FLORENCE, BIBLIOTECA DEL CONSERVATORIO DI MUSICA
LUIGI CHERUBINI, MANUSCRIPT BASEVI 2439:
CRITICAL EDITION AND COMMENTARY

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Paul G. Newton, B. M., M. M.
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VOLUME II

MUSICAL SUPPLEMENT

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CHAPTER I

INTRODUCTION

Subject

The subject of the present study, Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, MS Basevi 2439, abbreviated Florence 2439,¹ contains secular and sacred vocal music of the late fifteenth and early sixteenth centuries, with texts in French, Dutch, Italian, and Latin.²

History of the Manuscript

Florence 2439 is one of five Renaissance music manuscripts owned by Abramo Basevi (1818-1885), a professor of

¹ Florence 2439 is one of many sigla employed in this study to designate manuscripts and early prints. Other sources, specifically those with compositions related to the repertoire of Florence 2439, are cited similarly (e.g., Paris 2245; London 31922; Petrucci, Canti C). See Chapter IV for the full names of manuscripts and early prints cited by sigla. Copies in other sources of works in Florence 2439 and compositions related to the repertoire of the manuscript are cited in detail in the Concordance. This information is not repeated elsewhere when referring to these works and their sources. Related compositions are listed numerically in the Concordance, and elsewhere are identified by the numbers assigned in the Concordance.

² Concerning the distribution of texts in the manuscript, see Chapter III.
theory at the Reale Istituto Musicale in Florence. In addition to his teaching, Basevi wrote studies on opera, three textbooks—two on harmony and one on the history of music, and two operas—Romilda ed Esselino and Enrico Odoardo. Shortly after Basevi's death, the manuscripts became the property of the Reale Istituto Musicale.

In his writings Basevi defended both native Italian opera and German opera. He proposed that Wagner be made an honorary member of the Reale Istituto Musicale. Wagner wrote Basevi an autographed letter in French, addressing Basevi as "Monsieur;" it is dated March 30, 1856. The call number of this letter in the L. Cherubini Conservatory library is Basevi 2438. The next item in the Basevi collection is Florence 2439.

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3This institute was founded March 15, 1860, when the school of music of the Imperiale e Reale Accademia delle Belle Arti of Florence was dissolved. In 1910 the Reale Istituto Musicale was renamed Conservatorio di Musica Luigi Cherubini, abbreviated L. Cherubini Conservatory in this study.

4The information for this and the following paragraph is taken from Adelmo Damerini, Il R. Conservatorio di Musica Luigi Cherubini di Firenze (Florence, 1941-49), pp. 13-15.


6A. Basevi, Introduzione ad un nuovo sistema d'armonia (Florence, 1862); A. Basevi, Studi sull'armonia (Florence, 1865).

7A. Basevi, Compendio della storia della musica (Florence, 1865).
Although Florence 2439 frequently is called "the Basevi manuscript" by musicologists, Basevi owned four other Renaissance music manuscripts. These manuscripts have the following call numbers in the L. Cherubini Conservatory library: MSS Basevi 2440, 2441, 2442, and 2495.

Although all of the texts of MS 2440 are in Italian, this source contains works by both native and foreign composers. Two of the composers represented, "H. ysaac" and "Alex. Agricola," also wrote works appearing in Florence 2439. A coat of arms is emblazoned on f. 1'. Gustave Reese considers this manuscript to be associated with the court of Lorenzo dei Medici.

Four-part French and Italian secular works and three-part Italian madrigals appear in MSS 2441 and 2495, respectively. French secular works by French and Flemish composers are contained in MS 2442, originally a set of four part-books, of which three survive.

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8Riccardo Gandolfi, "Intorno al codice membranaceo N. 2440 esistente nella Biblioteca del R. Istituto Musicale di Firenze," Rivista Musicale Italiana, XVIII, 3 (1911), 546.

9A folio verso is designated by a prime following the number. If no prime is given, the number refers to a folio recto.


The Basevi collection also contains rare printed theoretical works of the sixteenth and seventeenth centuries.\textsuperscript{13} Two of these treatises, *Lucidario in musica di alcune opposizioni antiche e moderne*\textsuperscript{14} and *Il Toscanello in musica*,\textsuperscript{15} were written by Pietro Aron, who was acquainted with several of the composers represented in Florence 2439.\textsuperscript{16}

The relationship of Florence 2439 to the rest of the Basevi collection may be summarized as follows. Florence 2439 has neither compositions nor texts in common with the other Basevi manuscripts. Included in MS 2440 are works by two composers also represented in Florence 2439. As both MSS 2440 and 2495 contain works with Italian texts, they probably were written in Italy. Although the texts of MS 2442 are in French, this manuscript was written for an Italian nobleman.\textsuperscript{17} Since theoretical works by Pietro Aron, an Italian theorist acquainted with several of the composers

\begin{itemize}
\item \textsuperscript{13}Damerini, *Il R. Conservatorio di Musica Luigi Cherubini di Firenze*, p. 62, lists the early theoretical treatises in the Basevi collection. Pietro Aron and Ganassi del Fontego are represented by two treatises each. One treatise by each of the following theorists is found in the Basevi collection: Fabritio Caroso, Girolamo Diruta, Franchino Gafurius, Ottomarus Luscinius, and Lorenzo Penna.

\item \textsuperscript{14}Pietro Aron, *Lucidario in musica di alcune opposizioni antiche e moderne con le loro oppositioni & resolutioni con molti altri secreti appresso & questioni da altrui anchora non dichiarati* (Venice, 1545).

\item \textsuperscript{15}Pietro Aron, *Il Toscanello in musica...Nuovamente stampato conaggiunta da lui fatta e con diligentia corretto, rev. ed.* (Venice, 1539).

\item \textsuperscript{16}Reese, *Music in the Renaissance*, pp. 184-185.

\item \textsuperscript{17}Brown, "Chansons for the Pleasure of a Florentine Patrician," pp. 61-66.
\end{itemize}
represented in Florence 2439, are found in the Basevi collection, a common source may be assumed for both the manuscripts and the theoretical writings. This source may have been the library of a prominent Florentine family.

Description and Indexes

Florence 2439 is a small volume containing 102 folios of parchment. It is in oblong quarto, measuring 17.1 by 24 centimeters. There are eighty-seven compositions in the collection. Ornamented capital letters begin each part at the start of the manuscript and at the beginning of the three-part compositions, the illustrations heading the superius being especially ornate. The handwriting, both of music and text, is uniform throughout, indicating that a single scribe probably did the copying.

A stamp of the Reale Istituto Musicale appears inside the front cover.


19However, Ave (Maria) Gracia plena (no. 1) is unillustrated. After f. 8' only enlarged capital letters are employed in the four- and five-part compositions, with the exception of ornamented capital letters on f. 44' and 46'.

20The three-part works begin at f. 49'. The decorative letters and illustrations are not employed from f. 52 to f. 66. They appear at the beginning of the superius later in the manuscript: f. 66', 67', 68', 70', 71', 72', 73', 82', 83', 84', 85', and 87'.
Two indexes precede the manuscript proper. On pages i and ii is an index of sixty titles arranged in alphabetical order and ending at the letter P. This first index employs Arabic numerals (not the Roman numerals actually appearing on the folios) to indicate the folios on which each work is found, and to number the compositions. The index is carelessly written compared to the writing of the manuscript itself. Often a number is placed at an angle to the corresponding title instead of opposite the title. Frequent misspellings occur.

Two discrepancies exist between the contents according to the index and the present state of the manuscript. Item no. 14, the last entry under B, is Bordell. No composition by this title occurs in the manuscript. Probably the entry is a mistake made by the writer of the index. A second discrepancy is the omission from the index of an entry for one of the two Fors seullement compositions by Ghiselin (nos. 16 and 17). Apparently one of the two compositions is listed as item no. 32 in the index, Fors seulament by "verbonet" (the alias of Ghiselin). However, no entry appears for the other Fors seulament setting by this composer. Obviously this omission is an error made by the person who compiled the index.

Small Roman numerals, i-vi (numbering both sides of the sheet), distinguish the opening pages, containing the indexes and other material, from the manuscript proper.
In the index, the first two works in the manuscript, *Ave (Maria) Gracia plena* and *Mon seul plaisir*, are listed as appearing on f. 1 and 2, respectively. This numeration agrees with the foliation in the manuscript. Since a number appears only on the *recto* side of each folio, *Mon seul plaisir* begins on the *verso* side of the folio preceding f. 2 (f. 1'). Thus, the first work in the manuscript, *Ave (Maria) Gracia plena*, begins in the *verso* side of an unnumbered folio preceding f. 1. This folio, identified as f. 0 in this study, contains on its *verso* side the *superius*, *tenor*, and *vagans* of the sacred composition. According to a statement at the close of the manuscript, this discrepancy in numbering at the start of the collection (i.e., an additional folio preceding f. 1) is the result of an "old numeration error."

"Li[b]ro 102 f. con antica innumerazione eratta piu l[a] carta di guardia a la prima uni numerata f. lii miniature est un ziali missia Firenze 1739 XII III" ["Book, 102 f(olios), with old numeration error from the flyleaf (f. 0) to the first numbered one (f. 1); in the miniature on f. 52 (actually f. 49') is a pretty young woman. Florence, December 3, 1739"].

A more plausible explanation for the discrepancy in numbering is that the first composition, *Ave (Maria) Gracia plena*, probably was added at the beginning of the manuscript after the volume was compiled and its folios were numbered.
This work may have been added in order to begin the collection with a sacred work that would be acceptable to the church authorities. A sacred motet, Requiem (no. 43), closes the four-part works on f. 47'-48; and a composition with a Latin text, Si bibero (no. 87), ends the entire manuscript.

Index I

A

1 Aue gră plena f 1
2 Adieu nūlich f 4
3 Au tant en porte le vent f 13
4 Amours mon fait f 46
5 Amours Amours: Alex. f 62
6 Adieu mamour: Alex. f 65
7 Adieu ma mour f 66
8 Ala mort f 81
9 A vous Madama f 86
10 A vous ņ aultre f 89
11 Anima mea f 95

B

12 Baysies Moy f 54
13 Belle sour Tutes f 64
14 Bordell

C

15 Come fame Alex. f 43
16 Come fame Alex. f 75
17 Celle que Jay f 79
18 Cum Audissit Job

D

19 Dum Aular Amor Alex. [folio numbers illegible]
20 Dum Aular amor Alex.
21 De louel ala fille du Roy
22 De dens bouton
23 Dueil et ennuy
24 De touus biens Alex.
25 De touus biens Alex.
26 Dum aular amer Alex.
27 Da pacem
28 Dulces exuuie

E

29 En urowielich wessnn pipelare
30 En urowielich bylaira
31 En ureuolich Verbonet

F

32 Fors seulament verbonet
33 Fors seulament perison
34 Fors seulament brumel
35 Fors seulament pipelare
36 Fors seulament: De orto f 23
37 Fors seulament hobrecht f 24
38 Fortuna hobrecht f 34
39 Fortuna hobrecht f 35
40 Fortuna hobut f 36
41 Forseulament ockenghem
42 Fortuna destrange Josquin
   I
43 Il uiendra le iour
44 James q la ne peult
45 In myne zin
46 Jen nay dueil
47 Je suis
   L
48 La mi La sol
49 Le ceur li syeult
   M
50 Mon seul plasir
51 Myn hertz Altm
52 Ma bucha rit perison
53 Mon cour e moy
   N
54 Non plus q riens
   O
55 Oblier
56 O florens Rosa
   P
57 Pour quoy tant. perison
58 Puis q je suis hors de compte
59 Par vous je suis: Josquin
60 Par vous je suis: prioris
An index of composers, arranged in alphabetical order, follows on pages iii and iv. This index was made by Fernando Liuzzi, the Italian composer and musicologist, who taught at the L. Cherubini Conservatory from 1917 to 1923.22

Index II

Tavola dei Compositori del Secolo XVI: dei quali trovansi
Loro composizioni nel presente Volume como app0:
(Manoscritti in Cartapecora)23

A. 1. Alexander a pagine 5. 6. 8. 9. 43. 59. a da pagine
60. a 77.


C. 4. Colinet de (lannoy) a pagine 4-
5. Compère (louis) a pagine 17. 51. 52.

D. 7. De Orto a pagine 23. 47.

G. 8. Ghioling a pagine 18. 19 (alias Verbonnet) 50. 82
fino all' 84. 93.


11. Isaach a pagine 39.

22The initials F. L. appear at the close of the index.

23"Index of the Composers of the Sixteenth Century:
whose compositions are found in the present Volume as follows:
(Written on Parchment)".
Segue N.

N. 13. Ninot le petit a pagine 2.-
O. 14. Ockeghem (Jean van) a pagine 31. 32. 53. 54.-
P. 15. Pipelare a pagine 22. 27.
16. Prioris a pagine 26. 33. 38. 55 fino al 58.-
R. 17. Rue a pagine 11. fino a 16. 20. 37. 41. 42. 45. 88.
89. 95. 96. 97.
V. 18. Verbonet a pagine 85 fino a 87.-

(F. L.)

The following notation appears at the top of page v:
"Coincidenze Isac: La mi la sol (Transcr. nel Wolf. Denkmäler I pag. 87)." Page vi is blank. The first folio of the manuscript proper, f. 0, follows. Two stamps of the Reale Istituto Musicale appear at the bottom of f. 0, recto.

Previous Research

Léon de Burbure wrote the only published study of the manuscript. In his study, Burbure presented biographical information concerning the composers and provided a reading

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24 Burbure's study first appeared in a periodical. Léon de Burbure, "Étude sur un manuscrit du XVIe siècle, contenant des chants à quatre et à trois voix; suivie d'un post-scriptum sur le Bellum Musicale, de Cl. Sebastiani," Mémoires couronnés et autres mémoires publiés par l'Academie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique, XXXIII, 6 (September, 1882), 1-44. Later the same year, the study was published in book form. Léon de Burbure, Étude sur un manuscrit du XVIe siècle, contenant des chants à quatre et à trois voix; suivie d'un post-scriptum sur le Bellum Musicale, de Claude Sebastiani (Brussels, 1882).
of the texts, but he did not analyze the music. In his numeration of the contents of the volume, he did not number the first composition, *Ave (Maria) Gracia plena*, since he regarded it as an introductory piece.\(^{25}\)

Several errors may be found in Burbure's study. Concerning the anonymous *Een vroelic wessenn* (no. 26), Burbure stated that the composer may be Linken van Beveren, but he gave no reason for this conclusion.\(^{26}\) "Linken van Beveren" is the text incipit of a work in Petrucci, *Canti C*, f. 131, which is unrelated to any of the compositions in Florence 2439. Burbure mentioned that *Fors seullement* (no. 18) by La Rue occurs in Petrucci, *Canti B*, f. 32.\(^{27}\) Although a *Fors seullement* attributed to La Rue is found in this early print, it has no parts in common with no. 18.

A coat of arms appears within the outline of the elaborate capital *M* starting the *superius* of *Mon seul plaisir* (no. 2) by Nino le Petit.\(^{28}\) The shield of the coat of arms occurs on f. 50' within the loop of the capital *P* heading the *superius* of *Plaine d'ennuy—Anima mea liquefacta est* (no. 45) by Compère.\(^{29}\)


\(^{29}\) A facsimile of the letter *P* on f. 50' is given in *Ibid.*, plate V.
Burbure observed that the shield is emblazoned in opposition to the rule of heraldry which states that color shall not rest on color. Julian Franklyn discusses this rule of heraldry and the reason for its universal observance in the arms of nobility.

Perhaps the most important of all rules of heraldry is that tincture shall not rest on tincture, nor metal on metal, thus the field of a tincture must have upon it an ordinary or a charge that is of a metal and vice versa.

Bearing in mind the primal object of the armorially decorated shield—instant identification—the reason for the rule needs no explanation. Obviously tincture on tincture, metal on metal, or fur upon fur, would be lacking in sharp contrast, and therefore less discernible at a distance. This rule is strictly observed, not in respect of custom alone, but for purely practical reasons. The necessity of conformity is so plainly manifest that it is assumed transgressions cannot arise from error, hence the name armes à enquerre is given when the rule is broken. Such arms are reputed to have been so designed in order to act as a stimulant to inquiry and discussion.

Even with the assistance of his friends at the Royal Academy of Belgium and informants in Florence, Burbure could not identify the coat of arms. Basevi, upon inquiry, could provide him with no information concerning the history of the manuscript. Burbure concluded that the blazon may be only a decoration or that it may be Nino le Petit's coat of arms. He attributed his lack of success in identifying the

30Ibid., p. 7.

coat of arms to the nonconformance of the shield to the rule of heraldry already mentioned.

Despite all our information, neither Mr. Basevi nor we were successful in discovering that these arms had ever been carried by a family of Italian or other nationality. This lack of success caused us to suppose that they were only a blazon of fantasy, a kind of canting arms, often employed in the sixteenth century.32

Burbure dated the manuscript by means of the miniature on f. 49'.33 According to him, the young woman shown in the miniature is observing a comet in the upper right corner of the picture. This phenomenon occurred in 1532, according to Burbure's astronomical data.34 Therefore, he considered 1532 to be the date of writing of the manuscript.

The manuscript may be dated by another method than that employed by Burbure. A definite date, 1507, may be assigned to the text of one of the compositions in the collection, A vous, non aultre, servir (no. 80) by La Rue.35 Other factors,

32"Malgré toutes nos informations, M. Basevi, ni nous, ne sommes parvenus à découvrir que ces armoiries aient jamais été portées par une famille italienne ou autre. Cet insuccès nous a fait supposer qu'elles n'ont été qu'un blason de fantaisie, une espèce d'armes parlantes, fort usités au XVIe siècle." Burbure, Étude sur un manuscrit du XVIe siècle, p. 7.


35Concerning the dating of the text of this composition, see Commentary, A vous, non aultre, servir.
such as the composers represented, the style of the music, and other sources with works in common with Florence 2439, indicate that the manuscript was compiled around 1507, the year in which the text *A vous, non autrre, servir* was written.

36See Index of Composers.

37See Chapter IV for a list of manuscripts and early prints with works in common with Florence 2439.
Sacred Models and Related Repertoire

Nineteen of the eighty-seven works in Florence 2439 are based on sacred chants, quotations from scripture, or both. Thirteen of these compositions are discussed in the following comments.\(^1\)

\textit{Anima mea liquefacta est}

The text \textit{Anima mea liquefacta est} (Canticum Canticorum V:6-8) was frequently set to music in the fifteenth and sixteenth centuries. Two settings of the text survive in Florence 2439. \textit{Plaine d'ennuy—Anima mea liquefacta est} (no. 45) by Compère employs in the \textit{contra} the first four words of verse 6 and the entirety of verse 8. \textit{Anima mea liquefacta est} (no. 83) by Ghiselin is a setting of the complete scriptural passage (verses 6-8).\(^2\)

This biblical text deals with the subject of the separation of a woman from the one she loves. To the Renaissance...

\(^1\)For information concerning the remaining six works based on sacred models, see Concordance, nos. 31, 36, 58, 73, 85, and 86.

\(^2\)Another motet by Ghiselin with the same text exists in two sources: Petrucci, \textit{Motetti A}, f. 52'-53 (ascribed to Ghiselin); and Ulm 237a-d, f. 3'-4, 1'-2, 3'-4, 2'-3 (Anonymous).
mind, the misfortune of the woman described in the scriptural passage, who searched for her beloved without finding him, was akin to that of the courtier or poet who sought his lady in vain.  

Since a Latin text is indicated for the contra of no. 45 and all parts of no. 83, it may be assumed that these works are based on a melody derived from plainchant. However, no plainchant melody survives which closely corresponds to any of the parts in either work.

Martin Picker has shown that Compère employs in his contra the opening and closing sections of essentially the same melody (transposed down a fourth) that Weerbecke uses in the tenor of his motet, *Anima mea liquefacta est*, found in Brussels 228, f. 47'-48.  

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3 In no. 45, the Latin text in the contra serves as a commentary on a French text, *Plaine d'ennuy*, performed in the upper voices. The subject of the French text is the unhappiness of the poet, who is without hope of being reunited with his beloved.

4 Martin Picker, editor, "The Chanson Albums of Marguerite of Austria: Manuscripts 228 and 11239 of the Bibliothèque Royale de Belgique, Bruxelles," unpublished doctoral dissertation, School of Music, University of California, Berkeley, California, 1960, p. 254. At mm. 5-11 Compère's contra corresponds to Weerbecke's tenor (mm. 6-13). The central portion of Weerbecke's tenor is omitted in Compère's contra, in conformity with the omission of the middle portion of the text. At mm. 15-38 Compère's contra conforms to Weerbecke's tenor (mm. 56:3-72), except for a repetition in Compère's contra (mm. 24:3-29) not present in Weerbecke's tenor.
While Compère evidently utilized phrases of a melody similar to that of Weerbecke's tenor, one cannot be sure that he borrowed the melody directly from Weerbecke's setting. Maria Maniates considers that both compositions, as well as other settings of the text, "derive from a common chant source which is no longer extant." Since the same head-motive begins both no. 45 and no. 83, both works apparently were based on the same melody. Picker mentions other motets that begin similarly. Since the composers of all these works could hardly have been acquainted with Weerbecke's motet, the interpretation given by Maniates seems to be correct.

While none of the parts of either no. 45 or no. 83 conform closely to a plainchant melody, a sacred melody does survive which shows points of agreement with the tenor parts of both settings. Two versions of the melody are known, one being a Roman chant and the other a Sarum chant. While the Sarum version is somewhat simpler in melodic design than the Roman, the two chants do not differ appreciably.


7For sources of both chants, see Concordance, no. 83.
The tenors of both settings agree more closely with the sacred melody than do the other parts. A comparison of the two tenor parts with the chant reveals common melodic strands which identify all three melodies as members of the same family. Evidently both Compère and Ghiselin wrote their tenor parts with the same sacred melody in mind. While a version of this melody may have existed in the fifteenth century which conformed to the two parts more closely than does the sacred melody that has survived, a sufficient resemblance exists between the two parts and the preserved chant to prove a relationship between them. If Compère and Ghiselin modelled their tenors after the surviving Gregorian melody (or the Sarum chant that closely resembles it), they must have considered the melody only as a guideline, a point of departure, for a free melodic paraphrase.

Thus, the tenor of no. 45 agrees more closely with the chant than does the contra. However, the Latin text is assigned to the contra, and the French text (Plaine d'ennuy) to the tenor. See the remainder of the present comment for a possible explanation of this enigma.

For example, the triad outlined at the start of the Gregorian version of the plainchant melody (notes 1, 2, and 4) corresponds to a similar triad in the tenor of no. 45 (mm. 2:3-3, m. 5). A different portion of the sacred melody seems to be the basis of the opening of the tenor of no. 83, since notes 3-6 of the chant are reflected in a short melodic figure in the voice part (mm. 3:3-4:4). A section of the tenor of no. 45 (mm. 6-7:3) conforms to notes 8-13 of the chant, but no correspondence to the tenor of no. 83 can be found at this point. The next phrase of the Gregorian melody (notes 14-25, sung to the words "ut dilectus locutus est") is followed closely by the tenor of no. 83 (mm. 7:4-10). However, only the four closing notes of this section of the chant (notes 22-25) are followed by the tenor of no. 45 (mm. 10:3-12).
Assuming that the existing chant was the basis of the tenor parts of both works, the similarity between the contra of Compère's work and the tenor of Weerbecke's composition remains to be explained. Since Compère's contra apparently follows (a fourth lower) portions of the melody of Weerbecke's tenor, the Latin text in the contra seems to refer, not to a chant, but to Weerbecke's motet. While the borrowed melody is being sung in the lowest voice, the tenor presents a paraphrase on the chant, at the original pitch level of the chant, instead of a fourth below. Since considerable liberty is taken with the chant in the tenor, the paraphrase in this part could be accomplished at the same time a voice borrowed from Weerbecke's composition is given in the lowest voice.

In conclusion, Compère may have modelled his tenor part after the surviving chant, and, at the same time, freely borrowed sections of the tenor of Weerbecke's setting in the lowest voice.

Ave Maria

Notes 5-8 of the plainsong intonation to Ave (Maria) Gracia plena (no.1), Anon., are A, C, B, A. However, the same section of the Gregorian chant, according to the Antiphonale Sacrosanctae Romanae\textsuperscript{10} and The Liber Usualis,\textsuperscript{11}

\textsuperscript{10}Antiphonale Sacrosanctae Romanae ecclesiae pro diurnis horis (Paris, Tournai, Rome, 1949), pp. 252, 668, 872.

\textsuperscript{11}The Liber Usualis with Introduction and Rubrics in English, edited by the Benedictines of Solesmes (Tournai, 1938), pp. 1416-1417, 1679.
reads A, B-flat, A; the C (note 6 of the intonation to no. 1) being absent. In each of its three appearances in the Antiphonale Monasticum, the antiphon employs the notes A, B-natural, A, for this passage.

The harmonic structure of the polyphonic setting as a whole seems to necessitate the use of B-natural, rather than B-flat, throughout most of the composition. Thus, a B-natural seems to be intended in the plainsong intonation.

The presence of the C before the B-natural remains to be explained. Probably a variant of the chant employing C was sung in liturgical practice in the Renaissance, since several Ave Maria settings show the cantus firmus ascending to C at this point (or to an equivalent note, if the chant is transposed). However, the chant as sung today (both


13 Willi Apel, Gregorian Chant, Bloomington, Indiana, 1958, p. 153, states that this use of B-natural in the Antiphonale Monasticum is more faithful to the Gregorian tradition than is the use of B-flat in earlier publications, such as the Antiphonale Sacrosanctae Romanae and The Liber Usualis.

14 This remark applies only to the copy of the work in Florence 2439. The intonation as found in the Leyden Choirbooks (see Concordance, no. 1) reads A, C, A, at this point, the note B being omitted.

15 For example, in an anonymous Ave Maria in Trent, Castello del Buon Consiglio, MS 91, f. 197'–199, the superius and tenor illustrate the feature described. In an Ave Maria by Regis, the bassus employs the feature described. Johannes Regis, Opera Omnia, edited by Cornelius Lindenburg, 2 vols. (Rome, 1956), II, 60-62.
the version with B-natural and that with B-flat as the highest note) also seems to have been known in the fifteenth and sixteenth centuries.\footnote{In an anonymous Pater noster in Petrucci, Motetti C, f. 15, 13', 15'-16, 14, the bassus sings the melody and text of the antiphon, with B-natural as the highest note. The same composition is found in Florence, Biblioteca Nazionale Centrale, MS Magl. XIX, 58, f. 117'-118. A setting of Ave Maria by "Jacobus Toglianus musl," Florence Panc. 27, f. 2'-3, employs B-flat as the highest note.}

In both Florence 2439 and the Leyden Choirbooks the plainsong intonation precedes the superius. However, it is the vagans, rather than the superius, that continues the sacred melody, an octave below the pitch of the intonation. The vagans compares with the remainder of the chant as follows.\footnote{Florence 2439, no. 1, employs the full form of the antiphon, which is found in Antiphonale Sacrosanctae Romanae, p. 668, and The Liber Usualis, pp. 1416-1417. A second version omits the first seven notes of the final phrase. This version is given in Antiphonale Sacrosanctae Romanae, p. 252. The Sarum chant, preserved in an early print, Antiphonale ad usum ecclesie Sar., is similar to this arrangement. Still another version omits the final word "Alleluia" and its associated music. See Antiphonale Sacrosanctae Romanae, p. 872, and The Liber Usualis, p. 1679.} Phrase 2 of the chant ("gratia plena") is omitted. Phrases 3 and 4 are preserved (mm. 1-7, mm. 8-12, respectively), but sung to the words of the preceding phrases of the chant ("gracia plena Dominus tecum"). A phrase is added to the vagans to accommodate the words "benedicta tu" (mm. 13-17). The final phrase of the vagans (mm. 18-31) follows...
inconsistently the last phrase of the antiphon. Both are sung to the words "in mulieribus Alleluia."

Around the year 1500 it was customary to begin a collection of secular music with a short, unimposing sacred composition. The work chosen to open Florence 2439 is ideally suited to the purpose, since it is only thirty-one measures long and is in simple chordal style. These features suggest that the work may have been intended for a larger group of singers than the few soloists normally employed. Further evidence from another source lends support to this supposition.

The account for 1509 of the Illustrious Confraternity of our Lady at 's-Hertogenbosch describes how Ave Maria was used at the beginning of their banquets. "When the meal begins, the choirmaster and the singers shall thrice sing the Ave Maria before they say the Benedicite; before every course they shall sing a motet or some easy and pleasant songs; after the meal is made, they will sing a parting song."

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18 The last phrase of the vagans begins with the notes F, F, E (mm. 18-20), instead of E, D, the first two notes of the final phrase of the antiphon. The last eight notes of the chant are omitted in the vagans.

19 Each of the four most important chanson collections of the period—Petrucci, Harmonice Musices Odhecaton A; Petrucci, Canti C; Brussels 228; and Florence 2439—begins with such a composition.

The account does not make it clear whether the group joined in the singing or not. However, the mention of a choirmaster seems to indicate that they did. The account is also vague as to whether it was a chant or a polyphonic composition that was performed. However, if the group participated, they probably would not have sung a complete polyphonic setting, but only the chant. Since the antiphon employed in Florence 2439, no. 1, was among the most familiar sacred melodies of the time, the members might easily have performed it without music.

In any case, an unusual feature of the composition, the transposition of the cantus firmus down an octave following the intonation, makes the work unusually well suited for singing by such a group in conjunction with the choirmaster and the singers mentioned in the account. Assuming that the work was designed for use at such meetings, it may have been performed in the following manner. First a soloist would sing the intonation at the normal pitch level, as written. Then the men attending the banquet would continue the melody, an octave below the pitch of the intonation, as notated in the vagans. While the group sang the sacred melody, four soloists (the singers mentioned in the account) would sing the remaining parts (superius, contra, tenor, and bassus) from a written copy of the music. A choirmaster would have been needed to keep the soloists and the group together.
Ave maris stella

Martin Picker has noted that the bassus of Pour quoy tant me fault il attendre (no. 9) contains a "quasi-ostinato," which consists of a four-note melodic figure (A, E, F, E) treated in a flexible manner. Individual notes and two-note melodic groups are repeated irregularly, with no definite rhythmic design evident in the passage as a whole. Picker considers that the "quasi-ostinato" was employed by La Rue as a manner of symbolizing the word rigeur given in line 2 of the text, "Dont peut telle rigeur venir," since one of the meanings of the word rigeur (rigueur in modern French) is "strictness." In support of this theory, he points out that stretti (also involving "strictness") occur at the close of the first section of the work (mm. 25:4-29). However, considered in the context of the poem, the word rigeur evidently is equivalent to the English word rigor in the sense of "a condition that makes life difficult, challenging, or uncomfortable." An examination of the text of La Rue's composition reveals a more probable source of the ostinato. Two questions

21Picker, editor, "The Chanson Albums of Marguerite of Austria," p. 194. The passage cited by Picker (mm. 14-24) does not include the opening of the section employing the ostinato, which begins at m. 6:3.

22Ibid.

are asked in the first three lines of text. The nature of the questions suggests that the poetry is devotional. Since the four-note figure follows, a fourth below, the opening of a familiar Marian hymn *Ave maris stella*,24 the poem appears to be a supplication to the Virgin Mary. This interpretation is supported by evidence from another work in Florence 2439, *Sancta Maria virgo—O Maria virgo* (no. 84), also by La Rue. The *contra* of this motet employs the same ostinato, which again is treated in a flexible manner. As listeners of the time undoubtedly were familiar with the hymn, the first four notes of the sacred melody were sufficient to make a clear reference to the Virgin Mary, whether the text was in Latin or in the vernacular.

The ostinato appears in still another composition by La Rue in Florence 2439, *Il viendra le jour désiré* (no. 10). The *bassus* of this work begins on the second note of the figure, which is employed primarily in the first eight measures.25 Since, in both Florence 2439 and Brussels 11239, this composition directly follows *Pour quoy tant me fault il attendre*, the reappearance of the ostinato at its beginning seems to serve as a link between the two compositions.

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24 For sources, see Concordance, no. 84. This hymn is not to be confused with a different *Ave maris stella*, which forms the *cantus firmus* of no. 72.

25 An ostinato consisting of the last three notes of the figure (E, F, E) appears in the *bassus* at mm. 34:3-41:4. The *superius* imitates the ostinato in anticipation a twelfth higher (mm. 33:3-40:4).
Martin Picker has noted a close stylistic resemblance between the two works,²⁶ but gives no reason for this feature.

A possible explanation for the musical affinity between the two compositions may be found by examining the texts of both works. The two questions posed in the text of no. 9 appear to be answered by two definite statements at the beginning of the text of no. 10. Thus, the words of no. 10 seem to form a kind of response to those of no. 9.²⁷ The textual and musical connection between the two works suggests that they were intended to be performed in succession as a pair.

A similar group of two chansons, both anonymous but written in La Rue's style,²⁸ appears in Brussels 228, f. 45'-46, and f. 46'-47. As in Florence 2439, no. 9, the text of the first of these chansons, Me fauldra il toujours ainsi languir, poses a series of questions. The second chanson, Il


²⁷On the basis of the coronas in Florence 2439 (superius and tenor—m. 29, altus—m. 28, bassus—m. 25), Picker, Ibid., p. 187, assumes that the text of Pour quoy tant me fault il attendre is the refrain of an incomplete rondeau quatrain. However, the coronas in Florence 2439 probably do not mark the medial cadence of a rondeau, but only signify the close of the first section of a work in free form. No additional lines of poetry are extant in either musical or literary sources. The text of no. 9 leads naturally into that of no. 10, no missing verses being necessary to complete the meaning. Thus, there is no reason for assuming that the poetry of no. 9 originally consisted of more than the four lines given in Florence 2439.

me fait mal de vous voir languir, seems to provide answers to these questions. Martin Picker believes that Marguerite of Austria may have written the text _Me fauldra il toujours ainsi languir_. He comments as follows concerning the authorship of this poem. "An attempt to indicate Marguerite's authorship may be seen in the 'marguerites' (daisies) with which the initial 'M' of this piece has been decorated. Since all other initials in this section of the manuscript (f. 36-48) are of the scroll-work type, this ornament does not appear casual."29

The resemblance between the texts _Me fauldra il toujours ainsi languir_ and _Pour quoy tant me fault il attendre_ and the fact that each poem is followed by a response, set to music as a separate chanson, indicate that both poems probably were written by the same person. Presumably this person was either Marguerite of Austria or one of the poets of her court, who interpreted her thoughts in poetic form. The response _Il me fait mal de vous voir languir_ appears to voice the thoughts of a courtier, who attempts to console Marguerite. However, the words of _Il viendra le jour désiré_ (Florence 2439, no. 10) seem to be a reply by Marguerite to her own questions.

Monstra te esse matrem

The contra of A la mort an prioit—Monstra te esse matrem (no. 72) by Josquin bears the inscription "Canon in diatessaron." The part is to be sung first as written and then at the fourth below. From the opening of the composition up to the final note, the part as given in the manuscript begins with five breve rests and ends with one breve rest. It covers twenty-four measures in the transcription. Therefore, with the repetition at the fourth below, it is forty-eight measures long. The upper voices, however, cover forty-nine measures. One additional note, A (a long), is given at the close of the contra. It is to be sounded at m. 49, after the rest of the part has been sung according to the canonic instructions.

The opening phrase of the hymn Ave maris Stella is sung in the part bearing the canonic inscription. The fourth stanza of this hymn begins with the line "Monstra te esse matrem," which, when repeated, constitutes the complete text of the contra of Josquin's composition. Evidently Josquin knew the Gregorian hymn, since he gives the Latin words with the musical setting. However, since the same melody was sung in the Netherlands in the fifteenth century with a Dutch

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30 For sources of this hymn, see Concordance, no. 72. This hymn is not to be confused with a different Ave maris Stella, on which nos. 9, 10, and 84 are based.
text, *Laet ons mit hogher vrolichheit*, Josquin also may have been acquainted with the Dutch adaptation of the hymn.

The Latin hymn serves as a commentary on the French text *A la mort an prioit*, sung in the superius. Although the French poem seems to be an appeal or supplication, it is difficult to tell if the poet is pleading to the Virgin Mary or to an idealized human being. The words of the text are pronounced "before and at the time" of death. The poet pleads for pity without delay. He prays that the Lady of convicting rules would be his "before complete silence," that she would come to him, "if only to laugh."

Since the words of the Latin hymn are sung simultaneously with a French text voicing the human plea of the poet, sacred and secular elements seem to be combined in the same work. Johan Huizinga made the following observation concerning the lack of distinction between these elements in the late Middle Ages.

> All life was saturated with religion to such an extent that people were in constant danger of losing sight of the distinction between things spiritual and things temporal. In the Middle Ages

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31 Concerning the source of this Dutch hymn, see Concordance, no. 72.

32 Three other works in the manuscript have texts which are prayers to the Virgin in the vernacular, nos. 9, 10, and 58. Concerning the first two works, see Commentary, *Ave maris stella*. 
the demarcation of the sphere of religious thought and that of worldly concerns was nearly obliterated.  

While Gregorian hymns to the Virgin Mary belong to the liturgy, it can hardly be maintained that they are free from secular elements. C. S. Lewis remarks as follows concerning the influence of secular life on hymns to the Virgin Mary. "There is no evidence that the quasi-religious tone of medieval love poetry has been transferred from the worship of the Blessed Virgin: it is just as likely—it is even more likely—that the colouring of certain hymns to the Virgin has been borrowed from the love poetry."  

The musical structure seems to unify the two seemingly disparate elements, the words of the poet and those of the Latin hymn, since the upper voices anticipate the opening notes of the sacred melody. The style of writing in the upper voices is in accord with the style of the chant, as repeated notes are employed frequently, and much of the writing in these parts is in even semibreves.

O florens rosa

O florens rosa (no. 82) is the only one of four anonymous works in Florence 2439 whose composer can be identified.

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35For example, superius, mm. 3-4; tenor, mm. 5-6; superius, mm. 10-13.
by means of ascriptions in other sources. A second complete

copy of the work is found in Petrucci, Motetti A. In this
collection, "Jo. ghiselin" is named as the composer. The

superius only is given in St. Gall 463 with the ascription
"Joannes Ghiselin."

Several metrical changes and proportional signs occur
in the tenor, which deviates three times from the original
meter. A metric or proportional sign indicates each depart-
ture and, with one exception, each return to the original
meter. All voices have the signature $\text{Ich}$ at the beginning.

This sign does not have the force of proportio dupla, but
means integer valor, possibly a little faster than usual.

At m. 37 of the tenor, the signature $\text{t}$, followed by six minims
indicates two groups of three minims each. Each group of
three equals two minims of the preceding section, resulting

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36 The designations for the lower voices (contra and
tenor) are reversed in Petrucci, Motetti A.

37 In Petrucci, Motetti A, the superius and contra (tenor
in Florence 2439), with the signature $\text{t}$, are in proportio
dupla relative to the tenor (contra in Florence 2439), which
has the signature $\text{C}$. The notation in this part (the tenor)
has been changed from that in Florence 2439 so that a semi-
breve equals a whole note instead of a half note.

38 In his use of proportional signs, the scribe of Flor-
ence 2439 did not take into account the 2 implicit in the
slash through the semicircle in the signature $\text{t}$. Thus, he
evidently considered this signature to be the equivalent of
$\text{C}$. 
in triplets of minimis.\textsuperscript{39} At m. 38, a return to the original meter is indicated by the sign $\frac{4}{3}$.\textsuperscript{40} At m. 65, the signature $\frac{3}{1}$ followed by dotted rhythm (dotted semibreve, minim, semibreve, etc.) indicates the relationship of a group of three semibreves to one semibreve of integer valor.\textsuperscript{41} Three semibreves of the proportion (proportio tripla) equal one of the preceding section in integer valor.\textsuperscript{42} At m. 69, the sign $\frac{1}{3}$ cancels the preceding proportion, a return to the meter $\frac{4}{3}$ being intended.\textsuperscript{43} At m. 73, the signature $\frac{3}{2}$ followed by six minimis signifies that three minimis of the proportion (proportio sesquialtera) have the same time value as two of the preceding passage in integer valor.\textsuperscript{44} At m. 74, the sign $\frac{1}{3}$ begins a section in proportio dupla, a semibreve in this

\textsuperscript{39}Petrucci, Motetti A, employs the signature $\frac{3}{2}$ in the corresponding voice (the contra), the six minimis being arranged in two groups of three minimis each, as in Florence 2439. Three minimis of the proportion (proportio sesquialtera) equal two of the preceding section.

\textsuperscript{40}The sign $\frac{4}{3}$ is also given in Petrucci, Motetti A.

\textsuperscript{41}This seems to constitute one more bit of evidence that the signatures C and $\frac{4}{3}$ were used interchangeably, with the possible difference that the $\frac{4}{3}$ meant a slightly faster tempo, though not twice that of C.

\textsuperscript{42}In Petrucci, Motetti A, the rhythm of this section is written dotted minim, semiminim, minim, etc. According to the signature $\frac{3}{2}$, three minimis of the proportion (proportio sesquialtera) equal two of the preceding section.

\textsuperscript{43}The signature $\frac{4}{3}$ is given in Petrucci, Motetti A.

\textsuperscript{44}The same signature appears in Petrucci, Motetti A.
section equaling a minim in the original meter.\textsuperscript{45} At m. 76, the sign $\frac{3}{4}$ is employed to mark a return to the original meter.\textsuperscript{46}

The \textit{cantus firmus} of the motet is the Marian antiphon \textit{O florens rosa}.\textsuperscript{47} In the first eighty-four measures, the \textit{contra} follows the melody of the chant in breves. However, the last six breves of Ghiselin's \textit{contra} (mm. 85-90) do not conform to the melody of the chant. Although both the chant and the voice part arrive at the note E (\textit{contra}, m. 90), this note is approached from below in the chant and from above in the voice part. Following the quotation of the chant, the \textit{contra} concludes with a section in faster note values unrelated to the sacred melody (mm. 91-102).

In the two upper voices, Ghiselin frequently makes use of short melodic patterns in sequence. Often these patterns are presented in a close canon between the two parts.\textsuperscript{48} There can be little doubt that such passages were designed for instrumental performance. Another indication that

\textsuperscript{45}Evidently this sign was incorrectly applied by the scribe of Florence 2439. The signature $\Phi$ appears in Petrucci, \textit{Motetti A}, indicating a return to the original meter.

\textsuperscript{46}Apparently this sign was incorrectly applied by the scribe of Florence 2439. No sign is given at this point in Petrucci, \textit{Motetti A}.

\textsuperscript{47}For the source of this chant, see Concordance, no. 82.

\textsuperscript{48}For example, mm. 8-10, mm. 70-72. Two extended sections in canon make use of short melodic patterns in sequence: mm. 16-23, mm. 52-63.
instrumental performance was intended is the absence of text in the voices, incipits only being given. 49

*Pauper sum ego*

In the *contra* of *Fortune d'estrange plummaige*—*Pauper sum ego* (no. 81), Josquin employs a six-note melody, the cadence formula of Psalm tone VII. 50 The melody is first stated completely, starting on A. The entire pattern is then treated sequentially in descending order, beginning on G, F, E, and D, respectively. It then appears one last time, beginning on A (m. 39).

The words given with the *contra* of Josquin's work are those of Liber Psalmorum LXXXVII:16 (English versions, 88:15). "Pauper sum ego et in laboribus a iuventute mea; exaltatus autem humiliatus sum et* autem conturbatus" ["Poor am I and in distress from my youth up; I am exalted, yet, on the other hand, I am lowly and confused"]. The corresponding verse reads as follows in the Revised Standard Version. "Afflicted and close to death from my youth up, I suffer thy terrors, I am helpless." The same passage, as found in the King James Version, reads similarly. "I am afflicted and ready to die from my youth up: while I suffer thy terrors I am distracted."

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49 The copy of the work in Petrucci, *Motetti A*, and the *superius* part given in St. Gall 463 also show incipits only.

50 For sources, see Concordance, no. 81.

51 The scribe of Florence 2439 substituted "autem" for "sum et."
The free translation rendered by St. Jerome contains an idea, lacking in the other versions, which is indispensable to the meaning of the verse as it is associated with Josquin's composition. No word or phrase in the two other versions corresponds to "exaltatus" ["exalted"]. Since Josquin evidently quoted the passage in reference to his own personal experience, the allusion to his exaltation in spite of adversity and confusion is most essential.

Florence 2439 provides only the incipit "Fortune d'estrange plummaige" for the upper voices. Unfortunately, no text beginning with these words is extant. However, the composition is found in another source, Brussels 228, with a different French text given in the upper voices. In this text, the poet, presumably speaking for the composer, describes himself as "Ce povre mendiant pour Dieu/Qui n'a benefice ne office" ["This poor beggar for God,/Who has neither benefice nor office"].

As this text evidently is a complaint against poverty, it recalls a sonnet, a mass, and a chanson, which also allude to the composer's indigence.

A sonnet by Serafino dall'Aquila (1466-1500) is addressed "Ad Jusquino suo compagno musico d'Ascanio" ["To

52 A third source for the work, London 35087, should also be mentioned, although it gives no further information concerning the correct text to be employed in the upper voices. All voices bear only the incipit for the Latin text Pauper sum ego.
Josquin, his musical companion under Ascanio". The opening lines of this poem read as follows. "Jusquin, non dir che'l ciel sia crudo et empio/Che te adornò de si sublime ingegno" ["Josquin, do not say that heaven is cruel and pitiless,/Which adorned you with such sublime talent"].

A mass by Josquin entitled La sol fa re mi also refers to the composer's poverty. According to Glareanus, Josquin's requests for payment from an unnamed patron were answered only by the words, "Lascia fare mi" ["Leave me alone"].

The text of a poem by Serafino dall'Aquila is associated with a similar expression. "Lassa far a mi, lassa far a mi,/Non ti curare, lassa far a mi/Son le note di cantori,/Dicon 'la re fa sol mi'" ["Leave it to me, leave it to me,/Don't worry, leave it to me,/Here are the notes of the singers,/They say, 'la re fa sol mi'"].

Evidently the Italian word note takes on a double meaning in this text, since it means both the bills of the musicians and notes of music. Thus, the patron is sidestepping the issue by referring to the

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53 The name "Ascanio" refers to Cardinal Ascanio Sforza, patron of both Josquin and Serafino dall'Aquila. The dedication is quoted from René Vannes, Dictionnaire des Musiciens (Compositeurs) (Brussels, n. d.), p. 120.


56 The passage is quoted in Osthoff, "Josquin Desprez."
bills given to him as "notes," specifically the notes "la re fa sol mi." Curiously, the title of Josquin's mass, La sol fa re mi, approximates the syllables in the two expressions closer than do the syllables in Serafino's text.

The text of a chanson by Josquin, Adieu mes amours, provides one further reference to the composer's poverty. The final line of the refrain reads, "Vivray je du vent, se l'argent du roy ne vient plus souvent?" ["Shall I live on wind if the money from the king does not come more often?"]

The question of which text (the missing text indicated by incipits in Florence 2439 or the surviving text in Brussels 228) was originally intended by Josquin for the upper voices of his motet-chanson remains to be answered. Picker considers that the close connection in meaning between the French text in the Brussels manuscript and the Latin text is an indication that the French text in Brussels 228 probably is the original one. However, an even more important association exists

57 The work is based on a monophonic chanson. Théodore Gérold, editor, Le Manuscrit de Bayeux, texte et musique d'un recueil de chansons du XVe siècle, Publications de la faculté des lettres de l'Université de Strasbourg (Strasbourg and Paris, 1921), no. LXXXIII, p. 100. The text of Josquin's chanson differs somewhat from that given in the monophonic setting.

Another chanson by Josquin, Faute d'argent, while dealing with the subject of lack of money, makes no personal reference to the composer. The work is printed in Archibald T. Davison and Willi Apel, editors, Oriental, Medieval, and Renaissance Music, Vol. I of Historical Anthology of Music, 2 vols. (Cambridge, Massachusetts, 1946-50), no. 91, pp. 93-95.

between the music of Josquin's setting and the incipit given in Florence 2439. Since the first word of this incipit is "Fortune," a reference to the wheel of Fortune might be expected in the composition. A clear allusion to the wheel is provided in the sequential treatment of the six-note melodic figure in Josquin's *contra*. As the pattern is sung one step lower at each repetition, it signifies the declining fortune of the composer. Following the downward turn of the wheel of Fortune, it does not ascend in a corresponding manner (i.e., by degrees), but instead abruptly shifts back to where it began, the change being effected by an octave leap (mm. 36-39). The return of the wheel to its original position is marked by the final repetition of the melody at its original pitch level (mm. 39-44).

Picker makes the following remark concerning an interesting structural element near the close of the setting.

"The final melodic phrase exhibits Josquin's acute sense of climax; it insistently repeats the tones of the descending tetrachord c"-g' in the superius, increasing tension by constantly shifting accents, and unexpectedly descends to e', then skips upward to c" (m. 40) to reach a climax on d" (m. 42)."59

Although Picker did not associate this passage with the wheel of Fortune, the downward turn of the wheel seems to be

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clearly reflected in the ostinato-like figure which expands downward as it is repeated.\textsuperscript{60}

In view of the close correspondence between the musical structure and the incipit "Fortune d'estrange plummaige," these words probably began the text originally associated with the work.\textsuperscript{61} The text in the Brussels manuscript makes no reference to Fortune, and thus seemingly was written later than the text indicated in Florence 2439.

\textit{Quis det ut veniat}

\textit{Revenez tous, regrez—Quis det ut veniat} (no. 4) is one of two motet-chansons by Agricola in the manuscript.\textsuperscript{62} The Latin text, sung in the bassus, is a prayer of Job that God would release him from his afflictions through death. These words form a mournful background to the French text, which is sung in the other voices. The French text, in \textit{rondeau} \textit{cinquain} form, seems to be the sincere confession of one

\textsuperscript{60}Concerning a similar passage in one of Obrecht's \textit{Fortuna} compositions, no. 34, see Commentary, \textit{Fortuna desperata}.

\textsuperscript{61}The words "d'estrange plummaige" ["of strange plumage"] in the incipit may refer to Serafino dall'Aquila, the author of the two Italian poems dealing with poverty, since his name may be translated "Seraph from the Eagle."

\textsuperscript{62}The other motet-chanson is \textit{Belles sour toutes—Tota pulchra es} (no. 58).
tormented by grief. The personal nature of the poetry suggests that it may be an expression of the composer's own thoughts—either a poem of his own creation or one written at his request by a close acquaintance for use in this composition. It survives only in Agricola's musical setting, the complete text being preserved in Brussels 228.

