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HARMONICE MUSICES ODHECATON

A

Janes Stochem



A traistre amors me saupes tu feus dis
 Je ten departe toy et ta puissance
 tel quel est car per ma conscience Je ne crains plus ny
 tes fais ne tes dis



ENCOR Ha traistre amours



ONE Ha traistre amours

Ne foy tu pois que plus fais me dire
 de me traister ad morty a fleurance

Ha traistre amours

Y euls tu vyer amys tes loys et dis
 sur moy qui soy sy bien seruy en France
 tu l'esten bien & nulle connoissance
 avoir en veuls p quoy deshermonis dis

Ha traistre amours

HARMONICE
MUSICES ODHECATON
A

EDITED BY
HELEN HEWITT

EDITION OF THE LITERARY TEXTS BY
ISABEL POPE



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PREFACE

The year 1501 must forever remain an important one in music history for it saw the first successful production in printed guise of a large collection of polyphonic music. This work issued from a printing-press set up in Venice by Ottaviano dei Petrucci and bore the title, *Harmonice Musices Odhecaton A*. It contained ninety-six musical compositions (some set for four voices, some for three) carefully selected to represent the finest secular writing of the foremost composers of that day. These men, almost without exception, hailed from the Netherlands.

Petrucci followed this a few months later with a second similar, though somewhat smaller collection to which he gave the less pretentious title, *Canti B Numero Cinquanta*. The series was completed two years later by the largest of the three collections, *Canti C Numero Cento Cinquanta*. To all three attaches a certain antiquarian interest, a further interest as examples of the art of music printing, and, happily, serious musical interest as well.

From about 1845 to date an intermittent flow of books, articles, and mention of paragraph length has given attention to Petrucci and his music prints, which number altogether more than fifty. Most of these accounts, however, have been concerned with Petrucci as a music printer and with the *Odhecaton* as an example of that art. The rest are chiefly bibliographical studies which aim at enumerating Petrucci's entire output, or at indexing the three volumes of the series mentioned above. Occasionally studies of the period have attempted to get beneath the external aspects of the three collections.

Individual compositions from the *Odhecaton* or the other two collections of this series have from time to time been transcribed into modern notation, scored, and introduced into histories of music or anthologies of one kind or another. It is a curious fact, however, that in the more than four hundred years that have elapsed since the first issue of the *Odhecaton* (in the same decade that America was discovered by Columbus) no complete modern edition of any one of these important anthologies of art-music has been published.

The most far-reaching study based on the *Odhecaton* that has appeared is that of Dr C. L. Walther Boer, which he calls *Chansonvormen op het Einde van de XVde Eeuw* (Amsterdam: H. J. Paris, 1938). Dr Boer's major interest was in the song-forms of the late fifteenth century as revealed in Petrucci's *Odhecaton*. The present work, on the other hand, aims to make the entire collection available. These two studies were made independently as doctoral dissertations; the research in both cases is based on essentially the same sources. In many cases similar conclusions have been reached in both works, although in other instances disagreement will be noted.

As is well known, Petrucci printed the music of the *Odhecaton* in its entirety; of the literary texts, on the other hand, he gave only the incipits. One of the results of the present research has been the recovery of many of the missing texts. It has also been possible to ascertain the composers of some anonymous works and the authors of one or two of the literary texts.

This edition presents the compositions in completely modernized form, thus rendering them accessible to all who share an interest in late fifteenth-century music. To this end the obsolete notation with its equipment of ancient note-shapes and rests was transformed into the current idiom and then scored with the aid of the modern bar-line. The literary texts garnered from widely scattered sources have been set under the music following the disposition in selected codices.

In the edition of both musical and literary texts the best possible reading has been sought. The musical readings depart from Petrucci's print only in the few instances where actual errors or omissions have been detected; the poetic readings follow those sources which seemed clearest and most complete when several versions were available.

Although the Odhecaton was suggested by Professor Hugo Leichtentritt as a suitable subject for study, my share of the research was of necessity done entirely in Europe. During a two-year residence at the University of Heidelberg the work from its inception to its conclusion in the form of a thesis (the nucleus of the present edition) proceeded under the guidance and supervision of Professor Heinrich Bessler, head of the music department of that university.

The residence in Heidelberg was twice broken by excursions outside Germany. A month's journeying through Switzerland and Italy (with return via Munich and Augsburg) made possible the consultation of the Basel Codex, those in the German cities mentioned, and all the manuscripts in Italian libraries with the exception of those in Monte Cassino, Rome, and Turin. A similar trip to Paris, Tournai, and Brussels gave opportunity for work on the manuscripts in the libraries of those French and Belgian cities. Owing to the convenient system of inter-library loan operating in the Germanic countries many ancient and valuable codices were sent by post to the library of Heidelberg University where use of them was permitted over as long a period as was desired. Manuscripts and prints consulted in this manner were Ber H, Form, Greif, Heilbr, Mü Glar, SG 1, SG 2, SG 3, Rhau, Wien, and Zw. Only the loan of the Leipzig and Regensburg codices was refused because of the unusually high value set upon them.

Dij, Lab, and Porto were examined in photostatic reproduction; the Gottschalk copy of the Odhecaton in the form of a microfilm copy; Wolf in modern transcription. The material in the British Museum was verified for me by Mr B. Schofield to whom I am indeed indebted for this kindness. The necessary photostats were then procured for closer examination.

In the event that a manuscript has been published, it is to be understood that the modern edition was consulted, not the original. There is only one exception to this statement. P 1719, which has been published only in part, was consulted in Paris in its original, manuscript form.

During this same period of research and throughout the past year and a half many others have lent a willing hand in the solution of various problems which arose. To Professor Albert Smijers of the University of Utrecht I wish to proffer my warmest thanks for aid in procuring photostats from Italian libraries, for helpful advice of many kinds, and for his never-failing interest in the progress of the work. To Dr Knud Jeppesen I am also most grateful for the considerable amount of verification he did for me in connection with the codices of Segovia and Seville. With the conclusion of the Spanish Civil War it became possible for me to communicate with Professor Higiní Anglès of the Biblioteca de Catalunya in Barcelona. For further assistance with the Spanish manuscripts, the copying of note incipits, and sending me photostats I wish to express my gratitude to Professor Anglès. In connection with these same manuscripts and the Seville copy of the Odhecaton particular thanks are due Mr John Hamlin, our American Consul in Seville, who personally arranged for the microfilming of certain material in the Biblioteca Capitulare y Colombina for me.

For various types of help with manuscripts and difficult bits of research I appreciate deeply the courtesy extended me by Mme Yvonne Rokseth, Professor of Musicology at the University of Strasbourg, and by M. Guillaume de Van of the Bibliothèque Nationale in Paris. Others who have rendered valuable assistance are Dr Arnold Geering of the University of Basel, Dr Harold Spivacke and Dr Helen Bush of the Library of Congress, Sister Rosalie of the St John Convent, Cambridge, Massachusetts, Mr Elmer Olson of the Isham Memorial Library of Harvard University, Dr Oliver Strunk of Princeton University, and Dr Manfred Bukofzer.

I should also like to record here my indebtedness to others who have graciously replied to either oral or written questions pertaining to certain details: Professors E. K. Rand and John A. Waiz of Harvard University, Professor William H. P. Hatch of the Episcopal Theological School, Cambridge, Massachusetts, Professors Henri Muller, Mario Pei, and Adriaan J. Barnouw of Columbia University, Dr H. Becket Gibbs of the School of Music of Union Theological Seminary, Professor Edward Dent of Cambridge University, and Dr Bernard Peebles of Fordham University.

For help in connection with questions of notation I wish to mention Dr Willi Apel of the Longy School of Music in Cambridge, Massachusetts. To Professor Alfred Einstein of Smith College I am deeply grateful for help with the problem of editorial accidentals as well as for reading the entire typescript and making valuable comments and suggestions. To Dr Edward Lowinsky I also offer special thanks for additional help with accidentals and for sharing his ideas on the question of 'secret modulations.' The accidentals which are found in 'Fortuna dun gran tempo' (Odh 74) are the work of Dr Lowinsky and I wish to thank him here for his permission to use his interpretation in the present edition.

Others who have read sections of the Introduction and rendered a valuable service with constructive criticisms are Dr Myron Schaeffer of Columbia University, Mr Arthur Vogel of Teachers College, Columbia, Miss Emily Gaither, and Dr Marcel Françon of Harvard University. In the matter of literary texts Dr Françon has been most generous with his time, with the loan of photostats, with advice as to manuscript readings, and in sharing his knowledge of the French poetic forms of the fifteenth century. The critical services of Professor J. D. M. Ford have proved invaluable to Miss Pope, the collaborator responsible for the section entitled 'Notes on the Literary Tests.'

This list would not seem complete without an expression of grateful appreciation of the kindness of the many library authorities who have so courteously permitted examination and use of the valuable and treasured codices in their care. I also remember in particular the efficient and friendly collaboration of Doctors Finke and Berenback in the manuscript division of the Heidelberg University library. Without the ready coöperation of librarians in both Europe and the United States this edition would have lost a great share of its value.

To still others who have contributed of their time and energies either by assisting with research, giving advice, or helping me to form judgments from time to time during the preparation of this study, I wish to acknowledge here my indebtedness and express my very real gratitude for such friendly help. In this connection, I should acknowledge as well, the coöperation and interest of the Mediaeval Academy and the American Council of Learned Societies, who voted monies for this volume.

The final copy of the transcriptions was prepared by Mr Angelo Petix of New York City and to him is owing a special gratitude for his never-failing patience with this long and painstaking job, as well as for the excellence of his work.

My deepest gratitude, however, goes out to Professor Bessler, whose sure guidance from the very outset laid a firm foundation for the whole structure of the present edition. His generosity in lending note-indexes, photostats, transcriptions of some manuscripts, as well as in giving of his time for instruction and consultation could only be remembered gratefully.

Helen Hewitt

New York City
January, 1942

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To
MY MOTHER
AND THE MEMORY OF MY FATHER

H. M. H.

Soprano

He las que il est amon gre

Tenor

He las que il est amon gre

Alto

He las que il est amon gre

Basso

He las que il est

E

I. THE ISSUE OF 1501 AND LATER ISSUES

The appearance of the *Harmonice Musices Odhecaton A* in Venice in 1501 was, for musicians, an event of considerable importance. For the first time in history a comparatively large collection of part-music had successfully assumed printed form. Earlier attempts to print music had been made--almost, in fact, from the date of Gutenberg's demonstrated success with book-printing. The particular problems which the notation of music presents, however, had proved a stumbling-block and required more experimentation before a happy solution could be reached. Such experiments were made from time to time throughout the second half of the fifteenth century. The results of these attempts have been studied and catalogued elsewhere and are of the utmost importance in the history of music printing.¹ Since this is not the prime concern here, suffice it to state that although a fairly practical system of printing plainsong was in use before 1500 and continued in use after this date, most of the known examples of printed mensural music antedating the *Odhecaton* are but brief illustrations inserted in literary works. The one complete composition in parts is not printed from type but from a wood-block. As summarized by Gustave Reese, 'So far as we know, the *Odhecaton* does contain the earliest *part-music* printed from type, and it is the earliest instance of a complete volume (as distinguished from a mere example) of part-music printed by any method whatsoever.'²

The printing of the *Odhecaton* also marked the opening of the illustrious career of the Italian Ottaviano dei Petrucci, pioneer in the art of printing figured music, to whose imaginative genius this marvelous accomplishment was due. Born 18 June 1466 at Fossombrone, near Ancona, in the Papal States, Petrucci journeyed to Venice to seek his fortune when in his twenty-fifth year. It was not until '1498, the 25th day of May,' however, that he was ready to petition the Doge and Signory of Venice 'to accord him, as first inventor, the special grace that, for twenty years no other be empowered to print figured music in the land subject to Your Signory, nor tablatures for organ or lute, nor to import said things...' His reasons for desiring this privilege were that he, 'Ottaviano dei Petrucci of Fossombrone, an inhabitant of this illustrious City, a very ingenious man, has, at great expense and with most watchful care, executed what many, not only in Italy but also outside of Italy, have long attempted in vain, which is, with the utmost convenience, to print Figured Music.'³

Although the privilege was granted on the same day, it was not till three years later that the first work, the *Odhecaton*, issued from his press. Gustave Reese has drawn attention to the fact that 'Petrucci had not only to do his printing, but to make his own type. For, when he embarked upon his venture, type-casting was still part of the printing business. It did not branch off as an activity separate

1. Friedrich Chrysander, 'A Sketch of the History of Music-Printing from the Fifteenth to the Nineteenth Century,' *Musical Times*, XVIII (1877), German translation, *Allgemeine musikalische Zeitung*, XIV (1879); article on 'Printing of Music,' *Grove's Dictionary of Music and Musicians*; Otto Kinkeldey, 'Music and Music Printing in Incunabula,' *Papers of the Bibliographical Society of America*, XXVI (1932), 89-119; Kathi Meyer in collaboration with Eva Judd O'Meara, 'The Printing of Music 1473-1934,' *The Dolphin*, II (New York, 1935), 171-207.
2. Reese (consult List of Sources), p. 45.
3. Reese, p. 40. The complete translation of this petition is given by Reese together with the source of the original Latin, *R. Archivio di Stato di Venezia, Notatorio, Collegio 1489-1499, car. 170*, and the information that the Latin was printed by Schmid, Vernarecci, and in Weck 1.

from printing proper until the end of the sixteenth century. Moreover, casting-instruments were in a low state of development, and Figured Music--that is, music in florid counterpoint (which employs many time-values and therefore demands a notation capable of indicating them) as distinguished from plainsong (which does not need or use a notation representing them)--called for many note-shapes and rests.⁴

The far-reaching importance of this invention of a process of printing music from movable type has already been likened to that of Gutenberg's success with the printed word.⁵ Each made possible the easier dissemination of its own type of literature, which had hitherto required such arduous labor. The benefit to be derived from the easier reproduction of musical works and consequently the wider range of their spread and influence henceforth possible was, of course, invaluable.

From 1501 until about 1526 a steady stream of works flowed from Petrucci's press. In 1511 he transferred his presses to Fossombrone. Here, on 22 October 1513, he applied to Pope Leo X for a similar exclusive privilege of printing music in the Papal States for fifteen years. In this same year, back in Venice, Giacomo Ungaro petitioned the senate 'for a monopoly of all *canto figurato* for fifteen years to come. The petition was granted on condition "ne hoc praejudicetur concessionibus si quae forte factae fuissent antehac," possibly a reference to the privilege (of 1498) already held by Petrucci.⁶

However, Petrucci did not remain completely out of touch with Venice. The very next year, 26 June 1514, he appeared again before the Venetian senate with a petition which fills in some of the details of his history. This request stated that in order to avail himself of the privilege granted to him he required capi-

tal, and that consideration induced him to enter into partnership with Amadio Scoto and Nicolò di Raffaele. This association had produced many volumes of music, but the recent wars had disturbed the course of business, the capital of the company was compromised, Nicolò di Raffaele had become almost blind, and the privilege would expire in four years' time. Petrucci and his partners therefore beg for a prolongation of the copyright for another five years, and obtain it.⁷

The Venetian privilege gave Petrucci the right to publish music in Venice until 1523; the privilege granted by Pope Leo gave a similar privilege for the Papal States until 1528. The latest date shown by any extant work of Petrucci is 1526.

One other interesting sidelight on Petrucci and his invention is found in the copyright granted Francesco Marcolini by the Venetian College in 1536. In his petition he stated that '*esser circa xxx anni che fu uno Ottaviano da Fossombrone, che stampava la musica nel modo che si imprimono le lettere, et è circa xxv anni che tal opera non si fa; alla quale impresa si è messa non pur la Italia ma l'allemaña et la franza et non lhanno potuto ritrovare, Io Francesco Marcolini, svisceratissimo servitor di quella; essendomi affaticato molti giorni et non con poca spesa in ritrovar tal cosa, etc.*, and so he begs for a monopoly of all music printed *con caratteri di stagno or altra mestura*. This looks as though Ottaviano de Petrucci's method had been lost; and if Marcolini's statement is correct, it is clear that his musical press was the next to follow Petrucci's in Venice. Two years later we come across a more famous name than that of Marcolini. In 1538 Antonio Gardano presented to the Senate a petition, which was granted in the following terms, *che ad Antonio Gardano musico francese sia concesso quanto per la*

4. Reese, p. 41.

5. Chrysander, 'A Sketch of the History of Music-Printing,' p. 324.

6. Horatio F. Brown, *The Venetian Printing Press: An Historical Study Based Upon Documents for the Most Part Hitherto Unpublished* (New York and London, 1891), p. 107.

7. Brown, *The Venetian Printing Press*, p. 107. This is a free translation of the original Italian, which is reproduced by Carlo Castellani in *La Stampa in Venezia dalla sua origine alla morte di Aldo Manuzio, seniore* (Venice, 1889), pp. 82-83. This book is an enlarged extract from *Ateneo Veneta*, ser. XI, vol. II, ser. XII, vol. 1. Chapter V (pp. 61-68) deals with "Ottaviano dei Petrucci da Fossombrone e la stampa della musica in Venezia."

supplicatione soa el dimanda, intendendosi la gratia essergli concessa per anni x solamente et osservando le legge circa le stampe disponenti. The supplication is lost, and so we do not know what were the first works for which Gardano begged a copyright. In 1542 Gardano patented his *novo modo trovato per lui di stampar musica*. But here again the absence of the file containing the petition prevents us from knowing what the new method was. Though other music printers, such as Troiano di Nano, appear in the field, yet from this date onwards it is Antonio Gardano whose name occurs most frequently in the copyrights, and who was the greatest musical printer in Venice.⁸ Gardano perfected Petrucci's system, reduced the number of requisite processes to one. His sons, Angelo and Alessandro, kept the Gardano press in activity till the end of the sixteenth century.

As has been mentioned, Petrucci continued printing both in Fossombrone and in Rome from 1501 until about 1526. Before his death on 7 May 1539 he had issued more than fifty collections of music.⁹

Of these fifty odd publications we have a special interest in three: the *Harmonice Musices Odhecaton*: A, the *Canti B Numero Cinquanta*: B, and the *Canti C Numero Cento Cinquanta*: C. These three volumes form a series as is indicated by Petrucci in the use of the letters A, B, and C. Their kinship is further shown by the similarity of their contents. All three volumes are anthologies of secular polyphonic art-music of the late fifteenth century. According to the custom of the time observed first in manuscripts and then in printed collections, the opening number is sacred, in the nature of a dedication, and attesting the seriousness of the art to follow. A few other sacred

pieces, in the form of Latin motets, are found scattered through all three collections, though the contents are predominantly secular in character. The determination of the exact nature of the music contained in the *Odhecaton*, the first of the three anthologies, forms the ultimate aim of the present investigation, and detailed descriptions of its contents comprise the analyses to follow.

All three volumes of this series are of the same format, the pages being oblong and measuring 17 cm. x 24 cm. The printing is done on deckle-edged paper and each volume is bound with light grey boards. Only the recto of each folio is numbered, there being occasional errors and omissions. In the *Odhecaton* the numeration runs to 103, which, in modern terms, means some two hundred pages of music. *Canti B* numbers 55 folios, and *Canti C* 167. In each of the three volumes a short composition is found complete on the verso of the last numbered folio. Opposite it on an unnumbered folio stands Petrucci's colophon.

In each volume the title-page fills folio 1 recto (unnumbered). The title stands near the top of the page, in each case divided between two lines. The very center of the page just below the title is occupied by an enormous initial, either A, B, or C as the case may be. Throughout all three collections the type used is Black Letter.¹⁰

The title of the first collection is a combination of Latin and Greek. The substantive 'Odhecaton' is a Greek word compounded of two shorter Greek words, 'ὕδῃ,' meaning an ode or a song, and 'ἑκατόν,' meaning one hundred.¹¹ The qualifying words preceding this are Latinized forms of Greek words. Both are in the genitive case, 'musices' employing the Greek form of the genitive ending for feminine nouns, -es, sometimes used in

8. Brown, *The Venetian Printing Press*, pp. 107-108. Cf. also Castellani, *La Stampa in Venezia*, pp. 83 ff. Consult also *L'Arte della stampa nel rinascimento italiano: Venezia*. (2 vols., Venice, 1894) I. 9 ff; II, 10.

9. What is known of the life of this great inventor and printer has been treated exhaustively by Anton Schmid, the first to take note of his importance, in *Ottaviano del Petrucci* (1845), and thirty-five years later by his countryman, Dom Augusto Vernarecci, in *Ottaviano de' Petrucci da Fossombrone*. (Consult List of Sources under *Canti B* and *Canti C*.) Lists of Petrucci publications and enumeration of their contents may be found in these volumes.

10. Cf., however, the lettering of Bologna *Odhecaton*, as described below, p. 7, n. 26.

11. Haberl, *Drucke von Ottaviano Petrucci*, p. 54, n. 1, 'Die etymologische Ableitung dieses Wortes ist: ὕδῃ (aus ἁοιδῆ) und ἑκατόν = hundert Gesänge, Lieder.' (Consult List of Sources under *Canti D*.)

Latin for words originally Greek as an alternative to the usual Latin -ae. The word 'harmonic' reflects mediaeval usage in the spelling -e for the feminine ending in place of the classical -ae. The translation of the entire title would then be 'One Hundred Songs of Harmonic Music.' The use of a Greek word as title of a work not itself written in Greek may seem curious at first glance. It was no innovation with Petrucci, however, for the custom seems to go as far back as the time of Virgil, whose Latin *Georgica* bore a Greek title (Γεωργικά). The connotation of the word 'harmonic' is, of course, not the modern one, which stands in opposition to 'polyphonic.' It is interesting to discover that Johannes Tinctoris (ca. 1435-1511), the greatest musical theorist of his age and compiler of the first dictionary of musical terms, *Terminorum musicae diffinitorium*,¹² included among his 'Diffinitiones terminorum musicalium' an explicit definition of 'musica armonica,' the precise term used by Petrucci in the title of the present collection. Under the M's one reads: 'Musica armonica est illa quae per vocem practicatur humanam.' It would seem impossible to misunderstand this definition; apparently this expression, 'harmonic music,' was one commonly used in the fifteenth century, since it found its way into the dictionary of Tinctoris. It would appear, therefore, that Petrucci used the term advisedly in his title for the first printed collection of part-music.

For titles of the second and third anthologies of the series Petrucci contented himself with his native tongue. 'Canti B Numero Cinquanta' means simply 'B Songs, 50 in Number'; 'Canti C No. Cento Cinquanta' (as he prints it) means,

similarly, 'C Songs, 150 in Number.' In no one of the volumes, however, is the actual number of musical compositions in agreement with the number specified by the title. Instead of holding 100 songs, the Odhecaton has but 96 pieces; Canti B has one more than the advertised 50; and Canti C, with 139 only, falls well short of 150. That these figures, obtained from a count of the compositions themselves,¹³ do not tally with those offered by Petrucci is easily accounted for by the assumption that Petrucci was dealing in 'round numbers.' That Catelani, Schmid, Vernarecci, Weckerlin, and others do not give accurate totals is not so easily explained. The answer seems to be that they made their computations from the indexes supplied by Petrucci, in conjunction with the incipits appearing with the music.¹⁴ Since these are not always in agreement it is quite understandable that confusion and error should have resulted.¹⁵

Each of the three volumes has an index by title, a composer's name occasionally appearing between title and folio number. In Canti B this index is found on f. 1' (folio one verso) and the music begins directly on f. 2 (folio two recto).¹⁶ In Canti C f. 1' is blank, the index appears on f. 2, and the music begins on f. 2'-3. In the Odhecaton, in contrast to later Petrucci publications, one finds on f. 1' Petrucci's Latin dedication of this, his first work, to 'Girolamo Donato, patrician of Venice.'¹⁷ Facing this, on f. 2, stands a letter, also in Latin, in which 'Bartolomeo Budrio of Capo d'Istria' writes Donato, commending to his patronage not only Petrucci and his invention, but also the compositions now coming to print. From this letter we also learn that Petrucci had a collaborator in the form of

12. Heinrich Bellermann, ed., 'Joannis Tinctoris terminorum musicae diffinitorium, das erste gedruckte musikalische Wörterbuch, lateinisch und deutsch mit erläuternden Anmerkungen herausgegeben von...' (*Jahrbücher für musikalische Wissenschaft*, ed. Friedrich Chrysander, 2 vols., Leipzig, 1863-67), I, No. 3, pp. 55-114. The dictionary is also reproduced in Couss, IV, 186 ff. This work of Tinctoris is thought to have been printed in Naples in 1474 or 1475. It is dedicated to Beatrice of Aragon. See also p. 75, note 71, for further references dealing with Tinctoris.
13. These totals are based on my transcriptions of the three collections from the facsimile edition of the Odhecaton and photostatic copies of Canti B and Canti C.
14. Odh 7 is listed in Petrucci's index as 'Lenzotta mia'; with the music the reading is 'Nenciozza mia.'
15. Consult Reese, p. 46, n. 11, for a summary of such errors and the efforts of various authors to correct each other. Even Reese, writing as late as 1934, does not give the correct total for all three collections. Cf. also Marix, pp. 238-239.
16. The form 'f. 2' for the recto, 'f. 2'' for the verso of a folio has been adopted for use in the present edition.
17. The English translation of this letter may be conveniently found in Reese, pp. 49-50. The original Latin may be seen, of course, in the facsimile edition of the Odhecaton.

an editor, who took charge of the selection and preparation of the musical contents of the volume. Of this man little is known. In his letter Budrio makes reference to him, in introducing the compositions comprising the Odhecaton. He writes, 'Behold here, for you, the first-fruits of the muses, blossomings from the seminary of Petrus Castellanus of the order of Dominicans, [a man] famous for religious zeal and the practice of music.' Again he speaks of the compositions as 'edited through his [Castellanus's] efforts and diligence.'¹⁸ Thus begins our acquaintance with the editor of the Odhecaton.¹⁹

Turning to f. 2 one finds an index of the Odhecaton. As is also true of the indexes of Canti B and C, this index arranges the titles of the three-part compositions together and those of the four-part compositions together. The two compositions which form exceptions in that they are set for five parts are found among the 'four-part' compositions. This same policy is followed in the indexes of the later collections, where 5- and 6-part compositions are found indexed as 'a quatro' (in Canti B one item among the 4-part pieces reads 'Basies moy A sei'); the two 2-part compositions on 'Le serviteur' in Canti C are indexed among the compositions 'a tre.'

Folio 3 recto contains but six empty systems of five lines and four spaces. The music begins on f. 3'-4 and continues without interruption to f. 103'

On the recto side of the last unnumbered folio of each volume stands the colophon devised and used by Petrucci.²⁰ This colophon contains the date of publication of the volume in question. With the help of these dates it has been established that the first two of these anthologies went into more than one print-

ing. It is at last possible to give a fairly coherent account of the number and order of the various issues of the Odhecaton, Canti B, and Canti C. However, this problem has been a difficult one to solve, has required the services of a number of musicologists, and has, in fact, given rise to a literature extending over a period of ninety-five years and covering many pages.

The first of the series to attract attention was the copy of the Canti C in the Nationalbibliothek, Vienna. The custodian of the musical division of this library, Anton Schmid, gave a full description of this collection in his book on Petrucci published in 1845.²¹ A decade later Gaetano Gaspari, librarian of the Liceo Musicale in Bologna and connected with the cathedral of that city, discovered in that library the copies of the Odhecaton and Canti B which may still be seen there. These were described by Angelo Catelani, maestro di cappella of both court and cathedral of Modena and curator connected with the Palatine Library at Modena (formerly the Biblioteca Estense) and one of the principal editors of the *Gazzetta Musicale*. It was in his journal, in 1856, that the article appeared, making known the 'A' and 'B' volumes of the series, as he termed them, 'Di due stampe ignote di Ottaviano Petrucci da Fossombrone.' Since the colophon of the Bologna Odhecaton was missing, the only visible date was that of Petrucci's dedication, 'the eighteenth day before the calends of June. In the year of salvation 1501.' (15 May 1501.) The colophon of the Canti B gave the date 5 February 1501. Catelani tried to explain away this discrepancy by suggesting that, in spite of the dates, the 'B' volume had not really been published till some months after the printing and until the 'A' volume had been put on

18. The English translation of this letter is found in Reese, pp. 50-51, the original Latin in the facsimile edition of the Odhecaton.

19. Coenraad L. Walther Boer, in his *Chansonvormen*, p. 51, in a note at the bottom of the page, states that a certain 'Petrus de Castello' is mentioned in *Monumenta Ordinis Praedicatorum Historia*, IX, 48, in a report of the Chapter General of 1505. He quotes, 'Item (translationem) Fr. Petri de Castello de conventu S. Dominici de Veneciis ad conventu Racanatensem.' He states that this same man is again mentioned in the acts of 1512. It would seem that this is 'Petrus Castellanus.'

20. A reproduction of Petrucci's colophon, as used in the Odhecaton, may be seen in Reese, opposite p. 52, or Vernarecci, tav. III, fig. 7a: this and the reproduction of water marks, capital initials, and f. 1' of the Odhecaton on pp. 206-207 of the book edited by Onganio.

21. Schmid, *Ottaviano dei Petrucci*, pp. 36-43.

sale. It was Fétis who first offered a more credible solution to this strange dilemma, which was, that by the Venetian calendar the year ran, not from January 1st to January 1st as now, but from Easter to Easter.²² Dates falling in the early months of the year should then be altered to agree with our reckoning, and Petrucci's '5 February 1501' was actually, according to our reckoning, '5 February 1502,' and the Odhecaton did, then, appear before the Canti B.

In 1888, however, Carlo Castellani corrected this solution by pointing out that the Venetian year ran from March first to March first.²³ In 1895 Emil Vogel supported this judgment in an article making known his discovery of another copy of the Odhecaton in the Biblioteca Capitolare in Treviso, the same copy from which a facsimile edition was made in 1932 by the *Bolletino Bibliografico Musicale*. For the purpose of determining the exact order of appearance of the various issues of the three anthologies it is important to know of this system of reckoning, since several of the extant copies of the volumes of this series bear a January or February date.

Of Petrucci's first volume, the Odhecaton, six copies are known to be in existence today.²⁴ Of these, four are complete with Petrucci's colophon, which shows the exact date of printing. The two remaining copies, those of Treviso and

Bologna, are unfortunately, imperfect. The Treviso copy wants only the folio which in perfect copies carries the colophon on the recto page, f. 104. The Bologna copy lacks not only f. 104, but several pages of music as well. The extant copies are tabulated here with their dates and present location:

Issue of 14 January 1503²⁵
Seville, Spain: Biblioteca Colombina

Issue of 25 May 1504
The Hague, Holland (and New York, U.S.A.):
Library of Paul Gottschalk
Madrid, Spain: Biblioteca Medinaceli
Paris, France: Bibliothèque du Conservatoire National

Issues of uncertain date
Bologna, Italy: Biblioteca del Liceo Musicale
Treviso, Italy: Biblioteca Capitolare

Of these six copies I have personally examined those in Paris and Bologna; the Gottschalk copy I have examined in the form of microfilm reproduction, and the Treviso from the facsimile edition (from which the work on the present edition was also done). A carefully prepared list of errors existing in the Treviso copy was checked against the Paris and Gottschalk copies. No differences in the music or lettering that could not have

22. François Fétis, 'Note sur la découverte récente des plus anciens monuments de la typographie musicale, et, par occasion, sur les compositeurs belges du xvme siècle,' *Bulletins de l'Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique, Series 2, XI (1861), 272*, 'A l'époque où furent imprimés ces premiers monuments de la typographie musicale, le renouvellement de l'année à Venise comme dans une grande partie de l'Europe, avait lieu non le 1er janvier, comme aujourd'hui, mais la veille de Pâques immédiatement après la cérémonie de la bénédiction du cièrge pascal. En 1501, l'année a commencé le 11 avril; elle a fini le 26 mars suivant.'
23. Carlo Castellani, *I Privilegi di stampa e la proprietà letteraria in Venezia* (2nd ed., Venice, 1889). Reese, p. 48 (and footnote) gives a more detailed discussion and mentions that Castellani gives information concerning the Venetian calendar on pp. 17, 23, 40, and 64.
24. Correspondence with Gustave Reese regarding the seventh copy listed by him, p. 47, establishes the fact that its actual existence is now greatly to be doubted.
25. These are the dates according to the present calendar. A description of the Odhecaton according to the copy in Seville may be found in Biblioteca Colombina: *Catálogo de sus libros impresos*, ed. Servando Arbolí y Faraudo, with bibliographical notes by Simón de La Rosa y López (5 vols., Seville, 1888-191-), II (1891), 51-52. The Paris copy is described with Canti B and C in Weck 1, pp. 372-400. The Bologna specimen has been described by Gaspari in his *Catálogo della Biblioteca del Liceo Musicale*, III, 200, and by Luigi Torchi in his 'Monumenti' (see List of Sources, Q 1) in addition to the studies made by Catelani, Haberl, and Vernarecci (index of Odh, pp. 235-238) cited above. The Odhecaton is also listed by Eitner and Vogel (II, 360, 1501¹ and II, 361, 1504¹) in their bibliographies.

occurred in different impressions during the printing of the same edition were discoverable. The Paris and Gottschalk copies appear to have been more evenly inked than that of Treviso. For example, folios 31 and 86, which are not numbered in the Treviso copy, are clearly marked (31 incorrectly labeled 25, as 25 is numbered 31) in both the other copies mentioned. On f. 82 the attribution to 'Izac' is perfectly clear in the Paris and Gottschalk copies, though almost illegible in the Treviso copy; the same may be said of the words 'Venis regrets' beneath the music on f. 59. Occasionally part of a ligature is quite black (incorrectly) in the Treviso copy, though showing white in the other copies. This is probably just the result of too heavy inking, and not an actual error in need of correction. On f. 88, fourth line of the Contra, the sixth note is quite black in the Treviso Odhecaton. In both the Paris and Gottschalk copies the black center looks as if it had been dug out, the inner line of the diamond-shaped note-head being quite irregular. An error of this type might easily have been corrected during the course of the printing of one issue, so that this alone could scarcely identify a separate edition.

The Bologna copy is set off from all other copies by certain differing features. The decorative initials of the song incipits are more elegant than those of other copies; and 'composers' names are given for six compositions which appear anonymously elsewhere.²⁶ This latter difference, supported by the former, is quite sufficient to mark this Bologna copy as being definitely not of the same issue as either the Treviso or Paris copies. Emil Vogel, the first to comment on these differences (particularly that of the composers' names) thought that they indicated a later edition, that is, that Petrucci

had learned the authorship of the six compositions only after the first publications of the volume and had added them in what he (Vogel) considered a third, final edition. It would now seem that exactly the reverse is the case, for the following reasons.

Recent inquiries regarding these compositions in the Seville Odhecaton (impression of 1503) brought the interesting reply that the pieces in question are anonymous in that printing exactly as in the printing of 1504 (Paris, *et al.*). Since an issue must have antedated these latter printings and since the more elegant printing of the Bologna also points to its being a 'first edition,' all arguments seem to favor this assumption. One could surmise that complaints came in to Petrucci immediately the first issue (of which the Bologna Odhecaton should now be considered a specimen) was placed on the market, and that, upon learning that these various attributions were erroneous, he withdrew them and suppressed them from subsequent issues of this volume.

In a recent article Mlle Jeanne Marix († 1939) argued that the Treviso copy should be considered as of the 1504 edition, it being 'identique au volume parisien à cette différence que le dernier feuillet manque. Et c'est justement sur ce dernier feuillet qu'est la fameuse croix blanche sur fond noir avec les trois initiales O. P. F. (Ottaviano dei Petrucci de Fossombrone). Au-dessus, la date de l'impression, suivie du registre des cahiers numérotés de A à N omnes quaterni. Puisqu' aucun cahier n'est signalé incomplet et que le cahier N de Trévise n'a que sept folios, on doit en conclure que le huitième a été arraché.'²⁷ She suggests, quite rightly, that Vogel's idea that the greater elegance of the Bologna specimen suggested a third and last

26. During my sojourn in Bologna I became so deeply involved in manuscripts that I had time for only a hasty glance at the Odhecaton and Canti B at the very end of my stay. On this point of the literary divergence of the Bologna copy the testimony of Count Vatielli, the librarian of the Liceo Musicale may be brought forward, 'l'écriture de la dédicace n'est pas gothique mais romaine, semblable à celle des deux exemplaires de Paris et de Trévise, que les caractères sont plus grands, plus beaux et d'une cursive plus claire.' Cited by Jeanne Marix, 'Harmonice musices odhécaton A: quelques précisions chronologiques,' *Revue de musicologie*, XIX (1935), 238. On p. 240, footnote, Mlle Marix adds, 'Dans la table des incipits les S finals sont différents, les chiffres sont seulement romains à Bologne, romains et arabes dans les autres volumes, les initiales ornées varient dans les deux tirages.'

27. 'Harmonice musices odhécaton,' p. 237.

edition, was a faulty conclusion on his part; that it suggests the very opposite, rather. She finishes, 'La plus grande perfection des caractères bolonais préjugerait en faveur d'une édition plus ancienne. Il y a tout lieu de croire que la première a été la plus soignée, car c'était le premier livre imprimé de musique figurée et depuis trois ans les Vénitiens l'attendaient.'²⁸

Since the order of issues is now fairly clear and since it has been well established that Petrucci made no changes in the music itself, it seems obvious that in the continued absence of the Treviso colophon one cannot determine whether this copy was of the Seville (1503) or of the Paris (1504) printing, the two being identical except for date in the colophon. Since no vital question is at stake, the matter may rest as it is.

The six attributions appearing in the Bologna copy of the Odhecaton, attributions perhaps too hastily made, and as one is now inclined to believe, as hastily withdrawn, are as follows:

Composition	Composer Attribution	
	(Bologna, 1501)	(Other Issues, 1503, 1504)
Rompeltier	Ia. Obrecht	Anon.
Tmeiskin	Isac	Anon.
Le seruiteur	Busnoys	Anon.
La stangetta	Uuerbech	Anon.
Madame helas	Iosquin	Anon.
Fortuna dun gran tempo	Iosquin	Anon.

Unfortunately, contemporary sources reveal little regarding the authorship of these compositions and that little is not all reliable. 'Rompeltier' is anonymous in the only source thus far discovered. It was printed by Johannes Wolf in the complete edition of Obrecht's works, but Wolf had only the Bologna Odhecaton on which to base his attribution. Otto Gombosi²⁹ not only accepts Obrecht as composer, but uses the style of writing herein employed to help in proving that another composition is, as he thinks, quite falsely ascribed to Obrecht. Dr Gombosi may be perfectly justified in his

evaluation of the musical style, but there seems no documentary evidence to prove the composition by Obrecht--but rather the opposite.

In the case of 'Tmeiskin' manuscript evidence brings forth the names of other composers to dispute the Bologna attribution. Five manuscripts preserve this composition but no one of them suggests Isaac as composer to support the Bologna evidence. On the other hand, F 178 ascribes the composition to Japart and Seg offers the name of Obrecht. Since Obrecht's three other contributions to the Odhecaton are all on Flemish texts, one might incline towards the opinion that this, also, came from his hand. None of the seven pieces by Japart found in our collection is on a Flemish text. These are far from being conclusive proofs and are not offered as such. Again manuscript evidence is not of sufficient weight to prove anything, but again it fails to substantiate the Bologna statement.

For the four remaining attributions there is nowhere evidence to contradict or confirm them. One exception might be mentioned. The Zwickau manuscript ascribes Obrecht as composer of 'La stangetta,' and upholds the Bologna Odhecaton with Josquin as composer of 'Madame helas.' Since the German manuscripts are considered, on the whole, unreliable sources for the French chanson of this period, the question of the accuracy of these attributions remains quite as uncertain as before. It is even possible that some items in the Zwickau manuscript were copied directly from the first issue of the Odhecaton. The readings of these compositions in Zw vary only slightly from those in the Odhecaton.

Since no actual proof of the verity of these six composer attributions can be brought forward, they are treated in this edition as 'uncertain,' the conflict between them and the anonymity expressed in the issues of 1503 and 1504 being quite as strong as that between the attributions of compositions to various composers in different manuscripts.

Of the second collection of the series, the Canti B, two copies are known, each being of a different date according to their colophons. Of the Canti C two

28. *Ibid.*, pp. 240-241.

29. Gombosi, p. 126. See also p. 130.

copies are also known, though both bear the same date of printing. If one summarizes all this known material the history of this series of anthologies is complete:

Odhecaton: Issue of 1501
(between 15 May 1501 and 5 February 1502)
Bologna: Biblioteca del Liceo Musicale

Canti B: 5 February 1502
Bologna: Biblioteca del Liceo Musicale

Odhecaton: 14 January 1503
Seville: Biblioteca Colombina

Canti B: 4 August 1503
Paris: Bibliothèque du Conservatoire National

Canti C: 10 February 1504
Paris: Bibliothèque du Conservatoire National
Vienna: Nationalbibliothek

Odhecaton: 25 May 1504
The Hague: Library of Paul Gottschalk
Madrid: Biblioteca Medinaceli
Paris: Bibliothèque du Conservatoire National

Odhecaton: Date uncertain
(probably either 14 January 1503
or 25 May 1504)
Treviso: Biblioteca Capitolare

Taken as a whole, the music of these three collections offers a complete survey of the secular musical literature produced by the composers of the Ockeghem and Josquin generations. The Odhecaton gives representative works of the older masters such as Ockeghem and Obrecht. Some of these men had already died before the collection came to print. It would seem, therefore, that the intention of Petrucci and his editor, Petrus Castellanus, was to give in the Odhecaton a summing-up of the best-loved music of the age just past (music undoubtedly still being performed). The Canti B already show a decrease in works by the older generation and an increase in compositions by younger men. The Canti C, on the other

hand, show a complete flowering of the most recent chansons, although occasional examples of the older style do appear. Thus we see that, aside from their importance in the history of music printing, these three collections have a musical importance not to be exceeded by that of any secular musical manuscript of the period. In her article cited above, Mlle Marix expressed her hope that the Odhecaton would not be the only one of the three collections to be issued in facsimile and remarks that 'les Canti B et C sont tout aussi rares, tout aussi intéressants, tout aussi riches d'enseignements pour l'historien de la musique.'³⁰

Petrucci must have been aware of the epoch-making importance of his invention and, no doubt, selected his musical editor with care. That this man, Petrus Castellanus, did his work with the utmost skill and finest musical taste we have as witness the music itself. His prominence as a musician is shown by the statement of Budrio that he was 'famous...for the practice of music.' On the other hand, it is unlikely that he had a hand in bringing some of the compositions up to date by the addition of a fourth voice or that he composed some of the anonymous pieces, as has been suggested by some writers.³¹ This latter contention is to a large extent disproved by the discovery in manuscripts of the names of composers of works appearing in the Odhecaton without ascription to any writer. In no instance does a composition turn out to be by Castellanus himself, but consistently by the foremost composers of that day--Busnois, Compère, Obrecht, *et al.* It would seem that Castellanus was an editor, not a composer, a performing, not a creating, musician. In the many manuscripts and prints comprising the List of Sources of this edition the name of Castellanus is nowhere to be found. A sufficient number of *si placet* voices, those later additions to compositions already complete in 3-part form, are also found in manuscripts to make it appear unlikely that he had even contributed any of these.

As an editor, however, he did an excellent job. As one compares the version he prepared for publication with

30. 'Harmonice musices odhecaton,' p. 236.

31. Reese, p. 50, and p. 56; Torre, p. 204.

manuscript readings, one is constantly impressed with the accuracy and good judgment he displayed. In almost every case where a choice is possible the Odhecaton proves the better version. Of actual errors in the print the number is too slight to warrant mention. And his choice of compositions shows his penetration into the art of musical composition of his time. The selection is notable for its breadth, its wide variety of style, of form, and of subject matter, and above all for its uniformly fine musical quality. It was appreciated in its own day as is evidenced by the three printings accorded it in as many years. The testimony of a theorist of the end of the century is also not without interest. Lodovico Zacconi writes in his *Prattica di musica*, published in Venice in 1592, of 'l'Odhecaton,....volume così chiamato, che contiene assai bellissime cose de musici di quel tempo.'³²

That as a first venture in the printing of figured music such a comparatively large collection could have been brought forth so successfully, not only from the standpoint of the printing, but also from the musical side, will continue to remain a marvel.³³ The merits of the two men responsible for this, Petrucci and Castellanus, seem to have been about equal.

And now, with the present transcriptions, which present to the modern eye a more familiar picture than the original print, we may turn to a consideration of these compositions, which, according to Budrio, were 'superior to envious attacks by reason of the acclaim of the most eminent writers.' These are sent out again, as they were in 1501, 'to capture....[the favor of] the public.'³⁴

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32. F. 84.

33. I should like to include here the tribute paid Petrucci by Otto Kinkeldey in his article, 'Music and Music Printing in Incunabula,' p. 114: 'It seems almost incredible that at that early period, with only the experience of the plainsong printers to profit by, any craftsman should have been able to arrive at the precision of adjustment which characterizes Petrucci's presswork. The accuracy of the position of the notes on the lines and in the spaces leaves nothing to be desired..... Added to the accuracy of the register we find a clear-cut type; evenness of inking; cleanliness of impression; excellent paper--in a word, masterpieces of the printer's art. The astounding perfection of Petrucci's craft was soon lost by his immediate successors and not equaled for centuries.'

34. Reese, p. 51.

II. THE SOURCES

As stated above, over one hundred manuscripts and prints, covering roughly the period from 1450 to 1550, have been collated during the preparation of the present edition. A brief analysis of these sources might prove instructive as to the nature of the contents of the Odhecaton.

In this epoch there existed fairly clear lines of demarcation between repertoires. Manuscripts, and following in their footsteps, early printed works, not only varied in their physical make-up, but also seemed to follow certain unwritten laws as to their musical or literary contents. Compositions for the Church, polyphonic masses and motets of massive proportions, were grouped together. Lute and organ compositions kept to themselves owing to their special notations. German Lieder are found together in manuscript or print; the Spanish villancico is fairly exclusive;¹ the Italian frottole and villanelle must be sought in specific early prints; as likewise the Italian laude; and so on.

Still a further type of composition, almost exclusively the work of the Burgundian-Netherlandish composers, comprises another type of manuscript, known as the Chansonnier from the French chansons which it contains. This is the particular sort of repository in which Odhecaton compositions are almost invariably found. The contents consist of small polyphonic compositions for three or four parts (exceptionally for two, five, or six) some of which are supplied with French texts in one or more voices, others with text incipits only, and still others with titles. Among these secular compositions are scattered a few sacred works--motets with their Latin texts. Such motets were correctly placed in these otherwise secular manuscripts because of their small proportions (identical with those of their secular companions) and for the reason that they were not intended for use in the church but in the more intimate surroundings of the private

chapel or at some quiet gathering in a patrician house where on other occasions the secular compositions would be performed.

The compositions with titles seem never to have had any connection with a literary text and one can only conjecture that they were intended for instrumental performance. Striking differences in their musical construction (as can only be shown much farther on) tend to support this hypothesis. In any case, there is no evidence that separate manuscripts were compiled in this period containing a repertoire intended only for performance by a group of monophonic instruments. The facts seem to be, rather, that these Chansonniers contain a mixed repertoire, both vocal and instrumental, such as might have been performed of an evening in a princely house with whatever talent was available.

The proof of this lies not only in the music itself but in the fact that all codices show compositions with and without text, that nearly any composition one can mention which appears in several codices can be found without text in one codex even though it may be found in another with text, and, further, that in the rare codices which contain no texts at all the repertoire remains identical with that of codices well supplied with texts. A more reliable criterion than sheer absence of text must be established to prove the instrumental nature of musical composition in this period.

A closer examination of the contents of the Odhecaton will show that it varies in no particular essential from such manuscripts as have just been described. It contains, in fact, a carefully prepared cross section of the finest secular polyphonic art-works known at the turn of the fifteenth century, some vocal, others instrumental, mostly secular settings, though with the usual scattering of motets. These compositions are almost exclusively the work of the Burgundian and Netherlandish

1. Cf. Barb.

composers, or, as they were known throughout Italy, the 'ultramontani.'

As Primary Sources are designated seventy-one manuscripts and nine printed works which contain compositions appearing in the Odhecaton. Also counted among this number are two or three monophonic collections which preserve melodies, of either folk or courtly nature, traceable in the Odhecaton, or single voice-parts of known polyphonic works (for example, the little Ms at Tournai to be described presently), and several purely literary manuscripts which preserve complete chanson texts.

Owing to the custom prevalent among the Netherlandish composers of borrowing one voice-part (two, or even three in extreme cases) from an already existing art-work to serve as the framework of a new and otherwise independent composition, many items in the Odhecaton are intimately connected with other contemporary art-works by virtue of such a common bond. It is even difficult at times, as might be expected, to establish the exact order of the borrowing, i. e., to determine with certainty the true original. Occasionally compositions have only their text in common, being totally independent musically. Manuscripts and prints containing works related to Odhecaton compositions in some degree, though not completely identical with them, are designated Supplementary Sources.²

While there is no need to make extravagant claims for the musical worth of the contents of the Odhecaton, contemporary sources attest the popularity attained by many of the works selected by the editor, Petrus Castellanus, to comprise the first collection of part-music to achieve printed form. That the Italian printer, Petrucci, published nearly three hundred secular works by Netherlandish

composers before turning to native Italian products is a tacit acknowledgment of the high rating accorded this school in Italy.

Manuscripts show that some of the pieces had had ample time to prove their worth. The earliest codex to show any Odhecaton material is that of Porto. Since it is written in black notation interspersed with red passages it cannot date much later than 1450. It contains the composition by Dufay from which an anonymous Odhecaton composer borrowed two voices. From then until 1557, the date inscribed in the part-books of Ulm Cathedral, a steady procession of manuscripts preserves Odhecaton compositions. Sporadic appearances of printed works, far less in number than the manuscripts, took place by the side of the continuing manuscript production from the year 1501 which saw the printing of the Odhecaton in Venice and the enormous literary collection, *Le Jardin de plaisance*, in Paris, until 1542, the year of the publication of Rhau's *Tricinia* in Wittemberg.

The Odhecaton was, no doubt, widely known in its own day. The catalogue of the library of Ferdinand Columbus, in Seville, Spain, for instance, has an entry indicating that this son of the discoverer of America owned a copy. And the points of similarity between the three Petrucci collections and the three collections of the Bibliothèque Nationale in Paris, which were printed a few years later (s.l.n.d.), tend to show that the Odhecaton and the Canti B, at least, were known and admired in France.³ The same conservative tendency which retarded the spread of the printing of literature would, of course, have exercised a similar influence in the field of music publishing, viz., 'the feeling of disdain for printed, as compared with manuscript, books which prevailed among

2. Chanson voice-parts were also borrowed to be used as cantus firmi of masses; and lute and organ arrangements of popular chansons were made, as is well known. But since these are definitely secondary in nature and since there is no question here of priority, this material will not be taken into account. Studies of such masses and arrangements would be both interesting and valuable, but not basic to a knowledge of the original chansons, and therefore fall outside the scope of the present work.
3. Vm⁷ comprises three separate collections comparable with the Odhecaton, Canti B, and Canti C. Not quite so extensive as the Petrucci collections, set I runs to 43 items, set II to 36, and set III to 68. The second set is devoted exclusively to Flemish songs only one of which was printed by Petrucci. Sets I and III, however, have together about 50 compositions from the Petrucci collections. Set III holds 19 from the Odhecaton and 10 from Canti B. Set I shows 17 from Canti B in exactly the same order as they appear in Canti B with one exception. This leaning on the Petrucci prints cannot be ignored.

scholars.⁴ The effect would probably not have been quite so strong as in the earlier period, however, for the earlier type of printing would have proved its value by this time.

Many Odhecaton compositions enjoyed great popularity over a wide area and over a long period of time. Hayne's 'Ales regres' (Odh 57), for example, appears in no less than twenty manuscripts of varying provenance ranging from Tournai and Brussels to Turin, Bologna, Florence, Perugia, and Rome; from Zwickau to Segovia and across the Channel to London. It also reached printed form in Venice (in the Odhecaton), in Paris, and in Nuremberg. Its text is to be found in a purely literary manuscript as well. Hayne is one of the oldest of our composers, being listed among the singers of the choir of Cambrai Cathedral as early as 1453. He is represented by his 'De tous biens' (Odh 20) in the Mss Dij, K**ö**b, Lab, and Wolf, which date around 1470-90, yet this same composition was still in favor in 1557, nearly a century later, when it was desired for inclusion in the Ulm part-books mentioned above.

As has been noted, the products of the Netherlands schools represented the peak of artistic musical composition in this era and the majority of the Mss dating between 1450 and 1550, to judge by those still extant, were filled with their works. The selection made by Castellanus may reflect in some degree the taste of the Italians, i.e., the selection from the total output most enjoyed in Italy, for it is a fact that the concordance with Italian Mss is greater by far than that with French Mss. For instance, F 59 contains

34 Odhecaton compositions; R 2, 24; F 178, 22; Q 17, 21; FP, Ver, and R 1, 17 each. The Spanish Ms Seg also contains 17; the German Zw, 16, and the Swiss SG 1, 14. The French holdings are rather slight in comparison: P 1, 10; P 2, 7, and P 3, 5.

The Mss collated are of four distinct types as regards format and contents. First come those which are the fifteenth-century equivalent of the modern score. Each voice is written out completely by itself, the Superius above and Tenor below on the left-hand folio, the Altus above and Bassus beneath on the right-hand folio. If the composition is for three voices only, some scribes favor placing the Superius on verso folio (with extra stanzas of text in the open space below), Tenor and Contra on recto folio. Others place both Superius and Tenor on the left with Contra on the right, or allow the lowest voice to begin on the lower half of the verso folio and finish on the lower portion of the recto folio.⁵

Fifty of the seventy-one Mss collated are of this type. This impractical method of recording a musical composition prevailed in both Mss and prints until the year 1577, when the idea of scoring so familiar to us was tried out for the first time in the publication of a collection of 4-part madrigals by Cipriano da Rore.⁶ The prints of Petrucci (Odh, Canti B, Canti C) and Formschneider exhibit the old style of arrangement, even the latter work of a relatively late date (1538) not departing from the ancient tradition.

Since, in Mss prepared in this way, there is but one copy of the music to serve three or more people, one may well wonder how these codices could possibly have been

4. George Frederick Young, *The Medici* (2 vols., London, 1909), I, 272, n. 2: 'Florence (owing to the feeling of disdain for printed, as compared with manuscript, books which prevailed among scholars) was the last of the great cities to establish a printing press, being surpassed even by London. Following Mayence in 1450, Naples established printing in 1465, Rome in 1467, Venice and Milan in 1469, Paris, Nuremberg, and Verona in 1470, and London (under the auspices of Caxton) in 1476. And it was not until 1477 that Florence produced a printed book, brought out by the printing press set up by Bernardo Cennini. In Mayence the Gothic type was used; the Roman type was introduced by Seveynheim and Panartz at Rome in 1467; and the Italic by Aldus Manutius at Venice in 1500.'

5. Professor Einstein has also called my attention to another type of voice-arrangement, not, however, exemplified among Odhecaton sources: Altus and Bassus were written to face in the opposite direction to that of Superius and Tenor, so that all four parts could be sung from the same book. A Ms example is that of the *Canti Carnascaleschi* in Florence, Biblioteca Nazionale Centrale, Ms XIX, 141. Moderne, in Lyons, also published his chanson collections in this same manner.

6. *Tutti i madrigali di Cipriano di Rore a quattro voci spartiti et accomodati per sonar d'ogni sorte d'instrumento perfetto, & per qualunque studioso di contrapunti* (Venice: Gardano, 1577).

used in performance by a group of singers. It would have been even more difficult for a group of instrumentalists to read together from one page, since they would, of necessity, have been still farther removed from the written notes. Although none of the Mss used for this edition has approached the enormous size of the great Choir Books containing Gregorian chant, a few of the very largest of these secular Mss might conceivably have been used in performance by three or four people. A page of Brux 1 measures 36.5 cm. x 25 cm., L 3 30 cm. x 20 cm., and R 1 27 cm. x 20.2 cm. But certainly the small codices could not have been so used. A page of Pav, for example, measures but 15 cm. x 10.5 cm., Lab 12.6 cm. x 9.2 cm. and the equally tiny heart-shaped Roth⁷ could not even have been stood on a rack because of the way it is formed. Although some Mss (for example, Ms Canonici 213 of the Bodleian Library) show evidences of close study such as checks, dotted lines connecting certain syllables with specific notes, and so on, such marking would not necessarily prove that the codex was used in performance. It would seem more likely that these Mss were records of the repertoire of a particular musical circle, that the music was learned from these copies, and that the copies were always kept on hand for reference. We know, in fact, how several (though not all) of the Mss used for this edition came into being. Brux 1 has on it the arms of Savoy and a miniature representing Marguerite of Austria in her oratory. This and Brux 2 were written for this distinguished woman. P 3 is known to have been written in 1496 by a certain Crespinet on the order of the Duke of Orléans; R 2 was prepared for Pope Leo X; and P 1722 carries the inscription, 'Vers et poésies de Marguerite d'Orléans, duchesse d'Alençon soeur du roy François premier, laquelle...fut depuis reine de Navarre,' and so on. Others, like SG 3, a collection of songs inscribed by the humanist Egidius Tschudi, are the work of musical amateurs for their own pleasure.

From around 1480 on, part-books

were probably more frequently used in performance. These constitute our second type of source. Each voice has its own book (whether Ms or print) and its pages are low and broad. Notes are widely spaced whether underlaid with text or not. Such pages are comfortable for the eye and the part can be followed easily. Furthermore, each performer has his own book. However, there always existed the danger that one or more books of a set might become lost or destroyed and just this has happened during the intervening centuries to several codices of this type which contain Odhecaton compositions. Bas, Ber, F 164-7, Mü Glar, Rhau, Ulm, and Zw are sets of part-books which are still complete; the Bassus part-books of both Cort and FIM are wanting; all but the Bassus part-books of Heilbr and Vat are wanting. SG 3 and SG 4 are other incomplete sets of part-books.

Of these various sets of part-books that now known as the Glogauer Liederbuch (Ber) is the oldest, dating from around 1480. It was probably in about this period that the texture of polyphonic composition developed from 3-part into 4-part writing. Did this addition of one voice-part, which would mean one extra performer, add to the difficulties already existent in the old custom of all singers reading from one book? The idea is not too fantastic that such practical exigencies were behind the newly invented scheme of part-books. They seem, at any rate, to have been unknown throughout the era of 3-part music and to have had their rise at approximately the same time that the larger number of parts became the normal one.

The third type of manuscript is that which contains melodies with underlying texts. Two of these collections, P 9346 and P 12744, published in a modern edition by Théodore Gérold and Gaston Paris respectively, seem to contain a mixture of folk-songs and court-tunes. Although some of the melodies (and verses) are obviously pure folk-products,⁸ others seem not to be in their original form, but altered for use as a voice-part of a polyphonic composition. Melodies in P 9346, for example, have

7. Consult Émile Picot's *Catalogue*, IV, 314-317, where one page of Roth is reproduced in facsimile in exact size.

8. Cf. selections from the Bayeux Ms included in Gérold's *Chansons populaires* (List of Sources: Gérold).

exactly the same character as art-song voices, although they have never been traced to specific compositions.

The third collection of melodies is that of the Tournai Ms. This little booklet seems unique among Mss of the period. It preserves only individual voice-parts of well-known polyphonic compositions. Its unique character lies in the fact that it is not, however, an ordinary part-book for some of the melodies recorded there are for Tenor voice, others for Superius, others are labeled Triplum, Contra, and so on. The Ms was apparently prepared for an individual, a music-lover, perhaps, who had expressed a desire for the specific voice-parts one finds inscribed there. This is an attractive and interesting little Ms, beautifully decorated with miniatures in color. The date 1511 has been so cleverly worked into the heart of an elaborate capital initial heading one folio that its presence is not easily detected. This presumably gives the year in which the melodies were entered there. The leather binding is also noteworthy in that it is an example of the work of Louis Bloc, a sixteenth-century bookbinder of some repute. It bears the stamp of one of his panels, the legend of which reads, 'Ludovicus Bloc--ob laudem--

Christi Librum hunc--Recte ligavi.'

The fourth and last group consists of purely literary sources. These are either in Ms (Ber R, Li 402, P 1719, P 1722, P 2335, P 7559 and Saxe) or in print (Chass, Esperit, Fleur, Jardin, and Roth 2). They contain collections of French poetry in the favorite forms of that day: rondeaux, virelais, ballades, and chansons. As sources for texts these give us the most complete readings, often supplying stanzas of rondeaux or virelais not found in musical manuscripts. It is interesting that the collection containing the largest number of different texts from the Odhecaton is not the famous *Jardin de plaisance* which was probably published in the same year as was the Odhecaton, but the less well known Ms, P 1719, containing 10 texts used in 11 compositions. Jardin and Ber R contain 7 different Odhecaton texts each, to which again 11 compositions are set.

Since nearly every manuscript used has been described in print elsewhere, it has not seemed necessary to repeat such information in the present edition. References are given, however, to printed sources which contain such descriptions. These references are found in the List of Sources.

III. THE NOTATION

1. Clefs

In the Petrucci print one finds the C clef used on the 1st, 2nd, 3rd, and 4th lines; the F clef on the 3rd, 4th, and 5th lines, and the G clef on the 2nd line. As clefs for the modern score in the present edition the treble has been used rather generally for the Superius, treble to be read an octave lower (indi-

cated ) for the inner voices, and the

bass clef for the lowest voice whether Bassus or Contra. In certain cases, however, the clef selected has had to be determined by the unusual lie of the part in question. The original clefs together with the original meter signature and first few notes of each voice-part in ancient notation will be found at the head of each transcription.

Modern clefs have been adopted with the intention of removing any difficulties which might have been occasioned by the retention of the ancient clefs. One finds altogether thirty-three different combinations of clefs employed in the notation of the ninety-six compositions. The favor to be enjoyed a little later by the combination of C clef on the 1st line (Soprano clef), C clef on the 3rd line (Alto clef), C clef on the 4th line (Tenor clef), and F clef on the 4th line (Bass clef) is faintly foreshadowed here in that this grouping comes into slight prominence. Eight of the forty-six 4-part compositions use this particular clef combination. The great variety in the grouping of clefs, however, shows that the underlying purpose was still that of keep-

ing the voice-part on the staff. Leger lines were used only when a voice-part exceeded in range the natural limits of five lines and four spaces.¹ Modern conventions as to clefs--or even those of the seventeenth century--are not yet in evidence.

2. Key Signatures²

Key signatures assigned by Petrucci have not been altered. However, such signatures as have been used in the original do not have the fullness of meaning that the nineteenth-century 'key signatures' possessed, as will be seen presently. The practice of introducing flats in the body of a composition to alter tones in octave relationship to notes so altered by flats of the signature, as well as the repetition in the signature itself of a B flat or an E flat at the octave above or below, shows clearly that the flats of the signature were not thought of as applying consistently throughout a work as they do today. A lack of uniformity among the signatures of the individual voices of a composition, a situation sometimes termed 'partial signature,'³ is evidence of another practice frequently observed in this period, as in earlier periods. And, lastly, the conception of major and minor tonality is scarcely felt in the Odhecaton. The so-called Church Modes still prevail.

Of the 49 3-part compositions, 16 (one-third) show no signature. This indicates that these compositions are written in the normal, untransposed position of the mode. 23 show a signature of one flat, indicating that they are written in a mode which has been once transposed (up a 4th or

1. Cf. Heribert Ringmann's remarks regarding clefs in the Glogauer Liederbuch, 'Was die verschiedenen Kombinationen der Schlüssel anlangt, so kann hierbei von einem geordneten Chiavettensystem nicht die Rede sein. Die Schlüsselwahl ist einzig bedingt durch die Tonhöhe und den praktischen Grundsatz, möglichst keine Hilfslinien zu verwenden,' *Zeitschrift für Musikwissenschaft*, XV (1932), 50, n. 1.
2. Although this terminology is not strictly accurate for this period it must suffice, since there seems to be no other expression to take its place. The use of the single word 'signature' would be ambiguous, since it is commonly used in indication of 'meter' as well as 'key.'
3. This term has been introduced by Willi Apel in his article, 'The Partial Signatures in the Sources up to 1450,' *Acta Musicologica*, X (1938), 1-13.

down a 5th). Only 3 compositions have a signature of two flats indicating that the mode in question has been twice transposed (i.e., through two fifths or down a major second). Of the 45 4-part compositions, only 4 show no signature, 29 have a signature of one flat, and 5 have a signature of two flats. A signature of three or more flats is not found in the Odhecaton.

Among the signatures of the 4-part compositions a few are deserving of special mention. Those of Odh 2, 10, and 30 consist solely of a flat on the F line (of the treble staff) in the Superius, other voices showing no signature at all. This is not a true signature,⁴ and its meaning is not entirely clear. It cannot be a misprint, for it appears consistently at the beginning of each system of the voice in question and is to be found in other sources as well. It might possibly be a warning that F is fa and that E flat should be avoided. Odh 8 and 36 show both a B flat and an 'F flat' in the Superius, B flat alone in the remaining voices. Odh 2 and 10 are in the Ionian mode according to their final cadences, Odh 8, 30, and 36 in Dorian. Of these five compositions only Odh 8 and Odh 36, which are in transposed Dorian, would in any case introduce an F sharp at final cadences so that a warning to use F natural, not F sharp in cadences, would not seem to be required. Its use in the signature of these pieces is comparable with its insertion as an accidental in Odh 52, m. 35 and m. 52, in Odh 66, m. 18 and m. 61, and in Odh 85, m. 39.

3. Partial Signatures

There are comparatively few cases of actual 'partial signatures' in the Odhecaton. These are as follows.⁵ Among

the 3-part compositions: Odh 85 shows *q, b, b*; Odh 55, 68, and 81 show *q, q, b*; Odh 47 and 61, *b, b, 2b*; Odh 74, *q, b, 2b*.⁶ Of the 4-part compositions: Odh 38 shows *q, q, q, b*; Odh 13 and Odh 29 show *q, b, b, b*; Odh 28, *b, 2b, b, b*; Odh 32, *b, b, b, 2b*. The meaning of such partial signatures is clear. Composers considered each voice by itself as to tonality and assigned it such signature as would best guide the singer in the performance of his part.

It will be noticed that with one exception the lower voices of compositions with partial signatures show more flats than the upper.⁷ This fact is in complete accord with Willi Apel's findings in respect to the 3-part compositions of the first part of the fifteenth century which show partial signatures.

If we may use the contents of the Odhecaton as a fair sample of late fifteenth-century composition, the above statistics, taken in conjunction with Apel's findings based on the Trent Codices,⁸ show that partial signatures were much less common in the second part of the century than they were in the first. Apel has already noted that 'greater regularity in using partial signatures [in the first half of the fifteenth century as against the fourteenth century] points to a stronger feeling for and a clearer expression of "tonality"...and may be justly considered as one of the early traces of a development towards the rationalization and simplification of the tonal language.' The decrease in the use of partial signatures in favor of full (i.e., uniform throughout) signatures indicates further development in the same direction.

Since the Odhecaton source material covers a period of about one hundred years it might be of some interest to note the variation which exists between

4. The signatures discussed in this paragraph are also not properly classified as true 'partial signatures.' Cf. Manfred Bukofzer's article on Mell (see List of Sources), p. 41, n. 98.
5. Two of these compositions, Odh 85 and Odh 29, also display an 'F flat' in the Superius. For meaning see preceding paragraph.
6. This method of abbreviating the signatures of the various voices of compositions is that used by Willi Apel in his article, *op. cit.* The natural '*q*' indicates that the voice in question has no signature, '*b*' that the signature is one flat (B flat), and '*2b*' that the signature is two flats (B flat and E flat). The signatures are listed in order of the pitch of the voices, from the highest to the lowest. For example, '*q, b, 2b*' signifies that the Superius has no signature, the Tenor a signature of one flat (B flat), and the Contra a signature of two flats (B flat and E flat).
7. Odh 28: *b, 2b, b, b*. The Altus is in canon with the Superius at the 5th below; this fact accounting in this particular instance for the '*2b*.'
8. I.e., the portion of these codices published in DTO 7.

signatures provided in the Petrucci print and those exhibited by manuscripts for the same composition. It is not beyond the realm of possibility that some composi-

tions showing 'full' signatures in the Petrucci print were originally supplied by the composer with partial signatures. The list of variants follows:

<i>Odhecaton</i>		<i>Variants (in Manuscripts)</i>
Key Signature	Odh No.	4-part Compositions ⁹
<i>b, b, b, b</i>	9	<i>h, b, 2b (Lab); h, b, h (Tr)</i>
	12	<i>h, h, h (F 59, F 178); h, h, b (L 1)</i>
	14	<i>b, b, h, b (FR), b, b, b, h (Q 17)</i>
	17	<i>b, b, b, h (D1j)</i>
	20	<i>b, b, b, 2b (D1j, K6b, L 3); b, b, h, b (F 178); b, b, b, Eb & Ab (Lab); b, b, b (MC); S: Bb & Ab, A: Bb, T: Bb & Db, B: Eb & Ab (Per)</i>
	31	<i>b, b, 2b, h (FR)</i>
	40	<i>h, b, b, b (Cort, F 59, R 2)</i>
	96	<i>b, b, h, b (F 178)</i>
	36	<i>b, b, b (FIM)</i>
	8	<i>b, b, b (F 59); Fb & Bb, 2b, 2b (F 121, F 176); 2b, b, b (FR); Fb & Bb, b, 2b (P 1); h, b, b (SG 2); b, b, b (Q 17, P 3)</i>
<i>Fb & Bb, b, b, b</i>	13	<i>h, h, h, h (Ber, Lab, Tr); Fb & Bb, b, b (Ver); b, b, b (Wolf)</i>
	2	<i>h, h, h (R 1)</i>
<i>Fb, h, h, h 2b, 2b, 2b, 2b</i>	15	<i>2b, 2b, b, 2b (Bas); 2b, 2b, 2b, 2b, although no- tated a 5th lower (Brux 1, Brux 2); 2b, 3b, 2b, 2b, notated a 5th lower (Q 17)</i>
	28	<i>h, b, b, b (F 59)</i>
<i>b, b, 2b, b b, b, b, 2b h, h, h, b</i>	32	<i>b, b, b, b (F 164-7)</i>
	38	<i>h, b, h, h, (F 178); b, b, h, b (R 2); h, h, h, h (FR, L 1)</i>
3-part Compositions		
<i>h, h, h</i>	52	<i>h, b, h (Ber, F 59)</i>
	54	<i>h, h, b (Lab)</i>
	56	<i>h, h, b (F 178, R 2, Ver); b, h, h (FR); h, b, h (R 1)</i>
	66	<i>h, b, h (Q 16); b, b, b, notated one degree lower (Ver)</i>
	70	<i>h, b, h (Lab)</i>
	55	<i>h, h, h (F 59, L 1); b, b, b (P 2)</i>
<i>h, h, b b, b, b</i>	44	<i>h, b, h (SG 2)</i>
	49	<i>b, h, b (Q 16); b, b, 2b (Form)</i>
	57	<i>h, b, b (F 59, FR, R 1); h, h, b (Lab); h, b, h (L 1); b, b, h (P 3); b, h, h (Tr)</i>
	76	<i>h, b, b (FP); b, b, Bb & Gb (Tor); h, b, h (Zw)</i>
	82	<i>h, b, h (FR); h, b, b (Tor)</i>
	83	<i>h, b, b (F 178, L 1)</i>
	81	<i>b, b, h (Brux 1, FR, P 2, R 1)</i>
<i>h, h, b b, b, 2b 2b, 2b, 2b</i>	47	<i>b, b, b (Q 18)</i>
	60	<i>b, b, b (Per); 2b, 2b, b (Ver); 2b, b, 2b (Ber)</i>
	71	<i>b, 2b, 2b (Brux 2); 2b, 2b, Eb & Ab (F 117); b, b, b (P 2); b, 2b, b (P 3); 2b, 2b, 3b (Q 17)</i>
	71	

9. A number of these pieces, although 4-part in the Odhecaton, are but 3-part in Mss (Altus being omitted), as these Variants show. Four parts are listed in the order Superius, Tenor, Altus, Bassus.

4. Modes

Before turning to the question of accidentals--the inevitable complement of signatures in this period--brief mention of the modes in which Odhecaton compositions are written is perhaps not out of order. Although 'modality' is, correctly speaking, the property of a single line of melody only, it has become customary to speak of the mode of a polyphonic composition as a whole. Such mode has been traditionally assigned on the basis of two factors. The species of mode is determined by the last note of the Tenor line (of course, in relation to whatever signature that voice might have). Whether that species was authentic or plagal was traditionally dictated by the compass of the Tenor. For numerous reasons any such distinction between modes and hypo-modes has not been deemed worthwhile for the present purpose and has been dispensed with. Modes have been determined, rather, on the basis of the final cadence in relation to the given signature. The matter is settled by the root of the (tonic) triad, wherever it may be located. In later periods this is usually found in the bass part, not necessarily in the tenor. As regards the music of the Odhecaton, the Tenor in most cases still closes with its traditional clause: mediant, supertonic, tonic.¹⁰ The Tenor could, then, in these cases safely be depended upon to indicate the mode of a composition. Since, in the Odhecaton, Tenor and Bass are, with a few exceptions, either in unison or an octave apart it matters not at all, for practical purposes, which of these parts one chooses as the determinant. In the following cases, however, it would matter. In Odh 96 the Tenor has the fifth of the chord, the Altus having the traditional Tenor ending. It is probable that these two voices were originally one part, with ending as in the present Altus;¹¹ but that is not the situation in the Odhecaton, and the Tenor does not, in this case, give the proper clue to the mode of the work. In Odh 93, a si placet composition, the voice labeled Tenor ends on the final of the mode, but for actual range the voice stands second

above the bass, not first as is usually the case. Odh 42 is another composition with si placet voice. Here the part labeled Altus weaves in and out, above and below the 'Bassus' finally coming to rest on the root of the final triad a fifth below the voice labeled Bassus. The voice called Tenor closes with the true Tenor cadential formula, the final note of which is the tonic an octave above the note taken by the 'Altus.' In this composition it is, then, the voice labeled 'Bassus' which is not to be trusted to give the correct modal clue. In 'Malor me bat' (Odh 63) by Ockeghem, the Tenor and Contra cross frequently throughout the course of the composition, and again three measures before the end, remaining in this inverted position till the close of the work. The cadence is a Phrygian one and the Tenor descends to the lower tonic while the Superius takes the upper, the Contra finding a place midway on the dominant. A situation identical with this is seen in the three original parts of Odh 4. In Odh 39, 'Jay pris amours tout au rebours,' it will be remembered that the borrowed Tenor appears in inverted form. At the close, then, the voice ascends to its last note. The Altus, instead, forms the traditional Tenor clause and descends to the tonic; the final Tenor note, on the other hand, is the dominant of the mode. In the two five-part compositions, Odh 3 and Odh 5, one of the two Tenors descends to the final of the mode, but it is the middle of the five parts, not that one directly above the Bassus; in each case the Bassus gives the final of the mode. The conclusion to be drawn is, therefore, that neither the traditional method of looking to the Tenor nor the more modern one of looking to the Bass can be trusted completely to determine the modes of Odhecaton compositions; the root of the triad must be sought and used, wherever it may lie.

The following statistics have been compiled on the basis of this one factor alone, i.e., the root of the closing triad in relation to the given signature:¹²

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10. Cf. page 62.

11. Cf. page 90 for further discussion of this piece.

12. The compositions having partial signatures naturally cause some difficulty. For the purpose of these statistics they have been analyzed as follows: Odh 38, 55, 68, and 81, untransposed Dorian;

<u>Modes</u>		Totals
Dorian		51
Untransposed	8	
Once transposed	39	
Twice transposed	4	
Phrygian		5
Untransposed	5	
Mixolydian		9
Untransposed	7	
Once transposed	1	
Twice transposed	1	
Lydian		16
With B flat in signature	16	
Ionian	5	5
Aeolian		10
Untransposed	4	
Once transposed	3	
Twice transposed	3	
Grand Total		<u>96</u>

The most frequently used mode was, therefore, the Dorian. The modern major and minor, represented in this period by their nearest counterparts, the Ionian and Aeolian, are still somewhat behind. The Lydian stands second to the Dorian. Since the B of the Lydian mode was nearly always flatted in practice because of the greater usefulness of the major triad on B flat thus formed and replacing the diminished triad which would have resulted from the use of B natural, the mode came to be written in untransposed position and with the B flat placed in the signature instead of being left to the performer. It is the Lydian with B flat in the signature (and final, F) which is found in such numbers in the Odhecaton. Five compositions employ this same succession of intervals, though transplanted to the location C to

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

5. Cadences

The Odhecaton composers have so consistently avoided the inclusion of the 3rd of the triad in the last chord of a composition that it is interesting to note and record this fact. 45 of the 49 3-part compositions bring all three voices to a close on the final of the mode. Three others use the 5th of the triad in one voice, retaining the root in the other two parts. There is, finally, one possible example of the use as final chord of two roots and the major third. The only question as to its inclusion in these statistics hinges on whether it is the last chord of the composition or not. The work in question is Odh 91; the chord in question that found in measure 50. The words of this song are wanting, but it has all the characteristic features of a virelai. The music of a virelai comprises two sections, α and β . In performance this music is used in the following manner: $\alpha \beta \beta \alpha \alpha$. The final chord of a virelai to be heard, therefore, is the last chord of section α , not the last chord of section β . Provided this composition is actually a virelai, as it appears to be, the chord to be analyzed for the present statistics would be the last of section α , i.e., the chord found in m50. The composition is notated without

(footnote continued)

Odh 28, 47, and 61, once transposed Dorian; Odh 29, once transposed Mixolydian; Odh 85, once transposed Aeolian; Odh 13, 32, and 74, Lydian with B flat in signature. Two other works might be mentioned as problematical. These are Odh 65 and 69. In Odh 65, m. 52:1 the chord of resolution appears to have A for its root, yet the Contra eventually comes to rest on E in the final measure, 54; the work has, therefore, been analyzed as untransposed Phrygian, though not having the traditional Phrygian cadence seen in Odh 63, for example. Odh 69 has been analyzed as once transposed Aeolian, in spite of its final measures (78-81) which seem like a little coda. This analysis of the composition is borne out by that of Egidius Tschudi found in SG 3, where all works entered are given modal interpretations. 'Tandernaken' is headed 'Aeolius.' Tschudi was at one time a pupil of Glareanus.

signature; m50 shows two E's and a G sharp; the last measure of section β shows three A's. Only the discovery of this composition with text completely underlaid can prove conclusively the form of the work and, therefore, whether we have here the final chord of the composition. The text is likely, however, to prove a *virelai*, as suggested above.

Among the 45 4-part compositions 41 display the final in three voices and the 5th of the triad in the fourth (almost invariably the alto) voice. Two compositions bring all four voices to a close on the final of the mode (Odh 16 and Odh 95). Odh 2, in the Ionian mode, brings the major 3rd in the Altus of the final triad while the others sing the final. Odh 4, in Phrygian mode, has a *si placet* Altus. This closes on the minor 3rd of the chord. The remaining voices (which were, actually, the only parts originally written by the composer) show merely the root and 5th of the triad. Because of the manner in which these original voices approached the final chord, it would have been impossible to make this last 3rd major, as was common practice in the somewhat later, Palestrina period.

The two remaining compositions are in five parts. Odh 3 shows three roots and two 5ths in the final chord; Odh 5, which is in Lydian (with B flat in signature), has a complete triad with three roots, a major 3rd, and a 5th.

6. Accidentals

Accidentals are used sparingly but tellingly in the Petrucci print. Whatever accidentals appear in that publication will be found on the staff in the transcriptions. Accidentals discovered in manuscript readings of the compositions are placed above the staff and an acknowledgment of their source is given in an accompanying footnote.¹³ All the accidentals placed in parentheses or brackets above the staff are suggestions of the editor, the brackets indicating that those accidentals are more open to question. It

might be well to mention that in this edition, as in other recent critical editions of early music, either an original or an editorial accidental should be understood as applying only to that note before or above which it stands. The effect of accidentals for the duration of a 'measure' is a modern convention only made possible after the general acceptance of the bar line as an integral part of musical notation. The exact extent of the validity of an original accidental in unbarred music, as that of these earlier centuries, is a problem which has not been perfectly solved. Such validity was, in all probability, quite variable. It was related to the question of hexachords.

Others¹⁴ have already stressed the important fact that accidentals fall into two distinct categories and perform two quite different functions. The *sharp* is reserved almost exclusively for the *subsemitonium*. It was so commonly used in cadences that scribes did not ordinarily set it down, but left its application to the performer. The insertion of such a sharp in cadences is required only in the modes lacking a raised leading-tone. These are the Dorian, Mixolydian, and Aeolian. Because of the peculiar flavor of the cadential formula characteristic of the Phrygian mode and reserved exclusively for it, the seventh of the scale was never raised in this mode. The true 'leading-tone' of the Phrygian mode is the second, which leads downwards to the final. The use of this mode is very rare in the *Odhecaton*. Examples (all untransposed Phrygian) may be seen in Odh 4, 63, 65, and 91. The Lydian and Ionian modes contain a raised seventh degree in the natural form of the scale, thus requiring no accidentals.

The editorial policy as regards the sharp has been as follows. The sharp for the subsemitonium has been supplied in the final cadences of compositions in Dorian, Mixolydian, and Aeolian modes. It has been inserted in intermediary cadences of all compositions where the mode of the phrase in question is such as to require a sharp.

13. All material is also set forth in detail and in its entirety in the section entitled *Variants in the Musical Readings*.

14. For example, Willi Apel in his book, *Accidentien und Tonalität in den Musikdenkmälern des 15. und 16. Jahrhunderts* (*Sammlung Musikwissenschaftlicher Abhandlungen*, XXIV, Strasburg, 1936; also separate, Berlin, 1936).

As we have seen, there is only one composition in the Odhecaton which closes on a minor triad (Odh 4). This chord has to remain minor, since the progression of the voices precludes the use of the major third. The appearance of the 3rd in final chords of compositions is actually something new in the history of musical composition. Composers throughout the Middle Ages have consistently exhibited a preference for the indeterminate root and 5th. While this practice still persists in some degree after 1500, sixteenth-century writing shows many complete final chords in contrast to fifteenth-century composition in which they are of rare occurrence. In his doctoral dissertation Everett B. Helm analyzes final chords of compositions in modes permitting a minor triad as final chord in the *Primo Libro* of Arcadelt.¹⁵ He says, 'The two facts--that 76% of the cadences are made major in one edition or another; and that the various editions do not correspond in the indications--would seem to point to a practice which was either understood in all instances or was at the discretion of the performer.'¹⁶ Although this shows that practice was still not uniform by the middle of the sixteenth century we have evidence that the presence of the 3rd was, at any rate, tolerated.

In contrast to the evidence of Arcadelt's works as to a seeming preference for the complete triad as a closing chord, the present collection offers evidence which would seem to indicate that most of the Odhecaton composers preferred the sound of the open 5th to that of the full triad. Examination of the closing cadences of Odh 6, 17, and 95, for example, shows that after a complete final minor triad has been reached the composer gives the voice sounding the minor 3rd an extra measure or two in which to come to rest on either the root or 5th of the triad. In Odh 13, 29, 37, and 93, a major 3rd is exchanged for a 5th by this same procedure; and in Odh 91 a minor 3rd in the Contra gives way finally to a major 3rd in Superius.

The presence of the sharp as an

accidental in the Petrucci print is very rare indeed, being limited to only a few appearances.¹⁷ In each case the chord in question forms part of a cadence; in some instances the sharp merely indicates the subsemitonium in an extended or interrupted cadence where a warning sign was necessary.

The application of the *flat* in the original print is far more extended, and the reasons giving rise to its use more complicated. It performs three different functions: it reaffirms a flat of the signature, it is used before F (in indication of the hexachord, perhaps, though the reason for this use is not clear), and it performs its true function of lowering by one-half degree a tone which is natural according to the signature. It is in this third function that the greatest interest lies.

Its use by Petrucci in this third sense of true alteration is limited to flattening B, E, and A. B is flattened when the composition has no signature, E when the signature consists of one flat, and A normally only when the composition has a signature of two flats. Thus it might be said that only the flattening of B is in question, since E flat and A flat result only from the transposition of the mode.

Petrucci introduces a flat in the form of an accidental in the following ways:

1. To reaffirm a B flat (or E flat) already in the signature:
Exs.: Odh 15, m. 17, m. 34; Odh 23, m. 15; Odh 47, m. 51; Odh 74, m. 30; Odh 85, m. 16, 25, 31, 61.
2. To flat a tone in octave relationship to a B flat (or E flat) in the signature.
Exs.: Odh 9, m. 60; Odh 12, m. 23; Odh 24, m. 33; Odh 27, m. 16, m. 34; Odh 57, m. 24; Odh 74, m. 28; Odh 76, m. 20; Odh 77, m. 7; Odh 88, m. 18, m. 39; Odh 93, m. 66.
3. In cases of partial signatures to perfect an octave:
Ex.: Odh 38, m. 54.

15. *Il Primo Libro di madrigali d'Archadelt: A tre voci, con la giunta di dodese Canzon francese & sei Notetti nouissimi* (Venice: Antonio Gardano, 1559).

16. *The Beginnings of the Italian Madrigal and the Works of Arcadelt* (diss., Harvard University, 1939), p. 248.

17. Odh 8, m. 5; Odh 31, m. 28; Odh 85, m. 15, m. 55, m. 66; Odh 91, m. 42, m. 50, m. 51.

4. Before F for reasons not perfectly clear:
Exs.: Odh 13, m. 8; Odh 52, m. 35, m. 52; Odh 66, m. 18, m. 61; Odh 83, m. 34, m. 38; Odh 85, m. 39.
5. To perfect a melodic interval of the 4th which is augmented according to the signature:
Exs.: Odh 12, m. 12, m. 37; Odh 14, m. 59; Odh 15, m. 38; Odh 19, m. 6; Odh 20, m. 15; Odh 28, m. 31; Odh 32, m. 15, m. 40, m. 42; Odh 34, m. 9; Odh 66, m. 57; Odh 68, m. 36; Odh 76, m. 40.
6. To render major a sixth expanding to an octave:
Ex.: Odh 1, m. 57.
7. To render major a third expanding to a 5th:
Ex.: Odh 31, m. 14.
8. To perfect a melodic interval of the 5th which is diminished according to the signature:
Exs.: Odh 70, m. 10; Odh 95, m. 54.
9. To perfect a harmonic interval of the 5th which is diminished according to the signature:
Exs.: Odh 1, m. 46, m. 55, m. 61; Odh 3, m. 15; Odh 12, m. 1; Odh 15, m. 34; Odh 30, m. 29; Odh 37, m. 33; Odh 40, m. 30; Odh 43, m. 38, m. 63; Odh 44, m. 28; Odh 46, m. 39; Odh 51, m. 42; Odh 66, m. 37; Odh 69, m. 17; Odh 76, m. 48; Odh 79, m. 26, m. 33; Odh 83, m. 13; Odh 91, m. 47, m. 62; Odh 96, m. 9.
10. In accordance with the rule 'Una nota supra la, etc.':
Exs.: Odh 9, m. 13; Odh 13, m. 44; Odh 20, m. 3, m. 8, m. 54; Odh 27, m. 22; Odh 28, m. 48; Odh 31, m. 19; Odh 35, m. 31; Odh 43, m. 23; Odh 44, m. 42; Odh 53, m. 56; Odh 59, m. 60, m. 70; Odh 60, m. 7; Odh 61, m. 12; Odh 64, m. 10; Odh 66, m. 50; Odh 73, m. 8, m. 54; Odh 83, m. 32; Odh 88, m. 31; Odh 90, m. 18; Odh 91, m. 23; Odh 95, m. 8.
11. To convert a cadential V I into V i:
Exs.: Odh 28, m. 11; Odh 65, m. 35.
12. To alter a chord of resolution so that a V VI cadence results:
Ex.: Odh 88, m. 22.
13. To produce B flat (E flat) in the F (B flat) hexachord:
Exs.: Odh 1, m. 23; Odh 59, m. 9; Odh 65, m. 49; Odh 66, m. 44; Odh 79, m. 23; Odh 83, m. 26.
14. To flat a B in one voice when two of the above situations occur simultaneously:
Exs.: Odh 1, m. 13; Odh 3, m. 23; Odh 9, m. 5; Odh 12, m. 24; Odh 13, m. 28; Odh 20, m. 15; Odh 27, m. 10, m. 41; Odh 40, m. 15; Odh 43, m. 6, m. 49; Odh 44, m. 40, m. 46; Odh 49, m. 41; Odh 66, m. 15, m. 19; Odh 71, m. 2, m. 16, m. 32; Odh 76, m. 30, m. 44; Odh 77, m. 38; Odh 80, m. 36; Odh 88, m. 37; Odh 94, m. 13.
15. To flat a B in one voice when two (or more) of the above situations occur in such a manner that flats are required in two voices (in the examples cited here only one of the two flats required is present so that both flat and natural forms of the B are shown in the Petrucci print):
Exs.: Odh 3, m. 23; Odh 4, m. 11; Odh 27, m. 28, m. 43; Odh 37, m. 47; Odh 42, m. 63; Odh 43, m. 33, m. 37; Odh 70, m. 10, m. 26; Odh 77, m. 42; Odh 80, m. 36; Odh 95, m. 54.
- Such systematic practice gives a fairly clear idea of what kinds of situations were felt to require 'accidental' flats not given in the signature. Such clashes as still remain in the music (those listed under 15) show equally clearly that every accidental flat required was not meticulously inserted by editor or composer. Editorial flats are needed here and, of course, are needed in other places as well, an opinion confirmed by other sources which frequently supply accidentals omitted from the Petrucci print (shown in the present edition with source indicated by a footnote).
- The following rules summarized by Gustave Reese¹⁸ from the writings of the
18. Gustave Reese, *Music in the Middle Ages, with an introduction on the music of ancient times* (New York, 1940), p. 381.

theorist Ugolino d'Orvieto (fl. ca. 1400) still governed the composition of the late fifteenth century. It is in accordance with these principles that editorial accidentals have been supplied, whether sharps or flats.

1) Fifths, octaves, and twelfths must be perfect. If they arise in the course of the counterpoint and would normally be diminished, they must be enlarged by a semitone and rendered perfect.

2) A third expanding stepwise to a fifth, or a sixth to an octave, should be major; a third contracting stepwise to a unison should be minor. If not naturally so, they should be rendered so by alteration.

The old rule, *una nota supra la semper est canendum fa*, has also been taken into account. The principle requiring the use of the subsemitonium in cadences was also extended; as Johannes Wolf has phrased it, 'If *la sol la, sol fa sol, or re ut re* appears in a voice, *fa mi fa* is to be sung instead of this, i.e., the middle tone is to be raised.'¹⁹

In spite of the fact that the diminished triad in root position was generally avoided on a strong beat, nevertheless instances can be found where this was not done. A notable example in the Odhecaton is that in Busnois's 'Je ne demande' (Odh 42), measure 22. The attitude of the theorist toward such writing may be learned from the remarks of Tinctoris²⁰ relative to this measure. He says, 'Et profecto quomodo errores tam evidentes a tantis compositoribus committi video, nullo prorsus alio modo eos excusandos arbitrator quam per hoc dictum Horatii *quandoque bonus dormitat Homerus*, id est, ut acro exponit, *quandoque errat bonus poeta*, unde et bonum etiam musicam aliquando errare non est mirandum.' Another example which might be cited is that in Compère's 'Ung franc archier' (Odh 28), m. 36.

It might be remarked in passing that such compositions as Odh 44, 49, 50, and 76 display a remarkable tonal freedom

not so apparent in other pieces. These are the compositions, it is important to observe, which careful studies from other angles single out as instrumental writing. An attempt to conquer this new world of tonal resources is apparent. The technique of vocal polyphonic writing was to reach its culmination shortly in the Palestrina period, but here is instrumental composition in its very infancy. While this is not the place to discuss further the style of these compositions, it seems suitable to inquire whether such legends as 'Apt for Voyces or for Viols' and like utterances in other languages have not had a too paralyzing effect upon musicologists. The true history of the development of independent instrumental polyphonic style is yet to be sufficiently investigated. Its birth is not to be found in lute and organ tablatures of this epoch, but in these mixed polyphonic manuscripts, the 'Chansonniers,' of which the Odhecaton is one example. The gradual filtering out of instrumental compositions from the countless manuscripts of this time must be accomplished before the true history of the early stages of this most important branch of musical composition will be completely clear. The continued branding of such collections as the Odhecaton as completely instrumental only tends to confuse the issue.

7. Ligatures

It is well known that no meaning other than that of mensural significance attaches to ligatures in the period under discussion. Comparisons with manuscript versions of the various compositions disclose such great variation in their application that it is inconceivable that they should have had any relation to the words of the songs. Although records were kept of such differences these have not been included in the Variants in the Musical Readings owing to their bulk and utter lack of significance. However, the ligatures existing in the Petrucci print have

19. Johannes Wolf, *Geschichte der Mensural-Notation von 1250-1460* (3 vols., Leipzig, 1904), I. *Geschichtliche Darstellung*, 117.

20. *Liber de arte contrapuncti*, part II, Chap. XXXIII (Couss, IV, 146). Tinctoris also quotes from Caron's 'Helas que pourra devenir' (Odh 13), measure 45, though his reference is to the 3-part version which shows a diminished fifth between Tenor and Bassus. The reading of the Bassus was altered by the arranger of the 4-part form to correct this error.

been indicated in the transcriptions by a single horizontal square bracket (┌───┐) over the notes they comprised.

In the Odhecaton the ligature *cum opposita proprietate*²¹ occurs most frequently. One also sees the ligature *cum proprietate*,²² *sine proprietate*²³ occasionally, and very rarely the ligature *sine perfectione*.²⁴ A few compositions show no ligatures at all. The latest compositions, those which are syllabic settings of texts²⁵ or those in which the *minima* has replaced the *semibrevis* as unit of rhythm,²⁶ show fewest ligatures.

8. Designation and Disposition of Voice-Parts

The labeling of voices throughout the Odhecaton is unusually consistent. The highest voice (always appearing at the top of the folio, and, when two folios are needed, the left-hand or verso folio) is never labeled. This is a habit which grew out of the old custom of reserving all possible space in this corner for the illuminated initial which enhanced the beauty of so many mediaeval manuscripts. The remaining voices are designated *Altus* (top of right-hand or recto folio), *Tenor* (lower half of verso folio), and *Bassus* (lower half of recto folio). If the composition is set for only three voices, the lowest voice is known as *Contra* (-tenor) and the middle voice as *Tenor*. If all three may be accommodated on one page they are arranged from top to bottom in order of their pitch, the highest being at the top. If the three voices are spread over two pages, Petrucci places *Superius* and *Tenor* on the verso folio. Manuscripts, however, exhibit this or various other arrangements: *Discantus* on verso folio, *Tenor* and *Contra* on recto; or *Tenor* divided between the two folios, beginning on the left. Odh 95,

which involves a canon, presents only three voices of what is ultimately a 4-part composition. The lower voices are called *Tenor* and *Contra*, as in an actual 3-part composition. In Odh 93, where a *si placet* voice is abnormal in its compass, Petrucci gives warning rather meticulously through the designations 'Tenor, Contra, and Bassus.' 'Altus' would indeed have been misleading, for the range is as low as that of the voice labeled 'Bassus.' In this particular case (and in one other)²⁷ the position of *Tenor* and *Contra* has been reversed in the transcriptions to facilitate reading. Petrucci's designations accompany the voices, however, so that there should be no confusion on this point. Elsewhere there seems no need to repeat the space-consuming and tediously repetitious names of the voices. In Odh 3 and Odh 5, each set for five voices, the extra voice is called 'Tenor.'

9. Bar Lines

Occasionally lines drawn through the staff appear in the Petrucci print. However, these have the force and meaning of the modern double bar or even of the modern sign for repeat rather than that of the ordinary bar line. Petrucci seems not to have distinguished between the single and the double bar for both may be found in different voices of the same composition to mark the same closing point. The form of the *virelai* nearly always requires a sign for repeat at the close of the *ouvert* section. Only when this repeat is written out is the sign unnecessary. From among the *virelais* the repeats of Odh 14, 55, and 79 are thus written out. Odh 4, 38, 45, 54, and 81 lack the sign, though the close of each is marked by a double bar. This β section of music is separated from the opening a section by a single bar in

21. ♪ Odh 1, m. 1; etc. (found in nearly every composition).

22. ♪ Odh 48, mm. 36-38; Odh 61, mm. 15-17; Odh 71, mm. 11-13; Odh 74, mm. 16-18; Odh 78, mm. 16-17, mm. 30-32, mm. 38-39 (here the *longa* is not to be interpreted literally, since this is the end of the composition).

♪ Odh 36, mm. 12-13; Odh 56, mm. 16-17; Odh 56, mm. 21-22; Odh 81, mm. 1-2, mm. 10-11.

23. ♪ Odh 44, mm. 36-39, mm. 40-43.

24. ♪ Odh 46, mm. 15-17.

25. Odh 79, 94, etc.

26. Odh 18, etc.

27. Odh 48; in Odh 8 and Odh 42 *Altus* and *Tenor* have been reversed.

Odh 4 and Odh 81, by a double bar in the other three compositions. In every case except that of Odh 45 there exists at least one manuscript version which shows a sign for repeat. In only one virelai for which text was located, Odh 30, does Petrucci give the sign. Two textless compositions which appear to be virelais, Odh 67 and 91, also show a sign for repeat after the second of two musical sections. In the virelais where the repeat dots are wanting one has to read such meaning into the double bar. All repeats given by Petrucci are reproduced on the staff in the transcriptions just as they look in the Petrucci print. Lines through the staff, either single or double, are reproduced in the transcriptions, the only change being that they have been extended through the space between the staves to link together all the systems in one brace.

Lines to represent bar lines have been drawn between the staves.²⁸ Such lines throughout the transcriptions are intended as aids to the eye rather than as absolute indications of meters. The system here adopted represents a compromise between fifteenth-century and modern usage. It has the advantage of leaving the composer's melodic line free and undisturbed by disfiguring ties of modern invention. At the same time the scheme is a concession to the modern eye and, in fact, an essential element of the conception of the 'score.'

Occasionally the penultimate measure of a composition in duple meter contains three beats instead of two--a lengthening of the bar leading to the cadential chord in the fifteenth-century manner of holding off the final chord of the composition. Such a measure will be preceded by an appropriate meter signature in parentheses. It should be understood that such was made necessary by the adoption of bar lines and does not appear in the original (exs.: Odh 13, 44, 47, 49,

50, 65).²⁹ Owing to the very unusual rhythm of Odh 90, which is a homophonic composition cut up into short phrases by strong cadences set off by rests, musical analysis revealed very clearly an alternation of measures of $3/2$ with the $2/2$ indicated by the original signature (C). The barring was therefore allowed to follow the musical sense and two meter signatures to accompany the transcription. A few other compositions, of which Odh 26 is perhaps the best example, convey a strong feeling of triple meter in many phrases. Since this is not felt in all of the voices at the same time a complicated scheme of barring would have been necessary. This seemed out of place here, so the regular barring indicated by the signature was retained. This particular composition (Odh 26) appears to be based on a pre-existent folk-melody. The original folk-tune may have been in triple meter or, on the other hand, it may have been one of those folk products which present metrical irregularities. The rhythm of this melody influences the entire composition, which is written in *tempus imperfectum diminutum* in spite of the rhythmical sequence

♩ ♩ ♩ ♩ ♩ ♩ which occurs over and over again and certainly suggests the barring $\frac{3}{2}$ ♩ | ♩. ♩ ♩ | ♩ ♩

10. The Signum Congruentiae³⁰

The *signum congruentiae*, S., had no single meaning at this period, but rather a multiplicity of meanings. These might be summed up as a warning that something will happen at that point. One of its uses was as an indication of the point at which a canonical voice would set in. It was not needed for such a purpose in the Odhecaton, however, since all the canons (mostly free ones) were written out. The only unwritten one (Odh 95) was a

28. This scheme of barring was introduced by Heinrich Bessler and is much used in Germany today, e.g., in *Das Chorwerk*, *Das Glogauer Liederbuch*, etc. In German a distinction is made between this type of bar and the bar drawn through the staff in the terms 'Mensurstrich' for the former and 'Taktstrich' for the latter.

29. This also happens at times within a composition. See Odh 59, m. 48.

30. Consult Johannes Wolf, *Handbuch der Notationskunde*, I, 385, for various forms and uses of this sign.

'puzzle canon,' so that the presence of the sign would have revealed too much as to its solution.

In the Odhecaton this sign is used most frequently to mark the middle point of a rondeau, the point at which the return is made to the beginning for the repeat with refrain words.³¹ In another place it is used as a warning sign that a change of meter will take place quite suddenly.³² In Odh 91 it seems to serve a twofold purpose: to mark the last note to be sung by the Contra before the repeat, and at the same time to show that the Superius must enter at this point when it is reached the second time through. A correctly notated modern version of this passage has to alter note lengths given by Petrucci. Although this is a unique instance in the Odhecaton, it was not of uncommon occurrence in the early centuries before scoring was universally adopted. The passage follows:

Notation in the Petrucci Print



The sign λ as used in Odh 61 is merely a signpost. It warns that all the parts be together at this point, for here the sequential passages against the long Tenor notes set in and it is essential that all parts be together if disaster is to be averted.

31. Odh 8, 47, 58, 59, 60, 64, etc.

32. Odh 36, m. 55.

33. Consult Wolf, *Handbuch*, I, 385.

34. Odh 33, 42, 53, 57, 71, 93, etc.

35. Odh 12, 15, 62, 67, 81, etc.

11. The Corona³³

The corona, (∩), was used interchangeably with the *signum congruentiae* in this period and in the Odhecaton is found more frequently than the latter. It marks the end of the half stanza in rondeaux³⁴ and it has also occasionally its modern sense of fermata or 'hold.'³⁵ In 'Nenciozma' (Odh 7) a distinction seems to have been made between the two signs, for one finds λ in Superius, Tenor, and Bassus (over a semibrevis in each case) and the corona in the Altus over a longa (having here its meaning of indefinite length). The meaning implicit in the corona is obviously that of 'hold,' since the Altus must hold until the other voices also come to a rest. The sign λ in the other voices, however, merely marks the cadence and the fact that one section of the composition has come to a close. The length of the notes under this sign is that indicated by

Modern Transcription

the notation and no more. In 'Le corps' (Odh 67) the corona marks the cadence, the coming to a stop of all voices, and possibly implies an actual 'hold' as well. In 'Le eure e venue' (Odh 81), on the other hand, the corona found in L 1 over measure 7 could not possibly indicate a 'hold' but

merely serves to mark the point of entry of the Contra after its wait of six measures.

The use of these signs in connection with the poetic forms is of the utmost significance, and in the absence of sources showing text and music combined, proves an important clue to the recognition of rondeau, ballade, or virelai. For example, the presence of ζ at measure 34 of 'Pensif mari' (Odh 43) suggests that a rondeau text was composed. It is located just about halfway through the composition (not counting the first eight measures of imitation, which merely introduce the first motive used). This suggests that a 4-line rondeau, not a 5-line rondeau is required. Strong intermediary cadences evenly spaced at approximately every fourteenth measure (actually at m20, m34, and m49) confirm this supposition.³⁶

One might also mention in passing the care with which the sign was used when a rondeau was converted into a virelai or vice versa. Although the complete discussion of the performance of the formes fixes will come in another place, it can be mentioned here that some manuscripts show the complete music of a virelai (α and β), others show only the α section. In the first case, complete virelai text will be given; in the second, only text of the refrain and the tierce. The ouvert and clos sections would have to be omitted, since there is no music to which they could be sung. 'Le eure e venue' (Odh 81) underwent such treatment. In manuscripts which show only the refrain music (α), the sign ζ is present at measure 56 where the middle point of the rondeau refrain is reached. In manuscripts which give also the music (β) for 'l'ouvert' and 'le clos,' thus permitting a performance of the complete virelai text, the sign is absent.

It is also worth considering whether the absence of this sign in arrangements of voice-parts which were originally parts of vocal rondeaux may be an

indication of an arrangement for instruments (when presumably, the musical repeats involved in the full performance of the text of a rondeau could now be forgone). One might cite, for example, Odh 57, which shows a sign ζ at measure 33 of Hayne's original composition for voices, and Odh 48, Agricola's arrangement of Hayne's Tenor, in which the sign is absent.

12. Meter Signatures

By far the greater part of the Odhecaton is written in *tempus imperfectum diminutum*, ϕ , and this is transcribed throughout as 2/2 ($\square = \circ$). Since the force of the line through the half circle was to reduce the length of all notes by one-half in performance, the transcriptions are merely fulfilling the direction implicit in the original signature and no actual reduction of the values has, therefore, been made.

One composition, 'Dit le burguygnon' (Odh 18), has the signature C for *tempus imperfectum* and, if taken literally, this would have to be interpreted as 2/1 ($\square = \circ \parallel$). This signature has been treated as an exception, however, and transcribed as 2/2 ($\square = \circ$). Since this was the only instance in which this signature was used and since there were not sufficient subdivisions of the tactus to justify its use, the conclusion was drawn that an error was involved and that ϕ was also intended here. (It is unfortunate that no manuscript versions of this composition were discovered to permit verification of Petrucci's signature.) In actual performance a rather fast articulation of half notes in 2/1 (had it been so transcribed) would have brought about the same effect as a somewhat slower articulation of quarters in 2/2. Either of these interpretations would in all probability produce the intended tempo.³⁷

That this period was one of transition as regards meter signatures seems apparent from comparison of the Petrucci

36. One wonders what explanation the proponents of the 'instrumental' theory as to the original nature of these compositions might have for the presence of such signs. Aside from their connection with the basic literary texts they have no great significance. If they were there merely to mark the cadence all compositions would be peppered with them; if merely a musical repeat were desired, the actual sign for repeat would be used.

