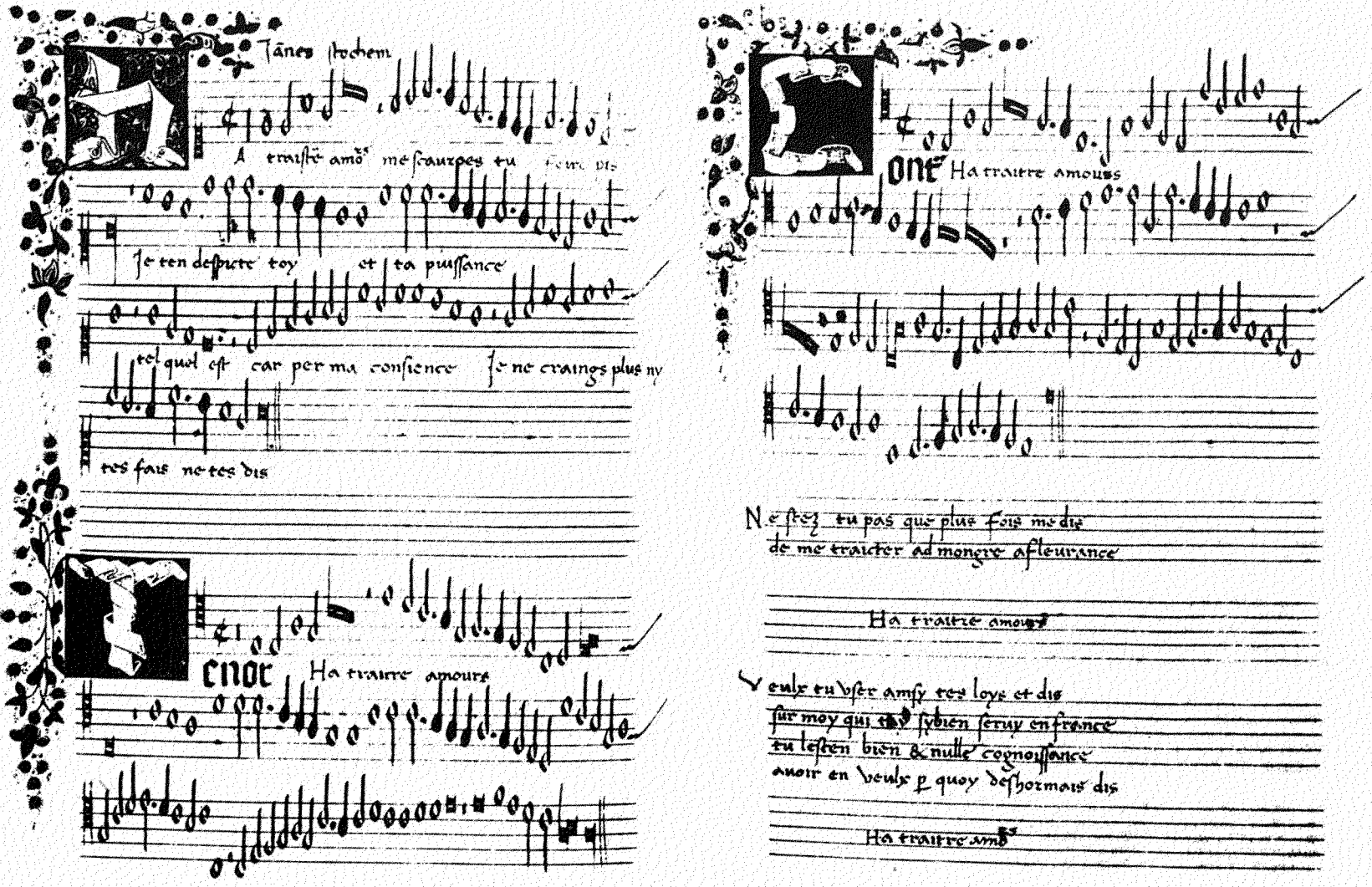
THE MEDIAEVAL ACADEMY OF AMERICA
PUBLICATION No. 42
(Studies and Documents, No. 5)

HARMONICE MUSICES ODHECATON
A

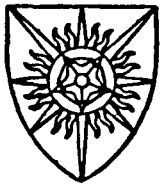


Firenze, Biblioteca Nazionale Centrale, Ms. XIX. 59, f. 22'-23
"Ha traistre amours" (Odh 86) by Jannes Stochem

HARMONICE MUSICES ODHECATON A

EDITED BY
HELEN HEWITT

EDITION OF THE LITERARY TEXTS BY
ISABEL POPE



THE MEDIAEVAL ACADEMY OF AMERICA
CAMBRIDGE, MASSACHUSETTS
1942

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1942

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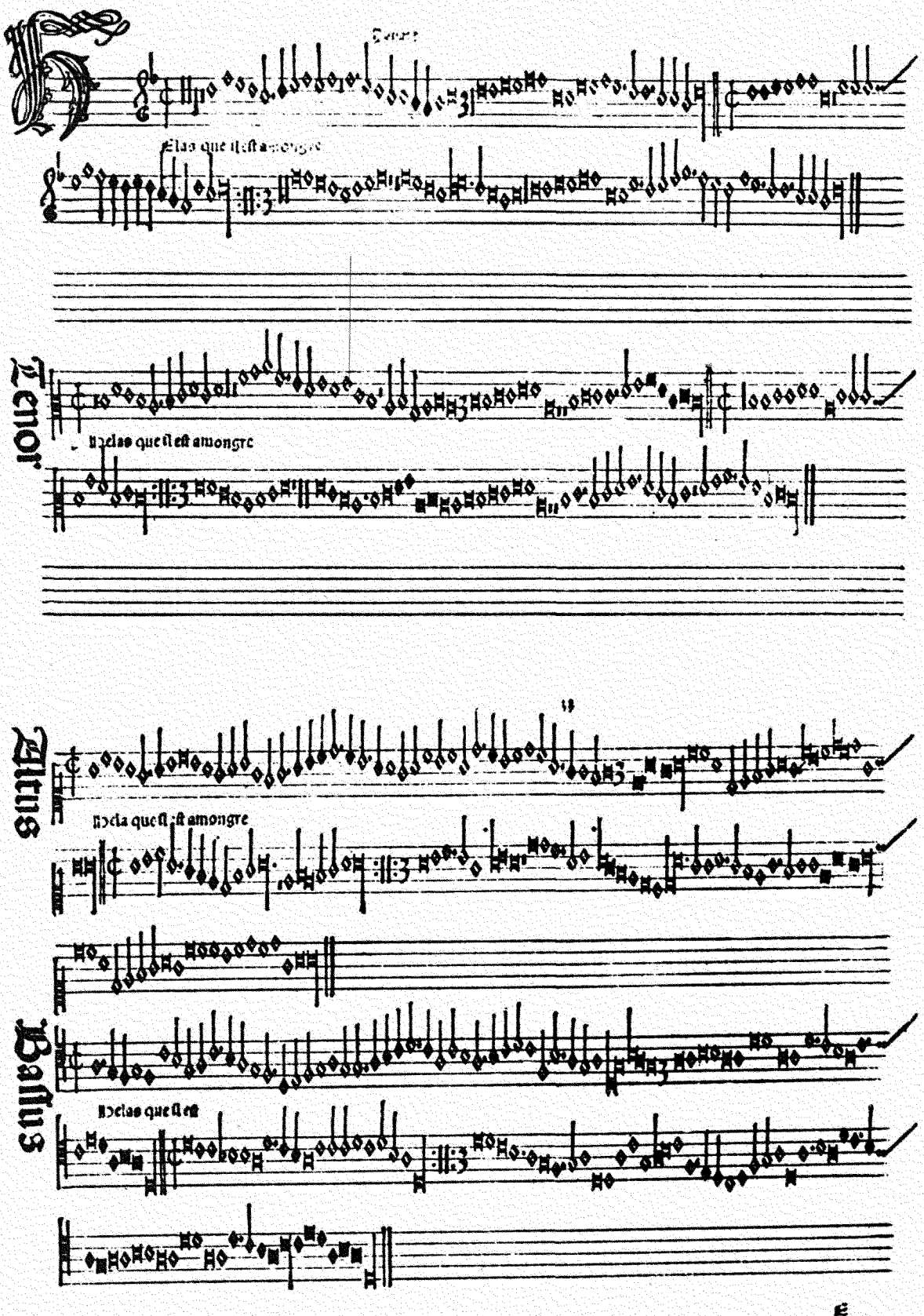
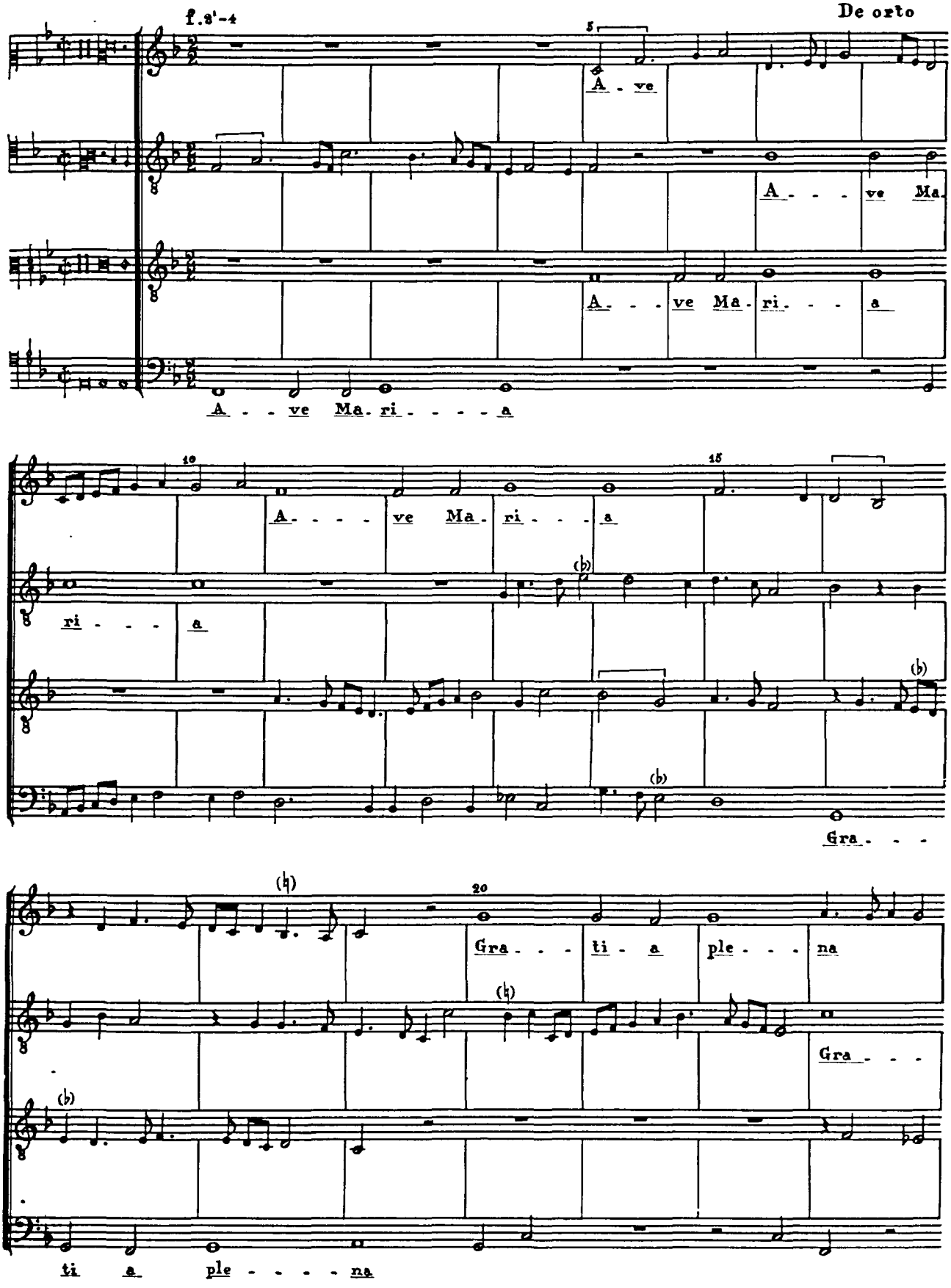
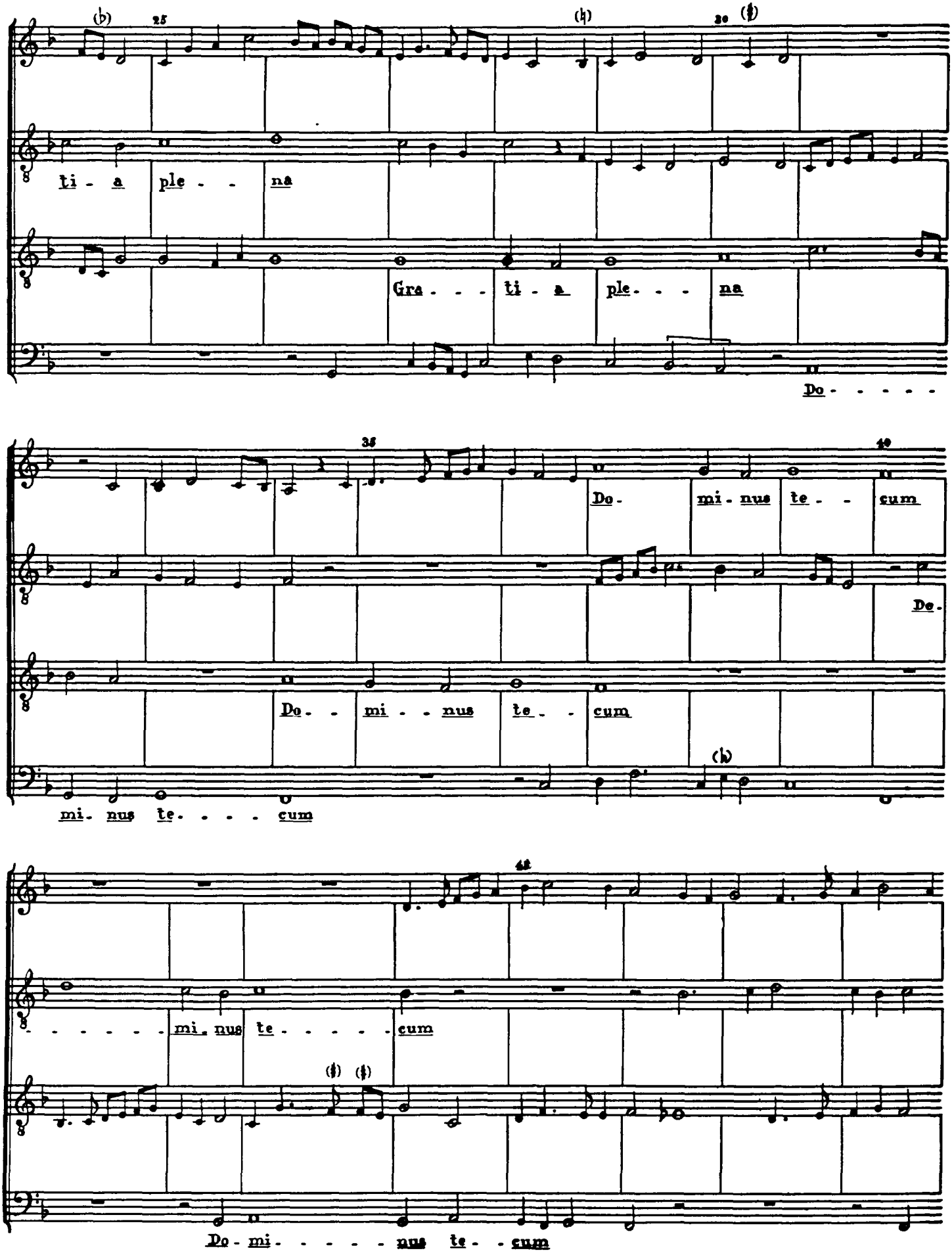