63 The poem may be summarized as follows.
Refrain: The poet invites his regrets to return. He longs to see them and more than ever wishes their acquaintance. In all respects, he renounces (is resigned), since death has stolen his lady.
Short stanza: He resolves always to serve his beloved with his sighs—after her death, which was undeserved—giving tears to her with abandon.
Full stanza: He no longer cares for his life. His poor senses are obliged to endure hardship, while people do not understand the meaning of his countenance. He has no hope of enjoying himself, since pain enslaved his person.

64 The little available information concerning the composer's family lends support to the theory that the text may be autobiographical. Agricola was married in 1470 in Florence. Paul Müller, "Alexander Agricola," Die Musik in Geschichte und Gegenwart, Vol. I (Kassel, 1949). Evidence, not mentioned by the composer's biographers, indicates that he may have had a son who was a musician. An incipit of a motet attributed to "Alessandro Agricola" in Petrucci, Motetti libro quarto, f. 18, 49, 69, 114, reads, "Pater meus agricola est." While these words may be translated simply, "My father is a farmer," they may signify a work by the son of the famous composer. Bertolotti printed a letter dated March 17, 1521, in which a musician named "Alessandro Agricola" is mentioned as being in the service of the court of Mantua. A. Bertolotti, Musici alla Corte dei Gonzaga in Mantova dal secolo XV al XVIII, notizie e documenti raccolti negli Archivi Mantovani (Milan, 1890), p. 32. On July 17, 1530, the Queen of Poland wrote a letter of thanks to the Duke of Mantua for songs given to her by "Alessandro nostro musico." Ibid., p. 35. Since the well known composer died in Spain in 1506, the person to whom these letters refer may have been his son. If this is true, he may have received his early musical training from his father. No information is available concerning the composer's wife. However, the absence of any mention of her
The harmony of the work forms a more prominent structural element than the counterpoint, as the latter seems to be fashioned to conform to the vertical element.65

As long note values (semibreves and breves) pervade the bassus, this voice stands apart from the rest of the texture, much like a cantus firmus.66 Unlike the usual cantus firmus, it is the lowest of four voices, and it is the harmonic determinant of the other parts. Usually each long note value in the bassus marks a chord change. Only twelve clearly defined sixth chords may be identified, the remaining principal chords being in root position. As four-part writing is employed throughout almost the entire setting, all members of the triad generally are included.

or of the rest of his family in two important biographical documents concerning Agricola (dating from 1494 and 1506) seems to indicate that his family ties were broken before either of them was written. See further, Martin Picker, "A Letter of Charles VIII of France Concerning Alexander Agricola," Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese, edited by Jan LaRue (New York, 1966), pp. 668-669; and Edward R. Lerner, "The 'German' Works of Alexander Agricola," The Musical Quarterly, XLVI, 1 (January, 1960), 57.

65 Only a few instances of imitative treatment may be found. A head-motive, entering in the three upper voices, opens the composition. A phrase in the tenor (mm. 28-31) is imitated three measures later by the superius. Motives consisting of a few notes make brief appearances. For example, a motive introduced simultaneously in the superius and tenor (mm. 6:4-7:3) is imitated first in the contra and then in the tenor.

66 The relatively long note values in the bassus, as well as its Latin text, indicate that the melody of this part may be borrowed from plainchant. However, no chant with this text has been recovered.
The root movement is stepwise in more than two-thirds of the progressions in the work. The constant harmonic motion of chords whose roots are a step apart creates an effect of restlessness, as each progression involves a change of all notes in the chord. Agricola may have deliberately chosen this type of harmony as a means of expressing the pathos voiced in the text.

The slowly moving bass melody provides an ideal harmonic foundation for the contrapuntal web in the upper voices. Each phrase of the bassus is confined to a narrow range of from three to five notes. The first three phrases revolve around a note in the middle of their range, which functions as a weak harmonic center.67

67The words harmonic center are chosen in preference to the more familiar term tonality in order to avoid misconceptions commonly associated with the latter term. The most important of these is a narrow view of tonality which takes into account only the cadences at the endings of phrases. For an example of this viewpoint, see Edward E. Lowinsky, *Tonality and Atonality in Sixteenth-Century Music* (Berkeley and Los Angeles, 1962), p. 15.

Referring to the music of all periods, Paul Hindemith opposes consideration of the cadence as the prime organizing agent of the harmony within the phrase.

"According to a view widely held, larger harmonic developments are simply extended cadences. This is inaccurate insofar as it ignores the fact that, as we have seen, the structural tendency towards an ending in a cadence subordinates all other factors to it, while in other harmonic developments what is sought is the free unfolding of rhythm, melody, and harmony." Paul Hindemith, *The Craft of Musical Composition*, translated by Arthur Mendel, 4th ed., 2 vols. (New York and London, 1945), I, 143.

Hindemith's point of view is applicable to early music, as shown by his detailed analysis of a ballade by Machaut. *Ibid.*, p. 204.
In phrases 4 and 5 the harmonic center is near the bottom of the range. The principal tones of the first five phrases form a descending scale pattern—D, C, B-flat, A, A... ending on G.\(^{68}\) At the endings of two phrases the upper voices continue the harmonic motion until the bassus begins the next phrase. The last note of phrase 2 (C—m. 20) functions as a temporary dominant resolved to F in the next measure by the upper voices. The final note of phrase 3 (A—m. 25) also acts as the dominant of a temporary center (D), which is attained by the upper voices in the next measure. At two other places strong cadences in the upper voices help to bridge a longer distance between the ending of one phrase

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Often cadences in Renaissance music are given added force and direction by the application of editorial accidentals. Most of these accidentals are sharps and natural signs applied at internal cadences to form temporary leading tones. The almost universal practice of adding these accidentals has been seriously questioned by Willi Apel, The Notation of Polyphonic Music, 900-1600, 4th ed. (Cambridge, Massachusetts, 1953), pp. 106, 120.

While the seventh degree has been raised at internal cadences in the present edition, in conformity with general practice, these accidentals are applied with the realization that they may or may not have been used in the fifteenth and sixteenth centuries. Before the editorial sharps and natural signs are applied, Agricola's composition, like many other works in the manuscript, is seen to be without definite tonal orientation. The application of *musica ficta* should not change this situation by investing the music with tonal properties it did not possess before the accidentals were introduced.

\(^{68}\)The new harmonic center of the fifth phrase (G) is not introduced until the close of the phrase (mm. 41:3-43).
and the beginning of the next. Part of phrase 6 (mm. 52-60) seems to recapitulate the descending bass pattern on which the previous phrases are based, as the pitches D, C, B . . . A, are presented in breves. In a short coda-like section at the end (mm. 61:3-64) the bass melody returns to its point of origin (D), modal center of the work as a whole.

An unusual musical effect is used in the setting of the fourth line of the refrain, "Car de tous pointz je renonce" ["For in every respect I renounce"]. The idea of resignation or renunciation is described in a remarkable descending scale line, sung to the word "renonce," which proceeds through several voices. The line, begun in the superius (mm. 46-47),

69 See mm. 33-34 and mm. 45-46. Both of these cadences are on principal harmonic centers. The first introduces the harmonic center of the next phrase. The second reinforces the harmonic center at the close of the preceding phrase.

70 The words "a plaisance" are added to the end of this line in Brussels 228. Probably these two words were included in the original text, since the corresponding line of the full stanza contains ten syllables instead of seven. The omission of the two words in Florence 2439 appears to be a deliberate emendation made by either the scribe or the composer, since the musical phrase to which this line is sung does not accommodate the larger number of syllables (see tenor, mm. 46:3-50). The corresponding line of the full stanza (found in Brussels 228) may be similarly abridged by omitting its first two words, "De m'esjoyr." If the larger number of syllables is employed, an unsatisfactory cadence point must be chosen for the close of the third phrase (the end of the half-stanza, marked by a medial cadence). See Picker, editor, "The Chanson Albums of Marguerite of Austria," pp. 265-266, for a discussion of the problems involved in underlaying the text as found in the Brussels manuscript. Since the emended version of the text is an obvious improvement over the longer version, it is employed in the present edition.
is continued first in the altus (mm. 46:3-49) and then in the tenor (mm. 48:3-50). A similar effect takes place at the close of the musical setting. The bleak sound of parallel fifths in the approach to the final cadence (m. 62:2-3) expresses the desolation voiced in the closing words of the refrain, "Puis que la mort a ma dame ravie" ["Since death has stolen my lady"].

Requiem aeternam

Two compositions in Florence 2439, Florés, gemier, crier—Requiem eternam (no. 35) by La Rue and Requiem (no. 43) by Obrecht, borrow their cantus firmus from the Introit of the Mass for the Dead, Requiem aeternam.

In the first section of no. 35, La Rue incorporates the opening phrase of the sacred melody in a canon at the fourth above between the two lower voices. The bassus begins the melody a fourth below the original chant. The tenor performs the chant at its original pitch level, following the bassus at the distance of a breve. The time interval between the voices changes to three breves at the beginning of the second phrase (bassus, m. 13; tenor, m. 16). The canon continues throughout almost the entire first section of the work. Before the cadence at the close of the section, the tenor sings a coda-like addition to the quotation from the sacred melody (mm. 29:3-32).
A change from duple to triple meter takes place at the start of the second section (m. 33). This portion of the work makes no reference to the sacred melody.

In the first section of the work, while the lower voices perform the Latin chant, the *superius* sings a French text, *Florés, gemier, crier et braire*. At the start of the second section (m. 33) all parts have the incipit "Quant la mort." One cannot be sure that this incipit constitutes the first words of the closing lines of text. It may have been given by the scribe simply to mark the beginning of the second section (mm. 33-51), which was meant to be performed instrumentally. If so, this section serves as an instrumental postlude to the main portion of the work, which was intended to be performed vocally.

An interesting expanding melodic figure is shared by the three upper voices near the end of the work.\(^7\) The resemblance between this motive and that employed by Obrecht in no. 34, presumably to symbolize the wheel of Fortune,\(^7\) suggests that this figure also refers to the fluctuation of Fortune. While no mention is made of Fortune in the text that has survived in Florence 2439, a musical reference to Fortune at the close of the work seems appropriate, since the

\(^{71}\) *Superius*, mm. 46-48; *altus*, mm. 46:2-48:2; *tenor*, mm. 45:3-49:1.

\(^{72}\) No. 34, *altus*, mm. 59-61. See Commentary, *Fortuna desperata*. 
theme of the work, the sorrows of death, marks the fatal con-
clusion of the revolution of Fortune's wheel.

Requiem (no. 43) is the prima pars of a motet by Obrecht, which appears in entirety in two sources, Petrucci, Motetti C, and the Segovia manuscript.

The Introit Requiem aeternam is presented in the tenor in the Phrygian mode. Since the mode of the original chant is Lydian, the melody is transposed down a step in Obrecht's tenor. Edgar Sparks makes the following comment concerning the use of the Phrygian mode in the tenor of Obrecht's work and the same part of Josquin's Nymphes des bois—Requiem aeternam.73 "The choice of the funereal Phrygian, the mode of mourning, was undoubtedly determined by the concepts of the aesthetic qualities of the modes which were current at that time and by the feeling that music and text should be brought into a general expressive relationship."74

The complete chant is performed three times in the entire motet, the first time in the prima pars (mm. 1-68), the second time in the first half of the secunda pars (mm. 72-139), and the third time in the second half of the secunda pars (mm. 143-208).75 Since the cantus firmus is in the Phrygian

73 Concerning this motet, see Commentary, Pors seulelement.


75 Concerning a modern edition of the complete work after Petrucci, Motetti C, see Concordance, no. 43.
mode, a dominant-to-tonic cadence is impossible at the end of both the prima and the secunda pars. At the close of both divisions of the work, Obrecht employs a sub-dominant-to-tonic cadence, an unusual feature at this period.\textsuperscript{76}

The incipit in Florence 2439, "Requiem," appears only in the superius. The incipit in the Petrucci print, "Requiem eternam," is given in all voices. Since the text Requiem aeternam is much too short to allow for vocal performance in the superius, altus, and bassus, these parts probably were performed instrumentally. While the tenor accommodates the text, since it is written in long note values, vocal performance in this part does not provide a suitable background for instrumental performance in the other parts. Therefore, the tenor also seems to call for instrumental performance.

The Segovia manuscript gives a different text, Mille quingentis,\textsuperscript{77} in the superius, altus, and bassus, the tenor being supplied with the text Requiem aeternam. Since the musical setting accommodates the Mille quingentis text, Obrecht probably intended the work to be performed as it is given in the Segovia manuscript, with the Mille quingentis.

\textsuperscript{76} No. 43 is the only work in the manuscript closing with this cadence.

\textsuperscript{77} The Mille quingentis text is printed with a Dutch translation in Albert Smijers, "Twee onbekende Motetteksten van Jacob Hobrecht," Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, XVI (1941), 133-134.
text sung in the *superius*, *altus*, and *bassus*, and the *Requiem aeternam* text sung in the *tenor*.

Apparently the *Mille quingentis* text was written specifically for use in this motet. The motet probably was written as a lamentation on the death of the composer's father, William. The text gives the year of William's death, 1488, and states that Jacob was born on Saint Cecilia's Day, November 22, while William was crossing Sicily.

The date of Jacob's birth is not given in the motet. However, information in the archives of the city of Ghent was used by Bain Murray to show that Jacob was born before 1452. The archives in Ghent contain a document nominating "Willem Oebrecht" as the city trumpeter in 1452. Since a death notice of "Willem hobrecht trumpet" dated 1488 (the year mentioned in *Mille quingentis*) is also in these archives, it may be assumed that William was in Ghent in 1452. Therefore, since Jacob was born while his father was crossing Sicily (presumably while the family was traveling in Sicily), he must have been born before his father's appointment to a position in Ghent in 1452.78

Apparently Petrucci and the scribe of Florence 2439 chose to omit the text *Mille quingentis* when they included the work in their collections, because the text is

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autobiographical in nature. While the text is of considerable interest because of the biographical information it provides concerning Obrecht, it does not serve an expressive purpose that may be appreciated by the general listener. Thus, while the text *Mille quingentis* undoubtedly had expressive significance to the composer, the omission of the text by Petrucci and the scribe of Florence 2439 was warranted, since, for the general listener, the work is much more effective as an instrumental composition.

*Sed libera*

The text of *Si bibero* (no. 87) by Nino le Petit is a parody on biblical verses. The first words of each line of text, except the first and the last, form the incipit of a familiar verse of scripture. Four of the five verses quoted in the text are found in the Psalms and one in the book of Job.\(^7\)\(^9\)

Since the first six lines all begin with the word "*Si,*" one expects each to be a quotation of a scriptural verse. However, there seems to be no biblical verse beginning "*Si bibero.*"

A different setting of the text, an anonymous four-part work in Petrucci, *Motetti libro quarto*,\(^8\)\(^0\) may provide a clue

\(^7\)For the source of each incipit, see Concordance, no. 87.

\(^8\)The composition, given on f. 32, 63, 96, 127', is musically unrelated to Florence 2439, no. 87.
as to the identity of the verse to which the first line of the parody refers. The text, given in all voices in the Petrucci print, is found in the altus, tenor, and bassus beginning with the words "Se bibero," different by only one letter from the incipit in Florence 2439. However, the superius begins with the words "Se libero." This incipit recalls a line from the Lord's Prayer, Mattheus VI:13, "Sed libera nos a malo" ["But deliver us from evil"].

In Le Petit's composition, no overt reference to the verse from the Lord's Prayer is made, as in the Petrucci print, since all parts show the words "Si bibero." However, as Florence 2439 was compiled after the Petrucci collection,\(^8\) probably the latter presents an earlier version of the poem. Since the superius of the anonymous setting in this source begins with the words "Se libero," the poet seemingly intended to make an ambiguous reference to the verse from the Lord's Prayer. According to Gustave Reese, it was a liturgical practice of the time to have the priest chant all of the Lord's Prayer except "Sed libera nos a malo."\(^9\) This line was treated as a choral response. Thus, this line would be the logical one to extract for use in a polyphonic setting.

\(^8\) Petrucci, Motetti libro quarto, was published in 1505. Florence 2439 was compiled ca. 1507.

\(^9\) Reese, Music in the Renaissance, p. 374.
in the Petrucci print is not identical with "Sed libera," the resemblance is sufficient to deceive the unwary reader into thinking that he is about to look at a setting of the choral response in the Lord's Prayer. To begin a drinking song with a disguised allusion to this particular line from the Lord's Prayer is entirely in keeping with the impious mood of the rest of the poem.\footnote{It would seem that Petrucci was entirely lacking in propriety when he included the anonymous setting in \textit{Motetti libro quarto}, a collection of serious religious motets. Le Petit's composition also seems incongruous in Florence 2439, since both the sacred and secular repertoires of the manuscript are of a serious nature. Three exceptional compositions with amusing texts are discussed in the Commentary, \textit{Adieu m'amour}. Since a setting of \textit{Si bibero} constitutes the last item in both collections, Petrucci and the scribe of Florence 2439 must have assumed that the readers would be thoroughly acquainted with the merits of the volumes before they came to the last composition. Probably they considered that only serious musicians would examine the volumes closely enough to discover the parody. Nevertheless, the presence of the settings in these two sources betrays the unrest prevailing within the Catholic Church in the years prior to the Reformation. \footnote{Contra, mm. 17-19; superius, mm. 19-21; tenor, mm. 21-23.}}

Only one reference is made in Le Petit's setting to a chant connected with one of the biblical verses. At the beginning of the musical setting of line 2,\footnote{For sources, see Concordance, no. 87.} "Si dedero post pocula sompnum," all voices quote in transposition the opening of a chant belonging to both the Roman and Sarum liturgies.\footnote{For sources, see Concordance, no. 87.} The melody of the voice parts closely resembles that
of the Roman chant. Since the Sarum chant makes a downward leap of a fourth between the third and fourth notes (A down to E), rather than descending stepwise as in the Roman chant and the voice parts, it shows less affinity to this section of Le Petit's composition.

In keeping with the ribald nature of the text, Le Petit introduces several descriptive musical effects. A hocket-like alternation of single notes between two voices takes place in an extended section in free imitation (mm. 24:4-34). On the word "sepultus" ["buried"] in the third line, a three-note descending melodic figure is treated in imitative sequence in the upper voices (mm. 48:2-52). The figure is treated in the same manner in the two lower voices at the appearance of the word "totam" ["whole"] in the verbal phrase "totam sub noctem" ["the whole night"]. In this passage (mm. 53:4-57) the implication is less clear.

Models in Popular and Courtly Music and the Secular Repertoire

Twenty-nine of the eighty-seven works in Florence 2439 are secular compositions which borrow melodic material from earlier polyphonic settings. Eighteen of these compositions are discussed in the ensuing comments. Fifteen compositions in the manuscript employ melodies known to be of popular

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86 Concerning the remaining eleven works, see Concordance, nos. 6, 7, 38, 39, 55, 56, 57, 61, 62, 64, and 68.
origin. Of this number, fourteen are treated in the following comments.\footnote{See Concordance, no. 69, concerning the remaining work based on a popular melody.}

Adieu m'amour

The text of two compositions by Agricola, *Adieu m'amour* (nos. 59 and 60), apparently was written in a humorous vein. These compositions and another work by Agricola with an amusing text\footnote{In the text of *Se mieulx ne vient d'amours* (no. 57), also by Agricola, the poet complains that he will have little pleasure if he is not more successful in love. After describing a young servant girl who is sufficient to content a grand duke or a king, he confesses that he loves her, but admits that she does not love him. He closes with an amusing after-thought. "Ja nest besoing que de ce je me vante" ["Indeed, there is no need to boast about this"]. To emphasize the humorous intent of the chanson, Agricola makes effective use of the trill (*superius*, mm. 43:3-44:1) and the low range of the voice (*superius*, mm. 61-62).} show that this composer was not always in a serious mood.

In the opening lines of the text, the poet bids farewell to his lady in the traditional gracious manner of a courtier. The parting does not seem to be an occasion for sorrow, since he asks his lady to pardon him joyously if he has offended her. In the final line of text, the poet comes to a startling realization. He becomes aware that he has lost the traditional morose outlook of the poet, a trait indispensable to poetic eloquence at that time. Thus, he says: "Hellas, hellas, jay bien perdu ma paine" ["Alas, alas, I have indeed..."].
lost my pain"]. Since this line of text is repeated at the end of the musical settings, it seems to be given special emphasis.

As given in Florence 2439, the text *Adieu m'amour* is incomplete.\(^8\) Two lines, "Passant vostre commandement" (line 4) and "Hellas, hellas, jay bien perdu ma paine" (line 7, repeated in line 8), must be supplied from the copy of the work in London 5242. The omission of these two lines seems to indicate that the scribe of Florence 2439 either did not appreciate the humorous intent of the text, or was sensitive to comments that might be made by discerning critics of the manuscript.\(^9\)

The two settings of the text are based on the same melody, which is given in the *tenor* parts of both compositions. Although no monophonic source for the melody is known, the simple style of the tune suggests that it is of popular origin. This appraisal is supported by the musical form of the melody.\(^1\) The design of the part as a whole is similar

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\(^8\)Incipits only are given in no. 59. The text is given with the *superius* of no. 60.

\(^9\)The scribe seems to have had the same attitude concerning *Se mieulx ne vient d'amours* (no. 57), since he gave incipits in all voices for this work.

\(^1\)In the *tenor* of no. 59, the first two phrases (mm. 12: 4-16, mm. 18:4-22) are repeated in a free manner in phrases 3 and 4 (mm. 22:4-26, mm. 28:3-34). Repetition is not employed again until the final phrase (mm. 53:3-62), which is repeated in reduced note values (mm. 63:2-69), evidently with humorous intent.
to that of the bar form, a common form of popular music at this time.\textsuperscript{92}

A comparison between the two versions of the melody (the tenor of no. 59 and the same part of no. 60) reveals the manner in which a composer varies his own musical material. In no. 59, Agricola presents the melody in a simple style, with a minimum of melodic elaboration. In no. 60, however, the melody is ornamented, in comparison to the version in no. 59. Thus, most of the phrases in no. 60 are longer than corresponding phrases in no. 59.\textsuperscript{93}

Despite the more elaborate presentation of the popular melody in no. 60, this second musical setting is twenty-two measures shorter than the first (no. 59). The main reason for this discrepancy is the omission in the tenor of no. 60 of rests found in the same part of no. 59.\textsuperscript{94}

\textsuperscript{92}Other works in the manuscript employing this form are nos. 23, 24, and 28.

\textsuperscript{93}Three exceptions may be mentioned. First, the opening phrase of the tenor of no. 59 is a semibreve longer than the opening phrase in no. 60. Second, the two phrases associated with lines 3 and 4 ("Si je vous ay fait deplaisier" and "Passant vostre commandement") are joined together in no. 60 so that they appear to be one long phrase (mm. 10:4-18). Thus, in no. 60, the musical setting of line 4 (phrase 4, mm. 15:3-18) is considerably shorter than the corresponding section in no. 59 (mm. 28:3-34). Third, the first musical setting of the last line of text ("Hellas, hellas, jay bien perdu ma paine") is considerably shorter in no. 60 (mm. 34: 2-39) than it is in no. 59 (mm. 53:3-62).

\textsuperscript{94}The first eleven measures of rest in the tenor of no. 59 are omitted in no. 60. Other rests in no. 59 which are omitted in no. 60 are breve and semibreve rests, mm. 17-18:2; breve and semibreve rests, mm. 27-28:2; minim rest, m. 35:1; minim rest, m. 44:1.
Since no. 59 employs the popular melody in a simpler form than does no. 60, Agricola probably wrote no. 59 first. Then he apparently revised the popular melody, adding embellishments and, at the same time, reducing the amount of rest at the beginning of the melody and between the phrases.

This reduction in the amount of rest occurs not only in the tenor of no. 60, but in the other voices as well. Unlike no. 59, all parts of no. 60 begin together. While semibreve rests are employed occasionally in the outer parts of no. 59, with one exception (contra, m. 5:1), only minim rests are employed in the outer parts of no. 60. In no. 59, the two-note motive associated with the word "Hellas" in the setting of line 7 of the text is imitated in semibreves by the outer voices (mm. 51:3-55). By comparison, the corresponding passage in no. 60, in shorter note values, appears to be written in stretto (mm. 33:2-35).

Summarizing the foregoing analysis, in his first setting of Adieu m'amour, Agricola stated the popular melody in a simple style. The composer evidently refashioned the melody for use in the second setting, adding melodic elaboration. Despite the melodic embellishments in the second setting, the tune is presented in fewer measures.

95 Contra, m. 1:1, m. 33:1; superius, m. 34:1; contra, m. 51:1; superius, m. 52:1, m. 54:1.
Adieu naturlic leven myn

Both in Lannoy's composition, Adieu naturlic leven myn (no. 3), and the two other works based on the Dutch song, the popular melody shows essentially the same form. Since this form differs from the melodic design of the monophonic setting, published by Symon Cock in 1539, two versions of the melody may be distinguished.

The monophonic version presents three phrases in its initial statement and three in a free repetition of this statement. Following these six phrases, two more are added to conclude the setting. Although the melody employs a different mode than that of Lannoy's voice part (transposed Ionian, instead of Mixolydian), a melodic resemblance between the two versions may be found in at least five phrases.

In view of the melodic resemblance between the two versions, it is likely that both are variants of an unknown original. The version in Lannoy's superius may be the older, since our earliest record of the monophonic melody is Symon Cock's publication of 1539.

Unfortunately, none of the polyphonic settings shows any text placed under any of the voices. Thus, it cannot be determined whether they employ the same text as the monophonic

96See Concordance, no. 3, related composition nos. 1 and 2.

97Concerning a modern edition of the monophonic setting, after the collection issued by Symon Cock, see Concordance, no. 3.
version or a different text, which has not survived. Sacred allusions in the text of the monophonic version suggest that it is not the original Dutch poem, which, presumably, was secular in nature. It may be a sacred parody prepared for inclusion in Cock's publication. The text given by Cock consists of eight-line stanzas, which could easily be adapted to Lannoy's music, if desired, in the absence of the presumed rightful secular text.

The monophonic version compares to the version in the polyphonic settings as follows. Phrases 1 and 2 roughly correspond in the two versions. Phrase 3 of the monophonic version has no counterpart in the polyphonic settings. Since phrase 4 of the monophonic setting is a restatement of the opening phrase, it corresponds to phrase 3 of the voice parts. Portions of phrases 5 and 6 of the monophonic version (mm. 9:4-10, mm. 11:3-12:2) resemble the beginning and ending of phrase 4, as found in the voice parts (Lannoy's superius—mm. 28:3-30, mm. 33:3-35, respectively). Phrase 7 corresponds to a transitional phrase in the superius parts (phrase 5).

The monophonic version shows no section equivalent to phrases 6 and 7 of the voice parts. The eighth phrases of the two versions are similar. The monophonic version closes with phrase 8, unlike Lannoy's composition and the anonymous setting in St. Gall 461, which add a ninth phrase.

The version of the melody in the polyphonic settings shows an unusual melodic form. Six of the phrases are grouped
in twos, forming three pairs of phrases. While the first phrases of each of the three pairs present the same melodic material, it is transposed up a step the second and third times. Thus, the repeated phrase appears once in the Mixolydian mode and twice in the Aeolian mode. As a result of this transposition, the melodic unit seems to be stated more emphatically when it is repeated.

In the composition by Petrus Elive, the remainder of the popular melody consists of a single phrase (phrase 8). However, Lannoy and the anonymous composer of the setting in St. Gall 461 conclude the melody with an additional phrase (phrase 9). These two composers may have felt that a ninth phrase was needed to complement the eighth. Since the melody contains three phrase pairs, two phrases at the end would balance the melodic form. Although the original text is lacking, probably it consisted of eight lines. Presumably the ninth phrase either was sung to the same words as phrase 8 or was performed instrumentally.

In the last nine measures of the work, the altus sustains the note D, dominant of the polyphonic mode, while the three other voices continue the melodic motion. While a motive two minims in length is reiterated in the superius (m. 68:1ff), two melodic figures, each four minims in length,

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98Phrases 1 and 2, 3 and 4, 6 and 7, each form a pair. Phrase 5 functions as a transition, linking together the second and third pairs.
are repeated, with slight rhythmic variation, in the tenor and bassus. Following a third beginning of the four-note segments, the repetitive pattern breaks off (m. 70:3), and all three parts conclude freely. The repetitions in this short passage intensify the immobile effect caused by the sustained tone in the altus. By creating suspense, the ostinato adds greatly to the delaying action of the pedal point in the approach to the final cadence.

Amours mon fait

Amours mon fait (no. 41) is one of four anonymous works in Florence 2439. Unfortunately, no other copy of the composition survives which might give a clue as to the composer's identity.

The composition shows several features in common with Mon seul plaisir (no. 2) by Nino le Petit.\(^{99}\) Each work is based on a popular melody found in Paris 12744.\(^{100}\) The melody is placed in the superius of both settings. As in no. 2, the voice part in no. 41 differs somewhat from the monophonic version. However, the anonymous composer may have known a version of the popular melody similar to that preserved in the monophonic chanson. He seems to have introduced changes in the original melody in order to improve the

\(^{99}\)See Commentary, Mon seul plaisir.

\(^{100}\)Concerning a modern edition of the monophonic setting, see Concordance, no. 41.
melodic line, since the alterations result in a version musi-
cally superior to that of the monophonic setting.\textsuperscript{101}

In the \textit{superius} of the anonymous chanson, the melody
consists of short melodic units divided by rests, a phrase
(the setting of a line of text) often being divided into two
sections at the caesura.\textsuperscript{102} This feature is less evident in
the monophonic version, since only the first, second, and
fourth phrases are so divided.\textsuperscript{103} However, in phrases 3 and

\textsuperscript{101}The popular melody begins on A, but the voice part
starts on F and ascends to A. Evidently the anonymous com-
poser chose this opening to avoid the static effect of the
repeated A beginning the popular melody. The monophonic
version contains a complete triad (F, A, C) in the second
section of the first phrase (mm. 3:4-4:3), but the voice part
omits the fifth of the triad (mm. 13:3-15). In the third and
fifth phrases, the voice part reaches a high point on B-flat
(m. 30:3, m. 47:1). However, the monophonic version does not
rise above A (mm. 16-17). While the monophonic setting shows
an exact repeat of phrases 2 and 3 to form phrases 4 and 5,
the repeat is written out in the voice part, with the melody
varied somewhat the second time. Thus, in the \textit{superius} of
no. 41, phrases 2 and 3 (mm. 21-32) are repeated freely in
phrases 4 and 5 (mm. 33:4-49:1).

One textual change introduced by the composer of no. 41
may also be mentioned. In the monophonic version, a new line
of text is given for the final phrase, "Que de brief je ne
meure." However, in the \textit{superius} of no. 41, the last five
words of line 5, "si convient que je meure," are repeated at
the close of the part for the final phrase.

\textsuperscript{102}All phrases except the second and the last are di-
vided by rests. The division in phrase 2 is marked by a
repeated note (m. 23:3) instead of a rest. The division be-
tween phrases 5 and 6 is indicated in the same manner
(m. 49:2).

\textsuperscript{103}See mm. 1-7 (phrase 1) and mm. 8-14 (phrase 2).
Phrase 4 is a repetition of phrase 2.
The caesura is marked by a note longer than others in the phrase, the following note being a repetition of this pitch.\textsuperscript{104} Most of the sections of the popular melody are treated in imitation—often anticipatory—in the polyphonic setting. Since the popular melody consists of six phrases, five of which are divided in half, and since the work is only fifty-two measures long, each melodic exposition seems to be directly followed by the next. The melodic structure shows a minimum of elaboration. The setting seems to be written with the utmost economy of means. Thus, the musical material appears to be compressed into a concisely stated series of expositions.

The superius of no. 41 is written in duple meter. However, it contains characteristic rhythmic patterns belonging to a melody in triple meter.\textsuperscript{105} The monophonic version, which is also written in duple meter, shows a similar inclination toward triple meter.\textsuperscript{106}

\begin{footnotesize}
\textsuperscript{104}See mm. 16:1-4. Phrase 5 is a repetition of phrase 3.

\textsuperscript{105}The rhythmic pattern, semibreve, minim, begins several sections of the melody: mm. 5:3-6:1, m. 21:1-3, mm. 28:3-29:2—preceded by an upbeat, mm. 33:4-34:2. Another rhythmic pattern associated with triple meter, dotted minim, semiminim, minim, appears several times in the melody: m. 15:1-3, m. 24:1-3, mm. 30:3-31:1, m. 39:1-3, etc.

\textsuperscript{106}For example, the rhythmic pattern, semibreve, minim, occurs as follows: m. 1:1-3, m. 2:2-4, m. 6:2-4, m. 8:1-3, etc. Other patterns in triple meter occur at m. 5:1-3, mm. 16:4-18:1, etc.
\end{footnotesize}
These two features, the division of individual phrases into sections and the tendency toward triple meter within the frame of duple meter, may indicate that the popular melody was associated with a dance. The second line of the third stanza of the text, "Pas n'ay aprins a dancer telle dance," makes a direct reference to dancing. The frequent breaks in the melodic line, while not characteristic of vocal music, are suitable to music associated with the dance. As mentioned previously, the popular melody contains elements of both duple and triple meter. Thus, although the melody is written in duple meter, with a few alterations, it could be performed in triple meter. This dual nature, inherent in the rhythm of the melody, is characteristic of some basse dances of the period.107

The choreography of a basse dance entitled Amours m'ont faitz desplaisir appears in a collection published in the early sixteenth century by Moderne.108 Unfortunately the melody of the basse dance has not survived.

The text of a chanson spirituelle by Marguerite de Navarre, Amours m'a fait de desplaisir mainote heure,109


109 Ibid., p. 189.
seems to be based on the title of the basse dance, although it may be derived from the text of the monophonic chanson.

Nan Cooke Carpenter mentions a collection of dance titles appearing in the manuscript copy of the fifth book of Rabelais' Pantagruel. Forty dances are listed "qui sont toutes pour sauter et gambader" ["which are all for jumping and skipping"].110 Howard Mayer Brown points out that Rabelais included the incipit of no. 41 in the list of dances.111 Presumably the incipit refers to the basse dance. However, it may refer to the popular melody, which may have been danced as well as sung.

In conclusion, the relationship between the popular melody Amours mon fait and a basse dance by the same title remains obscure. However, the popular melody seems to have been associated with the basse dance at some point in its history.

Een vroelic wessen

Florence 2439 contains three settings of Een vroelic wessen, the first two, nos. 25 and 26, being in four parts, and the third, no. 44, being in three parts. The first setting is attributed to Pipelare, the second is anonymous, and


111 Brown, Music in the French Secular Theater, 1400-1550, p. 190.
the third is ascribed to "Jo. Gysling alias Verbonnet." The manuscript gives no text, but provides incipits in Dutch for all three compositions. Pipelare's work appears in Regensburg C 120 with an incipit showing German influence, "Ain frelich wessen." In Vienna 18810 the same composition bears a similar incipit, "Ain frölich wesen." Ghiselin's setting is found without incipits in a German source dated 1538, Formschneyder, *Trium vocum carmina*. Thus, two of the three compositions apparently were known to musicians in both the Low Countries and Germany.

Since all three works borrow a voice from an earlier composition, a three-part setting by Barbireau, it may be assumed that they were meant to be performed instrumentally. However, the *superius* and perhaps one or both of the other voices of the original three-part setting by Barbireau probably were intended to be sung. Four texts (one in Dutch, one in German, and two in French) have been given with Barbireau's composition in manuscripts and early prints. In

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113 For sources, see Concordance, no. 25, related composition A.1.

114 Concerning modern editions of the Dutch and German texts, as well as the French text *Mes ieulx ont veu une plaisant figure*, see Concordance, no. 25. The other French text, *Quen dizes vous feres vous rien*, is printed in Martin
order to determine which of the four texts is the correct one to use with Barbireau's work, the texts must be examined individually, and the relationship of each to Barbireau's setting must be analyzed.

One of the earliest dated sources of Barbireau's setting is an incomplete set of part-books, Brussels IV. 90 (superius) and Tournai 94 (tenor). The Tournai manuscript bears the date 1511. In these part-books two voices of Barbireau's composition are given with the Dutch text.

Barbireau's three-part setting appears with a si placet altus in St. Gall 462. The superius and si placet altus of this composition recur in St. Gall 463. The work is attributed to Obrecht in both sources, but this ascription seems to apply only to the si placet part. St. Gall 462 bears the date 1510. St. Gall 463 was written several years later (ca. 1517-1520).

The German text differs in form from the Dutch text. While the German poem consists of three stanzas, each containing eleven lines, the Dutch text is made up of only one stanza, which contains four long lines. By coincidence the Dutch text has the rhyme scheme commonly used for the refrain of a rondeau quatrain—abba. The length and continuity of

Löpelmann, editor, *Die Liederhandschrift des Cardinals de Rohan (XV. Jahrh.) nach der Berliner HS. Hamilton 674, Gesellschaft für Romanische Literatur (Göttingen, 1923), no. 74, p. 87 (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 68-68').

115 See Concordance, no. 25, related composition A.3.
phrase in Barbireau's *superius* are sufficient to allow for four long lines, as in the Dutch text, rather than eleven short lines, as in the German text.

Since Barbireau spent most of his life in Antwerp, the Dutch language evidently was more familiar to him than the German language. Therefore, probably the German text was given to the work after it had become known as a setting of a Dutch text.

A French text, *Mes ieulx ont veu une plaisant figure*, is given with Barbireau's work in an early print issued by Vorsterman in Antwerp in 1529. This poem is a French translation of the Dutch text. Apparently Vorsterman substituted it for the Dutch text for the benefit of French-speaking readers who did not understand the Dutch language. A transcription for lute of Barbireau's work is given with the polyphonic setting.116

Barbireau's work appears twice in Copenhagen 1848, both times with the French text *Quen dites vous feres vous rien*.117 The first time the scribe copied Barbireau's work, he included a complete *rondeau* text. Charles Warren Fox makes the


117 The first copy of the work in Copenhagen 1848 is ascribed to "Maistre Jaques danvers" ["Master Jaques of Antwerp"], a name evidently referring to Barbireau. The second copy of the work in the Copenhagen manuscript is without ascription.
following observation concerning the relationship of this French text to Barbireau's work. "Since this is a known 15th-century text, it is not unlikely that the song was originally provided with these words."\textsuperscript{118}

He makes the following remark concerning the association of the Dutch text with Barbireau's composition. "It is not unlikely that this song may have been provided with this new text at a time (\textit{ca.} 1500) when Dutch texts were becoming much more popular."\textsuperscript{119}

Since the Copenhagen manuscript, the only source of Barbireau's work with the French text \textit{Quen dixtes vous feres vous rien}, is not dated, the time of writing of this manuscript cannot be compared with that of the Tournai manuscript, which gives the \textit{tenor} of Barbireau's work with the Dutch text. Therefore, the correct text to employ with Barbireau's setting cannot be determined on chronological grounds. The music accommodates either text; and, thus, either text may be employed in performing the composition. In the early sixteenth century the work evidently was performed with the French text among French-speaking people and with the Dutch text among Dutch-speaking people.


\textsuperscript{119}Ibid.
Fors seullement

The eight Fors seullement compositions (nos. 16-22, 47) constitute the largest group of works with the same title in Florence 2439. Only three other sources of the period have a comparable number of Fors seullement compositions. Each of the works in Florence 2439 borrows from the original setting, a three-part rondeau by Johannes Ockeghem. This work is not to be confused with a later Fors seullement composition by the same composer, Florence 2439, no. 47. In the later setting Ockeghem borrows the superius of his earlier composition, transposing it down a twelfth.

The seven other Fors seullement compositions in the manuscript were written by composers who were younger than Ockeghem. Léon de Burbure maintained that these settings

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120 St. Gall 461, Vienna 18746, and Regensburg C 120 contain 12, 7, and 6 Fors seullement compositions, respectively. A study by Helen Hewitt of all extant Fors seullement compositions, "'Fors seullement' and the cantus firmus Technique of the 15th Century," will appear in a forthcoming collection of essays honoring Dragan Plamenac.

121 For sources, see Concordance, no. 16, related composition A.

The new compositions borrow from the original setting as follows. No. 16 by Ghiselin incorporates the first half of the tenor and the second half of the superius. No. 17, also by Ghiselin, borrows the contra. Nos. 18, 19, 20, 21, and 22, by La Rue, Brumel, Pipelare, De Orto, and Obrecht, respectively, borrow the superius.

122 Gombosi claimed, on stylistic grounds, that the work is not by Ockeghem. Otto Johannes Gombosi, Jacob Obrecht, eine stilkritische Studie (Leipzig, 1925), p. 18. However, since the composition is ascribed to Ockeghem in three leading sources of the period (Florence 2439, Paris 2245, and St. Gall 461), it may be assumed that Ockeghem wrote the work.
were studies in composition. In Burbure's opinion, Ockeghem gave his students the task of composing *Fors seullement* compositions based on his familiar three-part setting. The existence of Ockeghem's later setting seems to support this theory. The borrowing by a composer of a voice from his own composition is a unique phenomenon, and it is difficult to account for the existence of the work as a pure form of art music. Thus, it probably was written with some specific purpose in mind. The composer might have written the work as a model for his students to follow.

If one assumes that Burbure's theory is correct, an important question remains unanswered. Why are there no contemporaneous *Fors seullement* compositions by three leading younger composers—Josquin des Prez, Loyset Compère, and Alexander Agricola—who apparently either studied under Ockeghem or were personally acquainted with him? Since

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124 Josquin mentions himself and Compère, along with Brumel and Pierchon (Pierre de la Rue), in the text of his lament on the death of Ockeghem, *Nymphes des bois—Requiem eternam*. Ernest Thoinan, editor, *Déploration de Guillaume Crétin sur le trépas de Jean Okeghem, Musicien, premier Chapelain du Roi de France et Trésorier de Saint-Martin de Tours* (Paris, 1864), p. 18. In the text of this work, all of these persons are called upon to don the garments of mourning and weep because of the death of "vostre bon père" ["your good father"]. A longer list of Ockeghem's followers is given by Crétin in his *Déploration*. The passage containing this list is reproduced in *Ibid.*, p. 40. Probably this
there is no satisfactory answer to this question, one must conclude that Ockeghem probably did not write the composition as a model for his students to follow. While some of the composers who wrote Fors seullement compositions may have been personal students of Ockeghem, the majority probably were only his admirers, those who wished to emulate his example.

Ockeghem may have had a different objective in mind in writing his later Fors seullement setting. The composition appears in Paris 2245 with the cantus firmus written a twelfth

list is less authentic than Josquin's list, since Crétin was primarily a poet, not a noted musician like Josquin.

No. 17, ascribed to Ghiselin in Florence 2439, appears under the name "Josqin deprez" in St. Gall 461. However, the ascription in Florence 2439 must be given preference, since the St. Gall manuscript is a peripheral source. A tenor part-book, Bologna, Civico Museo Bibliografico Musicale, MS R 142, preserves Ockeghem's superius with the ascription "Josquin a sei." The ascription would seem to indicate that a six-part setting by Josquin existed at one time. If this is true, none of the parts written by Josquin himself have survived. Since the practice of writing six-part compositions did not become popular until the sixteenth century, one may assume that, if a six-part Fors seullement by Josquin existed, it was composed many years after the composer's association with Ockeghem.


The setting ascribed to Brumel in Florence 2439 (no. 19) and two other sources appears in Petrucci, Canti C, under Agricola's name. Although the attribution to Brumel is probably correct, it cannot be definitely proven that he, and not Agricola, composed the work. Picker, Ibid., p. 671, believes that a Fors seullement setting ascribed to "Jo. Agricola" in St. Gall 461 is probably by Alexander Agricola.
higher than in other copies of the work. Helen Hewitt describes the work as it appears in Paris 2245.

In the Paris MS (f. f. 2245) the c.f. appears at its original pitch with the words "Royal Canon" indicating a transposition down a 12th. This MS belonged to the Duke of Orleans who became King of France in 1499. The MS is dated 1496, and Louis of Orleans had already been advised that he would be the next king of France, as Louis XII. It is entirely possible that the use of the word "Royal" in this puzzle canon was intended to hint that the transposition required was that of the "twelfth." Thus, Ockeghem might have written the work to herald the rise of Louis XII. However, the composition is found in other sources without the canon and with the contra (the part with the cantus firmus) written at the normal pitch level (i.e., the pitch level required in performance). Thus, the canon may not have originated with the composer, but may have been only a device invented by the scribe of Paris 2245. Although Ockeghem may not have devised the canon, he may have made a less overt reference to Louis XII by the interval of transposition (the twelfth) which he employed when he incorporated the superius of his original Fors seullement into the new setting.

In conclusion, we cannot know with certainty what was the exact purpose of Ockeghem's later Fors seullement composition. However, the original objective Ockeghem had in mind

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in writing the work seems less important than the actual purpose which the composition served in the years following its creation.

As mentioned earlier, Paris 2245 (a source of Ockeghem's later Fors seullement composition) bears the date 1496.\textsuperscript{126} Since Fors seullement compositions by other composers did not begin to appear in manuscripts and early prints until after this time,\textsuperscript{127} it may be assumed that the vogue for composing these works did not begin until Ockeghem's second setting became generally known. Therefore, other composers of the time evidently were motivated to write a work borrowing a part from Ockeghem's original setting because Ockeghem himself had written such a composition. Thus, the existence of the later Fors seullement setting by Ockeghem may explain the extraordinary vogue for the writing of Fors seullement compositions at the beginning of the sixteenth century.

Whether the composers of these works were personal students of Ockeghem or simply admirers of the composer, they evidently

\textsuperscript{126}Paris 2245 is the earliest dated source of Ockeghem's later Fors seullement composition. Paris 1596 is the only other source of the work of comparable age. Since this manuscript is undated, one cannot know whether it was compiled before or after 1496, the date of Paris 2245.

\textsuperscript{127}The time when these compositions began to appear may be surmised from a survey of the Fors seullement settings in the Petrucci collections. Harmonice Musices Odhecaton A (1501) has no work by this title. Canti B (1502) contains one Fors seullement setting. Canti C (1504) contains five compositions bearing this title.
thought they were following the example of the master teacher in writing a *Fors seullement* composition.\(^{128}\)

In three sources of Ockeghem's later *Fors seullement* composition (Paris 1596, Paris 2245, and Florence 2439) a text is given in one or more voices,\(^ {129}\) as in several sources of the original setting. For the most part, Ockeghem's example is not followed by later composers writing *Fors seullement* compositions, since sources of these works generally give incipits in all voices.\(^ {130}\)

\(^{128}\) The setting by an otherwise unknown composer, De la Val, appears in Regensburg C 120, pp. 328-331, with the ascription "De la Val et Jo." Perhaps the attribution refers to De la Val's indebtedness to Jo[hannes Ockeghem], both for the *cantus firmus* (in the *tenor*) and for the idea of writing a *cantus firmus* composition of this type.

\(^{129}\) In Paris 1596 all voices are provided with a different text than the original—*Fors seulement contre ce que ay promis*. This text appears in the *superius* and, in part, in the *tenor* in Paris 2245. The original text, *Fors seulement latente que je meure*, is sung in the *contra*. Florence 2439 gives the original text in the *superius*, the other voices showing only the incipit "*Fors seulement*".

\(^{130}\) One exception should be mentioned. Brumel's *Fors seullement* (no. 19) appears in Brussels 228 with the text *Du tout plongiet au lac de desespoir* in the *superius*, *altus*, and *bassus*, and the incipit "*Fors seulement latente que je meure*" in the *tenor*. However, Brumel's composition appears in Florence 2439 with the incipit "*Fors seullement*" in all voices. Picker, "The Chanson Albums of Marguerite of Austria," p. 174, shows that Brussels 228 contains a motet thought to have been written in 1519. As Florence 2439 was compiled around 1507, the version with incipits in all voices (found in Florence 2439) probably is the original one. The new text apparently was added at a later time, either by Brumel or by the scribe of Brussels 228.
Fortuna desperata

Three compositions by Obrecht are entitled Fortuna (nos. 32, 33, 34). Each work borrows from the original setting, a three-part composition attributed to Busnois in the Segovia manuscript and without ascription in three other sources.\textsuperscript{131} Busnois' work was among the most popular compositions of the time. It survives with a fourth voice in numerous sources, a \textit{si placet} part being added to the three voices of the original setting.\textsuperscript{132}

From the incipits given in Florence 2439, Obrecht's compositions appear to be secular works. However, Petrucci, \textit{Misse obreht}, presents the three works, not as independent compositions, but as items in a mass entitled \textit{Fortuna desperata} (no. 3 in the collection). Florence 2439, nos. 32, 33, and 34, correspond to the second \textit{Kyrie}, the \textit{Sanctus}, and the \textit{Osanna}, respectively. The mass was published by Petrucci in 1504, before Florence 2439 was compiled (ca. 1507). Therefore, Obrecht conceived the three works as items in the \textit{Fortuna desperata} mass, not as independent secular compositions.\textsuperscript{133}

\textsuperscript{131}See Concordance, no. 32, related composition A.1.


\textsuperscript{133}In support of this viewpoint, the Segovia manuscript, like the Petrucci print, contains the same three works as items in the mass.
Perhaps the scribe of Florence 2439 wished to include secular works by Obrecht in addition to *Fors seullement* (no. 22). However, since Obrecht died in 1505 (shortly before Florence 2439 was compiled), no new works by this composer were to be had. As the composer was no longer living, the scribe may have felt free to extract items from a mass by Obrecht to supply the desired secular works.\(^{134}\) Elsewhere in the manuscript, a section of a sacred motet by Obrecht constitutes an independent composition.\(^{135}\)

In no. 32, Obrecht borrows the *tenor* of Busnois' setting, which is placed at the original pitch level. In the opening measures Obrecht incorporates the first three notes of Busnois' *superius* and the first five notes of his *contra*. The opening three notes of the *altus* are derived from one of the *si placet* parts associated with Busnois' composition.\(^{136}\) In addition, the *superius* of Obrecht's work from time to time follows the outline of the same part in Busnois' composition. Although the two voices are not identical, points of

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\(^{134}\)Another item from Obrecht's *Fortuna desperata* mass, the *Plena sunt celi*, appears without words in Formschnieder, *Trium vocum carmina*, no. 5. The same item from Josquin's *Fortuna desperata* mass occurs as no. 10 in the same collection. Probably both mass compositions were included in the Formschnieder print because of a lack of available three-part secular works by these composers. Neither of the compositions borrows from the original setting by Busnois.

