A TRANSCRIPTION INTO MODERN NOTATION OF A CHANSONNIER
(FONDS FRANÇAIS 2245) OF THE DUKE OF ORLEANS,
WITH COMMENTARY AND CONCORDANCE

THESIS

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

For the Degree of

MASTER OF ARTS

By

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This project was undertaken with the full realization that much of the material needed for a complete and definitive edition would not be available. This has been especially true with regard to manuscripts located in foreign libraries. In spite of this handicap, it was felt that the presentation of a collection of fifteenth-century music in modern edition was a sufficiently worth-while object to justify the undertaking, even though complete concordance with other sources for every piece could not be obtained. Fortunately, enough material has been available to correct any serious musical errors found in the manuscript.

The transcription of fonds français 2245 was made from a microfilm of the original chansonnier which is the property of the Bibliothèque Nationale in Paris, France. All other contemporary manuscripts consulted, unless otherwise stated, were also examined by means of microfilm copies of the originals.
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In the year 1496 the records of the Duke of Orleans (the future Louis XII of France) show the sum of twenty-one Tours livres paid to one Jean de Crespières for having made "three similar volumes of chansons (one for the queen, one for the Florentine ambassadors, and one for the Duke of Orleans)."¹ One of these volumes, written by the hand of "Crépinet," is now held by the Bibliothèque Nationale in Paris, France.² It contains thirty-three parchment folios measuring eighteen by twelve and three-tenths centimeters. On the recto of folio one the date 1496 appears, as does also the number 8018 and a seal bearing the inscription Bibliotheca Regia. At the bottom of folio one verso a coat of arms consisting of three fleurs de lis on a sky-blue


² The other two volumes, which presumably were identical, are not known to be in existence today.
background is found. The music of the manuscript proper extends from folio one verso through folio twenty-six recto. Folios twenty-six verso through thirty-one recto are blank. An anonymous four-part composition, the altus of which is incomplete, has been added by a later hand on folios thirty-one verso and thirty-two recto. It is the only composition in the entire compilation for which a composer and a text are not given. The final pages of the collection (folios thirty-two verso and thirty-three recto) are blank, except that folio thirty-two verso again displays the seal with the inscription Bibliotheca Regia.

The total number of compositions in this chansonnier is twenty-six (including the additional work referred to above). Crespieres, better known as Crépinet, has attributed seven of these to Hayne, nine to Compère and one each to Mureau, Fresneau, Prioris, Josquin, Verjeust, Agricola and La Foulerie. The present writer has identified the anonymous composition on folios thirty-one verso and thirty-two recto as the song-motet "Dulcis Amica Dei." It is attributed to Prioris in Cambridge, Magdalene College,

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3 The description of the color of this coat of arms is taken from Knud Jeppesen, Der Kopenhagener Chansonnier, das Manuskript Thott 291 der Königlichen Bibliothek Kopenhagen (Leipzig, 1927), p. LXXI.

4 Marix, op. cit., p. 282.
Twenty of the remaining pieces are rondeaux, two are bergerettes, one is a setting of a Dutch text and two are canons. With the exception of the canons, which present two voices out of which four are realized, all of these are in three parts. The entire manuscript is written in white mensural notation. The complete refrain text is given under the superius of each composition and, with a few exceptions, under all the other voices as well. The manuscript disposes the musical parts in the manner most usual for the period: superius at the top of the verso folio, tenor and contra on the recto folio. In all cases but two the remaining stanzas of text are placed at the bottom of the verso folio, beneath the superius. This manuscript is unusual for its period in that complete texts are given for nearly all of the chansons.

Crespières, the scribe whose work is in question here, was a singer in the chapel of Louis of Orleans and a composer in his own right. Jeanne Marix states that, in compiling this manuscript,


6The exceptions are numbers 15 and 22 of the present edition.

7The entry of the Duke's treasurer credits him with the composition of the chansons in this manuscript. This is obviously an error. He is, however, the author of "Sire se vous ne pourvoyez," a chanson in London, British Museum, MS Royal 20 A XVI. (See Marix, op. cit., p. 282, footnote 18.)
he picked composers of reputation, beyond any doubt, perhaps personal friends, or else he catered to the wishes of the future king of France. Crépinet was acquainted with Ockeghem and Fresneau, both singers at the French court, with Prioris, whom he was later to find again in the service of Louis XII, and with Gilles Mureau, who was teacher of grammar at the singing-school of Chartres cathedral. He knew also how to please the Italian princes by including the names of Agricola, Verjeust, Josquin and Loyset Compère, all of whom had been singers in Milan at the chapel of the famous condottiere Galeazzo Maria Sforza.

Whether Crépinet himself selected the composers of which the anthology is composed, or was merely the scribe, is not known. The inclusion of composers who had been active in Italy may have been a diplomatic maneuver on the part of Louis of Orleans. As the grandson of Valentine Visconti, he had his own pretensions to the ducal coronet of Milan. However, at the time in question a more momentous star had appeared in the sky of his aspirations. The dauphin was dead and it was highly unlikely that Charles VIII, then king of France, would produce further issue. He, Orleans, was heir to the throne.

One description of him reads as follows:

... he was a good rider and hunter, a skilled wrestler and a fine tennis player. He was a marvellous archer and withal, if tradition is to be believed, a

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8 Marix, op. cit., p. 282.


10 Ibid., p. 309.
hearty eater and a heavy drinker. He was, moreover, a charming man, with an elegant, easy carriage, "sweet-tempered, gracious and benign." He was always amiable and good-natured with everybody, obliging, anxious not to give offence, easy to get along with, and open-handed. . . his family was extremely rich. This circumstance gave him the distinction of a gentleman of birth and breeding, of which the older branch of the family could no longer boast.\footnote{Louis Batiffol, \textit{The Century of the Renaissance}, translated by Elsie Finlimore Buckley, Vol. II of \textit{The National History of France}, edited by Fr. Puncz-Brentano, 9 vols. (New York, 1927), p. 21.}

Upon the death of Charles VIII in 1498, the Duke of Orleans ascended the throne of France as Louis XII.

The first composer to appear in the chansonnier is Hayne van Ghizeghem. The facts of his life are scant and inconclusive. It is known that he was a pupil of Constans de Languebroek from the accounts of Charles the Bold (then Count of Charolais, later Duke of Burgundy). According to these records the sum of "22 ecus d'or de 48 gros" was paid to Constans in the year 1457 for undertaking the musical training of a youth by the name of Hayne.\footnote{Marix, \textit{op. cit.}, p. 277.} In 1467 he was valet de chambre and singer to Duke Philip the Good and, upon the death of that nobleman, remained in the service of his successor, Charles the Bold. On July 6, 1472, his name appears on the roll of Charles' followers at the siege of Beauvais. This is the last mention of the composer in any
official record. He may have been killed in that battle or, as Marix suggests, he may have found patronage under the Bourbon dukes, whose records are lost. Little is known concerning Hayne's origin. The qualification "van Ghizeghem," which is so often appended to his name, suggests that he may have been born in the small Flemish village of that name. On the other hand, he may have been the son of one Henricus de Ghizeghem who is mentioned in an authorization accorded in the year 1453 to certain inhabitants of Cambrai for the purpose of founding a society at the cathedral of that town. A chanson reporting a visit of Hayne and Morton to Cambrai is found on folios 155v - 156r of the Dijon Chansonnier. Hayne's total output consists, at the most, of twenty chansons à trois. All of these are in binary rhythm and in

13 Jeanne Marix, Histoire de la Musique et des Musiciens de la Cour de Bourgogne sous le Règne de Philippe le Bon (Strasbourg, 1939), p. 207.

14 Marix, "Hayne," p. 283. Hayne's "Allez regretz" is a setting of the rondeau of the same name by Jean II of Bourbon. It may have been composed by order of Charles as a favor to the Bourbon duke, who was his brother-in-law. (See Marix, Histoire, p. 209).


16 The work is printed in Jeanne Marix, Les Musiciens de la Cour de Bourgogne au XVe Siècle (1420-1467) (Paris, 1937), p. 86.
rondeau form. He was a singer, a lutenist and perhaps a poet. Crétin's famous "Déploration" on the death of Ockeghem (written circa 1495) mentions him among the composers no longer alive and calls upon him to play the master's puzzle motet "Ut heremita solus" on his lute. The poems set by Hayne, excluding "Allez regretz," have not been successfully attributed to any poet of the period. It is entirely possible, and in keeping with the practice of the period, that he may have composed these elegant and rhetorical verses himself.

Hayne's reputation as a composer seems to have been quite limited until the end of the fifteenth century. At that time his fame suddenly began to mushroom. "De tous bien pleine," by all odds his most celebrated chanson, is found in more manuscripts than almost any other chanson of the period. It figures among the chanson incipits quoted by Jean Molinet in his poetry. Compère used its tenor in

17 Reese, op. cit., p. 99.
21 Marix, Histoire, p. 207.
his motet "Omnium bonorum plena." The characters in Nicole de la Chesnaye's "La Condamnacion des Bancquetz" danced to "Allez regretz" and "De tous bien pleine." The subject of this thesis, fonds français 2245, is, according to Marix, the earliest manuscript to include as many as seven of Hayne's compositions. "De tous bien pleine" is not, however, one of these. Perhaps it had not yet attained the popularity it was to enjoy in the early sixteenth century.

Loyset Compère, who is represented in the collection under discussion by no less than nine works, was probably born at Saint-Quentin circa 1455. It is known from contemporary records that he was trained as a choir boy in the cathedral of that city. Wooldridge states that about the year 1468, at the beginning of his career, he may have belonged to the circle around the aging Dufay at

22 Bukofzer, op. cit., p. 29.

23 Marix, Histoire, p. 208, citing Nicole de la Chesnaye, "La Condamnacion des Bancquetz," folio K iii verso.


Cambrai. It is possible that he was a pupil of Ockeghem and a fellow student of Josquin des Prés. He may also have served for a time at the court chapel of Galeazzo Sforza in Milan. The name Aluyseto, perhaps an Italianized form of Loyset, appears in the lists of musicians employed by the Duke for the year 1475. In 1486 he was a singer under Ockeghem at the chapel of the French King Louis XI. The latter years of his life were spent at Saint-Quentin, the scene of his boyhood training, where he received a canonry in the collegiate church in the year 1509. A manuscript of the period gives the date of his death as August 16, 1518.

Compère enjoyed a high reputation with his contemporaries and also with the musicians of the succeeding age. He is one of the composers listed as having been studied by Palestrina in L'Abbe Baini's Memorie storico-critiche della


29Ibid. 30Carr, op. cit.

31Fétis, op. cit., II, 344.
Vita e dell' Opere di Giovanni Pierluigi de Palestrina.\(^{32}\)

The poet Molinet, several of whose poems he set to music, was one of his friends.\(^{33}\) The texts of at least two of Compère's chansons were written by Duke Jean II of Bourbon.\(^{34}\)

Johannes Prioris, whose rondeau "Vostre oeul sest bien tost repenty" appears in the present collection, was organist at St. Peter's in Rome in 1490 and, in 1507, became maître de chapelle to Louis XII of France. He was known to be alive as late as the year 1512,\(^{35}\) but the exact dates of his birth and death have not yet transpired. A Requiem Mass for four voices by Prioris was printed in Attaingnant's collection of 1532.\(^{36}\) Two excellent canons (a Da pacem Domine for six voices and an Ave Maria for eight voices) are attributed to him in the Bicinia Gallica.

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\(^{32}\) Ibid.


\(^{34}\) Ibid., p. 227. The poems are "Vous me faittes morir d'envie" and "Ne doibt on prendre." Pirro does not mention "Faisons boutons," the text of which is also attributed to Bourbon in fonds français 2245.

\(^{35}\) Reese, op. cit., p. 264.

Jean Cornuel, known also as Verjeust, is represented here by the chanson "Au hault de la roue de fortune." He was a member of the same generation as Ockeghem and Busnois. Reese gives 1499 as the year of his death, but none of the sources consulted gives any information as to the date of his birth. In 1467, according to Eitner, he was a singer at St. Peter's in Rome. After the year 1474 he seems to have held various positions in Milan, Cologne and Hungary. The major portion of his career, however, was spent as petit vicaire in Cambrai where he made the acquaintance of the poet Molinet and, like Busnois, exchanged verses with him.

Facts concerning the life of Jehan Fresneau, composer of the bergerette "Ha quil mennuye," are almost nonexistent. Eitner states that he was "Kapellen u. Sänger an der Hofkapelle in Paris in den Jahren 1472-1474 mit

Fétis, op. cit., VII, 125.

Reese, op. cit., p. 137.

Eitner, op. cit., III, 60.

In other works he is mentioned, if at all, only in connection with music supposedly composed by him. From the dates given above, and from the style of "Ha quil mennuye," one may assume that Fresneau, like Hayne, belongs to a slightly earlier group of composers than the majority represented in this collection.

Johannes Ockeghem, the greatest master of his period, was born at Hainaut circa 1420. From June 24, 1443, to June 24, 1444, he was among the choristers at The Church of Our Lady in Antwerp. He also served for a time under Duke Charles of Bourbon and later was chaplain and first composer to three successive kings of France—Charles VII, Louis XI, and Charles VIII. In addition to being maître de la chapelle du Roy (a position conferred on him in 1465), he obtained the lucrative position of treasurer of the abbey of St. Martin at Tours. The exact date of his death is not known but it is presumed to have occurred prior to February 9, 1496, inasmuch as the records of the abbey at

41 Eitner, op. cit., IV, 75.
42 Reese, op. cit., p. 118. Eitner (op. cit., Vol. VII) gives the date as ca. 1434. J. R. Sterndale Bennett (Groves, VI, 182) suggests the year 1430 and gives the place of birth as Termonde, East Flanders.
43 Ibid.
44 Ibid.
Tours show another person occupying his post at that time. The famous chanson "D'ung aultre amer," as well as the lesser known "Fors seullement contre ce que j'ay promis," is included in Crépinet's anthology.