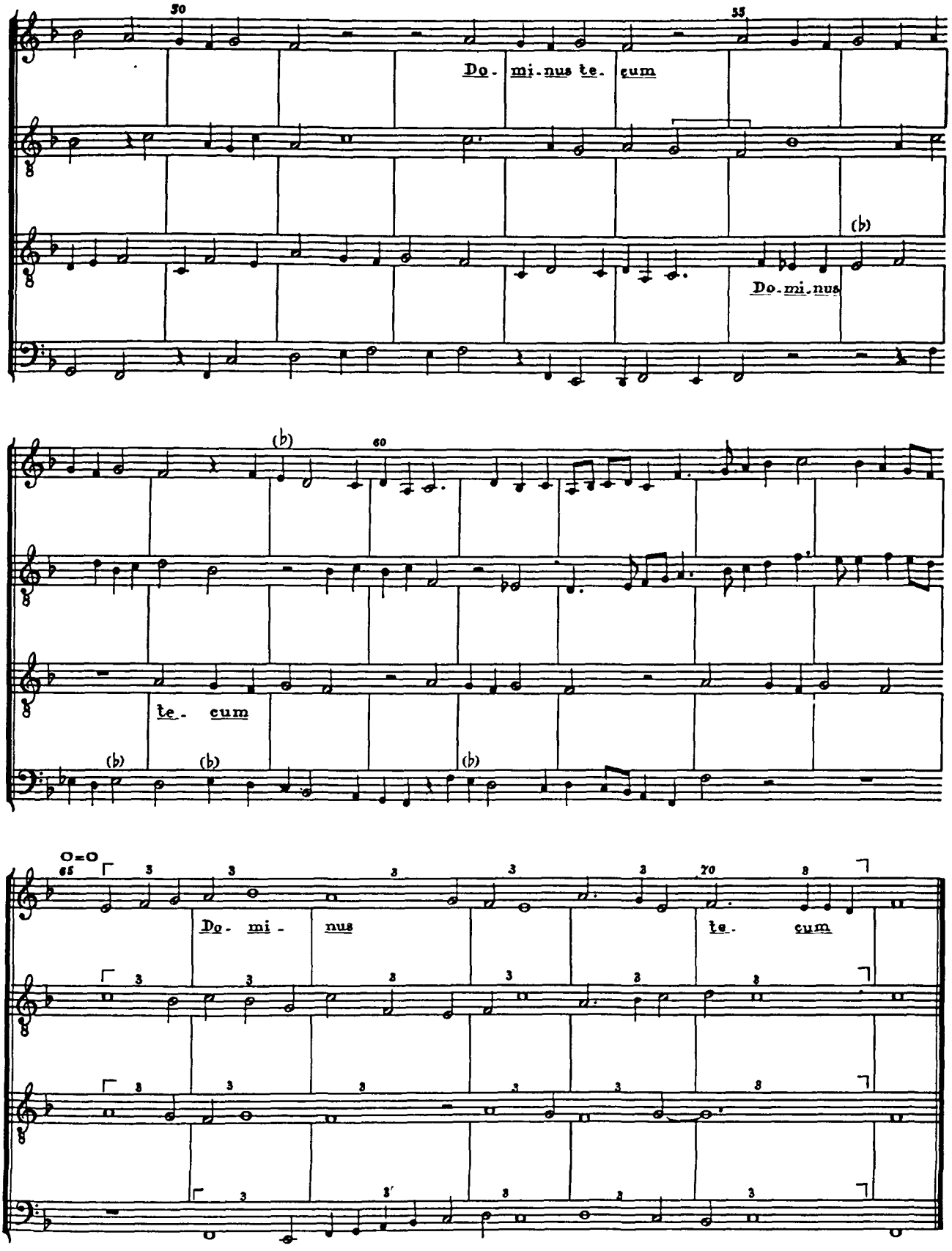
From the facsimile edition of the Treviso "Odhecaton," f. 32'-33
"Helas que il est a mon gre" by Jean Japart

HARMONICE MUSICES ODHECATON
A

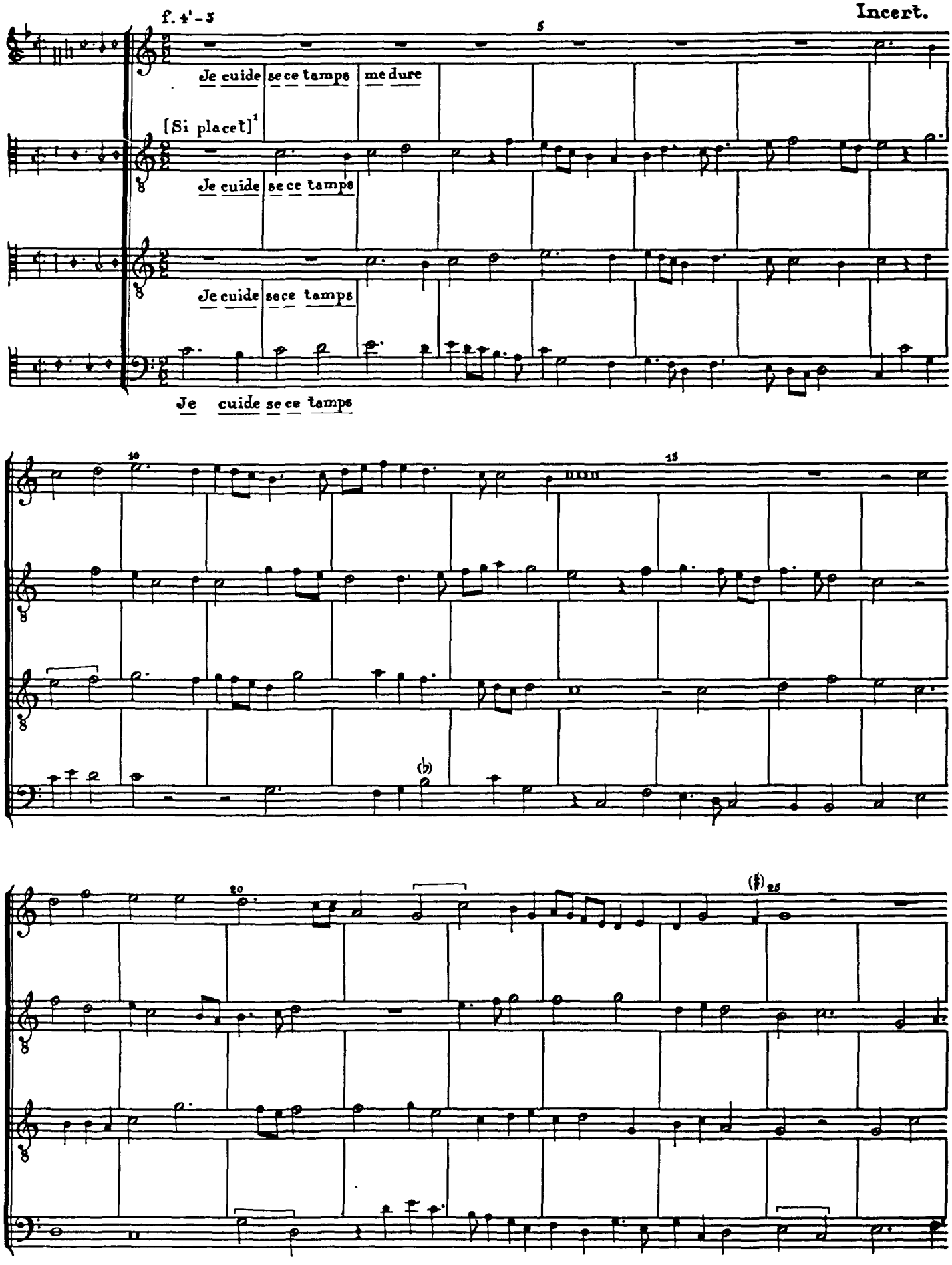
1. Ave Maria


f.s'-4
De orto
A - ve
A - - - ve Ma
A - - - ve Ma - ri - - - a
A - - ve Ma - ri - - - - a
A - - - - ve Ma - ri - - - a
ri - - - a
Gra - - -
Gra - - - ti - a ple - - - na
Gra - - -
ti a ple - - - - na

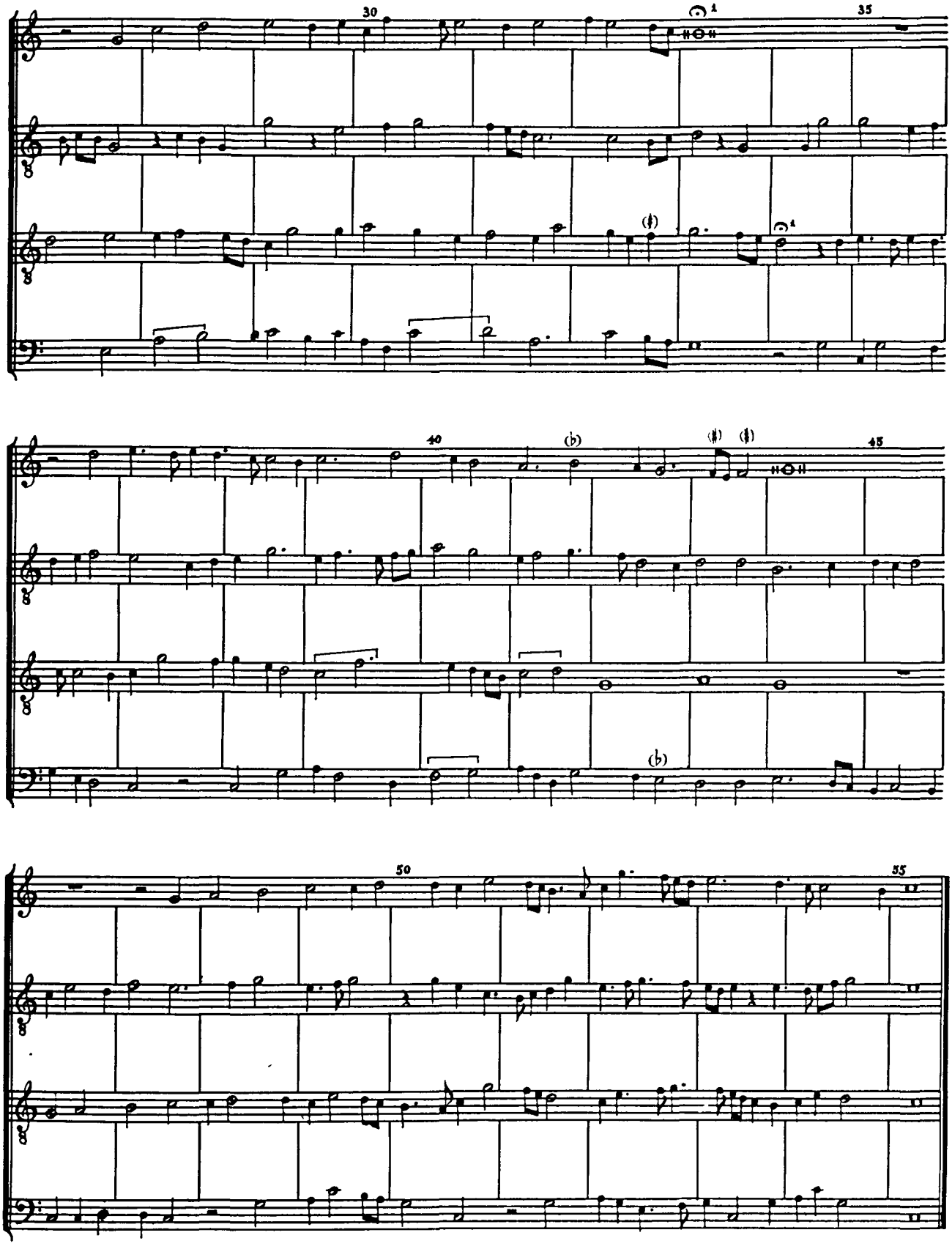

ti - a ple - - na
Gra - - - ti - a ple - - - na
Do - - - - -
Do - mi - nus te - - cum
Do -
mi - nus te - - cum
mi - nus te - - - - cum
Do - mi - - - - - nus te - - cum


50
55
Do. mi. nus te. cum
(♭)
Do. mi. nus
(♭)
60
te. cum
(♭)
(♭)
(♭)
O=O
65
70
Do. mi - nus
te. cum

