

RIVERS VOYCES

Musae Iovis
In Josquinum a Prato, Musicorum Principem, Monodia

NICOLAS GOMBERT

The musical score consists of five staves of music, each with a different vocal range (Soprano, Alto, Tenor, Bass, and Bass). The music is in common time, mostly in B-flat major, with some sections in A-flat major. The lyrics are in Latin, with some words in French. The score is divided into three systems, each starting with a repeat sign.

System 1:

- Staff 1 (Soprano): Mu-sae Io-vis ter ma-xi-
- Staff 2 (Alto): Mu-sae Io-vis ter ma-xi-mi,
- Staff 3 (Tenor): Mu-sae Io-vis ter ma-xi-mi pro-les, mu-
- Staff 4 (Bass): Mu-
- Staff 5 (Bass): Mi pro-les, ter ma-xi-mi pro-
- Staff 1: mu-sae Io-vis ter ma-xi-mi,
- Staff 2: mu-sae Io-vis, mu-sae, ter ma-xi-mi,
- Staff 3: Cir-cum-
- Staff 4: sae Io-vis ter ma-xi-mi pro-les, ter ma-xi-mi pro-
- Staff 5: Mu-sae Io-vis ter ma-xi-mi pro-

System 2:

- Staff 1: les, ter ma-xi-mi pro-les ca-no-ra plan-
- Staff 2: ma-xi-mi pro-les ca-no-ra, ter ma-xi-mi pro-les ca-no-
- Staff 3: ter ma-xi-mi pro-les ca-no-ra, ter ma-xi-mi pro-les ca-no-
- Staff 4: de-de runt
- Staff 5: ca-no-ra, ter ma-xi-mi pro-les ca-no-ra plan-

System 3:

- Staff 1: les, pro-les ca-no-ra plan-

22

gi-te, co- mas cy- pres- sus com- pri- mat,
ra, ca- no- ra plan- gi-te, co- mas cy- pres- sus com- pri-
co- mas cy- pres- sus com- pri- mat, com- pri- mat, com-
me
gi-te, co- mas cy- pres- sus, co- mas cy- pres- sus com-
gi-te, co- mas cy- pres- sus com- pri-
28
com- pri- mat Jos- qui- nus
mat, com- pri- mat Jos- qui- nus il- le occi-
pri- mat Jos- qui- nus il- le, il- le
ge- mi- tus
pri- mat Jos- qui- nus il- le occi- dit,
mat Jos- qui- nus il- le occi- dit, Jos-
34
il- le, il- le occi- dit, il- le, il- le oc- ci-
dit, il- le occi- dit, il- le, il- le occi-
oc- ci- dit, il- le occi- dit, il-
mor-
Jos- qui- nus il- le occi- dit,
qui- nus il- le occi- dit, il-

40

dit, il-le oc-ci-dit, tem-plo- rum de-
dit tem-plo- rum de-cus et ve-strum de-cus,
le oc-ci-dit tem-plo- rum de-cus et ve-
- tis, do-lo-
il-le oc-ci-dit, tem-plo- rum de-cus.
oc-ci-dit tem-plo- rum de-cus et
45
- - - cus et ve-strum de-cus. Sae-ve-ra
de-cus et ve-strum de-cus. Sae-ve-ra mors,
strum, et ve-strum de-cus, et ve-strum de-
res in-fer-ni cir-cum-
et ve-strum de-cus. Sae-ve-ra mors et im-pro-
ve-strum de-cus. Sae-ve-ra mors et im-pro-
51
mors et im-pro- ba
sae-ve-ra mors et im-pro- ba quae tem-pla dul-ci-bus
cus. Sae-ve-ra mors et im-pro- ba quae tem-pla
de-de-runt me.
ba, sae-ve-ra mors et im-pro- ba quae tem-pla
ba, sae-ve-ra mors et im-pro- ba quae tem-pla

4
57

quae tem-pla dul-ci-bus, quae tem-pla dul-ci-bus so-nis pri-
so-nis pri-vas, quae tem-pla dul-ci-bus so-nis pri-vas et au-las
dul-ci-bus so-nis pri-vas, quae tem-pla dul-ci-bus so-nis pri-
- pla dul-ci-bus so-nis pri-vas, quae tem-pla dul-ci-bus so-nis pri-
dul-ci-bus so-nis pri-va.

63

vas et au-las prin-ci-pum ma-lum ti-bi, ma-lum ti-bi quod prin-ci-pum, et au-las prin-ci-pum ma-lum ti-bi quod im-precer,
vas et au-las prin-ci-pum ma-lum ti-bi, ma-lum ti-bi, Cir-cum-de-de-runt
vas et au-las prin-ci-pum ma-lum ti-bi quod im-precer, et au-las prin-ci-pum, et au-las prin-ci-pum ma-lum ti-bi quod im-precer.

69

im-precer tol-len-ti bo-nos, _ quod im-precer ma-lum ti-bi quod im-precer tol-, ma-lum ti-bi, ma-lum ti-bi quod im-precer tol-, me ge-mi-tus, ma-lum ti-bi quod im-precer tol- cer, ma-lum ti-bi quod im-precer tol-

75

par- centi ma- lis. Ap- po- lo
len- ti bo- nos, par- centi ma- lis. Ap- po- lo sed ne- cem
8 len- ti bo- nos, par- centi ma- lis. Ap- po- lo
8 mor- - - - tis do- lo- res in- fer- ni
Ap- po- lo sed ne- cem ti- bi mi- na- tur he- us, he- us, mors pes- si- ma mu-
- len- ti bo- nos par- centi ma- lis.

