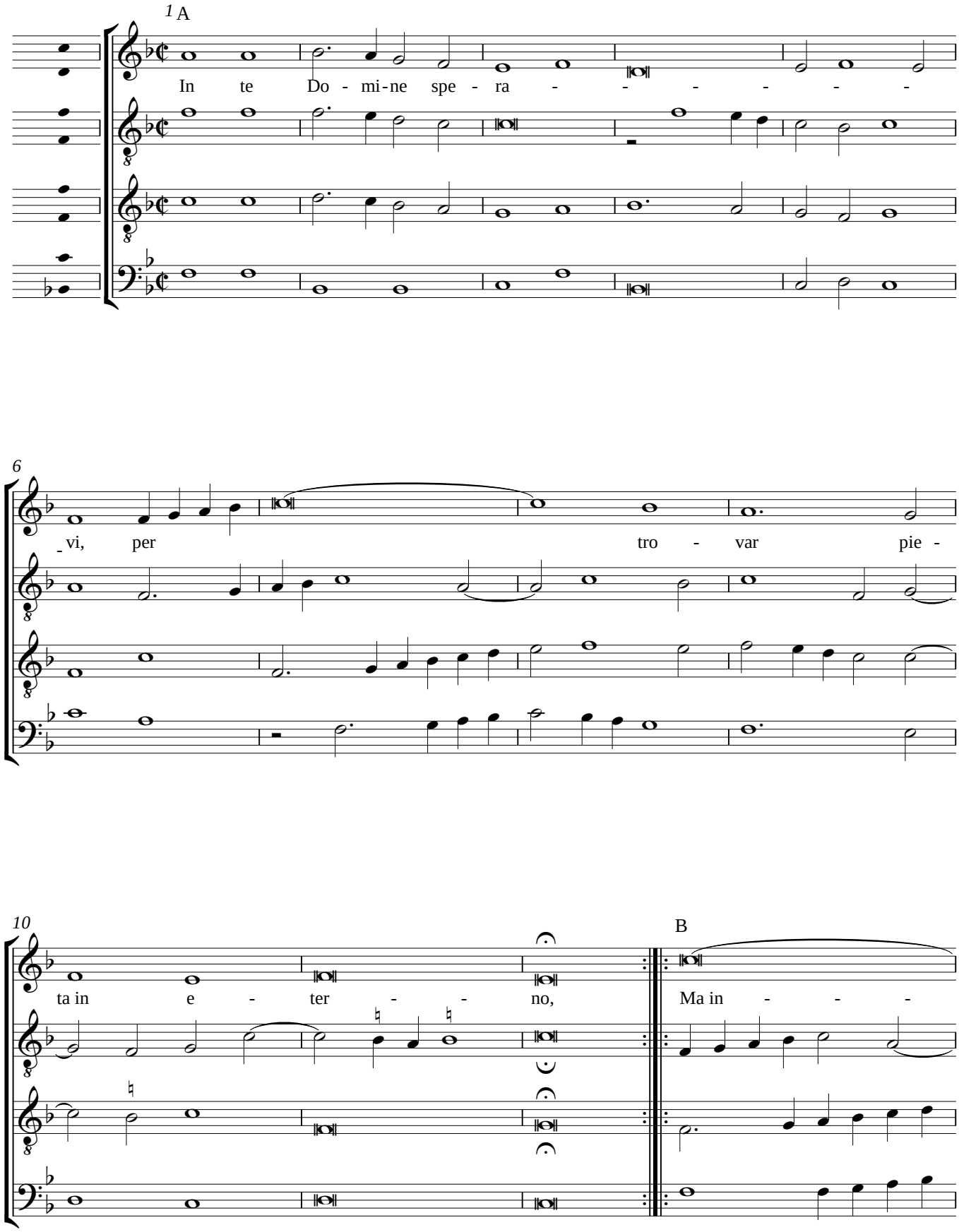
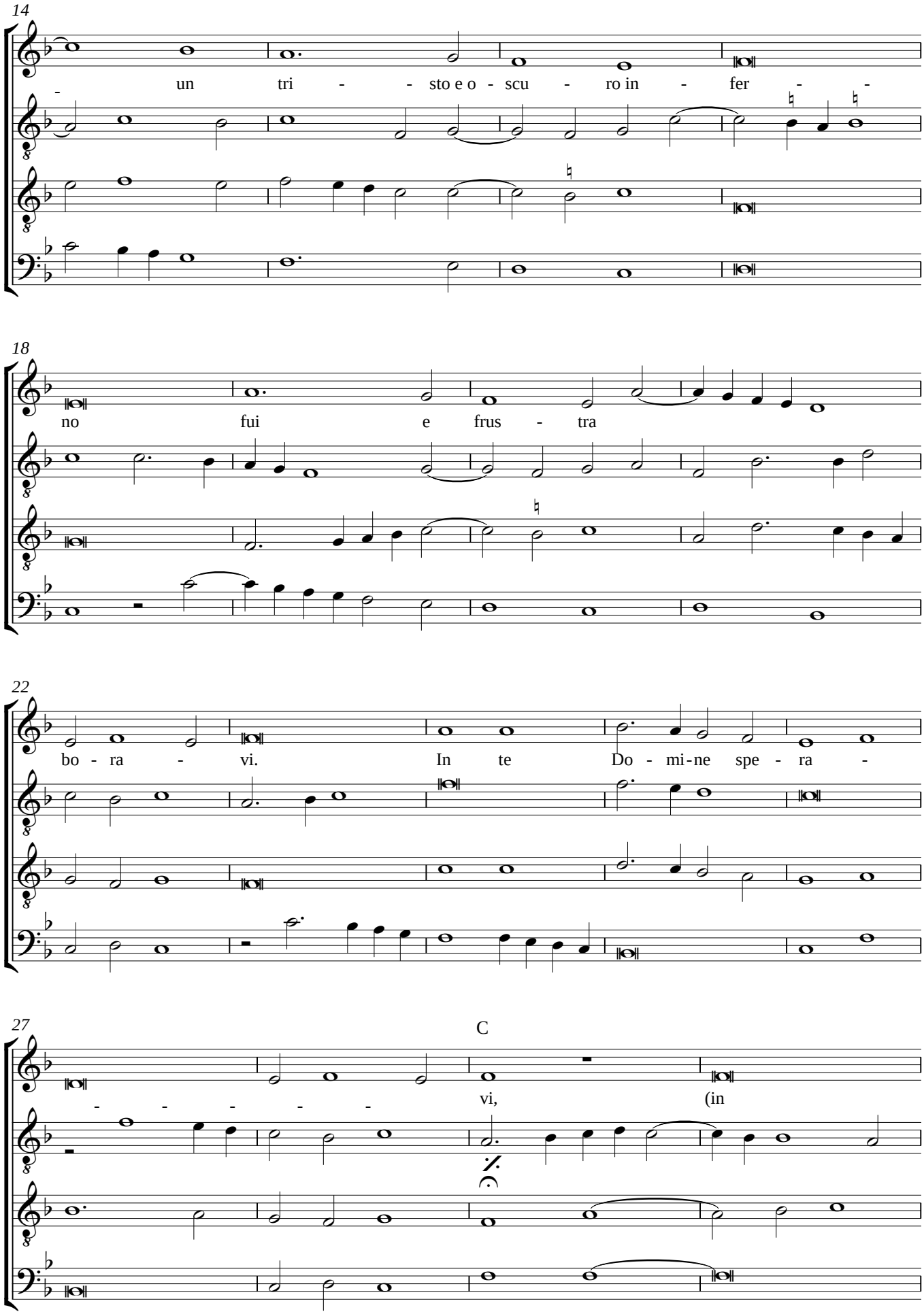