The career of Alexander Agricola (also known as Alexander Ackerman, and sometimes identified in manuscripts simply as Alexander) was one that consisted of a series of wanderings through the Netherlands, Italy and Spain. In January, 1472, he was in the service of Galeazzo Maria Sforza in Milan. After spending a short period of time at Florence and Mantua he proceeded north to the Low Countries. In 1500, following another sojourn in Italy, Agricola entered the service of Philip the Fair. When the latter became king of Spain, Alexander accompanied him there. In 1506 his name disappears from the court rolls and it is generally assumed that he fell a victim to the same fever that claimed the life of his royal employer.

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46 For further biographical information see Reese, op. cit., p. 118ff.

47 Reese, op. cit., p. 207.

48 For further biographical information consult ibid., p. 207ff.
The chanson "Je ne fay plus" has been attributed to a number of composers active in the second half of the fifteenth century. If Marix's statement that Crépinet was acquainted with Gilles Mureau is accurate, the work may very well be his. The only biographical datum concerning Mureau is contained in the following statement by Reese: "Gilles Mureau (d. 1512) . . . became an heurier at the Chartres Cathedral c. 1462 and canon c. 1472 . . . ." The life of Josquin des Prés has been treated in detail in a number of other writings. In view of this it seems superfluous to summarize material which is readily available elsewhere. He is the composer of the double canon "En l'ombre d'ung buissonet" contained in the present collection.

The name "La Foulerie," which appears above the last composition in the manuscript inscribed by Crépinet, poses something of a problem. No mention is made of "La Foulerie" in any of the references consulted, nor does the word (or the composition) appear in any of the contemporary sources examined. That it is intended to be a title is doubtful since there is no connection in meaning between it and the

49 See p. 3, supra.

50 Reese, op. cit., p. 138.

51 Cf. Reese, op. cit., p. 228ff.
text of the chanson. A foulerie in modern French is a mill for fulling cloth. Part of the process of fulling employs a thickening procedure. The composition may have been written by some member of the court at Orleans, perhaps Crépinet himself, for the purpose of rounding out the number of chansons (without this work, there would have been only twenty-four in the original compilation). Another possibility is that it may have been of unknown authorship and, in a chansonnier in which all of the other pieces were attributed to some composer, this enigmatical device was used to indicate both its supplementary function and the fact that it was anonymous. In any case, it is impossible to determine which, if either, of these hypotheses is correct. In view of the nature of composition in this period, an attribution on the basis of stylistic consideration would be difficult and inconclusive.
CHAPTER II

ANALYSIS OF THE TEXTS

Fonds français 2245, like the majority of fifteenth-century chansonniers, shows a predominance of compositions whose texts are cast in one or the other of the genres à forme fixe. The so-called "fixed forms" held an important place in the lyric poetry of the fourteenth and fifteenth centuries.¹ That this predilection should have been carried over into the secular music of the period is not surprising for, as Bukofzer says,

in the 15th century, the connection between poetry and music was still very close. It is significant that Eustache Deschamps, in 1392, had called the art of versification musique naturelle and musical composition musique artificielle. Throughout the Middle Ages musicians had been poets and poets musicians.²

The most important of the formes fixes were the rondeau, the virelai and the ballade. A discussion of the origin and development of these forms is outside the scope of

¹Helen Hewitt, editor, Harmonice Musices Odhecaton A (Cambridge, 1942), p. 43.

this thesis, but the subject has been treated in detail elsewhere. 3

The rondeau was without doubt the most popular of these forms in the fifteenth century. 4 Bush reports that two thirds of the compositions in the Laborde Chansonnier are rondeaux. 5 Of the fifty-eight French texts recovered for the Hewitt edition of Petrucci's Odhecaton no less than thirty-four are in rondeau form. 6 The present collection contains twenty settings of poems in this genre. Twelve of these are rondeaux quatrains (four-line refrain); eight are rondeaux cinquains (five-line refrain).

The literary structure of the typical rondeau quatrain was as follows: 7 1) an initial stanza (refrain) of four lines, rhyming ABBA; 2) two lines (half-stanza) having the same number of syllables and the same end-rhymes as the

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6 Hewitt, op. cit., p. 43.

7 The following discussion is adapted from Hewitt, op. cit., pp. 44-47.
first two lines of the refrain; 3) a repetition of the first two lines of the refrain; 4) a second full stanza reproducing the structure of the entire refrain; 5) a repetition of the entire refrain. If capital letters are used to indicate the end-rhymes of the refrain, the literary scheme becomes ABBA abAB abba ABBA. In musical settings of rondeaux only the refrain was composed. The music may be divided into an a section and a b section, each of which consists of two lines of text. The remainder of the poem was sung in such a manner that the complete musical performance followed the scheme: abab abab. Hayne’s “mon souvenir” is a typical example.

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<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon souvenir</td>
<td>A 3 a</td>
</tr>
<tr>
<td>Mon souvenir</td>
<td>A 3 a</td>
</tr>
<tr>
<td>Mon souvenir</td>
<td>A 3 a</td>
</tr>
<tr>
<td>Mon souvenir</td>
<td>A 3 a</td>
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<td>Mon souvenir</td>
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<tr>
<td>Mon souvenir</td>
<td>A 3 a</td>
</tr>
<tr>
<td>Mon souvenir</td>
<td>A 3 a</td>
</tr>
</tbody>
</table>

8 The lines of the refrain are underscored in this and the following examples.
The literary structure of the rondeau cinquain was substantially the same as that of the rondeau quatrain except that the refrain consisted of five lines and the division into two parts occurred at the end of the third of these. The half-stanza, consequently, was three lines in length and was followed by a repetition of the first three lines of the refrain. The rhyme scheme of the latter might be either AABBA or ABBBA. All of the rondeaux cinquains in fonds français 2245 employ the first of these patterns.9 Compère's "Pour estre ou nombre" exemplifies the usual literary and musical treatment of this form:

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
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</thead>
<tbody>
<tr>
<td><strong>Pour estre ou nombre des loyaulx</strong></td>
<td>A A A</td>
</tr>
<tr>
<td><strong>Amours par ses povoirs royaulx</strong></td>
<td>a a a</td>
</tr>
<tr>
<td><strong>Ma mis en ceste roche brune</strong></td>
<td>B B B</td>
</tr>
<tr>
<td><strong>Pour messayer contre fortune</strong></td>
<td>a a a</td>
</tr>
<tr>
<td><strong>Se pourvoye endurer ses mau lx</strong></td>
<td>A A A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamais dehors d'icy ne saulx</td>
<td>a a a</td>
</tr>
<tr>
<td>Se non que lez cas fortunaux</td>
<td>a a a</td>
</tr>
<tr>
<td>Requiert que je lez impugne</td>
<td>b b b</td>
</tr>
<tr>
<td><strong>Pour estre ou nombre des loyaulx</strong></td>
<td>A A A</td>
</tr>
<tr>
<td><strong>Amours par ses povoirs royaulx</strong></td>
<td>a a a</td>
</tr>
<tr>
<td><strong>Ma mis en ceste roche brune.</strong></td>
<td>B B B</td>
</tr>
</tbody>
</table>

9Fonds français 2245, no. 9, "Vaten regret," exhibits a curious irregularity. The end-rhyme of the second line of the half-stanza is b, rather than a, and that of the third is a rather than b. The resulting literary form is therefore AABBA abaAAB aabba AABBA. Brux 2, the only other source examined which also gives the complete text, shows the same deviation from the norm.
Et combien que petit je vaulx
Si aige souffert des assaulx
Autant que corps dessoubz la lune
Et seulement lactent d'une
Ma donne force et vouloir haulx.

Pour estre ou nombre des loyaulx
Amours par ses rovoirs royaulx
Ma mis en ceste roche brune
Pour messayer contre fortune
Se pouroye endurer ses maux.

Mureau's "Je ne fay plus" is an illustration of a
rondeau layé. The type of verse known as layée appears for
the first time in the second half of the fifteenth century
and is characterized by the insertion of shorter lines of
text between those of normal length. The end-rhymes of
these interpolations may be essential to the structure of
the poem or they may merely echo the rhyme of the preceding
line. In "Je ne fay plus" they are necessary for the
completion of the rhyme scheme. This poem has been classed
with the rondeaux cinqains, although it would perhaps be
more proper to refer to it as a rondelet layé.

Although the number of syllables per line was never
prescribed for the rondeau, the authors of the poems in
this collection show a decided preference for lines of ten
or eleven syllables. With the exception of the one rondeau
layé none of the texts exhibits lines of less than eight

10Hewitt, op. cit., p. 51.
11Ibid., p. 44, n. 11.
syllables. "Mon souvenir" and "Vostre oeul" are the only examples that are octosyllabic throughout. Other poems consisting entirely of isosyllabic lines are: "Au hault de la roue" (nine), "Vous me faittes morir" (nine), "C'est tout abus" (nine) and "Disant adieu" (eleven). The most common practice, however, is to juxtapose lines of unequal length in such a manner that if the A rhymes are masculine the B rhymes will be feminine (or vice versa). "Allez regrets," for example, uses the following scheme:

A\textsuperscript{11}B\textsubscript{10}B\textsuperscript{10}A\textsubscript{11}, etc.\textsuperscript{12} The metrical structure of these texts is usually quite regular, although irregular lines do occur occasionally.\textsuperscript{13}

The rondeau cinquain "Fors seullement contre ce que j'ay promis" is the only composition in the manuscript for which two texts are given. Presumably the contra, which is the tenor of the more famous "Fors seullement lactente," is to be sung to the words of the latter poem, inasmuch as portions of that text accompany the notes of this voice. Text one, with whose refrain both the superius and tenor are underlaid, is unfortunately incomplete. The half-stanza is found in the remaining space of the folio

\textsuperscript{12}The inferior numerals indicate the number of syllables in the poetic line in question.

\textsuperscript{13}The refrain of no. 12 is A\textsuperscript{10}B\textsubscript{11}B\textsuperscript{9}A\textsubscript{10}; that of no. 13 is A\textsuperscript{11}B\textsubscript{11}B\textsuperscript{12}A\textsubscript{11}.
occupied by the highest voice. Four complete lines of text appear beneath the contra. Their rhymes indicate that they belong to text one. One can only surmise that through some oversight the fifth line of this stanza was omitted by the scribe. The same music is found in the Basevi manuscript with text two ("Fors seullement lactente") in the superius.14 All other sources show only the incipit "Fors seullement." In view of this fact and the fact that both poems are rondeaux cinquains, it is highly recommended that all parts be sung to text two in performance.

The true virelai, a form more popular in the fourteenth century than the fifteenth, is not found in fonds français 2245. The bergerette, or virelai of but one stanza, is represented by two examples. The essential literary features of this genre are:15 1) an initial refrain, usually four or five lines in length in this period, the exact metrical structure and rhyme sequence of which was not fixed; 2) the stanza proper (or couple); 3) a repetition of the complete refrain. The couple consisted of three distinct parts. The first two of these, the ouvert and clos, were identical in structure as regards rhyme scheme,
rhymes and number of syllables to the line. The third part, or tierce, had to be constructed in exactly the same manner as the refrain. The two bergerettes presented here are bergerettes à quatrains and the rhyme scheme in both cases is ABBA cdcd abba ABBA. The musical setting comprised two distinct and independent parts, \( a \) and \( \beta \). Section \( a \) was composed to the refrain and section \( \beta \) to the ouvert. The clos portion of the text was sung to the \( \beta \) music, either as an exact repetition or, when necessary to provide a smooth transition back to the beginning of the \( a \) section, with a second ending provided by the composer. Both the tierce and the final refrain were sung to the \( a \) music. Thus the musical structure of the bergerette was \( \alpha \beta \alpha \alpha \). Compère's "Pensant au bien" illustrates the literary and musical handling of the form:

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Penseant au bien que madame ma fait</td>
<td>A</td>
</tr>
<tr>
<td>D'avoir souffert que je l'aye embrassée</td>
<td>B ( { )  a ( } )</td>
</tr>
<tr>
<td>Mon cœur en a tant de joye amassée Que de tous pains suis ressours et refait</td>
<td>B</td>
</tr>
<tr>
<td>J'ay confort doulx en lieu de dur penser,</td>
<td>c ( { )  ( } )  ( \beta )</td>
</tr>
<tr>
<td>J'ay joye au cœur en lieu de desplaisir,</td>
<td>d</td>
</tr>
<tr>
<td>J'ay maîtresse pour bien recompenser</td>
<td>c ( { )  ( } )  ( \beta )</td>
</tr>
<tr>
<td>Mon mal aussi pour me faire plaisir.</td>
<td>d</td>
</tr>
</tbody>
</table>
Bref de l'aymer j'ay bien cause en effet
Car de mille sa beaulte n'est passée
Pourtant mettray cuer et corps et pensée
A la servir de vouloir et de fait.

Pensant au bien que madame ma fait
D'avoir souffert que je l'aye embrassée
Mon cuer en a tant de joye amassée
Que de tous pains suis ressours et refait.

