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Tu Solus, Qui Facis Mirabilia

TTBB a cappella

Josquin des Prez
(1442–1521)
Edited by Jameson Marvin

Josquin des Prez
(c.1442–1521)

The greatest composer of his generation, Josquin's pre-eminence, throughout his lifetime, was made clear by the inclusion of his works in positions of great prominence among the first printed editions of music from Italy, France, Germany, and the Netherlands. Among the earliest are the first four motet books by Ottaviano Petrucci: 1502, 1503, 1504, 1501, that stand alongside of his publication in 1502 of *Misse Josquin*, the first collection of printed music by a single composer. This collection of masses in fact was so highly regarded that two more volumes of Josquin masses followed, in 1505 and 1514. No other composer during Josquin's lifetime had more than a single volume published of his works.

Josquin's esteem is made clear by documentation of his masses and motets sung in cathedrals throughout France, Italy, Spain and Germany throughout the 16th century. Nearly 100 years after his death, his setting of Psalm 90 was still being sung on the second Sunday of Lent by the Choir of the Sistine Chapel. [Recently a discovery was made during the restoration of Michelangelo's *frescoes* in the Chapel – Josquin's name was found carved in the wall.]

His name has perplexed scholars for generations. No fewer than eight variants of his first name and seven of his last name appear in documents. "Josquin" is derived from that of a 7th century saint (Judocus) living in northern France and Flanders; the Latin "Judocus" was translated into the vernacular as "Josse" of which "Josquin" is the diminutive. Recent scholarship reveals that Josquin's family name was "Lebloitte"; "Des Prez" was probably used by his grandfather, and clearly as an evolving surname by his father and uncle.

Research has not yet revealed, however, the full extent of Josquin's employment and travels. He was probably born near Saint Quentin in about 1442, and was likely a choir boy there, or in Conde. Records first indicate that Josquin was employed as a singer in 1477, in the chapel of Rene, duke of Anjou, and perhaps in 1480 at the Ste Chapelle of Paris, in the service of King Louis XI of France.

While returning frequently to France, as Josquin's fame spread he became increasingly associated with the most prominent Italian courts of his day. Throughout the 1480s he

was in the service of the Sforza family and contemporary accounts of him reveal that he was likely in Milan, Rome and Ferrara between 1480-1488. From 1489-1495, Josquin was a singer in the papal chapel in Rome. (Perhaps it was then that he carved his name.)

Between 1495-1503, his name appears associated with the most famous families of Italy: Sforza, Medici, D'Este, and in 1503, he became *Maestro di cappella* at the Estense court of Ferrara. One year later, with the outbreak of the plague it is likely that Josquin departed from the Estense court, though he may still have served Duke Ercole D'Este.

It is not until 1504 that records confirm that he was active during his final years as provost of the church of Notre Dame in Conde-sur-l'Escaut. As provost he was responsible for virtually all the employees of the church, including 16 vicars and 6 choirboys, forming a large choir of twenty-two singers. Josquin was one of the greatest composers of the Renaissance, a period spanning over 200 years, from Du Fay and Ockeghem (with whom he had a close association) through Palestrina and Byrd.

Jameson Marvin

Jameson Marvin is Director of Choral Activities and Senior Lecturer on Music at Harvard University. He conducts the Harvard Glee Club, Radcliffe Choral Society, and Harvard-Radcliffe Collegium Musicum, and teaches courses in Conducting, Masterworks of Choral Literature, and Vocal Music of the Renaissance and Baroque. Under Dr. Marvin's direction since 1978, his Harvard ensembles have risen to be among the premier collegiate choruses in the United States. He has expanded a choral environment rich enough to attract thousands of students over the past thirty years, from the beginning singer to the advanced musician.

Throughout his career Dr. Marvin has conducted some eighty symphonic-choral works. His mastery of the choral art is reflected by his distinguished national reputation as a conductor, teacher, author, performance scholar, editor, arranger, and composer. Dr. Marvin received a BA in Music Theory/History and Composition from the University of California, Santa Barbara, an MA in Choral Conducting and Early Music Performance at Stanford University and a DMA degree in Choral Music from the University of Illinois. *The Boston Globe* calls Dr. Marvin a "musician of consummate mastery."

The Edition by Jameson Marvin

The present edition is based upon the recent publication of the *New Josquin Edition* (Volume 22, Motets on Non-Biblical Texts, edited by Bonnie Blackburn, 2003). Her transcription is derived primarily from the one complete source of: Petrucci's *Motetti De Passione De cruce De sacramento De beato virgine et huius modi* (Venice, 1503), which is fully texted in all voices.

As the opening incipit indicates, for this edition the motet has been transposed down a minor third, and the original notation has been halved. Bar lines have been added within staves and editorial *musica-ficta* is placed above notes. The complete text underlay and all fermati are retained. The *alla breve* sign is also preserved and the *sesquialtera* proportion (indicated by Petrucci with the sign "0/3") at bars 55 and 89 is made clear by the editor's use of 3/2, not only conveying the modern meaning of 3 half-notes per bar, but the original meaning of 3 half-notes in the time of two (originally 3 whole notes in the time of two).

This editor has performed *Tu solus* many times with the Harvard Glee Club using several transpositions (pitched on F#, or F, or E); thus, conductors should feel free to transpose the motet below the written pitch for practical vocal circumstances. It is clear that Josquin conceives this work for low voices (ie. all men – the original high "d" of the *Superius* well within falsetto range of male altos). Thus, in modern performance it seems most appropriately sung by male chorus. This new edition presents the four voices in traditional TI, TII, BI, BII score format. Performing *Tu Solus* with all male voices projects Josquin's chordal textures in balance, and the richness of the resulting homogenous sonority especially makes expressive the chords at the "devotional" *fermati*.

Performance Suggestions

Josquin's expressive use of *fermati* in the opening 39 bars will, with brief exceptions, make necessary a performance that feels nearly "pulseless". The start and stop nature of Josquin's homophonic setting offers much time for reflection and little time for a regular rhythmic pulse to be felt. The first verse (bars 1-39) in fact constitutes a kind of "prelude" – a devotional prayer to God, Father and Son.

It is at the beginning of the second verse (*Ad te solum confugimus*) that we begin to feel "pulse" made clear by the uninterrupted rhythmic gestures; and it is no coincidence that in this verse, verbs of action are announced. It is here that this editor suggests a pulse (derived from the *alla breve* tempo) of whole note = c.44; the pulse clearly coincides with the strong Latin syllables on each down beat, each bar being equal to a breve in the original. [In this light, one may consider this pulse as a guide line for the opening verse of *Tu solus*, with many points of forward motion and slowing down, i.e. using expressive *rubato*].

This tempo expressively accommodates the 3/2 proportion at bar 55, and also makes clear the inherent dance rhythms of the *galliard* (bars 54-62) which is preceded by the (typical) dance pairing of the rhythm of the *pavan* (bars 40-47). Josquin borrows these well known dance rhythms to animate the text, all directed to Christ in whom "we seek refuge, place our trust, adore," and at 3/2, to whom "we offer prayers, beg that we are heard, and grant what we request." Josquin's use of the *sesquialtera* (bars 54-71 and 89-114), thus emphasizes in both cases the urgency of the text.

