

# *Recordans de mia signora*

## Cappella Giulia, f. 55v-56r

Edited by Clemens Goldberg

Josquin

The musical score consists of eight staves of music for four voices. The voices are: Canon ex Contratenore, Contratenor, Canon Tenor ex Bassu, and Bassus. The music is in common time, key signature of one flat. The notation uses diamond-shaped note heads. Measure numbers 1 through 15 are indicated at the beginning of each staff.

1. Canon ex Contratenore: The first staff, starting with a C-clef. It contains measures 1-4.

2. Contratenor: The second staff, starting with a C-clef. It contains measures 1-4.

3. Canon Tenor ex Bassu: The third staff, starting with a C-clef. It contains measures 1-4.

4. Bassus: The fourth staff, starting with a C-clef. It contains measures 1-4.

5. Measures 5-8: The staves continue with measures 5-8, showing a continuation of the musical pattern.

6. Measures 9-12: The staves continue with measures 9-12, showing a continuation of the musical pattern.

7. Measures 13-16: The staves continue with measures 13-16, showing a continuation of the musical pattern.

8. Measures 17-20: The staves continue with measures 17-20, showing a continuation of the musical pattern.

Musical score for Josquin's Recordans de mia signora, page 2, measures 23-30. The score consists of four staves of music for voices. Measure 23 starts with a soprano note. Measures 24-25 show a continuation of the melody. Measure 26 begins with a bass note. Measures 27-28 show further melodic development. Measure 29 begins with an alto note. Measure 30 concludes the section.

Musical score for Josquin's Recordans de mia signora, page 2, measures 31-38. The score consists of four staves of music for voices. Measure 31 starts with a soprano note. Measures 32-33 show a continuation of the melody. Measure 34 begins with a bass note. Measures 35-36 show further melodic development. Measure 37 begins with an alto note. Measure 38 concludes the section.

Canon: Omnia autem probate Quod bonum est tenere

Durch die Signa der beiden notierten Stimmen ist der Einsatzabstand der Canonstimmen genau bestimmt. Folgt man der Anweisung des Canons, nämlich "alles auszuprobieren und dann das Gute zu nehmen", so kommen als Einsatzintervalle nur die Oberquart oder Unterquint in Frage, wobei ersteres etwas besser klingt. Es bleiben allerdings manche Rauheiten, zB. eine Oktavparallele (!) und frei eintretende Dissonanzen. Diese bestehen allerdings auch in der einzigen parallelen Version, Florenz 178 (s. die folgende Wiedergabe).