\(^{135}\)Requiem (no. 43) by Obrecht. See Commentary, *Requiem aeternam*.

\(^{136}\)See Concordance, no. 32, related composition A.2.a.
correspondence between the melodies show that Obrecht employs for his superius a free variation on the superius of Busnois' setting. After the opening notes, the altus and bassus show only fleeting correspondence to the original setting.

An unusual cantus firmus technique is employed in no. 33. The tenor of Busnois' composition is presented transposed up a fifth in the superius. Following the quotation of this part (mm. 1-58), the opening measures of Busnois' superius are given untransposed in the same voice (mm. 59-73). This section was added to the end of the superius to achieve a favorable cadence at the close of the composition. The tenor of Busnois' work closes in the usual manner, with a supertonic-to-tonic melodic progression. When the part was borrowed as the superius of the new setting, this progression could not be employed at the close of the part, since the superius customarily ends with a leading-tone-to-tonic progression. Since the first phrase of Busnois' superius closes with a leading-tone-to-tonic cadence (mm. 14-15), the first fifteen measures of Busnois' superius (untransposed) are attached to the end of the quotation of Busnois' tenor (transposed up a fifth). Thus, the superius part gives the appearance of modulating. However, since Obrecht retains the signature of Busnois' tenor (one flat) when it is transposed up a fifth, the note beginning and ending the borrowed part is heard as the dominant, not the tonic, of the mode of the work as a whole. Since the section quoted from Busnois' superius
at the end is untransposed, it begins and ends on F. Thus, it also agrees with the mode of the work as a whole.

The three upper voices of no. 34 treat in imitation a motive which bears no relationship to the cantus firmus (the tenor of Busnois' setting, transposed down an octave in the bassus). The motive may be derived from a section near the close of Busnois' superius (mm. 44:3-49), since this passage presents a similar melodic figure in longer note values.

A section near the end of no. 34 (mm. 59-61) seems to refer to the wheel of Fortune. The superius, altus, and tenor each have a repetitive melodic figure. The motive in the altus is the most interesting of the three, since it closes with a leap that expands by the interval of a second on each repetition. A final revolution of the wheel seems to be achieved at the close of the tenor (mm. 63:2-66), when a three-note figure is given three times, the first and third times beginning on the same note (c) and the second time beginning an octave higher (c').

Ic ben zoe noe bedwonghen

Jean zis si tresforte (no. 78) by Ghiselin bears two incipits, the first, "Je suis si tresforte," appearing at the beginning of the composition, and the second, "A mon amy," occurring near the middle of the work (m. 15). The French text has not been recovered, but presumably it consisted of five lines, since a five-line Dutch text, Ic bin zo nav
bedwonghen, appears with the composition in London 35087. The same text is given with the superius of Ghiselin's work in an unusual manuscript in the Imperial Archives in Maastricht, the Netherlands.

This manuscript consists of only seven folios, which serve as flyleaves of an account book of the late fifteenth century, the Register of Schepenbank van Breust. The earliest date mentioned in the account book is 1476 and the latest date is 1500. Probably the folios of music were bound with the account book when it ceased to be used for current records, since the music would not have made appropriate binding material while the volume was still in active use. Therefore, the addition of the folios to the volume probably took place some time after 1500.

In his study of the manuscript, J. C. M. van Riemsdijk stated that it contains one French chanson, four Dutch songs, two Latin poems, and some music without text, including the Dutch melody Tandernaken.137

Riemsdijk considered that the melodies in this manuscript were, for the most part, voice parts belonging to polyphonic settings.138 However, he did not associate any of the parts with specific polyphonic compositions.

137J. C. M. van Riemsdijk, "Oud-Nederlandsche Volksliederen," Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis, II (1887), 205. The texts of the four Dutch songs, including Ic ben noe noe bedwonghen, are given by Riemsdijk on pp. 206-207.

138Ibid., p. 205.
The identification of one of the parts in the Maastricht source as the superius of no. 78 confirms Riemsdijk's interpretation. As the folio recto directly following the folio verso containing the superius of Ghiselin's work bears the numeral xxxv, it may be assumed that the seven surviving folios are only a fragment of what was once a superius part-book. The remainder of this part-book and the other part-books in the set have not survived.

The contents of the manuscript, as well as its association with the Dutch register, leave little doubt but what the part-book was written in the North, presumably in Belgium or the Netherlands. The careless style of writing and the inexact manner in which the staves are drawn show that the original set of part-books evidently was written for practical use by musicians of the time, not for presentation to an aristocratic patron.

The superius of Ghiselin's work evidently is based on a popular Dutch melody. Thus, the Dutch text apparently is the original one. The French text, signified by the incipits in Florence 2439, probably was applied to the work when it became known outside the Netherlands.

The small dimensions and simple harmonic style of Ghiselin's work are typical of items in the native Dutch repertoire, that is, compositions written by Flemish and
Dutch composers for use in their own country.\textsuperscript{139} The more elaborate settings of Dutch texts apparently were composed for a more sophisticated society than that of the provincial Netherlands.\textsuperscript{140}

The popular melody is assigned to the superius. It is in ternary form, the music of the first phrase (mm. 2:4-8) recurring in the fourth phrase (mm. 19:4-25). At the close of the work, a section of the same phrase is repeated in diminution (mm. 25:4-27). Melodic elaboration is employed briefly in the final measures (mm. 30-31:1), when the superius makes a rapid descent in semiminims.\textsuperscript{141}

\textit{In mynen zynn}

Three works in Florence 2439 are based on the popular Dutch melody \textit{In mynen zynn}. The first two of these compositions,

\begin{footnotesize}
\begin{enumerate}
\item Other compositions in Florence 2439 associated with Dutch music (nos. 13, 23, 24, 25, 26, 28, 44, 70, 74) are longer and more complex in structure than is no. 78. Apparently these works, unlike no. 78, were composed for use in aristocratic courts of France, Burgundy, and Italy.
\item The ornate ending is found only in Florence 2439 and the Maastricht manuscript. A simpler ending, probably the one originally written for the work, is given in London 35087.
\end{enumerate}
\end{footnotesize}
Par vous je suis (nos. 23 and 24) by Josquin and Prioris, respectively, bear incipits of a French text which has not survived. The third work, In myne zynn (no. 28) by Busnois, shows incipits for the Dutch text.

Since Busnois' composition is the earliest of the three works, it will be considered before the two other settings. The first phrase of the popular melody, as presented in Busnois' work, is five measures in length. It is heard first in the tenor (mm. 1-5), then an octave higher in the superius (mm. 3-7). Busnois then places this melody in the bassus at the fourth below. Since this voice lacks the signature of one flat found in the three other voices, the phrase occurs as a "real answer." The phrase occurs once more, in the altus at the fifth above. Although Florence 2439 assigns a signature of one flat to this voice, Petrucci, Canti C, supplies a B-natural as an accidental, so that in this voice as well, the phrase occurs as a "real answer."

An additional feature of interest is that Busnois overlaps his statements of the phrase in such a way that mm. 3-4 in one voice are heard with mm. 1-2 in another, thus functioning as a kind of countersubject. The composer emphasizes this fact by introducing mm. 3-4 with the first statement of this phrase (altus, mm. 1-2).

Martin Picker states that Busnois' method of composition "reveals a tentative grappling with the technique of imitative
paraphrase."\textsuperscript{142} He describes the composer's treatment of the popular melody as follows. "In Busnois's composition the individual phrases of the given melody are placed in turn in each of the four voices, always in the same order: tenor and discant at the octave, then, after from three to eight measures, bassus and altus similarly, transposed down a fourth."\textsuperscript{143}

Since the phrases of the popular melody are imitated so consistently by all voices in the first section of the work, essentially the same melody is presented in each voice. Less imitation is employed in the second section, so that the voices differ from each other to a greater extent. In the second section the \textit{tenor} evidently presents the popular melody in a more basic form than do the other parts.\textsuperscript{144} Probably Busnois wrote the \textit{tenor} before he composed the other parts, which he shaped around the \textit{tenor} in such a way that all voices appear to be interrelated.

Picker has shown that two versions of the popular melody may be distinguished. The principal version is that employed by Busnois, Agricola, Isaac, and others. The less widely used version is that found in two settings by Josquin and one

\textsuperscript{142} Martin Picker, "Newly Discovered Sources for 'In Minen Sin,'" \textit{Journal of the American Musicological Society}, XVII, 2 (Summer, 1964), 138.

\textsuperscript{143} Ibid.

\textsuperscript{144} For example, a popular style is evident in the melody of the \textit{tenor} at mm. 32-43. Thus, this section apparently belonged to the original tune. However, this section is missing from the other voices.
by Prioris. The version used by Josquin and Prioris "differs markedly from the first, mainly in its last four phrases." 145

A comparison of Busnois' tenor with the same part in Josquin's two settings and the setting by Prioris shows the manner in which the later version of the melody may have evolved from the earlier. While Busnois presents the complete version of the melody, Josquin and Prioris omit the musical phrase associated with line 5 of the text ("Om haren wille so wil ick waghen"—mm. 23-37 of Busnois' tenor). To make up for the missing phrase, the music associated with line 6 ("Beyde lijf ende daer toe goet"—mm. 40-50 of Busnois' tenor) is divided into two separate phrases, the first accommodating line 5 and the second line 6. In making this change, Josquin and Prioris modify the original melody so that only the melodic outline and a few of the original rhythmic figures remain recognizable.

Unfortunately, a monophonic source has not been found for the popular melody employed in all of the In mynen zynn compositions. Curiously, a different melody sung to the same eight-line Dutch text survives in a monophonic version that probably developed after most of the In mynen zynn compositions had been written, since the monophonic setting exists

145 Martin Picker, "Polyphonic Settings c. 1500 of the Flemish Tune, 'In minen sin,'" abstract of a paper read before the Northern California Chapter of the American Musicological Society, Berkeley, California, December 10, 1958, Journal of the American Musicological Society, XII, 1 (Spring, 1959), 94.
only in a collection published by Symon Cock in 1539. As the new melody consists almost entirely of stepwise motion and leaps of a third, it probably was more singable as a popular tune than the melody found in polyphonic settings, which employs an upward leap of a fifth at the beginning.

*Je ne vis oncques la pareille*

In *Jamés que la—Je ne vis oncques la pareille* (no. 27) Brumel borrows the opening phrase of the tenor of a chanson ascribed to Binchois in Paris, Chaussée, and to Dufay in Montecassino 871N. This phrase is placed in Brumel's tenor, augmented in values twice those of the original.

A performance of the original setting, *Je ne vis oncques la pareille*, constituted part of the festivities of a lavish court entertainment, the Banquet of the Oath of the Pheasant, held in February, 1454, at Lille. The ostensible purpose of this banquet was the taking of an oath by Philip the Good of Burgundy and his knights. On this occasion they resolved to recover Constantinople from the Turks. Thus, the banquet also served the purpose of celebrating their departure on a crusade. However, the endeavor was never carried out, since

146 Concerning a modern edition of the monophonic setting, see Concordance, no. 28.

147 In nine other copies of *Je ne vis oncques la pareille*, no ascription is given.
Philip the Good and his knights apparently never embarked on the proposed crusade.\textsuperscript{148}

Reese quotes from one of the chronicles of this event as follows.

There entered into the hall a wondrously great and beautiful stag: upon the stag was mounted a young lad, about twelve years old. The child held the two horns of the stag with his two hands. When he entered into the hall, he began the upper part of the chanson, very high and clear: and the stag sang the tenor, without there being any other person except the child and the artifice of the said stag; and the song that they sang was named "Je ne vis oncques la pareille." While singing, as I have narrated to you, they made the rounds before the table, and then returned: and this interlude seemed to me good.\textsuperscript{149}

The opening phrase of the tenor of the original setting appears transposed up a fifth in the same voice of Brumel's composition. This transposition places the part at an unusually high pitch level. Despite the transposition of the borrowed phrase, both tenors have a signature of one flat. In the tenor of Brumel's work B occurs only twice (m. 13, m. 67). If it were not already flatted in the signature, B

\textsuperscript{148}Further description of the banquet, with a cultural interpretation, is given in Huizinga, \textit{The Waning of the Middle Ages}, pp. 250-253.

Entertainments of this type, while attended by the nobility of Burgundy, were not favored at the French court. After 1393, date of a lavish celebration in Paris said to have rendered incurable the madness of Charles VI, the royalty of France did not indulge in festivities of this nature. For further information, see Paul Lacroix, \textit{Moeurs, usages et costumes au Moyen Âge et à l'époque de la Renaissance} (Paris, 1871), pp. 264-265.

\textsuperscript{149}Reese, \textit{Music in the Renaissance}, p. 58.
would be flatted both times according to the rule of *musica ficta*, "Una nota supra la semper est canendum fa."

The *tenor* has a canonic inscription, "Vade et revertere," meaning that it is to be performed first forwards and then in retrograde motion. Two C clefs are given at the beginning of the part, one on the fourth line and the other on the second line. However, only the second clef (on the second line) is necessary, since the part is to be read both forwards and in retrograde motion according to this clef. Thus, the first clef serves no purpose, so far as the actual performance of the work is concerned. However, the first clef is the one associated with the part as it appears in the original setting. Therefore, it apparently was given at the beginning of the *tenor* to point out that the part is to be performed a fifth higher than in the original setting.

The signature of the original setting, 0, is incorporated into Brumel's composition. The *tenor* bears this signature, the three remaining voices showing the signature 1. In Brumel's setting the sign 0 is not the equivalent of 1, but has its original meaning of *tempus perfectum*. Around 1500 the sign 1 was normally used interchangeably with C. However, when used in one or more voices simultaneously with a sign for *integer valor*, 1 was then to be understood in its proportional sense, as *tempus imperfectum diminutum*. The

meter signatures of no. 27 are an example of this usage. Thus, the semibreve under \( \text{\textdollar} \) is transcribed as a half note, under 0, as a whole note.

\[ \text{Mon seul plaisir} \]

Martin Picker has shown that \textit{Mon seul plaisir} (no. 2) by Nino le Petit is based on a monophonic setting found in Paris 12744.\(^{151}\) He remarks as follows concerning Le Petit's treatment of the popular melody. "The melody is freely paraphrased and distributed among the four voices, but it often appears in augmentation (semibreves instead of minims) in the superius, in the manner of a \textit{cantus firmus}."\(^{152}\)

Although Picker noted that the \textit{superius} functions as a \textit{cantus firmus} because of its augmented note values, he did not recognize that this voice follows the monophonic chanson more faithfully than do the other parts. The relationship between the \textit{superius} and its model is closer than the words chosen by Picker—"freely paraphrased"—would imply. Aside from its transposition up a second, which places it in the Mixolydian mode, the melody of Paris 12744 is recognizable throughout most of the \textit{superius}.


\(^{152}\)\textit{Ibid.}, p. 235.
The beginning of the first phrase differs from the monophonic version; but a short section in the course of the phrase (mm. 10:3-11:4) conforms to it, although it is written a step below, rather than above, the model.

The text is comprised of four stanzas, each consisting of eight lines. Three sources contain the complete text: Vérard, Le Jardin de plaisance; Lotrian, Sensuyt plusieurs belles chansons; and Paris 12744. While stanzas 1 and 3 remain in the same position in all three sources, stanzas 2 and 4 are reversed in Le Jardin de plaisance, compared to their arrangement in the two other sources. Thus, "Ma bouche rit et mon cœur pleure" is in the second stanza (line 14).

Since the first and second phrases of both settings are marked to be repeated as the third and fourth phrases, the comments made concerning phrase 1 apply as well to phrase 3.

Other variants are of less consequence. To correspond to the monophonic version, m. 20 should read D breve, instead of E. In two sections (mm. 39-40, mm. 66-67) the superius omits vocal ornamentation found at corresponding places in the monophonic setting (mm. 10-11, mm. 20-21). The three semibreves beginning phrase 8 (mm. 60:3-61:3) do not conform to the monophonic model. To round out the form Le Petit repeats the final phrase (mm. 60:3-68:1) in diminution at the close of the part (mm. 68:2-73).

Thus, the poetic form resembles that of the ballade. However, the text lacks a refrain, since each stanza closes with different words. Therefore, it does not follow the classic form of the ballade. Apparently Vérard or one of his assistants considered this departure to be of minor significance, since the poem is designated "Balade faict de plusieurs chancons" in Le Jardin de plaisance.
in *Sensuyt plusieurs belles chansons* and Paris 12744, but it is in the fourth stanza (line 30) in *Le Jardin de plaisance*. However, "Comme femme desconfortee" is in the third stanza (line 17) in all three sources.

Since each line quotes the incipit of a chanson well known at that time, the poem may be considered a quodlibet. The opening line of the text quotes the incipit of the original *Mon seul plaisir*. This three-part composition is attributed to Bedyngham de Anglia in one manuscript, to Dufay in another, and appears without ascription in eleven sources. Two works borrow voices from this setting.

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157 Porto, Biblioteca Publica Municipal, MS 714, f. 59'-60. The composition is headed by the word "Idem," which refers to the English composer, since the preceding work in the manuscript bears his name.

158 Florence 176, f. 59'-59.

159 Berlin 78. C. 28, f. 20'-21; Copenhagen 1848, p. 431; Escorial IV. a. 24, f. XVIII'-XIX (27'-28); Florence 2356, f. 54'-55 (48'-49); Munich Cim. 351a, f. 22'-23; Paris 4379, f. 23'-24; Paris 15123, f. 69'-70; Paris, Rothschild 2973, f. 44'-46; Pavia 362, f. 24'-25; Washington, Laborde, f. 65'-66; Wolfenbüttel 287, f. 41'-42.

160 A duet in Paris 4379, f. 3'-4, combines the *superius* of the original setting with a new *tenor*. The text of the
Two lines recall incipits of other chansons in Florence 2439. While the line "Comme femme desconfortee" refers directly to the text employed in nos. 39 and 68, the line "Ma bouche rit et mon cueur pleure" signifies a different text from that of no. 38, Ma bouche rit et ma pensee pleure. A five-line text Ma bouche rit et mon cueur pleure is found in Lotrian, Sensuyt plusieurs belles chansons, f. xlii. Probably this poem supplied the incipit which was incorporated into the quodlibet. 161

In three instances Le Petit quoted musical sections from the works which supplied the incipits. However, only one musical allusion is recognizable in the monophonic version.

Since the incipit "Comme femme desconfortee" (line 17) forms the first line of stanza 3, it is sung to the first phrase of music. As noted in the comparison between Le Petit's superius and the monophonic version, the first phrase differs in the two settings. Le Petit seems to have altered the opening of the popular melody to achieve a more interesting melodic line. While the monophonic version remains centered

tenor, a quodlibet, begins with the incipit of an anonymous chanson, La doleur que je rechoy leal en amors, found in Berlin 78. C. 28, f. 31'-32, and Paris 15123, f. 113'-114. An anonymous four-part Monseul plaisier in Regensburg C 120, pp. 274-277, borrows the tenor of the earlier work with the same title.

161 Droz and Piaget, editors, Le Jardin de plaisance, II, 118, list four sources of chansons having this incipit. The text of a six-part work by Josquin consists exclusively of the words of this incipit, which are repeated throughout the composition (see Concordance, no. 38).
around only a few notes, Le Petit's *superius* leaps up a fourth, cadencing on the note C. This modification may stem from the *superius* of Binchois' original *Comme femme desconfortee*, since the first half of Le Petit's first phrase seems to follow the opening of Binchois' *superius*. Another line from the *Comme femme* text, "Bien dois mauldire la journee" (line 22), is included in the quodlibet.

Helen Hewitt cites three settings of a text beginning with the words of line 21, "Mon pere m'a donné mari." She shows that all three are based on the same popular melody. A monophonic setting of the same tune in the *Souterliedekens*, printed by Symon Cock at Antwerp in 1540, has for its title the words of a Dutch poem *Mijn moerken gaf*, which is a direct

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163 This incipit is derived from the first line of the full stanza of *Comme femme desconfortee*. In the musical setting of a *rondeau*, the full stanza is sung to the same music as the refrain. Therefore, in the original setting of the text by Binchois, the line "Bien dois mauldire la journee" employs the same musical phrase as the line "Comme femme desconfortee." This musical correspondence is not preserved in the popular melody quoting these two lines. "Bien dois mauldire la journee" is the sixth line of the same stanza that contains "Comme femme desconfortee" (stanza 3). As the musical setting is in *ballade* form, each of the two lines is sung to a different musical phrase.

Concerning the relationship between the two texts and the popular melody, she draws the following conclusion.

The same melody was sung by French-speaking peoples to "Mon père m'a donné mari" and by Dutch-speaking peoples to "Mijn vader (or moerken) gaf my enen man." 166

Since the incipit of the French text is quoted in the fifth line of stanza 3, it is sung to the fifth musical phrase. The melody of this phrase, both in Le Petit's superius and the monophonic version, follows closely the second phrase of the malmariée song. While the borrowed melodic unit constitutes the entirety of Le Petit's phrase 5, a melodic flourish is added to the quoted phrase in the monophonic version (mm. 10:3-11:3).

As the incipit "Princesse d'amours excellente" (line 25) constitutes the first line of the fourth stanza, it is sung to the first musical phrase.

An anonymous composition with an incomplete text, Princesse of youth and flowre of godlihede, appears in Escorial IV. a. 24, f. 78'-80. 167 It may be the work to which line

165 Ibid., pp. 185-186. See Concordance, no. 3, related composition nos. 3 and 4, concerning a quodlibet Myn morghen ghaf, which incorporates the opening phrase of the Dutch song.

166 Ibid., p. 186.

25 refers, since a section of the first phrase of Le Petit's superius (mm. 9-12) resembles the beginning of the same part of the anonymous English song. On the basis of this musical relationship, it may be assumed that the incipit "Princesse d'amours excellente" was substituted for the original because the text of the quodlibet is in French. Although it is possible that the English song was performed in France and Burgundy to a poem beginning with the words of line 25, no copy of the song underlaid with this text has been found.

*Myn hertz*

*Myn hertz altyt heeft verlanghen* (no. 13) is the only composition by La Rue which employs a Dutch text. Jozef Robyns remarks that the work is not in La Rue's usual style. Generally La Rue composed in a more harmonic idiom with less independence of the voices. Both the Dutch text and the musical structure seem to indicate that La Rue wrote the work to prove his mastery of the Flemish style.

168 Other connections may be observed between English music and the quodlibet. Two chansons by the English composer Robert Morton are represented by two lines in the quodlibet, "Le souvenir de vous me tue" (line 16) and "Nauray je jamais mieulx" (line 29). An uncertain connection, the attribution to Bedyngham of the original *Mon seul plaisir*, was mentioned earlier in the present comment. These associations support the contention that another incipit in the quodlibet may be linked with English music.

Since La Rue was writing in a style that may have been unfamiliar to him, it is natural that he should have relied on an earlier work for his model. Probably this earlier work is another Myn hertz composition found in Florence 2439, no. 70 by Cornelius Rigo. This composition bears the incipit "Celle que j'ay long temps aymé" in Florence 2439 and "Myn hert heft altijt verlanghen" in Formschneyder, Trium vocum carmina. One may only speculate as to whether the words appearing in Florence 2439 form the incipit of the original text or simply constitute a French contrafactum invented by the scribe, since no text beginning with these words has survived.

The composer of this work is identified elsewhere in Florence 2439 as Cornelius Rigo de Bergis. The native city of the composer may be deduced by comparison of this name with one of the names applied to the composer Jacob Obrecht early in his career—Obrecht de Bergis. Since Obrecht came from the city of Bergen-op-Zoom, it may be assumed that this also was the native city of Cornelius Rigo.

The name Rigo may be a pseudonym, since the Italian word rigo means "a musical staff." Perhaps it was adopted by a Flemish composer during his residence in Italy.

170 The ascription is found on f. 98' at the beginning of Cum audisset Job (no. 86).

171 Vannes, Dictionnaire des Musiciens (Compositeurs), p. 297.

A letter written by Duke Ercole d'Este of Ferrara on March 24, 1484, to his ambassador in Florence mentions a Cornelius, who previously had been in the Duke's service and who was residing in Florence at the time the letter was written. Later the same year Duke Ercole wrote another letter, which states that Cornelius, presumably the same person, was in the service of Lorenzo dei Medici. Cornelius is mentioned again in a correspondence written by the Duke in 1489. Assuming that this Cornelius was the same person as our composer and that he used the name Cornelius Rigo as his pseudonym, the question of his real name remains to be answered.

One other musician by the name Cornelius was active during the same period—Cornelius Heyns. Since a mass entitled *Pour quoy* is ascribed to Cornelius Heyns in Vatican City, Cappella Sistina, MS 51, this person evidently was a composer, who may have spent a period of residence in Italy. A curious fact concerning this composer's name may link it with the name Cornelius Rigo. The Dutch noun *heijen* has for one of its

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Therefore, during part of his residence in Italy, Cornelius Heyns may have adopted for his last name a musical symbol in the Italian language—rigo, meaning "a staff." In support of this theory, a stylistic resemblance is noticeable between the mass entitled *Pour quoy* by Cornelius Heyns and the only surviving sacred work by Cornelius Rigo, *Cum audisset Job* (no. 86).

The evidence presented concerning the Cornelius mentioned by Duke Ercole indicates that our composer, if the same person, was active in Italy from 1484 to 1489. Therefore, he may have been about the same age as La Rue. If Cornelius Heyns was the real name of Cornelius Rigo, he may have been considerably older than La Rue. Therefore, Rigo probably composed *Celle que j'ay long temps ayme* about the same time or before La Rue wrote his *Myn hertz* composition.

Gustave Reese believes that La Rue modelled his composition on the work by Rigo. He makes the following remark concerning La Rue's method in composing this work.

La Rue does not so much add a new voice as he ingeniously makes four parts out of the old three: the anonymous version keeps its three voices

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176 Plamenac, "A Postscript to Volume II of the 'Collected Works' of Johannes Ockeghem," pp. 34-35, mentions that Cornelius Heyns was succentor at the church of St. Donatian in Brussels in the period from 1452 to 1465.

177 The setting by Rigo is called "the anonymous version," since the work appears without ascription in Formschneyder, *Trium vocum carmina*.
busy most of the time, whereas la Rue allows them to rest occasionally and redistributes some material among the several voices. He removes a number of the old embellishments—his tendency to decorate sparingly is again evident—and turns the lowest voice into somewhat more of a functional bass, though it is still primarily melodic.\footnote{Reese, \textit{Music in the Renaissance}, p. 273.}

The popular melody is presented in the \textit{superius} of both settings. In the first nineteen measures and in the closing section (mm. 39:3-54—a repeat of the opening), La Rue retains the rhythmic form of the popular melody employed by Rigo. At the beginning the second and third voices to enter imitate the leading voice at the same distance as in Rigo's work. The second voice begins at the same pitch level as in Rigo's setting, but the third voice begins an octave lower.

In conclusion, biographical evidence concerning Cornelius Rigo and the stylistic similarity between his \textit{Myn hertz} composition and that of La Rue indicate that La Rue apparently knew Rigo's setting and adopted it as his model.

One other \textit{Myn hertz} composition remains to be considered—an anonymous setting found in Formschneyder, \textit{Trium vocum carmina}; Munich 1516; Ulm 237a-d; and Cambrai 124 (with an added \textit{si placet} part by Joannes Hendre). The \textit{superius} of this work is practically identical with that of La Rue's setting, aside from its pitch level, which is a fifth lower. The resemblance between the two settings has led two authorities to believe that La Rue employed this work as a model in
writing his *Myn hertz* composition. Otto Gombosi showed that the anonymous work has a closer affinity to the composition by La Rue than does the setting by Rigo.\(^{179}\) Martin Picker believes that La Rue drew upon both the anonymous setting and the work by Rigo.\(^{180}\)

Despite the similarity between the two works, the anonymous *Myn hertz* composition probably did not serve as the model for La Rue's setting. The anonymous work survives only in late sources—manuscripts and one early print which were compiled many years later than the earliest sources of La Rue's work.\(^{181}\) Therefore, the anonymous work probably was written after La Rue composed his setting. A skillful arranger may have rewritten La Rue's composition for three voices so that it could be included in the Formschneyder collection of *tricinia, Trium vocum carmina* (the earliest dated source of the anonymous setting—1538). Whether or not the three-part setting originated in this manner, a comparison of the dates associated with sources of both works does not

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\(^{179}\) Gombosi, *Jacob Obrecht, eine stilkritische Studie*, p. 124.


\(^{181}\) La Rue's composition is included in Petrucci, *Cantica* (1504), and Florence 2439 (ca. 1507). Three of the four sources of the anonymous setting bear dates in the third, fourth, and fifth decades of the sixteenth century. One of the sources, Munich 1516, is undated; but the style of writing and the repertoire of the manuscript indicate that it also is a late source.
support the theory, advanced by Gombosi and Picker, that the anonymous work was written before La Rue wrote his *Myn hertz* composition and that he employed the work as a model.

*Petite camusette*

*Petite camusette* (no. 30) by Ockeghem is the earliest known composition with this title. The work is based on a melody which is treated in imitation in all four voices. However, the most basic version of the melody is in the *tenor*.

Apparently Ockeghem's work was the model for later *Petite camusette* compositions, since his *tenor* presents the melody in a rhythmic and melodic shape that is recognizable in later settings. However, these later settings seem to paraphrase the melody of Ockeghem's *tenor*, rather than quoting it literally, a practice characteristic of compositions employing a popular melody, but not typical of works based on earlier polyphonic models.

Although a thirteenth century play, *Le Jeu de Robin et Marion* by Adam de la Halle, contains a song that was probably the prototype of the melody in Ockeghem's *tenor*, no monophonic version closely resembling Ockeghem's melody has come down to us. However, such a popular melody may have been known in the fifteenth century. In conclusion, later composers

182 See Concordance, no. 30, related compositions.

183 Concerning a modern edition of the song, as found in the play by Adam de la Halle, see Concordance, no. 30.
apparently based their Petite camusette settings either directly on the version of the popular melody given in Ockeghem's tenor or on a monophonic version, no longer extant, that closely resembled Ockeghem's tenor.

The text Petite camusette refers clearly to the play by Adam de la Halle. While the text is not quoted directly from the play, it evidently was inspired by it. Taken out of the context of the play, the words of the text, given in Florence 2439, make little sense. However, in the light of the simple plot presented in the first two scenes of the play, the meaning of the text becomes clear.

In scene 1, the Chevalier (Cavalier), a suitor of Marion, confronts her with his avowal of love. However, Marion rejects him, and sings to him that she loves Robin and no one else. At the close of the scene, he sings a song of farewell and departs.\textsuperscript{184}

At the opening of scene 2, Marion sings a song of greeting to Robin, who sings his answer to her. In the text Petite camusette, we apparently view this scene through the eyes of the rejected Chevalier, who presumably watches the lovers unobserved. He first gives voice to his jealousy and despair. "Petite camusette,/À la mort m'avez mis" ["Little chambermaid,/You have put me to death"].\textsuperscript{185} He then watches

\textsuperscript{184}The action of the first scene is described in Julien Tiersot, \textit{Sur Le Jeu de Robin et Marion d'Adam de la Halle (XIII\textsuperscript{e} siècle)} (Paris, 1897), p. 7.

\textsuperscript{185}The second line means essentially the same as the modern expression, "You will be the death of me yet."
the two lovers go away together. "Robin et Marion,/Ilz s'en vont braz a braz,/Ilz se sont endormis" ["Robin and Marion,/They go away arm in arm,/They go to sleep together"]. The two opening lines of text are repeated at the close of the chanson as a refrain.

In three of the earliest sources of the chanson (Dijon 517; Paris, Chaussée; and Wolfenbüttel 287), a different text, *S'elle m'amera je ne scay*, is given in the *superius*. This text, in *rondeau cinquain* form, seems to present the thoughts of a rejected suitor. Apparently it was associated with the chanson as it was conceived by Ockeghem. The *Petite camusette* text (sung in one or more of the other voices) evidently was meant to serve as a commentary on the more elaborate text. The comparison between the plight of the unhappy courtier or poet and that of the rejected Chevalier is accomplished by the simultaneous use of two texts. In later copies of the work (such as Florence 2439) the *Petite camusette* text is indicated for all voices. Evidently an effort to combine the two texts was made in one early source—New Haven, Mellon. The text in the *superius*, *Petitte camusette jay propose me mettre en essay*, borrows its first two words from the more familiar text, which is given in the other voices. After

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186 Dijon 517 inserts a line after line 3 in the text of the *altus*. Line 3 together with the new line produces the following reading. "Robin et Marion/S'en vont au bois joly" ["Robin and Marion/Go away to the pretty woods"].
the first line, the superius text follows the words of the rondeau cinquain, S'elle m'amére je ne scay.

Since the earliest sources show the work with a different text in the highest voice, Plamenac maintains that the superius may have been added to a preexisting composition in three voices. In disagreement with Plamenac, Picker maintains that the superius is an indispensable part of the musical texture, since it is essential to the harmonic structure and provides the leading tone at the final cadence. The evidence given in the present study supports Picker's viewpoint. Since the rondeau cinquain text sung in the superius seems to present the message of the aristocratic lover, and the text related to the play seems to be simply a commentary on it, the work could hardly have originated without the superius.

Since the text Petite camusette shows a connection with the play, it is logical to look to the music of the play for the popular melody which served as the basis of Ockeghem's tenor. One might expect to find this melody associated


189 Adam de la Halle may have based the music of the play on a group of popular songs, which, when combined, form a loosely knit plot. P. R. Kirby makes the following observation. "The nature of these airs is such as to suggest that they were not actually composed by Adam de la Halle; they would appear to be folk songs, or derivatives of folk songs,
with the scene of the play to which the text of the chanson refers. As mentioned earlier, the Petite camusette text is associated with the beginning of scene 2, when each of the two lovers sings a song of greeting. Musically, the two lovers' songs are almost identical. Each song consists of a single phrase presented three times, with a coda-like section at the end.

The melody of the Chevalier's song, as given in the tenor of Ockeghem's chanson, seems to be drawn from that of the two lovers. Omitting the first two pitches of Ockeghem's tenor, this part follows, almost note-for-note for four and one-half measures, the melody sung by Robin and Marion at the start of scene 2. The quoted melodic segment comprises the complete melody in condensed form, that is, without the repetitions and with only two notes at the end, instead of the short terminating section. The only further connection between the music of the play and that of Ockeghem's composition is the repetition of the opening two phrases of the tenor at the close of the part (mm. 35-47). Two of the other voices (altus and bassus) imitate the beginnings of these phrases. The extensive use of repetition in the songs of the lovers may have caused Ockeghem to close his setting with this free repetition of the opening section.

No account can be given of the popular melody from the time of its occurrence in Adam de la Halle's play (late thirteenth century) to the time it was employed, in altered guise, in the setting by Ockeghem. The play was still popular in the fifteenth century, although by that time it probably was performed in a different manner than in the thirteenth century. Ockeghem may have drawn the entire melody of his *tenor* part, as well as the text *Petite camusette*, from a version of the play known in the fifteenth century. The simple syllabic style of the part suggests this possibility. In a later version of the play the Chevalier may have sung this melody and text in scene 2, immediately after the song of the lovers. Both the melody and text of Ockeghem's *tenor* fit into the context of the play as it was performed in the thirteenth century. Therefore, a connection apparently existed between the melody and text of Ockeghem's *tenor* and one or more versions of the play current in Ockeghem's time.

*Pour quelque paine que j'endure*

Three different verbal incipits are given with no. 54 by Agricola, "Pour quoy tant" in the *superius*, "Pource qu'il paine" in the *tenor*, and "Pour quel paine" (probably a variant

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190Monmerqué, an early editor of the play, collected twenty-seven pastorales whose main characters are Robin and Marion. For further information, see Tiersot, *Sur Le Jeu de Robin et Marion d'Adam de la Halle*, p. 13.
of the tenor's incipit) in the contra. Since all three parts begin with the same musical motive, it would seem that only one text would be employed. However, the incipits given in the manuscript seem to signify at least two texts. Rome 2856 contains another copy of the work, but the version in this manuscript sheds no light on the problem posed in Florence 2439, since this source gives still another incipit, "Velupem Lac bions," evidently a corrupt form of a French incipit written by an Italian scribe.

Two of the incipits in no. 54, "Pource qu'il paine" and "Pour quel paine," evidently refer to a rondeau cinquain text Pour quelque paine que j'endure. This text appears in the superius of an anonymous chanson in Paris 4379.¹⁹¹

In support of this interpretation, the opening thirteen measures of Agricola's tenor conform intermittently to the opening phrase of the same part in the anonymous chanson. A connection between the two parts is evident again near the close of the two works, where two short sections of Agricola's tenor correspond to passages in the tenor of the earlier composition.¹⁹²

Assuming that the incipits "Pource qu'il paine" and "Pour quel paine" refer to the text of the composition in

¹⁹¹See Concordance, no. 54, related composition no. 1.

¹⁹²Agricola's tenor at mm. 89-94 conforms to the tenor in the anonymous chanson (mm. 17:3-20:3). Agricola's tenor at mm. 98-100 corresponds to the tenor in the earlier work (mm. 21:3-23).
the Paris manuscript, the meaning of the incipit in the superius of no. 54, "Pour quoy tant," still remains unexplained. Plamenac has shown that a relationship exists between the incipits "Pour quoy [tant]" and "Pour quel[que] paine" in another work besides Agricola's chanson. A mass entitled Pour quoy appears in Vatican City, Cappella Sistina, MS 51, attributed to Cornelius Heyns. The same mass, entitled Pour quelque paine, is found in Brussels, Bibliothèque Royale, MS 5557, with an apparently spurious attribution to Ockeghem. Each movement of the mass employs a cantus firmus closely related to the tenor of the anonymous setting in Paris 4379.

Since the tenor of Agricola's work paraphrases the same part of the anonymous chanson, and since Agricola's composition, like the mass, is associated with the two incipits, Plamenac draws the following conclusion.

It is probable, therefore, that the "Missa Pour quelque paine" appears in Codex Sist. 51 under the guise of a "Missa Pour quoy" simply because in Agricola's chanson—or possibly in some other setting still unknown to us and conforming more closely to the original shape of the tenor melody—the superius is found with a different text, "Pour quoy tant."  

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193 For further information concerning Cornelius Heyns and the mass ascribed to him, see Commentary, Myn hertz.

194 Plamenac, "A Postscript to Volume II of the 'Collected Works' of Johannes Ockeghem," p. 34.

195 Ibid., p. 40.
Plamenac evidently bases his conclusion on the assumption that the incipits given with Agricola's work in Florence 2439 indicate two texts that were meant to be performed simultaneously. If this were true, the lower voices would sing a complete *rondeau cinquain* text (the text given in the Paris manuscript), while the *superius* sang a different text, the nature of which is unknown. Plamenac tries to show that the combination of the two texts in Agricola's work is comparable to the situation in Ockeghem's *Petite camusette*, in which the text *Petite camusette*, given in the three lower parts, serves as a commentary on the text *S'elle m'amera*, given in the *superius* in several early sources. However, the *superius* in Ockeghem's work has the *rondeau cinquain* text, and the three lower parts have a text in free form, which presumably was repeated for each stanza. No example of the opposite situation (a text in a *forme fixe* in the lower voices in combination with a text in free form in the *superius*) has come down to us. Thus, if Agricola's composition was meant to be performed with two texts comparable to those employed in Ockeghem's work, as Plamenac proposes, the composition is unique in the chanson literature.

The combination of the two incipits in no. 54 may have a different meaning than that proposed by Plamenac. To

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197 For further information concerning Ockeghem's composition, see Commentary, *Petite camusette*. 
discover this meaning, another composition in Florence 2439 must be examined, *Pour quoy tant me fault il attendre* (no. 9) by La Rue. This work is the only extant composition that is supplied with a text beginning with the words "Pour quoy tant."\(^{198}\)

The text *Pour quoy tant me fault il attendre* seems to have been written by Marguerite of Austria.\(^{199}\) Since the title *Pour quoy* was applied to the mass in the Vatican manuscript (dating from an earlier period than Florence 2439), the incipit "Pour quoy tant" given with Agricola's composition apparently does not refer to the text of La Rue's chanson, but to an earlier text beginning with the same words that has not survived. However, La Rue apparently knew the *tenor* melody of the chanson preserved in the Paris manuscript. Since Marguerite's text begins with an incipit associated with this chanson, "Pour quoy tant," La Rue seems to have paraphrased in the *altus* (mm. 1-9) the opening phrase of the *tenor* of the anonymous work. Thus, it is probable that La Rue modelled his *Pour quoy tant* composition after the work in the Paris manuscript.

As mentioned in the analysis of La Rue's work, questions seem to be posed in the text of La Rue's *Pour quoy tant*

\(^{198}\)One anonymous setting, without text, should also be mentioned. Only the *superius* survives. It bears the incipit "Pour quoy" in Egenolff *Vm*\(^7\) 504, Vol. III, no. XVII. The part is unrelated to both Florence 2439, no. 9 and no. 54.

\(^{199}\)See Commentary, *Ave maris stella.*
composition (no. 9) which are answered in the text of the following work, *Il viendra le jour désiré* (no. 10). The two works employ the same melodic material, the same ostinato, and the same harmonic structure. Thus, they form a pair of compositions intended to be performed in succession.

The idea of writing such a group of compositions may date back to the composition in Paris 4379. As mentioned previously, only one text is given in the Paris manuscript, *Pour quelque paine que j'endure*. However, the *tenor* of the chanson is associated with the incipit "Pour quoy tant" through one of the titles of the mass by Cornelius Heyns, which borrows this part. Several versions of the *cantus firmus* may be found in the mass by Heyns. However, one version in the mass closely resembles the *tenor* melody in the Paris manuscript. Possibly another version contained in the mass was the *tenor* of a composition entitled *Pour quoy tant*, which was the first member of a pair of chansons, only the second of which (*Pour quelque paine*) is preserved. Since

\[200\] See Commentary, *Ave maris stella*.

\[201\] Two mass items may be cited as examples. The *Agnus* employs essentially the same melody as that of the *tenor* in the chanson in Paris 4379, but in retrograde motion. Ockeghem, *Collected Works*, edited by Dragan Plamenac, II, 113. However, the *tenor* of the first *Kyrie*, *Ibid.*, p. 98, employs a phrase extension (mm. 16:2-21) not found in the *tenor* of the anonymous setting. In the *Christe*, the next phrase in the mass *tenor*, *Ibid.*, p. 99, m. 46ff, begins on the final note of the first phrase in the chanson. In the remainder of this mass item, *Ibid.*, pp. 99-100, the *tenor* conforms to the same part in the chanson.
the words "Pour quoy tant" obviously are the opening words of a question, the text *Pour quelque paine* may have formed the logical answer to the question or questions posed in the missing text. Thus, La Rue may have had a precedent for his series of two compositions, the first of which begins with the words "Pour quoy tant."

Agricola composed his setting after both the anonymous chanson and the mass were written. Since his tenor is evidently a free paraphrase on the basic melody employed in both the mass and the chanson, he may have been acquainted with one or both of these works. He may have been familiar with a pair of chansons, the first being *Pour quoy tant* and the second *Pour quelque paine*. Whatever may have been the source for his paraphrase, it, like the mass, evidently was known by more than one name. Therefore, these names were given by the scribe of Florence 2439. Probably the scribe did not intend to signify two texts that were to be performed simultaneously, nor did he intend to distinguish the words belonging to one part from those belonging to another. He seems only to have indicated the titles associated with the melody on which the work is based.

*Scaramella fala galle*

*Scaramella fala galle* (no. 15) by Compère is the only work in Florence 2439 employing an Italian text.²⁰² It is

²⁰² Three compositions by Obrecht entitled *Fortuna*, nos. 32, 33, and 34, borrow parts from an Italian song by Busnois. However, these works evidently were not meant to be performed to the Italian text. See Commentary, *Fortuna desperata*. 

based on a popular melody, which is presented in the *tenor* in long note values. The *tenor* was intended to be sung, since it is the only part bearing a full text in the manuscript. The *superius* may have been sung, since a partial text is given for this voice. Both parts are underlaid with text in the present edition.

The note values of the popular melody fall naturally into triple meter. However, Compère employs duple meter in the opening section of his setting (mm. 1-31:1). Evidently he employs this meter deliberately, since it is impossible to transcribe the first part of his setting in triple meter. When performed according to the usual modern practice (with the first beat of the measure emphasized), the *tenor* melody seems to be forced into a meter contrary to its natural inclination.\(^{203}\) However, if the melody is performed according to the practice of the Renaissance (without stress on the first beat of the measure), the meter of the music does not conflict with the rhythm, nor, therefore, with the natural accentuation of the words. In the second section (mm. 31:2-47) the popular melody is repeated in the *tenor* in triple meter with the omission of rests found in the first section. The musical meter is in complete agreement with the rhythm of the popular melody and with the meter of the poetry.

\(^{203}\) The only other setting of the melody, *Scaramella va alla guerra* by Josquin, employs triple meter throughout. For sources, see Concordance, no. 15, related composition no. 1.
Reese describes the composition as "a villota, though an exceptionally refined one." The word villota (villotta in modern Italian) stems from the noun villino, "a villa or country house." Thus, a villota is a dance-song with provincial or folk-like qualities. While the popular melody appears to have these qualities, Compère's musical setting is neither provincial nor folk-like in style. When Petrucci published Compère's composition in 1505, he named several other forms of Italian music in the title of the collection containing the work, but did not include the word villota. Probably Petrucci considered the work to be a frottola, since the word frottole is in the title of the collection, and the term frottola in the early sixteenth century was the generic designation for Italian secular songs.

The text of the composition describes the antics of Scaramella, a character of the Italian secular theater, known in an earlier period as Siaramella and in later times as

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204 Reese, Music in the Renaissance, p. 224.
206 The complete title reads as follows: Strambotti, Ode, Frottole, Sonetti. Et modo de cantar versi latini e capituli. Libro quarto.
208 The earliest Scaramella composition is Siaramella me dolce cia, a ballata ascribed to [Antonio Zacara] da Teramo in Lucca, Mancini. See Concordance, no. 15, related composition no. 4. Only the opening notes of the superius of this work agree with the beginning of the popular melody found in Compère's tenor.
Scaramuccia. The names derive from the Old High German word *skirman*, "to fight in defense of." Thus, Scaramella was noted for his mock skirmishes. In his dance he strutted about like a cock, used weapons of various types, beat on a tambourine, and stamped his feet.

Tout a par moy

The original Tout a par moy is a three-part chanson ascribed to Frye in two sources and to Binchois in one. Agricola made two different arrangements of the tenor of Frye's setting, one for four parts and one for three (no. 5 and no. 63, respectively). The latter is a *unicum*, and found only in Florence 2439. Frye's work shows *tempus perfectum* (0) in all voices. The tenor retains this signature when it is incorporated into the two settings by Agricola. The remaining voices of each of Agricola's compositions show the *alla breve* sign, †. Since the *alla breve* sign occurs in the outer parts and a signature indicating *integer valor* (0) occurs simultaneously in the tenor, the *alla breve* sign is

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210 Scaramella's dance is described in the text of Compère's setting, given in Florence 2439, and in the text of Josquin's setting, given in Florence 164-167, Florence 229, and Florence 337.

211 See Concordance, no. 5, related composition A.

212 In the two other copies of Agricola's four-part setting (Augsburg 142a and Petrucci, *Canti C*), the tenor employs the same signature (0).
understood to have proportional meaning. Theoretically, the tactus falls on the semibreve in the tenor; while in the outer voices, it falls on the breve. In order, however, for the transcription to show values comparable to those in works showing $\frac{1}{2}$ in all voices (i.e., in the remainder of the manuscript), a semibreve has still been transcribed as a half note in the outer parts ($\frac{1}{2}$). In the tenor, though, the semibreve has been transcribed as a whole note. The sign $\frac{1}{2}$ has its true proportional meaning in both of Agricola's Tout a par moy compositions, although the actual result is for the tenor to seem to be in augmentation to the other voices, rather than the other parts to seem in diminution to the tenor, as the metric signs indicate.

In his four-part setting (no. 5) Agricola exploits the technique of ostinato, the repetition of a short melodic fragment. As the work is based on a cantus firmus, the repetitions of the ostinato must be spaced so as to harmonize

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213 Sachs, Rhythm and Tempo: A Study in Music History, p. 216.

214 One other work in Florence 2439, no. 27 by Brumel, shows the same combination of signatures—0 in the tenor and $\frac{1}{2}$ in the remaining voices.

215 In his utilization of this technique, Agricola apparently violates one of the principles of the contrapuntal art expounded by Tinctoris, that of repetition. However, he softens the effect of repetition by varying the motive each time it recurs. See Johannes Tinctoris, The Art of Counterpoint (Liber de arte contrapuncti), translated and edited by Albert Seay (Rome, 1961), pp. 137-139.
with the borrowed melody. The application of ostinato technique to a cantus firmus composition constitutes a feat of contrapuntal skill that must have been greatly admired by musicians of the time. Throughout the setting the ostinatos are assigned to the altus.

An ostinato (mm. 5-9) is repeated during the first twenty-seven measures of the work. The beginning section of this figure (mm. 5-7) follows, a fourth below and in diminution, the first five notes of the tenor.

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216 Josquin's high regard for Agricola's setting is shown in his Missa Faisant regrets. Josquin des Prés, Werken, edited by Albert Smijers, Vereeniging voor Nederlandsche Muziekgeschiedenis (Amsterdam and Leipzig, 1925-), Vol. XIII. This mass has for its title the opening words of the fourth line of the rondeau, Tout a par moy. However, in naming his mass Faisant regrets, Josquin referred specifically to Agricola's setting of the text, since he incorporated in his mass an ostinato employed by Agricola in the secunda pars of his chanson, which begins with the words "Faisans regretz." While the altus repeats the motive in Agricola's composition, the tenor employs the same figure in Josquin's mass. The motive remains at the same pitch level throughout the secunda pars of Agricola's composition, but in Josquin's mass it is transposed to all degrees of the scale. Evidently Josquin knew the original Tout a par moy in addition to Agricola's setting, since he borrowed its superius in his third Agnus. No reference is made to this voice in Agricola's composition.

217 The beginning section of the ostinato (mm. 5-7) is modified the last time it appears (mm. 23-25). Instead of beginning with two semibreves, A, it starts on the same pitch with a breve. It concludes with a semibreve, C, instead of a breve on the same note. The concluding section of the ostinato (mm. 8-9) undergoes change each time it is repeated. In its second appearance, a semibreve, A, is added (m. 13:3). The third time it is stated, two semibreves, A, are added (mm. 20:3-21). The last time it appears, its final note, D, is changed from a semibreve to a breve.
In the remainder of the *prima pars* (mm. 31-63) the *altus* employs for its ostinato the first four notes of the motive, written a fifth lower.\(^{218}\) The figure is repeated five times at this pitch level, with either semibreve or breve rests inserted between the repetitions. Then it is repeated three times beginning a fifth above, and once beginning a fourth above (mm. 61:3-63).