The "pleading" nature of the text "Hear our supplications" is highlighted in bars 59-62 in the old fauxbourdon style. [Josquin inserts a middle (TII) part; TI & BI duplicate (up an octave) the BI & II parts bars 55-58]. This original "improvised" style was well known to Josquin and his predecessors Ockeghem and Du Fay. Thus, this editor suggests a "double leading-tone" inherent in this style, by placing *musica ficta* above both the Tenor I and II at the cadence at bar 61.

Most points of editorial placement of *musica ficta* directly relate to the well-documented singers' performing practices (and subsequent rules) of the Renaissance: 1) to create cadences—a singer sings a sharp on the middle note in melodic formuli such as G, F. G—transposed in this edition: E, D#, E; 2) to avoid tri-tones (vertical and horizontal) 3) to create a 1/2 step interval when a melodic line ascends by a whole step and returns to the same note; thus, in this (transposed) edition B, C#, B, becomes B, C natural, B. This occurs frequently in the BII part especially when the C# is in close juxtaposition with one of Josquin's C naturals in an adjacent part; and 4) to make perfect (in Renaissance terms) the vertical *concentus* at the word "Christe" by placing a sharp above the TII in bar 54. Christ in Renaissance Christian Theology is "perfect"; thus a "major" chord is necessary to avoid the imperfect minor chord at the final cadence of the preceding phrase.

Especially note worthy is Josquin's borrowing of Ockeghem's renowned chanson, *D'ung aultre amer* to contrast "Earthly Love": *"To Love Another"* with "Christian Love": *"Would be Delusion, Profound Ignorance, and Sin"*. [The irony of the placement of Ockeghem's famous chanson would have been clear to Josquin's Christian listeners.

Throughout *Tu solus qui facis mirabilia*, Josquin employs chromaticism as a means of text expression: TII bar 13; BI bars 60 and 98; BII bars 14, 21, 56, and 98. The words these insertions accompany create a sentence fragment that underlies the *affect* of the text of the complete motet: "Creator", "only", "King", "hear", "our prayers". Thus, through the use of harmonic color, Josquin highlights the words. Following Josquin's lead this editor employs harmonic color (with *musica ficta*) at bar 108 to avoid the tri-tone and most especially to inflect the word "joy" (*laetitia*).

Tu Solus Qui Facis Mirabilia

Tu solus, qui facis mirabilia,	Thou alone, who doest wonders:
Tu solus Creator, qui creasti nos	Thou sole creator, who created us;
Tu solus Redemptor, qui redemisti nos	Thou sole redeemer, who redeemed us
sanguine tuo pretiosissimo.	with Thy most precious blood.
Ad te solum confugimus,	In Thee alone we seek refuge;
In te solum confidimus,	In Thee alone we place our trust
Nec alium adoramus, Jesu Christe;	And we adore no other, Jesus Christ.
Ad te preces effundimus	To Thee we offer our prayers.
Exaudi quod supplicamus,	Hear our supplications
Et concede quod petimus,	and grant that which we ask,
Rex benigne.	O benign King.
D'ung aultre amer,	To love another
Nobis esset fallacia	would be delusion;
D'ung aultre amer,	To love another,
Magna esset stultitia et peccatum.	would be profound ignorance and sin.
Audi nostra suspiria	Hear our sighs;
Reple nos tua gratia,	Fill us with Thy grace,
O Rex regum,	O King of Kings
Ut ad tua servitia,	That in Thy service
Sistamus cum laetitia in aeternum.	we remain with joy forever.

Tu Solus, Qui Facis Mirabilia

TTBB a cappella

Edited by Jameson Marvin
for the Harvard Glee Club

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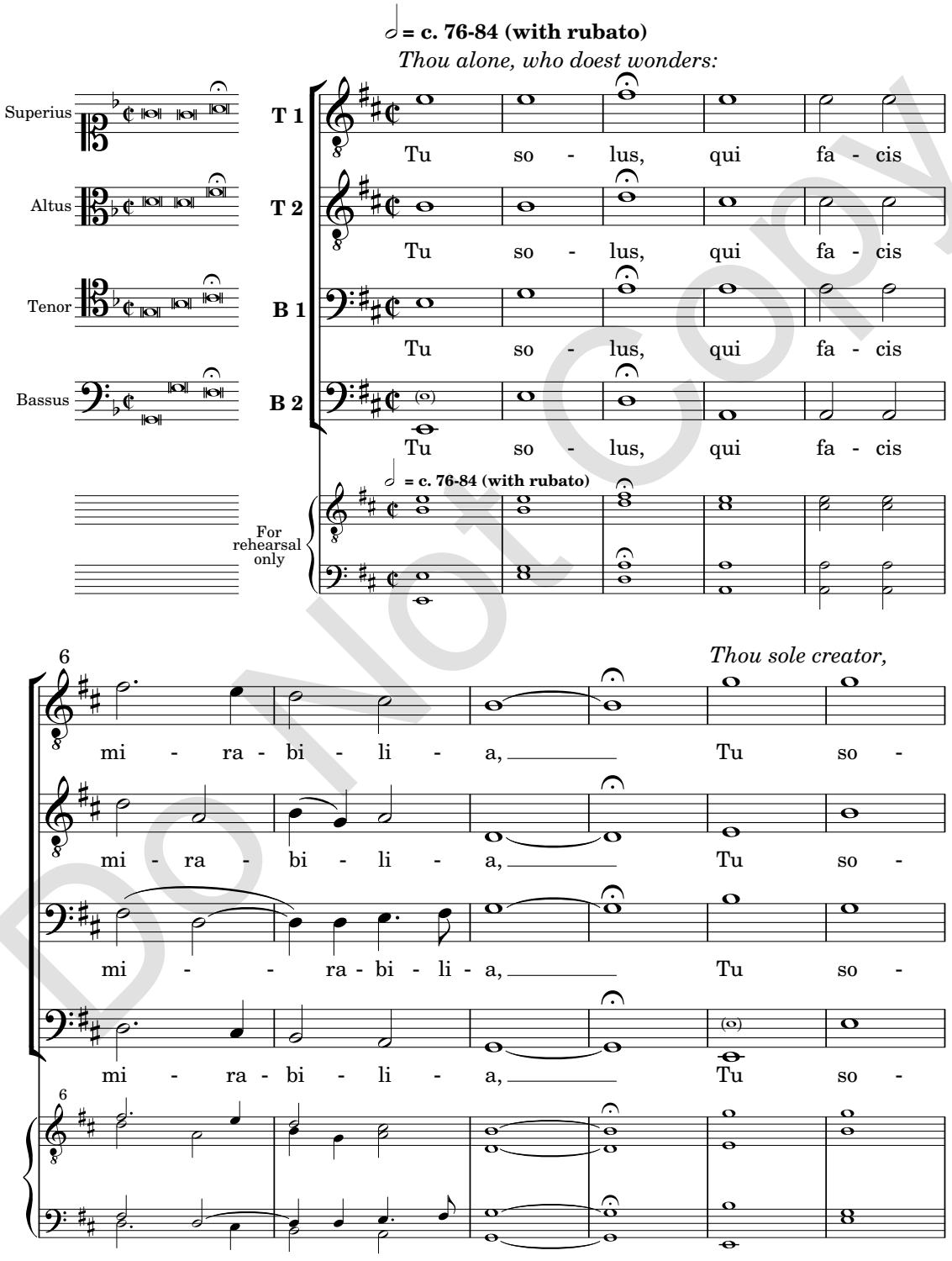
(c. 1442-1521)

