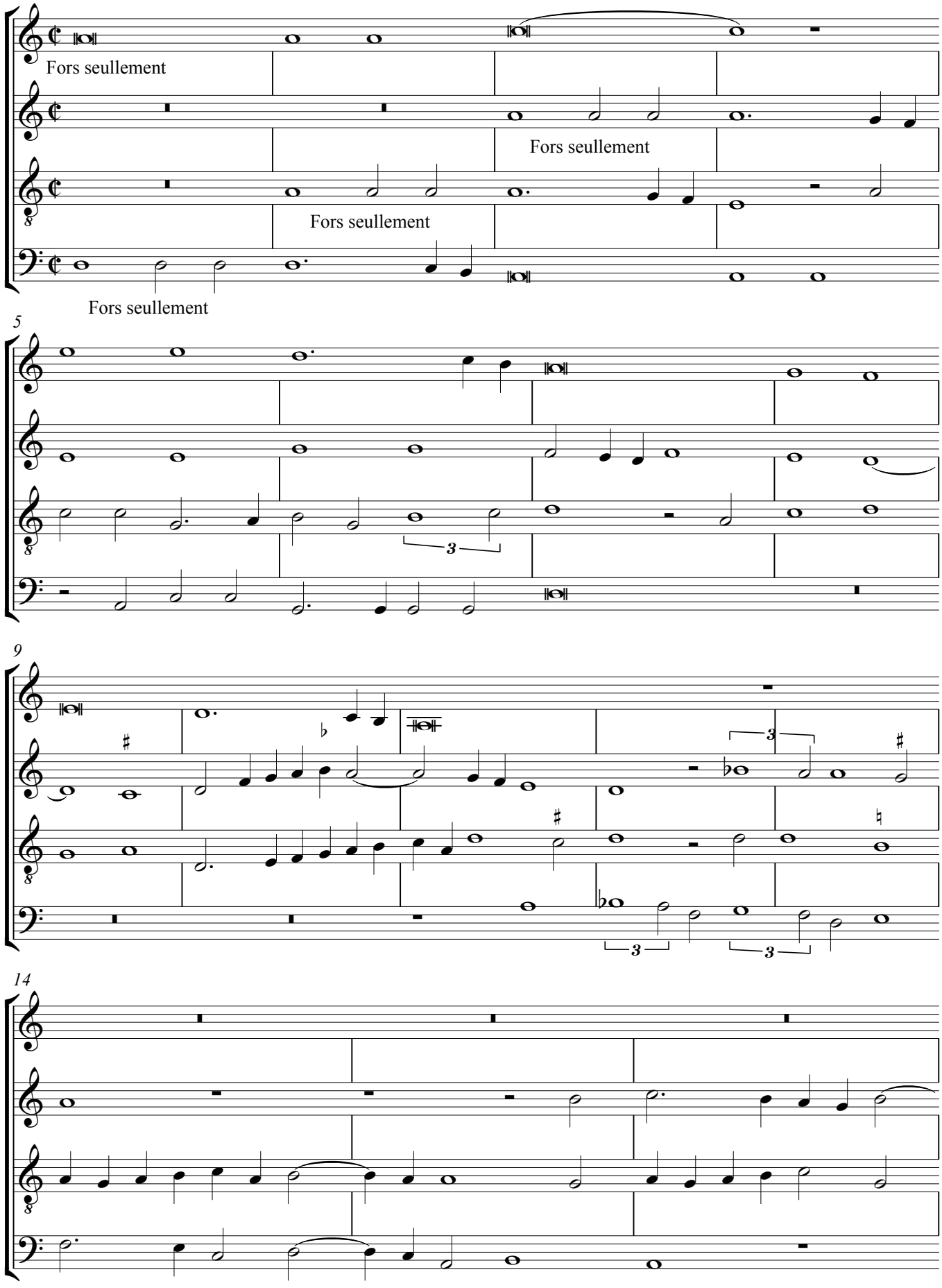
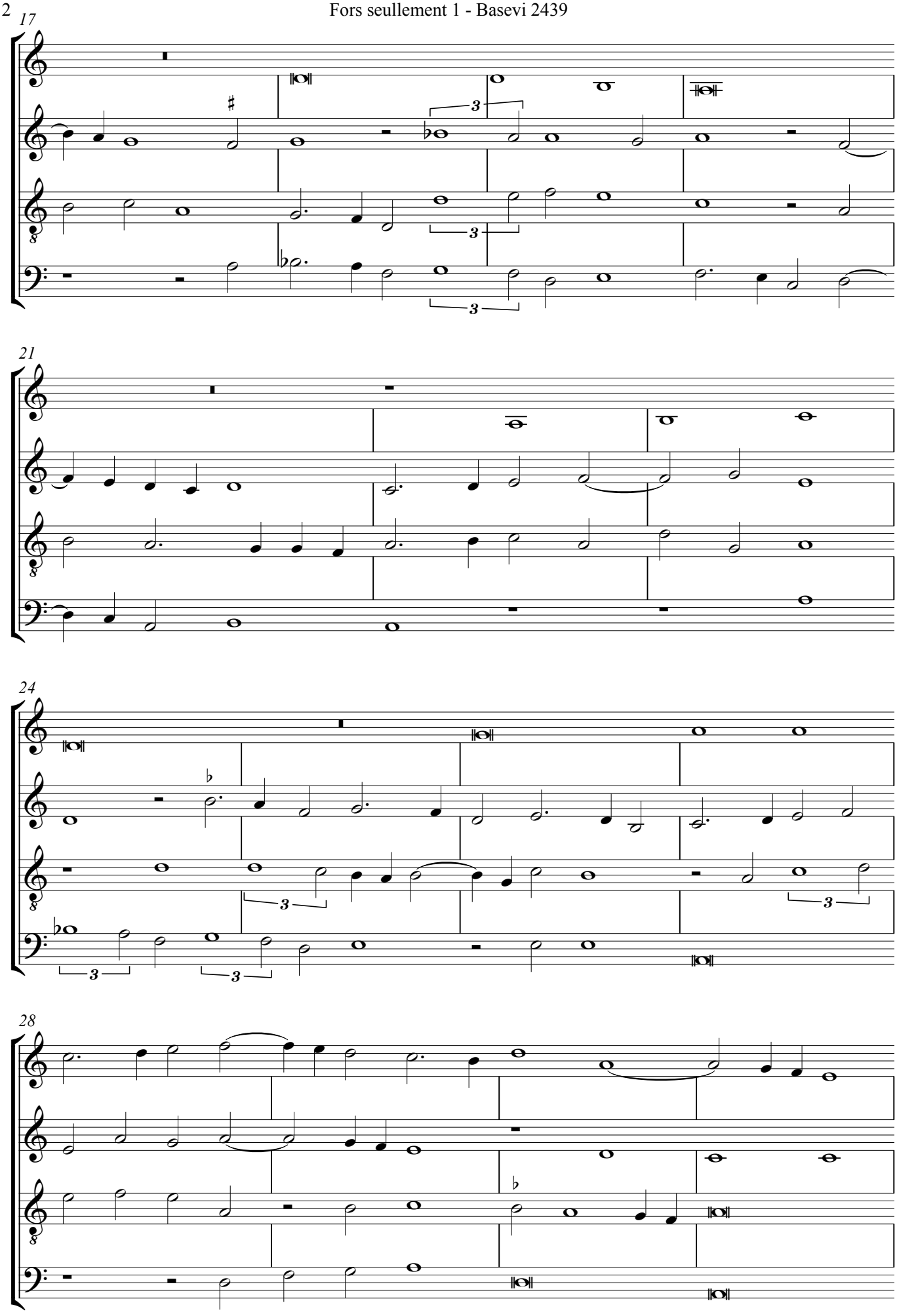
Fors seullement 1

according to ms Basevi 2439/ Petrucci Canti C / Sankt-Gallen ms 461

[Josquin Desprez? ca 1450 - Condé sur Escaut 1521, or]
[Johannes Ghiselin Verbonnet? Picardie ca 1455 - Bergen op Zoom ? 1507/1511]

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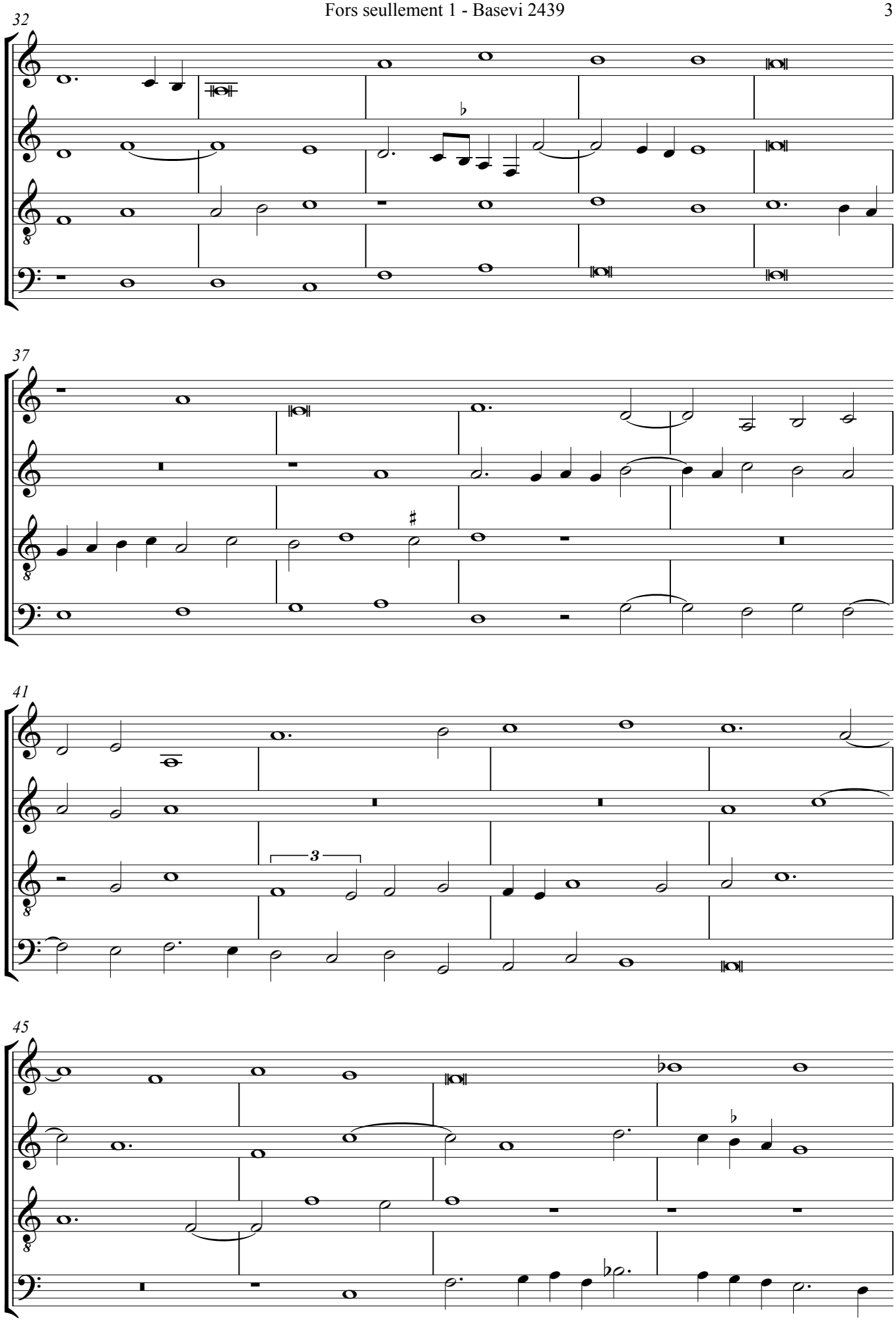
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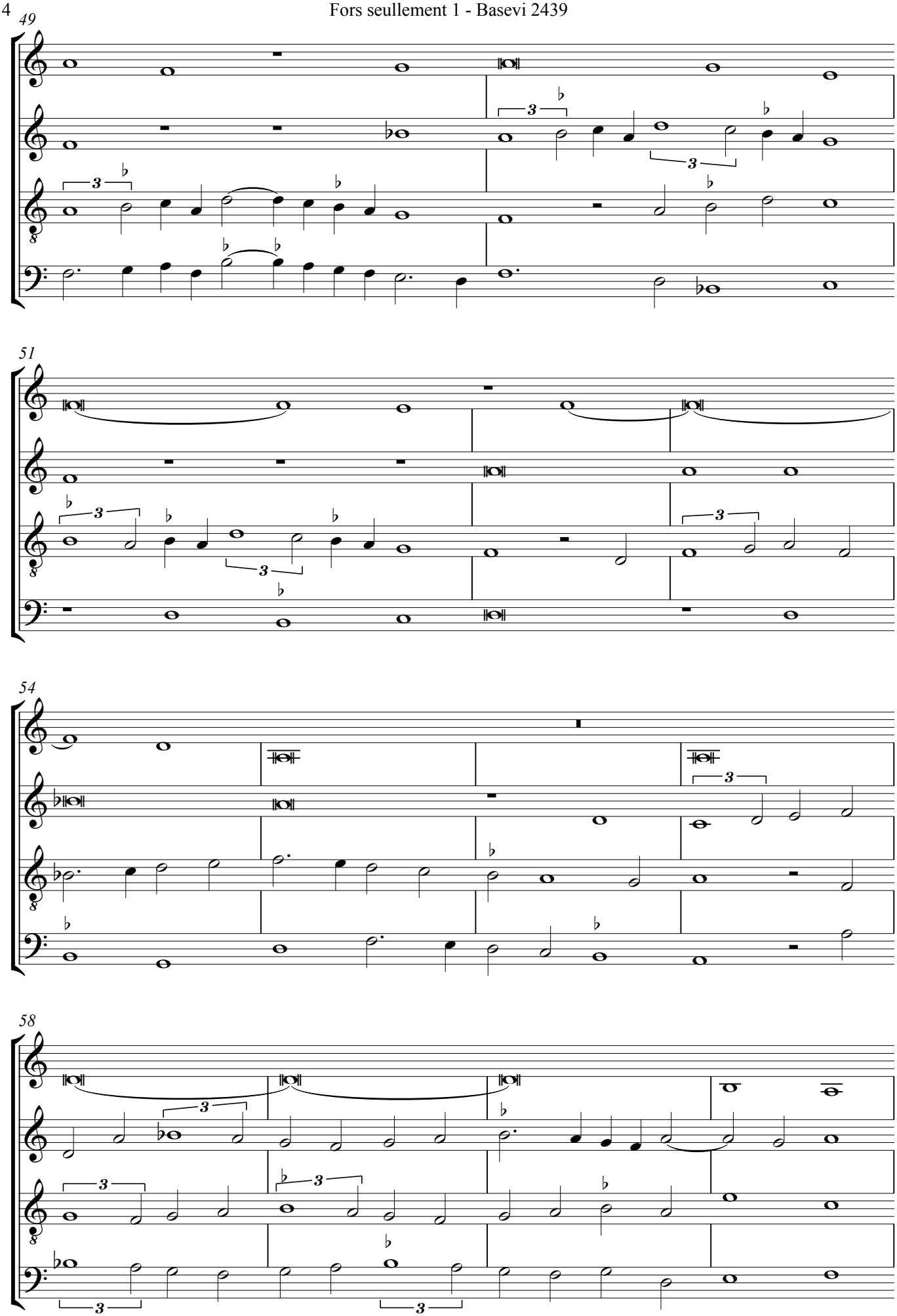
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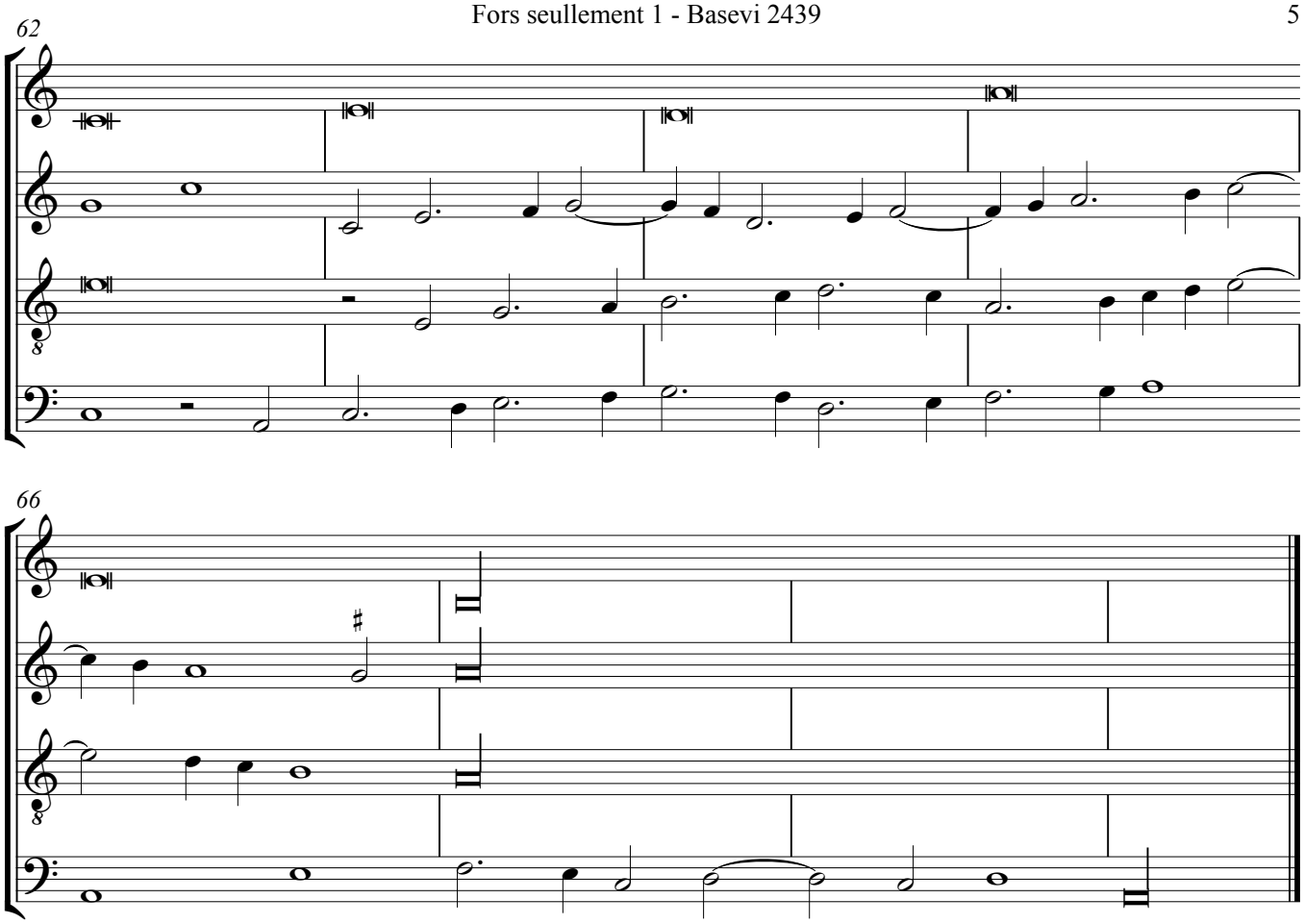

