THE BRITISH MUSEUM MANUSCRIPT ADDITIONAL 35087:
A TRANSCRIPTION OF THE FRENCH, ITALIAN, AND
LATIN COMPOSITIONS WITH CONCORDANCE
AND COMMENTARY

DISSERTATION

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By

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CHAPTER I

THE MANUSCRIPT AND ITS HISTORY

Physical Features

The London British Museum Manuscript Additional 35087, hereafter referred to as London Add. 35087, is an important parchment manuscript in large octavo choirbook arrangement from the beginning of the sixteenth century. Its measurements are 19.4 x 29.3 centimeters. The manuscript contains ninety-five folios and one stub where a leaf has been torn out (f. 4). The last composition in the manuscript is incomplete, which indicates that one leaf is lacking at the end (f. 96).

Two sets of foliation are shown: the original Roman and a more recent Arabic. Both are placed in the upper right hand corner of folio recto. The sets agree in folios 4-93. Folios 1 and 2 show no Roman figures now; folio 3 has "ii," and therefore the missing leaf probably had "iii." The Arabic numbering does not account for this missing leaf. This folio might have been assigned "4," but this number is given on the next complete leaf to coincide

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with the Roman "iiii." At the end, by mistake, folio 94 has "xciii" and folio 95 has "xciiii."

Folio 1 gives the initial fifteen notes of the tenor of O vos omnes, which is the first composition in the manuscript and which is given in its entirety on f. 1'-2. The inscription "Hieronymus Laurinus est meus herus" (Hieronymus Laurinus is my master) is also set on folio 1. This inscription indicates that Hieronymus Laurinus, the Latinized version of Jérôme Lauweryn, was the original owner of the manuscript.

Another inscription is found in the top margin of folio 75 verso. It reads, "There ys litle such p[ar]chement now to be had any where for money," apparently in a sixteenth century hand.\(^2\) This would indicate that the manuscript passed from the original owner into English hands sometime during the sixteenth century.\(^3\) One other inscription (the significance of which is not clear) is located in the side margin of folio 37 verso and reads, "Com all Tru Harted Lovers and Har."\(^4\)

No illuminations occur in the manuscript. Elaborate initials are found throughout the first third of the work (f. 1'-26, 27'-28) and in various other places on the remaining leaves (f. 59'-60, 61'-62, 64'-65, 89'-94).

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\(^2\)Letter from T. S. Pattie, August 27, 1965.

\(^3\)Hughes-Hughes, *Catalogue of Manuscript Music*, I, 262.

\(^4\)Letter from T. S. Pattie, September 14, 1966. The probable reading of this inscription is "Come all true hearted lovers and hear."
London Add. 35087 contains seventy-eight compositions. These include the fifty-three pieces of this study—thirty-six French chansons, one motet-chanson, fourteen Latin motets, and two works with Italian texts—and the twenty-five Flemish chansons edited and published by Johannes Wolf. Fifty of the compositions are for three voices, superius, tenor, and contra; the other three are for four parts.

The arrangement of compositions within the manuscript, including Flemish pieces, follows. The numbers following the type of work refer only to the pieces included in this study:

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These compositions are by Franco-Flemish composers, the most important group of musicians of the late fifteenth and early sixteenth centuries. They were widely respected as members of the musical assemblages of the music-loving princes, kings, and other nobles of France, Italy, Spain, and the Holy Roman Empire, as well as the Burgundian Netherlands. The following composers are named among the fifty-three works from London Add. 35087: Agricola (2 pieces), Appenzeller (1), Compère (1), Févin (1), Ghiselin (Verbonnet) (1), Mouton (1), and Vyzeto (1). Many other compositions are attributed to these and other composers through concordance: Appenzeller (1), Brumel (1), Busnois (1), Compère (3), Févin (3), Hayne (1), Josquin (3), Lepetit (1), Mouton (3), Obrecht (1), and Prioris (2).
London Add. 35087 is arranged in the popular choirbook form of chansonniers of the time. The voice-parts are placed on two facing leaves, so that the performers might read from the book resting on a table. The upper two-thirds of folio verso contains the superius; the staves below the superius are either left blank or contain the residuum of the contra. The upper half of folio recto is reserved for the tenor and the lower half, the contra. The parts are labeled in the following few instances. The tenor is named in three pieces, nos. 34, 50, and 51, while the contra is labeled bassus in two works, nos. 34 and 52. The residuum of the contra of no. 50 is named on folio 90 verso.

In contrast to the foregoing arrangement, the contra is set on the folio verso below the superius in two pieces, nos. 5 and 44; the residuum of no. 44 continues on the recto of the succeeding leaf (f. 84). No. 3, one of the two pieces left incomplete by the first missing folio, follows this arrangement also. The superius and contra are found on folio 3 verso; the tenor is lacking. Perhaps the missing superius and contra of no. 4 might have been placed on the verso side of the missing leaf; the tenor of no. 4 is given on folio 4 recto. Ten works show residua of their three voice-parts on the next following opening.

The writing of both words and notes is bold and clear, and there are few instances of omission of notes. Partial or fragmentary texts are found under the music of all voices.
Little concern is shown for matching words and syllables to appropriate notes. A partial text may be a chanson refrain, a single stanza of a free chanson, or a single line of a motet. Pieces which contain only fragmentary texts are nos. 23, 36, 42, 50, and 53; no. 11 gives the textual incipits only. All others contain partial texts that are more nearly complete. One additional stanza is placed below the superius of no. 31 on folio 53 verso.

Most of the manuscript (f. 1-93) is the work of the same three scribes: one for the notation, one for the text, and one for the initials. The last two pieces, nos. 52 (f. 93'-94) and 53 (f. 94'-95') are the work of two other groups of scribes. The notation and calligraphy of these pieces are far inferior to those of the foregoing works. This suggests that these pieces might have been later additions to the original manuscript.

Historical Background

Modern Research Concerning the Manuscript

Johannes Wolf's edition of the Flemish pieces of London Add. 35087 is a noteworthy early study of the manuscript. Wolf reveals that through the efforts of Barclay Squire the British Museum acquired the manuscript from Herbert Thompson.

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6 Wolf, 25 driestemmige Oud-Nederlandsche Liederen.
in 1897. No further information concerning its early history is given. Wolf claims that the twenty-five Flemish chansons comprise a unique body of works, the majority of which do not appear in other manuscripts. His transcriptions of these compositions provide a practical edition for both scholar and performer.

Separate lists of the motets and chansons from London Add. 35087 are published by Hughes-Hughes. By mistake, he labels the residuum, Adieu myn lief (f. 48'-49), to the Flemish piece, Ghisternavent was ic maecht (f. 47'-48), as a separate composition. This accounts for his total of seventy-nine rather than seventy-eight pieces in the manuscript. A limited concordance with other British Museum manuscripts accompanies the lists.

Several pieces included in London Add. 35087 are contained in the nineteenth-century edition by Robert-Julien van Maldeghem, Trésor musical, which appears in two series, one of secular and one of sacred music. Gustave Reese has pointed out some shortcomings of this edition, such as wrong notes and attributions, alteration and substitution of texts.

7Ibid., p. vii.
8Ibid., p. viii.
9Hughes-Hughes, Catalogue of Manuscript Music, I (Sacred Vocal Music), 262; II (Secular Vocal Music), 128-129.
and inadequate concordance. Collected editions of the works of Josquin and Obrecht also contain pieces from London Add. 35087. Rokseth, Hewitt, Brown, and Picker have used the manuscript in establishing concordances for their publications. A complete listing of modern editions containing pieces in London Add. 35087 is found in the List of Sources and Concordance.

Jérôme Lauweryn

Manuscripts such as London Add. 35087 were costly luxury items. They were not only prized for their musical and textual contents but also for the elaborate decorations and beautiful illuminations which many contained. Their visual beauty was as much a source of pride and personal edification to their owners as was the aural beauty represented within their leaves.


At the turn of the sixteenth century only members of the aristocracy, royalty, and wealthy bourgeoisie could afford to collect manuscripts for their libraries. The London, British Museum, MS Harley 5242 belonged to Françoise de Foix, mistress of Francis I. The Paris, Bibliothèque Nationale, MS Fonds fr. 1597 contains the coat of arms of René de Vaudemont, duke of Lorraine, and MS Fonds fr. 2245 from the same library was probably written in 1496 by the singer Crespinet for the count of Orléans, later Louis XII. The Brussels, Bibliothèque Royale de Belgique, MSS 228 and 11239 are familiarly called the "Chanson Albums of Marguerite of Austria."

London Add. 35087 was compiled for another aristocrat, Jérôme Lauweryn (Hieronymus Laurinus). Jérôme Lauweryn, Laurin, or Lauwerin, served in the governments of three regents of the Burgundian Netherlands: Maximilian, regent from 1482 to 1493; his son Philippe le Beau, regent from 1493 to 1506; and his daughter Marguerite of Austria, regent from 1507 to 1530. Jérôme was counselor, chamberlain, and treasurer general of the finances of Philippe le Beau (Philip the Handsome), archduke of Austria, king of Castille, and one of

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the most musically enlightened monarchs of his time.17

Jérôme reclaimed land in an area of northern Flanders between the present towns of Boekhoute and St.-Jan-in-Eremo. Philippe le Beau built three fiefs on this land and gave them to Jérôme and his heirs. These were Waterdizk, Waterland, and Watervliet. Watervliet was the most important of the fiefs, and Lauweryn enclosed the town, built a beautiful church, and established the craft of cloth-making.18 The following information from the documents of the Chambre des Comptes of the Archives générales du Royaume in Brussels confirms Jérôme Lauweryn's activities as treasurer to the regents:

No. 7141

An account of the domains of Damme rendered by Jérôme Lauwerin, knight, lord of Watervliet, counselor, and receiver general of Flanders, from October 1, 1508, to October 1, 1509.

Nos. 7218-7220

Three accounts of the new domain of the city of l'Ecluse by the receiver Jérôme Lauwerin from July 12, 1497, to July 12, 1500.

No. 16104

An account by Jérôme Lauwerin, counselor and receiver general of subsidies in Flanders:
(1) in the third year of a subsidy of 400,000 ecus granted by the four members in April, 1497, payable in four years;


18 L. Roersch, "Guido Laurin," Vol. XI of Biographie Nationale de Belgique, 28 volumes (Brussels, 1866-1944), column 458.
(2) of a sum of 12,437 lbs. 10 s. for Flanders' quota in the subsidy of 50,000 lbs. granted by the Estates General in 1497 at the time of the war of Guelders.

No. 17425
An account rendered by Jacques Baden in the name of the deceased Jérôme Lauwerin, knight, lord of Watervliet, counselor, and receiver general of Flanders, of the rights to relief of the fiefs of the city of Bruges from May 25 to August 31, 1509.

No. 23117
This account of taxes collected on the sale of beer at Bruges (1492-93) contains a transcription of the letters patent from Maximilian and Philippe le Beau (Innsbruck, September 4, 1493) discharging Jérôme Lauwerin of the farm of Grute of Bruges because it had caused him nothing but losses.

From a statement found on folio 9 of account no. 7141, it is clear that Jérôme Lauweryn was dead by December, 1509; this is verified by a remark on folio 7 of account no. 17425.19

Jérôme's death in 1509 is substantiated in other sources. Records of the Archives départementales du Nord in Lille disclose that following Jérôme's death in 1509 his heirs received payment before July 10, 1510, on loans made by Lauweryn to Maximilian and Philippe le Beau.20 Gaillard, in his account of the Laurin family, gives July 21, 1509, as the date of Jérôme's death and the Church of St. Bavo in Ghent as his

19 Letter from L'Archiviste général du Royaume, Archives générales du Royaume, Brussels, August 24, 1966; he also points out that Roersch ("Guido Laurin") lists Lauweryn's death date as August 1, 1519, and burial place as the church in Watervliet, both of which are erroneous.

burial site. Vocht also states that Jérôme died in 1509 and that both he and his wife, Jacqueline Pedart (died 1502), are buried in St. Bavo's Church in Ghent.

Jérôme was no doubt a man of learning and a connoisseur of art forms. He was probably acquainted with some of the famous musicians, painters, and men of letters at the courts of Maximilian, Philippe le Beau, and Marguerite of Austria. The excellence of the court chapel and the active musical life at the court of Philippe le Beau may have stimulated Lauweryn's appreciation of music and may have led directly to the compilation of London Add. 35087. Although it is impossible to determine definitely, the contents of the manuscript indicate that it was written in 1505 or 1506, prior to the death of Philippe le Beau in Spain.

Jérôme Lauweryn was the ancestor of a family of Renaissance humanists. His sons Matthias (died 1540), Marc (1488-1546), Peter (1489-1521/22), Charles (1506-1552), and James (died in 1512) were all acquaintances of Erasmus of Rotterdam. The eldest son, Matthias, inherited his father's estate and became lord of Watervliet and treasurer general of

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22 Vocht, History of the Collegium Trilingue Louvaniense, II, 68.

23 Ibid., II, 67-68.
the finances. He also became a member of the Council for Flanders in 1538. He shared with his brother, Marc, a love for the principles and ideas of classicism. Erasmus wrote Matthias concerning these subjects in a letter addressed from Basel in 1523. Matthias and his wife, Françoise Ruffault, were the parents of two great antiquarians, March and Guido (or Guy). Matthias died on September 9, 1540, and was buried in Watervliet.

Jérôme's second son, Marc, was born on May 17/18, 1488. He was appointed canon of St. Donatian's Church in Bruges in 1512 and dean of the chapter on September 24, 1519. He distinguished himself by his taste for letters and was the center of an eager group of young humanists. Marc was a close friend of Erasmus and often welcomed him to his home. He also maintained a steady correspondence with the great humanist; one letter written by Erasmus to Marc, dated February 1, 1523, in Basel, contains much valuable information on the life of the learned man. Marc died on November 4, 1540, and was buried in the church where he had officiated for nearly thirty years. The Sylvula Carminum, an edition of

24 Roersch, "Guido Laurin," column 459.
25 Vocht, History of the Collegium Trilingue Louvaniense, II, 68.
26 Roersch, "Guido Laurin," column 459.
27 Ibid., column 458; Vocht, History of the Collegium Trilingue Louvaniense, II, 68.
poems published by Robert Wouters and Erasmus Verreecken at Bruges in 1544, contains epitaphs on Marc Laurin written by Georges Cassander and other poets.\textsuperscript{28}

Jérôme Lauweryn's grandsons, Marc and Guido, continued in this scholarly tradition. Marc was born at Bruges in 1530 and died at Calais in 1581. He succeeded his father, Matthias, as lord of Watervliet on September 5, 1541. From early childhood he engaged in the study of ancient history. His wealth enabled him to assemble an imposing collection of literary and archeological treasures, which were greatly admired by the erudite men of his time. Renowned as a numismatist, he was led by his study of antique medallions and coins to write a biography of \textit{Julius Caesar} and to illustrate it with drawings of Caesar's coins. Hubert Goltz, an accomplished painter and draftsman from Würzburg, prepared representations of the coins, and Marc's brother, Guido, provided descriptions of them. The work was published around 1563.\textsuperscript{29}

Guido Laurin was born at Bruges in 1532 and died at Lille in 1589. After earning a law degree at Dôle on March 24, 1555, he set up practice at Bruges in 1557. Guido was keenly interested in Roman jurisprudence and his brother's numismatic endeavors and greatly influenced all those who devoted themselves to the same studies. The lawyer Raevard dedicated

\textsuperscript{28}Vocht, \textit{History of the Collegium Trilingue Louvaniense}, II, 181.

\textsuperscript{29}Roersch, "Guido Laurin," column 461.
his *Tribonianus* to Guido on January 1, 1560, and L. Carrion dedicated his writings about the historian Sallust to him in 1564. Guido's letters to Hadrianus Junius (*H. Junii epistolae*, Dordrecht, 1652, p. 617) and to Stephen Pighius (*Pigii epistolae*, Bibliothèque Royale de Belgique, MS 7700) refer to his scholarly activities. Guido wrote a large amount of Latin poetry, all of which is lost except for a fragment of twenty-eight verses. He left Bruges with his brother in 1580 to reside in Lille, St.-Omer, and finally Calais. Following his brother's death he became lord of Watervliet and returned to Bruges in 1584.  

### The Burgundian Netherlands

Jérôme Lauweryn and his heirs served within a varying political framework as a result of the following course of events. The death of Charles the Bold at the battle of Nancy in January, 1477, brought an era of Burgundian power and splendor to a close. Fear of French aggression forced Marie of Burgundy, Charles' daughter and heir, to marry Maximilian, the Hapsburg archduke of Austria, in August, 1477. The births of their children, Philippe le Beau in 1478 and Marguerite of Austria in 1480, reawakened loyalty to the dynasty and contributed to the successful rebuilding of the Burgundian Netherlands.

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Marie's death in 1482, as a result of a riding accident, weakened Maximilian's authority. But his signing of the Treaty of Arras with his father-in-law's old antagonist, Louis XI of France, strengthened his hold on the regency. Under the provisions of the treaty Marguerite was betrothed to Charles, dauphin of France, and her dowry consisted of Artois and Franche-Comté. The treaty also allowed the estates to install Philippe le Beau as the count of Flanders, the figurehead for their alternative government. Marguerite lived at the French court from 1483 to 1491 under the guardianship of Anne of Beaujeu, daughter of Louis XI and regent for her brother Charles.

After the death of Louis XI in 1483, Maximilian compelled the estates to restore his son to him. Philippe le Beau was then entrusted to the care of his step-grandmother, Margaret of York, widow of Charles the Bold, who lived at Mechlin. In 1485 Maximilian traveled to Germany to be crowned king of the Romans, and upon his return he involved his estates in another war with France. His attempts to recover the entire inheritance of the former dukes of Burgundy failed, and in


1488 he was imprisoned by the irate citizens of Bruges. When his father, Frederick III, emperor of Austria, approached the city with an imperial army, Maximilian gained his release and returned to Germany. In 1489 he made peace with France at Frankfurt, and the Burgundian estates again recognized him as regent. 34

In December, 1491, Charles VIII of France married Anne of Brittany, who had already married Maximilian by proxy the year before. Charles' action annulled Maximilian's marriage as well as his own betrothal to Marguerite of Austria. War ensued when Charles failed to release Marguerite and her dowry. Maximilian allied with Henry VII of England and the Catholic kings of Spain, and in 1493, induced Charles through the Treaty of Senlis to restore Marguerite to him, along with Artois and Franche-Comté. Charles retained the county of Burgundy.

The Treaty of Senlis marked the end of Maximilian's regency. In the treaty year Frederick III died, and Maximilian succeeded as Holy Roman Emperor and ruler of Hapsburg lands. The Treaty of Venice of 1495 represented Maximilian's most significant political achievement. The betrothals of Philippe le Beau and Marguerite to Juan and Juana, children of Ferdinand and Isabella of Spain, assured the future power of the house of Hapsburg. The son of Philippe and Juana, Charles V,

became the ruler of the Empire, Spain, and the Burgundian Netherlands.\textsuperscript{35}

In 1493 Philippe le Beau attained his majority and the regency of the Burgundian Netherlands. Unlike his father and grandfather (Charles the Bold), Philippe's tact and moderation proved popular with his subjects and rival heads of state. His regime achieved more unity among the estates than at any time since the death of his mother.\textsuperscript{36}

In 1496 Philippe married Juana in Flanders, and in 1497 the Spanish celebrated the marriage of Juan and Marguerite in Burgos.\textsuperscript{37} Juan died in that same year, and Marguerite returned to her brother and father. In 1500 Philippe and Juana fell heir to the Spanish crowns when Don Miguel, the nephew of Ferdinand and Isabella, died. The birth of Charles V, the first child of Philippe and Juana, also took place in 1500.\textsuperscript{38}

Philippe visited Spain twice, in 1501 and 1506. The citizenry cheerfully acclaimed him as he traveled across France in 1501, and on the return trip he visited his sister

\textsuperscript{35}Armstrong, "The Burgundian Netherlands," pp. 243-245.

\textsuperscript{36}Ibid.

\textsuperscript{37}Jean Molinet, Chroniques de Jean Molinet (1474-1506), edited by Georges Doutrepor and Omer Jodogne (Brussels, 1935), II, 428-434.

\textsuperscript{38}Ibid., II, 468-471.
Marguerite in Savoy. In 1504 Isabella of Spain died, and Philippe and Juana prepared for a second journey. They set sail in January, 1506, but bad weather forced them to disembark in England, where they remained as guests of Henry VII for three months. In April, 1506, they arrived in Spain and were crowned king and queen of Castille, Leon, and Granada. Philippe's illustrious career ended when he died September 25th of that year. The shock of her husband's death rendered Juana insane and incapable of ruling, and the Burgundian court plunged into chaos.

In 1507 the estates recalled Maximilian, who assigned the regency to his daughter Marguerite, along with the guardianship of Charles V and his three sisters. In 1501 Marguerite married a second time, to Philibert II le Beau, duke of Savoy, but this marriage was short-lived. Philibert died in 1504, and Marguerite once again returned to the Burgundian Netherlands. Martin Picker gives a full account of Marguerite's regency (1507-1530).

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Music played a leading role among the arts at the Burgundian Netherlands court during the fifteenth and early sixteenth centuries. Sacred and secular music served important functions in the daily activities of the court. Members of the court chapel, called chaplains, provided sacred music for Mass, Office Hours, and other religious solemnities. Many chaplains were priests as well as singer-composers, organists, and music teachers; and their high social rank is an indication of the esteem in which they were held. This combination of religious and musical employment attracted many of the foremost musicians of the time to the court. The chaplains also composed secular chansons, which they themselves performed for courtly entertainment.

The musical assemblage further included instrumentalists who furnished music for dancing, the hunt, entertainments, and processions. Occasionally, they were called upon to join with the chapel in performing music for sacred services.

Contemporary accounts tell us of the admiration reserved for music. Tinctoris, the eminent theorist and music director to Ferdinand of Aragon, reveals the original purpose of the Burgundian and other court chapels of the time:

The most Christian princes . . . have set up chapels for the glorification of the service of God, after the example of David; in these they kept various singers at great expense in order to praise God pleasantly and fittingly with harmonious voices. And because the
princely singers win honour, renown, and wealth, many have taken such wonderful progress in these days that a new art appears to have risen. 43

Jean Molinet, chronicler of the dukes and regents of Burgundy and a great lover of music, praises the art in the following terms:

For music is the resonance of the heavens, the voice of the angels, the joy of paradise, the hope of the air, the organ of the Church, the song of the little birds, the recreation of all gloomy and despairing hearts, the persecution and driving away of the devils. 44

During Philip the Good's famous Feast of the Golden Pheasant in 1454, music greatly enhanced the festivities: "When the noise had somewhat abated, the peal of church bells was heard announcing the first interlude. Then the choir boys sang and a tenor chanted a lovely Benedicte; after this a shepherd played a new air on the bagpipes." 45

In 1431 at Dijon, the third duke of Burgundy, Philip the Good, created the court chapel for the singing of Mass daily. 46 Hayne van Ghizeghem, the great chanson composer, entered the duke's service around 1457 and continued under Charles the Bold as singer and "valet de chambre" (1467)

45Cartellieri, *The Court of Burgundy*, p. 145.
until 1472. After Philip's death in 1467, his son, Charles the Bold, endeavored to maintain the artistic quality of the chapel. In 1474 Charles' chapel contained forty members who performed at Office Hours and at Mass. Charles became the first of the aristocratic amateurs to take an active part in the musical life at court. Others included his daughter, Marie of Burgundy, and grandchildren, Philippe le Beau and Marguerite of Austria. Antoine Busnois, the most illustrious second generation composer of Burgundy, taught counterpoint to both Charles and Marie and served in their chapels from 1467 to 1482.

The chaotic conditions at court that followed the death of Charles the Bold in 1477 precluded the further development of the chapel, and many members sought employment elsewhere. Individual musicians like Busnois, however, continued their duties in the chapel under Marie of Burgundy and her husband, Maximilian. Following Marie's death in 1482, Maximilian attempted to restore the court chapel to its former degree of brilliance. He took great pride and pleasure in his chapel and afforded its members endless opportunities to perform.

47 Jeanne Marix, *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420-1467)* (Strasbourg, 1939), p. 205.
In May, 1481, the chapel performed the Office Hours during the reunion of the Order of the Golden Fleece in Bois-le-duc. On October 12, 1488, Maximilian honored the chapel with a banquet in appreciation of their services and awarded each member six pounds.\textsuperscript{50}

The chapel accompanied Maximilian on his many trips to Ghent, Brussels, and Mechlin. In 1496 the chapel traveled to Germany to take part in the coronation ceremonies when Maximilian became king of the Romans. At this time his chapel included Busnois; Nicolas Mayoul, "chappellain de la premiere basse messe"; Pierre Beurse, the organist who instructed Marie in clavichord playing; and Jean Cordier.

After 1488 Maximilian's children, Philippe le Beau and Marguerite of Austria, received excellent music instruction at the palace of Margaret of York in Mechlin. The chapel exerted a powerful influence in molding Philippe's musical tastes. In 1492 Philippe purchased an organ and received instruction from the organist, Govard Nepotis, who took the place of Pierre Beurse in that same year.\textsuperscript{51}

With the succession of Philippe to the regency in 1493, the court chapel returned to its former artistic level. The first list of Philippe's chapel musicians is dated October 2, 1493.

\textsuperscript{50} Doorslaer, "La Chapelle musicale de Philippe le Beau," p. 34.

\textsuperscript{51} Edmond Vander Straeten, \textit{La Musique aux Pays-Bas avant le XIXe siècle} (Brussels, 1867-1888), III, 213.
1495. According to the account, the twenty-five members of the chapel, which included Mayoul, "premier chaplain," Nepotis, and Pierchon (Pierre) de la Rue among eight "chantres," had not been paid from November 17, 1492, when Maximilian retained them in his service, until September 30, 1495, at which time they were transferred to Philippe's chapel.52

During the time in which Philippe and his court resided in Mechlin, the chapel frequently entertained at banquets in addition to the daily singing at Mass and Office Hours. Performances by the chapel also enhanced the inaugural ceremonies when Philippe became regent on March 27, 1494, and the marriage ceremony of Philippe and Juana on October 25, 1496. The religious services of Philippe's court were celebrated in the parish church of Sts. Peter and Paul, or, for more grandiose occasions, the collegiate church of St. Rombaut.53

With the establishment of Philippe and Juana's court in Brussels, the chapel was reorganized into two organizations: a "grande chapelle," which contained the chief musicians and which in 1496 included fourteen chaplains, two clerics, two "sommeliers" (caretakers), two "fourriers" (quartermasters), and three other servants; and the "petite chapelle," which contained two chaplains, six clerics, and two "sommeliers."

52 Doorslaer, "La Chapelle musicale de Philippe le Beau," p. 34.
53 Ibid., p. 43.
The "grande chapelle," which again contained Mayoul, "premier chapelain," Pierre de la Rue, and now Jaspar Dodemere (Gaspar van Weerbecke), celebrated High Mass and Office Hours for the bulk of the court, while the "petite chapelle" performed at Low Mass in Philippe's oratory, next to his private apartments. Alexander Agricola, "chapellain" and "chantre," appeared on the list of 1500, along with Henry Bredemerch (Bredemers), who replaced the deceased Govard Nepotis as court organist.  

Philippe's musical assemblage further consisted of several instrumentalists. A list of 1501 named ten trumpeters including the famous Augustin de Scarparye; eight of these ten are again mentioned in a list of twelve trumpeters, dated 1506. Sackbut (trombone) players, lutenists, violists, and tambourin players, whose lively music heightened the gaiety of court life, completed the list of household musicians.  

The two trips to Spain, in 1501 and 1506, were probably the most significant events of Philippe's reign, and on both journeys, his chapel constituted an indispensable part of his entourage. On the first trip, undertaken when Philippe and Juana became heirs to the Spanish crown, he took most the chapel with him to provide music during the long journey.

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54 Ibid., p. 47.
55 Vander Straeten, La Musique aux Pays-Bas, VII, 149.
across France. At Blois, Louis XII met Philippe and his
court and honored them with five days of feasts. On Decem-
ber 13, 1501, a Mass was celebrated in which "the singers of
the King [Louis XII] sang one part, while those of the mon-
seigneur [Philippe] the other. After the Mass, they all sang
the Te Deum together."56

After their arrival in Spain, the chapel, along with
Augustin, took part in a Mass on May 15, 1502, in Toledo:
"The singers of the King [Ferdinand] sang one part of the
Mass, the singers of monseigneur, the other part; master
Augustin played the cornet with the singers of monseigneur,
which was good to hear with the singers."57 On the return
trip Philippe's chapel performed in Avignon and Lyon. Master
Augustin is further singled out for praise when the chapels
of Philippe and Philibert II, husband of Marguerite of Aus-
tria, joined in singing Mass at Easter of 1503 in Savoy:
"[Philippe's] singers and those of the duke [of Savoy] sang
very well, one after the other, and master Augustin played
his cornet with the singers, which was good to hear."58
Philippe then traveled to Innsbruck, where his chapel and
that of Maximilian sang together with the accompaniment of

56 Molinet, Chroniques, II, 504.
57 Doorslaer, "La Chapelle musicale de Philippe le Beau," p. 50.
an organ and other instruments. On September 26, 1503, Mass was performed and "the sackbuts of the King [Maximilian] began the Gradual and played the Deo gratias and the Ite missa est, and the singers of monseigneur sang the Offertory."\(^5^9\)

In 1504 Isabella of Spain died, and Philippe and Juana became king and queen of Castille, Leon, and Granada. For their second journey to Spain in 1506, five hundred members of the court sailed with them in early January. Bad weather forced their ships, one of which carried the members of the chapel, to the English coast. For three months Henry VII entertained the shipwrecked party at Windsor, where instrumentalists of both princes performed at a festive banquet.\(^6^0\)

Philippe set sail again for Spain and died shortly after his arrival on September 15, 1506. The last list of his "grande chapel," dated July 22, 1506, at Valladolid, mentioned Agricola, Pierre de la Rue, Marbriano de Orto, and Antoine Divitis among its thirty-three members.\(^6^1\) Since Agricola's name did not appear on the list of the chapel drawn up at the order of Juana in October, he may also have died at about the same time as Philippe. Since the strain of her husband's death rendered Juana incapable of governing

\(^5^9\) Doorslaer, "La Chapelle musicale de Philippe le Beau," p. 52.  
\(^6^0\) Vander Straeten, La Musique aux Pays-Bas, VII, 160f.  
\(^6^1\) Doorslaer, "La Chapelle musicale de Philippe le Beau," pp. 53-54.
the affairs of the court, most of the chapel dispersed. Those who returned home performed at a Requiem Mass in honor of their dead sovereign: "The singers of the late King began the Introit of the Requiem, singing in piteous lamentation . . . ."62

Under Marguerite of Austria, who became regent in 1507, music continued to play a leading role among the arts at the Burgundian Netherlands court. An interesting and comprehensive study of the musical life of Marguerite's court has been prepared by Martin Picker. 63

62 Ibid., pp. 54-55.
63 Picker, The Chanson Albums of Marguerite of Austria, pp. 27-35.
CHAPTER II

NOTATION

London Add. 35087 is written in the white mensural notation of the late fifteenth century. In transcribing the French, Italian, and Latin compositions of the manuscript into modern notation, a reduction of 2:1 is used; thus, a half note of the transcription is equal to a semibreve of the original. All ligatures of the old notation are shown by a \[\text{ligature}\] in the transcription.

Clefs

In the manuscript the C clef placed on the first, second, or third staff lines and the G clef on the second line are employed in the superius parts; the C clef on the first, third, or fourth lines, the G clef on the second line, and the F clef on the third line are used in the tenor parts; the C clef on all five lines and the F clef on the third or fourth lines are employed in the contra parts.

Eighteen different combinations of clefs are found among the fifty-three compositions. The most favored is the combination of the C clef on the first line (superius), C clef on the fourth line (tenor), and F clef on the fourth line.
(contra), used for sixteen pieces.¹ Eleven compositions utilize a combination of C clef on the first line (superius), C clef on the third line (tenor), and F clef on the third line (contra).² The employment of so many different clefs and the variety of clef combinations indicate the scribe's intention of keeping each voice part on the staff and restricting the need for leger lines.