Prima pars



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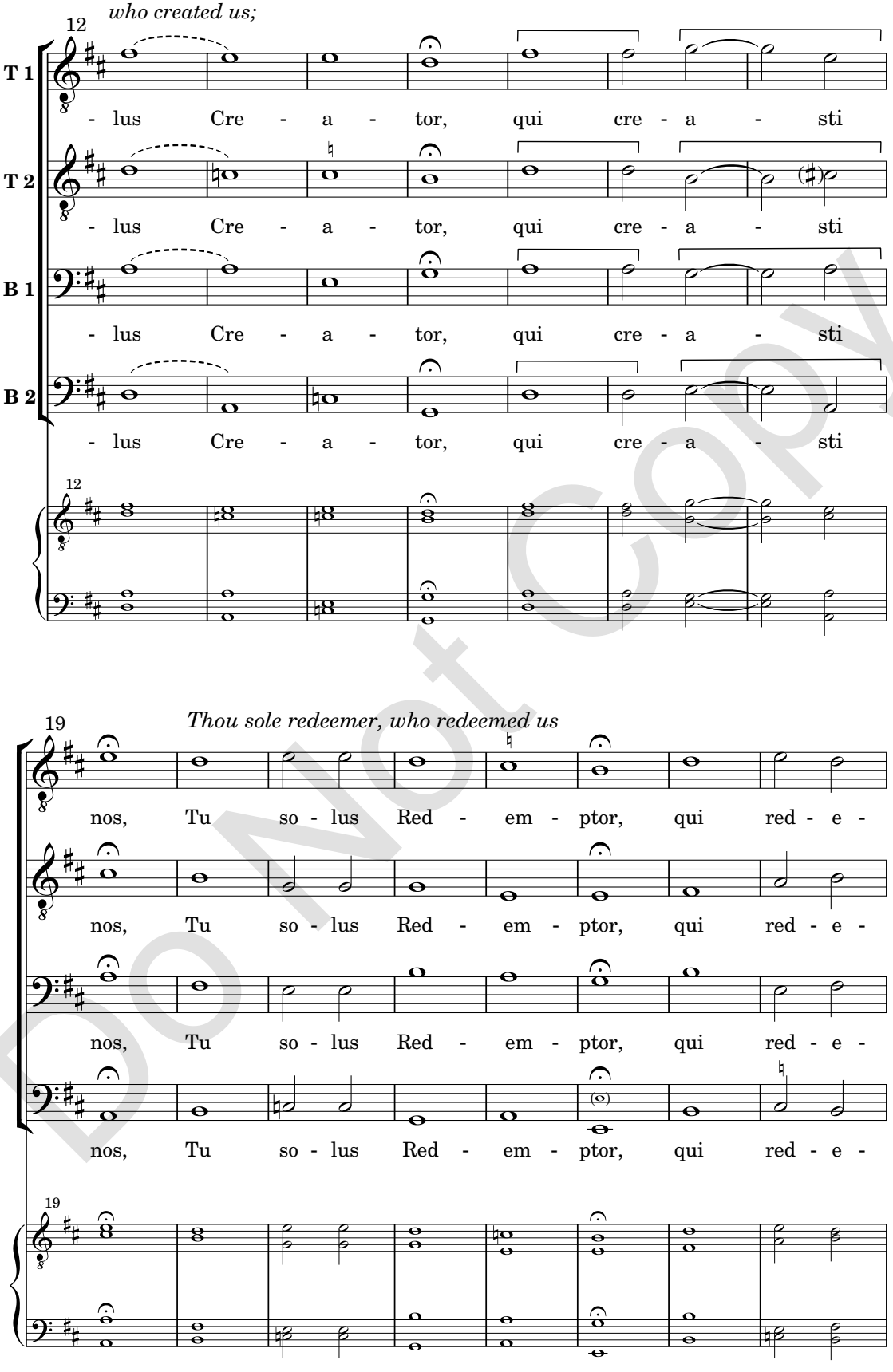