2. Je cuide se ce tamps me dure

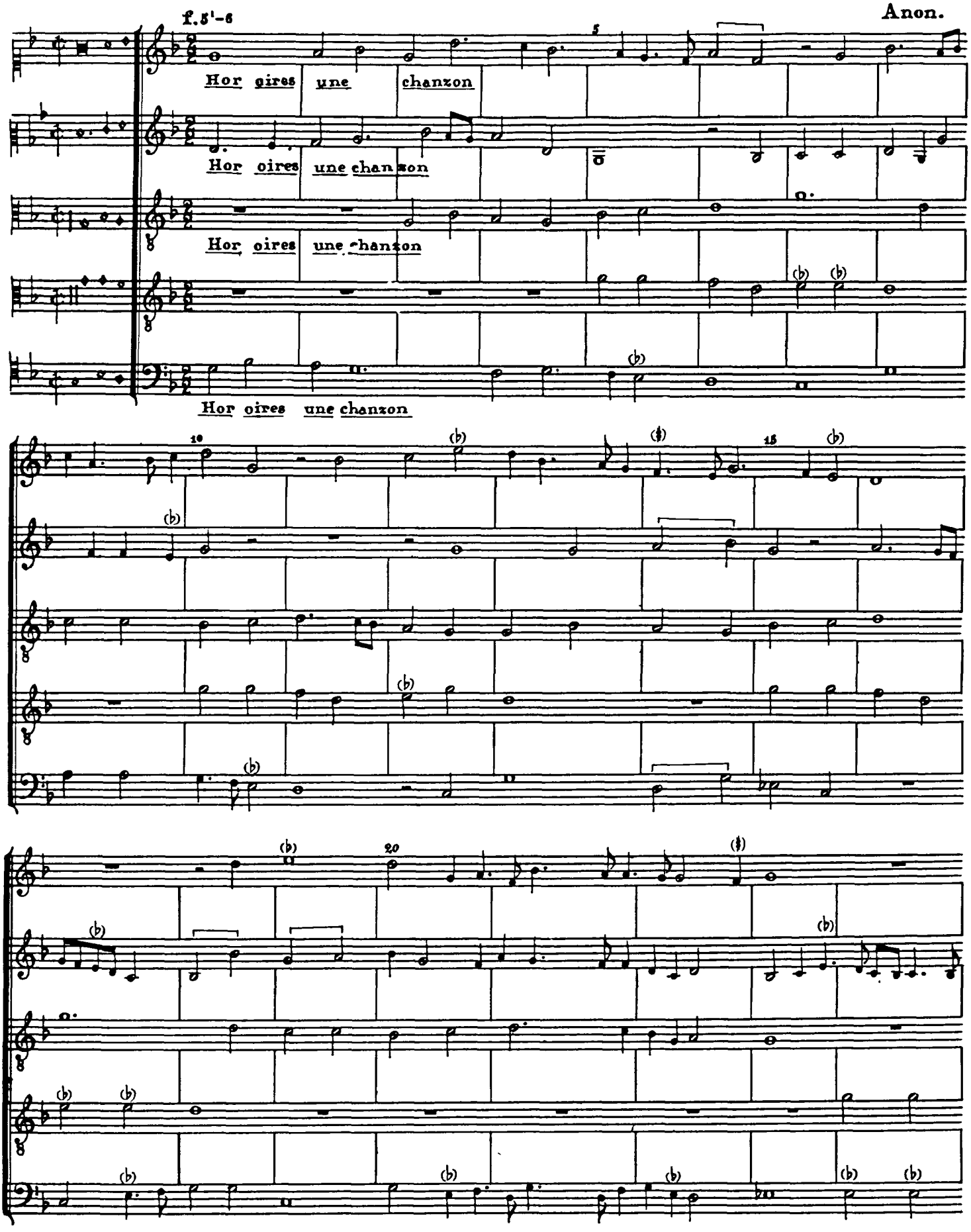


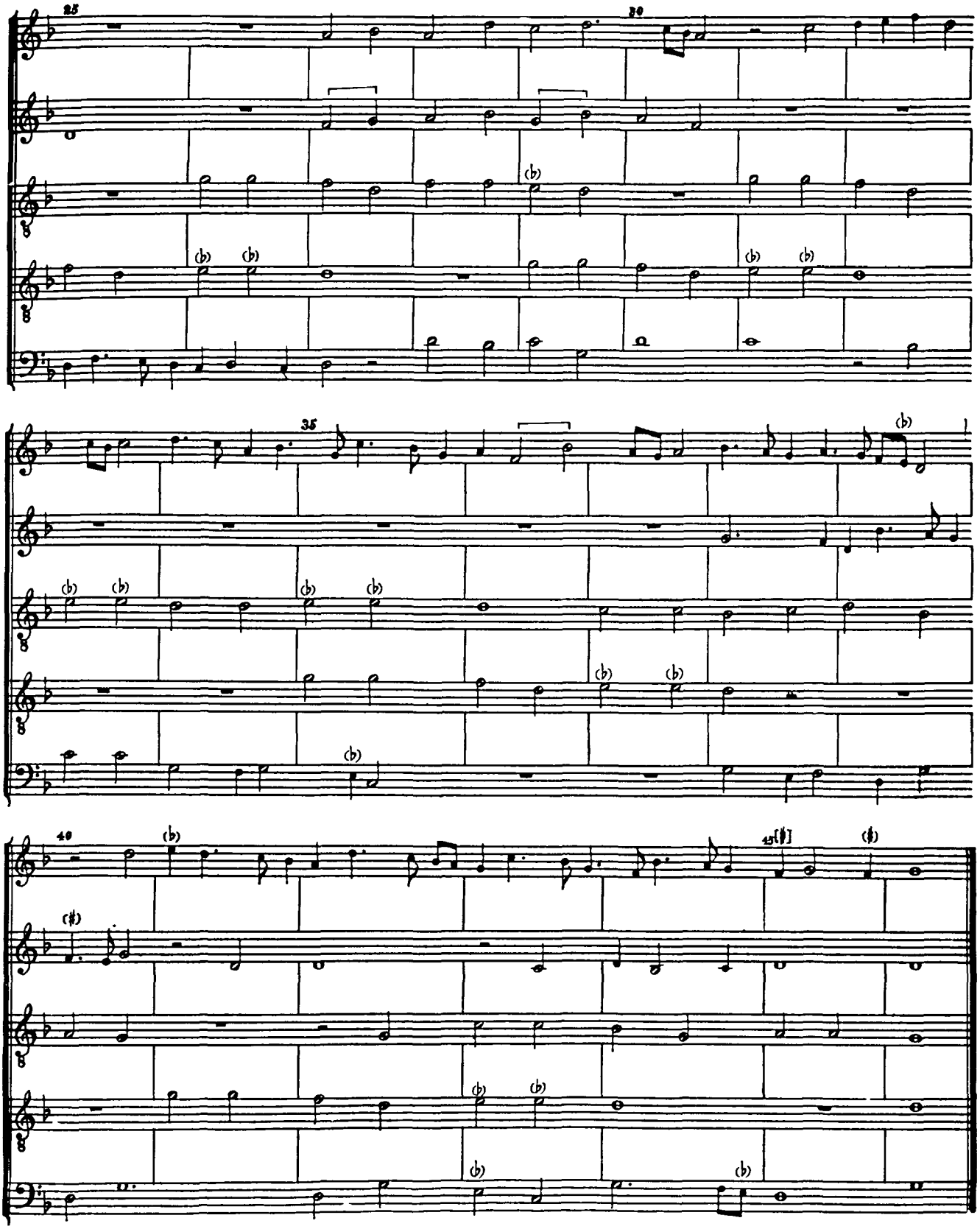
[1] Manuscript evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.



[1] F 50.

3. Hor oires une chanzon




25
30
35
40
45

4. Nunqua fue pena maior

f.6'-7 (Primer Duque de Alba) Incert.

1. Nun.ca[1] fué pe - na ma - - - - yor, Nin tor. men . to
4. Me ha - - - ce ha . ber por me - - jor La muer . te
[Si placet][4]

Nun - - - ca fué pe - - na ma - yor

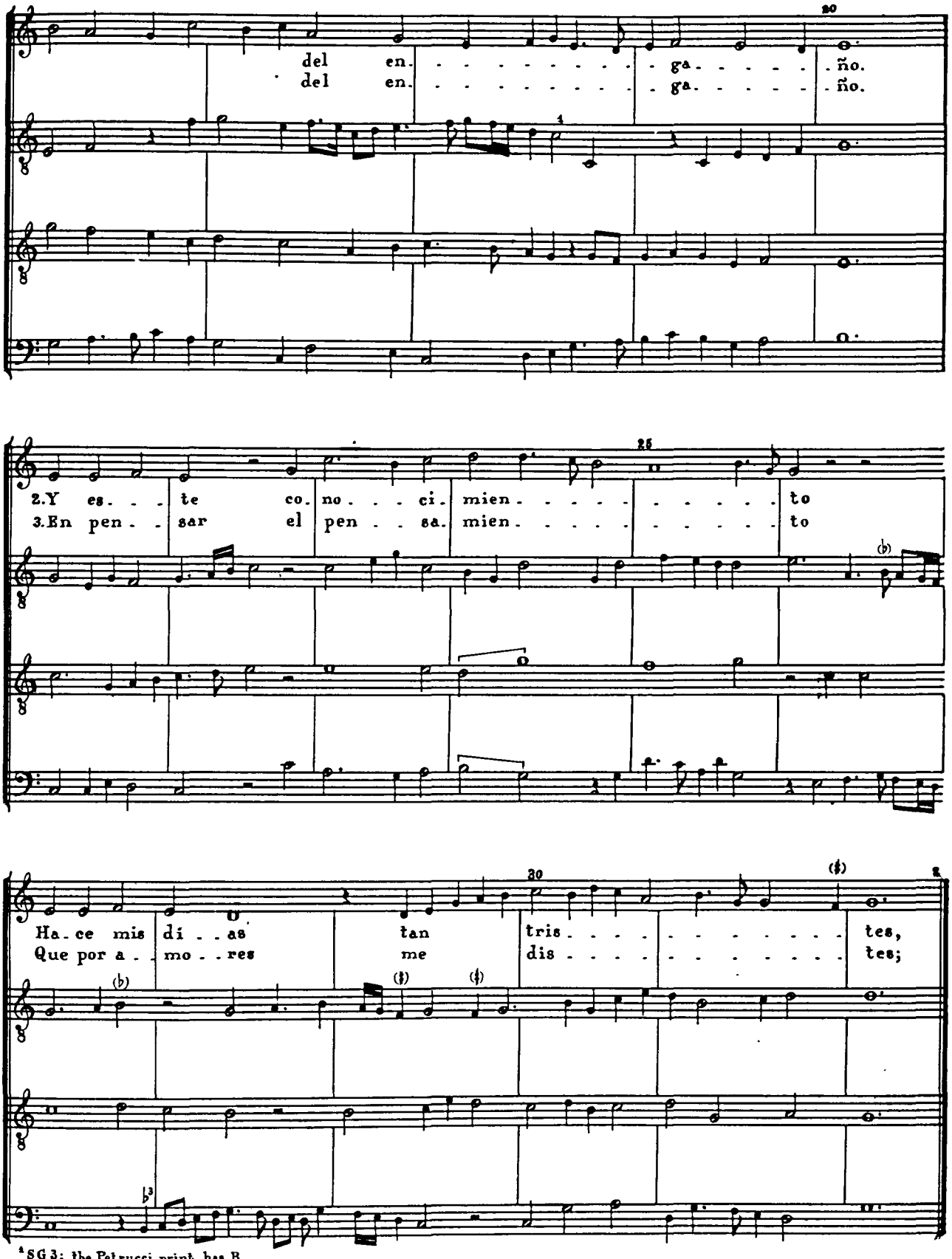
Nun.ca fué pe - - - na ma - yor

Nun.ca fué pe - - - - na ma - yor

tan ex - tra - - - - - ño, Que i - - gua - - - - - - - - -
y por me . nor da - - - - - ño Que el tor - - men - - - - - - - - -

- - - le con el do - - lor Que res . ci - - bo
- - - to y el do - - lor Que res . ci - - bo

[1] Underlaying follows Barb.
[2] G half, F quarter taken from P1 to replace G quarter, F half of Odh.
[3] P1.
[4] Manuscript evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

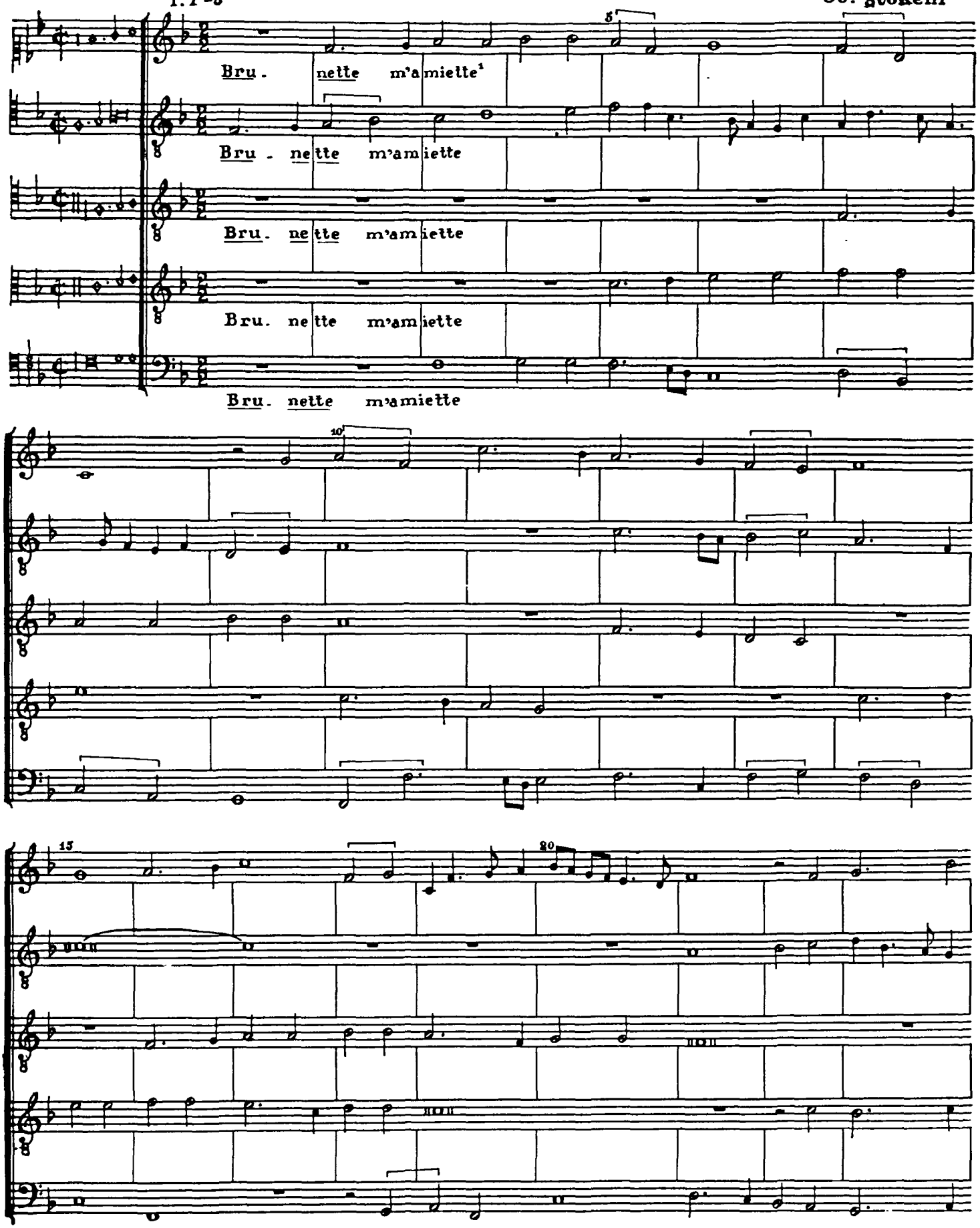


[1] SG 3; the Petrucci print has B.
[2] There is a sign for repeat here in Barb, as also at the beginning of m. 21.
[3] Flat before B in P1.