The motive consists of two pitches a second apart. It begins on one of three notes—A, D, and G. When it starts on A, as at the beginning of the *altus* and at mm. 46-57 of the same part, it employs a B-flat, since all voices show a B-flat in the signature.\(^{219}\) When it begins on D, as at the start of the *tenor* and in the *altus* at mm. 31-45, an E-flat is required as an editorial accidental to achieve the same interval pattern. The final appearance of the figure (mm. 61:3-63 in the *contra*) raises an interesting question of *musica ficta*. Since the pattern begins on G, an A-flat is required to make it conform intervallically to the other

\(^{218}\)Thus, the motive appears an octave below its original pitch level at the beginning of the *tenor*.

\(^{219}\)In Petrucci, *Canti C*, and Augsburg 142a, the *altus* shows no B-flat in the signature. However, in the Petrucci print a flat is given beside the first B appearing in the part (m. 6:1). Thus, the ostinato has the same interval structure in this source as in Florence 2439. This accidental is lacking in Augsburg 142a. It remains unclear whether the scribe of the Augsburg manuscript intended the B to remain natural or simply omitted the accidental in copying the part.
repetitions of the motive. The occurrence of this accidental is rare in sources of the time. Only one A-flat appears as an accidental in Florence 2439. However, the persistent association of the interval of a half-step with the ostinato seems to demand the use of A-flat as an editorial accidental when the pattern begins on G at the close of the prima pars.

In the secunda pars (mm. 64-107) the altus contains a new ostinato—F, D, E, D. This motive presents, in diminution and transposed down an octave, the first four notes of the tenor in the secunda pars (mm. 67-70). It is repeated ten times at the same pitch level, with rests of varying lengths inserted between the repetitions. A cadence marks each appearance of the figure. In each repetition except the last, the cadence falls on either the final note of the figure or, incorporating the final note in the penultimate chord, on the beat immediately after the final note. At m. 105:3 the F appears, introducing the figure for the last time. On the same beat F occurs also in the superius as third of the dominant chord. Because of the doubling of this F by the ostinato, it cannot be altered to produce the

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220 If an A-flat is applied, the final note of the superius, E (mm. 61-63), must also be flatted.

221 No. 63, m. 85:2 (contra).

222 The cadences are on B-flat (mm. 67, 83, 87), F sixth chord (m. 73), D (mm. 79, 90, 93:3, 99:3), E-flat (m. 104), and G (m. 106).
leading tone F-sharp. Therefore, the penultimate chord has to remain minor rather than major.

At m. 52 of the superius, a number 3 appears, meaning that three minims are to be performed to the value of a semibreve, instead of two, as in the preceding section. Two other copies of the work, Augsburg 142a and Petrucci, Canti C, mark this change with the signature $^3_2$. This sign normally is used to indicate proportio sesquialtera (three semibreves performed to the time of two in integer valor). The alla breve sign at m. 55, present in all copies of the work, indicates a return to the original meter.

Agricola's three-part Tout a par moy (no. 63) is three measures shorter than the same composer's four-part setting (no. 5).

The number 3, found at m. 22 in the outer voices, signifies a change from the original meter of these parts, alla breve ($\ddot{\phi}$). Since three semibreves under the new sign are to be performed to the time of two in the preceding section, the number indicates proportio sesquialtera. Thus, the number 3 is applied with a different meaning in no. 63 than

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223 Apel, The Notation of Polyphonic Music, 800-1600, p. 159.

224 The last tenor note of the prima pars occupies three measures in the four-part setting (mm. 61-63) but only one measure in the three-part setting (m. 61). The final tenor note at the end of the entire four-part setting fills two measures, but the same note at the end of the three-part setting fills only one measure.
in no. 5. At m. 33 a return to the original meter in the outer voices is indicated by the *alla breve* sign, ℮.

Since the second *Tout a par moy* by Agricola employs the same *cantus firmus* as the first, it might be expected that the interval structure of the two *tenors* (as determined by rules of *musica ficta*) would be identical. However, while a Phrygian quality is imparted to the *tenor* of no. 5 by persistent use of E-flat (in conformity with the interval structure of the ostinato figures), no comparable structural feature in no. 63 calls for the use of E-flat. As it appears in the original *Tout a par moy*, the *tenor* requires E-natural, rather than E-flat, throughout the setting. This interval structure seems to be preserved in Agricola's three-part setting.225

> Wet ghy wat mynder jonghen herten deert

> Wetghy wat mynder jonghen herten deert (no. 74) by Ghiselin is a setting of a popular Dutch melody. Two other complete settings of the same melody survive. An anonymous composition in Petrucci, *Canti C*, and Formschneyder, *Trium*

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225 An unusual passage in free sequence (mm. 83-85) calls for the use of A-flat in the *contra* (an accidental given in the manuscript at m. 85:2). However, the structure of the work does not necessitate the application of A-flat as an accidental of *musica ficta* elsewhere in the setting. Two E-flats are given in the manuscript (m. 35:2, *contra*; m. 84:4, *contra*). These also appear to involve only isolated sections of the work and do not call for the general use of E-flat as a *musica ficta* accidental.
vocum carmina, presents the popular melody in the tenor, a seventh higher than in Ghiselin’s work. The melody as found in this setting is almost identical with that employed in Ghiselin’s composition. A setting by Obrecht is contained in the Segovia manuscript.\(^{226}\) In Obrecht’s work, the popular melody is assigned to the tenor, a fourth higher than in no. 74. The melody as found in this composition differs somewhat from the version in the two other settings.

Both versions of the popular melody consist of eight phrases. Phrases 7 and 8 are a repetition of phrases 5 and 6.\(^{227}\) Ghiselin composed a completely new setting in the upper voices for the repeated phrases of the popular melody. Obrecht indicated the repetition of these phrases by a repeat sign in all voices. The anonymous composer of the setting in Canti C and the Formschneyder print wrote out a free repetition of the music in all voices.

While none of the sources of the three settings provides a text, the superius and bassus of an incomplete anonymous setting employ the text Weet ghyn wat mynder jonghen

\(^{226}\) A modern edition of Obrecht’s composition is given after the Segovia manuscript in Albert Smijers, editor, Van Ockeghem tot Sweelinck, Nederlandsche Muziekgeschiedenis in Voorbeelden, 7 vols., Vereniging voor Nederlandse Muziekgeschiedenis (Amsterdam, 1939-56), Vol. III, no. 20, pp. 80-82.

\(^{227}\) In Ghiselin’s contra, mm. 58-72:1 are a repetition of mm. 41-55. A repeat sign is given for the final section in Obrecht’s setting (mm. 60-79). As in Ghiselin’s composition, the repeated section in the tenor of the anonymous work is written out.
herten deert.228 As this poem consists of only six lines and as the popular melody contains eight phrases, two lines must be repeated when applying this text to any of the three musical settings. Since the last two musical phrases (phrases 7 and 8) are a repetition of the two preceding phrases (phrases 5 and 6), the two final lines of text (lines 5 and 6) evidently should be repeated in conformity with the musical repetition.

Ghiselin's work is the only one of the three complete settings showing a break in the melody after the first four notes (contra, mm. 10-11). Presumably, this feature did not exist in the original popular melody, but was introduced by Ghiselin to allow a cadence to be formed at the appearance of the highest note of the melody (contra, m. 12:1). Obrecht's work also shows a feature not appearing in the two other versions. Instead of allowing a break in the popular melody at the close of the first phrase, Obrecht sustains the final note, which in turn becomes the first note of the next phrase (tenor, mm. 10-11).

Ghiselin treats the popular melody in an unusual manner. While a popular melody customarily is placed in either the superius or the tenor, Ghiselin employs it in the lowest part, the contra. Since this part often makes use of steadily

228Brussels IV. 90 (superius), Tournai 94 (bassus), f. 28-29.
moving semibreves, it provides a harmonic foundation for the upper voices. As the popular melody in the *contra* often moves by step, and as the root of the chord ordinarily appears in this voice, the root movement usually is stepwise.\footnote{229} In general, the harmonic treatment is more typical of works borrowing a plainchant *cantus firmus* than of those employing a popular melody.\footnote{230} However, Ghiselin does not allow the popular melody to become sharply differentiated from the other parts, like the *cantus firmus* of a sacred work. Frequently the upper voices imitate in anticipation the start of a phrase in the *contra*.\footnote{231}

Freely Composed Works

Twenty-four secular compositions in the manuscript show no musical relationship to earlier polyphonic models or to melodies known to be of popular origin. Four of these works are discussed in the following comments.\footnote{232}

\footnote{229} Of the seventy-two harmonic progressions involving the *contra*, forty-seven employ root movements by step.

\footnote{230} For a harmonic analysis of a work of similar structure with a sacred text in the lowest voice, see Commentary, *Quis det ut veniat*.

\footnote{231} For example, the beginning of the popular melody in the *contra* is anticipated in the opening measures of the *superius* and *tenor*. At mm. 21:4-24 the upper parts anticipate in diminution the phrase introduced in the *contra* at m. 24:3. At mm. 37-41 the upper voices anticipate the melody begun in the *contra* at m. 41.

\footnote{232} Concerning the remaining twenty compositions in this category, see Concordance, nos. 8, 11, 12, 14, 40, 46, 48, 49, 50, 51, 52, 53, 65, 66, 67, 71, 75, 76, 77, and 79.
A vous, non aultre, servir

The only composition in Florence 2439 to which a specific date of writing may be assigned is *A vous, non aultre, servir* (no. 80). In the text of this work, the poet (presumably speaking for the composer, La Rue) says: "A vous, non aultre, servir habandonné/Bien quatorze ans me suis en toute place"[^233] ["To you and to no other have I given myself to serve you everywhere quite fourteen years"].[^234]

André Pirro was the first to suggest that the text of this composition was written as an appeal to La Rue's patroness, Marguerite of Austria.[^235]

[^233]: The words "en toute place" are lacking in Florence 2439 and must be supplied from the copy of the work in Brussels 228. These words may have been deliberately omitted by the scribe of Florence 2439, since a complete thought is expressed in the first two lines of text without them. In underlaying the text of no. 80 in the present edition, the three words are included, since their omission would shorten line 2, so that it would contain fewer syllables than any of the other lines. Thus, the words seem to be needed to achieve balance in the poetic form.

[^234]: This translation is given after Brussels 228 in Picker, "The Chanson Albums of Marguerite of Austria," p. 161.

[^235]: André Pirro, *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940), p. 229. Pirro, *Ibid.*, states that another chanson by La Rue in Florence 2439, *De l'œil de la fille du roy* (no. 8), also seems to refer to Marguerite. However, the person mentioned in the text of this work, "la fille du roy" ["the daughter of the king"], could hardly have been Marguerite, since the Duchess could not have been identified by these words. The correct title of her father, Maximilian I of Austria, was Emperor-Elect. For further information, see Frederick Baron Corvo, *A History of the Borgias* (New York, 1931), p. 195.
The first mention of La Rue in the records of the court of Philip the Fair, brother of Marguerite, is dated November 2, 1492. Since Marguerite returned from exile in France the following year, the period of La Rue's service under her and her brother must date from either 1492 or 1493. Assuming that the text of no. 80 refers to La Rue's fourteen years of service, it probably was written in 1506 or 1507.

Other evidence concerning the period of La Rue's service corroborates the information just cited. In a letter to her father written in 1509, Marguerite requested a prebend for La Rue for the "good service he has performed, and one hopes he will continue to perform, for my late brother and myself during the past fifteen or sixteen years." If La Rue was in Marguerite's service fifteen or sixteen years in 1509, he must have been in her service thirteen or fourteen years in 1507. Probably this is the year in which the text of no. 80 was written, since it is the fourteenth year after Marguerite's return from exile in France (1493).

This information has considerable significance in dating Florence 2439, since the inclusion of this text shows that the manuscript was written no earlier than the year 1507.

While two sources contain the work with the four-line text evidently addressed to Marguerite, a third source,


London 5242, presents the composition with a full *rondeau cinquain* text, *A vous, non aultre, me suis habandonne*. This poem may have been the one originally associated with the setting. The words are those of an anxious suitor, who is apprehensive that his lady will not appreciate his faithfulness. The musical setting accommodates the *rondeau cinquain* text better than the four-line text in free form. Thus, probably the text given in London 5242 is the original one. Presumably, the composer had this text altered to form an appeal to his patroness. The connection between the two texts is evidenced by the incipit common to both, "A vous, non aultre."

*Dulces exuviae*

*Dulces exuviae* (no. 42) by De Orto is a setting of a text from Vergil's *Aeneid*, the last words of Dido, Queen of Carthage. After constructing a pyre out of the possessions of Aeneas, Dido climbs upon it, and speaks the words of this eloquent passage before falling on the fatal sword. "Sweet relics, sweet so long as God and Destiny allowed, now receive my life-breath, and set me free from this suffering. I have lived my life and finished the course which Fortune allotted me. Now my wraith shall pass in state to the world below."239

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238 Concerning a modern edition of the Latin text, see Concordance, no. 42.

This expressive text was set to music by numerous composers in the early sixteenth century.240

Unlike most groups of compositions having the same text, the settings of Dulces exuviae do not seem to be derived from an original musical setting of this text.241 Thus, Florence 2439, no. 42, is musically unrelated to other settings of Dulces exuviae.

In Osthoff's opinion, the vogue for composing settings of Dulces exuviae was brought about by Isabella d'Este. In support of this viewpoint, Osthoff cites a poem by Castiglione, which describes Isabella singing Dulces exuviae while accompanying herself at the cembalo.242


The composers of eight of the fourteen settings are known. Six of the compositions are without ascription. According to Strunk, the composers of the eight ascribed settings are Josquin, De Orto, Verbonnet, Derick Gerarde, Mouton, Willaert, Stefano Rossetti, and Lasso. One of the six anonymous settings is found in two early prints published by G. Rhaw. Tricinia. Tum veterum tum recentiorum in arte musica symphonistarum, latina, germanica, brabantica et gallica (Wittenberg, 1542), no. L; Symphoniae iucundae atque adeo breves 4 voc (Wittenberg, 1538), no. 12 (with an added si placet altus). The remaining five anonymous settings appear in London, British Museum, MS Royal 8 G vii.

241 One exception should be mentioned. In his Dulces exuviae, Mouton incorporates the superius of Josquin's setting. The borrowed melody is transposed up a fourth in the new composition. Both works appear in an early print issued by J. Montanus and U. Neuberus, Novum et insigne opus musicum (Nuremberg, 1558).

In keeping with the emotional nature of the text, De Orto employs, in two instances, a chromatic style of composition. A B-flat given as an accidental in the tenor (m. 21:1) is abruptly followed by a B-natural in the same part (m. 22:3). Later in the setting, a sustained C-sharp in the superius (mm. 56-57) leaps to an F (m. 58). Since B-flat occurs in the bassus while the F is sounded in the superius, the F cannot be altered to F-sharp. Thus, the melodic interval of a diminished fourth in the superius is unavoidable.

Occasionally the upward leap of a minor sixth is employed as an expressive effect. The rare ascending leap of a major sixth occurs once.

Picker makes the following observation concerning De Orto's style.

Throughout the work, from the end of the first phrase (m. 7) to the final cadence, de Orto exploits the appoggiatura effect of the semitone progression fa-mi, an expressive device not far removed from the musical symbols of "sighing" and "weeping" that overflow the madrigal literature of a few decades later.

The semitone progression (the melodic progression of a descending half-step) does not constitute a unique feature of

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243 The accidental is given in Brussels 228.

244 For example, tenor, mm. 4-5; bassus, m. 5; altus, mm. 9-10; tenor, mm. 20:3-21.

245 Altus, m. 57.

De Orto's composition, as Picker implies. Since the first note of the figure generally is consonant with the surrounding harmony,\textsuperscript{247} it cannot be considered an appoggiatura. The same melodic progression in consonant intervals is frequently employed in the chanson literature of the period.\textsuperscript{248} Thus, except where chromaticism is involved (tenor, mm. 21-22), De Orto's use of this melodic progression does not differ from that of his contemporaries.

In conclusion, the use of expressive elements in De Orto's setting (chromaticism and the ascending leap of a sixth) shows the composer's interest in providing a musical setting faithful to the mood of the text. However, the style of De Orto's work does not represent a radical departure from the practice followed by other composers of his time.

\textit{J'en ay deuil}

\textit{J'en ay deuil} (no. 29) by Ockeghem probably is a four-part arrangement of a three-part work. The inner parts apparently are not labeled correctly in Florence 2439 and three other sources,\textsuperscript{249} as the supertonic-to-tonic melodic progression, usually closing the tenor part, concludes the altus

\textsuperscript{247}For example, tenor, m. 7:1; superius, m. 27:1; superius, m. 30:1; altus, m. 39:1; etc.

\textsuperscript{248}For example, see no. 10, altus, m. 2:1-3; bassus, m. 3; superius, m. 5:1-3; etc.

\textsuperscript{249}Brussels 228, London 20 A XVI, and Washington, Laborde.
instead. Furthermore, the designations for the inner parts are reversed in Petrucci, *Canti C*, and in Bologna Q 17. In these sources the *tenor* of Florence 2439, no. 29, is labeled *altus* and vice versa. In the Bologna manuscript the true *altus* (*tenor* of no. 29) differs after m. 14 from Florence 2439. At the final cadence in Florence 2439 the leading tone in the *tenor* (true *altus*) is doubled in a way that makes alteration by *musica ficta* impossible. Therefore, these two voices (the *tenor* of Florence 2439 and the *altus* of Bologna Q 17) probably are *si placet* parts added to a work originally in three voices.

No three-part version of the work survives to support this theory, but a detail in the Bologna manuscript may give another hint as to the original state of the composition. The *bassus* is an octave higher throughout than is the *bassus* of no. 29. As the *superius*, *tenor*, and *bassus* in Bologna Q 17 are sufficient harmonically without the *altus*, it is likely that these three voices constitute the original composition. In terms of Florence 2439, no. 29, the original work probably consisted of the *superius*, *altus* (true *tenor*) and *bassus* transposed up an octave.

Unlike other familiar chansons by Ockeghem (*Fors seulement*, *D'ung aultre amer*, etc.), *J'en ay deuil* did not supply parts for settings by later composers. However, three later compositions were derived from Ockeghem's work in a different manner than borrowing a part. In *Je n'ay deuil que de vous*
ne viengne by Agricola and Vostre a jamais by Ghiselin, only the opening of Ockeghem's bassus is borrowed. An anonymous three-part setting, given without words in Formschneyder, Trium vocum carmina, apparently was modelled after Agricola's composition, since the beginning of its superius and tenor follows the opening of Agricola's superius and altus.

Composers must have been aware that the inner parts of Ockeghem's work were not correctly designated in leading manuscripts of the time. Therefore, they may have avoided borrowing a voice from the composition for this reason.

Ockeghem may have written the si placet part found in all sources of the work except Bologna Q 17, since this added voice seems to have been recognized as an integral part of the composition, rather than an innovation of only local interest. If Ockeghem wrote the si placet part, he may have been responsible for the error—a fallacy in the naming of two parts which was perpetuated long after 1504, the date Petrucci published the work with the inner parts designated correctly.

La mi la sol

La mi la sol (no. 37) by Isaac is based on solmization syllables. In the tenor Isaac treats his two motives ("la

250 For sources, see Concordance, no. 29, related composition nos. 1 and 3, respectively.

251 See Concordance, no. 29, related composition no. 2.
mi la sol" and "la sol la mi") as an ostinato in the hard hexachord (hexachordum durum) in which la is E. The ostinato appears successively in maxims, longs, and breves up to m. 86. In the prima pars, each time la (E) is to appear, Isaac carefully prepares its entrance with a cadence. In the secunda pars, where the ostinato moves more swiftly (in semi-breves and minims), the preparation of la is less consistent, as recurrences of la come closer together.

Isaac may have written this work to demonstrate his skill as a composer when he was applying for the post of musical director at the court of Ferrara.

An undated letter from the agent Gian to Duke Ercole indicates that both Isaac and Josquin were considered for the position. In the letter Gian advises the Duke to appoint Isaac because he "is able to get on with his colleagues better and composes new pieces more quickly." However, Gian admits the superior ability of Josquin as a composer. "It is true that Josquin composes better, but he does it when it suits him and not when one wishes him to."

Only one E, m. 61, is not prepared with a cadence.

The letter is reproduced in facsimile in Osthoff, "Josquin Desprez."

The two quotations are given in translation after Reese, Music in the Renaissance, p. 229.

A five-part motet by Josquin, Illibata Dei virgo nutrix, evidently was modelled after the work by Isaac. The text of the motet, an acrostic on the name "Josquin des Prez," is employed in all parts except the tenor, which is based exclusively on the syllable pattern "La mi la." Probably Josquin wrote the work in competition with Isaac for
Apparently the Duke did not heed the advice of Gian, since Josquin was appointed to the post at Ferrara in 1499; and the same year Isaac entered the court of Frederic the Wise, Elector of Saxony, in Torgau. In view of these facts, the undated letter must have been written by Gian in 1499 or shortly before.

In the same letter, Gian states that Isaac "ha facto uno moteto sopra una fantasia nomata la mi la so la so la mi lo quale e molto bono & hallo facto in dui jorni" ["made a motet on a fantasy named la mi la so la so la mi, which is very good, and made it in two days"]. Since the two melodic patterns employed in no. 37 are "la mi la sol" and "la sol la mi," the title given by Gian must be that of the composition in Florence 2439.

Hans David gave the following interpretation of this passage from the letter by Gian.

If Gian meant that the motet was based on an instrumental fantasy, it would seem likely that Ysaac elaborated upon a composition by someone else, such as the "La mi la sol" by De Orto which appears together with Isaac's composition in the Liber Fridolini Sicheri.256

the position in Ferrara. Concerning a modern edition of Josquin's motet, see Concordance, no. 37, related composition no. 4.

255Vannes, Dictionnaire des Musiciens (Compositeurs), pp. 120, 210.

Evidently Hans David knew the composition by De Orto from a modern edition of the manuscript (St. Gall 461) made by Franz Giesbert. In Giesbert's edition De Orto's work bears the incipit "La mi la sol" in the two lower voices. However, the work as it appears in the original manuscript has only the letter L for an incipit in these voices. While the melodic pattern "la mi la sol" begins the tenor part, it is not consistently employed elsewhere in the composition. Therefore, there is no proof that De Orto applied the pattern deliberately in the tenor, that is, that the occurrence of the melodic pattern in the tenor of his work is not coincidental.

Another copy of Isaac's composition seems to reveal the true meaning of Gian's statement. In Petrucci, *Motetti C* (1504), the work appears with the text *Rogamus te piissima virgo maria* in the superius, altus, and bassus, and the text *O maria O regina O domine mirissima* in the tenor. Evidently this is the motet which Isaac made "on a fantasy named la mi la so la so la mi." Assuming that the work originally was an instrumental composition (i.e., a fantasy), Gian apparently meant that Isaac adapted the composition to the new text in two days, so that it could be performed vocally as a motet.

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(i.e., *Rogamus te*). Evidently Florence 2439 and three other manuscripts contain the instrumental version, since no text is given in these sources.

Isaac's composition underwent still another transformation. In 1539 Petreius published *Liber Quindecim Missarum*, a collection of masses by various eminent composers. This collection contains a mass "Svper O Praeclara" ascribed to Isaac. The *prima* and *secunda pars* of Isaac's *La mi la sol* are presented in two sections of the *Credo*, the *Patrem omnipotentem* and the *Et apostolicam ecclesiam*. The original note values are considerably altered to accommodate the text in the new version. While the *tenor* consists of long note values throughout the *prima pars* in Florence 2439, in the Petreius print the part is broken up into notes of short value.

Since the remainder of the mass makes prominent use of the motive "la mi la sol," Ambros proposed the theory that Isaac composed the motet *Rogamus te* as a kind of preliminary study for the mass. However, as previously mentioned, evidence in the letter by Gian to Duke Ercole seems to indicate that the motet was derived from an instrumental composition (i.e., the version of the work given in Florence 2439). Therefore, the mass, like the motet, probably was based

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directly on the instrumental version. Since the Petreius publication was printed in 1539, long after Isaac's death, one cannot be sure when Isaac wrote the mass. However, he apparently conceived the idea of basing a mass on the syllable pattern "la mi la sol" after he had written both the instrumental version and the motet.
CHAPTER III

EDITING

Musica Ficta

The rules of musica ficta presented in this section are based on a study of the music contained in the manuscript, with the original accidentals. Because the manuscript is a unified collection of compositions, the same rules are applied throughout. However, since stylistic differences exist between individual works in the collection, the rules must be interpreted with flexibility. No definite policy can be established for the treatment of exceptions to the rules, for two reasons. First, circumstances giving rise to exceptions to the rules are too diverse to be classified. Second, since the repertoire of the manuscript is superior because of its expressive content, rather than its display of contrapuntal ingenuity, aesthetic judgment should enter into decisions involving the practice of the rules.

The rules of musica ficta employed in the present edition are as follows.

1. A flat is used to perfect melodic and harmonic intervals of the unison, octave, and double octave which otherwise would be augmented or diminished.
2. The melodic and harmonic intervals of the augmented fourth and the diminished fifth are altered to perfect intervals by applying a flat.¹

3. A flat is applied to make an imitating part conform intervallically to the voice being imitated. In some instances the leading voice is altered to correspond to the following voice.²

4. When B (or E, if the mode is transposed) occurs as the highest note of a melodic segment, it often is flatted in accordance with the rule, "Una nota supra la semper est canendum fa."

5. At deceptive cadences—internal cadences at the close of a section, based on the progression V to VI—the sixth degree (the root of the VI chord) frequently is lowered by a flat, so that the interval between the fifth and the sixth degrees becomes a half step instead of a whole step.

6. The sharp or the natural sign is used to raise the seventh degree to form a leading tone at the end of a composition, if a dominant-to-tonic cadence takes place, or in the course of a work, when a temporary tonic is preceded by its

¹If these intervals occur in large note values (a semibreve or greater), it is more imperative that they be made perfect than if they occur in notes of small value (a semiminim or fusa, though sometimes also a minim).

²Rarely, a natural sign may be used in a similar manner.
dominant chord. A leading tone is formed similarly at deceptive cadences.

7. The sharp or the natural sign is used to form a major third in the final chord at internal cadences.

8. The most conspicuous instances of cross-relation are corrected by the use of a flat.

Lowinsky has pointed out that, in addition to the main principles of musica ficta, there are other rules, which he "does not follow, but from which he, at times, derives comfort and confirmation, such as the rule: raise the tones in ascent and lower them in descent." Another rule of this type, in addition to the one mentioned by Lowinsky, is

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3If the leading tone and the fourth degree (in a different voice) are sounded simultaneously, the interval of an augmented fourth or a diminished fifth results. When these intervals occur in values of a semibreve or greater, they become relatively prominent. Therefore, the leading tone is not employed when its use results in the interval of an augmented fourth or a diminished fifth in values of a semibreve or greater.

4The term "cross-relation," applied in the strict sense, means the successive sounding, in different parts, of tones an augmented unison or an augmented or diminished octave or double octave apart. The term also applies to instances where a single note separates the unaltered note in one voice from the altered note in another voice. See illustrations in Willi Apel, *Harvard Dictionary of Music* (Cambridge, Massachusetts, 1951), p. 195.

pertinent to the present edition. If a note is flatted by an accidental given in the manuscript, other notes of the same pitch in proximity to the note with the accidental may also be flatted, depending on the harmonic and melodic context.

In the Transcriptions each accidental given in Florence 2439 is placed adjacent to the note affected. Each accidental appearing in a related source is placed above the note, with a number referring to an entry in the Notes to the Transcriptions which tells the source of the accidental. Editorial accidentals are also given above the note and are distinguished from accidentals found in related sources by the absence of a number.

Text Underlay

In the present edition texts are underlaid in conformity with the ten rules of the older composers (five obligatory and five optional) given by Kaspar Stocker in his treatise on text underlay. Since the texts, as given in Florence

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6 Only sources which were chosen to provide variant readings are employed for this purpose. See the introduction to Chapter VI concerning the selection of these sources.

2439, contain instances of the repetition of complete lines, of short verbal phrases, and even of single words, these repetitions are retained in this edition. In numerous other instances, the repetitions of lines, phrases, and words, while not given in the manuscript, are necessary for verbal continuity; and thus, they are inserted in this edition.

The original disposition of the texts has been retained, only those voices which show text in the manuscript being underlaid, except when a missing text is added from another source. Most of the texts given in the manuscript appear in the superius only. The lower parts, which bear incipits only, were evidently intended for instrumental performance.

8For example, no. 8, line 2 (superius), "Chascun est en doubt et effroy"; no. 11, line 5 (superius), "Et y met son consentement"; no. 14, line 4 (tenor), "C'est l'usahaige de vrais amans."

9For example, no. 10, line 2 (superius), "... ce que je demande"; no. 14, line 2 (tenor), "... en servie de dame" (given three times); no. 42, line 4 (superius), "... ibit imago"; no. 83, closing line (superius), "... quia amore. . ." (given three times).

10No. 15, line 3 (tenor), "... barom"; no. 36, closing word (bassus), "... alleluia" (given three times); no. 65, line 5 (superius), "... entendement."

Parentheses are used to differentiate all words not appearing in the original manuscript (such as textual repetitions added in this edition, or texts lacking in the manuscript but added from another source).

12Only the refrains of texts in the formes fixes are given in Florence 2439. If the complete text is available in another source, the remainder of the poem is presented after the musical transcription. A note of reference telling the source is given in the Notes to the Transcriptions.
Those works showing text in all voices are principally Latin motets, for which vocal performance in all parts was mandatory.

The texts given in the manuscript are distributed as follows.

<table>
<thead>
<tr>
<th>Number of Compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text in all voices</td>
</tr>
<tr>
<td>Text in <em>superius</em>, <em>tenor</em>, and <em>bassus</em></td>
</tr>
<tr>
<td>Text in <em>superius</em> and one of the other voices</td>
</tr>
<tr>
<td>Text in <em>superius</em></td>
</tr>
<tr>
<td>Text in <em>tenor</em></td>
</tr>
<tr>
<td>Text in the lowest part</td>
</tr>
<tr>
<td>Incipits only</td>
</tr>
<tr>
<td>No words</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

The texts of thirty-eight of the forty-nine compositions showing incipits only in all voices have been recovered. The words of eleven of these works are underlaid in the *superius* in the present edition, in conformity with the practice usually followed by the scribe.\(^{13}\) The texts of three motets have been recovered from other sources.\(^{14}\) Since the musical style of these works evidently calls for instrumental performance, incipits only are given in this edition, as in the

\(^{13}\)Nos. 13, 28, 29, 49, 50, 52, 57, 59, 69, 74, 77.

\(^{14}\)Nos. 43, 82, 85.
manuscript. Twenty-four of the forty-nine works with incipits in all voices borrow parts from fifteenth-century polyphonic chansons. Evidently these works were intended for instrumental performance in all voices. Thus, their texts are not underlaid in this edition.

Only one composition, no. 66 by Agricola, shows no words in any of the voices. An illuminated letter O, the center of which contains a picture of a horse and a rider, appears at the head of the superius. Whether this letter was the first letter of the text or simply a convenient letter for the artist to illuminate cannot be determined. Neither the incipit nor the original text of this composition (if it was meant to be sung, rather than to be performed instrumentally) has been recovered; since the work is found only in Florence 2439.

15Nos. 5, 6, 7, 16, 17, 18, 19, 20, 21, 22, 25, 26, 32, 33, 34, 38, 39, 44, 56, 61, 62, 63, 64, 68.

16See Helen Hewitt, editor, Harmonice Musices Odhecaton A, texts edited by Isabel Pope (Cambridge, Massachusetts, 1942), p. 82.
CHAPTER IV

SOURCES WITH SIGLA

The musical and literary sources cited in the Concordance are listed for convenient reference in this chapter. They are arranged in three categories: Early Manuscripts, Early Printed Books, and Modern Publications. Each entry under Early Manuscripts tells the location (city and library) and present call number, if any, of a manuscript. Each citation under Early Printed Books presents the title, publisher, and date of an early print, if this information is known. If the volume bears an editor's name, it is also given. Information concerning early manuscripts and early printed books was obtained from microfilm copies and facsimiles of these sources. Included under the designation Modern Publications are modern editions, books, and articles in which early music or poetry is transcribed or reproduced in facsimile.

The complete entry of each item is preceded by a siglum, an abbreviated designation for the source employed in the Concordance. One or more numbers appear after the complete entry. Each number refers to a composition in Florence 2439 which is identical with or related to one or more works in the source. Some of the numbers after musical sources are underlined. An underlined number signifies a composition in
Florence 2439 which appears (either intact, or with the addition or omission of one or more voices) in the source. After musical sources, a number which is not underlined denotes a work in Florence 2439 with one or more related compositions in the source. After literary sources, a number signifies a composition in Florence 2439 whose text appears in the source. If several compositions employ the same text, only the first is cited.

Early Manuscripts

Augsburg 142a

Augsburg, Staats- und Stadtbibliothek, MS 142a.

4, 5, 6, 7, 23, 32

Basel 1-4


2, 23, 28, 40

Basel 5-9


28

Berlin 78. C. 28

Berlin, Kupferstichkabinett, MS 78. C. 28.

5

Bologna Q 16

Bologna, Civico Museo Bibliografico Musicale, MS Q 16.

32, 56, 61
Bologna Q 17
Bologna, Civico Museo Bibliografico Musicale, MS Q 17.
6, 29, 29, 36, 36, 45, 49, 56, 61, 67

Bologna Q 18
Bologna, Civico Museo Bibliografico Musicale, MS Q 18.
3, 32, 37, 61

Bologna Q 19
Bologna, Civico Museo Bibliografico Musicale, MS Q 19.
32

Brussels IV. 90
Brussels, Bibliotheque Royale de Belgique, MS IV. 90
(superius, see Tournai 94 concerning tenor).
2, 13, 25, 29, 46

Brussels 228
Brussels, Bibliotheque Royale de Belgique, MS 228.
4, 8, 11, 12, 13, 19, 23, 29, 29, 31, 40, 42,
45, 46, 79, 80, 81

Brussels 11239
Brussels, Bibliotheque Royale de Belgique, MS 11239.
2, 4, 9, 10, 30, 45

Cambrai 124
Cambrai, Bibliotheque de la Ville, MS 124.
13, 13, 61

Cambridge 1760
Cambridge, Magdalene College, MS Pepys 1760.
30
Copenhagen 1848

Copenhagen, Det Kongelige Bibliotek, Ny. Kgl. Samling
MS 1848-2°.

6, 25, 28, 38, 47, 48, 61, 76

Copenhagen 1872

Copenhagen, Det Kongelige Bibliotek, Gl. Kgl. Samling
MS 1872-4°.

39

Cortona 95, 96

Cortona, Biblioteca del Comune e dell'Accademia Etrusca,
MSS 95, 96 (altus and superius, see Paris 1817
concerning tenor, bassus part-book is lacking).

23, 29, 32

Dijon 517

Dijon, Bibliothèque Publique, MS 517.

6, 16, 30, 38, 39, 55, 57, 61

Escorial IV. a. 24

Escorial, Biblioteca del Monasterio, MS IV. a. 24.

39

Florence II. I. 232

Florence, Biblioteca Nazionale Centrale, MS II. I. 232.

39

Florence 117

Florence, Biblioteca Nazionale Centrale, MS Magl. XIX, 117.

46

Florence 121

Florence, Biblioteca Nazionale Centrale, MS Magl. XIX, 121.

32, 61
Florence 164-167
Florence, Biblioteca Nazionale Centrale, MS Magl. XIX, 164-167.
15, 23, 32

Florence 176
Florence, Biblioteca Nazionale Centrale, MS Magl. XIX, 176.
27, 38, 39

Florence 178
Florence, Biblioteca Nazionale Centrale, MS Magl. XIX, 178.
6, 28, 29, 61

Florence 229
Florence, Biblioteca Nazionale Centrale, MS Banco Rari 229.
15, 28, 29, 56, 61

Florence 337
Florence, Biblioteca Nazionale Centrale, MS Banco Rari 337 (bassus).
15, 32

Florence 2356
Florence, Biblioteca Riccardiana, MS 2356.
5, 6, 27, 38, 61

Florence 2794
Florence, Biblioteca Riccardiana, MS 2794.
6, 28, 29, 56, 61

Florence Panc. 27
Florence, Biblioteca Nazionale Centrale, MS Panciatichi 27.
32, 36, 61
Greifswald E$^b$ 133

Greifswald, Universitätsbibliothek, MS lat. 4° 67 E$^b$ 133 (superius and bassus, altus and tenor are lacking).

25, 85

Heilbronn X. 2

Heilbronn, Gymnasialbibliothek, MS X. 2 (bassus).

60, 85

Leipzig 1494

Leipzig, Universitätsbibliothek, Mus. MS 1494.

32

London 20 A XVI

London, British Museum, MS Royal 20 A XVI.

29, 29

London 5242

London, British Museum, MS Harley 5242.

60, 80

London 31922

London, British Museum, Additional MS 31922.

25, 32, 37, 58, 61

London 35087

London, British Museum, Additional MS 35087.

3, 30, 32, 45, 46, 78, 81

Lucca, Mancini

Lucca, Archivio di Stato, Mancini Codex.

15
Maastricht

Maastricht, Rijksarchief in Limburg, Register der Schepenbank van Breust (superius).

Montecassino 871N

Montecassino, Archivio della Badia, MS 871N.

Munich 328-331

Munich, Universitätsbibliothek, MSS 328-331.

Munich 1516

Munich, Bayerische Staatsbibliothek, Mus. MS 1516.

Munich Cim. 351a

Munich, Bayerische Staatsbibliothek, MS Cim. 351a.

New Haven, Mellon

New Haven, Yale University, Library of the School of Music, Mellon Chansonnier.

Oxford 831

Oxford, Bodleian Library, MS Ashmole 831.

Paris 1596

Paris, Bibliothèque Nationale, fonds fr. 1596.
Paris 1597


2, 16, 27, 57, 68, 69

Paris 1719 (poetry only)


16, 27, 29, 38, 49, 55, 56, 70, 76, 79

Paris 1722 (poetry only)


16, 27, 31, 36, 49, 52, 55, 58, 79

Paris 1817

Paris, Bibliothèque Nationale, nouv. acq. fr. 1817

(tenor; see Cortona 95, 96, concerning altus and superius).

23, 29, 32

Paris 2245


6, 28, 47

Paris 4379


5, 9, 32, 38, 39, 54, 56

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Paris 4379 and Seville 5-I-43 originally existed as a single manuscript. In citations from these sources, the number of each work in the original collection, according to Plamenac, is given after the foliation. See Dragan Plamenac, "A Reconstruction of the French Chansonnier in the Biblioteca Colombina, Seville," The Musical Quarterly, XXXVII, 4 (October, 1951), 501-542; XXXVIII, 1 (January, 1952), 85-117; XXXVIII, 2 (April, 1952), 245-277.
Paris 12744

Paris, Bibliothèque Nationale, fonds fr. 12744 (monophonic manuscript).
2, 41, 69

Paris 15123

6, 38, 56, 61

Paris 19182 (poetry only)

77

Paris Vm7 676

Paris, Bibliothèque Nationale, Département de la musique, MS Rés. Vm7 676.
32, 37, 61

Paris, Chaussée

Paris, Bibliothèque G. Thibault, Nivelle de la Chaussée Chansonnier.
5, 6, 27, 30, 38, 55, 57

Paris, Rothschild 2973

Paris, Bibliothèque Nationale, Henri de Rothschild Collection, MS 2973.
5, 27, 38, 39, 61

Pavia 362

Pavia, Biblioteca Universitaria, MS 362.
61

Perugia 431

Perugia, Biblioteca Comunale, MS 431.
32, 56, 61
Regensburg C 120

Regensburg, Proske-Bibliothek, MS C 120 (usual order of voices: superius, bassus, altus, tenor).

16, 18, 19, 22, 25, 25, 28, 29, 32, 40, 67

Rome 2856

Rome, Biblioteca Casanatense, MS 2856.

6, 28, 29, 32, 38, 54, 56, 61, 67, 68

St. Gall 461

St. Gall, Stiftsbibliothek, MS 461.

3, 16, 16, 17, 18, 19, 22, 37, 37, 47, 55, 57, 69, 69

St. Gall 462

St. Gall, Stiftsbibliothek, MS 462.

25, 28, 32, 58, 86

St. Gall 463

St. Gall, Stiftsbibliothek, MS 463 (superius and altus).

6, 13, 25, 29, 32, 69, 82

St. Gall 464

St. Gall, Stiftsbibliothek, MS 464 (superius and bassus).

32, 69

Segovia

Segovia, Catedral, Archivo, MS (without number).

3, 5, 6, 25, 28, 29, 32, 32, 33, 34, 39, 43, 56, 61, 67, 74

Seville 5-I-43²

Seville, Biblioteca Colombina, MS 5-I-43.

6, 28, 57, 61

²See footnote 1, p. 154.
Tournai 94

Tournai, Bibliothèque de la Ville, MS 94 (tenor, see Brussels IV. 90 concerning superius).

2, 13, 25, 29, 46

Trent 89

Trent, Castello del Buon Consiglio, MS 89.

56

Turin I. 27

Turin, Biblioteca Nazionale, Riserva musicale MS I. 27.

56, 69

Ulm 237a-d

Ulm, Bibliothek des Münsters, Schermar'sche Sammlung, MS 237a-d.

13, 13, 25, 61

Vatican City XIII, 27

Vatican City, Biblioteca Apostolica Vaticana, Cappella Giulia, MS XIII, 27.

6, 16, 29, 32, 38, 39, 56, 61, 68

Vatican City 11953

Vatican City, Biblioteca Apostolica Vaticana, Codicetto Vat. lat. 11953 (bassus).

13, 16, 39, 40

Verona DCCLVII

Verona, Biblioteca Capitolare, MS DCCLVII.

29, 61.

Vienna 18746

Vienna, Österreichische Nationalbibliothek, MS 18746.

6, 24, 32, 39
Vienna 18810

Vienna, Österreichische Nationalbibliothek, MS 18810.

23, 25, 32, 67, 85

Washington, Laborde


5, 6, 16, 27, 29, 38, 39, 50, 56, 57, 61

Wolfenbüttel 287

Wolfenbüttel, Herzog-August Bibliothek, MS extravag. 287.

5, 6, 16, 27, 30, 38, 39, 50, 57, 61

Zwickau LXXVIII, 2

Zwickau, Ratsschulbibliothek, MS LXXVIII, 2.

32

Zwickau LXXVIII, 3

Zwickau, Ratsschulbibliothek, MS LXXVIII, 3.

32, 85

Early Printed Books

Aich, In dissem Buechlyn fynt man LXXV. hubscher Lieder


25

Antico, Motetti novi & chanzoni franciose

Motetti novi & chanzoni franciose a quatro sopra doi, Venice, Andrea Antico, 1520.
Antiphonale ad usum ecclesie Sar.

Antiphonale ad usum ecclesie Sar. volitissimis imaginibus decoratum (2 volumes), Paris, Franciscus Byrckman, 1519-20.

1, 58, 83, 87

Attaingnant, Trente sixiesme livre...Iosquin des pres

Trente sixiesme livre contenant XXX. chansons tres Musicales, A Quatre Cinq & Six parties, En cinq livres, Dont le cinquiesme livre contient les cinquiesmes & sixiesmes parties, Le tout de la compositions de feu Iosquin des pres, Paris, Pierre Attaingnant, 1549.

27, 30, 69

Egenolff Vm7 504


(Vol. I) 3, 61, (Vol. II) 13, 28, (Vol. III) 49, 57, 60, 75, 85

Egenolff, Reutterliedlin

Gassenhawerlin und Reutterliedlin, Frankfurt, Christian Egenolff, 1535.

23

Formschneyder, Trium vocum carmina

Trium vocum carmina a diversis musicis composita, Nuremberg, Hieronymus Formschneyder, 1538.

13, 25, 29, 32, 38, 44, 47, 58, 61, 67, 68, 70, 74, 75, 79, 84, 85

Heyden, De arte canendi

Heyden, Sebaldo, De arte canendi, ac vero signorum in cantibus usu, Libri duo, 2nd ed., Nuremberg, Johannes Petreius, 1540.

32
Kriesstein, *Selectissimae necnon familiarissimae cantiones*

Selectissimae necnon familiarissimae cantiones, ultra Centum Vario Idiomatae vocum, tam multiplicium quod etiam paucariae Fugae quoque, ut vocantur, a Sex usque ad duas voces: Singuiae cum artificiose, cum etiam mire iucunditatis, Augsburg, Melchior Kriesstein, 1540.

30

Lotrian, *Sensuyt plusieurs belles chansons* (poetry only)

Sensuyt plusieurs belles chansons nouvelles et fort joyeuses avecques plusieurs aultres retirees des anciennes impressions comme pourrez veoir en la table en laquelle sont comprises les premières lignes des chansons, Paris, Alain Lotrian, 1543.

2

Petreius, *Liber Quindecim Missarum*

Liber Quindecim Missarum, a' praestantissimis musicis compostarum, Nuremberg, Johann Petreius, 1539.

37

Petrucci, *Canti B*

*Canti B numero Cinquanta*, Venice, Ottaviano dei Petrucci, 1502.

3, 6, 61

Petrucci, *Canti C*

*Canti C numero Cento Cinquanta*, Venice, Ottaviano dei Petrucci, 1504.

4, 5, 9, 13, 16, 17, 19, 22, 28, 29, 29, 30, 32, 39, 57, 58, 61, 68, 69, 74

Petrucci, *Frottole Libro nono*

Frottole Libro nono, Venice, Ottaviano dei Petrucci, 1507.

15, 37

3Hewitt (ed.), *Canti B*, is cited in the present edition instead of the original print.
Petrucci, *Harmonice Musices Odhecaton A* ⁴

*Harmonice Musices Odhecaton A*, Venice, Ottaviano dei Petrucci, 1501.

29, 36, 38, 56, 57, 61 (poetry only), 61, 69, 87 (poetry only)

Petrucci, *Misse obreht*

*Misse obreht*, Venice, Ottaviano dei Petrucci, 1504.

32, 33, 34

Petrucci, *Motetti A*


6, 82

Petrucci, *Motetti C*

*Motetti C*, Venice, Ottaviano dei Petrucci, 1504.

37, 43

Petrucci, *Motetti libro quarto*

*Motetti libro quarto*, Venice, Ottaviano dei Petrucci, 1505.

39

Petrucci, *Strambotti, Ode, Frottole... Libro quarto*


15

⁴Hewitt, (ed.), *Harmonice Musices Odhecaton A*, is cited in the present edition instead of the original print.
Rhaw, Secundus Tomus Biciniorum

Secundus Tomus Biciniorum, Wittenberg, G. Rhaw, 1545.

13, 25

Saint-Gelais and d'Auriol, La Chasse et le départ d'amours
(poetry only)

Saint-Gelais, Octavien, and Blaise d'Auriol, editors,
La Chasse et le départ d'amours, Paris, Antoine Vérard,
1509.

6, 29, 49, 56, 61

Vérard, Le Jardin de plaisance (poetry only)

Le Jardin de plaisance et fleur de rhetorique, Paris,
Antoine Vérard, n.d.

2, 5, 6, 16, 38, 39, 57

Modern Publications

Adam le Bossu dit de la Halle, Le Jeu de Robin et Marion


30

Adler and Koller (eds.), Sechs Trienter Codices, Erste Auswahl

Adler, Guido, and Oswald Koller, editors, Sechs Trienter Codices: Geistliche und weltliche Compositionen des XV. Jahrhunderts, Erste Auswahl, Vols. XIV and XV of Denkmäler der Tonkunst in Österreich, Guido Adler, general editor, reprint ed. (83 volumes to date), Graz, Akademische Druck- u. Verlagsanstalt, 1959-.

(Vol. XV) 27
Ambros, Beispielsammlung


22, 29, 39, 68

Antiphonale Monasticum


1

Antiphonale Sacrosancta Romanæ


1, 36, 58, 73, 81, 84

Bancel (ed.), Cent quarante cinq rondeaux d'amours (poetry only)


31, 49, 76, 79

Baude, Les Vers de Maître Henri Baude, ed. by M. J. Quicherat (poetry only)


76

Bäumker, Niederländische geistliche Lieder nebst ihren Singweisen


28, 72
Bernoulli, Aus Liederbüchern der Humanistenzeit


32

Bibliorum Sacrorum...Nova editio (text only)


1, 4, 31, 45, 58, 81, 83, 85, 86, 87

Blume (ed.), Josquin des Prés und andere Meister

Blume, Friedrich, editor, Josquin des Prés und andere Meister, Vol. III of Das Chorwerk, Friedrich Blume, general editor (99 volumes to date), Wolfenbüttel and Berlin, Georg Kallmeyer Verlag, 1929-.

11, 45

Burbure, Étude sur un manuscrit du XVIe siècle (poetry only)


2, 4, 9, 10, 11, 12, 14, 15, 16, 27, 30, 31, 35, 40, 41, 42, 45, 46, 47, 48, 55, 58, 59, 60, 65, 71, 73, 76, 81, 83, 86, 87

Compère, Opera Omnia, ed. by Ludwig Finscher

Compère, Loyset, Opera Omnia, edited by Ludwig Finscher (4 volumes to date), Rome, American Institute of Musicology, 1958-.

(Vol. IV) 61

Compleutorii Libellus juxta ritum S. Ordinis Praedicatorum

Compleutorii Libellus juxta ritum S. Ordinis Praedicatorum, Rome, Desclée & Socii, 1931.
Disertori, "Il manoscritto 1947-4 di Trento e la canzone 'i' ay prins amours'"

Disertori, Benvenuto, "Il manoscritto 1947-4 di Trento e la canzone 'i' ay prins amours,'" Rivista Musicale Italiana, XLVIII (1946), 1-29.

25

Droz and Piaget (eds.), Le Jardin de plaisance (poetry only)


(Vol. I) 2, 5, 6, 16, 38, 39, 57

Duyse (ed.), Het oude Nederlandsche lied

Duyse, Florimond van, editor, Het oude Nederlandsche lied: wereldlijke en geestelijke liederen uit vroegeren tijd, teksten en melodieën (4 volumes), The Hague, Martinus Nijhoff, 1903-08.