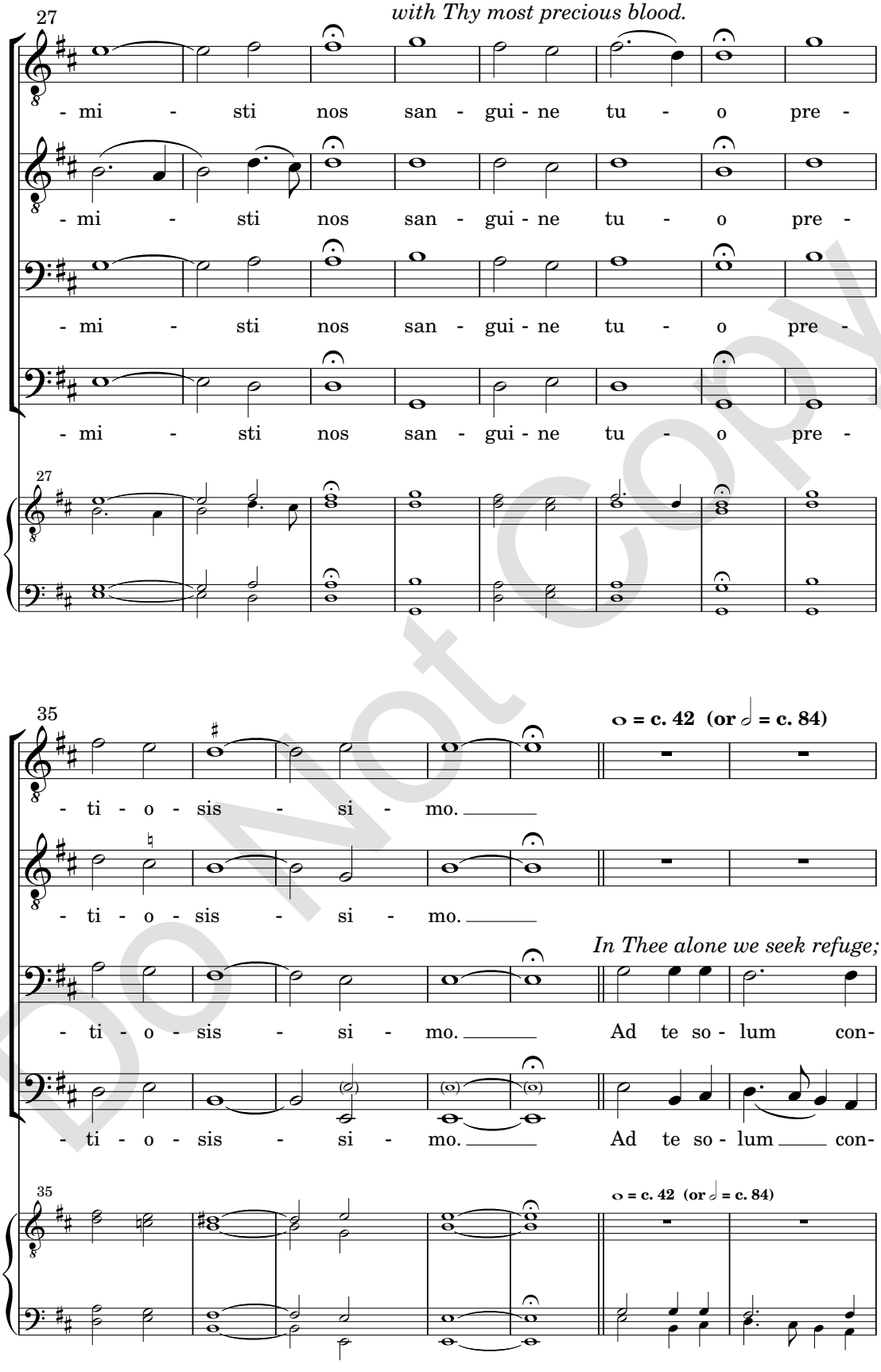
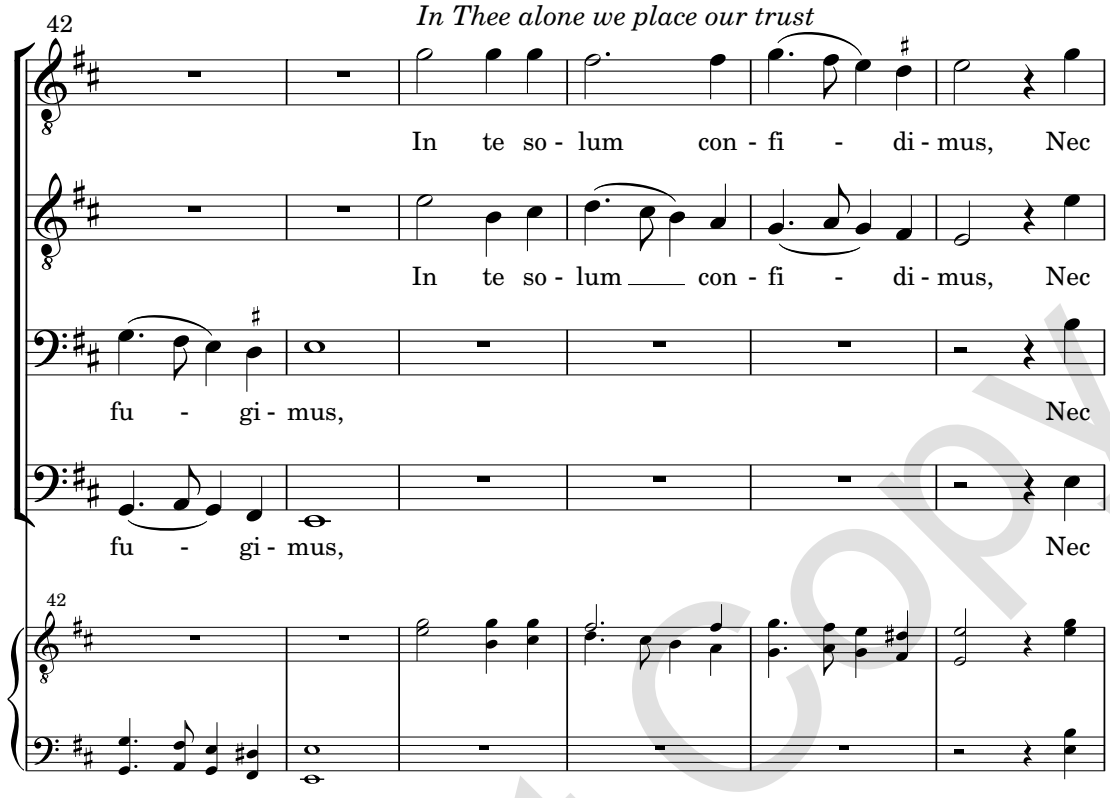