37. In connection with the tempo at which these compositions should be performed one might bear in mind with Robert Haas that 'Gafurius hatte 1496 als Zeitwert der semibrevis den Pulsschlag des ruhigen atmenden Menschen ausgegeben, also 72 Schläge in der Minute.' *Aufführungspraxis der Musik* (Potsdam, 1931-32), p. 126.

print with manuscripts. The following table presents variants noted, it being understood that in all cases note-shapes are identical, only signatures differing:

Petrucchi Signature	Signatures in Manuscripts
♠ Odh 20	C L 3
♠ Odh 41	C Cort, F 178, Q 17, R 2, i.e., all except Odh
♠ Odh 54	C Ber H, Dij, F 176, Lab, P 1, R 1, Roth, Wolf, Mell
♠ Odh 57	C L 3
♠ Odh 59	C MC
♠ Odh 64	C Zw
♠ Odh 76	C L 3
♠ Odh 87	C L 2
♠ Odh 90	C L 3

While the signatures just listed do not have the same meaning, the following are at all times equivalent. The difference in usage is merely recorded here:

♠ Odh 52	C2 Ber
♠ Odh 54	C2 Ber
♠ Odh 60	C2 Ber, F 59

Six compositions are in triple meter. *Tempus perfectum diminutum*, ♠, is used in Odh 25, 69, and 72, and this has been transcribed as 3/2 (♠=♠). *Tempus perfectum*, 0, is used by Odh 4, 35, and 58. A literal interpretation of this signature would bring about a transcription in 3/1 (♠=|♠-||), but since an appropriate performance of the resulting note lengths would not be in keeping with the rest of the Odhecaton these compositions (as was the case with Odh 18 above) have undergone actual reduction of note-values in transcription and have been given the modern meter signature, 3/2 (♠=♠). Since 'Le serviteur' (Odh 35) actually dates from the Dufay period in its original conception from which the Odhecaton composer borrows two voices, one can understand the use of the semibrevis to represent the tactus. 'Nunqua fue pena maior' (Odh 4), written in very similar vein, may possibly be as old a composition, though neither Urrede nor Enrique (to each of whom it is ascribed) was actually of the Dufay generation. It is still more difficult to ex-

plain the use of this signature by Compère (in 'Garisses moy,' Odh 58), a pupil of Ockeghem and a most up-to-date and enterprising composer.

Variants in the signatures for triple meter are fewer since there were so few compositions written in this meter:

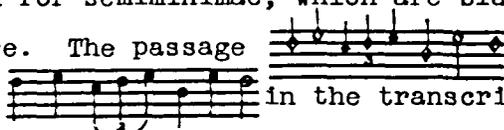
Petrucchi Signature	Signatures in Manuscripts
♠ Odh 25	C3 F 121 (This case is the converse of that of Odh 18 among the duple meters. The signature should perhaps be transcribed as 3/4, since the music certainly suggests a faster speed than that indicated by the signature. At all events, a fast articulation of halves in 3/2 or a slow articulation of quarters in 3/4 would probably give about the correct speed for performance.)
♠ Odh 69	0 Zw 0 SG 3

In some of the more modern compositions the meter changes during the course of the composition. Most of these changes follow an opening duple meter, ♠, and are represented either by 3 (Odh 30 and 36) or C3 (Odh 62, 92, and 94). Both signatures are transcribed as 3/4 (♠=♠), with three semibreves of the triple meter equal to one semibrevis of the preceding duple meter. In Odh 19 0 is transcribed as 3/2 (♠=♠).

13. Blackened Notes

These are used to show changes of meter for short passages in one or more voices. Odh 1 and Odh 16 have closing sections in blackened notes, which indicate a change from ♠ to triple meter, three black semibreves being the equivalent of two of the preceding white semibreves. In the transcriptions this change is represented by triplets of half notes, so that ♦♦♦=♠♠♠. 'Gentil prince' (Odh 90)

contains two examples of triplets of minimae. These have a 3 carefully placed beneath them so that they will not be mistaken for semiminimae, which are black by nature. The passage

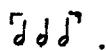
comes  in the transcription.

The same occurs at greater length in 'Latura tu' (Odh 94), the black semibrevis having only two-thirds the value of the preceding white semibrevis. ♠ ♠ ♠ becomes

 in modern terms.

There are also a few examples of *hemiola*, the use of black notes in a passage in triple meter to denote a change in the value of the brevis from three semi-

breves to two. This is used in one or two voices as a rhythmic contrast to the remaining voices in Odh 30 and Odh 94. In Odh 92 such a change is indicated in all voices. In Odh 19 the note values are identical in all voices, , though the interpretation of the original notation, owing to differences in signatures, would be: one measure of 3/1 in Superius and Altus, two measures of 3/2 in Tenor and Bassus.

All blackened notes of the Petrucci print are marked in the transcriptions by quarter brackets above the staff at the beginning and end of the passage, as follows: .

IV. THE SIGNIFICANCE OF THE LITERARY TEXTS

With a few exceptions to be enumerated presently, Petrucci printed only text incipits to accompany the music contained in the three collections, the *Odhecatón*, the *Canti B*, and the *Canti C*. What did this omission of complete song-texts signify?

Proceeding along an altogether too easy and pleasant path, authors have from time to time heralded these collections as being 'instrumental,' basing their judgment either on the sheer absence of words to which the music could be sung, or on the analysis of individual compositions. Those who thus characterize these anthologies as 'instrumental' must mean one of two things: either that the compositions were conceived by their composers as music for instrumental performance, or that Petrus Castellanus, the editor, and Petrucci, the publisher, intended the music (whether vocal or instrumental in conception) to be performed on instruments.¹ It seems suitable in this place to inquire whether sheer absence of text is, during this particular epoch in music history, a reliable criterion for judging whether a composition is vocal or instrumental; under what circumstances it may or may not

be so considered; and, in short, to assemble all possible contemporary evidence in an effort to arrive at a rational solution of this problem.

To state that Petrucci printed only text incipits in this series of three volumes is to utter a half-truth. The facts are that nine complete texts appear in the three prints. Two of these texts belong to the motets which open the first two collections: 'Ave Maria' (*Odh* 1) and 'Virgo celesti' (*Canti B* 2).² 'Ave regina' (*Canti C* 1), which opens the third collection, shows only a capital letter 'A'. Since this last constitutes the only instance of an unfinished incipit in all three collections, it suggests that the intention had been to complete the text here also, but that by some oversight this was left undone.³ Texts are also given completely for two other motets, 'Virtutum expulsus' (*Canti C* 66) and 'Alma redemptoris mater' (*Canti C* 113). The remaining texts printed are those of the Latin *Contras* of motet-chansons (*Odh* 46, *Odh* 67, *Canti C* 80, and *Canti C* 133). One notices immediately that all words given are sacred Latin texts. One might at first wonder whether some question of sentiment

1. Maurice Cauchie in his article, 'A propos des trois recueils instrumentaux de la série de l'*Odhecatón*,' *Revue de musicologie*, IX (1928), 64-67, is very positive that the three collections are instrumental in nature. I agree with M. Cauchie that the composition he cites, 'Je suis trop jeune,' is probably an instrumental composition, but I cannot follow him when from this fact alone he draws the conclusion that the other 285 compositions of the series are also instrumental, and that 'd'autres preuves...seraient totalement superflues.' I should also agree that 'la présence d'incipits littéraire dans les trois livres de Petrucci ne saurait être considérée comme une preuve de la 'vocalité' des pièces qu'ils renferment'--but possibly proper proofs could be brought forward that would prove their vocality. One also wonders whether M. Cauchie still believes today what he wrote in 1928, 'Il n'y a donc plus aujourd'hui aucun argument qui permette de douter que ces trois livres ainsi que je l'ai démontré directement, sont des recueils de musique instrumentale.' At that date Jepp had already appeared, showing 'De tous biens' (*Odh* 20) with its text, W 25 L with 'Tmeiskin' (*Odh* 27) with text under each voice, *DTO* 7, *DTO* 14, *DTO* 16, all with *Odhecatón* compositions shown underlaid with text, and so on. The evidence of these other manuscripts might have left some doubt of the absolute truth of M. Cauchie's thesis. He also decides that the 4-part version of 'Basies moy' (*Canti B*, f. 38) is instrumental, yet fails to observe that the 6-part version, which he claims as vocal citing another source, is also in *Canti B* (f. 40').
2. This should, by rights, have been *Canti B* 1, since it was customary to place a sacred composition at the beginning in the nature of a dedication. Possibly the fact that 'L'homme arme,' which actually is in first place, only required one page affected this order. The music begins on f. 2 with 'L'homme arme,' and 'Virgo celesti' occupies f. 2'-3.
3. The incipits of lower voices are complete, only that of *Superius* being left unfinished.

was involved, or whether it might have been considered a sacrilege to separate sacred text and music. But further investigation discloses the fact that other texts of equally sacred character are not given. Latin Contrás of motet-chansons identical in style with those listed above, Odh 81, Odh 84, and Canti C 75, are wanting. Further texts likewise absent are those of the motets 'Mater patris' (Odh 62) and 'Ave ancilla trinitatis' (Canti B 39). Since the two last texts are preserved for us by the great theorist, Glareanus, in his own handwriting (MU Glar, nos. 18 and 17), one ought to pause and reflect whether these compositions are rightly characterized as 'instrumental.' In both cases the careful underlaying in all voices shows clearly the close relation between words and notes, for these are true 'syllabic' settings.

If the principle, mentioned above as being set forth by some writers, be tenable, *viz.*, that absence of text denotes instrumental performance (and, conversely, presence of text, vocal performance) one is faced with a curious situation: vocal performance is indicated for Contrás (i.e., the lowest voices) of five out of eight compositions of like form, instrumental performance for the remaining three. These very texts (and melodies) for which vocal performance is indicated are in themselves but fragments of longer (Gregorian) compositions. Yet for the remaining voices of these compositions, for which instrumental performance is specified, text (as given in other sources) and music (as given here) are complete entities in themselves.

The one completely texted Odhecaton motet presents a paradox, for though its text is complete, it is so underlaid that a vocal performance would be most questionable. Except for this small number of compositions showing partial or complete text, instrumental performance would then be expected for the remaining 278 pieces, with instrumental performance for the two upper voices of four more. Or did the publisher and editor of these volumes intend instrumental performance for the Contrás of these four motet-chansons,

while presenting the words as well?

An investigation into the original nature of the compositions in these three collections should be conducted along two different lines. It should take into account all evidence of an external nature and that of an internal character. For the former, all available manuscripts and prints should be consulted. Only by the most searching inquiry into every possible phase of this problem can one hope to find the answer to those questions which seem so puzzling to the present-day musician. In the process of making such an investigation into the nature of the music one may also attain a better understanding of the thought processes directing Petrucci and his editor and impelling them to print partial song-texts (incipits) only, withholding the remainder.

A careful search through all the manuscripts and early printed works included in the List of Sources has been made for all compositions comprising the Odhecaton, Canti B, and Canti C. The results as regards the Odhecaton are tabulated below in the Concordance, so that, if consulted, this will reveal the exact location of any composition in manuscript or print, in literary collection (only words given here, of course), or in modern edition. It will disclose the source of new knowledge gleaned as to composers of anonymous pieces in the Odhecaton. And it will show in just which sources Odhecaton music is found accompanied by words, and in which voices the text is located. To learn the full extent of a text in a given source, however, reference should be made to the section entitled Variants in the Musical Readings.

It will be noted that some few compositions were not located in any contemporary source.⁴ Others were found in a few sources, though texts, unfortunately, still fail.⁵ Still others appear in numerous sources, though with nothing further in the way of text than what Petrucci gives.⁶ In the first two cases, it is obvious that additional external evidence as to the nature of the compositions is lacking. In the third case, however, the sheer number of manuscripts involved is strong external evidence that these compositions

4. Odh 1, 16, 18, 67, 72, 75, 85, 88, 91.

5. Odh 2, 3, 5, 16, 23, 37, 40, and so on.

6. Odh 44, 49, 50, 52, 56, 76, for example.

were never in any way connected with a literary text: they must, therefore, be considered instrumental in nature, a supposition strongly confirmed by internal evidence as will be shown in another place.⁷

Of the remaining compositions, forming a fourth group, 39 appear in manuscripts note for note as in the Odhecaton, but with one or more voices underlaid with text. These were, then, in some degree vocal in nature and intent. But that in manuscripts (as in the Petrucci prints) one cannot always assume voice-parts to be instrumental when unaccompanied by text is clearly shown by the manuscripts themselves.⁸

To approach this problem from the opposite direction, a careful survey was made of the presentation of Odhecaton compositions in 42 manuscript sources.⁹ Of these codices, 27 show at least one Odhecaton composition without text which may be seen in another manuscript of this same group with text. The remaining manuscripts

show only Odhecaton compositions with text (though these are without text in the Petrucci print, of course). Thus we see that the manuscripts are so inconsistent in this matter of the setting forth of texts that one is not justified in assuming a voice-part to be instrumental whenever it is unaccompanied by text on the basis of one manuscript alone. Consequently, one cannot state with certainty the nature of compositions shown in the Odhecaton on the basis of the external evidence presented by this one print alone.

There is a similar inconsistency among manuscripts as to the number of voices of compositions which are underlaid. One manuscript will show all the voices of compositions underlaid; in another, the copyist may have inscribed the words only under the Superius parts; sometimes one finds two voices of 3-part compositions supplied with text.¹⁰ A single manuscript may also exhibit all three styles of underlaying and at the same time include some

7. Consult Analysis of the Musical Texts.

8. Cf. Rudolf Schwartz, 'Nochmals "Die Frottole im 15. Jahrhundert,"' *Jahrbuch der Musikbibliothek Peters für 1924*, XXXI (1925), 47-60. On p. 57 he says, 'Fehlender Text ist jedoch kein Grund um einer Stelle den vokalen Charakter abzusprechen.' Also Knud Jeppesen, *Die mehrstimmige italienische Laude um 1500* (Leipzig-Copenhagen, 1935), p. xlix, 'Allerdings kann man, wenn es sich um Stücke handelt, die völlig durchtextiert sind, ruhig damit rechnen, dass sie für a-cappella-Chor geschrieben wurden; aber aus fehlendem Text lässt sich nicht umgekehrt auf instrumentale Ausführung oder Mitwirkung schliessen.'

9. From this list are excluded all purely literary manuscripts, the monophonic manuscripts (P 9346, P 12744, Tour), and others which preserve only one voice-part. If one excludes Mss which show less than 5 Odhecaton compositions, the number is reduced to 27, of which 21 show compositions without text. If one were to go beyond the bounds of Odhecaton music it might be found that almost all compositions of this period underlaid with text in one source may be found without that text in some other source.

10. Among the manuscript sources of the present edition the largest, the most beautiful, and, without doubt, the most costly to produce, was Brux 1. Decorated with beautiful scenes, scrolls, ornamental initials, etc., it is handsome to look upon. Each voice of each composition is underlaid with text written in exquisite long hand, clear and easy to read. The two British codices, L 1 and L 2, are scarcely less magnificent and in them, also, one finds text underlying all voices. The part-books, Cort, F 164-7, and FIM, are also beautifully written and carefully prepared codices, with text under all voices. Of other manuscripts not quite so elegant and certainly smaller than the Chansonniers of Brussels and London are P 2245 (especially written by Crespinet for the Duke of Orléans in 1496), with text in all voices, P 1597 sometimes with text in all voices, F 117 with text in all voices, and finally FR, Dij, Wolf, K⁶b, etc., with text in Superius and incipits in other voices.

It would be only reasonable to suspect that financial considerations were in some degree responsible for the omission of text in the lower voices of compositions. Van Doorslaer has discovered many interesting entries in state papers relating to Burgundy. He says, 'Philippe le Beau confia en 1500 à Martin Bourgeois l'exécution d'un livre de musique qu'il voulut envoyer en don à son père. Il ne fut terminé qu'en avril 1502; le mandat de payement le décrit comme suit: "A maistre Martin Bourgeois pbre chappellain du mondit Sr 30 livres 10 solz...pour sa parpaie de 83 livres 6 solz que icellui Sr lui a accordé, octroié et accordé preure et avoir de lui pour une fois par app^t fait avec

compositions with no text beyond the initial word or words. On the other hand, the same composition may appear in different manuscripts variously supplied with text as just described. An example may suffice to show the entire gamut of possibilities as regards text-underlying.

The treatment accorded Compère's 'Venis regrets' (Odh 53) is as follows. This composition appears anonymously and without even text incipits in Zw. SG 2 gives incipits for all voices but the composer's name does not appear. In Q 17 Compère's name appears, with incipits only. Brux 2 gives Compère's name, the complete refrain text in the Superius, but a single line of text only in Tenor and Contra. In F 117 one finds all voices completely underlaid, though with refrain text only. Li 402 and P 1722, both purely literary manuscripts, give the entire text of the rondeau: refrain, second and third stanzas. Thus, it is only by complete in-

vestigation of all possible sources that one can hope to discover the complete text, literary as well as musical, of the compositions of this period and so obtain the materials necessary for presenting them in their original state.

The habits of the scribes are quite as unpredictable in the matter of entering the portion of the text which follows the refrain. Too often, in musical manuscripts, the only part of a text inscribed is the refrain if a rondeau, refrain and ouvert if a virolai. Even some of the largest and most beautiful manuscripts are weak in this respect. The entire page is filled with music--often a handsome sight--but no space is left for the remaining stanzas of rondeau or virolai. Brux 1, Brux 2, and L 2 are poor in this regard; L 1, on the other hand, often shows the extra stanzas. Thus one learns that, from the music historian's point of view, the most magnificent (doubtless the

(footnote continued)

lui tant pour lescripture note es vellin dun riche livre de discant contenant 25 quayer de vellin en grant volusme plain de messes, mottetz et autres choses quil a fait et delivré par le commandement es ordonnances de mond. Sr pour envoyer par lui en don au roy son pere comme pour plusieurs riches histoires, sept cens grandes lettres dor, lyure, tinpaignaige et dorure dud. livre." (G. Van Doorslaer, 'La Chapelle musicale de Philippe le Beau,' *Revue belge d'archéologie et d'histoire de l'art*, IV (1934), 37.) Jules Houdoy also quotes some interesting facts regarding preparation of codices and prices paid for this work. In the time of Dufay, he says, 'Un calligraphe célèbre, Jehan de Namps, fut chargé d'écrire ces livres, et il s'adjoignoit pour le travail de la notation un collègue, Gérard Sohler. Ces travaux durèrent plusieurs années. Jehans de Namps recevait un écu d'or pour chaque cahier de huit feuilles. Les Antiphonaires terminés, un marché spécial fut passé avec Jehan de Namps pour peindre en tête de chacun des offices des différentes fêtes, une grande lettre historiée avec vignettes (magna littera historiata cum vinea). Chacun de ces lettres lui fut payée cinquante sous, valeur de dix journées de travail.' ('Histoire de la cathédrale de Cambrai Ancienne Métropolitaine Notre-Dame: inventaires et documents inédits, avec une vue et un plan de l'ancienne cathédrale,' *Mémoires de la Société des Sciences, de l'Agriculture et des Arts de Lille*, 4th Series, VII, Lille, 1880, pp. 92-93.) Further (p. 93), a painter of Valenciennes, Marquet de Caussin, 'recut vingt sous pour chaque lettre vignetée et historiée et treize sous quatre deniers seulement, pour les lettres vignetées sans histoire, il toucha, de plus, la somme de six livres pour une miniature représentant le Crucifix et l'Histoire de la Passion, qu'il peignit pour décorer ce missel. En 1456, Simon Mellet fut chargé d'ajouter aux antiphonaires les offices des fêtes de Sainte-Croix et de Saint-Jehan, que Jehan de Namps avait oublié à écrire.' '...de 1446 à 1448, Mellet figure dans les Comptes pour l'écriture de chants nouveaux (facta nova cantorum modernorum) et, de 1461 à 1462, il transcrivit encore certaines nouvelles chanteries et un Magnificat du septième ton ...dans les oeuvres de Guillaume du Fay.' Also (p. 200), '1472. Symoni Mellet pro grossa misse cantus compilate per Opeghem Thesaurarium S^{ti}-Martini Turonensis ac prothocapellanum regis franchie cont. XV folia papiri...xxxiii^s iiii^d Eidem pro duplici grossacione unius misse per Caron compilate et pro missa ex opere Johennis Fremiet...lx^s'; (p. 201) '1475. A Symon Mellet pour avoir escript et notté ès livres de papier des estapliaux, une nouvelle messe et l magnificat de Bunoys, les lamentations de Obghuen, de Bunoys et Heniart...vii^l'; (p. 203) 'A Jehan Vassal pour avoir cousu sur nerfs certains cahiers de mottés et de magnificat estant ès mains de Heniart pour les enfants...v^s.' (From the *Comptes de l'Office de la Fabrique*.)

most costly of these codices do not necessarily offer the most complete or most reliable materials for his purposes.

Even when texts are found underlying all voices, there still remains the problem of matching words and notes. The intention of the scribes in this particular is by no means clear. Notes are often so crowded together that an accurate and unmistakable underlying of a text would have been impossible for a scribe to accomplish had he so desired. Since many a page of vellum is left half empty it cannot have been actual lack of space which caused the copyist to write so closely. Even the larger manuscripts, by increasing the scale of staves, note-shapes, and text, produce readings which are almost as unintelligible as are those in the smaller manuscripts. (One might add to this the suspicion that the more even spacing of words in the larger, more costly codices is the work of the 'artist' and should not be interpreted as more accurate placing of words beneath the proper notes.)

One principle can be detected with some certainty. The scribes were fairly careful to write a line of text directly beneath its proper musical phrase, which is set off by rests and other musical indications, as will be shown later in connection with the musical analysis of the individual compositions. Division of words into syllables is also frequently seen, though even this does not necessarily produce absolute clarity of intent. Particularly in compositions with very

melismatic melodic lines the scribe writes straight along, with no pretense of placing a word under any specific note, until he reaches the penultimate syllable. Then he breaks off and places the last syllable either directly under the last note of the phrase or two or three notes back. Since here again there is little consistency, one hesitates to draw a definite conclusion as to whether a portamento was actually intended or not.¹¹ The underlying of the transcriptions aims to follow the various manuscripts with exactness in this regard.

The latest compositions, which are largely syllabic settings of texts, are found for the most part in part-books in which the underlying of text is very carefully done.¹² In the very compositions, therefore, where there could be little doubt as to how the text would be applied to the notes--there being usually one syllable for almost every note--the notes are widely spaced and each syllable is carefully set under its proper note. Yet where one feels less certain of how the underlying should be done--in the more melismatic and florid style of setting texts--the manuscripts help little. From some of the more carefully written codices, such as P 2, for example, one receives the impression that one syllable should be sung to each of the several long notes (usually semibreves in the original notation) which form the beginning of each musical phrase. When the melismas set in after this somewhat stiff beginning more

11. Cf. Van den Borren who writes of music of the first half of the century, in *Polyphonia Sacra: A Continental Miscellany of the Fifteenth Century* (London, 1932), p. 11, '4. Last syllable of a word occurring in a figured melodic cadence does not generally fall on the last note, but on one or another of the preceding notes. Note to 3. Words are frequently interrupted by rests. This very illogical process of declamation is combined with a curious system of vocal "portamenti" from which it can be deduced that the musical phrase had much more importance than the declamation in itself.'
12. 'James james james' (Odh 36), 'Latura tu' (Odh 94), 'Nostre cambriere' (Odh 32), etc., in Cort, F 164-7, FIM, etc. Even here one is tempted to believe that the scribes had mental lapses. For example, the copyist omits the verse 'Mon père m'a doné mari' from the Altus of 'Vostre bargerouette' (Odh 41). The musical phrase in Altus, m27-m30, is identical with that in Superius, m23-m26, which is underlaid with these words. It is also similar to the phrase in Tenor, m22ff, which shows these words. If the missing words are set under the Altus notes, m27-m30, the notes of m30:4-m34 are still able to accommodate the succeeding text verse, 'Vostre bargerouette m'a nourri,' which the scribe has spread beneath the two musical phrases, m27-m34. The underlying in the transcription (of the present edition) follows the manuscript, though there is certainly reason to believe that the scribe was guilty of carelessness. In a practical edition of this composition the underlying could justifiably be adjusted and the omitted text be inserted.

In the transcription of 'James james james' (Odh 36) brackets enclose occasional words omitted by the copyist but added by the present editor as being essential to a fluent performance of the musical notes.

notes are sung to one syllable, though it is frequently impossible from the comparison of various manuscript readings to feel that one has ascertained the actual intent of the composer, or even, at times, that any single specific and unalterable application of notes was intended. It is interesting to note, in this connection, that the sixteenth-century musical prints containing Odhecaton compositions do not print the literary texts of the compositions they contain, so that, for the underlaying of Odhecaton texts, we have no printed sources to follow whatsoever.¹³

Some further types of difficulty encountered in dealing with the textual problem should be enumerated here, since they throw more light on the question of the reliability (or lack of it) of the codices as regards text-underlaying.

Occasionally a folio displays text extending beyond the staves and turning up into the margin. The copyist had made an effort to place a full verse of text under its proper musical phrase. We are, then, certain which textual verse and which musical phrase belong together, but on exactly which note should each new syllable be declaimed?

In one treatment of a virelai, the music gives a first and a second ending for the parallel textual sections, l'ouvert and le clos.¹⁴ Only the verses of the ouvert section are underlaid and the copyist has spread these beneath the first ending and then on under the second. There is certainly contradictory evidence here, for each musical voice displays a signum congruentiae presumably marking the close of the first ending (m54:1).

In another instance, Odh 17, the Superius sings a rondeau, 'Mon mignault,' while the three lower voices sing another rondeau, 'Gracieuse.'¹⁵ The copyist gives the refrain of 'Mon mignault' under the notes of the Superius, the second stanza he places on the same folio between Superius and Tenor, and the third stanza he places on the opposite folio between Altus and Bassus. The refrain of 'Gracieuse' underlies the Altus in its complete form and underneath these words appear the words of the second stanza of the rondeau. This is a most exceptional treatment, since second or third stanzas are almost never found underlying their notes in manuscripts.¹⁶ Under the Tenor the scribe gives line 1 complete, line 2 complete (line 3 wanting), and line 4 complete (line 5 wanting). Of the second stanza he gives only the first and third lines. Under the Altus the first line of 'Gracieuse' is missing, in its place standing the words, 'Contratenor Mon mignault.' This is both misleading and incorrect, for the music of this voice is thematically like that of 'Gracieuse,' not like that of 'Mon mignault,' and the following text appearing under the Altus consists of the second, third, fourth, and fifth verses of the refrain of 'Gracieuse.' The third stanza of this second rondeau is not to be found in this manuscript or in any other source used for the present edition.

One last type of carelessness noted is that of the misplacing of the first line of text caused by the appearance of the labels 'Tenor,' 'Contra,' or 'Bassus' directly beneath the first notes of a

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As a third example one might quote the following bit from 'Alons ferons barbes' (Odh 26), with underlaying of incomplete text as in the manuscript together with a suggested reading doubtless intended by the composer:

Bassus: 

Ms. F 164-7: -bes, gen. til ga.lans
Suggested reading: -bes, [a. long] gentil ga.lans

13. 'Male bouche' (Odh 46) does appear in Rhau, but has there another, sacred Latin text beginning 'O Domine.'
14. Odh 45 in Dij.
15. Also in Dij.
16. There is no other example of this among rondeaux of the present edition; 'Ma bouche rit' in Lab and 'Je nay deul' in L 1, which are both virelais, however, show text of both clos and ouvert sections underneath the β section of the music.

voice-part. One is hardly justified in deducing from such evidence that an instrumental prelude is intended, but, rather, that a lack of concern as to underlaying of texts is characteristic of the work of the scribes in this era.

From such careless and unreliable treatment of literary texts in manuscripts, i.e., in the written state of the music, one is inevitably drawn toward the conclusion that the correct application of the words to the vocal line was, therefore, the task of the singer.¹⁷ The contemporary theorists do not deal with this problem at all, and the Flemish Adriaan Petit Coclico, writing in 1552, criticizes these earlier writers for their absorption in the 'mathematical' aspects of music to the exclusion of the 'practical' side. He attempts to make up for their deficiencies though he, too, fails to give explicit instruction in the matter of application of words to notes. He does say, however:

'My teacher, Josquinus de Pratis, never gave a lecture on music or wrote a theoretical work, and yet he was able in a short time to form complete musicians. He did not keep his pupils busy with long and useless instructions, but he taught them the rules in a few words during the singing. And if he saw that his pupils were as far advanced as possible in singing, that they had a good enunciation, that they performed the songs with good taste and *knew how to fit the text to the music* [italics mine], then he taught them the perfect and imperfect intervals and the different methods of inventing counterpoints to choral music.'¹⁸

From this description we learn that there were certain principles followed by the composer in setting words to music, and that a well-trained singer knew

and carried out the composer's wishes. But what were these rules? One can, of course, rightfully question whether Josquin was the first consciously to develop such principles, though Coclico would certainly have claimed this distinction for his master had such principles not been a matter of general knowledge and practice. Coclico entitles the last chapter of the second part of his *Compendium Musices* 'De compositionis regula et notarum sincopis ligaturis,' In this chapter Coclico enumerates seven things required of a good composer. Under 6 he says, 'Sextum, quod in componista requiritur, est, ut bene ruminet textum, qualem tonum aut Harmoniam exigat, eundemque textum ornate suo loco applicet, quia sunt plus quam caeci palpantes in tenebris, qui verbis consolatoriis, and gaudii plenis addunt tristes numeros, ac vicissim moestis verbis laetas melodias applicant. *Maxime autem Musico vitium datur, si brevem syllabam addat longae notae. Quia Musica multum commertii cum poësi habet. Et non video, quid magis desiderari possit in Musicis Belgicis, quam quod syllabarum quantitas pluribus incognita sit.*'¹⁹ Thus, in requiring that a composer should observe the quantity of the syllables which he is setting to music, i.e., set a long syllable to a long note, a short syllable to a short one, Coclico lays down one fundamental rule. But this rule in itself is insufficient to solve all the problems which crop up in the Odhecaton.

Knud Jeppesen, who has had occasion to be much occupied with this problem, formulates nine rules for text-underlaying as laid down by sixteenth-century theorists such as Vicentino and Zarlino.²⁰ These rules, although applicable to the works of Palestrina and his contemporaries, seem to have no more validity for the generations of composers represented in the Odhecaton (representing the period 1450-1500) than would the rules for composition

17. Jepp 1, p. lxxvi. For further discussion of this problem of text-underlaying: Professor Jeppesen's 'Die Textlegung in der Chansonmusik des späteren 15. Jahrhunderts,' *Jühlakirja Ilmari Krohn'tille* 8. XI. 1927 (Helsingfors, 1927), pp. 82-90, is to be recommended, as well as a shortened version of this same lecture in *Internationaler Musikhistorischer Kongress, Beethoven-Zentenarfeier Wien, 26. März 1927* (Vienna, 1927), pp. 155-157.

18. Albert Smijers, 'Josquin des Prez,' *Proceedings of the Musical Association*, LIII (1926-27), p. 105. Professor Smijers quotes from the *Compendium Musices* (Nuremberg, 1552), f. F 1j'.

19. This excerpt was kindly supplied me by Dr Edward Lowinsky from a partial transcript of Coclico's treatise which he made in Germany. The italics are mine.

20. *Counterpoint*, tr. Glen Haydon (New York, 1939), pp. 159-160. In his article in the *Wiener Kongressbericht*, pp. 156-157, Professor Jeppesen makes the following suggestions which result from his own

observed by Palestrina be found exemplified in the writing in the Odhecaton. Unfortunately for us, Tinctoris, the theorist to whom one would look for information regarding the works of this period and who is represented as a composer in the Odhecaton, does not touch on this subject.

It is very noticeable that the real repositories of the texts of secular songs of this period are literary, not musical, manuscripts. Even after the invention of music printing, this division between literary and musical collections continued. We have seen that no Odhecaton texts appear in printed musical works of the sixteenth century. Among literary prints, however, *Le Jardin de plaisance* (1501) contains texts used in eleven of our compositions; *La Chasse et le départ d'amours* (1509) contains three Odhecaton texts; and similar collections contain poems identical in form and similar in content to the rondeaux, ballades, and virelais set by Odhecaton composers. Stated conversely, many of the texts set to music by Odhecaton composers were apparently poems already well known as poetry in the highest social circles of that day.

The importance of retrieving these texts should not be underestimated, for it was the poetic form of the rondeau and virelai which gave form to the musical compositions. The exact manner of the musical performance of these poetic forms (which, in their literary construction, followed the most stringent rules) will be best discussed after the analysis of such literary texts has been concluded. So faithful was the composer's adherence to the poetic text before him that, on sufficient acquaintance with these forms and their musical settings, the form of a text which had been set but subsequently lost could be prophesied with some accuracy, even in the absence of that text. It then

follows that one can single out on internal evidence the compositions which show connection with the common fifteenth-century poetic *formes fixes* and, conversely, those which exhibit no such connection.

Let us now turn to a consideration of the medium of performance of these compositions.

It is a well-known fact that vocal compositions in this, as in later, periods were, when so desired, performed by groups of monophonic instruments. The presence of a text in a manuscript would in no way interfere with an instrumental performance of a composition so underlaid. Also, we find no manuscripts before 1500 which have so removed all texts, ostensibly with such performance in mind. The conclusion, therefore, that the absence of texts in the Petrucci print implies such intent seems in no way justified. Although no one can prove definitely what the publisher had in mind as medium of performance for the compositions comprising the Odhecaton, nevertheless there is no reason to assume that the absence of texts in itself indicates instrumental performance.

In this, his first venture in music printing, Petrucci undoubtedly focused his attention on the successful printing of music, with the desire to perpetuate and disseminate the best musical art-works of his time. In later prints, where he did furnish texts, he not only found it a burdensome difficulty, but also displayed the same unconcern (or whatever quality one feels best characterizes the attitude of the scribes) as to underlaying and setting forth of the words of compositions as is everywhere apparent in manuscripts.²¹ This would seem to indicate that he was not making a conscious departure from the practice common among those who inscribed musical books by hand. For the moment Petrucci was completely absorbed in the

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study. '1. Die Zarlinische Forderung, dass Silbenwechsel nicht nach Halbertaktzeiten oder noch kleineren Werten stattfinden darf, hat für das 15. Jahrhundert keine Gültigkeit. 2. Wenn mehrere gleichlange Noten, besonders grösseren Wertes aufeinanderfolgen, muss Silbenwechsel stattfinden, ausgenommen dass diese Wendungen portamentoartigen oder überhaupt ornamentalen Charakters sind. 3. Die Schlussilbe muss auf die letzte Note fallen, wenn die Textlegung nicht deutlich das Entgegengesetzte verlangt.'

21. Cf. Rudolf Schwartz, 'Nochmals "Die Frottole im 15. Jahrhundert"', p. 57: 'Die Textierung ist in Petruccis Druck [not the Odhecaton] ausserordentlich sorglos. So finden wir z. B. Libro II, 23, eine Frottole, bei der nur den beiden ersten Ripresazeilen Text untergelegt ist. Der fehlende Text lässt sich indessen aus dem viertem Buche, Fol. 40, erschliessen, wo dieselbe Frottole (hier unter Namen des

musical problems and did not wish to meet the extra difficulty involved in supplying texts.²²

The argument sometimes offered,²³ that the Italian people would not have known the French texts of the songs, has little to recommend it. In the first place, Petrucci was certainly not offering this first music print (nor those to follow) to Italians only, but, rather, to the entire musical world of his time. It might also be called to mind that Vm⁷, a print of slightly later date (thought to have been issued ca. 1520), also fails to supply texts, although printed in France, where the language of the texts would have been known. The second volume of this set of three (comprising Vm⁷) contained only songs on Flemish texts and thus presents a case analogous to that of Petrucci's printing of French songs--without their words--in Italy.

One would also be justified in inquiring why, if the French language was not known in the social circles of Italy where, for the most part, these pieces were not only performed but composed, the musicians did not set Italian texts. They were in the employ of Italians, many of them spent many years in Italy and undoubtedly learned to speak the Italian language. If there had been a demand for Italian texts, they would certainly have satisfied it.²⁴ As a matter of fact, the composers were also the singers. As is

well known, nearly all the musicians employed at Italian courts in this period were French-speaking persons. There would have been no question of their not understanding or being able to perform the French texts.

This investigation of Odhecaton sources even shows that some French texts have been preserved for us only in Italian manuscripts.²⁵ And Professor Dent cites the incident related by Folengo in his mock epic, *Il Baldo*, 'of Baldus and his friends singing music in four parts while journeying on foot at night through very rough country.'²⁶ After telling something of the type of music they sang, he quotes Folengo as saying, 'they sang Italian songs, French and Spanish, too.' Since Folengo was writing of the middle classes rather than of the highest social circles, it seems even more likely that the latter, too, would have been able to sing 'French and Spanish' songs.

There is little manuscript evidence to confirm the hypothesis that Italian texts might have been substituted in Italy for the original French texts of these songs. It is certainly plausible that the monotony of the subject matter of the French poetry might have influenced people to substitute other texts (of whatever language), and a number of Odhecaton compositions may be found with substitute texts. At the same time, all evidence points to the fact that these were purely

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Komponisten Antonius Capreolus) noch einmal abgedruckt ist. Merkwürdigerweise fehlt auch hier der Text für die beiden letzten Ripresazeilen. Dennoch gehört die Textunterlage zu den Hauptkriterien bei der Entscheidung der Frage: vokal oder instrumental'; Albert Smijers, 'Josquin des Prez,' p. 110: 'The Petrucci prints, otherwise gems of the art of printing, are in this matter very unreliable.Where in the original the text is missing or sparsely provided....there are often great difficulties in placing the words..... No definite rules have come down to us on the subject [of underlaying] from that time. It was not before half a century later that we find such rules set out by theorists and particularly by Zarlino in the 4th volume of his "Istituzioni Harmoniche."'

22. Even the Odhecaton affords examples of poor underlaying in the placing of the words 'Dominus tecum' in Odh 1: Tenor, m55-m58, and Superius, m66-m70.
23. Cf. Reese, p. 62.
24. A few Odhecaton composers are known to have set Italian texts, but since these were frottole the compositions do not appear in any of the three anthologies under discussion at present. Frottole by Compère, 'Che fa la ramacina' and 'Scaramella fa la galla,' from Petrucci's fourth book of frottole were published in modern edition by Rudolf Schwartz, *Ottaviano Petrucci: Buch I und IV nach den Erstlings-Drucken von 1504 und 1505(?) (Publikationen älterer Musik, VIII (1933-35))*, no. 80, p. 92; no. 81, pp. 92-93 ('Scaramella' also in F Bas, no. 14). Andrea della Corte, *Le relazioni storiche della poesia e della musica italiana* (Turin, 1937), p. 34, states that Agricola and Isaac wrote canti carnascialeschi.
25. Odh 58, 82, 93, and so on.
26. Edward J. Dent, 'Music of the Renaissance in Italy,' *Proceedings of the British Academy*, XIX (1933), 293-317.

local divergences; one text, presumably the original and rightful one, will accompany the music in nearly all sources, a second or alternative text ordinarily appearing in not more than one codex. From among all appearances of Odhecaton compositions (running into the hundreds) less than a dozen indicate a change of language. Since all such information is set forth in detail in the Concordance, reference will be made here to the composition in question only by Odhecaton number.

There is one instance of a change to Italian,²⁷ one of a change to Castilian,²⁸ and one to Catalan.²⁹ The composition, 'Jay pris amours,' from which Odhecaton compositions borrow some voices, appears in one French manuscript (Roth) with an Italian text, in F 164-7 with a quodlibet, and in FP with an Italian (lauda) text somehow adjusted to this rondeau music.³⁰ Odh 13 is found in Ber with a Latin substitute text. Odh 96 shows a French incipit substituted for the Flemish one in an Italian manuscript.

There are eight instances of a new French text taking the place of an original French text.³¹ Two of these are deserving of special mention. A humorous parody of the familiar 'Jay pris amours' is given in P 1, beginning, 'Jay pris ung plus a ma chemise.'³² In Lab one finds connected with the notes of Odh 13 the text of a rondeau with refrain of four lines, 'Helas mamour.' The text completing the incipit printed by Petrucci, 'Helas que pourra devenir,' is a rondeau with five-line refrain. Although the latter text is that found in five manuscripts, while the former appears in two only,³³ the music plainly requires a text with four-line re-

frain. It would seem in this instance that the text which, from the point of view of the Odhecaton, was the 'alternative' text, was, after all, the true original, and was supplanted by the second text for reasons not now clear. Since both texts were available and their underlaying shown in manuscripts, both have been reproduced in the present edition, where they may speak for themselves. Lastly, the incipit 'De tusch in busch' appears in three codices³⁴ in place of the Petrucci incipit 'Tmeiskin' (Odh 27). This is one other instance of an 'alternative' text incipit appearing in several manuscripts.

There are two instances of apparent confusion of similar text incipits, the music of 'Venis regrets' (Odh 53) appearing with the text incipit 'Alle regretz' in SG 2, and an arrangement of the Tenor of 'Les grans regres' (Odh 71) appearing in Rusc with incipit 'Alles regres.' Some of the compositions which appear to be instrumental in conception receive different titles to replace those of the Petrucci print (and most manuscripts).³⁵ Among these, one new heading 'Absque verbis,' attached to the notes of 'Benedictus' (Odh 76) by a later hand, almost suggests the idea, 'Song without Words.' In one manuscript (Per) the music of 'Fortune per ta crudelte' (Odh 60), by Vincenet, appears with merely the words 'Fortuna vincineta,' which might be a Latinized composer attribution, 'Fortuna made by Vincinet,' rather than an incipit of a second text.³⁶

In conclusion should be mentioned three odd headings which accompany Odhecaton music in some sources. These may be titles. 'Dux Carlus' appears in place of 'Madame helas' (Odh 66) in Q 16, 'Rubinet'

27. Odh 35.

28. Odh 87, 'Donzella no men culpeys.'

29. Odh 48, 'No men canteys a la prunera.'

30. Consult Jepp 2, p. xix, for full discussion of this text.

31. Odh 8, 12, 13 (two new texts), 55, 63, and 6-21 (not the Odh compositions, but the one from which they borrow).

32. Consult also the Notes on the Literary Texts, under Odh 21.

33. Although the music is found in several other manuscripts, these offer either no words at all or the ambiguous 'Helas,' which might indicate either of the two texts under discussion. I have assumed, perhaps mistakenly, that the incipit 'Helas mon coeur' in R 1 was either a variant or incorrect reading of 'Helas mamour.'

34. F.107, F 178, and Q 17.

35. Consult the Concordance under Odh 44, 49 (cf. text incipit of Odh 19 here), 50, 52 (two different extensions of Odh incipit), and 76.

36. However, the appearance of the same incipit, 'Fortuna vincineta,' in the Spanish manuscript, Seg, accompanying entirely different music would suggest that a second text might be in question. The music here is incomplete, consisting of but Altus and Bassus, so that it is possible that the complete work might have been an arrangement of the Superius of Odh 60.

is substituted for 'Ha traitre amours' (Odh 86) in Q 18, and 'Robert' for 'Jay bien hauer' (Odh 82) in Vm⁷. No text was discovered beginning Dux Carlus. There would seem to be some connection here with Charles the Bold, Duke of Burgundy, though whether there existed a song about him or whether this merely represents a dedication or indicates that the work was associated with his court there is no evidence for determining.³⁷ 'Robert' may be a variant of 'Rubinet,' which was apparently the name given to a set of words sung to various tunes. Emilio Motta³⁸ quotes from a letter requesting the maestro di cappella of the Duchess of Savoy to 'dare Robineto notato su l'ayre (l'aria) de Rosabella...havendo bona advertentia ad fargli mettere quelle parole medesimo dice el prefato Abbate quando canta Robineto.' This may be the 'Rubinet' referred to by the incipit in question.

From this comparatively small amount of evidence one is not justified in assuming that a change of language was considered an absolute necessity, though the same music was, at times, sung to widely differing texts. Of the various texts indicated by the incipits just mentioned, only four texts have survived in their entirety to our time.³⁹ 'Helas mamour' for Odh 13 is found in the present work; the Italian lauda set to the music of the original 'Jay pris amours' is printed by Knud Jeppesen;⁴⁰ 'I sol tuo seruitor,' accompanying the Dufay composition 'Le serviteur' (cf. Odh 35), may be seen in P 1; and 'Au joly moys de may,' set to the music of 'Je ne fay plus' (Odh 8), in Tor.

There is singularly little evidence of direct translation. In this discussion of the language situation it might be mentioned that Glareanus confessed to attaching Latin texts to French chansons introduced into his *Dodecachordon* (1547) as

examples, because of the international character of the Latin. Thus one finds Josquin's 'Coment peult hauer ioye' (Canti B 19) appearing in Glareanus's work with the text 'O Jesu fili David' in all four voices. Whether such a need was real or fancied one can prove today with difficulty, but the evidence as regards the Odhecaton would tend to refute rather than confirm this supposition. It is certainly not true that musicians would have been reduced to the necessity of limiting themselves to performance of these compositions on instruments because of language difficulties.

It would, indeed, have been a curious thing if Petrucci, in printing such a bulk of music, the sum total of his publication of secular art-works by Netherlanders, a cross section of the finest secular polyphonic art-works composed in his day and representative of the best work of a school of writers famous for their vocal polyphony, had had the intention that these compositions, many of them known to be vocal in conception, should be performed on instruments. In the year 1501 and for many years thereafter instruments represented a medium of performance admittedly holding a place second to that of voices. They had continually to borrow from the literature conceived for voices, and composers had not as yet fully developed a style suitable for instruments alone.

The editorial policy regarding texts, therefore, has been to introduce into the transcriptions such texts as have been found in contemporary sources. Most of the texts found in the transcriptions have been underlaid following the actual disposition in a particular manuscript, indicated in a footnote. In the cases where several codices offer the text of the same song, and if there is a choice between the underlayings, the clearest and

37. It may or may not be a coincidence that the Contra opens with a theme based on the syllables ut, fa, ut, which correspond to the vowels contained in 'Dux Carlus.' It will also be observed that there is a rather unusual insistence on this interval of the fourth throughout the entire work.

38. Emilio Motta, 'Musici alla Corte degli Sforza: Ricerche e documenti milanesi,' *Archivio Storico Lombardo*, XIV (1887), 303. Cf. also Michel Brenet's article on 'L'homme armé' in the *Monatshefte für Musikgeschichte*, XXX (1898), 126.

39. Unless the 'Cest vous' for 'Royne de fleurs' (Odh 55) is the text found in Droz, p. 78, set to entirely different music by Busnois.

40. Jepp 2, p. xix.

most careful has been followed. In the present edition, where it has been necessary to follow manuscripts of widely differing provenance and date, differences in styles of underlaying may be detected. Results cannot be uniform if the various manuscripts are followed with fidelity, but for this very reason the results may be the more interesting and instructive.

It has been possible to find a large number of the texts in polyphonic musical manuscripts. A few others were traceable only in the monophonic manuscripts P 9346 and P 12744.⁴¹ Since the Odhecaton compositions were obviously arrangements of the melodies contained in these manuscripts, there seemed no reason to withhold the words, which have, then, been set beneath the notes following the published versions of these manuscripts. Although the remaining voices of the Odhecaton composition may also have been vocal in intent, the underlaying of the words has been strictly limited to the voice containing the melody of the manuscripts mentioned.

In the cases where a polyphonic composition was found underlaid in one manuscript only, the task was simple, and that particular application of syllables to notes was followed. When compositions were underlaid in several manuscripts, the question became more complicated, and the procedure merits explanation. In the first place, the edition of the literary texts was the work of the literary editor, who presents an account of her procedure in its proper place. The best possible reading of any text was first made on the basis of the best extant version of that text. In order to complete a rondeau or virelai it may have been necessary for 2nd or 3rd stanzas to use purely literary manuscripts. For the underlaying of the text, the best manuscript judged from this point of view was selected. If a good and clear underlaying and a poorly spelled and grammatically incorrect text went hand in hand there seemed no need to perpetuate such an arrangement. A specific textual reading and its adjustment to the notes of a composition may not, in consequence, derive from the same manuscript.

It has been the aim of the editors to offer, in the present edition, the nearest approach to the original conception of the composer that can be derived from extant sources. This implies the most complete and accurate reading of both literary and musical texts, the words being set under the notes in the fashion as nearly representing the ideas of the fifteenth century as it has been possible to determine. It is now obvious, if greatly to be regretted, that to restore all these compositions to their original state is an impossibility. The music, as has been stated in another place, follows the Petrucci print, which is in most respects excellent and reliable. Since Petrucci withheld the words of the songs, these have been garnered from various sources. For full details as to the source (or sources) of any text appearing in this edition, reference should be made to the Notes on the Literary Texts.

In an effort to re-unite words and music of a few songs not found together in any contemporary source, six texts preserved only in literary manuscripts have been introduced into the transcriptions by the musical editor.⁴² As has been mentioned above, it is possible to determine with some certainty from the musical construction alone what form of text had been set to music. After some consideration the decision was reached to underlay such texts as fulfilled all the essential requirements: 1) incipit identical with that printed by Petrucci; 2) correct poetic form as indicated by the music; 3) suitable metrical construction. These texts were then underlaid in the same manner as were the texts of compositions of like construction in manuscript sources consulted. Since, as has been pointed out, the scribes of this era do not appear to reflect with absolute accuracy the intent of the composer, the underlaying of the present editor may not be much more faulty than the interpretations of underlayings found in the codices. In any case, a singable text is now conveniently at hand, making possible a vocal performance of these six additional pieces should such be desired.

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41. P 9346: Odh 29; P 12744: Odh 10, 22, 30, and 79.

42. These are the texts of 'Male bouche' (Odh 46), 'Se mieulx' (Odh 51), 'La plus des plus' (Odh 64), 'Ales mon cor' (Odh 65), 'Royne du ciel' (Odh 84), and 'Gentil prince' (Odh 90). (In regard to Odh 90 it should be said that the text derives from P 12744 where, however, the music is in no way like that of the Petrucci print. For this reason this text was listed here rather than in the note dealing with P 9346 and P 12744.)

Pourquoy non, ne deus se mouir pour
 que non, ne deus se mouir que
 la fin de ma dolence de, Quant j'ame
 qui ne meurt mie, Et seut sans puerden
 que seut sans puerden, que seut
 Pourquoy non, ne deus se mouir, Quant j'ame
 ne deus se mouir, Quant j'ame
 ma dolence de, Quant j'ame, Quant j'ame, Quant j'ame, Et seut sans puerden
 ne que seut sans puerden, Quant j'ame, Quant j'ame, Quant j'ame

C Pourquoy non ne desistis
 Pourquoy non ne desistis
 ne desistis La fin et ma dolente vie et dicitur
 me' quoniam me' Et spero sancti spiritus
 sancti spiritus

B Pourquoy non ne desistis
 ne desistis La fin et ma dolente vie et dicitur
 me' me' Et spero sancti spiritus
 spero sancti spiritus

V. ANALYSIS OF THE LITERARY TEXTS

Before entering upon a detailed examination of extant Odhecaton song-texts it would seem desirable to indicate the relation of the material in hand to the collection as a whole. Among the text-incipits associated with the Superius parts one finds 80 that are French, 5 Flemish, 5 Italian, 4 Latin, and 1 each in Spanish and very corrupt German (Odh 25). In some instances a composition employs more than one text;¹ again, the same text receives a musical setting at the hand of more than one composer.² Further, at least five compositions³ have titles, i.e., the few syllables printed by Petrucci are apparently not the initial words of literary texts. The total of different texts is, therefore, 95. Of this number 73 have been recovered, leaving 22 texts still wanting for 21 compositions.⁴ It is possible that in future more of these may come to light as additional source material becomes known.⁵ The present situation as regards textual material may be presented as follows:

	Texts Sought	Texts Recovered
French	78	58
Latin	8	8
Flemish	5	3
Italian	2	2
German (?)	1	1
Spanish	1	1
Total	95	73

As the figures above demonstrate, the song-texts of the Odhecaton are chiefly in the French language. An analysis of the 58 French texts discloses a distribution as to poetic forms as follows:

Rondeaux		34
Rondeaux quatrains	15	
Rondeaux quintains	19	
Virelais		8
Virelai	1	
Bergerettes	7	
Ballades		4
Chansons		12
Total		58

The *genres à forme fixe* had held an important place in lyric poetry throughout the fourteenth and fifteenth centuries, as is shown by the works of the principal court-poets, the collections of anonymous poetry, and by the secular musical manuscripts as well. They also hold a prominent position in the Odhecaton and the Canti B of Petrucci, though the Canti C show a much smaller percentage of *formes fixes* and a greater proportion of free *chansons*,⁶ which were coming into popularity once more.

The dominant *forme fixe* in the Odhecaton is without question the *rondeau*.

1. Odh 6, 14, 16, and 17 use two French texts; Odh 31 uses three French texts; Odh 46, 67, 81, and 84 employ a Latin text in the Contra, a French text in the upper voices.
2. Odh 48 and 57 use 'Ales regres'; Odh 6, 21, and 39 use 'Iay pris amours'; Odh 20, 73, 95, and Tenor of Odh 6 use 'De tous biens.'
3. Odh 50, 'Helas,' and Odh 52, 'Helas,' are French; Odh 44, 'La morra,' Odh 49, 'La stangetta,' and Odh 80, 'La alfonsina,' are Italian.
4. Odh 2, 3, 5, 16 (2 texts), 18, 19, 23, 24, 37, 40, 43, 63, 66, 68, 72, 75, 85, 88, 91, 92, and 96. A few texts, for example that of Odh 37, 'Nous sommes de lordre de saint babuyn,' and that of the Tenor of Odh 16, 'Vrai dieu damours,' have been located in early printed works of French libraries, which have, however, been removed from their usual places for safekeeping for the duration of the war and are therefore inaccessible.

In some other cases (see musical analyses of Odh 19 and 24, for example) it is possible that no further text existed at any time.

5. An Italian manuscript of 1502 recently purchased by the Bibliothèque Nationale gave every promise of showing concordance with the Odhecaton. Although an order for a microfilm reproduction was placed, present conditions prevented its being filled. The manuscript bears the cote, Rés. Vm⁷ 676.
6. The term *chanson* is used throughout the present edition to signify any short lyric poem in the French language which does not fall into any one of the categories of the *formes fixes*.

This was one of the oldest forms in French lyric poetry. It developed as a dance song and was known as the *ronde*, *rondet*, or *rondet de carole*.⁷ A handful of monodies which have survived from the twelfth and thirteenth centuries represent the most ancient form of the *rondeau* known. In the latter century the *rondeau* also appears as one of the chief secular forms in polyphonic art-music.⁸ The *rondeau* did not attain its definitive form until the fourteenth century, passing through various phases meanwhile.⁹ From this time on its development was chiefly one of extent.

The literary form of the most primitive type of *rondeau* consisted of 1) an initial stanza of two verses of unlike end-rhymes, A, B, which constituted the *refrain*; 2) a single verse having the same number of syllables and the same end-rhyme as the first refrain verse; 3) a repetition of the first refrain verse; 4) two verses reproducing the construction of the entire refrain; 5) a repetition of the entire refrain. Musically, the refrain was composed and succeeding verses were sung to this refrain music in such a manner that the complete musical performance followed the scheme: $\alpha\beta \alpha\alpha \alpha\beta \alpha\beta$. A *rondeau* by Adam de la Halle is typical:¹⁰

	Analysis	
	Text	Music
<i>Bonne amourete</i>	A	α
<i>Ne tient gai;</i>	B	β
Ma compaignete,	a	α
<i>Bonne amourete</i>	A	α
Ma cançonnete	a	α
Vous dirai.	b	β
<i>Bonne amourete</i>	A	α
<i>Ne tient gai.</i>	B	β

The development of the form in the fourteenth century might be illustrated from the works of Guillaume de Machaut. The *rondeaux* of Machaut display a more carefully developed literary style than those of Adam de la Halle. He makes use of the longer, more elaborate verse types and usually prefers isosyllabic verses. Although Machaut retains the refrain of two verses in 18 of his 21 *rondeaux*, the other three have a refrain of three verses.¹¹ One of these follows on the next page.

During this same century (1392) appeared Eustache Deschamps's *Art de dictier*, a treatise on versification and the first

7. Gaston Raynaud, *Rondeaux et autres poésies du xv^e siècle* (Paris, 1889), pp. xxxv ff. Cf. also Théodore Gérold, *La Musique au moyen âge* (Paris, 1932), p. 151, and Friedrich Gennrich, *Grundriss einer Formenlehre des mittelalterlichen Liedes als Grundlage einer musikalischen Formenlehre des Liedes* (Halle / Saale, 1932), pp. 61-69.

8. Consult *Oeuvres complètes du trouvère Adam de la Halle (poésies et musique)*, ed. Edmond de Coussemaker (Paris, 1872) and *Rondeaux, Virelais und Balladen aus dem Ende des XII., dem XIII., und dem ersten Drittel des XIV. Jahrhunderts mit den überlieferten Melodien*, ed. Friedrich Gennrich (*Gesellschaft für romanische Literatur*, XLIII, Dresden, 1921, XLVII, Göttingen, 1927).

9. Cf. Gérold, *La Musique au moyen âge*, p. 151.

10. This form (Gennrich, *Rondeaux*, XLIII, 67-68) was the chief type cultivated by Adam, though occasional deviations such as ABC, abA, abc, ABC, or even (in one instance) ABBA, abA, abab, ABAB, are to be found in his works.

In this and later analyses, refrain words are given in italics. In the textual analyses, capital letters distinguish end-rhymes of refrain verses from those of the stanza. Greek letters, α and β , signify the two sections of the music of the *rondeau*. Each may comprise one or more musical phrases depending on the number of literary verses in the refrain.

11. Although in the thirteenth century the term *rondet* was used chiefly, by the early fifteenth century this had become converted into *rondel* or *rondelet*, and in the second half of the fifteenth century this particular species of *rondeau* (with refrain of three lines) took to itself the special name of *rondelet*. From the sixteenth century to our own time it has gone under the name of *triolet*, perhaps because the same verse is heard three times. (Alfred Jeanroy, *Les Origines de la poésie lyrique en France au moyen-âge* (Paris, 1889), p. 113, n. 2.)

	Analysis	
	Text	Music
Rose, liz, printemps, verdure,	A }	α
Fleur, baume et tres douce odour,	B }	
Belle, passes en doucour.	B }	β
Et tous les biens de Nature,	a }	α
Avez dont je vous acour.	b }	
Rose, liz, printemps, verdure,	A }	α
Fleur, baume et tres douce odour.	B }	
Et quant toute creature	a }	α
Seurmonte vostre valour,	b }	
Bien puis dire et par honnour:	b }	β
Rose, liz, printemps, verdure,	A }	α
Fleur, baume et tres douce odour,	B }	
Belle, passes en doucour.	B }	β

of its kind 'en langue vulgaire.'¹² The author lists three species of rondeaux: that with refrain of two verses, which he terms *rondel sangle* (*rondeau simple*); that with refrain of three verses (like the Machaut rondeau just quoted);¹³ and that with refrain of four verses in the scheme ABAB, abAB, abab, ABAB. This last type he designates *rondeau double*.¹⁴ Longer verse types become noticeable in this period, especially the octosyllable, and, although rarely, even the decasyllable. The expression *rondeau double* is somewhat ambiguous. Its meaning for Deschamps differs from that stated by Pierre Fabri in his treatise, *Le grand et vray art de plaine rethorique*, where he describes the *rondeau double* as a species with a refrain of from four to seven verses. The clearest terminology to

adopt, therefore, seems that first introduced by Gracien du Pont in the *Livre des controverses*.¹⁵ Here the rondeau with refrain of four verses is called the *rondeau quatrains*. By analogy, the rondeau with refrain of five verses will be called the *rondeau quintain*.

The rondeau remained one of the most popular forms of lyric poetry cultivated in the fifteenth century both by musicians and by poets. As stated above, there are 15 rondeaux quatrains among the recovered Odhecaton texts.¹⁶ These are all uniform in their literary structure and their musical treatment. Each rondeau is isometric, employing either octosyllabic or decasyllabic verses.¹⁷ The text of Odh 71 provides a typical example:

12. Ed. Marquis de Queux de St-Hilaire and Gaston Raynaud (*Société des anciens textes françaises*, VII, Paris, 1891).

13. Henri Chatelain calls this species *rondeau à tercet* in his *Recherches sur le vers français au xv^e siècle: rimes, mètres et strophes* (Paris, 1908), p. 212.

14. Raynaud, *Rondeaux*, p. xxxix. Raynaud also cites some variants in these forms and states that Deschamps provides us with 'le premier exemple d'une pièce écrite en octosyllabes dont le premier couplet ait 5 vers: AABBA, babAA, aabba, AABBA.' (*ibid.*, p. xl.)

15. Ed. 1534, f. iv', on the statement of Raynaud, *Rondeaux*, p. xliii.

16. Odh 13 (II), 20, 21, 33, 42, 46, 47, 65, 71, 82, 83, 84, 86, 87, and 89.

17. In a few isolated cases a verse seems to lack a syllable or have one too many. This fault might be that of the copyist or possibly represent a slight change of reading occasioned by long association with an elaborate musical setting, where the poetic meter could all too easily be lost to view (Odh 13, 33, or 93). The rondeaux of Odh 17 also seem to partake of the nature of folk-poetry in which greater irregularity might be expected.

		Analysis	
		Text	Music
<i>Les grans regrets que sans cesser je porte</i>	A	}	α
<i>Et nuyt et jour tourmentent tant mon ceur</i>	B		
<i>Que se de vous ne vient quelque liqueur,</i>	B	}	β
<i>Impossible est que plus je m'en deporté.</i>	A		
<i>Mais j'espere que grace l'on m'apporte</i>	a	}	α
<i>Pour remède qui me vaudra bon heur:</i>	b		
<i>Les grans regrets que sans cesser je porte</i>	A	}	α
<i>Et nuyt et jour tourmentent tant mon ceur</i>	B		
<i>Aujourd'huy n'est plaisir qui me supporte:</i>	a	}	α
<i>Le ceur m'estraint et me tient en rigueur;</i>	b		
<i>Alleges moi et me donnez vigueur</i>	b	}	β
<i>Ou je voy mort, à vous je m'en rapporte,</i>	a		
<i>Les grans regrets que sans cesser je porte</i>	A	}	α
<i>Et nuyt et jour tourmentent tant mon ceur</i>	B		
<i>Que se de vous ne vient quelque liqueur,</i>	B	}	β
<i>Impossible est que plus je m'en deporté.</i>	A		

The rondeau cinquain had a refrain of five verses and the division into two parts was found after the third verse. The additional verse of the first part of the refrain repeated the end-rhyme of one of the other two verses so that either AAB or

ABB resulted. The former scheme is found exclusively among the 19 rondeaux cinquains in the Odhecaton.¹⁸ The musical treatment of this species of rondeau was identical with that of the rondeau quatrain. The refrain of Odh 59 illustrates the new rhyme scheme and its musical handling:

		Analysis	
		Text	Music
<i>Mes pensées ne me laissent une heure.</i>	A	}	α
<i>Et sans cesser mon poure ceur labeure.</i>	A		
<i>Au très gref mal qu'il a par souvenir</i>	B	}	β
<i>En contemplant s'il pourra parvenir</i>	B		
<i>Au plaisant lieu où sa dame demeure.</i>	A		

The number of syllables in a rondeau verse was never prescribed, nor was the meter of the verse. These elements could be varied at will. The famous *Jardin de Plaisance* is rich in examples of all

the French poetic forms of the late fifteenth century and one finds there many amusing rondeaux with verses of but six syllables, of five, of two, and even of a single syllable. For example:¹⁹

Alius rondellus ex
quodlibet vocabulo
constituens sex
sillabas

Rondellus duarum
sillabarum

Rondelli
monossilabi (sic)

<i>Dissimulacion</i>	<i>Honneur</i>	<i>Cueur</i> (or)	<i>Temps</i>
<i>Entremondanise</i>	<i>Avoir</i>	<i>Vaint</i>	<i>Pers</i>
<i>Communicacion</i>	<i>Bon heur</i>	<i>Pleur</i>	<i>Sens</i>
<i>Dissimulacion</i>	<i>Honneur</i>	<i>Cueur</i>	<i>Temps</i>
<i>Prenosticacion</i>	<i>En ceur</i>	<i>Heur</i>	<i>Gens</i>
<i>Reparalogise</i>	<i>Sçavoir</i>	<i>Faint</i>	<i>Clers</i>
<i>Dissimulacion</i>	<i>Honneur</i>	<i>Cueur</i>	<i>Temps</i>
<i>Entremondanise</i>	<i>Avoir</i>	<i>Vaint</i>	<i>Pers</i>

18. Odh 8, 9, 12, 13 (I), 14, 15, 17 (S), 17 (A, T, B), 31, 35, 51, 53, 57, 58, 59, 60, 64, 77, and 93.

19. Jardin, I, f. B 11'.

There are also retrograde rondeaux, and Molinet himself wrote a puzzle rondeau which he called 'Sept rondeaux sur un rondeau,' the poem appearing in the center of a circle formed by the words of the title.²⁰ Such playfulness on the part of fifteenth-century poets is analogous to the construction of crab and puzzle canons and the like by contemporary musicians. The construction of such poems may have been pleasant occupation for the amateur poet--or even for the serious poet²¹--but such products would scarcely have proven suitable material for musical settings. It was obviously impossible for the musician to set the innumerable varieties of rondeau indulged in by the poets of the time and, at the same time, preserve the traditional manner of composing this form musically.

During the thirteenth and fourteenth centuries text and music of the rondeau had been inseparable. However, during the fifteenth century the literary form pursued an independent development. Many rondeaux were written which were not necessarily intended for musical treatment. From the time when the initial refrain of the rondeau was extended to four verses, a parallel tendency on the part of poets to shorten the repetitions of the refrain is noticeable. Instead of the traditional full repetitions of refrain after second and third stanzas, only one verse would be used in a rondeau quatrain, two verses in a rondeau cinquain. Towards the middle of the fifteenth century this tendency was accentuated still more, and, in rondeaux with octo- or decasyllabic verses, only the

first hemistich of the first refrain verse would be repeated. This was called the *rentrement*.

In literary manuscripts the *rentrement* had come to stay. Its use and significance in purely literary codices has been variously interpreted by modern editors. It is sometimes thought to indicate a repetition of those few words and no more. If it is followed by an 'etc.' as is frequently the case, this abbreviation may be thought to require the completion of that verse only or it may be thought to indicate two full verses of refrain after the second stanza (in rondeaux quatrains; three in rondeaux cinquains) and the complete refrain after the third.

What would be done in a purely literary recital of these poems, however, remains for musicians an academic question. Musical and literary procedures were quite at variance with one another in their treatment of the repetitions of refrain words. The presence of the *rentrement* in musical manuscripts has given rise to some discussion as to its meaning there. Actually, the *rentrement* as such has no musical significance. It is perfectly clear that musical settings of rondeau texts do not permit a return to the beginning after the *rentrement*. It is also true that a turn-about at the end of the first refrain verse is, in most cases, impossible musically. Such purely musical considerations as tonality, harmony, and the interweaving of polyphonic lines would seriously interfere with such procedures. The introduction of the corona or the *signum congruentiae* at the end of the second verse

20. Jean Molinet: *Les Faictz et dictz*, ed. Noël Dupire (3 vols., Paris, 1936-39), II (1937), 876.

Molinet gives a 'canon' just as did composers of this era. This indicated that the verses were supplied with internal rhymes in such a fashion that the rondeau might be divided vertically into sections, which, in turn could be used singly or combined variously to a total of seven complete and independent rondeaux.

21. Chatelain, *Recherches*, pp. 200-212, cites rondeaux with verses of one syllable, of four, and of five by such poets as Christine de Pisan, Charles d'Orléans, etc. D. B. Wyndham Lewis, *François Villon* (New York, 1928), p. 38, quotes an amusing little rondeau by Villon:

'Jenin l'Avenu,
Va t'en aux estuves,

Si te lave nu,
Et te baigne es cuves.

Et toy la venu,
Jenin l'Avenu,

Jenin l'Avenu,
Va t'en aux estuves.

(Jenin l'Avenu, away with you to the baths! And when you're there, Jenin l'Avenu, wash yourself all over and soak in the boiler. Jenin l'Avenu, away with you to the baths!)

of a rondeau quatrain or of the third verse of a rondeau cinquain lends support to the opinion that this was the point at which a return was made. These signs frequently mark strong cadences, which bring the music to a temporary close, thus permitting a return to the beginning in the traditional manner handed down from earlier centuries.²² Unfortunately we know nothing about the performance of this music in the fifteenth century. Since the Odhecaton offers us, in the main, music which is ostensibly adapted for such a procedure, one can infer that this was the normal and accepted manner of performing the rondeau. From the exceptional cases, where the advisability of attempting a return at this point is very questionable, and in rare instances where it is manifestly impossible,²³ one can but conclude that musicians took to themselves certain licenses in the manner of composing rondeau texts and that absolute uniformity in these matters did not exist.

As to the incipit appearing at the end of the third stanza the same musical arguments would be applied. In addition, the musical treatment of the cadence in the middle of the composition would easily persuade one that this point was not intended by the composer as the final chord of music to be heard; hence, the text may not conclude with second or third verse of refrain. If a final statement of refrain is undertaken after the third stanza, in accordance with tradition, it must carry through to the end of the musical composition. Owing to the great length which some of these compositions assume under the guidance of the literary text (and in-

cluding full refrain repetitions demanded by the music) one is tempted to believe that in performance the final rendition of the refrain might, upon occasion, have been omitted altogether.

The *virelai* is a second *forme fixe* of long history. Like the rondeau, the *virelai* has been variously designated in different epochs. In the thirteenth century the word was *virelli* or *virenli*, which, in the words of Henri Chatelain, 'n'est peut-etre, comme *tirelli, dorelot, vadu*, qu'un cri sans signification, qui a servi à désigner la chanson à danser qu'il accompagnait. Le mot devenu *virelai*, sous l'influence de *lai*, a survécu jusqu'au temps de Deschamps, désignant une danse par couples (E. Desch., XI, 318).'²⁴

Machaut preferred the term *chanson baladée*, which emphasizes its resemblance to the ballade. Deschamps also speaks of the 'chansons baladees, que l'on appelle *virelais*.'²⁵

The essential literary features of the *virelai* were as follows.²⁶ First, there was an initial refrain, which could vary greatly as to number of verses, number of syllables in each verse, and in rhyme sequence. The number of refrain verses rarely exceeded eight or was less than two, the actual length of refrain being of secondary importance. Second, there was the stanza proper (or *couple*), which comprised three distinct parts. The first two parts were strictly symmetrical in their construction as to rhymes, rhyme sequences, and number of syllables to a verse.²⁷ These three factors could be in every respect different from the refrain and were entirely independent of it.

22. A few compositions, however, present a real problem in that the music itself does not permit any stop at this point. If one cannot stop musically, the only other course is, obviously, to proceed with the music. Since the second stanza of a rondeau gives no new words for the β section of the music, the most natural course for the singer would be the application of the refrain words from this point on, since they already lie beneath the notes. In the rondeau cinquain this would seem to be the only course, since the β section of the music could accommodate only two literary verses, the first part of refrain text, on the other hand, comprising three. In the rondeau quatrain, however, where both parts of the refrain are of equal length, one could sing the first two refrain verses to the β section of the music, thus preserving the tradition as regards text, though not as regards music.

23. Odh 14, or 31, for example.

24. *Recherches*, p. 196. Cf. also Heldt, pp. 18-19, for summary of the views of various philologists as to the etymology of the word.

25. Ernest Hoepffner, 'Virelais et ballades dans le Chansonnier d'Oxford,' *Archivum Romanicum*, IV (1920) 21.

26. Gennrich, *Grundriss*, pp. 70-77 gives further discussion of the form of the *virelai*.

27. Here again one finds great divergence from the norm among the works of poets and notes instances where symmetry is wanting. And again one finds that composers set poems to music which followed quite strictly the normal construction.

Although the number of verses in each of these parts was not prescribed, the number found is usually from one to three. Deschamps, whose description of this lyric form is the oldest known, calls these two parts 'l'ouvert et le clos.'²⁸ The third part of the stanza proper, the *tierce*, reproduced exactly the form and rhyme sequence of the refrain.²⁹ There might be several stanzas in a *virelai*, each of which comprised an *ouvert*, *clos*, and *tierce*.³⁰ Finally, each stanza was followed by a repetition of the complete refrain. A sample formula for a *virelai* with refrain of four verses would be: ABBA, cd, cd, abba, ABBA, cd, cd, abba, ABBA, etc.

The musical construction was based on the literary form. It comprised two independent parts, α and β . Section α was a setting of the refrain of the *virelai*, its musical length being determined roughly by the number of literary verses. The second section, β , was a setting of the *ouvert* portion of the text. Since the *clos* section of the text was identical in structure with the *ouvert*, it might be and was sung to the β music, thus emphasizing musically the literary parallelism. This musical repetition might be strict, a sign for repeat often being found in manuscripts, or, the composer might furnish first and second endings in connection with the repeat sign. It might have been this custom of supplying different musical endings which gave rise to the terms *l'ouvert* and *le clos*.³¹ The first ending

was planned tonally so that it remained 'open' and allowed of a direct transition to the beginning of the β section; the second ending brought the β section of the music to a more final 'close.' *Tierce* and final refrain were sung successively to the α section of the music, thus bringing one complete stanza to a close. Further stanzas were applied to the music in the same manner, each being followed by a full refrain.

Certain modifications in the form of the *virelai* took place as time went on, among them the reduction in the number of stanzas to two and even to one. The rhymes of the *ouvert* and *clos* sections sometimes duplicated those already heard in the refrain. Refrains of four and five verses became the most popular. It is obvious that, with all these modifications incorporated in the same *virelai*, a form would result which would become assimilated to *rondeaux* of like proportions. The connecting link between *rondeaux* and *virelais* would seem to have been the *bergerette*. This was the term correctly applied to a *virelai* of but one stanza. Elizabeth Heldt states that both the *Instructive de l'Infortuné* (the treatise forming the first part of the *Jardin de plaisance*) and *Le grand et vray art de plaine rethorique* (1521) of Pierre Fabri define the *bergerette* correctly, though the authors did not understand the *virelai* itself.³² Fabri stressed the close relationship between *bergerette* and *rondeau* in his definition

28. In *L'Art de dictier*. Cf. also Pierre Aubry, *Estamples et danses royales: les plus anciens textes de musique instrumentale au moyen âge* (Paris, 1907), pp. 10-11: 'Ces deux expressions, le *clos*, *clausum*, et *l'ouvert*, *apertum*, appartiennent à la terminologie poétique du XIV^e siècle, où elles désignent la première et la seconde partie du couplet de la ballade. Le *clos* et *l'ouvert* ont, vers le même temps, passé dans la langue musicale: ils se rencontrent dans les textes que nous allons publier ci-après dès le début du XIV^e siècle.' Cf. also the use of the Italian terms *verto* and *chiuso* in the *ballate* of Landini (*The Works of Francesco Landini*, ed. Leonard Ellinwood, Cambridge, Mass., 1939, p. xxix.)
29. I follow Ernest Hoepffner ('*Virelais et ballades*,' p. 22) in adopting this term which was originated by Deschamps. It seems more concise and significant than 'le ver après,' another term for this section also found in writings of Deschamps.
30. Hoepffner ('*Virelais et ballades*,' p. 23) stresses the need for distinguishing between features of primary and secondary importance in the characterization of the *virelai* form. He says, 'Toutes les autres particularités sur lesquelles les théoriciens ont souvent trop énergiquement insisté, le nombre des strophes, la dimension des différentes parties, la mesure des vers, l'agencement des rimes, n'ont qu'une importance secondaire et n'exercent aucune influence sur le caractère fondamental du *virelai*.'
31. German writers (cf. Heldt, p. 20) use the terms 'Stollen' (first and second) to designate the parallel literary sections, and 'Abgesang' for the *tierce*, transferring to French poetry a terminology commonly employed for minnesongs of the German middle ages. Gennrich (*Grundriss*, p. 71) also names the parts of the *virelai* 'Refrain, Stollen, Gegenstollen, Strophenabschluss, Refrain.'
32. Heldt, p. 22.

of the former.³³

Among the recovered Odhecaton texts one finds 8 virelais,³⁴ 7 of which, having but one stanza, are, properly speaking, bergerettes. Since these present among themselves several different orders or species they are best analyzed individually.

The smallest in dimension is 'Adieu mes amours,' the folk-product appearing in the Tenor of Odh 14. This is a *bergerette simple*. It has an initial refrain of two verses, ouvert and clos of one verse each, uses but two end-rhymes, and is isometric throughout, though this feature is not required in the construction of any of the virelai forms. The final statement of the refrain is wanting in the Odhecaton, but in the folk-melody as preserved in the Bayeux manuscript is represented by its initial verse. Possibly the failure of some writers to recognize the form of this folk-song was caused by the omission of the final refrain when used by Josquin in his composition.³⁵ All available evidence, however, supports the view that it is a virelai of one stanza, i.e., a bergerette: the presence of the closing refrain (omitted by Josquin) in the Bayeux manuscript, the musical construction of the folk-melody itself, and, finally, the fact that Josquin causes the Superius and Altus, which are his personal contribution to the art setting, to reflect the melodic construction of the folk-melody.³⁶ Textual and musical analyses of this song follow:

	Analysis	
	Text	Music
<i>Adieu mes amours, à Dieu vous comment</i>	A }	α
<i>Adieu je vous dy jusque au printemps</i>	A }	
Je suis en soucy de quoy je vivray	b	β
La raison pourquoy je le vous diray	b	β
Je le vous diray, 'Vivray-je du vent	a }	α
Se l'argent du roy ne vient plus souvent?'	a }	
(<i>Adieu mes amours, à Dieu vous comment</i>)	(A)	(α, first half)
(last verse from Bayeux)		

'Royne des fleurs' (Odh 55) and 'Helas qu'elle est a mon gre' (Odh 30) are *bergerettes à quatrains*. The former shows the rhyme sequence ABBA, cdcd, abba, ABBA; the latter, AAAB, acac, aab, AAAB. The original melody to which the words of 'Royne des fleurs' were sung is also preserved in the Bayeux manuscript.³⁷ A comparison of this version with the Tenor of Odh 55 shows the latter to be a somewhat free rendering of the former. In the Bayeux manuscript only the refrain and ouvert sections are supplied with music, the remaining text being sung to these two musical parts, α and β, by means of repeats. Agricola, the composer of the art-song, however, composes quite different voice-parts for clos and ouvert. At the same time he varies the borrowed Tenor melody when it appears with clos words to such an extent that one hardly recognizes it as a 'repetition' of the melody appearing with words of the ouvert.

It should be noticed in passing that the sign, .S., which should indicate the end of the refrain, if used at all in a virelai or bergerette (more frequently a double bar follows a strong close at this point), is quite incorrectly placed by Petrucci. Its proper position would be at measure 37, where the refrain text and music come to an end. It is a curious coincidence that it occupies the same false position, measure 48, in L 1, where this composition is also found. In this English manuscript the literary text is so badly

33. *Le grand et vray art*, ed. Estienne Caveiller (Paris, 1539), f. 34'.

34. It is very probable that other compositions in the Odhecaton are settings of virelai texts (Odh 91, for example) but in the absence of the literary texts of these works one cannot speak with absolute certainty.

35. W. Boer, p. 116, lists this among the ballades. Cf., however, Bayeux, pp. xxix-xxx, where it is analyzed as a bergerette.

36. Consult the transcription of Odh 14. From m40 to the end, the notes of Superius and Altus will be seen to repeat those of m1-m20. It will also be noted that Tenor and Bassus repeat their notes of m3-m20 from m42 to the end. The text here is new (tierce) but the music is that of the initial refrain.

37. Bayeux (and P 9346), no. 4.

underlaid that the musical phrase, m31-m37 of Discantus, receives no words at all and the last verse of the refrain is thrown into the position of m38-m48. The sign is, therefore, correctly placed as regards text, but incorrectly placed as regards music. The situation in the Tenor is even more ridiculous. Owing to the large number of syllables in each verse of this particular poem, there were a great many words to be set under the given notes. The copyist found the task too difficult, apparently, for, in spite of the use of a number of abbreviations, he found it necessary to resort to the simple expedient of omitting one verse (the fourth) of the refrain. After a short space he begins the ouvert section, but with the result that the Tenor would have to sing the last note of the first musical phrase on the word 'de' of the verse, 'Délicieux gentil fleur de gaité,' while, if performed as indicated in the manuscript, the Discantus would just be completing the last word of the refrain, 'avenant,' both voices arriving at the sign, S., at this moment. The complete unreliability of the underlaying in this manuscript is further demonstrated by the omission of the entire first verse of the clos section in the Tenor, and of the second and fourth refrain verses in the Contra.³⁸ A casual glance at these folios would not detect these discrepancies, for the pages appear neat, tidy, and complete.

Fortunately, a second manuscript

source (P 2) gives a more careful underlaying, with notes widely enough spaced so that words need not be crowded. With no marks whatsoever to point out the close of the refrain, one is at least not misguided. Since the Contra is not underlaid in the French manuscript and since two refrain verses are wanting in the English manuscript (thus bringing about a completely faulty underlaying of the verses present), it was necessary to make an independent underlaying of the text of the Contra to appear with the transcription in the present edition. This follows as closely as possible the underlaying of the Discantus in P 2.

The three *bergerettes doubles ordinaires*, 'Je nay dueul' (Odh 38), 'Me doibt' (Odh 45), and 'Ma bouche rit' (Odh 54), are perfectly normal as regards both text and musical setting. They all follow the rhyme scheme: AABBA, ccd, ccd, aabba, AABBA, and are given music for refrain and ouvert sections only, the text being sung to these two musical sections, α and β , in the usual manner, $\alpha \beta \beta \alpha \alpha$.

'L'eure e venue' (Odh 81) is exceptional in two ways. In the first place, it illustrates the type of verse, found in any of the formes fixes, known as *layée*.³⁹ Between the lines of text which are of normal length are found short inserts or interpolations. The end-rhymes of these short verses may be essential to the construction of the poem⁴⁰ or, as in the case of 'L'eure e venue,' merely echo the rhyme

38. The underlaying of Odh 55 in these manuscripts illustrates very well one of the difficulties encountered in this phase of the work. Eight lines of verse should be found under each voice in each manuscript. What one actually finds is as follows: L 1, S: complete; T: 1, 2, 3, 5, 6, 8; C: 1, 3, 5, 6, 7, 8. P 2, S: 1, 2, 3, 4, 5, 6, 7 (incorrect), 8 (incomplete); T: complete; C: wanting.
39. Raynaud, *Rondeaux*, p. xlii, states that this term was applied to one rondeau in the manuscript of the second half of the fifteenth century which he edits in this work. The term appears for the first time in this period.
40. There are two examples of the *rondeau layé* in the Odhecaton. In 'Gratiouse' (text of lower voices of Odh 17) the insertions echo the preceding rhyme; in 'Je ne fay plus' (Odh 8), however, they are essential to the construction. Refrain and second stanza follow:

<i>Je ne fais plus, je ne dis ne escrips.</i>	A
<i>En mains escrips</i>	A
<i>L'on trouvera mes regres et mes plains,</i>	B
<i>De lyres plains,</i>	B
<i>Ou le mains mal que je puis, le decrips</i>	A
<i>Toute ma joye est de soupirs escrips,</i>	a
<i>En dueil acris.</i>	a
<i>Il est à naistre à qui je m'en plains.</i>	b
<i>Je ne fais plus, etc.</i>	

of the preceding verse without disturbing a rhyme scheme already complete without the interpolations. The designation of the species of *virelai* to which Odh 81 belongs is, then, *bergerette double layée*. The text runs as follows:

rondeau layé. One might argue that this had been the original to which more music and text were added, thus converting it into a *bergerette*. This is refuted, however, by the evidence that no manuscript shows any 'second stanza' of such a *ron-*

	Analysis	
	Text	Music
<i>L'eure est venue de me plaindre</i>	A	} α
<i>Veü qu'aultrement ne puis contraindre</i>	A	
<i>Ne faire maindre</i>	B	
<i>Ma douleur qui tant me veult nuyre.</i>	B	
<i>En riens plus ne me veulx déduire,</i>	B	
<i>Fors me déduire</i>		
<i>Toutte ma vie à me complaindre.</i>	A	
<i>Despitant fortune maulditte</i>	c	} β
<i>Par qui ma joye est interdritte</i>	c	
<i>Et se delitte</i>		
<i>A me vouloir du tout deffaire</i>	d	
<i>En mostrant de tous l'eslitté.</i>	c	} β
<i>Facilement s'est vers moy desdritte</i>	c	
<i>Sans m'avoir ditte</i>		
<i>L'achoisson qui luy fait faire</i>	d	
<i>Du tout m'estoye volu restraindre</i>	a	} α
<i>Et servir, honorer et craindre</i>	a	
<i>Sans faindre</i>		
<i>Qui riens ne m'eust peu séduire</i>	b	
<i>[this verse wanting]</i>	[b]	
<i>A me reduire</i>		
<i>En doel que je ne puis plus faindre</i>	a	
<i>L'eure est venue, etc.</i>	AA BB A	α

This composition is noteworthy also because it is not of the same length in all manuscripts either as regards text or music. The *Odhecaton* and *Brux 1* show complete *bergerette* music, i.e., musical sections, α and β. *Brux 1* also gives words of refrain and *l'ouvert*. P 2, on the other hand, has only the α section of the music, with text of refrain and *tierce*. There seems little reason to doubt that the original form of the composition was the 'long' form, or, *bergerette*. One finds this version in both early (*Odhecaton*, 1501) and late (*Brux 1*, ca. 1520) musical sources and the literary manuscript, P 1722, presents a complete *bergerette* text. The truncated form in P 2 shows text which might be interpreted as refrain and third stanza of a

deau. One could also fairly question whether the 'short' form came about through the negligence of a scribe who had mistaken text and music of refrain and *tierce* (of the *bergerette*), which stand on two facing folios, for an incomplete *rondeau cinquain layé*; text and music of the four-line *ouvert* and *clos*, which stand on the two facing folios next following, for an incomplete *rondeau quatrain*. The latter supposition is, in any case, unlikely, since the two musical endings of the β section of music would have no meaning in a *rondeau*. Furthermore, one never finds this 'second *rondeau*' standing alone in a manuscript, as is the case with the 'first *rondeau*.' The situation seems to be, rather, that the original composition was the *bergerette*,

and that the 'short' form, found in some manuscripts, was no copyist's error but a deliberate omission of the β section of the music together with such portions of the text as could not be conveniently sung to the α section of the music retained. This was presumably done to furnish a shorter form of the composition for the use of performers who found the complete *bergerette* too long for their liking.

The Spanish 'Nunqua fue pena maior' (Odh 4) may also be listed among the *virelai* forms since it is an example of the *villancico*, the term applied to this form as it developed in Spain. In form it closely resembles the French *bergerette* à quatrains and its text is analyzed as follows: ABAB, cd, cd, abab. The music, like that of the *virelai*, shows two distinct sections, α and β , which are used in the order $\alpha \beta \beta \alpha$. The one noticeable deviation from the normal French *virelai* (or, rather, *bergerette*, since 'Nunqua fue pena maior' has but one stanza proper) consists in the omission of the final refrain repetition after the stanza. Albert Geiger analyzes various species of *villancico* in his study, 'Bausteine zur Geschichte der iberischen Vulgär-Villancico.'⁴¹ He shows that, contrary to the trend in France, the refrain of three verses remained the most popular in the development of the *villancico* in Spain. The part corresponding to refrain and tierce of the *virelai* was called the '*estribillo*' in the Spanish form; the parallel sections corresponding to the French *ouvert* and *clos* were called '*coplas*.'⁴² The musical treatment of the two forms was identical.

The last of the formes fixes found in the *Odhecaton* is the *ballade*.⁴³ Like the *rondeau* and *virelai*, the *ballade* also contained a refrain. In the *rondeau* and *virelai*, the refrain always retained its position at the beginning of the poem, preserved its independence as a separate

strophe, and retained its influence on the construction of the stanza proper. In the *ballade*, however, the value of the refrain gradually diminished. In length it became reduced to two lines, and finally to one. It exercised no influence on the structure of the stanza, where its importance was but secondary and of which it became an integral part, thus losing its independence.⁴⁴ The refrain did, however, present the poetic theme of which the whole poem was a development. During the fifteenth century theorists formulated a rule to the effect that the stanza of the *ballade* should be composed of as many verses as the refrain had syllables but this seems not to have been followed universally.

The significant features of the construction of the *ballade* stanza were as follows: First, two parallel literary sections which presented a 'cross rhyme.' Second, a section which was free as to rhyme scheme except that this should not duplicate that of the beginning. Third, the refrain. In the *ballade*, the distinguishing textual characteristic was this refrain which formed the last line (or lines) of each stanza. The *ballade* normally consisted of three stanzas, although this was by no means without exception. A *ballade* also frequently closed with a short stanza known as the *envoi*. According to Molinet and other theorists of the fifteenth century this short final stanza consists of five verses at the most, including the refrain and following the rhyme scheme of the last five lines of the stanza. Originally the *envoi* was supposed to begin with the word 'Prince,' as a sort of salutation. This was not invariably done, however, and was later abandoned. The *envoi* summarized the ideas of the poem. It did not appear until the time of Eustache Deschamps and was never considered obligatory.

Although the *ballade* was a form popular with fifteenth-century poets it

41. *Zeitschrift für Musikwissenschaft*, IV (1921-22), 65-93. This study is based largely on Barb, in which 'Nunqua' is found.

42. The *ballata* was the Italian form practically identical to the French *virelai*. Its parts were called 'Ripresa, Piede I, Piede II, Volta, and Ripresa.' (Cf. Genrich, *Grundriss*, p. 75.)

43. Consult Genrich, *Grundriss*, pp. 78-80, for further discussion of the *ballade*.

44. Hoepffner, 'Virelais et ballades,' p. 40.

did not receive musical treatment as frequently as it had in the time of Machaut.⁴⁵ Musically the distinguishing feature of the ballade is the repetition of the initial musical section α . Ordinarily the repeat mark suffices, and, seen near the beginning of a musical composition in this or earlier epochs, is very likely to indicate a ballade. The remainder of the stanza is through-composed; this is musical section β . Succeeding stanzas are sung to this same music (α and β) in the same manner as was the first. Originally the last few measures of the musical composition echoed the close of the first section of the music, though by the late fifteenth century this was not insisted upon any longer.

There are several possible ballades in the Odhecaton of which the texts of but three are available. Of these, but one strophe of 'Si a tort' (Odh 70) has survived, 'Bergerette savoyene' (Odh 10) has two stanzas, and 'Se congie pris' (Odh 22) shows four. None has any envoi. One stanza of 'Se congie pris' is analyzed as an illustration of typical literary and musical treatment. Neither in this ballade, however, nor in any of the others mentioned does one find closing measures of sections α and β in agreement.

the ballade form. The composer of the artwork inserts a sign for repeat at the close of the setting of the second verse of the poem. Later in the composition he repeats words and original melody of the seventh verse of the stanza and then of the last verse. However, he writes out these repeats and varies certain details of the accompanying voice-parts.

The composer of 'Si a tort' (Odh 70) writes out the repeat of the initial musical phrases but both literary and musical analyses show that the work is a ballade. In the absence of further stanzas it is impossible to ascertain the exact extent of the refrain. Although the text of 'Vrai dieu d'amer' (Tenor of Odh 16) was inaccessible, the construction of the accompanying melody affords ample proof that a ballade text is in question. The repeat of the initial phrases is written out. Because of its form and content the ballade was usually to be heard only in the narrow circle of cultivated and educated people, originally only among the French aristocracy or others patterned after it.⁴⁶ There seems little in these Odhecaton ballades that suggests a more humble origin.

A discussion of 'Ma seule dame' (Odh 79) follows naturally at this point. This attractive and unusual work must be

	Analysis	
	Text	Music
Si congié prens de mes belles amours,	a	α
Vrays amoureux, ne m'en voullés blasmer;	b	
Car j'ay souffert de plus grèves doulours	a	α
Que ne font ceulx qui nagent en la mer.	b	
Car aymer m'est tous les jours tant amer	b	β
Qu'avoir ne puis d'elle ung tout seul regard	c	
Fors en fierté pour mon cueur entamer;	b	
Sy prens congié avant qu'il soit plus tard.	C	

The refrain consists of one verse only and is found at the close of each of the four stanzas. 'Bergerette savoyene' (Odh 10) also has a refrain of one verse. The repetition of one verse in the middle of each stanza is a unique feature of this particular poem and not an essential feature of

classed as a hybrid since it partakes of the nature of both ballade and virelai. A portion of the text will be set down here for reference.

First considered as a virelai, the literary text shows the following deviations from the normal construction: the

45. Cf. Eugénie Droz, 'Les Formes littéraires de la chanson française au xv^e siècle,' *Gedenkboek aangeboden aan Dr D. F. Scheurleer op zijn 70^{sten} Verjaardag* (The Hague, 1925), p. 99.

46. Erna Dannemann, *Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays* (Bühl, 1936), p. 16 ff.

	Analysis		
	Text		Music
	Virelai	Ballade	
Ma seulle dame, sur ma foy,	A	a }	α } α
Plus ne vivray journée	B	b }	
Si vous n'avez pitié de moy:	A	a }	α } α
Où estes vous allée?	B	B }	
Je meurs et mourray, sy ne vous voy.	A	A }	β }
L'on doit bien aymer loyaument	c	c }	δ } β
Quant on a belle amyé,	d	d }	
Mais qu'on sceust bien certainement	c	c }	δ } β
Que ne luy fust ravye;	d	d }	
Je ne le dyz pas tout pour moy:	a	a }	α } α
J'en ay une aultre amée	b	b }	
A qui j'ay mon amour donnée.	b	b }	α } α
Où estes vous allée?	b	B }	
Je meurs et mourray, sy ne vous voy.	a	A }	β }

last two verses of initial refrain (of five verses) recur as an integral part of the tierce (ll. 13-14); in its third line (l. 12) the tierce does not reproduce the end-rhyme of the corresponding verse of the refrain; in later stanzas (not shown here) the tierce does not reproduce the rhyme-scheme of the opening refrain. From the musical side only one feature might be cited to refute the thesis that the musical structure is that of a virelai. This is the repetition of the first two musical phrases of the refrain to form the third and fourth phrases of this musical section. The refrain of a virelai is normally through-composed.

If the song is thought of as a ballade an equal number of deviations from this form may be noticed. In the first place, the opening five lines of the text would have to be considered the envoi. They reproduce the construction of the last five lines of the stanza, with the exception of line 12; they also close with the same words used in the stanza, which may be considered the refrain of the ballade. These words also form the close of later stanzas, as is expected in a ballade. However, the envoi should appear at the end of the entire poem, not at its head. A musical analysis shows a correct repetition of the opening musical phrases of the stanza for the parallel literary sections (ll. 6-7, 8-9). The remainder of the stanza, in a normal ballade, however, is

through-composed. In the present composition new material accompanying verses 11-12 is repeated for verses 13-14, however.

It is, therefore, impossible to claim this song as a normal example of either a virelai or a ballade. The section, 'Ma seulle dame' does actually stand at the head of the composition (not in the position of an envoi, at the close) and the music is written for it in this position, i.e., as opening refrain of a virelai. It is, then, more convenient to join Elisabeth Heldt in considering it an irregular virelai rather than to become involved in the difficulties which would accompany any attempt to begin an analysis of the composition at line 6, that is, where the first stanza of the 'ballade' would begin. In the statistics given at the beginning of this chapter it was counted as a virelai, the one true 'virelai' in the *Odhecaton* in the sense that it has several stanzas while the *bergerette* may have but one.

Twelve French song-texts remain which may be classed as *chansons*. This is a term reserved, as mentioned above, to designate such French texts as do not fall into any of the genres of the *formes fixes*: *rondeau*, *virelai*, or *ballade*. Each *chanson* has a clearly recognizable form of its own, which may be strophic or of but a single stanza. This form, however, follows no prescribed rules. No two of the *chansons* are alike in construction.

They fall into two general divisions, however: *chansons à refrain*, six in number,⁴⁷ and chansons which employ no refrain.⁴⁸

In *chansons à refrain* this refrain may consist of simple interjections or simple syllables destined to support a vocalize of greater or less extent. These syllables may be onomatopœic, cries to incite animals, etc. Again the refrain is a short phrase at the beginning or end of the stanza which is repeated.⁴⁹ The non-sense syllables, 'Latura tu et nennin dea,' with which Odh 94 opens, and the line, 'Viragon, vignette sur vignon,' with which 'Un franc archier' (Odh 28) closes may be considered examples of the former type of refrain. The refrains of 'E qui le dira' (Odh 11), 'Loseraie dire' (Odh 29), or 'Nostre cambriere' (Odh 32) may be considered illustrative of the latter type. The extent and position of these refrains are left entirely to the pleasure of the poet. As regards the music accompanying these chanson texts in the Odhecaton one notes that some show a simple melody of either folk or courtly nature.⁵⁰ Presumably text and melody came into being at the same time. The composer of the art-work uses this *cantus prius factus* as the basis of his polyphonic work in a variety of ways which are discussed in the next chapter.

Other texts do not disclose any such previous history but seem to have been free-composed. A few of these chanson settings are typical examples of the vast change in style of choral composition that took place at the turn of the fifteenth century. The selection of such texts was in itself a sign of the trend. The *formes fixes* which had held sway in secular polyphonic composition for two centuries and more were waning in popularity. Their day was definitely over and composers were seeking freedom from the hide-bound conventions which had prevailed so long as regards the manner of setting *rondeaux*, *virelais*, and *ballades* to music. With the new texts came a new kind of freedom, that of text repetition. There had been a kind of text repetition before but this was done in an orderly manner, whole sections of

the poem being repeated at fixed intervals and according to prescribed rules. In the new style composers repeat not only entire refrains but single lines, phrases, or even separate words. This is also done at unpredictable intervals and in such a way that one with difficulty disentangles the true lines of the original poem often of the utmost simplicity in itself. In other words, composers were learning to subordinate text to music, whereas in the older style the music had followed the strict dictation of the poetic form. 'James james james' (Odh 36) affords perhaps the best example of this practice and demonstrates the dependence of text on music in certain of the *chansons* as against dependence of music on the text in the fixed forms.

Such texts as 'Latura tu' (Odh 94) and 'Et la la la' (Canti B 27) may also be cited as forerunners of the type of song known as the 'Fa la la' cultivated in Italy and England at a slightly later period. The inner content of the chanson is also strikingly different from that of the fixed forms which was concerned almost exclusively with the lover and his laments. In place of the melancholy expressed in songs like 'Venis regrets' (Odh 53), 'Ma bouche rit et ma pensee pleure' (Odh 54), or 'Toute ma joye est de soupirs' (Odh 8) the chanson now begins to strike a more cheerful note. In 'Nostre cambriere' (Odh 32) one reads, 'Elle se gariret, Elle amena son tambourinet,' and in 'Et la la' (Canti B 27), 'Faytes lui bonne chiere.' The settings in the new vein are syllabic and the notes arranged in gay and entrancing rhythms. These products afford a pleasant relief from the monotony of the dissatisfied lover and his eternal complaining. The new subjects of these texts no less than the gayer spirit of the music to which they are set are signs of the change that secular vocal music was undergoing in this period. They form the link between the works of the Burgundian-Netherlandish composers and the French chanson of the sixteenth century.

Of the remaining texts not discussed, two are Flemish,⁵¹ one is in

47. Odh 11, 28, 29, 32, 36, and 94.

48. Odh 26, 31 (two texts), 34, 41, and 90.

49. Bayeux, p. xxxiii.

50. Odh 36, and 94.

51. Odh 27, and 78.

strange groups of letters so corrupted by scribal or other influence that one can scarcely say with certainty whether the language is more German than Flemish (or vice versa),⁵² one is a fragment of an Italian song,⁵³ and the rest are in Latin.⁵⁴ Most of the Latin texts are biblical

verses or liturgical fragments, 'Mater patris' (Odh 62) being the only one of this group both complete and metrical in its structure. Since none of these texts represents a special form to be studied, further comment as to their construction seems unnecessary here.⁵⁵

52. Odh 25. Consult the Notes on the Literary Texts.

53. Odh 7. Consult the Notes on the Literary Texts.

54. Odh 1, 46, 56, 62, 67, 76, 81, and 84.

55. Further discussion of the liturgical fragments (both literary and musical) may be found in the Analysis of the Musical Texts.

VI. ANALYSIS OF THE MUSICAL TEXTS

An investigation of the musical style of the Odhecaton compositions is facilitated by a re-arrangement of the contents of the collection.

A grouping of the pieces according to the number of their voice-parts brings out roughly their relative ages. In general it is true that the older works are those for three parts.¹ These followed the tradition handed down from the fourteenth century, continued in the Dufay-Binchois period, and maintained by the Ockeghem-Busnois generation. The three-part compositions number forty-nine and form the largest unified group in the collection. The more modern compositions are those set for four voices and these make up a somewhat smaller group of thirty-six. Two compositions² employ five parts. This is an exceptional number of parts for the secular chanson of the late fifteenth century. It was not till well into the sixteenth century that five-part writing came into general practice.

Nine remaining compositions have been placed together in a last division and they afford ample material for a study of a curious procedure sometimes resorted to in this period. Originally composed for three voices, certain compositions subsequently underwent the addition of a fourth part. It is seldom known whether this was the work of the composer of the original voices or that of another person. Customarily the indication *si placet* accompanied the added part thus making it clear that the other parts were complete without it and use of this fourth part was purely optional. It was there to be used 'if it pleased' the performer to do so. Of the nine pieces in this group five have

one voice, usually the Altus, labeled *si placet*.³ Three others may be found in contemporary sources for three parts only. From this, as well as from internal evidence, one may deduce that the fourth part was a later addition.⁴ In one instance the same decision has been reached on the basis of internal evidence alone.⁵

This practice reflects a change in taste which occurred during the second half of the fifteenth century. Around the year 1450 composers wrote their secular works normally for three voices. This was probably true also for some years after 1450. By 1500 one can believe that composers were writing normally for four parts. For example, Lab (*ca.* 1470-90) shows only four out of 106 items for four parts, the remainder being three-part writing. The Odhecaton (1501) shows about an equal number of three- and of four-part works, provided one counts the five-part works and those which are four-part '*si placet*' compositions with the group of thirty-six pieces originally written for four parts.

One may infer from certain evidence pertaining to Odhecaton works that this development was of not too long standing. The Petrucci print is the only source for four of the nine *si placet* voice-parts.⁶ From among 15 sources containing Odh 13, only two codices show the fourth part, both manuscripts dating later than 1500. Odh 4 appears in three sixteenth-century sources with an Altus, as in the Odhecaton, but in eleven other sources with but three voice-parts; Odh 27 is found in but one manuscript in three-part form, though in five sixteenth-century sources with four parts, as in the Odhecaton. It would seem, therefore, that this practice of adding a fourth

1. This rule works fairly well for Odhecaton material, though even there with reservations: the original voices of '*si placet*' four-part compositions were quite as old as others which never underwent the addition of a fourth part. There was also undoubtedly much four-part writing in the sacred field which was contemporary with three-part secular writing. The classification adopted here pertains only to the Odhecaton and does not pretend to make any very fine distinctions as to the age of any particular composition.

2. Odh 3 and 5.

3. Odh 8, 9, 12, 13, and 20.

4. Odh 2, 4, and 27.

5. Odh 93.

6. Odh 2, 9, 12, and 20.

part was brought about by a desire to bring favorite secular works of the older generation of composers into line with the new taste and new fashion. Their continued use might then be assured. It does not follow, however, that they would necessarily have been dropped from the current repertoire had this not been done.

Although manuscripts are usually silent as to the composer of the added voice, mention might be made of one instance when acknowledgement was made with unusual care. A setting of the text 'Cela sans plus' stands in Canti B, f. 19'-20, and shows four voices. Three of these appear in several manuscripts ascribed to Colinet de Lannoy.⁷ R 1 gives all four voices, the ascription 'Colinet de Lannoy' over the Superius and, above the Bassus, 'Si placet, Jo. Martini.' Here is one bit of evidence, at least, to show that the added voices were not necessarily by the composer of the original work. At the same time, it is clear, an able composer did not consider the addition of one voice to another's work an unworthy task for his own pen.

The research for the present volume also shows that five of the three-part compositions of the Odhecaton are found in one⁸ or more⁹ manuscripts with an added fourth voice. It is possible that some of these parts had not yet been written when the Odhecaton went to press, as the following case might illustrate.

The curious little 'Gentil prince' (Odh 90) appears in the Odhecaton as an anonymous work for three voices. It is also found in L 3, an English manuscript dated as 'early in the reign of Henry VIII.' Here, together with several other compositions, it is attributed to 'The Kynge H[enry] VIII.' It is, however, in four parts. In this specific case one can state with some assurance that the attribution can apply only to the added Altus. Petrucci printed the Odhecaton in 1501,

when Henry the Eighth was but ten years of age. This makes it quite out of the question that he should have composed the three voices published in our collection at that time. It is more likely that some of these French chansons reached the court of England after Henry's accession to the throne and claimed the attention of the young king-composer. Perhaps he was attracted by the text of this song and contrived an Altus for it according to his own taste. Possibly, again, he became acquainted with some of these Odhecaton songs when he invaded Flanders in 1513. Tournai fell into his hands. (The tower used in his attack on the city at that time is still standing and is known as 'Henry the Eighth's Tower.') He was later entertained at Lille, Marguerite of Austria being his hostess. It is not at all improbable that he heard performances of contemporary secular music at that time. The little Tournai Chansonnier was written in 1511, those prepared especially for Marguerite of Austria a bit later (ca. 1520).¹⁰ All three manuscripts contain Odhecaton compositions, as is well known. However all this may have been, the composition in either its three- or four-part form would have added little lustre to the reputation (not very good at best)¹¹ of the English king as composer.

