Who Composed *Je ne demande de vous* (Bologna Q16)?

Blake Howe [bhowe@lsu.edu]
Louisiana State University

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1. A mysterious two-letter attribution above the superius of *Je ne demande de vous*
[Je ne demano de vos]. (Bologna Q16, 89v)
2. Summary of the multiple layers of Bologna Q16, showing two possible attributions.  
(Numberings adapted from Pease 1966.)

<table>
<thead>
<tr>
<th>editorial pagination</th>
<th>work number</th>
<th>comment</th>
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</thead>
<tbody>
<tr>
<td><strong>Layer 1</strong></td>
<td></td>
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<td>107 pieces in a single hand (1r–127v), including works elsewhere attributed to Agricola, Busnois, Martini, Morton, Ockeghem, et al.</td>
<td>8v</td>
<td>At end of alphabetical index of Layer 1: <em>finis/Dominicus. 1.4.8.7. marsilius.</em></td>
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<tr>
<td>89v–90r</td>
<td>80</td>
<td><em>Je ne demande de vous,</em> with attribution to “J.p.”</td>
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<tr>
<td>127v</td>
<td>107</td>
<td>Marsilius writes <em>finis</em> at the bottom of the page, marking the end of his layer.</td>
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<td><strong>Later Additions</strong></td>
<td></td>
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<td>24 pieces in various hands (127v–154r)</td>
<td>146v–147r</td>
<td><em>Dux carlus</em> (Charles the Bold?) appears in the position of the text incipit. (The same piece, with the new poetic incipit <em>Madame, helas,</em> is attributed to Josquin in the first printing of the <em>Odhecaton.</em>)</td>
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3. Where was Layer 1 of Bologna Q16 completed? A summary of arguments and evidence found in Haberkamp 1968 (which first proposed Naples), Fuller 1969 and Bridgman 1991 (which offered Naples and Rome as possibilities), and Atlas 1975–76 and 1985 (which persuasively argued for Naples).

### Bolgona Q16’s Italianate Features
- Italian watermark (ca. 1484–88)
- brief theory treatise in Italian (31r)
- flawless spelling of Italian, flawed spelling of French (e.g., Je ne demano de vos)

### Bolgona Q16’s Spanish Features
- in Layer 1, about seven pieces with Castilian incipits (six unique to Bologna Q16)
- *La bassa castiglya* (74v–75r), a two-part arrangement of *La Spagna*

### Naples
- Naples was under Aragonese control since 1442.
- Bologna Q16 is gathered into sexterns (a Neapolitan design).
- Bolgona Q16 includes a unique three-voice *Missa L’homme armé*, reflecting Neapolitan tastes.

### Rome
- Valencia-born bishop and future pope Rodrigo Borgia held sway within papal court.
- Bologna Q16 includes two watermarks used in Rome (1480s).
5. Who composed *Je ne demande de vous*? A review of earlier suggestions, with disqualifying evidence shaded. (Prioris and Pullois were first suggested in Fuller 1969; Prioris was seconded in Fallows 1999. Josquin and Japart were first proposed in Atlas 1985, but Van Bentham and Brown 1991 strongly disputes any attribution to Josquin.)

<table>
<thead>
<tr>
<th></th>
<th>Jehan Pullois</th>
<th>Johannes Prioris</th>
<th>Johannes Japart</th>
<th>Josquin des Prez</th>
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</thead>
<tbody>
<tr>
<td>1. Fits the letters “J. P.”</td>
<td></td>
<td>(Ja-Part, an unprecedented division of his name.)</td>
<td></td>
<td>(Jodocus Pratensis, an uncommon formulation of his name.)</td>
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<td>Documented presence in Milan and Ferrara, ca. 1480, but nowhere else.</td>
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<td>3. Reason for Marsilius to include attribution.</td>
<td>?</td>
<td>?</td>
<td>? (Japart was relatively obscure in the 1480s.)</td>
<td>Fame.</td>
</tr>
<tr>
<td>4. Stylistic similarity of <em>Je ne demande</em> to other works.</td>
<td>Dissimilar.</td>
<td>Compelling stylistic similarities.</td>
<td>Different genres; limited stylistic similarities.</td>
<td>Firmly rejected on stylistic grounds by editors of <em>New Josquin Edition</em>.</td>
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</table>

1455–81 rises through the ranks as singer at Liège Cathedral, where a traveling Johannes Tinctoris encounters him

mid 1480s employed at chapel of Matthias Corvinus, King of Hungary (recently married to Beatrice of Aragon, daughter of Fernando, King of Naples)

1482 or 1483 receives the dedication to Johannes Tinctoris’s De inventione et usu musicae, which mentions their prior correspondence and asks Stokem to extend his greetings to Queen Beatrice (i.e., Beatrice of Aragon).

Summer 1486 briefly employed at SS Annunziata in Florence

September 1486–September 1487 listed on papal chapel rosters, alternating some months with “Jo. de Pratis”

4 October 1487 “supplication for a canonry at the cathedral of Erlau in Hungary that had been held by the recently deceased papal singer ‘Johannes de Prato, alias Stockem’” (Starr 1997, 54n24)

c. 1492 three chansons (I-Fn Banco Rari 229)

1501–04 several chansons in Petrucci’s Odhecaton and Canti C

early 1500s an Ave maris stella included in theory treatise on proportion (Seay 1957)

c. 1525 Clamavi ad Dominum (D-Kl 24) by “Jo. de Pratis” and Missa Allez regretz (D-Ju 21) by “Jo. de Pratis +”

*Serviteur soye de par vous retenu* (mm. 18–25)
- I-Fn Banco Rari 229, 159v–160r [anonymous, with incipit *Hellas dame*]
- Petrucci’s *Canti C*, 116v–117r [attributed to “Jo. Sthokem”]

*Je suis d’Alemagne* (mm. 23–25)
- I-Fn Banco Rari 229, 167v–168r [anonymous]
- Petrucci’s *Canti C*, 119v–120r [attributed to “Jo. Sthokem”]
Selected Bibliography


Many thanks to the Baton Rouge Early Vocal Ensemble (Lucas Jameson, Mallory Simien, and Andrew Owen, directed by William Plummer of the University of Louisiana at Lafayette) for recording Je ne demande de vous.