Most of the transcriptions of this edition employ the treble clef for the superius, the treble clef to be read an octave lower for the tenor, and the bass clef for the contra. To avoid the extensive use of leger lines, various other combinations are needed for nine works.³

**Modes**

The compositions of the manuscript are written in the widely used ecclesiastical modes of the time. The modes have been identified from the roots of the final cadential chords in connection with the prevailing key signatures.⁴ The following statistics have been compiled on this basis:

¹Nos. 1, 3, 5, 7, 11, 23, 25, 27, 28, 30, 37, 38, 40, 41, 46, and 49.

²Nos. 9, 15, 29, 31, 32, 34, 39, 43, 44, 47, and 48.

³No. 45: G D7; no. 53: D G7; no. 42: D9; no. 12: D G7; nos. 33, 35, 50, 51, 52: D G7.

This table shows that the Dorian mode--either in untransposed position with the final on D or once transposed with B flat in the signature and the final on G--is employed for almost one-half of the compositions. Since the Lydian mode never occurs without a flat in the signature, it can also be considered the once transposed position of the Ionian.\(^5\)

remaining voices. The one composition written in the Phrygian mode concludes with two roots and a minor third.

In this work the second resolving downward to the final is considered the leading tone and the seventh remains unraised. It should be noted further that the majority of the pieces begin with either the final or the fifth of the mode in one or more voice parts.

Key Signatures and Partial Signatures

Twenty-seven compositions show blank key signatures. This indicates that these works are written in the untransposed position of the modes. Twenty-four compositions show one flat in the signatures of all voice parts, indicating the use of a once transposed position of the mode (up a fourth or down a fifth).

Two works give partial or conflicting signatures. Both in Fortuna desperata (no. 9) and Plaine demuy / Anima mea liquefacta est (no. 46), the tenor and contra show one flat in their signatures while the superius contains none. Since the number of B-naturals in the superius of Fortuna desperata is small, the existing accidental (measure 54) and the normal

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6 No. 20 contains two roots and a fifth in a three-part work, and nos. 24, 33, and 44 contain three roots and a fifth in four-part works.

7 No. 38.

application of *musica ficta* obviated a need for a flat in the key signature. This is substantiated by the following list of variant conflicting signatures found for this work in other manuscript sources, most of which contain a fourth voice:

<table>
<thead>
<tr>
<th></th>
<th>S</th>
<th>A</th>
<th>T</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>London Add. 31922</strong></td>
<td>♭♭♭♭</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Paris 4379, Seville 5-I-43</strong></td>
<td>♭♭♭♭</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Paris Vm7 676</strong></td>
<td>♭♭♭♭</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>St. Gall 462</strong></td>
<td>♭♭♭♭</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Segovia</strong></td>
<td>♭♭♭♭</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In *Plaine dennux / Anima mea liquefacta est*, however, no accidentals occur in the *superius* and much *musica ficta* is required. Perhaps this indicates an error of omission in the scribe's work. This also can be verified by a list of full signatures found for this piece in other manuscripts:

<table>
<thead>
<tr>
<th></th>
<th>S</th>
<th>T</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bologna Q 17</strong></td>
<td>♭</td>
<td>♭</td>
<td>♭</td>
</tr>
<tr>
<td><strong>Brussels 228</strong></td>
<td>♭</td>
<td>♭</td>
<td>♭</td>
</tr>
<tr>
<td><strong>Florence 2439</strong></td>
<td>♭</td>
<td>♭</td>
<td>♭</td>
</tr>
</tbody>
</table>

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Accidentals and Musica Ficta

All accidentals found in the manuscript are placed on the staff in the transcriptions. No sharps are given, but B-flat and E-flat occur. These are employed to prevent cross relations, melodic augmented fourths and diminished fifths, or diminished fifths and octaves between voices. One flat occurs before "f" (no. 18, superius, measure 34) to help the singer identify this note outside the gamut.10 Flats are also placed before the sixth degree of the Dorian mode in accordance with the rule una nota supra la semper est canendum fa.

The customary rules of musica ficta have been applied to all compositions as a supplement to the sparse usage of accidentals. These rules are summarized as follows:

Melodic:

1. the melodic augmented fourth or diminished fifth should be rendered perfect;

2. Subsemitonium modi must be used at cadences in the Dorian, Mixolydian, and Aeolian modes; this does not apply to the Phrygian mode;11

3. the sixth of the Dorian mode must be flatted when between two A's in accordance with the rule una nota supra la semper est canendum fa.

10Ibid., pp. 254-256.
11See p. 32.
Harmonic:

1. all fifths, octaves, and twelfths must be perfect; if not perfect according to the signature, they must be rendered perfect;

2. the third expanding to the fifth must be major; the third contracting to the unison must be minor;

3. the sixth expanding to the octave must be major; the sixth contracting to the fifth must be minor.¹²

The general observation of these rules by the performers of the time is indicative of the strong leaning toward the later establishment of tonality.¹³

Meter Signatures

The majority of compositions in the manuscript use ₡, tempus imperfectum diminutum or proportio dupla. This is transcribed as 2/2 (ϙ=ϙ). In no. 28 the meter signature of the contra is omitted by the scribe, but is clearly meant to be ₡. The superius and contra of no. 19 show ₡ 2, which is another symbol for proportio dupla and is transcribed as such.¹⁴ Measures 1-16 of no. 22 employ ₡, tempus imperfectum, in all voices and are transcribed in 2/1 (ϙ=ϙ).

¹² See Gustave Reese, Music in the Middle Ages (New York, 1940), p. 381.


Four works employ ₩3, which would appear to be a combination of *dupla* and *tripla* called *proportio sextupla*. However, ₩ at the beginning of the sixteenth century was used in the sense of C, so that "the figure 3 does not combine with the *dupla*-stroke, but only modifies its meaning to indicate *tripla* rather than *dupla."¹⁵ Thus, ₩3 may be considered *proportio sesquialtera* in which three semibreves in the proportion equal two in *proportio dupla* (Ĉ3•••=Ĉ••). ₩3 is therefore transcribed as 3/2. No. 23 is written entirely in ₩3, while three others utilize it only in part: no. 22, measures 17-23; no. 51, measures 35-42; no. 39, measures 57-58 in the tenor only as the other voices continue in ₩, creating a momentary cross rhythm.

There are a few instances in which the penultimate measure of a composition contains three beats instead of two. This fifteenth century practice of holding off the final chord by elongating the preceding measure is indicated in the transcriptions by the insertion of a 3/2 penultimate bar.¹⁶ Other 3/2 bars are required before chords in intermediary cadences.¹⁷

### Blackened Notes

Coloration occurs throughout the manuscript. The blackening of semibreve and minim, *minor color* (●●), is used

¹⁶Nos. 14, 25, 31, 32, and 40.
¹⁷Nos. 25, 31, 32, and 40.
interchangeably and as an alternate to \( \bullet \cdot \). A few instances of half-blackened ligatures c. o. p. contain minor color as follows: \( \bullet \downarrow = \bullet \uparrow = \bullet \). Occasionally, the blackening of breve and semibreve, minor color temporis, is employed \( (\bullet = \bullet ; \bullet \bullet = \bullet \downarrow) \). Brackets \( \overline{\Gamma} \) are placed above all examples of coloration in the transcriptions.

Subsidiary Symbols

The purpose and use of the signum congruentiae, corona, repetition signs, double bar lines, and custos found in the manuscript are discussed as follows.

**Signum Congruentiae**

The signum congruentiae \( \bullet \cdot \) provides points of reference in the various parts. In free chansons signa mark the beginning of the last section. A signum marks the beginning of the last statement of the cantus firmus in yet another composition.

The symbol is used in three canonic pieces to indicate the entrance of the comes (consequent of the canon). In no. 24, Coment peult avoir joye, a signum is shown over the

---

21 Nos. 14, 16, and 28.
22 No. 47.
third semibreve of the superius; at this point the imitative
voice begins above the superius at the interval of a fourth
in accordance with the instruction "In dyatesseron" shown at
the top of folio 36 verso. In no. 33, Je le lairay, a
signum shown over the second note of the superius marks the
entrance of the imitative altus at the interval of the fifth
below. In no. 44, Salve mater Salvatoris, a signum is found
over the first dotted semibreve of the contra (which starts
on d) along with the instruction "Canon Qui se exaltat
humiliabit(ur)." This passage is taken from the second half
of Luke 14:11, which reads: "quia omnis qui se exaltat,
humiliabitur et se humiliat, exaltabitur." The English ver-
sion is as follows: "For whosoever exalteth himself shall
be abased; and he that humbleth himself shall be exalted."
Canon by inversion is implied here; the altus is realized by
starting on d' at the signum and imitating the contra in
contrary motion.23 All signa congruentiae found in the manu-
script have been placed in the transcriptions.

Corona

The meaning of the corona ( Hold) is that of "hold," the
same as that of the modern-day fermata, which it resembles.
It, like the signum congruentiae, marks the close of a

23 Heinrich Glarean, Dodecachordon, translation, trans-
scription, and commentary by Clement A. Miller (Rome, 1965),
II, 281.
section;\textsuperscript{24} it is also used to mark the end of a composition.\textsuperscript{25}

\textbf{Repetition Sign, Double Bar Lines and Custos}

The repetition sign \textit{---} indicates the repeat of a section and is used in free chansons.\textsuperscript{26} Double bar lines, placed on the staff after the final longa in each voice, mark the end of the composition. The custos \textit{\textdegree} is used throughout the manuscript at the end of a staff to indicate the pitch of the first note of the next staff.\textsuperscript{27}

\begin{itemize}
\item Nos. 1, 4, 5, 14, 17, 25, 34, 37, and 49.
\item Nos. 18, 33, 36, and 40.
\item Nos. 13, 15, and 32.
\item Apel, \textit{The Notation of Polyphonic Music}, p. 24.
\end{itemize}
CHAPTER III

FORMS OF THE TEXTS

The texts found in London Add. 35087 are limited to rondeaux refrains, single stanzas of free chansons, and single lines of motets. Only one piece, Adieu solas tout plaisir (no. 31), provides more: one additional stanza lies beneath the superius of this free chanson. The texts occur under all voices, and the lines of text usually coincide with matching musical phrases.

Five compositions contain fragmentary text only. More complete texts to two of these works, Ut queant laxis (no. 23) and Fors seulement (no. 42), have been found and are given in the Transcriptions. However, the texts to Que nest il vray (no. 36), Je my soloye aller (no. 50), and Dicant nunc Judaei (no. 53) have not been located and remain incomplete. Another piece, Pauper sum ego (no. 11), gives only the textual incipits; the full text found in Psalm LXXXVII:16 (E.V. LXXXVIII:15) is used in the transcription of this song motet. Where London Add. 35087 shows an omission, the missing words, found elsewhere, are placed in the Transcriptions in brackets, with a footnote identifying their source.
Chansons

Like many manuscripts compiled at the end of the fifteenth and the beginning of the sixteenth centuries, London Add. 35087 includes examples of the two important types of French secular music of that time: the courtly chanson musicale and the more popular chanson rustique. The formes fixes used for the chanson musicale dealt with the courtly themes of unrequited love, inconsolable grief, and melancholic thoughts of death, all treated in a sophisticated and affected style. The three principal formes fixes were the rondeau, virelai, and ballade.

The manuscript has no virelai or ballade, but does contain five rondeaux. Two of the five, Mon souuenir (no. 18) and Mais que che fut (no. 19), are rondeaux quatrains with refrains of four lines. Mais que che fut may serve as an example of this form:

\[
\begin{array}{l}
\text{Mais que che fut secretement} \\
\text{En aulcum lieu ou le diroie} \\
\text{James homme n'escondiroie} \\
\text{Pour ung petit cop seulement} \\
\text{[Qui priroit trop longuement} \\
\text{Pour le second ie le feroye]}^1 \\
\text{Mais que che fut secretement} \\
\text{En aulcum lieu ou je diroie} \\
\text{[Si en vouliez plus largement} \\
\text{Je cuyde que ie noseroye} \\
\text{Par dieu ie men adulseroie} \\
\text{Dy trouver bon appointement]}^1 \\
\end{array}
\]

\[
\begin{array}{ll}
\text{Text} & \text{Music} \\
A & A \\
B & B \\
A & A \\
a & a \\
b & a \\
\end{array}
\]

Mais que che fut secretement
En aucun lieu ou je diroie
James homme n'escondiroie
Pour un petit cop seulement

The full rondeau text contains three separate stanzas. The first constitutes the refrain and is found in the manuscript; the two remaining stanzas are taken from Le Jardin de plaisance. This rondeau quatrain follows the rhyme-scheme, ABBA, and falls into two musical sections, A and B, with a medial cadence occurring between the two sections in measures 12-13.

The first two lines of the second stanza follow an ab rhyme and are sung to the music of the first part of the refrain; the remainder of the stanza is a repetition of the words and music of the first part of the refrain. The third stanza incorporates both the rhyme-scheme (abba) and the music (AB) of the full refrain, after which comes the final recurrence of the refrain.

The structure of the rondeau quatrain may also employ an alternate rhyme-scheme: ABAB abAB abab ABAB. In sources having full rondeaux texts, repetitions of the refrain are often indicated by the first hemistich, called the rentrement.

\[2\text{ Ibid.}\]

\[3\text{ For a comprehensive discussion of the rondeau and other formes fixes, see Helen Hewitt, editor, Harmonice musices Odhecaton A with edition of literary texts by Isabel Pope (Cambridge, Massachusetts, 1942), pp. 45ff.}\]
Three other pieces, *Cest mal sarchie* (no. 25), *Sourdes regretz* (no. 37), and *Fors seulement* (no. 42) are rondeaux cinquains with refrains of five lines. *Sourdes regretz* will serve as an example of this form:

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sourdes regretz environes mon cœur</em></td>
<td></td>
</tr>
<tr>
<td>Tout de sospirs de peines et [de] dôleur,</td>
<td>A</td>
</tr>
<tr>
<td>Puis qu'ainsy est qu'ay ma dame perdue,</td>
<td>B</td>
</tr>
<tr>
<td>J'aimaisse mieulx jaimes l'avoir veue,</td>
<td>B</td>
</tr>
<tr>
<td>Pour en estre sy lontemps en languer.</td>
<td>A</td>
</tr>
<tr>
<td>[Mais j'espoir bien que grace l'on m'aporte</td>
<td>b</td>
</tr>
<tr>
<td>Pour le remede qui me vauldra bon eur];</td>
<td>a</td>
</tr>
<tr>
<td>[Aujourd'hui n'est plaisir qui me supporte;</td>
<td>b</td>
</tr>
<tr>
<td>Le coeur m'estrait et me tient en rigeur,</td>
<td>a</td>
</tr>
<tr>
<td>Aligiez moy et me donnez vigeur</td>
<td>a</td>
</tr>
<tr>
<td>Ou je vaulx mort, a vous je m'en rapporte;</td>
<td>b</td>
</tr>
<tr>
<td>Pour en estre sy lontemps en languer.</td>
<td>A</td>
</tr>
<tr>
<td>Tout de sospirs de peines et [de] dôleur,</td>
<td>A</td>
</tr>
<tr>
<td>Puis qu'aissey est qu'ay ma dame perdue.</td>
<td>B</td>
</tr>
<tr>
<td>J'aimaisse mieulx jaimes l'avoir veue,</td>
<td>B</td>
</tr>
<tr>
<td>Pour en estre sy lontemps en languer.</td>
<td>A</td>
</tr>
</tbody>
</table>

The final refrain line of a rondeau cinquain rhymes with one of the preceding pairs. In this example the fifth line rhymes with the first pair: AABBA. The refrain again falls into two musical sections, A and B; the close of the first section is marked by a corona above each voice in measure 30.

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The two remaining stanzas follow the scheme of the rondeau quatrain. It is possible that the scribe of the Brussels manuscript made an error and either omitted a line from each of these stanzas or copied the stanzas of a different Sourdes regretz. Although the rhyme-endings of the stanzas agree with those of the refrain, their reversed order produces a different rhyme-scheme: ba baab. Pugh presumes that the stanzas belong to a rondeau cinquain but suggests only that the third stanza lacks a line. However, a third line must also be added to the short stanza to provide sufficient text for its musical section (first part of refrain setting). If one assumes the stanzas to be incomplete, the piece could be performed today with the repetition of line two of the short stanza and any one line of the third stanza.

In Fors seulement because of the instrumental style of the long opening duet between superius and contra, only the tenor has been given the refrain text of this rondeau cinquain. This interpretation of the work as a vocal-instrumental arrangement is also necessitated by the absence of a

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strong medial cadence at which the return to the beginning could be made after the short stanza. Two medial cadences occur, but in neither do all voices cadence at once. The close of the third line of text falls in measures 29-30 in the superius, measures 36-37 in the tenor and contra.

By the beginning of the sixteenth century, the chanson rustique supplanted the chanson musicale as the predominant form of secular music. The preponderance of chansons of a more popular genre in London Add. 35087 is an indication of the decline in the use of the formes fixes at the end of the fifteenth century. Whereas the formes fixes treated courtly life and love, the chanson rustique dealt with everyday life with its variety, wit, and realism. Its poetry treated love in a bucolic and naive manner or as a subject for satire and irony; favorite subjects were the cuckolded husband, the young girl married to an old man, and the amorous adventures of members of the clergy.7

There are thirty-three free chansons in the manuscript. Their texts are strophic or consist of a single through-composed stanza. Refrains punctuate the strophic structure of several works, and there is a tendency toward assonance rather than genuine rhyme in many texts. The musical phrases, which will be discussed in the succeeding chapter, follow the

scheme and metrical structure of the poems more directly than they do the meanings.

Nine pieces (nos. 10, 13, 16, 29, 33, 40, 45, 51, and 52) take both text and music from the two monophonic chansonniers of the period: Paris, Bibliotheque Nationale, Fonds fr. 9346 and Fonds fr. 12744. A discussion of eight representative chansons with and without refrains follows:

No. 28 Je voy je viens

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Je voy, je viens, mon cœur s'en volle,</td>
<td>a A</td>
</tr>
<tr>
<td>Je me tue, et ne scay pourquoy.</td>
<td>b B</td>
</tr>
<tr>
<td>Vous est-il point ainsi de moy?</td>
<td>b</td>
</tr>
<tr>
<td>Nenny, je ne suis pas si folle.</td>
<td>A'</td>
</tr>
</tbody>
</table>

This is a chanson with refrain. The one-line refrain follows the stanza of three lines. Three other stanzas are provided by Howard Brown. The stanza and refrain together employ a rondeau quatrain rhyme-scheme: abbA; the music has a simple ternary structure. The poem is heterometric: 9 8 8 9. The text recounts how a man entreats a woman to love him.

No. 31 Adieu solas tout plaisir

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adieu solas, tout plaisir, et liesse</td>
<td>a A</td>
</tr>
<tr>
<td>Mon pove cœur sy bit en grant tristesse</td>
<td>a</td>
</tr>
<tr>
<td>Sc'est du regret que j'ay de mon amy</td>
<td>B B</td>
</tr>
<tr>
<td>Elia, il m'a fally.</td>
<td>B</td>
</tr>
</tbody>
</table>

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8 Howard M. Brown, Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries (Cambridge, Massachusetts, 1963), p. 127.
This chanson with refrain has a stanza of two lines followed by a two-line refrain. The second stanza is found only in our manuscript. Each stanza shows a paired rhyme as does each refrain. The text is set to two musical sections, the second being repeated in London, British Museum, MS Harley 5242, f. 20'-21. The wording of the first line of the refrain changes slightly in the second stanza. Elisabeth Heldt calls this rather curious procedure "Refrainwechsel" or "changing refrain."  

Note also that the first word of the second refrain line, ellas, is repeated in the second stanza making a line of eight syllables rather than six. The poem is heterometric: 11 11 10 6 (8). The text is a lament of a lost sweetheart.

No. 10 En lombre dung buissonnet

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>En l'ombre d'ung buissonnet</td>
<td>a } A</td>
</tr>
<tr>
<td>Tout au long d'ung riviere,</td>
<td>b } A</td>
</tr>
<tr>
<td>J'ay trouve le filz Marquet,</td>
<td>a } A</td>
</tr>
<tr>
<td>Qui prioit sa dame chiere,</td>
<td>b } B</td>
</tr>
<tr>
<td>En disant par tel maniere:</td>
<td>c } B</td>
</tr>
<tr>
<td>&quot;Je vous ayme mon ceur doulx.&quot;</td>
<td></td>
</tr>
<tr>
<td>A dont respondit la berziere:</td>
<td></td>
</tr>
<tr>
<td>&quot;Robyn, coment l'atendez vous?&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Robyn, coment l'atendez vous?&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Robyn, coment l'atendez vous?&quot;</td>
<td></td>
</tr>
</tbody>
</table>

9 London Add. 35087 gives the second stanza of text under the superius, f. 53'.

This chanson with refrain has a six-line stanza followed by a refrain of two lines with the last line repeated twice. The monophonic source gives one stanza of text with the first line beginning, *A l'ombre d'ung buissonet*. Three other stanzas, whose two-line refrains are quite similar to ours, are taken from another monophonic source, *Auprès d'un jolys bouquet*. The stanza is set to three musical sections, whereas the refrain utilizes four. The stanza shows two different cross rhymes and the refrain one: ababbc BC(CC). The poem is heterometric: 7 8 7 8 8 7 9 8 (8 8). The text is similar to that of the earlier pastourelle; it relates a scene between a shepherd and a shepherdess in rather base language.

No. 45 Vray dieu damour

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vray dieu d'amour confortez moy</td>
<td>a</td>
</tr>
<tr>
<td>Vous m'avez mys en grand ennoy</td>
<td>a</td>
</tr>
<tr>
<td>Pour la belle que point me voy</td>
<td>A</td>
</tr>
<tr>
<td>En ceste novelle sayson:</td>
<td>A' b</td>
</tr>
<tr>
<td>Hélas! comment passerey [donc]</td>
<td>B</td>
</tr>
<tr>
<td>Ce temps deste qui est sy long?</td>
<td>B</td>
</tr>
<tr>
<td>Ce temps deste qui est sy long?</td>
<td>B</td>
</tr>
</tbody>
</table>

---


This is another chanson with refrain. The two-line stanza has a paired rhyme, aa, and the four-line refrain with the last line repeated has the rhyme-scheme, ABBB(B). The seven lines are set to five musical sections. The monophonic source supplies the missing word, donc, needed to complete the rhyme of the third refrain line as well as six other stanzas which employ "changing refrains."\(^{14}\) The first line changes with each new singing of the refrain, whereas the second line of the refrain is retained in six of the seven stanzas. The third and fourth lines remain unaltered in each of the stanzas. The poem utilizes octosyllabic lines: 8 8 8 8 8 8 8 (8). The text shows the anxiety of a young woman who is separated from her sweetheart.\(^{15}\)

No. 29 Jayme bien mon amy

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>J'ayme bien mon amy</td>
<td>a A</td>
</tr>
<tr>
<td>De vray amour certaine,</td>
<td>b B</td>
</tr>
<tr>
<td>Car je sgy bien qui m'aime,</td>
<td>b C</td>
</tr>
<tr>
<td>Et oussy fai-ge luy</td>
<td>a A</td>
</tr>
<tr>
<td>Et oussy fai-ge luy.</td>
<td>a A'</td>
</tr>
</tbody>
</table>

This is a four-line strophic chanson with the last line repeated. Its rhyme-scheme is abba(a), and its text is set to a five-part musical structure. The monophonic source supplies one other stanza.\(^{16}\) The poem is heterometric: 6 7

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\(^{14}\) Paris, Bibliothèque Nationale, Fonds fr. 12744, f. 6'-7; Paris and Gevaert, *Chansons du XV\(^{e}\) siècle*, No. 8.

\(^{15}\) Heldt, *Die Liedformen*, p. 4.

\(^{16}\) Paris 9346, f. 29'-30; Gérold, *Le Manuscrit de Bayeux*, No. 29.
7 6 (6). The text is a statement of love by a woman for her lover who reciprocates in this love.

No. 16 Si j'ayme mon amy

Si j'ayme mon amy
Trop plus que mon mary,
En avez vous merveille:
Il n'est ouvrier que luy
De che mestier joly
Que se fait sans chandelle.

This is a six-line strophic chanson. The stanza consists of two equal sections, each following the rhyme-scheme of the bar-form: aab aab; the text is set to two similar musical sections. London, British Museum, MS Harley 5242, f. 22' contains eight other stanzas, and the monophonic source has four extra stanzas. The poem is heterometric: 6 6 7 6 6 7. The text is a lament of a mal mariée.18

No. 52 On a mal dit de mon amy

On a mal dit de mon amy,
Don j'ay le ceur triste et mari.
Mais qu'en ont il affaire,
Ou s'il [est] bien, ou s'il [est] laid,
Puisqu'il est bien à mon plaisir?
Puisqu'il est bien à mon plaisir?
Puisqu'il est bien à mon plaisir?

This is another strophic chanson. The five-line stanza with the last line repeated twice has the rhyme-scheme,

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17 Paris 12744, f. 80'-81; Paris and Gevaert, Chansons du XVe siècle, No. 118.
18 Heldt, Die Liedformen, p. 4.
aabba(aa), and is set to a seven-part musical structure. The insertion, est, is derived from the monophonic source, which also includes two other stanzas.¹⁹ The second of these two extra stanzas appears to be incomplete, having only three lines with the rhyme-scheme: aab. It is possible that two of these lines were to be repeated for the fourth and fifth essential lines of the stanza. Or, perhaps three lines of the first stanza were meant to be inserted after the above three lines, in the same manner as the first part of a rondeau refrain follows the short stanza. Paris 127⁴⁴, f. 46, gives four stanzas of a somewhat different text, and its melody, beyond the initial phrase, is not related to the above composition.²⁰ The poem is heterometric: 8 8 7 8 8 (8 8); the text is yet another lament of a mal mariée.

No. 15 Helas dame que j'ayme tant

<table>
<thead>
<tr>
<th>Text</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helas, dame que j'ayme tant</td>
<td>a</td>
</tr>
<tr>
<td>Plaise vous ma requeste ouf</td>
<td>b</td>
</tr>
<tr>
<td>Vous savez qu'il a long temps,</td>
<td>a</td>
</tr>
<tr>
<td>Que j'ay désir de vous jouir,</td>
<td>b</td>
</tr>
<tr>
<td>Veulliez moy ung peu secourir,</td>
<td>b</td>
</tr>
<tr>
<td>Je vous supplie tres humblement,</td>
<td>c</td>
</tr>
<tr>
<td>Ou du brief my faudra morir,</td>
<td>b</td>
</tr>
<tr>
<td>En deul, en peine, et en tourment.</td>
<td>c</td>
</tr>
</tbody>
</table>

The stanza of this eight-line strophic chanson employs two different cross rhymes: ababbcbc. The lines of the text

¹⁹ Paris 9346, f. 75'-76; Gerold, Le Manuscrit de Bayeux, No. 74.

²⁰ Paris and Gevaert, Chansons du XVe siècle, No. 69.
pair off into a four-part musical structure. The poem is heterometric: 8 9 8 8 8 9 8 9. The text tells of a man's frustrations in courting a woman.

The two pieces with Italian texts, *Fortuna desperata* (no. 9) and *Consummo la mia vita* (no. 17), are included among the thirty-three free chansons. Both are through-composed songs with two- and four-line stanzas. A discussion of *Fortuna desperata* follows:

<table>
<thead>
<tr>
<th>Fortuna desperata</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>iniqua maledicta</td>
<td>a</td>
</tr>
<tr>
<td>che di tal dona electa</td>
<td>a</td>
</tr>
<tr>
<td>la fama ay denegata</td>
<td>a</td>
</tr>
</tbody>
</table>

The poem is heterometric, 7 7 8 8, and each line ends with the same rhyme: aaaa. The music is through-composed and follows the style of the Burgundian song. The text is a complaint to the goddess "Fortuna," who played an important part in Renaissance thought; the text is the basis for many chanson settings of the late fifteenth century (see Concordance).

Motet-Chanson

London Add. 35087 contains one motet-chanson—a work combining French and Latin texts. *Plaine dennuy / Anima mea liquefacta est* (no. 46) unites a rondeau quatrain refrain in

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the two upper voices with a Latin passage from the Song of Solomon V:6 and 8, in the contra. Maniates gives the following description of the texts: "In the French poem, a lady welcomes death as a relief from the pain of disappointed love; the Latin text appropriately expresses the despair of a bride searching for her beloved." Martin Picker points out that "the import of the Biblical passage in this context is evidently secular rather than sacred."

Song Motets

Closely allied to the motet-chanson is the song motet. London Add. 35087 includes nine of these works: nos. 1, 2, 3, 4, 8, 11, 23, 26, and 34. Stylistically, these resemble chansons and are more often included in chansonniers of around 1500 than in motet collections for church use.

Contrafacta have been found for some of the works, which indicate their existence also as motet-chansons. The distinction

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between the two forms appears to be as follows: the song motet is devotional and mono-textual; and the motet-chanson is basically secular and bi-textual. Three representative song motets from the manuscript will now be discussed:

No. 1 O vos omnes

O vos omnes qui transitis per viam,
attendite et videte si est dolor sicut dolor meus;
quoniam vindemiavit me,
ut locutus est Dominus in die irae furious sui.

The text of O vos omnes is derived from the first part of the Lamentations of Jeremiah I:12. Its English translation follows: All ye that pass by, behold and see if there be any sorrow like unto my sorrow. Several manuscripts show the music as a setting of this text, whereas two different contrafacta are also found associated with our music. Brussels, Bibliothèque Royale de Belgique, MS 228 gives the work as a motet-chanson (f. 59'-60) with a French text, O devotz ceurs, in the two upper voices over O vos omnes in the contra. The French text expresses the mourning of Mary for the dead Christ.

Three other sources (see Concordance) give a rondeau refrain, Tant ay dennuy, for this piece; the full rondeau

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27 Bibliorum Sacrorum, Threni I:12.
28 Picker, The Chanson Albums of Marguerite of Austria, p. 54.
text is found in *Le Jardin de plaisance*. Picker thinks that the work originated as a motet-chanson and the French text, *Tant ay dennuy*, rather than *O devotz ceurs* was the original text in the two upper voices.

No. 4  *Parce Domine*

Parce Domine, populo tuo,
Qui plus es et misericors,
Exaudi nos in aeternum Domine.

The first line of this text is taken from Joel II:17; the second line is from Ecclesiastes II:13, whereas the third line is an invocation which has not been found. Its English translation follows: "Have mercy, O Lord, on thy people, For thou art kind and merciful. Hear us forever, O Lord."

No. 11  *Pauper sum ego*

Pauper sum ego et in laboribus a juventute mea;
exaltatus autem humiliatus sum et conturbatus.

This Latin text is found in *Psalm LXXXVIII:15* (Vulgate: LXXXVII:16). Its English translation follows: "I am

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30 Picker, *The Chanson Albums of Marguerite of Austria*, pp. 54, 144.

31 *Bibliorum Sacrorum, Joel II:17; Ecclesiasticus II:13*.


33 *Bibliorum Sacrorum, Psalm LXXXVII:16*. 
afflicted and ready to die from my youth up: While I suffer thy terrors I am distracted." This work exists as a motet-chanson in two sources. Florence, Biblioteca del Conservatorio "L. Cherubini," MS 2439 (f. 89'-90) has the French incipit, Fortune destrange plummaige, in the two upper voices, whereas Brussels 228 gives a French text, Ce povre mendiant, for the two upper voices of the same work (f. 58'-59).

Five extended motets, which unlike song motets do not resemble chansons, are also found in London Add. 35087: nos. 12, 38, 39, 44, and 53. For the most part these are lamentations or prayers of repentance. Peccantem me quotidie (no. 12) has the text of a response for the Office for the Dead at Matins. Vivo ego dicit Dominus (no. 38) gives the text of an antiphon.  

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34 Benedictines of Solesmes, editors, The Liber Usualis (Tournai, 1938), p. 1797.

35 Antiphonale sacrosanctae Romanae ecclesiæ pro diurnis horis (Tournai, 1949), p. 81.
CHAPTER IV

MUSICAL FORMS

The fifty-three compositions of this study represent an interesting cross-section of French, Italian, and Latin musical genres from the end of the fifteenth and beginning of the sixteenth centuries. These genres will be discussed separately, and each discussion will include commentary on representative examples. Secular music comprises the bulk of the works in London Add. 35087, including five courtly rondeaux and thirty-three free chansons. One motet-chanson, nine song motets, and five other extended motets complete the forms.

Rondeaux

Fifteenth-century rondeaux by Hayne van Ghizeghem (no. 18), Alexander Agricola (no. 25), and Loyset Compère (nos. 19 and 37) constitute the earliest stylistic group of pieces in our manuscript. Generally, the superius is the predominant voice in these works. The tenor provides an effective counterpoint to the superius melody, whereas the contra is subjugated to a more harmonic and accompanying role.