The codices have been quite serviceable, on the whole, in the matter of determining the authors of anonymous pieces in the Odhecaton. As is well known great laxity prevailed in this respect and it is with considerable difficulty and oftentimes uncertainty that one reunites a fifteenth-century composer and his work today. One might wish that the compilers of manuscripts and the early publishers had been a bit more meticulous, for the twentieth-century editor could scarcely hope to share with Hieronymus Formschneider that confidence either in himself or in his readers which he expresses in the preface to his *Trium Vocum Carmina* (1538): 'Nor have we

7. Consult the Concordance under Odh 61.

8. Odh 87 and 90.

9. Odh 44, 60, and 76.

10. Tour, Brux 1, and Brux 2.

11. One might compare the comment in the *Oxford History of Music* (2nd ed., 6 vols., Oxford, 1929), II, 185, n. 2, and the opinion of Lord Herbert of Cherbury quoted by Lady Mary Trefusis (in Trefus, p. xvii) from his *Life of Henry VIII* written in 1649, 'He had an harmonious Soul, for he was a good musician, having among other things, composed two Anthems which were usually sung in his Chappels.'

felt it important to give the names of the composers because their excellent compositions have such distinctive qualities of style that they will be easily recognized by the learned musician.¹²

Such names as have been ascertained from manuscripts and have not been contradicted by other similar evidence are shown in the Indexes in italics, at the head of the transcriptions in parentheses. Unfortunately, one is faced in several other cases with multiple attributions. It is the policy of the present editor to give this information in full, leaving any final decision to those who may be better qualified for such a task. This conflicting manuscript evidence is set forth in detail in the Concordance; the Indexes reflect this state of affairs in the use of the word *Incertus* to denote the uncertainty surrounding the exact authorship of the composition in question. At the close of the Index by Composer are listed the various names of composers which make the authorship of any work uncertain. Conflicting evidence in various issues of the Odhecaton has been dealt with above.¹³ When a manuscript contradicts the Petrucci print the evidence is presented in a footnote to the Index. This type of situation is also treated as uncertain and the names in question included with other conflicting attributions at the end of the Index by Composer. When a composition with *si placet* Altus is ascribed to more than one composer as, for instance, Odh 8 to Busnois, Compère, and Gilles Mureau, it is possible that one of these men composed the three original parts, another added the fourth. Yet even here the matter is not easily resolved. In this particular case the only sources showing the added voice (Odh and Wh) do not assign any composer at all so that it is impossible to reach a conclusion on external evidence alone.

Judged stylistically, the compositions in the Odhecaton seem to fall into the following classes, which will be taken up in turn:

Three-Part Compositions

1. Free-composed settings showing the gradual development from the Burgundian style to the fully developed Netherlandish style
2. Motet-Chansons
3. Latin Vocal Motet
4. Instrumental Tricinia
5. Settings of a *cantus prius factus*
 - a. Use of a folk-melody as cantus
 - b. Use of an art-song voice as cantus

Four-Part Compositions

6. *Si placet* compositions originally conceived for three voices
7. Compositions with two voices in canon
8. Free-composed settings originally for four voices
9. Settings of a *cantus prius factus*
 - a. Use of a folk-melody as cantus
 - b. Use of an art-song voice as cantus
10. Settings in the new style
11. Dance tunes

Nearly all the forms and styles developed for three voices were carried over into the new four-part writing. Group 6 has taken pieces bodily from earlier groups and added a voice, usually an Altus. The device of canon found in Group 7 was not new to music history but had not been heard a great deal in the secular music of the fifteenth century. It came back into fashion with four-part writing, which offered broader possibilities for its effective use. Arrangements were made of either folk or courtly melodies and of voice-parts from free-composed art-songs. These are found equally for three and four parts. The motet-chanson is also found for four voices as well as for three.¹⁴ Only the free-composed work originally conceived for instruments seems to have remained a three-part form. One finds one or two attempts to convert Odhecaton examples into four-part compositions by the addition of a *si placet* Altus, but these are rare and appear not to have achieved great

12. Tr. from the original Latin given by Robert Eitner in his *Bibliographie der Musik-Sammelwerke*, p. 44 (1538h), 'Necque de Autorum nominibus valde fuimus solliciti, quod singuli suas insignes notas habeant, quibus ab eruditis Musicis facile possint agnosci.'

13. Page 8.

14. Although all examples of this form in the Odhecaton are for three voices, there are several examples in Canti C which are written for four parts.

popularity. There appear to be no examples of efforts to compose in this exact style originally for four parts.

Among the composers contributing most largely to the Odhecaton--Agricola, Compère, Hayne, Isaac, Japart, Josquin--Compère stands out foremost. This prominence is due not only to the number of his compositions, 16, the most by any one composer, but also to the great number of styles in which these works are written. Agricola comes next with 10 works which fall into five of the categories listed above. Japart, about whom too little is known, shows himself to belong to the youngest generation of Odhecaton composers. All of his efforts are originally for four parts and in the newer styles. He is represented by seven compositions. Josquin has six works in the collection; Hayne and Isaac five each.

1. Free-composed settings¹⁵

From the compositions of Group 1 Hayne's 'Ales regres' (Odh 57) may serve as a typical example of that style of writing characterized as late Burgundian. This is the most ancient compositional technique represented in the Odhecaton. Little is known of Hayne van Ghizeghem other than that he was a singer at the cathedral of Cambrai and later attached to the court of Charles the Bold, Duke of Burgundy. Alphonse Goovaerts, writing in the Belgian *Biographie Nationale*,¹⁶ states that 'Heyn' is in Flemish the diminutive of 'Heynrick' (Henry). 'Ghyseghem' is the name of a village in Flanders situated between Alost and Termonde. Whether, in Hayne's case, this was actually his surname or merely indicated the place of his origin is unknown. Jeanne Marix, who has made a special study of Hayne and certain other musicians at the court of Burgundy,¹⁷ reports as follows. 'C'est un compte de Charles le Téméraire qui fixe la même

année (1457), l'entrée de Hayne de Ghizeghem à la cour (dix ans plus tôt que ne l'indiquent les archives de Philippe le Bon) et celle de Robert Morton [an English musician and first music master of Charles the Bold]. Celui-ci est payé comme chantre tandis que Hayne est à la charge de Constans [Constans d'Utrecht dit de Languebroek who entered the Burgundian chapel in 1442 and was the teacher of Hayne]. On serait tenté de rapprocher leur engagement de la réception enthousiaste des deux musiciens à Cambrai "ou sur bas instruments ont joué et si fort chanté," si le jeune âge de Hayne en 1457 ne s'y opposait comme il s'oppose à l'identification faite jusqu'ici avec un personnage du même nom qui signe en 1453 une requête en vue de la réfection d'une chapelle à la cathédrale de Cambrai. Son premier paiement à la cour est de 1467, il reçoit au titre de chantre et de valet de chambre six sols par jour pour ses gages. Une dernière fois en 1472, son nom figure sur les états journaliers de Charles le Téméraire "en son ost" au siège de la ville de Beauvais.'

In the Dijon Chansonnier (Dij, f. 155'-156) one finds mention of these two musicians in a rondeau set to music by an anonymous composer, which evidences the popularity which these two singers enjoyed:¹⁸

'La plus grant chiere de jamais
On fait a Cambray la cité
Morton et Hayne; en verité,
On ne le (vous) pourroit dir[e] huy mais.

Like all the compositions of this first group¹⁹ Hayne's song is a setting to music of a rondeau, one of the most popular of the poetic forms of the day. Only the initial refrain is composed, later verses being applied to this same music. 'Ales regres' is set line by line in somewhat the following fashion. The first few words of the first verse are set

15. Odh 43, 45, 51, 53, 54, 57, 58, 59, 60, 63, 64, 65, 66, 68, 70, 71, 75, 77, 82, 83, 85, 86, 87, 88, and 89.

16. Vol. VII, col. 741.

17. Marix (List of Sources), p. xvi. This work should be consulted on the question of music at the court of Burgundy, 1420-77. Some works of Hayne not having previously appeared in modern edition are given here. Cf. also Otto Cartellieri, *Am Hofe der Herzöge von Burgund* (Basel, 1926) and Gombosi, where the style of Hayne and Caron is characterized, pp. 3-5.

18. Published in Marix, pp. 86-87.

19. 'Si a tort' (Odh 70) set to a ballade text is the only exception.

syllabically to half notes (semibreves in the original notation). After a few such long notes the melody breaks into melismas in quarter and eighth notes, with new syllables declaimed at less frequent and quite unpredictable intervals. One syllable may give way to a new one after a few beats or it may be sustained for several measures. The two upper voices form nicely-rounded lines and could always be characterized as strictly vocal. The lowest voice exhibits greater freedom and often, through leaps and angular progressions, suggests that it is performing the harmonic function of support for the remaining voices. The two upper parts usually cadence together at the end of each textual verse, most often approaching the close in their traditional clausules: Superius: supertonic, tonic, leading-tone, tonic; Tenor: mediant, supertonic, tonic. (See Odh 57, m10-m11.) After the cadence the pause between lines of text is further marked off by a rest of a half measure or more, and then the setting of the second textual verse begins. Although having a part in these frequent cadencings, the Contra serves to keep the composition in motion by progressing immediately onwards while the other voices are holding and resting. Thus it has a rhythmical as well as a harmonic function to perform. This manner of composing one line of text is repeated for each verse of the refrain. Sometimes, at the beginning of a new phrase, all three voices start out together in quite homophonic fashion and there is in these oldest settings in late Burgundian style no trace of that imitation which the Flemings brought into conscious, systematic use.²⁰ The point at which the short stanza of the rondeau would come to an end is generally marked either by a corona, ☉, or the signum congruentiae, S.

'Les grans regres' (Odh 71) follows this same general formula and must

certainly have come from Hayne's pen in spite of the attribution to Agricola in Brux 2.²¹ 'Fortuna per ta crudelte' (Odh 60) and 'Mais que ce fust' (Odh 87), on the other hand, exemplify what will be called the first stage in the development of the Netherlands style. A bit of imitation creeps in (Odh 60: m15ff, m22ff, m46ff; Odh 87: m14ff, m21ff), although it can scarcely be said to have reached a stage of self-consciousness as yet. In Hayne's 'Mon souvenir' (Odh 83) the upper voices enter in advance of the Contra. This lowest voice starts from one to several measures late each time and continues beyond the cadencing point of the other voices. This brings the cadence of each of the various phrases of the Contra into the middle of the next succeeding phrase sung by the upper voices. The Contra is struggling for equality with the upper voices, a goal later successfully achieved. A suggestion of imitation is also noticed in the Contra. (Cf. Contra, m26ff, with Superius and Tenor, m19ff.) Other compositions of Hayne which show an added Altus in the Odhecaton ('Amours amours' (Odh 9), 'De tous biens' (Odh 20), and 'A la audienche' (Odh 93)) also display this same style in the three original voices.

The second stage in the development of the compositional technique traced here may be described as that in which two voices are in imitation over a supporting third voice (Contra) which does not take part in the imitation. Compère offers us two illustrations of this technique in 'Venis regrets' (Odh 53) and 'Le renvoy' (Odh 77). The individual voices follow the same rhythmical plan noted in the pieces above: the half-note beginnings of phrases soon dissolving into melismas whose black notes contrast sharply with the foregoing white ones; then the twin cadencing of the upper voices, followed by a rest while the Contra continues the movement of the composition. The Contra, as before,

20. Imitation occurs in earlier periods, though only sporadically. It was not an invention of the Netherlanders, but to them must go the credit for its exploitation. (Cf. Heinrich Bessler, *Die Musik des Mittelalters und der Renaissance*, Potsdam, 1931, p. 194. 'Namentlich Oberitalien hatte um 1400 dem Einfluss des Nordens Tür und Tor geöffnet, aber auch umgekehrt liegen in der spätgotischen Musik dieser Zeit italienische Einschläge wie gelegentliche Imitationen und sequenzenreich-symmetrische Melodik klar zutage (vgl. Beisp. 96 und 116).')

21. Mlle Marix also includes this among Hayne's compositions in her study of music at the court of Burgundy.

takes an independent course. In this second stage either Superius or Tenor announces a melodic and rhythmic pattern which is followed by the other of these parts. Normally the Contra accompanies the announcing voice from its opening notes, performing, as usual, its harmonic function as a 'real bass.' The imitation may extend for only a few notes, but is intentional, effective, and is noticeable as a normal feature of the opening of the musical setting of each new line of text. The strict parallelism between the musical imitation and the incipits of literary verses shows strikingly the composer's consciousness of the underlying poetic structure. In instances where a text has not survived, this feature provides a means of determining the number of verses of text originally set by the composer. Contrast, for instance, m24ff (of Odh 53), where imitation marks the beginning of the third line of text of 'Venis regrets,' with m31ff, where imitation fails to accompany the portion of this same verse which follows the metrical caesura. Compère's failure to employ imitation in introducing the fifth line of text, m51ff, is an exception to what must be considered a rule. In spite of this one could still be certain that a rondeau cinquain had been composed, so carefully placed are the other points of imitation and so strongly marked the middle point of the rondeau: the cadence after the third line of text, m37-m38. The connection between this composition and Hayne's 'Ales regres' (Odh 57) is strikingly evident not only in the incipits of the literary texts, but in Compère's heavy leaning on Hayne's music. (Cf. Contra, m1-m4, of Odh 53 with Superius, m1-m4, of Odh 57; further, the Tenors of the two compositions, particularly at the openings of the first four lines of text.) This composition might have been placed in Group 5a; however, the technique is not quite the same, since Compère departs radically and at will from Hayne's Tenor and is not, therefore, considering it as a true 'cantus,' but rather as a

source of inspiration serving as a reminder of the connection between the two sets of verses. In 'Le renvoy' (Odh 77) Compère does not adhere quite so closely to the scheme of imitation as in the former piece. The phrases also seem long; the favorite turns and embellishments of this school of writing have quite run away with him. The sequences, m36-m42, carried out in all three voices, are also an unusual feature, occurring infrequently in the vocal chansons of this period.

'Malor me bat' (Odh 63)²² and 'Ma bouche rit' (Odh 54), Johannes Ockeghem's two contributions to the Odhecaton, must be placed in this group because they show imitation between the upper voices. More frequently than not, however, Ockeghem omits the imitation at beginnings of phrases. This, together with an absence of long rests (particularly noticeable in 'Malor me bat'), failure to bring the upper voices together in strong cadences (see 'Ma bouche rit,' m8, m16-m19, m36, m53-m54, m64-m65), and the use of extremely long melodic lines broken occasionally to allow for a catch-breath ('Malor me bat': m16, m23, etc.) tend to obscure the form. There is a rather striking similarity between these compositions so that the attribution to Ockeghem of 'Malor me bat' does not seem incongruous. Some sources, however, assign it to Malcort or Martini.

This small amount of material by Ockeghem is insufficient to give a clear idea of this master's contributions to the development of musical style.²³ These two secular songs (and others of his) are pure late Burgundian in their technique and effect. In all essentials these compositions are not to be distinguished from certain works by Hayne or Caron, who were perhaps pupils of Dufay in Cambrai, where the older master settled shortly before 1450. Ockeghem's compositions show but three voices, which cover only the narrow compass (extending to small c) customarily used by the members of the Burgundian School. They give no hint of the deepening, through employment of the real bass

22. Consult Gombosi, pp. 85-86, for further analysis of this piece.

23. Cf. Gombosi, pp. 5-8, where the style of Ockeghem is analyzed; also particularly p. 5 where the author summarizes this style in the following words, 'So ist bei Ockeghem die frei-polyphonische Behandlung der Stimmen das alles durchdringende Prinzip. Polyphonie aber heisst: Alle Stimmen im Sinne der melodischen Logik gestalten; alle Stimmen in ihrem vollen melodischen Gewicht zur Geltung kommen lassen; und alles, was die freie Entfaltung des melodischen Gewebes hindern könnte, möglichst in den Hintergrund drängen.'

area, and enriching, through the use of four voices, that is evidenced in the liturgical works of Ockeghem and in both secular and sacred works of his followers. From these pieces alone one could not anticipate the change in direction which was to take place in the line of musical inheritance and tradition. So strong became the influence of the group of Flemish musicians of whom Ockeghem was the chief that the general situation in musical affairs was fundamentally altered. 'Bisher hatte die burgundische Musik das Wesen der abendländischen mehrstimmigen Kunst zentral und vollständig verkörpert. Jetzt wird sie zu einer "Schule" neben anderen, mit denen sie in Austausch und Wechselwirkung tritt, um schliesslich in der Gesamtwelt des neuen Niederländerstils aufzugehen.'²⁴

With Johannes Ockeghem (ca. 1420-1495) and those who accepted his style of writing as a model for their own work and may then be characterized as his disciples if not his actual 'pupils,'²⁵ can one speak of a First Netherlands School. As far as the Odhecaton is concerned, it is through the works of these followers of Ockeghem rather than through the works of the master himself that the ideals and the great contribution of the School--the fully developed polyphonic style with complete equality of all voices--must speak. Much credit must go directly to Ockeghem, however, and such acknowledgment was made in his own time.²⁶ His career was a distinguished one. He is listed as vicair in the rolls of the cathedral of Antwerp, 1443-44; as singer in the chapel of Charles, Duke of Bourbon, at Moulins, 1446-48; singer in the chapel of the King of France, 1452-53; and then, in 1454, as composer to the King of France, with the

title, 'Premier chapelain de la chapelle de chant du roy,' a post and title which he retained until his death in 1495. During this period he had the honor of serving three kings of France: Charles VII, Louis XI, and Charles VIII. In addition to this he was presented by Charles VII a few years before the latter's death with 'une des plus hautes dignités qu'il eût à sa disposition dans les églises de son royaume: celle de trésorier de Saint-Martin de Tours.'²⁷ The poet Guillaume Crétin refers to Ockeghem's long and honorable service in his 'Déploration sur le trépas de Jean Ockeghem':²⁸

'Par quarante ans et plus il a servy
Sans quelque ennuy en sa charge et of-
fice
De trois Roys a tant l'amour desservy
Que aux biens le vis appeler au convy,
Mais assouvvy estoit d'un bénéfice.'

In 1476 Tinctoris, the great musical theorist of the fifteenth century (represented in our collection by one composition), dedicated to Busnois and to Ockeghem his *Liber de natura et proprietate tonorum* and the following year placed Ockeghem, in the preface to his *Liber de arte contrapuncti*, at the head of the illustrious composers of his time.

In 'Ales mon cor' (Odh 65) by Alexander Agricola (1446-1506) one finds the imitations at beginnings of musical phrases, which coincide with beginnings of literary lines, carried out to rather great lengths (ml-m8, m46-m50).²⁹ At m27 one suspects that the third beat of the Tenor should be A.³⁰ Granting this, the two upper voices are also in imitation here to m32. Agricola was born in 1446 near Ghent.

24. Bessler, *Die Musik des Mittelalters*, p. 209.

25. Wolfgang Stephan, *Die burgundisch-niederländische Motette zur Zeit Ockeghems (Heidelberger Studien zur Musikwissenschaft, VI, Cassel, 1937)*, p. 6, n. 7; p. 7, n. 11. Here Stephan points out that the reference to Ockeghem in Crétin's 'Déploration' (see below, p. 65) must not be taken literally

since there is no documentary proof that any composer mentioned here ever studied in Paris or Tours.

26. An autograph of Ockeghem may be seen in E. Giraudet, *Les Artistes tourangeaux* (Tours, 1885), p. 312.

27. Michel Brenet, 'Jean de Ockeghem, maître de la chapelle des rois Charles VII et Louis XI,' *Némoires de la Société de l'Histoire de Paris et de l'Ile-de-France*, XX (1893), 1-32; this also appears as Chap. II of *Musique et musiciens de la vieille France* (Paris, 1911). Brenet states that to this office were attached the 'baronnies de Chateaufort et de Donne-Marie-en-Montois (Brie).... les fiefs de la Bardinière, l Orme-Robert, Chaumont, Bezay-Chenaie, le Val-de-la-Coudre, Louestault, dépendant de la baronnie de Chateaufort,' p. 7.

28. *Oeuvres poétiques de Guillaume Crétin*, ed. Kathleen Chesney (Paris, 1933), no. 31, pp. 60-73..

29. A more detailed analysis of the style of Agricola may be found in Gombosi, pp. 12-13.

30. G on the third beat (as in Odh) causes a 6/4 chord, which is out of keeping in this period.

He was employed at the court of the Sforzas in Milan as early as 1471; then went into the service of the Marquis of Mantua, and in 1476 was found in Cambrai.³¹ From 1491 he was 'chantre et chapelain' at the court of Philip the Fair, Duke of Burgundy, his name appearing in records for the years 1500 and 1505 as well. He accompanied Philip on the latter's second trip to Spain, 1505-06. It was in Valladolid, Spain, that Agricola died in 1506. In addition to chansons in the Odhecaton, Canti B, and C (fifteen in all) Petrucci also published some masses by Agricola in 1504. Among these were three based on voices of secular songs found in the Odhecaton: 'Le serviteur,' 'Je ne demande,' and 'Malheur me bat.'

Two anonymous compositions may be briefly mentioned in this Group. The one striking feature of 'Venus tu ma pris' (Odh 88) is the use of two flats in the signature and the introduction of the rare 'A flat' in m22. In 'Marguerite' (Odh 85) the contrast between half-note passages (m18-m25 of the upper voices, for example) and the quarter- and eighth-note movement is so sharply drawn that a certain awkwardness results and detracts from an otherwise good effect.

In what may be called the third stage in the development of the Netherlands technique, all voices participate in the imitation. The overlapping of the musical phrases now becomes more noticeable, as also the increase in equality of the vocal parts.

A composition by Compère might serve as the first to illustrate the new stage of advancement in the technique. If one can judge from the material set forth in the Odhecaton (16 pieces), Canti B (6 pieces), and C (4 pieces), Compère was a most versatile composer. There was hardly a form or style, sacred or secular, of his time at which he did not try his

hand. He was on good terms with poets and musicians alike. According to Jean Molinet, the poet and amateur musician, Compère's family were from Saint-Omer in the Pas-de-Calais.³² As a lad Compère was engaged as a choirboy at the collegiate church of St Quentin, where he later became a canon, and then chancellor. He died there, holding the latter posts, on 16 August 1518. Records also show that Compère was employed at the court of Milan under Galeazzo Maria Sforza in 1475³³ and at the French court in 1486.³⁴

In a short letter written in the form of a poem Molinet compliments Compère on his musical talent, saying:³⁵

'Compère, vous passés le temps
En amours, comme je suppose;
Vous nourrissiez les bien chantans
De l'art que vostre engin compose...'

Molinet composed two different lamentations on the death of Ockeghem, one in French, the other in Latin. This he did at the request of Guillaume Crétin, who had himself written the long 'Déploration' from which an excerpt was quoted above. Later in this same lament Crétin addressed Compère along with other Odhecaton composers in these words:³⁶

'Agricola, Verbonnet, Prioris,
Josquin Desprez, Gaspar, Brunel, Compere,
Ne parlez plus de joyeux chantz ne ris,
Mais composez ung *Ne recorderis*,
Pour lamenter nostre maistre et bon pere.'

Only Prioris is not represented in our collection. In the parallel French epitaph written by Molinet and familiar to musicians through its musical setting by Josquin des Près, four composers are called on by the poet to weep for the loss they have sustained. All contributed to the Petrucci publication:³⁷

31. André Pirro, 'Jean Cornuel, vicaire à Cambrai,' *Revue de musicologie*, X (1926), 191.

32. *Oeuvres poétiques*, 'Chronique,' IV, 293.

33. Gaetano Cesari 'Musica e musicisti alla corte Sforzesca,' *Rivista musicale italiana*, XXIX (1922); also separate, Milan, 1923.

34. André Pirro, 'Pour l'histoire de la musique,' *Acta musicologica*, III (1931), p. 51.

35. Noël Dupire, *Jean Molinet: la vie, les oeuvres* (Paris, 1932), p. 139.

36. *Oeuvres poétiques*, no. xxxi, pp. 60-73, lines 397-401.

37. Dupire, *Jean Molinet*, pp. 138-139.

'Acoultrez vous d'habitz de doeul,
Josquin, Perchon, Brunel, Compere,
Et pleurez grosses larmes d'oeul,
Perdu avez vostre bon pere.'

That Jean Lemaire de Belges also appreciated the worth of Compère (and that of Ockeghem and Josquin) one may conclude from the following lines from the description of the Temple of Venus in 'Le Traicté intitulé La Concorde des deux Langages':³⁸

'Au fin mylieu du coeur, ouyr pourrez
Entrebriser musique Alexandrine
Et de Josquin les verbes coulourez
Puis d'Ockeghem, l'harmonie tres fine,
Les termes doux de Loÿset Compere,
Font melodie aux cieux mesme confine.'

Lastly, Compère is mentioned along with many other contemporary musicians by Rabelais in the Prologue to Book IV of *Pantagruel*.³⁹

In addition to the many other types of composition undertaken by Compere stands the unusual motet, the Latin text of which forms a Hymn to the Virgin, closing with a prayer for intercession on behalf of 'singers,' naming especially Dufay and continuing 'proque Dussart, Busnois, Caron, Georget de Brelles, Tinctoris, Okeghem, Desprès, Corbet, Heniart, Faugues, Molinet, Regis, omnibusque canentibus. Simul et me Loiset Compère orante.' Notice that Compère includes his friend, the poet Molinet, among these musicians. Guido Adler assigned the date of the Trentine codex (Ms 91) in which this motet of Compère is preserved, to about the year 1470, shortly before the death of Dufay which occurred in 1474. The composition is connected further with the Odhecaton. The opening words of the Latin text, 'Omnium bonorum plena,' mean the same as the French words, 'De tous biens plaine,'

with which the secular text set by Hayne (Odh 20) begins. With this in mind Compère borrowed the Tenor of Hayne's composition to serve as a musical framework upon which he constructed the other voices. This was an accepted technique of the period and one of which, since there are several examples in the Odhecaton itself, there will be occasion to speak again in another place.

Another composition by Compère, 'Me doibt' (Odh 45), exemplifies the third stage in the development of the Netherlandish style. One notes a four-measure phrase at the beginning of the Contra, which is imitated perfectly, first by the Tenor at the unison (at the distance of a measure and a half), and then by the Superius at the octave above (again at the same distance). This strict imitation does not continue throughout, but the imitation of the Tenor figure in m1ff by the Superius, m2ff, appears to be a 'tonal' answer.⁴⁰ At m38ff imitation is quite completely forgotten in a reversion to the homophonic style of the Dufay period. From a condition in which all voices set out homophonically, through stages in which imitation was brief and merely incidental, then with two voices consciously imitating each other above a harmonic bass, the technique has now arrived at its third stage in which each voice enters alone and in which the Contra joins in the imitation. The former harmonic function of the Contra, that of serving as 'bass' for the whole, has receded somewhat into the background and the melodic principle has proved stronger than the harmonic.

'La plus des plus' (Odh 64) and 'Se mieulx' (Odh 51) might be mentioned here as not falling strictly into any of the three stages described. The conduct of the two upper voices points to stage one because of some sporadic indulgence in

38. *Oeuvres de Jean Lemaire de Belges*, ed. J. Stecner (4 vols., Louvain, 1885), III, 110-111.

39. '....I remember, I say, that one day of tubilustre (horn-fair) at the festivals of goodman Vulcan in May, I heard Josquin Des Prez, Olkegan, Hobrecht, Agricola, Brumel, Camelin, Vigoris, De la Fage, Bruyer, Prioris, Seguin, De la Rue, Midy, Moulu, Mouton, Gascogne, Loyset Compere, Penet, Fevin, Rousée, Richard Fort, Rousseau, Consilion, Constantio Festi, Jacquet Bercau, melodiously singing the following catch on a pleasant green.....'

40. Dr Lowinsky called my attention to two still earlier examples of tonal answers: In Dufay's 'J'ay mis mon cuer' a leap from A down to D is answered by a leap from D to A; in the same composer's 'Pour l'amour de ma douce amye' C to F is answered by F to C. These passages may be seen in Stainer, II, pp. 156 and 158. Stainer himself refers to this early use of the tonal answer on page 36 of the introduction.

imitation. The opening notes of the Contra of Odh 64, however, show an interesting 'rhythmical' imitation of the upper voices, though they fail in actual melodic imitation. In causing the voices of 'Se mieulx' (Odh 51) to enter in the order of Superius, Tenor, Contra, the reverse of the usual order, Contra, Tenor, Superius, Compère shows again the originality of his mind which--even in such slight details--was ever searching for new and effective means of expression.

In the transcriptions of these two pieces will be seen literary texts which derive from purely literary manuscripts. In the case of 'La plus des plus' there is no way of proving or disproving on external evidence whether the text is the correct one. The few sources containing this music give either no incipit at all or one that does not agree exactly with that given by Petrucci. The text underlaid fulfilled every requirement of the musical form and its incipit agreed with that offered by the Petrucci print. There seemed little reason to withhold it since the composition is, like all the others of this first group, perfectly adapted to vocal performance. The case of 'Se mieulx' was even more certain. While our music has not survived in any source with its text underlaid, the correctness of the text used with the transcription was proved in the following manner. The literary text in question is found in the Oxford manuscript underlying the two preserved voices of a composition by Alexander Agricola (complete in Canti C, f. 156'-157). Agricola's composition and that of Compère (Odh 51) have much in common musically, though neither borrows a voice from the other. The thematic resemblance between the two, however, is so striking that one can feel with certainty that the text used by Agricola was also that indicated by the incipit accompanying the music by Compère. This poem has been attributed by some editors to François Villon. If it is by Villon, it certainly lacks his vigor, his spirit, his never-failing originality, in short, all the power and magnificent qualities for which this poet is justly famed. At the close of his study of the life and works of

Villon, D. B. Wyndham Lewis tosses off certain smaller poems (among which this rondeau would fall) with the remark, 'Of the mass of minor stuff, eleven Ballades, seventeen Rondels (mostly love-plaints), and two dramatic pieces, attributed to him [Villon] on more or less plausible grounds, but rejected in all critical editions, I can myself discern only two pieces which might possibly have been from his hand; one the admirably comic Monologue of the Free Archer of Baignollet, and the other a cynical Ballade discussing the palpable truth that the rich get served first, in love as in other things.'⁴¹ This comment is interesting not only for Lewis's opinion regarding the rondeaux, but also for the mention of Villon's famous poem of the 'Free Archer,' a type of fifteenth-century soldier treated from the popular angle in our collection: 'Ung franc archier' (Odh 28). There seems, however, neither external nor internal evidence of Villon's having written the poetic text of 'Se mieulx' (Odh 51).

Compère's 'Tant ha bon oeul' (Odh 68) opens with imitation in all voices in Ver, but appears with differences between the voices in the Petrucci print. Since the Bassus shows further tendency to participate in the imitation (ml7-m20), the Verona version is probably the more correct one. Possibly this is one instance where Castellanus did not succeed in securing the best possible reading of a work.

Compositions by Agricola, 'Iay bien haver' (Odh 82), Johannes Stockem, 'Ha traître amours' (Odh 86), and Tadinghen, 'Pensif mari' (Odh 43) also belong in this group, but since they bring nothing new musically, need not be discussed further.

Three other compositions by Compère, however, show us something more of the enterprise of this composer and the breadth of his powers. 'Mes pensees' (Odh 59), in its wide spacing of the various phrases composing each of the three vocal parts (separated from each other by rests varying in length from one-half measure to eight measures), shows a treatment not seen in any other piece of this group. In this respect it gives a foretaste of similar effects achieved in motet-chansons to

⁴¹ D. B. Wyndham Lewis, *François Villon: a Documented Survey* (New York, 1928), p. 324.

be discussed presently. Compère devotes so much space to rests in this composition that the texture seems much thinner (owing to the hearing of so much two-part work) and the imitations are heard with sparkling clarity as the voices enter. All three parts are melodically equal and in the Contra this quality has at last triumphed over harmonic and rhythmic functions served previously.⁴² 'Garisses moy' (Odh 58) is written in triple meter, a rarity among compositions of the Ockeghem and Josquin generations.⁴³ The meter is not handled with Compère's usual suavety. Was this an early composition written while the composer was still under the influence of Dufay, or does it represent an attempt of the mature composer to write in a style already out-of-date? With its advanced use of imitation one might favor the latter suggestion. It begins with a kind of imitation in all voices. The Contra, however, compresses into five beats a melody which covers ten in Superius and Tenor. Imitations are plentiful in the second half of the piece, sometimes occurring in the middle of a phrase, rather than at its beginning (m22ff), or undergoing a change of interval during the course of the imitation (from imitation at the octave to that at the fifth, m26ff). In 'Disant adieu' (Odh 89) Compère begins with the half-note as beat note, but after five measures changes to the quarter-note. This was apparently done for the purpose

of matching with musical effect the feeling of sorrow at parting expressed by the poet in the words, 'Disant adieu à madame et maitresse.' In this song one notes that, with the speeding-up of the beat note and an elimination of many of the embellishments of the florid writing which has, up to this time, been characteristic of the rondeau setting, the style employed by Compère approaches very closely that used in arrangements of courtly melodies (for example, 'Royne des fleurs,' Odh 55, or 'Ma seule dame,' Odh 79). In the shortening of the musical phrases and the tendency towards syllabic writing one feels very strongly the transition which took place around the turn of the century and resulted in the style seen in works like 'Latura tu' (Odh 94), a style which, for want of a better expression, is termed in the present edition merely 'the new style.'

One cannot help wishing that the text of Agricola's 'Crions nouel' (Odh 75) had been preserved. Was this a Christmas carol or was this a song used at the time of some royal progress?⁴⁴ In such harmonically static passages as those of m6 or m60, with their repeated notes and chords and quickened beat note one is reminded of similar places in 'Mater patris' (Odh 62). A syllabic setting of the text is suggested at these points, which seem quite declamatory and are far removed in style from the early writing in this group. This same movement is also felt in 'Si a

42. Cf. the comment of Paul Henry Láng, 'The So-Called Netherlands Schools,' *Musical Quarterly*, XIV (1939) 53-54: 'The accompanied song ceased to be a vehicle for their musical thoughts and was succeeded by a polyphonic choral idiom that did not favor one part over another but distributed the flow of polyphony among the several parts with equal care. The stylistic change is one of capital importance. After it all the voices become parts in a musical organism that relies on their functioning smoothly through mutual dependence and deference. This was not the absolute polyphonic independence of Gothic music, nor the accompanied polyphony of late Gothic music; it was something new, a masterfully organized, contourless, mystical neo-Gothic art.'

43. Cf. page 29. Only five other pieces are in triple meter. The use of this meter in 'Le serviteur' (Odh 35) may be accounted for by the fact that two of its voices are borrowed from a song by Dufay, thus dating from the early Burgundian epoch when this meter prevailed. The meter of 'Nunqua fue pena maior' (Odh 4) may be characterised as a Spanish touch; 'Rompeltier' (Odh 25) and 'Latura tu' (Odh 94) show Italian influence as regards meter. 'Est il possible' (Odh 72) and 'Garisses moy' (Odh 58) are oddities of the collection in respect to their meter. Cf. Bessler, *Die Musik des Mittelalters*, p. 211, 'Ihr [the young Netherlands generation] galt die tänzerisch-beschwingte Dreiviertelbewegung der bisherigen Liedrhythmik nicht viel. Das allgemeine Zeitmass der Musik wird unter ihren Händen fühlbar verlangsamt, die straffe Melodieführung zerdehnt und allmählich in ein kaum übersehbares, immer gewaltiger ausgeweitetes, unruhig-ausdrucks-volles Linienspiel verwandelt.'

44. Wyndham Lewis, *François Villon*, p. 319, mentions '...the double meaning [of] Noël, the cry raised by the medieval French populace in welcoming a Royal progress, and Noël, Christmas.'

tort' (Odh 70), though here the voices imitate each other. Set to a ballade text, the music follows the parallelism of the opening lines of text by the repetition of the corresponding musical phrases. In this particular setting the repetition is varied somewhat and compresses an original eleven measures composed for the first two verses of text into nine measures when used for the third and fourth verses. The similarity in the close of the two different musical parts, α and β , which was originally one of the distinguishing features of the ballade, is so faint as to be practically non-existent in this composition. The use of the semibrevis as tactus in the last three compositions discussed here in place of the usual brevis causes these pieces to stand apart from the remaining songs of this first group by the uncommon air of modernity it imparts to them.

2. Motet-Chansons⁴⁵

A few 'song-motets' find a place in the Odhecaton. This term (a translation of the word 'Liedmotette' employed by German writers) is one selected to distinguish from the large motet proper the small form which came into being during the Burgundian period. This small motet is of about the same proportions as the secular, polyphonic art-song of the time and from it derives its name. This term in itself does not indicate any one special form or style of writing but suggests the relative size and somewhat more secular function it will serve in the use of the qualifying word, 'song.' In contrast to the great isorhythmic and isomelic motets of the fourteenth and fifteenth centuries which, in addition to their ordinary use in connection with public services in the church, served at such solemn and dramatic occasions as the enthronements of popes, dedications of cathedrals, conclusions of peace, weddings, funerals, festivals in honor of saints, and the like,⁴⁶ stood the small motet intended for use in private

chapels or other gatherings in the home of quiet and intimate character. 'Schon die dort vorherrschenden Gebets- und Marien-texte kennzeichnen ihn als eine Art geistlicher Hausmusik. Diese Liedmotette, der das Öffentlich-Repräsentative fernliegt, erscheint als Verbindungsglied zwischen liturgischer und gesellschaftlicher Kunst mit beiden gleichmässig verwandt. In ihr hat die Laienfrömmigkeit des Spätmittelalters eine eigenartig reizvolle Mischform geschaffen.'⁴⁷

The presence of these small motets in otherwise secular manuscripts only accentuates the fact that they were to serve a more informal purpose and be heard on less public occasions. A sharp line is drawn between the two types of motet, the two being found together only in great mixed manuscripts where mass and chanson stand side by side. One recalls in this connection Count Castiglione's mention (in *The Book of the Courtier* first published in 1529) of the singing of a motet by Josquin at the court of Urbino. 'And where there was song in the Dutchesse presence, here a certain Antheme, it never delited nor was reckened good, until it was known to be the doing of Josquin de Pris.'⁴⁸ The use of the small or 'song-' motet in essentially secular surroundings, its presence in predominantly secular manuscripts, together with its size and construction (at times almost identical with those of the chanson) show that it is closely allied to the chanson; on the other hand, its employment of sacred texts evidences its allegiance to the church.

The small motet assumed various forms among which the so-called *motet-chanson* was one. Wolfgang Stephan, who has made a special study of the motet in this period, states that the motet-chanson was 'der Haupttypus der dreistimmigen Motette der Josquinzeit.'⁴⁹ As the name would suggest, this particular species of motet was a mixed form. It combined a French secular text with a Latin biblical or liturgical one and thus held a position in the secular literature of the period

45. Odh 46, 67, 81, and 84.

46. Bessler, *Die Musik des Mittelalters*, p. 205.

47. *Ibid.*, p. 207.

48. *The Book of the Courtier from the Italian of Count Baldassare Castiglione: Done into English by Sir Thomas Hoby, Anno 1561*, with an introduction by Walter Raleigh (*The Tudor Translations*, XXIII, London, 1900), p. 145.

49. *Die burgundisch-niederländische Motette zur Zeit Ockeghems (Heidelberger Studien zur Musikwissenschaft, VI, Cassel, 1937)*, p. 58.

analogous to that of masses with interwoven chanson melodies in the sacred literature. Four of the eight song-motets in the Odhecaton are of this type and date precisely from the time of flowering of this genre. One is the work of Alexander Agricola, the other three by Loyset Compère, both contemporaries of Josquin. The prototype of the motet-chanson was, perhaps, the song-motet with Latin text in all voices in the style of Compère's 'O vos omnes.'⁵⁰ The motet-chanson, however, replaces the Latin sacred text of the two upper voices by a secular French text. The Contra retains the liturgical text together with its Gregorian setting, altered and adjusted to the metrical framework of the composition according to the will of the composer.⁵¹ The original plainsong melody is broken into fragments which are separated from each other by such long stretches of rests that sometimes almost half the total number of measures may be passed in silence. The long intervals during which only the duet between the upper voices is heard and the quieting effect of a Contra composed largely of long notes, which succeed in entering quite unobtrusively and seem to discourage any tendency to syncopation in the upper voices, produce a much more subdued and peaceful effect than that characteristic of the normal chanson. This musical effect is sustained despite the secular nature of the text of the upper voices, gay though its subject matter may be. Musically, the

style of Superius and Tenor, which proceed together independently of the Contra, is that of smoothly gliding melodies interrupted by very brief rests at infrequent intervals.

Of the French texts indicated by the incipits printed by Petrucci only that of 'Le eure e venue' (Odh 81) by Agricola can be identified with certainty. This text underlies the upper voices of Odh 81 in Brux 1 and has been analyzed above as a bergerette double layée.⁵² Certain irregularities in the presentation of this composition in various sources were also mentioned above. From the musical angle it is further noticeable that notes of the Contra bear little or no resemblance to the Gregorian melody associated with the Latin text in the Roman Catholic liturgy. The plainsong composition which was supposedly the source of inspiration is the Introit from the Mass for Septuagesima Sunday according to the Roman Rite. One expects a certain amount of distortion of these plainsong melodies--they could not be used in metrical compositions without some necessary rhythmical changes at least--but the composer of 'Le eure e venue' has set forth a voice-part deviating so greatly from the normal Gregorian style that one may question whether the entire voice-part is not entirely of his own composition.⁵³ Attention should also be drawn to two other facts. In the only source where text was completely underlaid the Contra ceases to sing Latin words at

50. A modern edition of this composition may be seen in *Altniederländische Motetten*, ed. Heinrich Bessler (Cassel, 1929), p. 10. Cf. Bessler, *Die Musik des Mittelalters*, p. 213, and musical example no. 147; cf. also Bessler's article in the *Zeitschrift für Musikwissenschaft*, XI (1928-29), 18.
51. Cf. Théodore Gérold, *La Musique au moyen âge* (Paris, 1932), p. 258, where he shows three different rhythms which have been given to a portion of a Gregorian melody in different compositions of the thirteenth century. Jean de Grocheo's description of the manner of composing a motet (as quoted and translated by Gérold, p. 254) is also interesting in this connection: 'Le ténor...est la partie sur laquelle les autres sont construites, de même que la maison s'élève sur un fondement... Celui qui veut composer [un motet] doit donc d'abord donner au ténor une bonne ordonnance, en fixer la mesure et le mode. De même que dans les organa, le ténor est dans les motets un chant composé antérieurement et emprunté à une mélodie plus ancienne.' Grocheo then goes on to describe how the upper voices are added to this.
52. Pages 51-53.
53. Wolfgang Stephan reaches a similar conclusion in his study of motet-chansons: 'Ob diese Kontratenöre immer wirkliche Lehnmelodien darstellen oder nur in der Art eines Motetten-Cantus firmus frei erfunden sind, lässt sich nicht mit Sicherheit entscheiden.' *Die burgundisch-niederländische Motette*, p. 58. Josquin uses the same Latin text in his 'Nymphes, nappés' (Josq W, pp. 54-55). The melody, in canon between the Quinta Pars and Sexta Pars, seems like a genuine Gregorian melody, but is neither the melody of the Roman ritual nor does it resemble the contra of Odh 81--or that of Odh 46. N. Gombert

m87 and for the remainder of the composition joins in the French text of the upper voices. Secondly, some manuscripts show a French incipit for the Contra as well as for the upper voices from the beginning of the work. However, these are late manuscripts and do not show complete text in any case. Such evidence cannot, of itself, prove that the work was not originally planned as a motet-chanson; nor does it have any bearing on the question of the form of the text of the upper voices. As was mentioned above, only the a section of the music appears in some manuscripts. From among eight sources showing part or all of the work as printed by Petrucci, Brux 1, R 1, and R 2 give the music complete on two successive folios. Had this music represented not one composition but two, as it has been analyzed by some editors, it is unlikely that the two compositions would have appeared side by side in so many different sources. The order of compositions is rarely the same in manuscripts of this period. Further, FR, like the Odhecaton, presents the entire music on two facing pages, i.e., presenting the two parts of the music plainly as one entity. Brux 1 also connects the two parts by the customary rubrics, 'Verte folium' and 'Residuum.' The total evidence, then, seems to show that the work was originally a motet-chanson, with Latin words indicated for the Contra and with a French bergerette indicated for the upper voices. It was probably used at times in a 'shortened' form (a section of music only) and it may have been used without the Latin words on other occasions as well.

From the French text, 'Le eure e venue,' and its Latin companion, 'Circum-dederunt me gemitus mortis,' one can observe that two texts are chosen which deal with the same subject, though from different angles. This is characteristic of the motet-chanson. In the case of the plain-

song texts (and their accompanying melodies) only fragments of the original Gregorian compositions are employed, the notes of these being treated very freely, as described above. In Odh 81 the Latin text presents a complete idea. The Contra of 'Royne du ciel' (Odh 84), on the other hand, suggests only a personage, 'Regina caeli.' In this, another composition by Compère, the entire Contra (except for the final cadence) consists of a fourfold, sequential repetition of the first few notes of the well-known Marian Antiphon, on successive degrees of the ascending scale. These notes identify the quotation as the beginning of the simple form of the Antiphon, 'In Cantu Simplici, usu recepto.' According to the Roman Rite the Antiphon is used in either simple or solemm form during the prescribed season of Paschaltide. The search for the music of the upper voices underlaid with the text indicated by Petrucci, 'Royne du ciel,' was quite unsuccessful. P 1722, however, showed two literary texts beginning with these words. These were identical in their form, that of the rondeau quatrain. Either text would, then, satisfy the requirements of the music. One text presented considerable paleographical difficulty; the second proved, by comparison, much easier to decipher. The second was, therefore, used for the present edition and the four refrain verses set beneath the four musical phrases of the upper voices. These phrases stand out very clearly by virtue of the imitation between the two voices at the commencement of each phrase, and by the cadence and rest at the close of each.

A second motet-chanson by Compère, 'Le corps' (Odh 67), with Contra, 'Corpusque meum' (words printed in full by Petrucci), appears to require a virelai text for the upper voices. Though a number of texts beginning 'Le corps' were located in either manuscript or printed

(footnote continued)

also uses a variant of this melody (with same words) in his 'Musae Jovis' on the death of Josquin (*Klaagliederen op den Dood van Josquin*, ed. Albert Smijers, no. 3, pp. 8-13). The melody associated with this text on f.24-24' of a manuscript Gradual of the Pierpont Morgan Library of New York City (M 5. M 115) is that of Grad 1 and 2, and not that used either by Josquin or Agricola. This manuscript Gradual was executed in the Carthusian Monastery of the Holy Trinity near Dijon, France. It is dated 1470 in the colophon. The arms of Philip II "le Hardi," founder of the monastery, are painted in several of the borders. The Ms was written . . . in honor of Charles "Le Temeraire" Duke of Burgundy and of his great-grandfather, Philip II.....'

sources, none had the correct form so that this composition must remain textually incomplete for the time being. The plain-song quotation is a portion of the Versicle, 'Creator omnium rerum Deus,' from the Responsory, 'Libera me Domine,' used for the Absolutions after the Mass for the Dead according to the Dominican Rite. This particular section is not found in the Roman Use, though the same Responsory is found in both rites.⁵⁴

The Contra text of the fourth and last motet-chanson, 'Male bouche' (Odh 46), begins with 'Circumdederunt me' as did the Contra of 'Le eure e venue' but continues 'viri mendaces' (printed by Petrucci), which distinguishes it from the former well-known text.⁵⁵ This is the opening of a Responsory in the Office for Passion Sunday according to the Benedictine Rite. There is also a suggestion of the same melody in the opening notes of the Kyrie 'splendor aeterne' of the Roman Rite.⁵⁶ Compère followed the original with more freedom than exactness, but so far as the Contra of 'Male bouche' extends, the new and the old versions agree in their principal tones.⁵⁷ The Latin text finds an appropriate counterpart in a rondeau text found in the Manuscript of Cardinal Rohan⁵⁸ and this has been used in the transcription found in the present edition. This may well be the actual text set by Compère, though the music was not found anywhere underlain by this or any other French text.

3. Latin Vocal Motet⁵⁹

As has been mentioned above the 'song-motet' assumed various forms of which the motet-chanson was one. A second

species was that with Latin text in all voice-parts. Musically, the use of a Gregorian cantus prius factus as a supporting bass (as in the motet-chanson) is abandoned. The Contra relinquishes its former independence and assumes a style similar to that of the other voices, becoming in every way like them. There are but eight works in the Odhecaton which involve Latin texts. A discussion of four of these has just been completed. The four remaining compositions have indications in the Petrucci print for Latin text in all voices. Only one, 'Ave Maria' (Odh 1) by De Orto, shows clear evidence of a cantus prius factus being involved and since the work is for four voices it belongs stylistically to a more advanced period and will come under discussion later. The last three works conform to the description given above as regards textual indications and musical equality of their parts. However, one work stands apart in showing a thoroughly vocal character while the other two are like each other in displaying a style which can only be characterized as instrumental. The vocal motet, 'Mater patris' (Odh 62) by Antoine Brumel, will be discussed first and must be assigned to a paragraph by itself, since there is no other composition in the Odhecaton which has its distinctive features of form and style.

The music is a setting of a rhymed Sequence in honor of the Virgin Mary. There is another work by the same composer in Canti B which is very like the Odhecaton work.⁶⁰ Both are in honor of the Virgin, both are written 'ad aequales,' i.e., for three voices of the same pitch (a favorite device of Brumel's), both are syllabic

54. The Gregorian composition with English translation may be seen in the *Dominican Prayer Book* (2nd ed., Rome, 1928), p. 133. The music may also be seen with original Latin text, in *Le Codex F 160 de la Bibliothèque de la Cathédrale de Worcester: Antiphonaire Monastique (xiii^e siècle)*, pub. by Dom André Mocquereau (*Paléographie musicale*, XII, Tournai and Paris, 1922-25), facsimile no. 439.

55. Glareanus introduces this melody into his *Dodecachordon* as an example of the Hypoaeolian Mode. (Glar, p. 125; or, Bohm, p. 97.)

56. Cf. *Le Graduel de l'église cathédrale de Rouen au xiii^e siècle: II, Liber Gradualis ecclesiae rotomagensis* (Rouen, 1907). On f. 76 of Codex Bigotianus 28 stand melody and text of 'Circumdederunt me viri mendaces' as a Responsory for 'Dominica in Ramis Palmarum' to be used at the blessing of the palms. A note comments, 'C'est sur le chant de ce Répons que, de temps immémorial, se chante à Rouen le Kyrie de la Passion et des Rameaux, qu'on retrouve dans l'édition Vaticane sous le titre *Kyrie, splendor aeterne.*'

57. *Paléographie musicale*, XII, facsimile no. 113.

58. List of Sources, Ber R (modern edition, Löp).

59. Odh 62.

60. 'Ave ancilla trinitatis,' f. 41'-42.

settings of their texts, which the composer has followed with greatest care. Lastly, both works are preserved with texts carefully laid under the notes of all voices in the part-books written by the hand of Glareanus, the Swiss theoretician, which now belong to the Library of the University of Munich.⁶¹

In 'Mater patris' one notes a frequent use of imitation (mlff, ml4, m59ff) interspersed with short homophonic passages (m22ff, m48ff). Again the composer permits one voice to drop out entirely while the remaining voices pursue each other in strict canon at the fifth below (m40-m44, and, after a somewhat awkward start, in m25, m28-m32). The change from duple to triple meter for the last verse of the text is often met with in motets of this period.⁶² Brumel doubtless followed Ockeghem in his use of this device. Whether he ever studied formally with the older master is not known, but stylistically he may be said to belong to the Ockeghem 'school.' Imitation between all voices (m67ff) leads to the final cadence of the motet. This is a very finished and splendid piece of work quite worthy of its composer. It is the first example we have had of a strictly syllabic setting of a text. A close study of this work could leave no doubts that Brumel had in mind an *a cappella* performance. While one still cannot speak of the 'Palestrina style,' this composition, written some twenty-five years before the birth of the great master, could surely be looked upon as a worthy forerunner of Palestrina's masterpieces and one of those numerous works which, by their very existence, served as an inspiration to the later master and enabled him to touch heights not reached before or since in the realm of sacred *a cappella* music.

Petrucchi printed a large number of

masses and motets by Brumel and it would appear that this composer's output was chiefly in the field of sacred music, although the Canti B show three French chansons, the Canti C one from his hand. Only the barest outlines of this composer's professional life may be sketched. In 1483 he was engaged to fill the place of Gilles Mureau, a canon of the cathedral of Notre Dame in Chartres, while Mureau was absent on a pilgrimage to Jerusalem.⁶³ In 1497 he was found at the cathedral of Laon, and from 1498 to 1500 in Paris as choir-master and canon in the service of the cathedral. It is possible that it was in this same year that he removed to Lyons, to the court of Prince Sigismund Cantelmas, Duke of Sora. It was at this court in 1505 that Duke Alfonso I d'Este, the brother-in-law of Prince Sigismund, met Brumel and persuaded him to return with him to Ferrara to assume the duties of maestro di cappella (in 1505 or 1506). This was the chapel founded by Duke Ercole d'Este during whose reign music enjoyed great favor at the court.⁶⁴ It is said that 'Don Giovanni Martino d'Alemagna' (Johannes Martini) had been called from the cathedral of Constance to organize the projected chapel and direct it, though it is not definitely known whether he actually performed this service or not.⁶⁵ Martini is known, however, to have been the music teacher of Isabella d'Este. An anecdote relates that she sang, accompanying herself on the lute, at a formal reception held in honor of the ambassador of Louis XII of France. Other Odhecaton musicians who served at the court of Ferrara were Obrecht (1474 and again in 1504-05), Ghiselin (1491, and still living there in 1535), and Josquin (1499). Gruyer comments on the fine quality of the music at the court of Ferrara and quotes Gregorovius as saying, 'Le violon parait avoir été

61. Mü Glar.

62. Cf. Ockeghem's 'Alma redemptoris mater,' *Alt-niederländische Motetten*, ed. Heinrich Bessler (Cassel, 1929), pp. 5 ff.

63. André Pirro, 'Gilles Mureau, Chanoine de Chartres,' *Festschrift für Johannes Wolf zu seinem sechzigsten Geburtstag*, Berlin, 1929, pp. 163-167. See also André Pirro, 'Dokumente über Antoine Brumel, Louis van Pullaer und Crispin van Stappen,' *Zeitschrift für Musikwissenschaft*, XI (1928-29), 349-353.

64. For a discussion of music at the court of Ferrara, consult Gustave Gruyer, *L'Art ferrarais à l'époque des princes d'Este*. (2 vols., Paris, 1897), I, 114-116.

65. *Ibid.*, p. 115.

cultivé à Ferrare d'une manière toute particulière, car César Borgia, quand il partit en 1498 pour la cour de France, demanda au duc Hercule quelques joueurs de violon, qu'il voulait emmener avec lui dans un pays où ces artistes étaient très recherchés.⁶⁶ As will be noticed in the verses quoted above, Brumel was mentioned by Crétin, Rabelais, and Molinet. Folengo also cites Brumel with other Odhecaton composers in the following manner:⁶⁷

Nascere, Phoebae laus ergo prima cohortis,
O Josquine, Deo gratissime, nascere mundo
Compositure diu, quem clamat Musica patrem,
Magnus adorabit tua tunc vestigia Brumel,
Jannus Motonus, Petrus de Robore, Festa
Constans, Josquinus qui saepe putabitur
esse.

4. Instrumental Tricinia⁶⁸

With 'Si dederò' (Odh 56) of Alexander Agricola and 'Benedictus' (Odh 76) of Heinrich Isaac⁶⁹ one seems to step over the boundary line of vocal music into the realm of instrumental music. Brumel's vocal motet showed considerable freedom in its mixture of styles and in its radical departure from the style employed for the secular chanson. If one were to judge by texts alone one might expect these two remaining 'motets' (i.e., musical compositions having associated with them sacred Latin texts) to be similar in style to Brumel's 'Mater patris.' This is far from the case, however. The composers of these two compositions have thrown off any restraint they may have felt when composing for voices, and show very clearly that they are feeling their way toward an independent, instrumental style. There are several such compositions which have associated with them incipits of biblical verses: 'Si dederò' (Odh 56; Ps. 131:4), 'Si sumpserò' (Canti B 40; Ps. 138:9), 'Si ascenderò' (Canti C 123; Ps. 138:8), and 'Si dormiero' (DTO 14, pp. 104-105; Job 7:4). 'Benedictus' (Odh 76) must be classed with this group since it shows the

same musical characteristics. Although found in fifteen different sources the incipit is nowhere extended so that one cannot state with certainty whether the Benedictus of the Mass is referred to, or not. Parallel with these works bearing Latin sacred titles stands a handful of compositions with secular titles: 'La alfonsina' (Odh 80), 'La stangetta' (Odh 49), 'La morra' (Odh 44), 'La bernardina' (Canti C 129), and so on. To judge by their style, Isaac's 'Helas' (Odh 50) and Tinctoris's 'Helas' (Odh 52) also belong to this group, though not conforming in title any more than did Isaac's 'Benedictus' with the Latin titles above. All these compositions, whether with sacred or secular title, have a striking resemblance in style and construction and only one reasonable conclusion can be drawn, viz., that we have here to do with but one form, and that an instrumental form, which is neither 'motet' nor 'chanson.'

The secular titles are nowhere extended, though 'La morra,' found in fourteen sources, appears once with the heading, 'O regina,' a later hand having added in parentheses, 'La morra.' The Bible verse beginning 'Si dederò' is found complete in one or more voices in four of the eighteen manuscripts and prints in which the work appears. This fact, however, does not prove conclusively that the words were sung. The underlaying in the manuscript showing the most complete text, Brux 2, has been followed for the present edition. Yet an attempt to sing the text to the notes of this composition should prove the complete unsuitability of such a procedure and confirm the supposition that this music was intended for instruments. It might be mentioned that no two of the manuscripts showing this text underlaid agreed in even the slightest way as to the placement of the words, which one might accept as further proof of the complete lack of meaning inherent in the presence of the text. It would be interesting to know what comment such titles evoked in their own day. Possibly the mocking text

66. *Ibid.*, I, 114ff. Gruyer is quoting from Gregorovius, *Lucrece Borgia*, II, 59.

67. Edward J. Dent, 'Music of the Renaissance in Italy,' *Proceedings of the British Academy*, XIX (1933), 293-317.

68. Odh 44, 49, 50, 52, 56, 61, 74, 76, 80.

69. For biographical material on Isaac reference should be made to DTO 14, pp. ix-xii.

set by Ninot Le Petit and preserved in the Basevi manuscript gives us one little sidelight on the matter. The Vulgate verses may have stimulated the imagination of the composer, but the lines as they now stand convey an entirely different meaning. The true origin of the beginnings of the lines of this text seems not to have occurred to Léon de Burbure who comments, in his annotated index of this manuscript, that it is a 'chanson bachique latine,' and adds, 'On en jugera par le texte, qu'on croirait être inspiré par Pantagruel.'⁷⁰ As regards the subject matter of the new text his solution is not an unreasonable one, yet the conjunction of these incipits, so well known in connection with other previously-composed compositions, is too striking to escape attention. Ninot's text runs as follows:

Si bibero crathere pleno ad lachrimas
 Si dederò post pocula sompnum
 Si ascenderò stratum vino sepultus
 Si dormiero totam sub noctem
 Si descenderò capitis morbo laborans
 Si sumpserò iterum bachicum liquorem
 Facile sanus evadam.

Since the seven compositions from the Odhecaton are so very similar they will be discussed as one form, rather than as individual compositions. The first characteristic which one notices is that all have an opening carefully worked out in imitation, which presents what one may call a 'head-theme' (German, 'Kopfthema') of definite length, often rather extensive in its range, and of striking character, so constructed that one is carried along involuntarily to its conclusion. This is

not a theme in one sense of the term, for it does not appear again. After this formal introduction the composition takes a very free course. Sequences (Odh 49, m48ff; Odh 44, m50ff; Odh 80, m32ff, etc.), little characteristic figures which occur in all the pieces, and imitations form the general make-up. Another feature, which seems to be a hall-mark of this style, is a passage in which one voice, in long held notes, recedes into the background while the other two voices play about it in quicker notes, in parallel tenths (involving sequences, or not), or employing imitations. (Cf. Odh 80, m30-m41; Odh 44, m36-m43; and Odh 76, m44-m51, where two voices form the background for the graceful curves of the middle voice.) In 'La stangetta' (Odh 49) there is an unusual passage (m37-m56) where the Tenor has the ascending progression, G, A, B, C, D, first in double whole notes, then in whole notes, then in halves, then quarters, and finally eighths. This sort of treatment and that of m36-m59 during which there is not a single rest in any of the three voices would seem to offer adequate proof of the instrumental intent inherent in this type of composition. Isaac's 'Helas,' (Odh 50) with its fine opening, which resembles that of 'La alfonsina' so strongly, and with its beautiful sequential passages (m30ff and m44ff), shows a family resemblance which is unmistakable. Tinctoris's⁷¹ 'Helas' (Odh 52), on the other hand, does not show all the features characteristic of the instrumental tricinium. The formal opening is lacking; and the long-note section usually found in the middle of the composition. On the other hand, its phrase structure does not suggest

70. F Bas, pp. 54-55.

71. For further information on the life and works of the great theorist, Tinctoris (b. Nivelles, Brabant, ca. 1435; d. 1511), references should be made to the article by Charles van den Borren in the Belgian *Biographie Nationale*, XXV (Brussels, 1930-32), cols. 288-316. The study by Karl Weinmann is also valuable: *Johannes Tinctoris (1445-1511) und sein unbekannter Traktat De inventione et usu musicae. eine historisch-kritische Untersuchung* (Regensburg and Rome, 1917). (In his article Prof. Van den Borren corrects the date of Tinctoris's birth from 1445, the date given in Weinmann's title, to ca. 1435.) Tinctoris was for some time 'archichapelain et cantor' of King Ferdinand of Naples. He wrote a dozen or more different theoretical works, eleven of which appear in Coussemaker's *Scriptores mediæ ævi*, vol. IV. See also Gombosi, pp. 11-12, for discussion of the compositional style of this composer. A biography of Tinctoris was prepared during his lifetime and included by Johannes Trithemius in the latter's *Catalogus Illustrum Virorum Germanorum* (Mayence, 1497), f. 181.

a setting of a literary text and its excessive use of sequences and snatches of canon suggests an instrumental rather than a vocal style of writing. No source shows any text underlaid, though one source extends the incipit to 'Helas Abraham' and another to 'Helas le bon temps.' As so many compositions, whether vocal or instrumental, begin 'Helas,' it is probable that the title was lengthened to distinguish this particular work from others. If this was done locally, this fact would account for the differing continuations. One cannot assume without further proof that these extensions necessarily indicated complete texts. Whatever may be the correct answer to the textual question, it is certain that, judged from the musical angle, this work is a borderline case and does not conform in all details either to the style of writing described in Group 1 or to that of the present section.

In regard to the possible meaning and derivation of the titles 'La morra,' 'La stangetta,' and 'La alfonsina' some interesting conjectures might be made. It is possible that these are titles indicating persons to whom these (instrumental) works were dedicated. Having no literary text they would need some sort of name by which they might be called. 'La morra' might have been named for Ludovico il Moro, Duke of Milan. The composition is attributed to Heinrich Isaac who was in the service of both the Medici at Florence and the Estensi at Ferrara at different periods. Perhaps this work was composed in honor of Il Moro on the occasion of his visit to one of these brilliant courts. Fausto Torrefranca has brought forward information in connection with 'La stangetta.' 'La famiglia Stanga è una nobile ed antica famiglia cremonese. Ed infatti, troviamo nell'opera di Idelfonso Stanga, *La famiglia Stanga di Cremona*, Milano, 1895, alla tav. XIV, un Marchesino Stanga

...segretario fedelissimo di Ludovico il Moro. La sua morte viene assegnata all'anno 1500.⁷² The Odhecaton work is attributed both to Obrecht and to Gaspar van Weerbecke. Obrecht was employed by the Estensi at Ferrara at two different periods. Again one might surmise that the composition was written in honor of a visit of Stanga to this court. Another supposition, in the case that the true author was not Obrecht but van Weerbecke (the attribution in the Bologna copy of the Odhecaton), might be that this dedication was made as an act of friendship, for Van Weerbecke is known to have been employed at the court in Milan in 1472. As for 'La alfonsina' various conjectures might be made. The name 'Alfonso' was that of counts of Este, as well as that of other notables of that day. The author of this composition, however, was Jean Ghiselin, who was in the employ of the Estensi at Ferrara in 1491 and still living there in 1535 according to records. It would seem most probable, therefore, that the composition was dedicated to Duke Alfonso I d'Este.⁷³ Crétin mentioned Ghiselin, referring to him as 'Verbonnet';⁷⁴ and Glareanus calls him 'Symphoneta' in the Dodecachordon, using an excerpt from a work of this composer as an example of combined proportions.⁷⁵

There exist two other compositions in the Odhecaton which may be most suitably placed in this group of instrumental tricinia, though differing markedly from them in certain respects. They appear to be works intended for instrumental performance, though having their roots in certain other, vocal, compositions.

'Cela sans plus' (Odh 61) by Josquin des Prés, through its title and opening thematic material, is unquestionably to be connected with the 'Cela sans plus' of Colinet de Lannoy found in Canti B. Yet how far? The latter composition confides to the Tenor a straightforward

72. Torre, p. 208, n. 1. Torrefranca assigns a different reason for the use of this name, however, believing that it indicated that Stanga had either composed the music or the text.

73. Since Alfonso would have been quite young at the time of the publication of the Odhecaton this might not be the correct solution of this problem. Another possibility might be the dedication of the work to Alfonsina, the wife of Pietro de' Medici (d. 1520).

74. See above, page 65. In F Bas (No. 43) appears a setting of 'Een vrolyk wesen' ascribed to 'Jo. Gysling alias Verbonnet.'

75. Bohn, p. 218.

melody, possibly of folk origin, the imperfectly preserved words of which, found only in F 176, are certainly equivocal in their meaning. Greatly reduced in time values and stripped of the long rests inserted by the composer of the art-work, this melody reads:

Ce. la sans plus et puis o. la Jen. ta bre.gie. ra bella de bon re. bom

Je. tes moncor hors de vous pri. son Ce. la sans plus e puis o. la.

Comparing this with Josquin's composition, one can readily see that the composer's opening theme is an inversion of the opening notes of the melody quoted here. The notes of Josquin's second motive (*Superius*, m16ff; *Tenor*, m18ff) resemble the opening of the second phrase of the melody in their repetition and rhythm. The general A B A scheme is also seen in both composition and melody. Beyond this there seems no connection between these works. Did Josquin write this music independently of any literary text and then attach the present title because of an accidental resemblance? Or did he derive his fundamental idea from the melody given above and, in his use of this incipit, give due credit? Or could it be possible that the words 'Cela sans plus,' meaning 'This without any more' are in the nature of a puzzle canon, in the style of the literary 'équivoques' of the time, and are stating that the music is sufficient in itself, without the addition of a text?⁷⁶ In the light of the existing evidence, it seems impossible to reach a certain conclusion. In any case, the words of 'Cela sans plus' would not fit easily into the framework of Josquin's composition. Although the style is certainly vocal in character up to m33, from that point on the characteristics of the instrumental tricinium enter and preclude all possibility of vocal performance.

The succession of double whole notes, m34-m43, is a fairly certain indication of instrumental intent. And the long passage, m34-m50, without a break and involving four octave leaps, coupled with the perfect sequential formation of all voices, m34-m42, is again drawn from the 'bag of tricks' of

the instrumental, not the vocal, composer. The signs at m33 would, at first glance, suggest a vocal rondeau. On closer examination, however, it becomes evident that they serve as a signal that all parts cadence together and, possibly, sustain the chord a moment before launching upon the long sequential section to follow. In spite of the sectioning of the first half of this composition in the manner of the rondeaux in Group 1, in spite of the fact that the theme of the opening measures, with imitation in all voices, is not so striking or so extended in length as those of the other tricinia analyzed above, this composition must certainly be considered instrumental and not vocal in intent.

'Fortuna dun gran tempo' (Odh 74)⁷⁷ presents another type of treatment. This is also based on a melody traceable in other compositions, this time a melody with Italian words. Owing to the complete dearth of monophonic manuscripts which might serve as sources for the Italian folk or courtly song, as do the Bayeux Ms and P 12744 for French melodies of this period, there is no good check on this melody. There exist, however, four other compositions in which this melody may be traced.⁷⁸ In Canti B there is a work which employs the 'Fortuna' melody once through in augmentation in the Tenor, and twice through at a speed just twice that of the Tenor,

76. See Notes on the Literary Texts, pp. 177-178.

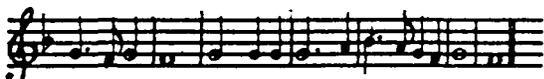
77. This composition is also discussed in Torre, pp. 205-208.

78. Consult Concordance under Odh 74. In addition to the works listed here a composition by Lodovico Fogliano begins by quoting the first musical phrase with its words 'Fortuna d'un gran tempo' in the *Superius*. This work is no. 48 in Petrucci's *Frottole, Libro IX* (1508) and may be seen in modern edition in Torre, pp. 461-463.

in the Altus. Japart has a composition in Canti C which shows the 'Fortuna' melody simply stated (with no cadential melismas or other ornaments) four times in succession in the Altus. Isaac's composition printed by Ambros⁷⁹ employs the same melody in the Tenor, while the remaining voices sing a second text into which the four words 'Fortuna dun gran tempo' are woven. A fourth composition by Johannes Martini⁸⁰ has this same melody in the Tenor, though with its rhythm altered to fit into the triple meter in which the whole work is composed. Here, the melody again appears four times in succession, and is accompanied by its literary text.⁸¹ One conclusion may, then, be drawn, namely, that all five compositions (including Odh 74) are drawing on one main source, a pre-existent melody. No one of the compositions here described is, then, completely free-composed. All five composers have treated the *cantus prius factus* in different ways. From these various sources one may reconstruct the original melody, which seems to have been somewhat as follows:



For. tu. na dun gran tempo, gran tempo mi se'



sta. . . ta Ten. to legg. ia. dra. gna. tio. se. ba. la.

Granted that a *cantus prius factus* is behind the Odhecaton work, one sees that the composer has developed a composition by introducing the various phrases of the *cantus* in each voice in succession, and then spinning them out to cadences, at the same time combining the voices according to his fancy. One notable feature of the composition is the fugal exposition at the beginning. This composition (and Josquin's 'Cela sans plus,' just discussed) are the only two works in the Odhecaton which cause the voices to enter at three different tonal levels. Many compositions (the instrumental *tricinia* favor this

method, for example) use only imitation at the unison and the octave; others go so far as to have one voice imitate at the octave (or unison) and the third at the fifth (usually the fifth below); in four-part works two voices may be in octave relationship to each other, the remaining two in octave relationship to each other and a fifth distant from the former two. In 'Fortuna dun gran tempo' and 'Cela sans plus' (Odh 61) the second fugal entry is at the fifth below the opening voice; the third voice at the fifth below the second. Both are real answers which produces a much more complicated tonal situation. In 'Cela sans plus' the Contra adjusts itself nicely to the upper parts after the opening exposition. In 'Fortuna,' however, the composer has the Contra preserve its equality with the other voices and continue throughout the composition to present the various themes at its own tonal level. The result is great tonal complexity. The use of three different signatures for the individual voices in itself suggests the varied locations of the thematic material and poses some interesting questions for specialists in *musica ficta*. Edward Lowinsky has worked out a most interesting solution of the problem of accidentals required for this composition which he has kindly permitted me to use in this edition. In the case that this is the solution which the composer had in mind for the performance of the piece, it seems probable that Josquin des Prés, the author assigned by the Bologna Odhecaton, was indeed responsible for this interesting composition. Of all the Odhecaton composers he alone had such advanced ideas in regard to tonality.

5. Settings of a *cantus prius factus*

The compositions of this group are distinguished from the two compositions just described in their treatment of the *cantus prius factus*. A 'tenor' is now borrowed from some source and used, in its entirety, as one of the voice-parts of the new work. The borrowed material may be either a well-known melody (of either folk

79. Amb 5, p. 351 (also in F 59, f. 154'-156, and Cort, no. 20).

80. F 59 fols. 156'-158 Jannes Martini, t;t;*.*.

81. Consult the Notes on the Literary Texts under Odh 74.

origin or of the more sophisticated type of song characterized variously as 'court song' or, in Germany, as 'Gesellschaftslied') or it may be one of the voices of a free-composed art-work. This borrowed cantus prius factus is usually set in the Tenor, when the composition is for three parts. Since the structure of the new product is somewhat different when planned for vocal performance than when planned for instrumental, these two types of arrangement will be studied separately.

a) Use of a folk (or court) song as cantus⁸²

In 'Royne des fleurs' (Odh 55) of Alexander Agricola one sees a vocal setting of a song of the courtly type, a 'Gesellschaftslied.' Its presence in the Bayeux Ms, which contains only monodies, confirms the already strong impression which a close examination of the composition gives, that the Tenor is a cantus prius factus to which Agricola has set voices below and above in a style very similar to that of the borrowed melody. The more steady swing of the Tenor, its purposefulness, its continuity, would insure its ability to sustain interest alone and detached from the other voices. This could not be said of either Superius or Contra. Furthermore, the form is that of the virolai and there is nothing in the text to suggest folk origin even remotely. This is a very sophisticated product viewed either textually or musically. The difficulties attending the underlaying of the text were mentioned above.⁸³ Agricola's manner of setting this cantus tends to obscure the cadential points and his elaboration of the opening notes of the ouvert section (Tenor, m40ff) for use in the clos (Tenor, m62ff) would possibly have prevented the recognition of the form as that of the virolai had it not been for the presence of both text and original melody in the Bayeux Ms. The incorrect placement of the signa congruentiae at m48 instead of at m37 was also a further hin-

drance to the recognition of the correct form, and might be cited as one of the very few actual errors in the editing and printing of the Odhecaton.

'Ma seule dame' (Odh 79) is another setting of a virolai, the irregularities of which have been previously analyzed.⁸⁴ Whereas 'Royne des fleurs' was found with text under all voices in manuscript sources, which furnished evidence that it was probably so performed, polyphonic musical sources were completely lacking for 'Ma seule dame' so that there are no hints from contemporary sources as to the performance of the outer parts. These parts are so written, however, that they would admit of a vocal performance, though instrumental accompaniment of a vocal performance of the Tenor⁸⁵ would certainly make a most attractive presentation of this rather fascinating work. Because of the syllabic setting of the text and strong rhythmic qualities this melody approaches more closely a folk conception than did the melody of 'Royne des fleurs.' Attention should perhaps be called to the fact that the melody in P 12744 has, at m23-m25 and m30-m32, the notes given in the Odhecaton setting in the Superius; elsewhere the notes are those of the Tenor. Whether this curious fact has any special significance in respect to the performance of the art-setting one can only guess. If the Tenor were to be performed vocally, it is unlikely that the composer expected the words to pass to the Discantus for these few bars only. Should one infer, then, that entirely instrumental performance was intended, or that all voices were to be sung? From the practical point of view either might be quite satisfactory. A third possibility would be the performance of the Tenor by a voice, that of the outside parts by instruments. The passages written for Tenor (at m23 and again at m30) to replace the original melodic fragments assigned to the Superius in the art-work may have appealed to the composer as an improvement on the original. They are charming and much more effective, if the

82. Odh 55, 69, 72, 78, 79, 90.

83. Pages 50-51.

84. Pages 54-55.

85. In W Boer one finds the words set under the notes of the Superius throughout. A comparison of the Odhecaton composition with the melody in G Paris, however, shows clearly that the borrowed melody lies in the Tenor part.

Tenor is sung to an instrumental accompaniment, than the original notes would have been.

A still more noticeably syllabic setting of a text is that of 'Gentil prince' (Odh 90), the three-part work to which Henry the Eighth added an Altus.⁸⁶ This composition has a special interest in the alternation felt between 2/2 meter and 3/2 meter. (This is, of course, not indicated in the original signature.) This curious rhythmical structure is likewise felt in a text which was found and has been set beneath the notes in the transcription. The notes were not found underlaid in any source, so that there exists no definite proof that this is a correct association of text and music. However, the first verse of the poem discovered reads, 'Gentil duc de Lorainne, prince de grant renom.' The Petrucci print gives the incipit, 'Gentil prince,' and L 3 shows, 'Gentyl prince de grant renom.' It is therefore, not completely illogical to suspect that both these incipits are abbreviations of the first verse of this text. In any case, there are occasional other incipits given by Petrucci which do not match perfectly the beginnings of texts found in manuscripts.⁸⁷ Perhaps the most persuasive proof of the suitability of this text rests in the nicety with which its lines fit into the odd and exacting phrase structure of the music. Since the text consists of eleven verses and the music performed straight through twice would accommodate but ten verses, the eleventh verse might be sung to a repetition of the music of the tenth. The tenth and eleventh verses are parallel in their structure, which not only permits but suggests that this could be done. The text has been set beneath the notes of the Superius, since this accommodates the words more perfectly than the Tenor. Judged from the purely musical standpoint, it would be difficult to say whether Tenor or Superius had been borrowed. It might also be a completely free-composed setting of this text. None of the voices of Odh 90 has anything in common with the music accompanying this text in G Paris. In

many ways this composition has nothing in common with other Odhecaton works. The parallel sixths which exist between Superius and Tenor and extend almost from the beginning to the end (interrupted only by an occasional octave), the rests occurring periodically in all voices at once, and the general homophonic structure and bearing of the whole, indicate Italian influence, since these are traits which are normal characteristics of the frottola, a contemporary Italian product.

Although it proved impossible to trace the text of 'Est il possibile' (Odh 72) this work seems to resemble 'Gentil prince' as nearly as any other. It is somewhat lacking in form, completely free of imitation, yet with its preponderance of short notes is unsuitable for classification among the Burgundian compositions. It lacks the devices normal to the tricinium and suggests vocal rather than instrumental performance. The Tenor seems little like a *cantus prius factus*, yet in general effect this composition seems more like the works of the present group than those of any other. So little does the music have to recommend it that one can only guess that interest may have lain in its text, now lost.

Two compositions of this group display widely known melodies in the Tenor. These tunes are 'Tandernaken' (in Odh 69) and 'O venus bant' (in Odh 78), both old Flemish folk-songs. In their original form these melodies are the vehicles of quite long ballads. 'Tandernaken,' for example, runs to twelve stanzas of six verses each. A young girl bemoans her fate and relates her unfortunate experiences as a warning to other maidens. The folk-song 'ballad,' of which this is an example, should not be confused with the French 'ballade' described in the chapter on Texts. In both these compositions (though it is particularly noticeable in 'Tandernaken') the *cantus* is assigned a tempo somewhat slower than that of the outer voices. This serves to prevent it from dominating the new work. Although the degree to which a melody so treated will retire into the background may vary, in

86. Consult pp. 26, 29-30, and 59 for further discussion of this piece.

87. For example, Petrucci gives 'Disant adiu madame' for Odh 89. The manuscript showing this complete text underlying the Odhecaton music, however, gives 'Disant adieu à madame,' etc.

'Tandernaken' this recession is quite complete, owing to the extreme length of the notes of the folk-tune. The whole charm of the polyphonic composition lies in the newly composed accompaniment.⁸⁸ The cantus prius factus serves as a skeleton to which the new parts cling. Owing to the slow motion of the Tenor, it loses its inherent natural rhythm, if not its identity, amid the gay, quick notes of the accompanying voices which cavort about it. As a result of the extreme augmentation of this melody (long, even at its normal pace) Obrecht's composition attains a rather unusually great length. Josquin's setting of 'O venus bant' (Odh 78) is not quite so long, since the original folk-melody was itself shorter. Josquin is also more conservative in his use of compositional devices characteristic of instrumental writing in this period. There seems little question that the outer voices of these two works were conceived for instruments. An attempt to perform the Tenor part of 'Tandernaken' vocally should demonstrate indisputably the absurdity of this type of rendition. Although a similar experiment with 'O venus bant' might lead to a similar conclusion, it is not so strikingly apparent as in the case of 'Tandernaken.' The words have, then, been set beneath the Tenor notes of the transcription should a vocal performance be desired.

A few of the devices characteristic of instrumental writing in this period are as follows. Syncopation brought about by the opposition of a different rhythm to the steady beat of the cantus (Exs.: Odh 69, mlff; Odh 78, mlff; Obrecht's 'Salve regina,' mlff.);⁸⁹ sequences with patterns just one measure long

or, again a bit less (Odh 69, m20ff; Odh 49, m33ff; Regis, 'Ave Maria');⁹⁰ combinations of sequences and imitation between outer voices (Odh 69, m31ff; Odh 49, ml6ff; Odh 80, m30ff; Odh 76, m38ff; Isaac, 'Virgo prudentissima';⁹¹ Odh 78, m6ff); the love of short sequential figures (Odh 69, m23ff; Odh 78, m9ff); the use of the rest as an artistic device (Odh 69, Discantus between m40 and m50); the use of like melodies in both outer voices either in absolute parallelism in tenths (Odh 69, m23:4-m27:4; Odh 78, ml:3ff and m34:1ff) or in imitation at the octave (Odh 69, m31ff and m45ff). Again the almost complete absence of rests in the Discantus of Odh 78 suggests instrumental performance for, as has been seen above, the voice-parts of compositions intended for singing are very carefully divided into suitable singing lengths. Further, such passages as those written for the Contra of Odh 78, m26 or m27, would certainly be disconcerting to any singer in performance, no matter how great his range might be.

b) Use of an art-song voice
as cantus⁹²

The composition by Peter Bourdon on 'De tous biens' (Odh 73) is less flagrant in its use of these 'stereotyped counterpoints,'⁹³ but must still be considered an instrumental arrangement. This work is the only one I have seen by this composer. Very little seems to be known of him. It is recorded in certain documents relating to the Cathedral of Treviso, however, that he was 'cantor et musicus praestantissimus,' that he was a Fleming, and he was employed at this cathedral 1479-80.⁹⁴

88. Cf. certain Chorale Preludes for organ of Bach; for example, 'Nun freut euch, lieben Christen g'mein' (Bach Gesellschaft Edition, XL, 84-85).

89. Arnold Schering, *Die niederländische Orgelmesse im Zeitalter des Josquin* (Leipzig, 1912), p. 81.

90. Wolfgang Stephan, *op. cit.*, p. 54, Ex. 29.

91. Hugo Leichtentritt, *Geschichte der Motette* (Leipzig, 1908), p. 39.

92. Odh 47, 48, 73, 91.

93. Hermann Zenck, *Sixtus Dietrich: ein Beitrag zur Musik und Musikanschauung im Zeitalter der Reformation. Mit einem Notenanhang* (Publikationen der Abteilung zur Herausgabe älterer Musik bei der Deutschen Musikgesellschaft, III. 2, Leipzig, 1928), pp. 90-106. Zenck devotes a complete section to these devices commonly used by many composers of the time. He gives credit for their invention to the earlier generations calling them 'Diese im wesentlichen von den Künstlern der Ockeghem-Obrecht- und Josquin-Generation geschaffenen stereotypen Kontrapunkte.' (P. 90.)

94. Giovanni d'Alessi, 'Maestri e Cantori fiamminghi nella Cappella Musicale del Duomo di Treviso (Italia): (1411-1561),' *Tijdschrift der Vereeniging voor Nederlands Muziekgeschiedenis* XV (1938-), 147-165. p. 157, 'Petrus Bordonus de Flandria cantor, sacerdote e beneficiato, successe all'

Bourdon has set down the Tenor of Hayne's composition (the fountainhead of nearly all the 'De tous biens' compositions)⁹⁵ at its original pitch, and composed a new Superius and a new Contra of his own. A study of the items listed in the Concordance under Odh 20 will give a fair idea of the extent to which this custom of borrowing art-song voices was carried on in this period. Either Tenor or Superius might be borrowed; both Tenor and Superius might be borrowed; and rarely all three parts were borrowed. Doubtless this last procedure was least popular because it left the least possibility for the imagination of the new composer. Although usually the borrowed voice retained its old position, this was by no means invariably the case. The cantus might be set an octave or a fifth away from (usually below) its original pitch, it might be inverted, used in a retrograde manner, placed in augmentation or diminution, or treated in such a way that two of these methods were combined.⁹⁶

In his setting of 'Ales regrets' (Odh 48) Alexander Agricola borrows the Tenor of Hayne's original composition on this text (Odh 57). In the Petrucci print this voice occupies the position normally filled by the Tenor, *viz.*, below the Discantus on the verso folio. In performance, however, one notes that it is actually the lowest voice to be heard, the new voices composed by Agricola both sounding above it. Agricola has, from time to time, combined repeated notes of Hayne's composition into longer notes in disregard of the needs of the text as underlaid in Hayne's song. This is more suitable for his own composition, since it brings about a greater rhythmical contrast. Such an alteration of a melody originally associated with words might be interpreted as a sign that Agricola intended his work to be performed on instruments. Little doubt can exist that the added voices were so conceived.

'L'homme banni' (Odh 47) shows a Tenor well differentiated from the

(footnote continued)

Odenoch e gli stessi libri precedentemente ricordati lo dicono *cantor et musicus praestantissimus*. Anche di questi non ho altre notizie all' infuori dei pagamenti del salario dall' agosto 1479 al febbraio 1480.'

95. Examination of the manuscripts used for this edition discovered 32 different compositions (not counting Hayne's original work), 31 of which borrow one or more voices from Odh 20, and all of which show the text incipit 'De tous biens.' The 'Jay pris amours' literature may be even more extensive.
96. A study of a large group of compositions comprising one original work and related products (such as Odh 20 and its subsidiary works, or the original 'Jay pris amours' from which Odh 6, 21, and 39 stem, together with its related compositions, for example) should be most instructive. A thorough investigation of the methods employed in dealing with the borrowed material should give us more insight into this type of compositional technique, the treatment of a cantus prius factus. It would possibly be too daring to suggest that all such new compositions which have borrowed one or more parts from an originally vocal work were instrumental in conception. Such material as appears in the Odhecaton, Canti B, and Canti C, however, at least suggests this idea. Even the little Duos (of which Canti C has two on 'Le serviteur' (Odh 35)) show every evidence of being instrumental in conception. Seg is particularly rich in settings of 'De tous biens.' The Duo by Roellrin, for example, begins in the following manner, which no one could characterize as 'vocal.'

Duo Roellrin

f.202'-203

De tous biem playne*

De tous biem playne*

[Incipits from Seg sent me by Prof Higinì Anglès.]

accompanying voices. With its occasional passages in parallel motion, its use of sequences, long runs, and long stretches of melody with no pause for breath, it may claim a family relationship to the other compositions of this group. The actual repetition of a motive (Contra, m5lff) is quite an unusual feature and thus worthy of mention. The results of the research pertaining to this composition have been quite puzzling. The nature of this Tenor suggests strongly that it was borrowed from a parent composition presumably with the same text. However, the only other setting of a text with this incipit which came to light was the better-known 'L'homme banni' of Dij, Roth, Mell, and other Chansonniers. This work appears to have no musical connection whatsoever with Odh 47; its text is found in several literary sources (Jardin, Ber R, P 1719, etc.) as well as in connection with the notes in various sources. Odh 47 was not found underlaid in any source, however, so that it is uncertain whether this is actually the text indicated by Petrucci or not. There is a further element of uncertainty in the lack of cadences and rests in the Tenor of Odh 47 to show its division into separate phrases (corresponding to lines of text) which should be present had the voice-part been borrowed from a vocal composition. Whether the Tenor was actually borrowed from a vocal composition now lost, or whether Agricola wrote this voice in imitation of such, the composition as it stands appears to be intended for instruments.

There is also insufficient evidence to classify 'Puisque de vous' (Odh 91) accurately. The music seems to be a setting of a virelai text but no text in this form was found. The musical style also presents a mixture of vocal and instrumental characteristics. The imitations between all voices at the beginning and again later suggest that it was an original vocal setting, yet the manner in which the Tenor stands out like a borrowed cantus, while the outer voices play about it in quicker notes (m12-m20, for example) is very characteristic of the instrumental arrangement of a borrowed cantus prius factus.

97. Odh 2, 4, 8, 9, 12, 13, 20, 27, 93.

98. Pages 58-59.

Four-Part Compositions

6. *St placet* compositions, originally conceived for three voices⁹⁷

In an intermediary position between the three- and four-part works in the Odhecaton stand nine compositions which were originally conceived for three voices only, but which stand in the Petrucci print as four-part works. As was pointed out above,⁹⁸ most of these added voices were of comparatively recent invention. Some may even have been written expressly for inclusion in the Odhecaton. Still others (not shown in the Odhecaton) were probably added after the collection was printed.

A great disparity in style exists in most cases between the added voice and the original parts. A number of reasons might account for this fact. It was doubtless difficult to insert another voice between Tenor and Discantus. It may often have proved impossible to carry out in the new voice a point of imitation already existing in the original voices. And, lastly, one might have the suspicion that the younger generation (who were probably responsible for these additions) were not completely sympathetic to the style of the older masters and thus failed, whether consciously or intentionally (in this case perhaps with the idea of bringing more life and motion into the quieter older works), to match the style of the original voices. Another influence may also have been at work. In this period each vocal part had its own character and function. In four-part writing the Altus was expected to contribute much to the rhythmical life of the composition. Hence, an Altus which might fulfill all the requirements expected of it in a work originally conceived for four parts might still be incongruous when implanted in a three-part work.

Whatever the explanation, these added parts do not exhibit a style identical with that of the other parts. The Altus of Hayne's 'De tous biens' (Odh 20) is typical. The characteristic stride of Hayne's melodies, in half and whole notes formed into long, graceful curves (averaging thirteen to sixteen measures in

length) is quite disturbed by the notes of the Altus which clatter along in quarters and eighths, which stop for rest whenever a difficult harmonic situation presents itself, and which do not conform to the custom of marking the close of each line of text with melismas, cadence, and rest characteristic of and inherent in the style of the vocal chanson. The Altus contrived for Hayne's 'Amours amours' (Odh 9) seems more in keeping with the style of the original, though it would still be singled out as a 'later addition.' Hayne's 'A la audienche' (Odh 93) also shows an extremely poor added Altus, which much of the time sounds lower than the Tenor.

In compositions whose original voices show systematic use of imitation at the beginnings of lines of text, the problem of adding an Altus was further complicated. One can observe how such a task was handled in 'Je cuide se ce tamps' (Odh 2). One might have wished the Altus to enter at either m5 or m6, but imitation would have been impossible here. The arranger found a possible point of entry in m2 and succeeded in carrying out the imitation for a distance of two measures. (Tenor and Superius imitate four of the opening measures of the Bassus.) At four other points in the composition (apparently a rondeau cinquain was composed, though the text was not retrieved) the Superius imitates the Tenor, the Bassus pursuing an independent course. The Altus very noticeably fails to take part in the imitation, obscures the imitation of the other parts, and indulges in greater leaps than are to be found in the Bassus. Rhythmically, however, this added voice blends well with the original parts.

The Altus added to Agricola's 'Cest mal charche' (Odh 12) has a character quite unlike that of the original voices. The work opens without imitation but this device is employed later. It will be observed that imitation carried out in all

three original parts at m4ff and m21ff is neglected by the added voice. At times, however, the voice adapts itself rather cleverly to both the rhythms and harmonies of the original work.

Caron's 'Helas' (Odh 13) was also originally written in the style of two parts in imitation above a supporting bass. In order to appreciate the true worth of Caron's work it is necessary to ignore the Altus completely and study the remaining voices.⁹⁹ When this is done one can see the imitations quite plainly at m1 (and m4), m15, m31-m32, and m47.¹⁰⁰ These imitations preceded in the last three instances by strong cadences followed by rests (m13, m30, m46) prove conclusively that Caron composed a rondeau quatrain. A text fulfilling this requirement is found in Lab beneath the notes of Caron's composition. It is not, however, the text indicated by the Petrucci print. Several manuscript sources uphold the printed collection in showing 'Helas que poura devenir,' a rondeau cinquain which, of course, it is impossible to underlay correctly. In the transcriptions the text called for by Petrucci is given as Text I, that of Lab as Text II. It is thus possible to compare the two and determine their relative suitability. One might at first think that a rondeau cinquain, which is usually longer than a rondeau quatrain, had been preferred because of its greater length. The fact is, however, that the number of syllables in the refrain of the five-line rondeau (five octosyllabic verses) is identical with the number in the original four-line rondeau (4 decasyllabic verses). Why the second text was substituted for the original is not clear; but that the rondeau quatrain was the text originally set by the composer there can be little doubt. Of Caron, the composer, very little seems to be known. He appears to have been a contemporary of Hayne, Ockeghem, Busnois, and others; and he is mentioned

99. The arranger has altered the cadence originally written for the three-part version by changing the notes of the Contra. The original notes are given in the Variants in the Musical Readings, Odh 13, m44-m46; these appear in the manuscripts showing only the three-part version.

100. Superius and Tenor of this work imitate each other to such a degree that one can almost call it canon. It is not a strict canon, however, and notes are changed at will by the composer. Cf. also Manfred Bukofzer's article, 'An Unknown Chansonnier of the Fifteenth Century,' *Musical Quarterly*, XXVIII (1942), 14-49, in which the author discusses Caron's use of imitation on p. 22. 'Jehan le Caron' is found among the 'Sommeliers' on the list of musicians at the court of Philippe le Bon, Duke of Burgundy, in the year 1436. (Marix, p. xxiv.)

in the text of the famous motet of Compère.¹⁰¹

The Altus of 'Je ne fay plus' (Odh 8) must be counted the most successful of these added voices, though it achieves this quality at the expense of range. Now above, now below the Tenor, it becomes really another Tenor, rather than an Altus.¹⁰²

The Altus added to the three-part 'Tmeiskin' (Odh 27) conforms less well to the style of the original parts. Although in their original state most of the compositions discussed in the present section would belong in Group 1, 'Tmeiskin' was apparently a vocal setting of a Flemish folk-song. J. P. N. Land reported finding a primitive version of the melody in a manuscript in Holland, which confirms this supposition. The underlaying of the text as seen in the transcription follows L 2, the only polyphonic source showing the text in all voices, as exactly as possible. Some adjustment was necessary, however, since the manuscript is crowded and no attempt made, apparently, to make a careful and accurate application of words to notes. The repetitions found at the beginning in the music suggest that the words 'was jonck' repeat. Johannes Wolf, the editor of W 25 L, has already brought forward such an interpretation and this idea is also followed in the present edition. As has been mentioned above, it seems regrettable that Isaac's name has been so widely associated with this setting. Only the Bologna copy of the Odhecaton ascribes the work to Isaac and, as we have seen, these attributions may not be correct. The name of Obrecht found in Seg (which became known only in 1926, whereas Prof. Wolf pub-

lished his collection of Flemish songs in 1910) would seem to be more accurate. This cannot be proved on external evidence alone, since F 176 names Japart, yet it seems likely that Obrecht was responsible since he made several other arrangements of his native folk-songs.¹⁰³

'Nunqua fue pena maior' (Odh 4) is the only setting of a Spanish text to find its way into the Odhecaton. Stylistically it stands somewhat apart from other Odhecaton works. Its characteristically Spanish cast is evidenced by its use of triple meter, the Phrygian mode, the division of the melody into much shorter phrases than is customary in French melodies of the period, and little details of rhythm such as alternation between the first and second mediaeval rhythmic modes (ml0-ml1) and the bringing of the cadential note on the second beat of the measure instead of the first (Superius, ml1, ml3; Tenor, ml4, etc.). Professor Trend feels that such elements are the effect of the Spanish language on Spanish music and 'although the general appearance and technique of composition is that of early Flemish chansons [speaking of the Spanish songs of Mad and Sev 2] there is a distinctive rhythmic quality which is Spanish--no less Spanish than the shortness and abruptness of the melodies, or the poetical and musical form.¹⁰⁴ Vander Straeten first brought forward the name of Urrede as composer on the strength of the attribution in Mad. He was followed in this by Barbieri and others. After an investigation of a more complete list of sources than was known at that time the name of Enrique (in R 2) must be considered, as well. Yet, since the magnificent Spanish codex edited by Barbieri

101. See above, page 66. Also note the remark of Wolfgang Stephan in his *Die burgundisch-niederländische Notette zur Zeit Ockeghems*, p. 7, n. 10. For an analysis of the style of Caron, see Gombosi, *op. cit.*, pp. 3-5.

102. This composition is attributed to Busnois, Compère, and Gilles Mureau. The last-named composer was one of the singers in the 'grande chapelle' of Philip the Fair which accompanied the Duke of Burgundy to Spain in 1505-06 (G. Van Doorslaer, 'La Chapelle musicale de Philippe le beau,' *Revue belge d'archéologie et d'histoire de l'art*, IV, 1934, 21-58, 139-166). Earlier he had been canon of the Cathédrale of Notre Dame in Chartres. (André Pirro, 'Gilles Mureau, Chanoine de Chartres,' *Festschrift für Johannes Wolf zu seinem sechzigsten Geburtstage*, Berlin, 1929, pp. 163-167.)

103. Jean (or Jannes) Japart is another composer of whom almost nothing is known. Petrucci printed 17 chansons of his in the Odhecaton, Canti B, and Canti C.

104. John Brande Trend, 'Spanish Madrigals and Madrigal-Texts,' *Studien zur Musikgeschichte: Festschrift für Guido Adler zum 75. Geburtstag* (Vienna, 1930), p. 116.

(Mad) would be the most reliable of the three sources making any attribution (Mad, Per, and R 2), it is probable that Urrede was, actually, the composer of this piece.

7. Compositions with two voices in canon¹⁰⁵

The compositions in this group might have been otherwise classified, but have been placed together here for the purpose of studying this particular compositional device. As will be seen presently, nearly all the parts in canon present a *cantus prius factus*, in most cases a melody which has a convincingly popular cast. The canons are found in an amazingly great variety of positions: T and B, A and T, S and A, S and T, T and B, and first and second T in a five-part composition. One may infer that there was, then, no rule or custom in this matter, and that from the beginning composers enjoyed perfect freedom in choosing a position for the canonical parts.

In the first two compositions of this group, 'Adieu mes amours' (Odh 14)¹⁰⁵ by Josquin des Prés and 'Mon mignault' (Odh 17) by Antoine Busnois, one notes still another feature not met before in the analysis of Odhecaton compositions: the combination of two French texts in the same work. Josquin borrows the folk-song, 'Adieu mes amours, à Dieu vous command,' which he sets in canon between Tenor and Bassus. It is quite obvious in most of the songs of this group that certain adjustments--insertion of rests, occasional change of a note in one of the parts, addition of cadential melismas to fill in or to form a more suitable support for the superstructure (if the part in question is the Bassus), etc.--such alterations are the logical consequence of an attempt to force into a canonical scheme melodies not originally contrived for such an end. With two exceptions (Odh 5 and Odh 95) the canons of the Odhecaton must be characterized as 'free.' As has been discussed at some length in the chapter on texts, Josquin's composition is particularly interesting in that it combines two literary

texts of unlike form. The text of the Superius is a rondeau, that of the Tenor and Bass a primitive bergerette. Thematically, the upper voices derive inspiration from the folk-melody in the lower voices. (Cf. Superius, *mlff*, with Tenor, *m3ff*; Altus, *m2lff*, with Tenor, *m25ff*; etc.) It is also important to observe that the section, *m40* to the end, is an exact repetition of *m1-m20*. This indicates that Josquin composed his upper parts in a manner exactly paralleling the *virelai* structure of the borrowed voices. The verses found underlying the Superius, together with those standing at the end of the music (in FR) form a complete *rondeau cinquain*. This is a more sophisticated product and related in subject matter to the folk-song of the lower voices. Was it written before or after the music was composed? It was most probably written to be used with this particular folk-song. A careful inspection of both words and music brings out these facts: If an attempt is made to perform the Superius properly, i.e., as a *rondeau*, with a return to the beginning at either *m34* or *m36*, where the second stanza would come to an end, one sees that this is not a good stopping-point for the lower voices. If, on the other hand, one performs the composition correctly from the point of view of the bergerette of the canonical voices, i.e., performs refrain, *ouvert*, *clos*, and *tierce* straight through without pause and then returns to the beginning for the final statement of the refrain, a close may suitably be made at *m20*, as far as the music of the whole is concerned,--but the text of the Superius would only have reached the middle of the second stanza. There are various solutions of these problems. One might be an entirely instrumental performance of the entire work. The construction of the Altus *m1-m17*, would be best suited to this type of rendition, since there is no provision for taking a breath and the music gives no hint as to how the words would be applied by a singer. This voice is quite definitely instrumental in style; its sudden rise to the height of an octave and a half within the space of three measures (*m26-m28*)

105. Odh 5, 14, 17, 24, 28, and 95. (Odh 3 and 96 are of a similar construction, on the whole, but without involving actual canon. See also Odh 13, which has very extended imitation.)

106. This composition is also discussed in Torre, pp. 201-202.

also supports this view. Another possible solution would be a performance of the two lower voices by singers, of the upper parts by instruments. In this case the composition might be performed once straight through and brought there to an end; or, if a rounding out of the complete form of the bergerette were desired, the first twenty measures might be repeated and the composition brought to a close at m20. A completely vocal performance could be effected by having the upper voices follow the verses of the second stanza with refrain text, the music continuing to its conclusion; for refrain and third stanza the music would in any case be used in its entirety.

Busnois seems likewise to have set a *cantus prius factus* in canon in his 'Mon mignault' (Odh 17).¹⁰⁷ This melody (found in Altus and Tenor) has a most engaging rhythm, which is little disturbed by insertions or additions of the composer until its close (m37 of Altus and m41 of Tenor). In this work, both the text of the borrowed *cantus* and that of the free-composed parts (Superius and Bassus) are alike in their form, which is that of the *rondeau quatrain layé*. Since additional stanzas are supplied one is again faced with the problem of deciding how the second stanza would be performed. A sign stands at m21 in *Dij*, where all parts are supplied with their text. This suggests that the Superius should cadence on D of m20. It does not, however, solve the problem of what the remaining voices would do. If they should stop earlier (Altus, m19; Tenor, m20) the last verse of the second stanza would have to be omitted; should they continue (Tenor to m22, for example) it would be difficult to arrange a suitable cadence. Such situations as this present a very real problem as regards performance. The most reasonable conclusion is that suggested by Knud Jeppesen, *viz.*, that the singers continued with refrain words (following the second stanza) from this point and that, for the complete performance of such *rondeaux*, the polyphonic setting would be performed straight through three

times (with an optional fourth time with complete refrain text). Since this particular work is short and attractive, this solution would not be unwelcome and would certainly prove the least awkward and most artistically satisfying of the possibilities which offer themselves. It is regrettable that one stanza of the text used by the lower voices is still wanting.

This is the first work by Antoine Busnois to have been examined. Busnois was primarily a composer of chansons and Petrucci printed four in the *Odhecaton*, one in the *Canti B*, and four in *Canti C*. Altogether between thirty and forty chansons of his are known today, while he composed only two masses, two magnificats, and a half dozen motets. Wolfgang Stephan has called attention to this tendency to specialize among the composers of this generation. Ockeghem, for example, devoted most effort to the composition of masses, sixteen in all, while composing only eight motets. Regis, on the other hand, composed seven large five-part motets, only a few masses, and only one chanson.¹⁰⁸ Busnois entered the service of Charles the Bold, Duke of Burgundy, in December, 1467, in the capacity of 'chantre' and 'demi-chapelain,' becoming 'chapelain' in 1476.¹⁰⁹ While still the Count of Charolais, Charles had received instruction in counterpoint from Busnois, who once described himself as 'illustri comitis de Chaulois (Charolais) indignum musicum.'¹¹⁰ In his life of the poet Molinet, Noël Dupire gives some details of the early career of Busnois. He says, 'C'est surtout pour Busnois que Molinet a une affection particulière. Maître Antoine Busnois, dès 1475, fait partie du personnel de Charles le Téméraire; il se trouve avec lui au siège de Neuss et touche dix-huit sols par jour. Il figure en 1476 dans les états journaliers de la dépense de l'hôtel de Marguerite d'York, duchesse de Bourgogne; il reçoit alors 9 sols (Archives du Nord, B 3440); il a comme souveraine, l'année suivante, Marie de Bourgogne (Arch. du Nord, B 3441); dès le mois de décembre 1477, il est chapelain de la chapelle

107. Cf. Gombosi, p. 8, for an evaluation of the style of Antoine Busnois.

108. Stephan, *op. cit.*, p. 8, and notes 19, 20, and 21.

109. Van Doorslaer, *op. cit.*, p. 30.

110. Bernard Quaritch, *Catalogue no. 510* (London, 1935), p. 109.

domestique de l'archiduc Maximilien (Arch. du Nord, B 2117, no. 68325); il garde encore cette fonction en 1479 (Arch. du Nord, B 3442).¹¹¹ His name appears on the rolls still later in the reign of Mary of Burgundy (1481) and it is thought that Busnois probably remained in her service until her death in 1482. After this he became *rector cantoriae* in the cathedral of Saint-Sauveur in Bruges, where he died, still holding this position, on 6 November 1492. Before entering the service of the Burgundians he had directed the chapel of Saint-Silvestre of the chateau of Mons, a post which he resigned, at Maestricht, in 1473.¹¹² He also held various prebends: at Condé, Tholne (Holland), and in 1481, at the church of Saint-Gommaire in Lierre. It would appear that none of these prebends was resident. The poet Molinet once addressed a letter to Busnois as 'Monseigneur le doyen de Verne.'¹¹³ Various suggestions have been made as to the identity of this town. Van Doorslaer says, 'Il était titulaire d'une prébende de doyen à Oost-Voerne (en Hollande).'¹¹⁴ According to Dupire, on the other hand, the place was more probably Furnes in Flanders. He argues, 'Ce nom propre a été diversement interprété: il s'agit de Furnes. Les mss. portent *Verne* ou *Vorne* et Furnes se dit *Veurn* en flamand. Il ne peut être question de Fournes-en-Weppes...., puisqu'il n'y avait pas de chapitre en cette bourgade, ni de Voorne en Zélande...., puisque Molinet dit de Busnois qu'il *prospere en ce bas pays flandrin*. L'expression s'applique parfaitement à Furnes, où se trouvait la collégiale de sainte Walburge, rattachée à l'évêché de Thérouanne.'¹¹⁵ In 1479 an exchange of poetry took place between Busnois and Molinet. Busnois sent

a rondeau to Molinet. 'Molinet lui répond dans une pièce fort gaillarde, où chaque strophe se termine par un vers du rondeau.'¹¹⁶ In addition, a rondeau and a bergerette of Busnois are still extant. The bergerette was cited by Pierre Fabri as a worthy example of that form in *Le Grand et vray art de plaine rethorique*.¹¹⁷ The rondeau may be seen in Gaston Raynaud's *Rondeaux du xv^e siècle*.¹¹⁸ Molinet's connection with Compère has been mentioned above; and his French epitaph for Ockeghem. In the Latin epitaph Molinet again mentions certain musicians, in fact, the very three mentioned in the present discussion as specialists in different branches of musical composition. These lines (verses 13-16) read:¹¹⁹

Busnois, Regis amenus
Stelle sunt renitentes;
Est Obghem velut ortus
Sol, lucens super omnes.

