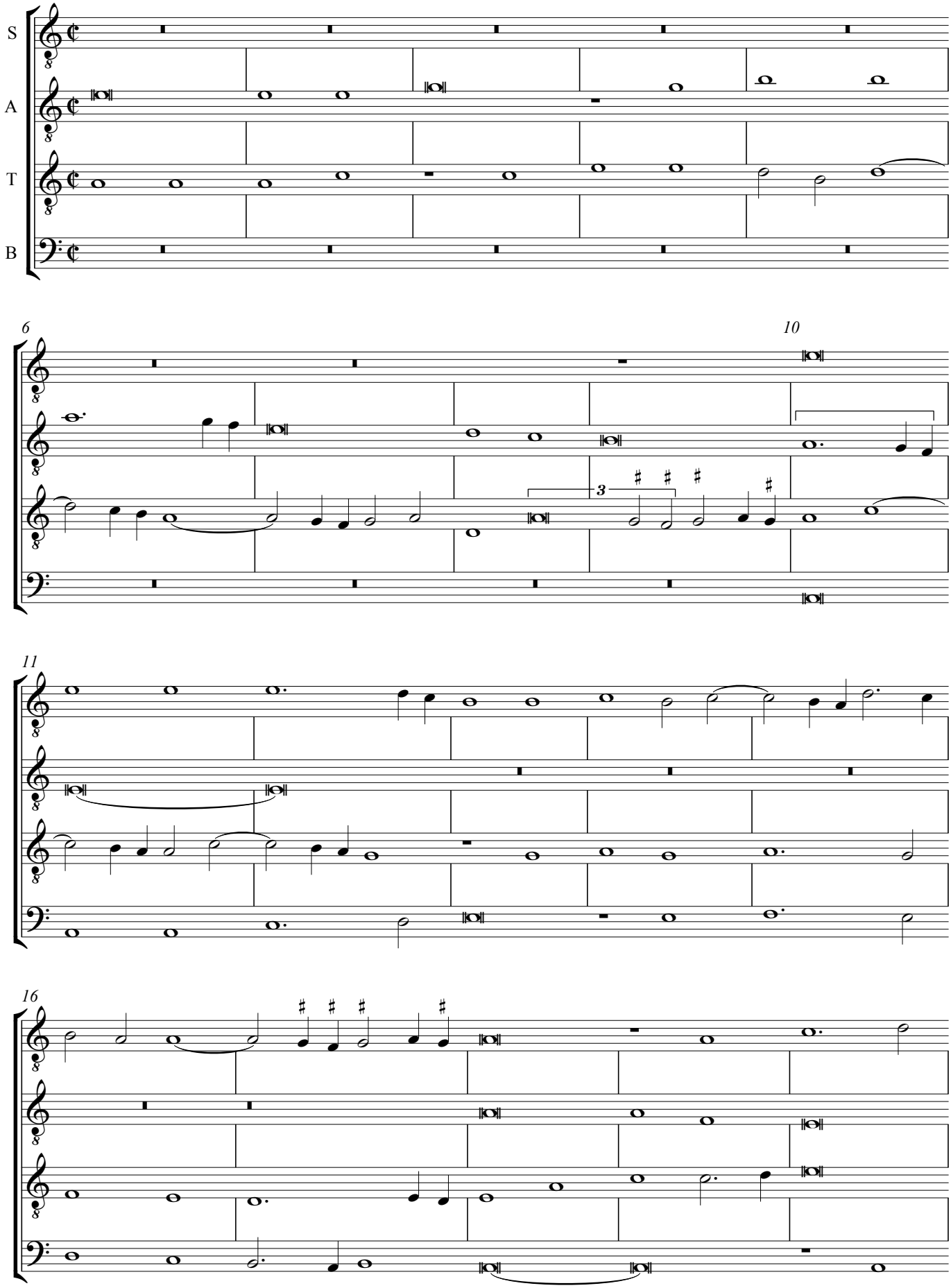
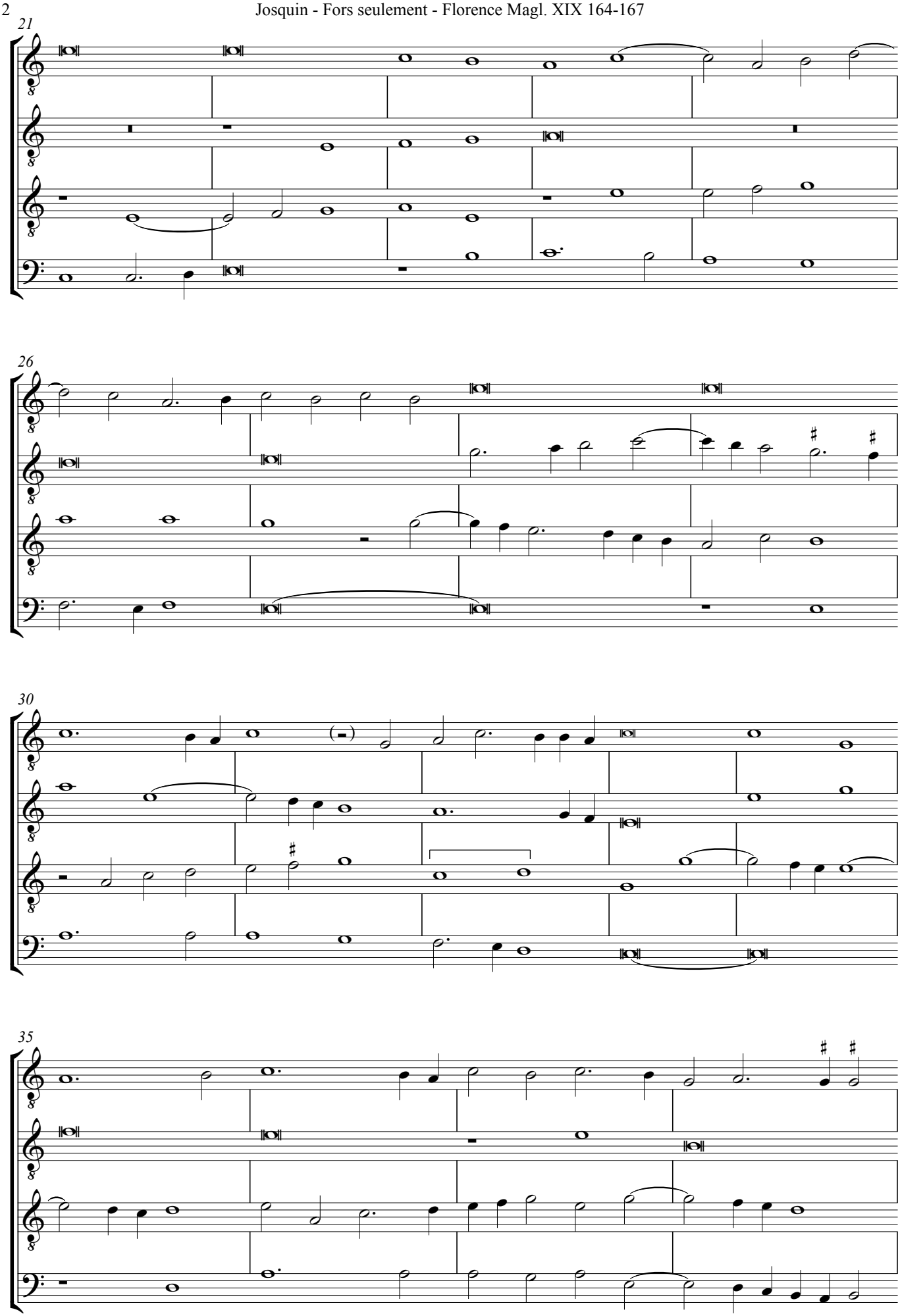
Fors seullement 2

according to ms Florence Magl XIX 164-167 and Augsburg 142a "Augsburger Liederbuch"

Josquin Desprez ? (ca 1450 - Condé sur Escaut 1521)

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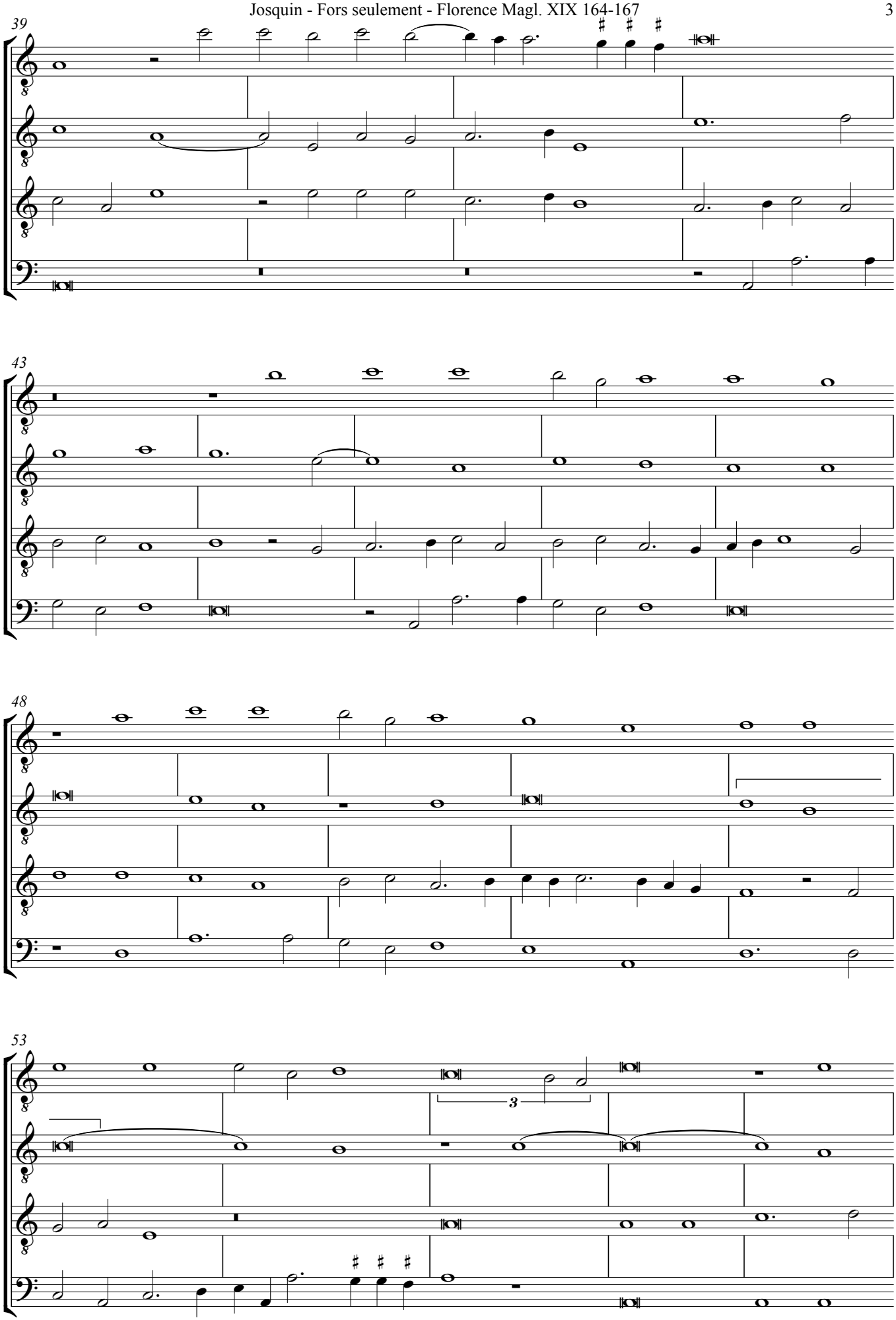
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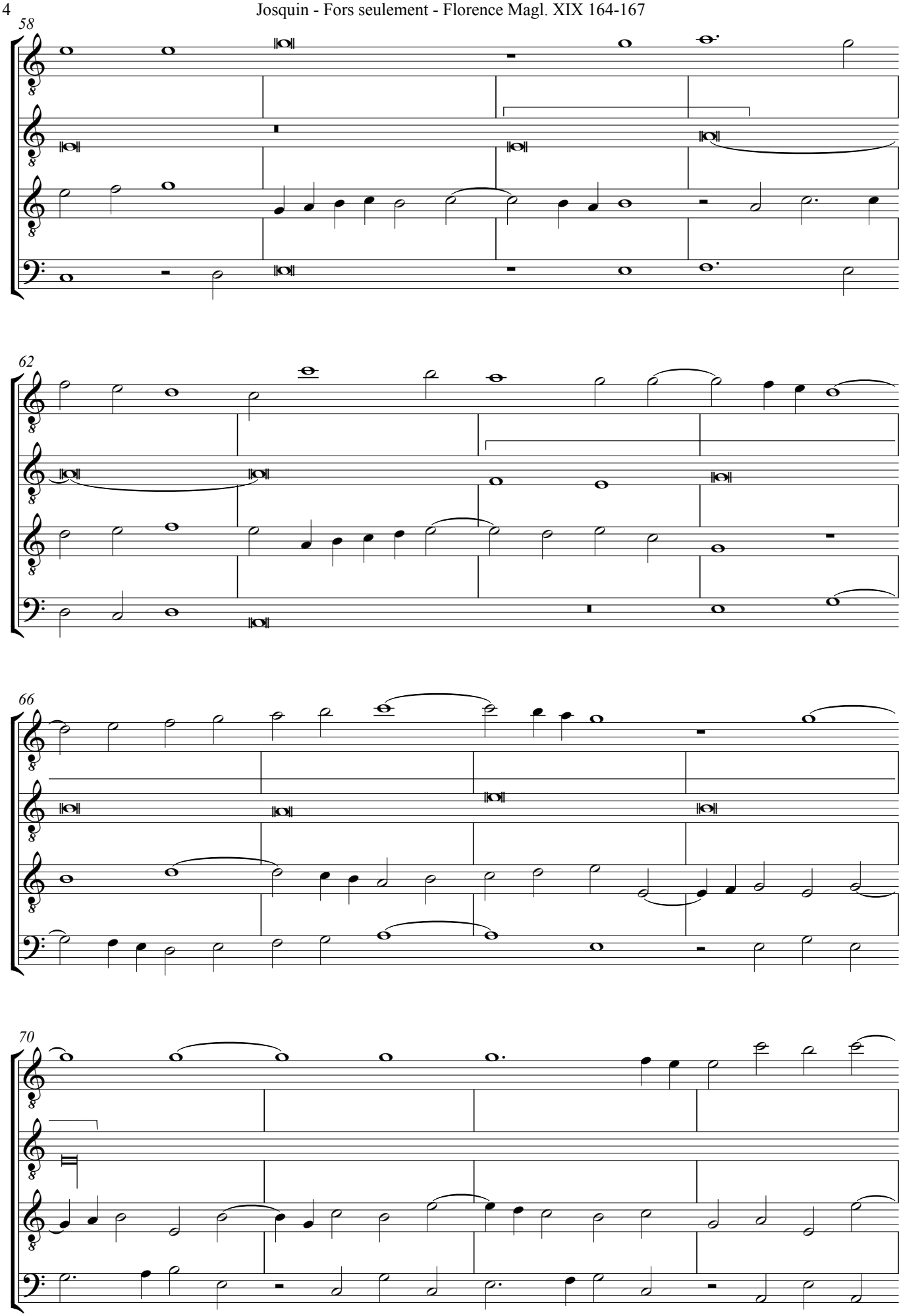
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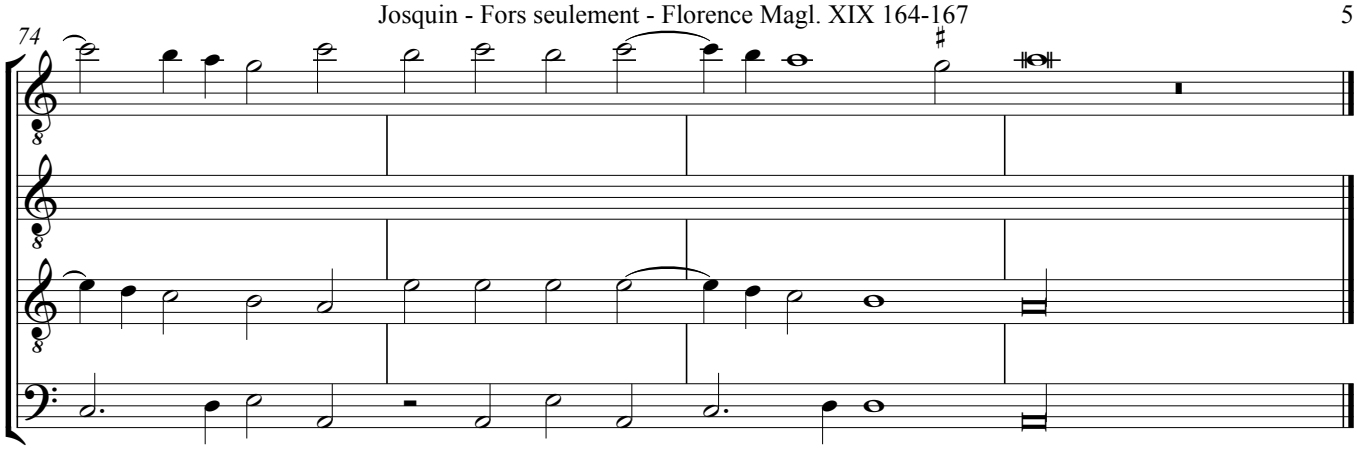

