

MOSQUIN DES PREZ (?) (CA. 1450-1521)

Mille regretz

Chanson

CA. 1520

41

CD 3|15

Mil - le re - gretz de vous ha - ban - don - ner Et
Mil - le re - gretz de vous ha - ban - don - ner Et
Mil - le re - gretz de vous ha - ban - don - ner Et
Mil - le re - gretz Et

8

des - lon - ger, et des - lon - ger vo - stre fa - che a - mou - reu -
des - lon - ger, et des - lon - ger vo - stre fa - che a - mou - reu -
Et des - lon - ger
des - lon - ger vo - stre fa - che a - mou - reu -

15

se, Jay si grand dueil et pai - ne dou - lou - reu -
se, vo - stre fa - che a - mou - reu - se, Jay si grand dueil et pai - ne dou - lou - reu -
vo - stre fa - che a - mou - reu - se, Jay si grand dueil et
se, vo - stre fa - che a - mou - reu - se, Jay si grand dueil et

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se, Quon me ver - ra brief mes jours def -

se, Quon me - ver - ra brief mes jours

pai - ne dou-lou-reu - se, Quon me ver - ra

pai - ne dou-lou-reu - se, Quon me ver - ra

29

fi - ner, Quon me ver - ra brief mes jours

def - fi - ner, Quon me ver - ra brief mes jours

brief mes jours def - fi - ner, brief mes jours def - fi - ner, brief mes jours

brief mes jours def - fi - ner, brief mes jours

35

def - fi - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

def - fi - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

def - fi - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

def - fi - ner, brief mes jours def - fi - ner, brief mes jours def - fi - ner.

Mille regretz.max

Mille regretz de vous habandonner	A thousand regrets at deserting you
Et d'eslonger vostre fache amoureuse,	and leaving behind your loving face.
Jay si grand dueil et paine douloureuse,	I feel so much sadness and such painful
	distress,
Qu'on me verra brief mes jours definer.	that it seems to me my days will soon
	dwindle away.



Mille regretz is simpler and more homophonic than most of Josquin's chansons and in some ways is more characteristic of music by the next generation of composers. For these reasons, and because a large number of works that were once attributed to Josquin are now known to be by other composers, several scholars have questioned its attribution to Josquin. Yet it is credited to him from its first appearance in any source, only a decade after his death. If it is by Josquin, it is one of his last chansons, and it demonstrates his interest in keeping up with the most modern styles.

There is evidence to suggest that Josquin composed it for Holy Roman Emperor Charles V and presented it to him in person in 1520, when the emperor was in Brussels, near where Josquin was living in Condé-sur-l'Escaut. After Josquin's death, it became one of his most popular chansons, especially in Spain, where Charles spent most of his time. It was known in Spain as "La canción del Emperador" (The Song of the Emperor), confirming the link to Charles and perhaps to Josquin. It was later reworked in a mass by Cristóbal de Morales and arranged for vihuela (a guitar-shaped lute) by Luis de Narváez (see NAWM 60a).

Chansons by Binchois (NAWM 33), Du Fay (NAWM 36a), Ockeghem, and other composers who were active before the 1470s are treble-dominated—the cantus is *the most important voice, the tenor accompanies the cantus in two-part counterpoint*, and the other voices are added around the cantus-tenor framework. In this chanson and others by composers from Josquin's generation, all the voices are essential. The cadences are not all formed between cantus (the top voice) and tenor (the third voice down) but may occur between any two voices.

As is typical of music by Josquin and his contemporaries, each phrase of text is given a distinctive musical phrase that fits the rhythm and meaning of the words. The texture also changes from phrase to phrase, alternating between homophony and imitation, and between various combinations of two, three, or all four voices. The sadness of the song is conveyed especially by the many descending lines, as at "regretz," "paine douloureuse" (painful distress), and "brief mes jours definer" (my days will soon dwindle away).

The piece is in mode 3 (Phrygian), as demonstrated by the frequent cadences on E (including the final cadence) and the ranges of cantus and tenor from low C or D to high E. The only cadence note other than E is A, an important note in the mode (and the tenor of its plagal relative, mode 4). Several of the cadences, including the final sonority, include thirds, as was becoming more common during this period. In the fifteenth century, pieces and sections typically closed on perfect consonances, such as an octave or a fifth and octave.

All the parts were meant to be sung, as evident in the appropriate text-setting and in the various textures—such as alternating pairs of voices and imitation between the parts—that suggest complete equality between the parts. Most likely, the song was intended for one singer on each part, as was standard in the sixteenth century.

Mille regretz.max