In 'Un franc archier' (Odh 28) Compère sets a pre-existent melody in canon in the two upper voices. By varying the interval of rest between phrases, the notes are kept in perfect canon (at the fifth below) to the close of the song, each stanza of which concludes with the refrain, 'Viragon, vignette, sur vignon.' By the addition of one flat in the signature of the Altus the exact melodic intervals are retained, which was not done by Busnois in 'Mon mignault' (Odh 17). Both of the free-composed lower parts imitate the cantus at times. The Tenor, in fact, gives nearly the entire borrowed melody intact, though with free-composed extensions some measures in length separating the statements of the individual phrases. The Bassus

111. Noël Dupire, *Jean Molinet: La Vie--Les Oeuvres* (Paris: Librairie E. Droz, 1932), p. 139.

112. Van Doorslaer, *op. cit.*, p. 30.

113. Dupire, *op. cit.*, p. 140.

114. Van Doorslaer, *op. cit.*, p. 30. In addition to this study of the Burgundian musical chapel, which contains many references to Busnois, another interesting account of this composer and his musical style is the chapter entitled, 'Antonius Busnois als "würdigstes Muster" Adams von Fulda,' in the book by Wilhelm Ehmann, *Adam von Fulda als Vertreter der ersten deutschen Komponistengeneration (Neue Deutsche Forschungen, Abteilung Musikwissenschaft, II, Berlin, 1936)*.

115. Dupire, *op. cit.*, p. 140, n. 1.

116. Dupire, *op. cit.*, p. 139.

117. Ed., Estienne Caveiller (Paris, 1539), f. 35.

118. *Rondeaux et autres poésies du xv^e siècle* (Paris, 1889), p. 153.

119. Dupire, *op. cit.*, p. 138.

presents only the second phrase very completely. One might suspect that these lower voices were planned as an instrumental accompaniment.

Jean Japart's 'Cela sans plus non sufi pas' (Odh 24) also employs a type of free canon between Superius and Tenor, the latter leading, so that the canon is at the octave above. The Tenor has always a cadential melisma at the end of each musical phrase. As in the preceding composition the remaining upper voice (here the Altus) imitates the cantus now and again. The Bassus remains completely independent and provides a support for the upper voices. By the use of the words 'Cela sans plus' this work is inevitably drawn within the orbit of the Lannoy composition. Though further text was not found, the entire work--both text and music--seems to be related to the Canti B composition on 'Cela sans plus' discussed above.¹²⁰ A comparison of the Superius of Japart's composition with the melody quoted there demonstrates clearly a melodic and formal connection. It might be that Japart wrote this work as a sort of reply to that of de Lannoy's; as Compère's 'Venis regrets' (Odh 53) answered Hayne's 'Ales regres' (Odh 57). It will be remembered that the opening measures of 'Venis regrets' acknowledged the source of its inspiration in a musical way in addition to the parallelism evidenced by the text incipits. The linking together of compositions by subject matter, as well as musical content, was a favorite custom of musicians of this epoch, as it was among the poets of the time, and is quite characteristic of the period. The exact connection between the two works in question is not completely clear, however. One other possibility suggests itself, *viz.*, that the words 'Cela sans plus non sufi pas' constituted a canon, *i.e.*, 'Cela sans plus does not suffice.' Japart's work, however, suggests in every conceivable way that a text was set; a text, in fact, of construction identical with that of de Lannoy's composition. In the absence of any text continuing 'non sufi pas' one can only resort to conjecture.

In the composition 'Brunette' (Odh 5)¹²¹ by Johannes Stockem one sees a melody which progresses quite naturally in canon at the fifth below. The same manuscript (Wien) which gives a slightly longer incipit, 'Brunette m'amiette,' which should be helpful in identifying the text, marks the middle voice of the transcription 'Secundus Tenor' and the one beneath it 'Tenores ad longum.' This hints not only that Tenor voices were used for these parts but that the melody appearing there was a cantus prius factus set in augmentation. Its character is certainly that of melodies of folk origin. The use of five parts is a departure from the number normally used in secular works of this time. Among the 286 works of the Petrucci collections only six five-part compositions are to be found.¹²² Although not many of Stockem's compositions are known today, he enjoyed a certain prominence as a composer in his own day. Tinctoris dedicated his *De inventione et usu musicae* (probably printed in Naples, ca. 1487) to him, 'Joanni Stokem, viro bene morato,' and had known Stockem in Liège, where both were together for some time. Stockem is known to have spent some time at the court of King Matthias Corvinus and Queen Beatrice of Hungary in Budapest, though what exact post he held seems not yet to be known. Queen Beatrice was a daughter of King Ferdinand I of Naples. She was married to Corvinus in 1476, and widowed in 1490. Shortly after the death of her husband, attacks of those unfriendly to the queen charged that she had indulged her tendency to extravagance, and had spent ten times as much for foreign musicians, singers, actors, and dancers as the amount of the dowry she had brought with her. Music at the Hungarian court is supposed to have attained a very great height during the reign of this king and queen and Stockem was for a time numbered among the 'foreign musicians.' In 1483 the music of the Hungarian court was compared very favorably with that of the Sistine Chapel by Bartholomaeus de Maraschi, bishop of Citta di Castello and master of the papal chapel in Rome, who was sent as ambassador to the

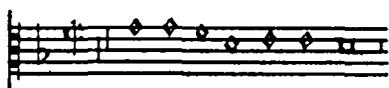
120. Pages 76-77.

121. This composition is also discussed in Torre, p. 202.

122. Odh 3, 5; Canti B 2, 32; Canti C 74, 82.

court of Corvinus. He wrote, 'habet enim (i.e., Corvinus) cantorum capellam qua nullam praestantiorē vidi, nostrae (the Sistine Chapel in Rome) similem, antequam pestis in ea grassaretur.' From 1487 to 1490 Stockem's name appears on the list of singers in the papal chapel. Further information, including the date of his death, seems to be completely lacking.¹²³

The other five-part composition in the Odhecaton, 'Hor oires une chanson' (Odh 3),¹²⁴ will also be placed in this group. It contains no actual canon, but the style of the whole work is similar to that of other works of this section. A folk-song, apparently, stands in one of the Tenor voices; and in place of its canonical reproduction in the other Tenor part one finds an ostinato, a sevenfold repetition of a four-measure motive which



may have been taken from m31-m34 of the folk-melody. It would, however, be in-

teresting to know whether any connection exists between the 'chanson' mentioned in the text incipit and the 'Cantus de anglia' which forms the 'Superius cantus' of a composition in Wien (no. 47). There this same motive is repeated twelve times, at various pitches.¹²⁵ The syllables given in Wien, 'La sol mi fa mi,' apply to



the ostinato figure of Odh 3 only after the introduction of the editorial flats. These were, however, not added for this reason; and it should be observed that the third statement of the motive in Wien (beginning on G) is identical with the motive of Odh 3 without any insertion of flats.

The tiny 'Meskin es hu' (Odh 96) by Obrecht is a member of this family group

only by adoption. What seems like a folk-song is so set that its phrases are sung alternately by Altus and Tenor. Since neither of these voice-parts seemed complete in itself the suspicion was formed that together they made up one melody. An investigation of the three-part version of this composition in FP proved that this feeling was quite justified. That codex showed Altus and Tenor combined into one voice.¹²⁶ The arrangement of the parts in the Odhecaton may merely represent one other method of making possible a performance by four voices of a composition originally for three; or, it may be that Obrecht planned the song for four-part performance from the start.

The last composition placed in this group is an arrangement of two voices of Hayne's 'De tous biens' (Odh 57) by Josquin des Prés (Odh 95). Josquin borrowed Superius and Tenor of Hayne's composition and set them down exactly as written by Hayne. To these Josquin added a third part written in entirely different style from that of Hayne's voices, and added the rubric, 'Petrus e Joannes currunt in puncto.' These words are an example of a 'puzzle canon,' mysterious words from which one gathers that the notes are to be performed twice, by 'Petrus' and by 'Joannes.' Such a technicality as the exact interval of time or space at which the second voice should begin must be determined by experiment. The correct solution seems to be a canon at the unison and at the distance of one minim. The canon given by Glareanus, in the *Dodecachordon*, reads 'Fuga ad minimam' thus substantiating the solution attained by the practical method of 'trial and error.' This canon by Josquin is the only canon in the Odhecaton not written out. Only a glance at its leaps and angular progressions, its swift runs and ochetus-like passages (m38ff, m52ff) is sufficient to convince one beyond the shadow of a doubt that the canon was conceived for instruments.

123. What little is known of Stockem is given by Karl Weinmann in his work, *Johannes Tinctoris (1445-1511) und sein unbekannter Traktat 'De inventionē et usu musicae': eine historisch-kritische Untersuchung* (Regensburg and Rome, 1917), pp. 8-10. An earlier article mentioning Stockem is that by Ludwig Fökövi, 'Musik und musikalische Verhältnisse in Ungarn am Hofe des Matthias Corvinus,' *Kirchenmusikalisches Jahrbuch*, XV (1900), 1-16.

124. This composition is also discussed in Torre, p. 202.

125. Cf. also Odh 17, the phrase set to 'Amoureux suis, etc.'

126. The Tenor-Altus of FP may be seen in Ob W, p. xv.

8. Free-composed settings, originally for four voices¹²⁷

'Je nay dueil' (Odh 38) by Agricola is a perfect example of the genuine 4-part counterpart of the free-composed setting of a text for three voices. All the characteristics of the three-part writing made familiar through the discussion of works comprising Group 1 are mirrored here in the four-part setting. Each textual verse has its accompanying musical phrase opened with a motive in imitation of the corresponding phrase in some other voice, and closed with a cadence and rest before the setting of the next verse begins. The form of the text is that of the *virelai*, also frequently composed for three voices. This form would have been recognizable even without the words, through the evenly spaced cadences, eight in number: five (m13, m22, m31, m45, m55) denoting the refrain of five verses; and, after the double bar, three phrases (m68, m78, and m88) indicating the *ouvert* section. At the close of the music for *ouvert* and *clos* one has here exactly the same feeling of uncertainty as to the intention of the composer as was felt in the three-part setting of Odh 91. Whether one should finish the *ouvert* at m88 and the *clos* at m92 or whether these final measures (89-92) were especially prepared as a smoother progression back to m55 for the repeat with words of the *clos* section of the text and m88 was planned as point of return to m1 for the *tierce*, may be left to the judgment of the performers. As in 3-part works the Bassus may continue beyond the cadencing point of the upper voices (m14-m16, for example), taking up the new strain only after it has been well begun by the other voices. Again, all three lower voices may continue after the Superius has cadenced and, in a cadence of their own, mark the beginning of the next musical phrase and verse of text of the Superius. With this greater number of parts one notes more overlapping of phrases, a more closely woven texture, a stronger feeling of continuity than in

three-part settings, all evidences of a more mature and perfect technique of polyphonic writing. This may be owing to the personal development of the composer, or it may have been somewhat easier to achieve these results with four voices than with only three. Through-imitation is here reserved exclusively for the opening of the composition.

In 'Acordes moy' (Odh 33) by Busnois the most interesting feature is a new compositional device which might be called 'part-grouping' or 'choir-grouping' for want of a better term. The situation which this term attempts to describe is that of the moving in pairs of the voices. Frequently these are paired according to pitch, that is, the Tenor serves as a melody and is accompanied by the Bassus; in the treble range the Superius carries the more pronounced melody and is supported by the Altus. It sometimes happens, though this may not be stated as a rule, that the melodic parts imitate each other, the supporting parts maintaining their function of support and not joining in the imitation. In order that this scheme of pairing off may be the more clearly identified, the one pair usually rests for some measures while the other pair is active.¹²⁸ In 'Acordes moy' part-grouping is employed at m2ff, m9ff, suggested at m16ff, and at m32ff the extreme outer parts group together to be answered by Altus and Tenor together at m35ff. Other parts of the composition show the long-note openings of phrases followed by florid passages which were pointed out as characteristic of the late-Burgundian style of writing for three parts. The juxtaposition of this ancient manner of writing and the scheme of part-grouping which is a compositional device developing only with the increase in the number of voices to four, plus the somewhat eccentric insertion of the *ochetus*-like passages m46-m50 (a curious repetition of the Bassus note by the Altus, at the same pitch!) produces an extraordinary effect.

This feature of part-grouping is also traceable in 'Je ne demande' (Odh 42)

127. Odh 1, 15, 33, 38, 42.

128. Cf. Albert Smijers, 'Josquin des Prez,' *Proceedings of the Musical Association*, LIII (1926-27), p. 112: 'It was from this manner of dividing the voices, which was continually employed by Josquin, that the Venetian School under Adriaan Willaert later evolved the manner of writing in several choirs.'

by Busnois. In 'Acordes moy' (of the same author) one might have noticed that the Superius at times was pulled down into an unusually low range. In 'Je ne demande' as well, the voices move about freely, not keeping to the ranges normal to soprano, alto, tenor, and bass. It is important to notice that the melodic part of the opening pair of voices is labeled 'Tenor' and that the supporting part is called 'Altus' despite the fact that their ranges belie such names. Only once, for a beat or two in m34 is the 'Altus' heard above the 'Tenor'; elsewhere it is definitely the lower of the two voices at times even dipping below the Bassus. This is a rather interesting illustration of the fact that function rather than pitch determined the designation of parts. The 'Tenor' displays the traditional Tenor clauses at such important cadences as those bringing the first and second parts of the work to a close; and it is the 'Tenor' which is linked with the Superius in imitations marking the beginnings of three of the four textual verses (the introduction of the second verse is faulty in this regard); the Tenor of m1ff may be compared with Superius of m1lff, Tenor of m32ff with Superius of m34ff, and Tenor of m44ff with Superius of m47ff. This voice is, then, the true Tenor; the designation of the other part 'Altus' may have been the work of the editor of the Odhecaton, for in some manuscript sources it is more correctly labeled 'Contra.'

Pierre de La Rue's 'Pourquoy non' (Odh 15) is one of the finest specimens in the Odhecaton of the free-composed setting for four voices. This is no hack work, but a beautiful and skillful piece of writing. Though the rhyme-endings of the text are those proper to the refrain of a rondeau cinquain, only these five verses are known and it is possible that we are in possession of a complete poem, short though it may be, and not of an incomplete rondeau. The sense of the extant verses is, in any case, both clear and perfectly complete and not in any need of further elaboration. It is also questionable whether further text (of an imaginary rondeau) could be adjusted to the music, which so obviously is a direct interpretation of the verses at hand. The composer showed unusual regard for his text and

displays considerable originality in his setting of the opening verses of the poem. The parallelism apparent in the first two lines of text is carefully reflected in the music. First of all, the simultaneous cadencing (marked by a fermata) brings all the voices to a stop at the end of the first textual verse. Then, La Rue detaches the first two words, 'Pourquoy non, from each of the first two lines and gives them special emphasis by means of equally firm cadences, with holds and rests at m9-m10 and m24-m25. Further, the music to which the words 'Pourquoy non' are sung the second time is identical with that heard at the opening of the composition (only the short approach to the cadence in the Discantus, m22-m24 differs slightly from the corresponding passage, m7-m9). For the setting of the words 'Pourquoy non' through-imitation is employed, though in an uncommon and quite original manner. The Bassus sings the bare notes of the motive of the imitation (m7-m9), while the remaining voice-parts spin out melismas to the varying lengths of 5, 7, and 9 measures after stating the motive itself. In m10 all parts unite in observing the pause suggested rhetorically in the words 'Pourquoy non.' After the ensuing half-measure rest all voices give out the words 'ne veuille' simultaneously in a momentary lapse into homophony. Even the same chord is heard three times in succession producing an unusual and unexpected effect, both for its homophonic character and the actual chordal repetition. These words are thrown into sharp relief by this treatment. The same technique is used with like effect for the words 'ne doy-je' of the second verse. After this unique and effective opening the composition takes the usual polyphonic course to which we are accustomed: short musical phrases corresponding to verse (or half verse) of text, set off by rests and with occasional points of imitation, etc. In this composition there is a remarkable equality between the vocal parts and in the distribution of rhythm. Phrases are also dovetailed so closely that the composition flows along very smoothly, with any sectional division not easily perceptible. Towards the close of the composition one notes two details which reveal the composer as belonging to a younger generation than some of the men

studied thus far. A few of the last words are repeated, and a little motive of three repeated notes is heard several times (in different voices) as though planned especially for the words 'sans guerdon' or for 'acquérir.' Such treatment seems indicative of the growing dissatisfaction with the older, extremely melismatic mode of writing and certainly points towards the goal which the setting of words was steadily approaching, *viz.*, the systematically syllabic manner of composing a text.

This is the only composition in the *Odhecaton* by Pierre de La Rue, the composer whom Riemann calls 'einer der hervorragendsten niederländischen Meister. Though his actual birthplace and date of birth are unknown, according to Goovaerts¹²⁹ he was born in Picardy. He has been traced as active in the chapel of the Burgundian dukes as early as 1485, again from 1492-95, and later.¹³⁰ He was listed in 1497 and again in 1500 among the chaplains of the 'grande chapelle' maintained at Brussels for the purpose of celebrating the offices in public.¹³¹ He accompanied Philip the Fair on his first trip to Spain, 1501-02, when Philip's wife, Jeanne of Navarre (Joanna the Mad), became heir apparent to the crowns of Castille and Aragon by the decease of her nephew, Don Michel. La Rue, together with Agricola, De Orto, and Mureau (to mention only *Odhecaton* composers) was also among the musicians Philip took with him on his second trip to Spain, 1505-06, when Philip and Jeanne were proclaimed king and queen of Castille (at the death of Isabella in 1504).¹³² He is also listed as 'chantre de la chapelle domesticque de mon Sr l'archiduc (Charles V)'¹³³ in 1510 and

1512, and in 1514 passed into the service of Marguerite of Austria. Both La Rue and Agricola must have been popular composers of the Austrian court for the 'Albums of Marguerite of Austria' (among them *Brux 1* and *Brux 2*) contained many of their compositions, both sacred and secular. The name of La Rue was one which lent itself to many variations, translations, etc., so diverse that it is not always instantly obvious who is meant. He was sometimes known as 'Pierchon de La Rue,' a form in the speech of Picardy which might be either augmentative or diminutive in its meaning, since most suffixes in French dialects have not a fixed value. Whenever a fixed value was sought after, the French added (add) *Gros* or *Petit* as a prefix: *Gros-Jean*, *Gros-René*, etc. It seems probable, therefore, that the French diminutive form 'Pierquin' (sometimes also written 'Pietrequin,' 'Pietraquin,' or even 'Pictraquin') appearing in some manuscripts¹³⁴ may also refer to La Rue.¹³⁵ In Italy 'Pierchon' was taken over as 'Pierson,' 'Pierzon,' or 'Pierazzon.' In the lists of the 'grande chapelle' the name 'Pierchon de La Rue' appeared; Molinet also referred to the composer as merely 'Perchon' in his epitaph for Ockeghem.¹³⁶ Rabelais, on the other hand, used the formal surname, *de La Rue*.¹³⁷

Although no record has been found indicating that La Rue ever visited Italy, he is mentioned by Teofilo Folengo who Latinizes his name as 'Petrus de Robore.' Folengo lists him along with Jean Mouton, Antoine Brumel, and Josquin, three other contributors to the *Odhecaton*. All four were active throughout the first twenty years of the sixteenth century. In a

129. *Biographie Nationale de Belgique*, V, col. 325.

130. André Pirro, 'Dokumente über A. Brumel,' p. 349ff.

131. Van Doorslaer, *op. cit.*, pp. 44, 47.

132. *Ibid.*, p. 47.

133. Vander Straeten, VII.

134. F 59, F 178, FR, Q 17, and R 2. These names appear in connection with *Odh 87*, which is attributed to *Compère* in the Petrucci print. Either La Rue or *Compère* would seem more probably to have been responsible for the composition of *Odh 87* than would, for example, Pierquin Basin (d. 1497), represented by compositions in Q 17 and R 1 under the name 'Pierquin' and possibly the person meant as composer of *Odh 87*.

135. Professor Henri F. Muller of Columbia University writes me in answer to my question regarding this point: 'Pierchon and Pierquin may very well refer to the same man in two contiguous dialects and even in the same, at a period when the use of such suffixes was much greater than today.'

136. Consult p. 66.

137. Consult p. 66, n. 39.

stanza devoted mainly to a eulogy of the papal choir under Leo X, Folengo mentioned some of its singers, among them Antoine Bruhier (also represented in the present collection). Following mention of several works by Josquin come these lines:¹³⁸

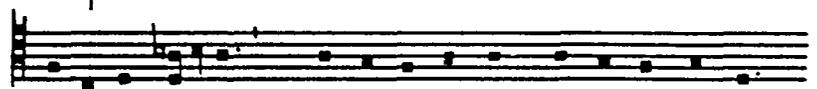
Nascere, Phoebeae laus ergo prima cohortis,
O Josquine, Deo gratissime, nascere mundo
Compositure diu, quem clamat Musica patrem,
Magnus adorabit tua tunc vestigia Brumel,
Jannes Motonus, Petrus de Robore, Festa
Constans, Josquinus qui saepe putabitur
esse.

Thus it is evident that La Rue's compositions were at any rate known and sung in Italy, even if no trace can be found of his having been employed there. Glareanus also Latinized his name, though in the form 'Petrus Platensis,' and the Latin epitaph in St. Catherine's chapel of the church at Courtrai says, 'It is sacred music which has rendered illustrious the name of De Vic (La Rue).'¹³⁹ In 1501, according to Van Doorslaer, 'il est doté d'un canonicat de la collégiale à Courtrai sans obligation de résidence; il figurait dès 1501 sur les rôles de ce bénéfice, comme aussi pour les prébendes de Gand et du château.'¹⁴⁰ From 1514 his name is not found on the Burgundian chapel lists. He took possession of a prebend of the church of Notre Dame de Termonde, which he left soon after. In 1516 he went to Courtrai to reside and his epitaph there relates that he, 'being canon of this church, finished his days,' the date given being 20 November 1518.¹⁴¹

De Orto's 'Ave Maria' (Odh 1) has been placed in this Group, though as a sacred work it might have been set apart as was 'Mater patris' from the 3-part works. It was originally written for four parts and is for the most part free-composed. It is a kind of setting of a cantus prius

factus, though not in the style employed in other Odhecaton works when a folk-melody or art-song voice is borrowed. Here the words 'Ave Maria, gratia plena, Dominus tecum' (completely given by Petrucci) are those of the Marian antiphon, which suggests that the notes are derived from the well-known Gregorian setting of these words. The long notes of the composition underlaid with text are insertions (in augmentation) of either genuine plainsong or simulated chant. Each voice shows all three sections of the text, the last, 'Dominus tecum,' repeating one or more times. At the very close the rhythm of the composition changes from duple to a slightly faster triple meter in a manner already observed in Netherlandish motets above. This composition seems to have been written for instrumental performance. It is in any case obvious that the underlaying of the text as given in the Petrucci print (and reproduced in the transcription) could not possibly have been offered with the intention that it be accepted literally as it stands. The words seem, rather, to have been placed there to identify the quotation from an earlier source. There is a slight correlation between the notes given by De Orto and those of the Marian antiphon so commonly sung. Whether this is the actual source of De Orto's notes or whether he perhaps composed his own melody in reminiscence of the church melody cannot be asserted dogmatically.

De Orto is another musician who spent some time in the service of the Burgundian court, probably from 1505 until his death in 1516. As has been mentioned, he accompanied Philip to Spain in 1506 as



A. ve Ma. ri. a, Gra. ti. a ple. na, Do. mi. nus te. cum



A ve Mari. a, Gra. ti. a ple. na, Do. mi. nus te. cum

138. The quotations from Folengo have been drawn from a lecture by Prof. Edward J. Dent before the British Academy in 1934 and printed in their *Proceedings*, vol. XIX. Offprints of this lecture are available; the verses quoted here are found on p. 13 of the offprint.

139. Edmond vander Straeten, *La Musique aux Pays-Bas avant le xix^e siècle* (8 vols., Brussels, 1867-88), VII. Still other forms of his name are de Vico, Vicanus, de la Ruellin, Perisone, etc.

140. Van Doorslaer, p. 156.

141. Vander Straeten, VII.

a member of the musical chapel. His name appears on the rolls of the papal chapel in Rome from 1484-1494. This fact establishes without question his ability as a singer, for a post in this famous choir was considered one of the highest honors a musician could attain in that day. Petrucci printed two works by De Orto in each of the three collections, the Odhecaton, the Canti B, and the Canti C; the 'Ave Maria' is the only one having a sacred text. He also printed a book of masses by De Orto in 1505. In 1500 Philip confided to Martin Bourgeois the task of executing a book of music which he wished to present to his father, Maximilian, as a gift. This was not finished until April, 1502. It is now Ms 9126 of the Bibliothèque Royale of Brussels and contains 4 masses and 4 motets by La Rue, 2 masses and 3 motets by Agricola, an 'Ave Maria' for five voices by De Orto, 2 masses and 4 motets by Josquin, and a motet by Barbireau. It is said to be a most elegant volume and to contain 700 letters in gold.¹⁴²

9. Arrangements of a *cantus prius factus*

a) Use of a folk-song as *cantus*¹⁴³

In this ninth Group which corresponds to Group 5 among the three-part works, one finds some arrangements of melodies which are either of folk origin or of a more sophisticated type characterized as 'court-tune,' i.e., the monodic song used on social occasions in more cultivated circles (cf. the German *Gesellschaftslied*). Others are arrangements of vocal parts borrowed from free-composed art-works. Among such arrangements for three voices the two types of song were equally represented. In the present group, however, the arrangements of folk or court songs (12 in number) outweigh the settings of borrowed art-song voices three to one. It is clear that the monodic song was receiving more and more

attention towards 1500, that the older vogue of the formes fixes had already reached its height and that their popularity was beginning to wane. The contents of Canti C, slightly later in date than most of the Odhecaton, confirm this general view. Traditionally the position of the *cantus prius factus* was the Tenor. Even Folengo writing a few years after the publication of the Odhecaton subscribed to this mediaeval idea, although showing that he belongs to the period under discussion, 'a period of transition,' as Prof. Dent puts it, the time of the 'gradual transference of the main musical theme from the tenor part to the soprano, superius, or uppermost part.'¹⁴⁴ Folengo wrote,¹⁴⁵

Plus auscultantum sopranus captat orecchias,
Sed tenor est vocum rector vel guida
tonorum.
Altus apollineum carmen depingit et ornat,
Bassus alit voces, ingrassat, firmat et
auget.

'The tenor, he says, is the guide and ruler, but the soprano is the voice to which the audience pay most attention. The alto adds an ornamental counterpoint, and the bass supports and nourishes the other voices.'¹⁴⁶ We have already had occasion to observe that the alto and bass did serve just such functions as he describes here. In the present group it will be seen that the main theme finally takes its place in the Superius, to which, as Folengo says, 'the audience pay most attention.'

Japart's setting of 'Nenciozza mia' (Odh 7) places the borrowed melody in the Tenor for the first half of the composition, in the Superius for the second half. It is difficult to classify this tune as either 'folk' or 'courtly.' The textual incipit was long thought to refer to the long poem by Lorenzo the Magnificent called 'La Nencia da Barberino,' since several stanzas of that poem begin with the words 'Nenciozza mia.' It was probably Augusto Vernarecci who first connected the Odhecaton composition with 'il canto erotico

¹⁴². Van Doorslaer, p. 37.

¹⁴³. Odh 7, 10, 11, 16, 19, 22, 23, 29, 30, 31, 34, 40.

¹⁴⁴. Dent, *Music of the Renaissance in Italy*, p. 11.

¹⁴⁵. *Ibid.*, p. 11.

¹⁴⁶. *Ibid.*, p. 11.

della Nencia di Lorenzo il Magnifico: Nenciozza mia.¹⁴⁷ A photostat of the folios of Sev which contain the Canti C composition based on the same melody as that found in Odh 7 and the only source known which displays a text underlying the notes of this melody, does not give any of Lorenzo's lines. The few verses that appear there seem more like a folk product. Further discussion of this text in its relation to Lorenzo's poem may be found in the Notes on the Literary Texts.

Japart's music divides into two slightly unequal halves; a bar marks this complete separation of the two parts at m19. The first part has the quiet, smoothly flowing melody in the Tenor; in the second part the same melody appears in the Discantus, preceded by a little introduction of four measures and followed by a postlude or coda of seven measures. Although what was originally a little song has been arranged here, there are many indications that the art-work was conceived for instruments. In the first place, it would require two voices of different pitch (probably a bass and an alto) to perform the song as it stands here, for the cantus moves from the bass to the treble area. Then, such indications as the added note in the Tenor, m18-m19, would have no meaning in a purely vocal arrangement; the same might be said of m37-m42 of the Discantus. The free-composed voices draw their inspiration very obviously from the borrowed melody. Their mood and style are admirably suited to the appealing wistfulness of the cantus. There is no systematic imitation of motives¹⁴⁸ and what form the composition may possess is derived from the cantus itself. The melody is composed of two phrases of equal length which are almost identical in their rhythmical plan. Each phrase also tends to divide into two halves each of which has a slight rise at its beginning and then gradually progresses downwards to a cadential tone a fourth, fifth, or sixth below. The first half of the melody suggests the dominant chord in its progression in two curves from the second of the scale above the tonic to the dominant be-

low; the second half answers with its progression from the upper tonic to the conclusion of the melody on the lower tonic. This composition might well prove an attractive addition to the repertoire for four strings.

Japart has set another melody, 'Tan bien' (Odh 34), in somewhat similar vein. Again he makes a clean division of the work into two parts (at m36). The strong rhythm and the syllabic manner of setting the text observed in the second half of the cantus (in the Tenor) seem to stamp it as of folk origin; the first part, however, is more melismatic and irregular in its rhythmic stride so that folk origin is not so strongly suggested. The text, on the other hand, has every trait of a product of the people. The condition of the text as it has come down to us, with its touch of Catalan, Italian, and Spanish, as well as French forms, makes it seem as though the song was widely known and liked. Again in this composition Japart fails to avail himself of the usual Flemish device of imitation and introduces several phrases quite homophonically. The verbal text was found in the Cortona manuscript in connection with music which has nothing in common with Japart's composition. The perfection with which the literary text matches the cantus of the Odhecaton work, however, leaves little question as to its being the text indicated by Petrucci's incipit.

Isaac's 'E qui le dira' (Odh 11) and the anonymous 'Loseraie dire' (Odh 29) are more conventionally Netherlandish in their technique. Each shows a folk-melody in the Tenor part. The device of 'part-grouping' is used in both works, and there is frequent resort to imitation of phrase openings of the cantus. One also notes some 'filling in' with the syncopations and familiar cadential formulas common to this school of writers. Occasionally there is canon between two voices for a short space. Since both songs are '*chansons à refrain*,' it is not surprising to find refrain verses appearing both before and after the stanzas. In 'E qui le dira' m1-m13 are repeated from m37 to the end

147. Vernarecci, p. 66.

148. Note, however, such subtle introductions of bits of the cantus as those at m22:3ff and m29ff of Tenor; m36:3ff of Bassus; and m14ff and m24:3ff of Altus.

(lower parts only to m41); in 'Loseraie dire' m1-m27 are repeated from m50 to the end (the only essential differences being in the last three or four measures leading to the final cadence). In the former composition the literary refrain comprises two verses; in the latter, three. The construction of 'Loseraie dire' is the more transparent of the two works, this being brought about by a large amount of imitation of the folk-melody and much grouping of parts in twos against rests in the other voices. There is one curious feature of 'Loseraie dire' which must be mentioned. The stanza is composed of four verses; in the folk-song the third and fourth verses are sung to a repetition of the music of the first and second verses; the art composition, however, presents this melody just once (Tenor, m32-m39) and the other voices do not permit an immediate repetition. Except for this treatment of the melody one might judge that the Tenor part was to have been sung, but with no provision made for half of each stanza it appears that an instrumental fantasy based on the folk-tune was what the composer had in mind.

Stockem's 'Pourquoy ie ne puis dire' (Odh 16) combines a folk-melody ('Vrai dieu damer' in Tenor) with free-composed voices which presumably sing a poem in one of the formes fixes. The words of the latter could not be traced, but an early print in the library of Grenoble, France, contains the Tenor text, which is in the form of a ballade. Owing to present conditions it was impossible to obtain a copy of this text.¹⁴⁹ The music of the ballade is completely written out. The other voices remain independent of it, not using any of its motives as material for imitation. 'Helogérons nous' (Odh 40) of Isaac is another composition with cantus set in the Tenor. Unfortunately only a few words of the text could be found. Judging purely from the musical standpoint one cannot be certain whether the melody was of folk origin. Another arrangement of the same cantus is found in the Canti C set in a slightly more modern style by an anonymous composer. Since manuscript

sources for this second work are entirely lacking no further assistance with the problem of the text was obtainable.

Japart's 'Amours amours amours' (Odh 23) exhibits a mixture of styles of writing and is perhaps best listed here. The style of 'part-grouping' employed at the beginning is very striking in its sharp division into two choirs of men's and women's voices. This is soon abandoned, however, and all parts participate in imitation from time to time. Each voice-part shows quite clear divisions into phrases, with the exception of the Altus which is continuously occupied with filling in the harmonies and sustaining a quarter- and eighth-note rhythm (as Folengo said, 'adding an ornamental counterpoint'). The Tenor seems to have a cantus firmus, though its form is puzzling. There seems not to be the slightest connection either musically or textually between this work and Hayne's 'Amours amours' (Odh 9). The third 'amours' of the incipit of Odh 23 may or may not be a misprint, but in either case the ensuing text must be different from that of Hayne's song, since the latter cannot be fitted properly to the phrases of Japart's Tenor. From the use of repeats in the middle of this composition one can deduce that a rondeau text was not set, in any case. Had the repeat been indicated at m30 instead of m40 a ballade form would have been suggested. The repetition in m41-m50 of the Tenor melody of m14-m30 and of the remaining voices of m21-m30 at m48-m56 is characteristic of the musical setting of a ballade, though it was observed above that this musical 'sign' of a ballade was absent from other Odhecaton works which were free-composed settings of ballade texts. In the absence of the text of Japart's composition one cannot establish the identity of its form.

'Amor fait mult' (Odh 31)¹⁵⁰ affords us the only example in the Odhecaton of a composition employing three verbal texts simultaneously. This work is closely allied to several others through the two cantus found in its Tenor ('Il est de bonne heure ne') and Bassus ('Tant que

149. A courteous reply to a letter addressed to the librarian in Grenoble informed me that this particular print had been stored away for the duration of the war.

150. This composition is also discussed in Torre, pp. 202-203.

nostre argent dure'). From both textual and musical points of view one would classify each of these melodies as folk-songs. The melody of the Tenor forms the basis of a composition by Japart and that of the Bassus of one by Obrecht. Both works are found in Canti C. Since different manuscript sources offer the names of Busnois, Japart, and Pierre de La Rue as composer of the Odhecaton composition, there exists considerable uncertainty as to its actual authorship. On purely external evidence one might argue that La Rue's name, suggested by the Basel codex, might be struck out since the Germanic manuscripts are not too reliable as sources for French chansons in this period. Japart's name might have been applied by mistake since he has another work, as mentioned previously, on 'Il est be bonne heure ne.' This would leave Busnois as composer. It is not an unreasonable conclusion, since Busnois combined melodies in his 'Mon mignault--Gracieuse' and in works in Canti C; but so did Japart also in the composition in Canti C. Only a close analysis of the styles of these men would make possible a certain conclusion in this regard--and it is probable that even that would not settle the matter beyond any question. The Discantus sings a text which has apparently been suggested by that of the Bassus. This Superius text is a rondeau and is set line for line by the composer in the manner described in the discussion of Group 1. There is little imitation of either cantus and the Altus very obviously performs the combined function of filling in the harmonies and animating the rhythm. The character of the Altus and its lack of text suggest that it was not conceived for vocal performance. The bass cantus also comes to an end five measures before the close of the entire composition, leaving this space to be filled in by the composer. In this period when there was as yet no perfectly developed a *cappella* style and no distinctly instrumental style, each at times partaking quite freely of the nature of the other (as distinguished in later periods) it is possible that compositions of this sort were performed by both voices and instruments together. Assuming such a performance, the bass voice might drop out when the folk-melody came to an end, leaving the closing measures to whatever bass

instrument had been playing this part. There remains also the further possibility of a completely instrumental performance in spite of the fact that individual parts have been borrowed from undeniably vocal sources and although these parts are found completely underlaid in certain manuscript sources.

Japart's 'Se congie pris' (Odh 22) and Josquin's 'Bergerette savoysienne' (Odh 10) bring something new in their placement of the cantus prius factus in the Discantus. Both songs are ballades. Although the text of the former (four long stanzas of eight verses each) seems addressed to court or other high social circles, its melody is of unadorned simplicity. The musical repeat of the opening phrases is not taken care of by repeat marks, but written out. The composer made slight changes in the cantus itself (the second time through) and the accompanying voices differ quite appreciably on the repeat. The bass seems designed as a supporting voice, though at times it assumes a more melodic and rhythmically more interesting character. The Altus is, for the most part, the voice which gives the composition its movement and does considerable filling in of harmonies. The Tenor is similar in style to the Discantus and works in close cooperation with it, cadencing when the Superius is in progress and vice versa. Comparison with other compositions on this same text shows that the melody of the Discantus was used by several other composers. The Tenor, however, appears only in this composition by Japart. There can thus be little doubt that the Discantus holds the real cantus and that the Tenor was the invention of the composer.

Josquin's 'Bergerette' is more like two other works of this group in the manner in which the cantus is worked into a polyphonic composition. These are: 'Helas qu'elle est a mon gre' (Odh 30), a bergerette by Japart, and 'Helas ce nest pas' (Odh 19), presumably a chanson, by Stockem. In each of these works the cantus lies in the Superius. In each case the Altus and Tenor in turn bring quite extended imitations of the cantus; in 'Helas ce nest pas' the Bassus also participates in this imitation; in the other composition, however, it serves as support for the upper voices from the very beginning. One suspects that in

each of these compositions the lower voices were planned for instruments. At times the given text adapts itself well to the notes and then again awkward situations develop. In 'Helas qu'elle est a mon gre,' for instance, if one sets the words of the first verse beneath the notes of the Altus just as they are set in the Superius the words are exhausted at m⁴. The notes of the Altus, however, continue without interruption to m¹⁸ with no very obvious hint as to where the words of the second verse should begin, since neither the second nor the third phrase of the Superius is imitated by the Altus. In these 'arrangements' of cantus it is quite noticeable that the Altus rarely participates in the imitation systematically, and this is also true to a certain extent in the case of free-composed settings. Systematic use of through-imitation seems not to have been employed as regularly throughout an entire four-part composition as was the case when a work was written for three parts.

b) Use of an art-song voice
as cantus¹⁵¹

There are four four-part compositions in the Odhecaton which borrow one or more voice-parts from works of other composers. Three of these employ the well-known text, 'Jay pris amours,' the fourth the perhaps equally well-known 'Le serviteur.' In the case of the latter the original song from which the Odhecaton composition appropriates two voices is the setting found in a number of codices and attributed to Dufay in the manuscript at Monte Cassino. In the case of 'Jay pris amours' the sources all point rather clearly to the composition found in Per, P 1, Roth, etc. as the fountainhead. This 3-part setting of the text is found in at least seven manuscripts. Two of the three voices, Superius and Tenor, are also to be found in conjunction with a different Con-

tra. This second Contra is found in only two sources, however, Lab and P 4. This evidence seems to have considerable weight in establishing the order of settings, for, as a general rule in this epoch, a composition which has proven popular enough to become the subject of numerous arrangements will be found in many sources; arrangements of its individual voices, on the other hand, in fewer sources.¹⁵² Otto Gombosi has made a detailed study of these two Contras¹⁵³ and considers that the Contra of the Perugia setting was originally planned as a bass, crossed the Tenor less frequently than the other and only when the logical course of the harmony required it, and finds the tonal and harmonic procedure more pleasing and natural. Since the remaining voices are common to both compositions this seems sufficient internal evidence of the priority of the Perugia composition.¹⁵⁴ Gombosi also points out that some of the arrangements retain the characteristic beginning of the Contra of the Perugia setting. In a discussion of these arrangements of cantus firmi it is interesting to note that the borrowed voice is not obliged to retain in the new composition the position it held in the original. In the Concordance, under Odh 21, one finds the following: Ber, no. 286 with S and T of 'Jay pris amours' transposed a fifth lower and used as T and B in the new work; P 1, f. 97'-98 uses S an octave lower as T of the new work; Ber, no. 277 uses T of the old composition an octave lower as C of the new; the composition by Obrecht in Canti B also uses T of the original work in Bassus and again later in the Altus. On the whole, however, borrowed voice-parts do keep to the same general range they occupied in the original work.

In his arrangement of 'Jay pris amours' (Odh 21), Japart borrows the Superius only, placing it a second lower than it stood in the Perugia composition. He composes for it an accompaniment of three entirely new voices. These begin in

151. Odh 6, 21, 35, 39.

152. Cf., for example, the four compositions of this group. These are all arrangements of borrowed voice-parts. Each is found only in the Odhecaton, whereas the compositions from which they borrow are found in several.

153. Gombosi, p. 61ff.

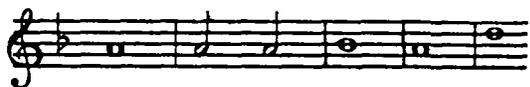
154. Curiously enough, Dr Gombosi eventually decides that the composition in P 4 was the original. In footnote 1, p. 61, he states that the composition in P 4 is also found in Dij. According to my information the composition in Dij is that of the Perugia codex.

homophonic fashion and progress in a most uninteresting manner apparently with no orderly plan and without recourse to imitation. Rests are inserted from time to time but not so that they suggest the sectional construction of voices which are written to be sung. Often the rests are so brief that they would pass unnoticed. The notes frequently indulge in wide leaps or cover such a wide range (cf. m39-m43 of Tenor) that they seem to pass beyond the natural boundaries of vocal writing into the instrumental domain. Such charm as the composition has lies in the cantus, which is faithfully reproduced, without alteration of any kind, in the Superius.¹⁵⁵

Busnois's composition, 'Jay pris amours tout au rebours' (Odh 39) uses the same cantus, but places it in the Tenor in inversion. The inversion is done with such freedom, however, that it might easily escape notice. It is at times difficult to follow, notably in the opening measures where the inversion of:



becomes:



Why Busnois resorted to such a solution, when a more nearly correct inversion would have been perfectly possible, one cannot say. The next succeeding phrases are more clearly recognizable, although from m15 on, his intention and design again become obscure. From m5 for a few bars he conducts Altus and Tenor in canon at the unison; then he abandons this procedure. Such passages as m22ff, where Altus and Bassus progress in parallel tenths above and below the slow-moving cantus, remind us of the instrumental 3-part compositions. The clue to the inversion employed in this work is present in the incipit itself, 'Jay pris amours tout au rebours.' The French phrase 'au rebours' usually means 'backwards,' or, more loosely, 'the wrong

way. Here it is given a free interpretation and actually signifies inversion. The inclusion of the canon¹⁵⁶ in the incipit serving as title of the work seems an additional indication that this composition was not thought of as vocal, but as an arrangement for instruments; probably for four instruments, as it is not likely that the cantus would have been sung in this inverted form.

The anonymous composer of Odh 6 has combined two favorite art-song voices, the Superius of 'Jay pris amours' and the Tenor of 'De tous biens.' Altus and Bassus serve respectively to fill in the harmonies and support the superstructure; only once is imitation indulged in (m57ff). These newly contrived parts progress, now in half-note rhythms, now in quarter-note, as against the half-note rhythms of the borrowed parts. With only four short rests for the Altus during seventy measures, it seems likely that the accompanying voices, if not all four parts, were intended for instrumental performance. One notes also, that although 'Jay pris amours' follows the original form of the melody very exactly, 'De tous biens' undergoes considerable rhythmical change, its notes being sometimes augmented, again diminished, at still other times altered irregularly so that it may combine harmoniously with the cantus 'Jay pris amours' of the Superius. The length and distribution of rests is also conditioned by the cantus and altogether a Tenor is produced which, while retaining the exact melodic and intervallic progressions of the original, must have sounded very strange to persons intimately acquainted with Hayne's original.

In 'Le serviteur' (Odh 35) the composer (possibly Busnois, as the Bologna Odhecaton states) has borrowed both Superius and Tenor from a composition dating from the Dufay period and now thought to be originally by Dufay himself.¹⁵⁷ The two borrowed voice-parts probably represent the oldest bit of composition in the Odhecaton. 'Le serviteur' ranks with 'De tous biens' and 'Jay pris amours' as one of the three literary texts from the

155. Gombosi discusses this piece also on p. 67 of his book.

156. Cf. the definition of 'canon' as given by Tinctoris in his 'Diffinitiones terminorum musicalium,' Capitulum III (Coussé, vol. IV): 'Canon est regula voluntatem compositoris sub obscuritate quadam ostendens.'

157. MC, f. 103, Dufay, à 3. Consult Jahrgang XIX.1 of the DFO (Vienna, 1912), pp. xiv-xxii, where (in connection with Okeghem's 'Missa Le Serviteur') a study is made of the treatment of the Tenor of the Dufay composition when borrowed by various composers for use in secular and sacred works.

Odhecaton most frequently set to music by composers. These texts are rivaled by others, for example the famous 'Forseulement' featured in the Canti B and Canti C, in the number of musical settings which they inspired. As was the case with the three arrangements of 'Jay pris amours' just discussed, the Odhecaton remains the only source for the particular setting found in this collection. That the device of imitation was not unknown in the earlier period is shown by m10, where the Superius follows close upon the Tenor in imitation of the short ascending scale passage closing with a downward leap of a fifth. The arranger of the later period has followed this very cleverly in the Altus, in m11, and in the Bassus as well. (Another bit of imitation may be seen in both old and new voices in m27ff.) This composition stands out from the majority of the Odhecaton compositions because of its use of triple meter, common enough in the Dufay period but rare in the late fifteenth century. In the general progression of harmonies and in the type of melodic structure one also senses the antiquity of this work in comparison with other Odhecaton compositions.

10. Settings in the new style¹⁵⁸

In the tenth Group are placed seven compositions which are written in what may simply be called 'the new style.' They are somewhat different from the other works described for reasons which will be enumerated. They represent the most modern style of writing to be found in the Petrucci collections and are by the youngest group of composers, for the most part. Since all these compositions have many features in common, they may be dealt with collectively. Some appear to be free-composed, others to have some folk-song connection; all are settings of what are probably popular (i.e., folk) texts. Their form is that of the free *chanson*; this may be *chanson à refrain* or the *chanson* employing no refrain.¹⁵⁹ Perhaps the most outstanding feature of this style is the syllabic manner in which the words are set.

We have seen that in the most ancient works in the Odhecaton long melismas were common, phrases long, and so on. The musical phrase-lengths have been gradually shortening and the syllables set more closely together. This is not because the lines of verse are necessarily shorter, but because they are treated differently, a purely compositional matter. In the present group each syllable has its own note--and it is usually a short one. Occasionally a passing tone, anticipation, or other type of embellishment shares a syllable with a chord tone and a few quite short melismas may be found, though these are a rarity (cf. Odh 26:46ff with Odh 32:56ff). The textual phrases also tend to be somewhat shorter and less pretentious than those of the old rondeaux and virelais. The compositions still divide into sections, following the text, but since the texts themselves have altered (none of the poems is a rondeau, virelai, or any other fixed form) and the manner of setting the words to music has changed as well, the musical result is utterly different. There is frequent employment of imitation in all voices. The text, however, does not govern the musical treatment as it did formerly. The composer exercises the greatest freedom, and may repeat text or revert to earlier text as he wishes. He may also introduce short sections of homophonic writing if he so desires, all voices progressing uniformly together (Odh 26:12ff; Odh 36:22ff or 38ff; Odh 94:27ff). He may change the meter from duple to triple and then back again if he pleases (Odh 36:43, 56, 62, 78; Odh 94:38, 26, etc.).¹⁶⁰ Sometimes he does this while using the same melodic and harmonic material. This practice may have been taken over from dance tunes, where, as was the custom (in France, Germany, or Italy), a faster dance in triple time would follow a somewhat slower dance in duple meter; for example, the pavane and gaillarde or saltarello (in Germany, the Reigen and Nachtanz). We also note the occasional use of part-grouping (Odh 26:17ff vs. 23ff; slightly shorter sections in Odh 32:40ff vs. 42ff; and even measure by measure as in Odh

158. Odh 26, 32, 36, 37, 41, 92, 94.

159. A more complete discussion of the texts of this group may be found on pp. 55-56 above.

160. Sometimes there is a change of rhythm which is not indicated by the notation, as in Odh 26:12ff and 38 ff.

36: 26,27; Odh 94:19ff and 22ff). One feels that of all the compositions we have met thus far, those forming this Group are best adapted to singing. One meets no questionable intervals and the range of any single part seldom exceeds an octave. The phrases are nicely rounded and ample time is given for breathing and at easy intervals. The music, in accord with the text, has a simplicity and a swing that is popular and infectious. There seems, on the whole, a greater consciousness of what we might term the 'bar line,' i.e., the rhythm is more pronounced than in the earlier writing, greater weight is given to the first beat of the measure, and a great part of the syncopation so frequent in the music of the Netherlanders has been done away with altogether. It has already been observed in the chapter on the Literary Texts that a freshness is felt in these chansons that is wanting in the rondeaux and virelais. The same remark might also apply to the music. The spirit of the Renaissance is entering here and the contrast is so great that one cannot help feeling that the spirit of the older music, applied to forms whose history stretches back over a couple of centuries, does represent the 'Waning of the Middle Ages,' as truly as the later compositions are harbingers of the Renaissance. The Odhecaton as a whole seems truly to represent an age of transition.

'Tsat een meskin' (Odh 92) of Obrecht forms a sort of link between the folk-song settings and this new style, which shows so strongly Italian influence, especially that of the frottola. The composition begins in through-imitation. The Tenor is the last voice to enter and continues with what has the appearance of a folk-melody. The required text was untraceable, but the melody standing in this voice indicates folk origin. The composer employs only familiar techniques up to m61. At this point he introduces a section which is homophonic and at the same time shows a change to triple meter. After six measures the duple meter returns for a section which, while it derives thematic inspiration from the folk-melody of the beginning, is developed according to the imagination of the composer. This section

from m61 to the end might be described as a kind of development of what had gone before. It begins with an echo of the last phrase of the given folk-melody (m54-m61) but in triple meter. The melody is set in the Tenor, as before, and given homophonic surroundings. At m67 the melody is transferred to the Superius, its first note being heard just as the last note of the preceding phrase is sung. Only the ascending portion of the melodic phrase is given; it is varied rhythmically and given the duple meter of the beginning, which is now sustained to the end of the composition. Ochetus-like passages, imitations combined with part-grouping, much use of actual repetition of both individual notes and short motives (m69ff and m88ff, for example) follow. The melodic character of the material used is such that one might believe it to have been inspired by the cantus of the beginning, yet so folk-like is it, so utterly different from the style one is accustomed to encounter in Netherlandish art-music that its origin is problematical. We are indeed in the presence of a 'new style.'

The next item in this group is 'James james james' (Odh 36) by Jean Mouton, a pupil of Josquin and the teacher of Willaert. He was born about 1475 at Samer in Pas-de-Calais and sang in the chapels of two French kings, Louis XII and Francis I. Later he became a canon at Théroutanne in the collegiate church of St Quentin. He died in this post 30 October 1522. Ambros speaks of Mouton as a man of cultivation and learning and further relates that Glareanus visited Mouton in Paris a year before the latter's death. They conversed in Latin as the Swiss Humanist was more proficient in this language than in French. Paul Henry Láng has said of Mouton's compositions that 'they approach in excellence those of his teacher Josquin.'¹⁶¹

Mouton's 'James james james' bears a certain resemblance to Obrecht's 'Tsat een meskin' in its style of composition. It divides roughly into two sections at m43, indicating that two stanzas of text were composed. Again there is reason to believe a folk-melody and -text are the basis of the work. An important melody carrying refrain words is seen in the Tenor

161. Paul Henry Láng, 'The So-Called Netherlands Schools,' *Musical Quarterly*, XXV (1939), 56.

between m9 and m25; it comprises four phrases of which the first and last employ the half-note as beat note, the second and third subdividing the beats and thus bringing the words in such fast succession that a gay and amusing effect is produced (particularly m4-15 and m19-20). It will be noticed that essentially this same music is used to introduce the second stanza, m44-m62; here, however, the first two of the four phrases are assigned triple meter. In both places Soprano and Altus enter somewhat in advance of Tenor and Bassus, though in m1ff each voice enters by itself, and carries the theme; in m44ff Superius and Tenor only carry the melody and are accompanied by Altus and Bassus, respectively. Again the characteristics of change of meter, homophonic passages, tone and word repetitions, part-grouping, and syllabic manner of setting much of the text give the composition as a whole a more modern cast than has been encountered heretofore in this collection.

Ninot Le Petit's 'Nostre cambriere' (Odh 32) is similar to 'James james james' as regards its use of a literary refrain and in its use of the musical device of part-grouping. There are no changes of meter (though an occasional indication of change to triple meter might greatly facilitate the performance of this composition); and if a folk melody underlies the whole this is not readily discernible. Little seems to be known of this composer and his name suggests that it is a *nom de plume*, both parts of his name meaning merely 'little.'¹⁶² Other secular compositions by Ninot appear in both the Canti B and the Canti C, in Brux 2, F Bas, FIM, and in Q 17; he is also represented in a Petrucci collection of 1505 by two motets and de Burbure states that thirteen chansons appear in another Basevi manuscript.¹⁶³ Bonaventura describes a beautiful manuscript which was prepared for Lorenzo II

de' Medici (1492-1519), Duke of Urbino. On f. 51'-52 is found a composition by Moulu set to the following words: 'Mater floreat florescat modulata musicorum melodia, crescat celebris Du Fay cadentia, prosperetur preclaris Regis Busnoys Baziron subtiles gloriantur, congaudeat Obreth Compere Cloy Hayne la Rue memorabiles, Josquin Incomparabilis bravium [A note says: 'Bravium o brabium: premio'] accipiat. Rutilet delphicus de Langueval tanque sol inter stellas, Lourdault Prioris amenus, nec absint decori fratres Hilaire hilaris, Divitis felix, Brumel Ysaac Nynot Mathurus Forestier Bruhier facundi Mouton cum vellere auro date gloriam regi et regine in cordis et organo.'¹⁶⁴

'Alons ferons barbes' (Odh 26) is interesting for its rhythmical peculiarities. What appears to have happened is that Compère has set a melody originally in triple meter (each phrase beginning on the up-beat). He has, however, employed a duple measure for the polyphonic composition. This fact plus the manner in which he causes the various voices to enter and overlap each other precludes the possibility of bringing the work as it stands into a smooth triple meter. The work presents an intricate complex of rhythms and could be much more helpfully barred for actual performance. Again there seems little doubt that a folk-melody is present. This is first heard in the Tenor (m4-m11), then in Discantus (m12-m17), then returns to the Tenor (m18-m23) from which it passes to the Altus in a charmingly effective way. These two last phrases (Tenor, m18-m23, and Altus, m23-m29) are identical melodically, but are set an octave apart, receive different texts to sing, are altered somewhat in effect by the change in voice quality from Tenor to Alto and from the fact the Tenor is accompanied below by the Bassus, while the Altus is accompanied by the Discantus resting lightly above. With

162. De Burbure in his article on F Bas (p. 7; consult List of Sources) has already noted that a work of Ninot opens and another closes this Ms, 'il l'a signé en quelque sorte, à la première et à la dernière page par deux de ses oeuvres.' Le Petit's first name, 'Niño,' means in Spanish 'a little child.' Two little children appear in the coat of arms, apparently Romulus and Remus with the wolf. They also appear elsewhere in the manuscript not in connection with the coat-of-arms. Burbure concludes that 'ces armoiries, en rébus, ont été portées par le compositeur Lepetit.'

163. *Ibid.*, p. 12.

164. Arnaldo Bonaventura, 'Di un Codice Musicale-Mediceo,' *La Bibliofilia*, XV (1913-14), 165-173 (with two facsimiles). The quotation is from p. 172.

the opening of the new stanza at m31, the melody appears in the Discantus to the end. This is a syllabic setting of a text and contains homophonic as well as polyphonic writing; such characteristics show the work to be in the new vein, although it may not have every one of the traits listed above.

'Vostre bargeronette' (Odh 41), again by Compère, is probably also based on a folk-melody. It contains an amazing amount of both textual repetition and the frequent return of the few musical phrases which comprise the thematic material of the work. Still a third composition by Compère falls into this group, 'Nous sommes de l'ordre de saint Babouin' (Odh 37). Its musical characteristics need not be discussed in detail. Its text was located in the famous Rothschild Chansonnier (Roth) but owing to present conditions it was impossible to procure a copy. The first verse of the text suggests that the poem dealt with one of the mediaeval orders. Molinet, the poet-friend of Compère, wrote some satirical verses on the mendicant orders, which he entitled 'Chanson sur l'orde de Belistrie.'¹⁶⁵ The following lines from this poem are reminiscent of the text incipit of Odh 37. This incipit may very well be the beginning of a similar satiric poem.

'Nous sommes, je vous ay convent,
Deux povres freres du convent
De l'ordre du Belistre,'
etc.

The last composer to be introduced is Antoine Bruhier,¹⁶⁶ who is represented by the very gay 'Latura tu' (Odh 94). Again it seems quite unnecessary to describe the composition in detail. It has the various characteristics common to the works of this group, such as change of meter, employment of a refrain, of part-grouping, and so on. One composition by Bruhier appears in the Canti B, though none is found (at any rate with his name attached) in the Canti C. He is known to have been in the employ of Leo X from 1515 until the Pope's death 1 December 1521. He

was one of the group of musicians who were engaged as 'chamber musicians' for the purpose of performing secular vocal and instrumental compositions for the pleasure and entertainment of the Pope, an ardent music-lover. This group were known as the 'secret musicians' (*musici* or *cantores segreti*) as distinguished from the regular members of the papal chapel choir (*cantores capellae*).

It might be mentioned in passing that virtually all of the pieces of this group were found in the three Italian manuscripts (Cort, F 164-7, FIM) which consist of part-books. These codices contain only compositions underlaid with texts. There can be, therefore, little doubt that they were intended for singing. It is also no coincidence, perhaps, that the songs so carefully copied into these manuscripts in an Italian hand, were those showing influence of the Italian music of that day.

11. Dance tunes¹⁶⁷

In this last Group fall two small compositions which can be nothing else than dance tunes. One is 'Rompeltier' (Odh 25) and the other, 'Dit le burguygnon' (Odh 18). No text was discovered for the latter, but the curious lines found in the transcription of Odh 25 were found beneath the notes of the Superius of 'Rompeltier' in one Italian manuscript. A discussion of this text may be found in the Notes on the Literary Texts. One of these compositions is in triple meter, the other in duple; but both show the short phrases separated by simultaneous rests in all voices, homophonic construction, strong rhythm, and the like, which make them suitable as accompaniment to dancing. 'Dit le burguygnon' preserves a strict division into four-measure phrases from beginning to end; but a similar construction in 'Rompeltier' is disturbed slightly by the introduction of imitation at the beginning of some phrases. In both works, as in 'Gentil prince' and the works of the preceding Group, the influence of the frottola is apparent.

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165. Noël Dupire, *Jean Molinet: La Vie--Les Oeuvres* (Paris: Librairie E. Droz, 1932), p. 133.

166. The spelling of his name has many variants, among them: Bruglier, Broyer, Bruyer, Brubyer, etc.

167. Odh 18, 25.

VII. LIST OF SOURCES WITH ABBREVIATIONS

Primary Sources

A. Manuscripts

Mss preceded by a dash (-) contain no music. Whenever possible, reference to Mss or modern editions is made by means of abbreviations established in the present List of Sources.

- Bas Basel, Universitäts-Bibliothek, Mss F. X. 1-4 (16th c.)
 Julius Richter, 'Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel (Schweiz),' *Beilage zu den Monatsheften für Musikgeschichte*, XXIV (1892), 43-54
 Johannes Wolf, *Handbuch der Notationskunde* (2 vols., Leipzig, 1913-19), I, 445
 Josq W, III, v (Ger. tr., viii)
 DTO 14, p. 169
 Odh 15, 31
- Ber Berlin, Preussische Staatsbibliothek, Mus. Ms 40098 (Das Glogauer Liederbuch) (3 part-books) (ca. 1480)
 Robert Eitner, 'Ein Liederbuch des XV. Jhrts.,' *Monatshefte für Musikgeschichte*, VI (1874), 67-74
 Modern edition of some songs: Robert Eitner, 'Das deutsche Lied des XV. und XVI. Jahrhunderts in Wort, Melodie und mehrstimmigem Tonsatz' (*Handschriften des 15. Jahrhunderts*, II, *Beilage zu den Monatsheften für Musikgeschichte*, XII-XIII (1880-81)
 Wolf, *Handbuch*, I, 445
 Dominicus A. Freitag, 'Die Herkunft des "Berliner Liederbuches",' *Archiv für Musikwissenschaft*, II (1920), 18-21
Das Glogauer Liederbuch: Ausgewählte Sätze, ed. Heribert Ringmann (*Deutsche Liedsätze des fünfzehnten Jahrhunderts für Singstimmen und Melodieinstrumente*, ed. Konrad Ameln, II, Cassel, 1927)
 Heribert Ringmann, 'Das Glogauer Liederbuch (um 1480),' *Zeitschrift für Musikwissenschaft*, XV (1932), 48-60
 Modern edition: Glo
 Odh 9, 13, 52, 54, 60
- Ber R Berlin, Kupferstichkabinett, Ms 78. B. 17 (Hamilton 674) (Die Liederhandschrift des Cardinals de Rohan) (ca. 1470)
 Modern edition: Löp
 Odh 6, 13, 20, 21, 35, 39, 47, 51, 54, 73, 95
- Brux 1 Bruxelles, Bibliothèque Royale de Belgique, Ms 228 (Musique pour Marguerite d'Autriche) (ca. 1520)
 Jan Frans Willems, 'Margareta van Oostenryk,' *Belgisch museum voor de Nederduitsche tael- en letterkunde en de geschiedenis des vaderlands*, I (1837), 196-205
 Jean Jacques Altmeyer, *Marguerite d'Autriche; sa vie, sa politique et sa cour* (Liège, 1840), pp. 201-202
 Modern edition of the literary texts: Gachet, pp. 71-95
 Wolf, *Handbuch*, I, 447

- Josq W, I, v (Ger. tr., ix)
 Charles van den Borren, 'Inventaire des manuscrits de musique polyphonique qui se trouvent en Belgique,' *Acta musicologica*, V (1933), no. 7, pp. 120-125
 Modern edition of the literary texts: Françon, pp. 204-255
 Harvard College Library possesses a complete photostatic reproduction of this manuscript.
 Odh 15, 38, 81
- Brux 2 Bruxelles, Bibliothèque Royale de Belgique, Ms 11239 (Chansons de Marguerite) (ca. 1520)
 Modern edition of the literary texts: Gachet, pp. 61-69
 Jacob Obrecht, *Werken: Notetten*, ed. Johannes Wolf (4 vols., Amsterdam and Leipzig, n.d.), IV, v (Ger. tr., vii)
 Wolf, *Handbuch*, I, 447
 DTO 16, p. 237
 Van den Borren, 'Inventaire,' V, no. 8, pp. 125-127
 Modern edition of the literary texts: Françon, pp. 184-203
 Harvard College Library possesses a complete photostatic reproduction of this manuscript.
 Odh 11, 15, 53, 56, 57, 71
- Chauss 'Nivelle de La Chaussée Chansonier' (ca. 1460)
 Sold at auction, 1939
 Sotheby and Co., *Catalogue* for 7 Mar. 1939 (London), Lot 358a, 'The Nivelle de La Chaussée Chansonier,' pp. 49-50 (facsimile of f. 60' opp. p. 48; of f. 39'-40 opp. p. 49)
 Odh 54
- Cort Cortona, Biblioteca Comunale, Mss 95, 96 (Altus, Superius)
 Paris, Bibliothèque Nationale, nouv. acq. fr. 1817 (Tenor)
 (Bassus part-book wanting) (ca. 1515)
I Manoscritti della Libreria del Comune e dell' Accademia Etrusca di Cortona, comp. Girolamo Mancini (Cortona, 1884), pp. 53-54 (Mss 95, 96)
Inventari dei manoscritti delle biblioteche d'Italia, ed. Giuseppe Mazzatinti (vols. 1-13) and Albano Sorbelli (vols. 14-71) (71 vols.: Forli, 1890-1912; Florence, 1912 ff.), XVIII (Florence, 1912), *Cortona: Biblioteca del Comune e dell' Accademia Etrusca*, comp. Girolamo Mancini, p. 47 (Mss 95, 96)
 DTO 14, pp. 170-171
 Wolf, *Handbuch*, I, 448 (Mss 95, 96), 457 (P 1817)
 Josq W, II, v (Ger. tr., vii)
 Modern edition of the literary texts after Cortona, Mss 95, 96: Renier
 Modern edition of the literary texts after P 1817: Gröber
 Odh 26, 38, 40, 41; texts only: Odh 34, 74
- Dij Dijon, Bibliothèque de Dijon, Ms 517 (ancien 295) (1470-80)
 Morelot, pp. 133-160 and a musical appendix of 24 pages containing modern editions of selected compositions
 Wolf, *Handbuch*, I, 448
 Jepp, pp. xxiv f.
 Modern edition of folios 1-56: Droz (a complete edition of Dij, Lab, and Wolf has been announced but to date only this one volume has appeared)
 Odh 13, 17, 20, 45, 54
- Esc Escorial (Madrid), Biblioteca del Escorial, Ms IV. a. 24 (15th c.)
 Juan F. Riaño, *Critical and Bibliographical Notes on Early Spanish Music* (London, 1887), pp. 68-69

- Pierre Aubry, 'Iter Hispanicum: notices et extraits de manuscrits de musique ancienne conservés dans les bibliothèques d'Espagne,' *Sammelbände der internationalen Musikgesellschaft*, VIII (1906-07), 528-534 (facsimile of f. 93'-94 opp. p. 528); same published separately (Paris, 1908), pp. 30-36
Jepp, p. lxxiii
Wolf, *Handbuch*, I, 453
Odh 9
- F 59 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 59 (ca. 1500)
Wolf, *Handbuch*, I, 450
Ob W, p. vi (Ger. tr., p. xi)
Jepp, p. lxxii
DTO 14, pp. 171-172
Odh 2, 7, 8, 9, 12, 13, 14, 17, 23, 24, 27, 28, 30, 31, 33, 38, 40, 42, 44, 50, 52, 55, 56, 57, 59, 60, 63, 76, 77, 82, 86, 87, 93, 96
- F 107 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 107 (16th c.)
Wolf, *Handbuch*, I, 449
Josquin des Prés, *Werken: Motetten*, Part I, ed. Albert Smijers (5 vols., Amsterdam and Leipzig, 1926), III, vi (Ger. tr., ix)
Ob M, III, ii-iii (Ger. tr., vi)
DTO 16, p. 238
Odh 10, 11, 14, 26, 27, 30, 31, 40, 44, 57, 71, 76
- F 117 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 117 (16th c.)
Wolf, *Handbuch*, I, 450
DTO 16, p. 238
Odh 53, 57, 71
- F 121 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 121 (16th c.)
Wolf, *Handbuch*, I, 450
DTO 16, p. 238
Odh 8, 20, 25, 86
- F 164-7 Firenze, R. Biblioteca Nazionale Centrale, Mss XIX, 164-167 (16th c.)
Wolf, *Handbuch*, I, 450
Ob W, p. vi (Ger. tr., p. xi)
Josquin, *Motetten*, I, v (Ger. tr., ix)
DTO 16, p. 238
Alfred Einstein, 'Dante on the Way to the Madrigal,' *Musical Quarterly*, XXV (1939), 142-155
Odh 26, 32
- F 176 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 176 (ca. 1500)
Wolf, *Handbuch*, I, 450
Jepp, p. lxxii
Odh 4, 8, 54
- F 178 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 178 (16th c.)
Wolf, *Handbuch*, I, 450
Ob W, p. vi (Ger. tr., p. xi)
Jepp, p. lxxii
DTO 14, p. 172
Odh 4, 8, 12, 14, 20, 27, 30, 31, 38, 40, 41, 44, 56, 57, 59, 77, 81, 82, 83, 86, 87, 96

- FIM Firenze, Biblioteca del R. Istituto Musicale, Ms 2442 (Bassus part-book wanting) (16th c.)
 Wolf, *Handbuch*, I, 451
 Josq W, II, v (Ger. tr., vii)
 Odh 15, 32, 36, 94
- FP Firenze, R. Biblioteca Nazionale Centrale, Ms Panciatichi 27 (16th c.)
 R. Biblioteca Nazionale Centrale: *I Codici panciatichiani della R. Biblioteca Nazionale Centrale di Firenze* (Italy, Ministero della pubblica istruzione: *Indici e cataloghi*, VII), vol. I, fasc. 1-3 (Rome, 1887-91), pp. 54-58
 Wolf, *Handbuch*, I, 449
 DTO 16, p. 238
 Josquin, *Motetten*, II, v (Ger. tr., vii)
 Jepp 2, p. lxxiii
 Ob W, p. vi (Ger. tr., p. xi)
 Odh 3, 13, 19, 30, 44, 45, 49, 50, 52, 56, 57, 62, 74, 76, 80, 84, 96
- FR Firenze, R. Biblioteca Riccardiana, Ms 2794 (15th c.)
 Wolf, *Handbuch*, I, 450
 Jepp, p. lxxii
 Odh 8, 9, 14, 20, 31, 38, 56, 57, 59, 77, 81, 82, 83
- Greif Greifswald, Universitäts-Bibliothek, Ms E^b 133 (four part-books) (16th c.)
 Ob W, p. vi (Ger. tr., p. xi)
 DTO 14, p. 172
 Wolf, *Handbuch*, I, 451
 Odh 56
- Heilbr Heilbronn, Gymnasialbibliothek, Ms X. 2 (Bassus part-book only) (16th c.)
 Edwin Mayser, *Alter Musikschatz (Mitteilungen aus der Bibliothek des Heilbronner Gymnasiums*, II, Heilbronn, 1893), pp. 77-78
 Obrecht, *Motetten*, IV, v (Ger. tr., vii)
 DTO 16, p. 237
 Wolf, *Handbuch*, I, 451
 Odh 44, 49, 50, 76
- Køb København, Kongelige Bibliotek, Ms Thott 291⁸ (ca. 1470-80)
 Nicolas C. L. Abrahams, *Description des manuscrits français du moyen âge de la Bibliothèque Royale de Copenhague précédée d'une notice historique sur cette bibliothèque* (Copenhagen, 1844), pp. 148-150
 Geneviève Thibault and Eugénie Droz, 'Le Chansonnier de la Bibliothèque Royale de Copenhague,' *Revue de Musicologie*, XI (1927), 12-35 (facsimile of f. 18'-19 opp. p. 12; modern edition of four pieces, pp. 15-35)
 Modern edition: Jepp
 Odh 20
- Lab Washington, D. C., Library of Congress, M.2.1 L 25 Case (formerly the Chansonnier de Monsieur le marquis de Laborde) (ca. 1470-90)
 Alexandre Joseph Hidulphe Vincent, 'Rapport sur un manuscrit musical du xv^e siècle,' *Bulletin du Comité de la Langue, de l'Histoire et des Arts de la France*, IV (1857), 393-401; same published separately as *Note sur un manuscrit du xv^e siècle* (Paris, 1858), with musical examples
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 Droz, plates IV and V

- Jepp, pp. xxiv-xxv and plates XV-XVI
 Karl Dèzes, 'Der Kopenhagener Chansonnier' (review), *Zeitschrift für Musikwissenschaft*, X (1927-28), 505-510
 Sotheby and Co., *Catalogue* for 14 Nov. 1932 (London), Lot 222, 'The Chansonnier de Laborde: sold by order of the Marquis de Laborde,' pp. 26-28, and facsimile of f. 9'-10 as frontispiece
 Bernard Quaritch, *Catalogue* no. 510 (London, 1935), no. 987, pp. 108-109
Report of the Librarian of Congress (1936), 134-137; same published separately as *The Library of Congress: Division of Music 1935-36* (Washington, 1937), pp. 7-10
Census of Medieval and Renaissance Manuscripts in the United States and Canada, comp. Seymour de Ricci with the assistance of W. J. Wilson (3 vols., New York, 1935-40), II, cols. 2258-2259
 Harvard College Library possesses a complete photostatic reproduction of this manuscript (as do also Columbia and Princeton University Libraries).
 Odh 9, 13, 20, 54, 57, 59, 70, 71, 83, 87
- Leip Leipzig, Universitäts-Bibliothek, Cod. Ms Mus. 1494 (Der Mensuralkodex des Magister Nicolaus Apel) (last third of 15th c.)
 Hugo Riemann, 'Der Mensural-Codex des Magister Nikolaus Apel von Königshofen,' *Kirchenmusikalisches Jahrbuch*, XII (1897), 1-23 (facsimile of f. 89' on p. 8)
 Wolf, *Handbuch*, I, 451-452
 DTO 14, p. 172
 Wilhelm Ehmman, *Adam von Fulda als Vertreter der ersten deutschen Komponistengeneration (Neue Deutsche Forschungen, Abteilung Musikwissenschaft, Bd. 2, Berlin, 1936)*, pp. 23-27
 Rudolf Gerber, 'Die Hymnen des Apelschen Kodex (Mus. Ms 1494 der Universitäts-Bibliothek Leipzig),' *Festschrift Arnold Schering* (Berlin, 1937), pp. 76-89
 Odh 44
- L1 402 Lille, Bibliothèque de Lille, Ms 402 (16th c.)
 Frédéric Auguste, baron de Reiffenberg, 'Rondeaux d'amour,' *Bulletin du bibliophile belge*, III (1846), 236-249 (text incipits of rondeaux 1-545)
 André Joseph Ghislain Le Glay, *Catalogue descriptif des manuscrits de la Bibliothèque de Lille* (Lille, 1848), no. 372, pp. 309-312 (text incipits of rondeaux 546-600)
 Modern edition: Lille
 Odh 51, 53
- L 1 London, British Museum, Ms Royal 20 A XVI (16th c.)
 Augustus Hughes-Hughes, *Catalogue of Manuscript Music in the British Museum* (3 vols., London, 1906-09), II, 127-128
 Wolf, *Handbuch*, I, 453
 Modern edition of a few texts: Wallis; consult also: Marcel Françon, 'Déclin et renaissance de la poésie' (review), *Romantic Review*, XXVI (1935), 353-357
 Odh 12, 38, 55, 57, 59, 81, 83
- L 2 London, British Museum, Additional Ms 35087 (16th c.)
Catalogue of Additions to the Manuscripts in the British Museum in the Years 1894-1899 (London, 1901), p. 146
 Hughes-Hughes, *op. cit.*, II, 128-129
 Wolf, *Handbuch*, I, 453
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- DT0 16, p. 238
 Modern edition of the songs with Flemish texts: W 25 L
 Robert Priebsch, *Deutsche Handschriften in England* (2 vols., Erlangen, 1896-1901), II. *Das British Museum, mit einem Anhang über die Guildhall-Bibliothek*, 289-293
 Odh 12, 27, 83, 87
- L 3 London, British Museum, Additional Ms 31922 (temp. Henry VIII)
 William Chappell, 'Some Account of an Unpublished Collection of Songs and Ballads by King Henry VIII. and His Contemporaries,' *Archaeologia*, XLI (1865-67), 371-386 (facsimiles of 4 pages opp. p. 372; modern edition of literary texts of the English songs ascribed to Henry the Eighth)
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Catalogue of Additions to the Manuscripts in the British Museum in the Years 1882-1887 (London, 1889), pp. 7-9
 Hughes-Hughes, *op. cit.*, II, 125-127
 Modern edition of some compositions: Trefus
 Henry Davey, *History of English Music* (2nd ed., London, 1921), pp. 86-87
 Jepp, p. lxxiv
 Odh 20, 57, 76, 90
- Mad Madrid, Biblioteca del Palacio Nacional, Ms 2-I-5 (Cancionero del Palacio) (ca. 1500)
 John Brande Trend, 'Musikschätze aus spanischen Bibliotheken,' *Zeitschrift für Musikwissenschaft*, VIII (1925-26), p. 502
 Higiní Anglès, 'Die spanische Liedkunst im 15. und am Anfang des 16. Jahrhunderts,' *Theodor Kroyer-Festschrift* (Regensburg, 1933), pp. 63-66
 Wolf, *Handbuch*, I, 453-454
 Modern edition: Barb
 Odh 4
- MC Monte Cassino, Archivio e Biblioteca Abbaziale di Monte Cassino, Ms 871 (15th c.)
 André Pirro, 'Un Manuscrit musical du xv^e siècle au Mont-Cassin,' *Casinensta* (2 vols., Monte Cassino, 1929-30), I, 206
 Odh 9, 20, 59
- Mell New Haven, Yale University, Library of the School of Music, Mellon Chansonier (ca. 1480)
 Manfred F. Bukofzer, 'An Unknown Chansonier of the 15th Century (the Mellon Chansonier),' *Musical Quarterly*, XXVIII (1942), 14-49
 Odh 20, 54, 60
- Mün 1 München, Bayerische Staatsbibliothek, Codex Cgm 810 (Mus. Ms 3232) (Das Schedelsche Liederbuch) (1461-1467). See note on p. 128.
 MfM, VI, 147-160, with one musical example
 Julius Joseph Maier, *Die musikalischen Handschriften der königlichen Hof- und Staatsbibliothek in München (Catalogus codicum manuscriptorum Bibliothecae Regiae Monacensis*, 8 vols., Munich, 1875-1915), VIII.1 (1879), 125-130
 Modern edition of some songs: Eitner, 'Das deutsche Lied'
 Wolf, *Handbuch*, I, 456
 Karl Dèzes, 'Der Mensuralkodex des Benediktinerklosters Sancti Emmerani zu Regensburg,' *Zeitschrift für Musikwissenschaft*, X (1927-28), 65-105

Ausgewählte Sätze aus dem Schedelschen Liederbuch (1461-1467), ed. Herbert Rosenberg (*Deutsche Liedsätze des fünfzehnten Jahrhunderts für Singstimmen und Melodieinstrumente*, ed. Konrad Ameln, III, Cassel, 1933)
Odh 54

- Mün 2 München, Bayerische Staatsbibliothek, Mus. Ms (four part-books) (16th c.)
Maler, *op. cit.*, pp. 114-117
Wolf, *Handbuch*, I, 456
Ob W, p. vii (Ger. tr., p. xii)
Josq W, III, vi (Ger. tr., ix)
Odh 14
- MU Glar München, Universitäts-Bibliothek, Mss 322-325, Autograph Glareans (16th c.)
Obrecht, *Notetten*, II, v (Ger. tr., vii)
Wolf, *Handbuch*, I, 455
Josquin, *Notetten*, I, vi (Ger. tr., x)
Odh 62
- Oxf Oxford, Bodleian Library, Ms Ashmole 831 (15th c.)
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Odh 4
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Odh 4, 8, 9, 13, 20, 33, 42, 54, 59, 60
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Odh 55, 56, 57, 59, 71, 81, 83
- P 3 Paris, Bibliothèque Nationale, fonds fr. 2245 (1496)
Ancien fonds, I, 390-391
Jepp, p. lxxi
Odh 8, 57, 71, 83, 89
- P 4 Paris, Bibliothèque Nationale, nouv. acq. fr. 4379 (part written before 1450, part during the late 15th c.)
Bibliothèque Nationale: *Manuscrits latins et français ajoutés aux fonds des nouvelles acquisitions pendant les années 1875-1891: inventaire alphabétique*, comp. Léopold Victor Delisle (2 vols., Paris, 1891), I, 127-130
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Johannes Wolf, *Geschichte der Mensural-Notation von 1250-1460* (3 vols., Leipzig, 1904), I, 211-213

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 Jepp, p. lxxi
 Odh 9, 54
- P 1719 Paris, Bibliothèque Nationale, fonds fr. 1722 (16th c.)
Ancien fonds, I, 299
 Published in part by Marcel Schwob, *Le Parnasse satyrique du quinzième siècle* (Paris, 1905)
 Odh 8, 9, 12, 35, 38, 47, 48, 54, 57, 71, 77
- P 1722 Paris, Bibliothèque Nationale, fonds fr. 1722 (16th c.)
Ancien fonds, I, 299
 Odh 53, 81, 84
- P 1817 Paris, Bibliothèque Nationale, nouv. acq. fr. 1817 (Tenor only) (ca. 1520)
 For remaining voices see above: Cort
Nouv. acq. fr., II, 285 (P 1817)
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 DTO 16, p. 238
 Modern edition of the literary texts after P 1817: Gröber
 Odh 26, 38, 40, 41
- P 2335 Paris, Bibliothèque Nationale, fonds fr. 2335
Ancien fonds, I, 401-404
 Françon, pp. 284-287
 Odh 51
- P 7559 Paris, Bibliothèque Nationale, nouv. acq. fr. 7559 (ca. 1500)
Nouv. acq. fr., III, 169
 Modern edition: Bancel
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 Françon, pp. 277-284
 Odh 65
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Ancien supplément français, I, 384
 Wolf, *Handbuch*, I, 458
 Modern edition of the literary texts: Gasté
 Modern edition of both the literary and musical texts: Bayeux
 Odh 11, 14, 29, 55
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 One facsimile: Tiersot, p. 9
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 Odh 10, 22, 30, 79, 90
- Pav Pavia, R. Biblioteca Universitaria, Ms 362 (1480-90)
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- Q 16 Bologna, Biblioteca del Liceo Musicale, Ms Q 16 (Cod. 109) (15th c.)
 Luigi Torchi, 'I Monumenti dell' antica musica francese a Bologna,' *Rivista
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 DTO 14, p. 170
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 81, 83, 86, 87
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 Odh 11, 14, 38
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 Ob W, p. vii (Ger. tr., p. xii)
 Odh 2, 9, 13, 14, 20, 31, 33, 38, 42, 54, 56, 57, 63, 77, 81, 83, 87
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Odh 9, 13
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1. In Flemish this manuscript is known as the 'Doornik Ms.'

2. The famous 'Trentine Codices' were returned to Italy after the World War (1914-18) in accordance with certain provisions of the Treaty of Versailles. Later they were sent back to Vienna on loan, since some Viennese musicologists wished to work on them. Their exact location at the present time could not be determined.

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Odh 2, 3, 4, 12, 13, 38, 44, 50, 56, 57, 60, 61, 66, 68, 76, 77, 82
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- Zw Zwickau, Ratsschulbibliothek, Ms 12 (three part-books) (16th c.)
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Odh 44, 45, 49, 50, 52, 53, 57, 59, 61, 64, 65, 66, 69, 76, 77, 82

3. This article deals only with compositions by Netherlands composers. Within these limits it also gives information on F 59, F 107, F 117, F 178, FP, FR, MC, Pav, Q 16, Q 17, Q 18, R 1, and R 2.

B. Early Printed Works

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Odh 12, 20
- Esperit *L'Esperit trouble: le joyeux devis recreatif de l'esperit trouble, contenant plusieurs ballades, epistres, chansons, complaints, rescriptz, dizains, huyctains, epitaphes, rondeaulx, et aultres nouvelletez* (2nd ed., Lyons: Olivier Arnoullet, n.d.)
(A copy of this edition in the Bibliothèque de Madame la baronne James de Rothschild, no. 2963; a copy of an earlier edition [Lyons, n.d.; ca. 1537] in the Bibliothèque de Grenoble under the cote F. 2420)
Picot, *Catalogue*, IV, 285-288
Lachèvre, *Bibliographie*, p. 50
Odh 16 (text of Tenor)
- Fleur *La Fleur de toutes joyusetez contenant epistres, balades, et rondeaulx joyeux, et fort nouveaulx* (s.l.n.d.; ca. 1530); reprint in *Les Joyusetez faceties et folastres imaginations*, vol. VII (Paris, 1830)
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Brunet, *Manuel*, no. 13634
Lachèvre, *Bibliographie*, pp. 30-33
Odh 47
- Form *Trium vocum carmina a diversis musicis composita* (Nuremberg: Hieronymus Formschneider, 1538)
(Copies in the Akademisches Institut für Kirchenmusik, Berlin, and the Universitäts-Bibliothek, Jena)
Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts, ed. Robert Eitner, with the assistance of F. X. Haberl, A. Lagerberg, and C. F. Pohl (Berlin, 1877), 1538h
Ob M, IV, 11 (Ger. tr., 111-1v)
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- Glar Heinrich Loreti, of Glarus, *Dodecachordon* (Basel: H. Petri, 1547)
(Most large libraries possess a copy of this celebrated work.)
German translation and transcription of the musical examples: Bohn
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Grässe, Johann Georg Theodor, *Trésor de livres rares et précieux; ou, nouveau dictionnaire bibliographique* (7 vols., Dresden, etc., 1859-69), III, 93
Odh 46, 95

- Jardin *Le Jardin de plaisance et fleur de rethoricque* (Paris, n.d.; ca. 1501); facsimile edition: I, *Reproduction en facsimilé de l'édition publiée par Antoine Vérard vers 1501* (Paris, 1910), II, *Introduction et Notes*, ed. Eugénie Droz and Arthur Piaget (Paris, 1925)
(A copy of the original edition in the Bibliothèque Nationale, Paris, under the cote Rés. Ye 168; consult Lachèvre for additional copies.)
Brunet, *Manuel*, no. 13253
Grässe, *Trésor*, III, 453
Lachèvre, *Bibliographie*, pp. 1-11
Odh 6, 21, 35, 39, 47, 51, 54, 83, 87
- Rhau *Tricinia tum veterum tum recentiorum in arte musica symphonistarum, Latina, Germanica, Brabantica et Gallica, antehac typis nunquam excusa...* (Wittenberg: Georg Rhau, 1542) (3 part-books)
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(A copy in the Bibliothèque de Madame la baronne James de Rothschild, no. 2975)
Picot, *Catalogue*, IV, 319-322
Odh 37
- Vm⁷ Paris, Bibliothèque Nationale, Rés. Vm⁷. 504 (ca. 1520)
(Three volumes of musical compositions bound in one. Only the Discantus part-books have survived. Title-pages, place, and date of publication are wanting, but the works are thought to have been published in Paris, ca. 1520)⁴
Catalogue du fonds de musique ancienne de la Bibliothèque Nationale, ed. Jules Écorcheville (8 vols., Paris, 1910-14), III (1912), 222-237
DTO 16, p. 239
Ob W, p. ix (Ger. tr., p. xiv)
Josq W, II, vi (Ger. tr., viii)
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Jepp, p. lxxiv
Cf. Odh 35
- Cam Cambrai, Bibliothèque de Cambrai, Ms 124 (125-128) (4 part-books) (contains the date 1542)
Charles Edmond Henri de Coussemaker, 'Notice sur les collections musicales

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- F 111 Firenze, R. Biblioteca Nazionale Centrale, Ms XIX, 111 (16th c.)
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 Cf. Odh 9, 20, 22, 38, 51, 54, 84
- Harley London, British Museum, Ms Harley 5242 (16th c.)
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 Cf. Odh 16, 55
- L 1070 London, Royal College of Music, Ms 1070 (formerly Harmonic Society Ms 1721) (16th c.)
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- Mün 328 München, Universitäts-Bibliothek, Mss 328-331 (16th c.)
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 Ob W, p. vi (Ger. tr., p. xi)
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Eitner, 'Eine Handschrift von Egidius Tschudi,' pp. 131-134
Scherrer, *op. cit.*, p. 152
Wolf, *Handbuch*, I, 462-463
Josq W, I, v (Ger. tr., ix)
DTO 14, pp. 173-174
DTO 16, p. 239
Geering, p. 92
Cf. Odh 22, 61

B. Early Printed Works

- Attaing *Trent sixiesme livre contenant xxx. chansons tres musicales, a quatre, cinq et six parties, en cinq livres, dont le cinquiesme livre contient les cinquiesmes et sixiesmes parties, le tout de la composition de feu Josquin des Prez* (Paris: Pierre Attaingnant, 1549)
(A copy in the Universitets-Biblioteket, Uppsala)
Josq W, I, vii (Ger. tr., xi)
Cf. Odh 22, 54
- Canti B *Canti B numero cinquanta* (Venice: Ottaviano dei Petrucci, 1503)
(A copy of this issue in the Bibliothèque du Conservatoire National de Musique in Paris; a copy of the issue of 1502 in the Biblioteca del Liceo Musicale, Bologna)
Angelo Catelani, *Bibliografia di due stampe ignote di Ottaviano Petrucci* (Milan, 1856)
Franz Xaver Haberl, 'Drucke von Ottaviano Petrucci auf der Bibliothek des Liceo filarmonico in Bologna: ein bibliographischer Beitrag zu Ant. Schmid's Ottaviano dei Petrucci (Vienna, 1845),' *Monatshefte für Musikgeschichte*, V (1873), 55-57
Eitner, *Bibliographie*, 1501a
Augusto Vernarecci, *Ottaviano de' Petrucci da Fossombrone, inventore dei tipi mobili metallici fusi della musica nel secolo xv* (2nd ed., Bologna, 1882), pp. 77-81, 238-240
Weck 1, pp. 372-400
Emil Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens: aus den Jahren 1500-1700* (2 vols., Berlin, 1892), II, 360, 1503¹; an added title-page, *Biblioteca della musica vocale italiana di genere profano stampata dal 1500 al 1700*
Gaspari, *Catalogo della Biblioteca del Liceo Musicale*, III, 200
Torchì, 'Monumenti,' pp. 578-579
Josq W, II, v (Ger. tr., vii)
Cf. Odh 2, 6, 20, 21, 24, 39, 73, 74, 95
- Canti C *Canti C numero cento cinquanta* (Venice: Ottaviano dei Petrucci, 1504)
(The three extant copies are all of this issue and are located in the

- Nationalbibliothek, Vienna, the Bibliothèque du Conservatoire National de Musique, Paris, and the Biblioteca Capitolare, Treviso)
- Anton Schmid, *Ottaviano del Petrucci da Fossombrone, der erste Erfinder des Musiknotendruckes mit beweglichen Metalltypen und seine Nachfolger im sechzehnten Jahrhundert* (Vienna, 1845), pp. 37-43; Ital. tr. (Milan, 1932)
- Brunet, *Manuel*, no. 10194
- Grässe, *Trésor*, II, 38
- Eitner, *Bibliographie*, 1503a
- Vernarecci, *Ottaviano de' Petrucci*, p. 85, pp. 240-244
- Weck 1, pp. 372-400
- Vogel, *Bibliothek*, II, 360-361, 1503²
- Cf. Odh 4, 7, 10, 14, 16, 20, 21, 22, 28, 29, 31, 35, 38, 40, 51, 69, 74, 78, 84, 95
- Lotrian *La Fleur de poesie francoyse: recueil joyeux contenant plusieurs huictains, dixains, quatrains, chansons et aultres dictez de diverses matières, mis en notes musicales par plusieurs autheurs, et réduictz en ce petit livre* (Paris: Alain Lotrian, 1543); first reprint in *Raretés bibliographiques: réimpressions faites pour une société de bibliophiles* (Brussels, 1864); second reprint in *Collection erotica selecta* (Paris, 1909) (A copy of the original print in the Bibliothèque Nationale, Paris, under the cote Rés. Ye 2718)
- Brunet, *Manuel*, no. 13629
- Grässe, *Trésor*, II, 595
- Lachèvre, *Bibliographie*, pp. 54-55
- Cf. Odh 91
- Meslan *Livre des meslanges, contenant six vingtz chansons des plus rares et plus industrieuses qui se trouvent soit des autheurs antiques, soit des plus memorables de nostre temps, composées a cinq, sept et huit parties, en six volumes: superius* (Paris: Adrien le Roy and Robert Ballard, 1560) (Superius part-book only)
- (A copy of this one part-book in the Preussische Staatsbibliothek, Berlin)
- Eitner, *Bibliographie*, 1560c
- Josq W, I, viii (Ger. tr., xii)
- Cf. Odh 22
- Soulas *Recueil de tout soulas et plaisir pour resjouir et passer temps aux amoureux comme epistres, rondeaux, ballades, epigrammes, dixains, huistains* (Paris: Jean Bonfons, 1552); reprint in *Les Joyeusetez faceties et folastres imaginations* (Paris, 1831), vol. VII
- (A copy of the original print in the Musée Condé, Paris; for other editions, consult Lachèvre)
- Brunet, *Manuel*, no. 13635
- Grässe, *Trésor*, VI.1, 51
- Lachèvre, *Bibliographie*, pp. 36-37
- Cf. Odh 38
- Susato *Le Septiesme livre contenant vingt et quatre chansons à cinq et à six parties composées par feu de bonne mémoire et très excelent en musique Josquin des Prés, avecq trois epitaphes dudict Josquin* (Antwerp: Tylman Susato, 1545) (Copies in Nationalbibliothek, Berlin, Bayerische Staatsbibliothek, München, Nationalbibliothek, Wien, etc.)
- Brunet, *Manuel*, no. 14262
- Grässe, *Trésor*, II, 117
- Eitner, *Bibliographie*, 1545h
- Josq W, I, vi-vii (Ger. tr., x-xi)
- Cf. Odh 22, 54

Modern Editions

- Ambr 2 August Wilhelm Ambros, *Geschichte der Musik* (5 vols., 1st ed., 1862-82), II (3rd ed., 1911)
Odh 20
- Ambr 5 August Wilhelm Ambros, *Geschichte der Musik, V. Beispielsammlung zur dritten Bande*, ed. Otto Kade (2nd ed., 1889)
Odh 1, 14, 37, 80, 96
- Ant 1 *Antiphonale sacrosanctae Romanae ecclesiae pro diurnis horis a Pio Papa X. restitutum et editum et SS. D. N. Benedicti XV. auctoritate recognitum et vulgatum* (Rome, 1919)
Odh 1, 84 (Contra)
- Ant 2 *Antiphonale monasticum pro diurnis horis juxta vota RR. DD. Abbatum Congregationum Confoederatarum Ordinis Sancti Benedicti a Solesmensibus monachis restitutum* (Paris, Tournai, and Rome, 1935)
Odh 1, 84 (Contra)
- Aubry *Les plus anciens monuments de la musique française: recueil de 24 facimilés en phototypie, avec transcriptions, notes, commentaires et introduction*, ed. Pierre Aubry (*Mélanges de musicologie critique*, IV, Paris, 1905)
Odh 10 (Superius and Tenor only)
- Bancel E. M. Bancel, *Cent quarante-cinq rondeaux d'amours publiés d'après un manuscrit autographe de la fin du xv^e siècle* (Paris, n.d.) (after P 7559)
Odh 65
- Barb *Cancionero musical de los siglos xv y xvi*, ed. Francisco Asenjo y Barbieri (Madrid, 1890) (after Mad)
Odh 4
- Bayeux *Le Manuscrit de Bayeux: texte et musique d'un recueil de chansons du xv^e siècle*, ed. Théodore Gérold (Strasburg, 1921) (after P 9346)
Odh 11, 14, 29, 55
- Bernoul Eduard Bernoulli, *Aus Liederbüchern der Humanistenzeit: eine bibliographische und notentypographische Studie* (Leipzig, 1910)
Odh 14, 47
- Blume *Das Chorwerk, III, Josquin des Prés und andere Meister: weltliche Lieder*, ed. Friedrich Blume (Wolfenbüttel and Berlin, 1930)
Odh 15
- Bohn *Glareani Dodecachordon, Basileae 1547*, translated (Ger.) and transcribed by Peter Bohn (*Publikationen älterer Musik*, XVI, Leipzig, 1888)
Odh 46 (Contra), 95
- Champ Pierre Champion, 'Pièces joyeuses du xv^e siècle,' *Revue de philologie française et de littérature*, XXI (1907), 161-196
Odh 12
- Chev *Repertorium hymnologicum: catalogue des chants, hymnes, proses, séquences, tropes en usage dans l'Église latine depuis les origines jusqu'à nos jours*, ed. Ulysse Chevalier (6 vols., Louvain, 1892-1912; Brussels, 1920-21)
Odh 1, 62 (bibliography only)

- Couss *Scriptorum de musica medii aevi novam seriam a Gerbertina alteram collegit*, ed. Charles Edmond Henri de Coussemaker (4 vols., Paris, 1864-76); facsimile edition (4 vols., Milan, 1931)
Odh 16 (20 meas. of Tenor only)
- Disch Heinrich Isaac: *Sechs Instrumentalsätze für Streichquartet oder Streichorchester*, arr. Oskar Dischner (Cassel, 1926)
Odh 27, 40
- Dom Pro *Processionarium juxta ritum Sacri Ordinis Praedicatorum, Apostolica Auctoritate approbatum Fratris Martini Stanislai Gillet, ejusdem ordinis Magistri Generalis, jussu recognitum et editum* (Rome, 1930)
Odh 67 (Contra)
- Dreves *Analecta hymnica medii aevi*, ed. Clemens Blume and Guido Maria Dreves (55 vols., Leipzig, 1886-1922), XLVI (1905), *Pia dictamina: Reimgebete und Leselieder des Mittelalters* (after Cod. Oxonien. Miscell. 507 saec. 14)
Odh 62
- Droz *Trois chansonniers français du xv^e siècle*, ed. Eugénie Droz, Geneviève Thibault, and Yvonne Rokseth (*Documents artistiques du xv^e siècle, I*, Paris, 1927), fasc. I, *Bibliothèque de Dijon, Ms 517 (ancien 295), folios 1-56*
Odh 20, 54
- DTO 7 *Sechs Trienter Codices: geistliche und weltliche Compositionen des XV. Jahrhunderts, erste Auswahl*, ed. Guido Adler and Oswald Koller (*Denkmäler der Tonkunst in Oesterreich, VII*, Vienna, 1900)
Odh 9, 13
- DTO 14 Heinrich Isaac: *Weltliche Werke*, ed. Johannes Wolf (*Denkmäler der Tonkunst in Oesterreich, XIV.1*, Vienna, 1907)
Odh 11, 27, 40, 44, 50, 76
- DTO 16 Heinrich Isaac: *Ergänzungen zu den weltlichen Werke*, ed. Johannes Wolf (*Denkmäler der Tonkunst in Oesterreich, XVI.1* [Nachtrag zu XIV.1], *Anhang zu Choralis Constantinus von Isaac*, Vienna, 1909)
Odh 11, 27
- Duyse Florimond van Duyse, 'Het eenstemmig Fransch en Nederlandsch wereldlijk lied in de Belgische gewesten van de xi^e eeuw tot heden uit een muzikaal oogpunt beschouwd,' *Mémoires couronnés et autres mémoires publiés par l'Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique*, XLIX (1896), no. 6
Odh 78
- Fall *Antwerpener Liederbuch vom Jahre 1544*, ed. Hoffmann von Fallersleben (*Horae Belgicae: studio atque opera Hoffmanni Fallerslebenensis*, XI, Hanover, 1855)
Odh 69, 78
- Françon *Albums poétiques de Marguerite d'Autriche*, ed. Marcel Françon (Cambridge, Mass., and Paris, 1934) (after Brux 1 and Brux 2)
Odh 11, 15, 38, 53, 56, 57, 71, 81
- Gachet *Albums et oeuvres poétiques de Marguerite d'Autriche, Gouvernante des Pays-Bas*, ed. Émile Picot (*Publications de la Société des Bibliophiles Belges séant à Mons*, XVII, Brussels, 1849) (after Brux 1 and Brux 2)
Odh 11, 15, 38, 53, 56, 57, 71, 81

- Gasté *Chansons normandes du xv^e siècle*, ed. Armand Gasté (Caen, 1866) (after P 9346)
Odh 11, 14, 29, 55
- Gérolid *Chansons populaires des xv^e et xvi^e siècles avec leurs mélodies*, ed. Théodore Gérolid (*Bibliotheca Romanica*, nos. 190-192, Strasburg, 1913)
Odh 14, 29
- Glo *Das Glogauer Liederbuch, Erster Teil: Deutsche Lieder und Spielstücke*, ed. Heribert Ringmann, with literary texts edited by Joseph Klapper (*Das Erbe deutscher Musik*, Erste Reihe: Reichsdenkmale Band 4, Erster Band der Abteilung Mittelalter, Cassel, 1936) (after Ber)
Odh 9, 13, 52, 54, 60
- Gombosi 1 Otto Johannes Gombosi, *Jacob Obrecht: eine stilkritische Studie mit einem Notenanhang* (*Sammlung musikwissenschaftlicher Einzeldarstellungen*, IV, Leipzig, 1925)
Odh 20, 21, 52, 54, 57, 73, 83
- Gomb 2 Otto Johannes Gombosi, 'Ghizeghem und Compère: zur Stilgeschichte der burgundischen Chanson,' *Studien zur Musikgeschichte: Festschrift für Guido Adler zum 75. Geburtstag* (Vienna, 1930), pp. 100-106
Odh 53
- G Paris *Chansons du xv^e siècle*, ed. Gaston Paris; music transcribed into modern notation by Auguste Gevaert (Paris, 1875; reimpression, 1935) (after P 12744)
Odh 10, 22, 30, 79, 90 (text only)
- Grad 1 *Graduale sacrosanctae Romanae ecclesiae de tempore et de sanctis SS. D. N. Pii X. Pontificis Maximi jussu restitutum et editum cui addita sunt festa novissima* (Rome, 1908)
Odh 81 (Contra), 46 (Contra)
- Grad 2 *Graduale sacrosanctae Romanae ecclesiae de tempore et de sanctis, Pii X. Pontificis Maximi jussu restitutum et editum, ad exemplar editionis typicae concinnatum et rhythmicis signis a Solesmensibus monachis ornatum* (Paris, 1924)
Odh 81 (Contra), 46 (Contra)
- Grange Amaury Louys, baron de La Grange, 'L'Album de musique du xv^e siècle du musée de Tournai,' *Annales de la Société d'Archéologie de Bruxelles*, VIII (1894), 114-119
Odh 48, 53, 57, 71
- Gröber Gustav Gröber, 'Zu den Liederbüchern von Cortona,' *Zeitschrift für romanische Philologie*, XI (1887), 371-394 (after P 1817)
Odh 26, 34, 38, 40, 41, 74
- Heldt *Französische Virelais aus dem 15. Jahrhundert*, ed. Elisabeth Heldt (Halle / Saale, 1916) (after P 12744)
Odh 30, 79
- Jepp *Der Kopenhagener Chansonnier: das Manuskript Thott 291⁸ der königlichen Bibliothek, Kopenhagen*, ed. Knud Jeppesen, with literary texts edited by Viggo Brøndal (Copenhagen and Leipzig, 1927)
Odh 20

- Jepp 2 *Die mehrstimmige italienische Laude um 1500: das 2. Laudenbuch des Ottaviano dei Petrucci (1507) in Verbindung mit einer Auswahl mehrstimmiger Lauden aus dem 1. Laudenbuch Petrucci's (1508) und aus verschiedenen gleichzeitigen Manuskripten*, ed. Knud Jeppesen, with literary texts edited by Viggo Brøndal (Leipzig and Copenhagen, 1935)
Odh 6, 21 (text and Tenor only)
- Josq M Josquin des Prés, *Werken: Nissen*, ed. Albert Smijers (Amsterdam and Leipzig, 1926 ff.), VIII (1939), *Nissa Malheur me bat*
Odh 63
- Josq W Josquin des Prés, *Werken: Wereldlijke Werken*, Part I, ed. Albert Smijers (4 vols., Amsterdam and Leipzig, 1925)
Cf. Odh 22, 54
- Lafage Adrien de Lafage, *Essais de diphthérogaphie musicale ou notices, descriptions, analyses, extraits et reproductions de manuscrits relatifs à la pratique, à la théorie et à l'histoire de la musique* (2 vols., Paris, 1864)
Odh 14
- Land Jan Pieter Nicolaas Land, 'Twee liedjes uit de vijftiende eeuw,' *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis*, I (1882), 10-15
Odh 27
- Len René Lenaerts, *Het Nederlands polifones lied in de zestiende eeuw* (Mechlin and Amsterdam, 1933)
Odh 27, 78 (text only)
- Lille *Poèmes de transition (xv^e-xvi^e siècles): rondeaux du ms 402 de Lille*, ed. Marcel Françon (Cambridge, Mass., and Paris, 1938)
Odh 51, 53
- Löp *Die Liederhandschrift des Cardinals de Rohan (XV. Jhrt.)* ed. Martin Löpelmann (*Publikationen der Gesellschaft für romanische Literatur*, XLIV, Göttingen, 1923) (after Ber R)
Odh 6, 13, 20, 21, 35, 39, 47, 51, 54, 73, 95
- Mald S *Trésor musical: collection authentique de musique sacrée et profane des anciens*
or *maîtres belges*, ed. Robert van Maldeghem (29 vols., Brussels, 1865-93)
Mald P (S (sacré) and P (profane) distinguish between the two volumes appearing each year)
Odh 15, 38, 53, 56, 57, 71, 81
- Marix *Les Musiciens de la cour de Bourgogne au xv^e siècle (1420-1467): Gilles de Binche (Binchois), Pierre Fontaine, Jacques Vide, Nicole Grenon, Gilles Joye, Hayne de Ghizeghem, Robert Morton: messes, motets, chansons*, ed. Jeanne Marix (Paris, 1937)
Odh 71, 83, 93
- MfM Robert Eitner, 'Das Walter'sche Liederbuch (1461-1467),' *Monatshefte für Musikgeschichte*, VI (1874), 147-160, and no. 8 of musical appendix
Odh 54
- Morelot Stéphen Morelot, 'Notice sur un manuscrit de musique ancienne,' *Mémoires de la Commission des Antiquités du Département de la Côte-d'Or*, IV (1856), 133-160, and musical appendix of 24 unnumbered pages; same published separately

- as *De la Musique au xv^e siècle: notice sur un manuscrit de la Bibliothèque de Dijon* (Paris, 1856)
Odh 20
- Ob M Jacob Obrecht, *Werken: missen*, ed. Johannes Wolf (23 Masses in 19 vols.; Amsterdam, 1908 ff.) *Missa I, Je ne demande; Missa III, Fortuna desperata; Missa IV, Malheur me bat; Missa IX, Si dederò; Missa XIV, Adieu mes amours*
Odh 14, 42, 56, 63
- Ob W Jacob Obrecht, *Werken: wereldlijke werken*, ed. Johannes Wolf (Amsterdam and Leipzig, n.d.)
Odh 25, 31, 39, 49, 69, 92, 96
- ONL *Het oude Nederlandsche lied: wereldlijke en geestelijke liederen uit vroegeren tijd, teksten en melodieën*, ed. Florimond van Duyse (4 vols., The Hague, 1903-08), II (1905)
Odh 69
- Plam Dragan Plamenac, 'Autour d'Ockeghem,' *Revue musicale*, IX (1928), 26-47
Odh 76
- Poètes *Poètes et musiciens du xv^e siècle*, ed. Eugénie Droz and Geneviève Thibault (Paris, 1924)
Odh 57
- Pro Mon *Processionale monasticum ad usum congregationis Gallicae Ordinis Sancti Benedicti* (Solesmes, 1893)
Odh 46 (Contra)
- Reese Gustave Reese, 'The First Printed Collection of Part-Music (the Odhecaton),' *Musical Quarterly*, XX (1934), 39-76
Odh 86, and facsimile of Odh 90
- Renier Rodolfo Renier, 'Un Mazzetto di poesie musicali francesi,' *Miscellanea di filologia e linguistica: in memoria di Napoleone Caix e Ugo Angelo Canello* (Florence, 1886), pp. 271-288 (after Cortona, Mss 95, 96)
Odh 26, 34, 38, 41, 74
- Restori Antonio Restori, 'Un Codice musicale pavese,' *Zeitschrift für romanische Philologie*, XVIII (1894), 381-401 (after Pav)
Odh 20, 35, 47, 73, 95
- Rie 1 Hugo Riemann, *Handbuch der Musikgeschichte* (2nd ed., 5 pts. in 2 vols., Leipzig, 1920-23), II.1 (1920), *Das Zeitalter der Renaissance (bis 1600)*
Odh 53
- Rie 2 Hugo Riemann, 'Die Liedkunst des 15. Jahrhunderts,' *Blätter für Haus- und Kirchenmusik*, XIV (1909-10), 1-2, and 7-8 of the musical appendix
Odh 27
- Rie 3 *Musikgeschichte in Beispielen*, ed. Hugo Riemann (3rd ed., Leipzig, 1925)
Odh 44
- Rie 4 Hugo Riemann, 'Kleine Studien zu Johannes Wolf's neuem Isaak-Band,' *Sammelbände der internationalen Musikgesellschaft*, X (1908-09), 115-146
Odh 44

- Scher *Geschichte der Musik in Beispielen*, ed. Arnold Schering (Leipzig, 1931)
Odh 7
- Smijers *Van Ockeghem tot Sweelinck*, ed. Albert Smijers (*Nederlandsche muziek-
geschiedenis in voorbeelden*, I, Amsterdam, 1939)
Odh 84
- Souter *Souterliedekens: een Nederlandsch psalmboek van 1540 met de oorspronkelijke
volksliederen die bij de melodieën behooren*, ed. Elizabeth Mincoff-Marriage
(The Hague, 1922)
Odh 78
- Stainer *Early Bodleian Music: Sacred and Secular Songs Together with Other Manuscript
Compositions in the Bodleian Library, Oxford, Ranging from about A. D. 1185
to about A. D. 1505*, ed. Sir John Stainer, with intro. by E. W. B. Nichol-
son, and transcriptions into modern musical notation by J. F. R. Stainer and
Cecie Stainer (2 vols., London, 1901), I, Facsimiles
Odh 4 (Superius only)
- Straet Edmond vander Straeten, *La Musique aux Pays-Bas avant le xix^e siècle* (8 vols.,
Brussels, 1867-88), VIII (1888) *Les Musiciens néerlandais en Espagne*
Odh 4
- S-u-S *Sing- und Spielmusik aus älterer Zeit*, ed. Johannes Wolf (*Wissenschaft und
Bildung: Einzeldarstellungen aus allen Gebieten des Wissens*, no. 218, 2nd
ed., Leipzig, 1931)
Odh 54
- Tiersot *Chansons populaires recueillies dans les Alpes françaises (Savoie et Dauphiné)*,
ed. Julien Tiersot (Grenoble and Moutiers, 1903)
Odh 10
- Torre Torrefranca, Fausto, *Il Segreto del quattrocento: musiche ariose e poesia
popolaresca con centosessantatre pagine di musiche in partitura sedici di
fac-simili e cinque appendici* (Milan, 1939)
Odh 3, 5, 14, 19, 30, 31, 74
- Trefus Henry VIII, King of England, *Songs, Ballads and Instrumental Pieces Reproduced
from the British Museum Ms 31922*, ed. Lady Mary Trefusis (Oxford, 1912)
Odh 90
- Vill 1 Luigi Alberto Villanis, 'Une Chanson française du xvi^e siècle,' *Revue musicale*
II (1902), 511-518
Odh 82
- Vill 2 Luigi Alberto Villanis, 'Alcuni codici manoscritti di musica del secolo xvi
posseduti dalla Biblioteca Nazionale di Torino,' *Atti del congresso inter-
nazionale di scienze storiche, Roma 1-9 Aprile 1903* (12 vols., Rome, 1904-
07) VIII (1905), *Atti della sezione iv: storia dell' arte musicale e dram-
matica*, 319-360, plus 14 pages of music; same also published separately as
Estratto dagli Atti, etc. (Rome, 1905)
Odh 57
- Vulg *Biblia Sacra*, ed. Michael Hetzenauer (Innsbruck, 1906)
Odh 1, 56, 76

- Wallis *Anonymous French Verse: an Anthology of Fifteenth Century Poems Collected from Manuscripts in the British Museum*, tr. and ed. N. Hardy Wallis (London, 1929)
Odh 48, 57, 59
- W Boer Coenraad Lodewijk Walther Boer, *Chansonvormen op het einde van de xude eeuw: een studie naar aanleiding van Petrucci's 'Harmonice musices odhecaton'* (Amsterdam, 1938)
Odh 12, 17, 22, 26, 30, 32, 33, 59, 61, 70, 79, 81, 94
- Weck 1 *Bibliothèque du Conservatoire National de Musique et de Déclamation: Catalogue bibliographique*, ed. Jean-Baptiste Weckerlin (Paris, 1885)
Odh 28
- Weck 2 Jean-Baptiste Weckerlin, *La Chanson populaire* (Paris, 1886)
Odh 28
- Weck 3 Jean-Baptiste Weckerlin, *Chansons populaires du pays de France* (Paris, 1903)
Odh 28
- W 25 L *25 driestemmige oud-Nederlandsche liederen uit het einde der vijftiende eeuw naar den codex London British Museum Add. Mss. 35087*, ed. Johannes Wolf (*Uitgaven der Vereeniging voor Noord-Nederlands Muziekgeschiedenis*, XXX, Amsterdam, 1910)
Odh 27

NOTE

Through an oversight the following book was omitted from the List of Sources. It is a transcription into modern notation of SG 1:

Ein altes Spielbuch aus der Zeit um 1500 mit 3, 4, und 5 Stimmen für Blockflöten oder beliebige andere Instrumente: Pergament-Handschrift [Liber Fridolini Sichern] der Stiftsbibliothek zu St Gallen, transcribed and edited by Franz Julius Giesbert (2 vols., Mayence: B. Schott's Söhne, 1936).