The syllabic structure of the poem quoted above is
quite regular \( A_{10} B_{11} A_{10} c_{10} d_{10} c_{10} d_{10} \), etc.). The remaining bergerette, "Ha quil mennuyye," is also symmetrical, though somewhat unusual, in syllabic structure. The pattern of refrain and tierce, \( A_{13} B_{8} A_{9} \), is reflected in the musical setting by the presence of a short initial phrase to which the words "Ha quil mennuyye" and, in the tierce, "Je n'ay ennuyt" are sung. This phrase is separated from the rest of the A music by a breve rest in all parts. If the portions of text set to this "introduction" are ignored, the first A line of the refrain (and tierce) is found to contain only nine syllables, the same number that occurs in the final line of both the refrain and the tierce. The c lines of the ouvert and clos are octosyllabic, whereas the d lines of these sections are decasyllabic.

The texts of the two canons, "J'ay ung syon" and "En l'ombre d'ung buissonet," do not fall into the category of
any of the formes fixes. The term chanson is usually reserved for the purpose of designating such poems. The verse forms of such works are quite free, and the use of a refrain is optional. "J'ay ung syon" is really a poem of only three lines, the third of which is repeated in the musical version. The pattern is a8a8b7(b7). The end rhymes of the a lines ("robe" and "morte") are not exact. The variation encountered here is the device known as assonance. The text of Josquin's "En l'ombre d'ung buissonet" is a quatrains. The structure is a7a4b8a7a4b8. In this case the short lines merely echo the rhymes of the longer a lines and are not essential to the construction of the poem.

Two compositions of this manuscript do not use French texts. The first of these, "In minen Zin," is Dutch and appears to be incomplete. Materials available for examination have failed to supply anything more than textual incipits, although Ms. Riccardianna 2794 gives the same music with a French text. The final piece in


17 Neither text nor music of this composition is connected with the pieces of the same name in the Bayeux Ms. or Ms. Paris, fonds français 12744.

18 cf. p. 74 infra.
fonds français 2245, textless in the manuscript, has been found elsewhere with a Latin text.\textsuperscript{19} Since it represents no special form to be discussed, further comment is deemed unnecessary at this point.

\textsuperscript{19} See p. 2 \textit{supra}.
CHAPTER III

THE MUSIC OF THE CHANSONNIER

Before proceeding to a discussion of the stylistic elements of the music of this chansonnier certain aspects of the notation should be considered. As previously stated in Chapter I, the entire manuscript is written in white mensural notation. The music is free of the intricate proportional devices so often encountered in the sacred music of the period and, with a few exceptions, it employs none of the puzzling notational conundrums of which the renaissance mind was so fond.

Tempus imperfectum diminitum (folios) is the most common mensural signature used. It appears in no less than seventeen of the twenty-six compositions. Six of the remaining nine pieces are in tempus imperfectum (C) and, with the exception of "Penser en vous," these have been transcribed using the same scale of reduction employed for the sign (folios).¹ None of the voices of "Au hault de la roue"

¹The transcriptions in this edition conform to Willi Apel's judgement that the quarter note is the modern equivalent of the semi-breve of this period. Willi Apel, The Notation of Polyphonic Music 900-1600, fourth edition (Cambridge, Massachusetts, 1949) p. 97. The late fifteenth and early sixteenth centuries were periods of transition in the use of meter signatures. The statistics given in
show any mensural sign whatsoever. Transcriptions were made in both tempus perfectum and tempus imperfectum. The results leave little doubt that the latter was intended and only that version is given in this edition. "Pour estre ou nombre" is in tempus perfectum diminutum (ϕ). This symbol seems to be the counterpart in perfect mensuration of ϕ (at least as far as the late fifteenth century is concerned).

"Faisons boutons," the only work in the chansonnier for which tempus perfectum (Ο) is indicated, is, like "Penser en vous," another example for which the reduction 1:4 is impractical. These two compositions are the sole instances in which the scale 1:2 is utilized in the transcriptions.

Hewitt, op. cit., p. 29, would seem to indicate that the signs ϕ and Ω were at times practically, if not theoretically, identical in meaning. "Vaten regret," one of the pieces in fonds français 2245 for which the signature Ω is given, is found in another manuscript (P1597) with the sign ϕ and identical note-shapes. This may possibly be an error but in any case a performance twice as fast can scarcely be intended. "Penser en vous" is found in two other sources with the signature ϕ. Unlike "Vaten regret," however, the note-values in each of these manuscripts are twice as long as those in fonds français 2245 (i.e. ♩ for ♦, ♦ for ♣, etc.). In view of this fact and since a satisfactory result could not be achieved with the usual rate of reduction, this piece has been presented with a reduction of 1:2 (♦=♩).

For further information on this piece, see p. 65 infra.
The C clef is the one preferred in this collection. In the superius it is found most frequently on the first line of the staff. The tenor employs it on the third or fourth staff line and, in one case, on the second. An F clef on the fourth line is used once in this voice. The contra shows an almost equal occurrence of C and F clefs (the latter on the third and fourth lines, the former on the fourth and fifth). A G clef appears twice in the compilation.3

Modality is, properly speaking, a characteristic of a single line of melody only. However, it is a current practice to speak of the modality of a polyphonic composition as a whole. Table I presents an analysis of the modes of the chansons, together with their key signatures.4 The basis for determining modality has been the root of the closing triad in relation to the given signature. No distinction has been drawn between modes and hypo-modes. Partial signatures (those showing lack of uniformity among the individual voices) occur in four of the pieces under

3 The G clef on the second line is used in the superius of "Je ne fay plus." The contra of "Fors seullement," which is inscribed with a G clef on the third line, will be discussed below.

4 As pointed out in Hewitt, op. cit., p. 16, n. 2, the term "key signature" is not strictly accurate for this period, but as there seems to be no better expression to take its place, its use has been retained.
TABLE I

MODES AND KEY SIGNATURES OF CHANSONS IN FONDS FRANÇAIS 2245

<table>
<thead>
<tr>
<th>No.</th>
<th>Mode</th>
<th>Key Signature*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>2</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>3</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>4</td>
<td>Dorian (untransposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>5</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>6</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>7</td>
<td>Mixolydian (untransposed)</td>
<td>h4h</td>
</tr>
<tr>
<td>8</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>9</td>
<td>Lydian (untransposed; b-flat in sig.)</td>
<td>bbbb</td>
</tr>
<tr>
<td>10</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>11</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>12</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>13</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>14</td>
<td>Aeolian (untransposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>15</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>16</td>
<td>Lydian (untransposed; b-flat in sig.)</td>
<td>bbbb</td>
</tr>
<tr>
<td>17</td>
<td>Lydian (untransposed; b-flat in sig.)</td>
<td>bbbb</td>
</tr>
<tr>
<td>18</td>
<td>Aeolian (twice transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>19</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>20</td>
<td>Dorian (untransposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>21</td>
<td>Dorian (untransposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>22</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>23</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>24</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>25</td>
<td>Dorian (once transposed)</td>
<td>bbbb</td>
</tr>
<tr>
<td>26</td>
<td>Lydian (untransposed; b-flat in sig.)</td>
<td>bbbb</td>
</tr>
</tbody>
</table>

*Successive accidentals refer to the signatures of successive voices (reading from top to bottom in the transcriptions).
consideration. These have naturally presented some difficulties. Many theories attempting to explain the meaning of this phenomenon have been advanced by musicologists. It is not proposed to evaluate or champion any one of these conflicting ideas here. One thing does, however, seem clear. Whatever may have been the purpose of partial signatures, their decrease in use in favor of full (i.e. uniform throughout) signatures in this and other chansonniers of the period indicates a step in the gradual development of the concept of tonality.

The foregoing table shows the Dorian mode to be by far the most predominant one used in this manuscript. The once transposed position (i.e. with signature of one flat in all parts) is the most common. It will be noticed that the Lydian mode is always used here with b-flat in the signature. Concerning this situation, Hewitt says:

5. The assignment of mode in these cases has been the result of a careful consideration of the signatures appearing in other contemporary sources, together with an analysis of the notated accidentals found in the various voice parts.

In the fifteenth century the mode ranging from F to F with a B flat written into the signature was thought of as the Lydian. After the Ionian mode came into greater use the Lydian began to lose its identity and become engulfed by the Ionian. This loss of identity on the part of the Lydian mode seems another indication of the simplification of tonal resources which gradually took place in the steady advance towards the modern conceptions of major and minor modes.7

One of the knottiest problems confronting the editor of a collection of early music is the application of accidentals in accordance with the rules of *musica ficta*. Not all accidentals required in the music of the fifteenth century were notated by the scribes. The task of adjusting clashes between the voices usually fell on the shoulders of the musician in charge of directing the ensemble.8 Although the instructions of the theorists are clear on many points, situations occasionally arise for which the usual procedures appear to be inadequate. Modern writers are far from agreement in their opinions as to how solutions should be reached.9 The following rules summarized by Gustave Reese, from the writings of the theorist Ugolino d'Orvieto, have been used to determine the application of editorial accidentals in the present edition:

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8 Lowinsky, *op. cit.*, p. 231.
9 Apel, "Partial Signatures," p. 12, holds that "no rules can be considered as satisfactorily solving the problem unless they are of a strictly horizontal character..." Poppin, *op. cit.*, p. 198, and Lowinsky, *op. cit.*, p. 232, both base their theories on vertical relationships.
1) Fifths, octaves, and twelfths must be perfect. If they arise in the course of the counterpoint and would normally be diminished, they must be enlarged by a semitone and rendered perfect. 2) A third expanding stepwise to a fifth, or a sixth to an octave, should be major; a third contracting stepwise to a unison should be minor. If not naturally so, they should be rendered so by alteration.

The rule "una nota sopra la semper ist canendum fa" has also been observed. All editorial sharps and flats in the transcriptions appear above the staff in parentheses.

The use of ligatures and blackened notes (or coloration) remains to be considered. The so-called "triplet coloration" appears only once in the collection, but the combination of the black semibreve and black minim, known as minor color prolacanis, occurs very often. In the period of white notation this device is identical in meaning with the dotted minim followed by a semi-minim. The rarer minor color temporis is also found occasionally. Table II presents the statistics on the use of the ligature in fonds français 2245. It is perhaps noteworthy that nine compositions show no ligatures in any voice. In view of the fact that no meaning other than that of mensural significance

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10 Gustave Reese, Music in the Middle Ages, with an Introduction on the Music of Ancient Times (New York, 1940), p. 381.

11 No. 17, contra, measure 42.
TABLE II
USE OF LIGATURES IN FONDS FRANÇAIS 2245

<table>
<thead>
<tr>
<th>Voice</th>
<th>Ligatures</th>
<th>Others</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ⅳ</td>
<td>Ⅲ</td>
<td>Ⅰ</td>
</tr>
<tr>
<td>Superius</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Altus</td>
<td>5</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Tenor</td>
<td>17</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Contra</td>
<td>38</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Bassus</td>
<td>1</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>69</td>
<td>10</td>
<td>4</td>
</tr>
</tbody>
</table>

is attached to the ligature in this period, no record of variants involving merely a difference in their application has been kept.

The signum congruentiae and the corona are used primarily to mark the middle point of a rondeau.12 There seems to be no distinction made between the two signs as far as this use is concerned. It should be noted that the corona appears only in this context and is never used in the modern sense of sustaining a note for an indefinite period of time. The signum congruentiae is used in "En l'ombre

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12 The corona in the superius of no. 15 (a rondeau cinquain) is incorrectly placed at the end of the second phrase.
d'ung buissonet" to indicate the point at which the canonical voices enter.

Some rather unusual uses of the *signum congruentiae* require special attention. The sign appears twice near the beginning of a composition. Number nineteen, a *rondeau*, has the *signum* placed very carefully in all voices at the point where the setting of the words "Vous me faittes morir" would come to an end (measure seven in superius and tenor; measure eight in contra). Since there is a cadence at this point on the fifth of the mode, it would be quite possible for a performance of the refrain for the half-stanza to extend only this far. The situation in regard to the two *bergerettes* is most interesting. The metrical peculiarities of "Ha quil mennuye" have already been discussed. The short introductory phrase is set off not only by the *signum congruentiae* but also by rests in all parts. The sign of congruence is found again at the end of the music for *ouvert* and *clos*. It is not improbable that, as Linker and McPeek contend, a *rentrement* should be sung at this point. It cannot, however, be set to the "final, untexted phrase of the second section of the music," as

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13 See p. 26, *supra*.

these authors maintain, inasmuch as such a phrase does not exist in this case. The logical solution, if indeed a *rentrement* is intended, would be to use the short introductory phrase at the beginning of the α music for this purpose. The *signa congruentiae* in "Pensant au bien" do serve to mark off the concluding notes of the music. In the tenor and contra, where both *ouvert* and *clos* words are underlaid, the final syllable of lines two and four appears directly beneath this music. The end-words of these lines are "desplaisir" and "plaisir," respectively. The final syllable is identical in both cases and is written only once. As a second ending seems intended here, the *signa* must serve to mark the point at which the final syllable of the *ouvert* would be sung. The syllable "-sir" is placed closer to the final cadence in this section of the music than to the *signum*. This would seem to argue against the thesis of Linker and McPeek that these final measures should be sung to the *rentrement*. In this particular instance, if the final syllable "-sir" were sung at the point of the triad on the fifth of the mode, as in the *ouvert*, it seems unlikely that the words "Pensant au bien" would set in on the following semiminim. In the superius only the *ouvert* words are underlaid. The *clos* text, found at the bottom of this folio, is followed by the words "Pensant au bien." This seems to indicate that a refrain should occur at this point. If so, it should be sung to the α music. It does not
seem logical, in view of the intimate connection between poetry and music in this period, that refrain text, or any portion thereof, would ever have been sung to other than refrain music. As to the use of a refrain in the bergerette between clos and tierce, the work of Linker and McPeak, and the compositions in this manuscript, seem to support a theory based on this assumption. A final solution to this problem, however, requires additional research on a much broader scale than has yet been carried out.