(Vol. III) 3

Duyse, "Oude Nederlandsche meerstemmige liederboeken"

Duyse, Florimond van, "Oude Nederlandsche meerstemmige liederboeken," Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis, III (1891), 125-175.

28 (poetry only), 28

Eitner (ed.), Das Deutsche Lied des XV. und XVI. Jahrhunderts


25, 28
Eitner, "Eine Handschrift von Egidius Tschudi"


25 (poetry only)

Engel (ed.), French-Netherland Music


13

Feldmann, "Zwei weltliche Stücke des Breslauer Codex Mf. 2016"


61

Fox, "'Ein Fröhlich Wesen:' The Career of a German Song in the Sixteenth Century"


25 (poetry only)

Françon (ed.), Albums poétiques de Marguerite d'Autriche (poetry only)


2, 4, 8, 9, 10, 11, 12, 13, 16, 29, 30, 31, 40, 42, 45, 46, 79, 80, 83
Françon (ed.), Poèmes de transition (poetry only)


31, 49, 57, 76, 79

Geering and Trümper (eds.), Das Liederbuch des Johannes Heer von Glarus


58, 86

Giesbert (ed.), Ein altes Spielbuch aus der Zeit um 1500


(Vol. I) 16, 17, 18, 19, 22, 37, 47, (Vol. II) 55, 69

Gombosi, Jacob Obrecht, eine stilkritische Studie

Gombosi, Otto Johannes, Jacob Obrecht, eine stilkritische Studie, Leipzig, Breitkopf & Härtel, 1925.

16, 17, 30, 38 (poetry only), 47, 70

Graduale Sacrosanctae Romanae


43

Hewitt (ed.), Canti B


3, 6, 61

Hewitt (ed.), *Harmonice Musices Odhecaton A*


29, 36, 38, 56, 57, 61 (poetry only), 61, 69, 87 (poetry only)

Isaac, *Weltliche Werke*, ed. by Johannes Wolf


(Vol. XXVIII) 28, 32, 37, 85

Jeppesen (ed.), *Der Kopenhagener Chansonnier*


6, 50, 57, 61

Josquin, *Eine Sammlung ausgewählter Compositionen*, ed. by F. Commer


23

Josquin, *Missen, Motetten, Wereldlijke Werken*, ed. by Albert Smijers

Josquin des Prés, *Werken: Missen, Motetten, Wereldlijke Werken*, edited by Albert Smijers (53 volumes to date), Vereeniging voor Nederlandsche Muziekgeschiedenis,
Amsterdam, G. Alsbach & Co., Leipzig, F. Kistner & C. F. W. Siegel, 1925-.


Land, "De Luit en het wereldlijke lied"


Lawes (ed.), "The Seville Cancionero: Transcription and Commentary"


Lenaerts, Het Nederlands polifonies lied in de zestiende eeuw

Lenaerts, René, Het Nederlands polifonies lied in de zestiende eeuw, Mechlin, Het Kompas, Amsterdam, De Spieghel, 1933.

Liber Usualis


Löpelmann (ed.), Die Liederhandschrift des Cardinals de Rohan (poetry only)

Maldeghem (ed.), Trésor musical, Musique profane

Maldeghem, Robert van, editor, Trésor musical: Collection authentique de musique sacrée et profane des anciens maîtres belges, Musique profane (29 volumes), Brussels, C. Muquardt, 1865-93.
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42

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72

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CHAPTER V

CONCORDANCE

In the Concordance the compositions in Florence 2439 are arranged in the order in which they appear in the manuscript, a number being assigned to each item in the collection. Each work bears a title consisting of the incipit or the opening words of the text, as found at the beginning of the superius. Two titles joined by a dash signify two texts, the first being the principal text (sung in the superius and one or two other parts) and the second being an auxiliary text (generally sung in one of the lower voices). The name of the composer, as it appears in Florence 2439, is presented after the title. If the composer is unknown, the abbreviation Anon. takes the place of the ascription. If the composer may be identified by an ascription in another source, his name is given in parentheses. The foliation follows the composer's name. In all citations from Florence 2439, the Roman numerals of the original foliation are converted to Arabic numerals.

With two exceptions (nos. 1 and 24), the number of parts may be deduced from the number of the composition. The compositions are grouped in the manuscript according to the number of voices, four-part works constituting the first half of the volume (the first forty-three works, with the exception of nos. 1 and 24, which are in five parts), and three-part works constituting the second half of the volume (nos. 44-87).
Related sources are cited by sigla. Following the siglum, the foliation or pagination is given, exactly as it appears in the source. If two foliations occur, the older of the two, provided it is legible, is cited first, and the newer foliation is given in parentheses after it. The name of the composer is then given. Musical symbols substituted for syllables, such as Agricola for Agricola, are signified by underlining the syllable represented.

Information concerning the poetry is presented after the name. If the text appears in a related source, its entire first line is recorded as it is found at the start of each voice, with all the peculiarities of dialect retained in the reading. The extent of the text in each part is indicated by the letter t (text); an asterisk, * (incipit only); and a dash, - (no words). If the reading of an incipit or of a first line of text is repeated exactly in different voices, its later appearance is denoted by *1, *2, t1, t2, etc. The pictorial representation of words, such as cœur for coeur is indicated by underlining the word symbolized. In citing early musical sources, parts are signified in the order in which they normally appear in manuscripts and early prints with choirbook arrangement of the voices: three-part

2See Chapter IV for the identity of each siglum employed in the Concordance.

3If the parts are arranged in an unusual order in a manuscript showing choirbook arrangement, they are cited as found in the manuscript, followed by an indication of the order of parts in parentheses.
works—superius, tenor, and contra; four-part works—superius, tenor, altus, and bassus. Parts of five- and six-part works are cited according to their pitch level, proceeding from highest to lowest. In citing modern editions, voices are signified according to their arrangement in the edition.

The sources are grouped in several categories: Early manuscripts, Early printed editions, Text only, etc. Under each category, the sources are arranged alphabetically according to their sigla. In the last classification, Related compositions, they are listed alphabetically under individual related works.

Classification of Related Compositions

Compositions related to a work in Florence 2439 that borrow a voice part are arranged as follows:

A. The original setting (source of the borrowed part).
   1. Three voices only.
   2. Four voices—A.1. plus a si placet part.
   3. Compositions incorporating two voices of A.1.

B. Works borrowing the same part as the setting in Florence 2439 (the first setting in Florence 2439, if several occur).

C. Works incorporating only a section of this part.

If another setting in Florence 2439 employs a different borrowed part from the first, it and compositions borrowing the same voice are listed

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4 Settings which show no musical relationship (although they employ the same text as the work in Florence 2439) are omitted.
under D. Works borrowing only a section of this voice are given under E (if not already cited under C).

When the original setting is in Florence 2439, its related compositions are arranged according to the borrowed part (in order, from the highest part to the lowest). In some instances (e.g., see Concordance, nos. 28 and 30) the borrowed part is also a popular melody, whose form in the original setting was adopted by later composers.

Related compositions based on a popular melody are arranged according to the degree of resemblance between their version of the popular melody and that employed in Florence 2439.

1. Ave (Maria) Gracia plena
   Anon. f. 0'-1

   Modern edition of text only:

   Bibliorum Sacrorum... Nova editio, Evangelium secundum Lucam I:28, Et ingressus angelus ad eam dixit: Ave, gratia plena, Dominus tecum, benedicta tu.

   Only the second part of the verse is employed in the antiphon and in most compositions based on it, such as Florence 2439, no. 1. When the second part of the verse is extracted from its scriptural context in this manner, generally the name Maria is added to identify the person addressed. Thus, according to the copy of the work in the Leyden Choirbooks, the text reads, "Ave Maria gratia plena." However, Florence 2439, no. 1, follows the biblical form of the text, "Ave, gracia plena."

   Modern edition:

   Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, Vol. I (1885), musical addition after p. 64, Anon., Ave Maria gratia plena, Dominus tecum. Benedicta tu, t; gratia plena, Dominus tecum. Benedicta tu, t; t2; t2; t2 (after Leyden, Gemeente-archief, Choirbooks D and E).
The composition appears as a musical supplement in the first issue, which was published in 1885. It is not associated with any article in the periodical.

Monophonic version:


Antiphonale Sacrosanctae Romanae, p. 872, Festa Octobris. 7. Sacratissimi Rosarii B. M. V. In I. Vesperis. 3 Ant., Ave Maria, gratia plena: Dominus tecum: benedicta tu.

The Antiphonale Monasticum, pp. 228, 862, and 1073, gives the same chant for the same three dates, the fourth Sunday of Advent, March 25, and October 7, respectively.

The Liber Usualis, pp. 1416-1417 and p. 1679, presents the chant for March 25 and October 7, respectively.

Antiphonale ad usum ecclesie Sar., Vol I, f. vii, Memoria de sancta maria, Ave maria gratia plena dominus tecum: benedicta tu.

2. Mon seul plaisir

Nino le Petit f. l'-3

Early manuscripts:

Basel 1, 3, 2, 4, no. 97 (115), Josquin (in each part-book), Mons seul plasier,*;*;*;*.

Brussels IV. 90, Tournai 94, f. 20-20', 19'-20', Anon., Mon seul plaisir ma doulce joye e je ne scay, t; t (superius and tenor, altus and bassus are lacking).

Brussels 11239, f. 25'-27, Anon., Mon seul plaisir ma doulce joye je ne scay, t; t; t; t.

Paris 1597, f. xlviii'-xlix, Anon., Mon seul plaisir ma doulce ioye je ne scay, t; t; t; t.
Text only:

Lotrian, Sensuyt plusieurs belles chansons, f. lxxxiiii-lxxxv, Anon., Aultre chanson nouuelle, Mon seul plaisir ma doulce ioye Je ne scay.

Vérard, Le Jardin de plaisance, f. lxii, Anon., Balade faict de plusieurs chancons, Mon seul plaisir ma doulce ioye Je ne scay.

Modern editions of text only:


Françon (ed.), Albums poétiques de Marguerite d'Autriche, no. XCVII, p. 199, Anon., Mon seul plaisir, ma doulce joye, Je ne scay (after Brussels 11239).


Modern edition:

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 11239, no.18, pp. 451-457 (Nino Lepetit), Mon seul plaisir, ma doulce joye. Je ne scay (after Brussels 11239).

Monophonic manuscript:

Paris 12744, f. xlviij'-xlix, Anon., Mon seul plaisir ma doulce joye Je ne scay.

Monophonic manuscript in modern edition:

3. *Adieu, naturlic leven myn*  
Colinet de Lannoy  
f. 3'-4

Modern edition:

*Adieu naturlic,* (after Florence 2439).

Monophonic version in modern edition:

Duyse (ed.), *Het Oude Nederlandsche lied*, Vol. III,  


Related compositions:

1. Segovia, f. clxv' (158'), Petrus elive, *Adieu natuurlic leven myn,*;*;*.

Elive's version of the popular melody, in the superius, is similar to that in Lannoy's composition. However, Elive's superius has no additional phrase at the end comparable to that closing the superius parts of Lannoy's composition and the anonymous setting in St. Gall 461.

2. St. Gall 461, pp. 74-75, Anon., *Adieu naturlic leven mein,*;*; Adieu naturlic leven,*;*.

The popular Dutch melody, stated in the superius, has essentially the same form as in Lannoy's composition. However, it is more elaborately presented, and several characteristic leaps in the original melodic line are filled in by passing tones. The transposed restatement of the first phrase (phrase 3) differs from its first appearance.

3. Bologna Q 18, f. 88'-89, Anon., *My morghen ghaf,*;  
*Myn morghen ghaf,*; *Mjn morghen ghaf,*;*;*l.

Hewitt (ed.), *Canti B*, no. 18, pp. 143-145, Anon.,
Mijn morken gaf mij een jonck wijff, t; t; t (after
Petrucci, *Canti B*, f. 21'-22).

4. London 35087, f. V'-VI (5'-6), Anon., Myn morken gaf
my.I. jongh wyff, t; Myn morghen gaf my.I. jongh
wyff, t; t.

The *superius* parts of both of these composi-
tions are based on the same popular melody, a
quodlibet whose first incipit stems from another
Dutch song (see Commentary, *Mon seul plaisir*).

Line 4 of this quodlibet consists of the in-
cipit "Adieu naturlic leven myn." The allusion to
the popular Flemish tune is both verbal and musical,
as the opening motive of the melody is quoted in
the *superius* of the new settings. The musical quo-
tations follow the opening phrase used by Lannoy,
rather than that employed in the monophonic setting.

The quodlibet also borrows the opening words
of another Flemish text in Florence 2439, *In myne
zyn* (see Concordance, no. 28). No musical allusion
is made to the popular melody bearing this text, as
the melody of line 4 ("Adieu naturlic leven myn")
is repeated to accommodate the words of line 6, "In
mijnen zyn haddic vercooren" (reading after London
35087).

4. *Revenez tous, regretz—
Quis det ut veniant*       Allexander    f. 4'-5

Early manuscripts:

Augsburg 142a, f. 50'-51, Anon.,--;--;--.

Brussels 228, f. 19'-20, Anon., Reuenez tous regertz
je vous connuie, t; t; t; Quis det ut veniant petitio
mea, t.

Brussels 11239, f. 11'-13, Alexander agricola, Reuenes
tous regertz,*; Reuenes tous regrets,*;*2; Quis det
ut veniant petitio mea,*.

Early printed edition:

Petrucci, *Canti C*, f. 96'-97, Agricola, Quis det ut
veniati,*; Quis det,*;*2;*2.

Modern editions of text only:

*Bibliorum Sacrorum...Nova editio, Liber Iob VI:8, Quis
det ut veniant petitio mea.*

Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. LXXXIV, p. 190, Alexandre Agricola, Quis det ut veniat petitio mea (after Brussels 11239, Latin text only is given).

Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CXXI, p. 215, Anon., Revenez tous, regretz, je vous convie (after Brussels 228).

Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CXXII, p. 216, Anon., Quis det ut veniat petitio mea (after Brussels 228).

Modern editions:

Maldeghem (ed.), *Trésor musical, Musique profane*, Vol. XI, 1875, no. 15, pp. 43-44, Alexandre Agricola, Si vous m'aimez, t; t; t; t (after Brussels 11239).

Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 228, no. 18, pp. 242-246 (Alexander Agricola), Revenez tous, regretz, je vous convie, t; t; t; t; Quis det ut veniat petitio mea, t (after Brussels 228).

5. *Tout a par moy* Allexander f. 5'-7

Early manuscript:

Augsburg 142a, f. 51'-53, Anon., *;*;*;*;*;* (order of voices: superius, tenor, bassus, altus).

Early printed edition:

Petrucci, *Canti C*, f. 18'-20, Agricola, Tout a par moy, *;*;*;*;*.

Text only:


Modern editions of text only:

Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan*, no. 138, pp. 121-122, Anon., Tout a par moy, affin quon ne me voye (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 83).

Modern editions:


Related compositions:

A. The original setting, from which Florence 2439, no. 5, borrows the tenor.

Berlin 78. C. 28, f. 29'-30, Anon., T--; T--; C-.

Florence 2356, f. 69'-70 (63'-64), Anon., (T)out a par moy afin,*; Tout a par moy,*;*2.

New Haven, Mellon, pp. 88-89 (f. 45'-46), frye, Tout a par moy affin quon ne me voye,t; Tout a par moy,*;*.

Paris 4379, f. 18'-19 (Plamenac, Seville, no. 45), Anon., Tout a par moy affin quon ne me voie,t; Tout a par moy,*;*.

Paris, Chaussée, f. xxvi'-xxvij, Binchois, Tout a par moy affin quon ne me voyee,t; Tout a par moy,*;*.

Paris, Rothschild 2973, f. 40'-42, Anon., Tout a par moy affin quon ne me voye,t;t; Tout a par moy...Si desplaisant,t.

Washington, Laborde, f. 11'-12, Frye, Tout a par moy affin quoin ne me voie,t; Tout a par moy,*;*.

Wolfenbüttel 287, f. 4'-5, Anon., Tout a par moy affin quon ne me uoye,t; Tout a par moy,*;*.

B. Compositions which borrow the tenor of A.

1. Florence 2439, f. 68'-70, Allexander (see Concordance, no. 63).

2. Segovia, f. cciili'-ccv (196'-197), Jo. tinctoris, Tout a par moy,*;* (duo).
6. D'ung aultre amer

Allexander

f. 7'-8

Early manuscript:

Augsburg 142a, f. 53'-54, Anon.,-;--;-.--.

Text only:

Saint-Gelais and d'Auriol, La Chasse et le depart d'amours, Qiili, f. 2, Anon., Rondel dune dame, Dung aultr aymer mon cuer sabesseroit.

Vérand, Le Jardin de plaisance, f. lxxxiii-lxxxiiii', Autre rondelet, Dung autre aymer mon cuer sesbahiroit.

Modern editions of text only:


Löpelmann (ed.), Die Liederhandschrift des Cardinals de Rohan, no. 293, p. 204, Anon., Dung autre mer mon cuer sabesseroit (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 118).

Modern edition:


Related compositions:

A. The original setting, from which Florence 2439, no. 6, borrows the tenor.

1. Bologna Q 17, f. 40'-41, Jo. ockeghem, Dun aultre amer,*; Dung aultre amer,*;*2.

Copenhagen 1848, p. 145, Anon., Dung aultre aymer mon cuer sabasseroit,t;--; Dung aultre aymer mon cuer sabasseroit,*.

Dijon 517, f. xxxix'-xl (42'-43), Okeghem, Dun autre amer mon cuer sabasseroit,t; Dun autre,*;*.

Florence 178, f. 62'-63, Anon., Dvn aultre amer mon cor sabasaret,*;--;--.
Florence 2356, f. 79'-80 (73'-74), Anon., (D)unct aultre amer,*;-; (D)unct,*.

Florence 2794, f. 19'-20, De okeghem, (D)ung aultre amer mon cuer sabesseroit,t; Dung aultre amer,*;*;.

Jeppesen (ed.), Der Kopenhagener Chansonnier, no. 28, pp. 52-53, (Okeghem), D'un autre amer mon cuer s'abesseroit,t; D'un autre,*; D'un,* (after Copenhagen, Det Kongelige Bibliotek, MS Thott 2918, f. 36').

Paris 2245, f. 13'-14, Okeghem, Dung aultre amer mon coeur sabasseroit,t; Dung aultre aymer (partial text); Dung aultre aymer,*.

Paris 15123, f. 189'-190, Busnoys, Dum aultre amer mon cuer sebassoroit,t; Dun aultre amer,*;*.

Paris, Chaussée, f. lxvj'-lxvij, Okeghem, Dung autre amer mon cuer sabesseroit,t; Dung autre,*;*.

Rome 2856, f. 16'-17, Jo okeghem, Dunch aultre amer,*;*;*.

Vatican City XIII, 27, f. 105'-106 (112'-113), Anon., Dvm altre amer,*;--;--.

Washington, Laborde, f. 18'-19, Anon., Dung aultre amer mon coeur sabesseroit,t; Dung aultre amer,*;*.

Wolfenbüttel 287, f. 33'-34, Anon., Dung aultre aymer mon cuer sabbesseroit,t; Dung aultre,*,*;*.

2. Seville 5-I-43, f. 51'-52 (Plamenac, Seville, no. 71), Anon., (D)ung aultre amer mon coeur sabasseroit,*; Dung aultre amer,*;*2;*2.

The Seville manuscript presents the three voices of Ockeghem's setting with a bassus ab alio, which may be used as a substitute for the contra.

B. Compositions which borrow the tenor of A.

1. Florence 2439, f. 8'-9, Allexander (see Concordance, no. 7).
2. Segovia, f. clx (153), Alexander agricola, Dung aultre amer,*;*;*.


   The secondus tenor bears the inscription "canon in dyatessaron." It borrows the tenor of Ockeghem's setting.

4. Segovia, f. cciii (196), Johanes tinctoris, Dung aultre amer,*;* (duo).

5. Seville 5-I-43, f. 133 (Plamenac, Seville, no. 161), Anon., Dung aultre amer,*;* (duo en tenore).

C. Composition which borrows part of the tenor of A.


   The beginning of the superius, tenor, and contra follows corresponding parts of Ockeghem's composition, after which all parts continue freely.

D. Compositions which borrow the superius of A.

1. Florence 2439, f. 70'-71, Allex. (see Concordance, no. 64).

2. Bologna Q 17, f. 57'-58, Anon., Dung aultre amer,*; Lhome arme doyton doubtel,*;*1;*1.

   Vatican City XIII, 27, f. 106'-107 (113'-114), Basiron, Dvm autre amer,*;*-;-;-.-.


   Petrucci, Motetti A, f. 16'-18, Josquin, Dung aultre amer,*; Victimae pascals laudes,t; Victime,*;*2.

   St. Gall 463, no. 100, Josquinus Pratensis, Victimae pascali laudes,t; (superius and altus).
Josquin's motet borrows the superius of Ockeghem's D'ung aultre amer in the prima pars and the superius of Hayne's De tous biens playne in the secunda pars.


5. Hewitt (ed.), Canti B, no. 24, pp. 159-161, De orto, D'ung aultre amer mon cuer s'abesseroit, t; D'ung aultre amer,*;*;* (after Petrucci, Canti B, f. 27'-28).

Two canons are given—"Obelus quinis sedibus ipse volat" above the altus and bassus, and "Quartus confortatinus" above the tenor. For an explanation of these two canons, see Hewitt (ed.), Canti B, Commentary to no. 24, pp. 52-54.

6. Bologna Q 17, f. 55'-56, philipon, Dung aultre amer,*;*;*.

7. Bologna Q 17, f. 46'-47, Anon., Dung aultre amer,*;* (superius and tenor).

A signum congruentiae in the tenor marks the canonic entry of a third part.

8. Bologna Q 17, f. 56'-57, Anon., Dung aultre amer,*;*;*.


7. D'ung aultre amer Allexander f. 8'-9

Early manuscript:

Augsburg 142a, f. 57', Allexander,D-; Dung aultre amer,* (superius and tenor).

Augsburg 142a, f. 45'-46, Allexander,-;*;* (at close of part: Dung aultre amer);* (altus and bassus).

Both parts are written on f. 46. A duplicate of the altus in a later hand appears on f. 45'.

Probably these two fragments (excluding the copy of the altus in a later hand on f. 45')
originally appeared on facing pages of the Augsburg manuscript, since they form a complete setting when joined together. Since the foliation does not reveal any displacement of folios, the leaves of the volume evidently were numerated after the two folios containing Agricola's work became separated.

Modern edition:


8. De l'oeil de la fille du roy  Rue  f. 9'-10

Early manuscript:

Brussels 228, f. 4'-5, Anon., De loeil de la fille du roy,t;t;t;t.

Modern edition of text only:

Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CVI, p. 205, Anon., De l'oeil de la fille du roy (after Brussels 228).

Modern editions:

Maldeghem (ed.), *Trésor musical, Musique profane*, Vol. XX, 1884, no. 10, pp. 18-20, Petrus de la Rue, De l'oeil de la fille du Roi,t;t;t;t (after Brussels 228).

Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 228, no. 3, pp. 184-187 (Pierre de la Rue), De l'oeil de la fille du roy,t;t;t;t (after Brussels 228).

9. Pour quoy tant me
fault il attendre  Rue  f. 10'-11

Early manuscript:

Brussels 11239, f. 21, Anon., Pour quoy tant fault il soustenir,t;t (ending of altus and bassus only).

Early printed edition:

Petrucci, *Canti C*, f. 47'-48, Anon., Pour quoy tant,*;*;*;*; Pour goy tant,*.
Modern editions of text only:


Françon (ed.), Albums poétiques de Marguerite d'Autriche, no. XCII, p. 196 Anon., Pourquoy tant fault-il soustenir (after Brussels 11239).

Modern edition:

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 11239, no. 14, pp. 440-443 (Pierre de la Rue), Pourquoy tant me fault il attendre, t; t; t; t (ending of altus and bassus after Brussels 11239, remainder after Florence 2439).

Monophonic version:

See Concordance, no. 84, for sources of the chant Ave maris stella. Concerning the relationship of this chant to Florence 2439, no. 9, see Commentary, Ave maris stella.

Related compositions:

1. Florence 2439, f. 11'-12, Rue (see Concordance, no. 10).

2. Florence 2439, f. 94'-96, Rue (see Concordance, no. 84).

3. Paris 4379, f. 15'-16 (Plamenac, Seville, no. 42), Anon., Pour quelque paine que j'endure, t; Pour quelle, *; Pour quelque,*.

4. Florence 2439, f. 59'-60, Allexander (see Concordance, no. 54).

Concerning the relationship of these works to Florence 2439, no. 9, see Commentary, Ave maris stella and Pour quelque paine que j'endure.

10. Il viendra le jour désiré Rue f. 11'-12

Early manuscript:

Brussels 11239, f. 21'-23, Anon., Il viendra le jour desire, t; t; t; t.
Modern editions of text only:


Françon (ed.), Albums poétiques de Marguerite d'Autriche, no. XCIII, p. 196, Anon., Il viendra le jour désiré (after Brussels 11239).

Modern edition:

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 11239, no. 15, pp. 443-446 (Pierre de la Rue), Il viendra le jour désiré, t; t; t; t (after Brussels 11239).

Monophonic version:

See Concordance, no. 84, for sources of the chant Ave maris stella. See Commentary, Ave maris stella, concerning the relationship of this chant to no. 10.

11. Autant en porte le vent Rue

Early manuscript:

Brussels 228, f. 9'-10, Anon., Autant en emporte le vent, t; t; t; t; t; t; t; t; t (after Brussels 228).

Modern editions of text only:


Françon (ed.), Albums poétiques de Marguerite d'Autriche, no. CXI, p. 208, Anon., Autant en emporte le vent (after Brussels 228).

Modern editions:

Blume (ed.), Josquin des Prés und andere Meister, no. 10, pp. 27-28, Pierre de la Rue, Autant en emporte le vent, t; t; t; t (after Brussels 228).

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XXI, 1885, no. 5, pp. 11-12, Pierre de la Rue, Autant en emporte le vent, t; t; t; t (after Brussels 228).
Picker (ed.), *The Poetic Albums of Marguerite of Austria*, MS 228, no. 8, pp. 204-206 (Pierre de la Rue), Autant en emporte le vent, t;t;t;t (after Brussels 228).

12. *Puis que je suis hors du compte*  

Rue  

f. 13'-14

Early manuscript:

Brussels 228, f. 13'-14, Anon., Pour ce que je suis hors du compte, t;t;t;t.

Modern editions of text only:


Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CXV, p. 210, Anon., Pour ce que suis hors du compte (after Brussels 228).

Modern editions:

Maldeghem (ed.), *Trésor musical, Musique profane*, Vol. XXI, 1885, no. 8, pp. 17-18, Pierre de la Rue, Pour ce que je suis hors du compte, t;t;t;t (after Brussels 228).

Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 228, no. 12, pp. 219-222 (Pierre de la Rue), Pour ce que je suis hors du compte, t;t;t;t (after Brussels 228).

13. *Myn hertz altyt heeft verlanghen*  

Rue  

f. 14'-15

Early manuscripts:

Brussels IV. 90, Tournai 94, f. 29-29' (opening on f. 28 lacking), f. 29'-30', Anon., Myn hert altyt heeft verlanghen, t;t (tenor and superius).

The voices in these two part-books are exchanged, the superius being in the tenor part-book and vice versa.

Brussels 228, f. 16'-17, Anon., Myn hert altyt heeft verlanghen, t;t;t;t.
Cambrai 124, Vols. 4, 1, 2, 3; f. 44' (in each part-book), Anon., Myn hert heeft altyd verlanghen,t;t;t; Myn hert heeft altijd verlanghe,t.

Munich 1516, no. 8, Anon., Min hrt,*; Min hert,*;*1;*1.

St. Gall 463, no. 73, Jacobus Obrecht, Min hertz tut sich altzit verlangen,*;* (superius and altus).

Ulm 237a, c, b, d; f. 15', 13', 16', 14', Anon., Myn hrtz,*; Min hrtz,*; Min hertz,*;*1 (transposed down a fifth).

Vatican City 11953, f. 10-10', Anon., Mijn hertz alzit,* (bassus, transposed down a fifth).

Early printed editions:


Petrucci, Canti C, f. 15'-16, De la rue, Myn hert,*;*;*;*.

Modern editions of text only:


Modern editions:

Engel (ed.), French-Netherland Music, pp. 28-34, Jacob Obrecht, Mijn hert heeft altijts verlanghen,t;t;t;t (no source given).

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XI, 1875, no. 14, pp. 41-42, Anon., Mijn hertken heeft altijts verlanghen,t;t;t;t (after Cambrai 124).

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XXI, 1885, no. 10, pp. 21-22, Pierre de la Rue, Mijn hert heeft altijd verlanghen,t;t;t;t (after Brussels 228).
Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 228, no. 15, pp. 229-232 (Pierre de la Rue), Mijn hert altijt heeft verlanghen, t; t; t; t (after Brussels 228).

Obrecht, *Wereldlijke Werken*, ed. by Johannes Wolf, no. 21, pp. 64-66, Jacob Obrecht, Mijn hert heeft altijts verlanghen, t; t; t; t (after Cambrai 124).

Smijers (ed.), *Van Ockeghem tot Sweelinck*, Vol. V, no. 38, pp. 129-130, Pierre de la Rue, Mijn hert altijt heeft verlanghen, t; t; t; t (after Brussels 228).

Related compositions:


Munich 1516, no. 143, Anon., Mijn hert heeft altijt, *; Mein hertz hefft altijt, *; *2.

Ulm 237a, c, d; f. 16-16', 14-14', 15-15', Anon., Myn hertz ys alle zyt verlange, *; *; *; *.

2. Cambrai 124, Vols. 4, 1, 2, 3, f. 23' (in each part-book), Anon., Myn hertken heeft altyit verlanghen, t; Myn hertken heeft altyts verlanghen, t; Myn herteken myn herteken heeft altyts verlaghen, t; t2.

The *altus* bears an inscription, "si placet Joannes Hendre." A *si placet* part by this composer is added to the three voices of the work just cited.

3. Florence 2439, f. 78'-79, Cornelius Rigo (see Concordance, no. 70).

Concerning the relationship of these compositions to Florence 2439, no. 13, see Commentary, *Myn herts*.


The opening of the popular melody is quoted in the *tenor*. The *superius* is borrowed from Barbireau's *Een vrolic wesen* (see Concordance, no. 25, related composition B.2).
14. *Dedans bouton,*
   *boutons dedens*

Pierson de la Rue f. 15'-16

Modern edition of text only:

*Burbure, Étude sur un manuscrit du XVIe siècle,* no.
   XIII, p. 16, Pierre de la Rue, *Dedans boutez dedans*
   (after Florence 2439).

15. *Scaramella fala galle*

Compere f. 16'-17

Early printed edition:

*Petrucci,* *Strambotti,* *Ode,* *Frottole...Libro quarto,* f.
   xlvii'-xlvi, (C)ompere, *Scaramella fala galla con*
   la scarpa e la stmilla, ; ; ; ; ;
   *Scaramella fa la galla, ; ; ; ;.*

Modern edition of text only:

*Burbure, Étude sur un manuscrit du XVIe siècle,* no.
   XIV, p. 16, Louis Compère, *Scaramella fa la galla*
   (after Florence 2439).

Modern editions:

*Riemann,* *Das Zeitalter der Renaissance bis 1600,* pp.
   349-351, Loyset Compère, *Scaramella fa la galla,*
   t ; ; ; t (after *Petrucci,* *Strambotti,* *Ode,* *Frottole...*
   *Libro quarto*).

Evidently Riemann thought that the incipit
given in the *superius* and *tenor* of the *Petrucci*
print constitutes the complete text, as he repeated
the words of this incipit throughout the work in
his underlay of the text.

*Schwartz (ed.), Ottaviano Petrucci: Frottole, Buch I*
   und IV, no. 81, p. 92, (C)ompere, *Scaramella fa la*
   galla, ; ; ; ; ;
   (after *Petrucci,* *Strambotti,* *Ode,*
   *Frottole...Libro quarto*).

Related compositions:

1. *Florence* 167, 166, 164, 165, no. XXXVIII, Anon.,
   *Scaramella fa la guerra,* t ; ; ; t.

   *Florence* 229, f. 180'-181, Josquin, *Scaramella*
   va alla guerra, t ; ; ; t.
Florence 337, f. 50', Josquin, (S)charamella fa la guera,t (bassus).

The superius of this work employs a version of the popular melody similar to that found in the tenor of no. 15. While Compère's melodic line is broken by frequent rests into short melodic units, Josquin's line is more ornamented and continuous. Unlike Compère's tenor, Josquin's superius states the melody only once.

The text of this work differs from that of no. 15. The opening words are, "Scaramella goes to war," various weapons then being mentioned.

2. Petrucci, Frottole Libro nono, f. 38'-39, Ludouicus foglianus, Fortuna dun gran tempo Scaramella fa la galla La tosa matta,t; E si son si son lassame,t; Che fa la ramada,t; Dagdun dagdun vecu,t.

The superius quotes the incipit and the opening notes of the popular tune.

3. Florence 167, 164, 166, 165, no. XL, Anon., Jam pris amours Nous amys Scaramella va moracuso triomphante,t;t; Jam pris amours no dormindo o togliatore che lamina se signa o triomphant,t; Ma buch rit ie cio lasse misiare,t; Florence 337, f. 43'-44, Musicol, (M)a buz rit ley cio lasse misiare,t (bassus).

The tenor quotes the opening notes of the popular melody, while this part and the superius make a verbal reference to Scaramella as a triumphant moor. The bassus quotes the incipit of Florence 2439, no. 38.

4. Lucca, Mancini, p. 42 (superius and tenor), p. 35 (contra), (Antonio Zacara) da Teramo, Siaramella me dolce cia,t;t;t.

This composition, by a late fourteenth century Italian composer, employs, in the superius, a different popular melody than that used by Compère, as only the beginning resembles Compère's tenor. The text differs after "Scaramella."
16. *Fors seullement*  

Ghisling  

f. 17'-18

Early manuscripts:

Regensburg C 120, pp. 332-335, Verbonet, *Fors seullement,*;*;-; Fors sellement,*;*;-.

St. Gall 461, pp. 10-11, Verbonet, F--; T--; F--; B.

Vatican City 11953, f. 13-14, Anon., *Forsoloment,* (bassus, transposed down a fifth).

Early printed edition:

Petrucci, *Canti C*, f. 37'-39, Ghiselin, *Forseulement,*

The labels on the inner voices are reversed in *Canti C*.

Text only:

Paris 1719, f. 34, Anon., *Fors seullement lactente que Je meure.*

Paris 1722, f. 72', Anon., *Fors seullement lattente que Je meure.*


Modern edition of text only:


Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CXIX, p. 213, Anon., *Fors seulement l'attente que je meure* (after Brussels 228, f. 17'-18).

Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, note XII, p. 269, Anon., Fors seulement l'actente que je meure (after Paris 1719).

Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan*, no. 77, p. 89, Anon., Fors seulement l'actente que je meure (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 69).

Modern editions:


Gombosi, *Jacob Obrecht, eine stilkritische Studie*, no. XI, pp. 16-18, Johannes Ghiselin, (Forsseulement) -; -; -; (after Petrucci, Canti C).

Related compositions:

A. The original setting, from which Florence 2439, no. 16, borrows half of the tenor and half of the superius.

Dijon 517, f. xxv'-xxvi (28'-29), Okeghem, Fors seulement l'actente que je meure, t; Fors seulement, *; -; (order of voices: tenor, superius, contra).

Paris 1597, f. xxxvi'-xxxvii, Anon., Fors seulement l'actente que je meure, t; t; Fors seulement, *.

St. Gall 461, pp. 2-3, Ockenhem, Fors seulement, F-; F-; S- (order of voices: superius, contra, tenor).

Vatican City XIII, 27, f. 97'-98 (104'-105), Anon., Frayres y dexedes me,*; -; -.

Washington, Laborde, f. 99'-100, Anon., Fors seulement l'actente que je meure, t; Fors seulement, *; Fors,* (order of voices: tenor, superius, contra).

Wolfenbüttel 287, f. 43'-45, Anon., Fors seulement l'actente que je meure, t; Fors seulement, *; * (order of voices: tenor, superius, contra).

B. Compositions which borrow the superius of A.

1. Florence 2439, f. 20'-21, Brumel (see Concordance, no. 19).
2. Florence 2439, f. 19'-20, Rue (see Concordance, no. 18).
3. Florence 2439, f. 23'-24, hobrecht (see Concordance, no. 22).
4. Florence 2439, f. 52'-53, Ockeghem (see Concordance, no. 47).
5. Florence 2439, f. 22'-23, de orto (see Concordance, no. 21).
6. Florence 2439, f. 21'-22, Pipelare (see Concordance, no. 20).

D. Composition which borrows the contra of A.

1. Florence 2439, f. 18'-19, Ghisling (see Concordance, no. 17).

For information concerning other related compositions, see Helen Hewitt, "'Fors seulement' and the cantus firmus Technique of the 15th Century," in a forthcoming collection of writings honoring Dragan Plamenac.

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17. Fors seulement

Ghisling

f. 18'-19

Early manuscript:

St. Gall 461, pp. 6-7, Josquin deprez, S--; T--; F--; B--.

Early printed edition:

Petrucci, Canti C, f. 51'-52, Anon., Forseulement, *; Forseulemeut, *;*1;*1.

Modern editions:


Gombosi (ed.), Jacob Obrecht, eine stilkritische Studie, no. XII, pp. 18-20, Josquin des Prés or Johannes Ghiselin (?), (Forseulement)--;--;--; (after Petrucci, Canti C).
18. *Fors seullement*  
**Rue**  
f. 19'–20

Early manuscripts:

Regensburg C 120, pp. 326–327, P. De la rue, *Fors seullement,*;*;-;*;-.  

St. Gall 461, pp. 14–15, Pirson, S--; T--; F--; B-.  

Modern edition:


19. *Fors seullement*  
**Brumel**  
f. 20'–21

Early Manuscripts:

Brussels 228, f. 18'–19, Anon., Du tout plongiet au lac de desespoir, t; *Fors seulement latente que je meure,*; t; t.  

Munich 1516, no. 2, Anon., *Forseulement,*;*;*;*;* (transposed up a fifth).  


St. Gall 461, pp. 16–17, Brumel, F--; T--; F--; B- (order of voices: superius, altus, tenor, bassus).  

Early printed edition:

Petrucci, *Canti C*, f. 5'–6, Alexander, *(F)orseulement,*;*; *Forseulement,*;*;*2; For seulement,* (transposed up a fifth).

Modern editions:


Maldeghem (ed.), *Trésor musical, Musique profane*, Vol. XXI, 1885, no. 13, pp. 27–28, Pierre de la Rue, Du tout plongiet at lac du desespoir, t; t; *Fors seulement l'attente que je meure, t; t* (after Brussels 228).
Obrecht, Wereldlijke Werken, ed. by Johannes Wolf, Bijlagen, no. 2, pp. 85-87, Ant. Brumel, (Fors seulement) - ; - ; - ; (after Regensburg C 120).

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 17, pp. 237-241 (Antoine Brumel), Du tout plongiet au lac de desespoir, t; t; Fors seulement l'atente que je meure, t; tl (after Brussels 228).

20. Fors seulement  Pipelare  f. 21'-22
21. Fors seulement  De Orto  f. 22'-23
22. Fors seulement  Hobrechts  f. 23'-24

Early manuscripts:

Regensburg C 120, pp. 320-323, Hobrechts, Fors seulement, * ; - ; Fors seulement, * ; - .

St. Gall 461, pp. 12-13, Obrecht, S ; T ; F ; B .

Early printed edition:

Petrucci, Canti C, f. 4'-5, Ja. Obreht, Forseulem, *=*;*;*; Forseulemrite,*.

Modern editions:

Ambros, Beispielsammlung, no. 8, pp. 29-33, Jacob Hobrechts, (Forseulem) - ; - ; - ; (after Petrucci, Canti C).


Obrecht, Wereldlijke Werken, ed. by Johannes Wolf, no. 6, pp. 14-16, Jacob Obrecht, (Fors seulement) - ; - ; - ; (after Petrucci, Canti C).

23. Par vous je suis  Josquin  f. 24'-25

Early manuscripts:

Augsburg 142a, f. 42'-43, Anon., Eentre Je suis, *=*;*;*;*.

Basel 1, 3, 2, 4; no. 33(51), Josquin (in each part-book), In mynem sinn, *=*;*;*;*.
Brussels 228, f. 28'-29, Anon., Entree suis en pensee,

Cortona 96, 95, Paris 1817, f. 19'-20, 19'-20, 22'-23, Anon., Entre ye suis en gran penser,\*; Entre y suis en gran penser,\*;\*1 (superius, altus, and tenor; bassus is lacking).

Florence 167, 166, 164, 165; no. xlvi, Anon., Entre ie suis en gran penser,

Munich 329, 328, 330, 331; f. 22-22', 58-58', 3'-5, 13'-14, Anon., Entre je suis,*;*;*;*.

Vienna 18810, f. 4-4', 4, 2'-3, 3'-4, Josquin de pres (in each part-book), Entre ie suis,*;*; Entre je suis, *;*1.

Early printed edition:

Egenolff, Reutterliedlin, no. 87 (numbered from beginning of Gassenhawerlin through Reutterliedlin in superius), no. XXXVII (numbered from beginning of Reutterliedlin in the three remaining part-books), Josquin (in tenor part-book), In meinem sinn,*;*;*;* (German text, "In meinem sinn hab ich mir auserkoren," given after music in tenor part-book).

Modern editions:

Josquin, Eine Sammlung ausgewählter Compositionen, ed. by F. Commer, p. 113, Josquin, In meinem sinn,*;*;*;* (after Egenolff, Reutterliedlin).

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XXII, 1886, no. 3, pp. 8-9, Anon., Entree suis en pensee,t;t;t;t (after Brussels 228).


Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 26, pp. 285-288 (Josquin des Prez), Entrée suis en pensée,t;t;t;t (after Brussels 228).

Related compositions:

Florence 2439, nos. 23, 24, and 28, are based on the popular melody In mynen sinn. Busnois' work (no.
204

28) is the earliest of these and employs what is presumably the original text. The treatment of the popular melody in each of the three compositions is discussed in the Commentary, In myen zynn. Settings related to all three works are cited in the Concordance, no. 28.

24. Par vous je suis

Prioris f. 25'-26

Early manuscript:

Vienna 18746, f. 24-24', 26-26', 21', 25, 23-23', Anon., Entre ie suis ung grant penser,*; Entre ie suis en grant penser,*; Entre ie suis,*; Entre Je suis en grant penser,*.

Modern edition:

Picker (ed.), The Chanson Albums of Marguerite of Austria, Appendix A, no. 4, pp. 481-484, (Johannes) Prioris, Par vous je suis,*;*;*;*;*;* (after Florence 2439).

25. Een vrouelic wessen

Pipelare f. 26'-27

Early manuscripts:

Regensburg C 120, pp. 282-283, Pipelare, Ain frelich wesen,*;*;*;*;*.

Vienna 18810, f. 23'-24, 21'-22, 21-21', 21'-22, Petri de la rue (in each part-book), Ain frölich wesen, *;*;*;*;* (transposed down a fifth).

Modern editions of text only:


Lenaerts, Het Nederlands polifones lied in de zestiende eeuw, no. 105, p. 87, Een vraulic wesen mijn oogskins saghen (after Tournai 94).

Modern edition:

Disertori, "Il manoscritto 1947-4 di Trento e la canzone 'i'ay prins amours,'" p. 4, Anon., (Ein frolich uesen)-;--; (three lower voices only, after Trent, Biblioteca Comunale, MS 1947-4).

Related compositions:

A. The original setting, from which Florence 2439, no. 25, borrows the superius.


Copenhagen 1848, p. 373, Maistre Jaques danvers, Quen dictes vous feres vous rien,t; Quen dictes vous,*; Quen dictes vous feres vous,*.

Copenhagen 1848, p. 418, Anon., Quen dictes vous feres vous rien,t;--;--.

Formschneyder, *Trium vocum carmina*, no. 28, Jacob barbireau (in tenor part-book),--; Een frölic wesen,*;--.

Greifswald Eb 133, f. 75, 57', Isaac (in superius part-book), Ein frolich wesenth,*; Ein frölich wesenth,* (superius and bassus, tenor is lacking).


The Dutch text, *Een vrolijck wesen mijn oochkens saghen*, is printed separate from the music on p. 26, after the Dutch counterpart of the French publication: *Dit is een seer schoon boeckzen*, Antwerp, 1544. A French text is given with the same composition in the Vorsterman print, *Mes ieulx ont veu une plaisant figure*—a translation of the Dutch text. It is printed in Fox, "'Ein Fröhlich Wesen:' The Career of a German Song in the Sixteenth Century," p. 59, after the Vorsterman print.
London 31922, f. iij'-iiiij (6'-7, pp. 8-9), Anon., En frolyk wesent,*,*;*.

Segovia, f. clxvi (159), Jacobus barbireau, Een vroylic wesent,*,*;*.

Ulm 237a, c, d; f. 16, 14, 15, Anon., Eyn vroelich wesen,*,*;*.

2. Munich 329, 328, 330, 331; f. 69'-70, 121'-122, 44'-45, 58-58', Anon., Ain frolich wesen,*,*;*; Ain frölich wessen,*;*;*.

A fourth si placet part is added to Barbireau's composition. This voice, the contratenor (bassus), must be transposed down an eleventh to be read correctly. (See Bernoulli, Aus Liederbichern der Humanistenzeit, Beilage, no. XIII, pp. 100-101.)

3. St. Gall 462, f. 28'-29 (pp. 64-65), Obrecht, Ein frolich wesen hab ich userlesent, Ein frolich wessenn,*;*;*.


A si placet altus is added to the three voices of Barbireau's composition.

B. Compositions which borrow the superius of A.

1. Regensburg C 120, pp. 278-279, H. Bucis, Ain frelich wessen,*,*;*;*; Ain frelich wessenn,*;-;-. Barbireau's superius is in the altus, transposed down a fourth.


3. Aich, In diesem Buechlyn fynt man LXXV hubscher Lieder, pp. xliii-xlivii, no. xxix, p. lxx, p. liii (pieces are numbered only in the tenor part-book), Anon., Ein frölich wesen,*,*;*;*;*.

The complete German text is given after the music in the tenor part-book. Barbireau's superius is in the altus, transposed down a fourth.
C. Compositions which borrow part of the superius of A.

1. Eitner (ed.), Das Deutsche Lied des XV. und XVI. Jahrhunderts, Quodlibet VII, pp. 45-48 (Snellinger), Ein frölich wesen hab ich erlessen, t; Es fur, es fur, es fur ein bauer, t; Es fur, es fur ein Herr, t (after Guter seltzamer und kunstreicher teutscher Gesang, Wolfgang Schmeltzel, Nürnberg, 1544, no. 7).

The superius of this quodlibet presents the beginning of Barbireau's superius with the words "Ein frölich wesen." The incipit and opening phrase of the popular song In meinem sinn are also quoted (see Concordance, no. 28).


The tenor quotes only the beginning of Barbireau's superius, a seventh below the original pitch level.

3. St. Gall 462, f. 65' (p. 136), Anon., (Ein frölich wesen) - - -.

The superius and contra begin the same as in Barbireau's composition.

D. Compositions which borrow the contra of A.

1. Florence 2439, f. 49'-50, Jo gysling alias verbonnet (see Concordance, no. 44).

2. Regensburg C 120, pp. 280-281, ysaac, Ain frelich wessen, *; Ain frelich wessenn, *; -.

Barbireau's contra is in the altus, transposed up an octave.

3. Florence 2439, f. 27'-28, Anon. (see Concordance, no. 26).

26. Een vroelic wessenn Anon. f. 27'-28

Modern edition:

Lenaerts, Het Nederlands polifones lied in de zestiende eeuw, musical supplement, pp. 23-24, Anon., Een vroelic wesen, *; *; *; * (after Florence 2439).
27. *James que la—*
*Je ne vis oncques*

Text only:

Paris 1719, f. 33', Anon., Je ne vis oncques la pareille.

Paris 1722, f. 72', Anon., Je ne vis oncques la pareille.

Modern editions of text only:


Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan*, no. 183, p. 146, Anon., Je ne vis oncques la pareille (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 93).

Related compositions:

A. The original setting, from which Florence 2439, no. 27, borrows the first phrase of the tenor.


Florence 176, f. 50'-51, Anon., Je ne vis onques,*;*; Je ne vis,*.

Florence 2356, f. 78'-79 (72'-73), Anon., (J)enovis onqueste,*;--; Je no vis conqueste contal da ma done,*.

Montecassino 871N, f. 29' (p. 304), Duffay, Je ne vis oncques la parelle de vous magre,*; Je ne vis oncques,*;*2.

Montecassino 871N, f. 118, p. 377, Anon., Je ne vis oncques la parelle,*; T--; C--.
Munich 351a, f. 94'-95, Anon., Je ne vis,*;--;

Paris 1597, f. xl'-xli, Anon., Je ne vis oncques la pareille, t; t; Je ne vis oncques,*.

Paris, Chaussée, f. lj'-lij, Binchois, Je ne vis oncques la pareille, t; Je ne vis oncques,*;.*

Paris, Rothschild 2973, f. 60'-62, Anon., Je ne veis oncques la pareille, t; t; t.

Washington, Laborde, f. 43'-44, Anon., Je ne vis oncques la pareille, t; Je ne vis oncques,*; Je ne vis oncques la pareille,*.

Wolfenbüttel 287, f. 38'-39, Anon., Je ne vis oncques la pareille, t; Je ne vis,*; Je ne vis oncques,*.

B. Composition which borrows the tenor of A.

Attaingnant, Trente sixiesme livre...Iosquin des prez, Vols. I, III, II, V, IV; f. II (in each part-book), Iosquin des prez (ascription given on title page of Vol. I), Lamye a tous & qui nesconduit ame, t; t; t; Je ne uiz oncques la pareille,*; tl.

The tenor of the original setting is presented in augmentation in the quinta pars.

28. In myne zynn

Bunoys

f. 29'-30

Early printed edition:

Petrucci, Canti C, f. 55'-56, Anon., Le second jour dauril,*; Le second iour,*;*1; Le second jour,*.

Early painting:

Picker, "Newly Discovered Sources for 'In Minen Sin,'" plates I and II, Antoniszoon, "Banquet of Seventeen Members of the Civic Guard."