Edited from the ms Augsburg 142a, f. 40v-42r (Au), but I systematically preferred different readings from ms Florence BN Magl. xix 164-167 (Fl); it contains less errors than the Augsburg one; this piece is nr. lx in the four part books. I used facsimiles.
In both manuscripts the piece is anonymous, but in Au it is part of a small collection of pieces by Josquin beyond doubt. David Fallows includes it in NJE as Appendix nr 28.40 and considers it to be probably authentic, and more likely to be Josquin's than nr 28.16* (my Fors seulement 1), but he did not yet (2013) publish the music.
Only the first 9 bars rest and the first 4 bars come from Ockeghems Contratenor (bass part).
Fallows mentions the edition by M. Picker, Fors seulement, Madison 1981 (RRMA 14), nr 22, as the best one.
Fl. gives the text of the song in all four parts, but even with the Tenor (here Altus) it does not fit to the music.
The original clefs in the ms are at the beginnings C3, C4, C3, F4. The clefs change within the piece, the places are slightly different in both mss.
I adopted the most important of Picker's solutions: the Fl ms has signs in its Tenor (the Altus in Au and in this edition) which indicate that the Tenor should be read a fifth higher than its notation. The Tenor represents the Contra-Tenor (bass part) of Ockeghem's original piece (in three voices).
I corrected Superius 17,3 Minim a to f. In Altus bar 22 Picker inserted a Semibrevis rest; I tried several other solutions but this is the only acceptable possibility, with a minimum number of parallel fifths and octaves. I also adopted Picker's rest in Superius 31, where both mss. give a dotted Semibrevis. I took Tenor 34, 2-3 f e e from Au, Fl gives f d f.
Picker prints Altus 6 and 10, Tenor 8,2-9,2 and Superius 55 as colorated, Fl the notes in the Tenor and Superius only. I kept the brackets in the two first cases. Feel free to perform them all as triplets ore pointed notes, as many editors do not even indicate them.
Au gives a note Residuum at Superius, Tenor and Bassus bar 52 and Altus 51.