An interesting aspect of the music of the late fifteenth century is what Charles Warren Fox refers to as the "non-quartal style." This style is characterized by the absence of essential fourths between any pair of voices. It is confined almost exclusively to three-part writing. Although only about one fourth of the chansons of the period are completely non-quartal, the percentage is greatly increased if one includes compositions that contain fourths only at cadences. As can readily be seen, strict elimination of fourths would mean that the customary cadential ending of fifth and octave would be impossible. Fox suggests that the inclusion of fourths in the cadences


16Fox, op. cit., p. 45.
of otherwise fourthless pieces may have been "introduced to revivify at such points an otherwise all-too-smooth texture," or it may have been an echo of tradition. More important, however, is the influence of the non-quartal style on the cadence itself. Late fifteenth century three-part writing, irrespective of the use of fourths within a composition, shows a predominance of final cadences ending with only unisons or octaves. Twenty of the twenty-three three-voice works in fonds français 2245 show this phenomenon.

The free-composed settings, to which most of the chansons in the manuscript belong, afford a picture of the gradual development of imitation as a conscious and artistic device in musical composition. The earliest examples of this type, in the style known as late Burgundian, are quite homophonic and show little or no imitation. "Les grans regretz" is a good example of this technique. The two upper voices form a well balanced duet while the contra provides rhythmic and harmonic support. The over-all contour of this contra, and those of similar compositions, suggests that an instrumental performance of this voice would certainly have been tolerated, perhaps even preferred.

17 Ibid., p. 47.
18 Hewitt, op. cit., p. 62.
A transition to the second stage in the use of imitation—that in which the two upper parts are in imitation over a supporting, non-imitative contra—is found in Compère's "La saison en est." The first two phrases of this work are in the style discussed in the preceding paragraph but the last two show imitation between tenor and superius. Compère's "Disant adieu" is a full-fledged example of this technique. The tenor announces a motive at the beginning of each phrase and is immediately answered by the superius. This imitation usually involves but a few notes. However, in the second phrase it extends for a total of five measures. In the first three phrases the answer is at the octave but in the final one it is found at the fifth above.

The third stage in this progressive development is seen in those works in which all voices participate in the imitation. The contra has by this time achieved equality with the other parts. "Ce n'est pas jeu" is a curious forerunner of this type of composition. All voices enter separately and in imitation at the beginning. The device, having been used once, never appears again and the remainder of the composition follows the late Burgundian technique. The contra of this piece must have been intended for instrumental performance. In addition to its decidedly unvocal contour, long passages totally without rests or pauses occur. "Vostre oeul" of Prioris, on the other hand,
exhibits a decidedly vocal contra. Imitation is present at the beginning of all phrases and each voice participates in the process. "Faisons boutons," an interesting work by Compère for bass voices, is undoubtedly intended for three virtuoso performers. The composer weaves an intricate and florid web of counterpoint and the voices cross frequently in a series of close, but highly varied, imitations.

The only setting of a cantus prius factus in the chansonnier is "Fors seullement contre ce que j'ay promys." The cantus, in the contra, is the tenor of Ockeghem's three-part work, "Fors seullement lactente." The inscription "Royal Canon" appears at the beginning of the piece. This undoubtedly refers to the need for transposition (in performance) of the contra to the twelfth below, but whether the expression was devised by the composer or the scribe cannot be ascertained. All other Mss. containing this piece show this voice already transposed to the twelfth below and the indication "Royal Canon" is missing. At the time of the writing of this manuscript Louis of Orleans had 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." The

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As published in Droz, Trois Chansonniers. Curiously, some manuscripts in which this work appears show this voice as superius, others as tenor.
piece is here ascribed to Ockeghem but this attribution is held not to be genuine by Otto Gombosi. His assumption is based primarily on stylistic considerations. If one supposes that canonical devices were usually the work of composers, rather than scribes, this "Fors seullement" can scarcely be the work of Ockeghem, who was not alive at the time of the writing of this manuscript. The ascription of the piece to him, under these circumstances, would have to refer to the borrowed contra only. An argument against this viewpoint might be made on the basis of the fact that Crépinet, himself a musician and composer, could easily have recognized the borrowed melody and devised the canon as a tribute to his employer.

"In minen Zin" is the subject of a particularly interesting confusion. The work appears in Ms. Riccardiana 2794 with the text "Le second jour D'avril." A composition in Petrucci's Canti C (fol. 55v-56r) with the incipit "Le second jour d'avril" is found in the Basevi manuscript with the incipit "In myne Zynn." There is a marked similarity between the tenor of the piece in fonds français 2245 and many passages of the composition in the Canti C. In addition, there are two instrumental settings called

"In meinem Sinn" by Isaac. These also seem to be variants of the same original melody. Although materials have not been available to pursue this melody to its earliest source, it appears that all of these works are based on a cantus, possibly of folk-origin, called "In minen Zin." The composer of the chanson in Canti C used this cantus as the basis for a song with French text. The subsequent confusion may have resulted from this fact.

Two of the three four-part works in this collection are double-canons. The first of these, "J'ay ung syon," indicates the canon in the following manner:  above the upper voice;  above the lower. The first square, in both cases, refers to the number of measures of rest before the canonic voice enters. The second informs the singer of the interval (in both cases the fourth below) at which the canon occurs. "En l'ombre d'ung buissonet" uses the signum congruentiae to indicate the entrance of the imitating voices. The determination of the interval is left entirely to the performers intuition. An examination of the version in the Canti C where all parts are realized, proves this to be the fourth above.

The additional composition at the end of the manuscript is a four-voice Latin vocal motet. Since the altus here is

---

incomplete, that of fonds français 1597 has been used in the present transcription. The three-part setting in the Laborde chansonnier is probably the original version of the piece. The style of this work is homophonic and all voices are approximately equal in status. Unlike the more ambitious sacred works of the period, the setting of the words is predominantly syllabic.

Although this chansonnier is smaller in scope than many others of the period, its contents are well worth the attention of musicians interested in the secular music of the Renaissance. A variety of compositional techniques within the general style of the chanson is presented and several excellent works that are found rarely, or not at all, in other collections appear here. In addition, a judicious selection of the more popular pieces is also included. It is hoped that the transcription of this manuscript has added, however slightly, to the ever-growing number of late fifteenth-century works now available in modern editions.

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22 This theory is based on the fact that the Laborde is an older manuscript than fonds français 2245, and on the fact that the altus given in fonds français 1597 is entirely different from the incomplete one in this manuscript.
CHAPTER IV

LIST OF SOURCES AND CONCORDANCE

The following list of sources gives the abbreviations used hereafter to refer to manuscripts and modern editions of music found in fonds français 2245. The concordance contains information concerning the location, composer and text of particular compositions occurring in these works. The column headings found at the top of each page refer only to the work as it appears in the present chansonnier. Other sources appear immediately below the composition in question in the following manner: source, location in that source, composer, extent of text. The latter item is indicated by a "t" if a voice is completely underlaid with (refrain) text, by an asterisk (*) if only the text incipit is present, and by a dash (-) if no text at all is present. For example, "Mon souvenir, t;*;-." shows that the complete refrain text is present in the superius, only the incipit "Mon souvenir" in the tenor and no words at all in the contra. In those cases in which portions of text are placed throughout a voice, this fact is indicated either by the phrase "portions of text," or by a complete listing of those words that do occur. A complete listing of all textual variants is given in Chapter VI.
List of Sources with Abbreviations

Manuscripts and Early Printed Works

Brux 1 Bruxelles, Bibliothèque Royale de Belgique, Ms 228 (Musique pour Marguerite d'Autriche) (circa 1520).

Brux 2 Bruxelles, Bibliothèque Royale de Belgique, Ms 11239 (Chansons de Marguerite) (circa 1520).

F178 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 178 (16th century).


Lond 1 London, British Museum, Ms Royal 20 A XVI (16th century).


Ricc 1 Firenze, R. Biblioteca Riccardiana, Ms 2794 (15th century).

Segovia, Catedral, Archivo, Manuscrito musical (15th century) as indexed in Higini Angles, "Un Manuscrit inconnu avec polyphonie du XVe siècle conservé à la cathédrale de Segovie (Espagne)," Acta Musicologica, VIII (1926), 6-17.


Canti C numero cento cinquanta (Venice: Ottaviano dei Petrucci, 1504), photostat of the copy at the Nationalbibliothek, Vienna.

Modern Editions


<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of Parts</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mon Souvenir</td>
<td>Hayne</td>
<td>3</td>
<td>f. 1v-2r</td>
</tr>
<tr>
<td></td>
<td>F178 f. 27v-28r, Ayne, Mon souvenir,<em>;--; Lab f. 110v-111r, Anon., Mon souvenir,t;</em>;<em>; Lond 1 f. 27v-28r, Heyne, Mon souvenir,t;t;t; Lond 2 f. 28v-29r, Anon., Mon souvenir,t;t;t; F1597 f. 27v-28r, Anon., Mon souvenir,t;t;t; Ricc 1 f. 75v, Heyne, Mon souvenir,t. (superius only) Ricc 2 f. 8v-9r, Anon., Mon solvenir,</em>;<em>;</em>; Seg f. 164, Groen Heyne,Mon souvenir,<em>;---; Odh f. 90v, Anon., Mon souvenir,</em>; Hew no. 83, Anon., Mon souvenir,t;t;t; Marix no. 76, Heyne, Mon souvenir,t;t;t. (For further concordance see Hew, p. 164)</td>
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<td>2.</td>
<td>Pour estre ou nombre</td>
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<td>f. 2v-3r</td>
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<td>3.</td>
<td>Vostre oeul</td>
<td>Prioris</td>
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<td>f. 3v-4r</td>
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<td>Ricc 1 24v-25r, Anon., Vostre ouil,t;<em>;</em>;</td>
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<td>4.</td>
<td>Pour ce que jay jouy</td>
<td>Hayne</td>
<td>3</td>
<td>f. 4v-5r</td>
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<tr>
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<td>Marix no. 79, Pour ce que jay jouy,t;t;t.</td>
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<td>De quatre nuys</td>
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<td>Marix no. 68, Hayne, De quatre nuys,t;t;t.</td>
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<td>Au hault de la roue</td>
<td>Verjeust</td>
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<td>Droz C p. 187</td>
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<td>7.</td>
<td>Disant adieu</td>
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<td>Odh f. 94v, Anon., Disant adiu madame,*;--;--; Hew no. 89, Disant adieu,t;t;t.</td>
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<td>8.</td>
<td>Penser en vous</td>
<td>Hayne</td>
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<td>f. 8v-9r</td>
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<td></td>
<td></td>
<td>Lab</td>
<td>f. 148v-149r</td>
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<td>P1597</td>
<td>f. 23v-24r</td>
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<td></td>
<td></td>
<td>Seg</td>
<td>f. 186v</td>
<td></td>
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<td></td>
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<td>Marix no. 77</td>
<td>Hayne, Penser en vous</td>
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<td>9.</td>
<td>Vaten regret</td>
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<td></td>
<td></td>
<td>Brux 1</td>
<td>f. 53v-54r</td>
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<td>Brux 2</td>
<td>f. 6v-7r</td>
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<td>P1597</td>
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<td>Pensant au bien</td>
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<td>Brux 1</td>
<td>f. 64v-65r</td>
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<td>(This composition begins in the Superius and Bassus like P2245, but continues quite differently after a few measures).</td>
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<tr>
<td>11.</td>
<td>La saison en est</td>
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<td>F178</td>
<td>f. 26v-27r</td>
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<td>Lab</td>
<td>f. 142v-143r</td>
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<td>Ricc 1</td>
<td>f. 66v-67r</td>
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<td>12.</td>
<td>D ung aultre amer</td>
<td>Okeghem</td>
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<td>f. 13v-14r</td>
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<td>F178</td>
<td>f. 62v-63r</td>
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<td>Lab</td>
<td>f. 18v-19r</td>
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<td>Pix</td>
<td>f. 189v-190r</td>
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<td>Ricc 1</td>
<td>f. 19v-20r</td>
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<td>Ricc 2</td>
<td>f. 73v-74r</td>
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<td></td>
<td></td>
<td>Sev</td>
<td>f. 51v-52r</td>
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(This Ms gives a "bassus ab alio" which may be used in lieu of the original contra.)
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<th>No. of Parts</th>
<th>Folio</th>
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<tr>
<td>13</td>
<td>Ce nest pas jeu</td>
<td>Hayne</td>
<td>3</td>
<td>f. 14v-15r</td>
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<td></td>
<td>Lab</td>
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<td></td>
<td>Lond 1</td>
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<td></td>
<td>Ricc 1</td>
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<td></td>
<td>Seg</td>
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<td></td>
<td>Marix</td>
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<tr>
<td>14</td>
<td>Se pis ne me vient</td>
<td>Compère</td>
<td>3</td>
<td>f. 15v-16r</td>
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<tr>
<td>15</td>
<td>Fors seullementcontre ce que jay promis</td>
<td>Okeghem</td>
<td>3</td>
<td>f. 16v-17r</td>
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</table>

This is one of the many "Fors seullement" compositions found in collections of the period. For detailed information see the concordance to HewB. The present work is found in three other sources. These have unfortunately not been available for examination and have not been set forth in the List of Sources. They are:

- Firenze, Biblioteca del R. Instituto Musicale, Ms 2439 (Fonds Basevi), f. 52v-53r, J. Ockeghem, Fors seullement lactente,t;*;Fors seullement--qui nest douleur*.