In plate II, Picker reproduces a detail from the painting, showing fragments of the superius and altus of Busnois' composition. On p. 135 of the same article, Picker tells exactly which sections of Busnois' work are contained in the painting.
Modern editions of text only:

Duyse, "Oude Nederlandsche meerstemmige liederboeken," pp. 148-149, Anon., In mynen syn heb ik vercoren (after Kampen, Gemeente-Archief, Kamper Liedboek, no. 5).

Duyse, "Oude Nederlandsche meerstemmige liederboeken," p. 149, Anon., In meinem sinn hab ich mir auserkoren (after Josquin, Eine Sammlung ausgewählter Compositionen, ed. by F. Commer, p. 113; see Concordance, no. 23).

Lenaerts, Het Nederlands polifones lied in de zestiende eeuw, no. 50, p. 65, Anon., In mynen zyn haddic vercooren (after Kampen, Gemeente-Archief, Kamper Liedboek, no. 5).

Lenaerts, Het Nederlands polifones lied in de zestiende eeuw, p. 65, Anon., In mijnen sin hadde ick vercoren (after Een schoon liedekens Boeck, Antwerp, 1544, no. 88).

Modern editions:

Lenaerts, Het Nederlands polifones lied in de zestiende eeuw, musical supplement, pp. 24-26, Busnoys, In myne zynn,*;*;*;*;* (after Florence 2439).

Picker, "Newly Discovered Sources for 'In Minen Sin,'" pp. 136-137, Busnois, In myne zynn,*;*;*;*;* (the first twenty-two measures only, after Florence 2439).

Monophonic version:

Duyse, "Oude Nederlandsche meerstemmige liederboeken," pp. 150-151, Anon., In mijnen sin hadde ic vercoren (music after Een deuoot ende profitelijck boecxken, Antwerp, Symon Cock, 1539; text after Een schoon liedekens Boeck, Antwerp, 1544, no. 88) (see Commentary, In mynen zynn, concerning the relationship between this version and Florence 2439, no. 28).

Related compositions:

This setting survives only in an organ arrangement. The popular melody is in the superius, a fifth above its position in Busnois' tenor.

2. Seville 5-I-43, f. 16'-17 (Plamenac, Seville, no. 8), Anon., (B)ien soiez venu mon signoir, t; Alleluya mi faul canter quater fois la sepmaine, t; Bien soiez venu,*;*.

The superius has the popular melody, transposed a fifth above its position in the tenor of Busnois' composition.


The beginning of the popular melody is quoted along with the incipit.

5. Copenhagen 1848, p. 385, Anon., In minen sin,*;*;-;.-.

Florence 178, f. 8'-9, Alexander, In minen zin, *;*;-;.-.

Florence 229, f. 67'-68, Alexander agricola,-;*;*.

Florence 2794, f. 61'-62, agricola, (L)e second jour dauril courtoys, t;*;*.

Paris 2245, f. 21'-22, agricola, In minen zin... Ter heer van haer...Et zolba...et zolba,*; In minen zin...Et zolba,*; In mine zin...Ter haer van...Et zolba et zolba,*.

Rome 2856, f. 125'-126, Agricola, In minen sin, *;*;*.

St. Gall 462, f. 45 (p. 97), Anon., Sy layme mon amy trop mieulx que mon mary, t; Si lama mon amy trop mieulx que mon mary, t;- (In meinem sinn).

Segovia, f. clx' (153'), Alexander agricola, In minen zin,*;*;*;*.
The tenor presents the popular melody, written a fourth below the tenor of Busnois' composition.

6. Florence 2794, f. 69'-70, Josquin des pres, Entre suis en grant pensee, t;*;*.

The popular melody is in the tenor. Phrase 5 of the melody, as found in Busnois' tenor, is omitted (see Commentary, In mynen synn).

7. Florence 2439, f. 24'-25, Josquin (see Concordance, no. 23, for sources; see Commentary, In mynen synn, for analysis).

8. Florence 2439, f. 25'-26, Prioris (see Concordance, no. 24, for sources; see Commentary, In mynen synn, for analysis).

9. Basel 5, 8, 7; no. 4 (5), H I (in superius and bassus part-books), In minem sin,*; In meinem sin,*; In meinem Sin,* (superius, tenor, and bassus).

Munich 329, 328, 330, 331; f. 18-19, 53'-54', 1-1', 10'-11, Anon., In meinem syn,*; In meinem synn,*; In meinem syn,*; In meinem syn,*.

Regensburg C 120, pp. 290-291, ysaac, In meinem sin,*; In meinem sin, *;-; In meinem sin, *;.

The opening phrase of the popular melody is sung first in the bassus and then in the altus. Following this beginning, no one part carries the tune, but portions of it appear, usually with imitative treatment, in each of the four voices.

10. Basel 5, 8, 7; no. 5 (6), Anon., In minem sin enigdem,*;*;*;*; (superius, tenor, and bassus).

Egenolff Vm7 504, Vol. II, no. XX, Anon., In mynen syn,* (superius).

Munich 329, 328, 330, 331; f. 19-19', 54'-55, 2-2', 11'-12, Anon., In meinem synn,*;*;*;*; In meinem syn,*.

Regensburg C 120, pp. 292-293, ysaac, In meinem sin,*;*;*;*;.

The opening phrase of the popular melody is sung in the bassus.
11. Basel 1, 3, 2, 4; no. 34 (52), M. G. I.s.zz.
   (in superius part-book) M. G. (in remaining part-books), In mynem sinn,*;*;*;*.

   The ascription in the superius indicates joint authorship of this work (Matthaeus Greiter and Isaac).
   The composition shows a close affinity with the setting by Isaac just cited.

29. J'en ay deuil

   Early manuscripts:
   Bologna Q 17, f. 72'-73, Anon., Je nay deul,*;*;*;*;*.
   Concerning the difference between this copy of Ockeghem's work and Florence 2439, no. 29, see Com-
   mentary, J'en ay deuil.
   Brussels IV. 90, Tournai 94, f. 26-27, 25-26, Anon.,
   Je nay deul que je ne suis mort,t;t (superius and tenor).
   Brussels 228, f. 15'-16, Anon., Je nay deul que je ne suis morte,t;t; t.
   London 20 A XVI, f. 23'-24 (42'-43), Anon., (J)e nay
dueil que je ne suis morte,t; Je nay deul que ie ne
suis morte,t; Je nay deul que ie ne
suis,*;*; Jen ay deul que ie ne
suis morte,*.
   Washington, Laborde, f. 120'-121, Anon., Je nay deul
que ie ne suis morte,t; Jen ay deul que ie ne
suis,*;*; Jen ay deul que ie ne suis morte,*.

   Early printed edition:
   Petrucci, Canti C, f. 93'-94, Okenghem, Je nay deul,*;
   Je yay deul,*;*1;*1.
   The labels on the inner voices are reversed in
   Canti C.

   Text only:
   Paris 1719, f. 26'-27, Anon., Je nay deul que Je ne
suis morte.
   Saint-Gelais and d'Auriol, La Chasse et le depart
d'amours, Qii, f. 2, Anon., Rondel dune dame
desconfortee, Jen ay deul que ie nen suys morte.
Modern editions of text only:

Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CXVII, p. 212, Anon., J'en ay dueil que je ne suis morte (after Brussels 228).

Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, note IX, pp. 267-268, Anon., Je n'ay dueil que je ne suis morte (after Paris 1719).

Modern editions:

Ambros, *Beispielsammlung*, no. 2, pp. 10-11, Joannes Okeghem, Je nay deul,*;*;*;-* (after Petrucci, *Canti C*).

Maldeghem (ed.), *Trésor musical, Musique profane*, Vol. XXI, 1885, no. 9, pp. 19-20, Pierre de la Rue, Je n'ay dueil que je ne suis morte,t;t;t;t (after Brussels 228).

Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 228, no. 14, pp. 226-228 (Johannes Ockeghem), Je n'ay dueil que je ne suis morte, t;t;t;t (after Brussels 228).


Related compositions:

1. Bologna Q 17, f. 69'-71, A agricola, Je nay deul,*;*;*;*.

Brussels 228, f. 20'-22, Anon., Je nay dueil que de vous ne viene,t; Je nay dueil que de vous ne viengne,t2;t2.

Cortona 96, 95, Paris 1817, f. 1-2, 1-2, 4-4', Anon., Je nay dueil que de vous ne viegne,t; Je nay duel que de vous ne viegne,t; Je nay duel que de vous ne viegne,t (superius, altus, and tenor; bassus is lacking).

Florence 178, f. 0'-2, Alexander, (J)e nay de duel,*;*;*;*.--.--.--.

Florence 229, f. 183'-185, Alexander agricola, (J)e nay duel que de uos uiegna,*; Je nay duel que de uos uiegna,*;*2;*2.
Florence 2794, f. 28'-30, agricola, (J)e nay dueil que de vous ne viengne,t; (J)e nay dueil,*; Je nay dueil que de vous,*; Je nay dueil,*.

Hewitt (ed.), *Harmonice Musices Odhecaton A*, no. 38, pp. 302-304, Agricola, Je n'ay dueil que de vous ne viengne,t;t;t;t (after Petrucci, *Harmonice Musices Odhecaton A*, f. 42'-44).

London 20 A XVI, f. 24'-26 (43'-45), Anon., (J)e nay dueil que de vous ne viengne,t; Je nay dueil que de vous ne vienge,t;t2;t2.

Regensburg C 120, pp. 308-311, Agricola, Je nay Deul,*;--;*;--.

Rome 2856, f. 162'-164, Agricola, Je nay deul, *;*;*;*.

Segovia, f. cxxii'-cxxxii (106'-107), Alexander agricola, Je nay deul,*;*;*;* (prima pars only).

Vatican City XIII, 27, f. 38'-40 (45'-47), Agricola, Je nay de duel,*;--;--;--.

Verona DCCLVII, f. 34'-36, Anon., ianiduil,*;--;--;--.

Agricola's work derives its opening motive, imitated in all parts, from the beginning of Ockeghem's bassus. The text has only the incipit in common with the text of Ockeghem's composition.

2. Formschneyder, *Trium vocum carmina*, no. 73,--;--;--.

This work employs the opening of Agricola's superius and altus in the superius and tenor, respectively.


The incipit appearing in the tenor of Formschneyder, no. 64, "Vostre a jamais vostre amour," applies correctly to no. 62, not to no. 64. Evidently it was placed beneath the tenor of no. 64 by mistake.

Munich 1516, no. 125, Anon., Vostre a jamais,*;*;*.

Petrucci, *Canti C*, f. 159'-160, Ghiselin, Vostre a iamays,*;*; Je nay dueul,*.
St. Gall 463, no. 51, Anon., Nostre iamais,* (superius).

The beginning of the contra follows Ockeghem's bassus.

30. Petite camusette

Ockeghem
f. 31'-32

Early manuscripts:

Brussels 11239, f. 20', Anon., Petite camusette a la mort maues mys,t; Petite camusette a la mort maues... Robin et marion,t (superius and tenor; altus and bassus are lacking).

Dijon 517, f. viii'\textsuperscript{xxi}'-viii'\textsuperscript{xxi}j (164'-165), Anon., (S)elle mamera je ne scay,t; (P)e petite camusette a la mort maves mis,t; (P)etite camusette a la mort maves mis,t;t3.

Montecassino 871N, f. 130', p. 392, Anon., Petite camusete,*; T--; C--; C--.

Munich 1516, no. 11, Anon., Petite camusete,*;*;*;*;*.

New Haven, Mellon, pp. 8-9 (f. 4'-5), J okeghem, Petite camusette jay propose me mettre en essay,t; Petite camusette a la mort maues mis,t; t2;t2.

Paris, Chaussée, f. lv'-lvj, Okeghem, Selle mamera je ne scay,t; Pe petite camusete a la mort mauez mis,t; Petite camusete a la mort mauez mis,t;t3.

Wolfenbüttel 287, f. 61'-62, Anon., Selle maymera je ne scay,t; Petite camusette a la mort...sen vont,t; Pe petite camusette a la mort mauez myz,t; Petite camusette a la mort mauez myz,t (order of voices: superius, bassus, tenor, altus).

Early printed edition:

Petrucci, Canti C, f. 124'-125 (incorrectly printed as f. 1026'-1023), Okeghem, Petite camusete,*;*;*;*;*.

Modern editions of text only:

Burbure, Étude sur un manuscrit du XVI\textsuperscript{e} siècle, no. XXIX, p. 19, Ockeghem, Petite Camusette a la mort mavez mis (after Florence 2439).
Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. XCI, p. 195, Anon., Petite camusette, a la mort m'aves mys (after Brussels 11239).

Modern editions:

Gombosi, *Jacob Obrecht, eine stilkritische Studie*, no. VI, pp. 8-9, Jan van Ockeghem, (Petite camusette) -;--;--; (after Petrucci, *Canti C*).

Lawes (ed.), "The Seville Cancionero: Transcription and Commentary," no. 85, pp. 334-335, Anon., Si elle m'aime, je ne sais,t; Petite camusette,*; Pe Petite camusette à la mort m'avez mis; Robin et Marion,*; Petite camusette,* (after Seville, Biblioteca Colombina, MS 7-I-28, f. CI'-CII).

Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 11239, no. 13, pp. 437-439 (Johannes Ockeghem), Petite camusette, A la mort m'aves mys, t;t; (Pe-) Petite camusette, A la mort m'aves (mys),t;tl (alternate text, S'elle m'amera je ne scay, given above superius) (superius and tenor after Brussels 11239).

Monophonic version:

Adam le Bossu dit de la Halle, *Le Jeu de Robin et Marion suivi du jeu du Pêlerin*, Scène II, p. 31, Adam le Bossu dit de la Halle, Hé, Robechon, leur leur va, car viens à moi, leur leur va (sung by Marion); Hé, Marion, de leur va, je vais à toi, de leur va (sung by Robin).

Concerning the relationship of the monophonic setting to Ockeghem's composition, see Commentary, Petite camusette.

Related compositions:

1. Kriesstein, *Selectissimae necnon familiarissimae cantiones*, no. XXXIII, Adrianvs VVillart (in each part-book), Petite camusete a la mort maues mis,t; Petite camusete a la mort a la mort maues mis,t; Petite camusete, camusete, camusete, a la mort maues mis,t; Petite camusette a la mort maues mis,t;t4;t4.

The superius and sexta vox paraphrase the popular melody found in Ockeghem's tenor.

Josquin, *Wereldlijke Werken*, ed. by Albert Smijers, Vol. I, no. 17, pp. 43-44, Josquin des Prés, Petite camusette à la mort m'avez mis,t;t;t;t;t (after *Le Septiesme livre contenant vingt et quatre chansons à cinq et à six parties... Josquin des Prés*, Antwerp, Tylman Susato, 1545, f. XI).

The *altus* and *tenor* sing the popular melody in canon.


The popular melody is in the *tenor*.


A canonic part entering "ad sextam" is to be derived from each of the given parts. The lower pair of voices of this composition by Willaert paraphrases the melody of Ockeghem's *tenor*.


A canonic part entering "in dyatessaron" is to be derived from each of the two given parts. The lower pair of voices paraphrases the melody of Ockeghem's *tenor*.

6. Cambridge 1760, f. lvii'-lviii, Anthon de feuin, Petite camusette,*;*; Petitte camusette,*.

*Formschnieder, Trium vocum carmina*, no. 79, Anon., *--; Petite camusette,*;--.

London 35087, f. lxxxvii'-lxxxviii (87'-88), Anon., (P)etite camusette a la mort maues mys,t;t;t.

Munich 1516, no. 154, Anon., Petite camusete,*;*;*.

The *contratenor* of Fevin's composition sings the popular melody.
31. *Deuil et ennuy—* 
*Quoniam tribulatio* Prioris f. 32'-33

**Early manuscript:**

Brussels 228, f. 22'-23, Anon., *Deuil et ennuy soucy regret et paine,* t; *Quoniam tribulatio proxima est,* t; t; t; t; t; t.

**Text only:**

Paris 1722, f. 57, Anon., *Deuil et ennuy soucy regret et paine.*

Paris 1722, f. 89', Anon., *Deuil et ennuy soucy regret et paine.*

**Modern editions of text only:**

Bancel (ed.), *Cent quarante cinq rondeaux d'amours,* p. 139, Anon., *Deuil & ennuy soucy regret & peyne* (after Paris, Bibliothèque Nationale, nov. acq. fr. 7559, f. 68').

Biblionorum Sacrorum...Nova editio, Liber Psalmorum XXI:12 (22:11), *Quoniam tribulatio proxima est.*


Françon (ed.), *Albums poétiques de Marguerite d'Autriche,* no. CXXIV, p. 218, Anon., *Deuil et ennuy, soucy, regret et paine* (after Brussels 228).

Françon (ed.), *Albums poétiques de Marguerite d'Autriche,* no. CXXV, p. 220, *Quoniam tribulatio proxima est* (after Brussels 228).

Françon (ed.), *Poèmes de transition,* no. XLII, p. 155, Anon., *Deuil et ennuy, soucy, regret et paine* (after Lille, Bibliothèque de Lille, MS 402).

Françon (ed.), *Poèmes de transition,* no. LXV, p. 178, Anon., *Deuil et ennuy, soucy, regret et paine* (after Lille, Bibliothèque de Lille, MS 402).
Modern edition:

Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 228, no. 20, pp. 253-257 (Johannes Prioris), Dueil et ennuy, soussy, regret et paîne, t;tt; Quoniam tribulatio proxima est,tt;tl (after Brussels 228).

32. *Fortuna*  
Hobrecht  
f. 33'-34

Early manuscript:

Segovia, f. xxxvij'-xxxix (35'-36), Jacobus hobrecht, Kyrie...eleyson,*;*;*;* (Kyrie II).

Early printed edition:

Petrucci, *Misse obreht*, f. 9', 25, 44, 64-64', Obrecht (ascription given on title page), Kyrie eleyson,*; Kyrie,*;*2;*2 (Kyrie II from mass no. 3, *Fortuna desperata*).

Modern editions:

Obrecht, *Missa Fortuna Desperata*, ed. by Robert Eitner, pp. 10-12, Jacob Obrecht, Kyrie eleison, t;tt;tt (Kyrie II, after Petrucci, *Misse obreht*).


Obrecht, *Missa Fortuna Desperata*, ed. by Albert Smijers, pp. 118-120, Jacob Obrecht,tt;tt;tt;tt (Kyrie II, after Petrucci, *Misse obreht*).

Related compositions:

A. The original setting, from which Florence 2439, no. 32, borrows the tenor.

1. Florence 121, f. (25'-26), Anon., Fortuna desperata, *;*;*;.

London 35087, f. xi'-xii (11'-12), Anon., Fortuna desperata iniqua maledicta,tt;tt.

Perugia 431, no. 93, f. 83'-84, Anon., (F)ortuna desperata,*; Fortuna desperata,* (written below tenor);*;.
Segovia, f. clxxiii (167), Anthonius busnoys,
Fortuna desperata iniqua et maledicta,t;
Fortuna desperata,*;*.

2. a. Paris 4379, f. 40'-41 (Plamenac, Seville, no. 127), Anon., (F)ortuna fortuna desperata
iniqua e maledeta,t; Fortuna desperata,*;*.

Paris Vm7 676, f. 24'-25, Anon., Fortuna
desperata iniqua e maledecta,t; Fortuna
desperata,*;*.

Perugia 431, no. 94, f. 84'-85, Anon., Fortuna
desperata iniqua et maledecta,t; Alta piu
che nella ma siabassata,t;*- (order of
voices: superius, tenor, bassus, altus).

Petrucci, Canti C, f. 126'-127 (incorrectly
printed as f. 1024'-1027), Anon., Fortuna
desperata,*; Fortuna,*;*2;

St. Gall 462, f. 6'-7 (pp. 20-21), Anon.,
Fortuna desperata,*; Fortuna desperata qui
dementia vostit Solemur,t;*;

St. Gall 463, no. 144, Anon., Fortuna desperata
quaet dementia vostit solemur contrariis,
*;* (superius and altus).

Zwickau LXXVIII, 2, f. 39'-40', Anon.*,*;*;*.

The composition found in the seven sources
listed above adds a si placet altus to the three
parts of Busnois' work.

b. Leipzig 1494, f. 62, Anon.*,*;*; Virginus alma
xa deus fortuna,t.

This setting consists of the superius, altus,
and tenor of the work just cited.

c. Vatican City XIII, 27, f. 56'-57 (63'-64),
Felice, Fortuna despata,*;*;*;*;

A fifth voice is added below the four parts
of A.2.a.

d. Florence Panc. 27, f. 22'-23, Anon., (Fortuna
desperata) Poi ch te hebi nel core,t;*; Poy
ch te hebi nel coie,*;*;.
The *si placet altus* agrees intermittently with the *si placet* part of A.2.a.

**e.** London 31922, f. i'-ij (4'-5, pp. 4-5), Anon., *Fortune espereee,* *;* *;* *;* *;*.

The beginning of the *si placet altus* follows the *altus* of A.2.a., after which the part continues differently.

**f.** Bologna Q 16, f. cxvii'-cxviii (131'-132), Anon., *(F)ortuna desperata,* *;* *(F)ortuna desperata,* *;* *(F)ortuna,* *;* *;*.

A different *si placet altus* is added to the three parts of Busnois' work.

**g.** Augsburg 142a, f. 46'-47, Allexander, *Fortuna,* *;* *;* *;*; *fortuna desperata* (written at close of part); *;*.

All three parts of Busnois' composition are preserved in this setting. The beginning of the *altus* follows the *si placet* part of A.2.a.

3. Segovia, f. clxxxiii' (176'), Josquin du pres, *Fortuna desperata,* *;* *;* *;*.

A new *contra* is added below the *superius* and *tenor* of Busnois' setting.

**B. Compositions which borrow the *tenor* of A.**

1. Florence 121, f. (37'-38), Anon., *;* *;* *;*.

Vatican City XIII, 27, f. 91'-92 (98'-99), Ysach, *Fortuna desperata,* *;* *;* *;*.

Busnois' *tenor* is transposed up a fifth in the *superius*.

2. Formschneyder, *Trium vocum carmina*, no. 88, H. Isac, *;* *;* *;* *;*; *Fortuna desperata,* *;* *;*.

Busnois' *tenor* is written a second lower in the same voice.

3. Bologna Q 19, f. 106'-107, Jachet, *Ave mater matris dei,* *;* *;* *;*; *Fortuna desperata,* *;* *;* *;* *;*;

Busnois' *tenor* is written a second lower in the same voice.
4. Florence 2439, f. 34'-35, Hobrecht (see Concordance, no. 33).

This work borrows Busnois' tenor and also incorporates part of Busnois' superius (see related composition E.1).

5. Florence 2439, f. 35'-36, Ho (see Concordance, no. 34).

6. Bernoulli, Aus Liederbüchern der Humanistenzeit, Beilage IIa, pp. 38-41, Anon. (Senfl, according to the index in Ott), Fortuna vel Pange lingua, *; Herr durch dein blut,t; Fortuna oder Pange lingua,*; Fortuna vel Herr durch dein pluet,*; *2 (after Der erste Teil, Hundert und ainundzweintzig neue Lieder, Nürnberg, Johann Ott, 1534, no. 100).

7. Bernoulli, Aus Liederbüchern der Humanistenzeit, Beilage IIb, pp. 42-44, Anon. (Senfl, according to the index in Ott), Ich stund an einem morgen,*;--; Fortuna,*--; (after Der erste Teil, Hundert und ainundzweintzig neue Lieder, Nürnberg, Johann Ott, 1534, no. 26).

Vienna 18810, f. 43-44, 44, 3'-4, 41-42, Ludouicus Senfl (in superius part-book), Ich stund an ainem morgen,*; Fortuna Ich stund ainem morgen, *;*1; *1.

No voice in the Vienna manuscript is equivalent to the tenor in the Ott collection. The part labelled tenor in Vienna 18810 is equivalent to the vagans in Ott. Busnois' tenor is in the vagans in the Ott collection and in the tenor in the Vienna manuscript.

8. Bernoulli, Aus Liederbüchern der Humanistenzeit, Beilage IIc, pp. 45-48, Anon. (Senfl, according to the index in Ott), Es taget vor dem walde Fortuna,*;*; Fortuna,*;*2;*2 (after Der erste Teil, Hundert und ainundzweintzig neue Lieder, Nürnberg, Johann Ott, 1534, no. 30).

9. Bernoulli, Aus Liederbüchern der Humanistenzeit, Beilage IId, pp. 49-53, Anon. (Senfl, according to the index in Ott), Fortuna ad voces musicales, *; F. ad v. m.;*2;*2 (after Der erste Teil, Hundert und ainundzweintzig neue Lieder, Nürnberg, Johann Ott, 1534, no. 31).
Heyden, *De arte canendi*, pp. 46-49, Ludouici Senfl, Fortuna ad voces Musicales,*; Fortuna ad uoces Musicales,*; Fortuna ad uoces Musical, *; F-.


10. Vienna 18810, f. 42'-43, 43', 2'-3, 40'-41, Ludouicus Sennfl (in superius part-book), Nasci pati mori,t; Fortuna nasst pati mollri, *; Nasci pati mori,t; t2.

11. Vienna 18810, f. 44-45, 44', 4', 42-43, Ludouicus Sennfl (in each part-book), Helena desiderio plena orabat,t; Fortuna Helena desiderio plena, *; Helena desiderio plena plena orabat,t; t1.

12. Vienna 18810, f. 45'-46, 45, 39-39', 43'-44, Ludouicus Sennfl (in each part-book), Virgo prudentissima quo progre,t; Fortuna Virgo prudentissima,*; t;


14. Regensburg C 120, pp. 284-285, Anon.,--; Fortuna, *; *; Fortuna desperata,*.

Munich 329, 328, 331; f. 15-15', 50', 8'-9, Anon., Fortuna,*; *; Fortuna b.,* (superius, tenor, and bassus; altus is lacking).

Busnois' tenor is written a second lower in the same voice.


16. Vienna 18746, f. 22-22', 24-24', 20', 23-23', 21'-22; Anon., Consideres,*; *; Fortuna desperata, *; Consideres mes mressantes,*; Consideres mes mressantes plaintes,*.

Busnois' tenor appears a second lower in the same voice.
17. Zwickau LXXVIII, 3, f. (18-21), 16'-18, 16', Anon., Fortuna,*;-;-.*

Busnois' tenor appears a second lower in the same voice.

C. Composition which borrows part of the tenor of A.

1. St. Gall 462, f. 5'-6 (pp. 18-19), Anon., Fortuna desperata,*; Fortuna desperata me nesinpin victoris,t:-;-

The beginning of the tenor follows that of Busnois' composition, a step below the original part.

D. Compositions which borrow the superius of A.

1. St. Gall 463, no. 214, Robertus Fabra (in altus part-book), Fortuna desperata que te dementia vostit solemur,t; Fortuna desperata,*;* (superius, altus, and vagans).

St. Gall 464, f. 3 (in each part-book), Robertus Fabra (in each part-book), Fortuna,*;* (superius and bassus).

Four of the six parts of Fabra's composition survive in these two manuscripts.


Vienna 18810, f. 22'-23, 20-20', 19'-20, 20-20', henricus ysaac, Bruder conrat: Super fortuna, *;*;*;*.

3. Segovia, f. cxvii'-cxviii (110'-111), ysaac, Fortuna desperata,*; Scte petre,*; Ora pro nobis, *; Fortuna desperata,*;*4.

4. Rome 2856, f. 147'-149, Jo martini, Fortuna desperata,*;*;*; Fortuna,*.

Segovia, f. cxv'-cxvi (108'-109), ysaac, Fortuna desperata,*;*;*;* (order, compared to that in Rome 2856: superius, altus, tenor, bassus).

5. Munich 1516, no. 4, Anon., Fortuna,*; Fortuna desperata,*;*1;*1.
Petrucci, *Canti C*, f. 68'-69', *Jo. pinarol*, Fortuna desperata,*; Fortuna,*;*; Fortuna,**;*.

Busnois' *superius* is in the *bassus*, transposed down an eleventh.

6. Bologna Q 18, f. 28'-29, Anon., Fortuna desperata, *; *; *; *.

7. Florence 167, 166, 164, 165; no. XXXIX, Anon., Fortuna fortuna desperata iniqua et maledicta,*; Voi mi auete suergoglie,*; Vidi la forosetta in un boschetto,*; Fortuna mangiobiscotti,*.

Florence 337, f. 42'-43, Anon., (F)ortuna desperata mr avibita,* (bassus).

8. Cortona 96, 95, Paris 1817; f. 17'-18, 17'-18, 21'-22, Anon., Fortuna fortuna desperata iniqua et maledicta,*; Vidi la forosetta in vn boschetto,*; Fortuna dun gran tem,* (superius, altus, and tenor; *bassus* is lacking).

The two compositions just cited share the same *superius* and *altus*, but employ different *tenors*.

E. Composition which borrows part of the *superius* of A.

1. Florence 2439, f. 34'-35, Hobrecht (see Concordance, no. 33).

This composition also borrows Busnois' *tenor* (see related composition B.4).

33. *Fortuna* Hobrecht f. 34'-35

*Early manuscript:*

Segovia, f. xiii'-xliii (40'-41), Jacobus hobrecht (ascription given at the beginning of the mass on f. 35'), Sanctus,*;*;*;.*

*Early printed edition:*

Petrucci, *Misse obreht*, f. 11, 26, 45', 66, Obreht (ascription given on title page), Sanctus sanctus sanctus dominus,*; Sanctus sanctus sanctus dns deus sabaoth,*; Sanctus,*; (S)anctus,* (Sanctus from mass no. 3, Fortuna desperata).
Modern editions:

Obrecht, Missa Fortuna Desperata, ed. by Robert Eitner, pp. 37-41, Jacob Obrecht, Sanctus, sanctus, sanctus, Dominus Deus sabaoth,t;t;t;t (after Petrucci, Misse obreht).

Obrecht, Missen, ed. by Johannes Wolf, Vol. I, pp. 111-114, Jacob Obrecht, Sanctus, sanctus, sanctus Dominus Deus Sabaoth,t;t;t;t (after Petrucci, Misse obreht).

Obrecht, Missa Fortuna Desperata, ed. by Albert Smijers, pp. 143-149, Jacob Obrecht, (Sanctus)--;--;--; (after Petrucci, Misse obreht).

34. Fortuna

Early manuscript:

Segovia, f. xliii'-xlv (41'-42), Jacobus hobrecht (ascription given at the beginning of the mass on f. 35'), Osanna, *;*;*;*.

Early printed edition:

Petrucci, Misse obreht, f. 11', 26, 45', 66, Obreht (ascription given on title page), Osanna in excelsis, *; Osanna in excelsis, *; Osanna, *;*;* (Osanna from mass no. 3, Fortuna desperata).

Modern editions:

Obrecht, Missa Fortuna Desperata, ed. by Robert Eitner, pp. 44-47, Jacob Obrecht, Osanna, Osanna, Osanna in excelsis,t;t;t;t (after Petrucci, Misse obreht).

Obrecht, Missen, ed. by Johannes Wolf, Vol. I, pp. 117-119, Jacob Obrecht, Osanna in excelsis,t;t;t;t (after Petrucci, Misse obreht).

Obrecht, Missa Fortuna Desperata, ed. by Albert Smijers, pp. 149-152, Jacob Obrecht, (Hosanna)--;--;--; (after Petrucci, Misse obreht).

35. Floréses, gemier, crier—

Requiem eternam

Rue

Modern edition of text only:

Burbure, Étude sur un manuscrit du XVIe siècle, no. XXXIV, p. 20, Pierre de la Rue, Flores gemies cries et braur me convient (after Florence 2439).
Monophonic version:

See Concordance, no. 43. Concerning the treatment of the cantus firmus in no. 35, see Commentary, Requiem aeternam.

Related composition:

1. Florence 2439, f. 47'-48, Obrecht (see Concordance, no. 43).

36. Royne du ciel—Regina celi letare

Prioris

f. 37'-38

Early manuscript:

Bologna Q 17, f. 52'-53, Anon.,

Text only:

Paris 1722, f. 1', Anon., Royne du ciel chief demure de nature.


Paris 1722 contains two texts beginning "Royne du ciel." Both have the poetic form of the rondeau quatrain. Since neither of the two copies of Prioris' composition preserve the French text, it cannot be determined which of the two texts in the Paris manuscript belongs with the music of this motet-chanson.

Monophonic version:


Related compositions:

1. Florence Panc. 27, f. 77, Compere, Regina celi, *;*;*.

Hewitt (ed.), Harmonice Musices Odhecaton A, no. 84, pp. 395-396, Compere, Royne du ciel qui du layt virginal, t; t; Regina caeli laetare, t (after Petrucci, Harmonice Musices Odhecaton A, f. 91).
The *contra* presents the first five notes of the Gregorian melody in sequence, starting successively on C, D, E, and F.

2. Bologna Q 17, f. 5'-6, *Boris, Royne du ciel,*;*; Regina celi,*.

Prioris, the composer of Florence 2439, no. 36, may also have written this work. While the name in the Bologna manuscript appears at first to be Boris, closer examination reveals that the first letter is *p* with a hook over it, probably an abbreviation for the first syllable of the name Prioris. This work borrows, with some modifications, the *contra* of Compère's composition.

37. *La mi la sol* 

**Ysaac** f. 38'-40

Early manuscripts:

Bologna Q 18, f. 26'-28, Anon., *La mi la sol,*;*;*;*;*.

London 31922, f. iiii'-v bis (7'-9, pp. 10-13), Anon., (La my)--*;*;*;*.

St. Gall 461, pp. 42-45, h. ysacc, L--; L--; A--; L--.

Early printed editions:


Modern editions:


Related compositions:

1. Petrucci, Frottola Libro Nono, f. 52'-53, Anon., La mi la so la so la mi Gia vol Ici non voglio mo,t; La mi la so la,*; La mi la so,*;*2.

   The superius, tenor, and bassus begin with the syllable pattern employed in Florence 2439, no. 37.

2. Paris Vm 7 676, f. 59'-60, Anon., La mi la sol la mi gia uol,t; La mi la sol la mi,*;*;*.

   The superius begins with the syllable pattern employed in Florence 2439, no. 37. The other parts use only the first half of the pattern at the beginning.

3. St. Gall 461, pp. 40-41, De orto, S--; L--; A--; L--.

   Giesbert (ed.), Ein altes Spielbuch aus der Zeit um 1500, Vol. I, pp. 42-45, presents this work with the incipit "La mi la sol" at the start of the tenor and bassus. However, the incipit is not given in the St. Gall manuscript. The pattern "La mi la sol" begins the tenor part, but it is not consistently applied elsewhere in the setting.

4. Josquin, Motetten, ed. by Albert Smijers, no. 27, pp. 140-146, Josquin des Prés, Illibata Dei Virgo nutrix,t;t; La mi la,t;tl;tl (after Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, MS 15, f. 243'-247, and Motetti a cinque Libro primo, Venice, Ottaviano dei Petrucci, 1508, no. iii) (concerning the relationship of this work to Florence 2439, no. 37, see Commentary, La mi la sol).

38. Ma buche rit
   Rue
   f. 40'-42

Text only:

Paris 1719, f. 61, Anon., Ma bouche rit et ma pensee pleure.


Modern editions of text only:


Related compositions:

A. The original setting, from which Florence 2439, no. 38, borrows the tenor.

1. Copenhagen 1848, p. 401, Anon.-; (prima pars only).

Dijon 517, f. iiiij'-vj (9'-10 bis), Anon., Ma bouche rit et ma pensee pleure,t; Ma bouche,*;-.  

Florence 176, f. 32'-34, Ockeghem, Ma bouchie rit,*; Ma bouche rit,*;*2.  

Florence 2356, f. 34'-35 (28'-29), Anon., (M)a bouche rit et ma pensee pleuer,t; Ma bouche rit et mon cuer,*.

Formschneyder, *Trium vocum carmina*, no. 86, Ockeghem,-; Male bouche rit,*;-.  

Hewitt (ed.), *Harmonice Musices Odhecaton A*, no. 54, pp. 335-336, Okenhem, Ma bouche rit et ma pensée pleure,t; Ma bouche rit,*;* (after Petrucci, *Harmonice Musices Odhecaton A*, f. 59'-60).
Munich Cim. 351a, f. 62'-64, Ockeghem, Ma bouche rit et ma pensee pleure, t; Ma bouche rit,*.

New Haven, Mellon, pp. 74-77 (f. 38'-40'), Ockeghem, Ma bouche rit et ma pensee pleure, t; Ma bouche rit,*.

Paris 4379, f. 4'-6 (Plamenac, Seville, no. 30), Anon., Ma bouche rit et ma pensee pleure, t; Ma bouche rit et ma,*; Ma bouche rit,*.

Paris 15123, f. 30'-32, Anon., Ma bouche rit et ma pensee pleure, t; Ma bouche rit et ma,*; Ma bouche rit,*.

Paris, Chaussée, f. lij'-liiiij, Ockeghem, Ma bouche rit et ma pensee pleure, t; Ma bouche rit,*; Ma bouche rit,*.

Paris, Rothschild 2973, f. 42'-44, Anon., Ma bouche rit & ma pensee pleure, t; Ma bouche rit et... Mon oeul schoye, t; Ma bouche rit et ma pensee pleure, t.

Ringmann (ed.), Das Glogauer Liederbuch, Erster Teil, part H, p. 61 (Ockeghem), (Ma bouche rit) -;--;--; (after Berlin, Deutsche Staatsbibliothek, Mus. MS 40098, no. 267).

Rome 2856, f. 61'-63, Ockeghem, Ma bouche ryt, *;*;*.

Vatican City XIII, 27, f. 69'-70 (76'-77), Anon., Ma boche rit,*;--;--.

Washington, Laborde, f. 32'-34, Anon., Ma bouche rit et ma pensee pleure, t; Ma bouche rit et ma pensee,*; Ma bouche rit,*.

Wolfenbüttel 287, f. 29'-31, Anon., Ma bouche rit et ma pensee pleure, t; Ma bouche,*;*.

B. Compositions which borrow the tenor of A: none.

C. Composition which borrows part of the tenor of A.

1. Attaingnant, Trente sixiesme livre...Iosquin des prez, Vols. I, III, II, V, IV; f. XI'-XII, XI'-XII, XI-XI, XII, XIII, XI'-XII, Iosquin des prez (ascription given on title page of Vol. I), Ma bouche rit & mon cueur pleure, t; t; t; t; t; t.
Josquin, Wereldlijke Werken, ed. by Albert Smijers, Vol. I, no. 19, pp. 47-50, Josquin des Prés, Ma bouche rit et mon cœur pleure, t;t;t;t;t (after Le Septiesme livre contenant vingt et quatre chansons à cinq et à six parties...Josquin des Prés, Antwerp, Tylman Susato, 1545, f. XII).

This composition borrows Ockeghem's superius, and quotes, in the bassus, the opening of his tenor. The text consists of "Ma bouche rit et mon cœur pleure" repeated over and over. See Commentary, Mon seul plaisir, concerning the appearance of this incipit in the text of Le Petit's Mon seul plaisir.

39. Comme femme

Early printed edition:

Petrucci, Canti C, f. 107'-109, Anon., Comme femme desconfortee,*;-; Come feme,*;*2.

Text only:


Modern editions of text only:


Related compositions:

A. The original setting, from which Florence 2439, no. 39, borrows the tenor.

1. Dijon 517, f. xxxviii'-xxxix (41'-42), Anon., Comme femme desconfortee,t; Comme,*;*.

Escorial IV. a. 24, f. 131'-132, Anon., Come feme desconfortee,t;--;-. 

Florence 176, f. 123'-125, Anon., Come feme desconfortee,*;--; Come feme,*.
New Haven, Mellon, pp. 62-63 (f. 32'-33), Binchoys, Come feme desconfortee,t; Come feme,*; Come,*.

Paris 4379, f. 13'-14 (Plamenac, Seville, no. 40), Anon., Comme femme desconfortee,t; Come feme,*; Comme feme,*.

Vatican City XIII, 27, f. 81'-82 (88'-89), Anon., Come femme,*;--;--.

Washington, Laborde, f. 18, Anon., Come femme desconfortee,*; Come feme desconfortee,*; Come femme desconfortee,*.

This work borrows the superius and tenor of Binchois' composition.

B. Compositions which borrow the tenor of A.

1. Florence 2439, f. 74'-76, Allexander (see Concordance, no. 68).

2. Segovia, f. ccii' (194'), Alexander agricola, Comme femme desconfortee,*; Come feme,* (duo).

3. Petrucci, Motetti libro quarto, f. 14', 83'-84, 110, Jo Gyselin (in superius part-book), Inviolata integra & casta es maria,t,t; Inviolata integra,* (superius, altus, and bassus; tenor is missing from Venice, Biblioteca Nazionale in San Marco, fondo 197, source for this edition).

4. Petrucci, Motetti libro quarto, f. 18, 82, 114', Jo ghiselin (in superius part-book), Regina celi letare alleluya,t,t; t (superius, altus, and bassus; tenor is missing from Venice, Biblioteca Nazionale in San Marco, fondo 197, source for this edition).

The tenor parts of the two motets just cited are borrowed from Binchois' composition. See Clytus Gottwald, Johannes Ghiselin: Johannes Verbonnet, Wiesbaden, 1962, p. 80.
5. Florence II. I. 232, f. 13'-17, Yzach, Angeli archangeli principatus & potistates, t; (C)omme femme Angeli archangeli, *; t; Angeli archangeli chroni & domenaciones principatus & potistates, t. 

Binchois' tenor is in the same voice, transposed up a fourth.

6. Ambros, Beispielsammlung, no. 13, pp. 62-78, Josquin de Près, Stabat mater dolorosa, t; (Comme femme) t; t; t (after Motetti de la corona Libro tertio, Venice, Ottaviano dei Petrucci, 1519, no. 6).

Copenhagen 1872, Vols. II, III, IV, I, V; f. 4'-5' (8'-9'), 4'-5' (8'-9'), 5 (10), 4'-5' (8'-9'), 4'-5' (10'-11'), Anon., Stabat mater, *; *; Stabat mater dolorosa iuxta crucem lachrimosa, *; *; 1; 1.

Florence II. I. 232, f. 22'-26, Iosqvin, Stabat mater dolorosa, t; Comme femme Stabat mater, *; t; Stabat mater dolorosa, t; t.

Vatican City 11953, f. 48-51, 47'-51, Anon., Stabat mater dolorosa, *; Stabat mater dolorosa, t (tenor and bassus).

Binchois' tenor is in the same voice, transposed up a fourth.

7. Ambros, Geschichte der Musik, Vol. V, no. 46, pp. 385-397, Ludwig Senfl, Sine spinis te quam pater, t; t; Ave rosa sine spinis, t; t; t; t; t2 (after Novum et insigne opus musicum, Nürnberg, Hieronymus Formschnyder, 1537, no. 22).

This work borrows Binchois' tenor, transposed up a fourth.

8. Munich 329, 328, 330, 331; f. 68-69', 120'-121, 43-44, 56'-57', Anon., Comme femme, *; *; *; *.

This work borrows Binchois' tenor, transposed up a fourth.

9. Vienna 18746, f. 21'-22, 23'-24, 20, 22', 20'-21, Anon., A moy seule qui tant aym vous, *; A moy seule, *; Comme femme desconforte, *; *; 2; 2.
C. Composition which borrows part of the tenor of A.

1. Florence 2439, f. 1'-3, Nino le petit (see Commentary, Mon seul plaisir).

40. Trop plus secret

Early manuscripts:

Basel 1, 3, 2, 4, no. 90 (108), Pe, D la rue (in superius part-book), Pirson (in tenor and altus part-books), Troplus secret,*;*;*;*.

Brussels 228, f. 8'-9, Anon., Trop plus secret que ma partie,t;t;t;t.

Regensburg C 120, pp. 268-269, P: la rue, Troplus secret,*;*;*;*.

Vatican City 11953, f. 7'-8, P. De la Rue, Trop plus secret,* (bassus).

Modern editions of text only:

Burbure, Étude sur un manuscrit du XVIe siècle, no. XXXIX, p. 23, Pierre de la Rue, Trop plus secret que ma partie (after Florence 2439).

Françon (ed.), Albums poétiques de Marguerite d'Autriche, no. CX, p. 208, Anon., Trop plus secret que ma partie (after Brussels 228).

Modern editions:

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XXI, 1885, no. 2, pp. 5-6, Pierre de la Rue, Bien plus secret,t;t;t;t (after Brussels 228).

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 7, pp. 200-203 (Pierre de la Rue), Trop plus secret, que ma partie,t;t;t;t (after Brussels 228).

41. Amours mon fait
de desplaisier

Anon. f. 45'-46

Modern edition of text only:

Monophonic manuscript:


Monophonic manuscript in modern edition:


42. *Dulces exuvie*

De Orto

f. 46'-47

Early manuscript:

Brussels 228, f. 30'-31, Anon., Dulces exuvie dum fata deusque scinebant, t; t; t; t.

Modern editions of text only:


Françon (ed.), *Albums poetiques de Marguerite d'Autriche*, no. CXXVII, p. 221, Anon., Dulces exuviae, dum fata deusque sinebat (after Brussels 228).


Modern edition:

Picker (ed.), *The Chanson Albums of Marguerite of Austria*, MS 228, no. 28, pp. 292-295 (Marbriano de Orto), Dulces exuvie, dum fata deusque sinebat, t; t; t; t (after Brussels 228).

43. *Requiem*

Obrecht

f. 47'-48

Early manuscript:

Segovia, f. lxxxi'-lxxxiii (81'-83), Jacobus hobrecht, Mille quingentis, t; Requiem eternam dona eis domine, t; tl; tl.

Early printed edition:

Petrucci, *Motetti C*, f. 9-10, 9', 10'-11, 9-9', Anon., Requiem eternam, *;*;*;*;*.
Both the Segovia manuscript and Petrucci, *Motetti C*, contain the complete motet, the *prima pars* of which constitutes Florence 2439, no. 43.

Modern edition of text only:

Smijers, "Twee onbekende motetteksten van Jacob Hobrecht," pp. 133-134, Jacob Hobrecht, *Mille quingentis* (a Dutch translation follows the Latin text).

Probably the text in the Segovia manuscript, presented in this study by Smijers, is the one originally associated with the composition (see Commentary, *Requiem aeternam*).

Modern edition:


Monophonic version:


44. *Een vrowelic wessenn* Jo. Gisling alias Verbonnet f. 49'-50

Early printed edition:

*Formschneyder, Trium vocum carmina*, no. 48, Anon.,-;-;- (after Petrucci, *Motetti C*).

45. *Plaine d'ennuy— Anima mea liquefacta est* Compere f. 50'-51

Early manuscripts:

Bologna Q 17, f. 6'-7, *loyset cmpere, Playne denuy,*;*; Anima mea liqfacta est,*.

Brussels 228, f. 55'-56, Anon., *Plaine dennuy de longue main attainte, t; t; Anima mea liquefacta est filie iherusalem, t.*
Brussels 11239, f. 27'-28, Anon., (P)laine denuyt de longue main ataincte,t; Plaine denuyt de longue main ataincte,t; Anima mea liqfacta est filie Ierusalemt,t.

London 35087, f. lxxxvi'-lxxxvii (86'-87), Loyset compere, Plaint denuuy et de longue main attaint,t; (P)laint denuuy de longue main attainte,t; Anima mea liquefacta est filie Ierusalemt,t.

Modern editions of text only:

Bibliorum Sacrorum...Nova editio, Canticum Canticorum V:6, 8, Anima mea liquefacta est, filiae Ierusalem.

The first four words of the text of Compere's contra follow verse 6. The remainder of the text is derived from verse 8.


François (ed.), Albums poétiques de Marguerite d'Autriche, no. XCIX, p. 201, Anon., Plaine d'ennuyt, de longue main ataincte (after Brussels 11239).


François (ed.), Albums poétiques de Marguerite d'Autriche, no. CLV, p. 244, Anon., Plaine d'ennuy, de longue main attainte (after Brussels 228).

François (ed.), Albums poétiques de Marguerite d'Autriche, no. CLVI, p. 245, Anima mea liquefacta est, filiae Ierusalem (after Brussels 228).

Blume (ed.), Josquin des Prés und andere Meister, no. 8, pp. 23-24, Matthäus Pipelare, Sur tous regretz le mien plus piteux pleure,t;t; Anima mea liquefacta est,t (after Maldeghem [ed.], Trésor musical, Musique profane).

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XIII, 1877, no. 15, pp. 37-38, Pipelare, Sur tous regrets le mien plus piteux pleure,t;t; Anima mea liquefacta est,t (after Brussels 228).
Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 49, pp. 381-383 (Loyset Compère), Plaine d'ennuy, de longue main attainte, t; t; Anima mea liquefacta est, t (after Brussels 228).

Monophonic version:

See Concordance, no. 83, for sources of the antiphon Anima mea liquefacta est.

Related composition:

1. Florence 2439, f. 92'-94, Ghiseling (see Concordance, no. 83).

46. Sourdés regretz

Early manuscripts:

Brussels IV. 90, Tournai 94, f. 7-8, 7'-8, Anon., Sourdés regrez avirez mon cœur, t; t (superius and tenor).

Brussels 228, f. 54'-55, Anon., Sourdez regretz auironnez mon cœur, t; t; t.

Florence 117, f. 37, Anon., Sourdez regretz avironnez mon cœur, t; t (tenor and contra, superius is lacking).

London 35087, f. lxxi'-lxxiii (71'-73), Anon., Sourdes regretz environes mon cœur, t; t; t.

Modern editions of text only:


Modern editions:

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XXIII, 1887, no. 6, pp. 17-18, Louis Compère, Sourdes regrez, avironnez mon cœur, t; t; t (after Brussels 228).

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 48, pp. 379-381 (Loyset Compère), Sourdez, regretz, avironnez mon cœur, t; t; t (after Brussels 228).
47. *Fors seullement*  

Ockeghem  

f. 52'-53

**Early manuscripts:**

Copenhagen 1848, p. 427, Anon., *Fors seulement,*;--;-. 

Paris 1596, f. 7'-8, Anon., *Fors seulement contre ce que ay promys,t;t;t.*

Paris 2245, f. 16'-17, Okeghem, *Fors seulement contre ce quay promye,t; Fors seullemnt...et en tous lieux,t; Fors seullemet lactente que je meure,t.*

The *superius* in Paris 2245 corresponds to the *contra* in other sources and is written a twelfth higher than in other copies of the work. An inscription at the start of this part, "Royal Canon," provides for its transposition down a twelfth.

St. Gall 461, pp. 4-5, Ockengem, S--; T--; *Fors solament,*.

Elongated note values are employed at the beginning of each voice.

