirenas* (1547). The facsimile used for this version comes from the CD-ROM (see table) and of a facsimile of Phalèse’s 1552 *Hortus musarum* from the Bruxelles, Office international de librairie, 1970.

This intabulation is quite literal, with little embellishment. Valderrábano keeps both voices intact although the long held notes in the Altus are broken up into semibreves at bars 1-2, and 7-9, and in the Superius voice in bars 4-6. The intabulation is not fully exact, however. In bar 13, Valderrábano excludes the crotchet B flat, which appears in the modern edition of the music. The lute tuning is for a nominal lute in D allowing the final (D) to be located on the open 6th course, and lowest sounding pitch (A) on the fifth course. Valderrábano follows sixteenth-century rules of counterpoint such as raising the sub-semitonium modi at cadences.

*Errors and Emendations:*

[1] Bar 15, 1st course 3rd and 4th symbols: possibly should be ‘a’ (pitch = d²), and possibly should be ‘c’ (pitch = e³), to agree with the music (that is, the principal source used by the *NJE*). However, Phalèse did not transcribe (miss-print) this bar incorrectly as the Valderrábano 1547 original tablature confirms this to be correct. The music and the intabulation differ only in this bar (the only variants found), but this does not mean that these are mistakes. It is very possible that Valderrábano used another source to prepare his arrangement as evidence of these variants suggest.
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