It might also be mentioned that Heinrich Bessler has prepared an edition of Mün 1. This work was scheduled to be published during the season 1941-42 in Germany. Present conditions prevent verification of whether publication did or did not occur.

VIII. CONCORDANCE

In the following Concordance the aim has been to present the essential information concerning the compositions as concisely as possible. The compositions comprising the Odhecaton (abbreviation: Odh) are listed in the order in which they occur in the Petrucci print, and are assigned a number accordingly. They may henceforth be identified, then, as Odh 1, Odh 2, and so on.

The text incipit directly following a number is that found in the Superius of the composition. If this incipit is found in three or four voices, the best spelling is selected and other variations (such as reversed order or inverted condition of letters) ignored. Occasional errors in the spacing of letters is corrected. When Petrucci's index offers a radically different or improved reading, that is shown here in parentheses. The symbol '/' separates incipits in cases where a composition employs more than one text. A capital letter following an incipit shows its location in Altus (A), Tenor (A), Contra (C), or Bassus (B).

The composer's name is reproduced in the form given by Petrucci. Usually these attributions stand directly above the Superius. In two instances (Odh 73 and 95) the name is wanting here, but is to be found in Petrucci's index. When the author of a composition is nowhere named by Petrucci, 'Anon.' is inserted in the Concordance.

Mss, early printed works, and modern editions containing any composition are listed next alphabetically in this order. They are cited by their abbreviations set up in the List of Sources. Folio numbers representing manuscript locations are also abbreviated. For example, 'f. 95'-96' indicates the location of a composition on folios 95 verso and 96 recto of the Ms in question. The location of the composition in the original Petrucci print is shown similarly, this information standing to the right of the composer's name.

The number of voice-parts for which each composition is set also stands to the right of the composer's name. Some compositions appear in the Odhecaton for 4 parts, but in manuscripts for only 3 (or vice versa). When this extra voice is the Altus, which is normally the case, no mention will be made of the fact. When some other voice-part is involved, this will be named. The voices present in a Ms (or other) source may be determined by counting the semicolons and period (indicating the last voice). The order of voices is that usual in Mss: Superius, Tenor (both on verso or left-hand folio), Altus, Bassus (both on recto or right-hand folio). When there are only three voices the order is Superius, Tenor, and Contra.

The extent of literary text in sources is indicated in the following manner. When a voice is completely underlaid with text, t is used. (For information regarding additional stanzas reference should be made to the Variants in Musical Readings.) An asterisk, *, indicates that only the text incipit accompanies a voice-part. The extent of this incipit and its reading are either given outright, as for example, 'De tous biens,*' (when complete text is found in no voice) or are identical with that given for Superius when the latter has full text given, as for example, 'De tous biens, t;*;-.' The use of the dash, -, indicates that no words at all accompany the notes of that voice. When more than one text is used or when incipits vary (in length or wording) the use of t1, t2, and so on, or *1, *2, and so on, should make this clear.

All material presented above the broken line is identical with Odhecaton material; that below the line, identical in part. The latter does not pretend to the completeness of the former as regards modern editions. No material reaches out into the realm of sacred music or that of lute or organ arrangements.

<i>Odhecaton Number</i>	<i>Incipit Of Text</i>	<i>Composer</i>	<i>No. of Parts</i>	<i>Folio Nos.</i>
1. Ave Maria		De orto	4	f. 3'-4
Ambr 5	p. 193 de Orto, Ave Maria,t;t;t;t.			
Ant 1	pp. 221-222 Ave Maria (text and Gregorian melody)			
Ant 2	p. 228 Ave Maria (text and Gregorian melody)			
Chev	vol. I, no. 1878 Anon., Ave Maria (bibliography only)			
2. Je cuide se ce tamps me dure		Anon.	4	f. 4'-5
F 59	f. 95'-96 P. Congiet, Je cuide sece temps,*;*;*.			
Q 18	f. 71'-72 Anon., Je guide,*;*;*.			
R 1	f. 128'-129 Io. Iappart, Ie quido,*;*;*.			
R 2	f. 61'-62 Anon., Ie cuyde,*;-;-.			
Ver	f. 22'-23 Anon., -;-;-.			
Canti B	f. 34'-35 Iapart, Ie cuide,*;De tous biens,*;*1;*2.			
Vm ⁷	vol. I, no. 32 Anon., Je cuide,*.			
	The Superius of this composition is that of Odh 2 a 4th lower. Since the Canti B composition has to alter the borrowed Tenor of Odh 20 to adjust it to the Superius, it would seem that this composition borrows voices from Odh 2 and Odh 20, and not vice versa. Consult Concordance under Odh 20.			
3. Hor oires une chanzon		Anon.	5	f. 5'-6
FP	f. 36'-37 Anon., Hor oires une canzon,*;-;-;-.			
SG 1	pp. 28-29 Anon., Hor ori un,*;-;-;-.			
Ver	f. 46'-47 Anon., -;-;-;-.			
Torre	pp. 558-560 Anon., Hor oires une chanzon,-;-;-;-.			
4. Nunqua fue pena maior		Anon.	4	f. 6'-7
F 176	f. 91'-92 Anon., Nunquan,*;*;-.			
F 178	f. 37'-38 Anon., Numquam fuit pena maior,*;-;-.			
Mad	f. 1'-2 Juan Urrede (text by primer Duque de Alba), Nunca fue pena mayor,t;-;-.			
Oxf	f. 261' (f. 262 is wanting) Anon., Nunca fuit pena maior,t. (S and last four bars of B only)			
P 1	f. 99'-100 Anon., Nunquam fue pena,t;*;*.			
Per	f. 77'-78 Io. Vrede, Nunque fue pena maior,*;*;*.			
Q 16	f. 119'-120 Anon., Nuquam fo pema maior,*;*;*.*.			
Q 17	f. 11 Anon., Nunqua fui pena maior,*;* (T and B only)			
Q 18	f. 89'-90 Anon., Nuncha fu pena major,*;*;*.			
R 2	f. 28'-29 Enrique, Nunca fue pena major,*;-;-.			
SG 3	no. 161 Anon., Nunqua fue pena maior,*;* (S and A only)			
Seg	f. 209 Anon., Nunca fue pena mayor,*;-;-.			
Sev 2	f. 16'-17 Jo. Vrede, Nunca fue pena mayor,t;*;*.			
Ver	f. 57'-58 Anon., -;-;-;-.			
Barb	no. 1 Juan Urrede (text by D. Garcia Alvarez de Toledo, primer Duque de Alba), Nunca fue pena mayor,t;-;-.			
Stainer	pl. 104 Anon., Nunca fuit pena maior,t. (S and four last bars of B only, facsimile of Oxf, f. 261')			
Straet	p. 454 Juan Wrede (text by Don Garcia Alvarez de Toledo, Ier Duc d'Albe), t;-;-.			
Canti C	f. 21'-23 Anon., Numqua fue pena maior,*;*;*.*.			
	The Tenor is a variant of T of Odh 4, in augmentation.			
F 107	Index: f. 41 Anon., Nunquam fuit pena This folio is wanting.			

<i>Odhecaton Number</i>	<i>Incipit Of Text</i>	<i>Composer</i>	<i>No. of Parts</i>	<i>Folio Nos.</i>
4.	Nunqua fue pena maior (Cont'd)			
Q 18	f. 46' (f. 47 is wanting) Anon., Nunquam fuit pena major,*;-;-.			
	The Tenor of this incomplete composition is like T of Odh 4.			
5.	Brunette	Jo. stokem	5	f. 7'-8
SG 1	pp. 26-27 Io. Stockem, Brunete,*;-;-;-.			
Wien	no. 28 Anon., Brunette mamiette,*;*;*;*.*.			
Torre	pp. 547-549 Anon., Brunette,-;-;-;-.			
Dij	f. 173'-174 Anon., Brunette je vous ay amee,t;*;*.*.			
MC	f. 149' Anon., Brunette ie vous ay amee,t;*;*;*.*.			
	The composition of these two references is on another text.			
6.	Jay pris amours / De tous biens (A, T)	Anon.	4	f. 8'-9
Ber R	f. 184 Anon., De toulx biens (text only)			
Ber R	f. 160 Anon., Jay pris amours en ma devise (text only)			
Jardin	f. 71' Anon., Rondel: Jay prins amours (text only)			
Löp	no. 470 Anon., Jay pris amours en ma devise (text only)			
Löp	no. 575 Anon., De toulx biens plains (text only)			
Restori	no. 21 Anon., De tous biens playne est ma vie (text only)			
	- - - - -			
	Consult Odh 20 for complete concordance of 'De tous biens'			
	Consult Odh 21 for complete concordance of 'Jay pris amours'			
7.	Nenciozza mia (Index: Lenzotta mia)	Japart	4	f. 9'-10
F 59	f. 105'-106 Jannes Japart, Nenciozza mia,*;*;*;-.			
SG 1	pp. 60-61 Japart, Nenciozza mia,*;-;-;-.			
Scher	p. 66 Jo. Japart, Nenciozza mia,*;-;-;-.			
	- - - - -			
Canti C	f. 101'-102 Io. Martini, Nenciozza,*;*;*;*.*.			
Sev	f. 130'-131 Anon., Lenchioza mia lenchioza,*;t;*;*.*.			
	The T of this composition in Canti C and Sev has in augmentation and in triple meter the melody found in T of Odh 7 during the first half (of Odh 7) and in S during the second part.			
8.	Je ne fay plus	Anon.	4	f. 10'-11
F 59	f. 54'-55 Antonius Busnoys, Je ne fay plus,t;*;*.*.			
F 121	f. 26'-27 Anon., Je ne fai plus,*;-;-.			
F 176	f. 73'-75 G. Muream, Ie ne fais plus je ne dis,*;*;*.*.			
F 178	f. 40'-41 Anon., Je ne fay plus,*;-;-.			
FR	f. 50'-51 Anon., Ie ne fais plus ne ne ditz ne escriis,t;*;*.*.			
P 1	f. 177'-178 Anon., Ie ne fais plus ie ne dis,t;*;*.*.			
P 3	f. 23'-24 Mureau, Je ne fais plus, t;t;*.*.			
P 1719	f. 39 Anon., Je ne faiz plus je ne diz (text only)			
Q 17	f. 37'-38 A. Busnois, Ie ne fais,*;*;*.*.			
R 2	f. 19'-20 Gil Murieu, Ie ne fay plus,*;-;-.			
SG 2	p. 85 Anon., Je ne fayt plus,*;-;-.			
Seg	f. 181' Loysette Compere, Je ne fays plus,*;-;-.			
Sev	f. 25'-26 Anon., Je ne fay plus,*;-;-.			
Tor	f. 47 Anon., Au joly moys de may,t;t;t.*.			
Wh	f. 90'-91 Anon., Ie ne fai plus,*;*;*;*.*. (A as in Odh in a later hand)			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
9.	Amours amours	Hayne	4	f. 11'-12
Ber	no. 261 Anon., -;-;-.			
F 59	f. 285'-286 Anon., Amours amours,t;*;-.			
FR	f. 21'-22 Anon., Amours amours trop me fiers dites dars,*;*;*.			
Lab	f. 93'-94 Anon., Amours amours,*;*;*.			
MC	f. 152'-153' Anon., -;-;- (below: Amors amors*)			
P 1	f. 84'-85 Anon., Amors amors trop me,t;*;*.			
P 4	f. 17'-18 Anon., Amours,t;*;*.			
P 1719	f. 34' Anon., Amours amours trop me fiers (text only)			
Per	f. 85'-86 Anon., Amors amors,*;-;-.			
Q 16	f. 14'-15 Anon., Amours amours,*;*;*.			
R 1	f. 50'-51 Haine, Amours amours,*;*;*.			
R 2	f. 107'-108 Anon., Amors amors,*;*;*.			
Seg	f. 183' Groen Heyne, Amours amours,*;-;-.			
Tr 89	f. 25'-26 Heyne, -;-;-.			
DT0 7	pp. 257-258 Heyne, Amours amours,t;t;t;t. (A from Odh)			
Glo	no. 261, p. 55 (Heyne van Gizeghem, Amours amours), -;-;-.			
- - - - -				
F Bas	f. 61'-62 Allexander, Amours amours,*;-;-.			
Tor	f. 11'-12 Anon., -;-;-.			
	The composition found in these two codices uses T of Odh 9.			
Q 17	f. 7'-9 Brumel, Amours amours,*;*;*; Amours,*.			
	There is no musical connection between this composition and either Odh 9 or Odh 23. Since on f. 8' one finds 'Residuum: de desdain,' either the required text is entirely different from that of Odh 9 or an addition was made to that of Odh 9 to form a virelai.			
Odh 23	f. 25'-26 Japart, Amours amours amours,*; Amours amours,*;*2;*2.			
	There is no musical connection between this and Odh 9 and seemingly no textual connection since it is impossible to adapt the text of Odh 9 to the music of Odh 23.			
10.	Bergerette savoyene	Josquin	4	f. 12'-13
F 107	f. 18'-19 Iosquin, Biageretta savoiiana,*;-;-;-.			
P 12744	f. 9' Anon., Bergerotte savoysienne (text and melody which appears in S of Odh 10)			
SG 3	f. 128'-129 Josquindun pres, Verginorette savosienne,*;*;*;*.			
Aubry	pl. 24 Iosquin, Bergerette savoyene,*;* (D and T only)			
	This is a facsimile of f. 12' of Paris Odh; same in lithograph on page opposite.			
G Paris	no. 12 Anon., Bergerotte savoysienne (text and D only)			
Tiersot	p. 8 Anon., Bergerotte savoysienne (text, D, and facsimile of P 12744, f. 9')			
- - - - -				
Canti C	f. 58'-59 Anon., Berzeretta sauoyena,*; Berzeretta,*;*2;*2.			
	S is a variant of S of Odh, a 5th lower.			
Seg	f. 161 Loysette Compere, Aliud: Verginorette savosienne,*;*;*.			
	This is a 3rd setting of this melody, here found in S a 5th lower than in Odh 10.			
11.	E qui le dira	Anon.	4	f. 13'-14
Brux 2	f. 17'-18 H. Ysac, Et qui la dira,t;t;t;t.			
F 107	f. 6'-7 Anon., E qui ladira,*;-;-;-.			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
11. E qui le dira (Cont'd)				
P 9346	no. 86 Anon., Et qui la dira dira (text and melody from which T of Odh 11 is taken)			
Q 18	f. 86'-87 Anon., E chi le dira,*;*;*.*.			
Reg	pp. 218-219 Isaac, Et que la dire,*;*;*.*.			
SG 1	pp. 70-71 H Isacz, E qui la dira,*-*;*.*.			
Vat	f. 6-6' Hen. Yzac, Et quela dira,*.* (B only, other part-books wanting)			
Bayeux	no. 86 Anon., Et qui la dira, dira (text and melody after P 9346)			
DT0 14	E 12 Heinrich Isaac, Et qui le dira,*-*;*.*.			
DT0 16	A 3 Heinrich Isaac, Et qui la dira,t;t;t;t. (after Brux 2)			
Françon	no. 89 H. Yzac, Et qui la dira (text only)			
Gachet	p. 65 Music by H. Yzac, Et qui la dira (text only)			
Gasté	no. 85 Anon., Et qui la dira, dira (text only)			
- - - - -				
F 59	f. 66'-67 Anon., Et qui la dira dira,t;t;t;t.			
F 121	f. 5'-6 Anon., E-*;*.*.			
F 178	f. 36'-37 Alexander, Et quilla dira,*-*;*.*.			
R 2	f. 80'-81 Agricola, Et qui la dira,*-*;*.*.			
The composition of these four references uses T of Odh 11.				
F 107	f. 5'-6 Iapart, E qui la dra dra,*-*;*.*.			
Q 17	f. 66'-67 A Busnois, Et qui la dira dira,*;*;*.*.			
The composition of these two references again places in the Tenor the melody at the basis of all three pieces. The conflicting attributions leave the authorship of this third composition uncertain. The text employed in all three pieces is the same, and not to be confused with another text which has a similar incipit, 'Qui la dira la peine de mon cueur,' and which was also frequently set to music. (Cf. the setting in Cambrai, Rhau, Mald, etc.)				
12. Cest mal charche				
F 59	f. 65'-66 Alexander Agricola, Cest mal serche,*-*;*.*.	Agricola	4	f. 14'-15
F 178	f. 20'-21 Alexander, Id est trophis,*-*;*.*.			
L 1	f. 10'-11 Anon., Cest mal,t;*;*.*.			
L 2	f. 37'-38 Agrico ^H , Cest mal sarchie,t;t;t;t.			
P 1719	f. 29 Anon., Cest mal cherche vostre avantage (text only)			
Sev	f. 123'-124 Agricola, Cest mal cerchie,*-*;*.*.			
Ver	f. 26'-27 Anon.,-*;*.*.			
Champ	pp. 190-191 Anon., C'est mal cherché (text only, after Chass)			
Chass	Anon., Cest mal cherché vostre advantage (text only)			
W Boer	no. 6 Agricola, C'est mal sarchir,t;-t;t;t.			
- - - - -				
R 1	f. 19'-20 Agricola, Cest mal chierce,*;*;*.*.			
This composition has S and C like S and B of Odh 12; the Tenor, however, is not like either of the remaining voices of Odh 12.				
F 178	f. 24'-25 Alexander, Cest mal serche,*-*;*.*.			
Q 17	f. 28'-29 A. Agricola, Cest mal ser,*;*;*.*.			
These two references are to a 3rd composition on the same text but having nothing in common musically with either Odh 12 or the composition in R 1.				
13. Helas que pourra devenir				
Ber	no. 8 Anon., Ave sydus clarissimum,*-*;*.*.	Caron	4	f. 15'-16
Ber R	f. 130 Anon., Hellas que pourra (text only)			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
13.	Helas que pourra devenir (Cont'd)			
Dij	f. 78'-79 Caron, Helas que,t;*;-.			
F 59	f. 222'-223 Caron, Helas que pourra,t;*;*.			
FP	f. 35'-36 Caron, Helas,*;-;-.			
Lab	f. 12'-13 Caron, Helas mamour,t;*;*.			
P 1	f. 33'-34 Anon., Hella que pourra devenir,t; Hellas que,*;*2.			
Per	f. 59'-60 Anon., Helas,*;-;-.			
Q 16	f. 114'-114 bis Anon., Elas que pour de uenit,*;*;*.			
Q 18	f. 35'-36 Anon., Helasso,*;-;-.			
R 1	f. 45'-46' Caron, Hellas mon ceur,*;*;*.			
R 2	f. 71'-72 Caron, Hellas,*;-;-.			
Sev	f. 39'-40 Anon., Hellas,*;-;-.			
Tr 89	f. 416'-417 Anon.,-;-;-.			
Ver	f. 19'-20 Anon.,-;-;-.			
Wolf	f. 49'-50 Anon., Helas que pourra devenir,t;*;*.			
DTO 7	pp. 248-249 Caron, Hélas, que pourra,t;t;t;t. (A from Odh)			
Glo	no. 8, p. 92 Anon., Der seydenschwantcz: Ave sidus,t;t;t.			
Löp	no. 344 Anon., Hellas, que pourra deuenir (text only)			
Löp	no. 456 Anon., Helas, mamour, ma tres parfaicte amye (text only)			

Seg f. 114'-115 Caron, Elaes,*;*;*;*.

The three upper voices of this composition agree with the three original voices (S, T, B) of Odh 13. The Bassus, however, is a new addition and utterly different from the si placet Altus found in Odh 13.

14.	Adiu (Index: Adieu) mes amours (on matent) / Adieu mes amours (adieu) (T, B)	Josquin	4	f. 16'-17
F 59	f. 164'-165 Josquin, Adieu mes amours,*;*;*;*.			
F 107	f. 9'-10 Iosquin, Adiu mes amors,*;-;-.			
F 178	f. 48'-49 Josquin Depres, Adiu mens amors,*;-;-.			
FR	f. 65'-66 Iosequin, Adieu mes amours on matent,t; Adieu mes amours adieu,t2;Adieu,*;t2.			
Mün 2	no. 14 Iosquin, Adiu mes amors,*;*;*;*.			
P 9346	no. 83 Anon., Adieu mes amours (text and melody from which T and B of Odh 14 are taken)			
Q 17	f. 59'-60 Iosquin, Adieu mes amours,*;*;*;*.			
Q 18	f. 78'-79 Anon., Adie mes amours,*;*;*;*.			
Reg	pp. 304-305 Iosquin, Adieu mes amours,*;*;*;*.			
R 1	f. 154'-156 Ioskin, Adieu mes amours,*;*;*;*.			
R 2	f. 13'-14 Iosquin, Adieu mes amors,*;-;-.			
SG 2	pp. 88-89 Anon., Adieu mes amours,*;t;*;*.			
SG 3	no. 177 Iosquinius Pratensis, Adieu mes amours,*;*;. (S and A only)			
Wh	f. 84'-86 Anon., Adie uos amors,*;*;*; Adie uos,*;. (Adieu mes amours, par Josquin des Prés in a later hand)			
Vm ⁷	vol. I, no. 4 Anon., Adieu mes amours,*;. (D only, other part-books wanting)			
Ambr 5	p. 131 Josquin de Pres, Adieu mes amours,*;t;-;t.			
Bayeux	no. 83 Anon., Adieu mes amours (text and melody, after P 9346)			
Gasté	no. 82 Anon., Adieu mes amours, adieu (text only)			
Gérolde	no. 46 Anon., A Dieu, mes amours (text and melody, after P 9346)			
Lafage	vol. II, p. 29 G. Del Prato, Canzoncina Francese,-;-;-.			
Ob M	Missa 4, Anhang, p. 38 Josquin,-;t;-;-.			
Torre	pp. 540-543 Anon., Adiu mes amours,-;-;-.			

- | <i>Odhecaton
Number</i> | <i>Incipit
Of Text</i> | <i>Composer</i> | <i>No. of
Parts</i> | <i>Folio
Nos.</i> |
|---|---|-----------------|-------------------------|-----------------------|
| 14. Adieu mes amours (Cont'd) | | | | |
| Bas | p. 116 Io. Mouton, Adieu mes amours,*;*; Altus ex canon fugat ad semibreve in subdiatesseron, Adieu,*; Bassus ad semibreve fugat in subdiatesseron, Adieu amours Io. Mouton, Tenor. | | | |
| | Though no voice of this composition is identical with any voice of Odh the composition is based on the same well-known folk-melody as is Odh 14. | | | |
| F 164-7 | no. 59 Anon., Adieu mes amours,t;t;t; Altus (sic) require in Cantu in canone;t. The Superius is a variant of T of Odh 14 an octave higher. This is a different composition from that in Bas. | | | |
| FIM | pp. 172-174 Gaspart, Bon temps ie ne te puis laisser,t; Adieu mes amours,t;t;l. (B part-book wanting) | | | |
| | T is that of Odh 14. | | | |
| F 107 | f. 10' (one folio wanting) Anon., Adiu mes amors,* (S only) | | | |
| | This composition has only text incipit in common with Odh 14 or any other material discussed here. | | | |
| L 3 | f. 15'-17 Cornysche, Adew mes amours,t;t;t;t. | | | |
| | This composition by the well-known English composer is apparently not on our text, for the 'Secunda Pars' begins 'Pardon a moy.' There is no musical connection with Odh 14. | | | |
| Canti C | f. 128' Anon., Celux qui font la gorre,*;Il son bien pelles,*;*1;Il son bien pelles,*. | | | |
| P 12744 | f. 49 Anon., Ilz sont bien (text and melody only) | | | |
| G Paris | no. 129 Anon., Ilz sont bien pelez (text and melody only) | | | |
| Gérold | no. 47 Anon., Ilz sont bien pelles (text and melody only) | | | |
| | In general musical bearing this melody (of P 12744, etc.), which forms the basis (?) of Canti C f. 128', is so similar to the melody 'Adieu mes amours' that some claim it to be a variant (consult W Boer, p. 92, Gérold, p. 99). Although the text of P 12744 seems to be that indicated by the incipits in Canti C, there is little musical resemblance between the two. | | | |
| 15. Por (Index: Pour) quoy non | | | | |
| | | Pe. de larue | 4 | f. 17'-18 |
| Bas | p. 110 Pirson, Pour quoi non,*;*;*.*. | | | |
| Brux 1 | f. 11'-12 Anon., Pourquoi non,t;t;t;t. | | | |
| Brux 2 | f. 18'-20 Anon., Pour quoy non,t;t;t;t. | | | |
| FIM | pp. 150-152 Pe de ^H Rue, Pour quoy non,t;t;t;t. (B part-book wanting) | | | |
| Q 17 | f. 53'-54 P. de ^H Rue, pour quoy non,*;*;*.*. | | | |
| SG 3 | Index: Petrus de La Rue, Per quoy non. (Apparently never entered in the Ms) | | | |
| Vat | f. 7-7' P. de la Rue, Pour quoy non,* (B only, other part-books wanting) | | | |
| Blume | vol. III, no. 11 Pierre de la Rue, Pourquoi non,t;t;t;t. | | | |
| Françon | no. 90 Anon., Pourquoi non (text only, after Brux 2) | | | |
| Françon | no. 113 Anon., Pourquoi non (text only, after Brux 1) | | | |
| Gachet | p. 74 Anon., Pourquoi non (text only, after Brux 1) | | | |
| Mald P | vol. XXI (1885), no. 6 Pierre de la Rue, entitled 'Amour méconnu.'
Pourquoy,t;t;t;t. | | | |
| 16. Por (Index: Pour) quoy je ne puis dire / Vray diu | | | | |
| | (Index: Veray dieu) damours (T) | Jo Sthokem | 4 | f. 18'-19 |
| Couss | vol. IV, p. 49 Anon., Vrai Dieu d'amer conforte l'amoureux qui nuit et jour,* (text and T of Odh to meas. 20) | | | |
| Esperit | no. 32 Anon., Vrai dieu d'amours confortez l'amoureux (text only) | | | |

<i>Odhecaton Number</i>	<i>Incipit Of Text</i>	<i>Composer</i>	<i>No. of Parts</i>	<i>Folio Nos.</i>
16.	Por (Index: Pour) quoy je ne puis dire / Vray diu (Index: Veray dieu) damours (T) (Cont'd)			
	Canti C f. 95'-96 Io. Iapart, Uray dieu damours,*;*; Sancte iouanes baptista,t; Ora pro nobis,t; Uray dieu,*.			
	This composition has for S the melody 'Vrai dieu d'amours' which stands in the T of Odh 16.			
	Ver f. 63'-64 Anon.,-;-;-.-.			
	This composition also has for S the melody found in T of Odh 16. Otherwise it is different from both Odh and Canti C pieces.			
	F 59 f. 94'-95 Anon., Vrai dieu damours,*;*;*.			
	P 1 f. 147'-148 Anon., Vray dieu damours ie suis en grant tristesse,t;*;*.			
	The composition of these two references has nothing in common musically with Odh 16.			
	Heilbr no. 18 Anon., Vray dieu damours,* (B only, other part-books wanting)			
	This voice is like T of Odh 16.			
	Harley f. 1'-3 Anon., Vray dieu damours confortez moy,t;t;t.			
	L 2 f. 84'-86 Anon., Vray dieu damours,*;-.-.			
	P 12744 f. 6' Anon., Vray dieu damours confortez moy (text and melody only)			
	P 12744 f. 84' Anon., Vray dieu damours confortez moy (text and melody only)			
	SG 1 p. 55 An. Brumel, Vray dieu damours,*;-.-.			
	Ulm f. 25', 23, 24' Anon., Vvra dieu damours,*;*; Vra dieu,*.			
	G Paris no. 8 Anon., Vray Dieu d'amours, confortés moy (text and melody only, after P 12744)			
	G Paris no. 123 Anon., Vray Dieu d'amours, confortez moy (text and melody only, after P 12744)			
	The composition in Harley and following references differs both musically and textually from that of FP and P 1, as well as from Odh 16. It is based on the melody found in P 12744 and published by G Paris. The melody is the same both on f. 6' and f. 84'; the poems have the same refrain, but then continue differently.			
	P 12744 f. 85' Anon., Vray dieu damours reconfortez ma dame (text and melody only)			
	G Paris no. 124 Anon., Vray Dieu d'amours, reconfortez madame (text and melody only)			
	The melody of the last two references is unlike any material cited above; textually it has only the incipit in common with Odh 16.			
	SG 1 pp. 56-57 Anon., Vray dieu damours,*;-;-.-.			
	The rhythm of the opening motive of this composition suggests that of T of Odh 16; otherwise it has only text incipit in common with Odh 16 or other material cited.			
	Vm ⁷ vol. III, no. 49 Anon., Vray dieu damours,* (D only, other part-books wanting)			
	The first few notes are like S of the Harley composition, but continue differently.			
	Jardin f. 71 Anon., Vray dieu damours helas hemy (text only)			
	Another text with incipit like T of Odh 16.			
	Roth f. 48'-49 Anon., Vray dieu damours qui vrais amans resjoye,t;*;*.			
	A composition musically unlike anything else cited on still another text with incipit like T of Odh 16.			
17.	Mon mignault / Gratieuse (A, T, B)	Anon.	4	f. 19'-20
	Dij f. 178'-179 Anon., Mon mignault musequin,t; Gracieuse plaisant,t;t2;*1 plus t2.			
	F 59 f. 194'-195 Antonius Busnois,-;-;-.-.			
	SG 1 p. 65 Busnoys, Mon mignault,*; Gratieuse,*;*2;*1.			
	W Boer no. 3 (Busnois), Mon mignault,t; Gracieuse,t;t2;t2.			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
18.	Dit le burguygnon	Anon.	4	f. 20'-21
19.	Helas ce nest pas sans rayson se jai melancolie	Sthokem	4	f. 21'-22
	FP f. 65'-66 Sthokhem, Helas,*;-;-.			
	SG 1 p. 64 Stoken, Helas ce nest pas,*;-; Helas,*;-.			
	Torre pp. 550-553 Anon., Helas ce n'est,-;-;-.			
20.	De tous biens playne	Anon.	4	f. 22'-23
	Ber R f. 184 Anon., De toulx biens (text only)			
	Dij f. 6'-7 Hayne, De tous biens,t;*; De tous,*.			
	F 121 f. 24'-25 Anon., De tus bem plaine,*;-.			
	F 178 f. 34'-35 Hayne, De tous biem playne,*;-;-.			
	FR f. 18'-19 Anon., De tous biens,t;-;-.			
	K 6 b f. 5'-6 Anon., De tous biens,t;*;-.			
	Lab f. 62'-63 Anon., De tous biens,t;*;.*.			
	L 3 f. 40'-41 Anon., De tous bien plane,*;-;.*.			
	MC f. 88' Anon.,-;-;-.			
	Mell f. 42'-43 Heyne, De tous bien,t; De tous bien,*;.*.			
	P 1 f. 105'-106 Anon., De tous biens est,t;*;.*.			
	Pav f. 34 bis'-35 Heyne, De tous biens,t;*;-.			
	Per f. 70'-71 Anon., De tous biens plains est,*;.*;.*.			
	Q 16 f. 118'-119 Anon., De tous biens plen,*;.*;.*.			
	R 1 f. 66'-67 Haine, De tous biens plaine,*;.*;.*.			
	Roth f. 25'-26 Anon., De tous bien plaine,t;*;.*.			
	Ulm f. 17, 15, 16 Anon., De tous bien plain,*;-;-.			
	Wolf f. 52'-53 Anon., De tous biens,t;*;.*.			
	Vm ⁷ vol. III, no. 16 Anon., De tous biens,*.* (D only, other part-books wanting)			
	Chass Anon., De tous biens pleine (text only)			
	Ambr 2 p. 5 Heinrich van Gizeghem, De tous biens,*;t;-.			
	Droz no. 11 Hayne, De tous biens,t;-;-.			
	Gombosi no. 14 Hayne van Ghizeghem and Anon., De tous biens,*;-;-;-.			
	Jepp no. 5 (Hayne), De tous biens,t;*;-.			
	Löp no. 575 Anon., De toulx biens plains (text only)			
	Restori no. 21 De tous biens playne est ma vie (text only)			
	Morelot Musical Appendix, no. 5 Hayne. De tous biens plaine est ma maistresse,*;-;-.			
	- - - - -			
Odh 95	Iosquin, De tous biens playne,*;.*;.*. (beneath Contra, 'Canon Petrus & Ioannes currunt in puncto,' which gives the clue to the 4th voice. This composition borrows both S and T from Hayne's piece.			
R 2	f. 64'-65 Anon., De to biens plena,*;-;-;-;-.			
	This composition adds two new voices to the three of Hayne's original composition; the old voices retain their positions of S, T, and B.			
Canti C	f. 143'-144 Anon., De tous biens,*;.*;.*.			
Gombosi	no. 15 Anon., De tous biens,*;-;-.			
	This composition from Canti C and printed by Gombosi uses S and T of Odh 20, the new Contra being different from anything discussed here.			
F 59	f. 187'-188 Anon., De tous biens plaine,t;-;-.			
F 59	f. 188'-189 De tous biens,*;.*; Jo Deplanqua,*; Fuga de minima. (The 4th voice results from the solution of the canon)			
FP	f. 25 Anon., De tous biens playne,*;-;-.			
	The three last compositions have S and T in common with each other and with Odh 20. In the remaining voices they differ from each other and from all else described.			

<i>Odhecaton</i>	<i>Incipit</i>	<i>Composer</i>	<i>No. of</i>	<i>Folio</i>
<i>Number</i>	<i>Of Text</i>		<i>Parts</i>	<i>Nos.</i>
20.	De tous biens playne (Cont'd)			
Canti B	f. 45'-46 Ghiselin, De tous biens,*;-;*. This composition has S in common with Odh 20.			
Canti C	f. 88'-89 Anon., De tous biens playne,*; De tous biens,*;*2;*2. This composition has the same S as Odh 20 and a Tenor which might be described as a sort of variation on the Tenor of Odh 20, following it exactly only occasionally.			
Canti C	f. 110'-111 Anon., De tous biens,*;*;*;*. This piece also uses Hayne's Superius, varied at times.			
Seg	f. 176' Ysaac, De tous bien playne,*; Et qui lui dira dira se joly moy du may,*. This composition is a Duo, with a quodlibet in the lower voice. From the note incipit the Superius appears to be borrowed from Hayne's composition.			
Odh 73	f. 79'-80 Bourdon, De tous biens,*;*;*. Seg f. 173' Anon., De tous biens playne,*;*;*. This composition (found only in Odh and Sev) borrows Hayne's Tenor.			
Canti C	f. 20'-21 Cr. de Stappen, Beati pacifici,t; De tous biens playne,*; De tous biens,*;*3.			
Ant 1	p. [3], Anon., Beati pacifici,t. (text and Gregorian melody)			
Ant 2	p. 623 Anon., Beati pacifici,t. (text and Gregorian melody) This composition uses the Tenor of Odh 20 as its Tenor. For Superius a motive based on the Gregorian melody cited is repeated at various pitches.			
Tr 91	f. 33'-35 Anon., Omnium bonorum plena,t;t1 and De tous biens plaine,t2;t1.			
DT0 7	pp. 111-119 Loyset Compère, Omnium bonorum plena,t;t1;t1 and De tous biens,t2;t1. T has T of Odh 20 twice through, followed quite closely except that rhythm is altered at times.			
F Bas	f. 66'-67 Allexander, De tous biens playne,*;*;*.			
F Bas	f. 67'-68 Allexander, De tous biens playne,*;*;*.			
Q 17	f. 26'-27 Vacho, De tous biens,*;-;-.			
R 2	f. 22'-24 Anon., De to biens playne,*; Crescit in duplo,*;--. Each of the last four citations represents a different composition, each, however, borrowing Hayne's Tenor.			
Canti C	f. 83'-84 Agricola, De tous biens,*;*;*;*.			
R 2	f. 77'-78 Anon., De to biens plaine,*;-;-.			
Ver	f. 42'-43 Anon.,-;-;-.			
Gombosi	no. 18 Agricola, De tous biens,*;*;*;*. Gombosi prints the Canti C composition which adds a voice called Contra between T and C (called Bassus in Canti C) to those already found in R 2 and Ver. All have T of Odh 20.			
Ver	f. 43'-44 Anon.,-;-;-. This composition has T in common with Odh 20; T and C in common with the Canti C piece just described.			
Canti C	f. 142'-143 Anon., De tous biens playne,*; De tous biens,*;*2.			
R 2	f. 24'-25 Anon., De to biens plaine e ma maetressa,*;-;-.			
Form	no. 60 Anon.,-;-;-.			
Gombosi	no. 17 Anon.,-;-;-. The four last references are to a composition which uses T of Odh 20 as its T and has S and C so like those of Canti C f. 83'-84 that the two compositions are easily confused when one is dealing with note-incipits only.			

<i>Odhecaton</i>	<i>Incipit</i>	<i>Composer</i>	<i>No. of</i>	<i>Folio</i>
<i>Number</i>	<i>Of Text</i>		<i>Parts</i>	<i>Nos.</i>
20. De tous biens playne (Cont'd)				
Canti C	f. 79'-80 Io. Iapart, De tous biens,*;-;*;-.			
	A canon over the voice in position of A but labeled Contra reads, 'Hic dantur antipodes.' The notes are those of Hayne's Tenor and the canon indicates that they are to be sung in inversion. This voice seems in augmentation in comparison with the remaining voices which move more rapidly than does it.			
Canti B	f. 34'-35 Iapart, Ie cuide,*; De tous biens,*;*1;*2.			
	In spite of the incipits only the T is from Odh 20.			
Odh 6	f. 8'-9 Anon., Iay pris amours,*;*; De tous biens,*;*2.			
	This piece borrows Hayne's T in spite of the incipits, which are incorrectly applied. See Introduction.			
Sev	f. 39 Anon., De tous biens playne,*.			
	Hayne's Tenor appears here; f. 38 is wanting.			
Q 18	f. 36'-37 Anon., De tous bien plen,*;-;-;-.			
	This piece has only text incipit in common with Odh 20.			
Cam	no. 27 D'Oude Schuere, De tous biens plaine,*;*;*;*.			
Mald P	vol. XIX (1883), no. 5 D'Oude Schuere, entitled 'Le bon conseil,' Mon cher troupeau,t;t;t;t.			
	This composition uses Hayne's T with occasional addition of ornaments. It was also published by de Coussemaker in his article on Cam, pp. 9-11 of the musical appendix.			
München	Mus. Ms 3154, f. 49'-50 Anon., De tous biens,*;*;*;*.			
	Knud Jeppesen states that this composition has S in common with Odh 20. I have not seen this Ms.			
Seg	f. 180'-181 Alexander Agricola, De tous biens playne,*;*;*.			
Seg	f. 194'-195 Alexander Agricola, De tous biens playne,*;*;*.			
Seg	f. 201 Adam, Duo: De tous biens playne,*;*.			
Seg	f. 202 Jo. Tinctoris, Duo: De tous biens playne,*;*.			
Seg	f. 202'-203 Roellrin, Duo: De tous biens playne,*;*.			
	These five compositions all use Hayne's Tenor, it being the lower of the two voices in the last three pieces. All these compositions are different from Odh 20 and from each other.			
21. Jay pris amours				
		Japart	4	f. 23'-24
Ber R	f. 160 Anon., Iay pris amours en ma devise (text only)			
Jardin	f. 71' Anon., Rondel: Iay prins amours (text only)			
Gombosi	no. 24 Johannes Japart, Jay pris amours,*;-;-;-.			
Löp	no. 470 Anon., Jay pris amours en ma devise (text only)			
	Droz and Piaget state in vol. II of the modern edition of the 'Jardin de Plaisance' ('Introduction et Notes') that this text is also to be found in these Mss which I have not seen:-			
	London, British Museum, Ms Lansdowne 380, f. 242'			
	Paris, Bibliothèque Nationale, fonds fr. 24315, f. 29			
- - - - -				
Chauss	f. 71'-72 Anon., Jay pris amours,*;-;-.			
Dij	f. 2 (f. 1 wanting) Anon., Iay pris amours,*; Iay pris,*.			
FP	f. 41' Anon., Io hay pris amor Canti zoiosi (incomplete text);-; Canti zoiosi e dolce melodia,*.			
P 1	f. 21'-22 Anon., Ia pris amoris,t; Ja pris amoris,*;*.			
Per	f. 75'-76 Anon., Iam pris amore,*;*;*.			
Q 16	f. 122'-123 Anon., Iapris amor,*;*; Ia pris amor,*.			
Roth	f. 23'-24 Anon., Jay pris amours,t;*;*.			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
21. Jay pris amours (Cont'd)				
Wolf	f. 38'-39 Anon., Iay pris amours,t;*;*			
Droz	no. 2 Anon., J'ay prins amours,t;-;-.			
Ob W	no. 6, p. 94 Anon., J'ay pris amours,-;-;-.			
	The composition of the above references is published in <i>Trois Chansonniers</i> . S is that of Odh 6 and Odh 21 and T, after the first few bars, is a free rendering of the same in the lower octave, thus producing a very free canon.			
Lab	f. 31'-32 Anon., Jay prins amours,t;t;*			
P 4	f. 27'-28 Anon., Iay pris amours,t; Jay prins amours,*; Jay pris,*.			
DTO 14	p. 185 Anon., J'ay pris amours,t;t;t.			
Ob W	no. 5, p. 92 Anon., J'ay pris amours,t;-;-.			
Rie 4	pp. 139-146, no. 1 Anon., J'ay pris amours,t;-;t.			
	This composition, of Lab and P 4, has S in common with Odh 6 and Odh 21; S and T with the composition in <i>Trois Chansonniers</i> just discussed above.			
Seg	f. 118' (f. 119 wanting) Anon., Jay pris amours,*;*			
	The two voices given, S and T, are identical with those of both the compositions just discussed. Since other voices are wanting it is impossible to state which composition it might have been originally.			
F 178	f. 2'-4 Yzac, Iam pris amors,*;-;-;-.			
DTO 14	p. 78 Heinrich Isaac, J'ay pris amours,*;-;-;-.			
Rie 4	pp. 139-146, no. 3 Anon., J'ay pris amours,t;-;t;-.			
	Isaac composed new A and B to add to S and T now familiar through the compositions above.			
L 3	f. 41'-42 Anon., Iay pryse amours,*; a prys amours,*; Iay pryse amours,*.			
F 59	f. 189'-190 Anon., Iay pris amours,*;*; Iannes Martini,-.			
	A canon over the Altus, difficult to decipher, provides the direction for producing the Bassus.			
	These two different compositions, in L 3 and F 59, have S and T in common with compositions discussed above, other voices being new and different in each.			
Ber	no. 286 Anon., Gross ssenen,*;-; Gross ssenen,*.			
	S and T of the above compositions appear here a fifth lower as T and C; the German words appear in the position of title.			
Canti C	f. 54'-55 Anon., Iay pris amours,*;*;*;*			
Gombosi	no. 23 Anon., Jay pris amours,*;-;-;-.			
	This composition from Canti C uses S of Odh 21.			
F 59	f. 7'-8 Henricus Yzac, Iay pris amours ama deuse,*;-; Iay pris amours,*.			
DTO 14	p. 29 Heinrich Isaac, Iay pris amours,t;t;t.			
Rie 4	pp. 139-146, no. 2 Anon., J'ai pris amours,t;-;-.			
	This composition, from F 59, uses S of Odh 21, though it is otherwise different from material discussed.			
F 164-7	no. 40 Anon., Jam pris amours chel corpo,t;t (Quodlibet);t; Ma bouce rit, t (Quodlibet).			
	These texts begin in French and then lapse into Italian of such poor quality as to be almost indecipherable. This composition also uses S of Odh 21, though otherwise different from any material discussed.			
Canti B	f. 3'-7 Obrecht, Iay pris amours,*;-;*-.			
Vm ⁷	vol. I, nos. 17, 18, 19, 20 Anon., J'ai pris amour,*.			
	(D only, other part-books wanting)			
Ob W	p. 19, no. 8 Jacob Obrecht, J'ay pris amours,*;-;-;-.			
	This composition, from Canti B, has just four times the usual length of chansons in the Petrucci collections. In the first section Obrecht uses S of Odh 21 in the Superius, with final A; in the second section, T of			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
21. Jay pris amours (Cont'd)				
	Odh 21 in the bassus, with final D; in the third section, after a short modulatory passage, T of Odh 21 in the Altus, with final E; and in the fourth section, T of Odh 21 in the Tenor, with final A. In the first section Obrecht also uses T of Canti C, f. 40'-41 discussed below.			
Canti B	f. 33'-34 Iapart, Iay pris amours,*;-*;-.			Above the Superius stands, 'Canon: Fit aries piscis in Licanos ypathon.'
	The notes of S read like those of S of Odh 21, the canon indicating that they shall be performed backwards a 12th lower. The voice then becomes the Bassus of the composition. The composition is also found in the three Mss next following:			
F 59	f. 158'-159 Iannes Iapart, Iay pris amours ama deuse,* (Canon: Ne sonites amese - Lycanosipaton summite Antiphraasis baritonat);*;*;-.			
F 178	f. 4'-5 Japart, Jam pris amors,*; (Antiphraasis baritonat);-;-.			
R 2	f. 66'-67 Io. Iapart, Ie pris amorus,* (Canon: Vade retro Sathanas);-;-;-.			
Ver	f. 48'-49 Anon.,-;-;-.			
	The following composition uses S of Odh 21 an octave lower as T.			
P 1	f. 97'-98 Anon., Iay pris ung plus ama chemise,t; Iay pris ung plus,*;*.			
	The following Duo uses S of Odh 21 as its S. An Italian text has replaced the original French.			
Roth	f. 5'-6 Anon., Chiara fontana de belli costumi,*; hyara fontana,*.			
Ber	no. 277 Anon., Gross ssenen ich ym hertczin trag,*; Gross ssenen,*;*2. (over S: super tres tenores)			
Ber	no. 278 Anon., S of no. 277; Gross ssenen,*;*.			
Ber	no. 279 Anon., S of no. 277; Gross ssenen,*;*.			
	These three references published in Glo as 'Gross senen (primus)' (p. 69), '(secundus)' (p. 70), and '(tertius)' (p. 71) show three sets of T and C which may be used with one S. T of the composition in <i>Trois Chansonniers</i> appears an octave lower as C of no. 277; an octave lower as T of no. 278; and is suggested only, by the first few notes of T of no. 279. Cf. also nos. 10 and 67 in Glo for other compositions on this German text.			
Canti C	f. 40'-41 (Index: Izac), Iay pris amours,*;*;*.*.			
Q 18	f. 59'-60 Anon., Ie pris amor,*;-;-.			
Reg	pp. 286-287 Anon., Je prins amours,*;-;-.			
DT0 14	p. 77 Heinrich Isaac, J'ay pris amours,*;-;-.			
Rie 4	pp. 139-146, no. 4 Anon., J'ay pris amours,-;t;-;-.			
	This composition from Canti C has text in common with Odh 21 and uses T of the Dij and Wolf composition.			
Canti C	f. 89'-90 Anon., Iay pris amours,*;*;*.*.			
Sev	f. 109'-110 Anon., Je pris amours,t;t;t;t. (below, in the margin, stands, 'Conficiens saltem sumas dyathesseron altum') This composition, like that of Canti C, f. 40'-41, has text in common with Odh 21 and uses T of Dij and Wolf piece.			
Seg	f. 110 Johannes Martini, Jay pris amours,*;*;*.*.			
	At the end of the Superius stands, 'Canon: Antifraasis tenorizet yposdum[?] epiton plugat[?].'			
	This composition uses T of the Dij-Wolf composition.			
22. Se congie pris				
		Japart	4	f. 24'-25
P 12744	f. 30' Anon., Si congie prens de mes belles amours,t. (text and melody of which S of Odh 22 is a variant)			
G Paris	no. 52 Anon., Si congie prens de mes belles amours,t. (text and melody, after P 12744)			
W Boer	no. 7 Japart, Se congie pris,t;-;-;-.			

- - - - -

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
22.	Se congie pris (Cont'd)			
	Canti C f. 39'-40 Anon., Se congie pris,*;*;*. S, like S of Odh 22, is a variant of P 12744.			
F Bas	f. 76'-78 Allexander, Se conge prens,*;-;-.			
P 2	f. 30'-31 Anon., Si conge prens de mez,t;*;*.			
SG 1	pp. 62-63 Anon.,-;-;-.			
Tor	f. 9'-10 Anon., Se conge prens de mes belles amours,t;*;*. The composition of the four last references uses S of Odh 22 an octave lower, as T.			
SG 1	p. 1 Anon.,-;--. (A sign over the 3rd note of the 2nd voice, T, marks the point of entry of a 3rd, canonical, voice.) The T of this composition, like C which is in canon with it, is a variant of S of Odh 22, with cadential melismas and rests so inserted as to make a canon possible.			
Fer	pp. 251-252 Jusquinus, Si congi pran,*;*; Si congi prang,*; Si congi pra,*; Si congie prangas,* (with canon: Je vois devant Je vois derriere).			
SG 3	no. 211 Iosquin, Se conge prens,t; Discantus proprius resolutio ex tenore in diapente; Altus Se conge prens,* (other part-books wanting)			
SG 4	no. 211 Iosquin, Discantus Se conge prens,t; Bassus Se conge prens,* (other part-books wanting) Used together these two Mss give us three voices of Josquin's composition (Discantus is same in each Ms). Three voices are still wanting.			
Attaing	f. 7 Josquin des Prez, Si conge prens,t;t;t;t;t;t;t.			
Meslan	Josquin, Si conglé prens,t. (S only)			
Susato	f. 8 Josquin des Prés, Se congie prens,t;t;t;t;t;t;t.			
Josq W	vol. I, p. 28, no. 12 Josquin des Prés, Se conglé prens,t;t;t;t;t;t;t. Josquin's composition, of the last six references, has for its 'Sexta Pars' a variant of the melody found in S of Odh 22.			
23.	Amours amours amours	Japart	4	f. 25'-26
F 59	f. 172'-173 Anon., Amours amours,*;*;*;*.			
Q 17	f. 67'-68 A. Busnois, Amours amours,*;*;*;*.			
24.	Cela sans plus non sufi pas	Anon.	4	f. 26'-27
F 59	f. 111'-112 Jannes Japart, Cela sans plus ne souffi pas,*;*;*;*.			

Odh 61	f. 66'-67 Iosquin, Cela sans plus,*;*;*. There is no apparent musical connection between these two compositions; for possible textual connection consult Introduction. For complete concordance of all compositions with text incipit 'Cela sans plus' refer to Odh 61 below.			
25.	Rompeltier	Anon.	4	f. 27'-28
	Bologna Odh: Obrecht			
F 121	f. 3'-4 Anon., Rumfeltiere rumfeldaer,t;-;-;-.			
Ob W	no. 2 Obrecht, Rompeltier,*;-;-;-.			
26.	Alons f'érons barbe	Compere	4	f. 28'-29
Cort	no. 11 Anon., Alon fere no barbes,t;t;t. (B part-book wanting)			
F 107	f. 16'-17 Anon., Alons fete une barbe,*;-;-;-.			
F 164-7	no. 65 Anon., Alons feronus barbes,t;t;t;t;t.			
SG 3	no. 178 Compere, Alons férons barbe,*;*. (S and A only, other part-books wanting)			
Gröber	no. 11 Anon., Alon, feré no barbes (text only)			

- | Odhecaton Incipit
Number Of Text | Composer | No. of
Parts | Folio
Nos. |
|--|----------|-----------------|---------------|
| 26. Alons ferons barbe (Cont'd) | | | |
| Renier no. 11 Anon., Alon fere nos barbes (text only) | | | |
| W Boer no. 12 Compère, Alons ferons barbe,*;-;-. | | | |
| 27. Tmeiskin | | | |
| Bologna Odh: Isaac | Anon. | 4 | f. 29'-30 |
| F 59 f. 162'-163 Anon.,-;-;-. | | | |
| F 107 f. 4'-5 Anon., De tusch in busch,*;-;-. | | | |
| F 178 f. 75'-76 Iapart, De tusche in busch,*;-;-. | | | |
| L 2 f. 52'-53 Anon., Tmeiskin was jonck,t;t;t. | | | |
| Q 17 f. 68'-69 Anon., De tous in busc,*;*;*.* | | | |
| SG 3 Index: Anon., Tmeiskin (apparently never entered in Ms) | | | |
| Seg f. 103 Jacobus Hobrecht, Tmeiskin was jour,*;-;-. | | | |
| DTO 14 E 39 Heinrich Isaac, Tmeiskin was iunch,*;-;-. | | | |
| DTO 16 A 1 Anon., Tmeiskin was jonck,t;t;t;t. (after L 2, plus A from Odh) | | | |
| Disch p. 4 Isaac, Tmeiskin,*;-;-. | | | |
| Land p. 11 Anon., Dat meysken is jonck,t. (after the 15th c. Ms 436 in the Stedelijk Museum, Lakenhal, Leiden, f. 58'-59. I have not seen this Ms) | | | |
| Len p. 58 Anon., T'meiskin was jonck (text only) | | | |
| Len p. (4) Heinrich Isaac, Tmeiskin was jonck,*;-;-. | | | |
| W 25 L no. 18 Henrich Isaac, T'meiskin was jonck,t;t;t. | | | |
| 28. Ung franc archier | | | |
| F 59 f. 176'-177 Anon., Ung franc archier,*;*;*.* | Compere | 4 | f. 30'-31 |
| For text consult Weck 1, Weck 2, or Weck 3 (see below). | | | |
| - - - - - | | | |
| Canti C f. 41'-42 Anon., Ung franc archier,*;*;*.* | | | |
| Weck 1 pp. 396-400 Anon., Un franc archer,t;t;t;t. | | | |
| Weck 2 pp. 65-69 Anon., Un franc archer,t;t;t;t. | | | |
| Weck 3 vol. I, p. xxix Anon., Un franc archer,t. (one stanza of text only) | | | |
| The Canti C composition twice published by Weckerlin is a sort of fantasie on the melody found in S (and in A in canon) of Odh 28. The melody is completely given in S, though with interludes and syncopations not present in Odh 28. The text which Weckerlin attaches to the Canti C composition is derived from the following work, so he tells us, which I have not seen: Paris, Bibliothèque Nationale, Réserve Vm ⁷ . 231 <i>Chansons françaises à 5, 6 et 7 parties mises en musique par Séverin Cornet maître des enfants de la grande église d'Anvers</i> (Antwerp, 1581) | | | |
| 29. Loseraie dire | | | |
| P 9346 no. 17 Anon., Ne loseray je dire (text and melody only) | Anon. | 4 | f. 31'-32 |
| Bayeux no. 17 Anon., Ne l'oseray je dire (text and melody only) | | | |
| Gasté p. 28, no. 17 Anon., Ne l'oseray-je dire (text only) | | | |
| Géroid no. 26 Anon., Ne l'oseray-je dire (text and melody only) | | | |
| The melody of P 9346, published by Gasté and Géroid, is found in T of Odh 29 with some repetitions and additions. | | | |
| - - - - - | | | |
| F 107 f. 31' (one folio wanting) Anon., Lo serage dire,*;- (D and T only) | | | |
| Q 17 f. 4'-5 Anon., Loseraie dire se layme par amours,*;*;*.* | | | |
| A careful check of staff position, opening rests, etc., makes certain that this composition found in Q 17 and incompletely in F 107 is neither Odh 29 nor Canti C, f. 45'-47. It is, however, based on the same melody | | | |

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
29.	Loseraie dire (Cont'd) and all voices begin in imitation of the opening notes of the melody of P 9346, as is true of Odh 29. Canti C f. 45'-47 Anon., Loseraige dire se jame per amours,*; Loseraige dire,*;*2;*2. The melody of P 9346 appears in S with interludes, etc.			
30.	Helas que il est a mon gre F 59 f. 152'-153 Anon.,-;-;--. F 107 f. 11 (one folio wanting) Anon.,-;--. (C and B only) Index: Elas que lata mongre. F 178 f. 45'-46 Anon., Che letourmon gre,*;-;--. FP f. 64'-65 Iapart, Helas que il est amongre,*;-;--. P 12744 f. 3 Anon., Helas qu'elle est (text and melody as in S of Odh 30) R 2 f. 54'-55 Anon., Elas quel este amongre,*;-;--. SG 3 no. 180 Iapart, Helas que il est a mon gre,*;* (S and A only) G Paris no. 4 Anon., Hellas! qu'elle est a mon gré (text and melody only, after P 12744) Heldt no. 6 Anon., Hellas! qu'elle est a mon gré (text only) Torre pp. 554-557, Anon., Helas que,-;-;--. W Boer no. 8 Japart, Hellas quelle est a mon gre,t;-;-;-.	Japart	4	f. 32'-33
31.	Amor fait mult tant que nostre argent dure / Il est de bonne heure ne (T) / Tant que nostre argent dure (B) Bas p. 111 Pirson, Tantque nostre argent,*;*;*;--. F 59 f. 163'-164 Jannes Japart, Amours fait molt tant que nostre argent dure,*;-; Amours fait moult,*; Tant que nostre argent dure,*. F 107 f. 7'-8 Anon., Amors fait moltant,*;-;--. F 178 f. 57'-58 Anon., Amors fait molt tant que nostre argent dure,*;-;--. FR f. 26'-27 Anon., Amours fait mont tant que argent dure,t; Il est de bonne heure ne,t;*; Tant que nostre argent dura,*. Q 17 f. 63'-64 A Busnois, Amour,*;*;*; Tant que nostre argent dura,t. R 1 f. 159'-160 Io. Iapart, Amours fait mont,*;*; Il est de bonne heure ne,*; Tant que nostre argent dura,*. R 2 f. 10'-11 Anon., Amors fait molt,*;-;--. Tour f. 18'-19 Anon., Il est de bonne huere (sic) ne,t. (text and melody which is T of Odh 31, only) Vat f. 9-9' Anon., Tantque nostre argent,* (B only, other part-books wanting) Ob W p. 99 Jo. Japart, Amours fait mont,*;-;--. Torre pp. 544-546 Anon., A moi fait moult tant,-;-;-;-.	Anon.	4	f. 33'-34
	Canti C f. 78'-79 Io. Iapart, Il est de bon heure ne,*; Il est,*;*2; Lomme arme,*. This composition in Canti C is based throughout on the melody found in T of Odh 31, having this melody also for its Tenor (last two phrases in triple meter) and for much of the Superius in modified canon. The melody 'L'homme armé' appears in the Bassus with additions of cadential melismas and rests, though the voice as it stands is not identical with any voice of Canti B, f. 2, Josquin, Lomme arme,*;*;*;* (with canon: sic de singulis), which is published in Weck 1, pp. 394-396 with text from			

- | Odhecaton
Number | Incipit
Of Text | Composer | No. of
Parts | Folio
Nos. |
|---------------------|---|----------|-----------------|---------------|
| 31. | Amor fait mult (Cont'd) | | | |
| | Couss, vol. IV, p. 173, and in Mald, vol. XX (1884), no. 8 Josquin de Prés, L'homme armé, t;t;t;t. Nor is it identical with the Tenor of Mell, f. 44'-45 Anon., Il sera pour vous con batu,t; Lhomme lhomme lhomme arme, t;t;l. | | | |
| | Dij f. 174'-175 Anon., Il est de bonne heure ne,t; Qui tient sa dame,t; I est de bon heure ne,t; Il est de bon heure,* . This is not the Canti C composition, though again S and T start out in canon, T very like that of Odh 31. | | | |
| | Canti C f. 6'-7 Ia. Obrecht, Tant que nostre argent durra,*;*;-;-. | | | |
| | FIM pp. 187-189 Obrecht, Tant que nostre argent,t;t;t;t. (B part-book wanting) | | | |
| | Mün 2 no. 1 Anon., Tantque nostre,*;*; Tantque nostre argent durra,*;*1. | | | |
| | Ob W no. 11 Jacob Obrecht, Tant que nostre argent dura,-;-;-;-. | | | |
| | Obrecht's composition, of the last four references, is based on the song, 'Tantque nostre argent dure,' which forms B of Odh 31. The melody is found in both T and B in modified canon and at times varies a little from the reading in Odh 31. | | | |
| 32. | Nostre cambriere si malade estois | Anon. | 4 | f. 34'-35 |
| | F 164-7 no. 50 Anon., Notre chambrier,t;t;t;t. | | | |
| | FIM pp. 44-46 Ninot le Petit, Nostre chambriere,t;t;t;t. (B part-book wanting) | | | |
| | W Boer no. 10 (Nino le Petit), Nostre chambriere si mallade,t;-;-;-. | | | |
| 33. | Acordes moy ce que je pense | Anon. | 4 | f. 35'-36 |
| | F 59 f. 160'-161 Anon., Acordes moy,*;*;*;*. | | | |
| | P 1 f. 140'-142 Anon., Acordes moy lay bien pense,t;*;*;*. | | | |
| | R 1 f. 149'-151 Busnoys, Acordes moy,*;*;*;*. | | | |
| | W Boer no. 11 (Busnois), Acordes moy jay bien pense,t;-;-;-. | | | |
| 34. | Tan bien mi son pensa | Japart | 4 | f. 36'-37 |
| | Q 17 f. 78' (f. 79 wanting) Anon., Tan bien,*;* . (S and T only) | | | |
| | Gröber no. 12 Anon., Tam bien mi son pensada (text only) | | | |
| | Renier no. 12 Anon., Tambien mi son pensada (text only) | | | |
| | - - - - - | | | |
| | Cort no. 12 Anon., Tambien mi son pensada,t;*;t. (B part-book wanting) | | | |
| | F 107 f. 8'-9 Anon., Tambien mison pensanda,*;-;-;-. | | | |
| | Q 17 f. 73'-74 Anon., Tant belle mi son pensade,*;*;*;*. | | | |
| | The text appears to be that required by Odh 34 and there is close resemblance between T of Odh 34 and both S and T of Cort. Perhaps both compositions are drawing on a basic folk-melody now untraceable. | | | |
| 35. | Le serviteur | Anon. | 4 | f. 37'-38 |
| | Bologna Odh: Busnoys | | | |
| | Ber R f. 91' Anon., Le seruiteur (text only) | | | |
| | P 1719 f. 87 Anon., Le serviteur hault guerdonne (text only) | | | |
| | Jardin f. 87 Anon., Rondel: Le serviteur hault guerdonne (text only) | | | |
| | Droz p. 111 Anon., Le serviteur (text only) | | | |
| | Löp no. 176 Anon., Le seruiteur hault guerdonne (text only) | | | |
| | Restori no. 28 Le serviteur hault guerdonne (text only) | | | |
| | - - - - - | | | |
| | Ber H f. 4'-5 Anon., Le seruitur,t; Le seruitur,*;* . | | | |
| | Dij f. 89'-90 Anon., Le serviteur,t; Le seruiteur,*; Le,* . | | | |

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
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35. Le serviteur (Cont'd)

- Esc f. 76'-77 Anon., Le seruiteur,t;*;*.
 FR f. 22'-23 Anon., Le serviteur hault guerdonne assouy,*;*-.
 Lab f. 17a'-17b Anon., Le seruiteur (Index only, Ms wants these folios)
 MC f. 103 Dufay, Le serviteur,*;-;-.
 P 1 f. 92'-93 Anon., I sol tuo seruator donna,t; I sol tuo seruator,*; I sol tuo ser,*.
 P 4 f. 25'-26 Anon., Le seruiteur,t;*;*.
 Pav f. 40'-41 Anon., Le serviteur hault guerdonne,t;*-.
 Per f. 67'-68 Anon., Le seruator,*;*;*.
 Porto f. 64'-65 Anon., Le servitor,*;-;-.
 R 2 f. 84'-85 Anon., Le seruitora,*;-;-.
 Roth f. 33'-34 Anon., Le serviteur hault guerdonne,t;*;*.
 Tr 90 f. 358'-359 Anon., Superno nunc emittitur Le serviteur,*;-;- (A 'Prosa de nativitate' beginning, 'Patris unigenitus,' is underlaid here instead of the French text.)
 Wolf f. 25'-26 Anon., Le serviteur,t;*;*.
 DTO 7 pp. 238-239 H. Isaac, Le serviteur,t;t;t;t;t.

The above 3-part citations are identical and are the original composition from which Odh 35 borrows S and T. This piece is thought to be the work of Dufay on the basis of the attribution in MC, the only Ms naming a composer. Unfortunately the folio carrying this ascription was cut down (together with other folios) at some early time, with the result that the tops of the letters forming the word 'Dufay' were removed. This constitutes the only possible doubt that could be cast on the exactness of the attribution.

The music in DTO 7 consists of S and T common to the Dufay composition and Odh 35, together with the remaining voices of both compositions. In performance a selection would have to be made, as is explained in a Note. The attribution to Isaac is incorrect, being based on the mistaken idea that another composition by Isaac (in F 59, f. 278'-279, q. v. below) was identical with that of Dufay.

- F 59 f. 278'-279 Henricus Yzac, Le serviteur,*;*;*.
 DTO 14 p. 14 Heinrich Isaac, Le serviteur,*;*;*.

This composition has only Superius in common with Odh 35 and the Dufay composition.

- F 59 f. 279'-280 Anon., Le serviteur hault,t;*;*;*.

This composition also borrows S from the Dufay composition but is otherwise different from it and the Isaac piece.

- Canti C f. 135'-136 Anon., Le seruiteur,*;*;*.
 Sev f. 65'-67 Anon., Le serviteur hault guerdonne,t;*;*.

S of this composition is that already familiar through compositions discussed above, though here in augmentation.

- Canti C f. 165'-166 Ia. Tadinghen, Le seruiteur,*;*.

This Duo employs S of the above compositions in augmentation. The name of Tadinghen appears above the lower voice labeled, 'Tenor.'

- Scher no. 68 Jakob Tadinghen, Chanson, 'Le serviteur,'-;-.

This is a modern edition of Canti C, f. 165'-166.

- Canti C f. 166'-167 Hanart (above T), Le seruiteur,*;*.

- Q 16 f. 84'-85 Anon., Duo: Le seruiteur,*;*.

This is another Duo very similar in style to that of Tadinghen. Here again S is that of Dufay composition in augmentation.

- Esc f. 77'-78 Anon.; Le seruiteur,*;*.

A third Duo employing the Dufay S in augmentation.

- | Odhecaton
Number | Incipit
Of Text | Composer | No. of
Parts | Folio
Nos. |
|--|---|----------|-----------------|---------------|
| 35. Le serviteur (Cont'd) | | | | |
| F 59 | f. 121'-122 Anon., Le serviteur,*;-;* | | | |
| | This composition has only the text incipit in common with any composition discussed above. | | | |
| Tr 90 | f. 461'-462 Bedingham, Superno nunc emittitur Le serviteur,*;-;- (A 'Prosa de nativitate' has been underlaid here in place of the usual French text.) | | | |
| DTO 7 | pp. 239-240 Bedingham, Le serviteur,t;t;t. | | | |
| | Bedingham's composition has only the text incipit in common with any of the compositions listed above. DTO 7 published the usual French text, not the Latin Prose. Droz and Piaget state in vol. II of the modern edition of the <i>Jardin de Plaisance, Introduction et Notes</i> , that this text is also to be found in the following Ms which I have not seen:
London, British Museum, Ms Lansdowne 380, f. 241' | | | |
| 36. James james james | | | | |
| FIM | pp. 179-182 Mouton, Iamais iamais iamais Iacques,t;t;t. (B part-book wanting) | Anon. | 4 | f. 38'-40 |
| Seg | f. 179' Anthonius Brumel, Jamays,*;-;- | | | |
| | Musically this composition is totally unlike Odh 36. Only the text incipit links the two compositions. | | | |
| 37. Nous sommes de lordre dsaynt babuyn | | | | |
| Ambr 5 | p. 186 Loyset Compère, Nous sommes de l'ordre de St. Babouin,*;-;- | Compere | 4 | f. 40'-42 |
| Roth 2 | f. A 6' Anon., Nous sommes de l'ordre De saint Babouin (text only) | | | |
| | This is undoubtedly the text required for Odh 37. Unfortunately this early print was inaccessible, since the entire Rothschild Library has been packed away for the duration of the war. | | | |
| 38. Je nay dueul | | | | |
| Brux 1 | f. 20'-22 Anon., Je nay dueil,t;t;t;t. | Agricola | 4 | f. 42'-44 |
| Cort | no. 1 Anon., Ie nay deul,t;t;t;t. (B part-book wanting) | | | |
| F 59 | f. 183'-185 Alexander Agricola, Ie nay duel que de uos uieгна,*;*;*.*. | | | |
| F 178 | f. 0'-2 Alexander, Ie nay de duel,*;-;- | | | |
| FR | f. 28'-30 Agricola, Ie nay dueil que de vous,t;*;*.*. | | | |
| L 1 | f. 24'-26 Anon., Ie nay dueil,t;t;t;t. | | | |
| P 1719 | f. 32-32' Anon., Je nay dueil qui de vous (text only) | | | |
| Q 17 | f. 69'-71 A. Agricola, Je nay deul,*;*;*.*. | | | |
| Reg | pp. 308-309 Agricola, Je nay deuil,*;*;*.*. | | | |
| R 1 | f. 162'-164 Agricola, Ie nay deul,*;*;*.*. | | | |
| R 2 | f. 45'-47 Agricola, Je nay de duel,*;-;- | | | |
| Seg | f. 113'-114 Alexander Agricola, Je nay deul,*;-;- | | | |
| Ver | f. 34'-36 Anon., Ia ne duil,*;-;- | | | |
| Françon | no. 123 Anon., Je n'ay dueil (text only, after Brux 1) | | | |
| Françon | Appendix, note 13 Anon., Je n'ay dueil (text only, after P 1719) | | | |
| Gachet | p. 78 Anon., Je nay deuil (text only) | | | |
| Grüber | no. 1 Anon., Je n'é deul que de vous ne viegne (text only) | | | |
| Mald P | vol. XXI (1885), no. 11 P. de la Rue, entitled 'Fidélité,' Je n'ay dueil,t;t;t;t. (This is part I of Odh 38) | | | |
| Mald P | vol. XXI (1885), no. 14 P. de la Rue, entitled 'Souverain bien,' Car Dieu voulut,t;t;t;t. (Residuum of Odh 38) | | | |
| Renier | no. 1 Anon., Je n'ay dueil que de vous ne viegne (text only) | | | |

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
38.	Je nay dueul (Cont'd)			
	Canti C f. 93'-94 Ockenghem, Ie nay deul,*;***;*			
	Brux 1 f. 15'-16 Anon., Je nay dueil que je ne suis morte,t;t;t;t.			
	F Bas f. 30'-31 Ockeghem, Jen ay deuil,*;-;-.			
	Lab f. 120'-121 Anon., Je nay dueil,t;***;*			
	L 1 f. 23'-24 Anon., Ie nay dueil que je ne suis morte,t;t;t;t.			
	P 1719 f. 26' Anon., Je nay dueil que je ne suis morte (text only)			
	Q 17 f. 72'-73 Anon., Je nay deul,*;***;*. (A is different here)			
	Tour f. 25-26 Anon., Ie nay deul que je ne suis mort,t. (text and T of the Canti C composition)			
	Ambr 5 p. 10 Ockeghem, Je nay deul,*;-;-.			
	Mald P vol. XXI (1885), no. 9 P. de la Rue, Je nay dueil,t;t;t;t.			
	Ockeghem's composition, found in Mss listed here and published by Ambros and van Maldeghem, has text incipit in common with Odh 38, though the texts continue differently. The close connection between the two is acknowledged by Ockeghem in the first three bars of the Bassus of his composition which are like the thematic opening of all four voices of Agricola's composition. Otherwise these two compositions are quite unlike musically as well.			
	Canti C f. 159'-160 Ghiselin, Uostre a iamays,*;*; Ie nay dueul,*.			
	Mün 2 no. 125 Anon., Vostre a jamais,*; Vostre a jamaijs,*;*2.			
	SG 3 no. 51 Anon., Nostra iamais,*. (D only, other part-books wanting)			
	Form no. 62 Anon., -;-;-.			
	Soulas p. xlv Anon., Rondeau: Vostre a iamais par heritage (text only)			
	B of Ghiselin's composition also indicates a connection with Odh 38 in its first few notes. Although there are text incipits given with this music, there seems but slight reason to believe words were sung to this music. The composition appears to be an instrumental composition of the type of 'Benedictus' (Odh 76). Note that in Mün 2 all voices show the same text incipit.			
	Jardin f. 72' Anon., Rondel: Jen ay le dueil et vous la loye (text only)			
	Löp no. 430 Anon., Jen ay le dueil et vous la joie (text only)			
	This is another text with similar incipit not to be confused with either that of Odh 38 or that of Canti C, f. 93'-94.			
	Jardin f. 120 Anon., Rondel: Ien ay dueil qui trop me tormente (text only)			
39.	Jay pris amours tout au rebours	Busnoys	4	f. 44'-45
	Ber R f. 160 Anon., Iay pris amours en ma devise (text only)			
	Jardin f. 71' Anon., Rondel: Iay prins amours a ma devise (text only)			
	Löp no. 470 Anon., Jay pris amours en ma devise (text only)			
	Ob W p. 96 Busnoys, J'ay pris amours tout au rebours,*;-;-.			
	- - - - -			
	Odh 21 Iapart, Iay pris amours,*;***;*			
	S of Odh 21 has the melody of which T of Odh 39 is an inversion, indicated by the canon: 'tout au rebours.' Consult Odh 21 for complete concordance of 'Jay pris amours.'			
40.	He logerons nous	Anon.	4	f. 45'-46
	Cort no. 33 Anon., Elogerons nous seaus hostesse,*;***;*. (B part-book wanting)			
	F 59 f. 1'-2 Henricus Yzac, Helogierons,*;-; Helogerons,*;-.			
	F 107 f. 12'-13 Anon., Eloyerons,*;-;-.			
	F 178 f. 41'-42 Yzac, Helongerons,*;-;-.			
	Q 17 f. 61'-62 Yzac, Helogerons nous reens lousse,*;***;*			

- | Odhecaton
Number | Incipit
Of Text | Composer | No. of
Parts | Folio
Nos. |
|---------------------------------|-----------------------|--|-----------------|---------------|
| 40. He logerons nous (Cont'd) | | | | |
| R 2 | f. 39'-40 | Ysach, Hellogaron cesalotesse,*;-;-. | | |
| SG 3 | no. 179 | Anon., Helogeron,*;*. (S and A only, other part-books wanting) | | |
| DTO 14 | E 16, p. 76 | Heinrich Isaac, Helogierons nous,*;-;-. | | |
| Disch | p. 5 | Heinrich Isaac, Helogérons nous,*;-;-. | | |
| - - - - - | | | | |
| Canti C | f. 49'-50 | Anon., Elogeron nous,*;*;*.
This composition and Odh 40 both have for T what seems like a folk-melody. The two readings of this melody vary somewhat but are essentially the same musically and (presumably) textually. No good reading of the text was found. | | |
| Vm ⁷ | vol. I, no. 34 | Anon., Et logerons,*. (S only, other part-books are wanting)
This is part of a third composition based on this folk-melody. The voice-part given in Vm ⁷ is notated a fourth higher than S of Odh 40 and, after the first few notes, continues quite differently from S of Odh 40. | | |
| 41. Vostre bargeronette | | | | |
| | | Compere | 4 | f. 46'-47 |
| Cort | no. 7 | Anon., Vostre bargeronette mamiette,t;t;t. (B part-book wanting) | | |
| F 178 | f. 73'-74 | Loyset Compere, Vostre bregironette mamiecte,*;-;-. | | |
| Q 17 | f. 65'-66 | Loyset Compere, Vostre gregieronnette mamiette,*;*;*.
R 2 f. 48'-49 Anon., Votre bragonete,*;-;-. | | |
| Gröber | no. 7 | Anon., Vostre bargeronette (text only) | | |
| Renier | no. 7 | Anon., Vostre bargeronette m'amiette (text only) | | |
| 42. Je ne demande aultre de gre | | | | |
| | | Busnoys | 4 | f. 47'-48 |
| F 59 | f. 151'-152 | Anon., Je ne demande,*;*-;*.
P 1 f. 153'-155 Busnoys, Ie ne demande a me,t;*;*.
Q 18 f. 39'-40 Anon., Ie ne demande,*;-;-. | | |
| R 1 | f. 151'-153 | Busnoys, Ie ne demande,*;*;*.
Seg f. 112'-113 Anthonius Busnoys, Je ne demande,*;-;-. | | |
| Sev | f. 105'-107 | Anon., -;-;-. | | |
| Ob M | Missa I, Anhang, p. 1 | Busnoys, Je ne demande,t;-;-. | | |
| - - - - - | | | | |
| Lab | f. 121' | Anon., Je ne demande aultre degre
This incipit stands at the foot of the folio, which otherwise contains only empty music systems. The composition was never entered in the Ms so that one cannot say whether Odh 42 or that of Q 16 was intended. | | |
| Q 16 | f. 45'-47 | Anon., Je ne demande,*;*;*.
This composition has only text incipit in common with Odh 42. | | |
| 43. Pensif mari | | | | |
| | | Ia. Tadinghen | 3 | f. 48'-49 |
| Vm ⁷ | vol. III, no. 7 | Anon., Pensif mari,*. (D only, other part-books wanting) | | |
| 44. La morra | | | | |
| | | Yzac | 3 | f. 49'-50 |
| F 59 | f. 11'-12 | Henricus Yzac,-;-;-. | | |
| F 107 | f. 44'-45 | Izac, Lamora,*;-;-. | | |
| F 178 | f. 29'-30 | Enricus Yzac, Lamora,*;-;-. | | |
| FP | f. 33'-34 | Anon., La mora,*;-;-. | | |
| Heilbr | no. 14 | Isaac, La morra,*. (B only, other part-books wanting) | | |
| Leip | f. 85'-86 | H. Y., -;-;-. | | |
| Q 18 | f. 72'-73 | Anon., La mora,*;*;*. | | |

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
44.	La morra (Cont'd)			
SG 2	pp. 136-137 Isaac, O regina (in another ink: La morra),*;-;--. (plus A not in Odh)			
SG 3	no. 176 Heinricus Isaac, Lamorra,*;*. (D and A only, A is that of SG 2)			
Seg	f. 175' Ysac, Elaes,*;*. .			
Ver	f. 39'-40 Anon., -;-;-.			
Zw	no. 25 Isaac,-;-;-.			
Form	no. 29 Anon., -;-;-.			
Vm ⁷	vol. III, no. 34 Anon., La morra,*. (D only, other part-books wanting)			
DTO 14	E 26 Heinrich Isaac, La morra,*;-;-;-.			
Rie 3	no. 18, p. 31 Heinrich Isaak, Sinfonia 'La morra,'-;-;-;-.			
Rie 4	pp. 125-132 Heinrich Isaak, Sinfonia 'La morra,'-;-;-;-.			
45.	Me doibt	Compere	3	f. 50'-51
Dij	f. 186'-188 Loyset Gpe (read: Compere); text: Bourbon, Ne doibt on prendre,t;*;*. .			
FP	f. 38'-39 Compere, Me doibt,*;-;*. .			
Q 18	f. 87'-88 Anon., Me doibt,*;*. .			
Zw	no. 14 Anon., -;-;-.			
Vm ⁷	vol. III, no. 52 Anon., Me doibt,*. (D only, other part-books wanting)			
46.	Male bouche / Circumderunt me viri mendaces (C)	Compere	3	f. 51'-52
SG 2	pp. 114-115 Anon.,-;-;- Circumderunt me,*.			
Glar	p. 125 Circumderunt me,t. (text and Gregorian melody)			
Bohn	p. 97 Circumderunt me,t. (text and Gregorian melody)			
Grad 1	p. 70* Kyrie: Splendor aeterne (first few notes are like those of C of Odh 46, text is different)			
Grad 2	p. 76* Kyrie: Splendor aeterne (first few notes are like those of C of Odh 46, text is different)			
Löp	no. 408 Anon., Malle bouche la deceuable (text only)			
Pro Mon	p. 52 Circumderunt me viri mendaces (text and Gregorian melody)			
Rhau	no. 41 Loyset Compere, O Domine,t;t;t.			
47.	Lhome banni	Agricola	3	f. 52'-53
Ber R	f. 118' Anon., Lomme bany de sa plaisance (text only)			
P 1719	f. 87' Anon., Lhomme bany de sa plaisance (text only)			
Q 18	f. 62'-63 Anon., Lome bani,*;-;-.			
SG 1	pp. 84-85 Alexander, Lhome banni,*;*. .			
Fleur	f. F vii Anon., Rondeau: L'homme banny de sa plaisance (text only)			
Jardin	f. 62' Anon., Rondel a noter: L'homme banni de sa plaisance (text only)			
Bernoul	Appendix no. 18 Alexander,-;-;-.			
Löp	no. 294 Anon., Lomme bany de sa plaisance (text only)			
Restori	no. 5 Anon., Lome bannis de sa pleysance (text only)			
	Lachèvre states in his <i>Bibliographie</i> that this text is also to be found in <i>Petite Traicte</i> (1535), an early printed work of which I have not seen a copy.			
	- - - - -			
Chauss	f. 24'-25 Anon., L'omme banny,*;-;-.			
Dij	f. 94'-95 Anon., L'homme bany de sa plaisance,t; Lomme,*;-.			
F 176	f. 54'-55 Fede (on f. 55), Lome banj,*;*. .			
Lab	f. 66'-67 Anon., Lomme banny,t;*;*. .			
Mell	f. 30'-31 Barbon facet, L'homme banny de sa plaisance,*;-;-.			
P 1	f. 29'-30 Anon., Lhomme banni de sa plaisance,t; Lomme bani,*; Lomme banni,*.			

- | <i>Odhecaton</i>
Number | <i>Incipit</i>
Of Text | Composer | No. of
Parts | Folio
Nos. |
|----------------------------|--|----------|-----------------|---------------|
| 47. | Lhome banni (Cont'd) | | | |
| | Pav f. 21'-22 Anon., Lomme bany de sa plaisance,t;*;-. | | | |
| | Roth f. 31'-32 Anon., Lomme bany des plaisance,t;*;*.
The composition of these eight references is one which has no apparent musical connection with Odh 47. It seems to have been more widely known than the latter. The text of both compositions was presumably the same, though Agricola's composition was nowhere found underlaid. | | | |
| 48. | Ales regrets | Agricola | 3 | f. 53'-54 |
| | P 1719 f. 30' Anon., Allez regretz (text only) | | | |
| | R 2 f. 78'-79 Agricola, No men canteys ala prunera,*;-;-. | | | |
| | SG 1 pp. 82-83 Agricola, Ales regres,*;-;*. | | | |
| | Tour f. 1'-3 Anon., Allez regres,t. (text and melody found in T of Odh 48) | | | |
| | Françon no. 77 Anon., Alles, regretz (text only) | | | |
| | Grange p. 117 Anon., Allez, regrés (text only) | | | |
| | Wallis no. 237 Anon., Alez regret voydes de ma presente (in Part I, p. 139, French text; in Part II, p. 139, English translation. Texts only are given, no music, after L 1.) | | | |
| | Odh 57 f. 62'-63 Hayne, Ales regres,*;*;*.
This composition by Hayne is the work from which Agricola borrows T.
See Odh 57 below for complete Concordance of 'Ales regres' | | | |
| 49. | La stangetta | Anon. | 3 | f. 54'-55 |
| | Bologna Odh: Uuerbach | | | |
| | FP f. 34'-35 Anon., La stangetta,*;-;-. | | | |
| | Heilbr no. 29 Anon., La stangetta,* (B only, other part-books wanting) | | | |
| | Q 16 f. 68'-69 Anon., Ce nest pas,*;*;*. | | | |
| | Zw no. 18 Obrecht,-;-;-. | | | |
| | Form no. 44 Anon.,-;-;-. | | | |
| | Vm ⁷ vol. III, no. 54 Anon., La Stangetta,* (D only, other part-books wanting) | | | |
| | Ob W no. 14 Jacobus Obrecht, Sine Titulo (g' a' a' b'),-;-;-. | | | |
| 50. | Helas | Yzac | 3 | f. 55'-56 |
| | F 59 f. 5'-6 Henricus Yzac, Helas que devera mon cuer,*;-;*. | | | |
| | FP f. 138'-139 Isach, Helas,*;*;*. | | | |
| | Heilbr no. 31 Henri: Isaac, Helas,* (B only, other part-books wanting) | | | |
| | R 2 f. 83'-84 Ysach, Hellas,*;-;-. | | | |
| | Seg f. 177 Ysaac, Elaes,*;*;*. | | | |
| | Ver f. 20'-21 Anon.,-;-;-. | | | |
| | Zw no. 23 Isaac,-;-;-. | | | |
| | Form no. 3 Anon.,-;-;-. | | | |
| | Vm ⁷ vol. III, no. 55 Anon., Hélas,* (D only, other part-books wanting) | | | |
| | DT0 14 E 15 Heinrich Isaac, Helas que deuera mon cuer,*;-;-. | | | |
| 51. | Se mieulx | Compere | 3 | f. 56'-57 |
| | Ber R f. 146 Anon., Se mieulx ne vient damours (text only) | | | |
| | Li 402 f. 395 Anon., Si mieulx ne vient damours (text only) | | | |
| | P 2335 f. 81' Anon., Si mieulx ne vient amour (text only) | | | |
| | SG 1 pp. 86-87 Compere, Se meulx,*;-;*. | | | |
| | SG 3 Index: Compere, Se mieulx, 3 v. (apparently never copied into the Ms) | | | |
| | Saxe f. 395 Anon., Envoy: Si mieulx ne vient (text only) | | | |

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
51. Se mieulx (Cont'd)				
Jardin	f. 72 Anon., Rondel: Se mieulx ne vient (text only)			
Vm ⁷	vol. III, no. 65 Anon., Sy mieulx,* (D only, other part-books wanting)			
Lille	no. 395 Envoy: Se mieulx ne vient, d'amours (text only)			
Löp	no. 411 Anon., Se mieux ne vient damours (text only)			
	This text is found in some editions of the works of François Villon among the poems 'attributed' to Villon. Marcel Françon states in <i>Poèmes de Transition</i> that this text is also to be found on f. 9' of the Soissons Ms, which I have not seen.			
- - - - -				
Canti C	f. 156'-157 Agricola, Se mieulx ne vient damours,*; Se mieulx,*;*2.			
F Bas	f. 62'-63 Allexander, Se mieulx ne vient damours,*;-;-.			
Oxf	f. 261 (f. 260' wanting) Anon., Se mieulx,t;t. (T and B only)			
P 2	f. 31'-32 Anon., Se mieulx ne vient d'amours,t;*;*.			
Stainer	pl. 103 Anon., Se mieulx,t;t. (T and B only, facsimile of Oxf, f. 261)			
	Agricola's composition, of the last five references, bears a close resemblance thematically to Odh 51, though no voices of the two are identical. The musical connection is sufficiently close, however, to establish Villon's text, which underlies the voices in the Oxford Ms, as that indicated by the incipits of Odh 51.			
Chauss	f. 76'-77 Anon., Se mieulx,*;-;-.			
Dij	f. 73'-74 Anon., Se mieulx ne vient damours,t;t;t;-.			
Køb	f. 7'-8 Anon., Se mieulx,t;*;*.			
Lab	f. 19'-20 Convert, Se mieulx,t;*;-.			
Sev	f. 63'-64 Anon.,-;-;-.			
Wolf	f. 3'-4 Anon., Se mieulx ne vient damours,t;*;*.			
Jepp	no. 7, p. 11 (Convert), Se mieulx,t;*;-.			
	This composition of Dij, etc., and published by Jeppesen, has only its text in common with Odh 51 and the Canti C composition.			
R 2	f. 105'-106 Anon., Si mieulx ne vient,*;-;-.			
	This is still another composition on the same text. It is musically quite independent of the other three discussed above.			
52. Helas				
Ber	no. 269 Anon.,-;-;-.	Tintoris	3	f. 57'-58
F 59	f. 214'-215 Anon., Hellas,*;*;*.			
FP	f. 47'-48 Tintoris, Helas,*;-;-.			
Seg	f. 184 Loysette Compere, Elaes Abraham,*;-;-.			
Sev	f. 44'-45 Anon., Helas le bon temps,*;-;-.			
Zw	no. 21 Anon.,-;-;-.			
Glo	no. 269, p. 63 (Tintoris, Helas le bon temps),-;-;-.			
Gombosi	no. 8 Johannes Tintoris, Helas,*;-;-.			
53. Venis regrets				
Brux 2	f. 4'-6 Compere, Venes regretz venes il en est heure,t;*;*.	Compere	3	f. 58'-59
F 117	f. 37'-38 Anon., Venez regretz venez il en est heure,t;t;t.			
Li 402	f. 14 Anon., Venez regretz, venez il en est heure (text only)			
P 1722	f. 69' Anon., Venez regretz venez il en est heure (text only)			
Q 17	f. 31'-32 Loyset Compere, Venes regres,*;*;*.			
SG 2	pp. 86-87 Anon., Alle regretz,*;*;*.			
Saxe	f. 14 Anon., Venez regretz (text only)			
Tour	f. 5'-7 Anon., Venez regrez,t. (text and T only)			
Zw	no. 16 Anon.,-;-;-.			

<i>Odhecaton Incipit</i>	<i>Composer</i>	<i>No. of</i>	<i>Folio</i>
<i>Number Of Text</i>		<i>Parts</i>	<i>Nos.</i>

53. Venis regrets (Cont'd)

- Françon no. 78 Compere, Venes regretz (text only, after Brux 2)
 Françon Appendix, note 3 Anon., Venez regretz (text only, after Li 402, no. 14, and Saxe, no. 14)
 Gachet p. 62 Anon., Venés regretz (text only)
 Gomb 2 pp. 104-105 Compère, Venez regretz,t;t;t.
 Grange p. 117 Anon., Venez, regrés (text only)
 Lille no. 14 Anon., Venez, regretz, venez (text only)
 Mald P vol. XIII (1877), no. 11 L. Compère, entitled 'Invitation,' Venez ami,t;t;t.
 Rie 1 pp: 347-350 Loyset Compère, Venez ami,t;t;t.

- - - - -

- L 1070 f. 114'-115 Anon., Venes regretz,*;-;-.
 This composition has only text incipit like Odh 53.

54. Ma bouche rit

Okenhem

3

f. 59'-60

- Ber no. 267 Anon.,-;-;-.
 Ber R f. 83' Anon., Ma bouche rit (text only)
 Chauss f. 52'-54 Okeghem, Ma bouche rit,*;-;-.
 Dij f. 4'-6 Anon., Ma bouche,t;*;-.
 F 176 f. 32'-34 Ochechem, Ma bouchie rit,t;*;-.
 Lab f. 32'-34 Anon., Ma bouche rit et ma pensee,t;*; Ma bouche rit,*.
 Mell f. 38'-40 Okeghem, Ma bouche rit,t;*;*.
 P 1 f. 30'-32 Anon., Ma bouche rit et ma,t;*;*.
 P 4 f. 4'-6 Anon., Ma bouche rit,t;*;*.
 P 1719 f. 61 Anon., Ma bouche rit et ma pensee pleure (text only)
 P 1719 f. 132 Anon., Ma bouche rit et ma pensee pleure (text only)
 R 1 f. 61'-63 Okeghem, Ma bouce frit,*;*;*.
 R 2 f. 76'-77 Anon., Ma boche rit,*;-;-.
 Roth f. 42'-43 Anon., Ma bouche rit,t;*;*.
 Wolf f. 29'-31 Anon., Ma bouche rit et ma pensee pleure,t;*;*.
 Form no. 86 Anon.,-;-;-.
 Jardin f. 61 Anon., Dictie et chançon magistrale: Ma bouche rit (text only)
 Jardin f. 71' Anon., Motet magnistrale: Ma bouche rit (text only)
 Droz no. 5 (Okeghem), Ma bouche rit,t;-;-.
 Glo no. 267, p. 61 (Okeghem, Ma bouche rit),-;-;-.
 Gombosi no. 5 Jan van Okeghem, Ma bouche rit,*;-;-.
 Löp no. 142 Anon., Ma bouche rit et ma pensee pleure (text only)
 MfM Appendix no. 8 Okegheim, (Ma bouche rit),-;-;-.
 S-u-S p. 39 Okeghem, Ma bouce rit,t;-;-.

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- F Bas f. 40'-42 (Pierre de La) Rue, Ma buche rit,*;-;-.
 Text and T are borrowed from Okeghem's composition.
 Attaing f. 11 Josquin des Prez, Ma bouche rit,t;t;t;t;t;t.
 Susato f. 12 Josquin des Prés, Ma bouche rit,t;t;t;t;t;t.
 Josq W vol. II, p. 47, no. 19 Josquin des Prés, Ma bouche rit et mon cueur pleure,t;t;t;t;t;t.

This 6-part composition by Josquin borrows S of Odh 54. The text underlying all six voices consists solely of 'Ma bouche rit et mon cueur pleure' repeated again and again.

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
55.	Royne de fleurs	Alexander	3	f. 60'-61
F 59	f. 241'-242 Anon., Cest vous,*;*;*			
L 1	f. 26'-27 Anon., Royne des flours,t;t;t.			
P 2	f. 41'-42 Anon., Royne dez flours,t;t;t;*			
P 9346	no. 4 Anon., Royne des flours que je desire tant (text and melody of which T of Odh 55 is a variant)			
Bayeux	no. 4 Anon., Royne des flours que je desire tant (text and melody, after P 9346)			
Gasté	no. 4 Anon., Royne des flours, que je désire tant (text only) Consult Gasté regarding publication of this text by Louis du Bois.			
- - - - -				
Harley	f. 35' Anon., Royne de fleurs que je desire,*. This music has nothing in common with that of Odh 55.			
56.	Si dederó	Alexander	3	f. 61'-62
Brux 2	f. 32'-33 Anon., Si dederó,t;t;t.			
F 59	f. 69'-70 Alexander Agricola, Si dederó somnum,*;*;*			
F 107	Index: f. 32 Anon., Si dederó (this folio wanting)			
F 178	f. 31'-32 Alexander, Si dederó sompnum,*;-;-.			
FP	f. 57'.Alex ¹ Agric ^o , Si dederó,*;-;-.			
FR	f. 14'-15 Anon., Si dederó sompnum,t;t;t;*			
Greif	no. 9 Anon., Si dederó,*;*;*			
P 2	f. 7'-8 Anon., Si dederó sompnum oculis,t;*;*			
Q 16	f. 120'-121 bis Anon., Si dederó sonnum,*;*;*			
Q 17	f. 34'-35 A Agricob ^h , Si dederó,t;*;*			
Q 18	f. 70'-71 Anon., Sy dederó,*;*;*			
R 1	f. 100'-102 Agricola, Sy dederó,*;*;*			
R 2	f. 25'-26 Agricola, Si dederó sompmi octis meis,*;-;-.			
SG 2	pp. 78-79 Anon., Si dederó somnum oculis meis,*;*;*			
SG 3	no. 16 Verbonet, Si dederó,* (D only, other part-books wanting)			
Seg	f. 170' Alexander Agricola, Si dederó,*;*;*			
Ver	f. 24'-25 Anon.,-;-;-.			
Form	no. 13 Anon.,-;-;-.			
Françon	no. 103 Anon., Si dederó (text only, after Brux 2)			
Mald S	vol. XIX (1883), no. 6 Petrus de la Rue, Secunda Pars of 'Muteta' 'In pace,' Si dederó,t;t;t.			
	Van Maldeghem published Odh 56 between two Canti C compositions as the middle part of a motet in three sections. He followed Brux 2 but mistakenly thought the three distinct compositions to belong together presumably because each had a Latin text and because they followed each other in the Ms.			
Ob M	Missa 4, p. 55 Alexander Agricola, Ps. 132 Si dederó somnum oculis meis,*;-;-.			
Vulg	Ps. 131:4 (E. V., Ps. 132:4), Si dederó (text only)			
- - - - -				
F 107	f. 2'-3 Anon., Si dederó,*;-;-.			
FP	f. 60'-61 Anon., Si dederó,*;-;*;-.			
	These are two separate compositions, each on the same Bible verse as Odh 56. The opening voices all show rhythmical leaning on Odh 56, but continue differently.			
Seg	f. 171 Jacobus Obrecht, Xpiste si dederó,*;*;*			
	This is a third composition drawing thematic inspiration from Odh 56.			