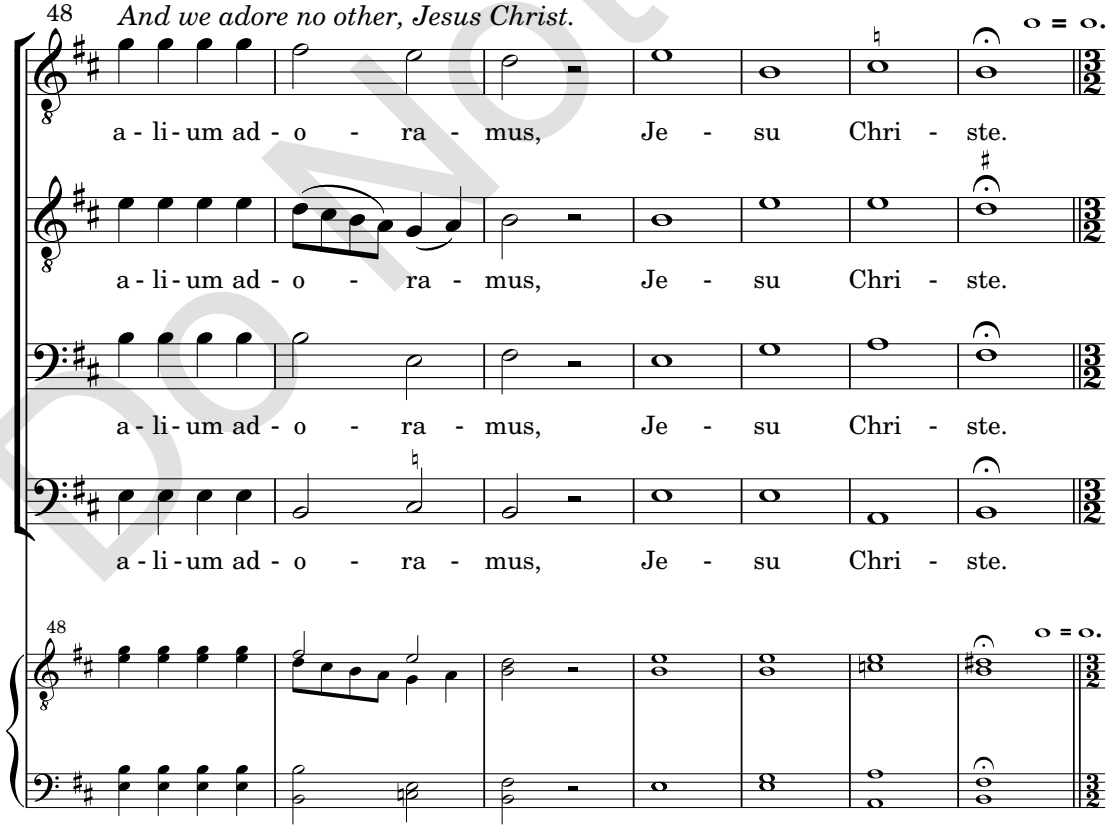
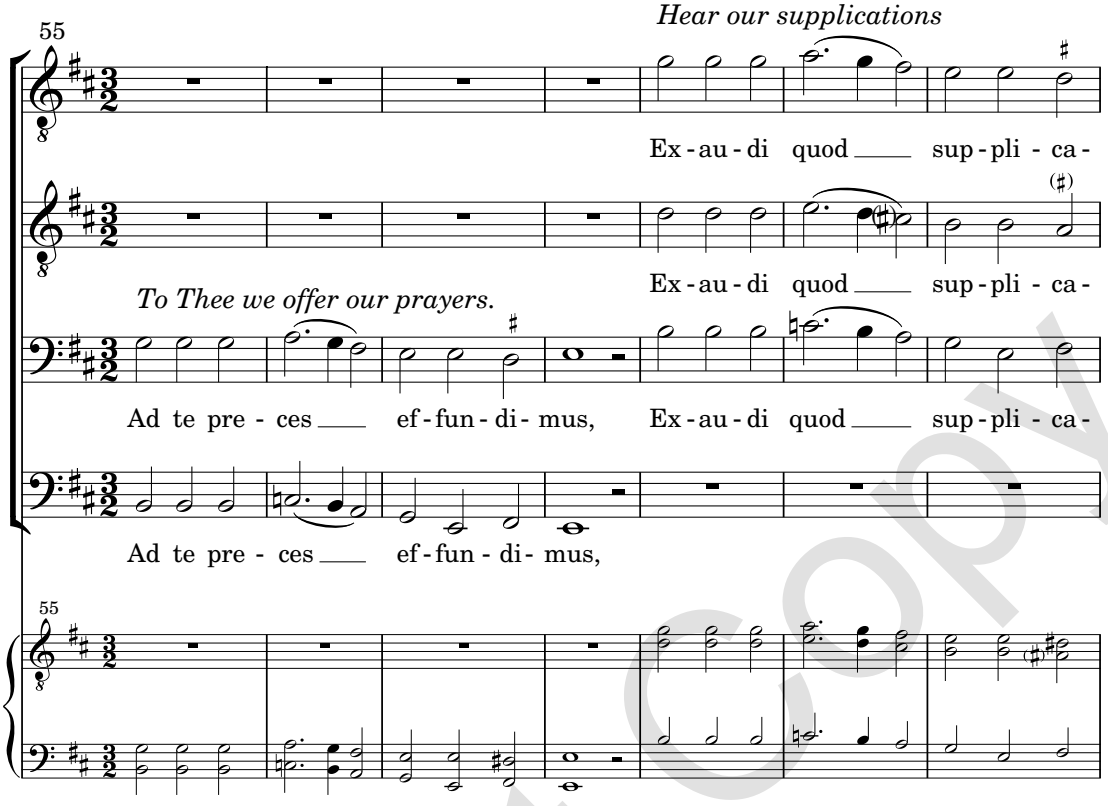
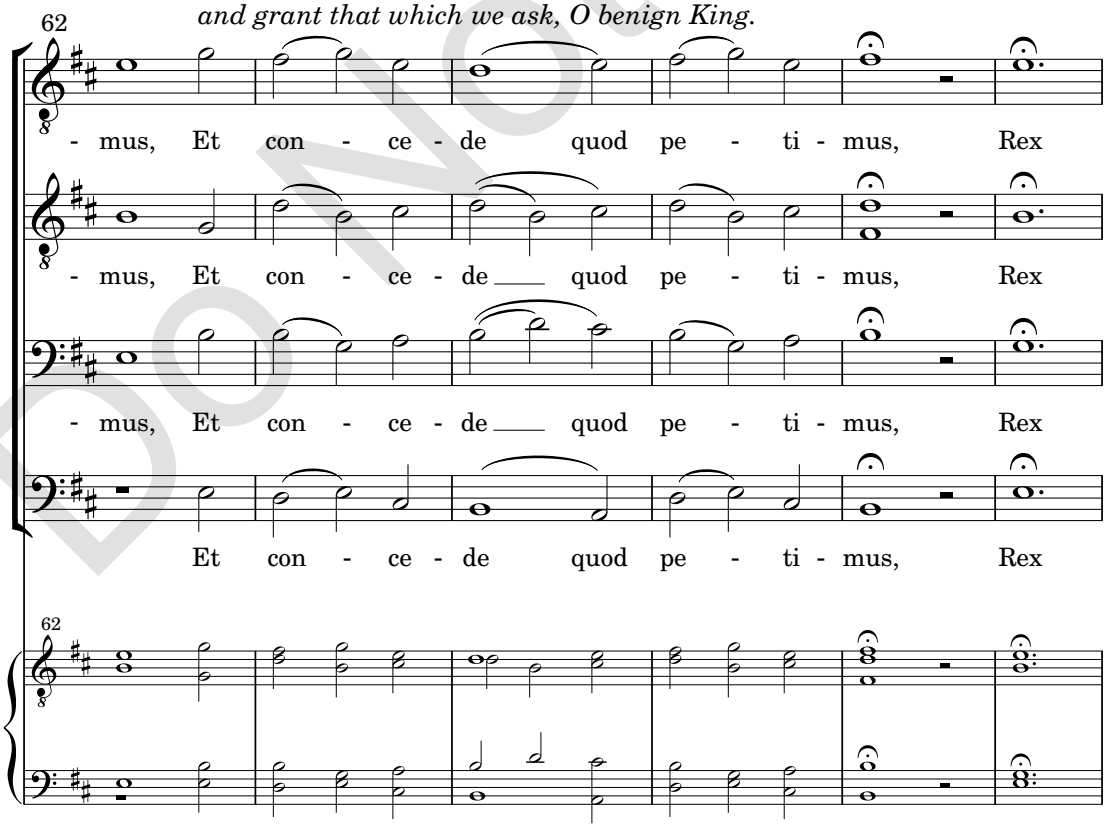