81

sed ne- cem ti- bi mi- na- tur he- us, he- us, mors pes- si- ma mu-
ti- bi mi- na- tur he- us, he- us, mors pes- si-
8 sed ne- cem ti- bi mi- na- tur he- us, he- us mors pes- si- ma
8 cir- cum- de- de- runt me.
na- tur, mi- na- tur he- us, he- us mors pes-
He- us, he- us mors pes- si-

88

sas hor- ta- tur ad- de- re et lau- rum co- mis, et au- rum
ma mu- sas hor- ta- tur ad- de- re et
8 in- stru- ctus ar- cu et spi- cu- lis mu- sas- que ut ad- dant com- mo-
8 Cir- cum- de- de- runt me ge- mi- tus
si- ma mu- sas hor- ta- tur ad- de- re et he- re-dam co- mis, et lau- rum
ma mu- sas hor- ta- tur ad- de- re et lau- rum co-

6

94

co- mis, _____ et au- rum co- mis. Jos-
lau- rum co- mis, _____ et au- rum co-
net et lau- rum co- - - mis et au- rum co- mis.
mor- tis, do- lo- res in- fer- ni cir- cum- de- de- runt me.
co- mis, et au- rum co- mis.
mis, et au- rum co- -

99

qui- nus in- quit op- ti- mo et ma- xi- mo,
mis. Jos- qui- nus in- quit op- ti- mo et ma- xi-
Jos- qui- nus in- quit op- ti- - mo et ma- xi- mo gra- tus
Jos- qui- nus in- quit op- ti- mo et ma- xi- mo gra- tus
mis. Jos- qui- nus in- quit op- ti- mo et ma- xi- mo,

105

et ma- xi- mo gra- tus Io- vi tri- um- phat in- -
mo_____ gra- tus Io- - - vi tri- um- phat_____
Io- - vi, et ma- xi- mo gra- tus Io- vi tri- um- phat
Cir- - cum- - de- - de- - runt_____
Io- - vi, tri- um- phat in- ter coe- li- tes,
et ma- xi- mo gra- tus_____
Io- vi tri- um-

111

ter coeli tes et dulce carmen
in- ter coeli tes, coeli tes et dulce car-
me ge mi tu-
in- ter coeli tes et dulce car men,
phat in- ter coeli tes et dulce car men

117

- ci - nit tem plo rum de - cus, tem plo rum de -
con ci nit tem plo rum de - cus,
men con ci nit tem plo rum de - cus, de -
mor - tus, do lo res in fer ni cir cum de de
et dul ce car men con ci nit tem plo rum de - cus
con ci nit tem plo rum de - cus mu sa rum de -

123

cus mu sa rum de cus, mu sa rum de - cus.
tem plo rum de cus mu sa rum de cus, mu sa rum de - cus.
cus, mu sa rum de cus, mu sa rum de - cus.
runt me.
mu sa rum de cus, mu sa rum de - cus.
cus, mu sa rum de - cus.

Note values halved. Transposed up a minor 3rd.

Source: *Le septiesme livre de chansons* (Tielman Susato, 1545)

Text and translation:

Musae Iovis ter maximi
Proles canora, plangite
Comas cypressus comprimat
Josquinus ille occidit,
 Templorum decus
 Et vestrum decus.

Saevera mors et improba
Quae tempa dulcibus sonis
Privas et aulas principum
Malum tibi quod imprecer
 Tollenti bonos,
 Parcenti malis.

Appollo sed necem tibi
Minatur, heus mors pessima,
Instructus arcu et spiculis (*)
Musasque ut addant commonet
 Et laurum comis,
 Et aurum comis.

Josquinus inquit optimo
Et maximo gratus Iovi
Triumphat inter coelites
Et dulce carmen concinit
 Templorum decus,
 Musarum decus.

(Gerard Avidius)

Cantus firmus:

Circumdederunt me gemitus mortis,
dolores inferni circumdederunt me.

Muses, melodious offspring
of thrice-greatest Jupiter, weep;
may the cypress draw in its leaves;
Josquin himself is slain,
 the glory of the temples
 and your glory.

Cruel and unjust death,
who deprives the temples
and the palaces of princes of sweet sounds,
may you be cursed
 for taking the good,
 for sparing the wicked.

But Apollo threatens you
with death, most terrible death,
and he, skilled with bow and arrow,
reminds the muses to bind
 both laurel in their hair
 and gold in their hair.

Josquin, he says, pleasing
to the best and greatest Jupiter,
triumphs among the heavenly beings
and sings a sweet song,
 the glory of the temples,
 the glory of the muses.

The groans of death surrounded me,
the sorrows of hell surrounded me.

(*) The above text appears in the tenor. The other parts have the following third stanza:

Appollo sed necem tibi Minatur, heus mors pessima, Musas hortatur addere Et laurum comis, Et aurum comis.	<i>[quinta pars has</i> Et heredam comis, Et laurum comis]
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But Apollo threatens you
with death, most terrible death,
exhorting the muses to bind
 both laurel in their hair
 and gold in their hair.