

Sacred music ending on E mi (or A c. 1460-c.1520)

*Note.* Strictly liturgical polyphony (such as Magnificat, hymn settings, etc. is not included. If not signalled otherwise, all pieces in four voices with final E *mi*.

A $\flat$  = in A phrygian

+A = cadence on E but with A in bass/A sound in bass + contratenor

++A = closing on *confinalis* A (dorian/“aeolian”)

NJE = New Josquin Edition

Composer	Title	Comments
<b>I. Low-spirited Affects</b>		
<b>1. Passion/Compassion</b>		
Peñalosa	Ave, vera caro Christi	elevation/Corpus Christi motet, remembering the Passion and praying for mercy
Pipelare	Memorare Mater Christi/Nunca fué pena mayor	7vv, on Wreede’s chanson; see section 2
Escobar(/Peñalosa?)	Memorare piissima	
Josquin	Qui velatus facie fuisti	
Gaspar	Stabat mater/Vidi spetiosam	5vv
Bauldeweyn	Stabat Virgo iuxta crucem/Tota pulchra es	6vv antiphon in T II. Quinta vox missing
Michele [Pesenti]/(Josquin attr.)	Tulerunt Dominum meum	
<b>2. Mourning/Death/Valediction</b>		
La Rue	Considera Israel	on death of Philipp the Fair?
La Rue	Delicta iuventutis	on death of Philipp the Fair?
La Rue	Doleo super te	(= quarta pars of <i>Considera Israel</i> ) on death of Philipp the Fair?
Anon. [La Rue?]	Dulces exuviae	B-Br 9126, B-Br 228
Anon.	Dulces exuviae	B-Br 9126
Josquin	Dulces exuviae	
Mouton	Dulces exuviae	A $\flat$
Ghiselin	Dulces exuviae	
Ockeghem	Intemerata Dei mater	
Obrecht	Mille quingentis/Requiem	on death of Willem Obrecht, introit transposed on E
Isaak	Missa Salva nos	incorporating Quis dabit capiti
Gombert	Musae Iovis/Requiem	on death of Josquin, introit transposed on E
Wreede/Enrique → mass settings by: Peñalosa La Rue	<i>Nunca fué pena mayor</i>	3vv, Villancico see also Pipelare, <i>Memorare Mater Christi</i> (section I.1)
Josquin	Nymphes des bois/Requiem	on death of Ockeghem, introit transposed on A $\flat$ (or E?)
Isaak	Quis dabit capiti meo	on death of Lorenzo de’ Medici

Mouton	Quis dabit oculis nostris	on death of Anne of Bretagne
Festa/(Senfl attr.)	Quis dabit oculis nostris	on death of Anne of Bretagne
La Rue	Quis dabit pacem	only incipit extant
La Rue	Regina caeli	Tenor-c. f. in F lydian, other voices in E phrygian; see Fuhrmann 2004
Anonym (La Rue? Josquin?)	Soubz ce tumbel (Epitaphe de L’amant vert)	a humorous (?) valediction to the parrot of Marguerite d’Autriche <sup>1</sup> ; text by Jean Lemaire de Belges
<b>3. Penitence/Prayer for mercy/Prayer for health/Fear of Salvation</b>		
Eustachius de Monteregali(/Isaac attr.)	Credidi propter quod locutus sum	I-Fn II.1.232
Josquin attr.	Domine, dominus noster	NJE 16.4*
Josquin attr.	Domine, exaudi orationem meam	NJE 16.5
Josquin	Domine, ne in furore ... Cor meum	
Josquin	Domine, ne projicias me	NJE 16.9*
Brumel	Languente miseris/Clamor meus ad te veniat.	only incipit extant; tenor ostinato
Anon. (Josquin?/Finck?/Hellinck?)	Magnus es tu domine	
Anon. → <i>mass settings by:</i> - Anon. - Obrecht	<i>Maria zart</i>	monophonic song  +A, 3vv. Osanna II closes on C; no Agnus. D-Mbs 3154 song transposed on A <sub>b</sub>
Josquin	Miserere mei, Deus	++A
Anon.	O beatissime domine Ihesu Criste	B-Br 9126
Josquin	O bone et dulcissime Jesu	
Peñalosa	Precor te, Domine Jesu Christe.	A <sub>b</sub> <sup>2</sup>
Anon.	Secundum multitudinem dolorum	Motetti B (Petrucci)
Peñalosa	Tribularer si nescirem	A++
<b>4. Melancholy and other “wordly” negative affects</b>		
Josquin	Fama malum	