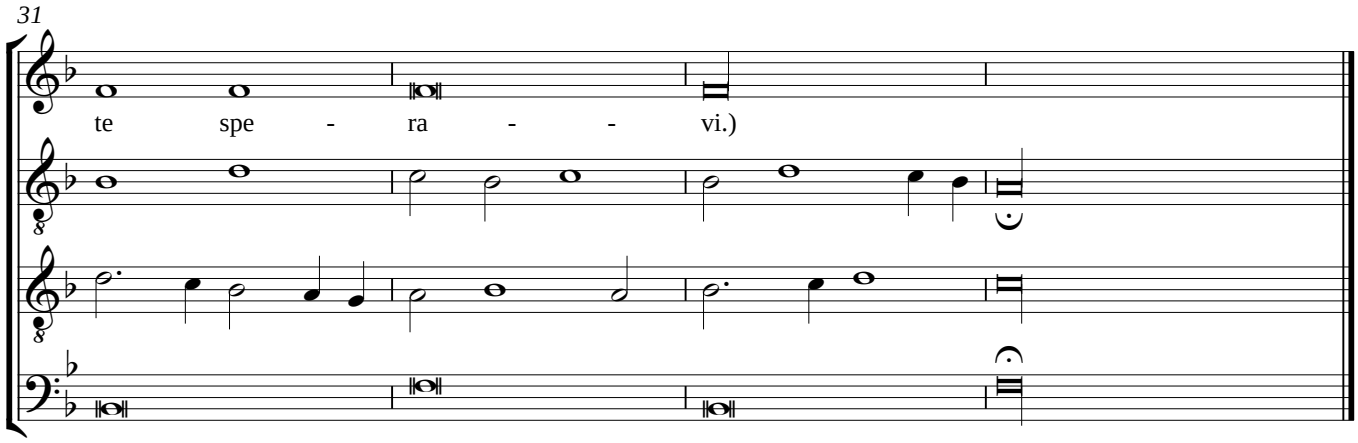
In te Domine speravi