I used the edition of M. Picker, Fors seulement, Madison 1981 (RRMA nr 14), where it is nr 21. In NJE it is nr 28.16*. I compared both editions to a facsimile of the manuscript Florence Bibl. del Conservatorio Basevi 2439 18v -19r, and of the manuscript Sankt-Gallen 461 (Liber Fridolini Sicherij), p. 6/7 and Petrucci Canti C (1504) 51v - 52r on IMSLP.
In the Sankt-Gallen manuscript it is ascribed to Josquin Desprez (Josqin Deprecz), in the Basevi manuscript to Ghiselin (Ghisling). Several arguments make Josquin's authorship less probable, among which a number of parallel fifths; it is generally agreed to be not in Ghiselin's style. Because of its quality it has been nevertheless included in NJE, Josquin's authorship classified as doubtful.
The Contratenor (bass) of Ockeghem's original song has been transposed up an octave and is the Superius in this composition. The Superius and Altus have been changed places both in the Basevi ms and Petrucci, compared to Sankt-Gallen ms; the compass of both voices differ a third; I follow the Sankt-Gallen ms in this respect.
Original clefs are C1, C2, C4 and F4. The Sankt Gallen ms has a flat as key signature throughout, both other sources display numerous accidentals. Compared to Picker I minimized the suppletion of editorial accidentals.
The editor of NJE, David Fallows, who considers the Basevi ms to be the most reliable source, does not mention the colorated notes in the three sources. F.J. Giesbert´s edition (Ein altes Spielbuch, Mainz 1933) does not give them either. Petrucci gives them only in Contra-altus bars 60 and 61, all other colorated notes are in the Basevi or the Sankt-Gallen mss. I copied them as triplets from the mss., because there seems to be some consistency in their use. You may see the same in my edition of Josquin's A l'ombre d'ung buissonet; I do not know whether this is an argument in favour of Josquin's authorship of this piece.
In places where the colorated notes seem to conflict with pointed notes in one or both other voices I moved the eighth notes slightly to the left, to facilitate performance. You may hear the difference in the midi file. But feel free to neglect them by playing all as pointed notes, just like most editors print them.
I corrected the Tenor bar 53 according to the Basevi ms.