

Le villain

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

Measures 1-7 of the piece. The music is in a common time signature (C). The melody in the treble clef begins with a whole rest, followed by a series of quarter and eighth notes. The bass clef accompaniment features a steady rhythmic pattern of eighth notes and chords.

Measures 8-13. The melody continues with eighth and quarter notes. A sharp sign (#) appears above the staff in measure 9. The bass clef accompaniment maintains its rhythmic accompaniment with some melodic movement.

Measures 14-19. The melody features a mix of quarter and eighth notes. A sharp sign (#) is present above the staff in measure 15. The bass clef accompaniment continues with its characteristic rhythmic pattern.

Measures 20-25. The melody includes a sharp sign (#) above the staff in measure 20. The bass clef accompaniment shows a change in texture with some chords marked with a 'b' (basso continuo) symbol.

Measures 26-31. The melody continues with eighth and quarter notes. A sharp sign (#) is visible above the staff in measure 27. The bass clef accompaniment remains consistent with the previous sections.

Measures 32-37. The melody concludes with a sharp sign (#) above the staff in measure 32. The bass clef accompaniment features some melodic lines with slurs and ties.

38

45

52

58

63

I used the edition of Luise Jonas, *Das Augsburger Liederbuch, Die Musikhandschrift 2° Codex 142a der Staats- und Stadtbibliothek Augsburg, München 1983*, correcting it from a digitized microfilm.

No text that fits the music is known, and despite the title (meaning The bumpkin) it is probably an instrumental piece. The original clefs are D(iscantus) G2, but C2 from 29.4, an erroneous G2 at the beginning of a new staff line at 38.3 and a correct G2 at 42.1, C4, but C3 from 62.1, C4 and F4. Because of the clef changings in the Discantus but despite the rather high compass, I think these clefs are not *chiavette*; so the piece may be played *come stà* (at notated pitch). Discantus 8.2(-3) and Bassus 23.2(-24-1) are colorated, so you could play them as triplets. But feel free to perform them as usual punctuated notes as I transcribed them here, because most editors do not even mention this feature in the critical comment.

Jonas, followed by NJE, supplented the d' in Contra bar 21.1. I follow NJE 28.22 in suppling a brevis rest in Contra bar 52. Jonas has reasonable but fancy bars 64-66 to amend and fill the gap in the Contra, without notice in her critical comment.