- Sankt-Gallen, Stiftsbibliothek, Ms 461 (Fridolin Sichers Liederbuch), pp. 4-5, Ockengem,-;-;Fors solament*.

*Trium vocum carmina a diversis musicis composita (Nuremberg: Hieronymus Forms Schneider, 1538), no. 47, Anon., -; Fors seullement, *;--.
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<th>Composer</th>
<th>No. of Parts</th>
<th>Folio</th>
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<tr>
<td>16.</td>
<td>Allez regrets</td>
<td>Hayne</td>
<td>3</td>
<td>f. 17v-18r</td>
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</tbody>
</table>

Brux 2 f. 2v-4r, Anon., Ales regrets vudies de ma plaisance,t;*;t.
F178 f. 42v-43r, Hayne, Ales regres,*;--.-.
Lab f. 140v-142r, Anon., Allez regretz vaydez de ma, t;*;Allez regretz vaydez*.
Lond 1 f. 20v-21r, Anon., Ales regret,t;*;*.
Lond 3 f. 5v-6r, Anon., Alles regre t vuidez de ma presenca;*;*;*.
P1597 f. 12v-13r, Anon., Allez regretz,t;*;*;
Ricc 1 f. 58v-59r, Heyne, Allez regret,t;*;*;*.
Ricc 2 f. 91v-92r, Anon., Alles regre t vudies de ma presenca; Alles regre tes; Alles.
Seg f. 163v, Groen Heyne, Aletz regret*;-*;--.
Tour f. 1v-3r, Anon., Allez regres,t;(Tenor only).
Odh f. 62v-63r, Hayne, Ales regres*;--.-.
DrozP p. 49, Hayne, Allez regret, vuides de ma presence,t;*;*.
Hew no. 57, Hayne, Alles regretz,t;*;t.
(For further concordance see Hew,p. 155.)

| 17. | Ha quil mennuye | Fresneau | 3 | f. 18v-19r |

F178 f. 46v-47r, Alexander, (A) quil mie me et que deme*;--.--.
P1597 f. 20v-21r, Anon., Ha quil Mennuye,t;*;*.

| 18. | Les grans regrets | Hayne | 3 | f. 19v-20r |

Brux 2 f. 7v-8r, Agricola, Les grans regretz que sans cesser je porte,t;*;Les grans regrets--et nuyt et jour*.
Lab f. 143v-145r, Hayne, Les grans regretz,t;*;--.-.
P1597 f. 13v-14r, Anon., Les grans regretz,t;*;*;*.
Tour f. 3v-4r, Anon., Le grans regrez,t(Tenor only).
Odh f. 77v-78r, Anon., Les grans regres*;--.-.
Hew no. 71, Incert., Les grans regrets,t;*;t.
Marix no. 75, Hayne, Les grans regretz,t;*;t.
(For further concordance see Hew,p. 160.)

| 19. | Vous me faitez morir | Compère | 3 | f. 20v-21r |

DrozP p. 55, Compère, Vous me faitez morir d'envie.
<table>
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<td>In minen Zin</td>
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<td>f. 21v-22r</td>
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<td>F178 f. 8v-9r, Alexander, In minen Zin</td>
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<td>Ricc 1 f. 61v-62r, Agricola, Le second</td>
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<td>jour davril courtoys, t;:-:-;:</td>
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<td>21.</td>
<td>Faisons boutons</td>
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<td>f. 22v-23r</td>
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<td>F1597 f. 43v-44r, Anon., Faisons boutons</td>
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<td>t; 3 lines test;:*</td>
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<td>Ricc 1 f. 68v-69r, Anon., Faisons</td>
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<td>boutons t; portions of text; portions</td>
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<td>of text; portions of text.</td>
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<td>22.</td>
<td>Je ne fay plus</td>
<td>Mureau</td>
<td>3</td>
<td>f. 23v-24r</td>
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<td>F178 f. 40v-41r, Anon.. Je ne fay plus</td>
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<td>plus t;:<em>;:</em></td>
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<td>Ricc 2 f. 6v-7r, Anon., Je ne phai</td>
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<td>Seg f. 181v, Loysette Compère, Je ne</td>
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<td>fays plus t;:<em>;:</em></td>
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<td>Sev f. 25v-26r, Anon., Je ne fay plus</td>
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<td>Odh f. 10v-11r, Anon., Je ne fay plus</td>
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<td>Hew no. 8, Incert., Je ne fay plus, t;:;:</td>
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<td>Compère</td>
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<td>24.</td>
<td>En lombre d'ung buissonet Josquin</td>
<td>Josquin</td>
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<td>Can C f. 132v, Josquin, En lombre</td>
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<td>d'ung buissonet, *</td>
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<td></td>
<td>En lombre; En lombre.</td>
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<tr>
<td></td>
<td>(For further concordance see HewC.)</td>
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</tr>
<tr>
<td>25.</td>
<td>Cest tout abus</td>
<td>LaFoulerie</td>
<td>3</td>
<td>f. 25v-26r</td>
</tr>
<tr>
<td></td>
<td>Not encountered in any of the sources</td>
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<tr>
<td></td>
<td>examined.</td>
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<tr>
<td>No.</td>
<td>Incipit</td>
<td>Composer</td>
<td>No. of Parts</td>
<td>Folio Parts</td>
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<tr>
<td>-----</td>
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</tr>
<tr>
<td>26.</td>
<td>(Dulcis Amica Dei)</td>
<td>Anon.</td>
<td>4</td>
<td>F. 31v-32r</td>
</tr>
</tbody>
</table>

- Lab f. 139v-140r, Anon., Dulcis Amica Dei, t;t; t; t; t;
- Lond 3 f. 88v, Anon., -; -; -; -; -;
- Pl597 f. 5v-6r, Anon., Dulcis Amica Dei, t; t; t; t; t
- Rok no. IV, Dulcis Amica Dei, t; t; t; t
CHAPTER V

VARIANTS IN THE MUSICAL READINGS

A record of the musical variants encountered in the sources available for examination is presented below. Abbreviations for the sources themselves are the same as those employed in the Concordance. The following abbreviations have also been used for the sake of brevity: M for measure; L for longa; br for breve; sb for semibreve; min for minim; sm for semiminim; fus for fusa; sf for semifusa. The letters S, T, C, A and B have been used to represent the Superius, Tenor, Contratenor, Altus and Bassus voices respectively. A number immediately following the letter M indicates the particular measure of the transcription of a composition as it stands in the present edition. A number preceded by a colon and following the number which refers to a measure indicates the particular beat of that measure which is involved (e.g. M1:1, which indicates the first beat of the first measure of the transcription in question). When it has been necessary to refer to the subdivision of a beat, the device M1:2:2 (i.e. the second half of the second beat of measure one) has been employed. If any number is followed by the abbreviation ff., it should be understood that the variant begins at that point and continues as far as the subsequent note-values indicate.

54
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of Parts</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mon Souvenir</td>
<td>Hayne</td>
<td>3</td>
<td>f. 1v-2f</td>
</tr>
</tbody>
</table>

**Ricc 1**
Superius only given.
M7:2ff. g br.; M34 corona over f.

**Lab**
The br. rest at the beginning of all parts in P 2245 is missing in this Ms.
S - no variants.
T - M3 no flat before e; M25:2 f sb; M33 flat before e.
C - M14:2ff. f dotted sb.

**P1597**
The br. rest at the beginning of all parts in P2245 is missing in this Ms.
S - M5:2ff. b-flat sb, b-flat sb.
T - M3 no flat before e; M25:2ff. f sb, d dotted min, e sm, e and f min; M27:2:2 no flat before e.
C - C clef on fifth line; M14:1 no flat before e; M24:1 f min, e and d sm; M31 flat before b.

**F178**
S - no flat in signature on first staff; M7:1:2ff f min, f and e min.
T - M3 no flat before e; M17:2ff. d br.
M25:2ff. f sb, d black sb, e black min, f and g min; M34:1ff. d sb, d br.
C - M5 no flat before e; M14 no flat before e.

**Lond 1**
S - no flat in signature; M7:2ff. g br; M13:2 the g sb is omitted (no second beat); M35:1 flat before f; M37:1:1 a sm, g min (error).
T - M3:1 no flat before e; M15:2 e min, d and e sm; M17:2ff. d br; M25:2ff. f sb, d dotted min, e sm, f and g min; M 33:1 flat before e; M36:2:2ff. c dotted min, b-flat, a, g sm.
C - C clef on fifth line; M5 no flat before e; M14 no flat before e; M32:2 flat before b; M33 c two sb.

**Odh**
S - M4 f two sb; M35:1 flat before f; M35 to end is repeated.
T - M3 no flat before e; M25:2ff. f sb, d dotted min, e sm, f and g min; M33:1 flat before e; M34ff. d dotted br; M35 to end is repeated.
C - M5 no flat before e; M23 g two sb; M35 to end is repeated.
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of Parts</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Vostre oeuil</td>
<td>Prioris</td>
<td>3</td>
<td>f. 3v-4r</td>
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<tr>
<td></td>
<td>Ricci 1 S - no variants</td>
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<td></td>
<td>T - no variants</td>
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<td></td>
<td>C - M22:2:1 d min.</td>
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<tr>
<td>7</td>
<td>Disant Adieu</td>
<td>Compère</td>
<td>3</td>
<td>f. 7v-8r</td>
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<td></td>
<td>Odh S - M16 no.; M26:2:2 d dotted min.</td>
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<td>T - M4 e br; M5 d br; M16 no.; M22:2:2ff.</td>
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<td></td>
<td>e sb.</td>
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<td></td>
<td>C - M2:2ff. c dotted br; M17:1:2 e dotted min; M24:1 no flat before b.</td>
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<tr>
<td>8</td>
<td>Penser en Vous</td>
<td>Hayne</td>
<td>3</td>
<td>f. 8v-9r</td>
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<tr>
<td></td>
<td>Lab The notated values are twice those of P2245.</td>
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<tr>
<td></td>
<td>S - M16ff. notes identical, rhythmic values are dotted sb, sm, sm, min, min, four sm.</td>
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<tr>
<td></td>
<td>T - M4:2ff. f br; M9:2ff a br; M12 no flat before e; M13:1 b-flat two sb; M16:2 no flat before e; M25:1:2ff. d min, c and b sm.</td>
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<tr>
<td></td>
<td>C - M3:2 b-flat br; M7:2 b-flat br; M14:2:2 g black sb, g black min; M15:2:1 f sb; M24ff.</td>
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</tbody>
</table>

\[\text{F1597} \quad \text{The notated values are twice those of P2245.}\]

\[S - M8:1 a dotted sb, g min.\]

\[T - M12:2 no flat before e; M16:2 no flat before e; M24:2:2 no flat before e.\]

\[C - M13:2:1 f and e min; M17:2 no flat before e; M24ff.\]
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of Folio Parts</th>
</tr>
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<tbody>
<tr>
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</table>

9. Vaten regret Compère 3 f. 9v-10r

Brux 1 S - M18 a br; M27 no signum congruentiae; M30:2ff. g dotted sb (no min rest at beginning of next measure); M45:1:1 g min.
T - M8:1 b-flat, a, g, and f sm.
C - M5:2ff. f br; M10:1ff. f min, f dotted min; M26:1 f min; e and d sm: M27:2:2ff. f dotted min; M40:1 d dotted sb (no c); M44:1 c dotted sb (no f and g).

Brux 2 S - no variants.
T - M16 flat before e; M27 no signum congruentiae; M30:2 e sb; M32:2ff. c dotted br.
C - M5:2 f br; M10:2 f sb; M42 no flat before e.

P1597 S - M27 no signum congruentiae.
T - M8:1 b-flat, a, g and f sm; M27 no signum congruentiae.
C - M10:2 f sb; M26:1:2 e and f sm; M42:1 no flat before e.

10. Pensant au bien Compère 3 f. 10v-12r

Brux 1 Composition on f. 64 - 65 of this Ms., "Je ne scay plus," has S and B beginning like P2245. After a few measures, however, these continue in a quite different manner.
Incipit: La Saison en est
Composer: Compère
No. of Parts: 3
Folio: f. 12v-13r

Ricc l S - M29:1 g dotted min, f and e fus.  
T - M20 no signum congruentiae.  
C - M20 no signum congruentiae.
Lab S - M7:2:2ff. a sb; M20 no signum congruentiae; M24:2:2ff. c dotted min,  
b-flat sm, b-flat sb; M32:2:2ff. a sb.  
T - M4 a two sb; M10:2 c sb; M11:1 c sb; M17 sb rest, c sb; M20 no signum congruentiae;  
M26 b-flat br; M27 br rest.  
C - M12:2 d two min; M20 no signum congruentiae;  
M23:2 dotted min, two fus.; M26ff.

M29:1 b-flat sb.