In the period from 1460 to about 1480 Hayne van Ghizeghem was one of the foremost chanson composers of the
Burgundian school. Both Eloy d'Amerval in his Livre de la Deablerie and Guillaume Crétin in his Déploration sur la mort de Ockeghem attest to Hayne's fame. Following his death (1472?), his works appear to have been neglected until the beginning of the sixteenth century when a number of manuscripts and Petrucci prints incorporate them.

Hayne's Mon souvenir (no. 18) contains a melodic superius with long, rounded phrases. To this is joined a conjunct tenor in similar rhythmic motion to produce occasional thirds and sixths, and they often cadence together. The independent contra begins one measure after the entrance of the superius and tenor and remains behind them throughout the piece. The cadence of each phrase of the contra thereby overlaps the beginning of each succeeding phrase sung by the upper voices. Only in the final cadence does the contra catch the other two parts. Little use of imitation is observed: Cf. superius, m. 9f. with tenor, m. 10f.; superius, m. 19ff. with tenor, m. 20ff. and contra, m. 26f. The work is written in a "non-quartal" style (without harmonic fourths) and could be performed with the contra omitted without disrupting the

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2Charles van den Borren, "Hayne van Ghizeghem," Die Musik in Geschichte und Gegenwart, V (1956).

correctness of intervals between the other two voices.  

Each line of text is set to a separate musical phrase, but little regard is given to the proper accentuation of the words. The musical phrases, which vary in length, begin sylabically with breves and semibreves before changing into melismas with minim and semiminim values. Hayne limits his harmonies to triads in root position or first inversion. Open fifths and octaves are usually reserved for cadential points. Overall, the melodic style of the piece dominates the musical structure.

_Cest mal sarchie_ (no. 25) is one of ninety-three secular pieces composed by Alexander Agricola. This highly esteemed member of Philippe le Beau's chapel wrote in a style similar to Hayne's. The song-like _superius_ of his work is the dominant voice to which is added a lyric _tenor_ in almost note-against-note counterpoint. Unlike the lowest voice of _Mon souuenir_, Agricola's _contra_ begins with the other voices and more directly supports them as a harmonic bass. The third and fourth phrases show imitative beginnings in all voices:

Cf. _contra_, m. 14ff. with _tenor_, m. 15ff. and _superius_, m. 16ff.; _contra_, m. 21ff. with _tenor_, m. 22ff. and _superius_, m. 23ff.

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4Charles W. Fox, "Non-Quartal Harmony in the Renaissance," _The Musical Quarterly_, XXXI (January, 1945), 33-53. In fifteenth century composition all fourths were prohibited between voices except as passing tones, neighboring tones, escaped notes, suspensions, anticipations, etc. The rule applied to all instances except when the _contratenor_ was a middle voice. _Mon souuenir_ contains a single harmonic fourth in measure 8, at which point the _contra_ is above the _tenor._
m. 23ff. After the fourth note in each voice, however, the work returns to the preceding harmonic style. Minim rests serve to break up the phrase structure and prepare short syncopated passages: Cf. tenor, m. 31ff. with contra, m. 32ff.; all voices, m. 38ff. These rests also create poetic caesuras in the second phrase after the second accented syllable (m. 11), whereas coronas are employed on the fourth syllable in the first phrase (m. 4).

One source contains an added si placet voice for Cest mal sarchie. In general, this voice is unlike the three principal parts. Its wide range, abrupt skips, and dissimilar style indicate that it was not part of the original composition but a later addition to serve as a "filler" or an instrumental accompaniment for the other voices.

Two important rondeaux by Loyset Compere appear in our manuscript: Mais que che fut (no. 19) and Sourdes regretz (no. 37). The great diffusion of Compere's works in the manuscripts of the end of the fifteenth century is an indication of his importance as a chanson, motet-chanson, and song motet composer. Petrucci included sixteen of Compere's pieces in Odhecaton, six in Canti B, and five in Canti C.


6 Ludwig Finscher, "Loyset Compere and His Works," Musica Disciplina, XII (1958), 120.
Stylistically, *Mais que che fut* and *Sourdes regretz* resemble Hayne's work in many respects: the melodic *superius* coupled to the *tenor*, the harmonically supporting *contra*, and the rounded, singable phrases of unequal length which begin syllabically and become more melismatic toward the cadences.\(^7\) Like Agricola, however, Compère employs short imitative patterns, but his imitations are more carefully organized than those of his contemporary.

In *Mais que che fut* (no. 19) all phrases except for the first utilize some imitation between the two upper voices, but in no instance do the imitative passages extend past the fourth syllable in a text line: Cf. *superius*, m. 14ff. with *tenor*, m. 15ff.; *superius*, m. 21f. with *tenor*, m. 22ff. Thus, these bits of imitation provide poetic caesuras associated with the rondeau text.

*Sourdes regretz* (no. 37) employs systematic imitation at the beginnings of phrases in all voices: Cf. *tenor*, m. 1ff., with *contra*, m. 2ff.; and *superius*, m. 3ff.; *contra*, m. 35ff. with *tenor*, m. 36ff. and *superius*, m. 37ff. Yet, the imitation does not continue through to the cadence but breaks off in the middle of the phrase, after which the harmonic, note-against-note style resumes. The phrases are of a more uniform length, and a corona instead of a *signum*

\(^7\)Martin Picker, *The Chanson Albums of Marguerite of Austria, MSS 228 and 11239 of the Bibliothèque Royale de Belgique, Brussels* (Berkeley, 1965), p. 60.
marks the medial cadence in each voice, the only such usage in the manuscript. Martin Picker comments on Compere's cadential formulas by stating that his "cadences include well-defined areas of subdominant as well as dominant: $I\flat_5-V-I$ cadences occur in . . . 'Sourdez regretz' (m. 11)."⁸ Compere also employs text declamation briefly in his work: m. 18-20, 26-28.⁹

Helen Hewitt thinks that the anonymous setting of *Fors seulement* (no. 42) in the manuscript is an important link between the original rondeau written by Ockeghem and those works which contain the "new" cantus firmus.¹⁰ Our piece begins with a long opening duo between the *superius* and *contra* before the *tenor* enters in measure 9. The first five measures of the *superius* condense and imitate the first six measures of Ockeghem's *contra*; in measures 6-9 the *superius* then paraphrases measures 7-10 of Ockeghem's *contra*. According to Hewitt, the *tenor* of our setting does not appear to be borrowed but can be considered the source of the "new" cantus firmus.¹¹ Since the cantus firmus is prefaced by that

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⁸Ibid.

⁹Ibid.

¹⁰The settings of *Fors seulement* were the subject of a paper by Helen Hewitt, "'Fors seulement' and the Cantus Firmus Technique of the Fifteenth Century," read at the annual meeting of the American Musicological Society in Berkeley, California, in December, 1960. See pp. 8-9 of the mimeographed material distributed at the meeting.

¹¹Ibid.
of Ockeghem, this piece acknowledges Ockeghem's work as the
number one setting of Fors seulement.

Our setting has several interesting features: points of
imitation occur between the two outer voices in the opening
duo (Cf. superius, m. 1-3 with contra, m. 2-4); strong ca-
dences arise throughout the piece (Cf. superius and contra,
m. 9; all voices, m. 19, 30, 37, 54). These cadences and
the clear-cut phrase structure of the tenor clearly indicate
that the work is a rondeau. However, the long opening duo
disrupts the coordination of the lines of text, so that no
medial cadence can be found which is common to the third text
line ending in all voices. This prevents a joint return to
the beginning after the completion of the short stanza. A
possible solution may be text repetition: following the en-
trance of the tenor in measure 9, the first line of text
could be repeated in the next musical phrase of the superius
and contra, beginning in measure 10; this would involve
crowding the text lines of the contra and would conflict with
the setting of the refrain text in the outer voices as shown
in the Antico collection.\footnote{Chansons à troys (Venice, Andrea Antico, L. A. Giunta,
1520), No. 19.} Since the problem appears in-
soluble and because of the instrumental style of the opening
duo between the outer voices, only the tenor has been assigned
the text and will be sung to the accompaniment of the superius
and contra.
The following *Fors seulement* settings are patterned after our piece with its "new" *cantus firmus*. Pipelare's four-part *Fors seulement* has the "new" *cantus firmus* in the *tenor*, and like our piece opens with a duet between two outer voices.\(^{13}\) Another setting by Antoine de Fevin is a parody on Pipelare's chanson. Hewitt states that all of the phrases of the "new" *cantus firmus* except the first two are found in the *superius* or *tenor* of this piece.\(^{14}\) A four-part anonymous setting contains the "new" *cantus firmus* in its *tenor*; in addition several phrases of the *cantus firmus* are anticipated in one or another of the upper parts.\(^{15}\) Still another anonymous setting from the "Diane de Poitiers" Codex has the "new" *cantus firmus* in its *superius* and the first eight measures of Ockeghem's *tenor* in its *altus*. Thus, this setting and our work form interesting links between the chansons based on Ockeghem's *Fors seulement* and those based on the "new" *cantus firmus*.

**Free Chansons**

The thirty-three free chansons of our manuscript divide into three rather distinct styles of composition. Pieces in all three types employ *chanson rustique* melodies, and many

\(^{13}\) Picker, *The Chanson Albums of Marguerite of Austria*, p. 74.


\(^{15}\) Cambrai, Bibliothèque de la Ville, MS 124 (125-128), f. 144'.
borrow tunes from the two monophonic chansonniers: Paris, Bibliotheque Nationale, Fonds fr. 12744 and Fonds fr. 9346. As Howard Brown has indicated, these "melodies are simple and straightforward; the ranges are narrow, the phrase structure regular, and the rhythm uncomplicated. Usually each phrase of a melody begins with a short concise rhythmic motive . . . ."  

The phrases tend to be syllabic as the melodies mirror the shape of the words, the meter, and the rhyme schemes.  

Twenty-four of our free chansons are composed in the first of these three styles. They include works by the most important composers of the beginning of the sixteenth century: Josquin, Mouton, Brumel, and Lepetit. In general, these pieces contain the chanson rustique melody, the cantus prius factus, in the tenor, around which a freely-imitative superius and contra are fashioned. All three voices are similar in their melodic and rhythmic structures as well as being equal in range; but the tenor can be distinguished as the cantus prius factus usually in the following ways: it alone preserves the repetition scheme; it is less embellished, and it may be sung alone as an independent melody.  

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17 Ibid., p. 35.

The imitative texture is smoothly worked out and although the voices enter separately at the beginning of a phrase, they all cadence together. Often, each successive phrase of the tenor is prepared by anticipatory imitations in the outer voices; this elaborate treatment forces the composer to state each phrase of the cantus prius factus in unadorned form to enable it to cadence with the other voices.\(^19\) Cadence formulas lean toward a rudimentary tonality and tend to fall regularly into a few distinguishable types. Many could be termed authentic or half cadences; often the authentic type contains a 2-1 melodic progression in the tenor, 8-7-8 suspension in the superius, and 5-1 in the contra.

All of the above features are embodied in two interesting works by Josquin: Quant je vous voye (no. 6) and En lombre dung buisonnet (no. 10). According to Brown, Josquin may have composed both chansons at the court of Louis XII of France.\(^20\) Quant je vous voye is a remarkable little piece only found in one other source.\(^21\) This chanson with a two-line refrain is set to a simple but carefully planned ternary form in which the lines of the refrain are sung to the two


\(^21\) Tricinia. Tum veterum tum recentiorum in arte musica syphonistarum, latina, germanica, brabantica & gallica ... (Wittenberg, Georg Rhau, 1542), No. 87.
A sections, one an exact repetition of the other (m. 1-8; 32-39). The cantus prius factus begins in the tenor in measure 2 following anticipatory imitations by contra and superius. The phrases of tenor and superius continue to show imitation throughout the rest of the work and are supported by a freer, less imitative contra. Further imitation in the contra is restricted to the 5-3-1 head motive, which begins the repetitive A section in measure 31ff., and to a tentative restatement of the first half of the first refrain line in measures 19ff. (Cf. all voices, m. 1-4 with m. 19-22). Rhythmic vitality is achieved through the imitation of groups of four minims, minim rest and three minims, semibreve in all voices. These devices also provide good text declamation. Polyphonic cadences paralleling the harmonic authentic cadence appear in measures 8, 31, and 39.

*En lombre dung buissonet* (no. 10) was one of the most celebrated chanson texts of the fifteenth and sixteenth centuries. The Concordance lists nine different polyphonic settings of this song: three by Josquin; one each by Busnois, Issac and Gombert; and three anonymous works. The Busnois piece is a four-voice bergerette with three different texts (see related piece no. 9). Rabelais included the text among the one hundred eighty chansons in the thirty-third chapter of the fifth book of *Pantagruel*.

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22 Julien Tiersot, "Elzéar Genet, dit Carpentras et la chanson 'A lombre dung buissonet,'" *La Tribune de St. Gervais* (1899), 211.
Our setting is a chanson with a two-line refrain with the last line repeated twice. The stanza of six lines is set to three musical parts of which the first two are alike (m. 1-11; 11-21); whereas the refrain is set to four musical sections, the last three being somewhat similar. The *cantus prius factus* is derived from the monophonic chansonnier, Paris, Bibliotheque Nationale, Fonds fr. 9346, f. 104', *A l'ombre d'ung buissonet.*\(^{23}\) The melody first appears in the tenor and is immediately imitated at the fifth above by the superius. This imitation continues over an independent contra until the last phrase of the borrowed tune. At this point the *cantus prius factus* is paraphrased by all voices. In measure 32ff. the tenor shows the phrase melody under a superius counterpoint derived from the preceding phrase, whereas the contra rests. Then in measure 36 the contra is given the melody as the tenor provides the above counterpoint under a tacit superius. Finally, the superius picks up the last repetition in measure 39 before the contra ends its phrase in the next measure, after which the two lower voices provide harmonic support up to the final cadence. The final cadence appears to parallel a strong V-I progression.

*Vray dieu damour* (no. 45), composed by Josquin's contemporary, Antoine Brumel, is unique among our free chansons

\(^{23}\)Théodore Gérold, editor, *Le Manuscrit de Bayeux: texte et musique d'un recueil de chansons du XV\textsuperscript{e} siècle* (Strasbourg, 1921), No. 101.
in two ways: the use of the Ionian mode and the soprano tessitura of all voices. The range of the three parts falls between \(c'\) and \(g''\), which suggests that the work was written for high voices. The piece is a chanson with a four-line refrain with the last line repeated and is set to a five-part musical structure: AA'BB'C. The fourth section repeats the third exactly, but the second is a modified repetition of the first.

The tenor is derived from the monophonic chansonnier, Paris, Bibliothèque Nationale, Fonds fr. 12744, f. 6'-7.\(^2\) The cantus prius factus follows the monophonic source except for the last phrase, where the tenor progresses up a seventh rather than a sixth as shown in Paris 12744. Following anticipatory imitations by superius (m. 1ff.) and contra (m. 2ff.), the tenor enters with the head motive of the first phrase (m. 4-5). At this point the tenor stops as the superius and contra proceed with a little duet in thirds (m. 5-7) before the tenor re-enters with the remainder of the phrase. Apparently, Brumel is fond of this device because in the modified repetition of the first section, he provides a similar duet for the outer voices around sustained longas in the tenor (m. 17-19; 20-22).

\(^2\)Gaston Paris and François-Auguste Gevaert, editors, Chansons du XV\textsuperscript{e} siècle publiées d'après le manuscrit de la Bibliothèque Nationale de Paris (Paris, 1935), No. 8.
Apart from the initial point of imitation (m. 1-5) and its repetition (m. 12-17), imitation is limited to the last three sections. Beginning with measure 29, the two lower voices follow anticipatory imitation by the superius through the next two phrases in a manner which produces cross-rhythms and full triads (c-e-g chords in m. 30, 35, 44; f-a-c chords in m. 33, 34). In the last phrase (m. 41-46), the contra begins followed by the imitative upper voices. Several strong cadences are observed in this work with dominant-tonic feeling. However, the melodic progressions of the two upper voices at these cadential points are reversed from those found in the two preceding works: the superius has the 2-1 progression; the tenor has the 8-7-8 suspension (m. 11-12; 33-34; 40-41; 45-46).

Dieu gard de mal (no. 51) is the longest chanson in the manuscript and is one of the finest examples of polyphonic secular music derived from a pre-existent melody. It was composed by Josquin's most gifted successor, Jean Mouton. The setting follows the melody and form of the cantus prius factus, Paris, Bibliothèque Nationale, Fonds fr. 9346, f. 32'-33, quite closely. The overall form is ABA, and through this ternary structure the composer projects two compositional types: the imitative style now under

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26 Gérold, *Le Manuscrit de Bayeux*, No. 32.
consideration is employed for the A sections; whereas, the middle section utilizes a note-against-note, syllabic style, which resembles the later "Parisian" chanson.

As in Josquin's pieces, Mouton's imitation is extensive and well organized. Reese and Karp suggest that the cantus prius factus is found in the superius;²⁷ whereas Chaillon thinks that the tenor shows the complete melody.²⁸ Study confirms Chaillon's opinion: initially, the first phrase of the melody is set imitatively between the two upper voices; but in measures 27-34, the superius rests as the tenor and contra continue the imitative development of the second phrase. Thus, the tenor is the only voice which contains all of the melody of the first section and therefore must be considered the cantus prius factus. This is further verified by a comparison of the two outer sections. In the tenor measures 47-70 contain an exact repetition of measures 4-27; whereas modifications are made in the superius and contra in measures 43-70, which are not found in the first section in measures 1-27. Note that the two-voice passage between tenor and contra in measures 27-35 is not repeated in the shorter, final section. The middle section is clearly set off from the others as a result of its homorhythmic style, larger note


values, and triple meter. This section also more definitely establishes the tenor as the cantus prius factus. Again, the dominant-tonic feeling recurs in the final cadence: 5-1 melodic progression in contra, 2-1 in tenor, and 8-7-8 suspension in superius.

Another interesting work is Nino Lepetit’s Cest donc par moy (no. 43). Like Dieu gard de mal (no. 51) this piece appears to contain features of both the imitative and "Parisian" styles. However, here the styles are intermixed with the imitative type dominating the other. The initial melodic motive is presented in a duet between the two upper voices in thirds and sixths, before the contra enters in imitation in measure 3. The imitation which follows is not so well organized as it is in the works previously discussed and is restricted to patterns of minims and semibreves, which begin on the up-beat or weak portion of the beat (Cf. tenor, 17ff. with superius and contra, m. 18ff.).

In measures 28-36 two other features of the imitative style are observed: repetitions of text and music. A part of the third text line in the contra, au monde n'est que moy, is set to a g-g-e-f-g-c-g motive in measures 28-30; both text and motive are repeated without the final g semibreve in measures 31-33 and again without the final g but with the c now a breve in measures 34-36. Imitation also takes place: the superius imitates the contra in measures 28f. before the tenor answers the contra in imitation in measures 30ff.;
following the first repetition of the \textit{contra} (m. 31ff.), the imitation recurs in the \textit{superius} in measures 32ff. Finally, the \textit{contra} repeats its motive for the second time in measures 34ff.

A number of shorter, less sophisticated free chansons written in the imitative style appear in our manuscript. The most important of these are \textit{Mon mary ma diffamee} (no. 13), an anonymous piece, \textit{Jayme bien mon amy} (no. 29) by Johannes Ghiselin, and \textit{Je voy je viens} (no. 28), another anonymous work. \textit{Mon mary ma diffamee} is a chanson with a four-line refrain. Hewitt gives a comprehensive discussion of the poetic form of this text and explains the features of its changing refrain.\textsuperscript{29} The \textit{cantus prius factus}, derived from Paris 12744, f. 75'-76, is shown in the \textit{tenor}.\textsuperscript{30} This voice enters last (m. 5ff.), following the statements of the \textit{contra} (m. 1ff.) and imitative \textit{superius} (m. 3ff.). As is customary in these works, the \textit{tenor} is the simplest and most direct voice in the texture and is freely imitated by the outer parts. The \textit{contra} appears to be written in an instrumental style with a wide range and abrupt skips of as much as an octave (m. 8-9; 16; 17-18; 32). This suggests that the part was designed to be performed by an instrument. At any rate, words have been placed in this voice to be sung, if desired.


\textsuperscript{30}Paris and Gevaert, \textit{Chansons du XVe siècle}, No. 111.
The musical form resembles the ballade: AAB. The four lines of the stanza are set to two like sections, one a repetition of the other (repetition signs are given in m. 18); whereas the refrain is given a third and completely different setting. There are strong cadences at the end of the A and B sections (m. 18 and 34), but elsewhere phrases overlap in such a way as to avoid the formation of a strong cadence.

Jayme bien mon amy (no. 29) is one of the shorter chansons in the manuscript: 18 measures. This little work, attributed to "Verbonnet" (Ghiselin) in London Add. 35087, contains a variant statement of the popular tune in the tenor. This melody is derived from Paris 9346, f. 29'-30.31 The tenor shows the cantus prius factus in its untransposed state with only minor changes in figuration. The first phrase (m. 1-4) is repeated twice for the last line of text and its repetition (m. 12-15; 15-18). One deviation from the version of the melody given by Gérold is that the first note of this phrase each time is c', not a' as in Ghiselin's setting.

In contrast to the simple, straightforward rhythm of the tenor in longer note values, the outer voices feature dotted minimis, semiminimis, and fusas in a running style, set off by occasional large leaps. Possibly, these voices were intended to be played by instruments; however, words have been placed

31 Gérold, Le Manuscrit de Bayeux, No. 29.
in the parts so that they may be sung, if desired.

*Je voy je viens* (no. 28) is a more homogeneous work with the borrowed melody again in the tenor. All voices enter jointly on the weak portion of the beat, and imitation is restricted to the development of motives within the homophonic framework of the phrases. The one-line refrain is set in imitation between the *contra* (m. 16ff.) and a *superius-tenor* duo in sixths (m. 17ff.). Homorhythm is featured at the beginning of the second phrase (m. 9ff.), where all syllables of the text line except the last are set syllabically to minims. Strong dominant-tonic cadences occur in measures 8-9 and at the end in measures 25-26.

Two of our free chansons are composed in a second style in which the borrowed melody is stated in two-part canon with two other voices added to fill out the texture. These pieces are *Je le lairay* (no. 33) by Jean Mouton and *Coment peult avoir joye* (no. 24) by Johannes de Vyzeto.

In *Je le lairay* the *superius* enters with the *cantus prius factus* followed by the *altus* half a measure later in canon at the fifth below. The *signum* found over the second note of the *superius* signals the entrance of the *altus*. These two voices progress through the entire composition with their joint statement of the melody. As may be expected in a strict canon, the melody is plain and straightforward, utilizing long note values (semibreves). The melody is derived from
Paris 9346, f. 67'-68, with variations in pitch and note values.32

In contrast to the two-voice canon, the lower two voices are distinguished by smaller note values, dotted rhythms, wide ranges, abrupt skips, and a more instrumental style. Both voices serve necessary supporting roles to the canonic parts above them.

The work follows a five-part musical form: ABCAA. The two lines of the refrain—one line of eight syllables and a second line of four—are set together to the first phrase and the last phrase (the third A section).

In Coment peult avoir joye (no. 24) the direction "In dyatesseron" and a signum above the third semibreve in the highest given voice indicate a fourth, canonic part. Thus, the superius follows the altus two beats later in canon at the fourth above. The melody is a variant of a German folk song, "Wohlauf, gut G'sell von hinnen." The two lower voices imitate four-note head motives of several phrases, but beyond this they do not take part in the imitative structure and are subjugated to supporting roles. The music falls into a four-part AABA form.

Hewitt explains that our setting contains the most complete text of all related French pieces.33 However, our poem

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32 Ibid., No. 66.
33 Hewitt, Canti B. numero cinquanta B, p. 47.
contains seven lines to which must be added another line following our first line, making an eight-line text with the rhyme-scheme: abab cdcd. This missing second line, Qui Fortune contrent, is found as the second of four lines in a quodlibet from Florence, Biblioteca Nazionale Centrale, MSS Magl. XIX.164-167. Hewitt expounds further as follows:

Since these four lines are the only bit of French in a text otherwise completely Italian, it is not strange that an Italian scribe gave a highly distorted reading. If the French equivalent is substituted for "che fortuna" this line will read "Qui Fortune contrent."3

The third compositional style prevalent among our free chansons comprises the following features: a plain, direct statement of the cantus prius factus in either superius or tenor; a homorhythmic accompaniment in the other voices; occasional points of imitation; phrase repetition; compactness, and brevity. The six chansons in this style (nos. 14, 15, 16, 31, 32, and 40) anticipate the homorhythmic "Parisian" chanson made popular by Claudin de Sermisy and his contemporaries in the second quarter of the sixteenth century.

Two of these works, Si jayme mon amy (no. 16), an anonymous work, and Buuon ma commere (no. 40) by Benedictus Appenzeller, take both texts and melodies from the monophonic chansonniers. In Si jayme mon amy the cantus prius factus is given to the superius, which follows the monophonic source, Paris 12744, f. 80'-81, quite closely.35 In our setting the

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34 Ibid., p. 48.
35 Paris and Gevaert, Chansons du XVe siècle, No. 118.
six-line stanza is divided into two musical sections, one a modified repetition of the other (Cf. m. 1-8 with m. 8-15).

This chanson differs from all others in two important aspects: it is the shortest chanson in the manuscript, numbering only fifteen measures; and it is completely void of imitation. All voices enter simultaneously with three-minim anacrases and continue in a homorhythmic manner, which is conspicuous for its succession of minims (Cf. all voices, m. 1-3; 8-10; 12-13). Although the work is notated in duple meter, the poetry seems to indicate 3/2 not 2/2. During the Renaissance it was common practice to conceal triple rhythm within duple meter. This could be done because the tactus is completely independent of rhythm and accent.36

Appenzeller's Buuon ma commere (no. 40) combines a homorhythmic tenor-contra duo with a slightly imitative, more elaborate superius. The text and melody of this happy drinking song stem from Paris 9346, f. 15-16, and this cantus prius factus is placed in the tenor of our setting.37 The form of the piece is a simple ABA with the refrain line sung to both A sections (m. 1-7; 19-24) and the two-line stanza set to the longer middle section (m. 8-18). Note-against-note homophony in all voices occurs in measures 8-10, and

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37 Gérold, Le Manuscrit de Bayeux, No. 15.
points of imitation are shown in measures 13-18, again in all parts.

Antoine de Févin's *Adieu solas tout plaisir* (no. 31) joins an imitative melodic voice with a two-part homorhythmic accompaniment. Brown states that "presumably, then, [the] top voice is a pre-existing melody, although the tenor might just as well be, for when it is not imitating the superius it is moving in parallel sixths with it."\(^3\) He further points out that the initial triadic progression of I-vi-V, the following "three quarter note anacruses," the shape of the melody, and the light imitation are all reminiscent of Claudin's chansons.\(^3\)

The two-part musical form mirrors the rhyme-scheme of this chanson with refrain. The two-line stanza, which forms a paired rhyme, is set to identical phrases within the larger first section (m. 1-6; 7-12). The two-line refrain forms a different paired rhyme and is placed to another, shorter musical section (m. 13-18). *Signa* given at the beginning (m. 13) and end (m. 18) of this second part may indicate a repetition of this refrain section as found in London, British Museum, MS Harley 5242, f. 20'-21. In its use of the Lydian mode with B flat in the signature and cadences on g, g, and f, the piece approaches a more tonal design.\(^4\)

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\(^3\) Ibid.

\(^4\) Ibid.
Mouton's James naymeray (no. 32) is similar to Adieu solas tout plaisir (no. 31) in the following ways: the initial chord progression of I-vi-V; the Lydian mode with B flat in the signature; the three minim anacrases (m. 3, 15); the repetition of phrases; and the lightly imitative cantus prius factus in the superius accompanied homorhythmically by the two lower voices. The overall form is AABA; however, signa appear above the beginning (m. 17) and end (m. 20) of the second half of the last A section. This rather common procedure of repeating the last phrase and line of text is confirmed in two early printed collections, which contain the work (see Concordance).

There are two free songs in our manuscript with Italian texts: Fortuna desperata (no. 9) by Antoine Busnois and Consummo la mia vita (no. 17) by Johannes Prioris. These pieces have several features in common: a simple, straightforward melody; through-composed form; tentative use of imitation; and long note values, mainly semibreves and breves.

Busnois' three-voice Fortuna desperata (no. 9) was one of the most celebrated chansons of the fifteenth century. This setting was enlarged to a four- or five-part work by the addition of an altus, or a bassus, or both. The Concordance shows five such arrangements. The Paris, Bibliotheque Nationale, Nouv. acq. fr. 4379 and Seville, Biblioteca Colombina, Cod. 5-I-43 contain one of the more popular four-voice settings, which is also found in several other
manuscripts, early printed collections, and modern editions (related composition no. 1). Another four-part work, whose altus differs from the preceding one, is located in Bologna, Civico Museo Bibliografico Musicale, MS Q16 (related composition no. 3). Still a third setting includes a different altus and the text of a lauda, "Poi ch te hebi," given in Florence, Biblioteca Nazionale Centrale, MS Panciatichi 27 (related composition no. 4). The London, British Museum, MS Add. 31922 shows yet another setting with a divergent altus (related composition no. 5). A five-voice setting, which draws four voices from the Paris 4379, Seville 5-I-43 piece, is taken from Rome, Vatican City, Biblioteca Ap. Vaticana, Cappella Giulia, Cod. XIII.27 (related composition no. 2).

A group of other multi-voice chansons and motets are based on the tenor as a cantus firmus (related composition nos. 17-27), whereas others employ our superius (related composition nos. 8-16). Heinrich Isaac utilizes both melodies: he sets our superius into a framework of three four- and five-voice works (related composition nos. 10-12) and places our tenor in the superius of a three-voice piece (related composition no. 17). Two important mass settings by Josquin and Jacob Obrecht are also based on the tenor (see Concordance).
Burney thinks an ancient ballad, "Titus Andronicus’s Complaint," was the original text for our tenor.\footnote{Charles Burney, \textit{A General History of Music}, edited by Frank Mercer, 2 volumes (New York, 1935), II, 77.} It is certain, however, that for some time the melody in the tenor had been the vehicle for the Italian text before composers of the fifteenth century employed it in their polyphonic works.\footnote{Yvonne Rokseth, editor, \textit{Treize motets et un prélude pour orgue chez Pierre Attaingnant en 1531} (Paris, 1930), p. xxiii.} The goddess "Fortuna," to whom the text is directed, captivated the Renaissance mind. Not only through the many chanson, motet, and mass settings was she glorified, but in all the other arts as well. Painters, poets, philosophers, and sculptors all courted "Fortuna" through their respective skills.\footnote{Edward E. Lowinsky, "The Goddess Fortuna in Music," \textit{The Musical Quarterly}, XXIX (January, 1943), 65.} The piece begins in a homophonic style and shows only a few traces of imitation. These exist between the \textit{superius} and tenor only (m. 4ff., for example). The \textit{contra} is the most disjunct voice with a wide range and several leaps, indicative of its supporting role. Overall, the music and text of this work are striking in their

\footnote{Ibid., pp. 72-73.}
simplicity and present a great contrast to some of the re-
finied French chansons by the same master. Busnois, the con-
temporary of Hayne and Ockeghem, was the acknowledged leader
among the second generation of Burgundian composers.

Consummo la mia vita (no. 17) was composed by Johannes
Prioris, a contemporary of Josquin, around 1500. The work
is set for three voices in three other manuscripts and is
given a four-part setting with added altus in three more manu-
scripts (see Concordance). The compositional style of the
piece resembles that of the earlier Burgundian song: upper
voice duet with little imitation over a free, supporting
contra.