**Early printed edition:**

Formschneyder, *Trium vocum carmina*, no. 47, Anon.,--; *Fors seulement,*;--;.*

**Modern edition of text only:**

Burbure, *Étude sur un manuscrit du XVIe siècle*, no. XLVI, p. 27, Jean Ockeghem, *Fors seulement lactante que je meure (after Florence 2439).*

For other textual sources, see *Concordance*, no. 16.

**Modern editions:**


48. **Baisiés moy dont fort**

**Early manuscript:**

Copenhagen 1848, p. 35, Anon., Baisez moy donc fort ma maistresse, t; Baisez moy dont ma maistresse, *; Baisez moy donc for ma maistresse, *

**Modern edition of text only:**


49. **Par vous sermens**

**Early manuscript:**

Bologna Q 17, f. 51'-52, Anon., ---.

**Early printed edition:**


**Text only:**

Paris 1719, f. 35, Anon., Par voz sermens tous plains de decepvance.

Paris 1722, f. 67, Anon., Par voz sermens tous plains de desevance.

Saint-Gelais and d'Auriol, *La Chasse et le départ d'amours*, Qiiii, f. 1', Anon., Rondel dune dame qui blasme son amy, Par voz sermens tous pleins de deceuance.

**Modern editions of text only:**


Françon (ed.), *Poèmes de transition*, no. CCCCLX, p. 573, Anon., Par voz sermens tous plains de desevance (after Lille, Bibliothèque de Lille, MS 402).
50. **Mon cœur et moy** Prioris f. 55'-56

**Early manuscripts:**

Washington, Laborde, f. 30'-31, Anon., Mon cœur et moy dune alliance,t; t; Mon cœur et moy,*.

Wolfenbüttel 287, f. 22'-24, Anon., Mon cœur et moy dune alliance,t; Mon cuer et moy,*; Mon cuer,*.

**Modern edition:**

Jeppesen (ed.), *Der Kopenhagener Chansonnier*, no. 18, pp. 34-35 (Prioris), Mon cœur et moi d'une alliance,t; Mon cuer,*;- (after Copenhagen, Det Kongelige Bibliotek, MS Thott 2918, f. 24').

51. **Mon plus que riens** Prioris f. 56'-57
52. **Riens ne me plaist** Prioris f. 57'-58

**Text only:**

Paris 1722, f. 68, Anon., Riens ne me plaist quant pnt ne vous voy.

53. **Va t'en regrets** Allexander f. 58'-59
54. **Pour quoi tant—**
     **Pour quel paine** Allexander f. 59'-60

**Early manuscript:**

Rome 2856, f. 143'-145, Anon., (V)elupem Lac bions,*; Velupem,*;-.

**Modern edition:**


**Related compositions:**

1. Paris 4379, f. 15'-16 (Plamenac, Seville, no. 42), Anon., Pour quelque paine que jendure,t; Pour quelle,*; Pour quelque,*.
2. Florence 2439, f. 10'-11, Rue (see Concordance, no. 9).
Concerning the relationship of these compositions to Florence 2439, no. 54, see Commentary, Pour quelque paine que j'endure.

55. Sy vous plaixt bien

Allexander f. 60'-61

Early manuscript:

St. Gall 461, pp. 66-67, Anon.,-;-;-. 

Text only:

Paris 1719, f. 90, Anon., Sil vous plaixt bien que je vous tiengne.

Paris 1722, f. 42', Anon., Si vous plaixt bien que Je vous tiengne.

Modern edition of text only:

Burbure, Étude sur un manuscrit du XVIe siècle, no. LIV, p. 28, Allexander, Sy vous plaixt bien que je vous tiegne (after Florence 2439).

Modern edition:


Related composition:

1. Dijon 517, f. CXVI'-CXVII (119'-120), Anon., Sil vous plaixt que je vous tiegne,t; Sil vous plaixt,*. 

Paris, Chaussée, f. XIII'-XV, Anon., Sil vous plaixt bien que je vous tiengne,t; Sil vous plaixt bien,*; Sil vous plaixt,.*.

The superius of Agricola's composition corresponds intermittently to the tenor of the anonymous work just cited.

56. Amours, amours

Allexander f. 61'-62

Early manuscripts:

Bologna Q 17, f. 9', A agricola, Amours,* (superius and ending of contra, tenor and beginning of contra are lacking).
Turin I. 27, f. 9'-10, Anon., -;--.-.

Text only:

Paris 1719, f. 34', Anon., Amours amours trop me fiers de tes dars.

Saint-Gelais and d'Auriol, *La Chasse et le depart d'amours*, Qii, f. 4', Anon., Rondel d'ung amant qui se plaint damours, Amours/ amours/ trop me fiers de tes dars.

Related compositions:

A. The original setting, from which Florence 2439, no. 56, borrows the tenor.


Florence 229, f. 285'-286, Anon., (A)mours amours trop me fiers de tes dars,t; Amours amours,*;*.

Florence 2794, f. 21'-22, Anon., (A)mours amours trop me fiers de tes dars,*; Amours amours trop me fiers de tes dars,*; Amours amours,*.

Montecassino 871N, f. 152'-153 (pp. 382-383), Anon.,--;--;--; (order of voices: tenor, contra, superius.

At the bottom of f. 152' is the title Amors amors.

Paris 4379, f. 17'-18 (Plamenac, Seville, no. 44), Anon., Amours amors trop me fiers de tes dars,t; Amours amours,*; Amours,*.

Paris 15123, f. 84'-85, Anon., Amors amors trop me fiers de tes dars,t; Amors amors trop fiers,*; Amors amors trop,*.

Perugia 431, no. 95, f. 85'-86, Anon., Amors amors,*;--;--.


Rome 2856, f. 50'-51, hayne, Amours amours,*; Amours,*;*2.
Segovia, f. clxxxiiii' (177'), scoen heyne, Amours amours,*;*;*.

Trent 89, f. 25'-26, Heyne,-;--;-.

Vatican City XIII, 27, f. 100'-101 (107'-108),
Anon., Amors amors,*;*;*;*.

Washington, Laborde, f. 93'-94, Anon., Amours amours trop me fiers de tes dars,t; Amours,*;*.

2. Hewitt (ed.), Harmonice Musices Odhecaton A, no. 9, pp. 237-239, Hayne, Amours, amours, trop me fiers de tes dars,t; Amours, amours, trop,*; Amours, amours, trop me fiers,*;*1 (after Petrucci, Harmonice Musices Odhecaton A, f. 11'-12).

A si placet altus is added to the three voices of Hayne's composition.

57. Se mieulx ne vient d'amours  Allexander  f. 62'-63

Early manuscripts:

Oxford 831, f. 261, Anon., Se mieulx ne vient damours peu me contente,t;t (tenor and beginning of contra only, superius and ending of contra are lacking).

Paris 1597, f. xxxi'-xxxii, Anon., Se mieulx ne vient damours,t; (partial text); Se mieulx ne vient,*.

Early printed edition:

Petrucci, Canti C, f. 156'-157, Agricola, Se mieulx ne vient damours,*; Se mieulx,*;*2.

Text only:

Vérard, Le Jardin de plaisance, f. lxxii, Anon., Autre rondel, Se mieulx ne vient damours peu me contente.

Modern editions of text only:


Françon (ed.), Poèmes de transition, no. CCCXCIV, p. 508, Anon., Se mieulx ne vient, d'amours peu me contente (after Lille, Bibliothèque de Lille, MS 402).

Modern edition:


Related compositions:

1. Dijon 517, f. lxxiii'-lxxiii (76'-77), Anon., Se mieulx ne vient dmors peu me contente,t; Se mieulx,*;.-

Jeppesen (ed.), Der Kopenhagener Chansonnier, no. 7, p. 11 (Convert), Se mieulx ne vient d'amours, peu me contente,t; Se mieulx,*;-(after Copenhagen, Det Kongelige Bibliotek, MS Thott 2918, f. 7'-8).

Paris, Chaussée, f. 76'-77, Anon., (S)e mieulx ne vient damors peu me cntente,t; Se mieulx,*;.-

Seville 5-I-43, f. 63'-64 (Plamenac, Seville, no. 83), Anon., Se mieulx ne vient damours peu me cntente,t;*;*.

Washington, Laborde, f. 19'-20, Convert, Se mieulx ne vient damours peu me contente,t; Se mieulx ne vient damours,*;*.

Wolfenbüttel 287, f. 3'-4, Anon., Se mieulx ne vient damors peu me contente,t; Se mieulx,*;*.

The tenor of Agricola's setting paraphrases, an octave lower, the superius of Convert's composition.


Hewitt (ed.), Harmonice Musices Odhecaton A, no. 51, pp. 329-330, Compere, Se mieulx ne vient d'amours, peu me contente,t; Se mieulx,*;* (after Petrucci, Harmonice Musices Odhecaton A, f. 56'-57).

St. Gall 461, pp. 86-87, Compere, Se meulx,*;*;*.
The opening of Compère's superius and tenor resembles the start of corresponding voices in Convert's work.

58. \textit{Belles sour toutes—} \textit{Tota pulchra es} \hfill Alexander Agricola f. 63'-64

\textit{Early manuscripts:}

London 31922, f. 99'-100 (pp. 294-295), Anon., (B)elle sur tautes,*;--; Tota pulcra es,* (order of voices: superius, contra, tenor, bassus).

A contratenor (bassus) is added to the three voices of Agricola's setting. This part is incomplete, as it lacks an ending.

St. Gall 462, f. 37 (p. 81), Anon., Belle sur tout,*;--; Tota pulcra es amica mea,t.

\textit{Early printed editions:}

Formschneyder, \textit{Trium vocum carmina}, no. 84, Agricola,— Belle sur tautes,*;--.


\textit{Text only:}


\textit{Modern editions of text only:}


\textit{Modern editions:}


Schering (éd.), \textit{Geschichte der Musik in Beispielen}, no. 53, p. 49, Alexander Agricola, Belle sur toutes, *;*; Tota pulcra es amica mea,t (after Petrucci, \textit{Canti C}).
Monophonic version:

*Antiphonale ad usum ecclesie Sar.*, Vol. II, f. lxxxviii'-xc, In assumptione beate Marie, Tota pulcra es amica mea.


59. *Adieu m'amour*  
Allexander  
f. 64'-65

Modern edition of text only:

Burbure, Ètude sur un manuscrit du XVIe siècle, no. LIX, p. 29, Allexander, Adieu mamour et mon desier (after Florence 2439).

Related composition:

Florence 2439, f. 65'-66, Allexander (see Concordance, no. 60).

60. *Adieu m'amour*  
Allexander  
f. 65'-66

Early manuscripts:


London 5242, f. 30'-31, Anon., (A)dieu mamour et mon desir,t; Adieu mamour et mon desir,t;t2.

Early printed edition:


Modern edition of text only:

Burbure, Ètude sur un manuscrit du XVIe siècle, no. LIX, p. 29, Allexander, Adieu mamour et mon desier (after Florence 2439).

61. *De tous biens playne*  
Allexander  
f. 66'-67

Text only:

Saint-Gelais and d'Auriol, *La Chasse et le depart d'amours*, Pii, f. 1, Anon., Rondel dung amour qui loue sa dame, De tous biens pleine est ma maistresse.
Modern editions of text only:

Hewitt (ed.), Harmonice Musices Odhecaton A, p. 172, Anon., De tous biens est plaine ma mastresse (refrain only, after Paris 15123).

 Löpelmann (ed.), Die Liederhandschrift des Cardinale de Rohan, no. 575, p. 358, Anon., De toulx biens plaine est ma mastrssse (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 184-184').

Related compositions:

A. The original setting, from which Florence 2439, no. 61, borrows the tenor.

1. Bologna Q 16, f. cxviii'-cxviii (123'-124), Anon., (D)e tous biens plen,*;*; De tous biens plen,.*

Dijon 517, f. xj'-xij (14'-15), hayne, De tous biens plaine est ma maistresse,t; De tous biens,*; De tous,*.

Egenolff Vm7 504, Vol. III, no. XVI, Anon., De tous biens,* (superius).

Florence 121, f. 24'-25, Anon., (D)e tus bein plaine,*;--;--.

Florence 178, f. 34'-35, hayne, De tous biem playne,*;--;--.

Florence 2356, f. 32'-33 (26'-27), Anon.,--; De tout bn pleine,*; De tout bn plaine,*.

Florence 2794, f. 18'-19, Anon., (D)e tous biens plaine est ma maistrasse,t--;--.

Jeppesen (ed.), Der Kopenhagener Chansonnier, no. 5, pp. 7-8 (Hayne), De tous biens plaine est ma maistresse,t; De tous biens,*;- (after Copenhagen, Det Kongelige Bibliotek, MS Thott 2918, f. 5'-6).

London 31922, f. xxx'-xxxj (40'-41, pp. 76-77), Anon., De tous bien plane,*;--; De tous bien playne,*.

Montecassino 871N, f. 102' (p. 344), Anon.,--; T--; C--.
New Haven, Mellon, pp. 82-83 (f. 42'-43), heyne, De tous biens plaine est ma mastresse; De tous biens plaine,*; De tous bns plaine,*.

Paris 15123, f. 105'-106, Anon., De tous biens est plaine ma mastresse; De tous biens est plaine,*; De tous biens est,*.

Paris Vm7 676, f. 42'-43, Anon., De tous biens,*; *; *; *

Paris, Rothschild 2973, f. 25'-26, Anon., De tous biens plaine est ma maissse; De tous biens plaine,*; *

Pavia 362, f. 34 bis'-35, heyne, (D)e tous biens playne et ma misse chun luy doibt tribut donneur, *; De tous biens,*;-

Perugia 431, no. 80, f. 70'-71, Anon., De tous biens plains est,*; *; *

Rome 2856, f. 66'-67, hayne, De tous biens plaine, *; De tous biens,*;*2.

Seville 5-I-43, f. 39 (Plamenac, Seville, no. 48), Anon., De tous biens playne,*;* (tenor and contra, superius is lacking).

ULm 237a, c, d; f. 17, 15, 16, Anon., De tous bien plain,*; D--; D--.

Washington, Laborde, f. 62'-63, Anon., De tous biens plaine est ma maistresse; De tous biens,*; *

Wolfenbüttel 287, f. 52'-53, Anon., De tous biens plaine est ma maistresse; De tous bns,*; *

2. a. Hewitt (ed.), Harmonice Musices Odhecaton A, no. 20, pp. 263-264, (Hayne), De tous biens plaine est ma maistresse; De tous biens plaine,*;*;* (after Petrucci, Harmonice Musices Odhecaton A, f. 22'-23).

This work adds a si placet altus to the three parts of Hayne's setting.

b. Vatican City XIII, 27, f. 57'-58 (64'-65), Anon., De to biens plena,*;--;--;--.
This composition adds two new voices, each differing from the *si placet* part in A.2.a., to the three parts of Hayne's setting.

3. a. Florence 229, f. 188'-189, Deplanqua, (D)e tous bien,*; De tous bien,*;*2.

A fourth voice is derived from the third given part by following the instruction, "Fuga de minima." The *superius* and *tenor* are borrowed from Hayne's setting.

b. Hewitt (ed.), *Harmonice Musices Odhecaton A*, no. 95, pp. 418-420, Josquin (from Index), De tous biens plaine est ma maistresse,t; De tous biens plaine,*;* (after Petrucci, *Harmonice Musices Odhecaton A*, f. 102'-103).

The inscription beneath the *contra*, "Canon Petrus & Ioannes currunt in puncto," provides for the addition of a fourth voice.


Josquin's composition, in the two sources cited above, borrows Hayne's *superius* and *tenor*.

c. Florence 229, f. 187'-188, Anon., (D)e tous biens plaine est ma maistresse,t--;--.

The *superius* and *tenor* are borrowed from Hayne's setting.

d. Florence Panc. 27, f. 25, Anon., De tous biens playne,*--;--.

The *superius* and *tenor* are borrowed from Hayne's setting.

e. Petrucci, *Canti C*, f. 143'-144 (printed as f. 1043'-1044), Anon., De tous biens,*;*;*.

The *superius* and *tenor* are borrowed from Hayne's setting.

B. Compositions which borrow the *tenor* of A.
1. Segovia, f. cci (193), Adam, De tous biens playne, *;* (duo).

2. Florence 2439, f. 67'-68, Allexander (see Concordance, no. 62).

3. Pirro, *Histoire de la musique de la fin du XIV\textsuperscript{e} si\`ecle \`a la fin du XVI\textsuperscript{e},* p. 208, Agricola, (De tous biens playne)-;--; (first thirty measures only, no source is given).

4. Segovia, f. clxxxii' (174'), Alexander agricola, De tous biens playne,*;*.

5. Segovia, f. cxciii' (188'), Alexander agricola, De tous biens playne,*;* (superius and tenor only, f. cxcv is lacking).

6. Vatican City XIII, 27, f. 70'-71 (77'-78), Anon., De to biens plaine,*;--; Verona DCCLVII, f. 42'-43, Anon.,--;--.

7. Petrucci, *Canti C,* f. 83'-84, Agricola, De tous biens,*;*;*;*.

This work incorporates all three voices of the composition just cited, adding a fourth voice, designated contra between the tenor and bassus (contra of B.6).

8. Verona DCCLVII, f. 43'-44, Anon.,--;--.

Hayne's tenor is in the tenor. The beginning of the contra is quoted from the composition which precedes this work in the Verona manuscript (related composition B.6).

9. Hewitt (ed.), *Harmonice Musices Odhecaton A,* no. 73, pp. 373-374, Bourdon (from Index), De tous biens,*;*;*; (after Petrucci, *Harmonice Musices Odhecaton A,* f. 79'-80).

Segovia, f. clxxiii' (166'), Alexander Agricola, De tous biens playne,*;*;*.

10. Comp\`ere, *Opera Omnia,* ed. by Ludwig Finscher, Vol. IV, pp. 32-38, Loyset Comp\`ere, Omnium bonorum plena,t;*;*; (De tous biens plaine) Nullus tibi comparari,t; Assistens adextris Patris,t (after Trent, Castello del Buon Consiglio, MS 91, f. 33'-35).
Hayne's tenor is presented twice in the same voice.


12. Petrucci, Canti C, f. 79'-80, Jo. Japart, De tous biens,*;*;*;*.

Hayne's tenor is in the altus. An inscription over the altus, "canon hic dantur antipodes," indicates that this part is to be sung in inversion.


14. Cambrai 124, Vols. 4, 1, 2, 3, f. 46' (in each part-book), Doude Schuere (in each part-book), De tous biens plaine,*;*;*;*.

15. Petrucci, Canti C, f. 20'-21, .C. de. stappen., Beati paci beati paci beati paci...beati pacifici (partial text); De tous biens playne,*; De tous biens,*;*2.

16. Segovia, f. ccc (194), Jo. tinctoris, De tous biens playne,*;* (duo).

17. Bologna Q 17, f. 26'-27, Vacho, (D)e tous biens, *;*-;.-.

18. Bologna Q 18, f. 51'-52, Anon., De tous bien plen,*;*-;.-.-.

Hayne's tenor is in the superius, transposed up a fifth.

19. Copenhagen 1848, p. 188, Anon., Jayme bien qui sen va a la broquir,t; De tous biens plain es ma maistresse,t.

20. Copenhagen 1848, pp. 200-201, Anon., Venez venez venez tresons,t; De tous biens plain es ma maistresse,t; Venez,*.

An inscription at the close of the superius reads, "a maistre pierre du cugniet."

The upper voice of this two-part composition borrows Hayne's tenor.

22. Formschneyder, Trium vocum carmina, no. 60, Anon., -; De tous biens playne,*;-.

Petrucci, Canti C, f. 142'-143 (printed as f. 1042'-1043), Anon., De tous biens playne,*; De tous biens,*,*2.

Vatican City XIII, 27, f. 17'-18 (24'-25), Anon., De to biens plaine e ma maetresa,*;-;-.


The incipits in the tenor and bassus are incorrectly reversed in the Petrucci print. This error is corrected in the edition cited.

24. Vatican City XIII, 27, f. 15'-17 (22'-24), Anon., De to biens playne,*;-;-.

The inscription "Crescit in duplo" is given beneath the tenor.

C. Composition which borrows part of the tenor of A.

1. Petrucci, Canti C, f. 88'-89, Anon., De tous biens planye,*; De tous biens,*,*2,*2.

This work borrows Hayne's superius and the beginning of his tenor.

62. De tous biens playne
   Allexander
   f. 67'-68

63. Tout a par moy
   Allexander
   f. 68'-70

64. D'ung aultre amer
   Allex
   f. 70'-71

Modern edition:

65. *Sonnés, muses*  
*mélodieusement*  
Allex  
f. 71'-72

Modern edition of text only:


66. *Without words*  
Allexander  
f. 72'-73

67. *Ublier veuil tristisse*  
Allexander  
f. 73'-74

Early manuscripts:

Bologna Q 17, f. 3'-4, *A agricola*, Ublier veuil,*;*;*;.

Paris 1596, f. 3'-4, Anon., Oblier veult douleur: tristesse,*;*;*;.


Segovia, f. clxi' (154'), *Alexander agricola*, Oblier suis,*;*;*;*

Vienna 18810, f. 29'-30, 26'-27, 27'-28, *Alexander Agricola* (in each part-book), Carmen,*;*;*;*

Regensburg C 120, pp. 294-295, *Agricola*, Oblier,*;-;*;-

In the Regensburg manuscript, a *si placet altus* is added to the three parts of *Agricola*'s setting.

Early printed edition:

Formschneyder, *Trium vocum carmina*, no. 58, Anon., -;--;--.

68. *Comme femme*  
Allexander  
f. 74'-76

Early manuscripts:

Paris 1597, f. xxix'-xxx, Anon., *Comme femme desconfortée,*;*; Comme femme,*.

Rome 2856, f. 126'-128, *Agricola*, Come femme,*;*;*;*

Vatican City XIII, 27, f. 102'-104 (109'-111), *Agricola*, Come femme,*;-;--.
Early printed editions:


Petrucci, *Canti C*, f. 146'-147 (printed as f. 1046'-147), Agricola, Comme feme,*;*; Come feme,*;*2.

Modern edition:


69. *Se congé prens*  
Allexander  
f. 76'-78

Early manuscripts:

Paris 1597, f. xxx'-xxxii, Anon., Si congé prens de mez bellez amors,*;*; Si congé prens,*.

St. Gall 461, pp. 62-63, Anon.,*;*;*;*.

Turin I. 27, f. 7'-8, Anon., Se congé prens de mes belles amours,*;*; Se congé prens,*;*;*.

Modern edition:


Monophonic manuscript:

Paris 12744, f. xxxv'-xxxvi, Anon., Si congé prens de mes belles amours.

Monophonic manuscript in modern edition:


Related compositions:

1. Petrucci, *Canti C*, f. 39'-40, Anon., Se congie pris,*;*;*;*;*.

The superius follows the melody of the monophonic setting.
2. Attaingnant, Trente sixiesme livre...Josquin des prez, Vols. I, III, II, V, IV; f. VII-VIII, VII'-VIII, VII'-VIII, VIII, VII', VII'-VIII. Josquin des prez (ascription given on title page of Vol. I), Se congi6 prens de mes belles amours, t; t; t; t; t.

Josquin, Wereldlijke Werken, ed. by Albert Smijers, Vol. I, no. 12, pp. 28-32, Josquin des Prés, Se congi6 prens de mes belles amours, t; t; t; t; t; t (after Le Septiesme livre contenant vingt et quatre chansons à cinq et à six parties... Josquin des Prés, Antwerp, Tylman Susato, 1545, f. VIII).

St. Gall 463, no. 211, Josquin (in superius and altus part-books), Se congi6 prens de mes belles amours, t; Se congi6 prens,* Se congi6 prens de mes belles amours,* (superius, altus, and quinta vox).

The quinta vox (included in the superius part-book) bears the inscription, "resolutio ex tenore in diapente."

St. Gall 464, f. 8'-9, 8, Josquin (in each part-book), Se congi6 prens de mes belles amours, t; Se congi6 prens,* (superius and bassus).

The quinta vox and sexta vox sing the popular melody in a canon at the fifth.


The popular melody is in the superius.

4. St. Gall 461, p. 1, Anon., D--; T--.

Each of the given parts has a signum congruentiae, marking the entry of a canonic part. The two lower voices paraphrase the popular melody in a canon at the fourth.

70. Celte que j'ay
     long temps aymé
Cornelius Rigo f. 78'-79

Early printed edition:
Formschneyder, *Trium vocum carmina*, no. 41, Anon.,-
Myn hert heft altijt verlanghen,*;--.

Modern edition:

Gombosi, *Jacob Obrecht, eine stilkritische Studie*, no. XXX, pp. 84-85, Anon., (Mijn hert heft altijt verlanghen)-;--; (after Formschneyder, *Trium vocum carmina*).

Related compositions:

See Concordance, no. 13. Concerning the relationship of Rigo's setting to other *Myn hertz* compositions, see Commentary, *Myn hertz*.

71. *Sans regrets veul*  
   Jaspar  
   f. 79'-80

Modern edition of text only:


72. *A la mort an prioit—*  
   *Monstra te esse matrem*  
   Josquin  
   f. 80'-81

Monophonic version:


*Vesperale Romanum*, Commune Sanctorum, p. (81), In Festis B. Mariae Virginis, Hymnus, Ave maris stella.

Stanza 4 of the Gregorian hymn *Ave maris stella*, found in the three sources listed above, begins "Monstra te esse matrem." This hymn is not to be confused with a different *Ave maris stella*, which supplied the ostinato for Florence 2439, no. 84.

This Dutch sacred song employs the melody of the Gregorian hymn *Ave maris stella*.

73. *Da pacem, Domine*  
Gislingh  
f. 81'-82

Modern edition of text only:


Monophonic version:

*Antiphonale Sacrosanctae Romanae*, Toni Communes, p. 144, *Pro Pace, Da pacem Domine in diebus nostris*.

*Liber Usualis*, p. 1867, *Pro pace, Da pacem Domine in diebus nostris*.

74. *Wetghy wat mynder jonghen herten deert*  
Ghisling  
f. 82'-83

Modern edition of text only:


Modern edition:


Related compositions:

1. *Formschneyder, Trium vocum carmina*, no. 59, Anon., -; *Vueit ghij,***;***.

   *Petrucci, Canti C*, f. 155'-156, Anon., *Vueit ghij,***;***.

   The popular melody is presented in the *tenor*, a seventh higher than in Florence 2439, no. 74.

2. *Segovia, f. cxxvii-cxxvii' (120-120'), Jacobus hobrecht, Weet ghij wat mynder jonghen herten deert,***;***; *Weet ghij wat mynder herten deert,***;***.

   Obrecht's setting employs the popular melody in the *tenor*, a fourth above its position in Florence 2439, no. 74.
75. **Rendès le moy, mon ceur**

Ghiselingh f. 83'-84

**Early printed editions:**


Formschneyder, *Trium vocum carmina*, no. 54, Anon., -;-;-.  

**76. Le couer le syeult**

Verbonnet f. 84'-85

**Early manuscript:**

Copenhagen 1848, p. 437, Verbonnet,-;-;-.  

**Text only:**

Paris 1719, f. 111, Anon., Le cuezr la suyt et mon oeil la regrette.  

**Modern editions of text only:**

Bancel (ed.), *Cent quarante cinq rondeaux d'amours*, p. 133, Anon., Le cuezr la suyt & mon oeil la regrette (after Paris, Bibliothèque Nationale, nouv. acq. fr. 7559, f. 20').  


Françon (ed.), *Poèmes de transition*, no. CCLII, p. 365, Anon., Le cuezr la suit et mon oeil la regrette (after Lille, Bibliothèque de Lille, MS 402).  

77. **A vous, ma dame**

Verbonnet f. 85'-86  

**Text only:**


78. **Je suis si tresforte**

Verbonnet f. 86'-87  

**Early manuscripts:**
London 35087, f. xlvi'-xlvii (46'-47), Anon. , Ic bin zo nav bedwonghen, t; t; t.

Maastricht, f. xxxiv', Anon., Ic ben zo nee bedwonghn, t (superius).

Modern edition of text only:


Modern edition:

Wolf (ed.), 25 driestemmige oud-Nederlandsche liederen, no. XV, p. 16, Anon., Ic ben zo nau bedwonghen, t; t; t (after London 35087).

79. Tous nobles ceurs

Early manuscript:

Brussels 228, f. 51'-52, Anon., Tous nobles cuers qui mes regretz voys, t; t; t.

Early printed edition:

.Formschneyder, Trium vocum carmina, no. 50, Anon., -; -; -;

Text only:

Paris 1719, f. 110', Anon., Tous nobles cueurs qui mes regretz voyez.

Paris 1722, f. 68', Anon., Tous nobles cueurs qui mes regretz voyez.

Modern editions of text only:


Françon (ed.), Albums poétiques de Marguerite d'Autriche, no. CLI, p. 241, Anon., Tous nobles cueurs qui mes regretz voyez (after Brussels 228).

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Françon (ed.), Poèmes de transition, no. CCLI, p. 364, Anon., Tous nobles cueurs qui mes regrets voyez (after Lille, Bibliothèque de Lille, MS 402).

Schwob (ed.), Le Parnasse satyrique de quinzième siècle, pp. 18-19 (Henri Baude), Tous nobles cueurs qui mes regrez voyez (after Paris 1719).

Modern editions:

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XXIII, 1887, no. 2, pp. 11-12, Anon., Tous nobles coeurs qui mes regretz voyez,t;t;t (after Brussels 228).

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 45, pp. 371-373 (Pierre de la Rue), Tous nobles cuers qui mes regretz voyez,t;t;t (after Brussels 228).

80. A vous, non aultre, servir Rue

Early manuscripts:

Brussels 228, f. 52'-53, Anon., A vous non autre servir mabandone,t; A vous non autre servir habandone,t;t2.

London 5242, f. 28'-30, Anon., A vous non aultre me suis habandonne,t; A vous non autre me suis habandonne,t;t2.

Modern edition of text only:

Françon (ed.), Albums poétiques de Marguerite d'Autriche, no. CLII, p. 242, Anon., A vous, non autre, servir habandonné (after Brussels 228).

Modern editions:

Maldeghem (ed.), Trésor musical, Musique profane, Vol. XXIII, 1887, no. 4, pp. 13-14, Anon., A vous non aultre, servir habandonné,t;t;t (after Brussels 228).

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 46, pp. 373-376 (Pierre de la Rue), A vous non autre, servir habandonné,t;t;t (after Brussels 228).
Picker, "The Chanson Albums of Marguerite of Austria," ex. 1, pp. 263-265 (Pierre de la Rue), A vous, non autre, servir abandonné, t; t; t (after Brussels 228).

81. Fortune d'estrange plumaige—
Pauper sum ego  
Josquin  
f. 89'-90

Early manuscripts:

Brussels 228, f. 58'-59, Anon., Ce poure mendiant Ce poure mendiant pour dieu, t; t; Pauper sum ego,*.

London 35087, f. xvi'-xvii (16'-17), Anon., Pauper sum ego,*; *; *.

Modern editions of text only:

Bibliorum Sacrorum... Nova editio, Liber Psalmorum LXXXVII:16 (88:15), Pauper sum ego.

Burbure, Étude sur un manuscrit du XVIe siècle, no. LXXX, p. 33, Josquin Deprès, Pauper sum ego (Latin text only, after Florence 2439).

Modern editions:


Maldegem (ed.), Trésor musical, Musique profane, Vol. XXIII, 1887, no. 8, pp. 21-22, Anon., Ce povre mendiant pour Dieu, t; t; Pauper sum ego, t (after Brussels 228).

Picker (ed.), The Chanson Albums of Marguerite of Austria, MS 228, no. 51, pp. 389-390 (Josquin des Prez), Ce povre mendiant ce povre mendiant pour Dieu, t; t; Pauper sum ego, t (after Brussels 228).

Monophonic version:

Antiphonale Sacrosanctae Romanae, Toni Psalmorium, p. 26, Octavus tonus.

Liber Usualis, p. 117, The Tones of the Psalms. Eighth Tone.
82. *O florens rosa* *(Johannes Ghiselin) f. 90'-92*

**Early manuscript:**

St. Gall 463, no. 18, Joannes Ghiselin, *O florens rosa,* (superius).

**Early printed edition:**

Petrucci, *Motetti A,* f. 22'-24, Jo. ghiselin, *O florens rosa,* *:-;:.*

The two lower voices are reversed, compared to their position in Florence 2439.

**Modern edition of text only:**


**Monophonic version:**

Ringmann (ed.), *Das Glogauer Liederbuch, Zweiter Teil,* p. 76, *O (florens rosa) mater domini* (after Neumarkter Cantional, f. 180').

83. *Anima mea liquefacta est* Ghiseling **f. 92'-94**

**Modern editions of text only:**

*Bibliorum Sacrorum... Nova editio,* Canticum Canticorum V:6-8, *Anima mea liquefacta est.*


Françon (ed.), *Albums poétiques de Marguerite d'Autriche,* no. CXLVIII, p. 238, *Anima mea liquefacta est* (after Brussels 228, f. 47'-48).

**Monophonic version:**


*Antiphonale ad usum ecclesie Sar., Vol. II,* f. xc, *In assumptione beate maria, Anima mea liquefacta est.*

*Processionale Monasticum*, p. 275, *Antiphonae de B. M. V. per Annum Ana. 7, Anima mea liquefacta est.*

84. *Sancta Maria virgo—*  
*Rue*  
Rue  
O Maria virgo  
*Rue*  

*Early printed edition:*  

Formschneyder, *Trium vocum carmina*, no. 69, Anon., -;,-;,-.

*Monophonic version:*  


This hymn employs the same melody as the hymn in *Antiphonale Sacrosanctae Romanae*. The first line of its text is derived from the fourth line of *Ave maris stella*. A different *Monstra te esse matrem* serves as the cantus firmus of *A la mort—Monstra te esse matrem* by Josquin (see Concordance, no. 72).

Concerning the relationship of the monophonic version to Florence 2439, no. 84, see Commentary, *Ave maris stella.*

85. *Si dormiero*  
*Rue*  
Rue  

*Early manuscripts:*  

Greifswald Eb 133, f. 10-11 (in each part-book), Anon., *Si dormiero,*;* (superius and bassus, tenor is lacking).

Heilbronn X. 2, pp. 19-(20), Anon., *Si Dormiero,* (contra).

Vienna 18810, f. 33-34, 29-30, 30-31, heinricus ysaac (in each part-book), Guretzsch,*;*;*.

Zwickau LXXVIII, 3, f. (5-7), (4'-7), (3'-5'), Anon., Z--; Z--; Z--.
Early printed editions:


Formschneyder, Trium vocum carmina, no. 66, Anon.,-; Si dormiero,*;.-

Modern edition of text only:

Bibliorum Sacrorum...Nova editio, Liber Job VII:4-5, Si dormiero, dicam: Quando consurgam?

Modern edition:


86. Cum audisset Job

Cornelius Rigo de Bergis f. 98'-99

Early manuscript:

St. Gall 462, f. 37'-38 (pp. 82-83), Anon., Cvm audisset Job nuntiorum verba,t; Cum audisset Job nuntiorum...Si bona suscepimus,t; Cum audisset Job nuntiorum verba,t.

Modern editions of text only:

Bibliorum Sacrorum...Nova editio, Liber Job, II:10 (second section of verse), Si bona suscepimus de manu Dei.

After the first seven words ("Cum audisset Job nuntiorum verba sustinuit patienter"), the text of Rigo's composition quotes this passage from the book of Job.

Burbure, Étude sur un manuscrit du XVIe siècle, no. LXXXV, p. 34, Corneille Rigo de Bergis, Cum audisset Job nunciorum verba (after Florence 2439).

Modern edition:

Geering and Trümpy (eds.), Das Liederbuch des Johannes Heer von Glarus, no. 42, pp. 70-72 (C. Rigo de Bergis), Cum audisset Iob nuntiorum verba,t;t; t (after St. Gall 462).
Si bibero

Modern editions of text only:


Hewitt (ed.), *Harmonice Musices Odhecaton A*, p. 75, Ninot Le Petit, Si bibero crathere pleno ad lachrimas (after Florence 2439).

*Bibliorum Sacrorum...Nova editio*, Matthaeus VI:13, Sed libera nos a malo (probable source of incipit quoted in line 1; see Commentary, Sed libera).

*Bibliorum Sacrorum...Nova editio*, Liber Psalmorum CXXXI:4 (132:4), Si dedero somnum oculis meis (source of incipit quoted in line 2).

*Bibliorum Sacrorum...Nova editio*, Liber Psalmorum CXXXI:3 (132:3), Si ascendero in lectum strati mei.

*Bibliorum Sacrorum...Nova editio*, Liber Psalmorum CXXXVIII:8 (139:8), Si ascendero in caelum.

Since each of the last two Psalm verses cited begins "Si ascendero," either may have provided the incipit quoted in line 3 of the text. However, as the line from the quodlibet employs the word *stratum*, the first verse cited is the more probable source of the incipit, since it includes the word *strati*.

*Bibliorum Sacrorum...Nova editio*, Liber Iob VII:4, Si dormiero, dicam: Quando consurgam? (source of incipit quoted in line 4).

Concerning a motet in Florence 2439 which employs this text, see Concordance, no. 85.

*Bibliorum Sacrorum...Nova editio*, Liber Psalmorum CXXXVIII:8 (139:8) (second section of verse), Si descendero in infernum, ades (source of incipit quoted in line 5).

*Bibliorum Sacrorum...Nova editio*, Liber Psalmorum CXXXVIII:9 (139:9), Si sumpsero pennas meas diluculo (source of incipit quoted in line 6).
Monophonic versions:

Antiphonale ad usum ecclesie Sar., Vol. I, f. cxlvi',
Dnica prima quadragesime Ad Completorium, Si dedero
somnum oculis meis.

Completorii Libellus juxta ritum S. Ordinis
Prædictorum, pp. 24-25, Tempore Quadragesimae
a Sabbato post Cineres ad Sabbatum ante Dominicum
in Passione, Si dedero somnum oculis meis.

Concerning the relationship of both the Sarum
and Roman versions of this chant to Florence 2439,
no. 87, see Commentary, Sed libera.
CHAPTER VI

VARIANT READINGS

In this chapter note-for-note comparisons are made between compositions as they are preserved in Florence 2439 and copies of these works found in other sources. The variants are tabulated under citations of individual compositions. An entry, giving the title, composer, and foliation,1 is made for each work in Florence 2439 surviving in one or more other sources. Following this information, a related source is cited by its siglum,2 and a detailed comparison between the two copies of the work is made. The comparisons are presented in condensed form, with abbreviations employed whenever possible.3

The location and extent of each reading are indicated in the following manner. The number of the measure where

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1Concerning each of these items, see the introduction to Chapter V.

2For the identity of each siglum, see Chapter IV.

3The principal abbreviations are as follows: br (breve), sbr (semibreve), min (minim), smin (semiminim), black (blackened—identifying notes in coloration), sce (signum congruentiae), sig (signature—both time signature and key signature). The abbreviations for the names of the notes (br, sbr, min, and smin) signify both singular and plural nouns, the context clarifying which is intended. Voice parts are identified by the letters S, A, T, B, and C, which represent superius, altus, tenor, bassus, and contra, respectively.
the variant begins is signified by the letter m followed by a number. After the measure number, a colon and another number may be given to indicate a specific beat in the measure. If a smaller metric unit needs to be distinguished, a second colon followed by the number 1 or 2 is used to denote the first or second half of the beat. If the abbreviation ff is given after the citation, the variant continues as long as ensuing note values indicate. Otherwise the variant involves only the specific measure, beat, or part of the beat that is cited.

If a variant consists only of a difference in pitch of a single note, the note is named, first as it appears in the related source, and then as it occurs in Florence 2439. All parts may be transposed in the related source, compared to their placement in Florence 2439. When this situation occurs, the interval of transposition is stated, and the reading is given, according to the pitch level employed in Florence 2439.

Florence 2439 is a central source of Franco-Flemish polyphony. The composers represented were personal friends of the scribe, since he often referred to them by their first names or, occasionally, by their nicknames—"Ho" for Jacob Obrecht, "Allex" for Alexander Agricola, and "Pirson" for

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4For example, "D min not C" indicates that a note, a minim, appears in the related source as a D, but in Florence 2439 as a C.
Pierre de la Rue. Therefore, the most reliable sources for making note-for-note comparisons with Florence 2439 are the central sources, those which originated close to the sphere of activity of the composers represented in the manuscript. Chief among these are Brussels 228 and Petrucci, Canti C, the two sources having the greatest number of works in common with Florence 2439. Peripheral sources are of less value in making such comparisons, since they represent the Franco-Flemish tradition diluted by Italian, Spanish, or German influence.

Central sources are given preference in selecting copies for variant readings, although some variants from peripheral sources are included for variety. If a work survives only in Florence 2439 and a peripheral source, a variant reading from the peripheral source is given.

Some works in Florence 2439 are preserved in many sources. If these are central sources, almost complete information is afforded as to the original state of the composition. Therefore, more variants are given for works surviving in many sources, especially if they are of central origin, than for those occurring in only a few.

Since isolated part-books and incomplete sets of such books provide only fragmentary evidence concerning a composition, they are not used for variant readings if complete copies of a work exist.
1. Ave (Maria) Gracia plena

Anon.

Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, Vol. I (1885), musical addition (after Leyden, Gemeente-archief, Choirbooks D and E)

S intonation: notes 7 and 8 in Florence 2439, omitted; m4:1ff, no flat before B; m4:4:2, G smin not B-flat; m28:3ff, A br, G dotted sbr, F, E smin, F sbr.

A m4:1ff, D 5br; m29:1ff, D 2 longs.

T m18:1ff, br rest, A long; m30:1ff, A dotted min, G smin.

Vagans m26:1ff, br rest, G, F br, D 2 longs.

B identical.

2. Mon seul plaisir

Nino le Petit

Brussels 11239

S B-flat given in sig on f. 25'-26 only; m9:1ff, C sbr, min; m10:3, F min; m13:3ff, A dotted sbr, G, F smin; m23:4ff, A sbr; m36:1ff, C sbr, min; m37:3ff, A dotted sbr, G, F smin; m55:1ff, F sbr, E dotted sbr; m65:1ff, B sbr, min; m66:3ff, G dotted sbr, F, E smin; m70:4ff, A sbr.

A m6:3, D, C smin; m20:4ff, C min not D, E sbr, min; m22:3ff, F min, G, F smin; m25:1ff, B long; m51:4ff, B dotted min, A smin; m62:1ff, D dotted br, min rest, D min; m72:1ff, B long—final note of part.

T B-flat given in sig on f. 25'-26 only; m3:3ff, C dotted sbr; m6:1ff, A sbr, D dotted sbr; m11:1ff, C br, sbr, D sbr, min; m14:1ff, B-flat, C min; m21:1ff, C 2 sbr; m23:3ff, D sbr, C, B-flat, A, G smin; m35:1ff, C sbr, min; m60:1ff, B dotted sbr; m69:2ff, A, G sbr, F min.

B m4:1ff, G br; m5:2ff, G black sbr, F black min, E min; m9:4ff, F black sbr, E black min, D, C smin; m14:1ff, E br; m15:1ff, A dotted br; m23:1ff, G black sbr, A black min, G min; m46:3ff, G dotted sbr; m53:1ff, A dotted br.
Paris 1597

S m10:3, F min.

A m2:3ff, A 2 min; m10:1ff, D 2 sbr; m21:1ff, E sbr, min; m22:3ff, F min, G, F smin; m24:2ff, D, C min; m25:1ff, B dotted min, C smin, B min, C sbr, B, A smin, B long; m42:4ff, D dotted min, C smin; m48:2ff, G dotted min, F, F, E smin; m51:4ff, B dotted min, A smin; m62:1ff, D dotted br; m67:1ff, D br, sbr; m72:1ff, G long—final note of part.

T m21:1ff, C 4 sbr; m23:3ff, D sbr, C, B, A, G smin; m69:2ff, A, A min, G sbr, F min.

B m5:2ff, G dotted min, F smin, E min; m9:4ff, F dotted min, E, D, C smin; m14:1ff, E br, A dotted br; m19:1ff, D dotted min, C smin; m23:1ff, G dotted min, A smin, G min; m46:3ff, G dotted sbr; m53:1ff, A dotted br; m60:3ff, D 2 min.

4. Revenez tous, regretz—
Quis dicit ut veniat Allexander f. 4'-5

Brussels 228

S m43:1ff, no flat before B.

A m5:1ff, A dotted sbr; m20:1ff, C dotted br; m23:1ff, no flat before B; m38:3ff, G br; m63:1ff, A br, long.

T no B-flat in sig; m10:2ff, no flat before B; m14:1ff, D br; m16:4:1, no flat before B; m20:1ff, G 2 sbr; m33:1ff, E long; m34:1ff, E br, A black br, B black min; m46:3ff, A dotted sbr; m62:1ff, D, E br, D long.

B m28:1ff, A br, sbr.

Brussels 11239

S m5:3ff, F sbr; m17:3ff, F dotted min, G smin; m21:1ff, F br, sbr; m46:1ff, G black sbr, F black min; m48:3ff, F br, sbr; m52:3ff, F dotted sbr, E, D smin.

A m4:3ff, B sbr, A dotted sbr; m15:1ff, E br; m19:2, G min not A; m21:4ff, C, D min; m23:1ff, no flat before B br; m28:3ff, C br, sbr; m37:1ff, G sbr not F; m43:1ff, no flat before B min; m55:4ff, E sbr; m62:3ff, G sbr.
T no B-flat in sig; m3:1ff, B sbr; m10:2ff, no flat before B dotted min; m12:4:1, C smin not E; m19:2, flat before B min; m20:1ff, G 2 sbr; m34:1ff, E br; m41:1ff, G, A, B-flat, C smin; m46:3ff, A dotted sbr; m49:3ff, B min, A, G smin; m54:1ff, flat before B br, sbr; m62:1ff, D, E br, D long.

B m23:1ff, B-flat br, sbr; m28:1ff, A 2 sbr, dotted sbr, C min; m34:1ff, A dotted br; m51:3ff, flat before E sbr.

Petrucci, Canti C

S m4:3ff, G sbr; m5:3ff, F sbr; m21:1ff, F br, sbr; m43:1ff, no flat before B; m46:1ff, G dotted min, F smin; m48:3ff, F br, sbr; m52:3ff, F dotted sbr, E, D smin.

A m3:3ff, C sbr; m4:3ff, B sbr, A dotted sbr; m15:1ff, E br, sbr; m19:2, G min not A; m21:4ff, C, D min; m23:1ff, no flat before B; m28:1ff, G sbr not A; m37:1ff, G sbr not F; m38:3ff, G br; m43:1, no flat before B; m48:4, E, D smin; m55:4ff, E sbr, m63:1ff, A br, long.

T no B-flat in sig; m2:1ff, C sbr; m3:1ff, B sbr; m6:1ff, G sbr, min; m10:2ff, no flat before B; m12:4:1, C smin not E; m16:4:1, no flat before B; m17:3ff, flat before B; m34:1ff, E br; m40:1ff, no flat before B; m41:1ff, G, A, B, C smin; m46:3ff, A dotted sbr; m49:3ff, B min, A, G smin; m54:1ff, flat before B br, sbr.

B m28:1ff, A 2 sbr, dotted sbr, C min; m34:1ff, A dotted br; m51:3ff, flat before E.

5. Tout a par moy

Allexander f. 5'-7

Petrucci, Canti C

S m3:1ff, C 2 sbr, B-flat 2 min; m23:3, D min not C; m45:1ff, D sbr; m52, sig changes to ½; m64:1ff, no B-flat in sig in remainder of part; m68:1, no flat before B; m70:4:2, flat before B; m75:2ff, flat before B; m79:4ff, flat before B; m84:4ff, G sbr, F, E smin; m104:4ff, G min, A, G smin.

A no B-flat in sig; m6:1ff, flat before B; m7:1ff, C 2 sbr; m12:1ff, C 2 sbr; m19:1ff, C 2 sbr; m23:1ff, A 2 sbr; m25:3ff, B 2 min.
6. *D'ung aultre amer*  
Allexander  
f. 7'-8

Augsburg 142a

S m14:4ff, G, F sbr; m23:2ff, D dotted min, C smin.

A m10:2ff, F sbr, E min; m17:3ff, D sbr an octave lower than in Florence 2439.

T identical.

B m3:4ff, no flat before E.

7. *D'ung aultre amer*  
Allexander  
f. 8'-9

Augsburg 142a

S m40:4ff, C dotted min, B-flat smin, A sbr, G, F smin.

A m45:4, D, C smin.

T m10:3ff, G 2 min; m43:1ff, D min, C, B-flat smin.

B m23:1ff, G br not A; m26:2:2, flat before E; m29:1ff, B-flat dotted br; m46:2ff, flat before E.

8. *De l'euil de la fille du roy*  
Rue  
f. 9'-10

Brussels 228

S m7:3:2, A smin; m30:1ff, C sbr, min; m61:4ff, E sbr.

A m24:3:2, C smin.

T m51:1ff, F 2 sbr.

B m7:3ff, E sbr, br; m19:1ff, A br; m32:4ff, E sbr.
9. Pour quoy tant me fault
   il attendre

Petrucci, Canti C

S m4:3ff, E sbr; m8:4, B min; m22:1ff, G sbr; m34:1ff, min rest, D, E, F, G smin; m39:1:2, B smin not C.
A m28:1ff, E long.
T m38:3:2, B smin not C.
B m8:1ff, E 2 sbr; m25:1ff, corona over E long; m31:1ff, E 2 sbr; m40:1:2ff, E smin not F, E dotted min; m41:1ff, A, C sbr; D dotted min, C, B fusas.

10. Il viendra le jour desire

Brussels 11239

S m39:4ff, B 2 min.
A m40:3:2, B smin not C; m42:2ff, A min, min rest, G min, etc.
T m35:2ff, G sbr, min, A, B, E sbr, sbr rest; m39:3ff, B sbr, min; m45:4ff, F sbr.
B identical.

11. Autant en porte le vent

Brussels 228

S m15:4ff, A sbr; m18:3ff, A 2 min; m34:3ff, A 2 min, B-flat 2 min.
A m4:2ff, G 2 min; m33:3ff, D sbr, min, F dotted min, etc.
T m20:1ff, G br.
B m2:2:2, F smin not D; m2:4ff, G sbr, min, F, E smin, etc.

12. Puis que je suis hors
    du compte

Brussels 228

S m13:2ff, G sbr; m20:3ff, D sbr, C min, etc.; m22:4ff, B-flat sbr.
A m25:4ff, no flat before E; m34:4, B-flat min not G; m36:3ff, D sbr, min rest.