12
who created us;
T 1
- lus Cre - a - tor, qui cre - a - sti
T 2
- lus Cre - a - tor, qui cre - a - sti
B 1
- lus Cre - a - tor, qui cre - a - sti
B 2
- lus Cre - a - tor, qui cre - a - sti
19
Thou sole redeemer, who redeemed us
nos, Tu so - lus Red - em - ptor, qui red - e -
nos, Tu so - lus Red - em - ptor, qui red - e -
nos, Tu so - lus Red - em - ptor, qui red - e -
nos, Tu so - lus Red - em - ptor, qui red - e -

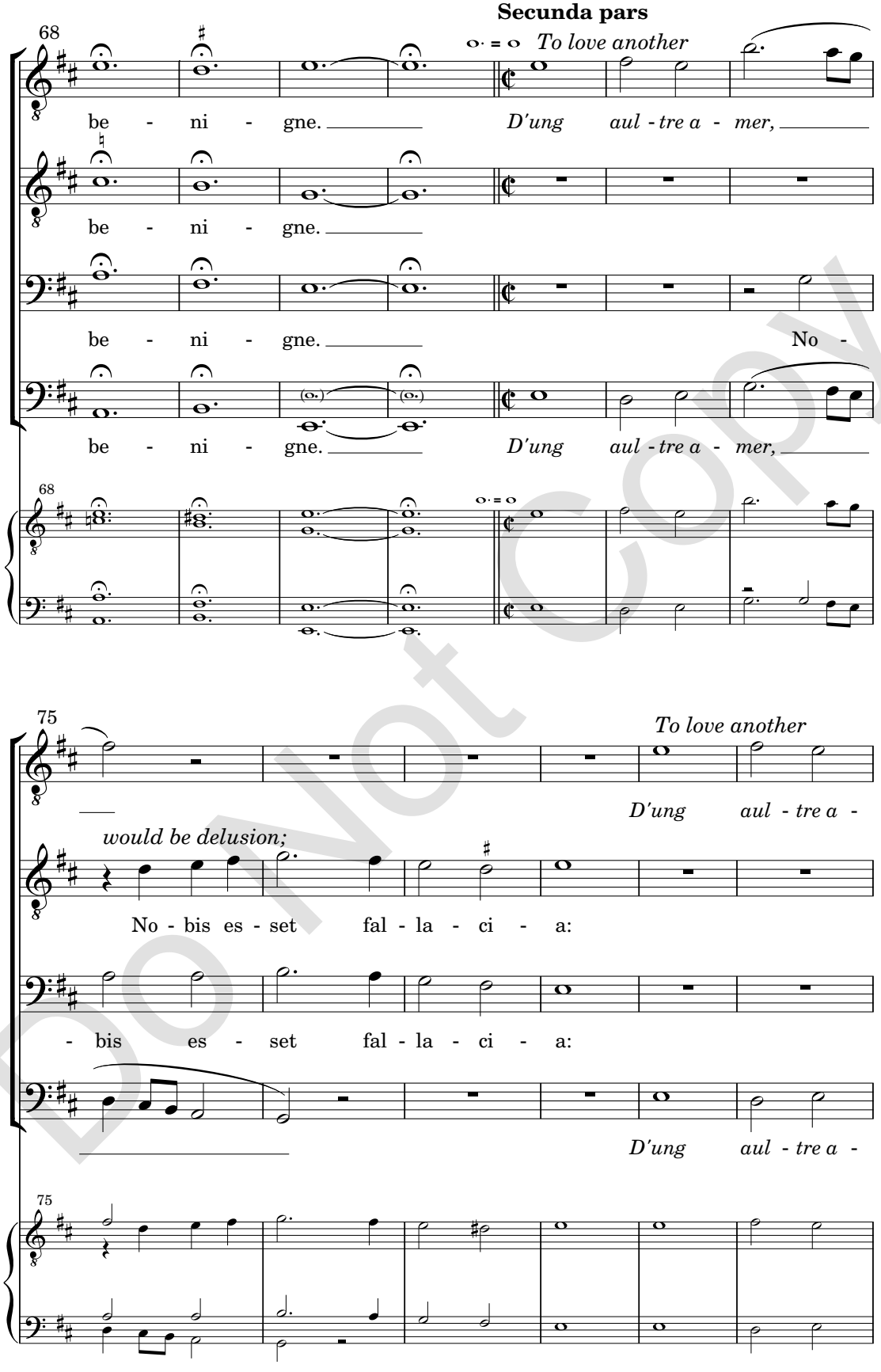

27
with Thy most precious blood.
- mi - sti nos san - gui - ne tu - o pre -
- mi - sti nos san - gui - ne tu - o pre -
- mi - sti nos san - gui - ne tu - o pre -
- mi - sti nos san - gui - ne tu - o pre -
35
𝅝 = c. 42 (or 𝅗𝅥 = c. 84)
- ti - o - sis - si - mo.
- ti - o - sis - si - mo.
In Thee alone we seek refuge;
- ti - o - sis - si - mo. Ad te so - lum con-
- ti - o - sis - si - mo. Ad te so - lum con-

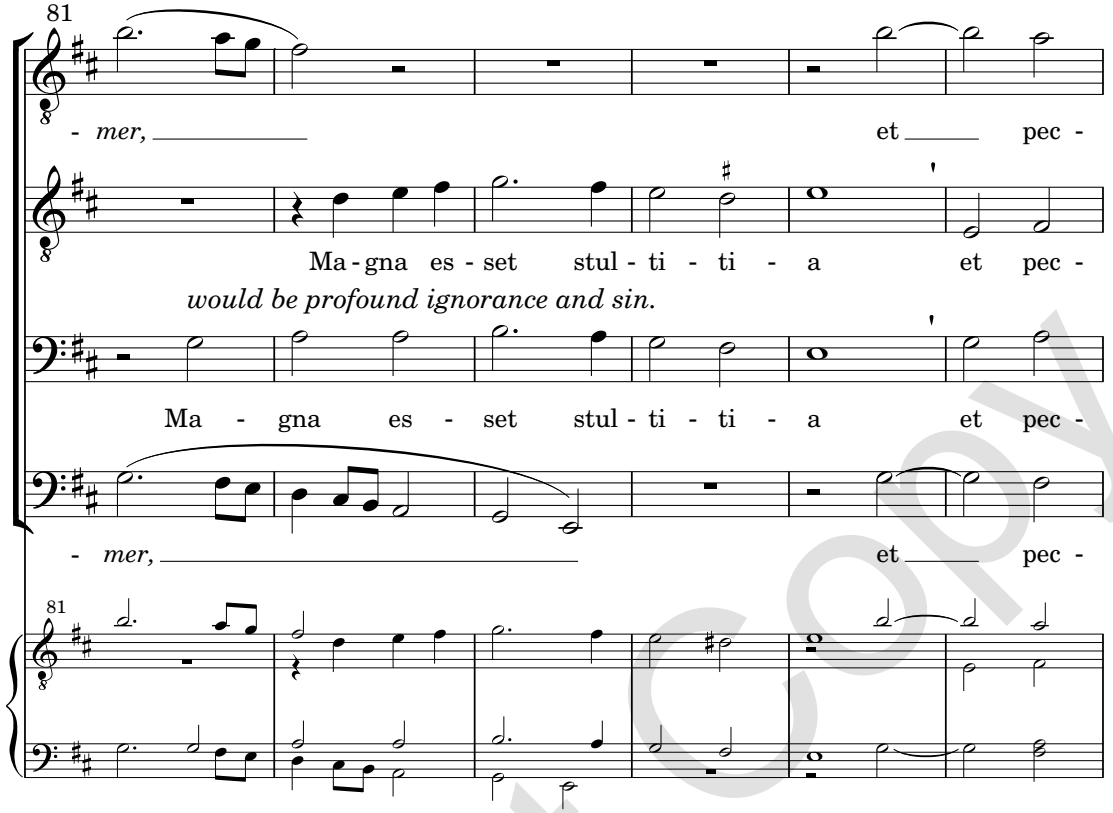

42
In Thee alone we place our trust
In te so - lum con - fi - di - mus, Nec
In te so - lum con - fi - di - mus, Nec
fu - gi - mus, Nec
fu - gi - mus, Nec
42