According to Bukofzer, "the most remarkable musical fea-
ture of the setting is the gymel structure of soprano and
tenor. These voices move almost constantly in similar rhythm
in thirds and sixths; they are patently the two essential
voices on which the structure of the whole depends."45 The
tenor may be the cantus prius factus, but this cannot be de-
termined since the source is unknown.46 Fermatas figure
prominently in breaking up the chordal structure; in the
short span of 25 measures (the length of the work), coronas
occur above all voices in four places: m. 3, 8, 17, and 25.
A basse dance, Consumo la vita mia a XVI [notes], is quoted

45 Manfred F. Bukofzer, Studies in Medieval and Renais-
46 Ibid.
in a treatise, *Ad suos compagnones studiantes* (c. 1519), by Antonius de Arena. **47** Bukofzer explains that since the music of this work has not survived in written form, it is impossible to determine the relationship, if any, between our chanson and the dance. **48**

The work's two-line text is located in only two of the seven manuscript sources: Cambridge, Magdalene College, MS Pepys 1760, which attributes the composition to Prioris, and London Add. 35087. The word, *audar*, is substituted in the Cambridge manuscript for our word, *ardisco*, in the second line of text. The absence of text in the other manuscripts has led Rokseth to believe that the work was intended for instrumental performance. **49** Bukofzer has already pointed out that our two lines of text agree with the first two lines of a strambotto by Alessandro Mantovano, found in the Antico collection. **50** It seems possible that our text is therefore the surviving remnant of a strambotto.

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**48** Bukofzer, *Studies in Medieval and Renaissance Music*, p. 211.


Motet-Chanson

Plaine dennuy / Anima mea liquefacta est (no. 46) by Compere is the only piece combining French and Latin texts: the two upper voices show a rondeau-quatrain refrain, and the contra contains a Latin passage from the Song of Solomon V:6 and 8. Stylistically, this work resembles the late Burgundian chanson with its superius-tenor duet over a supporting contra. Picker discusses the piece as follows:

The contra is virtually identical with the opening and closing phrases of the tenor of Gaspar van Weerbecke's four-part motet, "Anima mea liquefacta est," composed to the same Latin text. A Gregorian source for the melody has not been found. The identity of rhythm between Compere's contra and Gaspar's tenor, with but a few ornamental notes and expanded pauses between the phrases of Compere's version, strongly suggests that Compere borrowed the melody directly from Gaspar. The melody in both works is unified by a clear relationship between the first and last phrases (Compere's setting, m. 5-11, 31-36). Compere increases the formal coherence by repeating the penultimate phrase (m. 20-23, 24-28), producing the form ABCBA'.

The superius and tenor show anticipatory imitations of the contra (Cf. tenor, m. 1ff. with superius, m. 3ff. and contra, m. 5ff.). In general, however, the superius is the predominant voice in the texture because of its high position and more melodic style. At the end, the composer writes a superius-tenor melisma over a dominant pedal-point in the contra.

Song Motets

"Song motets are small works for three voices which hold a place midway between the large, festive tenor motet (four or more voices) and the chanson." 52 Stephan points out that pieces in this genre, like motet-chansons, are composed in the style of the Burgundian song: upper voice duo over supporting contra. 53 The principal difference between the two types appears to be the text: the motet-chanson unites a French text in the two upper voices with Latin in the contra; whereas the song motet contains the Latin text in all voices. Song motets are most often found in the chansonniers around 1500 and not in motet-collections. 54 This is a clear indication of their close stylistic association with chanson repertoire. Because of the presence of contrafacta for many of these works, the same musical composition may be considered a motet-chanson in some sources and a song motet in others.

London Add. 35087 includes nine song motets: nos. 1, 2, 3, 4, 8, 11, 23, 26, and 34. Pre-existing melodies placed in the contra have been found for two works, whereas others appear to be freely composed. Compere's O vos omnes (no. 1) has been wrongly attributed to Jacob Obrecht in several


54 Ibid., p. 51.
modern editions, possibly on the strength of one source—
St. Gall, Stiftsbibliothek, Cod. 463, No. 19—which names
Obrecht. It is ascribed to Compère in Bologna, Civico Museo
Bibliografico Musicale, MS Q17, f. 11'–12 and in Rhau 1542,8
No. 15. Two diverse contrafacta have already been discussed
in the preceding chapter.

Reese comments that "this little work, for all its seri-
ousness, is a fine example of the airy lyricism that charac-
terizes Compère."55 Both Rokseth and Stephan note that the
contra resembles plainsong in the first half of the work.56
Picker has identified the cantus firmus as a paraphrase of
the recitation-tone of Lectio III of Tenebrae (Lesson III of
Maundy Thursday), which "after measure 33 . . . ceases to
draw on the Gregorian melody and its motion is accommodated
to that of the other voices."57

Like Compère's rondeaux (Sourdes regretz, no. 37, for
example), imitation is restricted to phrase beginnings and
remains subordinate to the melodic design. Note the brief
imitation between tenor and superius in measures 15ff. and
again in measures 33ff. All three voices join, near the end,
in imitating the head motive of the last phrase. At the

55Reese, Music in the Renaissance, p. 225.
56Rokseth, Treize motets et un prélude, p. xvi; Stephan,
"Die burgundisch-niederländische Motette," p. 58.
57Picker, "The Chanson Albums of Marguerite of Austria,"
p. 256.
beginning the tenor and the superius precede the contra in rhythmic diminution of the cantus firmus. All the melodic phrases begin syllabically in long note values before changing to melismas near the cadences. After measure 33 the contra drops its cantus firmus role to become the supporting bass for the upper voices.

Parce Domine (no. 4) is a work of Obrecht's maturity, written probably just before 1500. Glarean uses the piece in his Dodecachordon as an illustration of the Aeolian mode. He further explains that our three-voice work is the original setting to which a fourth voice was added later. The contra presents the cantus firmus in long note values (longas, breves, and semibreves), which declaim the text syllabically. The cantus firmus is probably based on plainsong which has not been found. In direct contrast to the lowest voice, the two upper parts unite in a melismatic style which produces parallel thirds and sixths, and they often cadence together. Only suggestions of imitation are observed at certain phrase beginnings in the superius and tenor.


59 Heinrich Glarean, Dodecachordon, translation, transcription, and commentary by Clement A. Miller (Rome, 1965), II, 327.

60 Ibid., p. 252.
Tristis est anima mea (no. 8) is an interesting composition, exhibiting more imitation than normally found in the other song motets. The contra again provides the long-note cantus firmus in short phrases interspersed with periods of rest. In contrast, the superius and tenor contain rounded, more melodic phrases with melismas and few rests. Imitations between the two upper voices are quite frequent: Cf. tenor, m. 1ff. with superius, m. 3ff.; superius, m. 18ff. with tenor, m. 20ff.; tenor, m. 25ff. with superius, m. 26ff. Only at one point, however, is the contra brought into the imitative scheme: Cf. tenor, m. 38ff. with contra, m. 40ff.

Josquin's Pauper sum ego (no. 11) is characterized by a melismatic duet between superius and tenor and a slow-moving contra punctuated by rests. The most fascinating aspect of the piece is the structure of the contra, which repeats the cadence-formula of Psalm tone VIII as a transposing ostinato. The pattern begins on a and descends to e stepwise (m. 4-8); it then is employed sequentially so that the starting note of each succeeding pattern is the next lower pitch of the original ostinato: g to d, m. 11-15; f to e, m. 18-22; e to B, m. 25-29; d to A, m. 32 to 36. The final pattern is a repetition of the original a to e ostinato (m. 39-43). Picker notes that "the final melodic phrase exhibits Josquin's acute sense of climax; it insistently repeats the tones of the descending tetrachord c"-g' in the superius, increasing
tension by constantly shifting accents, and unexpectedly descends to e', then skips upward to c" (m. 40) to reach a climax on d" (m. 42)."\(^{61}\) Overall, the work employs sporadic imitation and an abstract melodic style not conducive to good text declamation.\(^{62}\)

*Dulcis amica dei* (no. 34), like *Parce Domine* (no. 4), exists in an original three-voice setting as well as later four-part versions with added alti. Our three-voice setting, a favorite in its day, is found in five other manuscripts of which Cambridge 1760 attributes the piece to Prioris. Each of three diverse four-part settings includes our three voices with a different altus (see Concordance). The four-voice work in Cambrai, Bibliothèque de la Ville, MS 124 (125-128), f. 133', is one measure longer than our piece: at the end of the first text line a ligature of breve and longa is given in Cambrai 124, whereas London Add. 35087 has breve, breve.

Unlike the foregoing works in this genre, *Dulcis amica dei* places the cantus firmus in the superius.\(^{63}\) Rokseth thinks that this melody may have been a hymn tune which has disappeared from the Catholic liturgy.\(^{64}\) Its simple,

\(^{61}\)Picker, "The Chanson Albums of Marguerite of Austria," p. 263.

\(^{62}\)Ibid., p. 262.


\(^{64}\)Ibid., p. xiv.
straightforward style within a narrow range lends itself well to a note-against-note accompaniment in the two lower voices. In many respects the work resembles Prioris' secular *Consummo la mia vita* (no. 17): it is in chordal, syllabic style with little imitation; there is a preponderance of long note values (breves and semibreves); and the end of each line of text is made very clear by a corona marking the cadence. Rokseth further opines that in spite of its simple style our song motet was a late work, composed between 1470 and the end of the century for the following reasons: the brief outline of imitation in all voices at the beginning; the dissonance made through retardation of the tenor in measures 20-21; and the shape of the final cadence in the Lydian mode with B flat in the signature.65

**Latin Motets**

Our manuscript also includes five extended motets in which the cantus firmus is more fully developed in all voices through imitation (nos. 12, 38, 39, 44, and 53). *Sancta Maria piarum piisima* (no. 39) is the longest work in London Add. 35087 (109 measures). Imitation abounds throughout. At the beginning the cantus firmus appears in the contra (m. 1ff.), followed by tenor (m. 3ff.) and superius (m. 7ff.) in imitation. The long notes of the initial phrase (breves and semibreves) are in direct contrast to the more florid

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65 Ibid., p. xv.
lines in minims and semiminims observed further on in the piece (m. 15ff.). Other phrase beginnings contain imitation:
Cf. tenor, m. 23f. with contra, m. 23ff. and superius, m. 24ff.; contrae, m. 30ff. with superius, m. 31ff.; contra, m. 34ff. with tenor, m. 35ff. and superius, m. 36ff.; superius, m. 46ff. with tenor, m. 48ff. and contra, m. 50ff. Often parallel tenths occur within the imitative framework between superius and contra: Cf. 13ff., 40ff., 72ff., and 83ff. Thus, there appears to be an alternation between a well organized imitative structure and a simple harmonic style. A cross-rhythm is formed between the tenor and the outer voices in measures 57-58 through the combination of duple and triple meters.

The four-voice Salve mater Salvatoris (no. 44) by Mouton employs canon by inversion between the bassus and altus. A signum over the fourth note in the contra along with the instruction "Canon Qui se exaltat humiliabit(ur)" signals the entrance of the altus. Glarean includes the work in his Dodecachordon: \(^{65}\) he discusses it as follows:

He \([\text{Mouton}]\) has arranged the bass . . . so that one may sing the alto no less from the bass voice, if one takes a position on the opposite side, and also uses the same notes, but as they face one. Thus, from one melody two may sing each his own melody. And in this way they accompany themselves at the distance of an octave and of two tempora, so that the bass may begin on large \(\text{D} \, [\text{d}]\), the alto on small \(\text{d'} \, [\text{d'\text{'}]}\) after two tempora, and moreover

\(^{65}\) Glarean, Dodecachordon, II, 538.
so that the alto may descend as much as the bass ascends.

67

Ibid., II, 281.
CHAPTER V

LIST OF SOURCES

The following list of sources includes manuscripts, early printed collections, and modern editions. The abbreviations in the left column are used in the Concordance as references to these works. Numbers given below the sources indicate the compositions in London Add. 35087 found in common with these manuscripts and early printed collections; underlined numbers refer to related compositions.

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<td>42, 47</td>
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<td>Zwickau 78.3</td>
<td>Zwickau, Ratsschulbibliothek, MS 78.3.</td>
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Early Printed Collections

Antico 1520


10, 13, 26, 29, 47

Antico 1520

*Chansons à troys*, Venice, Andrea Antico, L. A. Giunta, 1520 (Superior and Bassus part-books only).

19, 28, 32, 42, 42, 52

Antico 1536

*La Courone et fleur des chansons à troys*, Venice, Andrea Antico, 1536.

10, 10

Berg and Neuber 1560


30

Egenolff [c. 1535]

*Lieder zu 3 & 4 Stimmen*, Frankfurt on the Main, Christian Egenolff, n.d. (Superior part-books only, three volumes).

10, 24, 32, 42, 45

Formschneider 1538

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

5, 2, 10, 42, 42, 43, 45, 47

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1 The dates with superscript numbers following publishers’ names correspond to the index given in *Repertoire international des sources musicales: Recueils imprimés XVIe-XVIIe siècles* (Munich-Duisburg, 1960).

2 Date and title in brackets indicate no date given.
Selectissimae necnon familiarissimae cantiones, ultra centum variis idiomate vocum, tam multiplicium quam etiam paucar. Fugae quoque, et vocantur. Besonder ausserlessner kunstlicher lustiger Gesang mancherlay Sprachen ... von acht Stymmen an bis auf zwo: ... sinngen und auf Instrument zubrauchen, Augsburg, Melchoir Kriesstein, 1540.

10, 42, 47

Harmonie musices Odhecaton A, Venice, Ottaviano Petrucci, 1501.

18, 19, 25

Canti B. numero cinquanta B, Venice, Ottaviano Petrucci, 1502.

13, 24, 42

Motetti C, Venice, Ottaviano Petrucci, 1504.

3

Canti C. No cento cinquanta, Venice, Ottaviano Petrucci, 1504.

2, 10, 13, 45, 47

Tricinia. Tum veterum tum recentiorum in arte musica symphonistarum, latina, germanica, brabantica & gallica, ante hac typis nunquam excusa, observato in disponendo tonorum ordine, quo utentibus sint accommodatoria, Wittenberg, Georg Rhau, 1542.

1, 6, 26, 32, 38
Verard, La Chasse
(poetry only)

La Chasse et le depart d'amours fait et compose par reverend per en dieu messire Octovien de Saint Gelaiz evesque d'Angoulesme et par noble homme Blaise d'Auriol bachelier en chascum droit demourant a Toulouse cum privilegi, Paris, Antoine Verard, 1509.

Verard, Le Jardin de plaisance (poetry only)


1, 5, 18, 19, 42

Modern Editions

Albrecht, Rhau Musikdrucke

Albrecht, Hans, editor, Georg Rhau Musikdrucke aus den Jahren 1538 bis 1549 in praktischer Neuausgabe (7 volumes to date), Kassel, Bärenreiter-Verlag, 1955-1964.

Ambros, Geschichte der Musik


Antiphonale


Antiphonale Monasticum

Barret, The Dijon Chansonnier


Bernoulli, Aus Liederbüchern der Humanistenzeit


Besseler, Altniederländische Motetten


Besseler, Capella Meisterwerke


Besseler, Die Musik des Mittelalters und der Renaissance


Birmingham, Chansonnier of the Duke of Orleans


Blume, Josquin des Prés: Das Chorwerk III

Boer, Chansonvormen


Boetticher, Orlando di Lasso: Sämtliche Werke

Lasso, Orlando di, Orlando di Lasso, Sämtliche Werke, Neue Reihe (4 volumes to date), edited by Wolfgang Boetticher, Kassel, Bärenreiter-Verlag, 1956-.

Bridgman, Christian Egenolff


Brown, The Parisian Chanson


Brown, Theatrical Chansons


Bukofzer, Studies in Medieval and Renaissance Music


Burbure, Étude sur un manuscrit


Casimiri, Canzoni e mottetti

Casimiri, *Le opere complete di Palestrina*


Chaillon, *Le Chansonnier de Francoise*


Champion, *Pieces joyeuses*


Chevalier, *Repertorium hymnologicum*


Davison and Apel, *Historical Anthology of Music*


Droz, Rokseth, and Thibault, *Trois chansonniers*

Einstein, Canzoni sonetti strambotti et frottole


Forkel, Geschichte der Musik

Forkel, Johann Nikolaus, Allgemeine Geschichte der Musik (2 volumes), Leipzig, Im Schwickertschen Verlage, 1788-1801.

Françon, Poèmes de transition

Françon, Marcel, editor, Poèmes de transition (XVe-XVIe siècles), Cambridge, Massachusetts, Harvard University Press, 1938.

Gérold, Chansons populaires

Gérold Théodore, editor, Chansons populaires des XVe et XVIe siècles avec leurs mélodies, Strasbourg, J. H. E. Heitz, 1913.

Gérold, Le Manuscrit de Bayeux

Gérold, Théodore, editor, Le Manuscrit de Bayeux: texte et musique d'un recueil de chansons du XVe siècle, Strasbourg, Librairie Istra, 1921.

Giesbert, Ein altes Spielbuch


Goldthwaite, Rhythmic Patterns and Formal Symmetry


Gombosi, Jacob Obrecht

Gombosi, Otto, Jacob Obrecht: Eine stilkritische Studie, Leipzig, Breitkopf & Härtel, 1925.
Haberl, Bibliographischer und thematischer Musikkatalog


Hawkins, History of Music


Hewitt, Canti B. numero cinquanta B


Hewitt, Harmonice musices Odhecaton A


Jeppeson, Die mehrstimmige italienische Laude


Liber Usualis


Löpelmann, Die Liederhandschrift des Cardinals de Rohan


Maldeghem, Trésor musical

Maldeghem, Robert-Julien van, editor, Trésor musical: Collection authentique de musique sacrée et profane des anciens maîtres belges (58 volumes), Brussels, C. Muquardt, 1865-1893.
Maniates, Mannerist Composition


Marix, Les Musiciens de la cour de Bourgogne


Merritt, A Chanson Sequence by Pévin


Miller, Glarean's Dodecachordon

Glarean, Heinrich, Dodecachordon, translation, transcription and commentary by Clement A. Miller (2 volumes), Rome, American Institute of Musicology, 1965.

Monumenta monodica medii aevi: Hymnen I


Osthoff, Josquin des Prés: Das Chorwerk XXX


Paris and Gevaert, Chansons du XVe siècle

Parrish and Ohl, *Masterpieces of Music*


Pease, *An Edition of the Pixérecourt Manuscript*


Picker, *The Chanson Albums of Marguerite of Austria*


Picker, *The Chanson Albums of Marguerite of Austria: Annales musicologiques*


Pirro, *Histoire de la musique*


Pugh, *An Edition of Some Chansons*


Reese, *Maldeghem*

Reese, Music in the Renaissance


Riemann, Handbuch der Musikgeschichte


Rokseth, Treize motets et un prélude


Schering, Geschichte der Musik in Beispielen


Seay, Pierre Attaingnant Transcriptions


Seay, Thirty Chansons


Shipp, A Chansonnier of the Dukes of Lorraine


Smijers, Treize livres de motets

Smijers, Van Ockeghem tot Sweelinck


Smijers, *Werken van Josquin des Prés: Missen, Wereldelijke Werken*


Wolf, Heinrich Issac: *Weltliche Werke*


Wolf, *Music of Earlier Times*


Wolf, *Werken van Jacob Obrecht: Motetten, Missen*


Wooldridge, *The Oxford History of Music*

CHAPTER VI

CONCORDANCE

In the following Concordance the French, Italian, and Latin compositions of London Add. 35087 are listed in the order in which they occur in the manuscript and are numbered accordingly. Following the number and textual incipit of each composition, the composer's name as shown in the manuscript above the superius is indicated; if the composer is not named, the term "Anon." is inserted. Next, the foliation of the composition is given in an abbreviated form; for example, "f. 21'-22" denotes the location of a composition on folios 21 verso and 22 recto of the manuscript. Since all the compositions are written in three voice-parts, no indication of this fact is made. The addition of a fourth, canonic voice to nos. 24, 33, and 44 is explained in the concordance on each piece.

All sources containing any composition similar to any in the manuscript are listed next alphabetically in the following order: Manuscripts, Early Printed Collections, Modern Editions, Monophonic Versions, and Related Compositions. Sources are referred to by abbreviations found in the List of Sources.

The first line of each entry will include the abbreviation of the source, the abbreviation of the foliation or
pagination, and the composer's name; if no name is shown in the source, then "Anon." is inserted. Next, the amount of text is indicated along with the number of voice-parts. The term "text" is employed to signify the presence of either full or refrain text. If an incipit is found in a voice-part in place of full or refrain text, it is listed in the Concordance as it is shown in the manuscript. If an incipit is found in more than one part, the best spelling is selected to represent the multiple entries. When no text accompanies a composition, no further information will follow the first line entry.

Monophonic sources, which provide the cantus firmi for many of the manuscript's compositions, are recorded next.

Compositions in the sources that contain one or more voices related musically or textually to a London Add. 35087 composition are listed under the heading of related compositions. Explanations are presented regarding the similarity of these pieces to those of the manuscript.

Footnotes indicate the sources for Latin texts and Gregorian melodies used as cantus firmi of the various motets.

Voice classifications found in the sources are set down in this Concordance. Thus, superius and discant are used interchangeably to indicate the highest voice-part. Contra, bassus, and baricanor represent the lowest voice, and tenor, secundus tenor, altus, and vagans indicate various inner voices.
1. O vos omnes¹

Manuscripts:

Bologna Q 17, f. 11'-12, Loyset Compere. Incipit "O vos omnes" in two upper voices and text in contra.

Bologna Q 18, f. 65'-66, Anon. Incipit "Tant hai dennuy" in each of three voices.²

Brussels IV. 90, Tournai 94, No. 7, Anon. Superius and tenor part-books with text in each.

Brussels 228, f. 59'-60, Anon. Text "O devotz ceurs" in two upper voices and text "O vos omnes" in bassus.

Copenhagen 1848, p. 117, Anon. Text "Tant ay denny" in superius and contra of three voices.

Florence 107bis, f. 35'-36, Anon. Incipit "O vos omnes" in highest of three voices.

Paris 1597, f. 28'-29, Anon. Text "Tant ay dennuyt" in two upper voices of a three-part work.

St. Gall 463, No. 19, Jacobus Obrecht. Superius

¹The Latin text is taken from Threni (Lamentations of Jeremiah) I: 12; see Bibliorum Sacrorum, iuxta Vulgatam Clementinam. Breviarium perpetuum et concordantissimum (Rome, 1946), p. 768. The contra in part paraphrases the recitation tone of Lectio III of Tenebrae (Lesson III of Maundy Thursday of Holy Week); see Benedictines of Solesmes, editors, The Liber Usualis (Tournai, 1938), p. 631; Antiphonale sacrosanctae Romanae ecclesiae pro diurnis horis (Tournai, 1949), p. 846.

²The full text of "Tant ay dennuy" is found in E. Droz and A. Piaget, editors, Introduction et notes, Vol. II of Le Jardin de plaisance et fleur de rethoricque, 2 volumes (Paris, 1925), No. 514.
part-book only, with text.

Early Printed Collections:

Rhau 15428 Tricinia, No. 15, Loyset Compère. Text in each of three voices. The initial eight bars of the contra replaces the opening rests of the contra of London Add. 35087 1.

Modern Editions:


Maldeghem, Trésor musical, Vol. XXIII (1887), No. 9, p. 23, Anon. (Reese, Maldeghem, No. 18). Text "O devots ceurs" in two upper voices and text "O vos omnes" in bassus; work entitled "Affliction." (After Brussels 228).


Rokseth, Treize motets et un prélude, No. 6, p. 19, Loyset Compère.

Schering, Geschichte der Musik in Beispielen, No. 54, p. 49, Jakob Obrecht. (After Wolf, Werken van
Jacob Obrecht.


Related Compositions:

1. Brussels 228, f. 57'-58, Anon. Text "Mes chantz sont" in two upper voices and text "O vos omnes" in **baricanor**. This **secunda pars** of no. 50 (f. 56'-58) has **contra** related to that of London Add. 35087 1.


2. Vienna 1874, No. 41, Anon. Text "Doleur me bat" in four upper voices and text "O vos omnes" in **bassus**. **Tenor II** is related to **contra** of London Add. 35087 1.

3. Regensburg C 120, pp. 10-11, Pirson. Text "Il faut morir" of this work by Pierre de la Rue is in each of six voices. **Tenor** paraphrases the **tenor** of London Add. 35087 1.

2. Erubescat Judaeus Infelix Anon. f. 1'-2

Related Compositions:

1. Regensburg C 120, pp. 106-107, Anon. Text in each of five voices. The initial phrase of the **cantus firmus** fourth voice paraphrases the
contra of London Add. 35087 2.

3. Miserere mihi Domine   Anon.   f. 2'

Related Compositions:

1. Liber Usualis, p. 266. The contra of London Add. 35087 3 paraphrases the Sunday at Compline antiphon "Miserere mihi Domine."


4. Parce Domine³ Anon.   f. 4

Manuscripts:

Bologna Q 17, f. 2, Anon. Incipit "Parce domine populo tuo" in tenor and text in contra; superius is missing. Contra is transcribed for missing voice in London Add. 35087 4.

Brussels IV. 90, Tournai 94, No. 6, Anon. Superius and tenor part-books with text in each.

Cambridge 1760, f. 46'-47, Obrek. Text in each of three voices.

Copenhagen 1848, p. 99, Anon. Incipit "Parce domine" in two upper voices of a three-part work.

³The beginning of the Latin text "Parce, Domine, populo tuo" is taken from Joel II: 17; see Bibliorum Sacrorum, p. 850. The second part "Quia pius es et misericors" is based on Ecclesiasticus II: 13; see Bibliorum Sacrorum, p. 620. The last part is an invocation which has not been found.
St. Gall 463, No. 128, Jacobus Obrecht. Superius and altus part-books only, with text in each.

Modern Editions:

Related Compositions:
1. Bologna Q 18, f. 84'-85, Obrecht (in a later hand). Incipit "Parce domine" in each of four voices. This is the same three-voice setting as in Cambridge 1760 and Copenhagen 1843 with added altus. Superius is transcribed to replace the voice missing from London Add. 25087 4.


4This setting is also found in the early printed collection, *Motetti De passione De cruce De sacramento De beata...*

St. Gall 463, No. 129, Heinricus Isaac. Superius and altus part-books only, with text in each.


5. Du bon du cueur Anon. f. 4'-5

Manuscripts:

Munich 1516, No. 138, Anon. Incipit "Du bon du cueur" in each of three voices.

Ulm 237abcd, No. 36, Anon. Incipit "Du bon cuer" in each of three part-books.

Early Printed Collections:

Formschneider 15389 Trium vocum carmina, No. 9, Anon.

Related Compositions:

1. Dijon 517, No. 21, f. 22'-23, Anon. Text in superius and incipit "Du bon du cueur" in tenor of three voices.

Paris 4379, Seville 5-I-43, No. 126, f. 39'-40, Anon. Text in superius and incipit "Du bon du cuer" in two lower voices.

Verard, Le Jardin de plaisance (poetry only), f. 70', Anon. Three stanzas of text used for

Dijon 517 and Paris 4379, Seville 5-1-43 settings. (Published in Droz and Piaget, Jardin, II, Introduction et notes, No. 92).


2. Florence 229, No. 50, f. 49'-50, Anon. Text in superius and incipit "Du bon ducuer" in two lower voices. The two upper voices are the same as the superius and tenor of related composition no. 1.


6. Quant je vous voye Anon. f. 7'-9

Early Printed Collections:

Rhaun 1542 Tricinia, No. 87, Josquin. Text in each of three voices.

7. Adieu mamour du temps passe Anon. f. 9'-10

8. Tristis est anima mea Anon. f. 10'-11

Related Compositions:


5The first part of the Latin text is the same as that used for the response for Maundy Thursday. See Benedictines, The Liber Usualis, p. 630.
123


9. Fortuna desperata  Anon.  f. 11'-12

Manuscripts:

Florence 121, f. 25'-26, Anon.  Incipit "Fortuna desperata" in each of three voices.

Perugia 431, No. 93, f. 83'-84, Anon.  Incipit "Fortuna desperata" in highest of three voices.

Segovia, f. CLXXIII, Anthonius Busnoys.  Text in superius and incipit "fortuna desperata" in the two lower voices.

Modern Editions:


Related Compositions:

1. Paris 4379, Seville 5-I-43, No. 127, f. 40'-41, Anon.  Text in superius and incipit "Fortuna desperata" in three lower voices.  Three voices are the same as those of London Add. 35087 9 with added altus.
Paris Vm7 676, No. 17, f. 24'-25, Anon. Text in superius and incipit "Fortuna desperata" in three lower voices.

Perugia 431, No. 94, f. 84'-85, Anon. Text in the highest of four voices.

St. Gall 462, f. 6'-7, Anon. Text in two upper voices of a four-part work.

St. Gall 463, No. 144, Anon. Superius and altus part-books only, with text in each.

Zwickau 78. 3, No. 54, Anon.

Petrucci 15043 Canti C, f. 126'-127, Anon. Incipit "Fortuna desperata" in superius and "Fortuna" in three lower voices.


2. Rome C. G. XIII 27, No. 57, f. 56'-57, Felice. Incipit "Fortuna desperata" in highest of five voices. Three voices are related to those of London Add. 35087 9; altus is also similar to related composition no. 1.

3. Bologna Q 16, f. CXVII'-CXVIII, Anon. Incipit "Fortuna desperata" in each of four voices. Three voices are related to those of London Add. 35087 9; altus is different from that of either of the above related compositions.

4. Florence Pan. 27, No. 32, f. 22'-23, Anon. Text "Poi ch te hebi nel core" in superius and incipit "Poi ch te hebi" in altus of four voices. Three voices are related to those of London Add. 35087 9; altus is different from that of any of the above related compositions.

5. London Add. 31922, f. 4'-5, Anon. Incipit "Fortune esperee" in each of four voices. Three voices are related to London Add. 35087 9; altus is different from that of the other related compositions.


6. Augsburg 142\(^{a}\), f. 46'-47, Alexander. Incipit "Fortuna desperata" in two of six voices.
Three voices are related to London Add. 35087 9; the other three parts are not related to any of the preceding related pieces.

7. Segovia, f. CLXXIII', Josquin des pres. Incipit "fortuna disperata" in each of three voices.
   The two upper voices are related to those of London Add. 35087 9.

   All of the above compositions contain the double "Fortuna desperata" cantus firmi as found in London Add. 35087 9 superius and tenor.

8. Rome 2856, f. 146'-149, Jo. Martini. Incipit "Fortuna disperata" in each of four voices.

   Superius is related to that of London Add. 35087 9.

9. St. Gall 463, No. 214, Robertus Fabrii. Text in superius and incipit "Fortuna desperata" in two other parts of three parts given; three voices are missing. Superius is related to that of London Add. 35087 9.

   St. Gall 464, No. 214, Anon. Superius only, with incipit "Fortuna"; this is related to superius of London Add. 35087 9.

10. Segovia, f. CXV'-CXVI, Ysaac. Incipit "fortuna disperata" in each of four voices. Superius is related to that of London Add. 35087 9.

11. Vienna 18810, No. 38, Heinrich Ysaac. Incipit
"Fortuna · Bruder Conrat" in each of four voices. Superius and the initial fragment of contra are related to those parts of London Add. 35087 9. The middle voices are based on the German song, Bruder Conrat.

Wolf, Heinrich Isaac: Weltliche Werke, DTÜ, XIV/1, Vol. 28, p. 73.


15. Munich 3154, f. 197'-198, Anon. Incipit "Et incarnatus est" in each of four voices. 
Superius is related to that of London Add. 35087 9.

16. Munich 1516, No. 4, Anon. Incipit "Fortuna" in each of four voices. 
Bassus is related to superius of London Add. 35087 9.
Petrucci 15043 Canti C, f. 68'-69, Jo. Pinarol.
Incipit "Fortuna desperata" in two voices and "Fortuna" given in two others.

17. Rome C. G. XIII 27, No. 92, f. 91'-92, Ysaaac.
Incipit "Fortuna desperata" in highest of three voices. 
Superius is related to tenor of London Add. 35087 9.

Wolf, Heinrich Isaac: Weltliche Werke, DTÖ, 
XIV/1, Vol. 28, p. 74.

18. Formschneider 15389 Trium vocum carmina, No. 88, 
Anon. Tenor of three voices is related to that of London Add. 35087 9.

19. Florence 2439, No. 31, f. 33'-34, Hobrecht.
Incipit "Fortuna" in three of four voices. 
Tenor is related to that of London Add. 35087 9.

Incipit "Fortuna" in each of four voices. 
Superius is related to tenor of London Add.


24. Bernoulli, Aus Liederbüchern der Humanistenzeit, Appendix II², p. 38, Senfl. "Fortuna desperata" melody (tenor of London Add. 35087 9) is combined with the "Pange lingua" melody in a five-voice work.

25. Bernoulli, Aus Liederbüchern der Humanistenzeit, Appendix II², p. 42, Senfl. "Fortuna desperata" melody (tenor of London Add. 35087 9) in vagans and German melody "Ich stund an einem morgen" in tenor of a five-voice work.