P1597 S - M5:2 f two min; M20 no signum congruentiae;  
M24:2:2ff. c dotted min, b-flat sm.  
T - M16:2ff. g br; M17:2 c sb; M20 no signum congruentiae.  
C - M20 no signum congruentiae; M27 no flat before e.

F178 S - M20 corona instead of signum congruentiae.  
T - M20 no signum congruentiae.  
C - M10:2ff. f dotted sb; M20:1ff. no signum congruentiae, e sb on beat 2; M27 flat before d (applying to following e); M29:1 b-flat sb.
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of Parts</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>Dung aultre amer</td>
<td>Okeghem</td>
<td>3</td>
<td>f. 13v-14r</td>
</tr>
</tbody>
</table>

**Lab**

<table>
<thead>
<tr>
<th>S - M7:1ff.</th>
<th>b-flat two min, b-flat sb; M13:1 e sb; M17:1ff. f and d min, d br; M26:2:2 a min; M28:1:2 d min; M31:2ff. b-flat dotted sb, a and g sm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T - M11:2:2</td>
<td>e and f sm; M14:2:2 f and e sm; M15:1:2 e min; M16 g br M36 to end Ms is one complete measure behind P2245 due to insertion of g br at M36.</td>
</tr>
<tr>
<td>C - M7:1 b-flat and c min; M20:2:2 b-flat min; M27:1 no flat before e; M32 no flat before e; M39:2 dotted min, sm.</td>
<td></td>
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</tbody>
</table>

**Ricc**

<table>
<thead>
<tr>
<th>S - M43:1</th>
<th>the sm are given as min.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T - M14:2:2</td>
<td>f and e sm; M16 g br.</td>
</tr>
<tr>
<td>C - M27:1 no flat before e; M28:1 flat before b.</td>
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</table>

**F178**

<table>
<thead>
<tr>
<th>S - M7:1ff.</th>
<th>b-flat min, b-flat br (error); M17:2ff. d br, c sb; M28:1:2 e min; M29:2:2 c and b sm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T - M7g br;</td>
<td>M14:2:2 f and e sm; M16 g two sb; M21 c br; M35 g br; M43:1:2 c and b-flat sm.</td>
</tr>
<tr>
<td>C - M7:1 b-flat and c min; M14ff. a and b-flat min, g min, a sb; M15:2ff. (error) c min, b-flat sb; g min; M27:1 no flat before e; M28:1 flat before b; M32:1 no flat before e; M39:2ff.</td>
<td></td>
</tr>
<tr>
<td>b-flat sb, a min, g sb, a min, g min, a dotted sb; M44:1:2 a and g sm.</td>
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**Pix**

<table>
<thead>
<tr>
<th>S - M7:1ff.</th>
<th>b-flat min, b-flat sb; M17:1ff. f and d min, d br; M26:2:2 a min; M28:1:2 e min; M31:2ff. b-flat sb, g sb.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T - M7 g br;</td>
<td>M11:2:2 e and f sm; M14:2:2 f and e sm; M16 g br; M35 g br.</td>
</tr>
<tr>
<td>C - M7:1 b-flat and c min; M16:2:2 a min; M21ff. a br, g br; M27:1 no flat before e; M39:2 b-flat black br, a black min (error); M40:2:2ff. f dotted sb.</td>
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</tbody>
</table>

**Droz**

<table>
<thead>
<tr>
<th>S - M7:1ff.</th>
<th>b-flat min, b-flat sb; M13:1 e sb; M17:1 f and d min; M18:2 c and b min; M26:2:2 a min; M28:1:2 d min; M32:1 g sb.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T - M7 g br;</td>
<td>M11:2:2 e and f sm; M14:2:2 f and e sm; M16 g br; M35 g br.</td>
</tr>
<tr>
<td>C - M7:1 b-flat and c min; M14ff. a, b, g min, a sb; M20:2:2 b-flat min; M27:1 no flat before e; M32:1 no flat before e; M39:2 b-flat dotted min, a sm.</td>
<td></td>
</tr>
</tbody>
</table>
Jepp
S - M7:1ff. b-flat min, b-flat sb; M13:1 e sb; M17:1ff. f and d min, d br, c and b min; M26:2:2 a min; M28:1:2 d min; M32:1 g sb. 
T - M7 g br; M11:2:2 e and f sm; M14:2:2 f and e sm; M16 g br; M35 g br. 
C - M7:1 b-flat and c min; M14ff. a, b-flat, g min, a sb; M20:2:2 b-flat min; M39:2 b-flat dotted min, a sm.

Ricc
1 S - M27:1ff. no flat before e, c and b-flat min on beat 2. 
T - M16 a br; M46:2:2 (error) b-flat and a min. 
C - M3:2 (error) f br; M19:2 a sb.

Lab
S - no variants. 
T - M16 a br; M30 no flat before e. 
C - M17:1 sb rest (this puts voice one beat behind P2245 through M20 where adjustment is made); M20 a and f sb; M29:2:2 d sb, g min a sb, b black sb, a and e black min; M56 final I on d.

Lond
1 S - M27:1:1 no flat before e. 
T - M16 a br; M30 no flat before e. 
C - placing of flats is odd; C clef on fifth line used; flat in fourth space, first space and (last staff) second line; M13:2:2 f and e sm; M16 br rest after d br (error); M43 ff.

M48:2 flat before b; M54:2:2ff. f dotted min, e sm.
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Parts</td>
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</tr>
<tr>
<td>Ambros S</td>
<td>M19 b-flat br; M21 b-flat dotted sb, a min; M27 no flat before e; M35 a br; M38 a br; M45 g br; M47 b-flat br; M55:1 g sb.</td>
<td></td>
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</tr>
<tr>
<td>T</td>
<td>M16 a br; M21 g br; M30 no flat before e; M33:1ff. d dotted br; M36 g br; M39:1ff. b-flat dotted br; M41 g sb, sm on f not present in this transcription.</td>
<td></td>
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<tr>
<td>C</td>
<td>M1:2 flat before e; M2:2ff. g br; M6:1 flat before e; M11:1ff. b-flat dotted br; M17ff.</td>
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</tbody>
</table>

15. **Fors seullement contre ce que jay promis**  Okeghem  3  f. 16⁵⁻¹⁷⁷

The sources in which this piece occurs have not been available for examination.

16. **Allez regrets**  Hayne  3  5. 17⁵⁻¹⁸⁷

Brux 2 S - M6:2 f dotted min, g and a fus.; M7 b-flat br; M12:2ff. a br; M17ff. d dotted min, e sm, f min d dotted min c, b-flat, a sm, b-flat sb; M39:2:2ff. e sb.

T - M4 f br; M6 a br; M14 c br; M15 d br; M17:1 b-flat min, a and g sm; M21:2ff. a br; M51:2 f and g min.

C - M26ff. g dotted min, f sm, e sm, d and c fus, b-flat sb, f sb; M36 g br.
No.  Incipit  Composer  No. of  Folio  Parts
Ricc 1  S - M7 flat before b; M17ff. d dotted min, e sm, f and d min, d, c, b-flat and a sm; M33ff. f L; M39:2:2ff. e sb; M41 d two sb.
T - M4 f br; M6 a br; M17:1:2 a and g sm; M51:2 f and g min.
C - M17ff. g min, f and e sm, d, g, b, min.

Lab  S - second section has no flat in signature; M7 b-flat br; M17ff. d dotted min, e sm, f min, d dotted min, c, b-flat, a min, b-flat sb; M39:2:2 e sb.
T - M1ff. f sb, f dotted br; M15 d br; M17ff. b-flat min, a and g sm, f min, g sb, a sb, g min; M46 c dotted br; M51:2 two min.
C - M17ff.

M26 g dotted min, f and e fus, d and c min; M49ff. dotted sb, min, two sm, sb, min.

F178  S - M6:1:2 f and g sm; M9:2:2ff. g sb; M33ff. f L; M39:2:2ff. e sb; M41 d two sb.
T - M4 f br; M6 a br; M27:1:2 ff. c min, b-flat and a sm; M46:2ff. c dotted br; M51:2 f and g min.
C - M6 flat before d (intended for following e); M27 flat before f (intended for e following); M48ff. min rest, d min, a min, a sb, g two min, f sm, g min, a sm, b-flat min, c sb (error), b-flat min.

P1597  S - M9:2ff. d min, g br; M39:2ff. f min, e br; M41 d two sb.
T - M4 f br; M6 a br; M27:1:2ff. c min, b-flat and a sm; M51:2 f and g min.
C - no variants.
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of Parts</th>
<th>Folio</th>
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<tr>
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<tr>
<td>Lond</td>
<td>S - no flat in signature; M4:1 d two sb.</td>
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<tr>
<td>T</td>
<td>M4 f br; M6 a br; M5:1:2 f and g min.</td>
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<tr>
<td>C</td>
<td>no flat in signature; M5:1 c sb, c and b-flat min.</td>
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<tr>
<td>Odh</td>
<td>S - M3:2ff. c sb, f sb, e br; M3:4 not in this version; M4:1 d two sb.</td>
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<tr>
<td>T</td>
<td>M1:ff. c dotted br; M4 f br; M6 a br; M3:7ff. a L; M4:1:2 f dotted min, g sm; M4:6:2ff. c dotted br; M5:1:2 f and g min.</td>
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<tr>
<td>C</td>
<td>M1:ff.c dotted br; M1:7:1:2ff. f dotted min, e and d fus; M2:4:2 flat before b; M3:3 c br; M3:4 not in this version.</td>
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<tr>
<td>17.</td>
<td>Ha quil mennuye</td>
<td>Fresneau</td>
<td>3</td>
<td>f. 18\textsuperscript{v}-19\textsuperscript{f}</td>
</tr>
<tr>
<td>P1597</td>
<td>S - M4 corona over a; M5:0:1 sb rest after c (error).</td>
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<tr>
<td>T</td>
<td>M5 corona over f; M1:2:2ff. b-flat dotted sb, f min; M2:0 d br; M2:6:1:1 b-flat sm; M4:9:1 e and f min; M5:8ff. a dotted sb, b-flat min, c br.</td>
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<tr>
<td>C</td>
<td>M1 c two sb; M5 corona over c; M1:9:2ff. f br; M2:2 through M2:9; M3:5ff. g sb, g min, f sb, f min, e sb, e min.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F178</td>
<td>This Ms gives only the first part of the composition. S - M3 flat before b; M4 corona over a; M1:1:ff. b-flat min, a sb.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>M5 corona over f; M1:2ff. c sb, b-flat dotted sb, f min; M1:7ff. f L.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>M5 corona over c; M8 d instead of c (error); M1:1:2 f and e sm; M2:2:2ff. c br, d sb, c sb, f, e and d sb, sb rest, c, b, c sb, g br; M3:9 c L.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Les grans regrets</td>
<td>Hayne</td>
<td>3</td>
<td>f. 19\textsuperscript{v}-20\textsuperscript{f}</td>
</tr>
<tr>
<td>Brux</td>
<td>S - M1:6 c br; M3:3 sb, min, two sm, no flat before a; M3:5 no flat before e; M4:0:2ff. d br, d sb; M4:2:1 d sb.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>M2:3:1 e black sb, d and e two black sm; 47 c br.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
No.  Incipit  Composer  No. of Parts

C - two flats in signature; M9 flat before b; M16 a-flat br; M21:1 a min, g and f sm; M28:1ff. b-flat and a min, g sb.

Lab  S - M2 c br; M29 no flat before a; M33 no flat before a.
T - M23:1 e black sb, d and e two black sm; M28 no flat before e; M46 c br.
C - two flats in signature; M2 no flat before a; M3 e-flat br; M21:1 min, two fus, two min; M32 no flat before a.

P1597 S - M29:1 no flat before a; M33:2:2 no flat before a; M35:1:2 no flat before e.
T - one flat in signature; M38 c two sb; M47 c br.
C - M4:1 flat before b; M9:1 flat before b; M12:2ff. d L (error); M14 no flat before e; M16:1 flat before a; M40:2 flat before b.

Odh  S - two flats in signature; M16 c br; M29 no flat before a; M33:2:2 no flat before a; M51:2:2ff. a dotted min, g sm, g sb; M22:2 f two min; M24:2 g sb; M27 c sb, d sb; M32:2ff. e sb, e two min, f dotted min, e sm, f min; M38:2:2ff. e sb.
T - M4:1 b dotted min, c sm; M8:1ff. g sb, min rest, d min; M11 a two sb; M27 e sb, d sb; M28:2:2ff c dotted min, b, a and g sm; M31:1 min rest, g min; M32ff. c sb, c dotted sb, b min, a dotted sb, g min; M37ff. a sb, a dotted sb; M38:2:2ff. g dotted min, f, e and d sm; M41:1 g dotted min, e sm; M44:1 g dotted min, e sm; M47:1 flat before b; M47:2 a sb.
C - one flat in signature; M14:1 e, d, c, b-flat sm; M22 min rest, f sb, e min; M23:1ff. d and c sb, c min; M27 a sb, a two min; M36 (error) c sb between beats one and two; M37ff. d sb, d min, d sb.