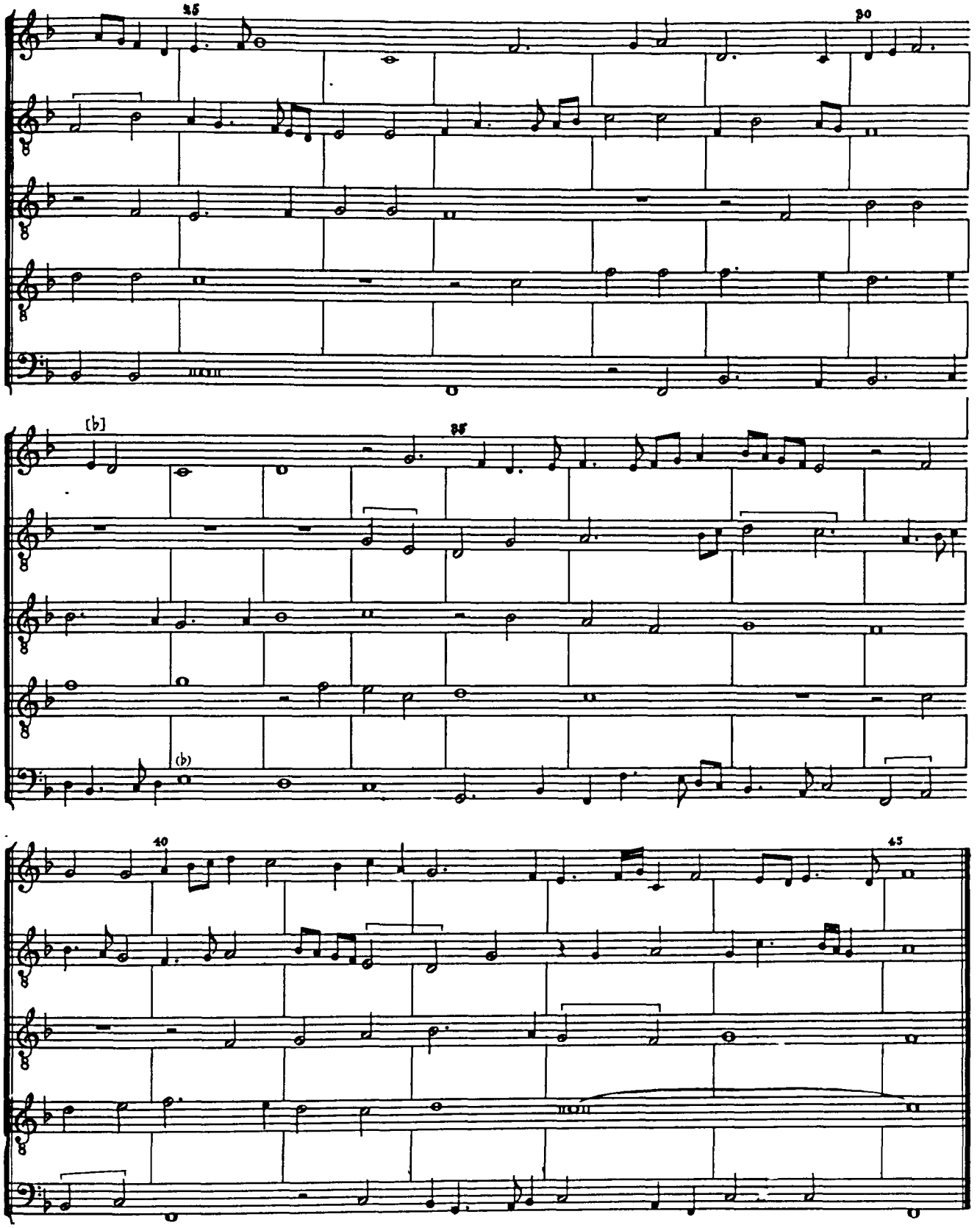
5. Brunette

f. 7'-8

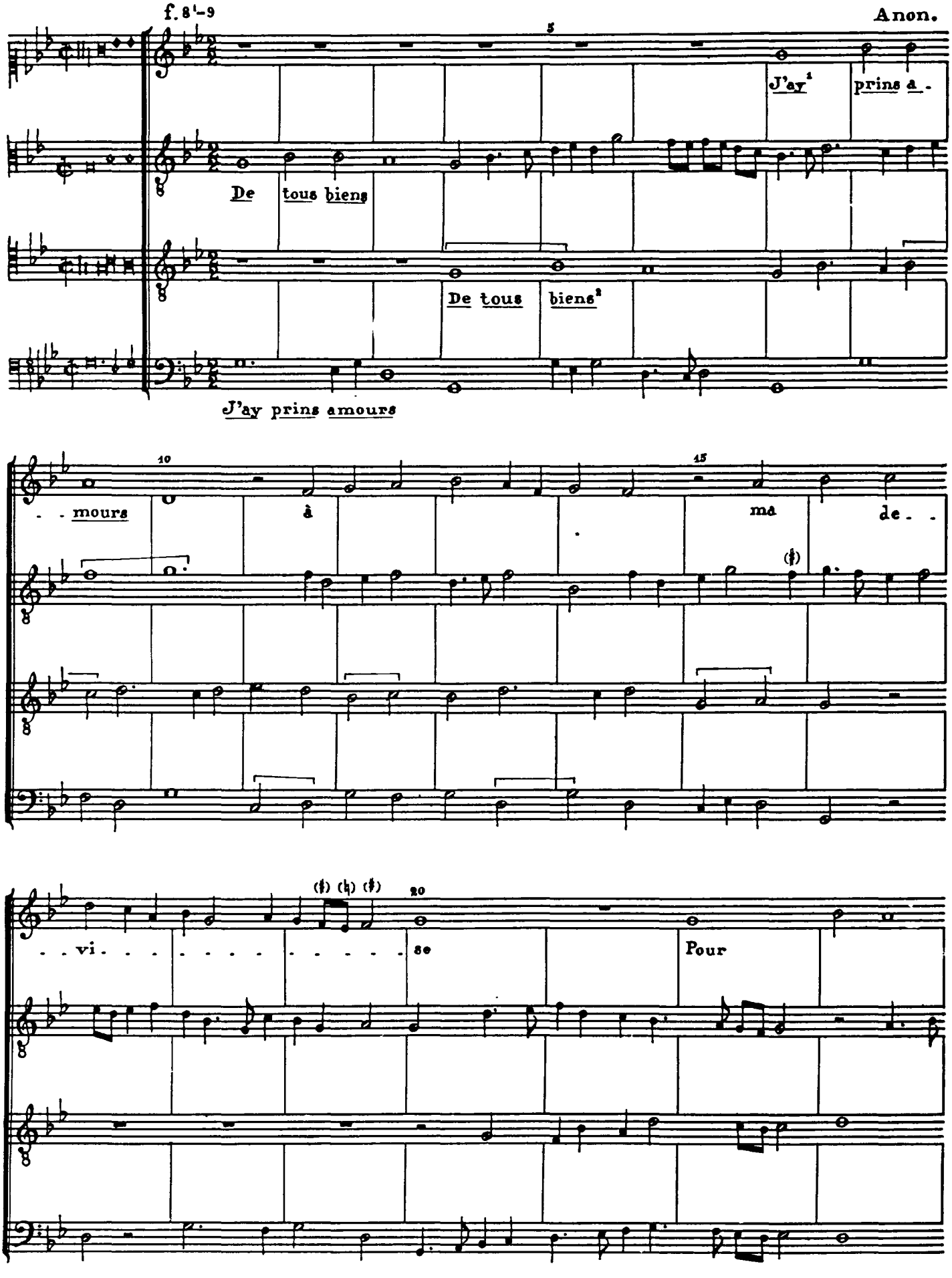
Jo. Stokem



[1] Wien gives the fuller incipit

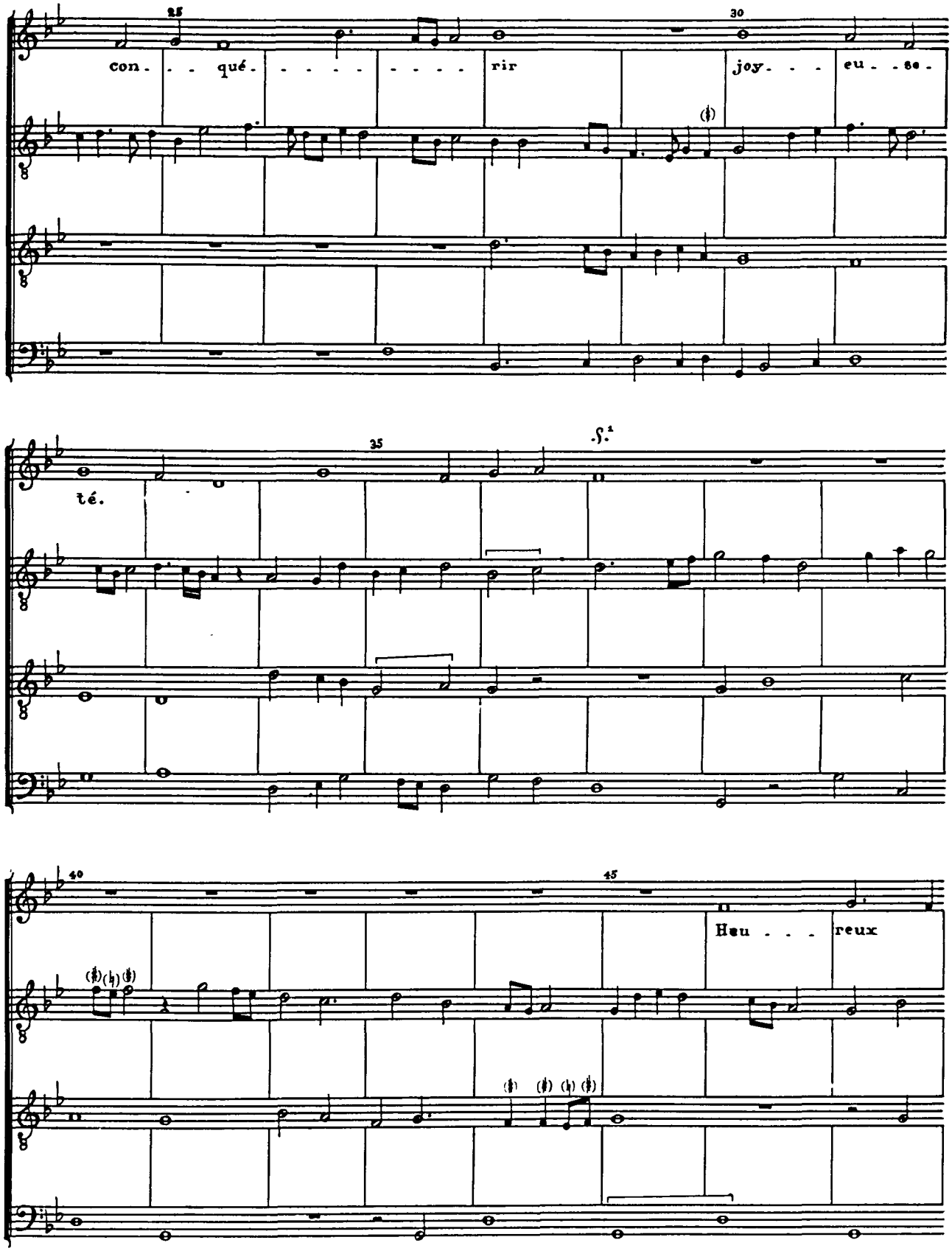

35
30
[♭]
35
(♭)
40
45

6. Jay pris amours

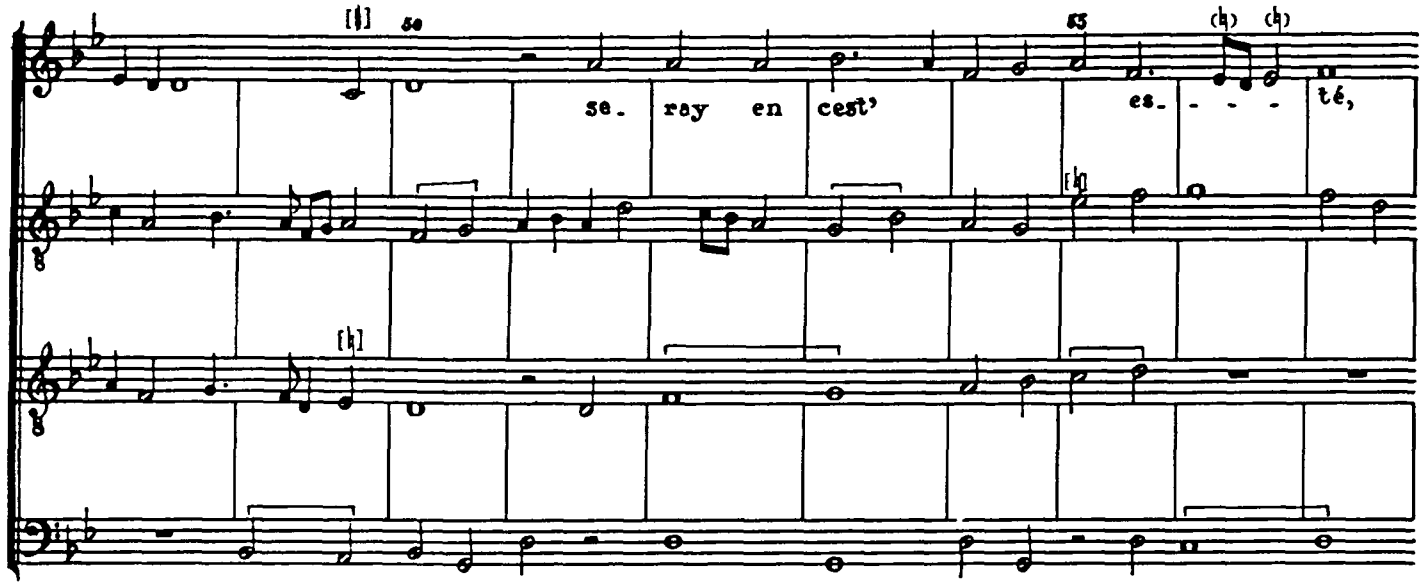


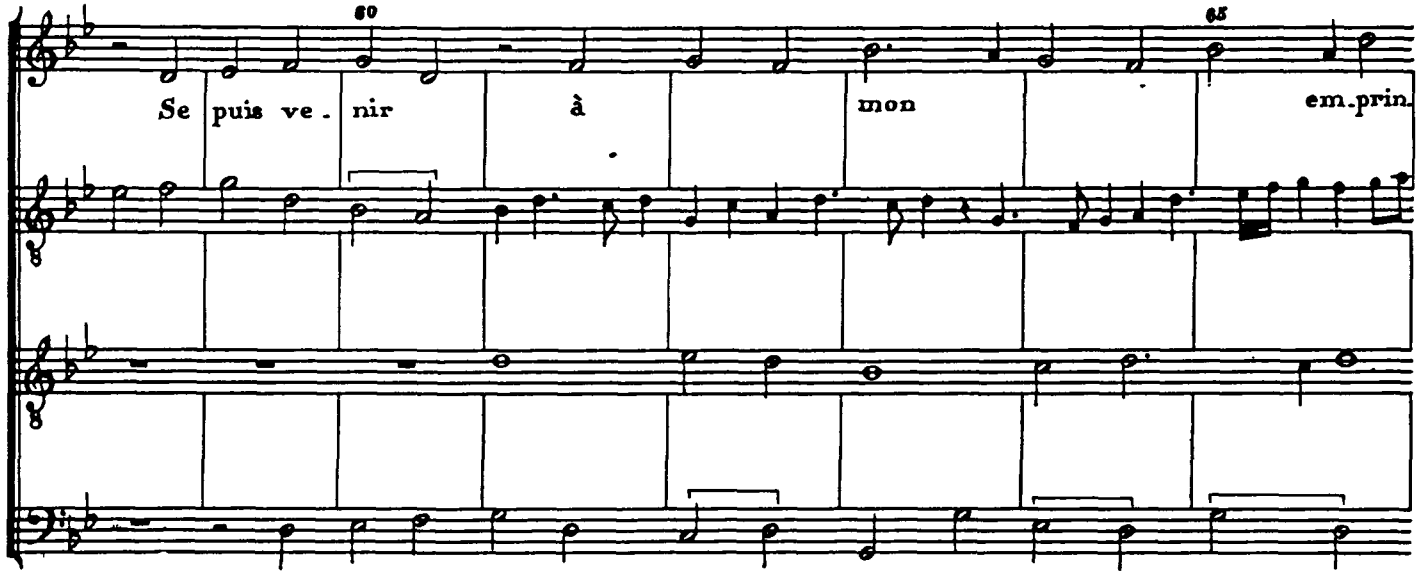
[1] Underlaying follows D TO 14, p. 185, which is after P4.

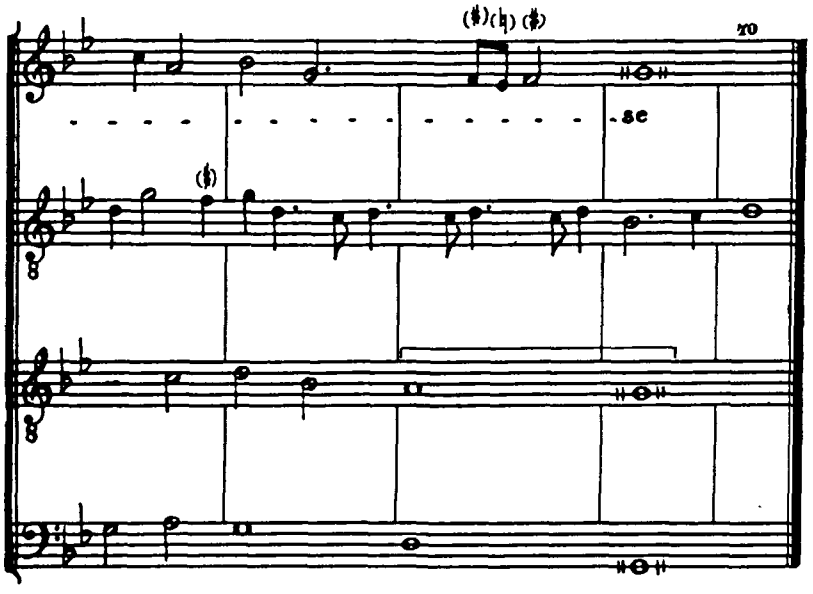