26. Bernoulli, Aus Liederbüchern der Humanistenzeit, Appendix II², p. 45, Senfl. "Fortuna desperata" melody (tenor of London Add. 35087 9) is combined with a two part canon
treatment of the German melody "Es taget vor dem walde" in a five-voice composition.

27. Bernoulli, Aus Liederbüchern der Humanistenzeit, Appendix II, p. 49, Sonfl. Incipit "Fortuna ad voce musicas" in each of four voices. 
*Altus* is related to *tenor* of London Add. 35087 9.


Related pieces nos. 8-16 contain the *superius cantus firmus* only; nos. 17-27 contain the *tenor cantus firmus* only.


Josquin and Obrecht composed four-voice mass settings based on the "Fortuna desperata" melody.

Josquin's *Missa Fortuna Desperata* is found in Smijers, Werken van Josquin des Prés: Missen, Vol. XIII. The *Kyrie,* *Quoi tollis,* and *Agnus II* from Josquin's mass are printed in Gombosi, Jacob Obrecht, Vol. II, No. XXIX, 1, 2, and 3. The *Kyrie* is also printed in Bernoulli, Aus Liederbüchern der Humanistenzeit, Appendix II, p. 54. Miller, Glarean's Dodecachordon, Vol. II, p. 469 contains the *Agnus Dei* from this mass. 

Obrecht's *Missa Fortuna Desperata* is found in Wolf, Werken van Jacob Obrecht: Missen, Vol. I, Fasc. 3.
The Qui tollis and Sanctus from this mass are printed in Miller, Glarean's Dodecachordon, Vol. II, pp. 303, 305.

10. En lombre dung buisonnet

Manuscripts:

Brussels IV. 90, Tournai 94, No. 8, Anon. Superius and tenor part-books with text in each.

Bologna Q 17, f. 45'-46, Josquin. Incipit "En lombre dung buisonnet" in each of three voices.

Early Printed Collections:

Antico 1536 \textit{Le Courone et fleur}, No. 14, f. 7'. Josquin. Text in each of three voices.


Monophonic Versions:

1. Paris 9346, f. 104', Anon., "A lombre dung buissonnet." Melody with text; only the first phrase is a variant of the melody in London Add. 35087 10. (Published in Gérold, \textit{Le Manuscrit de Bayeux}, No. 101; Gérold, Chansons populaires, p. 43).

This setting is also found in \textit{Second livre de chansons a trois parties compose par plusiers auteurs} (Paris, A. le Roy and R. Ballard, 1578), f. 9. See Nanie Bridgman, "Christian Egenolff, imprimeur de musique," \textit{Annales musicologiques moyen-âge et renaissance}, III (1950), 155; Howard M. Brown, \textit{Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries} (Cambridge, Massachusetts, 1963), p. 212.
2. Paris 12744, f. 14-14', Anon. Melody with text; this is not related to the melody of London Add. 35087 10. (Published in Paris and Gevaert, Chansons du XV\textsuperscript{e} si\`ecle, No. 18).

Related Compositions:


2. Formschneider 1538\textsuperscript{9} Trium vocum carmina, No. 75, Anon. Each voice of this three-voice setting is a variant of the melody in London Add. 35087 10 and Paris 9346.


St. Gall 461, No. 22, Anon. Incipit "En lombre du busonet" in two upper voices of a three-part work.

Antico 1536\textsuperscript{1} La Courone et fleur, No. 36, f. 17, Josquin. Text in three voices.

Giesbert, Ein altes Spielbuch, Vol. II, p. 68, Anon. (After St. Gall 461).\textsuperscript{7}

\textsuperscript{7}This setting is also found in Second livre de chansons a trois parties compose par plusieurs auteurs (Paris, A. le

4. Florence 2442, f. 4, Josquin des Prés. Text in each of three voices; *bassus* is missing.

Munich 1516, No. 5, Anon. Incipit "En lombre" in each of four voices.

Paris 2245, f. 25', Josquin. Two parts, both with text, are given; two others are to be realized in performance to form a double canon.

Rome 2856, No. 101, Bolkun. Two parts, with incipits "A lumbre de bissonet" and "A lumbre," are given; two others are to be realized in performance to form a double canon.

Antico 15203 *Motetti novi e chanzoni*, f. 18'-19, Anon. Two parts, both with text are given; two others are to be realized in performance to form a double canon.

Petrucci 15043 *Canti C*, f. 132', Josquin. Incipit "En lombre dung bissonet" in *superius* and "En lombre" in lower three voices. 8


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8 This setting is also found in *Motetti novi libro tertio* (Venice, Andrea Antico, 1520). See Bridgman, "Christian Egenolff, imprimeur de musique," p. 155.
5. Kriesstein 1540\textsuperscript{7} Selectissimae necnon familiarissimae cantiones, No. 83, N. Gomberth. Three voices, all with text, are given; three others are to be realized in performance to form a triple canon. The given discant and bassus paraphrase the two given voices of related composition no. 4.

6. Petrucci 1504\textsuperscript{3} Canti C, f. 77'-78, Anon. Incipit "En lombre dung buissinet" in each of four voices.


"Lautrier" in a fourth voice.

Brumel's Missa A l'ombre d'un buissonnet is based on the melody of related composition no. 4 by Josquin.9 Carpentras also composed a Missa A l'ombre d'un buissonet based on the monophonic melody in Paris 9346.10

11. Pauper sum ego

Anon. f. 16'-17

Manuscripts:

Brussels 228, f. 58'-59, Anon. The two upper voices carry the text "Ce povre mendiand," and baricanor has incipient "Pauper sum ego."

Florence 2439, f. 89'-90, Josquin. The two upper voices carry incipient "Fortune destrange plummaige," and contra has text "Pauper sum ego." (Text published in Burbure, Étude sur un manuscrit, p. 53).

Modern Editions:

Maldeghem, Tresor musical, Vol. XXIII (1887), No. 8, p. 21, Anon. (Reese, Maldeghem, No. 17). Piece is entitled "Le mendiand." (After Brussels 228).

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9This mass is printed in Liber quindecim missarum electarum quae per excellentissimos musicos compositae fuerunt (Rome, Andrea Antico, 1516).

10This setting is printed by Elzéar Genet, called Carpentras, in Liber primus missarum Carpentras (Avignon, 1532).

11The Latin text is taken from Psalm LXXXVII:16; see Bibliorum Sacrorum, p. 520. The descending ostinato pattern found in the contra is based on the cadence formula of Tone 8 of Vesper Psalms; see Benedictines, The Liber Usualis, p. 133.
12. Peccantem me quotidie\textsuperscript{12} Anon. f. 17'-19

Related Compositions:\textsuperscript{13}


13. Mon mary ma diffamée Anon. f. 21'-22

Manuscripts:

Brussels IV. 90, Tournai 94, No. 10, Anon. \textit{Superius} and \textit{tenor} part-books with text in each.

Monophonic Versions:

Paris 12744, f. 75'-76, Anon. Melody with text; melody is a variant of that of \textit{London Add. 35087}


\textsuperscript{12}The Latin text is used for the response for the Office for the Dead at Matins. See Benedictines, \textit{The Liber Usualis}, p. 1797.

\textsuperscript{13}Gesualdo also composed a motet on this text. See August Wilhelm Ambros, \textit{Geschichte der Musik} (Leipzig, 1887-1911), IV, 295.
Related Compositions:\textsuperscript{14}


2. Petrucci 1502\textsuperscript{2} \textit{Canti B}, f. 15'-16, De Orto. Incipit "Mon mari ma defamee" in two of four voices.

3. Petrucci 1504\textsuperscript{3} \textit{Canti C}, f. 44'-45, Anon. Incipit "Mon mari ma defamee" in each of four voices.

4. Antico 1520\textsuperscript{3} \textit{Motetti novi e chanzoni}, f. 37'-38, Adrien. Two parts, both with text, are given; two others are to be realized in performance to form a double canon.

These four polyphonic works are all based on the same melody; they are different from \textit{London Add. 35087 13} and from each other.

\textsuperscript{14}Ma maitresse mayme \hspace{1cm} Anon. \hspace{1cm} f. 22'-23
\textsuperscript{15}Helas dame que jayme tant \hspace{1cm} Anon. \hspace{1cm} f. 23'-24
\textsuperscript{16}Si jayme mon amy \hspace{1cm} Anon. \hspace{1cm} f. 24'-25

\textbf{Manuscripts:}

\textsuperscript{14}A Missa \textit{Mon mary ma diffamee} by Gascogne is found in Vatican Codex 26, pp. 77-90. See Franz X. Haberl, \textit{Bibliographischer und thematischer Musikkatalog des päpstlichen Kapellarchives im Vatikan zu Rom} (Leipzig, 1888), p. 138.
London Harley 5242, No. 15, f. 22', Anon. Superius only, with full text.

Monophonic Versions:

Paris 12744, f. 80'-81, Anon. Melody with text; melody paraphrases the superius of London Add. 35087 16. (Published in Paris and Gevaert, Chansons du XVe siècle, No. 118).

Related Compositions:

1. St. Gall 462, f. 45, Anon. Text in each of three voices. Superius is a variant of tenor of London Add. 35087 16; piece is not related, however, to the melody of Paris 12744.

2. Florence 117, f. 68'-69, Anon. Text in each of three voices. Work is not related musically to any of the above.

17. Consummo la mia vita Anon. f. 27'-28

Manuscripts:

Florence 117, No. 36, f. 66', Anon. Incipit "Consumo la mia vita" in two upper voices of a three-part work.

Paris 1597, No. 78, f. 77'-78, Anon. Incipit "Consumo la vita mea" in highest of three voices.

St. Gall 462, f. 48, Anon. Incipit "Consomo" in each of three voices.

Modern Editions:

Rokseth, Treize motets et un prélude, No. 12, p. 52,
Anon.


Related Compositions:

1. Cambridge 1760, No. 57, f. 86', Prioris. Text in each of four voices; three voices are the same as those of London Add. 35087 17 with added altus.

St. Gall 463, No. 170, Anon. Incipit "Consumo la mia vita" in superius and altus part-books.

Washington, Laborde, No. 97, f. 136'-137, Anon. Incipit "Consumo la vita mya" in each of four voices.


2. Einstein, *Canzoni sonetti strambotti et frottole*, No. 17, p. 33, Alessandro Mantovano. Text in superius and incipit "Consumo la mia vita" in two lower voices. This piece is not related musically to London Add. 35087 17.

18. Mon souuenir Anon. f. 28'-29

Manuscripts:

Bologna Q 17, f. 32'-33, Hayne. Incipit "Mon souuenir" in each of three voices.

Copenhagen 1848, p. 122, Anon. Text in superius and incipit "Mon souuenir" in two lower voices.
Copenhagen 1848, pp. 364-365, Anon. Incipit "Mon souenir my fait morir" in superius and contra of three voices.

Florence 178, f. 27'-28, Ayne. Incipit "Mon souenir" in highest of three voices.

Florence 2356, f. 8'-9, Anon. Incipit "Mon solvenir" in each of three voices.

London Royal 20 A XVI, f. 27'-28, Heyne. Text in each of three voices.

Paris 1597, f. 26'-27, Anon. Text in each of three voices.

Paris 2245, f. 1'-2, Hayne. Text in each of three voices.

Rome 2956, f. 124'-125, Haine. Incipit in each of three voices.

Rome C. G. XIII 27, f. 52'-53, Anon. Incipit "Mon souenir" in highest of three voices.

Segovia, f. CLXIII, Groen Heyne. Incipit "Mon souenir" in each of three voices.

Washington, Laborde, No. 90, f. 110'-111, Anon. Text in highest of three voices.

Early Printed Collections:

Petrucci 1501 Odhecaton, No. 83, f. 90', Anon. Incipit "Mon souenir" in highest of three voices.

Vérand, Le Jardin de plaisance (poetry only), f. 117, Anon, Autre Rondel. Three stanzas of text.

Modern Editions:


Goldthwaite, Rhythmic Patterns and Formal Symmetry, p. 51 (Hayne).

Gombosi, Jacob Obrecht, Vol. II, No. 4, Hayne van Ghizeghem.

Hewitt, Harmonice musices Odhecaton A, No. 83, p. 394 (Hayne).

Marix, Les Musiciens de la cour de Bourgogne, No. 76, p. 120, Hayne.


Related Compositions:

1. Bologna Q 19, f. 82'-83, Richafort. Incipit "Mon souuenir my faict morir" in superius and text "Sufficiebat nobis paupertas" in three lower voices. Superius is the same as tenor of London Add. 35087 18.

Cambridge 1760, f. 36'-38, Jo. Richafort. Incipit "Mon souuenir my faict morir" in superius and text "Sufficiebat nobis paupertas" in three lower voices.

2. Bologna Q 19, f. 32'-35, Jachet. Text "Sufficiebat nobis paupertas" in superius and text "Mon souvenir mi fait mourir" in two lower voices. Tenor in the first section is the same as tenor of London Add. 35087 18 and superius of related composition no. 1.

19. Mais que che fut Anon. f. 29'-30

Manuscripts:

Bologna Q 17, f. 18'-19, Pierquin. Incipit "Mes que che fu secretement" in each of three voices.

Copenhagen 1848, p. 130, Anon.

Florence 178, f. 67'-68, Pictraquin. Incipit "Meschin che fui secretament" in highest of three voices.

Florence 229, No. 202, f. 218'-219, Anon. Text in each of three voices.

Rome 2856, f. 141'-142, Anon.

Washington, Laborde, No. 94, f. 114', Anon. Superius only, with incipit "Mais que ce fust secretement."

Early Printed Collections:

Petrucci 1501 *Odhecaton*, No. 87, f. 93, Compere. Incipit "Mais que ce fust" in highest of three voices.

Introduction et notes, No. 548; Pugh, An Edition of Some Chansons, No. 29, p. 52).

Modern Editions:

Hewitt, Harmonice musices Odhecaton A, No. 87, p. 400, Compère.

Related Compositions:

1. Rome C. G. XIII 27, f. 53'-54', Petrequin. Incipit "Donzella no men cul peys" in highest of four voices. Three voices are the same as those of London Add. 35087 19 with added altus.

2. Paris 9346, f. 76'-77, Anon. Text "Mais que ce fust le plaisir" with melody; this is not related to London Add. 35087 19. (Published in Gérold, Le Manuscrit de Bayeux, No. 75).

Florence 117, f. 10'-11, Anon. Text "Mais que ce fust le plaisir" in each of three voices.

Melody is based on the melody of Paris 9346.

London Harley 5242, f. 43'-45, Anon. Text "Mais que ce fust le plaisir" in each of three voices.

Antico 1520° Chansons à troys, f. 19', Anon.

Superius and bassus part-books only.

20. Nest il pas bien infortune Anon. f. 30'-31

21. Nostre saison est bien fortunee Anon. f. 31'-32

22. Lessies parler Anon. f. 32'-33

23. Ut queant laxis Anon. f. 34'-35
Related Compositions:

1. Modena aX I II, f. XII'-XIII, Dufay. Incipit "Nuncius celso" in each of three voices.

2. Turin I 27, f. 13, Anon. Text "Ut queant laxis" in each of three voices.

3. Marix, Les Musiciens de la cour de Bourgogne, No. 15, p. 226, Binchois. Two voices, the upper with text, the lower with incipit "Ut queant laxis," are given; the third voice is to be realized through fauxbourdon. Wolf, Music of Earlier Times, No. 13, p. 38, Binchois.


These four polyphonic works and London Add. 35082 23 are not based on the Hymn to St. John the Baptist (Antiphonale, p. 733; Liber Usualis, p. 1504). Rather, all five pieces paraphrase the melody found with the text "Onimis felix" (Antiphonale Monasticum, p. 926). The cantus firmus also paraphrases the first part of a hymn "Ut queant laxis" (Monumenta monodica medii aevi: Hymnen I, No. 79, p. 94).

24. Coment peult avoir joye Jo. de Vyzeto f. 36'-37

Above the superius the direction "In dyatessaron"
is given; a signum in the superius marks the entrance of the fourth, canonic voice.

Related Compositions:

1. Bologna Q 17, f. 58'-59, Josquin. Incipit
   "Coment peult avoir Joye" in each of three voices. Above superius "Fuga duorum temporum dyapason" is given.

Florence 178, f. 7'-8, Josquin. Incipit "O men potauer yoye" in highest of three voices. A signum in superius marks the entry of a canonic voice.

Rome C. G. XIII 27, f. 11'-12, Josquin despres. Incipit "Ne come peult" in highest of three voices; a signum in superius marks the entry of a canonic voice.


Petrucci 15022 Canti B, No. 19, f. 22'-23, Josquin. Incipit "Coment peult hauer joye" in two of four voices.


Osthoff, Josquin des Prés: Das Chorwerk XXX.
No. 1, p. 5, "O Jesu fili David."

2. Bologna Q 18, f. 68'-69, Anon. Incipit "Coment peult haver joye" in each of three voices.


5. Petrucci 1502 Canti B, No. 20, f. 23'-24, Anon. Incipit "Comment peult" in two of four voices.

These five different polyphonic works and London Add. 35087 24 are all based on the German song "Wohlauf, gut G'sell, von hinnen."15

25. Cest mal sarchie Agrico f. 37'-38

Manuscripts:

Copenhagen 1848, p. 225, Anon. Text in *superius* and incipit "Cest mal" in two lower voices.

Florence 178, f. 20'-21, Alexander. Incipit "Id est tropheis" in highest of three voices.

Florence 229, No. 64, f. 65'-66, Alexander Agricola.

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Incipit "Cest mal serche" in superius and contra of three voices.

London Royal 20 A XVI, f. 10'-11, Anon. Text in highest of three voices.

Paris 1719 (poetry only), f. 29-29', Anon. Three stanzas of text only.

Paris 4379, Seville 5-I-43, No. 152, f. 123'-124, Agricola. Incipit "Cest mal cerchie" in each of three voices.

Rome 2856, f. 19'-20, Agricola. Incipit "Cest mal chierce" in each of three voices.

Verona DCCLVII, f. 26'-27, Anon.

Early Printed Collections:

Vérard, La Chasse (poetry only), Anon. Three stanzas of text only.

Modern Editions:

Champion, Pièces joyeuses, No. 53, p. 190-191, Anon. Text only. (After Vérard, La Chasse (poetry only)).

Related Compositions:

1. Petrucci 1501 Odhecaton, No. 12, f. 14'-15, Anon.
   Incipit "Cest mal charche" in each of four voices. Three voices are the same as those of London Add. 35087 25; a "si placet" altus has been added.

Boer, Chansonvormen, No. 6, p. 63, Agricola.

Hewitt, Harmonice musices Odhecaton A, No. 12,
p. 244 (Agricola).

2. Bologna Q 17, f. 28'-29, A. Agricola. Incipit
"Cest mal ser" in each of three voices; this
work is not related musically to London Add.
35087 25.

Florence 178, f. 24'-25, Alexander. Incipit
"Cest mal serche" in highest of three voices.

26. Da pacem domine\textsuperscript{16} Agricola\textsuperscript{4} f. 39'-40

Manuscripts:

Copenhagen 1848, p. 365, Anon. Incipit "da pacem
domine" in each of three voices.

Paris 1597, f. 3'-4, Anon. Text in each of three
voices.

Shipp, \textit{A Chansonnier of the Dukes of Lorraine},
No. 3, p. 244, Anon. (After Paris 1597).

Related Compositions:

1. St. Gall 463, No. 192, Compere. Superius and
\textit{altus} part-books only, with text in each. The
\textit{cantus firmus} is carried in the \textit{altus} which
is related to the \textit{tenor} of London Add. 35087
26.

2. Rhau 1542\textsuperscript{8} Tricinia, No. 30, Anon. Text in each
of three voices. The \textit{cantus firmus} \textit{tenor}

\textsuperscript{16}The \textit{cantus firmus} carried in the \textit{tenor} paraphrases the
\textit{Varia}, For Peace. See \textit{Antiphonale}, p. 144; Benedictines, \textit{The
Liber Usualis}, p. 1867.
paraphrases the tenor of London Add. 35087 26.

3. Bologna Q 19, f. 54'-55, Anon. Three parts, all with text, are given; another voice is to be realized in performance through canonic imitation of the bassus. The cantus firmus bassus paraphrases the tenor of London Add. 35087 26.

4. Paris 1597, f. 2'-3, Anon. Text in two upper voices and incipit "Da pacem domine" in contra. The initial melodic fragment of the superius paraphrases the cantus firmus.


5. Florence Pan. 27, f. 31'-32, Anon. Text in superius and incipit "Da pacem" in altus of four voices. Three voices are the same as those of related composition no. 4 with added altus.

6. Bologna Q 18, f. 30'-31, Anon. Incipit "Da pacem" in highest of four voices. Initial melodic fragments of superius and tenor paraphrase the cantus firmus.

7. Cambrai 124, f. 128', Willan (Willaert). Text in each of four voices; superius and tenor paraphrase the opening of the cantus firmus.

8. Rhau 1542 Tricinia, No. 32, Claudin. Text in each of three voices. These parts paraphrase the cantus firmus only slightly.

9. Munich 1516, No. 165, Anon. Incipit "Da pacem" in each of four voices. Initial melodic fragments in three voices paraphrase the cantus firmus briefly.


11. Antico 1520 Motetti novi e chanzoni, f. 11'-12, Brumel. Two parts, both with text, are given; two others are to be realized in performance to form a double canon. These parts carry a variant of the cantus firmus.

12. Antico 1520 Motetti novi e chanzoni, f. 15'-16, Prioris. Three parts, all with text, are given; three others are to be realized in performance to form a triple canon. Only the highest given voice shows a variant of the cantus firmus.

13. Modena a X I II, f. liii, Binchois. Text in each of two voices; a third is to be realized in performance through fauxbourdon. These
paraphrase the cantus firmus at some point during the course of each part.

Marix, *Les Musiciens de la cour de Bourgogne*, No. 4, p. 192, Binchois. (After *Modena AXI II*).

A Missa Da Pacem in four parts by Josquin is published in Smijers, *Werken van Josquin des Prés: Missen*, Vol. XXXIV; this work is based on the plainsong cantus firmus also.

27. Qui est celuy qui dira mal  Anon.  f. 42'-43
28. Je voy je viens       Anon.  f. 43'-44

Manuscripts:

Copenhagen 1848, p. 169, Anon. Text in highest of three voices.

St. Gall 463, No. 44, Anon. *Superius* part-book only, with text.

Early Printed Collections:

Antico 15206 *Chansons à troys*, No. 5, Anon. *Superius* and *bassus* part-books only, with text.

Modern Editions:


(After London Add. 35087 28 and Antico 15206).

Related Compositions:

1. Cambridge 1760, No. 48, f. 72'-73, M. Gascongne.

Text in each of three voices. The initial fragment of the melody is a variant of the
tenor of London Add. 35087 28.

Brown, Theatrical Chansons, No. 44, p. 128,
Mathieu Gascongne. (After Cambridge 1760).

29. Jayme bien mon amy Verbonnet f. 44'-45

Monophonic Versions:

Paris 9346, f. 29'-30, Anon. Melody with text; after
the initial phrase the tenor of London Add. 35087
29 is clearly a variant of this melody. (Pub-
lished in Gerold, Le Manuscrit de Bayeux, No. 29).

Related Compositions:

1. Antico 15203 Motetti novi e chanzoni, f. 31'-32,
   Anon. Two parts, both with text, are given;
two others are to be realized in performance
to form a double canon. Following the initial
phrase the lower given part is a variant of
the Paris 9346 melody and tenor of London Add.
35087 29.

2. Antico 15203 Motetti novi e chanzoni, f. 35'.
   Adrien. One part is given, with text; another
   part (f. 36) is missing. This appears to be a
double canon with two parts to be realized in
performance. The one given part paraphrases
the one given part of related composition
no. 3, neither of which is related to London
Add. 35087 29 or Paris 9346.

3. Antico 15203 Motetti novi e chanzoni, f. 37.
Adrien (according to table of contents). One part is given, with text; another part (f. 36') is missing. This, too, was meant to be a double canon with two parts realized in performance.

4. Cambridge 1760, No. 41, f. 62'-63, N. Lepetit. Text in each of three voices; this piece is not related to London Add. 35087. 29.

30. Tout plain d'ennuy Anon. f. 49'-50

Early Printed Collections:

Berg and Neuber 1560² Variarum linguarum tricinia.

No. 36, Benedictus. Incipit "Tout plain d'ennuy et desconfort" in each of three voices.

31. Adieu solas tout plaisir Anon. f. 53'-54

Manuscripts:

Cambridge 1760, No. 42, f. 63'-64, Anth. de Fevin. Text in each of three voices.

Florence 117, No. 14, f. 14'-15, Anon. Text in highest of three voices.

London Harley 5242, f. 20'-21, Anon. Text in each of three voices.

Modern Editions:

Brown, The Parisian Chanson, Example 9, p. 161,

Antoine de Févin. (After Cambridge 1760).

Related Compositions:

1. St. Gall 462, f. 45', Anon. Text in superius and
incipit "Adieu solas" in two lower voices. 

Superius is a variant of the superius and tenor of London Add. 35087 31.

2. St. Gall 463, No. 200, Anon. Superius and altus part-books only, with text in each, of a five-voice work. This work is not related to either London Add. 35087 31 or St. Gall 462.

32. James naymeray Jo. Mouton f. 55'-56

Early Printed Collections:

Antico 15206 Chansons à trois, No. 12, Anon. Superius and contra part-books only, with text in each; a repetition of the final phrase, not found in London Add. 35087 32, is given here.

Rhau 15428 Tricinia, No. 86, Anon. Three voices with text in each; a repetition of the final phrase with slight variants, not found in London Add. 35087 32, is given here.

Related Compositions:

1. Cambrai 124, f. 145', Anon. Text in each of four voices; the melody is a variant of the superius and tenor of London Add. 35087 32.


33. Je le lairay Anon. f. 56'-57

A signum in the superius marks the entry of a
canonic altus at the fifth below.

Manuscripts:

Florence 2442, f. 85'-86, Mouton. Text in each of three voices with bassus missing.

Modern Editions:


Monophonic Versions:

Paris 9346, f. 67'-68, Anon. Melody with text; melody is a variant of superius of London Add. 35087 33. (Published in Gérold, Le Manuscrit de Bayeux, No. 66; text is published in Brown, Theatrical Chansons, p. 108).

Related Compositions:

1. Cambridge 1760, No. 35, f. 52'-53, Anth. de Fevin. Text in each of three voices. The initial part of the melody paraphrases the superius of London Add. 35087 33. (Text published in Merritt, A Chanson Sequence by Févin, p. 93).

Florence 117, No. 7, f. 6'-7, Anon. Text in each of three voices.

London Harley 5242, No. 3, f. 5'-7, Antoine Fevin. Text in each of three voices.

34. Dulcis amica dei

Manuscripts:

Cambridge 1760, No. 4, f. 2, Prioris. Text in each of three voices.

Copenhagen 1848, p. 413, Anon. Incipit "Dulcis amica dei" in each of three voices.

London Add. 31922, f. 88'-89, Anon. Incipit "Dulcis amica" in highest of three voices.

Paris 2245, f. 31'-32, Anon.

Washington, Laborde, No. 100, f. 139'-140, Anon.

Modern Editions:


Rokseth, Treize motets et un prélude, No. 4, p. 15, Anon.

Related Compositions:

1. Cambrai 124, f. 133', Anon. Text in each of four voices. This is a somewhat longer version of

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17 This little hymn melody has disappeared from the Catholic liturgy; see Rokseth, Treize motets et un prélude, p. xiv. The text, in a form of two hexameters, is found in a lectionary of the hospital of Embrun, which dates from the twelfth and thirteenth centuries; see Ulysse Chevalier, editor, Repertorium hymnologicum: Catalogue des chants, hymnes, proses, séquences, tropes en usage dans l'Église latine depuis les origines jusqu'à nos jours (Louvain, 1892-1912), III, 117.

18 A four voice setting of Dulcis amica dei by Gombert is found in Secundus liber cum quatuor vocibus, Motteti del fiore (Lyon, J. Moderne, 1532). See Rokseth, Treize motets et un prélude, p. xv.
London Add. 35087 34 with added altus.


2. St. Gall 462, f. 1, Anon. Text in superius, incipit "Dulcis amica dei" in tenor of four voices. Three voices are related to those of London Add. 35087 34 and related composition no. 1. Altus is a variant of that voice in related composition no. 1.

St. Gall 463, No. 140, Anon. Superius and altus part-books only, with text in each.

3. Paris 1597, No. 5, f. 4'-5, Anon. Text in each of four voices. Three voices are related to those of London Add. 35087 34 and related composition no. 1; the added altus is different from that of related compositions nos. 1 and 2.


4. Turin I 27, f. 33', Anon. Text in each of four voices. Superius paraphrases the superius melody of London Add. 35087 34 and related compositions; altus is a variant of that voice in related compositions nos. 1 and 2. The other two voices are not related to any
of the above.

5. Ulm 237abcd, No. 66, Anon. Text in each of four voices. This work is not related to the preceding compositions.

6. Jeppeson, *Die mehrstimmige italienische Laude*, No. 19, p. 32, Anon. Text in highest of four voices; this work is not related to any of the preceding pieces.

Certon composed a *Missa Dulcis amica Dei* on the popular melody found in *London Add. 35087 34*; this mass setting is found in *Missarum musicalium quatuor vocum cum suis motetis. Liber tertius*, Paris, Attaingnant, 1540.

35. Quant je vous voy parmy les rues Anon. f. 66'-68
36. Que nest il vray Anon. f. 68'-69
37. Sourdes regretz Anon. f. 71'-73

Manuscripts:

Brussels IV. 90, Tournai, No. 5, Anon. *Superius* and *tenor* part-books with text in each.

Brussels 228, No. 48, f. 54'-55, Anon. Three stanzas of text given with *superius*; refrain text in each of two lower voices.

Florence 117, No. 28, f. 37, Anon. Two voices with text in each; *superius* is missing.

Florence 2439, f. 51'-52, Compere. Three voices with text in each. (Text published in Burbure, *Étude*
Modern Editions:

38. Vivo ego dicit Dominus\(^{19}\) Anon. f. 75'–76

Related Compositions:
1. Rhau 1542\(^{8}\) Tricinia, No. 1, Johannes Walther.
   Text in each of three voices; this work is not related to London Add. 35087 38.
2. Rhau 1542\(^{8}\) Tricinia, No. 2, Laurentius Lemlin.
   Text in each of three voices; this piece is not related to London Add. 35087 38 but paraphrases the cantus firmus of related composition no. 1.

39. Sancta Maria piarum piissima Anon. f. 76'–78
40. Buuon ma commere Benedictus Appe\(^{[\text{e}]}\)scelders f. 78'–79

Monophonic Versions:
Paris 9346, f. 15'–16, Anon. Melody with text; this is a variant of the melody found in the tenor of London Add. 35087 40. (Published in Gérold, Le

\(^{19}\) This piece has the text of an antiphon; see Antiphonale, p. 81.
Manuscrit de Bayeux, No. 15).

41. Helas pourquoi suige mariée Anon. f. 79'-80

Manuscripts:
Paris 1597, No. 40, f. 39'-40, Anon. Text in each of three voices.


42. Fors seulement Anon. f. 80'-81

Early Printed Collections:
Antico 1520 Chansons à troyes, No. 19, Anon. Superius and contra part-books only, with text in each.

Formschneider 1538 Trium vocum carmina, No. 46, Anon. This piece is transposed a fourth higher than London Add. 35087 42 and Antico 15206, with one flat in the signature.

Modern Editions:

This important setting of the "Fors seulement" text contains two cantus firmi associated with many other arrangements of the text. The "new" cantus firmus enters in the tenor following the statement of Ockeghem's contra in the superius of an opening duo between superius and contra. This work serves
as an important link between those settings employing Ockeghem's melody and those which carry the "new" cantus firmus. "Fors seulement" texts are found in the following:

Manuscripts:

Paris 1719 (poetry only), f. 34, Anon.

Early Printed Collections:

Berlin 78. B. 17, No. 77, Anon. (Published in Löpelmann, Die Liederhandschrift des Cardinals de Rohan, No. 77, p. 89).


Related Compositions:


Bologna Q 19, f. 1'-2, Piplare. Incipit "Fors seulement" in each of four voices.

Brussels IV. 90, Tournai 94, No. 16, Anon. Superius and tenor part-books with text in each.

Brussels 228, f. 17'-18, Anon. Text in each of four voices.

