Ockeghem and Busnoys

Objectives

• “second generation” Renaissance composers
  — emphasis on counterpoint
• Johannes Ockeghem
  — new mass type
  — low ranges
• Antoine Busnoys

The Second Generation

• Johannes Tinctoris, W/T 21:
  “. . . there is no composition written over forty years ago which is thought by the learned to be worthy of performance”
• “Johannes Ockeghem, Johannes Regis, Antoine Busnoys . . . [their] music exhales such sweetness that, in my opinion, they should be considered most worthy, not only of men and heroes, but even of the immortal gods. Just as Virgil took Homer as his model in his divine Aeneid, so, by Hercules, do I use these as models for my own small productions.”
Johannes Ockeghem

• Singer/composer to 3 French Kings
• Bass singer
  – extended ranges
• Long phrases
  – endless counterpoint
• Deified in “homage” pieces
  – “re-discoverer of music”
  – Busnoys, Josquin

Josquin, La déploration de la mort de Johannes Ockeghem

• ... Put on the clothes of mourning,
  Josquin, Pierre de la Rue, Brumel, Compère,
  And weep great tears from your eyes,
  For you have lost your good father.
  May they rest in peace.
  Amen.

Missa prolationum, NAWM 39

• Mensuration mass
• Kyrie
  – double canon
  – Burgundian race to the cadence
• Arvo Pärt (b. 1935)
  – Festina Lente (1988)
• Jacob Obrecht (1457-1505)
  Mass for St. Donat
Antoine Busnoys, *Je ne puis vivre*, NAWM 38

A. Je ne puis vivre ainsi toujours
Au mains que j’aye en mes dolours
Quelque confort
Une seule heure ou mains ou fort:
Et tous les jours
Léaument servray Amours
Jusqu’a la mort.

b. Noble femme de nom et d’armes,
Escript vous a de dittier cy.

b. Des ieux plourant a chaudes larmes.
Affin qu’ayés de moy merchy.

a. Quan a moi, je me meurs bon cours.
Vellant les nuytz, faisant cent tours,
En criant fort:
“Vengeance!” a Dieu, car a grant tort
Je noye en plours
Lorsqu’au besoing me fault secours—
Et Pitié dort.

A. Je ne puis vivre . . .
I cannot live this way forever
unless I have, in my pain,
some comfort,
a single hour, or less, or more;
and every day
lovingly I will serve Love
until death.

Lady, noble in name and in arms,
for you I have written this song,
while from my eyes I am crying hot tears
so that you will have mercy on me.

As for me, I am dying in good course,
awake every night, pacing around a
hundred times, crying loudly:
“Vengeance!” to God, for most unjustly
I am drowning in tears;
when I need it, I get no help—
and pity sleeps.

Antoine Busnoys, *Je ne puis vivre*, NAWM 38

J e ne puis vivre ainsi toujours
patron: Jaqueline d’Aquevile
A u mains que j’aye en mes dolours
Q uelque confort
U ne seulle heure ou mains ou fort:
E t tous les jours
L éaument servray Amours
J ustqu’a la mort.
N oble femme de nom et d’armes,
E script vous a de dittier cy.
D es ieux plourant a chaudes larmes.
A fin qu’ayés de moy merchy.
Q uan a moi, je me meurs bon cours.
Vellant les nuytz, faisant cent tours,
E n criant fort:
“Vengeance!” a Dieu, car a grant tort
J e noye en plours
L orsqu’au besoing me fault secours—
E t Pitié dort.

Antoine Busnoys, *Je ne puis vivre*, NAWM 38

• virelai
  – Abba A
• imitation
• long phrases
  – elided cadences
Busnoys, *In hydraulis*

- Pythagoras, in former times, admiring the melodies of water organs, and the sounds of hammers on struck surfaces, by the inequalities of their weights, discovered the natures of the Muses. Epitrite and hemiola, epogdoon and duple produce the concord of fourth and fifth, the tone and the octave, while they draw together the species of the monochord.
- You, Ockeghem, who sing these harmonies before all in the hall of the king of the French, strengthen the practice of your progeny, as you perceive it on occasion in the halls of the Duke of Burgundy in your homeland. Through me, Busnoys, unworthy musician of the illustrious Count of Charolais, may you be greeted according to your merits as the supreme head of melody; hail, true image of Orpheus!

Antoine Busnoys, *In hydraulis*

- Text:
  - Pythagorean
  - dedication
- Music:
  - cantus firmus
    - 6:4:3:2