[2] Tenor and Bass incipits were reversed in Odh, incorrectly.



[1] From Odh 21.



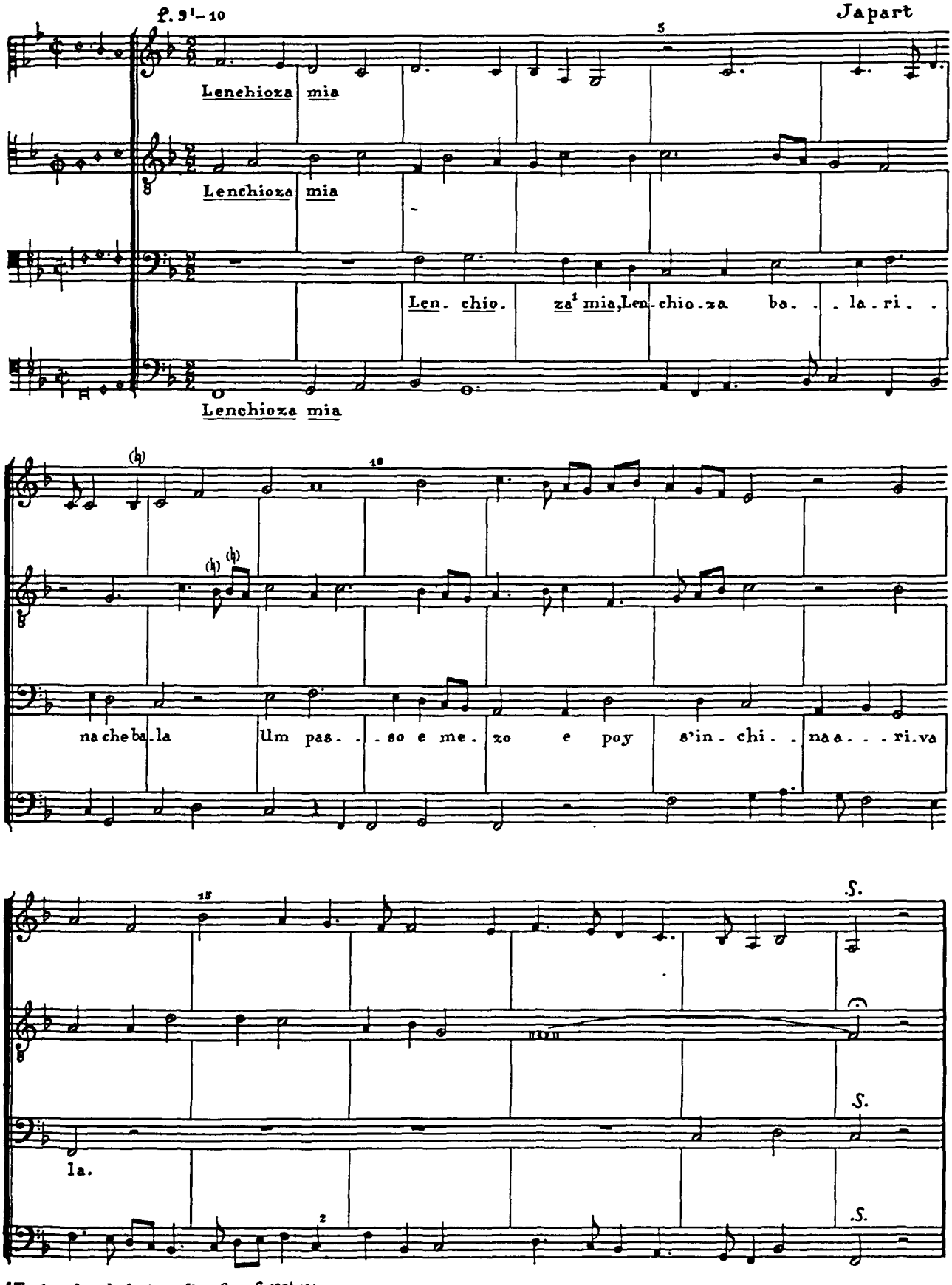




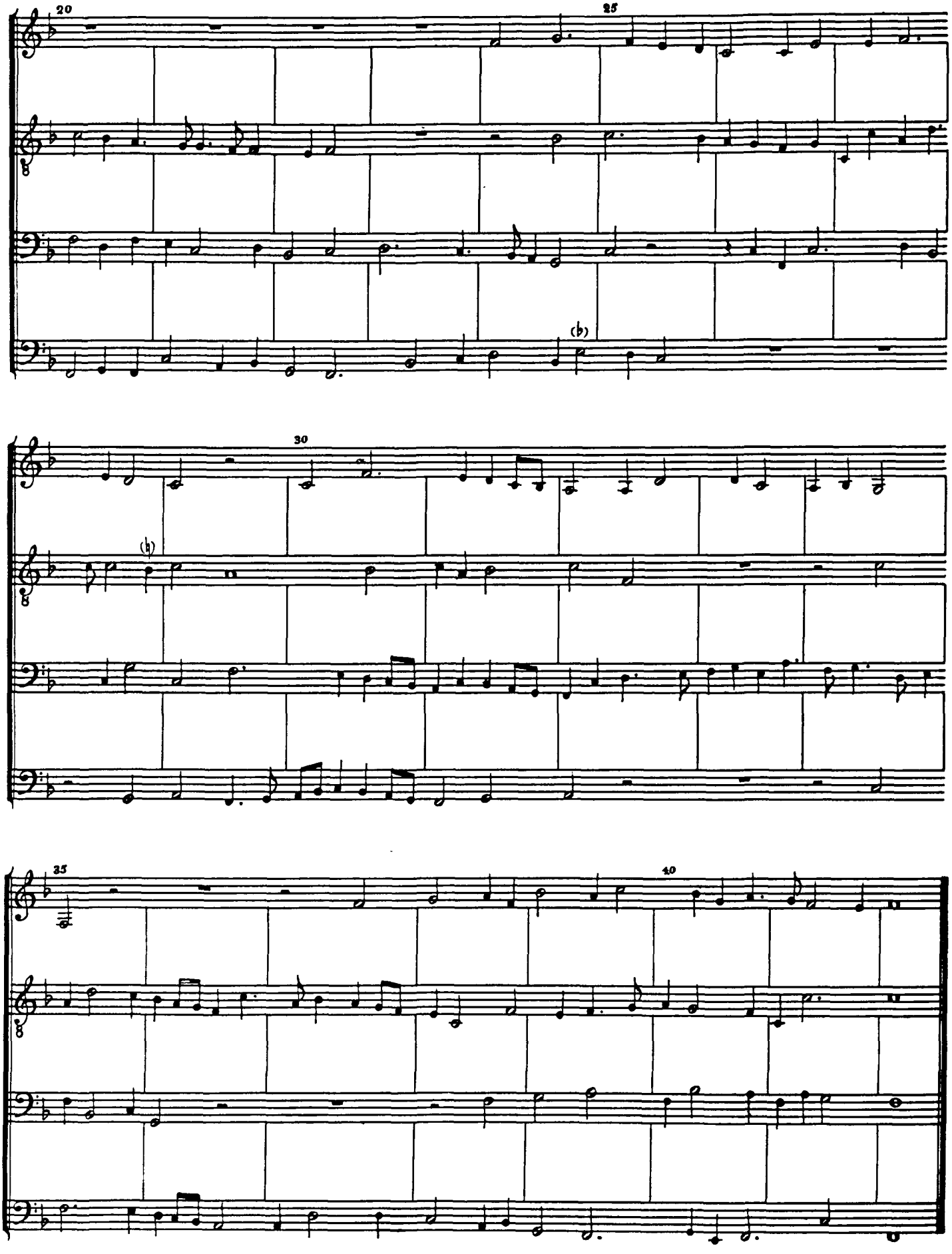
S'il est aucun qui m'en desprise
Il me doit estre pardonné.
J'ay prins amours, etc.

Il me semble que c'est la guise.
Qui n'a riens, il est debouté
Et n'est de personne honnoré.
N'est-ce pas donc droit que g'y vise?
J'ay prins amours, etc.