20. In minen zin Agricola 3  f. 21\textsuperscript{v}-22\textsuperscript{f}

Ricc I S - M6:1:2ff. a dotted min, g sm, g sb; M22:2 f two min; M24:2 g sb; M27 c sb, d sb; M32:2ff. e sb, e two min, f dotted min, e sm, f min; M38:2:2ff. e sb.
T - M4:1 b dotted min, c sm; M8:1ff. g sb, min rest, d min; M11 a two sb; M27 e sb, d sb; M28:2:2ff c dotted min, b, a and g sm; M31:1 min rest, g min; M32ff. c sb, c dotted sb, b min, a dotted sb, g min; M37ff. a sb, a dotted sb; M38:2:2ff. g dotted min, f, e and d sm; M41:1 g dotted min, e sm; M44:1 g dotted min, e sm; M47:1 flat before b; M47:2 a sb.
C - one flat in signature; M14:1 e, d, c, b-flat sm; M22 min rest, f sb, e min; M23:1ff. d and c sb, c min; M27 a sb, a two min; M36 (error) c sb between beats one and two; M37ff. d sb, d min, d sb.
21. Faisons boutons

Compère

3

f. 22v-23r

The present transcription has been corrected in accordance with the version in Ricc 1. The variants listed for the latter refer to the original version of the piece in fonds francais 2245.

Ricc 1 S - M4:2:2ff. c dotted min, b sm; M8:3:1ff. the a is a min here instead of sb.
T - no flat in signature; M5:1ff. c sm, d min, c and b-flat fus; M7 min on a between beats two and three in this Ms.
C - M6:1:2ff. g sb, g min.

P1597 The work is presented in tempus imperfectum diminutum in this Ms. (see No. 21a of the transcriptions).

22. Je ne fay plus

Mureau

3

f. 23v-24r

Ricc 1 S - two flats in signature; M10:2ff. g min, a sb, b-flat dotted sb, a sm.
T - M32:2 f min, g and a sm; M33 b-flat br;
M37:2:1 min rest; M43:1 g sb.
C - M3ff. b-flat two br; M26 b-flat br;
M40:2:2 g min; M45 g, b, a and g min; M50 g L.
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of</th>
<th>Folio</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>F178</td>
<td>S - two flats in signature; M1ff. d maxima; M10:2ff g min, a sb, b-flat dotted min, a sm; M22:1:2 f and e-flat sm; M33:1ff. g dotted sb. T - M21ff. g dotted br; M24:2:2ff. g dotted min, f, e, and d sm; M32:2 f min, g and a sm; M33 b-flat br; M39:1:2 e and d sm; M44:2 f min, e and f sm; M43:1 g sb; M44 a two sb; M45:1 g dotted min, f and e fus. C - M5ff. a L; M13ff. d L; M15ff. g L; M22 b-flat br; M26 b-flat br; M28 d’; M29 d L; M38:2:2ff. b-flat dotted min, a sm; M40:2:2 g min; M42 d two sb; M48:2:2ff. g dotted sb.</td>
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<td></td>
</tr>
<tr>
<td>Pix</td>
<td>S - two flats in signature; M5 sharp before c; M10:2ff. g min, a br, b dotted min, g br; M33:1ff. g dotted sb. T - M28 corona over f; M32:2ff. f min, g and a sm, b-flat br; M39:1:2 e and sm; M42:2 f min, e and f sm; M43:1 g sb; M44 a two sb. C - two flats in signature; M4 b-flat br; M15ff. g L; M26 b-flat br; M28ff. d’ br, d br (both with coronae); M38:2:2ff. b-flat dotted min, a sm; M40:2:2 g min; M42 d two sb.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Odh</td>
<td>S - M5 sharp before c; M10:2ff. g min, a sb, b-flat dotted min, a sm; M33:2 g dotted sb. T - M1ff. g dotted br; M15ff. sb rest, g dotted br; M32:2ff. f min, g and a sm, b-flat br; M42:2 f min, e and f sm; M44 a two sb; M49:1:2 no flat before b. A - Altus si placet not in fonds français 2245:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

![Musical notation image]
C - M5ff. a L; M13ff. d L, g L; M22 b-flat br; M24:2ff. d dotted min, c sm, d and b-flat min; M26 b-flat br; M38:2:2ff. b-flat dotted min, a, b-flat and a sm; M40:2:2 g min; M44 d br; M48:2:2ff. g dotted sb.

24. En lombre dung buissonet Josquin

Can C All four parts are realized in this version.
S - one flat in sig; M3:2ff. g dotted sb, f min, f dotted sb, e and d sm; M7:2 g dotted sb, f min; M16:2ff. g dotted sb, f and e sm; M22:2ff. f dotted sb, e and d min; M25:2ff. g dotted sb, f min; M39:2ff. g dotted sb, f and e min.
T - one flat in signature; M38:1ff. d dotted sb, c min.
C - same as for S, except no flat in signature, a fourth lower in pitch, and one measure prior to S.
B - same as for T, except no flat in signature, a fourth lower in pitch, and one measure prior to T.
No.  Incipit  Composer  No. of Folio Parts

26. Dulcis Amica Dei  Anon.  4  f. 31-32

Lab  S - no flat in signature; M13 g br;  
     M14:2ff. c two sb.  
     A - not in this Ms.  
     T - M20:2ff. f two sb.  
     B - M18ff. b-flat br, b-flat two sb, g and f  
         sb, g br, f L.  

P1597  S - no flat in signature; M7:2:2 a and g sm;  
       M14:2ff. c dotted sb, b and a sm, b dotted min,  
       a sm; M21 b dotted sb, a and g sm.  
       A - entirely different voice from altus of  
       P2245:   

\[\text{Musical notation image}\]
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>No. of Folio Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>- no flat in signature; M20:2ff. f dotted sb, e and d sm, e dotted min, d sm.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>- no flat in signature; M8:1 d dotted min, e sm; M16:1 a dotted min, g sm; M18ff. b-flat br, b-flat two sb, g and f sb; M25:2 flat before e; M26:2 d dotted min, c and b fus; M27:1 c dotted min, d sm.</td>
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<td></td>
</tr>
</tbody>
</table>
CHAPTER VI

VARIANT READINGS OF THE TEXTS

In the following list of variants in the readings of the texts the aim has been to present a concise and accurate record of all differences that occur. In the absence of a qualified literary editor, it has been impossible to determine the relative importance of any variant involving more than divergent spelling. Isabel Pope, literary editor of the Hewitt edition of the Odhecaton, makes the following comment:

Orthographic usage in manuscripts of the fifteenth century varies greatly. The spelling of the language throughout this period was highly unsettled. Conflict between popular, spontaneous linguistic development and the conscious efforts of scholars and grammarians to regulate the language resulted in great confusion. Moreover, the manuscripts used are of widely separated provenance and reflect the usage of different dates and localities. The Italian manuscripts are especially unreliable. In setting down French texts, scribes frequently Italianized the forms or replaced French words with Italian ones.¹

In the present edition all texts are given exactly as they occur in fonds français 2245 (with the exceptions listed in the following pages). Modern punctuation has been added to facilitate reading. The original spellings, however, have been retained.

¹Hewitt, Odhecaton, p. 169.
1. Mon souvenir

P1597 gives the refrain text only.

line 1 - Lab: me, mourir; Lond 1: me.
    Ricc 1: me fau mourir; P1597: mourir.
2 - Lab: qui; Lond 1: regraitz.
3 - P1597: donc.
4 - Lab: de secourir; Ricc 1: a le secourir.
5 - Lab: de voys; Lond 1: se, devoye; Ricc 1: devoye.
6 - Lab: Si scauraige jour; Lond 1: Se sauray je.
7 - Lab: my.
8 - Lab: len; Lond 1: la.

3. Vostre oeuil

Ricc 1 gives the refrain text with the following variants:

line 1 - ouil.
    2 - acueil quil mavoir faite.

8. Penser en Vous

Lab gives the refrain text only.

line 1 - Lab: Pencer.
    2 - Lab: Car plus y pense.
    3 - Lab: aultre fors que vous; P1597: aultres.
    4 - Lab: myeulx.
    5 - P1597: Je voy souvent.
    6 - P1597: maiz devant tous aoyes.
    7 - P1597: congoys, chieux.
    8 - P1597: myen.
    10 - P1597: tout plaisir, ie.

9. Vaten regret

Brux 1 and P1597 give refrain text only.

line 1 - Brux 1: celuy, me conoys; Brux 2: celuy;
    P1597: celuy, te convoye.
2 - Brux 1: Vatens apport; P1597: plus ne te voye.
3 - Brux 1: Car de vous voir certes; Brux 2: aberger; P1597: lay.
4 - Brux 1: que tu nest pas malheur; Brux 2: mest;
    P1597: que tu nes que malheur.
7 - Brux 2: seris.
9. Vaten regret (continued)
  line 8 - Brux 2: Et sa diray.
  9 - Brux 2: Quant men souvnett forte est que je
        le voye.
  10 - Brux 2: requiert que a moy.
  11 - Brux 2: voloir de me

11. La saison en est

Lab gives refrain text only.
line 1 - P1597: jamais; Ricq 1: jamais.
  2 - Lab: folle; P1597: ie congnoysse, folie.
  3 - Lab: for lie; P1597: fors lye.
  4 - Lab: Me fait, entremes; P1597: Ma ioye dun
        fauIx entremetz; Ricq 1: durs entremettz.
  5 - P1597: bourges.
  6 - P1597: Raison me dit que ie lomblie; Ricq 1:
        toust je loblie.
  7 - P1597: si, maiz; Ricq 1: cy.
  8 - P1597: tout acomplye; Ricq 1: a souvio.
  9 - P1597: Maiz, courage; Ricq 1: Mes puys, plie.
 10 - P1597: desormaiz.

12. Dung aultre amer

line 1 - Pix: se bassoroit; Droz: D'un autre; Wolf:
        aymer, sabbesseroit.
  2 - Pix: Il ne fait, pencer, ie lestance; Droz:
        fault ja; Wolf: ie.
  3 - Pix: de ce pos me change; Droz: Ne pour, de ce
        propos me change; Wolf: de ce propos me change;
        Ricq 1: dice propos me change; Jepp: de ce
        propos me change.
  4 - Pix: honuer en apetisseroit; Ricq 1: en
        apetisseroit; Droz: en apetisseroit;
        Jepp: en apetisseroit.
  5 - Droz: jamais; Wolf: Je layme, pas il ne seroit.
  6 - Droz: a moi de consentir l'eschange; Wolf:
        le change.
  7 - Jepp: desferoit.
  8 - Wolf: Quen mon, iacomtasse; Droz: Qu'en mon;
        Jepp: Qu'en mon, jaccointace.
  9 - Wolf: celle loy me range
 10 - Wolf: loyaulte de trop se mefferoit; Droz:
        leauté; Jepp: leauté, mesferoit.
13. Ce n'est pas jeu

line 1 - Lab: ieu desloigner, aume; Lond 1: deslonguer, aume; Ricc 1: deslorginer, aume.
2 - Lab: ennuy; Lond 1: Maiz, ennuy; Ricc 1:ennuy.
3 - Lab: dueil, soucy, de ire; Lond 1: dueil, soucy, de ire; Ricc 1: dennuy, souscy de ire.
4 - Lab: non; Lond 1: regretz, lon le dit; Ricc 1: regretz, len ne dit.
5 - Lab: De plus, temps; Lond 1: temps; Ricc 1: temps.
6 - Lab: de dire; Ricc 1: Prest dacorder de refuser ou dire.
9 - Lond 1: me des dire.
10 - Lab: te sens; Lond 1: quaussy.

15. Fors seulement contre ce que j'ay promys

Text no. 1 is incomplete but is set forth as it occurs in the manuscript. Although the music is found in several other sources, this seems to be the only extant version of the text. Text no. 2, also incomplete in this manuscript, follows Droz.

16. Allez regrets

The text in the microfilm of the manuscript is illegible. The text used is that found in Hew. The author of the poem is Jean II de Bourbon. For further comment see Hew, p. 177 (Notes on the literary texts by Isabel Pope).

17. Ha quil menuye

P1597, the only source examined which gives text, presents refrain and ouvert words only for this bergerette. The variants are:

line 3 - Mon seul vueillez.
5 - Jay des ennuyz qui me tourmentant.
6 - Iours et nuyz tant que suys toute perdu.

18. Les grans regrets

line 1 - Lab: regretz; P1597: regretz, ie.
2 - Lab: iour; P1597: iour tourmentant mon las cueur.
18. Je les grands regrets (continued)

line 4 - P1597: ie me porte.
  5 - Hew: j'espoire.
  8 - Hew: Le ceur.
10 - Hew: Cu je voy.

20. In minen Zin

The same music appears in Ricc 1 with the following text:

Le second jour davril courtoys
Je chevauchoy par la montaigne
Belles jay y du macompaigne
Je ne scay ou reconvra . . .

21. Faisons boutôns

The poem is attributed to Jean II de Bourbon in this
Manuscript. P1597 gives refrain text only.

line 1 - Ricc 1: est venu; P1597: bieau, est venir.
  2 - Ricc 1: moy, belles; P1597: A moys, apporte.
  3 - Ricc 1: aynsy ouvres moy donc; P1597:
       lordonnera ouvrez moy donc.
  4 - P1597: iavoye retinir.
  5 - Ricc 1: se pais.
  6 - Ricc 1: cette fin.
  8 - Ricc 1: confort.
  9 - Ricc 1: donc, fu dres la mai fort.

22. Je ne fay plus

The text in the microfilm of the manuscript is
illegible. The text used is that found in Hew. For further
comment see Hew, p. 170 (Notes on the literairy texts by
Isabel Pope).

26. (Dulcis Amica Dei)

This composition is without text in the manuscript.
The following text occurs in conjunction with the same
music in Lab and P1597:

Dulcis Amica Dei
Rosa vernans stella decora
Tu memor esto mei
Dum mortis venerit hora.
TRANSCRIPTIONS
Sy sans cesser dehoya couvrir,
Sy appareille par quel rigueur,
Mon souvenir, etc.