Florence 164-167, No. 61, Anon. Text in each of four voices.
Paris 1597, No. 61, f. 60'-61, Anon. Text in superius and incipit "Fors seullement" in two lower voices.

Regensburg C 120, pp. 336-337, Pipelare. Incipit "forseulement" in two of four voices.

Segovia, f. 92, Matheus Pipelare. Text "Exortum est in tenebris" in each of four voices.

St. Gall 461, No. 5, m. pipelare. Incipit "Fors seulement" in altus of four voices.


Petrucci 1502² Canti B, f. 31'-32, Pe. de la Rue. Incipit "Fors seulement" in two of four voices.

Bernoulli, Aus Liederbüchern der Humanistenzeit, Appendix XII, p. 98, M. Pipelare. (After St. Gall 461).


Maldeghem, Trésor musical, Vol. I (1865), p. 12, Matthaeus Pipelare (Reese, Maldeghem, No. 555). Text "Quand vers le son" in each of four voices.


Picker, The Chanson Albums of Marguerite of Austria, No. 16, p. 233 (Mathaeus Pipelare).
(After Brussels 228).


The "new" cantus firmus appears in the tenor of the above work. It seems to be patterned after the London Add. 35087 42 setting, but in a four-voice texture with a more elaborate opening duet.

2. Cambridge 1760, No. 39, f. 58'-60, Anth. de Pevin. Text "Fors seulement la mort" in each of three voices.

Copenhagen 1848, pp. 102-103, Anon. Text "Fors seulement La tente que Je" in superius and incipit "Fors seulement" in two lower voices.

London Add. 31922, f. 104'-105, Anon. Incipit "Fors soleman" in lowest of three voices.

Munich 1516, No. 129, Anon. Incipit "Forseulmente" in each of three voices. This version is transposed a fifth lower with one flat in the signature.


Antico 1520⁶ Chansons à troys, No. 6, Anon.
Superius and contra part-books with text "Fors seulement lattente" in each.


Formschneider 1538 Trium vocum carmina, No. 31, Jöskin (written by hand in Jena copy). Incipit "Fors seulement" in highest of three voices.

This work is a parody of the Pipelare setting (no. 1); it freely paraphrases the cantus firmus and the opening of the bassus of the previous composition and also contains motives related to London Add. 35087 42.

3. Cambrai 124, f. 144', Anon. Incipit "Forseullement" in each of four voices.


The "new" cantus firmus appears in the tenor of this work. Some motives of the melody are anticipated in one or another of the upper parts.

4. Kriesstein 1540 Selectissimae necnon familia-rissimae cantiones, No. 43, Adrianus Willart. Text "Fors seulement la mort" in each of five parts.
The tenor of the Févin setting (no. 2) paraphrases the superius of this work which marks the existence of a third cantus firmus.

5. Munich 1516, No. 131, Jörg Blankenmüller. Incipit "Forseulement" in each of three voices. This setting freely paraphrases the Févin composition (no. 2), but has no connection with London Add. 35087 42.

6. Bologna Q 19, f. 3'–4, Anon. Incipit "Fors seulement" in each of four voices.
   St. Gall 463, No. 193, Anon. Incipit "Fors seulement lattente" in superius and incipit "Fors seullement" in altus and added vagans.
   St. Gall 464, No. 193, Anon. Superius with incipit "Fors seulement que je meure" and bassus with incipit "For seulement."

   In this setting the "new" cantus firmus found in London Add. 35087 42 is in the superius; the altus paraphrases a part of the other cantus firmus, Ockeghem's tenor.

7. Dijon 517, No. 25, f. 25'–26, Okeghem. Text "Fors seulement lactente" in superius and incipit "Fors seulement" in tenor of a three-voice work.
   Paris 1597, No. 37, f. 36'–37, Anon. Text in superius and tenor; incipit "Fors seulement
in contra.

Rome C. G. XIII 27, f. 104'–105, Anon. Incipit "Frayres y dexedes me" in highest of three voices.

St. Gall 461, No. 2, Ockenhem. Incipit "Fors seulement" in two of three voices.

Washington, Laborde, No. 80, f. 99'–100, Anon. Text in superius and incipit "Fors seulement" in two lower voices.

Wolfenbüttel 287, f. 43'–45, Anon. Text in superius and incipit "Fors seulement" in two lower voices.

Bernoulli, Aus Liederbüchern der Humanistenzeit, p. 81, Ockeghem. (After St. Gall 461).


Gombosi, Jacob Obrecht, Vol. II, No. 9, Jan van Ockeghem.


This is the original composition by Ockeghem. His cantus firmus serves as the basis for twenty-six other settings of "Fors seulement."

43. Cest donc par moy Anon. f. 81'–83
Manuscripts:

Heilbronn X. 2, No. 1, Adrianus Wilhart. Bassus only, with incipit "Ce donc par moy."

London Add. 29381, f. 35'-40', Ninon le Petit. Text in each of three voices.

Munich 1516, No. 133, Anon. Incipit "Cest donc par moy" in each of three voices.

Ulm 237abcd, No. 33, Anon. Incipit "Cest donc par moy" in each of three voices.

Early Printed Collections:

Formschneider 1538⁹ Trium vocum carmina, No. 61.

Related Compositions:

1. Cambrai 12⁴, f. 19, Anon. Text in each of four voices. Three parts are the same as those of London Add. 35087 43, with added altus.


44. Salve mater Salvatoris Anon. f. 83'-84

A signum in the contra marks the entry of a fourth voice which forms a mirror canon with the contra. The instruction "Canon Qui se exaltat humiliabitur" is given above the contra.

Manuscripts:

Text in each of four voices.
St. Gall 463, No. 19, Joannes Mouton. **Superius and altus** part-books only, with text in each.

Modern Editions:


Related Compositions:


45. Vray dieu damour  
Anon.  

Manuscripts:

Florence 107*bis*, f. 47'-48, Anon.

Heilbronn X. 2, No. 18, Anon. **Bassus** only, with incipit "Vray dieu damours."

London Harley 5242, f. 1'-3, Anon. Text in each of three voices.

Ulm 237abcd, No. 42, Anon. Incipit "Vra dieu damours" given in superius and tenor and "Vra dieu" in contra.

Early Printed Collections:

Egenolff \[c. 1535\] Lieder, Vol. III, No. 49, Anon. Superius only, with incipit "Vray dieu damours."

Formschneider 15389 Trium vocum carmina, No. 4, Anon.

Modern Editions:


Monophonic Versions:

Paris 12744, f. 6'-7 and 84'-85, Anon. Identical settings of the same melody with two slightly different texts; the tenor of London Add. 35087 45 is a variant of this melody. The text to the first melody is used for London Add. 35087 45. (Published in Paris and Gevaert, Chansons du XVIe siècle, Nos. 8 and 123).

Related Compositions:

1. Regensburg C 120, pp. 206-207, M. Pipe. Incipit "Vray dieu damour" in each of four voices.
This work is not related to London Add. 35087 45 or Paris 12744.

Rome Vat. 11953, f. 16'-17, Anon. Bassus only, with incipit "Vray dieu damier." (Casimiri, Canzoni e mottetti, No. 18).

St. Gall 461, No. 28, Anon. Incipit "Vray dieu damours" in altus of four voices.


2. Petrucci 15043 Canti C, f. 95'-96, J. Japart.

Incipit "Vray dieu damours" in superius, incipit "Vray dieu" in tenor and bassus, incipit "Scté iouanes" in one altus voice and incipit "Ora pro nobis" in a fifth voice.

The superius and tenor appear to be variants of the Pipelare melody of related composition no. 1.

3. Florence 229, No. 92, f. 94'-95, Anon. Incipit "Vrai dieu damour" in each of three voices.

This is not related to London Add. 35087 45 or related pieces.

Paris 15123, No. 126, f. 147'-148, Anon. Incipit "Vray dieu damors" in superius and "Vray dieu" in two lower voices.

4. Bologna Q 17, f. 71'-72, Anon. Incipit "Vray dieu" in each of four voices. This is not related to London Add. 35087 45 or to any related composition.

46. Plaine dennuy / Anima Loyset Compere f. 86'-87 mea liquefacta est

Manuscripts:
Bologna Q 17, f. 6'-7, Loyset Compere. Incipit "Playne dennu" in superius and tenor and incipit "Anima mea liquefacta est" in contra.
Brussels 228, No. 49, f. 55'-56, Anon. Text "Plaine d'ennuy" in two upper parts and text "Anima liquefacta est" in bassus.
Brussels 11239, No. 19, f. 27'-28, Anon. Text "Plaine d'ennuyt" in two upper parts and text "Anima mea liquefacta est" in bassus.
Florence 2439, f. 50'-51, Compere. Text "Plaine dennuy" in two upper parts and text "Anima mea liquefacta est" in contra. (Both texts are published in Burbure, *Étude sur un manuscrit*, pp. 25-26).

Modern Editions:

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20 The Latin text is taken from *Canticum canticorum Salomonis* (Song of Solomon) V:6 and 8. See *Bibliorum Sacrorum*, pp. 597-598.
Piperlare. Text "Sur tous regretz" in each of three parts. (After Maldeghem, \textit{Tresor musical}).


(After London Add. 35087 46).

Picker, \textit{The Chanson Albums of Marguerite of Austria}, No. 49, p. 381 (Loyset Compère). (After Brussels 228; transcription also refers to Brussels 11239, No. 19).


Related Compositions:

1. Brussels 228, No. 42, f. 47'-48, Anon. Text "Anima mea liquefacta est" in each of four voices. The \textit{contra} of London Add. 35087 46 is almost identical with the opening and closing sections of the \textit{tenor} of this composition by Gaspar van Weerbecke.

Florence 178, f. 72'-73, Gaspar. Incipit "Anima mea liquefacta est" in highest of four voices.

St. Gall 463, No. 102, Anon. \textit{Superius} and \textit{altus} part-books only, with text in each.

Maldeghem, \textit{Tresor musical}, Vol. XVIII (1882),
p. 20. P. de la Rue (Reese, Maldeghem, No. 309).

47. Petite camusette Anon. f. 87'-88

Manuscripts:

Cambridge 1760, No. 38, f. 57'-58, Anth. de Fevin.
Incipit "Petite camusette" in each of three voices.

Munich 1516, No. 154, Anon. Incipit "Petite camusete" in each of three voices.

Early Printed Collections:

Formschneider 15389 *Trium vocum carmina*, No. 79, Anon.

Related Compositions:

1. Brussels 11239, No. 13, f. 20', Anon. *Superius* and tenor voices only, with text in each; the two succeeding leaves are missing.

Dijon 517, No. 137, f. 164'-165, Anon. Text "Selle mamera" in *superius* and text "Petite camusecte" in two lower voices. This is the original setting by Ockeghem which serves as the basis for later "Petite camusette" compositions. The melody paraphrased in the tenor is the same cantus firmus used for London Add. 35087 47. (Both texts are published in Barret, *The Dijon Chansonnier*, p. 128).

New Haven, Mellon, f. 4'-5, J. Okeghem. Text
"Petite camusette jay propose" in superius and text "Petite camusette a la mort" in two lower voices.

2. Florence 2439, f. 31'-32, Ockeghem. Text "Petite camusette" in tenor and incipit "Petite camusette" in three other parts. This work is the same as related composition no. 1, but with an added fourth voice. (Text published in Burbure, *Étude sur un manuscrit*, pp. 19-20).

Montecassino 871 N, f. 160', Anon. Incipit "Petite camusette" in highest of four voices.

Munich 1516, No. 11, Anon. Incipit "Petite camusette" in each of four voices.

Paris, Chausée, f. 55'-56, Okeghem. Text "Selle mamera" in superius and text "Petite camusette" in three lower voices.

Seville 7-I-28, f. 101'-102, Anon. Text "De la momera" in superius and text "Petit le camiset" in three lower voices.

Wolfenbüttel 287, f. 61'-62, Anon. Text "Selle maymera" in superius and text "Petite camusette" in three other voices.

Petrucci 1504³ Canti C, f. 124'-125, Okenghem. Incipit "Petite camusette" in each of four voices.

Gombosi, *Jacob Obrecht*, Vol. II, No. 6, Jan van
Okeghem.

Picker, The Chanson Albums of Marguerite of Austria, No. 13, p. 437 (Johannes Ockeghem).

(After Brussels 11239).

3. Munich 1516, No. 134, Anon. Incipit "Petite camusete" in each of three voices; the cantus firmus appears in the tenor of this work.

4. Antico 1520 Motetti novi e chanzoni, f. 28'-29, Adrian. Two parts, both with text, are given; two others are to be realized in performance to form a double canon. Both of the given parts paraphrase the first phrase of the cantus firmus.

5. Kriesstein 1540 Selectissimae necnon familiarissimae cantiones. No. 33, Adrianus Willart. Text in each of six voices; three voices paraphrase the initial part of the cantus firmus.


7. Antico 1520 Motetti novi e chanzoni, f. 22'-23, Anon. Two parts, both with text, are given; two others are to be realized in performance
to form a double canon. The lower given part paraphrases the opening of the cantus firmus.

8. Munich 1516, No. 144, Anon. Incipit "Petite camusette" in superius and incipit "Et royes" in two lower parts; the melody of this work is not related to the above cantus firmus.

De Orto composed a Missa Petite camusette based on the initial five note motive of the cantus firmus. The Kyrie I of this mass is found in Pirro, Histoire de la musique, p. 219; the Agnus III is printed in Ambros, Geschichte der Musik, Vol. V, No. 28, p. 198. Pipelare's Missa Mi mi also paraphrases the "Petite camusette" cantus firmus in all voices. Phrases of the same melody were used by Bourgeois for the setting of Psalm 65 in the Genevan Psalter.21

48. Fuyes regretz    Anthoine Fevin f. 88'-89
49. Amy laurez vous donc fortune    Anon. f. 89'-90
50. Je my soloye aller    Anon. f. 90'-91
51. Dieu gard de mal    Anon. f. 91'-93

Manuscripts:
Cambridge 1760, No. 46, f. 68'-70, Jo. Mouton. Text in each of three voices.

Monophonic Versions:
1. Paris 9346, f. 32'-33, Anon. Melody with text

"Dieu gard celle de deshonneur." This melody is a variant of the tenor of London Add. 35087 51. (Published in Gérold, Le Manuscrit de Bayeux, No. 32).

2. Paris 12744, f. 24, Anon. Melody with text "Dieu gard celle de deshonneur." This melody is not related to London Add. 35087 51. (Published in Paris and Gevaert, Chansons du XV\textsuperscript{e} siecle, No. 33).

Related Compositions:

1. London Harley 5242, No. 30, f. 45'-47, Anon. Text "Dieu garde celle de deshonneur" in each of three voices. The superius and tenor paraphrase the Paris 9346 melody.

52. On a mal dit de mon amy Anon. f. 93'-94

Manuscripts:

Cambridge 1760, No. 31, f. 47'-48, Anth. de Fevin. Text in each of three voices.

Florence 117, No. 8, f. 7'-8, Anon. Text in each of three voices.

London Harley 5242, No. 28, f. 41'-43, Anon. Text in each of three voices.

St. Gall 463, No. 43, Anon. Superius only, with text.

Ulm 237\textsuperscript{abcd}, No. 37, Anon. Incipit "On a mal dy de mon amy" in each of three voices.
Early Printed Collections:

Antico 1520 Chansons à troys, No. 29, Anon. Superius and bassus only, with text in each.

Modern Editions:

Merrit, A Chanson Sequence by Févin, p. 98. (After Cambridge 1760).

Seay, Thirty Chansons, No. 3, p. 7 (A. Févin).

Monophonic Versions:

1. Paris 9346, f. 75'-76, Anon. Melody with text; this melody is almost identical to the tenor of London Add. 35087 52. (Published in Gérold, Le Manuscrit de Bayeux, No. 74).

2. Paris 12744, f. 46, Anon. Melody with text; the first phrase of this melody paraphrases the first phrase of the tenor of London Add. 35087 52, with variants. (Published in Paris and Gevaert, Chansons du XVème siècle, No. 69).

Related Compositions:

1. Vienna 18746, No. 5, Anon. Incipit "On a mal dit" in superius and incipit "On a mal dit de mon amy" in four other voices. The secundus tenor is almost identical with the cantus firmus carried in the tenor of London Add.

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22 This setting is also found in Quarante et deux chansons musicales à troys parties nouvellement et correctement imprimées (Paris, Pierre Attaingnant, 1529). See Brown, Theatrical Chansons, p. 265.
35087 52 and the Paris 9346 melody.

2. Cambrai 124, f. 129, Johanes de Hollande. Text in each of four voices. This work is not related to London Add. 35087 52.\(^\text{23}\)

53. Dicant nunc Judaei Anon. f. 94'-95'

\(^{23}\)This setting is also found in Premier livre des chansons a quatre parties auquel sont contenues trente et une nouvelles chansons (Antwerp, T. Susato, 1543). See Brown, Theatrical Chansons, p. 265.
CHAPTER VII

VARIANTS IN THE MUSICAL READINGS

The data compiled in this chapter comprise a list of musical variants found through the comparison of each French, Italian, and Latin composition in London Add. 35087 with a reliable reading of the same work from another manuscript and/or early printed collection.

The variant readings were selected either because they contained corrections of errors in London Add. 35087 or because they contained as complete a version of the text as could be found. Purely literary sources are not recorded, since it can be assumed that they carry complete texts. When a fourth voice is encountered, this part is included in its entirety.

Two readings were chosen for each composition whenever possible. One will notice that the Concordance may give only one source for a composition or perhaps none; musical variants are then taken from the one source available or none are given. An attempt has been made to utilize as many different manuscripts and early printed collections as possible.

Sources are cited by the abbreviations given in the List of Sources. Voice classifications as shown in these manuscripts and early printed collections are referred to by
the following abbreviations:

S = Superius
D = Discantus
A = Altus
C = Contra

CT = Contratenor
B = Bassus
Bar = Baricanor

The following abbreviations are employed for the listing of variants:

m = measure
mx = maxima
l = longa
br = breve

sbr = semibreve
min = minim
smin = semiminim

These abbreviations, coupled with numbers which indicate the measure and beat, designate the exact location of variants. For example, "m5:1, A sbr, G min, F, E smin" signifies that the variant begins on the first beat of the fifth measure and continues as long as the succeeding note values indicate: A semibreve, G minim, F and E semiminims. A variant beginning on the second half of a beat is shown in a similar manner; for example, "m5:1:2, E smin" signifies that E semiminim is given on the second half of the first beat of the fifth measure.

Ligatures and minor color are not listed except when they show some variation in pitches or note values.

1. 0 vos omnes

Anon. f. 0'-1

Bologna Q 18: The incipit "Tant hai dennuy" is shown in all voices.
Florence 107\textsuperscript{bis}

S m24:3, A br; m26:1, A 1, sbr rest, A sbr; m29:3, A dotted sbr, G min, G dotted sbr, F, E, smin; m37:3, A dotted sbr; m48:1, A 2 sbr; m49:3, C dotted sbr, B, A smin; m58:1, C br, C sbr, B br, B sbr.

T m2:1, G br; m9:1, C br, C 2 sbr; m19:1, C 2 sbr; m28:1, C 2 sbr; m35:1, D 2 sbr; m39:4, D dotted min, C smin; m43:1, E 2 sbr; m63:1, G, A min.

C m6:1, C mx; m14:1, E 2 br; m23:1, E 2 sbr, E sbr (error); m36:1, E dotted min, D smin; m45:3, A 2 sbr; m50:1, G br; m58:3, A 2 sbr; m66:1, A 1.

4. Parce Domine

Bologna Q 17

S missing

T m18:1, A br.

C The contra of this manuscript is transcribed for the missing voice-part in London Add. 35087 4.

Bologna Q 18

S The superius of this manuscript is transcribed for the missing voice-part in London Add. 35087 4.

T m18:1, A br; m31:1, C br; m39:4, E sbr.

5. Du bon du cueur

Munich 1516
S m16:3, F 2 sbr; m19:4, A dotted min, G smin; m22:4, B 2 min; m29:1, A dotted sbr; m38:1, B sbr.

T m7:2, D dotted min; m12:3, C sbr, C min; m15:3, C 2 sbr; m31:1, D 2 sbr.

B m12:4, G min (error); m16:3, D br.

Ulm 237 abcd

S m9:1, f dotted sbr, F min; m20:2, G sbr.

T m7:2, D dotted min; m35:1, B flat 2 min.

B m15:1, F sbr; m16:3, D br; m34:1, sbr rest.

6. Quant je vous voye Anon. f. 7'-9

Rhau 1542 Tricinia shows the refrain of the rondeau text under each voice-part.

D m3:2:2, A smin; m7:2, A sbr; m11:3, B dotted min, A smin; m12:4, D sbr; m17:4, E sbr; m21:2:2, A smin; m23:1, C sbr; m30:2, A sbr; m33:4:2, A smin.

T m3:4:2 D smin; m12:4, F dotted min, E smin; m14:1, C br; m16:4, G dotted min, F, E, D smin, C sbr; m18:3, E 2 min, D br; m21:4:2, D smin; m23:2, F sbr; m30:4, A, G, smin; m31:3, G br, sbr rest; m34:2:2, D smin.

B m10:3, D 2 sbr; m12:4, D, E, F, G smin, A min; m17:1, G 2 min; m20:2:2, A smin; m32:3, B sbr.

9. Fortuna desperata Anon. f. 11'-12

London Add. 31922

S m5:1, 2 A dotted br; m17:1, C dotted br; m19:1, B flat dotted sbr, C min, D dotted sbr, C, B flat smin; m24:1, E br; m29:1, A dotted sbr, G, F smin; m32:1, C br; m34:3, A dotted sbr, G, F smin; m48:3, D sbr; m55:3, F br.

A This manuscript shows the following altus not in London Add. 33087:
These manuscripts show the following altus not in London Add. 35087:
10. *En lombre dung buissonnet*  

Anon.  

*f. 12r*-13

Bologna Q 17

**S**  
m11:3, min rest, G 3 min; m22:3, G 2 min; m24:4, flat before E; m26:1, D br.

**T**  
m15:1, flat before E; m21:3, D dotted sbr; m30:1, C 2 sbr; m38:3, B flat, A smin; m40:2, D, E min (without flat); m42:1, B flat, C min.

**C**  
m8:1, no flat before E; m18:1, no flat before E; m25:1, D sbr, no flat before E; m28:1, flat before E; m42:1, G, C min.

Antico 1536¹ *La Courone et fleur* contains the first stanza text in each voice; each part is transposed down a fourth with no flat in the signature.
11. Pauper sum ego

Brussels 228 carries the French text "Ce pouvre mendiant" in the two upper voices.

S m24:2, E sbr, D, C smin; m40:4, B min.

T m5:1, A blackened br, A, B, C, D fusa; m37:1, E dotted sbr, D, E smin.

Bar no variants with London Add. 35087 11 contra.

Florence 2439 carries the French text "Fortune destrange plummaige" in the two upper voices.

S m18:4:2, B, C fusa; m24:2, E sbr, D, C smin.

T no variants

B no variants

13. Mon mary ma diffamee

Brussels IV. 90, Tournai 94 carry partial text of the chanson in each voice-part.

S m12:4, B sbr; m21:4, D, E min; m32:1, G, A, B, C, D, E smin.

T m16:4, D min, C, B, A, G smin; m30:1, G sbr, sbr rest.

16. Si jayme mon amy

London Harley 5242 shows superius only, with full text.

S m5:3, E, F, G, F, G, F smin; m6:4, F sbr; m11:3, C min, F 3 min, E 2 min, D min, C, B smin, A min, D sbr, C min, D sbr, min rest, F 3 min, E 2 min, D min, C, B smin, A min, D sbr, C min, D 1.
17. Consummo la mia vita

Anon.

f. 27'–28

Cambridge 1760

S m3:1, E 2 sbr; m8:1, C br under corona omitted; m11:4, D min; m15:3, C dotted sbr, B, A smin; m23:3, G, A, B, A, A, G, F, E smin, F sbr.

A This manuscript shows the following altus not in London Add. 35087:

\[
\begin{align*}
\text{\textit{S}} & \quad \text{\textit{T}} \\
\text{\textit{B}} & \\
\text{\textit{A}} & \quad \text{\textit{B}}
\end{align*}
\]

T m3:1, no corona is shown; m4:1, C dotted sbr, D min, E sbr, F dotted sbr, E, D, C min, B br; m8:1, C br under corona omitted; m9:1, C sbr, sbr rest; m15:1, F br, C, D sbr.

B m3:1, no corona is shown; m8:1, C br under corona omitted; m9:1, C sbr, C br; m20:1, F br.

Washington, Laborde

S m3:1, E 2 sbr; m8:1, C br under corona omitted; m11:4, D min; m23:3, G, A, B, A, A, G, F, E smin, F dotted min, G smin.

A This manuscript gives the same altus as in Cambridge 1760; it is not found in London Add. 35087.

T m3:1, no corona is shown; m4:1, C dotted sbr, D min, E sbr, F dotted sbr, E, D, C min, B br, C sbr, sbr rest; m9:1, br rest omitted; m15:1, F, C sbr.

B m3:1, no corona is shown; m6:1, D sbr, E, F min, G br, C sbr, C br, B sbr, A br, G br under corona; m20:1, F br.
18. Mon souvenir

Florence 2356 shows no flat in the signature of each voice; a br rest also begins each part.

S  \( m6:3, G \text{ dotted sbr, } F, E \text{ smin}; m15:3, G 2 \text{ sbr}; m18:1, D \text{ br; } m22:1, \text{ flat before } B; m34:1, \text{ no flat before } F; m35:3, \text{ flat before } B; m36:2, G \text{ sbr, } F \text{ min.} \)

T  \( m16:3, D \text{ dotted sbr, } C 2 \text{ min, } B \text{ min; } m23:1, C \text{ dotted min, } D \text{ smin; } m26:2:2, D, E \text{ fusa; } m26:4, \text{ flat before } E. \)

C  \( m13:1, \text{ flat before } E; m18:1, \text{ flat before } B; m22:1, G 2 \text{ sbr; } m23:2:2, E, D \text{ fusa; } m30:2, \text{ flat before } B. \)

Paris 2245 shows the complete refrain text in the superius and partial text in the other voices; the full rondeau text is given below the superius, and each part begins with a br rest.

S  \( m6:3, G \text{ dotted sbr, } F, E \text{ smin; } m18:1, D \text{ br; } m30:1, D \text{ dotted sbr; } m34:1, \text{ no flat before } F; m36:2, G \text{ sbr, } F \text{ min.} \)

T  \( m2:1, \text{ flat before } E; m16:3, D \text{ dotted sbr, } C, B \text{ flat smin; } m24:3, F \text{ min, } D \text{ dotted min, } E \text{ smin, } F \text{ min, } G \text{ sbr; } m26:2:2, D, E \text{ fusa; } m26:4, \text{ flat before } E; m32:1, \text{ no flat before } E. \)

C  \( m4:1, \text{ flat before } E; m13:1, \text{ flat before } E; m22:1, G 2 \text{ sbr; } m23:2:2, E, D \text{ fusa.} \)

19. Mais que che fut

Rome 2856

S  \( m29:1, G \text{ min, } B \text{ flat } 3 \text{ min, } C, B \text{ flat, } A, G \text{ smin; } B \text{ flat min, } A, G \text{ sbr, } F \text{ min, } G 1. \)

T  \( m3:1, D \text{ min, } G \text{ sbr; } m29:1, G \text{ min, } D 3 \text{ min, } E, D, C, B \text{ flat smin, } D \text{ min, } C \text{ sbr, } B \text{ flat min, } A \text{ sbr, } G 1. \)

C  \( m13:4, \text{ flat before } E; m18:1, \text{ flat before } E; m22:1, \text{ min rest, } G 3 \text{ min, } C, D, E, F \text{ smin, } G, A, F, G \text{ min, } D \text{ sbr, } G 1. \)

Petrucci 1501 Harmonice musices Odhecaton A
S  m₄:3, F dotted min, E smin; m₁₆:3, br rest; m₂₇:4, A dotted min, G smin.

T  m₃:1, D min, G sbr; m₄:3, A sbr; m₈:1, F br; m₂₂:3, D br.

C  m₁₃:4, E sbr; m₁₆:4, D dotted sbr, D 2 min.

25. C'est mal sarchie  Agricolt  f. 37'-38

Florence 229 shows no flat in the signature of each voice.

S  m₅:1, G sbr omitted; m₉:1, A dotted sbr; m₂₈:3, B br, A br; m₃₃:1, F dotted sbr; m₃₄:4, B blackened sbr, A smin; m₃₈:2, B dotted min, A smin; m₃₉:2, A dotted min, A smin.

T  m₁:1, G 2 sbr; m₅:1, E sbr omitted; m₁₃:2, C dotted min, B, A smin; m₂₂:1, br rest; m₂₆:1, A 2 sbr; m₃₄:1, min rest, D dotted sbr, D min, D sbr; m₃₇:1, G sbr, min rest, G dotted min, A, B, C, D, C smin.

C  m₁:1, G dotted sbr; m₅:1, C sbr omitted; m₉:1, F sbr, F min; m₁₂:3, no flat before E; m₃₄:2, B dotted sbr.

Verona DCCLVII

S  m₄:1, E 1 under corona; m₆:1, G sbr (error); m₃₃:1, F dotted sbr; m₃₉:1:2, A smin.

T  m₁:1, G dotted br; m₄:1, C 1 under corona; m₆:1, E sbr; m₉:1, C dotted sbr; m₁₁:1, min rest, D sbr, D 2 min, D 2 sbr, C dotted min, B flat min, G min, m₁₅:1, br rest; m₃₄:1, min rest, D sbr, D 2 min, D sbr; m₃₉:2, C sbr.

C  m₄:1, C 1 under corona; m₅:1, C dotted 1; m₂₆:1, F br.

26. Da pacem Domine  Agricolt  f. 39'-40

Copenhagen 1848

S  m₁₃:3, D, C min.

T  m₂₀:1, B flat br omitted.

C  m₁₇:1, flat before E; m₁₉:1, G 2 sbr; m₃₀:1, B
flat 2 sbr; m33:4, flat before E; m40:1, G, D min.

Paris 1597

S m19:1, br rest.
T no variants
C m19:1, G 2 sbr.

28. Je voy je viens

St. Gall 463 gives superius only, with one stanza of chanson text.

S m3:3, A dotted sbr; m11:3, B flat min, D sbr; m12:3, A br; m14:3, F dotted min, G smin; m20:3, A dotted sbr; m27:1, m17 through m26 are repeated as placed in the transcription with the exception of m20:3, A dotted sbr.

Antico 1520

Chansons à trois shows one stanza of chanson text under each voice-part.

S m3:3, A dotted sbr; m11:3, B flat min, D sbr; m12:3, A br; m14:3, F dotted min, G smin; m16:1, E sbr; m20:3, A dotted sbr.

T missing

B This part gives the meter signature \( \frac{4}{4} \); m4:2, G min; m9:1, sbr rest, C sbr; m11:3, B flat br; m15:2, C sbr; m21:2, G min; m25:1, B flat min, A, G smin.

31. Adieu solas tout plaisir

Cambridge 1760 shows one stanza of chanson text under each voice-part.

S m6:1, G br; m11:1, G br, sbr rest; m14:3, G, A, B flat, G smin; m15:3, A min, G dotted min, F smin, F sbr; m17:1, F br, A sbr, A 2 min, A, G, F, E smin, F dotted min, F smin, F 2 min, G, A, B flat, G smin, A dotted min, G smin, A min, G dotted min, F smin, F sbr, E min, F 1.

T m4:1, D sbr, D min; m6:1, G br, C sbr; m9:3, D sbr, D min; m11:1, G br; m13:1, C, B flat, A, G smin,
A dotted min, G smin, A, B flat min, G 2 min, F, G, A, B flat, C, A smin, B flat dotted min, A smin, F min, G sbr, F br; m18:1, C sbr, C 2 min, m13 through m17 of transcription are repeated with above variants, F 1 in the final measure.

C m6:1, G br, F sbr; m11:1, G br; m18:1, m12 through m17 are repeated.

London Harley 5242 contains one stanza of chanson text under each voice-part.

S m4:4, A sbr; m6:1, G br, sbr rest; m10:2, A sbr; m11:1, G br, m14:3, G, A, B flat, G smin; m15:3, A min, G, F sbr; m18:1, m12 through m17 of transcription are repeated with above variants, F 1 in the final measure.