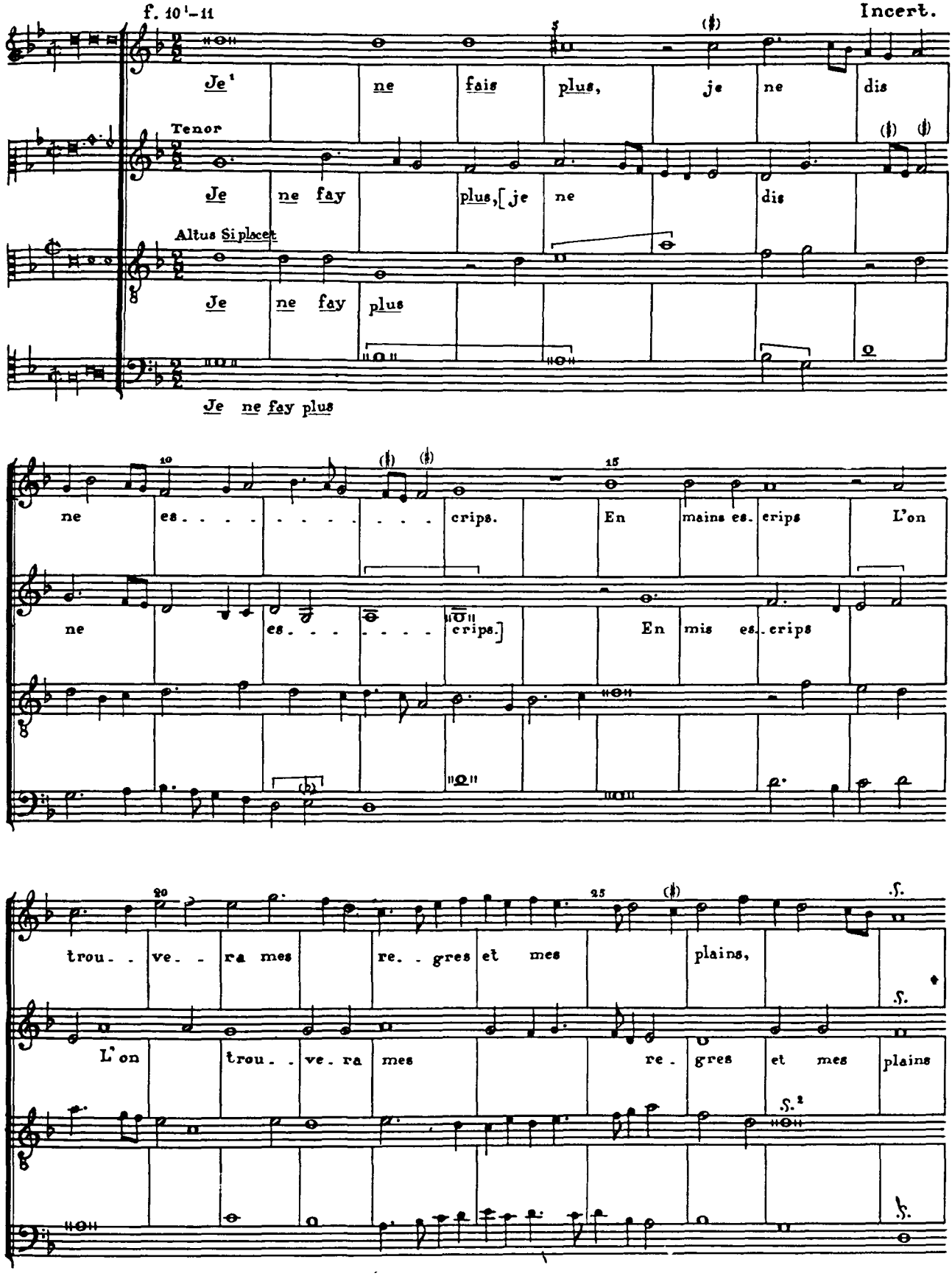
7. Nenciozza mia



[1] Text and underlaying after *Sev*, f. 130'–131.
[2] F 59 (Odh has D).

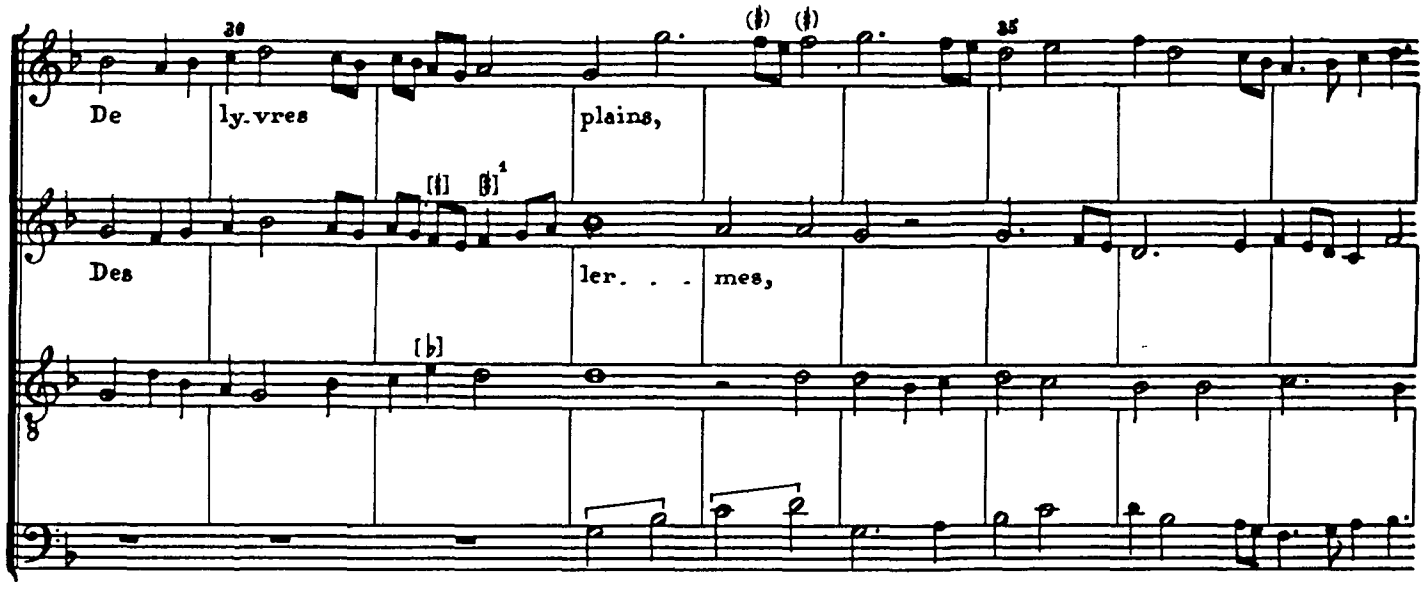

20
25
30
35
40

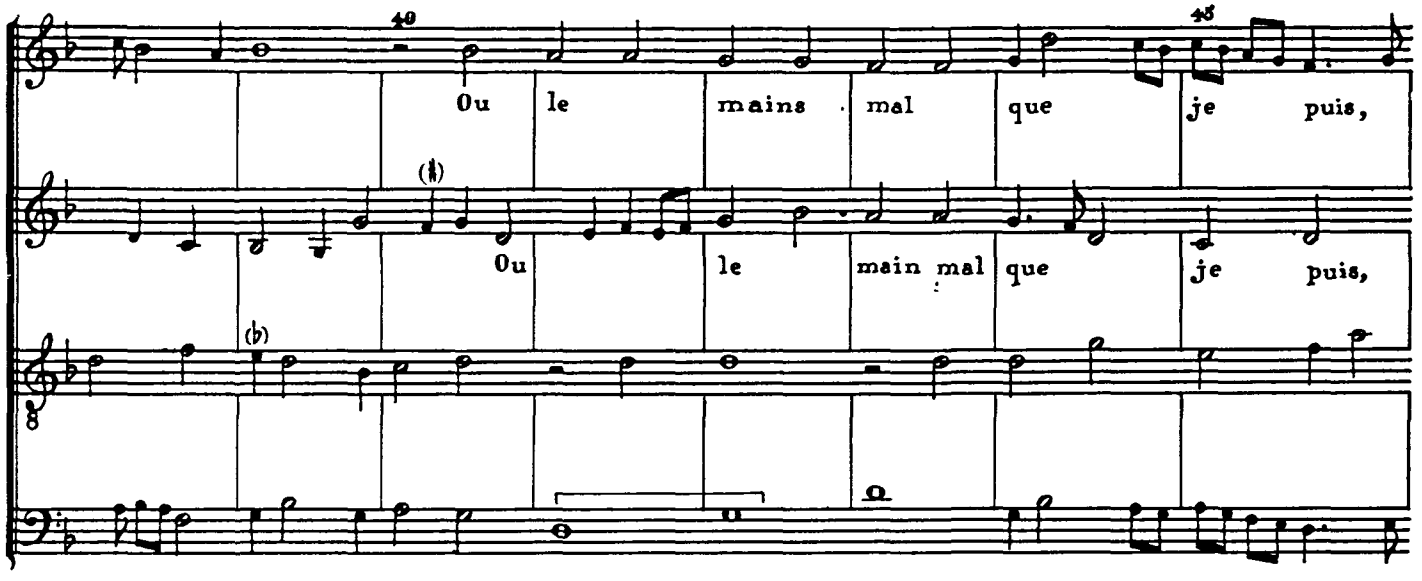
8. Je ne fay plus

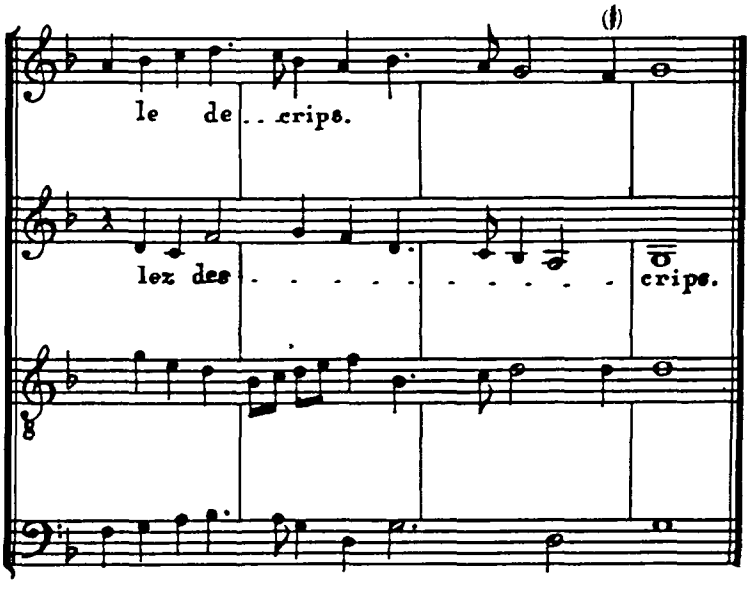


[1] The underlaying is a combined reading of P1 and P3.

[2] In the Petrucci print the note under the S. in the Tenor is a dotted longa, in the other voices a longa.





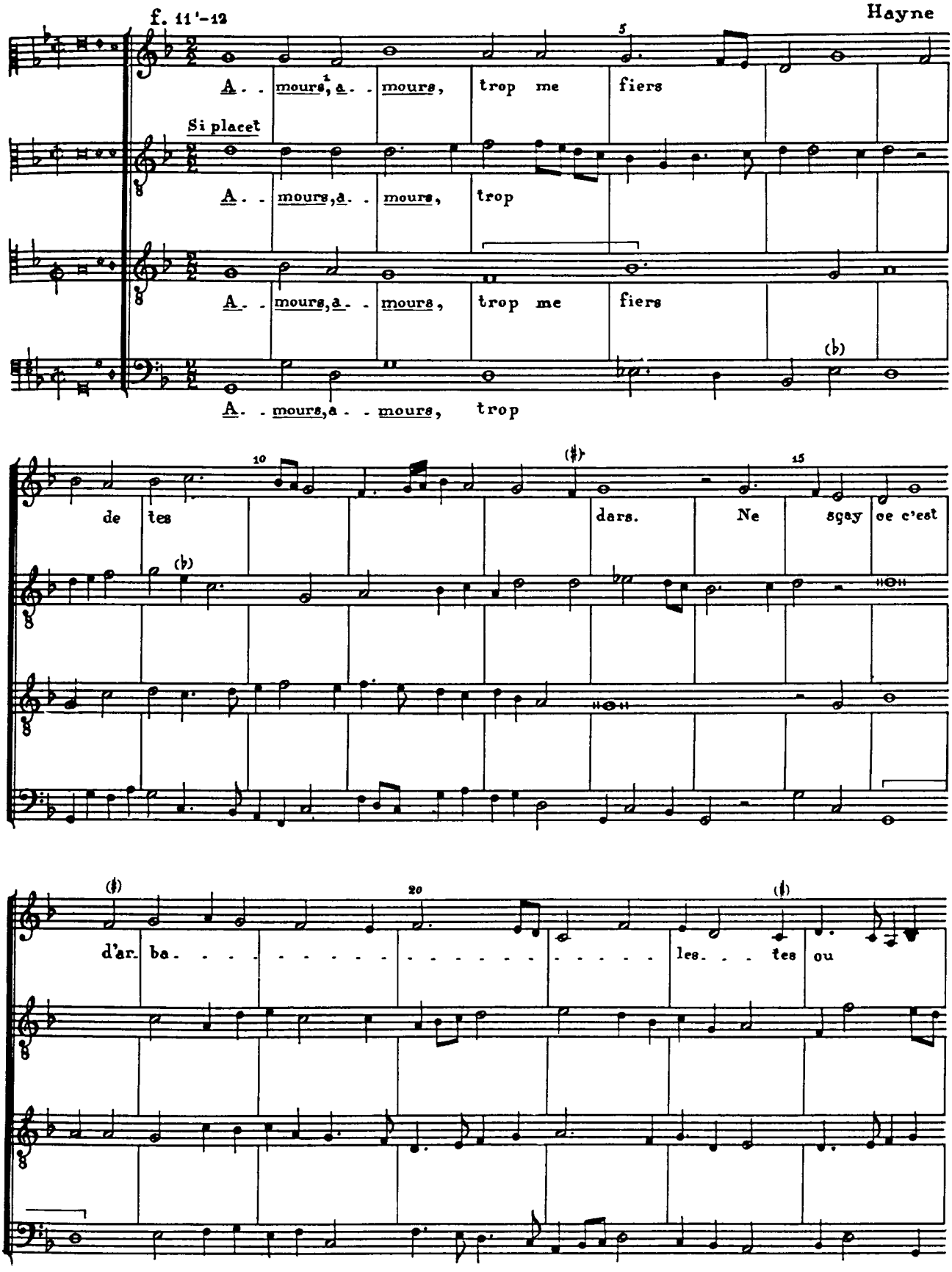


Toute ma joye est de soupirs escripz,
En dueil acris.
Il est à naistre à qui je m'en plains.
Je ne fais plus, etc.