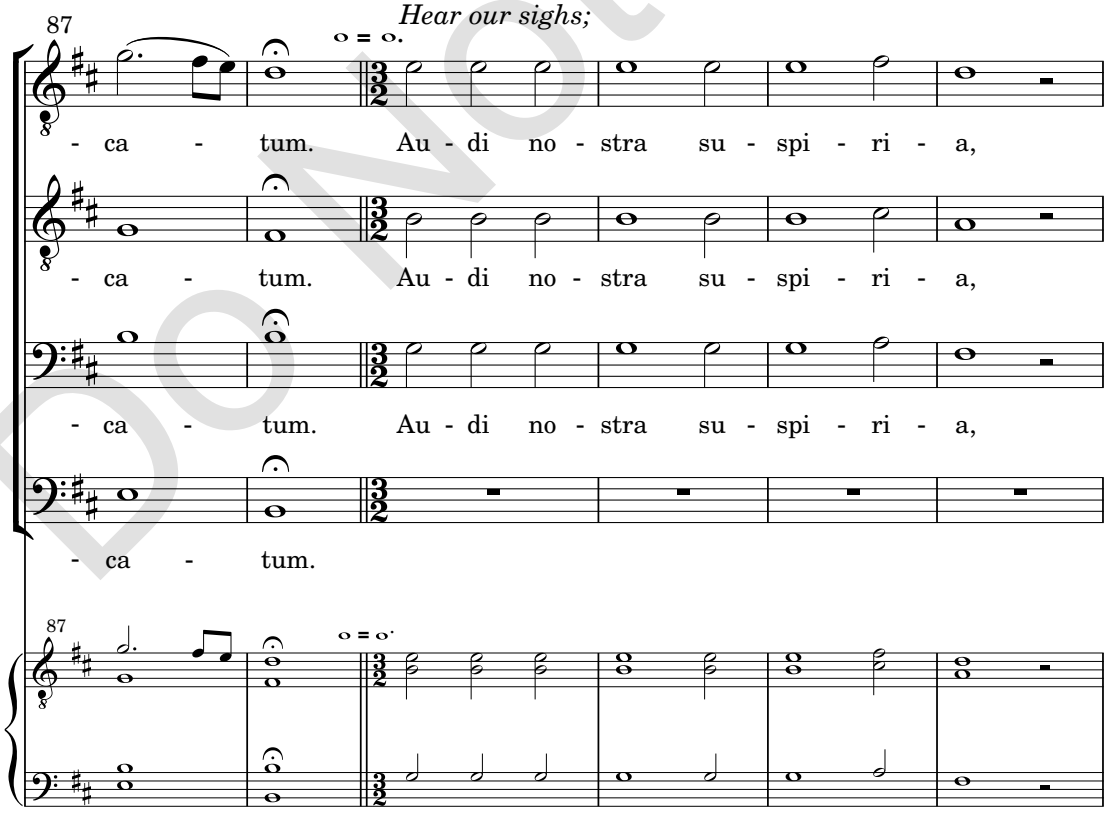

48
And we adore no other, Jesus Christ.
a - li - um ad - o - ra - mus, Je - su Chri - ste.
a - li - um ad - o - ra - mus, Je - su Chri - ste.
a - li - um ad - o - ra - mus, Je - su Chri - ste.
a - li - um ad - o - ra - mus, Je - su Chri - ste.
48

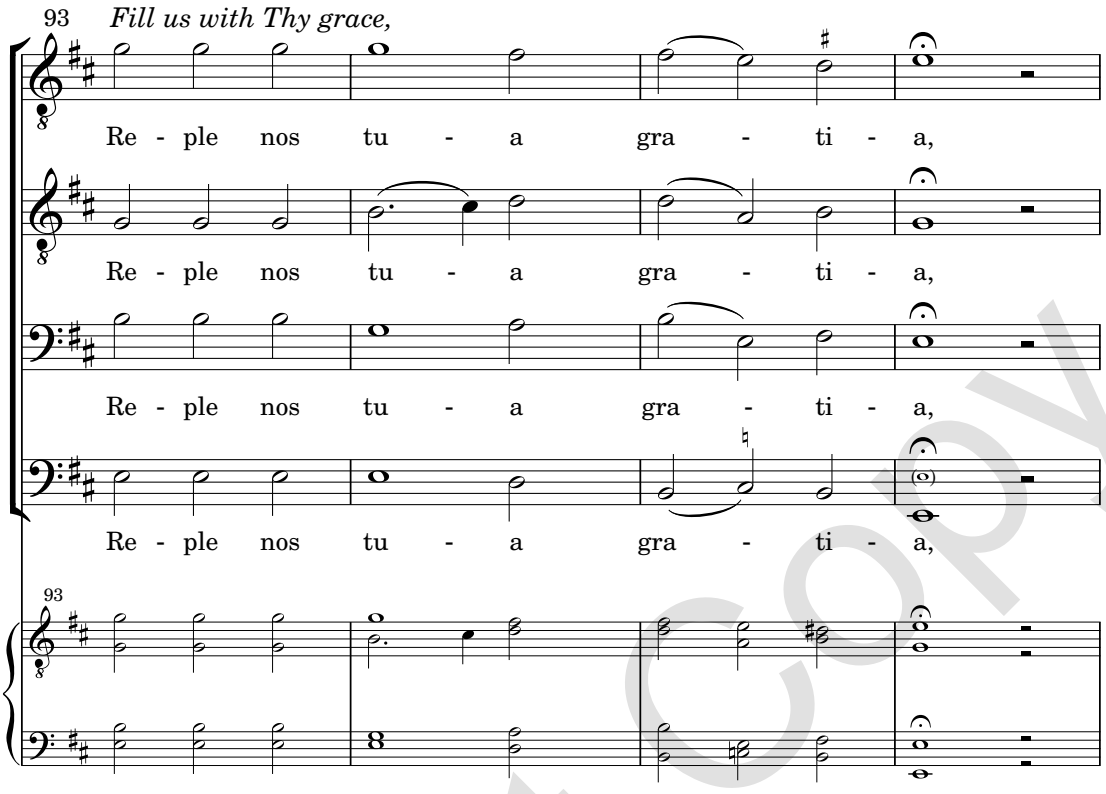

55
Hear our supplications
Ex - au - di quod sup - pli - ca -
Ex - au - di quod sup - pli - ca -
To Thee we offer our prayers.
Ad te pre - ces ef - fun - di - mus, Ex - au - di quod sup - pli - ca -
Ad te pre - ces ef - fun - di - mus,
55