T m4:1, D sbr, D min; m6:3, sbr rest, C sbr; m9:3, D sbr, D min; m11:1, G br; m13:1, C, B flat, A, G smin, A dotted min, G smin, A, B flat min, G 2 min, F, G, A, B flat, C, A smin, B flat dotted min, A smin, F min, G 2 min, F br; m18:1, C sbr, C 2 min, m13 through m17 of transcription are repeated with above variants, F 1 in the final measure.

C m6:1, G br, F sbr; m11:1, G br; m18:1, m12 through m17 of transcription are repeated with F 1 in the final measure.

32. James naymersy Anon. f. 55'-56

Antico 15206 Chansons a troys shows one stanza of chanson text in each voice; m1 through m8 of each voice are repeated twice rather than once as shown in London Add. 25087 32.

S m3:2, C min; m4:1, B flat min, A, G smin, A br; m7:2, F sbr; m15:2, C min; m16:1, B flat min, A, G smin, A br; m19:2, F sbr; m20:1, F sbr, A min, A 2 smin, B flat, A, G, F, E, A, G min, F sbr, E min, F 1.

T missing

B m2:3, F dotted sbr; m3:3, A min; m4:3, F br; m9:3, B flat min; m11:3, B flat min; m14:3, F dotted sbr; m15:3, A min; m16:3, F br; (:given at the end.
Rhau 1542 Tricinia shows one stanza of chanson text in each voice.

D  m3:2, C min; m4:1, B flat min, A, G smin, A br; m7:2, F sbr; m15:2, C min; m16:3, A br; m19:2, F sbr; m20:1, F sbr, A min, A 2 smin, B flat, A, G, F, E, A, G min, F sbr, E min, F l.

T  m4:3, F br; m5:3, D, C min; m7:1, B flat, A, G, F smin; m9:3, B flat min; m10:1, G min; m11:3, B flat min; m12:1, G min; m16:3, F br, C min, C 2 smin, D, C, B flat, A, G, C min, B flat, A, G, F smin; m20:1, F sbr, C min, C 2 smin, D, C, B flat, A, G, C min, B flat, A, G, F smin, G sbr, F l.

B  m3:3, A min; m4:3, F br; m9:3, B flat min; m11:3, B flat min; m15:3, A min; m16:3, F br; m20:1, C sbr, F min, F 2 smin, B flat, F, G, D, E, F, B flat, D, C min, E 1 (error).

33. Je le lairay Anon. f. 56'-57

Florence 2442 gives one stanza of chanson text in each voice.

S  The tenor of this manuscript is the superius of London Add. 35087 33; m8:1, sbr rest, C 2 min.

A  m8:3, sbr rest, F 2 min.

T  Superius is tenor of London Add. 35087 33; m9:3, C dotted sbr.

B  missing

34. Dulcis amica dei Anon. f. 61'-62

Cambrai 124 has each voice transposed down a fourth with no flat in the signature.

S  m6:1, C 2 sbr; m7:1, F br; m14:3, G dotted sbr, F, E smin, m21:1, F dotted sbr, E, D smin; m27:1, B, C min; m28:3, G min, A, B smin, C br, B sbr, C br under corona, C br; m31:1, m18 through m30 of the transcription are repeated with the above variants; C 1 under corona in the final measure.

T  m4:1, C 2 sbr, A br; m25:3, G min, F sbr, E, D smin, E, F, D, C min; m28:3, C, D br, C br under corona; m31:1, m18 through m30 of the transcription
are repeated with the above variants and C 1 under corona in the final measure.

CT: The manuscript shows the following contratenor not in London Add. 35087:

\[ \text{B m5:1, D dotted sbr, E min; m7:1, D br, A sbr; m16:1, E dotted sbr, C min; m26:3, A min, G, F smin, G, A min; m28:1, C dotted sbr, B min, A sbr, G br, C 1 under corona; m31:1, m18 through m30 of the transcription are repeated with the above variants.} \]
Paris 2245

S  m6:1, F 2 sbr; m28:3, F br.

T  m26:1, B flat min, A, G smin.

C  m7:1, G 2 sbr, D, E sbr; m16:1, A sbr; m18:1, B flat dotted sbr, C min, D sbr, B flat min, B flat dotted min, A, G smin; m25:3, no flat before E; m26:3, D min, C, B flat smin.

37. Sourdes regretz  Anon.  f. 71'-73

Brussels 228 shows the complete rondeau text in the superius; the two lower voices have a partial text in each.

S  m19:4, G sbr; m23:4, G dotted min; m29:1, min rest, D dotted min, E, F, G smin, A min, B flat sbr, A, G smin, F br under corona, sbr rest, G sbr, G blackened br, F, E smin; m35:3, D br, D 2 sbr; m48:4, A dotted min, G smin.

T  m26:2, C min, C smin; m29:1, B flat br, C min, D sbr, C, B flat min, A br under corona; m47:1, B flat br.

Bar  m11:3, C min, B flat, A smin; m29:1, G dotted min, F smin, D sbr, C min, B flat sbr, C min, D br under corona; m45:2, B flat dotted min.

Florence 2439 gives the refrain text of the rondeau in the two upper voices.

S  m23:4, G dotted min; m29:1, min rest, D dotted min, E, F, G smin, A min, B flat sbr, A, G smin, F 1 under corona, B flat 1; m35:3, D br, D 2 sbr; m48:4, A dotted min, G smin.

T  m8:1, flat before E; m27:4, C sbr; m29:1, B flat br, C min, D sbr, C, B flat min, A 1 under corona; m47:1, B flat br.

B  m8:4, C dotted min, B flat smin; m23:4, flat before E; m29:1, G dotted min, F smin, D 2 smin, C min, B flat sbr, C min, D 1 under corona; m34:4, flat before E; m44:4, flat before E dotted min, D, C fusa.
41. Helas pourquoi me suis je mariée

Anon.  f. 79'-80

Paris 1597 shows one stanza of chanson text in each of the two upper voice-parts.

S  m4:1, B flat dotted min, A, G fusa; m11:1, D dotted sbr, C, B flat smin; m14:4, C dotted min, B flat smin; m22:4, A dotted min, G smin; m26:3, D dotted sbr; m28:4, A dotted min, G smin; m34:4, A dotted min, G smin.

T  no variants

C  m2:3, B flat dotted min, A, G fusa; m5:3, G br; m11:3, G sbr; m21:1, min rest, F 3 min, F sbr; m33:3, G sbr.

42. Fors seulement

Anon.  f. 80'-81

Antico 1520 Chansons à trois gives the refrain text of the rondeau under each voice.

S  m25:1, E min; m38:1, A sbr, A min; m41:2, C dotted min, D smin; m47:1, F 2 sbr; m51:1:2, D smin; m52:4, E dotted min, D smin.

T  missing

B  m4:4, C min; m23:1, A 2 sbr; m28:1, A dotted sbr; m30:1, A br, A l; m34:3, no flat before B; m40:3, F dotted br; m51:1, A dotted min, G, F fusa, E sbr.

Formschneider 1538 Trium vocum carmina has each voice-part transposed up a fourth with B flat in the signature.

D  m3:4, D min, A br; m13:3, B flat dotted br; m17:4, B flat dotted min, A smin; m20:1, A 1; m25:1, A min; m33:3, D br; m38:1, D dotted br; m41:2, F min, G, A smin; m42:3, B flat 2 sbr; m49:3, A br, min rest, D dotted min, E, F, G, A, B flat, C, A, B flat, A, B flat, A smin, B flat min, A dotted min, G smin, G sbr, F min, G l.

T  m16:1, F br; m22:1, D 1; m31:3, A sbr, A br; m40:1, D 1; m42:3, D sbr; m43:4, E dotted min, D smin; m46:3, D sbr, D, E, F br.

B  m2:1, D 1, F, B flat br; B flat min, A, G smin; m7:4, A dotted min, G smin; m28:1, D dotted sbr;
43. Cest donc par moy

Anon.

Cambrai 124 shows one stanza of chanson text in each voice-part.

S m21:1, A br; m23:4, B sbr; m28:1, B sbr, min rest; m43:1, B, A smin; m49:1, D dotted min, B smin, C min, B, A smin; m50:4.2, F, G fusa.

T m32:2, C min, B, A smin; m34:3, E min; m49:4, E dotted min, D smin, C min.

CT This manuscript shows the following contratenor not in London Add. 35087:
B m19:1, D sbr; m49:3, C, D, E, F smin.

Munich 1516

S m3:3, G 2 sbr; m16:3, C 2 sbr; m28:1, B sbr, min rest; m50:2, A sbr, G min.

T m28:2, G 2 min; m35:3, D 2 min; m43:3, B 2 min.

B m10:1, F 2 min; m19:1, D sbr; m24:3, E 2 min; m49:3, C, D, E, F smin.

44. Salve mater Salvatoris Anon. f. 83'-84

Florence II I 232

S m25:3, B flat sbr (error); m39:1, D dotted min, C smin.

A m25:1, A br, A sbr.

T m18:2, B flat dotted min, A 2 smin, G smin; m27:1, B flat min, A, G smin.

B m23:1, G dotted br; m31:4, F min.

St. Gall 463 has the superius given, only.
S m27:3, F dotted sbr; m28:3, B flat sbr; m39:1, D dotted min, C smin.

45. Vray dieu damour                  Anon.  f. 84'-86

Florence 107bis

S m6:3, E dotted min, D, C fusa; m7:4, C 2 min; 
m11:1, E dotted min, D, C fusa, D 2 min; m19:2, C dotted min, B, B, A smin; m21:4:2, B smin; m22:3, B, G smin. C dotted min, B, B, A smin; m26:1, E dotted min, D, C fusa, D 2 min; m33:3, A 2 min; 
m38:1, C, B min; m40:1, C, B min, A 2 min; m45:1, E dotted min, D, C fusa, D 2 min.

T m10:1, E dotted min, D, C fusa; m11:2, C 2 min; 
m25:1, E dotted min, D, C fusa; m26:2, C 2 min; 
m27:1, C dotted min, B, A fusa, G, A, G min, A dotted min, G, A, G smin; m32:1, B sbr; m37:1, B sbr; m38:2, G 2 min; m40:2, G 2 min; m44:4, D sbr, C 2 min.

C m6:3, C dotted min, B, A fusa; m7:4, E min, D 2 min; 
m11:2, A min; m16:1, B min; m21:2, A dotted min, G, A, G smin; m22:4, E min; m26:2, A min; 
m28:4:2, E smin; m32:4:2, C smin (error); m39:1, G 2 min, C 2 min; m42:4, D smin, F min, E smin, D min, C smin, C min, B smin, C sbr, D, B min, C dotted min, B, A fusa, G, F smin, G min, C 1.

Ulm 237abcd

S Tenor part-book is superius of London Add. 35087 45; m4:1, G br, sbr rest; m6:3, E dotted min, D, C fusa; m11:1, E dotted min, D, C fusa, D 2 min; 
m17:1, C min, B, A smin; m22:3, B, G smin; m26:1, E dotted min, D, C fusa, D 2 min; m33:3, A 2 min; 
m35:1, C, B min; m40:1, C, B min, A 2 min.

T Superius part-book is tenor of London Add. 35087 45; m22:3, E sbr is omitted; m25:1, E dotted min, D, C fusa; m27:1, C dotted min, B, A fusa, G, A, G min, A dotted min, G, A, G smin; m32:1, B sbr; 
m33:2, G sbr; m37:1, B sbr; m44:4, D sbr.

B m6:3, C dotted min, B, A fusa; m7:4, E min; m11:2, A min, G sbr; m16:1, B min; m20:4, A dotted min, G, A, F, A, G, A, G smin; m22:4, E min; m26:2, A min, G sbr; m28:4, D, F smin; m32:3, C 2 min; 
m37:3, C 2 min; m39:1, G 2 min, C 2 min; m43:2:2,
46. Plaine denuy / Anima Loyset Compere f. 86'-87
tea liquefacta est

Brussels 228 shows the complete rondeau text in the superius; the tenor has a partial text.

S B flat in the signature.

C Tenor of London Add. 35087 46; m9:2, B flat min, B flat smin; m12:3, B flat sbr; m21:3, D 2 sbr.

B no variants

Florence 2439 gives the refrain text of the rondeau in each of the two upper voices.

S B flat in the signature.

T m12:3, B flat sbr; m21:3, D 2 sbr.

B no variants

47. Petite camusette Anon. f. 87'-88

Cambridge 1760

S m14:1, E sbr; m22:1, F br, F sbr; m37:2, C dotted min, B, A fusa; m40:1:2, F 2 min, E, D fusa; m49:4, C sbr, B min; m51:3:2, D smin.

T B flat in the signature; m10:2, D sbr; m21:1, E, D smin; m37:4, E sbr; m41:1, B dotted min, A, G fusa.

C m52:1, A br.

Munich 1516

S m5:1, A 2 sbr; m14:1, E sbr; m28:1, A l, A sbr, A dotted br; m40:1:2, F 2 smin, D, C fusa; m44:4, A dotted min, G, A smin, G, F fusa; m46:4, A 2 min; m52:2, D smin, D min, C 2 smin, B, C fusa.

T m13:4, B sbr; m21:1, E, D smin; m37:4, E sbr; m40:3, C 2 min.
B no variants

51. Dieu gard de mal

Anon.  

f. 91'-93  

Cambridge 1760

S Tenor in this manuscript; m26:1, A min; m42:1, F br, E sbr; m44:3, G br, G min; m69:1, A, D smin.

T Superius in this manuscript; m4:1, G sbr, G min; m20:4, D sbr; m28:1, D sbr, D min; m32:1, C sbr, C min; m33:4, D, C min; m47:1, G sbr, G min; m62:2, C 3 min.

C m1:1, C sbr, C min; m11:4, C sbr; m15:2, G sbr, G min; m17:2, G, F smin; m27:3, G sbr, G min; m31:3, F sbr, F min; m39:1, C sbr, C 2 min; m58:2, G 3 min; m60:2, G, F smin; m61:4, F 3 min; m67:2, G, F smin.

52. On a mal dit de mon amy

Anon.  

f. 93'-94  

Florence 117 shows one stanza of chanson text in each voice.

S m17:4, B flat dotted min, A smin; m35:4, A sbr; m39:1, F sbr, min rest, B flat dotted min; m41:1, A, G min.

T m6:1, B flat dotted min, A, G fusa; m36:3, A 2 min; m41:3, A 2 min.

C m4:1, G min, F, E smin; m5:3, F min, E, D smin; m10:3, G min, F, E smin; m12:1, F min, E, D smin; m16:1, F min, E, D smin; m24:3, C 2 min; m37:2, G 3 min.

London Harley 5242 shows one stanza of chanson text in each voice.

S m4:1, B flat dotted min, A, G fusa; m5:4, A dotted min, G smin; m10:3, B flat dotted min, A, G fusa; m12:2, A dotted min, G smin; m17:4, B flat dotted min, A smin; m26:4, G dotted min, F smin; m39:1, F sbr, min rest, B flat dotted min; m41:1, A, G smin.

T m31:1, C, B flat smin; m35:4, C min, C smin.
C m12:1, F min, E, D smin; m29:1, F min; m30:3:2, G smin, B flat min, A, G smin; m37:2, G 3 min.
CHAPTER VIII

TRANSCRIPTIONS

The following pages contain the transcriptions of the fifty-three compositions of this study. Extra stanzas and footnotes, which cite emendations taken from other sources, accompany the transcriptions. The abbreviations of sources and musical variants used in the footnotes are found in the List of Sources and Variants in the Musical Readings.
Et *attendite*, Et

Qui *transite*

per *viam*

At

et *videite*, et *videte*]

et *videite*]

et *vide* —

*tenite* — Et *videte* —
Si est dolor, si est dolor, si est dolor, si est dolor, si est dolor, si est dolor, si est dolor, si est dolor.
est dolor, Sic ut dolor
Sic ut dolor
est dolor, Sic ut dolor
meus.

1. MS shows C b; C 2 sbr emendation after Bologna Q 17, Bologna Q 18, Brussels 228, Florence 107\textsuperscript{bis}, Paris 1597, and Tournai 94.

2. MS shows A sbr, A min; A dotted sbr emendation after Bologna Q 17, Bologna Q 18, Brussels 228, Florence 107\textsuperscript{bis}, and Paris 1597.

3. MS shows E br; E 2 sbr emendation after Bologna Q 17, Bologna Q 18, Florence 107\textsuperscript{bis}, Paris 1597, and Tournai 94.

4. MS shows C dotted br, B dotted br; C br, C sbr, B br, B sbr emendation after Bologna Q 17, Bologna Q 18, Brussels 228, Florence 107\textsuperscript{bis}, and Paris 1597.
Erubescat Judaeus Infelix

Anon.

2.

Erubescat Judaeus Infelix

Anon.

2.

Erubescat Judaeus Infelix

Anon.
Qui dicit

[Infe-lix]

Qui dicit

[Infe-lix]

Qui dicit

[Infe-lix]

Qui dicit

[Infe-lix]

Qui dicit

chri-sti-um

chri-sti-um

chri-sti-um

chri-sti-um
3. Miserere mihi Domine
Et exaudi mine,

mine

et

ternt

et

ratiorem

ora

ora
4. Parce Domine

Par - ce, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne,

Par - ce, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne,

Par - ce, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne,
15

lo,

[populo tu o]

populo tu o,

Qui a pi

 Qui a pi us es

 Qui a pi us es,

 et miseri

 et miseri

 et miseri

et miseri
2. *Contra* taken from Bologna Q 17.
3. MS shows E 2 min; E sbr emendation after Bologna Q 18.
5. Du bon du cœur

Anon.

f.4'-5

Du

Du bon du cœur

bon du cœur

chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re dame, ma chie-re Dame, vous supplie e tres hum -
hum-ble-ment, Que me re-cher-chez dou-blement,
Pou-r

Pour vous ser-vir de corps et d'â-

me, Et je vous ju-re sur-mon-

me, Et je vous ju-re sur-

m-
Que vous servirez seule-ment.

1. MS shows D min, D smin; D dotted min emendation after Munich 1516.

2. MS shows C br; C 2 sbr emendation after Munich 1516.

3. MS shows F br; F 2 sbr emendation after Munich 1516 and Formschneider 1538.

4. MS shows B flat 2 min; B flat sbr emendation after Munich 1516.
6. Quant je vous voye

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-

Quant je vous voye, D'ais-se transi-
hors de moy, tout hors de moy, Me trou - ve [mieux,]

Tout hors de moy, Me trou - ve [mieux,] Quant je vous

Quant je vous voy - e, D’ai-se tran-si, Au - ssi je croy, Et

Quant je vous voy - e, D’ai-se tran-si, Au - ssi je croy,

voy - e, D’ai-se tran-si, Au - ssi je croy, Et sou-vent dy, Que

sou-vent dy, Que nulz sou-ssy, A-voir ne doy, Quant je vous voye, quant

Et sou-vent dy, Que nulz sou-ssy, A-voir ne doy, Quant je vous voye, quant

nulz sou-ssy, A-voir ne doy, Quant - je vous voye, quant je vous voye, quant
je vous voye,
quand je vous voy-e, D'ai-
se transi,
Il m'est ad-vis. Que voy-ung roy.

D'ai-se transi,
Il m'est ad-vis, Que vous_ung roy.

Il m'est ad-vis Que voy ung roy.
Adieu, m'amour du temps passé.

Car vous n'êtes plus de saison, car vous n'êtes plus de saison, puisque regrettez donz de saison.

À dieu, m'amour du temps passé.
Puisque regret ma-vez don-né, Sans a-voir cause ne raison,
Plus ne se-ray vos-tre mignon,
Je ne se-ray di-
tre mignon.
Je ne se-ray di - re le fault, Je ne se-ray di-

Sans a-voir

cause ne raison, Plus ne se-ray vos-

Sans a-voir cause ne raison, Plus ne se-ray vos-

Sans a-voir cause

Sans a-voir cause

Sans a-voir cause

Sans a-voir cause

Sans a-voir cause

Sans a-voir cause

Sans a-voir cause

Sans a-voir cause

Sans a-voir cause
Plus re le fault, D'ung aul-tre a-vez plus

D'ung aul-tre a-vez plus graci-eux,

Se le prendez il ne m'en chault.

graci-eux, Se le prendez il ne m'en chault.
8. Tristis est anima mea

Tristis est

Tristis est anima mea

Tristis est anima mea, [a-

Tristis est anima mea, [me-

Tristis est anima mea,
usque ad mortem, [ad]

usque ad mortem, [us -]

tristis est

tristis anima mea

anima mea, [me]

tristis anima, usque ad
Ius - a, us - que ad
ma - me a, us - que ad
mor - tem,
mor - tem, mor - tem au - tem
mor - tem,] mor - tem au - tem
ad mor - tem au -

- tem cruc - cisc.
cru - cisc.

- tem,] cruc - cisc.
\textsuperscript{1} MS shows A min, A smin; emendation by editor.
Fortuna desperata

[Antoine Busnois]
le - di - c - ta, che di

i - ni -

qua, tal do - na

qua, ma - le - di -

ma - le - di - ta,

e - lec -

ta, che di tal do -

che di tal do -
1 Flats shown in London Add. 31922.

2 Flat shown in Paris 4379, Seville $5-I-43$ and Paris $Vm7 676$.

3 Flat shown in Paris $Vm7 676$. 
En l'ombre d'un buissonnet,

En l'ombre d'un buissonnet,

Tout au long d'un rivière,

Tout au long d'un rivière, d'un

-ère, J'ay trouvé le filz Marquet,

J'ay trouvé le filz Marquet,

ri-vi-ère... J'ay trouvé le filz Mar-
Qui pri-oit sa da--me,

Qui pri-oit sa da--me chiè- re,

Quet Qui pri-oit sa da-- me chiè-

20

_ _ _ _ _ _ En di-sant par tel ma-niè-re,

En di-sant par tel ma-niè-re, Je

__ __ En di-sant par tel ma-niè-re, Je

b 25

Je vous ay-me mon cœurs douxs,  

vous ay-me mon cœurs doux, A dont résp-andit la ber-

vous ay - me mon cœurs doux, A dont résp-
A dont réspon-dit la ber-giè-re, Robyn, com-ment
pon-dit la ber-giè-re,
Ro-byn, com-ment l’a-tendez vous?
Ro-byn, com-ment l’a-
ten-dez vous?
Ro-byn, com-ment l’a-
ten-dez vous?
"Je l'entends bien, s'il vous plaist,
Belle, que soyés m'amye:
Je vous donray un bocquet
De violecte jollie;
Mais d'une chose vous prie,
C'est que m'amayez par amours."
Adonc respond la bergère:
"Et comment l'entendez vous?"

"Cuydez que pour ung bouquet
Vous ayez m'amour entière?
Il n'y a si beau varlet
Que je ne getasse arrière."
"Obliez votre maniere;
Faites vous ainsy a tous?"
Adonc respond la bergère:
"Et comment l'entendez vous?"

Robin feist tant par son plet
Et par sa belle maniere
Qu'il joua du flajollet,
Et aussy feist la bergère.
"Vous estes tresbonne ouvriere;
Faites vous ainsi a tous?"
Adonc respond la bergère:
"Et comment l'entendez vous?"

---

1 Flat shown in Tournai 94.
2 MS shows D sbr, D min; D dotted sbr emendation after Bologna Q 17 and Tournai 94.
3 MS shows G sbr; G 2 min emendation after Bologna Q 17.
4 Flats shown in Bologna Q 17.
5 MS shows D 2 sbr; D br emendation after Antico 1536.
6 Extra text stanzas taken from Paris and Gevaert, Chansons du XVe siècle, No. 9.
11. Pauper sum ego

Josquin des Prez

Pauper sum ego, et in labo-

sum ego, et

ri-bus, [la-bori-bus] a-

et in labo-ri-bus
juventutem mea,

exalta a, exalta a, exalta a, exalta a,

exaltatus a, humilitatem, humilitatem, humilitatem,
li - a - tus

sum

et

con-tur-

li - a - tus

sum

et

tur - ba - tus,

[et con-

tur - ba - tus,

[et

et

con -

].

con-tur - ba - tus.

tur - ba - tus.
1 MS shows C sbr, C smin; emendation by editor.
2 MS shows B sbr, B smin; emendation by editor.
12. Peccantem me quotidie

Pe-ccan-tem me quo-di-de,
Pe-ccan-tem me
Pe-ccan-tem
Pe-ccan-tem
Pe-ccan-tem

ti-di-e, quo-ti-di-e,
me quo-ti-di-e,
me
et non me
et non me
et non me
me, qui - a
in - in - bat
in - inferno, nul - la
a in - - - fer -
est re - - - - -
re - - - - -
no nul - - la est re -
Deus, ut salva me,
Deus, [Deus] et sal—
[et sal va me.]

1 MS shows D br; emendation by editor.
13. Mon mary ma diffamée

Mon mary ma dif-fa-mé,
Pour la lon-ge de mou-ré,
Pour l’amour de mon a-my,
Que j’ai fait avec lu-y,
Pour l’amour de mon a-my,
Que j’ai fait avec lu-y.

Anon.
mon a - my,
vecque lu - y,
[de mon a - my,]
[avec lu - y,]
[de mon a - my,]
[Je - mon a - my,]²
En dés - pit de mon ma - ry,
Qui me va tout jour ba - tant,
En dés - pit de mon ma - ry,
Qui me va tout de mon ma - ry,
Qui me va tout
Aucunes gens m'ont blâmée
Disant que j'ay fait amy:
La chose tresfort m'aguée,
Mon tresgracieulx soucy.
    He! mon amy,
En despit de mon mary
Qui ne vault pas ung erant blanc,
Je feray pis que davant.

Quant je suis la nuyt couchée
Entre les braz mon amy,
Je deviens presque pasmée
Du plaisir que prens en luy.
    He! mon amy,
Pleust a Dieu que mon mary
Je ne veisse de trente ans!
Nous nous donrions du bon temps.

"Sy m'amy est courroucée,
Pensez que j'en suis marry;
Car elle est sy mal traictée
Pour l'amour de son amy."
    He! mon amy,
En despit de mon mary
Qui ne m'amy tant ne quant,
Je feray pis que davant."
Si je pers ma renommée
Pour l'amour de mon amy,
Point n'en doy estre blâmée,
Car il est coincte et joly.

He! mon amy,
Je n'ay bon jour ne demy
Avec ce mary meschant;
Je feray pis que davant.  

---

1 MS shows G min; emendation by editor.

2 First line of the refrain and extra stanzas taken from Paris and Gevaert, Chansons du XV^e siècle, No. 111, which is after Paris 1274+, f. 75r-76.
14. Ma maitresse mamy

Ma ma - tres - se m'a - my - e, Nou-bli-es point ce - lu - y.

Ma ma - tres - se m'a - my - e, Nou-bli-es point ce - lu - y.

Qui point, qui point ne vous ou - bli - e.

Qui point, qui point ne vous ou - bli - e.

Qui point, qui point ne vous ou - bli - e.
MS shows C min, C smin; emendation by editor.
15. Hélas dame que jayme tant

Hélas, da - me que j'ayme tant, Plai-
Vous sça-vez qu'il i a long tems, Que

Hélas, da - me que j'ayme tant, Plai-
Vous sça-vez qu'il i a long tems, Que

se vous ma re - ques-te ou - ir, Veu-1iez moy ung peu se-cou-
jay dé-sir de vous jou - ir, rir Je vous sup - pli - e très hum-bles - ment, Ou du brief my

se vous ma re - ques-te ou - ir, Veu-1iez moy ung peu se-cou-
jay dé-sir de vous jou - ir, rir Je vous sup - pli - e très hum-bles - ment, Ou du brief my

se vous ma re - ques-te ou - ir, Veu-1iez moy ung peu se-cou-
jay dé-sir de vous jou - ir, rir Je vous sup - pli - e très hum-bles - ment, Ou du brief my

Anon.
_faul-dra mo-rir, En deul, en pei-ne, et en tour-ment.

_ faul-dra mo-rir, En deul, en pei-ne, et en tour-ment.
16. *Si jayme mon amy*

> Si j'ayme mon amy, Trop plus que mon marre, En avez

> Vous merveille, [merveille,] Il n'est ouvrier que

> Vous merveille, merveille, Il n'est ouvrier que

> Luy, De che mestier joyly, Qui se fait sans chandelier

> Luy, De che mestier joyly, Qui se fait sans chandelier

> Luy. De che mestier joyly. Qui se fait sans chandelier
Mon amy est gaillard,
Et mon mary fastard,
Et je suys jeune dame:
Mon cueur seroit paillard
D'aymer ung tel vieillard,
Veu qu'il est tant infame.

Quant suys avecques luy
Je n'ay que tout ennuy
Ne chose qui me plaise:
Or feust ensevely
Et en terre pourry!
Sy serois a mon aise.

Et quant j'ay mon amy
Couche' aupres de my:
Il me tient brassee;
Aussi fas je moy luy:
D'avoir un tel deduit
Jamais n'en fuz lassée.

Sy je fais mon desduit
Soit de jour ou de nuyt
Et le villain se course,
Ne me chault s'on en bruyt:
Je feray mon plaisir
Aux despens de sa bourse. 2

---

1MS shows A min; emendation by editor.

2Extra stanzas taken from Paris and Gevaert, Chansons du XV\textsuperscript{e} si\textecircumflex{c}cle, No. 118, which is after Paris 12744, f. 80r-81.
17. Consummo la mia vita

[Johannes Prioris]

Et non ardisco, de

[Handwritten musical notation]
MS shows a br in each voice; emendation by editor provides a better text setting.
18. Mon souvenir

[Hayne van Chizeghem]

Mon souvenir me fait-

Mon souvenir me fait lan-

Mon souvenir

languir, Pour les re-

languir, [me fait languir] Pour

me fait languir, [languir]
le se-cou-rir, [soubz es-poir-

es-poir de le

de le se-cou-rir.

se-cou-rir.
Si sans cesser deurye courir
Si scauray ie par quel rigueur
Mon souuenir, etc.

Sa douleur me fault descouuir
Et le mettre hors de langueur
En luy donnant port et faueux
Sans plus dire ne soustenir
Mon souuenir, etc.

1 Flat shown in Paris 2245 and Rome 2856.

2 Flat shown in Paris 1597, Paris 2245, and Washington, Laborde.
19. Mais que che fut

Mais que che fut se-crè-te-

ment,
En aul-cun lieu ou je di-

ment,
En aul-cun lieu ou-

En aul-cun lieu ou je di-

roi-e,
[ou je di-roi-e,]

je di-roi-e,

je di-roi-e,

Di-roi-e, J'a-mes
James homme n'es-condi-

Pour un petit, pour un petit,

James homme n'es-condi-

Pour un petit, pour un petit,

James homme n'es-condi-

Pour un petit, pour un petit,

James homme n'es-condi-

Pour un petit, pour un petit,

James homme n'es-condi-

Pour un petit, pour un petit,
Qui priroit trop longuement
Pour le second ie le feroye
Mais que, etc.

Si en voulez plus largement
Je cuyde que ie noseroye
Par dieu ie men aduiseroie
Dy trouver bon appointement
Mais que, etc. 3

1 Flats shown in Rome 2856.

2 MS shows E 2 min; E sur emendation after Petrucci 1501.

3 Extra stanzas taken from Droz and Piaget, Jardin, Vol. II, Introduction et notes, No. 548, which is after Verdard, Le Jardin de plaisance (poetry only), f. 179°.
20. N'est il pas bien infortune

f. 30'-31

N'est-il pas bien infortuné,

Qui de cœur aimélement,

Che que perpetuellement.

Est à
21. Nostre saison est bien fortunée

Anon.

Nos - tre sai - son est bien

Nos - tre sai - son est bien fortu -

Nos - tre sai - son est bien

____ for - tu - né - e,

____ for - tu - né - e,

Quant me par -

____ for - tu - né - e,

Quant me par -ti de ma mai -son

Pour

____ de ma mai -son [mai -son,] Pour al -

Quant me par -ti de ma mai -son
al-ler cou- - chier au buy- son,

Pour cou- - chier au buy- son, pour cou-

À la froi-du- - re à la gel- lé-

chier au buy- son, À la froi-du-

re à la gel-lé-

re à la gel-lé.