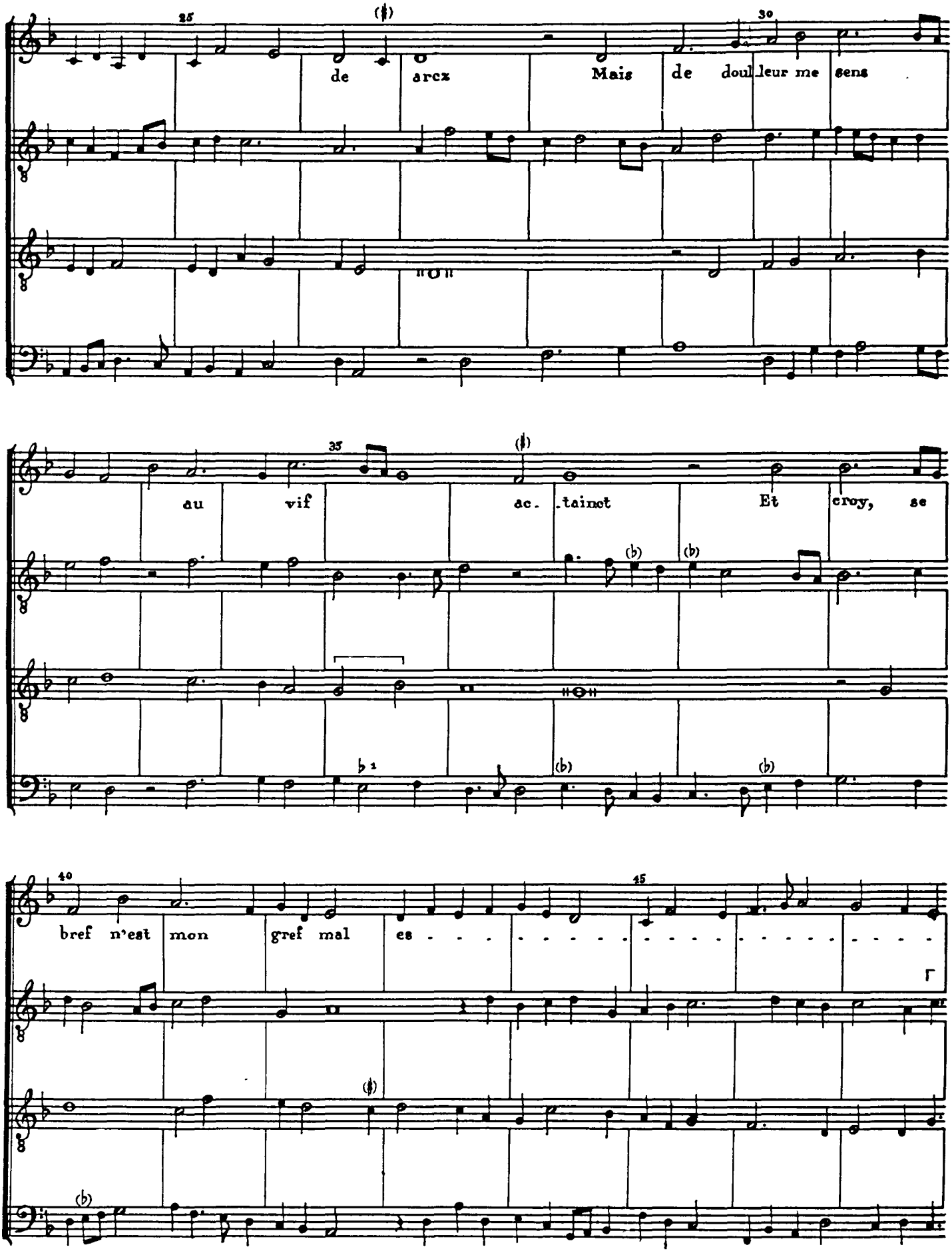
Si mes sens ont aucuns doulx motz resciptz,
Ilz sont parscriptz.
Je passe temps par desers et par plains,
Et là me plains
D'aulcunes gens plus traistres quant ecris.
Je ne fais plus, etc.

[1]The dilemma here is created by the added Altus.

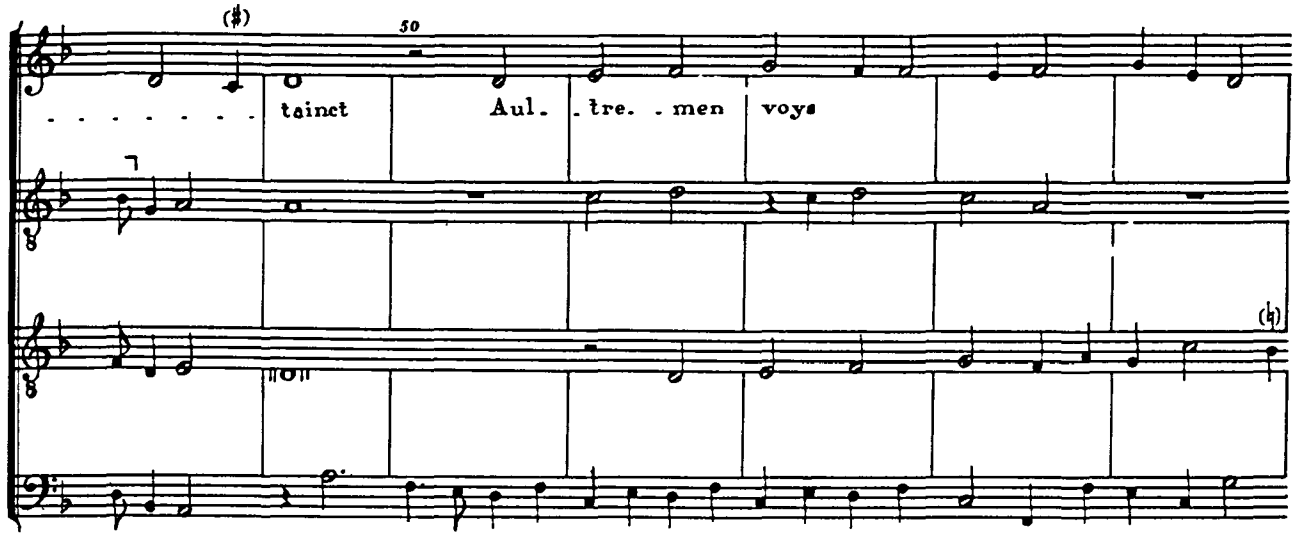
9. Amours amours

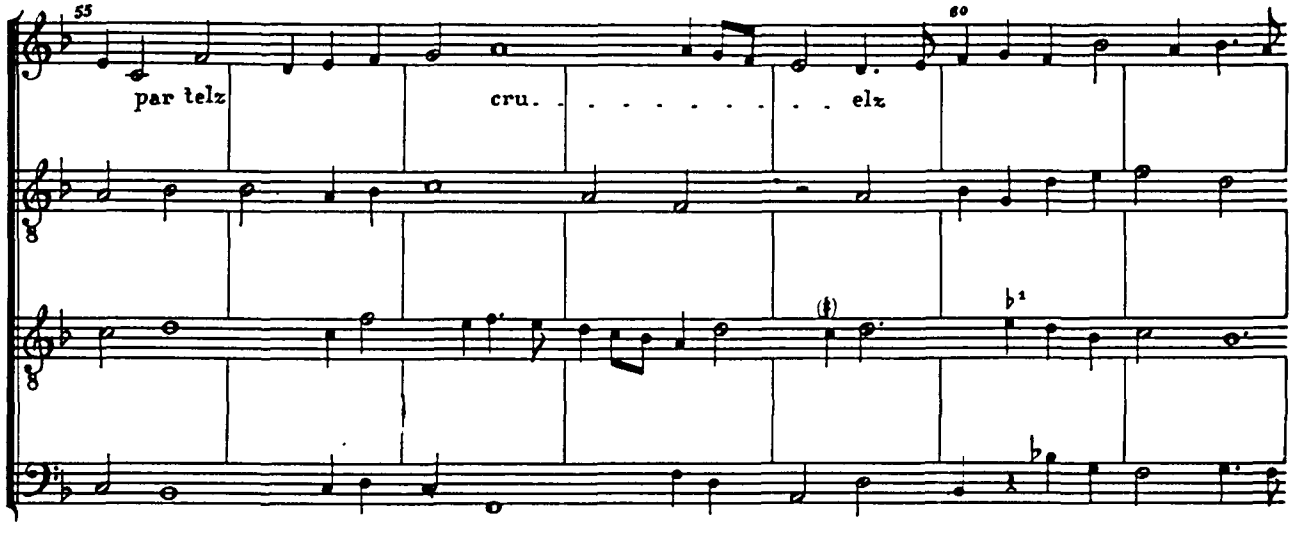


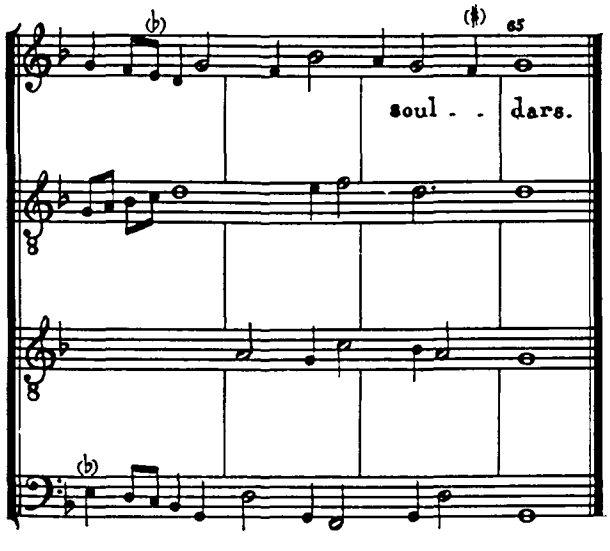
[1] Underlaying follows that of DTO Z, which is after P4.


25
de arcz
30
Mais de doul leur me sens
35
au vif ac. taimot
Et croy, se
40
bref n'est mon gref mal
45
es

[1] P1 and P4.







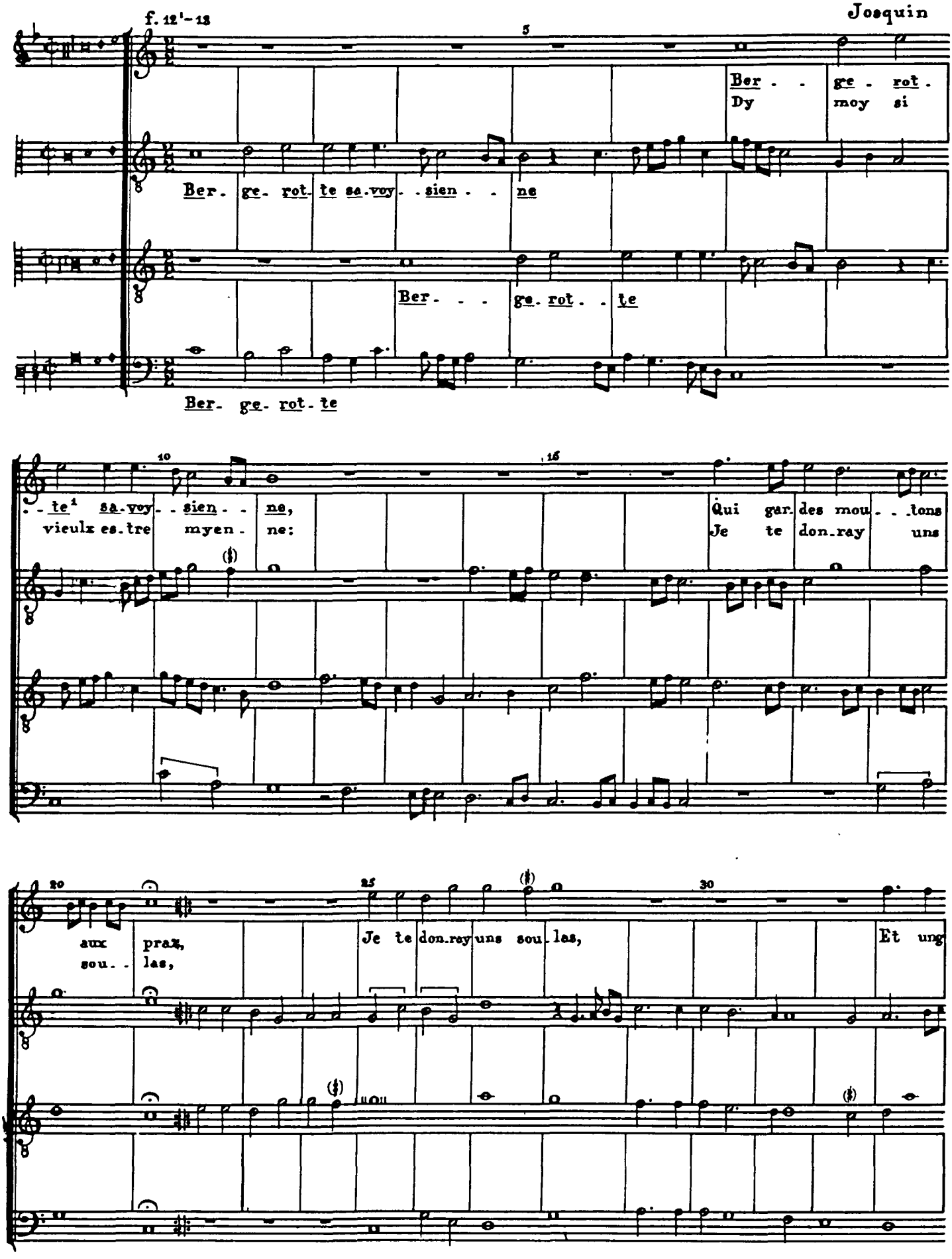
Car en tout temps de mon ardent feu me ars
Par quoy ne puis durer en milles pars
Tant ay de gref dont ne suis de âme plaint
Amours, amours, etc.

Dy moy pourquoy telz tormens me dépars
Ou que l'âme du corps ne me dépars
Sans que aye le cueur d'angoisses ay atrainct
Que à paine sçay tant suis d'ennuy estraincт
S'il est entier ou s'en as fait deux pars,
Amours, amours, etc.