Sa douleur me feult descouvrir,
En le mettre hors de langueur,
En luy donnant port et faveur
Sans plus diré ne sousterir.

Mon souvenir, etc.
Jamais dehors d'oy ne saulx
Se non que les soit fortunaux
Requit est ce lez impuigne
Pour estre ou nombre, etc.

Et combien que petit je vaulx
Si aigne soffert ses assaulx
Autant que lez armes descouba le lune
Et seulement lactente d'une
Ma donne force et vouloir saulx.

Pour estre ou nombre, etc.
Pour quoy dont s'est il departy
De moy sans luy avoir fourfait
Vostre oeuil, etc.

C'est pour ce qu'il a consenty
D'un autre aymer vela leffet
ainsy doncques j'en nus deffait
Bien puis silleur prendre party.

Vostre oeuil, etc.
Pour ce que j'ay joué

Hayne
Grâces en fans au joli dieu d'amours
Je luy doibt bien mon offrande porter
Pour ce que j'ay, etc.

Sesantonna monoy plaintes et plours
Bien chier quatre ont a les supporter
Pensif mon fuit et allez et trotter
Ung temps qui fut il ont perdu leurs cours

Pour ce que j'ay jouy, etc.
De quatre nuys

De quatre nuys les trois veillier

De quatre nuys (les trois veillier)

Et la quatrième sommeil

Et la quatrième sommeil--liier,

En d'espitant une vye--tout-

En d'espitant (ma vye tou-

(En d'espitant) (ma vye tou-

Me fait celle qui passe rou-

Me fait celle (qui passe rou-
Perier tout seul et gersoilier
Et de lernes mes yeux moulleliier
Souvent en ce point je m'escouts
De quatre muys, etc.

Et quant ce vient au resveillier
Je soy des chateaux ung millier
En Espagne, ou silleurs sans
doubte.
Qui eseroit que ung Heure me
couste
Bien s'en debvroit esmereillier
De quatre muys, etc.
Au haut de la roue

J'ay esté mys pour une espas-

se Mez, vela

Mez, ve la ma-

dame s'en las-

se Je fei mon

ma-

dame

s'en las-
Elle m'a, par n'avoye importune,
Mys au rent de ceux que l'on casse
Au haut, etc.

C'est madame qui m'en joue d'une
Mais je feray se j'ay espasse
Un autre tour de passapasse
Car je le rendray comme une

Au haut de la roue, etc.
88

7. DISANT ADIEU

COMPÈRE

Disant adieu à
Disant adieu à
Disant adieu à

a
madame et
madame et
madame et

maître-se
maître-se
maître-se

Pour eslongier
Pour eslongier
Pour eslongier

sa
sa
sa

joyeuse présence.
joyeuse présence.
joyeuse présence.

Je fus surpris
Je fus surpris
Je fus surpris

pris de sa gref désplaisance.
pris de sa gref désplaisance.
pris de sa gref désplaisance.

Que nuyt et
Que nuyt et
Que nuyt et

de sa gref désplaisance
de sa gref désplaisance
de sa gref désplaisance
Tant pris de deulz et lessey de liesse
Que je neussy somme joue patience
Dissent adieu, etc.

Sy fortune me tient telle rudesse
Que per le voir m'aye bref elegence
Du plus vivre je suis hors d'esperaunce
Car j'en ay eu trop martelle destresse.

Dissent adieu, etc.
Penser en vous ne m'est point ennuyeux,
Car plus y pense et plus
m'est point ennuyeux,
Car plus y pense et plus
Penser en vous ne m'est point ennuyeux,
Car plus y pense et plus
Penser en vous ne m'est point ennuyeux,
Car plus y pense et plus

Tant que tous
sultrrez (for vous
ne
me sont
sultrrez

Tant que
e
me sont
sultrrez

Tant que
e
me sont
sultrrez

Tant que
e
me sont
sultrrez

Tant que
e
me sont
sultrrez
Je voy venir des gens de plaisans limex.
Mais devient tous pensez qu'il me plaisent bien.
Penser, etc.

Et ne connais nul bien decoulez les vivuex,
Que tant desirer que vous voir du tout aise:
C'est le propos de quoy suis et me tien,
Pout tous plaisirs au revenir je veux.

Penser en vous, etc.
By plus ne soye il faudra que y pourvoys
A la perfin ve tu seras trompeur
Avant diray a toute heure ou que soye
Vaten regret, etc.

Quant vosult voir une close et la voye
Souvient requiers qu'a moy parler ja loye
Celie qui a le veuilloir de mon cueur
Rien ne s'en fait dont ey fort dolor
Qui me contraint eyer sy haut qu'on loye Vaten regret, etc.
10. PENSANT AU BIEN

COMPÈRE

Pensant au bien que ma-ma-

me m'a fait

D'avoir souffert

que je l'aye embrassé-

mon cœur en a
Mon cœur en a tant de joye amassee que
tant de joye amassee
Que de tous pains suis ressourcée et
et refait
et refait

1. J'ay confort

1. J'ay con
2. J'ai maîtresse pour bien récompenser
Mon mal aussy pour me faire plaisir.

Pensant au bien, etc.

Bref de l'aymer j'ai bien cause en effet
Car de mille sa beauté n'est passée
Pour tant mettroy cuer et corpse et pensée
A la servir de vouloir et de fait.
I. LA SAISON EN EST

La saison en est

La saison en est

ou James que

ou James

ou James

je connais

je connais

ma folly... Car celle qui

ma folly... Car celle qui mon

Car elle qui mon
Soyes à Paris, Bruges, ou mes
Raison veut que tout je l'oublie.
La saison est, etc.

Combien que sans sy et sans mes
Elle soit du tout assourie.
Mais puis que son coeur s'agite
Je le renoue désormais.

La saison en est, etc.
que pour rien de se propos

J'ai l'âme tant que jamais ne seroit
Possible amoy d'en consentir la change
D'ung autre aimer, etc.

La mort par dieu avant ma dreadful
Que mon vivant j'acointe une estrange
Ne suide nul qu'a ce je me range
Me lasulte trop fort se mafferait
D'ung autre aimer, etc.
13. CE N'EST PAS JEU

Hayne

Ce n'est pas jeu

Ce n'est pas jeu

Mais et en...nuyt impos...si
Le plus du temps je ramble un corps dans une.
Hors-de-pouvoir, d'accorder ce désir
Ce n'est pas jeu, etc.

En votre amour à toute heure me pâme
Per souvenir que ne puis contredire
Qui au retour ne cesse me redire:
"Si tu t'en sens croy qu'aussi fait ta dame."

Ce n'est pas jeu, etc.
Se pis ne vient d'amours je ne vient d'amours je me contenter, Car Dieu me contenter, Car Dieu merci j'ay dame belle et gent Que j'ay-me (j'ay dame belle et gent Que j'ay-me bien, aus-sy fet elle moy, aus-sy fet elle moy, aus-sy fet elle moy)
Sur tous en graceuses et plaisantes
Et que bien que quel que vente.
Je suis joyeux le jour que je la voy(s)
Se pis ne vient, etc.

Car je congois(se) par faison cuidente,
Que elle y peut trouver chemin ne sente,
J'ay y d'elle l'amour convie je croy,
Et a'insay est je vous jure ma foy,
Que je ferey qu'elle sera contente.
Se pis ne vient, etc.
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15. FORS SEULLEMENT OREGHEM

Royal Canon

Fors seullement

Fors seullement

Fors seullement (con...

Fors seullement lec-

contre de qu'ay pro-

contre ce qu'ay pro-

tente que j'a meu-

tente que j'a meu-

Et en tous heux

Et en tous heux

Las cœur nul es-

es-poir (ne de-

se-ray fort en-

se-ray fort en-

se-ray fort en-

Our mon mal-
Mon vouloir j'ay tout au salu soumis,
Et hors de la j'a ne serai transmis
Garder ny veul ordre sens ne prudence
Fors seulement, etc.
Se cuide avoir en terre des amys
Et que en eux _ _ _ ce mys
On doit eschoir que n'ay-mille
douloureuse
Car je sevrey de _ honneur rennonce
Fors seulement, etc.

Vostre rigueur tellement my
Vostre rigueur tellement my
Qu'en ce parti il faut que
je m'auser

Dont le n'ay bien qui en
Rien me contente
Fors seulement, etc.

Mon desconfort toute seule
Mon desconfort toute seule
Je plaure

En maudissant sur me soy, a
toute heure,
Ma leaute qui tant m'a

feint dolente.
Lest que je suis de vivre

mais contente
Quant de gent vous n'ay rien

qui me demeure
Fors seulement, etc.
Fait luy avec longueur contre offense.
On est cluy qui pooint soit né en France
Qui enduret ce mortel deshonneur?
Allez, regrets, etc.

N'y tournes plus, car, par ma conscience,
Se plus vous voy prochain de ma plaisance,
Devent chesun vous feray tel honneur.
Que l'on dise que la main d'ung seigneur
Vous a vien mys a la male mechance.

Allez, regrets, etc.
17. HA QUIL MENNUEY

Ha qu'il m'en-nuy-o

et que je me trouve es-

ce que je ne vous puis voir

de ce que je ne vous puis voir (mon
(section of contra between brackets after P1597)

mon a--my veul-liez y pou--

a--my veul---liez y pou---

-voir Se vous a----mes moy et

-voir Se vous a----mes moy et

J'ai ma vi--

J'ai ma vi--

tant des nuitz qui me tour---me-
tant de nuit (qui me tour---me-
2. Car je ne puis plaisir avoir
Ne neulx de puis que je vous ou perdu (de vous).
Je n'ay enuay de mon desir ne me souvys
Puis que mieulx je ne puis avoir
Fors de voz nouvellez scavoir
D'ailleurs ne puis estre assouvy.
Ha qu'il m'ennuye, etc.
18. LES GRANS REGRETZ

Les grans re-gretz
que sans ces-ser je por-
té

Et nuyt et jour tour-
por-

Et nuyt et jour
tant
tant

Et nuyt et 20 jour
mon

jour
Que se de

evenue

que

impossible et que plus

impossible est que

impossible
Mais j'espère que grâce l'un m'aports
Pour remède qu'il me veudra bonheur
Les grans regretz, etc.

Aujourd'hui n'est plaisir qui me supporte
Ce cœur m'estrainct et me tient en rigueur
Alegrez moy et me donnez vigueur
Où je veux mort, a vous je m'en raporte

Les grans regretz, etc.

Vous me faittes Morir compère
Vous me faittes
Vous me faittes
Vous me faittes
Vous me faittes Morir d'en-vi
Vous me faittes Morir d'en-vi
De baisier (de baisier) vous-
tre belle bou-

Je vous requiers que je la tou-

Je vous requiers

D'ung baisier tant

D'ung baisier tant

tant que suis
Me voilà avec revie
Plus souvent que je ne me couche
Vous me faitez, etc.

Votre amour est me convie
Je suis piqûre de cette mouche
Qui souvent mon cœur escarmouche
Pas n’est me pensee assouvie.

Vous me fetez mourir, etc.

f. 2iv. 21-
20. IN MINEN ZIN AGRICOLA

In minen Zin

In minen Zin (b)

In minen Zin

In minen Zin
21. FAISONS BOUTONS COMPÈRE

WATCH-A-FON

FAI---SONS BOUT--ONS

CONTRAPUNTAL

FAI---SONS BOUT--TON

(TENOR)

FAI---SONS BOUT--TON (le beau)

FAI---SONS BOUT--
le beau temps que ven---nu Le
mois de may qui bel---lez fleurs a-----por---
mois de may qui bel----lez fleur a-------
mois de may qui bel---lez fleur a---------por---
L'ordonne aii---si ou---vrez moy dont
L'ordonne aiiii---si ou-vrez moy

t--- L'ordonne aii---si ouvres moy dont

t--- Du beau jard---in

t--- Du beau jard---in que j'avoy-
En ce pays je m'en suis revenu
Je veille fin qu'autant que vous me déporte
Faisons boutons, etc.

Votre plaisir sera dix et bis bi
C'est la chose ou pire je me console
S'il vous plaît dont vous fu drez (la mai forte)
Que bien aïe de vous entraîner.
Faisons boutons, etc.

PL77, f. 43v-44r
21a. FAISONS BOUTONS

ANON.
22. JE NE FAY PLUS

Je ne fais plus

Je ne fay plus
Toute ma joie est de somprie escripse,
En dant marin.
Il est a maistre a qui je m'en plains
Je ne fais plus, etc.

Si mes mains ont aucun doux motz rescriptz,
Ils sont parscriptz.
Je passe temps par desers et par plains,
Et je me plainte
D'aucuns gens plus traistres quant mairin.

Je ne fais plus, etc.
24. EN L'OMBRE D'UNG BUSSONET  
Josquin

En l'ombre d'ung buissonet
26. C'EST TOUT ABUS

LAFOULÉRIE

C'est tout abus, c'est grant

C'est tout abus

D'amours qui le sens

Et de pis en pis les trans
Soit femme tant gente et jolie
Pleasant souvent belle et polie
Que c'est au sage m'en reporte
C'est tout abus, etc.

La pensée en est amollys
Effemineé et de Mollye
Par femme qui tout malaporte
Bref c'est de tout rieu la porte
Dont vertus est toute abollys.

C'est tout abus, etc.
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