22. Lessies parler

Les-sies par-ler, les-sies di-

Les-sies par-ler, les-sies

Les-sies par-ler, les-sies

Les-sies par-ler qui vou-dra, Au

di-re, Les-sies par-lor qui vou-
dra, Au
di-re, Les-sies par-lor qui vou-
dra, Au
des-
des-pit de ja-lo-si-e, Jay-me-ray qui

des-pit de ja-lo-si-e, Jay-me-ray qui

des-pit de ja-lo-si-e, Jay-me-ray qui

de ja-lo-si-e, Jay-me-ray qui

Anon.
m'ay - me - ra,  Et j'ay - me - ra,  Et j'ay - me - ray qui m'ay - me - ra,  Et j'ay - me - ray qui m'ay - me - ra,  Et j'ay - me - ray qui m'ay - me - ra.
ra,  [qui m'ay - me - ra.]
23. Ut queant laxis

\[\text{Ut queant laaxis resonare fibris mira gestorum famulius tuorum solve polluti soluva}\]
ve po-lu-ti la-bi-i re-a-tum

Sanc-te Jo-an-nes]

Sanc-te Jo-an-nes]

tum Sanc-te Jo-an-nes]

---

1Complete text taken from the Hymn to St. John the Baptist (Antiphonale, p. 733; Liber Usualis, p. 1504).
24. Comment peut avoir joye

Coment peut a - voir jo -

Coment peut a - voir jo - ye,

Coment peut a - voir jo -

Coment peut a - voir jo - ye,

ye, [Qui Fortu - ne con - trent,]

[Qui Fortu - ne con - trent,]

ye, [Qui Fortu - ne con - trent,]

[Qui Fortu - ne con - trent,] Voy - seau
L'oy-seau qui pert sa pro-ye,

L'oy-seau qui pert sa pro-ye,

L'oy-seau qui pert sa pro-ye, De

qui pert sa pro ye [qui sa pro-ye,] De

De neus ne luy sou-vient, Au

neus ne luy sou-vient, Au boys sur

neus ne luy sou-vient, [sou-vient,] Au

neus ne luy sou- - - vient, Au boys sur
N'a point tout son désir,
N'a point tout son désir,
N'a point tout son désir,
N'a point tout son désir, De
De chan-ter il n'a cu-
re,
re,
Qui vit en des-plai-sir.
Qui vit en des-plai-sir.
25. C'est mal sarchie

C'est mal sarchie, vos-tre a

van-tai - ge, D'a-le - guer

Et vous mons-
Et vous mons-trez bien peu ru-sé

vous mons-trez bien peu ru-sé

trez bien peu ru-sé Car

Car trop es-tez

car trop es-tez vieul et

trop es-tez, vieul et

vieul et u-sé, Pour par-

u-sé Pour parler, de-

u-sé Pour
Il convient donc, c'est grand dommage,
Qu'à vieillesse facez hommage
Sans que plus soyez abuse:
C'est mal, etc.

N'ayez plus le cœur si vallage;
Vous estes d'aymer excuse
Car par tout serez refusé
Veu que portez si gris plumage:
C'est mal, etc.  

1 Flat shown in Petrucci 1501.
2 MS shows F sbr, F min; F dotted sbr emendation after
Florence 229, Paris 4379, Seville 5-1-43, Verona DCCLVII, and Petrucci 1501.

3.3 shows B flat sbr, B flat min; B flat dotted sbr emendation after Florence 229.

4. Extra stanzas taken from Champion, *Pieces joyeuses*, No. 53, which is after Vérard, *La Chasse* (poetry only).
26. Da pacem Domine

Da pacem

Domine, Da pacem

In diem bus ne

Domine ne
bus nostris, qui a non
nostris, qui a

est alius, est alius

est alius, qui pugnet pro

qui pugnet pro nobis, qui

qui pugnet pro
Flats shown in Copenhagen 1843.
27. Qui est celuy qui dina mal

Anon.

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,

Qui est ce-luy qui di-ra mal du fons,
et le jo - ye, Pour - tant qu'a deux ge - noux

et le jo - ye, Pour - tant qu'a deux ge - noux

le jo - ye, Pour - tant qu'a deux ge - noux

on luy bail - le sa pro - ye.

on luy bail - le sa pro - ye.

on luy bail - le sa pro - ye.

^MS shows A 2 min; emendation by editor.
28. Je voy je viens

Anon.

Je voy-je viens-je viens mon cœur s'en vol-
Je voy-je viens-je viens mon cœur s'en vol-
Je voy-je viens-je viens mon cœur s'en vol-
Je voy-je viens-je viens mon cœur s'en vol-
Je voy-je viens-je viens mon cœur s'en vol-
Je voy-je viens-je viens mon cœur s'en vol-
Je voy-je viens-je viens mon cœur s'en vol-
Je voy-je viens-je viens mon cœur s'en vol-

Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Vous est-il me tué est ne saï pour-quoï
Respondez-moy quelque parolле,
Retournez vos yeux devers moy;
Veus auray-je point a l'essay?
Nenny, je ne suis pas si folle.

Las, s'il venoit à vostre escole
Quelque gentil rustre escolier,
Qui eust de l'ancre et du papier,
Ne le voudriez-vous point aymer?
Ouy, ouy, pour luy mon cieur s'en volle.

Rossignollet qui au boys volle,
Qui fais amoureux resjoyr,
Squauroys-je de m'amye jouyr?
Nenny, elle n'est pas si folle. ¹

¹Extra stanzas taken from Brown, Theatrical Chansons, p. 127.
Et puisqu'il est ainsy
Que je sçay bien qu'il m'ayme
Je scroye bien villaine
D'aymer aultre que luy.¹

¹Extra stanza taken from Gérole, Le Manuscrit de Bayeux, No. 29, which is after Paris 9346, f. 29r-30.
30. tout plain dennuy

[Beneditus Appenzeller]

Tout plain d'en-nuy et de des-con-

Tout plain d'en-nuy et de des-con-

Tout plain d'en-nuy et de des-con-fort

Tout plain d'en-nuy et de des-con-fort

Sou-vent je suis

Sou-vent je suis
nul ne contredy, a mes do-leurs
que souvent je porte, que je
que souvent je porte, je porte,
que je porte, je porte, Seul regretant
Seul regretant, que je porte
et aul - - - tre en ou - - -

et aul - - -

aul - - - tre en

bly ou - - - bly.

tre en ou - - - bly.

ou - - - bly.
31. Adieu solas tout plaisir

f.53'-54

[Antoine de Févin]

Adieu solas, tout plaisir,

Mon doux coeur,

Adieu solas, tout plaisir, et

et lesesses, Mon doux coeur

sy vit en grandtristresse, Sc'est du re-

sy vit en grandtristresse, Sc'est du re-

sy vit en grandtristresse, Sc'est du re-

sy vit en grandtristresse, Sc'est du re-
Je meneray lassus au vert bochage
Ou je feray fonder ung ermitage
Pour les regretz que j'ay de mon amy
Ellas, ellas, il m'a fally

1MS shows G'sbr; G br emendation after Cambridge 1760
and London Harley 5242.
32. James naymeray

Jo. Mouton

James nayme-ray ma chou je suis trop bel-le,
Mon mar-ry est plus bel-lin que ag-neau bel-le,

James nayme-ray ma chou je suis trop bel-le,

Car il a bar-bouil-le mon cou de sa trou-el-le,
Il ne se-roit trou-ver mon cou si n'a chan-del-le,

Car il a bar-bouil-le mon cou de sa trou-el-le,

Car il a bar-bouil-le mon cou de sa trou-el-le,

Tou-te la nuit il m'y di-soit que ma che-mi-se, luy nuy-soit, Je le

Tou-te la nuit il m'y di-soit que ma che-mi-se, luy nuy-soit, Je le prins et
prins et la getis en la ruel-le,
la getis en la ruel-le,
la getis en la ruel-le,
Mais encore demandit-il de la chandel-le.
Mais encore demandit-il de la chandel-le.
Mais encore demandit-il de la chandel-le.
33. Je le lairay

Je le lairay puis-

Je le lairay puis-

Je le lairay puis-

qu'il

qu'il m'y bat, [Vray dieu hé-las] Et l'ort

puis qu'il m'y bat, [Vray dieu hé-las] Et

m'y bat Vray dieu hé-las Et l'ort vi-
villain m'a engroigné,
l'ort villain m'a engroigné,
l'ort villain m'a engroigné, Qui

Qui dessus moy a trouvé

Qui dessus moy a trouvé Que
Que j'estoi e - al - lé - e à l'es - bat,

Que j'estoi e - al - lé - e à l'es - bat,

Que j'estoi e - al - lé - e à l'es - bat,

Que j'estoi e - al - lé - e à l'es - bat,

[Vray - dieu hé - las,] Je le lai - ray

[Vray dieu hé - las,] Je le lai-ray puis - - -

[Vray dieu hé - las,] Je le lai-ray puis - - -
puis qu'il m'y bat,

[Vray dieu hé-las.]

ray puis - qu'il m'y bat,

[Vray dieu hé-las.]

qu'il m'y bat, Vray dieu hé-las.

Extrait de l'anthologie de poésie française de l'époque médiévale.
34. Dulcis amica dei

Dul-cis, dul-cis am- 
mi-ca

Ca de-ni, Ro-sa ver-nans, stel-

la de-co-ra, Tu me-mor es-to

la de-co-ra, Tu me-mor es-to

la de-co-ra, Tu me-mor es-to
"me - i Dum mortis ve ---

me - i Dum mortis ve ---

me - i

me --- i Dum mortis

-- ne --- rit ho --- ra.

-- ne --- rit ho --- ra.

-- ve ne --- rit ho --- ra.

\footnote{MS shows a very small flat placed before this note by a later hand.}
mi-e,
En-tre mes bras des-sus mon lyt
En-tre mes bras des-sus mon lyt,
En-tre mes bras des-sus mon lyt

Pour as-say-er se le ca-ly
Pour as-say-er se le ca-ly,
En - dur - re

En - dur - re bien

En - dur - re bien

En - dur - re bien
36. Que n'est il vray

Anon.

Que n'est-il vray

Que n'est-il vray

Que

ma joy - e,

Es - il vray]

n'est-il vray,

[que n'est-il

péran - che me fuis - se

e,]

Es - pér - ran - che

vray] ma - joy - e Es - pér - ran - che me
Sourdes regretz

Sourdes regretz, en-

Sourdes regretz, en-

environnées mon

environnées mon

ceur,

Tout de sos - pirs

Tout de sos - pirs

mon ceur, Tout de
J'ai mais-se mieulx, [j'ai mais-se mieulx]

J'ai mais-se mieulx, [j'ai mais-se mieulx]

J'ai mais-se mieulx, [j'ai mais-se mieulx]

J'ai mais-se mieulx, [j'ai mais-se mieulx]

J'ai mais-se mieulx, [j'ai mais-se mieulx]

Pour en estre si long-temps en languer,
Mais j'espère bien que grâce l'on m'aporte
Pour le remède qui me vauldra bon eur;
Sourdes regretz, etc.

Aujourd'hui n'est plaisir qui me supporte;  
Le coeur m'estraint et me tient en rigeur,
Aligiez moy et me donnez vigueur  
Où je vaulx mort, à vous je m'en rapporte;
Sourdes regretz, etc. 5

1 Flat shown in Florence 117 and Florence 2439.
2 MS has G min, G smin; G dotted min emendation after Brussels 228 and Florence 2439.
3 Flats shown in Florence 2439.
4 MS has B flat min, B flat smin; B flat dotted min emendation after Brussels 228, Florence 117, and Florence 2439.
5 Emendation in refrain and extra stanzas taken from Picker, The Chanson Albums of Marguerite of Austria, pp. 379-381, which is after Brussels 228, f. 94r-95.
38. *Vivo ego dicit Dominus*

\[ \text{Anon.} \]
dicit Dominus, nolo mortem, nolo mortem, nolo mortem
39. Sancta Maria piarum piissima

f. 76'-78

Anon.
piis - si - ma

idan - tum piis - si

ma, [pi - a - rum piis - si

a - rum] piis - si - ma [piis - si

ma,] inter-ce - de

ma] inter-ce - de pro no - bis, pro no -

ma,] inter-ce - de pro

pro

bis sancta - rum

bis sancta - rum,
bis sanctarum sanctissima

sanc
tis
si
ma,

ut

sanc
tis
si
ma ut per te

ut per te virgo gloriosa

per te virgo gloriosa

virgo gloriosa

- o - sa, su-

sa, gloriosa

\[ \text{glori} \]
Mat nostrum pec-cam-i-na, [pec ca-

Su-mat nostrum pec-ca-mi-

sa,]

Su-mat nos-

mi-na,] pec-ca-

mi-na, [pec ca-

mi-na

tra pec-ca-mi-

na

[Su-mat nos-tra

[c]3(d=éd)]

[c]3(d=éd) pec-ca-

su-mat nostrum pec-ca-mi-
1. MS shows D min, D smin; emendation by editor.
2. MS shows E 2 min; emendation by editor.
3. MS shows G sbr; G min emendation by editor.
Buvons ma commère, et

nous ne buvons point, Troes dames estooint et
tout en ung tenat, Dissant ma commère,

40. Buvon ma commere

Benedictus Appe[n]scelders

f.78'-79
Nous ne bu-vons point, bu-vons ma-
re, Nous ne bu-vons point, bu-vons
mère, Nous ne bu-vons point, bu-vons
com-mère, et nous ne bu-vons point.
ma com-mère, et nous ne bu-vons point.

Bevons, ma commère, etc.
Il y vint ung rustre tout en beau pourpoint,
Pour servir les dames tres bien et à point.
Bevons, ma commère, etc.

Bevons, ma commère, etc.;
Se dirent les dames: "vécy bien à point;
Faison bonne chere, ne nous faignons point."
Bevons, ma commère, etc.

Bevons, ma commère, etc.;
Le mignon commence, il ne tarde point.
De servir s'avance tout à leur bon point.
Bevons, ma commère, etc.
Bevons, ma commere, etc.,
De chanter s'avance en doux contrepoint,
Et en grant plaisance vint fraper au point.
Bevons, ma commere, etc.

Bevons, ma commere, etc.,
Des maris doublance nous n'en avons point.
D'eux n'airons grevance, car ils n'y sont point.
Bevons, ma commere, etc.¹

¹Extra stanzas taken from Gérold, Le Manuscrit de Bayeux, No. 15, which is after Paris 9346, f. 15v-16.
41. Helas pourquoi me suis-je mariée

F. 79-80

Hélas, pourquoi me suis-je mariée,

ma-rié-e, Vrais a mou-

me suis-ge mar-ié-e,

[mariée] Vrais a mou-reux aye-

reux aye-es de moy pi-

Vrais a mou-reux aye-es de moy pi-

-es de moy -te,
Car par ma foy, [car par ma foy]

je suis désolé, hélas pour

me suis mariée [hélas] pour
42. Fors seulement

Anon

F. 801-81
me tourmente,

Qu'il n'est douleur que par vous je ne sens-

Pour ce que suis de vous
Vostre rigueur si tresfort me court seure
Quen se party na chose qui masseure
Ne bien aucun qui en riens me contente
Fors seulement, etc.

Mon desconfort toute seule ie pleure
En mauldissant sur ma foy a toute heure
Ma loyaulte qui tant me fait dolente
Las! que je suis de viure mal contente
Quart de par vous nay riens que me sequeure
Fors seulement, etc. 4

1 MS shows E br; emendation by editor.
2 A dotted min emendation after Antico 15206.
3 Flat shown in Formscheider 15389.
4 Emendation in refrain and extra stanzas taken from Droz and Piaget, Jardin, Vol. II, Introduction et notes, No. 496, which is after Vérand, Le Jardin de plaisance (poetry only), f. 115e.
43. C'est done par moy

f. 81'83

C'est done par moy, [c'est ______ done ______ par ______]

C'est done par moy ______ [done par moy,] c'est

C'est done par moy

moy ______] quain-sy suis fortu-né-e, quain-sy suis ______

donc par moy quain-sy suis fortu-né-e quain-sy,

quain-sy suis fortu-né-e, [quain-sy_______ suis ______ for-tu-

_______ for-tu-né-e, Infortu-

_______ for-tu-né-e, Infortu-

quain-sy_______ suis for-tu-né-e, Infortu-

né-e_______], Infortune hé-las, in-
Il était une fois, hélas, infortuné hélas suis

hélas, infortuné hélas, suis

fortune hélas, infortune hélas suis sur ma

sur ma foy, [hélas suis sur ma foy]

sur ma foy [suis sur ma foy,]

foy, [hélas suis sur ma foy]

Plus malheureux au monde n'est que moi

Plus malheureux au monde n'est que moi, au

Plus malheureux au monde n'est que moi.
[aul-tre que moy]n'est de tel heure né-e.
44. *Salve mater Salvatoris*  

[Jean Mouton]
ris]  vás  e - l e - c t u m  vás  h o - n o -
vas  e - l e - c t u m  vás  h o -
 e - l e - c t u m  vás  h o - n o -
 ct u m  vás  h o - n o - n o - r i s  

ris,  vás  m i - s e - r i -  c o r -
 - n o - r i s  
ris,  [ vás  m i - s e - r i -

rís)  vás  m i - s e - r i -
Vas misericor -
Cor diae
Vas misericor -
Cor diae

Vegi nostro cav -
Vegi nostro -
Vegi nostro -
Vegi nostro -
1 MS shows G br, G sbr; G dotted br emendation after Florence II I 232.
45. Vray dieu d'amour

Vray dieu d'amour con-for-tez moy.

Vray dieu d'amour con-for-tez moy, Vray dieu d'amour con-for-tez moy, Vray dieu d'amour con-for-tez moy, Vous m'a-vez mys en grand en-

Vray dieu d'amour con-for-tez moy, Vous m'a-vez mys en grand en-

Vray dieu d'amour con-for-tez moy.
Vous m'a-vez

mis en

grand en-noy,
Pour la belle que point ne voy,
En ceste novel-le say-son

30

Hé-las comment pass-eray[donc]?
Ce temps d'este qui est sy

35

son,
Hé-las comment pass-eray[donc]?
Ce temps d'este qui est sy

long,[ce temps d'este qui sy long] ce temps d'este qui est sy

40

qui est sy long,
ce temps qui est sy

long, ce temps d'este qui est sy long, ce temps qui est sy long
Je me suis aventuré,
En noz jardins suis entré
Pour qu'ilir rose ou bouton
En ceste nouvelle saison:
Hélas! comment passeray donc
Cest mois de may qui est si long?

En noz jardins suys entré;
Trois fleurs d'amours y trouvay,
Une en prin, deux en laissay
En ceste nouvelle saison:
Hélas! comment passeray donc
Cest mois de may qui est si long?

Ung chapellet fait en ay;
De troys rents le commençay
Et a quatre l'achevay
En ceste nouvelle saison:
Hélas! comment passeray donc
Cest mois de may qui est si long?

A troys rents le commençay,
Et a quatre l'achevay;
A m'ame ye le donnay
En ceste nouvelle saison:
Hélas! comment passeray donc
Cest mois de may qui est si long?

Sy je la puis rencontrer,
D'amours je la vueil prier;
Aussi est ce la saison
Ou mois qui moys de may a nom;
Hellas! content passeray donc
Cest moys de may qui est si long?

A m'amye le donray,
Et sçay bien que j'en auray
Un bon baiser quant vouldray
En ceste nouvelle saison;
Hellas! content passeray donc
Cest moys de may qui est si long?

---

1. MS shows A min, A smin; a dotted min emendation after Florence 107bis.

2. Emendation in refrain and extra stanzas taken from Paris and Gevaert, Chansons du XV* siècle, No. 8, which is after Paris 12744, f. 67-7.
46. Plaine dennewy / Anima mea liquefacta est

Loyset Compère

Plaine dennewy

Plaine dennewy

de longue main attaine [tain] sinistra

de longue main attaine

Anim mea liquefacta

tente, De desplaisir en vit
tente, De desplaisir en est,

fi- li- ae The-
Ne pensez pas que le dye par faéte,
Car sans cela me tiendray malheureuse,
Plaine d'ennuy, etc.

Sans Dieu ne puis venir à mon attainte,
Auquel je fais pryer doloureuse
De non me voir en forme rigoureuse
Se je demeure a tousjours de noir tainte,
Plaine d'ennuy, etc.¹

¹Extra stanzas of the rondeau taken from Picker, *The Chanson Albums of Marguerite of Austria*, p. 383, which is after Brussels 228, f. 55r-56r.
47. Petite camusette

[Antoine de Févin]

Petite camusette a la

Petite camusette a

Petite camusette a

Petite camusette a la

mort m'a-ves mys, a la

la mort m'a-ves mys

Petite camusette

mort m'a-ves mys, Robin

a la mort m'a-ves mys, Robin

a la mort m'a-ves mys,
et Marion,

Robin et Marion

Robin et Marion

Robin et Marion

Robin et Marion

Robin et Marion

Robin et Marion

Robin et Marion

Robin et Marion

Robin et Marion

Il s'en vont bras à bras

Il s'en vont bras à bras, il s'en vont bras à bras, [il s'en vont bras à bras]

Il s'en vont bras à bras, Il s'en sont
Il s'en sont endor-mys,

endor-mys, [endor-mys,]

endor-mys, petite camuset-
[endor-mys] petite camuset-

petite camuset-
te à la mort ma ves mys, à la

tte à la mort ma ves mys,
1 MS shows F dotted br; F br, F sbr emendation after Cambridge 1760.

2 MS shows E 2 min; E sbr emendation after Cambridge 1760 and Munich 1516.
Fuyes regretz

Avant que l'on s'avançe,
De vous ban-nyr [car du tout ce,]

je vous quit-...
je vous quit- te,

car du tout je quit- te,

[car du tout je quit- te,

car du tout je quit- te,]

Et qui plus est vous quit- te,

Et qui plus est tous vous quit- te,

Et qui plus est tous vous faiz,

[tous vous faiz , je des- pi-

faiz , je des- pi-

[et qui plus est tous vous faiz] je des-pi-]
Puis-que mon deul, c'est tourné,
Puis-que mon deul, c'est tourné,

Puis-que mon deul, c'est tourné en plaisance,
Puis-que mon deul, c'est tourné en plaisance,
Puis-que mon deul, c'est tourné en plaisance.
49. Amy aurez vous donc

Amy l'aurez-vous donc

Amy l'aurez-vous donc

Amy l'aurez

fortuné, [Amy l'aurez

fortuné, [Amy l'aurez

ou vous donc fortuné,

ou vous donc fortuné,

Cel-

le guilay

ne, Cel-

le guilay choi-
Car tous-iours, l'ay trou-vé

Car tous-iours l'ay trou-vé fort

tous-iours, l'ay trou-vé

fort, une.

fort, une.

fort, une.
50. Je my soloye aller

Anon.

f.90'-91

Je my slo-loy--e al--ler es-

Je my slo-loy--e al--ler es-ba-

ba-tre a-vecq mes pe-tys en-fans, Mais mai-te-

my slo-loy--e al--ler es-ba-tre

b a-tre a-vecq mes pe-tys en-fans, Mais mai-te-

nant je suis en la-tre

ant je suis en a-vecq mes pe-tys

n a-tre
[en la-tre] mais maï-te-nant je suis en-

en-fans,

Mais maï-te-nant je suis

--- tre, mais maï-te-nant je suis en

--- tre a-ve-co mes pe-

--- en la-tre a-ve-co mes

la-tre --- 25 a-ve-co mes pe-

--- tys en-fans, [a-ve-co

pe--- tys en-fans, 

tys en-fans, L'ung sy m'yar bret l'au-
mes pe-tys] en-fans Lung sy m'y

Lung sy m'y bret l'a-u-tre m'y
tre m'y cry-e, 35

bret l'a-u-tre m'y cry-e, [l'a-u-tre m'y cry-e, [l'ung sy m'y bret l'a-u-tre m'y cry-

40
e,] l'ung sy m'y bret l'a-u-tre m'y

[ l'ung sy m'y bret l'a-u-tre m'y

e,] l'ung sy m'y bret l'a-u-tre m'y
tung sy m'y bret l'a-u-tre m'y cry-e]
cry - e, my bret l'au-tre m'y cry - - e.

1. MS shows A br; emendation by editor.

2. MS shows A 2 min; emendation by editor.
51. Dieu gard de mal

[Jean Mouton]
tou mon cœu, Ma jen nesse est passé-

mon cœu, Ma jen nesse est passé-

Or voye je bien que c'est [fol-leur] Dimet tre [sa] pen-

Or voye je bien que c'est [fol-leur] Dimet tre [sa] pen-

Or voye je bien que c'est [fol-leur] Dimet tre [sa] pen-

... Car el-le m'a dit en plo rant:

... Car el-le m'a dit en plo rant:
[car elle] m'a dit en plorant:

m'a dit en plorant: [car elle]

_plo-rant: Vous a-mours__

_plo-rant: Vous a-mours__

[vous a-mours sont finé-

[vous a-mours sont finé-

[vous a-mours sont finé-

[vous a-mours sont finé-
 Vous a-mours sont fi-né-es,

 Vous a-mours sont fi-né-es,

 Vous a-mours sont fi-né-es.
Despencer m'a fait non argent,
A la maison d'ung tavernier,
Payer l'escot de maincte gent
Dont je n'en avoyss pas mestier.

Chausses de verd m'a fait porter
Et souliers a poulaine,
Et par devant son huys passer
Mainctes foys la sepmaine.5

1MS shows C dotted sbr; C sbr, C min emendation after Cambridge 1760 and London Harley 5242.

2MS shows G dotted sbr; G sbr, G min emendation after Cambridge 1760 and London Harley 5242.

3MS shows G dotted sbr; G sbr, G min emendation after Cambridge 1760.

4MS shows D dotted sbr; D sbr, D min emendation after Cambridge 1760.

5Emendations and extra stanzas taken from Gérold, Le Manuscrit de Bayeux, No. 32, which is after Paris 9346, f. 32*-33*.
52. On a mal dit de mon amy

On a mal dit de mon amy

On a mal dit de mon amy

[mon a-my,]

Dont j'ay le cœur

Dont j'ay le cœur

triste et mari

[et mari]

Mais

Mais qu'en
Qu'en ont il affaire, affaire, affaire,
Mais qu'en ont il affaire, il affaire, affaire,
Affaire mais qu'en ont il affaire,
Affaire, ] Ou s'il [est] bien ou s'il [est]
Affaire, ] Ou s'il [est] bien ou s'il [est]
laid, [ou s'il est laid,] Puis qu'il est
Puis-qu'il est bien, puis-qu'il est bien à mon plaisir, puis-qu'il est bien à mon plaisir, puis-qu'il est bien à mon plaisir.

Puis-qu'il est bien à mon plaisir, puis-qu'il est bien à mon plaisir, puis-qu'il est bien à mon plaisir.
Il n'ayme bien; si fais je luy,
Je ne le voys pas à demy;
A luy je veuil complaire.

Je l'ay sur tous aultres choisy,
Car je ne veule point d'autre ame,
A qui doit il desplaire?
Ilz s'en pourroient deffaire.
Dieu le veuille garder d'anuy. 2

1F min emendation after London Harley 5242.

2Emendation in first stanza and extra stanzas taken from Geffold, Le Manuscrit de Bayeux, No. 74, which is after Paris 9346, f. 75v-76.
CHAPTER IX

INDEX OF COMPOSERS

In the following index composers' names have been arranged alphabetically, followed by the text incipits of compositions attributed to each. Text incipits in parentheses represent attributions found through collation with other sources. The symbol "/" separates the two texts of the only motet-chanson in the manuscript. The Latin text of this piece is found in the contra.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Text Incipit</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agricola,¹ Alexander</td>
<td>Cest mal sarchie</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Da pacem Domine</td>
<td>26</td>
</tr>
<tr>
<td>Appenzeller,² Benedictus</td>
<td>Buuon ma commere</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>(Tout plain dennuy)</td>
<td>30</td>
</tr>
<tr>
<td>Brumel, Antoine</td>
<td>(Vray dieu damour)</td>
<td>45</td>
</tr>
<tr>
<td>Busnois, Antoine</td>
<td>(Fortuna desperata)</td>
<td>9</td>
</tr>
</tbody>
</table>

¹MS gives Agricola.
²MS gives Appenzelers.
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<th>Number</th>
</tr>
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<tbody>
<tr>
<td>Compère, Loyset</td>
<td>(Mais que che fut)&lt;sup&gt;3&lt;/sup&gt;</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>(O vos omnes)&lt;sup&gt;4&lt;/sup&gt;</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Plaine dennuy / Anima mea liquefacta est</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>(Sourdes regretz)</td>
<td>37</td>
</tr>
<tr>
<td>Févin, Antoine de</td>
<td>(Adieu solas tout plaisir)</td>
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<td></td>
<td>Fuyes regretz</td>
<td>48</td>
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<tr>
<td></td>
<td>(On a mal dit de mon amy)</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>(Petite camusette)</td>
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<td>Ghiselin, Johannes</td>
<td>Jayme bien mon amy</td>
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<tr>
<td>Ghizeghem, Hayne van</td>
<td>(Mon souuenir)</td>
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<tr>
<td>Lepetit, Nino</td>
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<td>43</td>
</tr>
<tr>
<td>Mouton, Jean</td>
<td>(Dieu gard de mal)</td>
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<tr>
<td></td>
<td>James naymeray</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>(Je le lairay)</td>
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</tbody>
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<sup>3</sup>Bologna Q 17, Florence 178, and Rome C. G. XIII 27 give Petrequin.

<sup>4</sup>St. Gall 463 gives Obrecht.

<sup>5</sup>MS gives the alternate name, Verbonnet.

<sup>6</sup>Heilbron X. 2 gives Willaert.
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<tr>
<td>Mouton (continued)</td>
<td>(Salve mater Salvatoris) ..................</td>
<td>44</td>
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<tr>
<td>Obrecht, Jacob</td>
<td>(Parce Domine) ..........................</td>
<td>4</td>
</tr>
<tr>
<td>Prez, Josquin des</td>
<td>(En lombre dung buisonnet) .............</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>(Pauper sum ego) .......................</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>(Quant je vous voye) ...................</td>
<td>6</td>
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<tr>
<td>Prioris, Johannes</td>
<td>(Consummo la mia vita) .................</td>
<td>17</td>
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<td></td>
<td>(Dulcis amica dei) .....................</td>
<td>34</td>
</tr>
<tr>
<td>Vyzeto, Johannes</td>
<td>Coment peult avoir joye ...............</td>
<td>24</td>
</tr>
<tr>
<td>Anon.</td>
<td>Adieu mamour du temps passe ............</td>
<td>7</td>
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<tr>
<td></td>
<td>Amy laurez vous donc fortune ..........</td>
<td>49</td>
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<tr>
<td></td>
<td>Dicant nunc Judaei .....................</td>
<td>53</td>
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<tr>
<td></td>
<td>Du bon du cueur .......................</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Erubescat Judaeus Infelix .............</td>
<td>2</td>
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<tr>
<td></td>
<td>Fors seulement ........................</td>
<td>42</td>
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<td></td>
<td>Helas dame que jayme tant .............</td>
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<td>Je my soloye aller ....................</td>
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<td>Je voy je viens .......................</td>
<td>28</td>
</tr>
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<td></td>
<td>Lessies parler ........................</td>
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<td></td>
<td>Ma maitresse mamye ....................</td>
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<td>Number</td>
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<tr>
<td>Anon. (continued)</td>
<td>Miserere mihi Domine</td>
<td>3</td>
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<tr>
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<td>Mon mary ma diffamee</td>
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<td></td>
<td>Peccantem me quotidie</td>
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<td></td>
<td>Quant je vous voy parmy les rues</td>
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<td>Que nest il vray</td>
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<td>Qui est celuy qui dira mal</td>
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<td>Sancta Maria piarum piissima</td>
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<td>Si jayme mon amy trop</td>
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<td>Anon.</td>
<td>49</td>
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<td>Buuon ma commere</td>
<td>Benedictus Appenzeller¹</td>
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<td>Johannes de Vyzeto</td>
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<td>(Johannes Prioris)</td>
<td>17</td>
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<td>Da pacem Domine</td>
<td>Alexander Agricola³</td>
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<td>Fuyes regretz</td>
<td>Antoine de Fevin</td>
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<td>Helas dame que jayme tant</td>
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<td>Helas pourquoi me suige maries</td>
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<td>Jean Mouton</td>
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<td>Jayme bien mon amy</td>
<td>Johannes Ghiselin⁴</td>
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⁴MS gives the alternate name, Verbonnet.
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<td>O vos omnes</td>
<td>(Loyset Compère)</td>
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<td>Parce Domine</td>
<td>(Jacob Obrecht)</td>
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<td>Pauper sum ego</td>
<td>(Josquin des Prez)</td>
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6St. Gall 463 gives Obrecht.
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<td>Vray dieu damour</td>
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