

Hieronimus Vinders

O mors inevitabilis

Lamentatio super morte

Iosquin de Prez

edited by David Millard



Éditions Doulice Mémoire



O mors inevitabilis

Lamentatio super morte Iosquin de Prez

Hieronymus Vinders
ed. David Millard

Superius

Contratenor

Tenor Secundus

Tenor Primus

Sexta Pars

Quinta Pars

Bassus

O mors in - e - vi - ta - - bi - lis,

O mors in - e - vi - ta - - bi - lis,

O mors, O mors in - e - vi -

Re - - - qui - em

Re - - - qui -

O mors, O mors in - e -

O mors, in -

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mors a - ma - ra, mors cru - de - lis,

mors a - - ma - ra, mors cru - de - lis, Io -

ta - - - bi - lis, mors a - ma - ra, mors cru - de - lis,

æ - ter - - nam

em æ - - ter - - nam

- vi - ta - - bi - lis, mors a - ma - ra, mors cru - de - lis, -

e - vi - ta - - bi - lis, mors a - ma - ra, mors cru - de - lis,

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Io - squin de pres dum ne - ca - sti, il - lum no - bis
 squin de pres dum ne - ca - - - sti,
 Io - squin, dum ne - ca - sti,
 do - - - na e - i
 do - na e - i Do - mi -
 Io - squin de pres dum ne - ca - - -
 Io - squin de pres dum ne - ca - sti il -

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ab - stu - li - sti, il - lum no - bis ab - stu - li - sti
 dum ne - ca - sti il - lum no - bis ab - stu - li - sti
 il - lum no - bis ab - stu - li - - - sti qui
 Do - mi - ne, et lux
 ne, Et lux
 - sti il - lum no - bis ab - stu - li - sti qui
 lum no - bis ab - stu - li - sti, ab - stu - li - sti

qui su - am, qui su - am per ar - mo - ni - am

qui su - am per ar - mo - ni - am il - lu - stra - vit ec -

su - am per ar - mo - ni - am il - lu - stra - vit ec -

per - - - pe - tu - a

per - pe - tu - a lu - ce - at

su - am, *qui* su - am il - lu - stra - vit ec - cle - si - am.

qui su - am per ar - mo - ni - am

Prop - te - re - a, prop - te - re - a tu mu - si - ce, tu mu - si - ce dic,

- cle - si - am. Prop - te - re - a tu mu - si - ce, tu mu - si - ce dic, dic,

cle - si - am. Prop - te - re - a tu mu - si - ce dic,

lu - ce - at

e -

Prop - te - re - a tu mu - si - ce, tu mu - si - ce dic,

Prop - te - re - a tu mu - si - ce, tu mu - si - ce dic,

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dic: re - qui - e - scat in pa - - ce,

dic: re - qui - e - scat in pa - - ce,

dic, dic: re - qui - e - scat in pa - ce, a - men, re -

e - - - i.

- - i. prop - te - re - a tu mu - si -

dic, dic: re - qui - e - scat in pa - - ce, prop - te - re - a tu mu - si

dic, dic: re - qui - e - scat in pa - ce, prop - te - re - a tu mu - si - ce

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re - qui - e - scat in pa - - - - ce.

re - qui - e - scat in pa - ce, in pa - ce.

- qui - e - scat, re - qui - e - scat in pa - ce, a - men.

ce, re - qui - e - scat in pa - - ce.

ce dic: re - qui - e - scat in pa - - ce.

dic: re - qui - e - - - scat in pa - ce, in pa - - ce.

Editorial Note

The source for this edition is *Le Septiesme Livre /contenant Vingt & quatre chan-/sons à cinq et à six parties* published by Tielman Susato in Antwerp in 1545. The volume is devoted to works of Josquin, but includes three elegies to Josquin. The others are by Gombert and Benedictus Appenzeller.

There is no consistent title or heading for this piece. It appears in the partbooks thus:

Superius: In Iosquinum a prato, Musicorum principem, Monodia. A Sept. Ieron. Vinders.
 Contratenor: Lamentatio super morte Iosquin de prez. Per Ieronimum Vinders. vii. Vocum.
 Tenor Primus, Tenor Secundus (printed together in one book): A Sept parties Ieron Vinders
 Quinta Pars: A Sept. Ieron. Vinders.
 Sexta Pars: La deploration de Iosquin de prez / Composee Par Ieron. Vinders. A Sept Parties.
 Bassus: Lamentatio super morte Iosquin de prez. Per Ieronimum Vinders. vii. Vocum.

The heading in the *Sexta Pars* book is printed in a large titling font. The headings in the other partbooks are printed in the standard page indexing font used throughout the publication.

There are no substantial editorial questions raised by the work. There are neither any obvious errors nor any harmonic or melodic figures requiring the use of *musica ficta*. I have tacitly corrected some minor textual errors. Text underlay is largely straightforward, but singers may prefer to redistribute syllables over the melismas. I have retained the original note values, including the *diminutio* proportion in the *Sexta Pars*. This may create some challenges for the singer(s), but they should be easy enough to resolve by comparing the part to the other parts in the score. The bulk of the *Sexta Pars* is, in fact, a direct quotation of the plainchant Introit of the Requiem Mass. The text has been altered to read ‘him’ instead of ‘them’. In all parts, the final note is to be held until the last voice has cadenced. I find a tempo of $\text{♩} = ca. 50$ to be quite suitable.

The text and translation read as follows:

*O mors inevitabilis, mors amara, mors crudelis, Iosquin de prez dum necasti; illum nobis abstulisti qui suam per
 armoniam illustravit ecclesiam. Propterea tu musice dic: requiescat in pace.
 Requiem aeternam dona ei Domine: et lux perpetua luceat ei.*

O inescapable death, bitter death, cruel death, you have now murdered Josquin des Prez. You have taken him who through his harmony enlightened the Church. Therefore, O musician, say: ‘may he rest in peace’.

Rest eternal grant unto him, O Lord; and let light perpetual shine upon him.