

London, British Library, MS Royal 8 G. vii [Brussels/Mechelen, c.1513–25]  
Berg (Montanus) & Neuber, *Tertia pars magni opera musici* [Nürnberg, 1559]

**DISCANTUS**

**CONTRA-TENOR**

**TENOR**

**BASSUS**

Dul - - - ces - - - ex -

Dul - - -

6  
Dul - - - - -  
u - - - - - vi - ae, dul - - - ces - - -  
Dul - - - ces - - - ex -  
ces - - - ex - u - vi - ae,

12  
ces ex - u - - - vi - ae - - -  
- ex - u - - vi - ae - - - dum fa - ta, dum - - -  
u - - vi - - - ae, - - - dum fa - - -  
dum - - - fa - - - - - ta, dum - - -

18  
dum - - - fa - ta de - - - - -  
fa - - - ta, dum fa - ta de - - us - que, (b)  
- - - ta, dum fa - ta de - us - que, de -  
fa - - - ta - - - de - - -

24

us - que si - ne - bant,  
 de - us - que si - ne - bant, ac - ci - pi -  
 us - que si - ne - bant,  
 us - que si - ne - bant, ac - ci - pi -

30

ac - ci - pi - te hanc a - ni - mam.  
 te hanc a - ni - mam me -  
 ac - ci - pi - te hanc a - ni - mam me - que his  
 te hanc a - ni - mam ex -

37

me - que his ex - sol - vi - te cu -  
 que his ex - sol - vi - te  
 ex - sol - vi - te cu -  
 sol - vi - te cu - ris.

43

ris. Vi - xi  
 te cu - ris. Vi - xi et quem  
 ris. Vi - xi et  
 Vi - xi et quem

49

et quem de - de - rat cur - -  
 de - - de - - rat cur - - sum  
 quem de - de - rat cur - - - - - sum, cur -  
 de - de - rat cur - - - - -

55

- sum for - - tu - na pe - - re - -  
 for - tu - - na pe - re - -  
 - - sum for - - tu - na pe - - re - -  
 - - sum for - - tu - - na pe - re - -

61

gi, et nunc ma - gna me - i  
 gi, et nunc ma - gna me - - i sub ter - - -  
 gi, et nunc ma - gna me - i  
 gi, et nunc ma - gna me - - i sub ter -

67

sub ter - - - ras i - bit i - - ma - -  
 - ras i - bit i - ma - go, sub - -  
 sub ter - - ras, sub ter - ras i - - bit i - ma - -  
 - ras, sub ter - ras i - - bit i - ma - -

73

go, sub ter - ras i - bit i - ma -  
 ter - ras i - bit i - ma - go, i -  
 go, i - ma - go, i - bit i - ma -  
 go, sub ter - ras i -

79

go, i - bit i - ma - go.  
 bit i - ma - go, i - ma - go.  
 go, i - bit i - ma - go.  
 bit i - ma - go, i - bit i - ma - go.

Dulces exúviæ,  
 dum fata deúsque sinébant,  
 accípite hanc ánimam  
 meque his exsólвите curis.

Vixi et quem déderat  
 cursum fortúna perégi,  
 et nunc magna mei  
 sub terras íbit imágo.

*Objects dear to me,  
 while fate and the gods allowed it:  
 receive this spirit  
 and release me from these troubles.*

*I have lived my life; and the course that  
 fortune had allotted me I have fulfilled;  
 and now the great ghost of me  
 will go beneath the earth.*

Virgil (70BC–19BC), *Aeneid*, Book IV, 651–654

Josquin des Prez is generally regarded as the greatest composer of his generation, and the first master of High Renaissance polyphony. His carefully constructed compositional style, with its extensive use of motivic elements to establish a highly contrapuntal texture, transcended both his sacred and secular output, as this 'secular motet' exemplifies.

Virgil's epic poem of the Trojan warrior Aeneas, spanning 10,000 lines in twelve books, was one of the best-known literary works in early modern Europe, and clearly inspired a number of early 16th-century composers who set texts from Book IV. Josquin's is among five settings of this particular text, Dido's famous lament, to be found in the British Library MS Royal 8 G. vii manuscript, believed to have been copied by the prolific Netherlands court scribe, Petrus Alamire.

#### Editorial Notes:

Of the two known sources of this work acknowledged at the head of this edition, only MS Royal 8 G. vii dates from Josquin's lifetime. Berg & Neuber included this work, along with Jean Mouton's setting (which also appears in MS Royal 8 G. vii, and whose Discantus part replicates Josquin's), as the only secular works in their 1559 collection. Only one non-concordance of the sources is found: Contratenor m.27.1–3 appears as  $\text{♩} \text{♩} \text{♩}$  in Berg & Neuber.

This edition is set a minor third higher than the original. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{♩}$  mensuration sign and its modern-equivalent  $\text{♩}$  time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures in the source are acknowledged with overarching square brackets.

Given the ambiguity of word underlay in 16th-century manuscripts, editorial adjustments have been made freely. Transcriptions of Virgil's poem appear to vary with respect to the word 'sinebant', some preferring the singular 'sinebat' rather than the plural form, which would imply a fundamentally different meaning to that line of the poem. Some modern editions of Josquin's setting use the latter, though the former consistently appears in both the original source and Berg & Neuber's collection.