<i>Odhecaton</i> Number	<i>Incipit</i> Of Text	<i>Composer</i>	<i>No. of</i> Parts	<i>Folio</i> Nos.
56.	Si dederò (Cont'd)			
	The first twelve measures of C of Seg are identical with those of T of Odh 56. They may be the same throughout. I have seen only incipits of the voices.			
57.	Ales regres	Hayne	3	f. 62'-63
Brux 2	f. 2'-4 Anon., Ales regretz,t;t;t.			
F 59	f. 242'-243 Anon., Ales regret,*;*;*.			
F 107	f. 32'-33 Anon., Ales rigret,*;-.-.			
F 117	f. 38'-39 Anon., Alles regretz vuidez de ma plaisance,t;t;t.			
F 178	f. 42'-43 Hayne, Ales regres,*;-.-.			
FP	f. 97'-98 Hayne, Ales regres,*;-;*.			
FR	f. 58'-59 Hayne, Allez regret vuidez de ma plaisance,t;*;*.			
Lab	f. 140'-142 Anon., Allez regretz,t;*;*.			
L 1	f. 20'-21 Anon., Allez regret,t;t;t.			
L 3	f. 5'-6 Anon., Alles regret vuidez de ma presence,*;*;*.			
P 2	f. 11'-12 Anon., Allez regretz vuidez,t;t;*.			
P 3	f. 17'-18 Hayne; text, Bourbon, Allez regret,t;t;*.			
P 1719	f. 30' Anon., Allez regretz (text only)			
Q 17	f. 30'-31 Hayne, Alles regres,*;*;*.			
R 1	f. 96'-98 Haine, Alles au regret,*;*;*.			
R 2	f. 27'-28 Hayne, Ales regret,*;-.-.			
Seg	f. 163' Groen Heyne, Aletz regretz,*;-.-.			
Tor	f. 12' Anon., Alles regret vuydes de ma presante,*;*;*.			
Tour	f. 1'-3 Anon., Allez regres,t. (text and T only)			
Ver	f. 28'-29 Anon.,-;-.-.			
Zw	no. 11 Anon.,-;-.-.			
Form	no. 7 Anon.,-;-.-.			
Vm ⁷	vol. III, no. 26 Anon., Ales regrès,* (D only, other part-books wanting)			
Françon	no. 77 Anon., Alles, regretz (text only, after Brux 2 and P 1719)			
Gachet	p. 61 Anon., Allés regretz (text only)			
Gombosi	no. 3 Hayne van Ghizeghem, Ales regres,*;-.-.			
Grange	p. 117 Anon., Allez regrés (text only)			
Mald P	vol. XIII (1877), no. 13 L. Compère, entitled 'Recommandation,' Recueillez vous,t;t;t.			
Poètes	p. 49 Hayne; text by Jean de Bourbon (Jean II, duc de Bourbon), Allez regret, vuidés de ma présence,t;t;*.			
Vill 2	p. 1 Anon., Alles regret vuydes de ma presante,t; Alles regret,*;*. (facsimile of Tor, f. 12')			
Vill 2	pp. 2-5 Anon., Alles regret,t;*;* (transcription into modern notation of Tor, f. 12')			
Wallis	no. 237 Anon., Ales regret voydes de ma presente (in Part I, p. 139, French text; in Part II, p. 139, English translation. Texts only are given, no music, after L 1)			
Mün 328	f. 20'-21' Anon., Alles regretz,*;*;*.*. A is T of Odh 57.			
Q 17	f. 23'-24 Vacho, Ales regres,*;*;*.*. T of this composition is D of Odh 57 an octave lower.			
Q 17	f. 50'-51 Anon., Alles regres,*;*;*.*. C of this composition is T of Odh 57.			
Odh 48	f. 53'-54 Agricola, Ales regrêts,*;*;*.*. Agricola borrows T of Hayne's composition. He calls it Tenor but has			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
57.	Ales regres (Cont'd)			
	written his Contra so high that in performance it sounds above the Tenor. The composition is also found as follows:			
R 2	f. 78 ¹ -79 Agricola, No me canteys ala prunera,*;-;-.			
SG 1	pp. 82-83 Agricola, Ales regres,*;-;.*.			
58.	Garisses moy	Compere	3	f. 63 ¹ -64
Q 18	f. 90 ¹ -91 Anon., Garisses moi,*;;*.*.			
SG 1	pp. 48-49 Compere, Garisses moy,*;-;-.			
Seg	f. 191 ¹ -192 Loyset Compere, Garisse moy,*;;*.*.			
Tor	f. 13 ¹ -14 Anon., Guerisses moy gu grat mal,t;*;.*.			
Form	no. 53 Anon.,-;-;-.			
59.	Mes pensees	Compere	3	f. 64 ¹ -65
F 59	f. 134 ¹ -135 Loyset Compere, Mes pensees,*;;*.*.			
F 178	f. 56 ¹ -57 Loyset, Mas pensees,*;-;-.			
FR	f. 46 ¹ -47 Anon., Mes pensees ne me laissent une heure,t;*;.*.			
Lab	f. 106 ¹ -108 Anon., Mes pensees ne me laissent,t;*;.*.			
L 1	f. 34 ¹ -35 Anon., Mes pensees ne me lessent,t;t;t.			
MC	f. 134 ¹ -135 Loyset Compere,-;-;- (below: Mes pensees)			
P 1	f. 169 ¹ -170 Compere, Mes pensees ne me,t;*;.*.			
P 2	f. 8 ¹ -9 Anon., Mes pensees ne me laissent,t;*; Mes pensees,*.			
Q 17	f. 16 ¹ -17 Loyset Compere, Mes pensees,*;;*.*.			
R 2	f. 101 ¹ -102 Anon., Mees mes pensees,*;-;-.			
Zw	no. 19 Anon.,-;-;-.			
Form	no. 18 Anon.,-;-;-.			
Wallis	no. 243 Anon., Mes pensees ne me lessent une heure (in Part I, p. 143, French text; in part II, p. 143, English translation. Texts only are given, no music, after L 1)			
W Boer	no. 5 (Compere), Mes pensees,t;-;-.			
60.	Fortuna per ta crudelte	Vincinet	3	f. 65 ¹ -66
Ber	no. 275 Anon.,-;-;-.			
F 59	f. 50 ¹ -51 Anon., Fortune per ta crudelte,t;*;.*.			
Mell	f. 23 ¹ -24 Vincinet, Fortune par ta cruaulte,t;t; Fortune,*.			
P 1	f. 166 ¹ -167 Anon., Fortune par ta cruaulte,t;*;.*.			
Per	f. 94 ¹ -95 Anon., Fortuna vincineta,*;-;-.			
Q 16	f. 116 ¹ -117 Anon., Fortuna parti crudeley,*;;*;.*. (plus A not in Odh and not that of Q 18)			
Q 18	f. 37 ¹ -38 Anon., Fortuna par te,*;-;-;- (plus A not in Odh and not that of Q 16. Over A stands the canon, 'Per diateseron intensa,' the solution of which produces a fifth voice.)			
R 2	f. 40 ¹ -41 Vincinet, Fortuna par te crudelte,*;-;-.			
Roth	f. 34 ¹ -35 Anon., Fortune par ta cruaute,t;*;.*.			
Sev	f. 61 ¹ -62 Anon., Fortuna per te crudele,*;-;-.			
Ver	f. 66 ¹ -67 Anon.,-;-;-.			
Glo	no. 275, p. 68 (Vincinet, Fortuna par ta cruauté),-;-;-.			
Seg	f. 112 (f. 111 wanting) Anon., Fortuna vincineta,*;.*.			
	The voices in Seg have no connection musically with Odh 60 or with the added voices in Q 18. The text incipit is like that of Per, but the music differs.			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
61.	Cela sans plus	Josquin	3	f. 66'-67
SG 1	pp. 88-89 Josq-, Cela sans plus,*;*-;			
Ver	f. 47'-48 Anon.,-;-;-.			
Zw	no. 13 Josquin,-;-;-.			
Vm ⁷	vol. III, no. 8 Anon., Cela sans plus,* (D only, other part-books wanting)			
W Boer	no. 14 Josquin, Cela sans plus,*;*-;.*			
- - - - -				
Canti B	f. 19'-20 (Index: Lanuoy), Cela sans plus,*;*-;*-.			
F 59	f. 100'-101 Collinet de Lanoy, Cela sans plus et plus hole,*;*-;.*			
F 176	f. 0'-1 Anon., Cela sant plus et puis ola,t;-; Celas,*.			
F 178	f. 39'-40 Iosquin, Ce lasant plus,*;*-;-.			
Q 16	f. 37'-38 Anon., Cela sans plus,*;*-;.*			
Q 17	f. 19'-20 Colinet de Lannoy, Cela sans plus et puis ola,*;*-;.*			
R 1	f. 153'-154 Colinet de Lannoy, Se la sans plus,*;*-;*-;*. (Above B: Si placet Io. Martini)			
R 2	f. 86'-87 Colinet, Cela sans plus,*;*-;-.			
Sev	f. 54'-55 Anon., Cela sans plus,*;*-;.*			
Wh	f. 91'-92 par de Lannoy (in a later hand), Cele sam plus,*;*-;.*			
Vm ⁷	vol. I, no. 23 Anon., Cela sans plus,* (D only, other part-books wanting)			
Ob W	p. 83 Colinet de Lannoy, Cela sans plus,*;*-;-;-.			
Ob W	p. xviii Anon., Cela sans plus,t. (text only, after F 176) This composition by de Lannoy, in Canti B and following sources, is the fountainhead from which a number of other compositions borrow. It has at least text incipit in common with Odh 61. For further possible relationship consult the Introduction.			
Canti B	f. 16'-17 Obrecht in missa, Cela sans plus,*;*-;*-.			
Vm ⁷	vol. I, no. 22 Anon., Cela sans plus,* (D only, other part-books wanting)			
Ob W	no. 5 Jacob Obrecht, Cela sans plus,*;*-;-;-.			
	This composition uses T of de Lannoy's composition in canon at the unison between A and T.			
Bas	p. 105 Leo Papa Decimus, Cela sans plus,*;*-;*-;.*			
F 107	f. 15'-16 Anon., Cele sans plus,*;*-;-;-;-;*. (Index: Celansa plus del gardinale di medicí)			
SG 3	no. 203 Leo Papa Decimus, Cela sans plus,*;*-;.* (D and A only)			
SG 4	no. 203 Leo Papa Decimus, Cela sans plus,*;*-;.* (D and B only) This 5-part composition by Pope Leo X employs T of de Lannoy's composition.			
Rusc	f. 196'-197 Rigamundus, Cella sans plus,*;*-;*-;.* This is another 5-part composition based on the theme of de Lannoy's composition.			
62.	Mater patris	Brumel	3	f. 67'-68
FP	f. 101'-102 Brumel, Mater patris,*;*-;.*			
MU Glar	no. 18 Anon., Mater patris et filia,t;t;t;t.			
Q 18	f. 75'-76 Anon., Mater patris,*;*-;.*			
Seg	f. 157'-158 Anthonius Brumel, Mater patris,t;t;t;t.			
Form	no. 55 Anon.,-;-;-.			
Chev	vol. II, no. 11349 Anon., Mater patris et filia (neither text nor music given here, but a bibliography of text according to the reading in MU Glar used for this edition)			

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
62. Mater patris (Cont'd)				
Chev	vol. IV, no. 38899 Anon., Mater patris et filia (neither text nor music given, but a bibliography of a variant reading of text used in the present edition)			
Dreves	no. 152, p. 202 Anon., Mater patris et filia (text only)			
63. Malor me bat				
		Okenghen	3	f. 68'-69
F 59	f. 10'-11 Jannes Martini, -;-;-.			
Q 16	f. 8'-9 Anon., Dieu damors, *; *; *.			
Q 18	f. 73'-74 Anon., Malur me bat, *; *; *.			
R 1	f. 57'-59 Malcort, Malheure me bat, *; *; *.			
R 2	f. 72'-73 Io Martini, Malor me bat, *; -;-.			
SG 1	pp. 52-53 Ockenghem, Malor me bat, *; *; -.			
Form	no. 91 Anon., -;-;-.			
Vm ⁷	vol. III, no. 58 Anon., Malheur me bat, *. (D only, other part-books wanting)			
Josq M	p. 66 Okenghem(?), Malor me bat, *; *; *. (after Odh)			
Ob M	Missa I, p. 189 J. Ockeghem, Malheur me bat, *; -;- . (after Odh)			
Ob M	Missa I, p. 191 J. Ockeghem, Malheur me bat, *; -;- . (after Form)			
64. La plus des plus				
		Josquin	3	f. 69'-70
Zw	no. 22 Josquin, -;-;-.			
Form	no. 82 Anon., -;-;-.			
Vm ⁷	vol. III, no. 12 Anon., La plus de la plus belle, *. (D only, other part-books wanting)			
- - - - -				
Ber R	f. 90' Anon., La plus des plus seulle sans per (text only)			
Li 402	f. 348 Anon., La plus des plus en valleur assouvye (text only)			
Saxe	no. 348 Anon., La plus des plus en valleur assouvye (text only)			
Lille	no. 348 Anon., 'A Loyse de Vyllequier,' La plus des plus en valleur assouvie (text only)			
Löp	no. 171 Anon., La plus des plus seulle sans per (text only)			
	These two texts published by Löpelmann and Françon have incipits like Odh 64. Each being a rondeau with 5-line refrain, each satisfies the requirements of the music. Since the Lille-Saxe text forms an acrostic and was written for an individual it is perhaps less likely to be the required text. In the case that the incipit of Vm ⁷ is actually a correction of Petrucci the correct text is then still to be found.			
65. Ales mon cor				
		Alexnder (sic)	3	f. 70'-71
P 7559	f. 18' Anon., Allez mon cueur dela la mer (text only)			
Zw	no. 12 Agricola, -;-;-.			
Vm ⁷	vol. III, no. 11 Anon., Ales mon cor, *. (D only, other part-books wanting)			
Bancel	p. 45 Anon., Rondeau: Allez mon cueur de là la mer (text only)			
66. Madame helas				
		Anon.	3	f. 71'-72
Bologna	Odh: Iosquin			
Q 16	f. 128'-129 Anon., Dux Carlus, *; *; *.			
Ver	f. 7'-8 Anon., -;-;-.			
Zw	no. 17 Josquin, -;-;-.			
- - - - -				

- | Odhecaton
Number | Incipit
Of Text | Composer | No. of
Parts | Folio
Nos. |
|---------------------|---|--|-----------------|---------------|
| 66. | Madame hélas (Cont'd) | | | |
| F 59 | f. 123'-124 | Petrus Congiet, Madame hélas,*;-;-. | | |
| | | Another composition with text incipit like that of Odh 66. Musically the two pieces have nothing in common. | | |
| SG 3 | Index: Anon., Madame hélas (apparently never copied into the Ms) | | | |
| 67. | Le corps / Corpusque meum licet... (C) | Compere | 3 | f. 72'-73 |
| | Dom Pro pp. 284-285 Corpusque meum,t. (text and Gregorian melody) | | | |
| | | - - - - - | | |
| Ber R | f. 154 | Anon., Le corps sen va et le cueur vous demeure (text only) | | |
| Chauss | f. 54'-55 | Busnois, Le corps sen va,*;-;-. | | |
| Dij | f. 120'-121 | Anon., Le corps sen va,t; Le corps,*;-. | | |
| Lab | f. 25'-26 | Busnoys, Le corps sen va,t;*;*. . | | |
| Li 402 | f. 31 | Anon., Le corps sen va et le cueur (text only) | | |
| Mell | f. 26'-27 | Busnois, Le corps sen va et le coeur,t;*;*. . | | |
| P 1719 | f. 3, f. 74', and f. 182 | each shows: Anon., Le corps sen va et le cueur vous demeure (text only) | | |
| Saxe | no. 31 | Anon., Le corps sen va et le cueur (text only) | | |
| Wolf | f. 45'-46 | Anon., Le corps sen va et le cueur vous demeure,t; Le corps,*;*2. | | |
| Chass | | Anon., Le corps sen va et le cueur (text only) | | |
| Fleur | f. C xxxv | Anon., Rondeau: Le corps sen va (text only) | | |
| Lille | no. 31 | Anon., Le corps s'en va et le cueur (text only) | | |
| Löp | no. 446 | Anon., Le corps sen va et le cueur (text only) | | |
| | | Lachèvre states that this text is also found in Soulas (I was unable to find it in the reprint of this work), and in <i>Petite Traicte</i> (1535), an early printed work of which I have not seen a copy. | | |
| | | The composition cited here in Chauss, etc., has no musical connection with Odh 67 and it is quite impossible to adapt its text to the music of Odh 67. | | |
| | | A second text with incipit 'Le corps n'approuve point les mouvemens de l'ame,' <i>Les Muses Ralliees</i> (2 vols., Paris, 1599), I, 158-159, cited by Lachèvre, was investigated and found not to be the text required by Odh 67. A third possibility cited by Lachèvre, 'Le corps donnant soubz umbre de péché,' was inaccessible. It is to be found in <i>Le Printemps de Madame Poésie</i> (Rouen, 1547), an early printed work a copy of which is normally found in the Bibliothèque Nationale under the cote Rés. Ye 1694 but is among those works put away for safe-keeping for the duration of the war. One further composition, for three voices, is found in Attaignant's <i>32 Chansons Musicales</i> (Paris, 1529). This has no musical connection with Odh 67, the text having first verse in common with that of Ber R and following sources, but then continuing differently. This also does not meet the requirements of the music of Odh 67. | | |
| 68. | Tant ha bon oeul | Compere | 3 | f. 73'-74 |
| | Ver f. 13'-14 | Anon.,-;-;-. | | |
| 69. | Tandernaken | Obrecht | 3 | f. 74'-76 |
| SG 3 | no. 52 | Iacobus Obrecht, Andernacken ligt an dem Rhin,* . (D only, other part-books wanting) | | |
| Zw | no. 8 | Anon.,-;-;-. | | |
| Fall | no. 149, pp. 222-224 | Anon., Tandernaken op den rijn (text only) | | |
| Ob W | no. 3 | Jacob Obrecht, T'Andernaken,*;-;-. | | |

- | <i>Odhecaton</i> | <i>Incipit</i> | <i>Composer</i> | <i>No. of</i> | <i>Folio</i> |
|------------------|----------------|-----------------|---------------|--------------|
| <i>Number</i> | <i>Of Text</i> | | <i>Parts</i> | <i>Nos.</i> |
69. Tandernaken (Cont'd)
- Ob W p. xvi Anon., T'Andernaken,t. (text and a melody which is a variant of T of Odh 69)
- ONL p. 1050 Anon., T'Andernaken,t. (text and melody which is after T of Odh 69)
- - - - -
- Canti C f. 152'-155 Lapidice, Tander naken,*;*1.
 Len p. (14) Lapidice, Tandernaken,-;-;-.
 A variation on T of Odh 69 forms T of Lapidice's piece.
- Canti C f. 144'-146 Agricola, Tandernaken,*;*;*.
 Seg f. 161'-162 Alexander Agricola, Tandernaken,*;*;*.
 Form no. 99 Anon.,-;-;-.
- Gombosi no. 25 Agricola, Tandernaken,-;-;- (after Canti C)
 An elaborate variation on T of Odh 69 forms T of this Canti C composition.
- Mün 328 f. 39-41 Anon., Tanndernac,*;* Tanndernac am rine lagk,*;*1.
 Mün 328 f. 51'-54' Anon., Tanndernac,*;* Tandernac,*;*2;*2.
 The compositions of the last two references are different, each employing a variant of T of Odh 69 as its T. The melody remains in augmentation as in all the other compositions listed here.
70. Si a tort on ma blamee Anon. 3 f. 76'-77
- Lab f. 108'-109 Anon., Si a tort on ma blasmee,t;t;*.
 W Boer no. 4, p. 58 Anon., Si a tort on ma blamee,*;*;* (after Odh)
 W Boer no. 4, p. 59 Anon., Si a tort,t;t;t. (after Lab)
71. Les grans regres Anon. 3 f. 77'-78
- Brux 2 f. 7'-8 Agricola, Les grans regrets que sans cesser je porte,t;t;*;*.
 F 107 f. 33'-34 Anon., Les grans regret,*;*;-;-.
 F 117 f. 40'-41 Anon., Les grans regretz que sans cesser,t;t;t.
 Lab f. 143'-145 Hayne, Les grans regretz,t;t;*;*.
 P 2 f. 12'-13 Anon., Les grans regretz que,t;t;*;*.
 P 3 f. 19'-20 Hayne, Le grans regres,t;t;t.
 P 1719 f. 40' Anon., Les grans regretz que sans cesser (text only)
 Q 17 f. 36'-37 Hayne, Les grans regres,*;*;*.*.
 Tour f. 3-4 Anon., Le grans regrez,t. (text and T only)
 Françon no. 80 Agricola, Les grans regretz (text only)
 Gachet p. 63 Music by Agricola, Les grans regretz (text only)
 Grange p. 117 Anon., Les grans regréz (text only)
 Mald P vol. XI (1875), no. 16 Alexander Agricola, entitled 'Le regret,' Sur tous regrets,t;t;t.
 Marix no. 75 Hayne, Les grans regretz,t;t;t.
- - - - -
- Rusc f. 61'-62 Longueal, Alles regres,*;*;*;*.*.
 In spite of the text incipit, T is that of Odh 71; other voices differ from Odh.
- P 1722 f. 46' Anon., Les grans regretz et ennuytz que je porte (text only)
 This is another rondeau with text incipit like Odh 71.
72. Est possible que lhome peult (Index:
 Est il possible) Anon. 3 f. 78'-79

- | Odhecaton
Number | Incipit
Of Text | Composer | No. of
Parts | Folio
Nos. |
|---------------------|--|------------------|-----------------|---------------|
| 73. | De tous biens | (Index: Bourdon) | 3 | f. 79'-80 |
| | Ber R f. 184 Anon., De toulx bien (text only) | | | |
| | Seg f. 173' Anon., De tous biens playne,*;*;* | | | |
| | Gombosi no. 16 Petrus Bourdon, De tous biens,*;-;- | | | |
| | Löp no. 575 Anon., De toulx biens plains (text only) | | | |
| | Restori no. 21 Anon., De tous biens playne (text only) | | | |
| | - - - - - | | | |
| | Odh 20 f. 22'-23 Anon., De tous biens playne,*;*;* | | | |
| | This is the original composition by Hayne from which Bourdon borrows T. Consult Odh 20 for complete concordance of 'De tous biens.' | | | |
| 74. | Fortuna dun gran tempo | Anon. | 3 | f. 80'-81 |
| | Bologna Odh: Iosquin | | | |
| | FP f. 106'-107 Anon., Fortuna dum gran tempo,*;-;- | | | |
| | Vm7 vol. III, no. 10 Anon., Fortuna,* (D only, other part-books wanting) | | | |
| | Gröber no. 20 Anon., Fortuna d'un gran tempo (text only) | | | |
| | Renier no. 21 Anon., Donna di dentro (text only; includes four lines of Fortuna dun gran tempo) | | | |
| | Torre pp. 458-460 Anon., Fortuna ch'un gran tempo,-;t;-. | | | |
| | - - - - - | | | |
| | Canti B f. 35'-36 De vigne (Index: De uigna) Franch cor quas tu,*; Fortuna dun gran tempo,*;-; Fortuna,*;-. | | | |
| | This composition shows the familiar melody, 'Fortuna dun gran tempo,' in augmentation in T and twice through in A at a speed just twice that of T. | | | |
| | Canti C f. 52'-53 Iapart, Fortuna dun gran tempo,*;*; Fortuna,*;*1. | | | |
| | This composition has the 'Fortuna' melody occurring four times over in Altus. | | | |
| | Cort no. 20 Anon., Fortuna dun gran tempo,t;*;t. (B part-book wanting) | | | |
| | F 59 f. 154'-156 Henricus Yzac, Donna di dentro dalla tua casa,t; Fortuna dun gran tempo,t; Damene un pocho,*; Damene,*. | | | |
| | Ambr 5 p. 351 Henricus Yzac, Doppellied: 'Donna di dentro' in Verbindung mit dem Liede: 'Fortuna d'un gran tempo,'t;t;t;t. T (A) of Isaac's composition (in Cort and F 59), printed by Ambros, is based on the 'Fortuna' melody. | | | |
| | F 59 f. 156'-158 Jannes Martini, Fortuna dun gran tempo,t; Fortuna,t;*;*1. | | | |
| | Martini employs the 'Fortuna' melody in T in augmentation and in other voices at normal tempo when he chooses in much the same manner as is done in Odh 74. | | | |
| | The above four compositions are all quite different. | | | |
| 75. | Crions nouel | Agricola | 3 | f. 81'-82 |
| 76. | Benedictus | Izac | 3 | f. 82'-83 |
| | F 59 f. 9'-10 Henricus Yzac,-;-;-. | | | |
| | F 107 f. 19' Anon., Benedictus,*;-;-. | | | |
| | FP f. 17'-18 Isachina, Benedictus,*;-;-;- (plus A not in Odh) | | | |
| | Heilbr no. 9 Isaac, Benedictus,* (B only, other part-books wanting) | | | |
| | L 3 f. 3'-4 Anon., B;-B;-B-. | | | |
| | Q 18 f. 63'-64 Anon., Absque verbis,*;-;-;- (plus A not in Odh but like that of FP) | | | |
| | R 2 f. 57'-58 Ysach, Benedictus,*;-;-. | | | |
| | SG 2 f. 7'-8 Anon.,-; Olytzgan,*;-;- (at end of B: Olitzgen) | | | |

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
76. Benedictus (Cont'd)				
Tor	f. 35 Isaac, Benedictus,*;*;*			
Ulm	f. 22', 20, 21 Anon., Benedictus,*;*;*			
Ver	f. 29'-30 Anon.,-;-;- (plus A not in Odh but like that of FP)			
Wh	f. 88'-89 Anon., Benedictus,*;*;*			
Zw	no. 9 Isaac,-;-;-			
Form	no. 30 Anon.,-;-;-			
Vm ⁷	vol. III, no. 46 Anon., Benedictus,* (D only, other part-books wanting)			
DTO 14	E 42 Heinrich Isaac, Satz ohne Titel in g,-;-;-			
Plam	pp. 44-45 Anon.,-;-;- (after SG 2)			
77. Le renvoy				
		Compere	3	f. 83'-84
F 59	f. 42'-43 Anon., Le renuoi,*;-;*			
F 178	f. 30'-31 Anon., Le renoye,*;-;-			
FR	f. 53'-54 Anon., Le renuoy dung cueur esgare,t;*;*			
P 1719	f. 33 Anon., Le renuoy dung cueur esgaré (text only)			
Q 17	f. 27'-28 Loyset Compere, Le renuoy,*;*;*			
R 1	f. 34'-36 Compere, Le renoy de mon ceur,*;*;*			
Ver	f. 12'-13 Anon.,-;-;-			
Zw	no. 15 Anon.,-;-;-			
Vm ⁷	vol. III, no. 9 Anon., Le renvoy,* (D only, other part-books wanting)			
78. O venus bant				
		Josquin	3	f. 84'-85
SG 3	no. 48 Iosquinus Pratensis, O Venus band,* (D only, other part-books wanting)			
Sev	f. 135'-136 Gaspar, O venus,*;-;-			
Duyse	p. 165 Josquin, O Venus bant,*;-;-			
Fall	no. 122, pp. 184-187 Anon., O Venus bant o vierich brant (18 stanzas, text only)			
Len	p. 92 Anon., O Venus bandt (text only, after St. Parijs, vol. III, no. 143, an early print of which I have not seen a copy)			
- - - - -				
F 59	f. 70'-71 Anon., O venus bant,*;*;*			
F 178	f. 28'-29 Anon., O Venus bant,*;-;-			
R 2	f. 15'-16 Anon., O uenus bant,*;-;-			
Seg	f. 188' Alexander Agricola, O Venus vant,*;*;*			
	The composition of these four references uses T of Odh 78.			
F 121	f. 13'-14 Anon., O Venus bant,t;-;-			
	This composition appears to be using T of Odh 78 in diminution as its T.			
Q 17	f. 49'-50 Yzac, O venus bant,*;*;*			
	This composition has T in common with Odh 78 but is otherwise different from it and all other material discussed.			
Q 18	f. 60'-61 Anon., Venus bant,*;-;-			
Q 18	f. 61'-62 Anon., Venus bant,*;-;-			
	Of these two different compositions, the first uses T of Odh in D, the second in T.			
Mün 328	f. 59-59' Anon., O Venus bandt,*; O Venus pand,*; O Venus pandt,*;*3.			
	This composition has T of Odh 78 in augmentation in canon between A and T.			
Canti C	f. 12'-14 Anon., O uenus bant,*;*;*;*			
Len	p. (7) Anon., O Venus bandt,-;-;-			
Souter	no. 116 Anon., O Venus brant (text and melody on which the Canti C composition is based)			

- | Odhecaton
Number | Incipit
Of Text | Composer | No. of
Parts | Folio
Nos. |
|---------------------|--------------------|----------|-----------------|---------------|
|---------------------|--------------------|----------|-----------------|---------------|
78. O venus bant (Cont'd)
- The Canti C composition published by Lenaerts is entirely different musically from Odh 78, the basic folk-melodies from which they derive their thematic material being two absolutely different melodies with the same text.
- R 1 f. 78'-80 Agricola, O uenus bant,*;*;*.
Seg f. 174' Alexander Gricola (sic), O Venus vant,*;*;*.
- Only the text incipit links this composition with either Odh 78 or the Canti C piece.
- Vm7 vol. III, no. 43 Anon., O Venus bandt,*. (D only, other part-books wanting)
- This one surviving voice has nothing in common musically with any of the material discussed above.
79. Ma seule dame Anon. 3 f. 85'-87
- P 12744 f. 76' Anon., Ma seulle dame (text and T only)
G Paris no. 112 Anon., Ma seulle dame sur ma foy (text and T only)
Heldt no. 32 Anon., Ma seulle dame, sur ma foy (text only)
W Boer no. 9 Anon., Ma seule dame,t;-;-.
- - - - -
- Roth 2 f. B v' Anon., Ma douce dame, sur ma foy (text only)
The first two verses, with exception of the word 'douce' are the same as those of P 12744. Whether the remainder is identical with our text I am unable to state since this Ms was inaccessible.
- Ber R f. 62 Anon., Ma seulle dame, ma maistresse & amye (text only)
Löp no. 47 Anon., Ma seulle dame, ma maistresse & amye (text only)
This is a rondeau text with incipit like that of Odh 79. Its form is not correct for the music of Odh 79.
80. La alfonsina Io ghiselin 3 f. 87'-88
- FP f. 98'-99 Io ghiselin, La alfonsina,*;-;-.
SG 1 pp. 80-81 Jo. giselin, La alfonsina,*;*-;-.
Form no. 49 Anon.,-;-;-.
Vm7 vol. III, no. 53 Anon., L'Alfonsina,*. (D only, other part-books wanting)
Ambr 5 p. 190 Johannes Ghiselin, La Alfonsina,*;-;-.
.
81. Le eure e venue / Circunderunt (me
gemitus mortis) (C) Agricola 3 f. 88'-89
- Brux 1 f. 62'-64 Anon., Leure est venue,t;t; Circunderunt me,t2.
F 178 f. 5'-7 Alexander, Lore venus,*;-;-.
FR f. 32'-33 Agricola, Leure est venue,t;*; Circunderunt me viri mendaces,*.
- L 1 f. 1'-2 Anon., Leure est venue,t; Leure,*; Leure,*.
P 2 f. 9'-10 Anon., Lheure est venue de me plaindre,t;*; Circunderunt me,*.
P 1722 f. 71 Anon., Lheure est venue de me plaindre (text only)
Q 17 f. 43'-44 A Agricola, Lhure et venuee,*; Lheure et v.,*;*.
R 1 f. 37'-39 Agricola, Leure est uene,*;*;*.
R 2 f. 50'-52 Anon., Lore venue,*;-;-.
Françon no. 165 Anon., L'eure est venue de me plaindre (text only)
Françon no. 166 Anon., Circunderunt me dolores mortis (text only)
Françon no. 167 Anon., Despitant fortune mauldite (text only)

Odhecaton Number	Incipit Of Text	Composer	No. of Parts	Folio Nos.
81. Le eure e venue (Cont'd)				
	Françon has published texts of C and S separately, the latter in two parts, as though it were two poems. The Bible verse he quotes under no. 166 is not the text of C.			
Gachet	p. 93 Anon., L'eure est venue (text only)			
Gachet	p. 93 Anon., Circumdede runt (text only)			
Gachet	p. 94 Anon., Despitant fortune (text only)			
	Gachet also separates text of S into two parts and prints text of C under a separate number.			
Grad 1	p. 58 Anon., Circumdede runt me (text and Gregorian melody)			
Grad 2	p. 61 Anon., Circumdede runt me (text and Gregorian melody)			
Mald P	vol. XXIII (1887), no. 10 Anon., entitled 'Epreuve,' L'heure est venue, t;t; Circumdede runt me,t2. (Part I of Odh 81)			
Mald P	vol. XXIII (1887), no. 11 Anon., Despitant fortune,t;t;t. (Residuum of Odh 81, set to ouvert and clos of text)			
W Boer	no. 13 (Agricola), Leure e venue,t;-; Circumdede runt,t.			
82. Jay bien haver				
F 59	f. 20'-21 Anon., Jay beau huer,*;-;*	Agricola	3	f. 89'-90
F 178	f. 19'-20 Alexander,-;-;-.			
FR	f. 41'-42 Anon., Jay bean huer avant que bien avoir,t;*;*.*			
Q 16	f. (11')-1 Anon., Jay bien et honors,*;*;*.*			
Seg	f. 182 Loysette Compere, Jay bieau huwer,*;*;*.*			
Tor	f. 19 Anon., Jay beau huer auant que ben hauoyr,t;*;*.*			
Ver	f. 8'-9 Agricola, Iai bian hauer amant,*;-;-.			
Zw	no. 20 Agricola,-;-;-.			
Vm ⁷	vol. III, no. 62 Anon., Robert,*.* (D only, other part-books wanting)			
Vill 1	pp. 511-512 Anon., Jay beau huer (text only)			
Vill 1	p. 512 Anon., Jay beau huer auant,t;*;*.* (facsimile of Tor, f. 19)			
Vill 1	pp. 515-517 Anon.,-;-;- (transcription into modern notation of Tor, f. 19)			
83. Mon souvenir				
F 178	f. 27'-28 Ayne, Mon souenir,*;-;-.	Anon.	3	f. 90'
FR	f. 75' Heyne, Mon souenir me fait mourit,t. (D only)			
Lab	f. 110'-111 Anon., Mon souenir,t;*;*.*			
L 1	f. 27'-28 Heyne, Mon souenir,t;t;t;t.			
L 2	f. 28'-29 Anon., Mon souenir me fait languir,t;t;t;t.			
P 2	f. 26'-27 Anon., Mon souenir my fait,t;t;t;t.			
P 3	f. 1'-2 Hayne, Mon souenir my fait,t;t;t;t.			
Q 17	f. 32'-33 Hayne, Mon souenir,*;*;*.*			
R 1	f. 124'-125 Haine, Mon souenir,*;*;*.*			
R 2	f. 52'-53 Anon., Mon souenir,*;-;-.			
Seg	f. 164 Groen Heyne, Mon souenir,*;-;-.			
Gombosi	no. 4 Hayne van Ghizeghem, Mon souenir,*;-;-.			
Jardin	f. 117 Anon., Rondel: Mon souenir me fait mourir (text only)			
Marix	no. 76 Hayne, Mon souenir,t;t;t;t.			
- - - - -				
Rusc	f. 82'-83 Richaforte, Mon sovenir my faut morir,*; Sufficiebat nobis paupertas,t;t2;t2.			
Mald	vol. 17 (1881), p. 33 Richafort, Sufficiebat,t;t;t;t;t.			
	Richaforte employs T of Odh 83 an octave higher as his D.			
Rusc	f. 32'-35 Jachet, Sufficiebat,t; Mon souenir mi fait mourir,*;tl;t2.			

- | <i>Odhecaton Incipit</i> | <i>Composer</i> | <i>No. of</i> | <i>Folio</i> |
|---|---|---------------|--------------|
| <i>Number Of Text</i> | | <i>Parts</i> | <i>Nos.</i> |
| 83. Mon souvenir (Cont'd) | | | |
| Jachet uses T of Odh 83 as his T in the first section of this rather long composition. | | | |
| 84. Royne du ciel / Regina celi (C) | Compere | 3 | f. 91 |
| FP | f. 77 Compere, Regina celi,*;*;* | | |
| P 1722 | f. 2 Anon., Royne du ciel du layt virginal (text only) | | |
| Ant 1 | p. 56 Regina coeli laetare (text and Gregorian melody) | | |
| Ant 2 | p. 179 Regina caeli (text and Gregorian melody) | | |
| - - - - - | | | |
| P 1722 | f. 1' Anon., Royne du ciel chief (text only) | | |
| This is another text with same incipit as Odh 84, which might be used as an alternative to that on f. 2 chosen to accompany the music in the present edition. | | | |
| Q 17 | f. 5'-6 Boris, Royne du ciel,*;*; Regina celi,*. | | |
| This is another composition which has as C the Gregorian melody from which C of Odh 84 borrows a few notes. The upper voices imitate C rather freely in the opening measures. | | | |
| Q 19 | f. 30'-31 Renaldo, Regina celi letori,t; Sancta Maria,*; Regina celi,t;t;t;t. | | |
| Thematically this entire composition is based on the outline of the Gregorian 'Regina celi,' no voice, however, being identical with C of Odh 84. | | | |
| F Bas | f. 37'-38 Prioris, Royne du ciel,*;-;-; Regina celi letare alleluia,*. | | |
| B of this composition begins similarly to C of Odh 84 but continues differently. | | | |
| Canti C | f. 99'-101 Compere, Royne de ciel,*;*;* (Ad placitum);*. | | |
| D of the Secunda Pars of this composition begins like C of Odh 84, but continues differently. | | | |
| 85. Marguerite | Anon. | 3 | f. 91'-92 |
| 86. Ha traitre amours | Io. stoken | 3 | f. 92' |
| F 59 | f. 22'-23 Jannes Stochem, Ha traistre amours,t;*;* | | |
| F 121 | f. 8'-9 Anon., A tratier amors,*;-;-. | | |
| F 178 | f. 33'-34 Stochem, Ha traytor amors,*;-;-. | | |
| Q 17 | f. 42'-43 Io Stochem, A traitre amour,*;*;* | | |
| Q 18 | f. 80'-81 Anon., Rubinet,*;*;* | | |
| R 2 | f. 47'-48 Stochen I., Hay trayt amorus,*;-;-. | | |
| Wh | f. 92'-93 Anon.,-;-;-. | | |
| Vm ⁷ | vol. III, no. 31 Compere,-. (D only, other part-books wanting) | | |
| Reese | p. 76 Anon., Harraytre amours,*;-;-. | | |
| 87. Mais que ce fust | Compere | 3 | f. 93 |
| F 59 | f. 218'-219 Anon., Mes que se fut secretement,t;t;t. | | |
| F 178 | f. 67'-68 Pictraquin, Meschin che fui secretament,*;-;-. | | |
| Lab | f. 114' Anon., Mai que ce fut,t. (D only) | | |
| L 2 | f. 29'-30 Anon., Mais que che fut secretement,t;t;t. | | |
| Q 17 | f. 18'-19 Pierquin, Mes que che fu secretement,*;*;* | | |
| R 1 | f. 141'-142 Anon.,-;-;-. | | |
| R 2 | f. 53'-54 Petrequin, Donzella no men cul peys,*;-;-;. (plus A not in Odh) | | |

- | Odhecaton
Number | Incipit
Of Text | Composer | No. of
Parts | Folio
Nos. |
|---------------------|--|----------|-----------------|---------------|
| 87. | Mais que ce fust (Cont'd) | | | |
| | Jardin f. 119 Anon., Rondel: Mais ce que fust secretement (text only)
Lachèvre, in his <i>Bibliographie</i> , states that this text is also to be found in <i>Amant Vert</i> (1552), an early print of which I have not seen a copy. | | | |
| | - - - - - | | | |
| P 9346 | no. 75 Anon., Mais que ce fust le plaisir (text and melody) | | | |
| Bayeux | no. 75 Anon., Mais que ce fust le plaisir (text and melody, after P 9346)
Musically there is no connection here with Odh 87; textually the incipits only are alike. | | | |
| 88. | Venus tu ma pris | De Orto | 3 | f. 93'-94 |
| | - - - - - | | | |
| F 59 | f. 40'-41 Anon., Venus,*;-*.
Only the short text incipit connects this piece with Odh 88. | | | |
| 89. | Disant adieu madame | Anon. | 3 | f. 94' |
| P 3 | f. 7'-8 Compere, Disant adieu,t;t;t. | | | |
| Vm ⁷ | vol. III, no. 57 Anon., Disant adieu,*.*.* (D only, other part-books wanting) | | | |
| | - - - - - | | | |
| F 59 | f. 118'-119 Loyset Compere, Ne vous hasten pas,*;*.*.
This composition has S and T in common with Odh 89. | | | |
| SG 1 | p. 51 Anon., Adieu madame,*;*.*.
S and T of this composition begin like the corresponding voices of Odh 89, but continue differently. There is also similarity in the text incipits. | | | |
| 90. | Gentil prince | Anon. | 3 | f. 95 |
| L 3 | f. 49'-50 The Kynge H VIII, Gentyll prince de renom,*;*;*.*. (plus A not in Odh) | | | |
| P 12744 | f. 97 Anon., Gentil duc de Lorraine, prince de grant renom (text and a melody not that of Odh 90) | | | |
| G Paris | no. 143 Anon., Gentil duc de Lorraine, prince de grant renom (text and melody, after P 12744) | | | |
| Reese | opp. p. 53 Anon., Gentil prince,*;*;*.*. (facsimile of Treviso Odh, f. 95) | | | |
| Trefus | pp. 18-19 The Kynge H VIII, Gentil prince de renom,*;*;*;*.*. (after L 3) | | | |
| 91. | Puis que de vous | Anon. | 3 | f. 95'-96 |
| | - - - - - | | | |
| Seg | f. 184' Loysette Compere, Puisque,*;*;*.*.
Only the text incipit links this composition with Odh 91 | | | |
| P 12744 | f. 67' Anon., Puisque de vous me fault partir (text and melody) | | | |
| Roth 2 | f. 2 A iv' Anon., Puis que de vous m'y fault partir (text only) | | | |
| G Paris | no. 101 Anon., Puisque de vous (text and melody, after P 12744)
The text of these three references is the same and may also be found in <i>Sensuyt plusieurs belles chansons nouvelles et fort loyeuses</i> (Paris: Alain Lotrian, 1543), f. 83' (Paris, Bibliothèque Nationale, Ye 2720) | | | |
| Jardin | f. 76 Anon., Puis quil me fault de vous partir (text only)
This is another text with similar beginning. | | | |
| Lotrian | p. 7 Anon., Aultre (Huictain): Puis que de vous je n'ay aultre visage (text only) | | | |

<i>Odhecaton Number</i>	<i>Incipit Of Text</i>	<i>Composer</i>	<i>No. of Parts</i>	<i>Folio Nos.</i>
91.	Puis que de vous (Cont'd)			
	Still another text with correct incipit. Although this is probably not the text of Odh 91 (see Introduction), it could be adjusted to the music, which cannot be said of any of the other texts cited here.			
92.	Tsat een meskin	Obrecht	4	f. 96'-98
SG 1	pp. 90-93 Obrecht, Ssat ein miskin uas iunck,*;-; Stat ein meskin was iunck,*;*			
SG 3	Index: Obrecht, Es sas ain Meitschi (apparently never entered in the Ms)			
Seg	f. 121'-122 Jacobus Obrecht, Tsat een meskin,*;-;-.			
Ob W	no. 4 Jacobus Obrecht, Tsat een meskin,*;-;-.			
93.	A la audienche	Hayne	4	f. 98'-100
F 59	f. 106'-108 Anon., A laudience au lamans,t;*;*;*			
Marix	no. 66 Hayne, A la audienche,*;-;-.			
94.	Latura tu	Anon.	4	f. 100'-102
FIM	pp. 74-78 Bruhier, Latura tu et nennin,t;t;t. (B part-book wanting)			
W Boer	no. 11 (Bruhier), Latura tu,t;-;-.			
95.	De tous biens playne	(Index: Josquin)	4	f. 102'-103
Ber R	f. 184 Anon., De toulx biens plains (text only)			
Glar	pp. 452-453 Jodocus Pratensis, Fuga ad minimam,-;-;-.			
Bohn	pp. 408-409 Jodocus Pratensis,-;-;-.			
Löp	no. 575 Anon., De toulx biens plains (text only)			
Restori	no. 21 Anon., De tous biens playne est ma vie (text only)			
	- - - - -			
Odh 20	f. 22'-23 Hayne, De tous biens playne,*;*;*;*			
	This is the original composition by Hayne from which Josquin borrowed S and T.			
	Consult Odh 20 for complete concordance of 'De tous biens.'			
96.	Meskin es hu	Anon.	4	f. 103'
F 59	f. 179'-180 Jacobus Orech,-;-;-.			
F 178	f. 76'-77 Jacobus Obret, Adiu adiu,*;-;-.			
FP	f. 72' Anon., Meskin,*;*;*;*. (A and T of Odh are here combined into one voice-part.)			
SG 3	Index: Obrecht, Meskin es hu (apparently never copied into Ms)			
Seg	f. 134' Jacobus Obrecht, Mestkin es hu,*;-;-.			
Ambr 5	p. 34 Jacobus Obrecht, Meskin es hu,*;-;-.			
Ob W	no. 1 Jacobus Obrecht, Meskin es hu,*;-;-.			

IX. NOTES ON THE LITERARY TEXTS

By Isabel Pope

When publishing the *Odhecaton* Petrucci did not print the poetic texts. He simply placed the incipit of the text at the beginning of each composition and provided an index. For this edition the appropriate text has been restored to the music wherever possible. The Concordance provides full information regarding the various sources in which the texts are to be found. For each composition the clearest and most complete version of the text has been selected. In a few cases, where several versions of a given text exist, the version chosen follows a literary source where this gives a more satisfactory reading than the musical source. In two cases (*Odh 8* and *Odh 21*) the version given is a combined reading of different sources for the purpose of providing a complete text.

Punctuation in accordance with modern usage, accent marks, and the division of words to conform with modern French practice have been employed so that the eye may more readily follow the text. The spellings of the original sources have been retained except that abbreviations common in the manuscripts have been replaced by the complete word. The letters *i* and *u* when consonantal have been replaced by the modern *j* and *v*.

The following notes include the more important variants to be found in the different sources. However, the many variations in spelling have not been recorded. Orthographic usage in manuscripts of the fifteenth century varies greatly. The spelling of the language throughout this period was highly unsettled. Conflict between popular, spontaneous linguistic development and the conscious efforts of scholars and grammarians to regulate the language resulted in great confusion. Moreover, the manuscripts used are of widely separated provenance and reflect the usage of different dates and localities. The Italian manuscripts are especially unreliable. In setting down French texts, scribes frequently Italianized the

forms or replaced French words with Italian ones.

For the sake of brevity and compactness the first few words only of the *rondeau* refrains have been given wherever repetition of the refrain occurs. In actual performance, of course, the refrain is repeated in accordance with the rules for refrain repetition in the *rondeau*. The various questions regarding refrain repetition and the development of the 'rentrement' are discussed in the chapter on the Literary Texts.

4. Nunqua fue pena maior

This is the version in Barb. The author is Don García Alvarez de Toledo, first Duke of Alba. The poem is a *villancico*, a popular form in mediaeval Spanish poetry and much in vogue among late fifteenth- and early sixteenth-century poets.

As Barbieri remarks, this poem was evidently much esteemed during the sixteenth century. It is cited by Gil Vicente in his tragicomedies, *Cortes de Júpiter* and *Fragoa d'Amor*. The first gloss, a religious parody, was made by the Comendador Roman at the command of Doña Juana, queen of Enrique IV. It appears in the *Cancionero general* of 1511, vol. I, no. 248, in the edition of the Sociedad de Bibliófilos Españoles (Madrid, 1882).

P 1 is an incomplete and corrupt text with Italianized spellings.

6. Jay pris amours / De tous biens (A, T)

For 'Jay pris amours' see *Odh 21*. For 'De tous biens' see *Odh 20*.

7. Nenciozza mia (Index: Lenzotta mia)

This is the text found in Sev. This Ms and its contents have been discussed by Higiní Anglès in an article, 'El "Chansonnier Français" de la Colombina de

7. Nenciozza mia (cont'd)

Sevilla,' in *Estudis universitaris catalans*, XIV (1929), 227-258. According to Anglès the Ms was purchased by Fernando Colón at Rome in 1515. Anglès dates it as probably belonging to the beginning of the last quarter of the fifteenth century. This is one of twenty-five compositions with Italian texts.

On the basis of the incipit of the composition in Odh scholars have frequently assumed that the text was the famous poem by Lorenzo de' Medici, *La Nencia da Barberino*. The words 'nenciozza mia' form the incipit of nine stanze of the traditional version of that poem. They appear as incipit to one of the stanze of the version in the Ashburnham codex 419, first published by G. Volpi in *Atti della R. Accademia della Crusca* (1906-07), pp. 131 ff. This is the unique Ms in which the poem is preserved. The Ashburnham version was considered by Volpi to be the original form of the poem. In this theory he is generally upheld by later scholars. The better known and longer version first appeared in the printed edition of Lorenzo's works in 1533. In Volpi's opinion this version obviously includes stanze of a popular character, real strambotti, perhaps already added to Lorenzo's poem in the fifteenth century.

It is to be noted that the incipit is Sev is 'Lenchioza mia,' which should be compared with 'Lenzotta mia,' the form of the incipit shown in Petrucci's index.

An interesting connection between the text here presented and a stanza of the poem of Lorenzo should be pointed out. Stanza 8 of the Ashburnham version, stanza 21 of the traditional version, is as follows:

Ell'e dirittamente ballerina,
Ch'ella se lancia com' una capretta:
girasi come ruota de mulina
e dassi della man nella scarpetta.
Quand' ella compie el ballo, ella
se'nchina,
po' se rivolge e duo colpi iscambietta,
e fa le piu leggiadre riverenze,
che gnuna cittadina da Firenze.

That our text evidently continued in popularity for some time may be deduced

from the fact that the first verse is quoted with those of several other popular songs in *Stanze dello Sparpaglia alla Silvana*, the rustic love poem by A. F. Doni which first appeared in 1558. It is interesting to remark that the love idyll of Doni is one of numerous examples of this type which *Nencia da Barberino* initiated.

8. Je ne fay plus

This is an example of the rondeau layé. The first stanza is found in P 1. The second and third stanzas with slight differences in spelling appear in P 3 and P 1719. The text underlying the Tenor is taken from P 3, although the first line is completed from the first line of the Discantus in P 1.

6. P 1719: souspirs; escrips
8. P 3: al aqui; je ne m'en plains
10. P 3: Se mes sens ont aulcuns doulx motz eser
11. P 3: perseris ? perscris ?
12. P 1719: Je passe temps par destroys et par plains
13. P 1719: là me complains

9. Amours amours

This version follows P 1719. It is the only complete text of the rondeau available.

The first stanza is found in P 1, P 4, and F 59. These versions are alike except for slight variations in spelling. They differ, however, markedly from the first stanza of P 1719.

The first stanza as it appears in P 1 follows:

Amors, amors trop me iiers de tes dars
Ne sçai ce c'est d'arbalestre ou de dars
Mais grandement me suis au vif ataint
Et croy se brief n'est mon grief mal estaint
Oultrement voy par vostre aspres trais.

A poem having the same incipit is listed in Lachèvre, p. 300, as appearing in Chass. In Lachèvre it is described as a 'balade.' This might possibly be a re-fashioning of our rondeau. Since Chass is

not at present available it is impossible to determine whether this is the case or not. For discussions of the contents of this interesting sixteenth-century collection and for opinions concerning the character and authorships of its contents see: Lachèvre, pp. 12-15; Champ, 161-166; and an article by Arthur Piaget, 'Une édition gothique de Charles d'Orléans,' *Romania*, XXI (Paris, 1892), 581-596.

10. Bergerette savoyene

This ballade without envoi follows the version published in G Paris. Paris points out that the text shows forms of the dialect of Savoy.

A fragment of the poem appears in F 107, where some of the forms have been Italianized.

Biageretta savoiiana chi charde le
brevis,
D moy se tu m'ameraz se te daré in
sollas.

A Noël sung to the melody of this ballade is mentioned in *Recueils de Noël imprimés à Lyon au XVI^e siècle: essai de bibliographie suivi de quelques textes*, ed. Hugues Vaganay, (Autun, 1935), p. 18, no. 23.

11. E qui le dira

The text follows Bayeux.

Brux 2 is the same except for slight differences in spelling.

6. Brux 2: Qui bien parler y alast

This is a chanson à refrain rather than a ballade as classified by Coenraad L. Walther Boer. There seems to be no basis for his analysis either musically or poetically.

12. Cest mal charche

The text of this rondeau follows L 1. L 2 gives only the first stanza. L 2 shows: avantaige, paige, langaige, saige. The text is also published in Champ after Chass.

1. Champ: cherché for chercher; L 2: sarchie

2. L 2: chascun a son paige

3. L 2: peu rusé

5. Champ: Il convient

13. Helas que pourra devenir

The first text follows Löp. Dij also shows complete text with variations noted below. Wolf, F 59, and P 1 show only the first stanza. It is a five-line rondeau.

2. Wolf: mon povre cueur si ne peut advenir

4. P 1, F 59: pour mieux ho advenir

7. Dij: eslute

9. Dij: Or est etraint pour advenir

12. Dij: Est à la cause c'est soubmise

13. Dij: Aeyniser (?) pour souvenir

The second text, a four-line rondeau, follows Lab, where it underlies the music of Odh 13. It is also printed in Löp. The latter version has been used to complete the last word of line 9, which is lacking in Lab.

14. Adieu mes amours (on matent) / Adieu mes amours (adieu) (T, B)

This version follows FR, which gives the most complete text. The text which underlies S is a rondeau. The text which underlies T and B is a virelai of the special type called a bergerette.

T and B:

1. Bayeux: commant; SG 2: conmant

2. Bayeux: adieu mes amours

4. Bayeux: je vous la diray; SG 2: je la vous diray

5. Bayeux: Je n'ay point d'argent, vivray-je de vent?

- SG 2: Je n'ay plus d'argent, vivray-je du vent

15. Pourquoi non

This text follows Brux 1. It appears also in Brux 2 where the text differs only in spellings. It is the first stanza of a rondeau.

The text as found in FIM is as follows:

Pourquoy non ne doi ge morir
Pourquoy non ne doi ge quérir

15. Pourquoi non (cont'd)

La fin de ma dolente vie
 Quant j'aimme qui ne m'aime
 Qui ne m'aimme mie
 Et sers sanz guerdon acquerir.

17. Mon mignault / Gratieuse (A, T, B)

Dij is the only source for the text.

This composition is set to two texts--both are rondeaux. The second, beginning, 'Gracieuse, plaisant munière,' etc., is another example of the rondeau layé.

T and B show moulin, moule, mouldre where C has molin, mole, moldre.

19. Helas ce nest pas sans rayson
se jai melancolie

Petrucchi prints 'se y ai' which, for convenience's sake, has been modernized in this edition.

20. De tous biens playne

The version of this rondeau reproduced here follows Jepp. The versions in Droz and Löp are substantially the same. Wolf, FR, P 1 give the refrain only.

Variants:

P 1: De tous biens est plaine ma
 mastresse,
 Chescun luy doibt tribu d'amer,
 Car assouie est en valeur
 Autant que jamais fu déesse.

1. FR: maistrasse
2. FR: tributh
9. meilleur is substituted from Löp as preferable to Jepp, milleur.

A poem of Jehan Molinet in the edition of Jehan Petit, (Paris, 1537), f. 6', begins:

De tous biens plaine est ma maistrasse
 Tribut d'honneur vous doy bien
 présenter etc.

The remainder deviates greatly.

21. Jay pris amours

The text here used is based on Wolf, Ob W, and Löp. All three are substantially the same, differing chiefly in spelling.

The refrain is after Wolf. The second stanza follows P 4 as published in Ob W. The third stanza follows Löp.

The text given in Jardin, f. 71', differs in several respects from the other versions. It is here reproduced:

J'ay prins amours à ma devise
 Pour conquérir joyeuseté
 Eureux seray le temps d'esté
 Se venir puis à mon emprise.
 S'il est aucun qui me desprise,
 Pour dieu qu'il luy soit pardonné.
 J'ay prins amours, etc.

Il me semble que c'est la guise
 Qui n'a riens, il est debouté,
 Et n'est de personne prise.*
 C'est doncques droit que cy advise
 J'ay prins amours, etc.

The text in F 164-7, beginning: 'Jam pris amours' continues in Italian and is an entirely different text.

The text of the refrain only appears in F 59.

A poem of religious content beginning: 'J'ay prins amours à ma devise' appears in the edition of the works of Jehan Molinet published by Jehan Petit (Paris, 1537), f. 6'. A satiric parody on the same poem appears in Fleur, beginning:

J'ay prins deux poulx en ma chemise
 Pour éviter oysiveté etc.

22. Se congie pris

This text follows the version published in G Paris. It is a ballade without envoi. The first stanza appears in P 2. The following are Paris' comments on the text:

4. qui naviguent
22. metaphor derived from the custom of painting an allegorical emblem on a standard.

*It is to be observed that this verse is lacking one syllable.

26. regner: often used in the sense of 'briller,' 'prosperer.'

In *Chants historiques français du seizième siècle*, (Paris, 1903), Émile Picot cites the beginning of a poem 'Les Henoyers remplis d'oultrecuydance,' etc., no. 28, p. 20, which was sung to the melody of this song.

24. Cela sans plus non sufi pas

It is possible, but by no means certain, that this incipit belongs to the text which is connected with Odh 61. If this is the case, the phrase 'non sufi pas' is not an integral part of the text but a musical indication of some sort. These words may, however, be the beginning of an entirely different text.

For a further discussion of texts connected with this incipit see note to Odh 61.

25. Rompeltier

The text is taken from F 121.

The significance of this curious text has not so far been established. According to Federico Ghisi, who discusses it in his book, *I Canti carnascaleschi nelle fonti musicali del XV e XVI secolo*, (Firenze, 1937), pp. 78-80, it is an example of the well-known 'canti dei lanzi.' These songs satirized a branch of infantry hired for the imperial army of Maximilian at the end of the fifteenth century. These lancers were reputed to be brave but gluttons and drunkards. The type became a stock comic figure in popular Italian poetry. These songs, Ghisi says, were commonly sung to barbarous texts, in half German, half Italian, dialects.

This text, however, seems to be composed of Germanic words only. None of the forms suggests an Italian origin.

'Rumpeltier' may be connected with the Low German 'rumpeltier' meaning 'wild boar' or possibly with the verb, 'rumpeln' meaning 'to make a dull noise,' and, specifically in the sixteenth century, to make the noise of a ghost or spectre. It has not been possible to establish with certainty any meaning in the series of words. However, the phrase: 'an der duer rumpel nit' may be connected with the ex-

pression, used in the sixteenth century: 'rumpeln an der Tür.'

26. Alons ferons barbe

This text follows Gröber, p. 384, after P 1817. This Ms is a Tenor part-book. The other parts, descant and alto, are preserved in the Libreria del Comune e dell' Accademia Etrusca di Cortona. The texts of the Cortona Ms were published in Renier. Slight differences in spelling occur in the texts underlying the different voice-parts.

Noteworthy variants in the text are:

Discantus, 4. mogle

Altus, 5. chant son mari revient il trouve ses mignons.

6. Chy luy font come viglie.

All the versions are obviously corrupt. The spellings have been Italianized in many cases.

It is possible that these verses are to be connected with the wide-spread theme of 'la barbière française.' The theme takes on many variations. It deals with a female barber who rejects the proffers of love offered by gallants whom she shaves, because she is betrothed to the 'king of France,' or the 'Emperor,' or because she is already wed. Here, only a part of the situation is suggested. However, the corrupt state of the text may indicate that it is a fragment of a poem on this subject.

Cf. Costantino Nigra, who publishes a version of 'la barbière française' in the Piedmontese dialect in *Canti popolari del Piemonte*, (Turin, 1888), pp. 194 ff. He believes the original sources are French. He refers to several versions of this theme published in a number of collections of modern French folk-songs.

An interesting early version in Catalan was published by Manuel Milá y Fontanals in *Romancillo Catalán*, (Barcelona, 1882), p. 189.

27. Tmeiskin

This version follows Len after L 2. Corrections of the Ms appear in Len as follows:

27. Tmeiskin (cont'd)

2. L 2: wel van passe
 4. L 2: Ic custe se an haren monde
 roet. Version in Len provides
 proper rhyme.
 6. L 2: seijt
 7. This line follows the text under
 the descant in L 2. Len fol-
 lows the text underlying the
 other voices which reads: Hu
 liefde quelt mij totta doet

28. Ung franc archier

This text of a popular French song of the fifteenth century follows the version published in Weck 2. Jean-Baptiste Weckerlin comments on this song in the introduction of Weck 3. He explains that the 'francs-archers' were archers furnished by each commune as early as the reign of Charles V (1364-1380) and constituted the first regular troops of the French army. This service enjoyed certain privileges--hence the title 'franc-archer.'

29. Loseraie dire

This is the text published in Bayeux. It is one of the many songs of the 'malmariées' frequent in mediaeval poetry.

30. Helas que il est a mon gre

This follows the version published in G Paris. The poem is a virelai.

31. Amor fait mult tant que nostre
 argent dure / Il est de bonne
 heure ne (T) / Tant que nostre
 argent dure (B)

This text is taken from FR. The composition is sung to three texts. In the manuscript D is underlaid with a rondeau: 'Amours fait mout' etc. C shows simply the same incipit. The text underlying B begins: 'Tant que nostre argent durra,' and is on a related theme. The text which underlies T is, 'Il est de bonne heure né.'

The following text, very similar to that underlying B appears in FIM.

Tant que nostre argent durra
 Qui tan' tost fauldra
 Nous merronz joyeuse vye
 Et quant il sera failly
 Adieu mon amy,
 Adieu ma très douce fille.

Q17 shows text under B only.

In Tour and Dij appear variants of the text underlying T. The text from Tour, which is clearer than Dij, follows:

Il est de bonne huere né
 Qui tient s'amy à son gré
 Sur herbette jolie.
 Ma tre douche amy
 Dieu vous donne bon jour.
 Qu'aves vous en pense?
 Dite, m'ameres-vous?
 Par ma foy, mon bel amy,
 Le conseil en est tout pris,
 Je ne vous aymeray mye!

32. Nostre cambriere si malade estois

This text follows FIM. It is clearer and is to be preferred to F 164-7, the only other source for the text. This is a popular chanson à refrain.

33. Acordes moy ce que je pense

The only source for this text is P 1. Only the text of the refrain appears in this Ms.

From the musical point of view the Ms indicates the rondeau form. However, the first line of text does not provide the necessary rhyme-word for a four-line rondeau: abba. If we substitute the first line provided by the incipit in Odh, the correct rhyme-word is supplied. Evidently this incipit is derived from another and more correct source.

The first line in P 1 reads:

Acordes moy j'ay bien pensé.

34. Tan bien mi son pensa

This follows the version published in Gröber. The version published in Renier is the same except for slight variations in spelling. It is a polyglot text in French, Italian, Spanish, and Catalan.

Apparently it is a dialogue between a 'malmariée' and her husband.

3. aghut, the past participle of Catalan, 'haver.' Compare the modern Catalan, 'hagut.'
5. degnut, the past participle of Catalan, 'deure' = to owe.

35. Le serviteur

This is the text published in Droz, 'Commentaire,' p. 111, as an example of the 'rondeau cinquain.' The first stanza is to be found in Wolf and also in Porto where it is obscure and unfinished. It occurs in Jardin. It has been published in Löp. Restori prints it, with, however, the second and third stanzas interchanged.

A parody beginning: 'Le serviteur mal fortuné' by C. Blosset appears (pp. 93-94) in *Rondeaux et autres poésies du xv^e siècle*, ed. Gaston Raynaud, (Paris 1889).

36. James james james

This text follows that in FIM. The poem is a popular chanson à refrain.

Jacques Bonhomme, a popular nickname for Frenchman. Derived from jacque or jaquette worn by peasants.

38. Je nay dueul

This bergerette appears in numerous collections. This version follows Françon, after Brux 1. However, line 10 has been supplied from the version published in Gröber to replace: 'Et plus de biens que à nul faire' which lacks a syllable.

The refrain is substantially the same, except for variations in spelling in the various Mss. However, a different version of the ouvert and clos occurs in P 1719 and L 1. The ouvert and clos published in Françon, p. 270, after P 1719 are as follows:

Car Dieu voullut tant vous parfaire
Qu'il en est à faire
Qui seust voz biens trop réclamer.

Son plaisir fut tel de vous faire
Sy de bon aire
Que chascun tend à vous amer

L 1 has: Qu'il n'est à faire.

The tierce is supplied from Françon, p. 270, note 1, after P 1719.

40. He logerons nous

The text in Gröber is as follows:

E logeron nous seans, hostesse,
o non. ---

For the sake of clarity the correct French forms have been substituted in the underlaying.

41. Vostre bargeronette

This text follows Renier, no. 7. The version in Gröber shows: norri for nourri; coucie o for chucie o = in Modern French couche avec; la premier nuit for la première nuit. Ms omits e of feminine ending which is incorrect both grammatically and musically since the music shows need for this extra syllable.

42. Je ne demande aultre de gre

This text follows P 1.

1. A me degre for à mon degré?
2. en lies mondain for en lieu mondain or en liesse mondaine?
3. aves for avec

45. Me doibt

This text follows Dij. The Ms is difficult to read in certain sections. Bourbon is named as the author of the verses. Very probably this is the Jean de Bourbon, author of the text of Odh 57.

2. Habendone for abandone
3. cremir = to fear
14. clere = claire
15. avusion or abusion = lie, deceit

46. Male bouche / Circundererunt me viri mendaces (C)

This rondeau is reproduced after Löp. 'Malle bouche' refers to the allegorical figure of Slander who appears in the *Roman de la Rose*.

C is sung to the Latin text on a related theme. It is a Responsorium of the Second Nocturne in the Office for Dominica

46. Male bouche / (cont'd)

Passionis according to the Benedictine Rite.

47. Lhome banni

L'homme banni de sa plaisance,
Vuide de joye et de lyesse,
Comblé de dueil et de tristesse,
Suis, sans nul espoir d'alegance.
Après rigueur ma mort avance,
Car désespoir jamais ne laisse
L'homme banni.

Fortune m'a, sans ordonnance,
Mis en exil par grant rudesse.
Tousjours des maulx me fait sans cesse
Pour ce me juge on à oultrance.
L'homme banni.

This text follows Jardin.

5. Löp shows: Rigeur après ma mort avance.
6. Löp: Car désespoir myner ne cesse.
Fleur: Car désespoir jamais ne cesse.
P 1719: Et désespoir point ne me lesse.
9. P 1719: Tousjorrs me fait des maulx sans cesse.
Löp: Tousjors me guerroit sans cesse.
10. P 1719: Comme elle fait par son oultrance.
Löp: Pourtant m'apelle à toute oultrance.
Fleur: Pource m'a jugé à oultrance.

This song is quoted in the *Farce de Nestier et Marchandise* published by le Roux de Lincy and Francisque Michel in *Recueil de farces, moralités et sermons joyeux*, etc. (Paris, 1837), vol. IV, p. 15. This play is also published by E. Fournier: *Le Théâtre français avant la renaissance*, (Paris, 1873). Cf. p. 48. The above text has survived in other sources where it is associated with music different from that of Odh. It has so far not been possible to ascertain whether it was ever connected with our music.

48. Ales regrets

See note to Odh 57.

51. Se mieulx

This is the text as published in Jepp. In *Oeuvres complètes de François Villon suivies d'un choix des poésies de ses disciples*, édition préparée par La Nonnoye, mise au jour, avec notes et glossaire par M. Pierre Jannet, (Paris, 1876), p. 135, this rondeau appears attributed to Villon. The version there published follows the anonymous text in Jardin. The poem is not included in the most recent critical edition of Villon's works: François Villon, *Oeuvres*, ed. Louis Thuasne, Paris, 1923.

2. Löp: bien souffisante.
Jardin: bien suffisante.
5. P 2, Löp, Jardin: 'vante.'
6. Jardin: Combien qu'elle est de taille belle et gente.

53. Venis regrets

This rondeau appears in numerous collections. The version here used follows Li 402. The first stanza only appears in Brux 2 and Tour. P 1722 gives the complete poem but the reading is frequently obscure.

3. enhorte = Modern French exhorte
5. P 1722, Brux 2, Tour: nulluy for ame.
6. P 1722: fleure for pleure
7. P 1722: le myal que j'ay et que mon oeil en pleure
8. P 1722: content for contraint
9. P 1722: qu'à porte vous ne demeure

'Venis' in the incipit in Odh is evidently a misprint.

54. Ma bouche rit

This virelai appears in numerous collections. The version used here is taken from Droz. Two versions appear in Jardin. The complete text, substantially the same as the one given here, is there called 'motet magistral,' f. 71'; the other, which omits the clos, is entitled, 'Dictie et chancon magistrale,' f. 61. The full version is also printed in Löp. Wolf and P 1 give only the refrain and ouvert. P 4 is complete.

3. Droz: ot; P 4: scet; Jardin: eut;
Löp: eust.

3. Droz: *senté*, which is here replaced by *santé*, to be found in all other versions.

There are numerous variations in spelling in all the versions.

13. *veult* appears in Löp and Jardin.

Löpelmann remarks that a poem of Molinet, edited by Jehan Petit, (Paris, 1537), f. 8, begins similarly: 'Ma bouche rit et mon poure cueur pleure,' but that the rest has no apparent connection with our piece.

55. Royne de fleurs

This virelai is from Bayeux. It appears also, although not complete, in L 1 and P 2.

3. L 1: *Las dites moy se votre amour avroye.*
P 2: *Laz dictes moy se votre amour est vraye.*
4. P 2: *advenant*
7. L 1: *Vous en avez o vous mon cueur porte*
P 2: *Vous en avez ou vous gardes.*

56. Si dederò

Vulg, Ps. 131: 4 (E.V., Ps. 132: 4)
Fr and P 2: *sompmum*
Brux 2 and FR: *dormitacionem*

57. Ales regres

This version is taken from Françon after Brux 2. Jean de Bourbon is named as author of the poem in P 3. P 2 and Tour give incomplete texts. L 1 gives the complete poem and differs from this version only in spellings.

1. Brux 2: *plaisance*; P 1719: *presence*; Tour: *pensée*
2. P 1719: *allez ailleurs faire vostre accointance*
7. P 3: *Ou est cellui qui est vivant en France*
10. Brux 2: *presence*; P 1719: *plaisance*

58. Garisses moy

This rondeau is taken from Tor. The Italianisms probably indicate an Italian scribe as the copyist.

59. Mes pensees

This text follows L 1. P 1 and P 2 give only the first stanza.

1. P 1, P 2: *laissent*
5. L 1: *Au lieu où sa dame demeure*
Corrected from P 2.
P 1: *Jamais au lieu où sa dame demeure*

60. Fortuna per ta crudelte

This text follows Mell. This rondeau also appears in P 1 and F 59.

2. P 1 and F 59 show: *Pour deul ne pour adversité.*
3. P 1 and F 59 have *doler*. Apparently this is an incorrect spelling for Middle French *doleir*, *douleir* > *doloir*, *douloir*, the infinitive used as a substantive meaning 'suffering.'

61. Cela sans plus

The identity of this text is uncertain. The only Ms in which the melody is underlaid with a text having this beginning is F 176.

*Cela sans plus et puis ola
Jenta bregiera bella de bon rebom
Jetes mon cor hors de vous prison
Cela sans plus e puis ola.*

In his article, already cited, 'Pièces joyeuses du XV^e siècle,' Champion comments on the frequent use in satiric poetry at this period of words and phrases having a double meaning. He says, 'Je n'insisterai pas sur les équivoques. Les plaisanteries sur *cela, de cela, faire cela* sont connues.' He goes on to quote a poem ending with, 'et puis hola!' The poem here quoted may well belong to this type.

Another text, which appears in Jardin,

61. Cela sans plus (cont'd)

f. 74', is discussed by Karl Weinmann in: 'Eine Komposition des Kardinals Joh. de Medici, des nachmaligen Papstes Leo X' in *Gedenkboek Dr D. F. Scheurleer* (The Hague, 1925). He is of the opinion that it is this text which was sung to this composition. It is as follows:

Une sans plus à mon désir
Autre souhait ne vouldroye
Car assez riche je seroye
D'avoir cela à mon plaisir.

Pensez se j'estoye à choisir
Sçavez vous que demanderoye?
Une sans plus

Ne me chauldroyt de conquérir
Trésors, or, argent, ne monnoye
Mais que j'eusse quant je pourroye
Et que je feusse à deloisir
Une sans plus, etc.

62. Mater patris

This text is after Mû Glar. It is in the handwriting of Glareanus.

A variant of this hymn is published in Dreves XLVI, Ad Beatam Mariam V., no. 152, p. 202. The text is derived from Cod. Oxonien. Misc. 507, saec. 14.

64. La plus des plus

This is the text published in Löp.

65. Ales mon cor

This text follows that published in Bancel. This is a collection of love songs in rondeau form from an autograph Ms of the end of the fifteenth century.

67. Le corps / Corpusque meum ... (C)

This is the incipit of a number of songs of the period. So far it has been impossible to identify it. Lachèvre, p. 417, cites the following, but unless one of them can be connected with the music in Odh, it is impossible to say whether either is the correct text.

1. 'Le corps donnant soubz umbre de

peche.' In *Le Printemps de Madame Poésie chanté par les vrais amants au Théâtre de magnificence* (Rouen, 1547)

2. 'Le corps s'en va et le cueur vous demeure.' In Chass (1509); Fleur (1530); *Petite traicté* (1535); Soulas (1552); This poem appears also in P 1719, Wolf, and Löp. The last is here reproduced.

Le corps s'en va et le cuer vous demeure,
Le quel veult faire avec vous sa demeure.

Par vous vouloir tant amer et si fort
Que incessamment veult mettre son effort

De vous servir, belle, devant qu'il meure.

Et qu'il soit votre, povés estre bien seure;

Car de cela, sur ma foy, vous asseure,
Non abstant ce que sans avoir confort
Le corps s'en va.

Il n'est douleur ne dueil qu' à moy n'aqueure.

Quant convient que tel mal j'assaueure
De m'en aler, sans quelque reconfort,
En la saison que vous deubse au plus fort

Mon cas compter, et si voy qu'à ceste heure

Le corps s'en va.

4. Löp: 'mettir,' corrected from Wolf.

5. Wolf: A vous servir jusque ad ce que je meure.

The Latin text sung to C is a portion of the Versicle, 'Creator omnium rerum Deus' from the Responsorium, 'Libera me Domine' ad Processionem post missam pro Defunctis according to the Dominican Rite.

69. Tandernaken

The musical version of this song which appears in ONL, vol. II, p. 1050, is apparently derived from the Tenor of this composition by Jacob Obrecht. Following is the first stanza of this long poem after the text in ONL.

1. Tandernaken, al op den Rijn,
daer vant ic twee maechdekens
spelen gaen;
die eene dochte mi, aen haer
aenschyn,
haer ooghen waren met tranen
ombevaen:
nu segt mi, lieve ghespele goet,
'hoe sweert u herte, hoe truert
uwen moet,
waer om ist dat woudys mi maken
vroet?'
-- 'Ic en cans u niet gesagen;
tis die moeder diet mi doet,
si wil mijn boel veriagen,
veriagen.'

The poem is also printed by Hoffmann von Fallersleben in *Antwerpener Liederbuch vom Jahre 1544 (Horae Belgicae, XI, Hanover, 1855), no. 149, pp. 222-224.*

70. Si a tort on ma blamee

This text is taken from Lab. The poem is a ballade without envoi.

71. Les grans regres

This text follows Françon. P 3 is substantially the same with slight variations in spelling. Tour and P 2 have the first stanza only.

2. Brux 2: tourmente
2. P 2: tourmentent mon las cuer.
4. Tour: Impossible m'est que je m'en desporte.
5. P 3: j'espère
8. P 1719: desplaisir me supporte
9. P 1719: Le cuer m'estrainct se me tient en rigueur
11. P 1719: vaulx for voy

73. De tous biens

See note to Odh 20.

74. Fortuna dun gran tempo

The following text is found in F 59. It is an example of the so-called 'canzone a dispetto' or song of the scorned lover. The theme is frequent in Italian popular poetry of the period.

Fortuna d'un gran tempo mi se' stata
Tanto leggiadra, gratiosa e bella.
Solo una gratia t'aggio adimandata,
E a quella mi se' stata ribella.
Et chi lo vuol sapere, si lo sappia.
In questa terra voglio bene ad una.
Un degli sua amanti mi minaccia
Credendo ch' io la lasci per paura.

1. d'un = a contraction in Old Italian for da un.
7. sua, incorrect in the Ms for suoi.

The incipit of this poem is quoted by A. F. Doni, *op. cit.*, as

'Fortuna, ch'un gran tempo mi se'
stata.'

The first two lines with slight variation appear in Gröber interpolated in a *Contrasto*.

The first line also appears in the Renier version of the same *Contrasto*.

77. Le renvoy

This text is from P 1719 with a few corrections from FR.

1. P 1719: 'esgarée,' incorrect use of feminine ending.
2. P 1719: 'séparée,' incorrect use of feminine ending.
5. P 1719: 'desemparée,' incorrect use of feminine ending.
9. FR: Mais se tout est bien comparé
10. FR: Son abuz

78. O venus bant

This version follows Souter. Another and longer version is published by Hoffmann von Fallersleben, *op. cit.*, no. 122, pp. 184-187. This poem, of eighteen stanzas, is apparently an elaboration of the version in Souter. The six stanzas of the latter are substantially the same as stanzas 1, 4, 7, 10, 13, 16 of the poem published by von Fallersleben.

1. brant in Souter is incorrect for bant which appears in Fall, Van Duyse, Len, and F 121.
25. This line, which is incomplete in

78. O venus bant (cont'd)

Souter because of a blot in the Amsterdam Ms, has been substituted from Fall after the Antwerp Ms.

Two religious parodies of this poem are printed. See Hoffmann von Fallersleben, *Horae Belgicae*, X, 132, and the poem edited by Wilhelm Baumker in *Vierteljahrschrift für Musikwissenschaft*, IV, (1888), 312.

79. Ma seule dame

This text follows Heldt. It is there classified as an irregular virelai. The last verse of the initial refrain is repeated at the end of each stanza as a refrain verse. This is very unusual in the virelai. This irregular refrain verse produces a five-line initial refrain where a four-line refrain is to be expected. This use of the refrain verse suggests the ballade, but the typical features of the virelai being present it still is to be considered as such.

81. Le eure e venue / Circunderunt
(me gemitus mortis) (C)

The text of this bergerette in the main follows Françon, CLXV, CLXVI, CLXVII, after Brux 1 with corrections, however, based on P 1722 and FR. Françon considers the ouvert and clos sections as a different poem and prints them as CLXVII. However, it seems more likely that they are the ouvert and clos of a bergerette as they so appear in P 1722.

2. P 2 and FR: contraindre; Brux 1: estaindre
3. FR: ne remaindre
P 2, P 1722: ne faire maindre replaces ne faire mendre of Brux 1 as being better for the rhyme.
9. Brux 1: foy. The meaning seems to indicate 'joye,' which appears in P 1722 and FR.
11. P 1722: a mo voulloir.
18. P 1722: sans me faindre
P 2: The tierce shows considerable variation:

Du tout m'estoye voulu estraindre
A servir, honnier et craindre
Et tant contraindre
Que rien ne m'eust sceu seduyre
Mais je voy qu'il me fault à duyre.
A me reduyre
En dueil que ne puis jamaiz faindre.

P 2 omits the ouvert and clos.

L 1 gives only the refrain.

The Latin text sung to C is an Introit from the Mass for Dominica in Septuagesima according to the Roman Rite.

82. Jay bien haver

This version follows the facsimile of Tor, f. 19, in Vill 1. Another but obscure and incomplete source for the text is FR.

83. Mon souvenir

This version follows Jardin. L 1 also gives the full text. P 3 gives the full text but is somewhat obscure. L 2 and P 2 give only the first stanza.

2. Jardin gives 'langueur' but all other sources show 'labeur.'

84. Royne du ciel / Regina celi (C)

This text is from P 1722. On f. 1 of the same Ms is to be found another rondeau with the same incipit although the ensuing text is quite different. Metrically the two poems are alike and either could be sung equally well to the music. This text has been chosen because it is somewhat clearer in the Ms and the more pleasing of the two.

The Latin text, 'Regina caeli,' etc., is an Antiphon for Dominica ad Completorium in the Roman Rite.

86. Ha traitre amours

This version follows F 59, which is the unique source for the text.

1. scauroes for scaurais
feire for faire

87. Mais que ce fust

This version follows Jardin, which is the only complete text. L 2 and F 59 give only the first stanza.

- 2. F 59: Une fois quent je voldroie
- 3. F 59; L 2: Jamais home n escondiroie
- 4. F 59; L 2: Pour un petit, pour un petit, pour un petit cop solament. (L 2, seuleonent)

In the tenor voice of L 2 the text of line 2 reads: 'en aulcun lieu ou je voudroye estre.'

These last two variants evidently result from the exigencies of the music.

89. Disant adiu madame

This text is from P 3, the only source.

- 5. lessay = laissai

90. Gentil prince

This is the version given in G Paris. Paris remarks that the personnage

referred to is René de Vaudemont. The last two lines are popular expressions meaning 'you will be hanged.' This chanson is composed of a single stanza of monorhymed verses. They are alexandrines with feminine caesura.

93. A la audienche

The only source for this text is F 59.

- 2. aul amans for plural aulx amans?
- 6. on for en in both cases?

94. Latura tu

The only version is to be found in FIM. The refrain is composed partly of nonsense words. The poem is popular in character.

c'ung = qu'un
 ella n'aira for elle n'aura
 painne for peine
 vecy, vella for voicy, voilà

X. VARIANTS IN THE MUSICAL READINGS

The plan followed in this section of the work is as follows. The Odh reading of each composition was compared with one good manuscript version whenever a composition was known to exist outside the Petrucci print. The value to be derived from recordings of variants in all extant manuscript readings would not have been commensurate with the time or space they would have consumed or with the labor involved. The records presented here were chosen because they contain corrections of errors in Odh, because the Mss they represent showed as full text as could be found, or because they were interesting for the unique comments they exhibit. An effort was also made to represent as many sources as were readily available.

All notational variants are recorded except as regards the ligature. Although records were kept of differences in their application it was decided to omit them here, owing to their great number and their lack of significance in this period. Ligatures are mentioned here, then, only when variations in note pitches or lengths are involved.

Information appearing in the Concordance is not repeated here. Mss are cited by the abbreviations set up in the List of Sources. Voice-parts are indicated by their capital initials only, as, for instance, Superius by S, Contra by C, and so on. The Concordance states plainly which voices, if any, are underlaid with text. This should be understood as meaning refrain text, if the composition is a rondeau, refrain and ouvert, if a virelai, and so on. That is, the notes of any voice showing text are ordinarily accompanied by one set of words. When further text is found in a Ms, its extent will be specified here. All texts appearing in purely literary Mss, on the other hand, should be understood as being complete in all cases, so that no further mention of them need be made here.

Abbreviations are also employed in giving the exact location of the variants. For example, 'm4:3ff,' should be understood as signifying that the variant begins at the 3rd beat of the 4th measure and continues as long as the succeeding note values indicate. When occasion requires, the 1st or 2nd half of a beat is shown in like manner as, for example, 'm36:4:2.' When the indication 'ff' is wanting, only the beat or measure cited is in question.

Note values cited are those of the Mss. Proper reduction in value must therefore be made when actual comparison is made with the transcriptions. The names of such notes as occur constantly are abbreviated, others (longa and fusa) written out in full. The term brevis is represented by br, semibrevis by sbr, minima by min, and semiminima by smin. No distinction is made between singular and plural, since it should be clear from the context which is meant.

2. Je cuide se ce tamps me dure Anon. 4 f. 4'-5

F 59

S m33, B longa under corona; m49:lff, C dotted sbr, D dotted sbr

A not in this Ms.

T m24:3ff, G sbr (error: looks lighter, as though blotted with intention to erase);

m27:3ff, E dotted sbr; m29:2ff, G dotted sbr; m34, D sbr under corona; m47:3ff,

C dotted sbr, D dotted sbr

B m6:lff, G min, F, E smin; m16:3ff, B, A min; m23:4:2, F smin; m33, G 2 sbr;

m46:lff, C dotted sbr, D dotted sbr

3. Hor oires une chanzon Anon. 5 f. 5'-6

FP

S, A, T 1, and B same

3. Hor oires une chanzon (cont'd)
T 2 m39-m40, rests omitted (error)

SG 1

All voices, notes same

4. Nunqua fue pena maior Anon. 4 f. 6'-7

P 1 S underlaid with estribillo and both coplas of the villancico text; last estribillo text wanting

S m4:5ff, G dotted sbr; m7:4ff, A sbr, G min; m10:6ff, G sbr, F min; m13:3ff, G br, sbr rest; m17:6ff, G min, min rest; m19:1ff, E, F, E, C min, D dotted min, C, D fusae; m24:1ff, D dotted sbr, B min; m25:5ff, B sbr; m28:3ff, D sbr, sbr rest; m29:1ff, D sbr; m31:3:2, A smin

A not in this Ms

T m1:1ff, E br, sbr; m2:4:2, C, B fusae; m3:1ff, sbr rest, E sbr; m12:1ff, 2 sbr rests; m13:3ff, G sbr, min; m18:1ff, C sbr; m23:1ff, E 2 sbr; m24:3ff, G, F black ligature cum proprietate, black sbr, sbr rest, C black longa, D, C black sbr, B white br; m29:1ff, min rest, B min

B m1:1ff, E br, sbr; m3:2, G min; m3:5ff, F dotted min, E, D, fusae; m10:5ff, C sbr; m11:1ff, flat before B; m11:3ff, C sbr, sbr rest; m12:1ff, high C, dotted sbr, B, G min; m14:3ff, high C sbr, min rest; m19:3, B omitted; m21:1ff, C dotted sbr; m24:3ff, min rest, G min, sbr; m27, flat before B; m29:1:2ff, F, E, D smin, C sbr, min rest, G min; m32, last note high D

SG 3

S Aeolius Hypoaeoliusque connexi; m20, line through the staff; m32, end of the composition in this Ms

A Aeolius Hypoaeoliusque connexi; m18:4ff, C sbr; m20, line through the staff; m32, end of the composition in this Ms

T and B part-books wanting

Sev 2 complete villancico text given; both coplas underlaid

S m10:6ff, G sbr, F min; m19:2ff, F dotted min, E smin; m20, double bar; m31:3:2, A smin; m32, double bar

A not in this Ms

T m10:1ff, C black br, black sbr, D black sbr, C black br; (m19:2 to end at foot of f. 17); m20, double bar; m23:1ff, E 3 sbr; m24:3ff, G 2 sbr; m26:3ff, C black br; m32, double bar

B m20, double bar; m26:4, F min (the dot is wanting); m29:1:2ff, F, E, D smin; m31:5ff, D looks in film reproduction to be black sbr, but connected with stem of high D longa; m32, corona over high D longa, double bar



5. Brunette Io. stokem 5 f. 7'-8

SG 1 All voices, notes same

Wien

Superius Cantus (f. 27-27') C clef 2nd line used; m44, E sbr

Contratenor (f. 29-29') m5:1ff, F dotted sbr; m14:1ff, A sbr, min; m15:1ff, C br, longa

Secundus Tenor (f. 27') notes same

Tenores ad Longum (f. 23') C clef 4th line used; notes same

Bassus Primus (f. 24'-25) m29, B flat br

7. Nenciozza mia Iapart 4 f. 9'-10

F 59

S m5:3ff, C sbr, min; m19:1ff, A sbr under corona; no bar; m34:3ff, G 2 min

7. Nenciozza mia (cont'd)

- A m16:3ff, G 2 min; m17ff, F longa, sbr under corona, sbr rest, no bar; m37:3, head of A is scratched out
 T m13:3ff, G 2 min; m19:1ff, C sbr under corona, no bar; m23:4ff, C, B, min
 B m3:3ff, G br, sbr; m15:4, C min; m18:3ff, C sbr; m19:1ff, F sbr under corona, no double bar; m22:1ff, G 2 min; m39:1ff, G 2 min

SG 1

- S, T, and B end of m19, single bar through staff and the signum congruentiae over the last note
 A m19, corona over longa and a single bar through the staff

8. Je ne fay plus

Anon.

4

f. 10'-11

P 1

- S m28, A longa under corona; m32:1ff, low G dotted sbr, high G sbr in lig.
 A not in this Ms
 T m15:1ff, G br, 2 sbr; m28, F longa under corona; m38:2, E, D smin
 B signature of 2 flats; m3:1ff, B flat 2 br, A 2 br; m13:1ff, high D br, 2 sbr; m22:1ff, B flat 2 sbr; m24:3ff, D min, C black sbr, D black min; m28:1ff, corona over high D (low, black D given as alternative); m38:2, B flat min; m41ff, D 2 sbr; m43, D 2 sbr; m47:4ff, G sbr, min; m49, last note high D longa

P 3 complete rondeau text given

- S signature of 1 flat; m5, no sharp before C; m28, A longa under corona; m32:3ff, min rest, high G sbr
 A not in this Ms
 T C clef 2nd line used; m1ff, G br, sbr; m15:1ff, G br, 2 sbr; m28, F longa under signum congruentiae; m31:3ff, F sbr; m32, B flat 2 sbr; m41:3ff, F sbr; m43, A br
 B m3ff, B flat longa, A 2 br; m13:1ff, D br, 2 sbr; m15:1ff, G br, 2 sbr; m22, B flat 2 sbr; m24:3ff, D min, C dotted min, D smin; m26, B flat 2 sbr; m28, D br under corona (an alternate black high D also given); m37:4ff, B flat sbr, min; m39:4, A, G, smin; m43, D 2 sbr; m47:4ff, G sbr, min

SG 2

- S no signature; m27:2ff, D sbr is black (checked as error); m28, A longa under corona
 A not in this Ms
 T m1ff, G br, sbr; m8:2, E min; m15:1ff, G br, 2 sbr; m26ff, G br, F longa under corona; m38:2, E, D smin; m43, A br
 B m3ff, B flat 2 br, A 2 br; m9:4, A smin (checked as error); m11:3 ff, F preceded by flat; m13ff, D br, 2 sbr; m15ff, G br, 2 sbr; m17ff, D black br, B flat black sbr; m24:3ff, D min, C dotted min, D smin; m27ff, G br, high D br, low D longa under corona; m38:2, B flat min; m43, D 2 sbr; m47:4ff, G sbr, min; m49, last note high D

9. Amours amours

Hayne

4

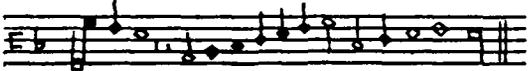
f. 11'-12

P 1

- S m5:4, F min; m10:2, B flat min; m11:2:2, G smin; m12:2ff, G dotted min, F, F, E, smin; m31:4, B flat min; m34:3ff, C sbr, B flat, A min; m39:4, A min
 A not in this Ms
 T m5:1ff, B flat br, sbr; m60:2, flat before E; m61:3ff, B flat br, sbr
 B m3, G min, sbr, min; m23:1, B flat, C smin; m29, A 2 sbr; m35:2, flat before E; m39:4, F, E smin; m50:4, E min

P 4

- S m5:4, F min; m11:2:2, G smin; m31:4, B flat min; m34:3ff, C sbr, B flat, A min; m39:4, A min
 A not in this Ms

9. Amours amours (cont'd)
 T m5:1ff, B flat br, sbr; m60:2, flat before E; m61:3ff, B flat br, sbr
 B m23:1, B flat, C smin; m29, A 2 sbr; m35:2, flat before E; m50:4, E min
10. Bergerette savoyene Josquin 4 f. 12'-13
 F 107 S shows refrain text only; remainder of virelai not given
 S ml7:4, F min; m21, br under signum congruentiae and followed by sign for repeat;
 m53:3ff, C dotted sbr, B, A, smin, B min, A, B smin
 A ml4:4, F min; m21, as in S; m29:4, B min; m48:3ff, G dotted br; m50:3, min rest
 omitted; m55, last note incorrectly F
 T ml6:2, F min; m21, as in S
 B C clef 4th line used; m5:4, E min; ml3:2, F min; m21, as in S
11. E qui le dira Anon. 4 f. 13'-14
 •Brux 2 all voices underlaid with chanson text
 S ml0, C 2 sbr; ml1:4ff, A sbr; m25:3:2, B flat smin; m46, C 2 sbr
 A ml2:1, B flat min; m30:4ff, D sbr; m44:1 to end: 
 T ml9, A br
 B ml7, D br
 SG 1
 S, A, T, notes same
 B m32:1ff, C dotted sbr
12. Cest mal charche Agricola 4 f. 14'-15
 L 1 complete rondeau text given
 S no signature; ml8, one B flat sbr wanting (error); m28:3ff, B flat br, A br;
 m38:2ff, B flat dotted min, A smin, C, B flat, A, A, smin
 A not in this Ms
 T no signature; ml:1ff, G 3 sbr, C dotted sbr, A min; m26, A 2 sbr; m38:2ff, D
 dotted min, C smin; m39:2ff, C, B flat min
 B ml:1ff, G dotted sbr, no flat before E; m9:1ff, F sbr, min; ml2:3, no flat before
 E; m22:1ff, G dotted sbr, A min
 L 2
 S m33:1ff, F sbr, min
 A not in this Ms
 T ml3:3ff, B flat dotted min, G smin; m34:1ff, G sbr, min rest, D sbr, 2 min;
 m39:2ff, C dotted min, B flat smin
 B ml:4ff, no flat before E; passage between ml2 and ml8 has signature of 2 flats.
13. Helas que pourra devenir Caron 4 f. 15'-16
 Dij complete rondeau, 'Helas que pourra devenir,' given in this Ms
 Lab complete rondeau, 'Helas mamour,' given in this Ms
 S m8:3ff, no flat before F; ml2:2ff, B, A smin, B sbr; m23:3, D min; m37:3ff, G
 sbr (error); m44:4ff, no flat before B; m61:4, D min; m62:2ff, F dotted min, E,
 E, D smin
 A not in this Ms
 T no key signature; m35:3ff, C sbr (dot is missing - error)
 B no key signature; m4:3ff, F 2 sbr; ml7:4, F min; m25:2ff, C sbr, min rest;
 m30:3ff, F sbr; m36:4ff, G sbr (dot is missing - error); m38:2ff, sbr rest;
 m45:2ff, A min, E sbr; m53:3ff, G, F min; m63, last note middle C.

13. Helas que pourra devenir (cont'd)

P 1

S m11:3ff, C br, B sbr; m23:3, D min; m44:4, no flat before B sbr; m53:3, flat before B; m61:4, D min

A not in this Ms

T m53:4, flat before E

B F clef 3rd line used; m2:1ff, F dotted sbr, E, D smin, low C br, high C br, D br; m8:2ff, F dotted sbr; m25:1ff, D min, C sbr, min rest; m38:2ff, low A, D min; m44:4ff, G sbr, A min, E sbr, sbr rest; m52:4ff, A sbr, min; m63, last note middle C

Wolf

S m9:2ff, E, E, D min; m12:2ff, B, A smin, B sbr; m23:3, D min; m37:3ff, dot after G missing; m44:4, no flat before B; m61:4, D min

A not in this Ms

T notes same

B m4:3ff, F 2 sbr; m17:4, F min; m25:2ff, C sbr, min rest; m30:3ff, F sbr; m38:2ff, sbr rest; m44:4ff, G sbr, A min, E sbr, sbr rest; m53:3ff, G, F min; m61:1, B flat sbr (error); m63, last note middle C

14. Adieu mes amours [on matent] / Adieu mes amours [adieu] (T, B)

Josquin 4 f. 16'-17

FR complete rondeau, 'Adieu mes amours on matent,' given; refrain, ouvert, and clos of virolai, 'Adieu mes amours, adieu,' underlie T and B

S notes same

A m8:3, flat before E; m47:4ff, D black sbr, C smin; m49:4ff, G black sbr, F smin

T notes same

B C clef 4th line used; m18:1ff, A sbr, F min, G sbr, E min, D sbr; m58:2, E min

MUn 2 the composition is notated a 4th lower in this Ms; no key signature; (the following report has been transposed to correspond to Odh)

S m6:3ff, F min, A dotted min, B smin; m20:1ff, G sbr, min; m26:1:2, F smin; m36:1:2, F smin

A C clef 4th line used; m3:2, F, E smin; m8:1ff, B flat min, C, D, smin; m8:4ff, D sbr; m10:4ff, G sbr; m14:1ff, C dotted min, D smin; m19:3ff, D br, sbr;

m28:3ff, G dotted min, F, E, D smin; m42:2, F, E smin; m47:1ff, B flat min, C, D smin; m53:1ff, C dotted min, D smin; m58:3ff, D sbr, longa under corona

T notes same

B m18:3ff, F min, G sbr, E min, D sbr; m34, A 2 sbr; m58:2, E min

SG 2 refrain, ouvert, and clos of virolai, 'Adieu mes amours,' given in T

S m8:4ff, A black sbr (error); m15:2:2, C smin; m32:2ff, A, B flat min; m54:2:2, C smin

A m25:4:2, G sbr (error); m47:4ff, D black sbr, C black smin, white sbr; m49:4ff, G dotted min, F smin

T m18:4, B flat, A smin

B m18:3ff, F min, G sbr, E min; m39:2, E sbr (error); m57:1ff, G sbr (error); m58:2, E min

SG 3

S and A, Josquinus Pratensis; Dorius; notes same

T and B part-books wanting

15. Pour quoy non

Pe. de larue 4 f. 17'-18

Brux 1 notated a 5th lower than Odh; all voices underlaid with chanson text; (the following report has been transposed to correspond to Odh)

S m13, D br under corona; m24, F br under corona; m65:3, F, E smin

15. Pour quoy non (cont'd)

A m6:1ff, E dotted min, D smin; m21:1ff, E dotted min, D smin; m60:2, G min

T m31:1ff, B flat dotted min, C smin; m37:1ff, C longa, 2 sbr

B m13, B flat longa under corona; m29:1ff, F sbr; m43:2ff, 2 min; m67, both high and low F given

17. Mon mignault / Gratieuse (A, T, B)

Anon.

4

f. 19'-20

Dij complete text of the rondeau, 'Mon mignault,' given; refrain and second stanza of rondeau, 'Gratieuse,' given, third stanza wanting

S C clef 1st line used; m5:1ff, F dotted smin, G smin (error for fusa); m21:1ff, D sbr under signum congruentiae; m31:4ff, A sbr

A m44:1, flat before E; m46, B flat and D, longae

T C clef 3rd line used; m13:2, G min; m17-m22 omitted by error; m39:2, G min

B m29:1ff, C min, E dotted min, D smin, F dotted min, E smin; m41:4, B flat min; m44:3ff, C sbr (error); m45, last note F (error)

SG 1

S, A, and T, notes same

B m8:3ff, E black sbr (checked as error)

19. Helas ce nest pas sans rayson

Sthokem

4

f. 21'-22

FP

S m49:3ff, G br, F sbr occurs twice (an error)

A, T, and B notes same

SG 1

S m49:3ff, G br, F sbr occurs only once (correction of Odh where they occur twice)

A, T, and B notes same

20. De tous biens playne

Anon.

4

f. 22'-23

Kob complete rondeau text given

L 3 meter signature in each voice is C (Odh has c)

S m5:1ff, G dotted br; m14:3, G, F, smin; m17, B flat br; m18, A br; m59:3, G, F smin

A not in this Ms

T m18, F br; m19, B flat br

B signature of 2 flats; m30, D br; m33, D 2 sbr; m42:3ff, G br

P 1

S m7:2, A min; m14:4, E min; m33:4, E min; m58:3ff, G br, F sbr

A not in this Ms

T m21:2ff, C, C, B flat min; m40:4, E min; m51:1ff, G br

B m1:1ff, high G dotted longa; m15, E sbr, min, no flat; m16:4, B flat min; m19, G 2 sbr; m30, D br; m36:4, F min; m39:1ff, D sbr; m42:3ff, G br

Ulm (part-book a, f. 17; b, -; c, f. 15; d, f. 16)

S C clef 1st line used; m5:1ff, G dotted br; m7:2, A min; m13:2, A, G smin;

m14:2ff, E min, F sbr; m17:1ff, B flat br, A br, G br; m33:2ff, F sbr, E min;

m45:3ff, D dotted sbr, C 2 min, B min; m59:2ff, F, E smin, F sbr

A not in this Ms

T m5:3ff, B 2 sbr; m8:1, no flat before E; m19, B flat br; m21:2ff, C sbr, B min;

m40:4, E min; m51, G br; m54:3, no flat before E

B m1:1ff, low G br, 2 sbr; m3, high G 2 sbr; m5:1, no flat before E; m15:1, no flat before E; m16:4, incorrectly B flat sbr; m19, G 2 sbr; m30, D br; m36:4, F min; m41:1ff, B flat, G sbr; m43:1ff, G br; m52:1ff, B flat sbr

23. Amours amours amours Japart 4 f. 25'-26

F 59

S C clef 2nd line used; m12:1:2, A smin; m17:3, min rest; m28:4ff, A sbr, F dotted min, E, E, D smin; m39, F br under corona; m41:1ff, A sbr, F sbr; m42:1ff, D dotted sbr; m45:2ff, flat before E; m45:4ff, D dotted min, C smin; m54:4ff, A black sbr, G smin, F dotted min, E, E smin (D omitted), F longa

A m10:2ff, C, D min; m19:2ff, F black sbr, E, D fusae; m38:3ff, C sbr, br under corona; m42 begins with an extra min rest; m43:3, F min (the passage m40:1 - m43:3 is thus set ahead one quarter of a meas.)

T m26:2ff, C sbr; m39, F br under corona; m42:3ff, D br, sbr; m45:4ff, F dotted min, E smin

B F clef 3rd line used; m39, F br under corona; m45:1:2, G smin; m50:1ff, E sbr

24. Cela sans plus non sufi pas Anon. 4 f. 26'-27

F 59

S m19:1, C min; m31:3ff, C sbr, min; m35:4ff, G dotted min, F smin; m45:2ff, C sbr, B flat min

A m33:4ff, D dotted min, C smin

T m17:1, C min; m28:4ff, flat before A

B notes same

25. Rompeltier Anon. 4 f. 27'-28

F 121 meter signature is ϕ 3 in S, T, and B; ϕ in A.

S m10:1ff, G br, sbr

A m29:3, D sbr; m30:1ff, E br, C sbr; m31:1ff, D sbr

T notes same

B m25:3, D sbr; m29:3, sbr rest; m30:1ff, A dotted sbr, B flat min, C sbr; m31:1ff, B flat sbr

26. Alons ferons barbe Compere 4 f. 28'-29

Cort The composition is longer by 38 measures in this Ms than in Odh

S m10:1ff, B flat dotted min, A, G fusae; m46:4ff, A sbr

A m25:3ff, C sbr, br; m34:3, no flat before E; m46:1ff, F dotted min, E, D, C, B, A smin

T (this voice in P 1817) m22:1ff, B flat, C min; m33:4, B flat min; m43:1ff, D black sbr, C, B flat fusae; m47:2, G min

B this part-book wanting

F 164-7 In this Ms the composition is the same length as in Odh

S m46:4ff, A sbr

A m17:3ff, flat before E; m34:3, no flat before E

T m36:4, C, B smin

B m36:3ff, D 2 sbr

SG 3

S Dorius; m11:3ff, br rest (error)

A Dorius; notes same

T and B part-books wanting

27. Tmeiskin Anon. 4 f. 29'-30

F 59

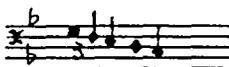
S m39:3ff, A black sbr, G smin; m46:1, B flat min

A m24:1ff, A sbr; m41:3 ff, D 2 sbr

T m14:1ff, D dotted min, C smin

B m18:1ff, notated as follows:

m28:2, no flat before E



27. Tmeiskin (cont'd)

L 2

S C clef 1st line used except for first system which shows C clef 2nd line;
m12:3ff, B flat 2 min; m38:3ff, B flat br, A sbr

A not in this Ms

T m13:1ff, B flat 2 min; m20:3ff, C 2 min; m28, B flat br; m32:3ff, C sbr; m33:3ff,
C 2 min; m42:3ff, F 2 min, B flat br; m47, A br

B m3:4, B flat, A smin; m9, D 2 sbr; m19:2:2, B flat smin; m22:4ff, no flat before
E; m25:4ff, flat before E; m28:2, no flat before E

28. Ung franc archier

Compere

4

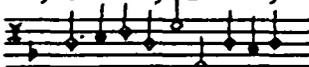
f. 30'-31

F 59

S no signature; m17:2:2, B flat smin; m39:4ff, A sbr; m43:4:2, G smin; m47:4ff,
A sbr

A signature of 1 flat; m20:2:2, E smin; m42:4ff, D sbr

T m10:4ff, A sbr; m21:2ff, G sbr, F min; m27:1ff, D 2 min; m31:4ff, no flat before
E; m45:1ff, A min, G min, A, B smin, C, D, B min, C sbr

B m3:1ff,  m16:2:2ff, B flat smin, G sbr; m28:1ff, D br, sbr;
m38:1ff, G sbr; m45:4ff, min rest, F, G min; A sbr; m48:1ff, no flat before E

30. Helas que il est a mon gre

Japart

4

f. 32'-33

F 59

S at m17, meter signature ϕ 3; m25:3:2, B, C smin; at m37, sign for repeat and ϕ 3;
m59:1ff, F sbr, E, D br, C sbr, D longa

A m13:1ff, D min, A black sbr, B smin, C, B min; m16, meter signature ϕ 3; m20:1ff,
A sbr, C dotted sbr, B min; m24-m25, blackened notes; m29:2ff, F black sbr, G
smin; m30:1ff, A 2 sbr, br, sbr rest, A sbr, G sbr; m38:2:2, B, A smin; m39, A,
B sbr, A min (error, B sbr should have been dotted); m40:1ff, A dotted sbr, B
min, C sbr; m42-m43, blackened notes; m49:2ff, blackened notes, G br; m54:1ff,
C dotted br; m59-m60, blackened notes

T m15, D 2 sbr; m17, meter signature ϕ 3; m24-m25, blackened notes, A black dotted
sbr, G smin; m59-m60, blackened notes

B m11:4ff, flat before B; m13:3ff, A sbr; m22-m25, blackened notes; m22:3ff, C
black br; m27, D 2 sbr; m33:1ff, C dotted sbr, min; m37, meter signature ϕ 3;
m46-m47, blackened notes; m48, notes are not blackened; m49, blackened notes;
m55, notes are not blackened; m56-m57, blackened notes; m58, notes are not
blackened; m59-m60, blackened notes

SG 3

S Dorius; m26, single bar after longa under corona; m37, meter signature 3

A Dorius; m26, single bar after longa under corona; m37, meter signature 3

T and B part-books wanting

31. Amor fait mult tant que nostre argent dure / Il
est de bonne heure ne (T) / Tant que nostre
argent dure (B)

Anon.