<sup>1</sup> The first three measures of the altus (imitated by the superius) and the bassus resemble the beginning of Josquin’s *Nymphes des bois* quite closely, though it is impossible to say whether this is just due to the typically Phrygian turn of phrase (and a common contrapuntal turn of phrase) or a conscious quotation. The last would almost certainly be the case if the piece were really by Josquin, as Martin Picker has claimed (*The Chanson Albums ...*, 76). In contrast, John Milsom considers *Soubz ce tumbel* as „possibly“ by La Rue (Review of La Rue, *Opera omnia II-III*, in: *Early Music* 21 (1993), pp. 479-482, on p. 482).

<sup>2</sup> This refers to the version in Coimbra, Biblioteca Geral da Universidade, Ms M. 12, ed. by Martyn Imrie (*Mapa Mundi, Series A: Spanish Church Music* 72). The version edited by Jane Morlet Hardie (Institute of Mediaeval Music, Ottawa, *Gesamtausgaben/Collected Works XIV/1*) is the isolated prima pars of an original two-part-version and unsatisfying in tonal and textual regards (the only source of the original secunda pars, Coimbra, Biblioteca Geral da Universidade, Ms M. 32, is musically corrupt). I suppose that Peñalosa or some other able musician reworked the prima pars into the version in Coimbra 12 exactly because of that unsatisfying, incomplete character.

Ockeghem → <i>mass settings by:</i> Anon. Martini Anon.	<i>Ma bouche rit</i>	Chanson 3vv  3vv; I-VEcap 761  A-Wn 11883
Martini/Malcort/Ockeghem → <i>mass settings by:</i> - Agricola - Obrecht - Josquin	<i>Malheur me bat</i>	3vv Chanson  A+
Josquin attr → <i>mass settings by:</i> - Moráles	<i>Mille regretz</i>	
Ockeghem → <i>mass settings by:</i> - Ockeghem	<i>Presque transi</i>  Missa Mi-mi (quarti toni)	3vv Chanson
<b>II. Marian/Song of Songs</b>		
Gaspar	Ave domina	
Anon.	Ave sanctissima Maria	B-Br 9126
Josquin attr.	Ave virgo sanctissima	NJE *23.12
Anon.	Dulcissima virgo Maria	Brussel 9126
Anon.	(Filie regum) In honore tuo	on offertory chant, but included in Petrucci’s <i>Motetti C</i>
Ockeghem	Intemerata Dei mater	
Anon.	Ista est speciosa/ Christum Regem adoremus / Venite exsultemus / Te Deum laudamus	5vv on different chants; D-Mbs 3154
La Rue	Missa Ista est speciosa	on antiphon also used in two anonymous motets
La Rue	Missa Sancta Dei Genitrix	ostinato mass built on unknown chant fragment
Isaac	O Maria mater Christi	
Barbireau	Osculetur me	
Isaac	Quae est ista	
Anon.	Sancta et immaculata	A, Brussel 9126
Craen	Tota pulchra es	
Isaac	Tota pulchra es	
Anon.	Vidi spetiosam	on unidentified chant also used in Gaspar’s <i>Stabat mater</i> (see section I.1). I-LUs 238, V-CVbav C. S. 15
Gaspar	Virgo Maria non est tibi similis	
<b>III. Liturgical - other</b>		
Brumel	Credo	Opening probably inspired by Credo I, but freely continued