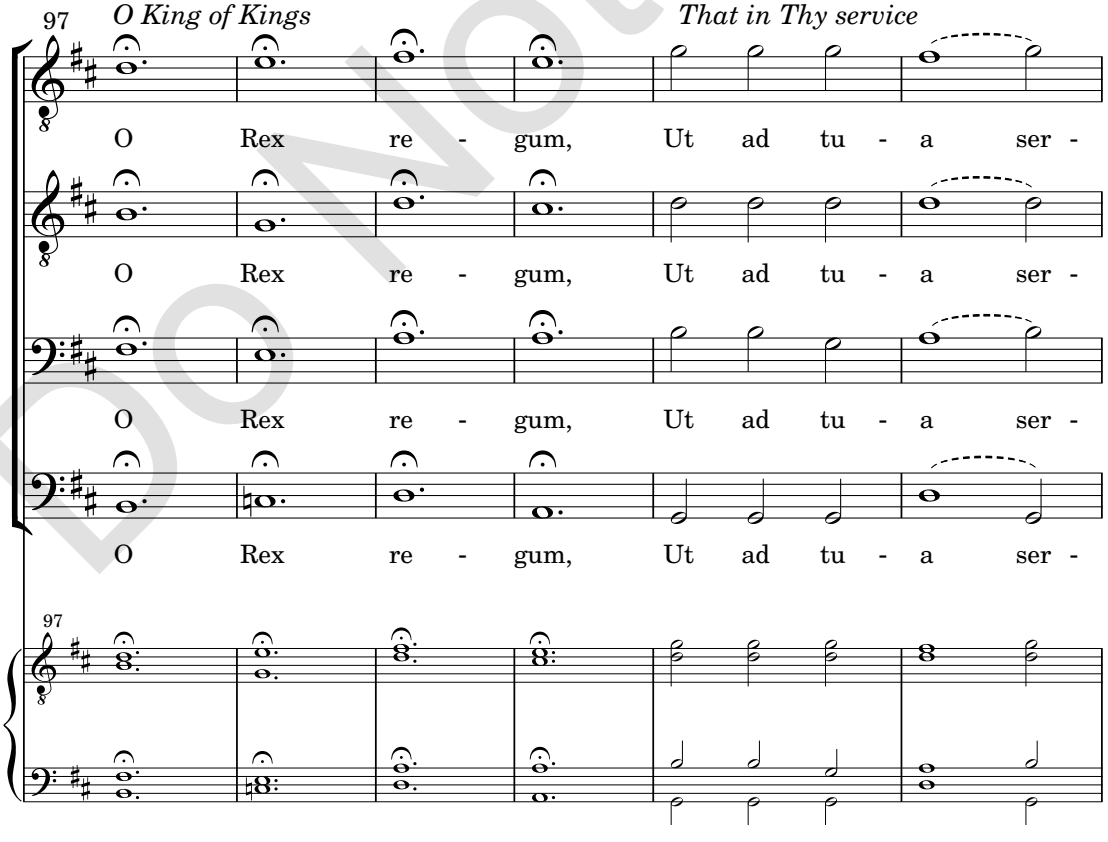

62
and grant that which we ask, O benign King.
- mus, Et con - ce - de quod pe - ti - mus, Rex
- mus, Et con - ce - de quod pe - ti - mus, Rex
- mus, Et con - ce - de quod pe - ti - mus, Rex
Et con - ce - de quod pe - ti - mus, Rex
62

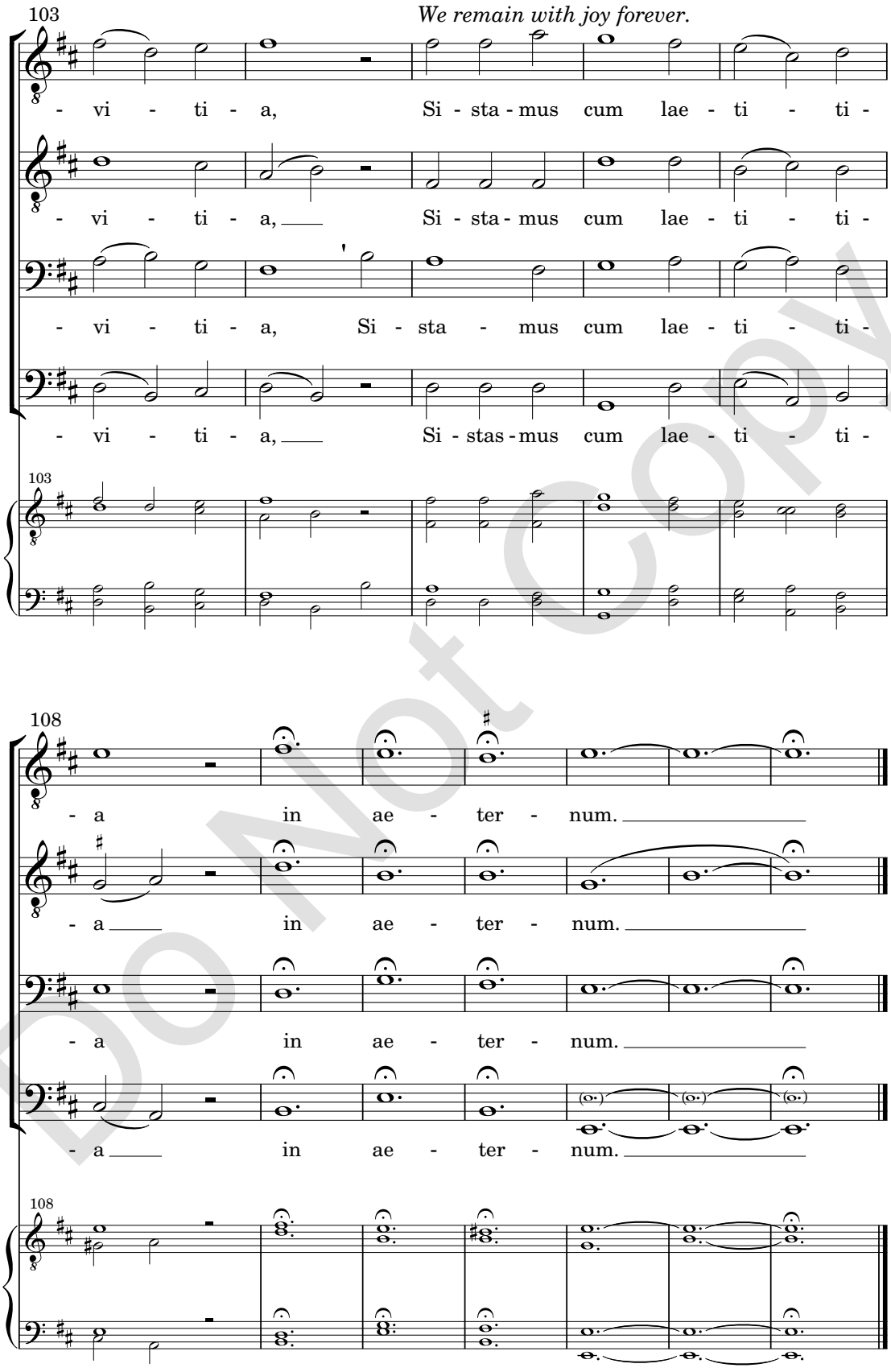

Secunda pars
68
To love another
be - ni - gne.
D'ung aul - tre a - mer,
be - ni - gne.
be - ni - gne.
No -
be - ni - gne.
D'ung aul - tre a - mer,
75
To love another
D'ung aul - tre a -
would be delusion;
No - bis es - set fal - la - ci - a:
- bis es - set fal - la - ci - a:
D'ung aul - tre a -


81
- mer, et pec -
Ma - gna es - set stul - ti - ti - a et pec -
would be profound ignorance and sin.
Ma - gna es - set stul - ti - ti - a et pec -
- mer, et pec -
81


87
Hear our sighs;
- ca - tum. Au - di no - stra su - spi - ri - a,
- ca - tum. Au - di no - stra su - spi - ri - a,
- ca - tum. Au - di no - stra su - spi - ri - a,
- ca - tum.
87


93
Fill us with Thy grace,
Re - ple nos tu - a gra - ti - a,
Re - ple nos tu - a gra - ti - a,
Re - ple nos tu - a gra - ti - a,
Re - ple nos tu - a gra - ti - a,
93


97
O King of Kings
That in Thy service
O Rex re - gum, Ut ad tu - a ser -
O Rex re - gum, Ut ad tu - a ser -
O Rex re - gum, Ut ad tu - a ser -
O Rex re - gum, Ut ad tu - a ser -
97


103
We remain with joy forever.
- vi - ti - a, Si - sta - mus cum lae - ti - ti -
- vi - ti - a, Si - sta - mus cum lae - ti - ti -
- vi - ti - a, Si - sta - mus cum lae - ti - ti -
- vi - ti - a, Si - stas - mus cum lae - ti - ti -
103
108
- a in ae - ter - num.
- a in ae - ter - num.
- a in ae - ter - num.
- a in ae - ter - num.
108