Josquin d'Ascanio (=Josquin Des Prez?, ca 1455-1521)




14
un tri - - sto e o - scu - ro in - fer - -
18
no fui e frus - tra
22
bo - ra - vi. In te Do - mi-ne spe - ra -
27
C
- - - - - vi, (in



Edition from a facsimile of the famous Cancionero musical del palacio, ms. Palacio Real, Biblioteca 1335 fo lvi, where this piece had been copied from the edition by Ottaviano Petrucci, Frottole Libro primo, 1504. The New Josquin Edition 28.18 presents this work as doubtful, because of the doubt on Josquin d'Ascanio being the same person as Josquin des Prez, and because of the lack of quality of this piece. The only other frottola in a Petrucci edition with the name of J.d'A., El grillo, is presented in NJE as an authentic work by Josquin des Prez. There exists one more frottola by Josquin, Scaramella, NJE 28.30, which has not been published by Petrucci, and about which there is no doubt on its authorship. The clumsy altus part especially arouses objections and is probably a later addition. NJE uses other manuscripts than the Petrucci edition, which are better throughout. Leaving out the altus part according to that edition results in some problems, which, however, are mostly absent when one chooses bars 29-end as given by Petrucci. I stick to the Petrucci edition, because I wish to present a version without the altus part, and also for copyright reasons. The Smijers edition does not contain this work; I used the above mentioned facsimile for the music and the edition of Petrucci's Frottole by R. Schwartz and Th. Kroyer, dating from 1933/1935, for the text of the first stanza, because the text, a mix of Latin and Italian is corrupt in the Spanish manuscript; the other two are not represented in that edition.

The original clefs are C1, C3, C3 and F3. The ms. has superfluous fermate's on the final notes of the altus and bassus of bar 33/34. The ms. has a fermate in tenor bar 29, where Petrucci has a signum congruentiae, and agrees with Petrucci on the signum congruentiae in altus bar 29, indicating a kind of replaying; play ABAABC according to the text in other manuscripts. Petrucci has a F an octave down in bassus bar 29 first note. Petrucci has two more stanzas, the ms. only one, and very corrupt. The ms. spells Josquin's name as Jusquin Dascanio.

Translation: In Thee, oh Lord, I put my trust,/ to find pity in eternity,/ but in a sad and dark inferno/ I find myself and in vain I labour.

I suppose the composer of the altus simplified one or more other parts on some points. That's why I give suggestions to restore or complete the very simple bars 11 and 17 in the three part version.