4

f. 33'-34

FR

S m19:1, no flat before E; m24:3ff, D sbr, min; m26:3ff, D dotted sbr, C, C, B min;
m39:1ff, A sbr, min rest

A m10:1:2, E smin; m14:3ff, no flat before E; m34:3ff, D sbr; m38:3ff, A sbr;
m48:3, C min (correction of Odh which has D); m49:4ff, C, B smin, D longa

T C clef 4th line used; m11:1ff, D sbr, min; m20:3ff, F dotted min, E smin; m28,
A br; m34:3ff, F dotted min, E smin; m49:3ff, B flat sbr

B no signature; m3, G 2 sbr; m35:1ff, G, A sbr

31. Amor fait mult tant que nostre argent dure (cont'd)

Tour

T (only) C clef 4th line used; m11:1ff, D, B flat sbr; m12, A br; m17:1ff, C br; m21, G br; m28, A br; m30, C br; m32:3ff, F dotted min, G smin; m33:1ff, A, B flat min

32. Nostre cambriere si malade estois

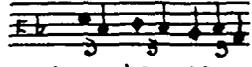
Anon.

4

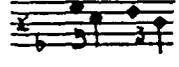
f. 34'-35

F 164-7

S m8:1ff, F sbr, min; m15:3ff, no flat before E; m26:3ff,  m42:1ff, no flat before E; m46:4ff, F dotted min, E, D fusae; m50:3ff, like m26:3ff; m53:3ff, B flat min, A, G smin; m55:1ff, like m53:3ff

A m16:4ff, F min, E dotted min, D smin; m36, F 2 sbr; m45, F dotted min, E, D fusae; m48:3ff,  m55:1, E min

T m1:3ff, F sbr, 2 min; m40:3ff, no flat before E; m50:3ff, like m48:3ff of Altus

B signature of 1 flat; m1:1ff, B flat sbr, 2 min; m4:3ff, D sbr; m23ff,  m34:1ff, F dotted min, E, D fusae; m48:3ff, like m26:3ff of Superius

33. Acordes moy ce que je pense

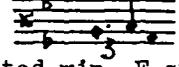
Anon.

4

f. 35'-36

F 59

S m14:3ff, D dotted min, E smin; m30, F longa under corona (and 2 short parallel lines like an incomplete sharp before it); m42:1ff, B dotted min, C smin; m44:2ff, F dotted min, E smin; m49, C 2 sbr; m59:3ff, F sbr

A m31, D br under corona and with no indication of 3 measures rest; m40:4ff, B flat black sbr, A smin; m44:3ff,  m51:4ff, B flat sbr; m53:1ff, F black sbr, G smin; m53:4ff, D dotted min, E smin; m60, E dotted min, D smin, D longa

T m7:2ff, D black sbr, B smin; m19, C 2 sbr; m27:3ff, B flat min, A, G smin; m28:2ff, A dotted min, B smin, m53:4ff, B flat dotted min, G smin

B m7:1ff, G min, F, E smin; m38:4ff, B flat black sbr, A smin; m42:4ff, B flat black sbr, C smin

P 1 refrain text underlies S completely; other voices partially

S m31, double bar; m41:2, C, B smin; m42:1ff, B dotted min, C smin; m44:2ff, F dotted min, E smin; m49, C 2 sbr

A labeled Contra; m31, double bar; m40:4ff, B black sbr, A smin; m51:4ff, B sbr; m53:1ff, F black sbr, G smin; m53:4ff, D dotted min, E smin; m60, E dotted sbr, D min

T m7:2ff, D dotted min, B smin; m9, signum congruentiae over rest to indicate entry of upper voices; m19, C 2 sbr; m27:3ff, B flat min, A, G smin; m28:2ff, A dotted min, B flat smin; m31, double bar; m53:4ff, B flat dotted min, G smin; m59, between 2nd and 3rd beats an extra A dotted min, G smin checked as error

B labeled Contra; m7:1ff, G min, F, E smin; m31, double bar after br under corona; m38:4ff, B flat black sbr, A smin; m42:4ff, B flat black sbr, C smin

35. Le serviteur

Anon.

4

f. 37'-38

Porto The Ms is written in ancient black notation with occasional passages in red; each voice has signature of 2 flats.

S m14:4ff, D min, C dotted smin, B fusa; m22:1ff, G dotted sbr, F, F, E min

T m5:1ff, G omitted (beats 1 and 2 wanting); m10:3ff, B flat, C min; m20-m21, B flat, A, D, C in one long ligature in red; m31:4, no flat before A

C not in Odh (only S and T are common to Odh and Porto)

36. James james james Anon. 4 f. 38'-40

FIM

S m6, D 2 sbr; m10:3ff, C sbr; m14:1ff, A sbr, min; m15:1ff, B flat sbr, min; m16:1ff, A sbr, min; m17:1ff, G sbr, min; m18:3ff, G sbr, min; m21, B flat 2 sbr; m24, F 2 sbr; m35:2ff, F, E min; m43ff, G br (3 beats); m55:3, no sign; m65ff, A 3 sbr, G br, B flat sbr, A br, sbr; m69:1ff, A br, sbr; m70, and m73, blackened notes; m77:1ff, G, B flat 2 sbr (1 beat and 2 beats); m82:2ff, A, B flat smin; m83:1ff, F min, G, A smin; m83:4ff, A sbr

A m4:1ff, D br, sbr; m14, incorrectly C 2 sbr, min (should be 1 sbr, 2 min as in next measure); m15:1ff, G sbr, 2 min; m16:3ff, F 2 min; m17:1ff, D sbr, 2 min; m28:1ff, D sbr, 2 min; m51:1ff, C 3 black sbr, G 3 black sbr, E 2 black sbr, F black sbr, D 2 black sbr, E black sbr; m64:1ff, D 2 sbr, E sbr; m70:1ff, D black sbr, black br; m71, D white sbr, white br; m76, F 3 sbr; m80:1ff, D, C min; m83:1ff, F sbr

T C clef 4th line used; m16:1ff, C sbr, 2 min; m17:1ff, B flat sbr, 2 min; m18:3ff, G sbr, 2 min; m21, D 2 sbr; m22:1ff, C sbr, 2 min; m35:1ff, C min, D dotted min, E smin; m71:1ff, A br, 2 sbr rests, G sbr, dotted sbr, A min, B sbr; m76:1ff, 3 sbr; m82:2, C, D smin

B this part-book wanting

38. Je nay dueul Agricola 4 f. 42'-44

Brux 1 all voices underlaid with refrain and ouvert of virelai text; clos and tierce not given

S m7, D br; m10:1ff, C incorrectly dotted sbr; m41:4ff, F 2 min; m53:4ff, E dotted min, D smin; m59:1ff, A br, 2 sbr; m70, F 2 sbr; m76:4ff, B flat dotted min, A smin; m82:3ff, F dotted sbr, E, D smin; m92, sign for repeat

A m9:1ff, flat before B; m14:2ff, C min, smin; m29:4ff, flat before E; m44:4:2, E smin; m54:1ff, no flat before B; m59:1ff, A br, sbr; m88, no corona over C; m92, C br under corona, followed by sign for repeat

T m16:2ff, C min, smin; m17:1ff, A br, sbr; m22, A br; m29:4ff, flat before B; m40, sharp before B; m41, A 2 sbr; m63:1ff, flat before B

B m16:3ff, F 2 sbr; m30:1, flat before E; m41:4ff, D 2 min; m92, A br under corona, followed by sign for repeat (the passage m59-m92 has no signature in Bassus, a flat being written in before B of m83. This leaves the B's of m75, m80, and m81 natural in Brux 1)

Cort The three extant voices of this composition are underlaid with refrain, ouvert, and clos of the virelai text; text of tierce is wanting. No note-for-note comparison was recorded, one noteworthy variant, however, being the location of the sign for repeat at the end of m88 instead of m92 as in Brux 1 and L 1

FR Superius is underlaid with refrain, ouvert, and clos text of virelai; text of tierce is wanting.

L 1 All voices are underlaid with text of refrain, ouvert, and clos of the virelai; the tierce is wanting

S m11:3ff, D br; m41:4ff, F incorrectly dotted sbr; m59:1ff, A br, sbr; m70, F 2 sbr; m88, signum congruentiae used instead of corona over E br; m89, A longa followed by double bar and sign for repeat

A m10, A 2 sbr; m13:1ff, F sbr instead of rest; m42:1ff, A dotted min, B smin; m44:3ff, F min, E, D smin; m47:3ff, D (sic) sbr; m54:1ff, no flat before B; m59:1ff, A br, sbr; m62:1ff, D longa, half white, half black; m64:2ff, D incorrectly min; m70:3ff, A, B min; m88, signum congruentiae used instead of corona over C br; m92, C longa followed by double bar and sign for repeat

T m10, E 2 sbr; m17:1ff, A br, sbr; m60:1ff, C sbr, min; m88, signum congruentiae over G brevis; m89:1ff, F br, sbr; m92, E longa followed by double bar and sign for repeat

38. Je nay dueul (cont'd)

B no signature; m47, rest missing; m88, signum congruentiae over C br; m89:lff, D br, sbr; m92, A longa, double bar, and sign for repeat

40. He logerons nous

Anon.

4

f. 45'-46

Cort one verse of text appears in S and A; two verses in T

S m10:lff, F sbr, min; m47:lff, F sbr, min

A m2:lff, D sbr, min; m6:2, B min; m8, C 2 sbr; m39:lff, D sbr, min; m45, C 2 sbr

T m2:lff, B flat sbr, min; m6:2, B min; m9:lff, B flat sbr, min; m43:2, F min; m46:lff, B flat sbr, min

B this part-book wanting

F 59

S no key signature; m10:lff, F sbr, min; m20:lff, flat before B; m35:3ff, G 2 sbr

A m2:lff, D sbr, min; m6:2, B min; m8, C 2 sbr; m39:lff, D sbr, min; m45, C 2 sbr

T m2:lff, B flat sbr, min; m6:2, F min; m9:lff, B flat sbr, min; m43:2, F min; m46:lff, B flat sbr, min

B m2:lff, B flat sbr, min; m5:lff, flat before E; m8:lff, C sbr, min; m22:lff, D dotted sbr; m39:lff, B flat sbr, min; m42:lff, flat before E

SG 3

S Dorius; notes same

A Dorius; notes same

T and B part-books wanting

41. Vostre bargeronette

Compere

4

f. 46'-47

Cort

S meter signature C; m19:4ff, G sbr; m21, F longa followed by double bar, but without corona; m24:lff, B flat dotted sbr, min; m34:4, F min; m49:lff, C sbr, min

A meter signature C; m3:lff, F min, E, D smin; m20:3ff, C longa with corona and bar through the staff; m48:3ff, F sbr, min; m52:4ff, high F min, E, D smin, D sbr

T meter signature C; m21:lff, F longa followed by double bar; m33:4, C min; m51:lff, F sbr, min

B part-book wanting

42. Je ne demande aultre de gre

Busnoys

4

f. 47'-48

P 1

S m15:2ff, E, E, D min; m20:3ff, G 2 sbr; m26:2ff, C dotted min, B flat smin, A min; m27:3ff, E dotted min, F smin; m31, no corona over A; m41:4ff, F black sbr, G smin; m43:2, A min; m52:2ff, F, G min; m53:1:2, F smin

A labeled Contra; m5:4:2, B, D fusae; m8, F black sbr, smin; m22, E 2 sbr; m29:lff, D sbr, B flat dotted sbr; m30:3ff, F sbr with no corona, 2 sbr rests; m37:3ff, A dotted br; m41:4ff, D, E min; m46:4ff, C min, D, C, B flat, A smin, B flat dotted min, A smin; m52:2, D min; m63:lff, no flat before E

T m25:3ff, E sbr; m29:lff, F sbr, sbr rest, longa rest (no corona); m60:2, D, E smin; m61:2, G, F smin; m63:4ff, C dotted min, low F smin

B m28:2ff, C dotted sbr; m31, no corona; m33:3ff, A sbr, br; m38:2, E min; m43, last 2 beats, C, omitted (error); m51, br rest omitted (error)

44. La morra

Yzac

3

f. 49'-50

Form

S mlff, D longa; m3, C br; m5, A br; m22, B flat min, A, G smin; m47:4ff, C sbr; m57:4ff, B flat sbr; m63ff, the melodic motive appears one more time in Form

T 'H Isac: La morra' added in contemporary long hand; m1:lff, D longa; m11:4ff, D sbr, C, B flat smin; m24, G sbr, sbr rest; m30:4ff, E dotted min, D smin; m35, D br; m47:3ff, flat before E; m61:3, flat before E; m63:1, flat before E; m63ff, the motive, rest, D, E flat, D, D, appears one more time in Form

44. La morra (cont'd)

B m5, D br; m11:4ff, B flat sbr, C min; m13ff, G br, sbr rest; m17, D br; m19, B flat, E flat sbr; m22:4, E, F smin; m24:1ff, sbr rest, G dotted min, A smin, B flat dotted sbr; m28:4ff, no flat before E; m59:1ff, D sbr; m63ff, the melodic figure appears one more time in Form; m64:4, flat before E

Heilbr

S, A, and T part-books wanting

B m28:4ff, no flat before E; m46:2, no flat before E

Leip

S m4, B flat 2 sbr

T (on f. 86); m12:1:2, C, B flat fusae; m16:2ff, D 2 min

C (on f. 85'); no key signature; m19:4, flat before E; m20:1ff, D dotted smin (checked as error); m28:4ff, no flat before E; m36:3, flat before B; m44:1, B flat smin (checked as error); m53:2, F smin (error, though not so checked in Leip); m55:4, E smin (checked as error); m61:1ff, G dotted min, F smin; m65, last note A (error)

SG 2

S m42:3, no flat before E; m57:4ff, B flat sbr

A This Ms shows an Altus not in Odh but like that of SG 3 below.

T m22:1ff, no flat before E; m54:1ff, no flat before E; m61:3, flat before E

B no key signature; m29:4, there is a flat before F; m56:4, no flat before E; m61:3, flat before E. At the end of this voice one reads, '1514 in vigil Laurentii.'

SG 3

S Dorius; notes same

A This Ms shows the following Altus not in Odh:

T and B part-books wanting

or. Henricus Isaac *Dorius.*

44. La morra (cont'd)

Zw

S m47:4ff, C sbr; m50:1, D smin (checked as error)
 T m57:1, B flat min (error)
 C m14:4ff, G min (dot is missing, error); m27:1, incorrectly D

45. Me doibt

Compere 3 f. 50'-51

Dij S is underlaid with text of refrain and ouvert of the virelai; clos text appears below S on f. 187', tierce text below D on f. 186'; the name 'Bourbon' stands in the left-hand margin of f. 186'.

S m27:3ff, B flat dotted min, A, G fusae; m54, signum congruentiae over F sbr
 T m21:2, F min is repeated incorrectly, one F standing at the end of a system, another at the beginning of the next system; m38:1ff, D br, sbr; m51:3, no flat before E; m54, signum congruentiae over A sbr
 C m26:3, F, D smin; m27:3ff, flat before E; m38:1ff, G br, 2 sbr; m41:1ff, G sbr; m46:3, flat before E; m47:4, D min; m54, signum congruentiae over D sbr

Zw notes of this composition are written in red ink in all part-books

S m37, G longa with corona and no double bar; m38:1ff, B flat dotted br
 T m4:1ff, F 2 min; m19:4ff, A sbr (error); m37, G longa under corona, but with no double bar; m54:3ff, notes G, C, B flat, and A omitted (error)
 C m37, G longa with corona, but with no double bar; m50:4, F min

46. Male bouche / Circunderunt me (C)

Compere 3 f. 51'-52

Rhau A motet text, 'O Domine,' is found underlying all voice-parts.

S m16, A br; m31:2ff, F 2 min
 T from m28 to end, F clef 3rd line used; m39:4, no flat before B
 C F clef 4th line used; m22:2ff, A min, smin

SG 2

S, T, and C notes same as in Odh

47. Ihome banni

Agricola 3 f. 52'-53

SG 1

S, T, and C notes same as in Odh

48. Ales regrets

Agricola 3 f. 53'-54

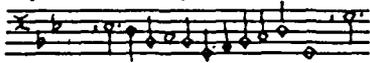
SG 1

S notes same
 T m1:1ff, C br, sbr
 C notes same (This voice is labeled 'Discantus' in SG 1, though it is identical with Contra of Odh and occupies the usual Contra position at the top of the recto folio.)

49. La stangetta

Anon. 3 f. 54'-55

Form

S m4, A br; m6, F br; m11:3ff, G br; m12:3ff, A sbr, min
 T 'La stangetta' has been added in contemporary long hand; m6, A br; m8, F br; m30, B flat br
 C signature of 2 flats; m2, A br; m4, F br; m6, D br; m22:4, G min; m24-m27 have a quite different reading in Form:  m28:2:1, C smin; m36:2, C min; m37:1ff, flat before E; m39:3:2, G smin; m53:2ff, flat before E; m56ff, G, F, G, D min; m58:2ff, flat before E

49. La stangetta (cont'd)

FP 'La stangetta' appears here as a title, i.e., above, not below, the music.

S notes same

T m10:1ff, D sbr, min; m58:1ff, G br under corona, G br, G longa

C m53:2ff, flat before E; from m46 to end, signature of 2 flats

Heilbr

S and T part-books wanting

C m4, F br; m6, D br; m36:2, no flat before E; m53:2ff, flat before E

Zw

S m6, F br

T notes same

C m30:2ff, A sbr (obviously an error in pitch), high G sbr (an error in rhythm)

50. Helas

Yzac

3

f. 55'-56

F 59 S and C show the incipit, 'Helas que devera mon cuer.'

S notes same

T m41:2ff, no flat before E; m56:1ff, C dotted sbr

C m10, F br; m49, A, F sbr; m52:1, this note unfinished; m56, D sbr (error in pitch)

Form

S treble clef used; m58:2ff, G dotted min, C smin

T 'H. Isac: Hellas ie suis mary' added in ink in contemporary long hand; m29:1ff, F br, sbr; m55:1ff, C longa

C m10, F br

Heilbr

S and T part-books wanting

C m10, F br

Zw 'Isaac' given in each part-book

S, T, and C notes same

51. Se mieulx

Compere

3

f. 56'-57

SG 1

S, T, and C notes same

52. Helas

Tintoris

3

f. 57'-58

F 59

S m2:1ff, B dotted min, C smin; m25:4:2, C smin; m26:1ff, A sbr; m34:4, C min (error); m41:1, F min; m44:4ff, G dotted min, F smin, G min; m52:4ff, E sbr

T signature of one flat; m25:2ff, D sbr; m37:1ff, D br, sbr

C m15:3, flat before E; m20:4, flat before B; m51:2:2, E, D fusae

Zw

S and T notes same

C m13:2ff, B flat 2 min

53. Venis regrets

Compere

3

f. 58'-59

Brux 2 S is underlaid with refrain of the rondeau text; this text is given only partially in the lower voices.

S m10:3ff, D 2 sbr; m11:4ff, G sbr; m17, C 2 sbr; m19:4, B flat, A smin; m26, A br; m33:4ff, G sbr; m37, E br under corona with single bar; m49:4ff, E sbr; m63:4ff, G sbr

T m7, A br; m17:4, B flat, A smin; m22, B flat 2 sbr; m26:1ff, D br, sbr; m37:1ff, C br under corona with single bar; m48, G br; m55:1ff, A 2 sbr, G 2 sbr; m60:1ff, C br, sbr

53. Venis regrets (cont'd)

C m24:1ff, F sbr, br; m27, G br; m38, G br under corona; m40, G br; m51:3ff, B flat br, sbr; m54:1ff, D 2 br; m56, no flat before E br

SG 2 The incipit 'Alle regretz' is found in all voices.

S m9, A br; m17, C 2 sbr; m18, D br; m26, A br; m27, B flat 2 sbr; m33:4ff, G sbr; m46, D br; m49:4ff, E sbr; m56, G br; m63:4ff, G sbr

T m22:1ff, B flat dotted min, A smin, B flat sbr; m28:4ff, D sbr; m37, C br under corona; m40, B flat br; m44, A br; m48, G br; m55, A 2 sbr; m56, G 2 sbr; m63:2ff, D, B flat smin, C sbr

C m5:2:2, A smin; m17:1ff, F sbr and longa rest; m22:3ff, flat before E; m23, F br; m24, br rest; m25:1ff, F dotted sbr, E, D smin; m26, D br; m27, G black br (checked as error); m35:4ff, F sbr, G, A, min; m38, G br under corona; m54:1ff, D br, 2 sbr; m56:1ff, no flat before E

Tour T only, underlaid with refrain text

T mlff, C dotted br; m55, A 2 sbr; m56, G 2 sbr; m63:1ff, C min, B flat, A smin

Zw

S m4, omitted; m7:1ff, F dotted sbr; m21:1ff, G min, A sbr (incorrect time values)

T m5, omitted; m19:1ff, A sbr, min; m22, B flat sbr (error); m41ff, A omitted and C of m42 br instead of sbr

C m4:4, F min; m5, omitted; m6:1ff, B flat min, G sbr, G min; m7, D 2 sbr; m45:1ff, flat before E

54. Ma bouche rit

Okenhem

3

f. 59'-60

Form

S m5, C br; m12:3ff, E br; m22:3ff, G dotted min, A smin; m31:1ff, D min, C, B smin, A sbr, G min; m41:2:2, C, B fusae; m46, E longa, no double bar; m50, C br; m51, D br; m55:1ff, A longa; m58, E br; m65:3ff, C longa

T The name 'Ockeghem' has been added in pencil and, in ink, in a contemporary hand, 'Maie (sic) bouche rit.' m7:2ff, A, B smin, C min, B, A smin; m11, A br; m46, E longa, no double bar; m48, C br; m49:4, C min; m50, A br; m55:3ff, F longa; m69:1ff, E dotted br

C mlff, A dotted br; m8:2, D min; m17:1ff, flat before F; m18:1:2, D smin; m19:1ff, C, A, G sbr, high E, C min, E sbr, D, B min; m41, D dotted sbr; m43:2:2, A smin; m44:3ff, C min, B, A smin; m46, B longa, no double bar; m47:4, C min; m48, A br; m50, C dotted min, D smin

P 1 meter signature in each voice, C

S m22:3ff, G black sbr, A smin; m31:4ff, A sbr, G min; m43:2, G min; m46, E longa, no double bar; m55:1ff, A dotted br; m64:3ff, 2 sbr rests; m69, corona under G

T m46, E longa, no double bar; m49:4, C min; m69:1ff, corona over 1st E

C m8:2, D, C smin; m36:4ff, C sbr; m37:3:2, F smin; m43:1ff, C black sbr, A smin, B dotted min, C smin; m46, B longa, no double bar; m47:4, C min; m50:1ff, C black sbr, D smin; m69:1ff, corona over low E; m72, last note high E

P 4 S underlaid with text of refrain and ouvert of the virolai; text of clos given below S on f. 5; tierce below S on f. 4'

S m22:3ff, G black sbr, A smin; m31:4ff, A sbr, G, F smin; m68:2ff, D, C min; m69, signum congruentiae under G; m70:2, B min; m72, sign for repeat

T m10:4, C, B smin; m36:4:2, G smin; m49:4, C min; m69, signum congruentiae over 1st E; m72, sign for repeat

C m1, A br; m12:4ff, C sbr, min; m17:4ff, E sbr; m24:3:2, D smin; m43:2:2, A smin; m44:4:2, B smin; m47:4, C min; m50:1ff, C black sbr, smin; m69:1ff, signum congruentiae over E; m72, sign for repeat

Wolf S underlaid with text of refrain and ouvert of virolai; text of clos and tierce wanting; meter signature of 1st part C, of 2nd part C

S m16:3ff, E is omitted (error); m22:3ff, G dotted min, A smin; m31:4ff, A sbr, G,

54. Ma bouche rit (cont'd)

F smin; m69:1ff, signum congruentiae over G; m70:3ff, C min is repeated (error)
 T ml1, A br; m49:4, C min; m53:3ff, sbr rest only (error); m62:4ff, C, D sbr; m69,
 signum congruentiae over 1st E
 C m8:2, D, C smin; m40:1ff, E br, C sbr (both should have been blackened); m43:2:2,
 A smin; m47:4, C min; m50:1ff, C dotted min, D smin; m72, high E longa

55. Royme de fleurs

Alexander

3

f. 60'-61

- L 1 All voices are underlaid with text of refrain, ouvert, and clos of the virelai;
 text of tierce is wanting; some verses of text are wanting in lower voices
 S ml2:1, D min; ml7:2ff, G black sbr, F, F, E smin; m31ff, B br, sbr, 2 min; m39ff,
 F sbr, 2 min; m45:2ff, G 2 min; m48, corona over G br; m71:3ff, C sbr, sbr rest,
 G black sbr, A smin, B sbr; m79:2ff, D dotted min, E, E, D smin
 T F clef 3rd line used; m6, A sbr, min; m7:3ff, E 2 min; ml0ff, G br, sbr; m29ff,
 E br, sbr; m31ff, G br, sbr, 2 min; m33ff, A 2 sbr; m35:1ff, A 2 min, G min, A
 sbr, G, F smin, E 2 min; m41, C sbr, 2 min; m48, corona over G br; m52:4ff, D min,
 E sbr; m55, C br; m70:1ff, A br, sbr
 C no key signature; m4:2ff, E dotted min, D, C, B smin; m6, F sbr, min, m8ff, B br,
 sbr; ml0:3ff, B black sbr, C, D fusae; ml2, G br; m26, A 2 min, C 2 min; m28:1:2,
 B smin; m29ff, C longa, half white, half black; m32, E 4 min; m33:1, A sbr; m39,
 D sbr, 2 min; m48, no sign; m53:1ff, C sbr; m60:1ff, D sbr, min; m65:3ff, D br;
 m70:1ff, D sbr, min; m79, A to be read sbr, notated as first half of a ligature
 cum opposita proprietate
- P 2 S and T underlaid with text of refrain, ouvert, and clos of the virelai; text of
 tierce is wanting
 S signature of one flat; ml2:1, D min; m26:4:2, C smin; m31:1ff, B flat br, sbr, 2
 min; m39, F sbr, 2 min; m40:1ff, G dotted sbr, min; m41, E br; m45:1ff, min rest,
 G, F min; m48, no sign; m61:3ff, C 2 min
 T F clef 3rd line used; signature of one flat; m6:1ff, A sbr, min; m7:3ff, E 2 min;
 ml0:1ff, G br, sbr; m29:1ff, E br, sbr; m31:1ff, G br, sbr, 2 min; m36:3ff, E 2
 min; m41:1ff, C sbr, 2 min; m43:1ff, B flat dotted sbr; m48, no sign; m51:1ff,
 A sbr, G, F min; m52:4ff, D min, E sbr; m63:3ff, C 2 min; m70:1ff, A br, sbr
 C m4:2ff, E dotted min, D, C, B flat smin; m6:1ff, F sbr, min; m8:1ff, B flat br,
 sbr; ml2, G br; ml5:2ff, C sbr (error); m26:1ff, A 2 min; C 2 min; m27:1ff, D
 black sbr, A, B, C smin; m32:1ff, E 4 min; m33:1ff, A sbr; m36:3ff, A 2 min; m39
 rhythm D 2 min, sbr; m45:3, F min; m48, no sign; m53:1ff, C sbr; m59:3ff, C 2 min;
 m60:1ff, D sbr, min; m70:1ff, D sbr, min; m77:2ff, A sbr

56. Si dederò

Alexander

3

f. 61'-62

Form

- S m4, G 2 sbr; m73:1ff, A dotted min, G smin
 T 'Si dederò' added in ink in contemporary long hand; m7, G 2 sbr; m29:1ff, G longa,
 sbr; m33:3ff, G, F min; m55:3ff, C longa; m60:2ff, A sbr, G, F smin
 C mlff, D longa; m8:2, flat before F; ml0:2:2, B fusa (probably a misprint); ml2:4ff,
 C sbr, B, A smin; ml9:3ff, F sbr; m54:2, flat before B
- Greif in part-book a, f. 9'; in c, f. 10; in d, f. 9' (nothing in b)
 S m4, G 2 sbr; ml0, G, A, B instead of E, F, G (undoubtedly an error); m49ff, G
 longa, part white, part black; m59ff, C dotted longa; m73:1ff, A dotted min, G
 smin; m74:4ff, E min, D min
 T in margin 'ps 131'; m7, G 2 sbr; ml3:3ff, D 2 min; m33:3ff, G, F min; m55:3ff,
 C br, sbr
 C m2, D 2 sbr; m7:1ff, B flat, A min; ml2:4ff, C sbr, B flat, A smin; ml9:3ff, F
 min, E, F smin; m22, black br (checked as error); m38:4ff, F dotted min, E smin;
 m47, D br; m58:1ff, sbr rest

57. Ales regres Hayne 3 f. 62'-63

Brux 2 complete rondeau text given; no record of musical variants made

Form 'Hayne: Allez regretz' entered in T part-book in ink in contemporary long hand; no record made of musical variants

L 1 S is underlaid with refrain text; complete rondeau text given

S C clef 1st line used; no key signature; notes same

T m1:1ff, C br, sbr; m36:1ff, A br, 2 sbr; m40:3ff, F, G min; m45:3ff, C br, sbr
C no key signature; m1:1ff, C br, sbr; m17:2ff, F dotted min, E, D fusae; m48:1ff, G sbr, min, F smin, A min; m50, C sbr, min

P 3 Hayne; in left margin, 'Bourbon' (author of the words); complete rondeau text given

S m33, corona over E; between m33 and m34 an extra br rest (error); m40, D br

T m1:1ff, C br, sbr; m4, F 2 sbr; m6, A 2 sbr; m33, C br under corona; m36:1ff, A br, 2 sbr; m40:3ff, F, G min; m45:3ff, C br, sbr; m50:3ff, F dotted min, G smin
C m1:1ff, C br, sbr; m17:2ff, F dotted min, E, D fusae; m33, C longa under corona; m48:1ff, G sbr, min, F smin, A min

58. Garisses moy Compere 3 f. 63'-64

Form

S m6:4ff, G sbr; m12:6ff, E sbr; 15:4ff, B flat min, A, G smin; m17:1ff, A sbr; m21, no sign over F; m32:4ff, G sbr, F min

T 'Garisses moy' added in ink in contemporary long hand; m4:5ff, F, E, D, C smin, E sbr; m14:2ff, D 2 min; m16:1ff, B flat min, A, G smin; m21, no sign over D; m26:4 ff, B flat sbr; m27:4ff, D sbr

C m5:1ff, C sbr; m9:2:2, E smin; m11:3ff, D, F, C min; m14:1ff, B flat min, A, G smin; m17:3ff, B flat min, A, G smin; m21, no sign over D; m29:5ff, F sbr, E, D smin; m33, high D

SG 1

S, T, and C all show an erasure over m21 of what looks to have been a corona; notes same

Tor S is underlaid with refrain text; complete rondeau text given

S m6:4ff, G sbr; m15:4ff, B flat sbr; m17:1ff, A sbr; m32:4ff, G sbr, F min

T m4:5ff, F, E, D, C smin, E sbr; m6:3ff, G incorrectly smin; m9:5ff, B flat sbr, min; m14:2ff, D 2 min; m21, D br (which looks black, error, under corona); m30:4, C min

C m5:1ff, C sbr; m11:2ff, G black sbr, F, E, D smin, C min; m17:3ff, B flat min, A, G smin; m21, D br under a corona; m31:3, E min; m33, last note is a longa on E above middle C (D was undoubtedly intended)

59. Mes pensees Compere 3 f. 64'-65

Form 'L. Compere: Mes pensees' entered in the T part-book in ink in a contemporary long hand; no record made of musical variants

L 1 complete rondeau text given

S m6:2, G min; m38, extra sbr rest; m58, sign omitted; m70:3ff, no flat before B; m75:3ff, B flat min, A, G smin

T m16:4, B min; m26:2ff, G, F min; m38:1ff, C br followed by sbr rest (extra half measure here, as in other voices); m55:1ff, E, D smin, C min; m63:3ff, E 2 sbr; m73:4, D smin (crossed out as error); m75:2ff, C, D min

C m5:1ff, G br followed by only two and one-half measures rest; m9:4ff, B flat, A min; m39ff, three and one-half measures rest (one-half measure more than in Odh)

P 1

S m72:3ff, B min, A, G smin

59. Mes pensees (cont'd)

T C clef 3rd line used; m26:2ff, G, F min; m27:2ff, D black sbr, C, C, B smin; m60, no flat before B

C m5, G br followed by only two and one-half measures rest; m9:4ff, B flat, A min

P 2

S m38, an extra sbr rest; m58, sign omitted; m70, no flat before B; m72:3ff, B min, A, G smin

T m26:2ff, G, F min; m38, C br, (an extra half measure here, as in other voices); m60, no flat before B

C m5, G br; m9:4ff, B (no flat), A min, G, F smin; m39:1ff, three and one-half measures rest (an extra half measure, as in other voices)

60. Fortuna per ta crudelte

Vincinet

3

f. 65'-66

P 1

S m5, sharp before B; m9, D br; m13:2, F, E smin; m29:2ff, B flat black sbr, G smin; m30:4, E smin; m38, D br; m42:2, B flat min

T m6, D br; m34:3, E sbr (error)

C C clef 4th line used; m5:1ff, G 2 br; m7:1ff, A flat black br, G, F smin, E flat dotted sbr, F min, G br; m20:4, G min; m31:3, A, G smin; m33:3ff, C dotted br; m35, sign omitted; m48:3ff, B flat incorrectly black sbr (in lig.); m50:3ff, G sbr; m51:1, flat before A

Q 16

S m9, D br; m13:2, F, E smin; m21:3ff, G dotted sbr; m26:4, B flat, A smin (error); m29:2ff, B flat black sbr, G smin; m30:3ff, G min, F, E smin; m35, corona over D br; m38, D br; m42:2, B flat min

A This Ms shows the following Altus not in Odh:

Cont. act 9.

Fortuna parte :-

The image shows five staves of handwritten musical notation. The first staff is labeled 'Cont. act 9.' and the second 'Fortuna parte :-'. The notation consists of rhythmic patterns and note values on a five-line staff, typical of early printed music.

T m6:1ff, D br; m35:1ff, B flat longa under corona; m46:2, B flat, A smin

B C clef 4th line used; m5:1ff, E 2 br; m7:1ff, A flat br, G, F smin, E dotted sbr, F min, G br; m20:4, G min; m31:3, A, G smin; m33:3ff, C dotted br; m35, sign omitted; m45:4ff, C sbr; m50:3ff, G sbr

61. Cela sans plus

Josquin

3

f. 66'-67

SG 1

S, T, and C notes same

61. Cela sans plus (cont'd)

Zw

S m33, corona instead of signum congruentiae
 T m33, corona instead of signum congruentiae
 C m7:3ff, E, F min (error); m33, corona over A br; m48:2, D min

62. Mater patris

Brumel 3 f. 67'-68

Form 'Ant. Brumel: Mater patris' entered in ink in T part-book in contemporary long hand

FP

S m3:1ff, G dotted br; m37 has two extra G's crossed out as error; m58, F br under corona as in Odh; m59, change to C clef 4th line; m61:1ff, B flat sbr
 T m58, A longa with corona; m70:1ff, G 2 sbr
 C m58, D longa, corona omitted

MU Glar This Ms is in the hand of Glareanus; complete text is given in each voice and each voice is labeled 'Trium ad Aequales.'

S (in T book of the Ms); m19:4ff, E dotted min, D smin; m21:1ff, F sbr; m22:1ff, G sbr, min, F sbr, G sbr, F 3 min; m25:4ff, G dotted min, F smin; m38:4ff, D min, G dotted min, F smin; m45:4ff, A dotted min, G smin; m47, G sbr, sbr rest; m55:4ff, G, F smin; m56:1ff, G sbr, F 2 min; m58, F br, corona omitted
 T (in A book of the Ms); m13:3ff, A 2 min; m19:4ff, B flat dotted min, A smin; m21:1ff, D sbr, sbr rest, D 2 sbr, 3 min; m58, F br corona omitted
 C (in B book of Ms); m22:4ff, B flat sbr; m23:4ff, B flat min; m35:3ff, G sbr, min rest, C min; m37, G 2 min, B flat 2 min, sbr; m45:2ff, D, E min; m57:1ff, G dotted sbr, A, B flat smin, C br, corona omitted

63. Malor me bat

Okenghen 3 f. 68'-69

Form 'Malheur me bat' entered in ink in T book in contemporary long hand; no record made of variants

F 59

S m19:4ff, C sbr; m21:4ff, D black sbr; m28, G br, sign omitted
 T m28:1ff, E min, sbr, sign omitted; m40:2, A, G smin; m42:3ff, A sbr; m44:3ff, E sbr, min; m46:1ff, C sbr, min
 C m5:3ff, A sbr; m11:1ff, B, C, B min; m17:1ff, B sbr; m19:4ff, A min (N. B. This passage between m17:1 and m20:1 is thus one beat behind its position in Odh); m23:1ff, F, E smin; m28, E br, sign omitted; m29, E 2 sbr; m39:4ff, A, G min; m58:1:2ff, B, A fusae, G min

SG 1

S m21:4 ff, D dotted min
 T m54:3ff, br rest (error)
 C m4:3:2, B smin

64. La plus des plus

Josquin 3 f. 69'-70

Form

S m18, E br; m20, B br; m33:3ff, B br; m37, sign omitted; m41:4ff, A sbr; m47:1ff, A dotted min, B smin
 T 'La plus de plus' entered in ink in contemporary long hand; m17, B br; m32:1ff, E longa; m37, sign omitted; m37:4ff, D, C, D, C, smin; m49:2ff, F sbr, E, D, smin; m52:1ff, A dotted br
 C m10:3 ff, no flat before B; m37, sign omitted; m47:2, A min

Zw

S m37, G br, sign omitted

64. La plus des plus (cont'd)

T m37, sign omitted

C m37, sign omitted; m41:4, F smin (checked in Zw as error); m45:3ff, A dotted sbr, min (checked as error in Zw, one beat too many)

65. Ales mon cor

Alexnder (sic) 3

f. 70'-71

Zw

S m35:3ff, G longa

T m13:4ff, C sbr

C m23:3ff, C sbr; m35:3, no flat before B

66. Madame helas

Anon.

3

f. 71'-72

Ver The composition is notated a whole tone lower in this Ms, with signature of 2 flats. (N. B. Citations from Ver are here transposed to correspond to Odh, i.e., G of Ver is reported here as A, etc.)

S m5:1ff, A 2 sbr, G 2 sbr, G min; m8, B longa with signum congruentiae; m18:3ff, flat before F (actually, E flat, in Ver); m35:3ff, A dotted sbr, G min, A dotted sbr, G, F, E min; m40, B br with signum congruentiae; m50:2, no flat before B

T m8, D longa with signum congruentiae; m24:1ff, F br, sbr; m37, D longa; m40, D br, sign omitted; m44:3ff, no flat before B; m52:3:2, A smin; m63, F 2 sbr; m72:3ff, D, C min, D sbr, C longa

C m8, G longa with signum congruentiae; m15, no flat before B; m19:3ff, no flat before B; m36:1ff, C, G, min, F dotted sbr, E, D, C min, B flat 2 sbr, C dotted min, E smin omitted; m43:1ff, C sbr, min, F sbr, min; m50:3:2, E smin; m57:3ff, no flat before B; m69:1ff, C sbr, min; m72:1ff, G, A min

Between m35 and m37 of Odh an extra measure is inserted in Ver; this seems a more correct reading of the composition than that given in Odh; scored, it reads as follows:

The image shows a musical score for three staves: Soprano (S), Tenor (T), and Cello (C). The score covers measures 35 to 40. Measure 35 is marked with a '35' above the staff. Measure 40 is marked with a '40' above the staff. The notation includes various note values, rests, and dynamic markings such as 'ff' and 'min'. The Cello part has a clef change to C clef on the 2nd line at measure 48, which is beyond the scope of this image.

Zw

S m13:1ff, C dotted br; m37, F br

T and C notes same

68. Tant ha bon oeul

Compere

3

f. 73'-74

Ver

S m6:1ff, D dotted sbr, E min; m12:4ff, G dotted min, G smin, F min; m15:3ff, C, D smin, E sbr; m23:1ff, E dotted sbr; m29, C 2 sbr; m48:4, change to C clef 2nd line; m50:4, B sbr

T m4:1ff, A min, sbr; m15:3ff, E dotted min, D smin; m29, E 2 sbr; m31, C 2 sbr; m40, sign omitted; m44:1ff, C min, sbr; m55:1ff, C min, sbr; m56, E 2 sbr

C m1:1ff, sbr rest, E sbr; m19, G br; m30, repetition of F, E smin omitted; m45:3ff, E br, sbr; m65, low E longa (error)

69. Tandernaken Obrecht 3 f. 74¹-76

SG 3

S Iacobus Obrecht. Trium: Aeolius .1. Nonus seu primus superior; Andernacken ligt an dem Rhin; C clef 1st line used; © used as meter signature instead of φ; m5:3ff, A dotted min, B smin; m9:5:2, E smin; m12:3ff, G sbr, smin; m17:5ff, G, F, E, D smin; m18:5ff, E, F, G, E smin; m27:6, B flat, A smin; m35:1ff, F dotted sbr, E, D smin; m43:1ff, B flat dotted sbr; m44:1ff, A dotted sbr, G, F, smin; m51:1ff, G dotted min, A smin; m52:1ff, G dotted sbr, F, E smin; m55:5ff, C sbr, min; m62:1ff, F br, sbr, A br, sbr; m65:6, A, G smin; m66:1ff, A dotted sbr, G, F smin; m68:1ff, F br, sbr, br, sbr; m72:1ff, F sbr, min, E, D smin; m76:1ff, D dotted sbr, C, B smin

A nothing in A book of the Ms

T and C part-books are wanting

Zw

S m5:1:2, F smin; m69:1ff, F br, sbr; m70:4ff, B flat, A smin (checked as error in Zw); m71:1ff, E min, G sbr, F min (incorrect time values); m79:3, F min; 79:6, F min

T m3, F br (3 beats), m7, A br (3 beats); m12, G br (3 beats); m15, D br (incorrect); a repeat sign is used for m17-m32, though incorrectly placed at m14 instead of m16; m33, F br (3 beats); m34, F br (3 beats) wanting; m37:1ff, F longa; m39, m40, m41, m42, each has br (3 beats); m57:5ff, D sbr; m69:1ff, F longa

C m9:1ff, D br, sbr; m13:1ff, A dotted smin (checked as error); m35:3ff, F dotted sbr; m61:3ff, F dotted min (checked as error); m64:1ff, A dotted br; m67:1ff, D br (3 beats); m70:4, G min; m73, D dotted br

70. Si a tort on ma blamee Anon. 3 f. 76¹-77

Lab each voice underlaid with one stanza of ballade text; any further stanzas are wanting

S m10:2ff, B flat dotted min, A smin; m19:1, A min; m24:2ff, A sbr; m26:4ff, B flat 2 min; m30:2, A sbr; m31:4ff, A sbr, G dotted min, F 2 smin, E smin

T (on f. 109); m4:1ff, C dotted min, B, C fusae; m13:1, this D omitted; m14:1ff, G, A, B, C smin, D sbr, C, D, E min, F black sbr, E, D fusae; m22:2ff, E sbr

C m5:1ff, B flat sbr; m7:1ff, C sbr, G min, F, E smin, F min; m17:1ff, C, E min; m19:4, C min; m20:3ff, D dotted min, E smin, F, G min, A black sbr, G, F fusae; m26:4ff, no flat before B; m28 to end at foot of f. 108¹; m31:1, A min

71. Les grans regres Anon. 3 f. 77¹-78

Brux 2 S underlaid with complete refrain text (other voices, one verse only); complete rondeau text given; no record kept of musical variants

P 2

S signature of one flat; m16, C 2 sbr; m33:1ff, B flat dotted sbr; m52:1:2, G smin

T signature of one flat; m23:1ff, E sbr; m26, D longa under corona; m28, flat before E; m44, D br; m47, D br

C C clef 4th line used; signature of one flat; m2:4, G min; m14, no flat before E; m14:1ff, E dotted br; m32:4, G min; (N. B. several flats are inserted in Contra to give E flat and A flat which are not necessary in Odh; however, none is so added in Superius, and only one, in m28, so inserted in Tenor)

P 3 complete rondeau text given in this Ms

S signature of one flat; m16, C 2 sbr; m25, signum congruentiae over B longa; m29:1ff, flat before A; m33:1ff, B flat black br; m33:4:1, flat before A; m52:1:2, G smin

T m23:1ff, E flat sbr; m26, D longa under signum congruentiae; m38, C br; m44, D br

C C clef 4th line used; m1-m14 signature of one flat; m15 to end, signature of 2

71. Les grans regres (cont'd)

flats; m2:4, G min; m3:1ff, flat before E; m5:3ff, G 2 sbr; m10:1ff, flat before E; m14:1ff, flat before E; m16:1ff, no flat before A; m24:1ff, flat before A; m25:1ff, G longa under signum congruentiae; m32:4:2, G min

Tour (Tenor voice only)

T m26, D longa under corona, single bar through staff; m38, C br; m41:3ff, B flat sbr, min; m44, D br

74. Fortuna dun gran tempo

Anon.

3

f. 80'-81

FP

S and C notes same

T m14, G 2 sbr

76. Benedictus

Izac

3

f. 82'-83

Form 'H. Isac: Benedictus qui venit' entered in ink in T book in contemporary long hand

FP

S C clef 3rd line used; m26:1ff, B flat br, 2 sbr

A The Ms shows the following Altus not in Odh:

T notes same

B m32, flat before E (N. B. Since the added Altus begins two measures before Odh voices, the latter show two extra measures rest at the beginning in FP)

Heilbr

S, A, and T part-books wanting

B m34:1ff, B flat 2 longae; m40, no flat before E; m48, no flat before E; m55, no flat before E

L 3 all voices have meter signature C

S m6:2, C, B flat smin; m10:1ff, C 2 br

T m4:2ff, C, B flat smin; m53:1ff, D dotted br

C m25-m36 and m43 to end show signatures of 2 flats; m2:2, C, B flat smin; m26:4, flat before E; m38:4, flat before E

76. Benedictus (cont'd)

Ulm (part-book a, f. 22'; c, f. 20'-21; d, f. 21-21')

S m5:1ff, D sbr, min, C dotted min, B, A, G smin; m8:1, F, D, smin; m54:3ff, E dotted min, D smin

T m3-m4, same as m5-m6 of S; m22:4ff, A dotted min, G smin; m43:4ff, low G dotted min, A, B, C smin; m44:4, no flat before E; m45:2ff, B flat, D, E min; m47:2ff, A, C, D min; m49:2ff, G, B, C min

C m1-m2, same as m5-m6 of S; m28, br rest; m30:4, no flat before E; m40:3ff, no flat before E; m48:1ff, no flat before E; m55:2, no flat before E

Zw

S and C notes same

T m26:1ff, D dotted sbr; m28:1ff, F dotted min, E, D fusae; m37:3ff, F dotted min, D smin, F min, C min; m47:1, D min

77. Le renvoy

Compere

3

f. 83'-84

FR complete rondeau text given in this Ms

S m5, B flat br; m6:1ff, sbr rest omitted; m40:4, A min omitted

T m42:3ff, flat before E; m47:2ff, E dotted min, D smin

C m4:1ff, D br, sbr rest; m38:2, no flat before E; m42:3, no flat before E; m51:3, B flat min

Zw

S m5, B flat br

T notes same

C m42:3, no flat before E

78. O venus bant

Josquin

3

f. 84'-85

SG 3

S Iosquinus Pratensis, Mixolydius .l. septimus; notes same

A nothing in this part-book

T and B part-books wanting

80. La alfonsina

Io ghiselin

3

f. 87'-88

Form

S m61:1ff, F min, E, D smin

T 'Joh. Ghiselin: La alfonsina' entered in ink in T book in contemporary long hand; m20, B flat br; m22:1ff, C dotted br; m38:2ff, C dotted min; m60:2ff, flat before E

C m1-m10 show signature of 2 flats; m27, F br; m58:1, flat before E; m60:1ff, min rest, C, D, A min; m61:1ff, D min, C, B flat smin; m62:2, flat before E

FP 'La alfonsina' appears in position of title, i.e., above, not below, the music

S notes same

T m38:2ff, C dotted min

C m60:3ff, C white sbr

SG 1

S notes same

T m38:2ff, C dotted min

C m60:3ff, C white sbr

(Note: In the facsimile edition of the Odhecaton, made from the Treviso copy, there is a blank space where the Altus note of m38:2ff should be, and the Contra note of m60:3ff is black. However, both the Paris and Gottschalk copies show the former clearly as C dotted min, as in Mss above, and the Contra note in question appears to have been dug out, i.e., it is 'white,' though the inner line of the diamond head is irregular. All Mss consulted agree and make perfectly clear what the readings should be.)

81. Le eure e venue / Circunderunt me (C) Agricola 3 f. 88'-89

Brux 1 all voices are underlaid with text of refrain and ouvert of the virelai; text of clos is given beneath S on f. 63' and tierce beneath S on f. 61' so that the virelai text is complete; the Contra is irregular in showing the Latin text during the first musical section of the composition, and then giving French ouvert text during the second musical section

S m7, D br under corona; m12:1ff, E longa, half white, half black; m17:1ff, F br, dotted br; m36:1ff, G, F min; m37:1ff, E sbr; m39, D br (no corona); m48, A 2 sbr; m59:1ff, A dotted br; m66, D 2 sbr; m67:3ff, G dotted sbr, F min; m72, E 2 sbr; m83:3ff, E dotted sbr, D min; (f. 63'-64) m89, E 2 sbr; m100:1ff, F br, sbr; m106, G 2 sbr; m110:3ff, G 3 sbr; m113:3ff, F br; m115, F, D 2 sbr; m118, A 2 sbr; m120, E 2 sbr; m121, F 2 sbr; m128, A double longa with sign for repeat
T m1:1ff, D 2 br; m3, C br; m7, D br under corona; m28:1ff, F sbr, D dotted sbr; m30, flat before B; m54:3ff, C br; m62ff, A dotted br; m65:1ff, F dotted sbr, E, D min; m66:3, flat before B; m73, B 2 sbr; m97:2, D min; m106:2, flat before B; m126:3ff, A dotted sbr, G, F smin; m131, E longa under corona, with sign for repeat

C no key signature; m1ff, six measures rest with corona over last br rest; m7, D br under corona; m8ff, D longa, br; m28:3ff, flat before B; m41ff, A br, sbr; m67:3ff, G br; m96ff, D dotted br; m100, D 2 sbr; m110:3ff, C br, sbr; m130:4, C min; m131, A longa under corona, with sign for repeat

FR S is underlaid with text of refrain, ouvert, and clos of the virelai text; tierce is wanting; no record made of musical variants

L 1

S m7, D br under corona; m12:1ff, E longa (white-black); m36:1ff, G, E min; m48, A sbr (error); m59:1ff, A dotted br; m72, E 2 sbr; m76, E 2 sbr; m86, end of composition in this Ms

T m1:1ff, D 2 br; m3, C br; m7, D br under corona; m28:1ff, F sbr, D dotted sbr; m39, D br under corona; m62:1ff, A dotted br; m67:3ff, flat before B; m86, end of the composition in this Ms

C labeled 'Concordans'; m7:1ff, D longa, 2 br; m41:1ff, A br, sbr; m67:3ff, G br; m86, end of the composition in this Ms

P 2 S underlaid with refrain text; tierce of the virelai text given below; remainder of virelai text wanting

S m36:1ff, G, E min; m39, D br under corona; m48, A 2 sbr; m59:1ff, A dotted br; m66, D 2 sbr; m72, E 2 sbr; m76, E 2 sbr; m86, end of the composition in this Ms

T m1:1ff, D 2 br; m3, C br; m28:1ff, F sbr, D dotted sbr; m38, E 2 sbr; m39, D br under corona; m62:1ff, A dotted br; m73, B 2 sbr; m74, A 2 sbr; m86, end of the composition in this Ms

C 7 measures rest; m8:1ff, D 3 br; m39, A br under corona; m41:1ff, A br, dotted sbr, B flat min, C br; m67:3ff, G br; m86, end of the composition in this Ms

82. Jay bien haver Agricola 3 f. 89'-90

FR

S no key signature; m15:1ff, D sbr; m17:1ff, G 2 sbr, F sbr (some error here); m25:3ff, F sbr under corona; m32, sbr rest only (error)

T m25:3, A sbr (error); m31:4:2, F min (error)

C no key signature; m3:3ff, flat before B; m6, F 2 sbr; m40:1ff, G, F min, G sbr

Tor All voices appear on one page; complete rondeau text given here.

S m8, C br; m14:3ff, min rest (error); m15:1ff, D sbr; m17:1ff, G white br (should be black); m25:3ff, F sbr under corona

T m6, C br; m18:2ff, C br; m25:3, signum congruentiae under A min

C m4, C br; m7:3ff, B flat black sbr (error); m20:2, F smin (error); m23:2, E min;

82. Jay bien haver (cont'd)

m40:lff, G, F min, G sbr; m43:4, G smin (black, by error); m50, low G and D above middle C, br, connected by one long stem

Zw

S m8, C br
T notes same
C m4, C br

83. Mon souvenir

Anon.

3

f. 90'

L 1 complete rondeau text given in this Ms; each voice begins with an extra measure of rest

S no key signature; m3, F br; m6:3ff, G br; m12:3ff, G omitted (error); m36, first G min (error); m37, G longa, end of the composition in this Ms

T m14:3ff, E min, D, E smin; m16:3ff, D br; m26:4ff, no flat before E; m33:lff, D br, sbr; m35:4ff, C dotted min, B flat, A, G smin; m37, G longa, end of the composition in this Ms

C C clef 5th line used; m13:lff, no flat before E; m22, G 2 sbr; m32, C 2 sbr; m37, G longa, and the end of the composition in this Ms

L 2

S m3, F br; m6:3ff, G br; m18, D 2 sbr; m30:lff, D sbr, min; m36:2ff, G dotted min, F, F, E smin; m37, G longa, and the end of the composition in this Ms

T m16:3ff, D br; m26:2:2, D smin; m26:4ff, no flat before E; m33:lff, D br, sbr; m37, G longa, and the end of the composition in this Ms

C C clef 5th line used; m13:lff, no flat before E; m23:2:2, E smin; m37, G longa, and the end of the composition in this Ms

P 2

S m3, F br; m4:3ff, B flat 2 sbr; m37, G longa, and the end of the composition in this Ms

T m26:4ff, no flat before E; m32:lff, no flat before E; m33:lff, D br, sbr; m37, G longa, and the end of the composition in this Ms

C C clef 5th line used; m4:lff, flat before E; m13:lff, no flat before E; m22, G 2 sbr; m23:lff, F min, E, D smin; m37, G longa, and the end of the composition in this Ms

P 3 complete refrain text underlying S; partial text found in other voices; complete rondeau text given; all voices begin with extra br rest

S m3, F br; m37, G longa, and the end of the composition in this Ms

T m2:lff, flat before E; m25:4, G sbr (error); m33:lff, D br, sbr; m37, G longa, and the end of the composition in this Ms

C F clef 3rd line used; m4:lff, flat before E; m22:lff, G 2 sbr; m37, G longa, and the end of the composition in this Ms

84. Royne du ciel / Regina celi (C)

Compere

3

f. 91

FP

S C clef 1st line used; m12:2, C min (error); m12:4ff, B min, C sbr omitted

T m40:lff, low D sbr, D smin; m41:2, C min; m42:3ff, C sbr; m43:lff, D sbr, min

C notes same

86. Ha traitre amours

Io. stoken

3

f. 92'

F 59 complete rondeau text given in this Ms

S m21:lff, C dotted br

T m5:3ff, C dotted min, B smin; m16:lff, A dotted min, G smin, F, E min

C m9:lff, B sbr, min; m11:lff, G, F sbr; m32, last note high E longa

87. Mais que ce fust

Compere

3

f. 93

F 59

S m4:3ff, F 2 min, G 2 sbr; m16:3ff, sbr rest, F sbr; m18:4ff, B flat sbr

T m4:3ff, A 2 min; m8:1ff, F 2 sbr; m22:3ff, D 2 sbr

C m16:4ff, D sbr, min, sbr; m29, low G longa

L 2

S m4:3ff, F sbr; m16:1ff, F sbr, sbr rest, F 2 sbr; m27:4ff, A sbr

T m3:1ff, D sbr, G min; m4:3ff, A 2 min; m8, F 2 sbr; m22:3ff, D 2 sbr

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

R 2

S m4:3ff, F sbr; m17:1ff, F sbr; m18:4ff, B flat sbr; m25:3 min rest; m26:1ff,

A sbr; m29:1ff coda as follows:

A musical score for the coda of 'Mais que ce fust'. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a fermata over a whole note, followed by a melodic line with eighth and sixteenth notes. Above the first few notes are the markings 'so' and '(#)'. The second staff is a vocal line with a treble clef and a key signature of one flat. The third staff is a vocal line with a treble clef and a key signature of one flat. The fourth staff is a bass line with a bass clef and a key signature of one flat. The score ends with a double bar line.

A This Ms shows the following Altus not in Odh:

A musical score for the Altus part of 'Mais que ce fust'. It consists of four staves, each with a treble clef and a key signature of one flat. The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a similar melodic line. The third staff shows a melodic line with eighth and sixteenth notes. The fourth staff shows a melodic line with eighth and sixteenth notes. The score ends with a double bar line.

T m4:3ff, A 2 min; m8:1ff, F 2 sbr; m18:1ff, G, B flat min; m22:3ff, D 2 sbr;
m29:1ff coda as shown aboveB m16:4ff, D sbr, min, sbr; m25:3ff, D dotted min, E smin, F min; m29:1ff, coda as
shown above

89. Disant adiu madame

Anon.

3

f. 94'

P 3 all voices underlaid with refrain text; complete rondeau given

S m16, G br with signum congruentiae

T m4, E 2 sbr; m5, D 2 sbr; m16, G sbr under signum congruentiae; m22:4ff, E
dotted min, D smin

C m2:3ff, C br, sbr; m24:1ff, flat before B

90. Gentil prince Anon. 3 f. 95

L 3 above the Superius stands the ascription, 'The Kynge H. VIII'; since the 3 voices printed by Petrucci in 1501 could not have been by Henry the Eighth, it is probable that he wrote the fourth voice (Altus), which stands in this Ms
S C clef 2nd line used; meter signature, C; notes same
A This Ms shows the following Altus not in Odh:



T no meter signature; this voice begins G dotted sbr
B meter signature, C; this voice begins G dotted sbr; m9:3ff, D dotted sbr

92. Tsat een meskin Obreht 4 f. 96'-98

SG 1

S m96:3ff, C dotted min, D smin
A m105:1ff, D longa
T m56:1ff, B dotted sbr, min; m83:4, G min
B m67, incorrectly, ϕ 3

93. A la audienche Hayne 4 f. 98'-100

F 59

S C clef 2nd line used; m11:4ff, G dotted min, F smin; m23:1ff, G dotted min, B, A fusae; m32:4ff, G sbr; m61:1ff, C dotted min, B, A fusae
T (T of Odh) m3:3:2, G smin; m5:2ff, A dotted min, G smin; m8:1:2, F smin; m12:1:2, C smin; m28:1ff, B flat dotted min, G smin; m34:1ff, F br, sbr; m45:4ff, B flat, A min; m66:1ff, D sbr, C min
C (Contra of Odh) m10:3ff, A sbr; m16:1ff, D dotted min, C, B flat fusae; m24:4:2, D smin; m27:3ff, A black sbr, B smin; m29:1ff, F dotted min, E, D fusae; m32:1, no flat before A; m35:3ff, B flat sbr; m51:4ff, A sbr, min; m54:3ff, B flat dotted sbr; m55:3ff, F, D min; m66:4, C min; m67:2ff, C dotted sbr; m68:1ff, A dotted sbr
B m20:2:2, G, F fusae; m32:1ff, F sbr, min; m39:4ff, D dotted min, C smin; m58:1ff, F sbr, min; m59:1ff, D dotted min, C, B fusae; m65:3ff, A dotted sbr

94. Latura tu Anon. 4 f. 100'-102

FIM

S notes same
A m28:1ff, E black min (error); m51, D longa under corona; m76:3ff, E 2 black sbr
T m17:2ff, A br; m24:4ff, C dotted min, B flat smin; m51, A under corona; m57:3ff, A sbr; m72:3ff, D sbr, min
B part-book wanting

95. De tous biens playne (Index: Josquin) 4 f. 102'-103

Glar

S m21, E 2 sbr; m54:3ff, G 2 min
T m8:1ff, no flat before E

95. De tous biens playne (cont'd)

C 'Fuga ad minimam.' This direction gives the clue to the correct solution of the puzzle canon of Odh, which is not given in Glar; m19:4ff, D dotted min, E smin appears only once (a correction of Odh where these notes occur twice)

96. Meskin es hu

Anon.

4

f. 103'

F 59

S m28:3, A sbr (error)

A, T, and B notes same

XI. INDEX OF TEXT INCIPITS

In the following Index the use of italics for a composer's name signifies that the attribution is derived from a source other than the *Odhecaton*. The designation *Incert.* indicates two or more conflicting attributions, exact information concerning which may be obtained from the *Concordance*. The symbol '/' separates two or more texts found in the same composition. A capital letter following an incipit shows its location in Altus (A), Tenor (T), Contra (C), or Bassus (B). Such texts as are not found in *Superius* are indented when listed individually.

<i>Text Incipit</i>	<i>Composer</i>	<i>No.</i>
Acordes moy ce que je pense	<i>Antoine Busnois</i>	33
Adieu mes amours on matent / Adieu mes amours adieu (T, B)	Josquin des Prés	14
Adieu mes amours adieu (see Adieu mes amours on matent)		
A la audienche	Hayne van Ghizeghem	93
Ales mon cor	Alexander Agricola	65
Ales regres	Hayne van Ghizeghem	57
Ales regrets	Alexander Agricola	48
Alons ferons barbe	Loyset Compère	26
Amor fait mult / Il est de bonne heure ne (T) / Tant que nostre argent (B)	<i>Incert.</i>	31
Amours amours	Hayne van Ghizeghem	9
Amours amours amours	Jean Japart ¹	23
Ave Maria	Mabriano de Orto	1
Benedictus	Heinrich Isaac	76
Bergerette savoyene	Josquin des Prés	10
Brunette	Johannes Stockem	5
Cela sans plus	Josquin des Prés	61
Cela sans plus non sufi pas	<i>Jean Japart</i>	24
Cest mal charche	Alexander Agricola	12
Circunderunt me gemitus mortis (see Le eure e venue)		
Circunderunt me viri mendaces (see Male bouche)		
Corpusque meum (see Le corps)		
Crions nouel	Alexander Agricola	75
De tous biens	Petrus Bourdon ²	73
De tous biens (see Jay pris amours)		
De tous biens playne	<i>Hayne van Ghizeghem</i>	20
De tous biens playne	Josquin des Prés ²	95
Disant adiu madame	<i>Loyset Compere</i>	89
Dit le burguygnon	Anon.	18
E qui le dira	<i>Heinrich Isaac</i>	11
Est il possible que lhome peult	Anon.	72

1. Q 17 gives *Antoine Busnois*.

2. This attribution is found in Petrucci's index.

<i>Text Incipit</i>	<i>Composer</i>	<i>No.</i>
Fortuna dun gran tempo	<i>Incert.</i>	74
Fortuna per ta crudelte	Johannes Vincenet	60
Garisses moy	Loyset Compère	58
Gentil prince	Anon.	90
Gratieuse (see Mon mignault)		
Ha traitre amours	Johannes Stockem	86
Helas	Heinrich Isaac	50
Helas	Johannes Tinctoris ³	52
Helas ce nest pas	Johannes Stockem	19
Helas que il est a mon gre	Jean Japart	30
Helas que pourra devenir	Jehan Caron	13
He logerons nous	Heinrich Isaac	40
Hor oïres une chanzon	Anon.	3
Il est de bonne heure ne (see Amor fait mult)		
James james james	Jean Mouton	36
Jay bien haver	Alexander Agricola ⁴	82
Jay pris amours / De tous biens (A, T)	Anon.	6
Jay pris amours	Jean Japart	21
Jay pris amours tout au rebours	Antoine Busnois	39
Je cuide se ce tamps me dure	<i>Incert.</i>	2
Je nay dueul	Alexander Agricola	38
Je ne demande aultre de gre	Antoine Busnois	42
Je ne fay plus	<i>Incert.</i>	8
La alfonsina	Jean Ghiselin	80
La morra	Heinrich Isaac	44
La plus des plus	Josquin des Prés	64
La stangetta	<i>Incert.</i>	49
Latura tu	Antoine Bruhier	94
Le corps / Corpusque meum (C)	Loyset Compère	67
Le eure e venue / Circunderunt me gemitus mortis (C)	Alexander Agricola	81
Lenchioza mia (Ms; Odh reads Nenciozza mia)		
Le renvoy	Loyset Compère	77
Le serviteur	<i>Incert.</i>	35
Les grans regres	<i>Incert.</i>	71
Lhome banni	Alexander Agricola	47
Loseraie dire	Anon.	29
Ma bouche rit	Johannes Ockeghem	54
Madame helas	<i>Incert.</i>	66
Mais que ce fust	Loyset Compère ⁵	87
Male bouche / Circunderunt me viri mendaces (C)	Loyset Compère	46

3. Seg gives *Loyset Compère*.

4. R 1 gives *Malcort*, R 2 and F 59 *Johannes Martini*.

5. F 178, Q 17, and R 2 give *Pierquin*.

<i>Text Incipit</i>	<i>Composer</i>	<i>No.</i>
Marguerite	Anon.	85
Ma seule dame	Anon.	79
Mater patris	Antoine Brumel	62
Me doibt	Loyset Compère	45
Meskin es hu	Jacob Obrecht	96
Mes pensees	Loyset Compère	59
Mon mignault / Gratiouse (A, T, B)	Antoine Busnois	17
Mon souvenir	Hayne van Ghizeghem	83
Ne doibt (Ms; Odh reads Me doibt)		
Ne l'oseray-je dire (Ms; Odh reads Loseraié dire)		
Nenciozza mia	Jean Japart	7
Nostre cambriere si malade estois	Ninot Le Pettit	32
Nous sommes de lordre dsaynt babuyn	Loyset Compère	37
Nunqua fue pena maior	incert.	4
O venus bant	Josquin des Prés ⁶	78
Pensif mari	Jacob Tadinghen	43
Pourquoy je ne puis dire / Vray dieu damours (T)	Johannes Stockem	16
Pourquoy non	Pierre de La Rue	15
Puis que de vous	Anon.	91
Regina celi (see Royne du ciel)		
Rompeltier	Incert.	25
Royne de fleurs	Alexander Agricola	55
Royne du ciel / Regina celi (C)	Loyset Compère	84
Se congie pris	Jean Japart	22
Se mieulx	Loyset Compère	51
Si a tort on ma blamee	Anon.	70
Si dedero	Alexander Agricola ⁷	56
Tan bien mi son pensa	Jean Japart	34
Tandernaken	Jacob Obrecht	69
Tant ha bon oeul	Loyset Compère	68
Tant que nostre argent dure (see Amor fait mult)		
Tmeiskin	Incert.	27
Tsat een meskin	Jacob Obrecht	92
Ung franc archier	Loyset Compère	28
Venis regrets	Loyset Compère	53
Venus tu ma pris	Mabriano de Orto	88
Vostre bargeronette	Loyset Compère	41
Vray dieu damours (see Pourquoy je ne puis dire)		

6. Sev gives *Gaspar van Weerbecke*.

7. SG 3 gives *Jean Ghiselin*.

XII. INDEX OF COMPOSERS

In the following Index the use of italics for a text incipit signifies that the attribution of the composition in question to the composer under whose name it is listed is derived from a source other than the *Odhecaton*. The designation *Incert.* indicates two or more conflicting attributions as listed, exact information concerning which may be obtained from the Concordance. The symbol '/' separates two or more texts found in the same composition. A capital letter following an incipit shows its location in Altus (A), Tenor (T), Contra (C), or Bassus (B).

<i>Composer</i>	<i>Text Incipit</i>	<i>No.</i>
Agricola, Alexander		
	Ales mon cor	65
	Ales regrets	48
	Cest mal charche	12
	Crions nouel	75
	Jay bien haver ¹	82
	Je nay dueul	38
	Le eure e venue / Circundederunt me gemitus mortis (C)	81
	Lhome banni	47
	Royne de fleurs	55
	Si dedero ²	56
Bourdon, Petrus		
	De tous biens ³	73
Bruhier, Antoine		
	<i>Latura tu</i>	94
Brumel, Antoine		
	Mater patris	62
Busnois, Antoine		
	<i>Acordes moy ce que je pensse</i>	33
	Jay pris amours	39
	Je ne demande aultre de gre	42
	<i>Mon mignault / Gratieuse</i> (A, T, B)	17
Caron, Jehan		
	Helas que poura devenir	13
Compère, Loyset		
	Alons ferons barbe	26
	<i>Disant adiu madame</i>	89
	Garisses moy	58
	Le corps / Corpusque meum (C)	67
	Le renvoy	77
	Mais que ce fust ⁴	87

1. Seg gives *Loyset Compère*.

2. SG 3 gives *Jean Ghiselin*.

3. This attribution is found in Petrucci's index.

4. F 178, Q 17, and R 2 give *Pierquin*.

<i>Composer Text Incipit</i>	<i>No.</i>
<i>Compere, Loyset (cont'd)</i>	
Male bouche / <i>Circunderunt me viri mendaces (C)</i>	46
Me doibt	45
Mes pensees	59
Nous sommes de lordre dsaynt babuyn	37
Royne du ciel / <i>Regina celi (C)</i>	84
Se mieulx	51
Tant ha bon oeul	68
Ung franc archier	28
Venis regrets	53
Vostre bargeronette	41
<i>Ghiselin, Jean</i>	
La alfonsina	80
<i>Ghizeghem, Hayne van</i>	
A la audienche	93
Ales regres	57
Amours amours	9
<i>De tous biens playne</i>	20
<i>Mon souvenir</i>	83
<i>Isaac, Heinrich</i>	
Benedictus	76
E qui le dira	11
Helas	50
<i>He logerons nous</i>	40
La morra	44
<i>Japart, Jean</i>	
Amours amours amours ⁵	23
<i>Cela sans plus non sufi pas</i>	24
Helas que il est a mon gre	30
Jay pris amours	21
Nenciozza mia	7
Se congie pris	22
Tan bien mi son pensa	34
<i>La Rue, Pierre de</i>	
Pour quoy non	15
<i>Le Petit, Ninot</i>	
<i>Nostre cambriere si malade estois</i>	32
<i>Mouton, Jean</i>	
<i>James james james</i>	36
<i>Obrecht, Jacob</i>	
<i>Meskin es hu</i>	96
Tandernaken	69
Tsat een meskin	92

5. Q 17 gives *Antoine Busnois*.

<i>Composer Text Incipit</i>	<i>No.</i>
Ockeghem, Johannes	
Ma bouche rit	54
Malor me bat ⁶	63
Orto, Mabriano de	
Ave Maria	1
Venus tu ma pris	88
Prés, Josquin des	
Adieu mes amours on matent / Adieu mes amours adieu (T, B)	14
Bergerette savoyene	10
Cela sans plus	61
De tous biens playne ⁷	95
La plus des plus	64
O Venus bant ⁸	78
Stockem, Johannes	
Brunette	5
Ha traitre amours	86
Helas ce nest pas	19
Pour quoy je ne puis dire / Vray dieu damours (T)	16
Tadinghen, Jacob	
Pensif mari	43
Tinctoris, Johannes	
Helas ⁹	52
Vincenet, Johannes	
Fortuna per ta crudelte	60
Anon.	
Dit le burguygnon	18
Est il possible que lhome peult	72
Gentil prince	90
Hor oires une chanzon	3
Jay pris amours / De tous biens (A, T)	6
Loserale dire	29
Marguerite	85
Ma seule dame	79
Puis que de vous	91
Si a tort on ma blamee	70

6. R 1 gives *Malcort*, R 2 and F 59 *Johannes Martini*.

7. This attribution is found in Petrucci's index.

8. Sev gives *Gaspar van Weerbecke*.

9. Seg gives *Loyset Compère*.

<i>Composer Text Incipit</i>	<i>No.</i>
<i>Incert.¹⁰</i>	
<i>Amor fait mult / Il est de bonne heure ne (T) / Tant que nostre argent dure (B)</i>	31
Attributed to: <i>Antoine Busnois, Jean Japart, Pierre de La Rue</i>	
<i>Fortuna dun gran tempo</i>	74
Attributed to: <i>Josquin des Prés (Bologna Odh)</i>	
<i>Je cuide se ce tamps me dure</i>	2
Attributed to: <i>Petrus Congiet, Jean Japart</i>	
<i>Je ne fay plus</i>	8
Attributed to: <i>Antoine Busnois, Loyset Compère, Gilles Mureau</i>	
<i>La stangetta</i>	49
Attributed to: <i>Jacob Obrecht, Gaspar van Weerbecke (Bologna Odh)</i>	
<i>Le serviteur</i>	35
Attributed to: <i>Antoine Busnois (Bologna Odh)</i>	
<i>Les grans regres</i>	71
Attributed to: <i>Alexander Agricola, Hayne van Ghizeghem</i>	
<i>Madame helas</i>	66
Attributed to: <i>Josquin des Prés (Bologna Odh)</i>	
<i>Nunqua fue pena maior</i>	4
Attributed to: <i>Enrique, Juan Urrede</i>	
<i>Rompeltier</i>	25
Attributed to: <i>Jacob Obrecht (Bologna Odh)</i>	
<i>Tmeiskin</i>	27
Attributed to: <i>Heinrich Isaac (Bologna Odh), Jean Japart, Jacob Obrecht</i>	

10. Attributions made by the Bologna Odhecaton are treated as uncertain, since they appear neither in the edition of 1502 nor in the last known edition, that of 1503, which must be considered the definitive one.

HARMONICE MUSICES ODHECATON
A

1. Ave Maria

De ordo

f. sf - 4 5

A - ve
A - - - ve Ma
A - - - ve Ma - ri - - - a
A - - - ve Ma - ri - - - a

10 *15*

A - - - ve Ma - ri - - - a
ri - - - a
Gra - - -

(h) *20*

Gra - - - ti - a ple - - - na
Gra - - -
ti a ple - - - na

(b) 25 (h) 30 (f)

ti - a ple - - na

Gra - - ti - a ple - - na

Do - - - -

35 40

Do - mi - nus te - - cum

De -

Do - - mi - - nus te - - cum

(b)

mi - nus te cum

45

mi - nus te cum

(f) (f)

Do - mi - - - - nus te - - cum

50 35

Do. mi-nus te. cum

(b)

Do. mi-nus

(b) 60

te. cum

(b) (b) (b)

65 70 7

Do. mi - nus te. cum

2. Je cuide se ce tamps me dure

Incert.

f. 4'-5

5

Je cuide se ce tamps me dure

[Si placet]¹

Je cuide se ce tamps

Je cuide se ce tamps

Je cuide se ce tamps

10

15

20

(#) 25

¹Manuscript evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

30 35

1

(f)

4

This system contains measures 30 through 35. It features a vocal line with a fermata and a sharp sign above measure 35, and a piano line with a fermata and a sharp sign above measure 35. The piano part includes a slur over measures 31-32 and a dynamic marking of *f* above measure 34.

40 45

(b) (f) (f)

(b)

This system contains measures 40 through 45. The vocal line has dynamic markings *(b)*, *(f)*, and *(f)* above measures 42, 43, and 44 respectively. The piano line has a dynamic marking of *(b)* below measure 44.

50 55

This system contains measures 50 through 55. It shows the continuation of the musical piece with vocal and piano parts.

1 F 50.

3. Hor oires une chanzon

Anon.

f. s' - e

Hor oires une chanzon

This system contains five staves of music. The first staff is the vocal line with the lyrics "Hor oires une chanzon". The second and third staves are also vocal lines with the same lyrics. The fourth and fifth staves are instrumental accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The first measure is marked with a forte dynamic (f) and a fermata (s' - e).

10 (b) (f) 15 (b)

(b)

(b)

(b)

(b)

This system contains five staves of music. The first staff is the vocal line with measure numbers 10, 15, and 20. The second and third staves are also vocal lines. The fourth and fifth staves are instrumental accompaniment. The lyrics "Hor oires une chanzon" are not explicitly written in this system but are implied by the context.

(b) 20 (f)

(b) (b)

(b) (b)

(b) (b)

(b) (b)

This system contains five staves of music. The first staff is the vocal line with measure numbers 20 and 25. The second and third staves are also vocal lines. The fourth and fifth staves are instrumental accompaniment. The lyrics "Hor oires une chanzon" are not explicitly written in this system but are implied by the context.

25 30

System 1: Measures 25-30. This system contains five staves. The top staff is a vocal line with a melodic line and a fermata over the final note. The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment lines with several notes marked with a flat (b). The bottom staff is a bass line.

35

System 2: Measures 35-40. This system contains five staves. The top staff is a vocal line with a melodic line and a fermata over the final note. The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment lines with several notes marked with a flat (b). The bottom staff is a bass line.

40 45

System 3: Measures 40-45. This system contains five staves. The top staff is a vocal line with a melodic line and a fermata over the final note. The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment lines with several notes marked with a flat (b). The bottom staff is a bass line.

20

del en. ga. ño.
 del en. ga. ño.

21

2. Y es. . . te co. no. . . ci. mien. to
 3. En pen. . sar el pen. . sa. mien. to

20

Ha. ce mis dí. . as tan tris. tes,
 Que por a. . mo. . res me dis. tes;

(b) (b) (b) (b)

¹ SG 3; the Petrucci print has B.
² There is a sign for repeat here in Barb, as also at the beginning of m. 21.
³ Flat before B in P1.

5. Brunette

f. 7'-8

Jo. Stokem

Bru. nette m'amiette¹

Bru. nette m'amiette

Detailed description: This system contains the first five staves of the musical score. The top staff is the vocal line, starting with the lyrics 'Bru. nette m'amiette¹'. Below it are four piano accompaniment staves. The music is in 2/4 time and features a melody with eighth and sixteenth notes. A fermata is placed over the first measure of the vocal line.

Detailed description: This system contains the next five staves of the musical score. It continues the vocal and piano accompaniment from the first system. The melody continues with similar rhythmic patterns. A fermata is placed over the first measure of the vocal line.

15 20

Detailed description: This system contains the final five staves of the musical score. It continues the vocal and piano accompaniment. The system is marked with measure numbers 15 and 20. The music concludes with a final cadence. A fermata is placed over the first measure of the vocal line.

¹Wien gives the fuller incipit



Musical score system 1, measures 25-30. The system consists of five staves. The top staff is the vocal line, starting at measure 25 and ending at measure 30. The lower four staves are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes in the vocal line, with a steady accompaniment in the piano parts.



Musical score system 2, measures 31-36. The system consists of five staves. The top staff is the vocal line, starting at measure 31 and ending at measure 36. The lower four staves are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. A rehearsal mark (b) is present at the beginning of the system. The music continues with similar rhythmic patterns as the previous system.



Musical score system 3, measures 37-45. The system consists of five staves. The top staff is the vocal line, starting at measure 37 and ending at measure 45. The lower four staves are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. A rehearsal mark (b) is present at the beginning of the system. The music concludes with a final cadence in the vocal line.

6. Jay pris amours

f. 8¹-9 Anon.

J'ay¹ pris a -
 De tous biens
 De tous biens²
 J'ay pris amours

10 15

- mours à ma de . .

(♯) (4) (♯) 20

... vi . . . se Pour

¹ Underlying follows D TO 14, p. 485, which is after P4.

² Tenor and Bass incipits were reversed in Odh, *incorrectly*.

50 55 (h) (h)

se. ray en cest' es. - - - té,

60 65

Se puis ve. nir à mon em.prin.

(h)(h)(h) 70

- se

S'il est aucun qui m'en desprise
 Il me doit estre pardonné.
 J'ay prins amours, etc.

Il me semble que c'est la guise.
 Qui n'a riens, il est debouté
 Et n'est de personne honoré.
 N'est-ce pas donc droit que g'y vise?
 J'ay prins amours, etc.

7. Nenciozza mia

Japart

f. 9¹-10

Lenchioza mia

Lenchioza mia

Len. chio. za' mia, Len. chio. za ba. . . la. ri. . .

Lenchioza mia

(h)

na che ba. la

Um pas. . . so e me. zo e poy e'in. chi. . naa. . . ri. va

15

la.

*Text and underlaying after Sev, f. 130¹-131.
 † F 39 (Odh has D).

20 35



(b)

This system contains the first 12 measures of the piece. It features four staves: a vocal line in the top staff, a piano accompaniment in the second staff, a bass line in the third staff, and a double bass line in the bottom staff. The music is in a minor key and 4/4 time. Measure numbers 20 and 35 are indicated at the top. A rehearsal mark '(b)' is placed below the double bass line in measure 10.

30



(b)

This system contains measures 13 through 24. It features the same four-staff arrangement as the first system. Measure number 30 is indicated at the top. A rehearsal mark '(b)' is placed above the piano accompaniment staff in measure 13.

35 40



This system contains the final 12 measures of the piece, from measure 25 to measure 36. It features the same four-staff arrangement. Measure numbers 35 and 40 are indicated at the top.

8. Je ne fay plus

f. 10¹-11 Incert.

Je ne fais plus, je ne dis

Tenor
Je ne fay plus, [je ne dis

Altus Si placet
Je ne fay plus

Je ne fay plus

ne es. crips. En mains es. crips L'on

ne es. crips.] En mis es. crips

trou. . ve. . ra mes re. . gres et mes plains, S.

L'on trou. . ve. . ra mes re. . gres et mes plains S. 2

¹ The underlying is a combined reading of P1 and P3.

² In the Petrucci print the note under the S. in the Tenor is a dotted longa, in the other voices a longa.

De ly.vres plains,
Des ler. . . mes,

Ou le mains mal que je puis,
Ou le main mal que je puis,

le de...crips.
lez des . . . crips.

Toute ma joye est de soupirs escrips,
En dueil acris.
Il est à naistre à qui je m'en plains.
Je ne fais plus, etc.

Si mes sens ont aucuns doulx motz rescriptz,
Ilz sont parscriptz.
Je passe temps par desers et par plains,
Et là me plains
D'aucunes gens plus traistres quant escrips.
Je ne fais plus, etc.

¹The dilemma here is created by the added Altus.

9. Amours amours

Hayne

f. 11'-12

A . - mours,¹ a . - mours, trop me fiers

Si placet

A . - mours, a . - mours, trop

A . - mours, a . - mours, trop me fiers

A . - mours, a . - mours, trop

(b)

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts. The key signature has one flat, and the time signature is 2/4. The system is marked with a forte 'f' and the measure numbers 11-12.

de tes dars. Ne say ee c'est

(b)

Detailed description: This system contains the next four staves of the musical score. The top staff continues the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts. The system is marked with measure numbers 10, 15, and 15, and includes a sharp sign (#) above the staff.

d'ar. ba. les. tes ou

(b)

Detailed description: This system contains the final four staves of the musical score. The top staff continues the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts. The system is marked with measure numbers 20 and 20, and includes a sharp sign (#) above the staff.

¹ Underlying follows that of D T O Z, which is after P 4.

25 (f) 30

de arcz Mais de douleur me sens

35 (f)

au vif ac. tainot Et croy, se

40 45

bref n'est mon gref mal es

¹ P1 and P4.

(#) 50

tainct Aul. tre. men voys

(4)

55 60

par telz cru. elz

(#) b¹

(b) (#) 65

soul. dars.

(b)

Car en tout temps de mon ardent feume ars
 Par quoy ne puis durer en milles pars
 Tant ay de gref dont ne suis de âme plaint
 Amours, amours, etc.

Dy moy pourquoy telz tormens me départ
 Ou que l'âme du corps ne me départ
 Sans que aye le cueur d'angoisses ay atrainct
 Que à paine sçay tant suis d'ennuy estrainct
 S'il est entier ou s'en as fait deux pars,
 Amours, amours, etc.

⁴ P1 and P4.

10. Bergerette savoyene

Josquin

f. 12¹-13

5

Ber . . ge . rot .
Dy moy si

Ber . ge . rot . te sa . voy . . sien . . ne

Ber . . . ge . rot . . te

Ber . ge . rot . te

10

16

te¹ sa . voy . . sien . . ne,
vieulz es . tre myen . ne:

Qui gar . des mou . . tons
Je te don . ray uns

20

25

30

aux pra^x,
sou . . las,

Je te don . ray uns sou las,

Et ung

¹Underlying follows G Paris.

25 (f) 40

pe. tit chap. . pe. ron; Dy moy se tu m'aymeras [Dy moy se tu

45 50

m'ay. me. ras] Ou par la me. ran. de ou non. [Ou par

55

la me. ran. de ou non.]

Je suis la proche voisine
 De monsieur le cura,
 Et pour chose qu'on me die
 Mon vouloir ne changera,
 Mon vouloir ne changera
 Pour François ne Bourgoignon.
 Par le cor De, si fera
 Ou par la merande ou non.

11. E qui le dira

[Yzac]

f. 13'-14

Et¹ qui la di. ra, di. ra, di. ra, di. ra, La dou. leur que

Et qui la di. ra, di. ra, di. ra, di. ra, La dou. leur que

Et qui la di. ra, di. ra, La dou. leur que mon

La dou. leur que mon cueur a? J'ay. mes u. ne

La dou. leur que mon cueur a? [J'ay.

mon cueur a? J'ay. mes u. ne

cueur a? [J'ay. mes u. ne bel. le fil. le;]

ne bel. le fil. le; Je ne sçay s'elle m'ay. me. ra.

mes u. ne bel. le fil. le; [Je ne

bel. le fil. le; Je ne sçay s'elle m'ay. me. ra.

Je ne sçay s'elle m'ay. me. ra. Il me

¹ Underlaying follows Brux 2 approximately.

(f) 30

me. ra. Il me faul. sist un va. . let Qui

scays'el.le m'ay. . me. . ra.] Il me faul. . sist un va. . let

Il me faul. sist un va. . let Qui à

faul. sist un va. . let [Qui à el. le par.

35 40

à el. . . . le par. . . . ler al. . . . last. Et qui

Qui à el. . . le par. . . ler al. last. Et

el. . . le par. . . ler al. . . last. Et qui la di. . . ra, di. . ra

. . . ler al. last.] Et qui la di. . ra, di. . ra

45 (f)

la di. . ra, di. . ra La doul. leur que mon cueur a.

qui la di. . ra, di. ra La doul. leur que mon cueur a.

La doul. leur que mon cueur a.

La doul. leur que mon cueur a.

12. C'est mal marche

Agricola

f. 14'-15

C'est mal cher . . . ché vos. tre a. van. ta. . . ge. D'a.

Si placet

C'est mal cher . . . ché

C'est mal cher . . . ché vos. tre a. van. . . ta. . . ge.

C'est mal cher. ché vos. . . . trea. . . . van.ta.

10

. . . le. guer chascun a son pa. ge. Et

D'a. leguer chas. cun a son pa - - ge. Et vous mons.

ge. Chascun a son pa. ge. Et vous mons.

20

vous mons. trez bien peu ru. sé, Car trop

. . . trez bien peu ru. . . sé, Car trop es. tex

. . . trez bien peu ru. sé, Car trop es. . . . tex

¹ Underlying follows L2.

² L2.

25 30

es. .tez vieil et u. . sé Pour par. .ler de. .

vieil et u. . . sé Pour par. .ler

35 (♯)

. . vi. . se d'ung si fol lan. . ga

par. ler de. vi . . se

de. . . vi - se d'ung si fol

40 (♯)

. ge.

d'ung si fol lan. . . ga . . . ge.

lan. . . ga . . . ge.

Al convient donc, c'est grand dhommage,
 Qu'a vielesse facez hommage
 Sans que plus soyez abusé.
 C'est mal, etc.
 N'ayez le cueur plus si vollage.
 Soyez doresenavant plus sage.
 Vous estes d'amer excusé,
 Car partout seres refusé,
 Veu que portes si gris plumage.
 C'est mal, etc.

13. Helas que pourra devenir

Caron

f. 15¹-16

5

Text I: Hé . . . las!¹ que mour,

Text II: Hé . . . las² m'a . . . mour,

Si placet

Text I: Hé . . las! que pour . . . ra de . . ve . . nir

Text I: Hé . . . las! que pour . . ra

Text II: Hé . . . las m'a . . . mour

Text I: Hé . las! que pour . . . ra de . . . ve . . nir

Text II: Hé . las m'a . mour

(h) 10 15

pour . . ra de . . ve . . nir! Mon cœur, s'il

ma très par . . fe . te a . . my . e Si ne vous

20 25

ne peust par . . . ve . . nir A

plais m'es . . . train . . dre

¹ Underlying of Text I (5-line Rondeau) follows P1 and Wolf.

² Underlying of Text I (4-line Rondeau) follows Lab. See Introduction for discussion.

³ Lab, P1, and Wolf (Odh has E).

25 (b) (b) 30

i . . cel. le haul . . . tai . . . ne en . . tre . . pri . . se, Ou sa
 vos. tre gra. . . . ce Je Je sa ne

35 (b) 40 (b)

re. . vou . . . len. . . té heu . . . s'est soub. . .
 quier re, temps

45

. . . zmi. . . ny es. . . pa . . se Pour De mieux
 vi. .

FP (see DT0 7); the Petrucci print has B

50 ^{b¹} 55

sur
vre

tou...tes

plus
fors

60 ^{b²} 65

a...ve...ren

en me...ren

co...li.e.

nir.

Text I

C'est choys, sans ailleurs revenir,
 Eslite pour temps avenir,
 Avoir plaisance à sa devise.
 Hélas, etc.

Or, est contrainct pour l'avenir,
 Car désir la fait convenir.
 Qui la mis hors de sa franchise
 Et desia sa cause est commise
 A excercer par souvenir.
 Hélas, etc.

Text II

Ad ce faire désir si me convie
 Pour le plaisir que prans en vostre face
 Hélas, etc.

Vostre beaulté a ma pensée ravie
 Si griefvement que je ne sçay que face
 Et si pitié ma grant douleur n'efface
 En dangier suis que sus pietz je desvie.
 Hélas, etc.

¹P1.
²Tr.

14. A dieu mes amours

Josquin

f. 16¹-17

A. dieu¹ mes a. . mours on

A. . . dieu mes a. . mours

A. . dieu mes a. . mours,

A. . dieu mes a. . mours,

m'a. . . tent.

Ma bours. . . se

à Dieu vous com. mand.

à Dieu vous com. . mand. A. dieu je vous dy

n'enf. . . fle ne n'é.

A. . dieu je vous dy jus.quez au prin. . temps.

jus. . . quez au prin. temps.

¹Underlying follows FR.

²FR.

³FR and SG 2 (mm. 18: 1 ff. of Oda read:)

25

tend.

Je suis en sou - - ci de quoy je vi - - vray.

30

Et brief, je suis en de - sar - roy,

de quoy je vi - - vray.

La rai - - son pour - - quoy

35

(f) 40

Jus - quex à ce qu'il

La rai - son pour - quoy je le vous di - - ray, Je le

je le vous di - - ray,

45

plai . . . se au roy

vous di . ray: vi . . vray

Je le vous di . ray: vi . . vray-je du vent,

30 35

Me fai re a van . cer du con .

-je du vent, Se l'ar . . . gent du roy

Se l'ar . . . gent du roy ne vient plus sou . . vent.

(f) 60

. . . tent.

ne vient plus sou . vent.

(Superius text)

Quant je voy que nul ne m'entent
 Ung seul blanc en main il sentent,
 Qu'il fault dire sans faire effroy
 Adieu mes amours, etc.

Ainsi qu'il vient il se despent,
 Et puis après on s'en repent.
 N'est-ce pas, cela je le croy.
 Remède n'y voy quant à moy
 Fors publier ce mot patent,
 Adieu mes amours, etc.

15. Pourquoi non

Pe. de la rue

f. 17'-18

Musical score for the first system, measures 17-18. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:

Soprano: Pour . . quoy¹ non

Alto: Pour. quoy non

Tenor: Pour. . . quoy non

Bass: Pour . . . quoy non

Musical score for the second system, measures 19-20. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:

Soprano: ne veuil-je mo . . . rir?

Alto: ne veuil-je mo . . rir? Pour . . . quoy

Tenor: ne veuil-je mo rir?

Bass: ne veuil-je mo rir?

Musical score for the third system, measures 21-22. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:

Soprano: Pour . . quoy non

Alto: non

Tenor: Pour quoy non

Bass: Pour quoy non

¹ Underlying follows Bruz 1.

² The note under the corona is a longa in Superius and Bassus, a brevis in Altus and Tenor, in the Petrucci print.

25 30

ne doy-je quérir, qué.rir

ne doy-je qué . . .rir, ne doy- je qué . .rir

ne doy-je quérir, qué.rir

ne doy-je quérir, ne doy- je qué .

35

La fin de ma doulente

La fin de ma dou.

La fin de ma dou . .len . .

.rir La fin de ma dou

40 45

vie? Quant j'ai. me

.lente vie? Quant j'aime

.te vie?

.lente vie? Quant j'aime qui ne m'aime my . .

(h) (h) 50

qui ne m'ai . . me my . e [quant j'ai . me qui ne m'ai . me

qui ne m'ai . me my . .

Quant j'ai me, quant j'aime

Et sers

35 60

mye] Et sers sans guer . . don ac . . qué . . rir,

. . e Et sers sans guer don ac . qué . .

qui ne m'ai . me my . e Et sers sans guer . don ac

sans guer . don ac . . . qué . rir, guer . don, Et sers

65 (h)

sans guer . . don ac qué rir.

. . rir, [ac . qué . . rir,] sans guer . don ac . qué . . rir.

(h)

. . qué . . . rir, sans guer . . don ac qué . . . rir.

sans guer . don ac . qué . . rir. [guer . don ac . qué . . rir.]

¹Brux 1 (Odh has F).

16. Pourquoi je ne puis dire

Jo. Stokem

f. 18'-19

Pourquoy je ne puis dire

Pourquoy je ne puis dire

Pourquoy je ne

Vrai¹ dieu d'a. mer con. for. . te l'a. mou. reux

qui nuit et jour

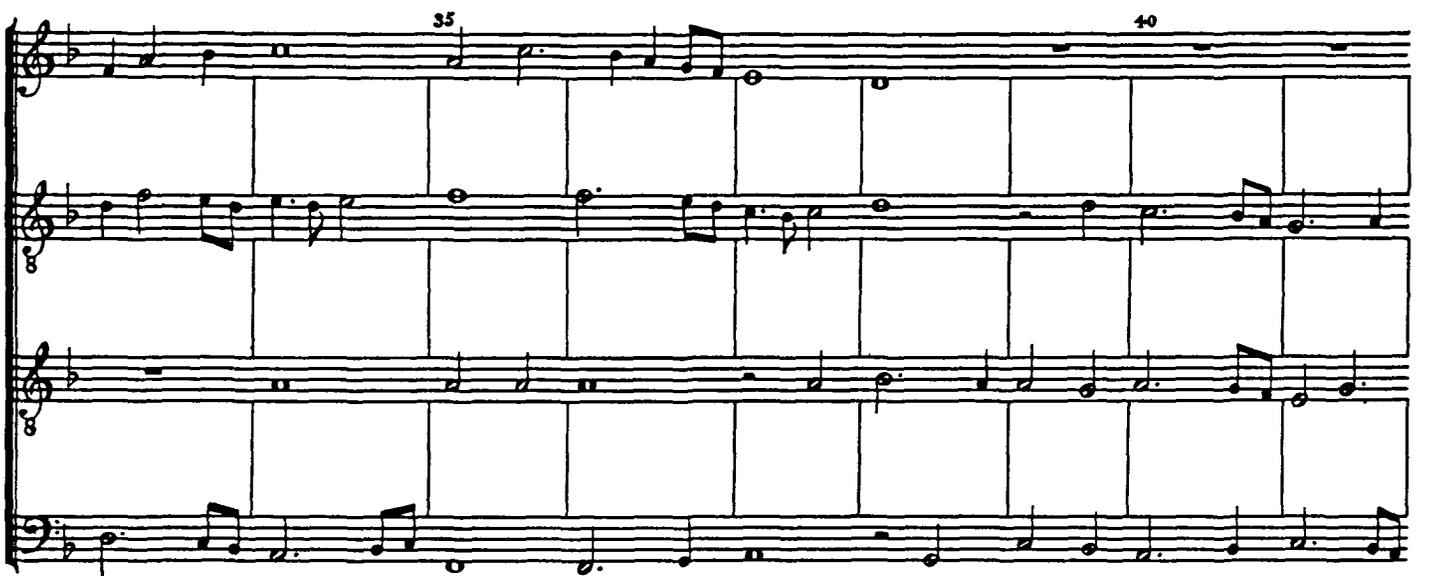
¹ Underlying follows Couess (Odh incipit: Vray dieu d'amours).

25 30



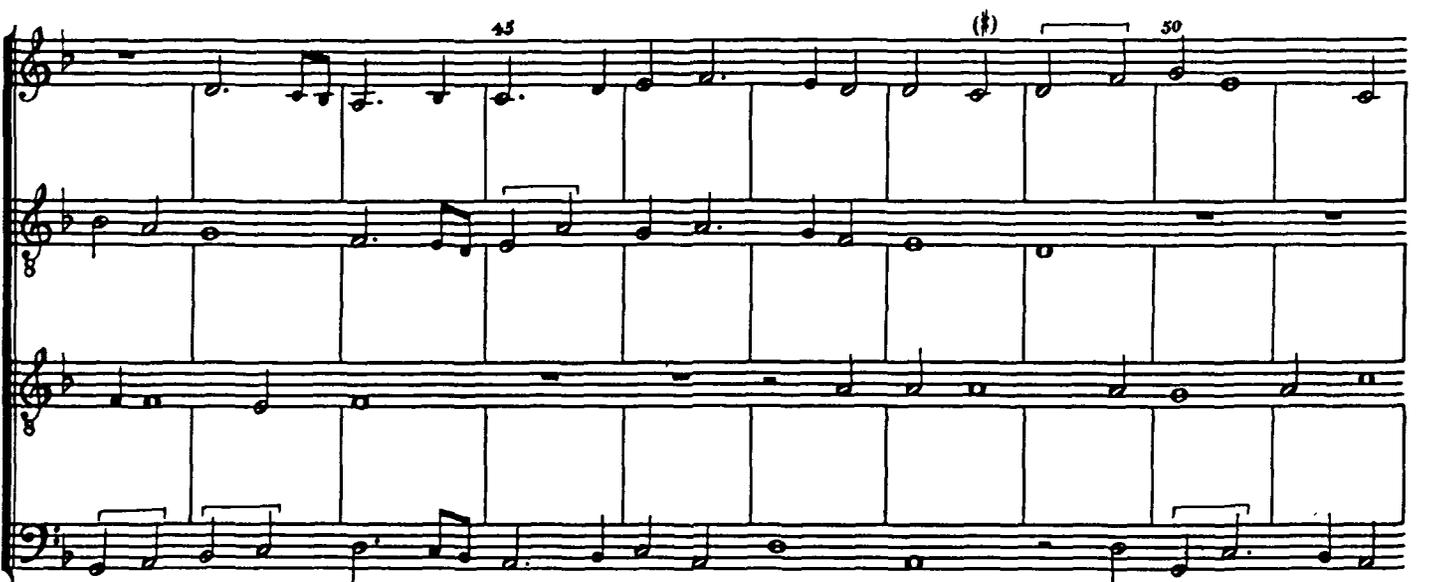
This system contains the first four staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with eighth and sixteenth notes. The second and third staves are in alto clef with a common time signature, containing accompaniment. The bottom staff is in bass clef with a common time signature, also featuring accompaniment. Measure numbers 25 and 30 are indicated above the top staff.

35 40



This system contains the next four staves of music. The notation continues from the previous system. Measure numbers 35 and 40 are indicated above the top staff.

45 (F) 50



This system contains the final four staves of music on the page. Measure numbers 45 and 50 are indicated above the top staff. A sharp sign (#) is placed above the top staff between measures 48 and 49.

55

This system contains measures 55 through 60. It features four staves: a top treble staff, two middle treble staves, and a bottom bass staff. The music is written in a key with one flat and a 3/4 time signature. The notation includes various note values, rests, and phrasing slurs. Measure 55 starts with a treble clef and a key signature of one flat.

60

This system contains measures 60 through 65. It features four staves: a top treble staff, two middle treble staves, and a bottom bass staff. The music continues from the previous system with similar notation, including notes, rests, and slurs. Measure 60 starts with a treble clef and a key signature of one flat.

65

This system contains measures 65 through 70. It features four staves: a top treble staff, two middle treble staves, and a bottom bass staff. The notation includes triplets, indicated by the number '3' above groups of notes, and fermatas. Measure 65 starts with a treble clef and a key signature of one flat.

17. Mon mignault

[Busnois]

f. 19¹-20

Mon¹ mignault mu... se. quin,
Je croy bien que na. min

Gra. ci - eu. se, plai. sant mu. niè. . . . re, Hé
J'ay de bon blé sur la ri. viè. . . . re, Sur

[Gra. . . ci. . eu. se,² plai. sant mu. niè. . . . re,
[J'ay de bon blé sur la ri. viè. . . . re.]

Do. re. lot et pou. . pin, Ri. .
Or pour qu'en la fin Je

la mon. . nyè. . . . re! A. mou. reux suis de
la ri. . viè. . . . re Le veul. lex tan. tost

. . sant mu. niè. . . . re, [Hé la mon. . nyè. . . . re!]
la ri. . viè. . . . re, [Sur la ri. . viè. . . . re] A. mou. reux
Le veul. lex

. . . . re,] O. [Hé la mon. nyè. . . . re!]
. . . . re,] [Sur la ri. . viè. . . . re]

. . ant et gor. . . . gias,
ne per. . de mes pas.

vo mou. lin. Et faictes que je mou. . le au ma. . . tin,
mou. dre af. fin Que je l'ai. e de bon ma. . . tin.

suis de vo mou. lin. [Et faictes que je mou. le au ma. . .
tan. tost mou. dre af. fin, [Que je l'ai. e de bon ma. . .

A. mou. reux suis [de vo mou. . lin.] Et faictes que
Le veul. lex tan. tost [mou. dre] af. fin Que je l'ai.

¹Underlying follows Dij except for 2nd stanza of Superius which stands at end of this voice in Dij.
²Odh shows incipit 'Mon mignault' in Bassus.
³Dij.

25 (b) (b) (h) 30 (h)

Ne vous ver . . ray- je my e pas,

Et vous a . rez m'a . . mour en . . tiê

8. . tin,]
 . . tin.] Et vous a . .

(b) (b) (b) (b) (b)

je mou. le[au ma . . tin, Et vous a . rez m'a mour
 . . e [de bon ma . . tin.]

35 (b) (b) 40

Qui es . . tes tant go

(b)

re La mu. niê re et la mu . . niê

8. . rez m'a . mour en . tiê re [La mu. niê re et

(b)

en . . tiê . . . re] La mu. niê re et

(#) 45

din?

re.

la mu . . niê re.]

la mu . . niê re.

(Superius text)

Se j'estoie ung matin,
 Tetin à tetin
 Couché entre voz bras,
 J'aroie de soulas
 Grant part à mon butin
 Mon mignault, etc.

¹ Di. j.

18. Dit le burguygnon

f. 20'-21

(f) 5 (f) Anon.

Dit le burguygnon

Dit le burguygnon

Dit le burguygnon

Dit le burguygnon

10 15

20 25 (f) (b)

19. Helas ce nest pas

f. 21'-22

Sthokem 10

Hé. las ce n'est pas sans ray- (b)

Hé. las ce n'est

Hé. las

Hé. las

15 (b) 20 (b)

- son se j'ai mé. lan-co - - li. - - e

(b) (b)

25 (b) 30 (b)

(b) (b) (b) (b)

35 40

45 50

(φ □ = ○) ♩ = ♩ 55 60

*G whole and F half appear only once in SG 1, a correction of Odh, where they are repeated.

20. De tous biens playne

[Hayne]

f. 22¹-23

De⁴ tous biens plai. . . ne est ma mais. tres. . .
 Si placet
 De tous biens plaine
 De tous biens plaine
 De tous biens plaine

se, Chas. cun lui doit tri. but d'on. neur;

Car as. . .

⁴ Underlying follows K&B.

(♯) (♯) (♯) (b) 35 (b) (♯) 40

... sou. vy. e est en va. leur Au. tant

45 (♯) 50 55

que ja. . . mais fut dé. . .

(♯) (♯) (♯) 60

... es. se.

En la veant j'ay tel leesse
 Que c'est paradis en mon cuer.
 De tous biens, etc.

Je n'ay cure d'autre richesse
 Si non d'estre son serviteur,
 Et pource qu'il n'est chois meilleur
 En mon mot porteray sans cesse:
 De tous biens, etc.

¹ P⁴, Ulm, and Wolf have F.

21. Jay pris amours

f. 23¹-24 Japart
10

J'ay prins a. mours¹ à ma da.

J'ay prins a. mours

J'ay prins a. mours

J'ay prins a. mours

15 20

... vi ... se Pour con. qué.

25 30 S.

... rir joy. . . eu. se. . té.

S.

S.

¹ Underlying follows DT0 14, p.163, which is after.

35 (4)

Heu . . reux se . ray en cest' es . .

(4) (4) 45 50

... té Se puis ve . nir à mon

55 (4)

em.prim. se.

S'il est aucun qui m'en desprise
 Il me doit estre pardonné.
 J'ay prins amours, etc.