T m52:1ff, 1 sbr rest not 2; m55:4, G min not A.

B identical.

13. *Myn hertz altyt heeft verlanghen*  
Brussels 228

S m11:2ff, G sbr; ml2:2, C min; m24:2ff, F sbr, min.

A ml3:1ff, A dotted sbr, G sbr; m26:1ff, A long; m40:3ff, G black sbr, F black min; m45:4ff, B-flat sbr, A min, A black sbr, G black min.

T m17:3, E min not F; m50:2ff, F dotted min, E, D fusas.

B m4:2ff, no flat before B; m38:2ff, no flat before B; m50:2, no flat before B.

Petrucci, *Canti C*

S m9:3ff, E 2 sbr; ml2:2, C min; m23:4ff, E sbr, F sbr, min, E 2 min; m29:3ff, G br, min; m34:4, F min not E.

A no B-flat in sig; m2:4ff, flat before B; ml3:1ff, A dotted sbr; ml4:2ff, F dotted min, E, E, D smin; m23:2, E min not F; m26:1ff, A long; m31:1ff, A 2 sbr; m39:1ff, A br, sbr; m45:4ff, B sbr, A min, dotted min, G smin.

T m16:3:2, E smin not D; m47:1ff, E dotted sbr; m50:3:2, E smin not D; m51:4ff, G sbr, F min.

B m14:2, F min; ml6:2, no flat before B; ml7:1ff, F, E min; m34:3ff, E 2 min; m37:1ff, D sbr.

15. *Scaramella fala galle*  
Compere  
f. 16'-17

Petrucci, *Strambotti, Ode, Frottole...Libro quarto*

S ml3:3:2, E smin; m31, sig changes to $\frac{0}{3}$.

A ml5:1ff, G sbr; m31, sig changes to $\frac{0}{3}$.

T m31, sig changes to $\frac{0}{3}$.

B m3:2:2, E smin; m22:1ff, no flat before B; m31, sig changes to $\frac{0}{3}$; m45:3ff, no flat before B.
16. *Fors seullement*  

**Ghiseling**  

f. 17'-18

**Petrucci, Canti C**

*S*  
m20:4:2, D, C fusas; m74:2ff, D sbr, C min.

*A*  
A is T in Florence 2439; m17:2:2, F, G fusas; m20:1ff, A min, G, F smin; m47:1ff, flat before E 2 sbr; m54:4ff, D dotted min, E smin, F dotted min, G smin; m72:2ff, F sbr, E min.

*T*  
T is A in Florence 2439; B-flat in sig; m9:3ff, E br; m31:2, F, E smin; m54:1ff, G 2 sbr; m65:3ff, A dotted sbr, B-flat min.

*B*  
m29:1ff, A long; m40:1ff, B-flat br; m51:1ff, A br; m54:1ff, G br; m70:3ff, C min, B-flat, A smin.

**St. Gall 461**

*S*  
m50:1ff, B-flat 2 sbr; m74:2ff, D sbr, C min.

*A*  
B-flat in sig.

*T*  
identical.

*B*  
m17:2, A min not B-flat; m29:1ff, A 2 sbr; m48:3ff, F sbr not G, E br not F.

17. *Fors seullement*  

**Ghiseling**  

f. 18'-19

**Petrucci, Canti C**

*S*  
m8:3ff, D dotted sbr, C, B smin; m15:4, no natural sign before B; m16:1ff, C dotted min, B, A, G smin; m50:3ff, no flat before B; m55:1ff, A dotted br; m57:1ff, flat before B; m61:3ff, no flat before B.

*A*  
m7:1ff, A br; m39:1ff, F sbr, D dotted sbr; m44:1ff, C sbr, min, A sbr, min; m64:1ff, C sbr not B.

*T*  
m18:1ff, G dotted min, F smin, D min, D dotted min, etc.; m19:4ff, E sbr, C sbr, etc.; m20:4, A min not G; m26:3ff, flat before B; m53:2ff, B, A, B, A smin; m62:3ff, G dotted min, F smin.

*B*  
m5:3, C sbr, G br; m12:1ff, no flat before B; m18:1ff, no flat before B; m24:1ff, no flat before B; m49:3:2, F smin not G; m61:1, no flat before B; m71:2ff, C min, D sbr, A long.
St. Gall 461

S  B-flat in sig; m15:4, no natural sign before B; m16:3, A, G smin.

A  B-flat in sig; m7:1ff, A br; m35:1ff, B 2 sbr.

T  B-flat in sig; m18:1ff, G black sbr, F black min; m19:4ff, E sbr; m53:2ff, B, A, B, A smin; m57:3ff, D, E min.

B  B-flat in sig; m49:3:2, F smin not G; m71:2ff, C min, D sbr, A long.

18. *Fors seulement*

Rue

f. 19'-20

St. Gall 461

S  m52:4ff, A sbr.

A  m60:4, F, E smin; m63:1ff, D duplex long.

T  m52:3ff, F black sbr, E, D, C smin, D black sbr, C, B-flat, A smin.

B  m19:1ff, no flat before E; m36:1:1, no flat before E.

Brussels 228

S  m21:4ff, D, C sbr, B-flat, C min, G sbr, F min; m29:4ff, D, C sbr, B-flat min; m35:2ff, G sbr, F min; m40:2ff, D sbr, C min; m54:4ff, G sbr, F min.

A  m10:2ff, G sbr, F min; m19:1ff, G dotted br.

T  m15:1ff, no flat before E.

B  m2:1ff, low C only given; m25:1ff, D, E, D min, E dotted min, etc.

Petrucci, *Canti C*

All parts are transposed up a fifth with a signature of B-flat in each part.

S  m3:1ff, B-flat dotted sbr, min; m5:1:2, E-flat smin not C; m21:4ff, D, C sbr, B-flat min; m23:2ff, G sbr, F min; m25:1ff, C dotted min, D smin; m29:1:2, D smin; m29:4ff, D, C sbr, B-flat min; m34:1:2, A smin; m35:2ff, G sbr, F min; m40:2ff, D sbr, C min; m54:2ff, A, G sbr, F min.
A  m3:1:2, D smin not C; m5:3ff, G br; m20:1ff, A sbr not G; m48:3ff, G dotted br; m53:1ff, F sbr, G dotted sbr; m57:3ff, C dotted sbr.

T  m24:1ff, B-flat dotted br, sbr, C br; m43:1ff, F dotted sbr, E-flat, D smin; m54:3ff, G, A sbr; m58:4, B-flat, A smin.

B  m2, lower notes only given; m3:1ff, G dotted sbr, min; m19:1ff, D, E-flat min; m32:1:2, C smin not D; m33:1ff, C dotted sbr; m37:1ff, C, B-flat dotted sbr; m39:1ff, A br; m56:3ff, D dotted sbr; m61:1ff, G br; m62, upper note only given.

Regensburg C 120

S  B-flat only in sig; m3:1ff, B-flat dotted br; m22:2ff, C sbr, B-flat min; m23:2ff, G sbr, F min; m30:2ff, C sbr, B-flat min; m35:2ff, G sbr, F min; m40:2ff, D sbr, C min; m42:1ff, flat before E; m44:1, flat before A; m54:4ff, G sbr, F min; m55:4ff, D sbr, C min.

A  m15:3ff, G br; m19:1ff, G dotted br; m48:3ff, G dotted br; m57:3ff, C dotted sbr.

T  m26:1ff, C br.

B  m8:3ff, A 2 sbr; m33:1ff, C dotted sbr; m45:1ff, F br; m62:1ff, upper C only given.

22. *Fors seullement*   Hobrechtf. 23'-24

Petrucci, Canti C

S  m41:3ff, no corona over G.

A  m33:1ff, G dotted br, sbr; m39:1ff, no s c over E; m65:2, F, E smin.

T  m14:1ff, flat before B; m41:3ff, no corona over B; m54:1ff, G br.

B  m7:1ff, A dotted br; m14:2ff, D sbr; m18:1ff, A long; m42:1ff, no s c over A br.

St. Gall 461

S  m22:4ff, B sbr; m55:3ff, sbr, br rests, C min.

A  m39:1ff, no s c over E; m65:2, F, E smin.
T  ml4:1ff, flat before B; m41:3ff, no corona over B; m72:1ff, corona over A.

B  ml4:2ff, D sbr; m42:1ff, no s c over A br; m59:1ff, B 2 min.

23. Par vous je suis  Josquin  f. 24'-25
Brussels 228

S  B-flat in sig; m42:4ff, A sbr; m46:2:2ff, A, B fusas, C min, no natural sign before B-flat sbr.

A  m29:1ff, G dotted sbr, F, E smin; m37:4ff, F 2 min; m44:3ff, flat before E min, D dotted min, C smin; m48:4ff, E dotted min, D smin; m51:2ff, D dotted sbr.

T  m38:1ff, A br; m43:2, G min.

B  identical.

Egenolff, Reutterliedlin

S  B-flat in sig; m5:2, A, G smin; m18:2, A, G smin; m33:1ff, A dotted sbr; m34:2, E, D smin; m37:1ff, D min, C, B-flat smin; m39:4ff, A dotted min, G smin; mm46-48, written a third lower than in Florence 2439; m50:1ff, F min, G, A smin; m52:1ff, F min, G, A smin; m52:4ff, A dotted min, G smin.

A  m2:3:2, E smin not D; m3:2, E, D smin; m5:1ff, G min, F, E smin; m14:1ff, G sbr; m15:3:2, E smin; m16:2, E, D smin; m18:1ff, G min, F, E smin; m25:1ff, B-flat min, B-flat dotted min an octave higher, A smin; m29:1ff, G sbr in Florence 2439 omitted; m42:2, E, D smin; m44:4ff, D dotted min, C smin; m46:3ff, F sbr not G; m48:1ff, C min, D, E smin; m48:4ff, E dotted min, D smin; m51:2ff, D dotted sbr.

T  m11:2, E, D smin; m20:1ff, E min, D, C smin; m24:2, E, D smin; m34:3ff, C 2 min; m38:1ff, A br; mm46-48, written a third lower than in Florence 2439.

B  m13:2, A, G smin; m26:2, A, G smin; m31:1ff, C br; m35:1ff, B-flat sbr, sbr rest; m38:3ff, F 2 min; m45:2, D, C smin; m50:1ff, D long, br, 2 sbr.
24. *Par vous je suis* Prioris f. 25'-26

Vienna 18746

S m12:4ff, D sbr; m23:1, s c over sbr rest; m36:1ff, flat before B; m39:3:2, F smin not G; m49:1ff, no flat before B; m50:3ff, F dotted min, E smin.

A m25:1, s c.

T1 m13:3ff, D sbr; m19:1ff, A dotted sbr, G min; m25:1, s c; m26:1ff, E dotted min, D, C fusas; m31:3ff, G sbr; m33:1ff, F dotted min, E, D fusas; m34:4, D min not B; m35:3ff, A sbr.

T2 no B-flat in sig; m22:3ff, C 2 min; m35:1ff, D br, sbr rest, E dotted min, F smin.

B m24:2:2, F, E fusas; m25:1, s c.

25. *Een vrouelige wessenn* Pipelare f. 26'-27

Regensburg C 120

All parts are transposed down a fifth with a signature of B-flat in each part.

S m4:1ff, D 2 sbr; m17:4ff, G, F sbr; m23:1ff, G br; m25:1ff, E br; m27:1ff, C min, E sbr, D, C smin; m38:2ff, F, E min; m40:3ff, F dotted min, E, D fusas; m45:3ff, C sbr.

A m6:3ff, D dotted sbr; m14:3ff, A dotted br; m30:2ff, A black sbr dotted, G, G, F smin; m32:3ff, A black long, G, F black min; m44:1, C min not D.

T m13:1ff, A dotted min, B-flat smin; m13:3ff, C dotted br; m39:3ff, F min, E dotted min.

B identical.

28. *In myne zynn* Bunoys f. 29'-30

Petrucci, Canti C

S m11:3ff, F dotted min, E smin; m19:2ff, B-flat dotted min, A smin, sbr; G, F smin; m21:2ff, B-flat sbr; m30:1ff, D dotted sbr; m39:4:2, A smin not C; m63:2, F min.
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A m10:1ff, natural before B; m13:3ff, A min, G sbr, F, E smin; m24:2:2, C smin not B-flat; m37:1ff, A sbr, min; m55:1ff, A dotted min, G smin, B-flat min.

T m9:3ff, F sbr; m16:3ff, F dotted min, E, D fusas, C sbr; m24:1ff, F dotted sbr; m43:3ff, G min, min rest, C sbr; m54:1ff, D 2 sbr.

B B-flat in sig; m7:1ff, A 2 sbr; m18:4, natural before B; m25:1, B-flat min not A; m40:3ff, A dotted sbr; m43:1ff, F dotted min, E smin.

29. *J'en ay deuil*  
Ockeghem  
Brussels 228

S m19:1ff, B br; m51:4ff, B, A sbr, G min.

A identical.

T identical.

B m39:1ff, C 2 sbr.

London 20 A XVI

S m19:1ff, B br; m48:1ff, E, C min; m51:4ff, B, A sbr, G min.

A m6:1ff, no flat before B; m28:4, B, A smin; m32:2, B, A smin.

T m12:1ff, E br; m48:3ff, G dotted min, F smin.

B B-flat in sig; m38:1ff, C long.

Petrucci, *Canti C*

S m19:1ff, B br; m25:1ff, s c not corona; m37:3ff, F, G min; m51:4ff, B, A sbr, G min.

A A is T in Florence 2439; m23:3ff, D br, sbr; m25:1ff, no corona over E.

T T is A in Florence 2439; m25:1ff, no corona over A; m28:4, B, A smin; m32:2, B, A smin.

B B-flat in sig; m25:1ff, no corona over A; m38:1ff, C long.
Washington, Laborde

S m19:1ff, B br; m29:3ff, E sbr in Florence 2439 omitted; m48:2, C min; m51:4ff, B, A sbr, F min.

A identical.

T m12:1ff, E br.

B m38:1ff, C long.

30. *Petite camusette* Ockeghem f. 31'-32

New Haven, Mellon

S m7:1ff, G dotted min, A smin; m7:3ff, B dotted min, A, B fusas; m16:1ff, A br; m22:4, D min; m39:2ff, G sbr, F, G smin; m46:2ff, C, C, B min.

A m7:1ff, E 2 sbr; m9:2ff, D, C min, B, C smin; m16:4, C, B smin; m30:3ff, G sbr; m31:3ff, D sbr not E; m32:1ff, F sbr, E, D min; m44:1ff, G dotted min, A smin; m44:4, A min; m46:1ff, A long—final note of part.

T m8:1ff, A, G sbr; m28:4ff, B, A smin, G 4 sbr; m31:1ff, no flat before B.

B m12:1ff, E 2 sbr; m14:1ff, A br; m23:4, E, D smin; m31:4, F, E smin.

Paris, Nivelle

S m1:1ff, E 2 sbr; m7:1ff, G dotted min, A smin; m7:3ff, B dotted min, A, B fusas; m12:1ff, B dotted min, A smin; m16:1ff, A br; m20:1ff, F, E min; m22:4, E min not D; m39:2ff, G sbr, F, G smin; m46:2, C min.

A m7:1ff, E 2 sbr; m30:3ff, G sbr; m31:3ff, D sbr not E; m44:1ff, G dotted min, A smin; m46:1ff, A long—final note of part.

T m8:1ff, A, G sbr; m30:1ff, G 2 sbr; m31:1ff, no flat before B.

B m12:1ff, E 2 sbr; m14:1ff, A br; m23:4, E, D smin; m31:4, F, E smin.
Petrucci, *Canti C*

S ￠ sig; ml2:2, A, B smin; ml6:1ff, A br; m22:4, D min; m29:1ff, C br; m38:2ff, B dotted min, A smin, min, min rest, G sbr, F, G smin, A, F min, etc.; m44:3ff, E sbr, min rest, E, F min, D, C sbr, B, C smin, D long.

A ￠ sig; m7:1ff, E 2 sbr; ml6:1ff, D dotted sbr, C, B smin; ml8:1ff, 1 br rest only, D br, C 2 sbr, D br, dotted sbr, C min, etc.; m30:3ff, G sbr; m31:3ff, D sbr not E, F sbr, E, D min.

T ￠ sig; m8:1ff, A, G sbr; m24:1ff, br rest, A br, 2 sbr, br, C dotted sbr, etc.; m30:1ff, G 2 sbr; m31:1ff, no flat before B.

B ￠ sig; ml2:1ff, E 2 sbr; ml4:1ff, A br; m21:1ff, G dotted sbr, F, E smin; m23:4, E, D smin; m25:3ff, A dotted br; m31:4, F, E smin.

Wolfenbüttel 287

S time sig lacking; ml1:1ff, E 2 sbr; m7:1ff, G dotted min, A smin; m7:3ff, B dotted min, A, B fusas; ml2:1ff, B dotted min, A smin; ml6:1ff, A br; m20:1ff, F, E min; m22:4, D min; m39:2ff, G sbr, F, G smin; m46:2ff, C, C, B min.

A ￠ sig; m4:1ff, F dotted sbr, E min; m7:1ff, E 2 sbr; m30:3ff, F, E min not G, F; m31:3ff, D sbr not E; m32:1ff, F sbr, E, D min; m41:3ff, br not sbr rest; m44:3ff, B sbr.

T time sig lacking; m8:1ff, A, G sbr; m30:1ff, G 2 sbr; m31:1ff, no flat before B.

B time sig lacking; ml2:1ff, E 2 sbr; ml4:1ff, A br; m23:4, E, D smin; m31:4, F, E smin.

31. *Deuil et ennuy*  
Prioris  

f. 32'-33

Brussels 228

S m3:1ff, E br; m6:1ff, E 2 sbr; ml4:3ff, A dotted sbr, G, F smin; m35:1ff, D sbr, sbr rest.

A ml5:1ff, B br; m24:1ff, C long.

T identical.

B m30:1ff, D black sbr, C black min; m46:1ff, G 2 sbr.
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32. *Fortuna*  
Hobrecht  
f. 33'-34

Petrucci, *Misse obreht*

S  m1:1ff, F br, sbr; m27:1ff, E-flat dotted br; m34:3ff, A br; m43:1ff, A dotted br, G long; m54:4ff, A min, G sbr, F br, E sbr.

A  m51:1ff, C dotted br, min; m54:3ff, F sbr.

T  m29:1ff, F dotted sbr, E, D smin; m44:3ff, flat before E; m47:1ff, D dotted br, B-flat sbr.

B  m23:1ff, C long.

33. *Fortuna*  
Hobrecht  
f. 34'-35

Petrucci, *Misse obreht*

S  m24:1ff, D dotted sbr, C, B-flat smin; m30:1ff, B-flat br; m59:1ff, F dotted br.

A  m43:3ff, E br, F dotted sbr, E, D, C min, D, C br, C, D sbr, etc., m51:1ff, B-flat sbr.

T  m6:2ff, C sbr, B-flat min; m37:1ff, E long; m54:1ff, D sbr, min rest.

B  m42:1ff, A, F, C br, etc.

34. *Fortuna*  
Ho  
f. 35'-36

Petrucci, *Misse obreht*

S  m18:2ff, G dotted min, F, E, D, C, A smin; m19:4ff, G sbr; m27:1ff, B-flat dotted br; m30:1ff, G br.

A  m31:1ff, A dotted min, B-flat, C, F smin.

T  m15:1ff, C min, D, E smin; m47:1ff, F br, sbr.

B  m30:1ff, E br; m56:1ff, G br; m59:1ff, 4 br rests; m63:1ff, F long.

36. *Royne du ciel—Regina celi letare*  
Prioris  
f. 37'-38

Bologna Q 17

S  m3:1ff, G dotted sbr, F, G smin, A black br, G, F black min, number 3 beneath blackened notes; m11:3ff, F br, E sbr; m25:1, s c; m29:1ff, B-flat, A min.
A mlff, F black br, E, D black min, number 3 beneath blackened notes; M14:1ff, E, F min; m15:1ff, C, F min; m19:1ff, D min, C, B-flat smin; m25:1, s c; m38:3ff, E, D min.

T m15:3ff, F sbr; m25:1, s c.

B m25:1, s c.

37. La mi la sol

Ysaac

f. 38'-40

London 31922

S m13:4ff, B, A sbr; m19:4ff, A, G sbr; m45:3ff, E dotted sbr not G, E min; m82:2, E, F smin; m95:4ff, E dotted min, F, G, A smin; m97:4ff, B, A sbr.

A m7:1ff, A br; m8:1ff, C dotted sbr; m11:1ff, D br.

T identical.

B m13:3ff, E dotted br; m15:3ff, A dotted br; m33:3, F, D smin; m63:3, E, D min.

Petrucci, Motetti C

S m3:4ff, A 2 min; m7:1, s c; m13:4ff, B sbr; m19:4ff, A sbr; m29:3:2, G smin; m54:1:2, G smin; m78:1ff, B 2 min; m97:4ff, B sbr; m110, sig changes to $^0_3$; m114:1ff, A br, A sbr, etc; m118:1ff, G long.

A m7:1, s c; m19:4:2, E, F fusas; m22:3ff, D 2 min; m57:4ff, A dotted min, B smin; m68:1, corona; m77:1, s c; m79:1ff, B 2 min; m102:3:2, C smin not D; m110, sig changes to $^0_3$; m118:1ff, corona over E long, followed by E long.

T m67:1, no corona over E; m110, sig changes to $^0_3$; m118:1ff, B long.

B m7:1, s c; m8:1ff, A 2 sbr, E 2 sbr, A 2 sbr; m35:4ff, A sbr, min, G not E min; m40:1ff, E 2 min; m63:3ff, E, D min; m68:1, corona; m75:4ff, A, E min; m77:1, s c; m78:3ff, B 2 min; m80:4ff, D dotted min, C, B, A smin; m88:3ff, F 2 min; m110, sig changes to $^0_3$; m114:1ff, A br, A sbr, etc.; m118:1ff, E long.

St. Gall 461

S m6:2ff, A 2 min; m13:4ff, B sbr; m19:4ff, A sbr; m35:4ff, C min, sbr; m54:1:2, G smin not A; m60:2ff, A sbr, min; m68:1ff, corona over G; m97:4, B sbr; m118:1ff, G long.
A ml5:1ff, sbr, min rests; ml9:2ff, G dotted min, F, E fusas, E, F smin; m27:1ff, E dotted min, C smin, sbr, min rests, C min; m67:1ff, corona over G; ml02:4ff, F sbr; ml18:1ff, corona over E long.

T ml18:1ff, B long.
B ml18:1ff, E long.

39. Comme femme

Petrucci, Canti C

S m40:1ff, F sbr; m43:4ff, B sbr; m46:1ff, G br, dotted sbr, F, E smin.
A m23:1ff, E 2 sbr; m86:1ff, sbr rest, A sbr, etc.
T m33:1ff, G br; m70:1ff, E 2 dotted longs.
B B-flat in sig; m55:3ff, G sbr not F; m85:3ff, C dotted min, B-flat, A fusas.

40. Trop plus secrete

Rue

Basel 1-4

S m4:4ff, A sbr, G, F smin; m54:2ff, D black sbr, C black min, min.
A ml2:1ff, F 2 min.
T identical.
B identical.

Brussels 228

S m4:4ff, A sbr, G, F smin; m32:2ff, E sbr; m34:2ff, A sbr.
A ml1:3ff, F dotted sbr, min; m32:2ff, B sbr; m36:2ff, D sbr.
T identical.
B m47:3ff, F 2 sbr.

42. Dulces exuvie

De Orto

Brussels 228

S identical.
A identical.
T identical.
B m65:1ff, G 2 sbr.

43. *Requiem* Obrecht f. 47'-48

Petrucci, *Motetti C*

Both *prima* and *secunda pars* are given. Only the *prima pars* appears in Florence 2439.

S identical.
A m24:1ff, B, C black sbr not B, D, B black br not C; m57:1, D min not C.
T m6:1ff, E 2 br; m28:3ff, flat before B.
B m53:1ff, G br, sbr; m61:1ff, A br, sbr; m68:1ff, lower E only given.

44. *Een vrouwelic wessen* Jo. Gysling alias Verbonnet f. 49'-50

Formschneyder, *Trium vocum carmina*

S m1:1ff, G dotted sbr; m19:1ff, B-flat min, A, G smin.
T m2:3ff, G dotted sbr; m18:1, flat before E; m38:2ff, G sbr, D min, etc.; m43:1, flat before E.
C m8:1ff, D dotted long; m13:1ff, F long; m44:4, flat before E min, D br.

45. *Plaine d'ennuy—*
    *Anima mea liquefacta est* Compere f. 50'-51

Brussels 228

S m20:1ff, no s c over F.
T m9:2ff, B-flat min, smin; m20:1ff, no corona over D.
C m20:1ff, no s c over A.

Brussels 11239

S m7:1ff, A br; m10:2ff, F, E smin; m11:3ff, F sbr; m17:4ff, C sbr; m22:4ff, A sbr; m36:2ff, B-flat sbr, A min, D, C, B-flat, A smin.
T m20:1ff, no corona over D; m21:3ff, D br; m26:4ff, B-flat sbr; m32:3ff, C br.

C m32:3ff, F br.

46. Sourdés regrets

Brussels 228

S m19:4ff, G sbr; m32:1ff, sbr rest, B-flat sbr, black br, A, G black min.

T m8:1ff, no flat before E; m21:4ff, C sbr; m26:2ff, C min, smin.

C m8:4ff, C sbr; m11:1ff, no flat before E; m11:3ff, C min, B, A smin; m23:4ff, no flat before E; m29:3ff, D sbr; m35:4ff, no flat before E; m45:4ff, no flat before E; m46:1:2, D smin.

London 35087

S m23:4ff, G min, smin; m28:3ff, E sbr, D, E, F, G smin, etc.; m32:1ff, B-flat br, 2 sbr; m36:3ff, D long, 3 sbr; m49:4ff, A, G sbr.

T m8:1ff, no flat before E; m27:4ff, C 5 min; m29:1ff, B-flat sbr; m48:1ff, B-flat 2 sbr.

C m8:4ff, C sbr; m23:4ff, no flat before E; m29:3ff, D 2 min in Florence 2439 omitted; m35:4ff, no flat before E; m45:4ff, no flat before E dotted min, D smin, B-flat min, smin.

47. Fors seullement

Ockeghem f. 52'-53

Paris 1596

S m7:1ff, B-flat dotted sbr; m15:2, E min not F; m19:3ff, A sbr not C; m53:1ff, sbr rest not min rest; m60:3:2ff, F smin, E dotted smin, D fusa.

T m1:1ff, D br; m3:3ff, C sbr not D; m5:1ff, no flat before E; m5:3ff, D sbr; m22:2ff, no flat before E; m30:3ff, F dotted sbr; m42:3, F min in Florence 2439 omitted; m59:2ff, G sbr.

C m17:4, E min; m23:1ff, no flat before B; m24:1ff, F 2 br; m33:1ff, 4 br rests not 5; m41:1ff, flat before E, 2 sbr; m47:1ff, D 2 sbr; m48:1ff, B-flat br in Florence 2439 omitted; m54:3ff, D dotted sbr, E min.
Paris 2245

S m7:1ff, B-flat dotted sbr; m24:1ff, corona over A; M60:4:2, D, C fusas; m62:1:2, G smin not A.

T m1:1ff, D br; m5:1ff, no flat before E; m5:3ff, D sbr; m22:2ff, no flat before E; m25:2:2, D smin not E; m30:3ff, F dotted sbr; m49:4ff, B-flat min, G sbr.

C The *contra* is written a twelfth higher than in Florence 2439. The inscription "Royal Canon" provides for its transposition down a twelfth.

m15:1ff, B 3 sbr; m24:1ff, F br, 2 sbr; m30:1ff, corona over D long; m41:1ff, E 2 sbr; m47:1ff, D 2 sbr; m56:2, E min; m63, no final note given.

St. Gall 461

S m1:1ff, A long, B-flat sbr, etc.; m3:2, E min not F; m17:1ff, B-flat dotted sbr, A, G smin; m20:3ff, G, F min, B-flat dotted min, A, B-flat fusas, A min, C sbr, B-flat min, etc.; m24:1ff, corona over A; m54:1ff, E, D sbr not G, F; m60:4, E dotted smin, D fusa.

T m1:1ff, D br, 2 sbr; m5:1ff, no flat before E sbr, D sbr, m21:2ff, E min, F dotted min, E smin, D, C sbr; m24:1ff, corona over F; m34:2, C not D min; m54:1ff, G, F, G, A sbr.

C m1:1ff, D long, D 2 sbr, etc.; m23:1ff, no flat before B; m24:1ff, corona over F; m45:1ff, F br.

48. *Baisiés moy dont fort*  

Ockeghem  

f. 53'-54

Copenhagen 1848

S m21:4:2, D smin; m23:3ff, B-flat sbr; m28:1ff, no sharp before F; m32:1ff, B-flat br; m36:4, D min not F; m42:1ff, A 2 sbr, m43:2ff, D min, dotted min, C smin.

T m18:3, E min; m22:3ff, A br; m27:3ff, no flat before E.

C m15:1ff, D black sbr, B-flat black min; m19:1ff, A min, A sbr, etc.; m22:1, min rest in Florence 2439 omitted; m28:1ff, corona over D; m33:1ff, D br, no flat before E dotted sbr; m39:3ff, B-flat br; m41:2ff, G sbr; m47:2ff, no flat before B sbr, G min, etc.; m48:4ff, F sbr, G sbr etc.; m50:2ff, E, F min.
49. *Par vous sermens* Prioris f. 54'-55

Bologna Q 17

S m11:1ff, B-flat black br, black min, number 3 beneath blackened notes; m33:3, s c; m43:3:2, F smin not G.

T m9:4ff, no flat before E; m29:3ff, D black br, C, B-flat black min, number 3 beneath blackened notes; m33:3, s c; m35:3ff, C br; m37:4, no flat before E; m44:1ff, no flat before E sbr, D black br, C black sbr, number 3 beneath blackened notes.

C m5:4ff, no flat before E; m19:1ff, A 2 min; m43:1ff, D black br, A black sbr, number 3 beneath blackened notes.

50. *Mon cœur et moy* Prioris f. 55'-56

Washington, Laborde

S m12:3ff, G black br, F, E black min, F black sbr, E black min; m20:1:2, B-flat smin; m36:1ff, A 2 sbr; m43:4ff, A dotted min, G smin, F min; m47:1ff, A 2 min; m49:1ff, F sbr; m59:4ff, B-flat, G sbr.

T m28:3ff, G sbr, min rest, F min; m35:1ff, E 2 sbr; m46:3ff, F 3 sbr; m48:1ff, G 2 sbr; m60:2, B-flat min.

C m25:3ff, G dotted br; m31:3ff, A sbr; m35:1ff, C 2 sbr, F, D dotted br; m48:1ff, G min, sbr.

Wolfenbüttel 287

S m12:3ff, G black br, F, E black min, F black sbr, E black min; m20:1:2, B-flat smin; m36:1ff, A 3 sbr; m43:4ff, A dotted min, G smin, F, E, D min; m47:1ff, A 2 min, sbr; m59:4ff, B-flat sbr.

T m28:3ff, G sbr, min rest; m35:1ff, E 2 sbr; m46:3ff, F sbr, 2 min, sbr, G 2 sbr; m54:4ff, D black sbr, C black min, B-flat min; m60:2, B-flat min.

C m18:4ff, F sbr, E min; m25:3ff, G dotted br; m31:3ff, A sbr; m33:1ff, no flat in sig in remainder of part; m36:1ff, F dotted br; m46:1ff, flat before B sbr; m48:1ff, G min, sbr; m54:4, flat before B.
54. Pour quoy tant—
Pource qu'il paine

Allexander

f. 59'-60

Rome 2856

S m7:2ff, C sbr; m12:3ff, no flat before B; m20:3ff, G sbr, C, F, G min, etc.; m21:4ff, B dotted min, A smin; m55:2, F min; m72:4ff, A br; m79:2ff, C dotted min, B, A, G smin, F min, C dotted min, B smin, A dotted min, G smin, F dotted min, E smin; m88:1ff, no flat before B; m97:1, flat before B.

T m17:4, D min, E sbr; m32:1ff, D, E min not F, G; m34:3ff, no flat before B dotted sbr, sbr; m97:1ff, D dotted min, E smin.

C no B-flat in sig; m6:3ff, G br, sbr; m84:1, no flat before E; m86:2, flat before E; m89:1ff, no flat before B; m94:3ff, A min, G, F smin; m98:2ff, no flat before B.

55. Sy vous plaisit bien

Allexander

f. 60'-61

St. Gall 461

S m1:1ff, A long, br; m24:4:2, D smin not C; m42:3ff, B dotted min, C smin; m46:1, B, A smin.

T m16:3, flat before B; m66:3ff, A sbr, min rest; m73:4, flat before B; m75:1, B dotted smin, A, G fusas.

C m15:1ff, D black long, E min, F sbr, etc.; m45:1ff, C dotted min, B-flat smin; m51:3ff, G sbr, min; m55:1ff, no flat before E; m61:3ff, A, E sbr; m65:1ff, min rest, G min; m68:1ff, D, F min.

56. Amours, amours

Allexander

f. 61'-62

Turin I. 27

S m13:4ff, no flat before E; m25:2:2, flags omitted from E, D fusas; m34:1ff, C, D min omitted; m56:1ff, B-flat, A, B-flat smin.

T m17:1ff, A br; m19:4:2, E smin; m20:3ff, F dotted min, G smin; m47:4ff, G sbr, F min; m61:3ff, B-flat dotted br.

C m17:4, F smin, E, F fusas (erased in Florence 2439); m20:1ff, B-flat br; m35:3, s c; m38:4:2, C, B-flat fusas; m42:3ff, no flat before E.
57.  *Se miculx ne vient d'amours*  

Allexander  

f. 62'-63

Paris 1597

S  m3:2ff, D dotted min, C, B smin, C, B fusas; m7:3ff, G br, sbr, A 2 sbr; m10:3, C min not B; m14:4ff, C dotted min, B smin; m16:1ff, B 2 sbr; m23:2:2, A, G fusas; m33:2:2, G, F fusas; m33:4ff, A black sbr, G black min; m41:1ff, D sbr, dotted min, C, B fusas; m53:3ff, no flat before B min, A, G smin; m61:3ff, no flat before B.

T  m4:3ff, G br, sbr, A 2 sbr, B dotted sbr; m13:4:2, C, B fusas; m28:2:2, G, A fusas not F smin; m29:2, F min; m46:3:2, D smin not B, A fusas; m50:3, no flat before B; m54:2ff, D dotted min, C, B, A smin; m61:2ff, D, E min; m68:4ff, D dotted min, C, C, B smin.

C  no B-flat in sig; m10:1ff, sbr rest, C dotted sbr, D min; m14:1ff, G sbr, min; m25:4ff, D dotted min, C, C, B-flat smin; m29:3ff, A sbr; m41:1, D min not C; m45:2, C min not min rest; m47:1ff, B-flat min, A, G smin, A min; m60:2, A min not min rest.

Petrucci, *Canti C*

S  m8:3ff, G, A, A, B sbr; m9:2ff, D dotted min, C smin, B min; m35:1ff, F, G, A, B smin; m37:3ff, F dotted sbr; m50:3ff, D dotted min, C smin; m53:3ff, no flat before B; m56:1ff, C dotted min, B smin, G min, C 2 sbr; m61:3ff, no flat before B.

T  m5:3ff, G, A, A sbr, B dotted sbr, etc.; m12:4:2, F smin; m14:2ff, G, A, B, C smin, D, E min, etc.; m27:3ff, G sbr; m29:2, F min; m38:4:2, C smin; m46:3, C, D smin; m50:3ff, no flat before B; m57:1ff, G dotted min, F, E fusas; m61:2ff, D, E min.

C  m10:1ff, sbr rest, C dotted sbr, D min; m12:1ff, D br; m17:2ff, G sbr, min; m41:2, D min not C; m45:2, C min not rest; m47:1ff, B-flat min, A, G smin, A min; m53:4:2, F smin; m57:2, C min; m60:2, A min; m69:3:2, D smin.

58.  *Belles sour toutes—Tota pulchra es*  

Alexander Agricola  

f. 63'-64

London 31922

S  m32:1ff, G sbr, E dotted min, F smin, G min, sbr rest.
T m13:3, flat before B; m38:1, G min not A; m42:1ff, F dotted br, min.

C m15:1ff, E long; m45:1ff, E duplex long, long.

An incomplete *contratenor bassus* is added below the three voices of Agricola's setting.

Petrucci, *Canti C*

S m7:1ff, F dotted min, E, D fusas; m13:3ff, D dotted min, C, B fusas; m20:4ff, F dotted min, E smin; m32:1ff, G sbr, E dotted min, F smin, G sbr, sbr rest, min rest; m36:2ff, E dotted min, D, C fusas; m40:1ff, sbr rest omitted; m41:3ff, E br not sbr; m43:4ff, A dotted min, G smin.

T m13:3ff, B dotted min, A, G fusas; m41:1ff, C dotted min, B, A fusas; m44:1ff, flat before B.

C m45:1ff, E duplex long, long, A long.

60. *Adieu m'amour*  
**Allexander**  
f. 65'-66

London 5242

S m16:1ff, E dotted sbr; m45:3:2, D smin not G.

T m15:1ff, F dotted sbr, min; m16:3ff, C dotted min, B smin; m19:1ff, C sbr; m21:3ff, D sbr; m23:3ff, F sbr; m42:3ff, F min, E, D smin; m44:2, no flat before B; m45:2ff, D dotted min, C smin; m46:2:2, D smin not G.

C m4:1ff, C br; m11:2ff, D, D, F, C min, C sbr; m17:3ff, E 2 min; m18:1ff, F dotted sbr, E, D smin, E min; m20:3ff, E sbr, min rest, C, B, B, C, A min, A smin; m26:3ff, C 2 min; m32:1ff, F dotted min, E, D fusas; m40:3ff, D 2 min.

67. *Ublier veuill tristisse*  
**Allexander**  
f. 73'-74

Bologna Q 17

S m11:3ff, D dotted min, C smin; m48:1ff, B sbr not C; m52:3ff, G dotted sbr.

T m6:3ff, A dotted min, G smin; m18:3ff, no flat before E; m54:3ff, G br; m57:2ff, G black sbr, F black min.

C B-flat and E-flat in sig; m13:1ff, B-flat sbr; m41:4ff, G, D min.
Paris 1596

S  m10:4ff, flat before E; m25:1ff, sbr rest not D sbr; m52:3ff, G dotted sbr.

T  m6:3ff, A dotted min, G smin; m18:3ff, no flat before E; m53:1ff, G br; m54:3ff, G br.

C  m12:1ff, no flat before E; m13:1ff, B-flat sbr; m15:3ff, no flat before E; m33:1ff, sbr rest omitted; m41:4ff, G, D min; m48:4, D min not C; m58:3ff, flat before E; m60:4ff, no flat before E.

Rome 2856

S  m8:1ff, A dotted min, G smin; m15:3ff, G br; m18:3ff, C br; m52:3ff, G dotted sbr; m58:3ff, G dotted min, E smin.

T  m6:3ff, A dotted min, G smin; m18:3ff, no flat before E; m37:1ff, G 3 sbr; m53:1ff, G br; m54:3ff, G br; m56:3ff, F dotted sbr.

C  m12:1ff, no flat before E; m13:1ff, B-flat sbr; m15:3ff, no flat before E; m41:4ff, G, D min.

68. Comme femme  Allexander  f. 74'-76

Paris 1597

S  m24:4, B min not C; m26:1, D smin, C, D fusas; E min; m40:3ff, B 2 sbr; m44:1ff, no flat before B; m90:1ff, B dotted min, A smin, B sbr.

T  O sig; m35:1ff, E min; m58:1ff, C br; m67:1ff, G, D min, G, F sbr, E long; m76:1ff, G dotted min not F.

C  m24:1ff, no flat before B; m50:3ff, no flat before B; m61:2, G min not A; m83:3:2, B smin not D.

Petrucci, Canti C

S  m8:3ff, C min, G black sbr, A black min; m11:3:2, E smin not D; m20:4ff, G sbr an octave higher than in Florence 2439.

T  O sig; m35:1ff, E min, m58:1ff, C br, m67:1ff, G, D min, G, F sbr, E long.

C  B-flat in sig; m61:2, G min not A.
69. *Se congé prens*

París 1597

S m3:1ff, G dotted min, F, E fusas, D, E min, D dotted min, C, B fusas; m22:3ff, A sbr, G, F min, G sbr, etc.; m30:4ff, A black sbr, G black min; m46:4, F min not G; m47:2ff, A, G sbr; m49:1ff, F br no sbr rest; m62:4ff, no flat before E.

T m3:1ff, A dotted br; m15:4ff, A sbr; m38:4ff, no flat before E; m62:3ff, G, G, F, G sbr.

C m11:4ff, no flat before E; m12:4:2, E smin not B-flat; m14:3ff, no flat before E; m18:1ff, E br; m24:1ff, sbr rest not D sbr; m25:2ff, G sbr, F min, G br, 2 sbr; m28:3ff, D dotted min, C, B-flat fusas; m32:1ff, no flat before E; m38:1ff, D dotted sbr; m39:1:2, B-flat smin not A; m45:1ff, G br, m46:4, F min not E-flat; m52:1ff, no flat before E; m62:3, B-flat min not G; m79:2ff, B-flat dotted min, C, D, E smin, F min.

St. Gall 461

S m34:1ff, F dotted sbr; m47:2ff, A, G sbr; m69:1ff, B-flat long; m73:3ff, G br.

T m8:1ff, G br; m13:1ff, A dotted br; m15:4ff, A sbr; m62:3ff, G, G, F sbr.

C m41:3ff, D sbr, G, A min; F dotted min, G smin, A min, B-flat sbr, etc.; m46:4, no flat before E; m52:1ff, no flat before E br; m62:2ff, A dotted min, B-flat smin; m68:1ff, no flat before E sbr, D min not C; m79:2ff, B-flat dotted min, C, D, E smin, F min.

70. *Celle que j'ay longtemps aymé*

Formschneyder, *Trium vocum carmina*

All parts are transposed down a fifth. The signature is the same as in Florence 2439 (B-flat in each part).

S m11:3ff, C dotted sbr; m19:3ff, E dotted sbr; m23:1ff, E dotted sbr; m52:1ff, C dotted sbr; m54:1ff, A br.

T m19:1ff, A dotted sbr; m22:3ff, A dotted sbr.

C m7:2ff, F min, E, D smin; m18:3ff, D dotted sbr; m26:3ff, G sbr; m32:4ff, C min, B-flat, A smin, B-flat min, C sbr; m39:4ff, D min, C, B smin; m48:1:2, D smin.
75. **Rendés le moy, mon cœur**  

Ghiselingh  

*S*  

<table>
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<tr>
<th>Formschneyder, <em>Trium vocum carmina</em></th>
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<tbody>
<tr>
<td>S</td>
<td>m6:4ff, B-flat sbr; m9:4ff, A min, G, F, E, D smin; m14:1ff, no flat before E br; m17:1ff, B-flat dotted min, C smin; m18:1:2, F smin not G; m20:1ff, G br; m24:2ff, G sbr.</td>
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<td>T</td>
<td>m6:1ff, D min, C, B-flat smin; m10:2:2ff, C, B-flat, C smin; m16:1ff, E-flat br; m18:1ff, C, B-flat br; m36:3ff, C sbr; m40:3ff, D min, C, B-flat smin.</td>
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<tr>
<td>C</td>
<td>m8:1ff, F min, A dotted min, G, F, E smin, F sbr; m10:1ff, min rest, D dotted min, E smin, F, G, C min; m12:1ff, E-flat br; m14:1ff, C br; m20:1ff, E-flat br; m22:1ff, E sbr; m29:3ff, D sbr; m35:1ff, D sbr; m39:3ff, F min, E, D smin.</td>
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76. **Le couer le syeult**  

Verbonnet  

*Copenhagen 1848*  

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<td>S</td>
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<td>T</td>
<td>m1:1ff, D br, sbr; m3:3ff, no flat before E; m17:3ff, no flat before E; m53:1ff, no flat before E.</td>
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<tr>
<td>C</td>
<td>m16:2, A min; m23:2, no flat before E; m25:2, no flat before E; m50:4ff, B-flat sbr; m53:3ff, D sbr.</td>
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78. **Je suis si tresforte**  

Verbonnet  

*London 35087*  

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<td>S</td>
<td>m15:1ff, sbr rest, F sbr; m27:2ff, A, B-flat min, A dotted min, G smin; m30:3ff, D min, A dotted min, G smin.</td>
</tr>
<tr>
<td>T</td>
<td>m6:1ff, G br; m9:3ff, C sbr, min; m15:1ff, D br; m17:4ff, F dotted min, E smin, D sbr, C min; m23:1ff, G br; m27:4ff, D dotted min, C smin; m30:3, D min; m31:2, G min.</td>
</tr>
<tr>
<td>C</td>
<td>m1:1ff, sbr rest in Florence 2439 omitted; m9:3ff, C br; m11:1ff, F 4 min; m15:1ff, sbr rest, D sbr, etc.; m17:4, F, E smin; m21:3ff, D sbr; m29:4ff, D min, D, E smin.</td>
</tr>
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79. *Tous nobles cœurs* Rue f. 87'-88

Brussels 228

S mll:2ff, E sbr; m28:3ff, B sbr.

T m40:3, no flat before B.

C m31:1ff, no flat before B.

80. *A vous, non aultre, servir* Rue f. 88'-89

Brussels 228

S m18:2ff, F sbr; m36:2ff, D sbr; m41:2ff, D dotted min, C smin.

T ml3:1ff, D br; ml8:2, no flat before B; m28:3ff, no flat before B; m34:4ff, C 2 min, B sbr.

C ml7:3ff, F dotted sbr; m30:3ff, no flat before B.

London 5242

S mll:4ff, E sbr, D dotted min, C smin; m41:2ff, D dotted min, C smin.

T ml2:3ff, E 2 min; ml3:1ff, D br; ml8:2, no flat before B; m28:3ff, no flat before B; m35:2ff, B dotted min, A smin; m40:3:2, A smin not B.

C ml9:2ff, no flat before B; m30:3ff, no flat before B.

81. *Fortune d’estrange plummaige*—*Pauper sum ego* Josquin f. 89'-90

Brussels 228

S m18:1ff, A dotted sbr, B, C smin; m40:4, B min not C.

T m5:1ff, A black br, A, B, C, D fusas.

C identical.

82. *O florens rosa* (Johannes Ghiselin) f. 90'-92

Petrucci, *Motetti A*

S m4:4ff, D 2 min; m34:4ff, D dotted min, C smin, B min; m38:1ff, min rest, G dotted min, A smin, B-flat sbr; m65:1ff, E br; m66:3ff, G sbr not F; m68:3ff, G min, sbr; m84:3ff, B, G br; m87:1ff, F br; m100:3ff, C min, B, A smin.
T  T is C in Florence 2439; C sig; m13:1ff, E br; m53:1ff, A br; m91:1ff, sig changes to C; m97:3, E min not D.

C  C is T in Florence 2439; m8:1ff, A, E min, min rest; m30:1ff, E dotted sbr; m37:1ff, sig changes to 3; m61:3ff, A sbr; m65:1ff, sig changes to C; m74:1ff, sig changes to C; m84:1ff, B dotted min, C smin, D, G min, G dotted min, A smin, B, E min, E dotted min, F, G fusas.

84. Sancta Maria virgo    Rue  
Formschneyder, Trium vocum carmina

Only the prima pars is given.

S  m2:1ff, B br; m23:2ff, D min, C, B smin; m29:1ff, sbr rest in Florence 2439 omitted; m31:1ff, sbr rest added; m44:2ff, C sbr, A min, etc.; m52:1ff, sbr rest in Florence 2439 omitted; mm56:2-69, ending differs from Florence 2439.

T  m4:1ff, E br; m43:4ff, F sbr, D min, etc.; m47:4ff, B, G min, B sbr, A, F min, A sbr; m51:3ff, B, A min, B dotted min, C smin, etc.; m58:3ff, B, A sbr in Florence 2439 omitted.

C  m13:1ff, A, E dotted longs; m28:1ff, F dotted br; m50:1ff, E long; m55:1ff, A sbr in place of sbr rest; m58:1ff, F, E sbr in Florence 2439 omitted; m66:4, A min not F.

85. Si dormiendo    Rue  
Vienna 18810

S  m3:1ff, B br, sbr; m5:1ff, B min, sbr; m18:4ff, G dotted min, F smin, E min; m46:2, B, G smin; m63:2-65:4, written a third higher than in Florence 2439; m93:1ff, B long; m108:4ff, G sbr, min; m111:2ff, G sbr, min.

T  m25:2ff, D sbr, min; m27:1ff, G, B min; m29:3ff, E sbr, min, C min, D dotted min, B smin, C sbr, min; m41:3ff, A dotted sbr, G min; m44:1ff, E long, br.

C  m35:1ff, F, G dotted longs; m42:3ff, D br, sbr; m48:1, min rest not A min; m55:4ff, E, D, E min; m60:1ff, D, E min; m89:2ff, E dotted min, C smin, D min, E br; m114:1ff, F dotted min, D smin.
86. *Cum audisset Job*  
Cornelius Rigo  
de Bergis  
f. 98'-99

St. Gall 462

S m3:1ff, G 2 sbr; m40:1ff, B, A min; m50:4ff, F dotted min, E smin; m52:1ff, corona over E br not long; m61:1ff, sbr, min rest, G min, etc.

T m46:3ff, F dotted sbr; m52:1, corona over E br not long; m59:3ff, C, B sbr, A, G min, A sbr, G, E min, etc.; m63:1ff, E dotted br; m72:3ff, D, C min.

C m8:1ff, E long not br; m42:1ff, C br; m44:1ff, A br; m47:3ff, G sbr not A, E min not F; m60:3ff, sbr, min rests, C min, etc.; m63:1ff, C sbr; m70:1ff, G black sbr, A black min; mm71-86, F clef incorrectly placed on fourth instead of third line.
# Chapter VII

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¹This composition is without ascription in Florence 2439. It is attributed to Ghiselin in Petrucci, Motetti A, and St. Gall 463.
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²This composition is without ascription in Florence 2439. It is attributed to Ghiselin in Petrucci, Motetti A, and St. Gall 463.
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Amours mon fait

Ave (Maria) Gracia plena

Een vroelic wessenn

O florens rosa

3 This composition is ascribed to Ghiselin in Petrucci, Motetti A, and St. Gall 463.
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