Workshop “Affective horizons of ‘song’ in the long fifteenth century.”, Centre d’Études Supérieures de la Renaissance (CESR) Tours, 27–28 June 2018  
Prof. Wolfgang Fuhrmann (University of Leipzig) “The ‘Renaissance’ of the Phrygian mode ”

La Rue	Credo	6vv
de Clibano, Jeronimus	Festivitatem dedicationis	quotes two antiphons in 6th and 8th mode

Anon.	Jesu corona virginum/Ein frischen puelen müß ich haben	D-Mbs 3154
Josquin	Liber generationis	built upon reciting tone
de Orto	“Mi mi” (formerly called “La mi la sol”); new name proposed by David Fallows, <i>The Songbook of Fridolin Sicher</i> (facs., Peer, 1996), 23.	Mass section, short motet or instrumental fantasia?
La Rue	Missa da feria	partially based on chant: Gloria XV, Credo I, Agnus XV, but modally uniform
Anon.	“missa de 3 <sup>o</sup> tono”	copied in Bruges in 1476/7 (cf. Dean 207)
Anon.	Missa Tertii Toni	3vv D-Mbs 3154
Josquin	Missa La sol fa re mi	A++
Pipelare	Missa Mi Mi	plainsong Agnus Dei X in all Agnus movements
Josquin	Missa Pange lingua	based on hymn
Anon.	Missa quarti toni	F-CA 18 (20)
Fresneau, Jehan	Missa quarti toni	V-CVbav C.S. 23
[[Gafori (Gaffurius)	Missa Sancte Caterine	in I-Mfd 2268 (= Librone 2) designated in foreign hand: “Quarti toni”; on A dorian/“aeolian”]]
Bauldeweyn	Missa sine nomine	6vv
<b>Appendix: Chansons on E mi, c. 1460-1480 (Selection)</b>		
Rubinet	Je me plains	
Du Fay	Je me complains	(dat. 12. Juli 1425) in GB-Ob Canon. Misc. 213. Claimed A $\flat$ Phrygian by Mahrt, Strohm 160: “special forms of the Dorian mode with endings on the confinalis”
Du Fay	Ma belle dame souveraine	see comment on Du Fay, <i>Je me complains</i>
Anon.	Ma bouche plaint	
Ockeghem	Ma bouche rit	see also section I.4
Convert	Ma plus ma mignonne	beginning of tenor almost exact quote of Du Fay’s <i>La plus mignonne de mon cuer</i>
Du Fay	Malheureux cuer	
Delahaye	O dieu d’amours	

Selected Literature:

- Carlo Bosi, *Emergence of Modality in Late Medieval Song: The Cases of Du Fay and Binchois*, Würzburg 2013
- Jeffrey Dean, Ockeghem’s Attitude towards Modality, in: *Modality in the Music of the Fourteenth and Fifteenth Centuries*, ed. Ursula Günther, Ludwig Finscher, and Jeffrey Dean, Neuhausen--Stuttgart 1996, 203-46
- Wolfgang Fuhrmann, Pierre de la Rues *Regina celi*. Eine Studie in Bimodalität, in: Dominik Schweiger, Michael Staudinger, Nikolaus Urbanek (ed.), *Musik-Wissenschaft an ihren Grenzen. Manfred Angerer zum fünfzigsten Geburtstag*, Wien – Frankfurt am Main 2004, 79-97
- id., Pierre de la Rues Trauermotetten und die *Quis dabit*-Tradition, in: Stefan Gasch/Birgit Lodes (ed.), *Tod in Musik und Kultur. Zum 500. Todestag Philipps des Schönen*, Tutzing 2007, 189-244
- William Peter Mahrt, Guillaume Dufay’s Chansons in the Phrygian Mode, in: *Studies in Music from the University of Western Ontario* 5 (1980), 81-98
- Reinhard Strohm, “Modal Sounds as a Stylistic Tendency of the Mid-Fifteenth Century: E-, A-, and C-Finals in Polyphonic Song”, in: Finscher/Günther (see Dean), 149-75