Il me semble que c'est la guise.
 Qui n'a riens, il est debouté
 Et n'est de personne honoré.
 N'est-ce pas donc droit que g'y vise?
 J'ay prins amours, etc.

22. Se congie pris

Japart

f. 24¹-25

Si¹ con-gié prens de mes belles a-mours,

Si congíe prens

Si congíe prens

Si congíe prens

Vrays a-mou-reux, ne m'en voul-lés blas-mer; Car j'ay souf-

fert de plus grê-ves dou-lours Que ne font ceux qui

¹ Underlying follows G Paris.

² G Paris has F (cf. m.2 and m.48).

(f) 30 35

na. gent en la mer. Car ay. - mer m'est tous

(b) 40

les jours tant a. . . mer Qu'a. voir ne puis d'elle ungr tout

(f) 45 50

seul re. . . gard Fors en fier. té pour

mon cuer en. ta. . . mer; Sy

prens con. gié a. vant qu'il soit plus tard.

J'apperçoy bien clerement tous les jours
 Que mes amours commencent à finer;
 Joué el m'a des plus estranges tours
 Que jamès homme saroit ymaginer;
 Pourtant ma part en vieulx habandonner,
 Car n'ay trouvé loyaulté de regard:
 Je ne dy pas pour luy blasme donner;
 Sy prens congié avant qu'il soit plus tart.

Pour moy souloit faire plainctes et plours
 Telz qu'il sembloit qu'elle se deust pasmer,
 Tant avoit paour, ce me disoit tousjours,
 Que aultre dame je ne voulesse aymer.
 Mais de rigeur elle se vieult armer,
 Et paint reffuz dedans son estandard.
 De sa prison vueil mon cuer deffermer;
 Sy prands congié avant qu'il soit plus tard.

La mercy Dieu, j'ai dejà fait mon cours,
 Et les nouveaulx commencent à regner;
 Je n'y ay plus reconfort ne recours:
 Laisser convient les aultres gouverner;
 Mais je sçay bien qu'avant leur retourner
 Ilz en auront tout autant pour leur part
 Comme j'ay eu, et n'en vieulx mot sonner;
 Sy prens congié avant qu'il soit plus tard.

23. A mours amours amours

Japart

f. 25'-26

5

Musical score for the first system, measures 1-5. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are:
Soprano: A. mours, a.
Alto: A. mours, a...
Piano: A. mours, a. mours

Musical score for the second system, measures 6-15. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are:
Soprano: . . mours, a. mours
Alto: . . mours

Musical score for the third system, measures 16-25. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are:
Soprano: (h)

System 1: Measures 28-35. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). Measures 28 and 35 are marked with their respective measure numbers. The music features a mix of eighth and sixteenth notes, with some rests.

System 2: Measures 40-45. The system consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). Measures 40 and 45 are marked with their respective measure numbers. A first ending bracket labeled (h) spans measures 44 and 45. A second ending bracket labeled (b) spans measures 43 and 44. A fermata is placed over the final note of measure 45 in the top staff.

System 3: Measures 50-55. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). Measures 50 and 55 are marked with their respective measure numbers. The music continues with eighth and sixteenth notes.

1 F 59.
 2 F 59 has G.

25 30

(#) (b)

(b) (h)

System 1: Measures 25-30. Treble clef, key signature of two flats. Measure numbers 25 and 30 are indicated above the staff. Fingerings are marked with (#) and (b). A flat sign (b) is present above the staff in measure 29.

35 (b) (h)

(h)

System 2: Measures 35-40. Treble clef, key signature of two flats. Measure numbers 35 and 40 are indicated above the staff. Fingerings are marked with (b) and (h). A flat sign (b) is present above the staff in measure 36.

40 45 (h) (h)

(#) (h)

(h)

System 3: Measures 40-45. Treble clef, key signature of two flats. Measure numbers 40 and 45 are indicated above the staff. Fingerings are marked with (#) and (h). A flat sign (b) is present above the staff in measure 42. Double bar lines with repeat dots are present at the end of measures 44 and 45.

¹ F 39.

25. Rompeltier

f. 27¹-28 (♯) 10 Incert.

Rum.fel.tie.re¹, rum.fel.daer, Rumferda.ran, min..du.er.nit, Mi.man

Rum.fel.tiere

Rum.fel.tiere

Rum.fel.tiere

15 (♯) 20

...di.est, mie.bet.nit, Rumfer.da.ran, die.du.er.nit, An.der.du.er, rum.pel.

25 (♯) 30 (♯)

...nit, Mim.du.di.est, ies..te..i.met, ies.te..i..met.

¹Underlying follows F 121.

26. Alons ferons barbe

Compere

f. 28¹-29

A. lons¹ fe. re nos bar. bes, a. lons fe. re nos bar. bes, a.

A. lons fe. re nos bar. bes, a. . . lons [fe. re nos bar. bes, a. . .

A. lons fe. re nos bar. bes, a. lons

A. lons fe. re nos bar. bes, a. . lons fe. . . re nos bar. bes, [a.

10 15 (f)

. . lons gen. til ga. lans! La bar. . bie. re les mo. . glie so. . vent dos à la

. . lons]gentil ga. . . lans! La bar. . bie. re les mo. . glie so. vent dos à la

gen. til ga. lans! La bar. . bie. re les mo. . glie so. . vent dos à la

. . lons]gentil ga. . lans! La bar. . bie. re les mo. . glie so. . vent dos à la foes,

20 (b)

foes, Quant son ma.

foes, Il tro. . ve

foes, Quant son . ma. ri re. vient de fe. . . re sa be. so. . gne, .

Quant son ma. ri re. vient de fe. . . re sa be. so. . gne,

¹Underlying of upper voices from Cort, of Bassus from F 164-7.

²F 164-7.

25 (b) (♯) 30

ri re.vient de fe.re sa be. . . so . . . gne, Chi luy font vi.glie

ses mignons chi luy font vi.glie.co. . me, Chi luy font vi.glie.co. me, di. .

Chi luy font vi.glie.co. me, di. .

Chi luy font vi.glie.

35 40

. . co. . me, di.sant co. . . . ment va, Co. . ment fet vo.tre fe. . me, fet-

. . sant co. . . . ment va, Co.ment fet vo.tre fe. . me, fet-

. . sant co.ment va, . et di.sant co.ment va, Co. . ment fet vo.tre fe. . me, fet-

(b)

. . co. . me, di.sant co. . . . ment va, Co. . ment fet vo.tre fe. . me, fet-el. .

(♯) 45 (♯)

el le plus, fet-el..le plus, fet-el..le plus cel. . a?

(b) (b) el . le plus, fet-el..le plus, fet-el..le plus, fet-el..le plus ce. la?

el..le plus ce. . la, fet-el. le plus, fet-el. . le plus, fet-el..le plus ce. la?

(b)

. . le plus, fet-el. le plus, fet-el. . . le plus ce. la?

27. Tmeiskin

Incert.

f. 29-30

Tmeis.kin [was jonck,] was jonck, Wel te pas. . . .
 [Si placet] Tmeis.kin
 Tmeis.kin [was jonck,] was jonck, Wel te
 Tmeis.kin was jonck, Wel te

. . se, niet te groet. Ic quam ghe.loe. pen met ee. . . .
 pas. . se, niet te groet. Ic quam ghe.loe. pen met ee. . nen spronck,
 passe, niet te groet. Ic quam ghe. . . . loe. . . .

nen spronck, Ic cu. ste se an ha. . ren mon. de roet. 'Scoen lief, ghij
 Ic cu. ste se an ha. ren mon. . de roet. 'Scoen
 pen met ee. nen spronck, Ic cu. ste se an ha. ren mon. de

¹Underlying follows L 2.

²Manuscript evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

25 30

compt zo sel. den.' 'Eij, rid. . . der, seyt sij, e. del

(b)

lief, ghij compt zo sel. den.' 'Eij, rid. der, seyt sij,

roet. 'Sceen lief, ghij compt zo sel. . den.' 'Eij, rid. . der, seyt sij, e.

35 40

ghe.noet, Hu lief. . . de,

(b)

e. . del ghe. noet, Hu lief. . de quelt mij tot. . ter doet,

del ghe. noet, Hu lief. de quelt

45 (#) (#)

hu quelt mij tot. . ter doet.'

(b)

hu lief. de quelt mij tot. ter doet.'

mij, hu lief. . . de quelt mij tot. . . . ter doet.'

28. Ung franc archier

Compere

f. 30¹-31

Un⁴ franc ar. . cher à

Un franc ar.

Un franc ar. cher

Un franc ar. cher

la guer. . re s'en va, Tes. ta. men. ta, com. . me un chrétiendoit fai

cher à la guer. . re s'en va, Tes. ta. . men.

re; Il a lais. sé

ta, com. . . me un chrétiendoit fai. . re; Il a lais. sé

¹ The text derives from a collection of songs published by Severin Cornet (1581) where the music is not that of the Odh.

30(b) (♯) 35

sa fem. . . me à son vi.cai . . . re, Il a lais. sé à son curé la

40 45

clé de la mai. . . son; Vi. . ra.gon, vi. . gnet. . te sur

à soncu. ré la clé de la mai. . . son; Vi. . ra.

(♯)

vi. . . gnon.

. . gon, vi.gnette sur vi. . gnon.

Le franc archer une arquebuse avoit,
 Laquelle estoit de sablon blanc chargée,
 Et si avoit un foureau sans espée,
 Encore plus les mules, aux talons:
 Viragon, vignette sur vignon.

Le franc archer à son hoste disoit:
 Sangoy! morgoy! Je renigoy! je te tue!
 Tout beau, monsieur, nos oies sont en mue,
 Et l'appaïsa d'une soupe à l'ognon:
 Viragon, vignette sur vignon.

29. Loseraie dire

Anon.

f.31¹-32

Ne l'ose ray-je

Ne l'ose ray-je di . . re, Se j'ay. me par a . . mour?

Ne l'ose ray-je di . . . re,

di . . re

Ne l'ose ray-je di . . . re

[Se j'ay. me par a . . mour?] Ne l'ose.

. . ray-je di re?

¹Underlying from Bayeux.

²Odh had C, presumably a misprint for D.

30 35

Mon pè.re my ma . ri . . . a Ung pe . .
 A ung vil . . lain my don . . . na, Qui ne

(h) (h) (h) (h) (h)

40 45

8 . . tit de . . vant le jour.
 sçait bien ne hon . . nour.¹

(h) (h)

50 55

(h) (h)

Ne l'o . se . ray-je di . . . re, Se

¹These two musical phrases repeat in Bayeux for the 3rd and 4th verses of the stanza.

60 (b) (b) (♯) (♯)

j'ay. me par a. . mour, [se

65 70 (♯) (♯) (b)

j'ay. me par a. mour?] Ne l'o.se. rayje di. . re?

75

La première nuytée
 Que fus couchée o luy
 Guères ne m'a prisée
 Au lict s'est endormy.
 Ne l'oseray-je dire? etc.

Je suis deslibérée
 De faire ung aultre amy
 De qui seray aymée
 Mieulx que ne suis de luy.
 Ne l'oseray-je dire? etc.

30. Helas que il est a mon gre

f. 32¹-33 Japart

Hel. las! qu'elle est à mon gré

Hel. las! qu'elle est à mon gré

Hel. las! qu'elle est

10 15

1.5 Hel. las!¹ qu'elle est à mon gré, Cel. le que je n'ou. . se nom.

3 (d=d) 25 (f) (f)

. . mer! Hel. las! qu'elle est à mon gré, Cel. le que n'ou. . . se di. . . re!

¹ Underlying follows G Paris.

² F39 (Odh has G).

³ F39.

♩ (♩ = ♩) 30 (♯) 3 (♩ = ♩)

2. L'au. tre jour jou. er m'al. lay
 3. Trou. vay la belle en ung pré,
 En marchant la ver. du. re;
 Sur l'er. be qui point du. re.

40 45 50

4. D'a. mour fai. soit ung cha. pel. let:
 Vray Dieu! qu'il es. toit bien fait!

55 60 (♯) (♯)

Par a. mour luy de. . man. day Et el. . le me l'oc. . troy. . . . e.

31. Amor fait mult tant que nostre argent dure

f. 33-34

Lucert.

A. . . mours¹ fait moult tant que ar. gent

Amours fait moult

Il est de bonne heu. re né, Qui tient sa dame en ung

Tant que nostre ar. . gent dur. . ra

du . . . re. Quant ar. . gent

pré, Sur l'er . . be jo . . ly . . e. Ma très douce a (b)

Que tan . . tost faul . . dra,

fault, a . . mour est du . . . re, Et dit tout

s . . my . . e, Dieu vous don . . . ne bon. jour!

Nous mes ron joy-

¹ Underlying from FR (that of Tenor also from Dij and Tour).

² FR shows G 2 helves.

³ F 59.

25 30

franc à son aq my: Puis que vos... tre ar. gent

Mon très bel a... my, Dieu vous crois... se hon...

... eu... se vi... e Or est nostre ar. gent fail. ly:

35 40

est fail. ly, Al.

... nour. Par ma foy, mon bel a... my,

A... dieu mon a... my A... dieu ma très doul...

45

... les qué... rir vos... tre a... ven... tu... re.

Je suis tout vostre, et ce... luy, Qui ne vous fau... dra my... e!

... ce a... my... e!

¹FR (Odh bas D).

32. Nostre cambriere si malade estoit

[Ninot le petit]

f. 34'-35

Nos. tre cham. be. riè. re

Nos. tre cham. be. riè. re si mal.

Nos. tre cham. be. riè. re si mal. la. . . de el. . . le est.

Nos. tre cham. be. riè. re si mal. la. . . de el. . . le est.

si mal. la. . . de el. . . le est. Se elle a. voit du let el. le se ga. ri. ret, El. le se ga. ri. . . .

Si mal. la. . . de el. . . le est. Se elle a. voit du let el. le se ga. ri. ret, El. le se ga. ri. ret.

Si mal. la. . . de elle est. Se elle a. voit du let el. le se ga. ri. ret, El. le se ga. . ri.

Si mal. la. . . de elle est. Se elle a. voit du let el. le se ga. ri. ret, El. le se. ga. ri. ret.

Elle a. me. na son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net.

Elle a. me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net. Elle a pris sa ca. . . ne,

Elle a. me. na son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net.

Elle a. me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net. Elle a pris sa ca. . . ne, s'en est

¹Underlying follows FIM and F 164-7.

35 40

Elle a pris sa ca... ne, s'en est al... lée au let. Tous les
s'en est al... lée au let. Et tous les jours au soir et au beau ma. ti. . . . net, Tous les
Elle a pris sa ca... ne, s'en est al... lé. . . . e au let. Tous les jours au soir
al. lée au let. El. . . le se. ga. ri. . . ret. Tous les jours au soir

45 50

jours au soir et au beau ma. ti. net, Au ma. . ti. net, Elle a . me.
jours au soir et au beau ma. ti. net, et au beau ma. ti. net, Elle a. me. na son tam. bou. ri. net,
et au beau ma. ti. net, Au ma. . ti. . net, Elle a . me.
et au beau ma. ti. net, Au ma. . ti. . net, Elle a. me. na son tam. bou. ri. net,

55

. . na son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net.
Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net.
. na son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net.
Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. . net.

33. A cordes moy ce que ye pensæ

[Busnoys]

f. 35'-36

A. cor. des¹

A. cor. . .

A. cor. . . des moy ce que je pen. se

A. cor. . des moy ce que je pen. . . . se

moy ce que je pen. . . . se Pour que mon

des moy ce que je pen. . . se Pour que

Pour que

Pour que

bi. let n'en. . . ten. des.

bi. let n'en. . . ten. des.

¹Underlying follows P1.

35 40

Ou mi pro. pi. . ce cho. se me don. nes

Ou mi pro. pi. ce cho. . se me

Ou mi pro. pi. . . ce cho.

Ou mi pro. pi. ce cho. . se me don. nes

(b) 45 50

Pour vous dé. cla. . . rer

Pour

. se me don. . . nes Pour vous dé. . .

55 60

[la] sub. stan. ce.

(b)

. cla. . rer la sub. stan. ce.

34. Tan bien mi son pensa

f. 36¹-37 (1) Japart

Tam bien mi son pen. . . sa. . . da

Tam bien mi son pen. . . sa. . . da

⁶Tam¹ bien mi son pen. sa. da,

Tam bien

10 15

(b)

ma. ri, se mi ba. tes, A l'a. my m'en i. . . . ray.'

20 25

⁶Hé. las, la mi mo. . . . glie. . . . re, che con.

⁴ The text derives from Cort where music is not like that of Oth.

30 35 (f) 40

...sel as a... ghut? Jo te te. nir on... dra...

45 (f)(f) 50

...de cho. me l'ai. gle d'un duch? Non cal par. tir de cha... sa por a... ver'

(f) 55 60 (f)

lon de. ghut; E mes. chin, chon fe... ré?'

35. Le serviteur

f. 37'-38

(b) s Incert.

Le¹ ser . vi . . teur hault guer . don . né, As . so . vy et

Le serviteur

Le serviteur

Le serviteur

bien for . . . tu . . . né, Les . . . li . te des eu

reux de Fran . . . ce Me trou . ve

¹Underlying follows DT07.

20. (#)

par la pour.ve. . . . an

25. (h) (b) (h) (b) (b) 30

. . . ce D'ung tout seul mot

(h)

bien or. . . . don. né.

Il me semble au prisme estre né
 Car après dueil désordonné
 Suis fait par nouvelle alliance
 Le serviteur, etc.

J'estoye ung homme habandonné
 Et le dolent infortuné
 Alors que vostre bienvueillance
 Vult confermer mon espérance,
 Quant ce beau nom me fut donné..
 Le serviteur, etc.

¹The Petrucci print has A.

36. James james james

[Mouton]

f. 38'-39

Ja.mais, ja.mais, ja.mais Jac. . . quez, Bon hom.me bien

Ja.mais, ja.mais, ja.mais Jac. . . quez, Bon hom.me bien nai.ra. Jac. que bon,

Ja. . mais, ja. . mais,

Ja.mais, ja.mais(ja.mais Jacquez, Bon hom.

nai. . . . ra. Jacque.bon, Jacque. bon, Jacque. bon [Jacque.bon] hom.me! J'amaiz, j'amaiz, j'amaiz Jacquez,

bien nai. . . ra. Jacquebon, Jacque. bon hom.me! Jacque bon hom.me! J'amaiz, j'amaiz, j'amaiz, j'amaiz,

ja. mais, ja! Jacque. bon, [Jacquez bon] hom. me bien nai. ra. J'amaiz, j'amaiz, j'amaiz, j'amaiz,

..me bien nai. . ra. Jacque. bon, Jacque. bon hom.me! Jacque. bon hom.me! J'amaiz, j'amaiz, j'amaiz, j'amaiz,

[ja!] Jacquez bon homme bien nai. ra. Jacquebon.

ja! Jacquez bon hom.me bien nai. ra. Jacque. bon. Jacquez bon homme a u. ne fem.me,

ja! Jacquez bon hom.me bien nai. ra. Jacque bon.

ja! Jac. que. bon bien nai. . ra. Jacque. bon. Jacquez bon homme a u. . ne fem. . . .

*Underlying of Bassus follows that of the upper voices which is after FIM.

35 (#) 40 (#)

Nous lai rons par nostre da . . . me. El . . le a dist qu'el le vien dra, qu'el le vien .

El . . le a dist qu'el le viendra, [qu'elle vien.

Nous lai rons par nostre da . . me. El . . le a dist qu'el le vien dra, qu'el le vien .

. . me, El . . le a dist qu'el le vien . . dra, qu'elle vien.

3 (♩ = ♩) 45 50 55 S.

. . . dra. Ja. mais, ja. mais, ja. mais, ja! Ja. me, Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

. . . dra.] Ja. mais, ja. mais, ja. mais, ja! Ja. me, Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

. . . dra. Ja. mais, ja. mais, ja. mais, ja! Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

. . . dra. Ja. mais, ja. mais, ja. mais, ja. mais, Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

f. 39-40 C (♩ = ♩) 60 (#) 3 (♩ = ♩)

Jamais, jamais, jamais, jamais, Jacques bon hom. . me bien nai. ra.

Jamais, jamais, jamais, jamais, ja! Jacques bon hom. me bien nai. . ra.

Jamais, jamais, jamais, jamais, ja! Jacques bon hom. me bien nai. . ra.

Jamais, jamais, jamais, jamais, ja! Jacques bon hom. me bien nai. . ra. Sa jay

65 70

Se j'ay per. . . du mez a . . . mou.ret.tex, Je ne sçay la rai . . . son pour . .

Se j'ay per. du mez a . . . mou.ret.tex, Je ne sçay la rai . . son pour quoy. Se j'a.

Se j'ay perdu mez a . . . mou.ret.tex, Je ne sçay la rai . . son pour . .

per. du mez a . . . mou.ret. . tex, Je ne sçay la rai. son pour. quoy. Se j'a. voy. .

75

. . quoy. Se j'a . voy . . e bon.ne bour. . set. te, bon.ne bour. set . . . te,

. . voy . . e bon.ne bour. set . . te, bon. . ne bour. . set. te, bon.ne bour. . set . . . te,

. . quoy. Se j'a voy . . e bon . . ne bour. . set. te, bon.ne bour. set . . . te,

. . e bon.ne bour. set . . te, bon. . ne bour. . set. te, bon.ne bour. set . . . te,

♩ (d.=d) 80 (♯) (♯) 85

Il ne m'en chaul. droit, il ne m'en chaul . . droict.

Il ne m'en chaul. . droit, il ne m'en chaul . . droict.

Il ne m'en chaul droit, il ne m'en chaul . . . droict.

Il ne m'en chaul droit, il ne m'en chaul . . . droict.]

¹The Petrucci print has F, E.

37. Nous sommes de lordre dsaynt babuyn

Compere

f. 40'-41

Nous som. mes de l'or. dre de saint Ba. bouin.

Nous sommes

Nous sommes

10 15

Nous sommes

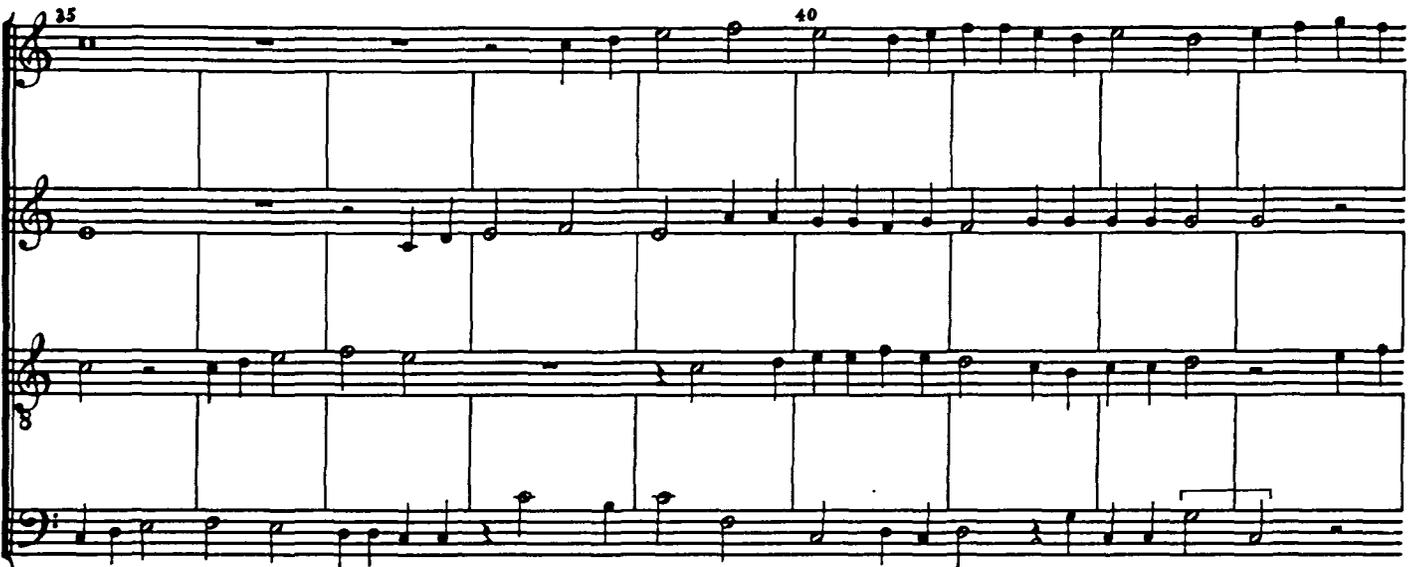
20 25

S.

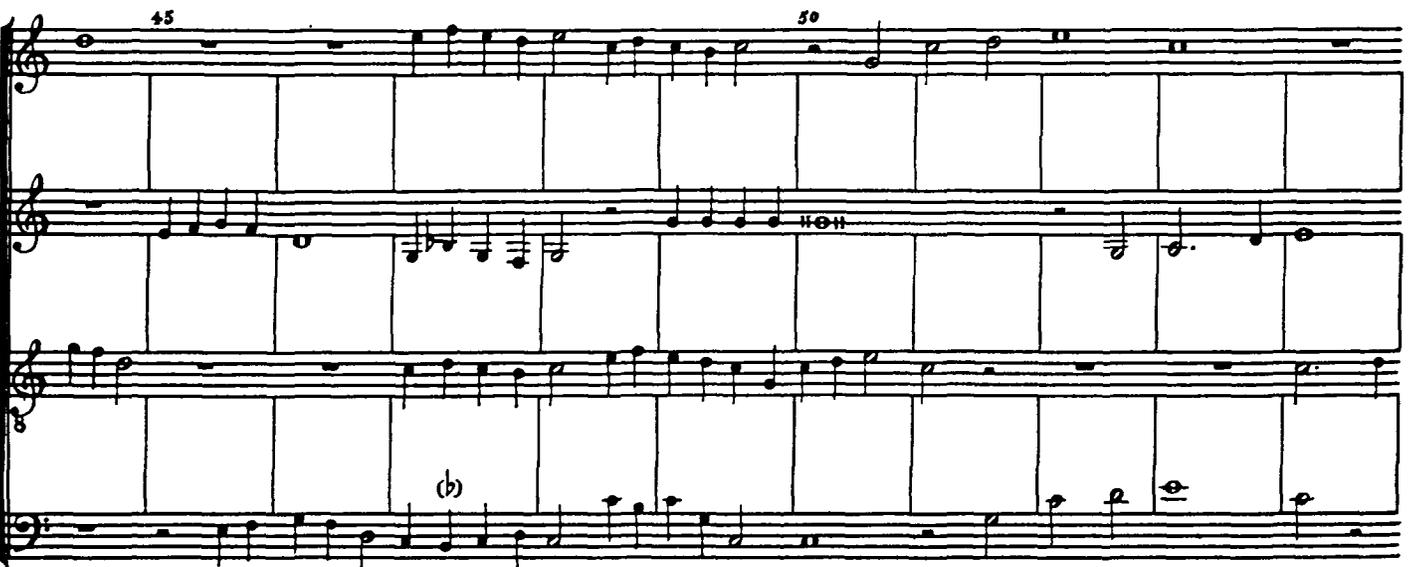


Musical score system 1, measures 25-30. The system consists of four staves. The top staff is in treble clef and contains a melodic line with a measure number '30' above it. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. The music is written in a common time signature.

F. 41'-42



Musical score system 2, measures 35-40. The system consists of four staves. The top staff is in treble clef and contains a melodic line with measure numbers '35' and '40' above it. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. The music is written in a common time signature.



Musical score system 3, measures 45-50. The system consists of four staves. The top staff is in treble clef and contains a melodic line with measure numbers '45' and '50' above it. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. A rehearsal mark '(b)' is present in the bottom staff. The music is written in a common time signature.

55 60

65 70

75 80

38. Je nay dueul

Agricola

f. 42¹-43

5

1.5. Je n'ay dueil que de vous ne
4. Et pour ce, ce, quoy qu'il en ad...

1.5. Je n'ay dueil que de vous ne
4. Et pour ce, ce, quoy qu'il en ad...
vien... gne; Mais quel. que mal que qu'il...
vien... gne, Je vous sup- ply

vous ne vien... gne; Mais quel. que mal que qu'il...
ad... vien... gne, Je vous sup- ply que de vous ne vien... gne;
Mais quel... que qu'il... ad... vien... gne, Je vous...
que je sous... tien... gne, J'ay trop plus chier vi... vren...
vous sou... vien... gne De moy vos... tre humble ser...

¹Underlying follows Brux 1.
²Brux 1.

20 35

douleur; Que souffrir que
vi-teur; Car pour a-mer

chier vi-vreen dou-leur Que souffrir que
tre-hum-ble ser-vi-teur; Car pour a-mer

vreen dou-leur Que
ser-vi-teur; Car

vi-vreen dou-leur Que souffrir que
ble ser-vi-teur; Car pour a-mer

40 (b) (b) 45

mon po-vre cueur A ung
vos tre dou-leur, Quel-que

mon po-vre cueur A ung
vos tre dou-leur, Quel-que aul-tre
cho-se

souffrir que mer mon po-vre cueur A
pour a-mer vos tre dou-leur, Quel

mon po-vre cueur A
vos tre dou-leur, Quel

50 (b) 55

aul-tre qu'à vous se tien-gne.
cho-se qu'il me sur-vien-gne,

qu'à vous se tien-gne.
qu'il me sur-vien-gne,

ung aul-tre qu'à vous se tien-gne.
-que cho-se qu'il me sur-vien-gne,

ung aul-tre qu'à vous se tien-gne.
-que cho-se qu'il me sur-vien-gne,

¹ Brux 1.
² Brux 1 and L 1 also have G.

60 (b) 65

2. Car Dieu vou. lut tant vous par. . . fai. . . re Qu'il
 3. Son plai. sir fut de vous com. . . plai. . . re Et

2. Car Dieu vou. . . lut tant de vous par faire Qu'il n'est nul riens
 3. Son plai. . . sir fut de vous com. plai. re Et plus de biens

2. Car Dieu plai. . . vou. lut tant vous par. fai. . . re Qu'il
 3. Son plai. sir fut de vous com. plai. re Et

2. Car Dieu vou. . . lut tant vous par. . . fai. . . re Qu'il n'est
 3. Son plai. . . sir fut de vous com. . . plai. . . re Et plus

70 75 (b) 80

n'est nul riens qui me sceut plai. . . re Fors
 plus de biens qu'en aul. tres fai. . . re, Dont

qui me sceut plai. re
 qu'en aul. tres fai. re,

n'est nul de riens qui me sceut plai. . re
 plus de biens qu'en aul. tres fai. . re,

nul riens qui me sceut plai. re
 de biens qu'en aul. tres fai. re,

85 (b) 90

que de voz grans biens lou. . er. ||
 ung chas. . . cun vous doibt lou. . er. ||

Fors que de voz grans biens lou. . . er.
 Dont ung chas. cun vous doibt lou. . . er.

Fors que de voz grans biens lou. er.
 Dont ung chas. cun vous doibt lou. er.

Fors que de voz grans biens lou. er.
 Dont ung chas. cun vous doibt lou. er.

¹Cort and Bruz 1.

39. Jay pris amours tout au rebours

Busnoys

f. 44¹-45

J'ay prins a. mours tout au rebours¹

J'ay prins a. . mours

J'ay prins a. . mours

J'ay prins a. . mours

ma de . vi se Pour

con . . . que . . . rir joy . eu . . . se . té.

¹ Underlying adapted from DTO 14.

² 'Au rebours' here signifies inversion. See Introduction for discussion.

35 40

.S. Heu . . . reux se . . ray en

45 50

cest' es . . . té Se puis ve . nir à

55

mon em . prin se .

40. He logerons nous

[Ysac]

f. 43¹-46

Hé! lo.ge.rons-nous cé. ans, hos. tes. . . . se, (h)

Hé! lo.ge.rons-nous cé. . ans, hos. . . tes. se,

Hé!¹ lo.ge.rons-nous cé. ans, hos. tes. . . . se, Hé!

Hé! lo.ge.rons-nous

10 15

lo.ge.rons-nous cé. ans, ou non!

20 25

lo.ge.rons-nous cé. ans, ou non!

¹ Longer text incipits and underlaying are from Cort.
² F 59, Q 47, R 2.
³ Q 47, R 2.

System 1 of a musical score, consisting of four staves. The top staff is in treble clef and contains a melodic line with a measure number '30' and a dynamic marking '(b)'. The second and third staves are in treble clef with a '5' below the staff, and the bottom staff is in bass clef. The music is written in a single system with vertical bar lines.

System 2 of a musical score, consisting of four staves. The top staff is in treble clef and contains a melodic line with measure numbers '35' and '40', and a dynamic marking '(f)'. The second and third staves are in treble clef with a '5' below the staff, and the bottom staff is in bass clef. The music is written in a single system with vertical bar lines.

System 3 of a musical score, consisting of four staves. The top staff is in treble clef and contains a melodic line with measure numbers '45' and '50', and a dynamic marking '(f)'. The second and third staves are in treble clef with a '5' below the staff, and the bottom staff is in bass clef. The music is written in a single system with vertical bar lines.

¹ F59, Q 1x, R2.

41. Vostre bargeronette

Compere

f. 46¹-47

Vos. tre' barge. . ro.net. te, m'a. mi.et. te,

Vos. tre barge. . . ro.net. . . . te, m'a. mi.et. te, Vos.

Vos. tre barge. . ro.net. te, m'a. mi.et.

Vos. tre bar.ge. . ro.net. te, (m'a.mi.et. . te,

Vos. tre bar. ge. . ro.net. . . te, m'a nou.

.stre bar.ge. . ro.net. te, m'a nou.ri, m'a nou. ri, m'a nou.

. . te, Vos. tre bar. ge. . ro.net. te, m'a nou. . . .

Vos. . . tre bar.ge. . ro.net. . te, m'a nou. . . ri.

. . . ri. Mon pè.re m'a do. . né ma. ri.

. . . ri. Vos. tre bar. ge. . ro.net. . . te m'a

. . . ri. Mon pè.re m'a do. . né ma. ri. Vos. tre bar. ge. ro.nette m'a nou.ri.

Mon pè.re m'a do.né ma. ri.

¹Underlying of Bassus follows that of the upper voices which is from Cort.

42. Je ne demande aultre de gre

Bugnoys

f. 47'-48

5

Je ne de. mande

Je ne de. mande à me

Je ne de. mande à me

10

15

20

Je ne de. mande à me de. . . gre En lies

25

30

mon. dain ny en ri. ches. . . se

¹ Underlying from P1.

² The four final notes under the holds were all notated as semibreves.

35 40

Fors d'es... tres... ves vous, ma mais tres...

45 50

... se En lyeu sam... bla... ble du

55 60 65

de... gré.

43. Pensif mari

Jo. Tadinghen

f. 48-49

5

Pen - - -

Pen - - sif ma - ri

Pen - sif ma - ri

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics 'Pen - - -' and 'Pen - - sif ma - ri'. The middle staff is a piano accompaniment. The bottom staff is a bass line with lyrics 'Pen - sif ma - ri'. A measure rest of 5 measures is indicated above the top staff.

10

15

- sif ma - ri

Detailed description: This system contains the next three staves. The top staff continues the vocal line with lyrics '- sif ma - ri'. The middle and bottom staves continue the piano accompaniment and bass line. Measure numbers 10 and 15 are marked above the top staff.

20

25

(b) (b) (b)

Detailed description: This system contains the next three staves. The top staff continues the vocal line. The middle and bottom staves continue the piano accompaniment and bass line. Measure numbers 20 and 25 are marked above the top staff. The bottom staff has several flats (b) indicated.

30

(b) S.

(b) S.

S.

Detailed description: This system contains the final three staves of the score. The top staff continues the vocal line with lyrics '(b) S.'. The middle and bottom staves continue the piano accompaniment and bass line. Measure number 30 is marked above the top staff. The bottom staff has several flats (b) and a 'S.' marking.

35 40

System 1: Treble clef (measures 35-40), Middle clef (measures 35-40), Bass clef (measures 35-40). Includes accidentals (b) and a fermata.

45

System 2: Treble clef (measures 41-45), Middle clef (measures 41-45), Bass clef (measures 41-45). Includes accidentals (b) and a fermata.

50 55

System 3: Treble clef (measures 46-50), Middle clef (measures 46-50), Bass clef (measures 46-50). Includes accidentals (b) and (♯).

60

System 4: Treble clef (measures 51-60), Middle clef (measures 51-60), Bass clef (measures 51-60). Includes accidentals (b) and (♯).

44. La morra

f. 49¹-50

Yzac

La Morra

10

(#)

15

20

(#)

(#)

b 1

(b)

25

30

(#)

¹ Leip.

35 40

(b) (b) 45 b¹ (b) (b)

50 55 (b) (b) (b)

60 (b) (b) b² (b) (b) (b) b¹ (b) 65

¹ Form.
² SG 2.

45. Me doit

f. 50'-51 [Bourbon] Compere

1. 5. Ne¹ doit on pren. . . . dre quant
 4. La loy d'a. mours sin. . . . si

Ne doit on prendre

on don. . . . ne Et que son corps on ha. . . . ben.
 l'or. . . . don. . . . ne. Qui ne le fait se dés. . . . or.

. . . . don. . . . ne A ser. . . vir, cre. . . . mir et a. . . .
 don. . . . ne Et vaul. droit mieulx es. . . . treenla

. . . mer Et pour mais . . . tres. . . . se ré. . . cla. . . .
 mer Que trou. ver par. . . . ty plain d'a. . . .

¹The underlaying follows Dij.

²Dij.

30 35 (b) (f)

mer, Es. pé.rant que on s'a... ben... don... ne.
 mer Puis qu'à ser.vir tant on s'a... don... ne.

40 (f) 45

2. Je suis de tel... le o... pi... nion Que deux cœurs de
 3. Et don... ner cle... re vi... sion, Sans fai... re nulle

Je suis de tel... le o... pi... nion

Je suis de tel... le o... pi... nion

50

vray u... nion Doib... vent l'ung de
 a... vu... sion, Qu'on veult a... mer

(f)

b1 (b)

55 (f) (f)

l'aul... tre des cen... dre.
 jus... ques à cuer fen... dre.

¹ Dij.

46. Male bouche

f. 51'-52

Mal . . . le¹ bou

Malle bouche

Cir.

che, la de . ce . va . . .

cum de . de . . . runt me

ble M¹a fait

ble M¹a fait

tant de mal sup. por. ter

tant de mal sup. por. ter

¹ Text derives from the literary source Löp; the underlaying is the editor's.

25

Que mon cœur ne peust plus

vi . . . ri

30

por. ter Dou. leur si très

35

dé me su

men da

40

ra ble.

ces

Je luy suys si mal agréable
 Qu'en riens ne me veult comporter
 Malle bouche, etc.

Son vueil est trop desraisonnable,
 Qui ne fait que mal rapporter
 Las, amours, faictes déporter,
 De par dieu ou de par le deable!
 Malle bouche, etc.

47. L'home banni

f. 52-53

Agricola

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the right-hand piano accompaniment, starting with a treble clef and a key signature of one flat. The bottom staff is the left-hand piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the right-hand piano accompaniment, starting with a treble clef and a key signature of one flat. The bottom staff is the left-hand piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the right-hand piano accompaniment, starting with a treble clef and a key signature of one flat. The bottom staff is the left-hand piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the right-hand piano accompaniment, starting with a treble clef and a key signature of one flat. The bottom staff is the left-hand piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

45 50

First system of a musical score. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef and a '5.' marking, and a bottom staff with a bass clef. The music is in a key with one flat. Measure numbers 45 and 50 are indicated above the top staff. Various accidentals, including flats and naturals, are present throughout the system.

55 60

Second system of the musical score. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. Measure numbers 55 and 60 are indicated above the top staff. The notation continues with various rhythmic values and accidentals.

70 75

Third system of the musical score. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. Measure numbers 70 and 75 are indicated above the top staff. The music features a mix of eighth and sixteenth notes.

80

Fourth system of the musical score. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. Measure number 80 is indicated above the top staff. The system concludes with a double bar line.

48. Ales regrets

f. 53¹-54

(4) (4) Agricola

Al. . . . les, re. gretz

Contra

Al. . . . les, re. gretz

Tenor

Al. . . . les, re. gretz, vui. dies de ma pré. sen . . .

10 (4)

Al. . . . ce; Al. . . . les al. lieux qué. . .

20

. . . . rir vos. tre a. coin. . . . tan. . . . ce, As. . . . ses a. . . .

25

. . . . ves tour. men. té mon

¹Underlying follows P3.

30 35

las coeur, Rem pli de

40

deul pour es tre ser viteur D'u.

45 (h) 50

. ne sans per que j'ay ay mé e d'en

. fan ce.

Fait luy aues longuement ceste offence.
 Ou est celuy qui point soit né en France
 Qui endurast ce mortel deshonneur?
 Allez, regretz, etc.

N'y tournez plus, car, par ma conscience,
 Se plus vous voy prochain de ma plaisance,
 Devant chascun vous feray tel honneur
 Que l'on dira que la main d'ung seigneur
 Vous a bien mys à la male meschance.
 Allez, regretz, etc.

¹Corona taken from Oth 57

49. La stangetta

f. 54-55 Incert.

La Stangetta

La Stangetta

La Stangetta

10

15 (#)

(b)

20

(#)

(b) (b) (b)

25

30

(b) (b) (b)

35 36 37 38 39

(1) (1)

(b) b³

40 41 42 43 44

(1)

(b)

45 46 47 48 49

(1) (1)

b¹

50 51 52 53 54

(1) (1) (1)

b³ (b) b²

¹From here on to end there are two flats in the signature in FP.

²E^b in Heilbr and FP.

³Form.

50. Helas

Yzac

f. 55'-56

The first system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hélas" written below it. The middle staff is a piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music is in a minor key and 2/4 time. A fermata is placed over the first measure of the vocal line. A dynamic marking of *f.* is present at the beginning. A measure rest of 5 measures is indicated above the vocal staff.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hélas" written below it. The middle staff is a piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music continues from the first system. Measure numbers 10 and 15 are marked above the vocal staff. A fermata is placed over the final measure of the system, which is marked with a (b).

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hélas" written below it. The middle staff is a piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music continues from the second system. Measure numbers 20 and 25 are marked above the vocal staff. Several accidentals, specifically flats (b), are present in the piano accompaniment staves.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hélas" written below it. The middle staff is a piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music continues from the third system. Measure numbers 25 and 30 are marked above the vocal staff. Several accidentals, specifically flats (b), are present in the piano accompaniment staves.

35

System 1: Three staves (treble, middle, bass) with musical notation. Measure 35 is marked at the beginning of the system.

40 (4) 45

System 2: Three staves with musical notation. Measure 40 is marked at the beginning. Measure 45 is marked with a circled '4'. A circled '4' also appears in the middle staff.

50

System 3: Three staves with musical notation. Measure 50 is marked at the beginning of the system.

(4) 55 (4) (4) (b)

System 4: Three staves with musical notation. Measure 55 is marked at the beginning. Circled '4's and a circled 'b' are present in the staves.

51. Se mieulx

Compere

f. 56¹-57

Se mieulx¹ ne vient d'a. mours, peu me

Se mieulx

Se mieulx

conten. te. U. ne j'en sers qu'est

as. sez souf. fi. san.

- . . . te Pour con. ten. ter un grant duc ou ung

¹The text is after Jepp; the underlaying is the editor's.

35 (f) 40

roy. Je l'ai. me bien,

45

mais non pas el. le moi. Ja

50 (f) 55

n'est be. soing que de ce je me van.

60 (f)

te.

Combien quelle est adroicte, belle et gente,
De m'en louer pour ceste heure présente
Pardonnez-moi; car je n'y voi de quoy
Se mieulx, etc.

Quant je lui dix de mon vouloir l'entente,
Et cueur et corps et biens je lui présente,
Pour tout cela, remède je n'y voi:
Délibéré je suis, savez de quoy?
De lui quicter et le jeu et l'actente,
Se mieulx, etc.

52. Helas

Tintoris

f. 57¹-58

Helas

Helas

Helas

Detailed description: This system contains the first three staves of the musical score. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first staff begins with a dynamic marking 'f.' and a tempo marking '57¹-58'. The word 'Helas' is written below the first three staves. There are two circled 'b' symbols above the first staff and a circled 'b' below the third staff.

Detailed description: This system contains the next three staves of the musical score. It features various musical notations including notes, rests, and accidentals. A circled 'b' appears below the middle staff, and another circled 'b' appears below the bottom staff.

Detailed description: This system contains the next three staves of the musical score. It includes measures numbered 15 and 20. A circled 'b' appears below the middle staff, and another circled 'b' appears below the bottom staff.

Detailed description: This system contains the final three staves of the musical score. It includes measures numbered 25 and 30. A circled 'b' appears below the middle staff, and another circled 'b' appears below the bottom staff.

⁴ F 59.

First system of a musical score, consisting of three staves (treble, alto, and bass clefs). The music is written in a key with one flat (B-flat) and a common time signature. Measure numbers 25 and 30 are indicated above the top staff. Various accidentals, including flats and naturals, are present throughout the system.

Second system of the musical score, continuing from the first. It features three staves with musical notation. Measure numbers 35, 40, 45, and 50 are marked above the top staff. The notation includes various note values, rests, and accidentals.

Third system of the musical score, continuing the piece. It consists of three staves. Measure number 45 is indicated above the top staff. The musical notation continues with various rhythmic patterns and accidentals.

Fourth system of the musical score, the final system on this page. It consists of three staves. Measure number 50 is indicated above the top staff. The system concludes with a final cadence.

53. Venis regrets

Compere

f. 58¹-59

Ve. . . nez, re. gretz, ve. nez, il
 Ve. . . nez, re. . . gretz, ve. nez, il en est heu. . .
 Ve. . nez, re. gretz, ve. nez, il

en est heu. re, Ve. nez
 . . . re, Ve. nez sur
 en est heure, [Ve. nez sur moy

sur moy faire vos. . . tre de. meu. re; C'est
 moy faire vos. . tre de. meu. . . re; C'est bien
 fai: . re vos. tre de. . meu. . . re; C'est bien rai. . . .

bien rai. . . son qu'à ce je vous en. . hor.
 rai. son qu'à ce je vous en. . horte,
 . . son qu'à ce je vous en.

¹Underlying of Discantus and Contre from Bruz 2; of Tenor from Tour.

40 (f) (f) 45 (b)

te, Car au jour d'huy toute ma joy. . .
 hor. . . te, Car au jour d'huy toute

50 (f)

ma joy. . . e est mor. . te, Et sy ne voy â. . .
 e est morte, Et sy ne voy â. . .

55 60

â. me qui me se. . queu. re. â. . . me qui me

65

re. se. . queu. . . re.

A celle fin que mon cueur sente et pleure
 Le mal qu'il a et en quoy il labeure,
 Je suis contraint vous ouvrir la grant porte:
 Venez regretz, etc.

Mais gardez bien q'après vous ne demeure
 L'abit de dauil plus noir que belle meure,
 Plain de larmes, affin que je le porte;
 Ne tardez plus, car mon sens se transporte;
 Si vous voulez me voyr ains que je meure,
 Venex regretz, etc.

¹This note is a longa in the Petrucci print.
²Zw.

54. Ma bouche rit

Okenhem

f. 59-60

1.5. Ma¹ bou.che rit et ma pen.sé.e pleu. re; Mon
 4.Vos. . tre pi. tié veult, don.cques, que je meu. re, Mais

Ma bou.che rit

10
 15
 oeil s'es. joi. . . . e, et mon cuer mau. dit l'eu.
 ri. gueur veult que vi. vant je de. meu.

20
 25
 30
 . . . re Qu'il eust le bien qui sa san. . té dé. . chas. . se, Et
 . . re, Ain. si meurs vif, et en vi. . vont tres. . pas. . se, Mais

30
 35
 40
 le plai. . sir que la mort me pour. . chas. se
 pour ce. . . ler le mal qui ne se pas. se

¹The underlaying of refrain and ouvert is a combined reading of P1 and P4.

²P4; the Petrucci print has C.

40 45

Sans ré . . con . . fort qui m'ai . de ne se . queu re.
 Et pour cou . . vrir le deul ou je la . beu re

50 55

2. Ha cueur per . vers, faul . saire et men . son . . gier, Dic . . .
 3. Puis qu'en ce point vous vous vo . lez ven . . gier, Pen . . .

60

. . . tes com . ment a . . vez o . . sé son gier
 . . . sez bien tost de ma vie a . . . bre gier.

65

Que de faul . cer ce que m'a vez pro mis?
 Vi . . . vre ne puis au point où m'a vez mis.

¹ P1 (S. in P4).

² P4 has #.

55. Roynge de fleurs

f. 60'-61

(f) Alexander

1.5. Roy. - ne¹ des fleurs que je dé. si. re tant! Quand
 4. Ces faulx jal. lous, hel. las! je les hais tant! A

1.5. Roy. - ne des fleurs que je dé. si. re tant!
 4. Ces faulx jal. lous, hel. las! je les hais tant!

1.5. Roy. - ne des fleurs que je dé. si. re tant! [Quand
 4. Ces faulx jal. lous, hel. las! je les hais tant! A

10 (b) 15 (b) (f)

je vous voye mon coeur volle de joy. e.
 nul. le fin voir je ne les pour. roy. e.

Quand je vous voye mon coeur volle de joy. e.
 A nul. le fin voir je ne les pour. roy. e.

je vous voye mon coeur volle de joy. e.]
 nul. le fin voir je ne les pour. roy. e.

20 25 30

Las, dic. tes-moy se vostre a. mour est moy. e.
 Ces mes. di. sans sont tous. jours en la voy. e.

Las, dic. tes-moy se vostre a. mour est moy. e.
 Ces mes. di. sans sont tous. jours en la voy. e.

Las. dic. tes-moy se vostre a. mour est moy. e. [Dic. . .
 Ces mes. di. sans sont tous jours en la voy. e. Vos. . .

35 (b) (f) .S.⁴ 40

Dic. . . tes-le-moy, gen. til corps a. . . ve. nant. 2. Dé. . . li. . . ci. eux
 Vos. . . tre se. ray le temps de mon vi. vant.

Dic. . . tes-le-moy, gen. til corps a. . . ve. nant. 2. Dé. .
 Vos. . . tre se. ray le temps de mon vi. vant. .S.

. . . tes-le-moy, gen. til corps a. . . ve. nant. 2. Dé. . . li. . . ci. eux
 . . . tre se. ray le temps de mon vi. vant.

⁴ Underlying of Tenor (to m 60) from Bayeux; that of other voices follows Tenor, though with reference also to P2 and L1.
⁵ L1 and P2 show D. ⁶ L1 and P2 (Tenor also in Bayeux): - e d l l ⁷ These signs were incorrectly placed at m 48 in the Petrucci print.

45 (b) (♯) 50 (b)

gen.til fleur de gay. té, La plus bel. le

li . . ci. eux gen.til fleur de gay. té, La plus bel.

gen.til fleur de gay. té, La plus bel. le

55 (♯) 60 (b) (♯)(♯)(♯)

qui onc. ques fust en vy. . . e, 3.Vous en

le qui onc. ques fust en vy. e,

qui onc. ques fust en vy. . . e, 3.Vous en a.

65 (♯) 70

a. vez mon cueur o vous por. té: Gar. dez-le bien,

(b) (♯)(♯)(♯) (b) (b)

3.Vous en a. vez mon cueur o vous por. té: Gar. dez-le bien,

. vez mon cueur o vous por. té: Gar. dez-le bien,

(b) 75 (b) (♯) 80

ma seur, je vous en pry. e.

ma seur, je vous en pry. e.

ma seur, je vous en pry. e.

56. Si dedero

Alexander

f. 61-62

Si de.de.ro

Si de.de.ro

Si de.de.ro

som. num

som. num

som. num

som. num

. . num o. . cu.lis me. . is

. . num o. cu. lis

. . cu. . lis me. . is

et pal. pe.

et pal. pe. lis

et pal. pe. bris

¹The underlaying of the Superius is taken from P2; of Tenor and Contra from Brux 2.

40 45

et pal -pe bris me is

bris

meis

50 55

dor. mi ta. ti. o . . .

60 65

dor. . . . mi

dor. mi. ta . .

70 75

ta ti o nem.

ti . . o . . nem.

nem.

¹Form.

57. Ales regrea

f. 62¹⁻⁶³

[Bourbon]

Hayne

Al. . . les, re. - gretz, vui. dies de

Al. . . les, re. - gretz, vui dies de ma pré. sen.

Al. . . les, re. - gretz, vui. . dies de

ma présen. ce; Al. les al. lieurs qué.

ce; Al. les al. lieurs qué.

ma pré. sen. ce; [Al. . . les al. lieurs qué.

. . . rir vos. tre a. coin. tan. ce, As. . ses

. . . rir vos. . tre a. coin. ce, As. . ses a.

. . . rir vos. . . tre a. . . . coin. tan. ce,]

a ves tour. men té mon

. . . ves tour. . men té mon

As. ses a. ves tour. men té mon

¹Underlaying of upper voices follows P3; of Contra, Brux 2.
²C whole, half in L1. P3, P3. ³Two halves in P3. ⁴# before B in L3.

30 35

las coeur, Rem. . pli de

las coeur, Rem. . pli de

las coeur, Rem. . pli de

(h) 40

deul pour es. . tre ser. . vi. . . teur D'u.

deul pour es. tre ser. . vi. teur (D'u.

deul pour es. tre ser. vi. . . teur

45(h) 50

. . . ne sans per que j'ay ay. mé. e d'en.

. . . ne sans per que j'ay ay. mé. e] d'en.

(D'u. . . ne sans per que j'ay ay. mé. e d'en.

. . fan. ce.

. . fan. ce.

. . fan. ce.]

Fait luy avec longuement ceste offence.
 Ou est celuy qui point soit né en France
 Qui endurast ce mortel deshonneur?
 Alles, regretz, etc.

N'y tournes plus, car, par ma conscience,
 Se plus vous voy prochain de ma plaisance,
 Devant chascun vous feray tel honneur
 Que l'on dira que la main d'ung seigneur
 Vous a bien mys à la male meschance.
 Alles, regretz, etc.

¹The three notes in this measure are longes in the Petrucci print.
²A whole, 2 halves in L1, P2, P3.
³C whole, half in L1. ⁴L1, P2, and P3 (Odh had G half, F, A, B^b quarters).

58. Garissses moy

Compere

f. 63¹-64

Gue . ris . ses¹ moy du grant

Gue . ris . ses moy

Gue . ris ses moy

mal que je por . te

Puis che cha . . .

mal que je por . te

. . . cun tous les jours me rap . por . . . te Che je

. . . cun tous les jours me rap . por . . . te Che je

. . . cun tous les jours me rap . por . . . te Che je

suis fort en voustre ma . le

suis fort en voustre ma . le

suis fort en voustre ma . le

¹Underlaying from Tor.

²Form and Tor have: - F, E, D, C, eighths, E half.

20 S.

gra . . . cie S'ain . . . si estoyt la mort

25

tost me def. fa . . . ce Char aus.

30

. . . sy biem je voy . . e ma joy . e mor.

(♯)(♯)

. te.

De mon confort doucement vous enhorté
 Penses y donch voyant che je supporte
 Ung si grant fayt qui mon plesir efface.
 Guerisses moy, etc.

Quant la douleur que je endurer est si forte
 Qu'il n'e nouvelle si bonne qu'um me rapporte
 Ne rien si beau ne voy devant ma face
 Quoy que ce soyt qui reajoyn me face
 Mais il n'est nul que vous que me conforte.
 Guerisses moy, etc.

59. Mes pensees

Compere

f. 64¹-65

Mes pen- . . sé. es ne

Mes pen- . . . sé. es ne

Mes pen. . . sé. es ne me lais. sent

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The music is in 2/4 time and begins with a forte dynamic. The lyrics are written below the staves, with some words split across lines. There are performance markings such as slurs and accents.

me lais. . . sent u. . . ne heure, Et sans

me lais. . . sent u. ne heu. re. Et sans

u. ne heu. re.

Detailed description: This system contains the next three staves. The lyrics continue from the previous system. The musical notation includes various note values and rests, with some notes beamed together. The lyrics are aligned with the notes.

ces. ser mon po. . vre cueur la. beu. . re.

ces. . ser mon

Et sans ces. ser mon po. . . vre

Detailed description: This system contains the next three staves. The lyrics continue. The musical notation features a variety of rhythmic patterns and rests. The lyrics are clearly legible and positioned below the corresponding notes.

Au très gref mal qu'il a

po. . vre cueur la. beu. re. Au très

cueur la. beu. re. Au très gref

Detailed description: This system contains the final three staves of the musical score on this page. The lyrics conclude with 'Au très gref'. The musical notation includes a final cadence with a double bar line.

¹Underlying of Superius follows P2; of lower voices, L1.

60. Fortuna per ta crudelte

Vincinet

f. 65-66

For . . tu . . ne¹ par

For tu ne par

Fortune par ta cruaulté

ta cru . . aul té

ta cru aul té

Pour deuil ou pour ad . . ver si

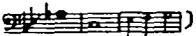
Pour deuil ou pour ad . . ver si

. té Ne pour do . . leur que tu m'a . van . . ce,

. té Ne pour do . . leur que tu m'a . van ce,

¹ Underlaying follows Mell.

² Sharp before B in P1.

³ P1 and Q 16 (Odh has )

30 (h)

35 S. 40

Je ne per. . . . dray ma

S. 1

Je ne per. . . . dray

S.

(h) 45 (b)

pa. . . tien. . . . ce Et ne pen.

(h) (b)

ma pa.tien. . . . ce Et

(b)

50 (b) (h)

. . . se. . rai las. ce. . . . té.

ne pen. . . se. . rai las. ce. . . . té.

(b) (b)

¹ Sharp before B in F59.
² P 1.

61. Cela sans plus

Josquin

f. 66¹-67

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "Ce - la sans plus" with a fermata over the final note. The middle staff is the alto line, starting with a treble clef and a key signature of one flat, with the lyrics "Cela sans plus". The bottom staff is the bass line, starting with a bass clef and a key signature of one flat, with the lyrics "Cela sans plus". A dynamic marking of *f.* is present at the beginning. A measure rest of 3 measures is indicated above the vocal staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains a measure rest of 10 measures, with a *(b)* marking above the first measure and a *(f)* marking above the final measure. The middle and bottom staves are instrumental accompaniment, starting with treble and bass clefs respectively, and a key signature of one flat.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains a measure rest of 15 measures, with a *(b)* marking above the first measure and *(b)* markings above the 20th and 21st measures. The middle and bottom staves are instrumental accompaniment, starting with treble and bass clefs respectively, and a key signature of one flat. A measure rest of 10 measures is indicated below the middle staff.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains a measure rest of 25 measures, with a *(b)* marking above the first measure and a *(f)* marking above the 25th measure. The middle and bottom staves are instrumental accompaniment, starting with treble and bass clefs respectively, and a key signature of one flat. A measure rest of 10 measures is indicated below the middle staff.

¹ The three notes of this measure are longae in the Petrucci print.

² The passage m.52-m.55 of Contra has no key signature in the Petrucci print.

This seems, however, merely on oversight, since manuscripts show no such change.

62. Mater patris

Brumel

f. 67¹-68

Ma. . ter¹ pa. tris et fi. . li. a, Mu. li. . .

Ma. . ter pa. tris et fi. li. . a, Mu. li. e. . rum lae. . . . ti. . .

e. . . rum lae. ti. . . ti. a, Stel. la ma. ris ex. . i. . . mi. . . a,
 Mu. li. . e. . rum lae. ti. . . ti. a, Stel. la ma. ris ex. i. . . . mi. . . a,
 . . . ti. a, Stel. la ma. ris ex. i. . . . mi. . . a,

mi. . . a, Au. di nos. . tra sus. pi. ri. a. Re. gi. na po. . . li cu. . ri. . . a,
 . . . a, Au. di nos. . tra sus. pi. ri. a. Re. gi. na po. li cu. . . a,

Au. di nos. . tra sus. pi. ri. a.

ae, Ma. ter mi. se. ri. cordi. ae, In hac val. le mi. se. . ri. ae . . ri. ae,
 . . ri. ae, Ma. ter mi. se. ri. cordi. ae,

Ma. ter mi. se. ri. cordi. ae, In hac valle mi. se. . ri. . . . ae,

¹Text and underlying as in Mü Glar.

²Form.

40 45 (b)

re. me. . . . di. um. Bo. . ne Je.

Ma. . ri. a, prop. ter fi. li. . um, Con. fer no. bis re. . . . me. . . . di. um. Bo. . ne Je.

Ma. ri. a, prop. ter fi. li. . um, Con. fer no. bis re. me. . . . di. . . um. Bo. . ne Je.

50 (b) (b) 55 1

. . su, fi. . li De. . i, Nos. . tras pre. . ces ex. . . . au. . . . di

. . su, fi. . li De. . i, Nos. . . . tras pre. . ces ex. . . au. . . . di.

. . . su, fi. . li De. . i, Nos. . . . tras pre. . ces ex. . . . au. . . . di.

(♩ 3 ♩ = ♩) ♩ = ♩. 60 65

Et pre. . ci. bus nos. . tris Do. . na no. bis re.

Et pre. ci. bus nos. . . tris Do. na no. . . bis

Et pre. . ci. bus nos. . . tris Do. na no. bis re. me. . . .

(b) 70 (b)

. . me. . di. um. A. men.

re. me. di. um. A. men.

. . di. um. A. men.

¹ The note of the Superius is a brevis in the Petrucci print; those of the other voices are longae.

63. Malor me bat

O Kenghen¹

f. 68¹-69

Ma - - lor me bat

Ma - - lor me bat

Ma - - lor me bat

S.

S.

S.

¹ Attributed to Io. Martini in R2 and F59, to Malcort in R1.

² SG 1 and Form have B.

³ The dot is omitted in Odh, but is to be found in SG 1 and Form.

30 35

System 1: Three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure numbers 30 and 35 are indicated above the top staff.

40 (f)

System 2: Three staves of music. Measure numbers 40 and a dynamic marking '(f)' are indicated above the top staff.

45 50

System 3: Three staves of music. Measure numbers 45 and 50 are indicated above the top staff.

55

System 4: Three staves of music. Measure number 55 is indicated above the top staff.

¹ Form.

64. La plus des plus

Josquin

f. 69¹-70

La plus des plus

La plus

La plus des plus

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics 'La plus des plus' are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 3/4 time signature.

seul. . . le sans per,

seul. . . le sans per,

Detailed description: This system contains the next three staves. The vocal line continues with the lyrics 'seul. . . le sans per,'. The piano accompaniment continues with similar rhythmic patterns. Measure numbers 10 and 15 are indicated above the vocal staff.

Mon cuer se vient ha. ban. don. ner

Mon cuer se vient ha. ban. don. ner

Detailed description: This system contains the next three staves. The vocal line has the lyrics 'Mon cuer se vient ha. ban. don. ner'. The piano accompaniment continues. Measure number 20 is indicated above the vocal staff.

A vous

A vous

Detailed description: This system contains the final three staves of the page. The vocal line has the lyrics 'A vous'. The piano accompaniment concludes with a series of sixteenth notes. Measure numbers 25 and 30 are indicated above the vocal staff.

¹The text is taken from the literary source Löp; the underlaying is the editor's.

35

S.

ser. . vir tant qu'il vi. . . . vra; N'au. .

40

(f)

45

. . tre vou. . loir ja. . . . maiz n'au. . . . ra

(f)

(b)

50

Pous mal qu'il en doy. . . . e en. . . . du. . . .

(f)

55

(f)

rer.

Nul ne pourroit bien deviser
 Les biens de vous n'asses louer,
 Pource mon cueur vous demoura,
 La plus des plus, etc.

A vous bien à droit regarder,
 On ne sauroit riens demander
 Qu'en vous ne soit mais tant ya
 Que le bruit est tel et sera
 Que l'on vous doit par tout nommer
 La plus des plus, etc.

65. Ales mon cor

Alexander (sic!)

f. 70¹-71

Al . . lez mon coeur de là

Allez mon coeur

Allez mon coeur

la mer A tra . . vers

les voy . . . es

(b) (b)

(b)

saint Clé . . ment, Veoir

¹The text derives from the literary Ms. P 7359; the underlaying is the editor's.

cel . . . le soulz le fir . . ma

. . . . ment Qui moins en riens

 sait à blâ . . mer.

Et si je meurs par trop l'aymer,
 Je vous charge en mon testament,
 Allez mon cueur, etc.

Elle vous peult sien réclamer
 Car je vous laïesse expressément
 Pour la servir bien loyaulment,
 Quant vous m'aurez mort veu paumer,
 Allez mon cueur, etc.

66. Madame hélas

f. 71'-72

Incant.

Ma... dame hélas

Ma... dame hélas

Madame hélas

10

15

(b)

(b)

20

25

30

(f)

(f)

(f)

(f)

35

System 1: Musical score for three staves (treble, middle, and bass clefs). The top staff contains a melodic line with a measure number '20' above it. The middle and bottom staves contain accompaniment. The system concludes with a measure number '45' above the top staff.

System 2: Musical score for three staves. The top staff has a measure number '50' above it. The middle staff contains a measure with a '(b)' marking. The system concludes with a measure number '55' above the top staff.

System 3: Musical score for three staves. The top staff has a measure number '60' above it. The middle staff contains a measure with a '(b)' marking. The system concludes with a measure number '65' above the top staff.

System 4: Musical score for three staves. The top staff has a measure number '70' above it. The system concludes with a measure number '75' above the top staff.

67. Le corps

f. 72¹-73 Compere

Le corps

Le corps

Cor. . . . pu⁴ . . .

- que me um li . .

- cet mo da

⁴The underlying follows Odh and Dom Pro.

⁵This note is a longa in the Petrucci print.

40

ru . . . lra . . . cat

45 50

de se . . . pul . . . cro

55 60

fa ci es in di . . .

65 70

e ju . . di . ci i re

75 (f)

su - sci - ta . . . ri.

80 85

Ex

90

au . . . di, ex . . . au

95 100

di, ex . au . . . di me!

68. Tant ha bon oeul¹

Compere

f. 73-74

Tant ha bon oeul

Tant ha bon oeul

Tant ha bon oeul

¹ Index (under music: Tant ha bon oeul).

² Ver gives half rest, E half, as in other voices.

³ Ver gives D dotted half, E quarter as in other voices.

First system of a musical score, consisting of three staves (treble, middle, and bass clefs). The top staff contains a melodic line with a slur over measures 35-37 and a fermata over measure 40. The middle and bass staves provide harmonic accompaniment. A dynamic marking '(b)' is present in the middle staff at measure 38. The system concludes with a fermata and the marking '.S.' in both the top and middle staves.

Second system of the musical score, consisting of three staves. The top staff begins with a slur over measures 45-47. The middle and bass staves continue the accompaniment. The system ends with a fermata.

Third system of the musical score, consisting of three staves. The top staff has a slur over measures 50-52 and a fermata over measure 55. Dynamic markings '(b)' and '(f)' are present in the top staff at measures 51 and 53 respectively. The middle and bass staves provide accompaniment. The system ends with a fermata.

Fourth system of the musical score, consisting of three staves. The top staff has a slur over measures 60-62 and a fermata over measure 65. Dynamic markings '(b)', '(b)', and '(f)' are present in the top staff at measures 63, 64, and 65 respectively. The middle and bass staves provide accompaniment. The system ends with a fermata.

69. Tandernaken

f. 74¹-75

Obrecht

The first system of the musical score consists of three staves. The top staff is in treble clef and contains the melody, starting with a treble clef and a key signature of one flat. The middle staff is in treble clef and contains the right-hand accompaniment. The bottom staff is in bass clef and contains the left-hand accompaniment. The word "Tandernaken" is written in a box below each staff. A measure number "5" is written above the final measure of the top staff.

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The notation includes various rhythmic values and rests. A measure number "10" is written above the final measure of the top staff.

The third system of the musical score consists of three staves. The notation includes various rhythmic values and rests. A measure number "15" is written above the final measure of the top staff.

The fourth system of the musical score consists of three staves. The notation includes various rhythmic values and rests. Measure numbers "20" and "25" are written above the first and fifth measures of the top staff, respectively.

30 (♯)(b) (♯) f. 75'-76



Tandernaken

Tandernaken

Tandernaken

This system contains the first three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 3/4 time. The first staff has a measure number '30' and dynamic markings '(♯)(b) (♯)' and 'f. 75'-76'. The word 'Tandernaken' is written below the first, second, and third staves.

35

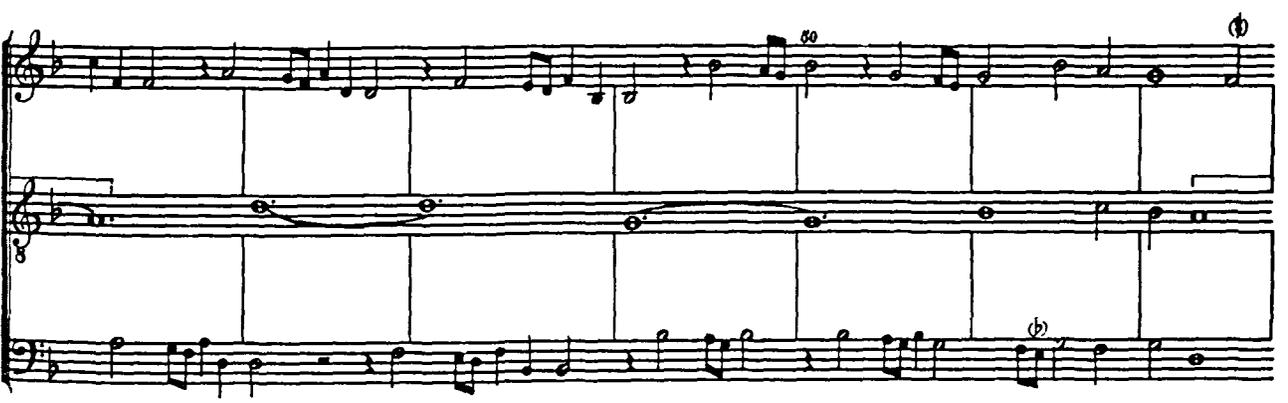


This system contains the next three staves of music. The top staff has a measure number '35'. The notation continues in the same three-staff format.

40 45



40 45



50

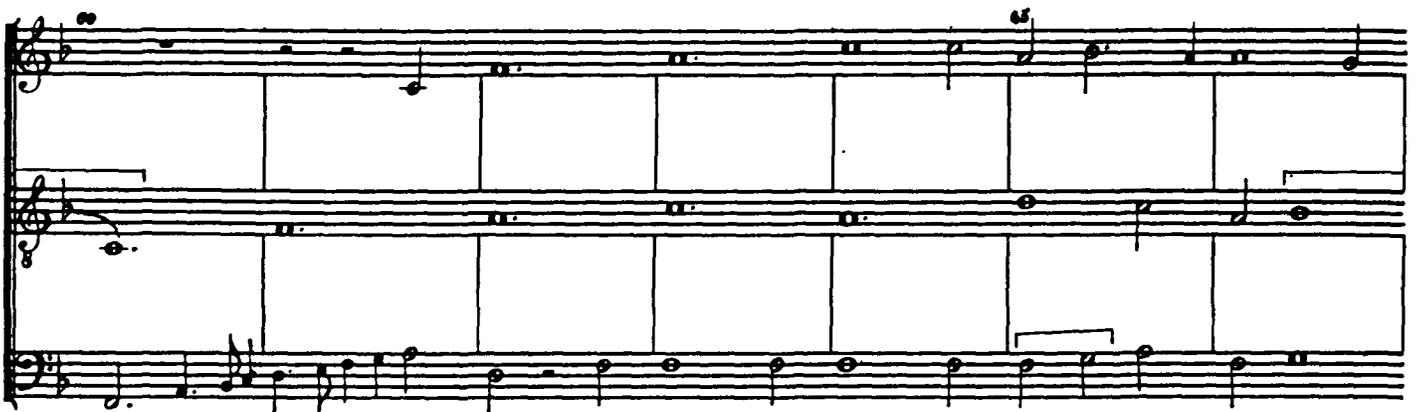
This system contains the final three staves of music. The top staff has measure numbers '40' and '45'. The bottom staff has a measure number '50'. The notation continues in the same three-staff format.

63 (4)



This system contains three staves of music. The top staff is in treble clef and begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a fermata over a dotted quarter note. The middle staff is in treble clef and contains a sustained chordal accompaniment with a fermata over a dotted quarter note. The bottom staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

65



This system contains three staves of music. The top staff continues the melodic line from the previous system, featuring a fermata over a dotted quarter note. The middle staff continues the sustained chordal accompaniment with a fermata over a dotted quarter note. The bottom staff continues the rhythmic accompaniment.

70



This system contains three staves of music. The top staff continues the melodic line with a fermata over a dotted quarter note. The middle staff continues the sustained chordal accompaniment with a fermata over a dotted quarter note. The bottom staff continues the rhythmic accompaniment.

75 (4) 80



This system contains three staves of music. The top staff continues the melodic line with a fermata over a dotted quarter note. The middle staff continues the sustained chordal accompaniment with a fermata over a dotted quarter note. The bottom staff continues the rhythmic accompaniment.

70. Si a tort on ma blamee

A non.

f. 76'-77

Si à tort on ma blamee e

Si à tort on ma blamee. e Pour l'a.

Si à tort on ma blamee [Pour l'a.

Pour l'a. mour de mon a. my, Fai. sant ce que luy a. gré e

. . . mour de mon a. my, Fai. sant ce que luy a. gré. e

. . . mour de mon a. . . . my,] Fai. sant ce que luy a. gré e.

. . . e. Je ne le pas de. . ser. vy S'il m'ay. me aus. . . si faiz

. . . e. Je ne le pas de. ser. vy [S'il m'ay. me aus. . . si faiz je luy]

[Je ne le pas de. . . ser. vy S'il m'ay. . . me aus. si faiz je

je luy Et fe. ray tou. . te ma vie En des. pit des mes. di. sans.

Et fe. ray tou. . te ma vie En des. . pit des mes. di. sans.

luy Et fe. ray tou. . te ma vie] En des. pit des mes. . . di. . . sans.

¹Underlying from Lab.

²Lab shows A.

71. Les grans regres

f. 77¹-78 Incert.

Les¹ grans re. grets que sans

Les grans re. grets [que sans ces.]

Les grans re. grets

10 (f) 15

ces. . ser je por. te Et nuyt et

. . . ser je por. te] Et nuyt

Et nuyt et jour

20 (h)

jour tour. men. . . tent tant mon

et jour [tour. men. tent

25 (h) 30

ceur Que se de vous

tant mon ceur] Que se de

Que se de vous

¹Underlaying of Discantus from P2 and P3; of Tenor from P3 and Teur; of Contra from P3.
²Or G as in P2.
³P3.

30 ^{b¹} (b) 35

ne vient quel . . . que

vous [ne vient quel . . . que li

40

li -queur, Im . . pos . si

. . .queur, Im pos . si

Im . . pos

45 50

. . . ble est que plus je m'en de . . . por

. . . ble est que plus je m'en

. . . si ble est que plus je

(f) (f)

. te.

dé . . . por te.

m'en dé . . por te.

Mais j'espère que grâce l'on m'apporte
 Pour remède qui me vaudra bon heur:
 Les grans regretz, etc.

aujourd huy n'est plaisir qui me supporte;
 Le ceur m'estraint et me tient en rigueur;
 Alleges-moi et me donnez vigueur
 Ou je voy mort, à vous je m'en rapporte.
 Les grans regretz, etc.

72. Est il possible¹

f. 78¹-79

(3) A non.

Est possible que l'home peult¹

Est possible

Est possible

¹ Index.

² Under music 'il' was omitted.

73. De tous biens

Bourdon¹

f. 73¹⁻⁸⁰ (b) 5

De tous biens

De tous biens

De tous biens

10 (f)

15 (b) (b) 20 (f) (f) (h)

25 (f) 30

¹The name of Bourdon appears in the Index, only, of the Petrucci print.

System 1: Treble clef, bass clef, and a middle staff. Measure numbers 35 and 36 are indicated. Chord symbols (b) and (♯) are placed above the treble staff.

System 2: Treble clef, bass clef, and a middle staff. Measure numbers 40 and 41 are indicated. Chord symbols (b) and (♯) are placed above the treble staff.

System 3: Treble clef, bass clef, and a middle staff. Measure numbers 45 and 50 are indicated. Chord symbols (♯) and (b) are placed above the treble staff.

System 4: Treble clef, bass clef, and a middle staff. Measure numbers 55 and 60 are indicated. Chord symbols (♯) and (b) are placed above the treble staff.

74. Fortuna dun gran tempo

f. 80^l-81

Incant. (b)

Fortuna d'un gran tempo

Fortuna

Fortuna

(b) (b) 10 (b) (b)

(b) 15

(b) (b) (b)

(b) (b)

20 (b)

(b)

25

(b) (b)

(b)

(4)

This system contains measures 25 through 29. The treble clef staff has notes with accidentals (b) above the first two measures. The middle clef staff has notes with accidentals (b) above the 28th measure. The bass clef staff has notes with accidentals (4) above the 29th measure.

30

(b)

(4)

35

This system contains measures 30 through 34. The treble clef staff has notes with accidentals (b) above the 34th measure. The middle clef staff has notes with accidentals (b) above the 31st measure and (4) above the 32nd measure. The bass clef staff has notes with accidentals (4) above the 34th measure.

(b) (b)

(b)

(b)

(4)

This system contains measures 35 through 39. The treble clef staff has notes with accidentals (b) above the 36th and 38th measures. The middle clef staff has notes with accidentals (b) above the 35th measure. The bass clef staff has notes with accidentals (4) above the 39th measure.

(b)

(b) (b)

(b) (b)

(b) (b)

This system contains measures 40 through 44. The treble clef staff has notes with accidentals (b) above the 41st measure. The middle clef staff has notes with accidentals (b) above the 40th and 42nd measures. The bass clef staff has notes with accidentals (b) above the 43rd and 44th measures.

75. Crions nouel

Agricola

f. 81-82

5

Cri-ons nouel

Cri-ons nouel

Cri-ons nouel

10

15

(b)

(b)

20

25

30

35 (f) 40 (f)

This system contains measures 35 through 40. It features three staves: Treble, Alto, and Bass clefs. Measure 35 is marked with a forte dynamic (f) and a repeat sign. Measure 40 is also marked with a forte dynamic (f). The music consists of eighth and sixteenth notes.

45 50

This system contains measures 45 through 50. It features three staves: Treble, Alto, and Bass clefs. Measure 45 is marked with a forte dynamic (f). Measure 50 is marked with a forte dynamic (f). The music consists of eighth and sixteenth notes.

55

This system contains measures 55 through 60. It features three staves: Treble, Alto, and Bass clefs. Measure 55 is marked with a forte dynamic (f). The music consists of eighth and sixteenth notes.

60 65 (f)

This system contains measures 60 through 65. It features three staves: Treble, Alto, and Bass clefs. Measure 60 is marked with a forte dynamic (f). Measure 65 is marked with a forte dynamic (f). The music consists of eighth and sixteenth notes.

76. Benedictus

Izac

f. 82¹-83

The first system of the musical score consists of three staves. The top staff is in treble clef and contains the vocal line, with the word "Benedictus" written below it. The middle staff is in treble clef and contains the piano accompaniment. The bottom staff is in bass clef and also contains the piano accompaniment. The word "Benedictus" is written below the bottom staff. A measure number "5" is placed above the top staff. A dynamic marking "f." is placed above the first measure of the top staff. There are some markings like "(f)" and "||" in the piano parts.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains the vocal line, with a measure number "10" above it. The middle staff is in treble clef and contains the piano accompaniment. The bottom staff is in bass clef and contains the piano accompaniment. There are markings like "(#)", "(b)", and "||" in the piano parts.

The third system of the musical score consists of three staves. The top staff is in treble clef and contains the vocal line, with measure numbers "15" and "20" above it. The middle staff is in treble clef and contains the piano accompaniment. The bottom staff is in bass clef and contains the piano accompaniment. There are markings like "(b)", "(f)", and "||" in the piano parts.

The fourth system of the musical score consists of three staves. The top staff is in treble clef and contains the vocal line, with a measure number "25" above it. The middle staff is in treble clef and contains the piano accompaniment. The bottom staff is in bass clef and contains the piano accompaniment. There are markings like "(#)", "b¹", "b²", and "||" in the piano parts.

¹ L. 3 and Form.
² L. 3.

30 (b) (b)

b¹ 3 b³

35 (b) 40 (b) 44 (b)

b³ b³

45 49 54 (b)

b³ b³¹ b³

55 (b) 64 (b)

- ¹ L. 3.
- ² FP.
- ³ L. 3.

⁴ Form shows a signature of two flats from m. 45 to end.

17. Le renvoy

Compere

f. 83¹-84¹

Le¹ ren voy d'un

Le ren voy d'un

Le ren - - voy d'un coeur

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a fermata over the first measure. The middle staff is the alto line, and the bottom staff is the bass line. The lyrics are 'Le ren voy d'un' on the top staff, 'Le ren voy d'un' on the middle staff, and 'Le ren - - voy d'un coeur' on the bottom staff. A dynamic marking 'f. 83¹-84¹' is at the beginning, and a '5' is written above the first measure of the vocal line.

10 (♯) (♯) 15

coeur es ga ré Et de loy . .

coeur es ga ré

Detailed description: This system contains the next three staves. The top staff has measure numbers 10 and 15. There are two sharp signs (♯) above the staff between measures 10 and 15. The lyrics are 'coeur es ga ré Et de loy . .' on the top staff and 'coeur es ga ré' on the middle staff.

20 (b) (b) (b) (♯)

. aul té sé pa

Detailed description: This system contains the next three staves. The top staff has measure numbers 20 and 25. There are three flat signs (b) and one sharp sign (♯) above the staff between measures 20 and 25. The lyrics are '. aul té sé pa' on the top staff.

25 30

. ré Dont cui doy e a voir

(b)

Detailed description: This system contains the final three staves. The top staff has measure numbers 25 and 30. The lyrics are '. ré Dont cui doy e a voir' on the top staff. A flat sign (b) is written below the bass staff between measures 25 and 30.

¹Incorrectly numbered '48' in the Petrucci print.
²Underlying from FR.

35

jouys... san... ce Je de... man... de la

40

ré. cré... an...

45 50

... ce Puis qu'à tort m'a dé. sem...

55

... pa... ré.

Il s'est de faulx semblant paré
 Et comme lasche préparé
 Pour oster de ma congnoissance
 Le renvoy, etc.

Mais sy est-il bien comparé
 Sans abuz sera réparé
 Par diffinitive sentence
 Lors j'en pourray avoir vengeance,
 Et me tiens seur que je l'auray
 Le renvoy, etc.

¹FR.
²B^b quarter in FR.

78.0 venus brant

Josquin¹
(4)

f.84¹-85

O Venus brant

O Ve. . nus brant,² o vie. . rich

O Venus brant

brant, Hoe heeft dat vrou. . ken fijn ple. . sant,

Mijn her. . te. . .kijn nu be. . dwon. . . ghen!

Dat doet haer troostelije on. . der. . stant, Dwele mij

¹Sev assigns Gaspar as composer.

²Underlaying by the editor.

30

heeft in der vrou.den.lant, Ghe. swon. . . ghen,

35

Ont. . danck. dyr ny. . . . dere ton. . . . ghen.

Dat blyde woert es sijn confoert
 Dat hij nu strijt in mij ghestoert
 Mijn zyele mach verenen.
 Och hertte, hoert metten monde accort,
 Ghij sijt die allen mijn cracht doerboert
 Altenen
 Lief, wilt mich trost verlienen.

O vrouwen raet is dic wael quaet!
 Maer dat sy meynt en nae versmaet
 Ten sien ghen abel sieden!
 Doch hop ic daer allen myn trost aenstaet
 Dat es int wort als in den daet
 Besneden
 Ich bens te vor tevreden.

Die zwane sinct wanner haer dwinct
 Die doot dyt al ter niet brinct,
 Dus volge ic haer natuere;
 Ich proeve vroeck alsoe mij dinct
 Dat sy voor my een ander neyt
 Ter doeren
 Mijn eedelste figuren.

O minnic hertte, o roosegaert,
 O reynste in wye dat Venys daert
 My alsoe net ghezochte,
 O fraeste en wes my verlicht ghepaert
 Dynen aerbeyt is wael dancs waert
 Ghedochte
 Nat sterker mynne en vruchte.

Myn orlof leyt ghewucht als riet,
 Ik en meyne den utersten orlof niet,
 Maer altoes trost begheven,
 Maer dat ghy lievereen anderen aensiet
 Ter uren
 Alst past soe salt noch karen.

79. Ma seule dame

f. 85¹-86 Anon. ^(f)

Ma seule da. .me

Ma¹ seul. le da. . . me, sur ma foy, Plus ne vi. vray jour. né. e

Ma seul. le da. .me

10 15 ^(f)

Si vous n'a. vez pi. tié de moy: Où es. . . tes vous al. lé. . e? Je

f. 86¹-87 25

meurs et mour. . ray, sy ne vous voy. L'on¹ doit bien ay. mer loy. au. ment Quant on a bel. .

30 35

. . . lea. . my. e, Mais qu'on seust bien cer. tai. ne. ment Que ne luy fust ra. vy. .

¹Underlying follows G Paris.

²The incipit 'Ma seule dame' appears with each voice again on f. 86¹-87 of the Petrucci print.

40 (f) 45

e; Je ne le dyz pas tout pour moy: J'en ay une aul- trea. mé. e

50 (f)

A qui j'ay mon a: mourdon. né. e. Où es. tes vous al. lé. e? Je

55 60

meurs et mour. . . ray, syne vous voy. [Je meurs et mour. . . ray, ayne vous voy.]

J'ay chevauché plusieurs pays,
 Aussi mainte contrée,
 Mais point n'en treuve à mon advis
 A qui soit comparée:
 Je l'ayme, non pas elle moy;
 N'esse pas grant folle?
 Je suys en ung terrible esmoy.
 Où estes vous allée?
 Je meurs et mourray, sy ne vous voy.
 Ma seulle dame, etc.

Douleur et tristesse m'assault,
 Aussi mellencolye,
 Qui me tourmentent si tresfort
 Que j'en perdré la vie;
 Raison pourquoy? elle a mon cueur,
 M'amour et ma pensée;
 Long temps y a, je vous asseur,
 Qu'elle est ma mieulx amée.
 Je meurs et mourray, sy ne vous voy.
 Ma seulle dame, etc.

80. La alfonsina

Jo. ghiselin

f. 87¹-88

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The title 'La Alfonsina' is written below each staff. A measure number '5' is placed above the top staff. There are various musical notations including notes, rests, and accidentals (sharps and flats) throughout the system.

The second system of the musical score consists of three staves. The key signature remains one flat. Measure numbers '10' and '15' are placed above the top staff. The notation continues with various rhythmic values and accidentals.

The third system of the musical score consists of three staves. The key signature remains one flat. Measure numbers '20' and '25' are placed above the top staff. The notation continues with various rhythmic values and accidentals.

The fourth system of the musical score consists of three staves. The key signature remains one flat. Measure numbers '25' and '30' are placed above the top staff. The notation continues with various rhythmic values and accidentals.

¹ In Form the first 10 meas. of the Contra have a signature of two flats.

35

40

50

60

¹ This note, omitted in Odh, may be supplied from FP, SG 1, Form, etc.

² This note, black in Odh, is white in FP and SG 1.

³ Form.

81. Le eue e venue

Agricola

f. 88¹-89

1. 3. L'eu. . . re est ve. nu. . . e de me

1. 3. L'eu. . . re est ve. nu. . . e de me plain. .

1. 4. 5. Cir. . cum. . de de . . .

plain. . . dre Veu qu'aul. . . tre. . .

dre [Veu qu'aul. . . tre. . . ment]

. runt me

. . . ment ne puis con. . . train. . . dre Ne fai. re main. . .

ne puis con. . . train. . . dre } Ne

ge. . . . mi. tus mor. lis. Do. lo.

. . . dre Ma do. leur

fai. re main. . . dre Ma do. leur qui

. res in. . . fer. ni cir. cum. . . de. . . de. . . runt

¹Underlying follows Bruxi.
²Bruxi and L1.
³Bruxi.

50 65

qui tant me veult nuy. re.

tant me veult nuyre.

60 65

En riens plus ne me veulx dé.

En riens plus ne me veulx dé.

me.

70 75 80

. re, Fors me dé. re Tout te ma vi. e à me

. re, Fors me dé. re Tout te ma vi. e à

85 (f) 3 90

com.plain. dre. 2. Des. pi. tant for. tu. ne mau. l'es.

3. En mon. strant de tous l'es.

me com. plain. dre. 2. Des. pi. tant for. tu.

3. En mon. strant de

¹ Brux 1.

² L 1.

³ The composition comes to an end here in L1 and P2; in Odh, S and C have a single bar, T a double bar.

95 (f) 100

dit . . . te Par qui ma joye est in . . ter.
lit . . . te. Fa . . cile . . ment s'est vers moy des.

ne maudit . . . te Par qui ma joy . . e est in . ter.
tous l'es . lit . . . te. Fa . . ci . le . . . ment s'est vers moy

2. Des . . . pi . tant for . . tu . ne mau . .
3. En mon . strant de tous l'es . .

105 110

dit . . . te Et se de . . lit . . te
dit . . . te Sans m'a . . voir dit . . te

dit . . . te Et se de . . lit . . te
des . . dit . . te Sans m'a . . voir dit . . te

dit . . . te Par qui ma joy . . e est in . . ter . . dit . .
lit . . . te. Fa . . ci . le . ment s'est vers moy des . dit . .

115 120 (f)

A me vou . loir du tout deffai . . .
L'a . choi . son qui luy fait fai . . .

A me vou . loir du tout def . .
L'a . choi . son qui luy fait fai . .

te Et se de . lit . . te A me vou . loir
te Sans m'a . voir dit . . te L'a . choi . son qui

125 130

re re

faire re

4. Du tout m'estoye voulu restraindre
Et servir, honnorer et craindre
Sans faindre
Qui riens ne m'eust peu séduire
A me reduire
En doel que je ne puis plus faindre
L'eure est venue, etc.

du tout def . fai . . re
luy fait fai . . re

82. Jay bien a huer¹

Agricola

f. 89¹-90

J'ay² beau hu. . . .

J'ay beau huer

J'ay beau huer

er a. . . vant que ben ha. . . .

voyr De cel. le- là que plus à mon gré

vault.

S. 6

¹ Index has 'hauer'.

² Underlaying follows FR.

³ D half (as in other voices) in FR and Tor.

⁴ F 59.

⁵ FR and Tor.

⁶ Tor.

J'ay pour el . . le maint do . .

. . le.reulx as . . . sault

Que point ne croyt, je l'a . . per . . çoy de . .

voyr.

Je ne luy puy pour or ne pour avoyr
 Fayre entendant, quar sy fayre le fault.
 J'ay beau huer, etc.

Son dur courage je ne puy desmouvoyr,
 Plus ni voy tout que de cryer bien hault,
 Car je conoys que peu de moy luy chault.
 Elle le fet pour mieulx moy decepvoyr.
 J'ay beau huer, etc.

84. Royne du ciel

f. 91 Compere

Roy. . ne du ciel¹ qui du layt vir. . . .

Roy. . . ne du ciel qui du

Re. . . .

10

gi. . nal A. . .

layt vir. . gi. . . nal A. . . . vez

gi. . na cae. . . . li

15

vez moil. . . lé du filz de dieu la

moil. . . lé du filz de dieu la

[Re. . . . gi. . na

20

fa. . . ce Pré. . ser. . vez moy

fa. . . ce Pré. . ser. . vez moy du

cae. . . . li

¹This text comes from the literary Ms. P1222; the underlaying is the editor's.

25 (♯) 30

du lo...gis in...

lo...gis

Re...gi...na cae...li

35

fer...nal Car vous es...tez tré...

in...fer...nal Car

40 (♯) (♯)

so...riè...re de gra...

vous es...tez tré...so...riè...re de

Re...gi...na cae...li]

(♯) 45

ce.

gra...ce.

Quant je seray devant le tribunal
 De ton cher filz que fault-il que je face
 Royne du ciel, etc.

Je suis peçheur et ay tant fait de mal
 Que je ne m'ose trouver devant ta face
 Je suis perdu c'est ung propos final
 Si ne te plaise me faire aucune grace
 Royne du ciel, etc.

85. Marguerite

Anon.

f. 91'-92

Marguerite

Marguerite

Marguerite

10

1

15

(b) (b)

20

(b)

25

(b)

(b)

30

35

¹In the Petrucci print the sharp stands in the second space between the notes D and C. Possibly it was intended only for the cadence, m. 15 - m. 16.

40 45

50

55 60

65

¹In the Petrucci print a sharp stands in the second space:

86. Ha traistre amours¹

Jo. stokem

f. 92¹

Ha² trais-trea... mours! mescau.roes-tu fei . re pié

Ha traistre amours

Ha traistre amours

10 15 (f)

Je t'en des. picte, toy et ta puis.sance

20 25

Tel quel est, car per ma con.sien.ce, Je ne craings

30 (f)

plus ny tes fais ne tes dis.

Ne scez-tu pas que plus fois me dis
De me traicter ad mon gré à fleurance.
Ha traistre amours! etc.

Veulx-tu user ainsy tes loys et dis
Sur moy, qui t'ay sy bien servy en France?
Tu les ten bien et nulle cognoissance
Avoir en veulx pourquoy deshormais dis,
Ha traistre amours! etc.

¹ Index (under music: Ha traistre amours).

² Underlying from F99.

87. Mais que ce fust

Compere

f. 33

Mais que ce fust se. cre. te. ment En au. cun lieu ou

Mais que ce fust se. cre. te. ment En au. cun

Mais que ce fust se. cre. te. ment En au. cun lieu ou je di. roy.

je di. roy. e, Ja. mais ne vous

lieu ou je vou. draye es. tre, Ja. mais ne

. . . e, di. roy. e, Ja. mais ne vous es. con. di. roy. e

es. con. di. roy. e Pour ung pe. tit, pour ung pe. tit,

vous es. con. di. roy. e Pour ung pe. tit, pour

Pour ung pe. tit, pour ung pe. tit,

pour ung pe. tit coup seu. le. ment.

ung pe. tit, pour ung pe. tit coup seu. le. ment.

pour ung pe. tit coup seu. le. ment.

Qui priroit trop longuement
 Pour le second je le feroye
 Mais que ce fust, etc.

Si en vouliez plus largement
 Je cuyde que je n'oseroye
 Par Dieu je m'en adviserois
 D'y trouver bon appointment.
 Mais que ce fust, etc.

¹ Underlying from L2.

² F 59 and L2 show two halves, as in Discantus, m. 1.

³ F 59 and L2 show two halves, as in Discantus, m. 21.

88. Venus tu ma pris

De Orto

f. 93-94

Venus tu m'a pris

Venus tu m'a pris

Venus tu m'a pris

Detailed description: This system contains the first eight measures of the piece. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The vocal line begins with the lyrics 'Venus tu m'a pris' and includes a fermata over the final note. The piano accompaniment consists of chords and moving lines in the right hand, while the bass line provides a harmonic foundation. A dynamic marking 'f' is present at the beginning.

(h)

Detailed description: This system covers measures 9 through 16. The vocal line continues with a melodic line, marked with a '(h)' above the first measure. The piano accompaniment and bass line continue their respective parts. Measure numbers 10 and 11 are indicated above the vocal staff.

(b)

Detailed description: This system covers measures 17 through 24. The vocal line features a melodic line with a '(b)' marking above the first measure. The piano accompaniment and bass line continue. Measure numbers 19 and 20 are indicated above the vocal staff.

(h) (h)

Detailed description: This system covers measures 25 through 32. The vocal line continues with a melodic line, marked with '(h)' above the first and second measures. The piano accompaniment and bass line continue. Measure numbers 25 and 26 are indicated above the vocal staff.

30

(b) (b) (b) (b)

This system contains the first four measures of a musical piece. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 30, 31, 32, and 33 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

(b) 35 (b)

This system contains measures 34 through 37. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 34, 35, 36, and 37 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

40 (b) 45

(b) (b)

This system contains measures 38 through 43. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

50 (b)

This system contains measures 46 through 51. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 50, 51, 52, 53, 54, and 55 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

89. Disant adiu madame

[Compere]

f. 94¹

Di. sant¹ a. dieu à ma. . . da. meet mai. tres.

Di. sant a. dieu à ma. . . da. meet mai. . . tres.

Di. sant a. dieu à ma. da. . . meet mai. . . tresse,

(f) 10 S.²

. . . se, Pour es. lon. gier sa joy. eu. se présan. . . ce, S.²

. . . se, Pour es. lon. gier sa joy. eu. se présan. . . ce, Je

[Pour es. . . lon. gier] sa joy. eu. se présan. . . ce, Je fus

20 (b) 25

Je fus sur pris & de sy gref des. . plai. san. . ce Que nuyt et jour ma dou. leur

fus sur pris de sy gref des. plai. . . san. . . ce Que nuyt et jour ma

sur pris [de sy gref des. . plai. san. ce] Que nuyt et jour ma

(f)

ne me ces. . se.

dou. . . leur ne me ces. se.

dou. leur ne [me] ces. . se.

Tant prins de deul et lessay de liesse
 Que je ne sçay comme j'us patience
 Disant adieu, etc.

Sy fortune me tient telle rudesse
 Que par la voir n'aye bref alegance
 De plus vivre je suis hors d'espérance
 Car j'en ay eu trop mortelle destresse
 Disant adieu, etc.

¹Underlying follows P3.

²P3.

90. Gentil prince

f. 95 A non.

Gen til¹ duc de Lo. rain. ne prin. ce de grant re. non, Tu

as la re. . . nom. mé. e jus. ques de. là les mons, Et toy et tes gens d'armes et

tous les com. pai. gnons. Du premier coup qu'il frappe a. ba. tit les dan. jons; Ti. rez, ti. rez, bon. bar. des

ser. pen. tines, ca. nons.

' Nous suymes gentilzhommes: prenez nous à rançon.
 " Vous mentés par la gorge, vous n'estes que larons
 Et violeurs de femmes, et bruleurs de maisons:
 Vous en aurez la corde par dessoubz le manton,
 Et sy orrez matines au chant des oysoillons,
 Et sy orrez la messe que les corbins diront.'

¹The text is taken from G Paris where the melody is not the same. L2 gives the incipit 'Gentyl prince. de renom.'

91. Puisque de vous

f. 93'-96

Anon.

Musical score for the first system, measures 1-5. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: "Puis. . . que de vous". A measure rest of 5 measures is indicated above the vocal line.

Musical score for the second system, measures 6-15. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). Measure rests of 10 and 15 measures are indicated above the vocal line.

Musical score for the third system, measures 16-25. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). Measure rests of 20, 25, and 30 measures are indicated above the vocal line.

Musical score for the fourth system, measures 26-40. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). Measure rests of 30, 35, 40, and 45 measures are indicated above the vocal line.

System 1: Measures 45-50. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes and rests. Measure numbers 45, 46, 47, 48, 49, and 50 are indicated above the top staff.

System 2: Measures 51-56. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes and rests. Measure numbers 51, 52, 53, 54, 55, and 56 are indicated above the top staff.

System 3: Measures 61-66. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes and rests. Measure numbers 61, 62, 63, 64, 65, and 66 are indicated above the top staff. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present in measures 65 and 66.

System 4: Measures 70-75. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes and rests. Measure numbers 70, 71, 72, 73, 74, and 75 are indicated above the top staff.

92. Tsat een meskin

Obrecht

f. 86'-97

5

Tsat een mes. kin

Tsat een mes. kin

Tsat een mes. kin

10 15 (f) (f)

Tsat een mes. kin

20 (f) 25

(f)

System 1 of a musical score, consisting of four staves. The top staff is a vocal line with lyrics, starting at measure 20 and ending at measure 40. The bottom three staves are piano accompaniment. Measure numbers 20, 35, and 40 are indicated above the top staff.

System 2 of a musical score, consisting of four staves. The top staff is a vocal line with lyrics, starting at measure 45 and ending at measure 50. The bottom three staves are piano accompaniment. Measure numbers 45 and 50 are indicated above the top staff.

System 3 of a musical score, consisting of four staves. The top staff is a vocal line with lyrics, starting at measure 55 and ending at measure 60. The bottom three staves are piano accompaniment. Measure numbers 55 and 60 are indicated above the top staff. The system concludes with a double bar line.

'S and T show a single bar, A and B a double bar.

f. 07¹-98

$d = d. (\phi 3 \circ - d)$ 65 $(d = d)$ (ϕ) $d = d (\phi \circ - d)$

70 75

(ϕ) 80 (ϕ)

85 (♯) 90

85 (♯) 90

(b)

95

100 105 (♯)

100 105 (♯)

93. Ala audienche

Hayne

f. 98'-99

5

Tenor

Contra (Si placet)⁴

A l'au. dience

A l'au. dience

A l'au. dience

10

A² l'au. dien. . . ce, [a l'au. dien.

(b)

15

20

. . . ce,] Aul a. mans que vi. . ves en souf. . .]

(b)

3

¹G in F 59.

²Underlying from F 59.

³G, F (sixteenth) in rhythm parallel with Tenor in F 59.

⁴Internal evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

25

...fran. ce Ve. . .nes vous re. . .ques. . .tes

30 35

don. ner

f. 99¹-100

40 45

A. .mor voelt por vous

¹The flat is perhaps inserted here as a guide to the singer; A flat is not intended.

50

or. don. ner

55 (f) 60 1

On fin de jours on

65 70

a. . . le. gran. ce.

¹In F 39 the notes C B, A have a rhythm parallel with that of the Altus.

94. Latura tu

[Bruhier]

f. 100'-101

La. tu.ra¹ tu et nen. nin dea El. le n'ai. ra c'ung

La. tu.ra tu, La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung

La. tu.ra tu, La. tu.ra tu et nen. nin dea El. le n'ai.

La. tu.ra tu et nen. nin dea El. le n'ai.

10 15

peu de pain. ne. La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung peu de

peu de pain. . ne. La. tu.ra tu nen. nin dea El. le n'ai. ra c'ung peu de

. ra c'ung peu de pain. . ne. La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung peu de

. . . ra c'ung peu de pain. . ne. La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung peu de

♩ d. = d

20

mal. Mon pè. re si m'a bas. tu. . . . e,

mal. Mon pè. re si m'a bas. tu. . . . e,

mal. Mon pè. re

mal. Mon pè. re si m'a

¹Underlying follows FIM except that of Basses which was added by the editor.

25

Et des. poul. lie touc. te nu.e,
 Et des. poul. lie touc. te nu.e, Pour ce qu'ay pres.té cel.
 si m'a bas.tu. . . . e, Et des. poul. lie touc. te nu.e,
 bas.tu. . . . e, Et des. poul. lie touc. te nu.e, Pour ce qu'ay pres.té cel.

30

Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.
 . . là. Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.
 Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.
 . . là. Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.

40

Je n'ay point peur qu'on me tu. . . . e
 Je n'ay point peur qu'on me tu. e, qu'on me tu. . . . e
 Je n'ay point peur

Car je suis assez fen...
 Je n'ay point peur qu'on me tu... e Car je suis assez fen... du...
 qu'on me tu... e Car je suis assez

f. 101¹-102

... du... e. Il y fra. pra qu'il voul.dra, Il y
 fra. pra qu'il voul.dra, Il y
 fra. pra qu'il voul.dra, Il y fra. pra

Il y fra. pra qu'il voul.dra En. coi. .reme ve.
 fra. pra qu'il voul. dra En. coi. .reme ve. cy,
 Il y fra. pra qu'il voul. dra
 qu'il voul. dra En coi. .re me ve: cy, en. coi. re

...cy, en. coi. .re me vel. la. La. tu. ra tu et nen. nin dea
 en. coi. .re me vel. la. La. tu. ra tu La. tu. ra tu et nen. nin
 En. coi. re me ve. .cy, en. .coi. re me vel. . la. La. tu. ra tu et nen. nin
 me vel. .a, en. . coi. .re me vel. . la. La. tu. ra tu et nen. nin

El. le n'ai. ra c'ung peu de pain. ne La. tu. ra tu et nen. nin dea El. . le n'ai. ra
 dea El. le n'ai. ra c'ung peu de pain. ne La. tu. ra tu et nen. nin dea El. . le n'ai. ra
 dea El. le n'ai. ra c'ung peu de pain. ne El. . le n'ai. ra
 dea El. le n'ai. ra c'ung peu de pain. ne La. tu. ra tu et nen. nin dea El. . le n'ai. ra

c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.
 c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.
 c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.
 c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.

95. De tous biens playne

f. 102¹-103 Josquin⁴

Soprano: De² tous biens plai. ne est

Tenor: De tous biens plaine

Contra: De tous biens plaine

10¹⁰

Soprano: ma mais-tres.

15

Soprano: se, Chas. cun lui doit tri. but d'ou.

¹ The name of Josquin appears in the Index of the Odhecaton only. ² Underlying follows K^{eb}.
³ The canon 'Petrus et Joannes currunt In puncto' stands under the Contra, giving clue to the fourth voice.
⁴ The dotted quarter and eighth are incorrectly repeated in the Petrucci print. The error is corrected from Glaz.

20 25

neur;

(f)(f)

(f) 30 (f) (f) (f)

Car as. sou. . .

non

(b) 35 (b) (f) 40

vy. e est en va. leur

(f) (f) (f)

45

(#)

Musical score system 1, measures 45-48. The vocal line (top staff) contains the lyrics "Au... tant". The piano accompaniment consists of two staves (middle and bottom). The key signature has one sharp (F#).

50

Musical score system 2, measures 50-53. The vocal line (top staff) contains the lyrics "que ja... mais fut". The piano accompaniment consists of two staves (middle and bottom). The key signature has one flat (Bb).

55

(#)

(#)

(#)

60

Musical score system 3, measures 55-60. The vocal line (top staff) contains the lyrics "de... es... se.". The piano accompaniment consists of two staves (middle and bottom). The key signature has one sharp (F#).

96. Meskin es hu

[Obrecht]

f. 108¹

Meskin es hu

10

15

20

25

30