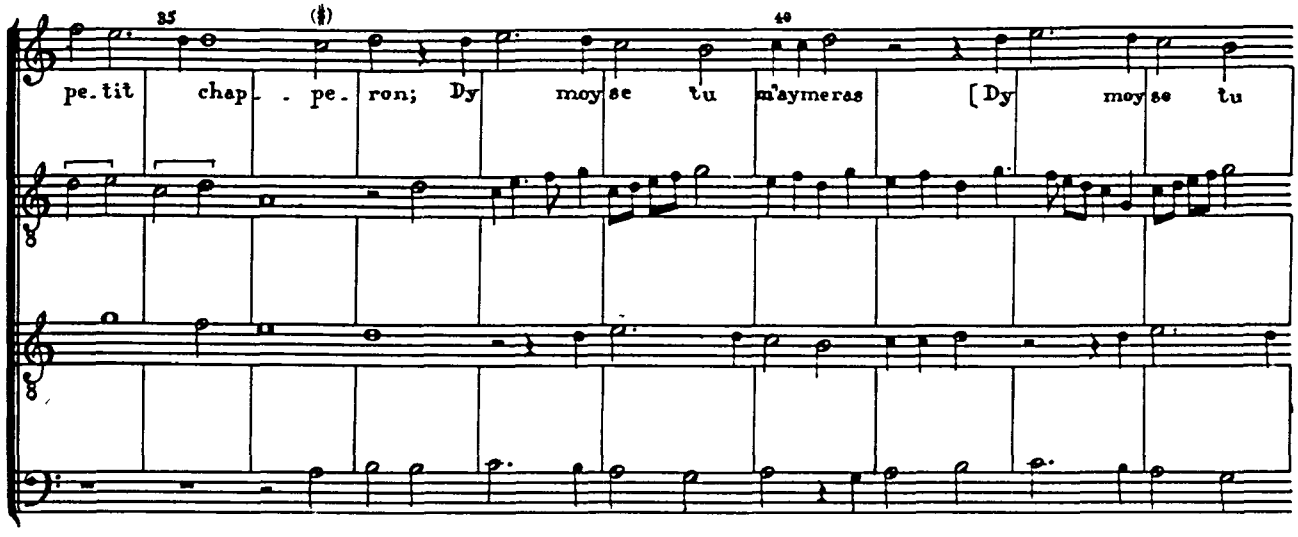
[1] P1 and P4.

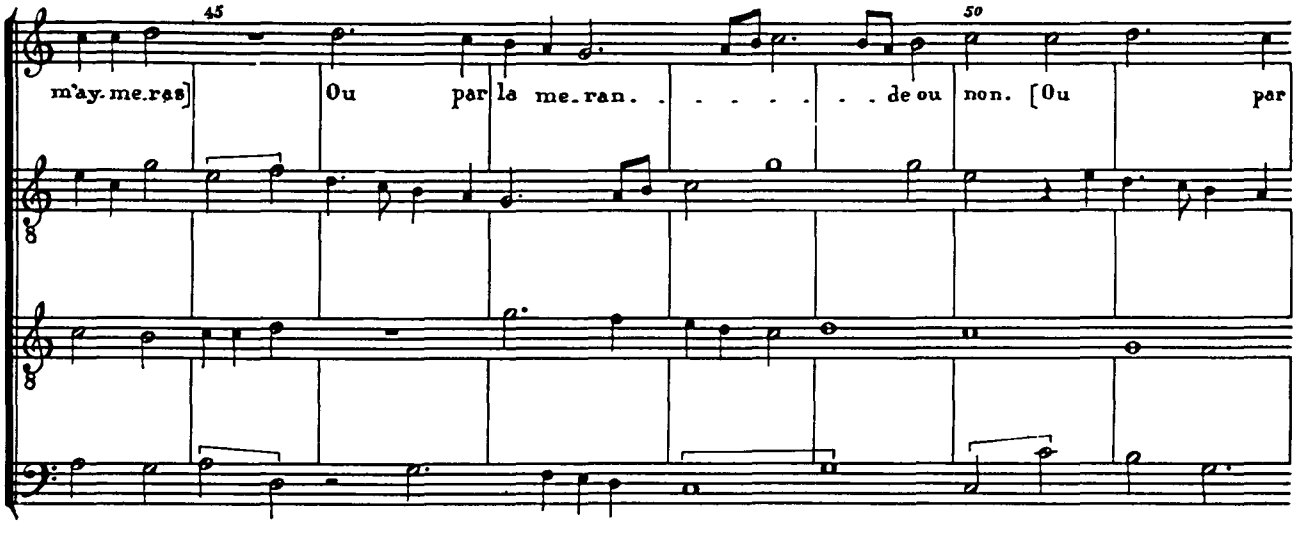
10. Bergerette savoyene

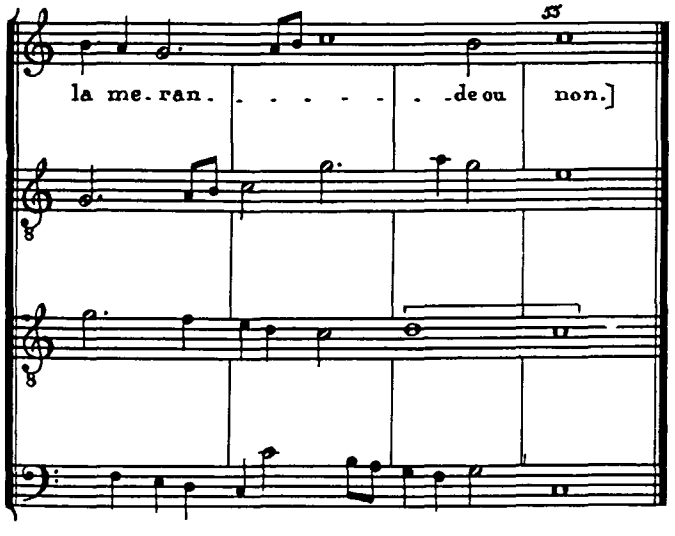
Josquin



[1] Underlaying follows G Paris.







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

Et[1] qui la di. ra, di. . ra,

Et qui la di.ra, di. . .ra,

Et qui la di. ra, di. ra, La doul. leur que

Et qui la di. ra, di.ra, La doul.leur que mon

La doul. . . leur que mon cueur a? J'ay. mes u. . .

La doul. . . . . 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;]

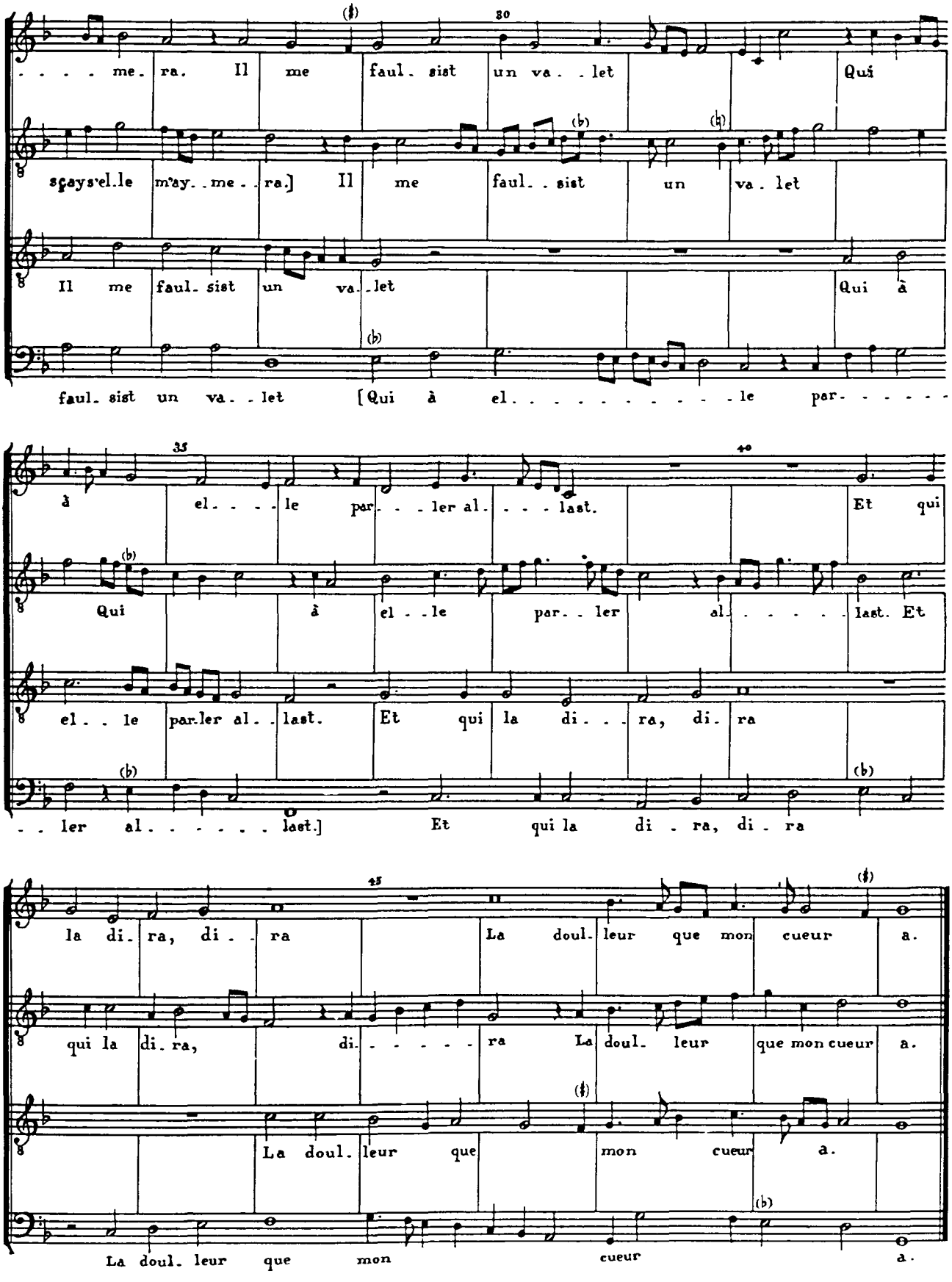
. . ne bel. le fil. . le; Je ne sçay s'el. le m'ay. .

. . . mes u. . . . ne bel. . le fil. . . . . le;] [Je ne

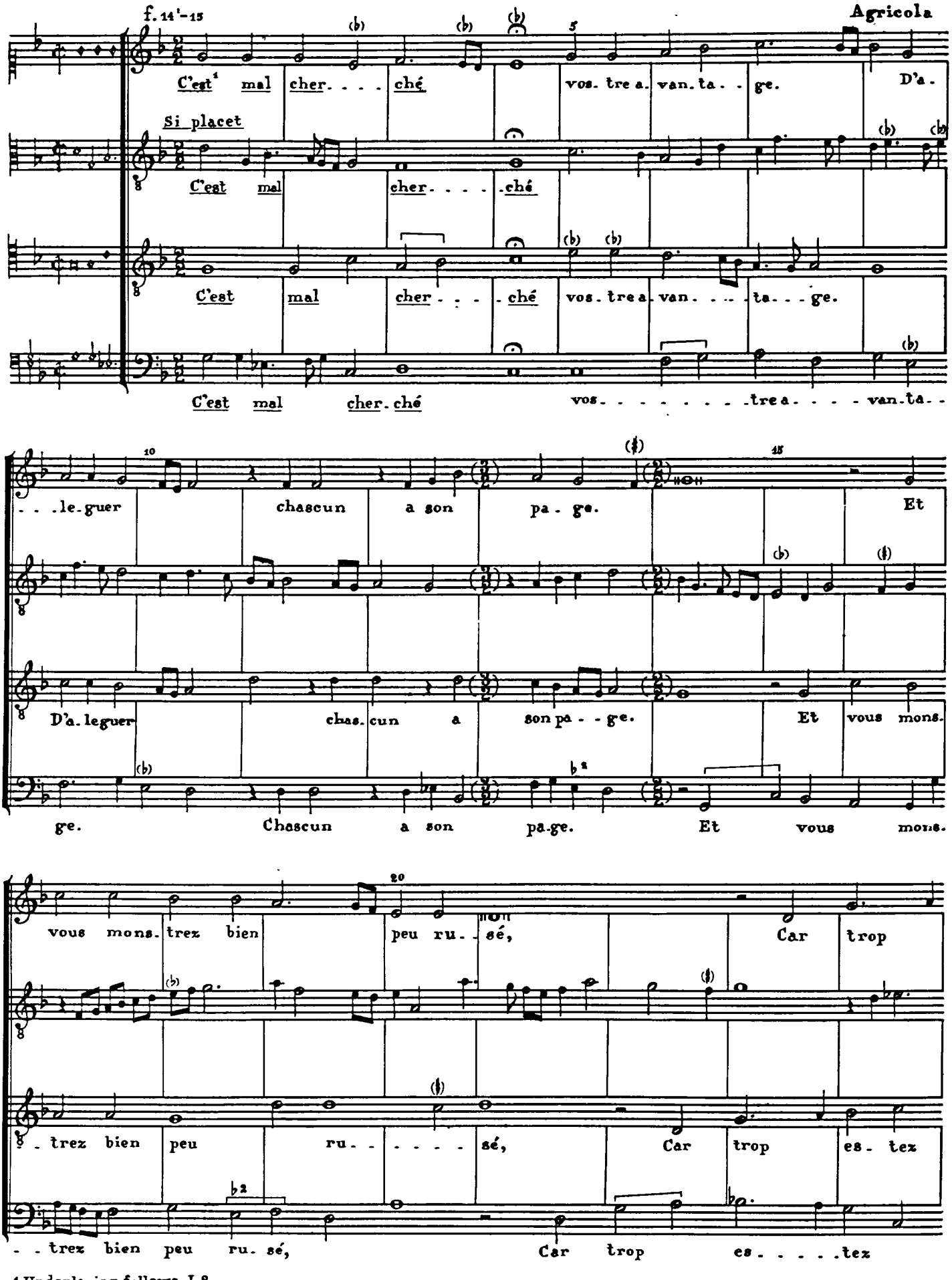
bel. le fil.le; Je ne sçay s'elle m'ay. me.

Je ne sçay s'elle m'ay. me. . . ra. Il me

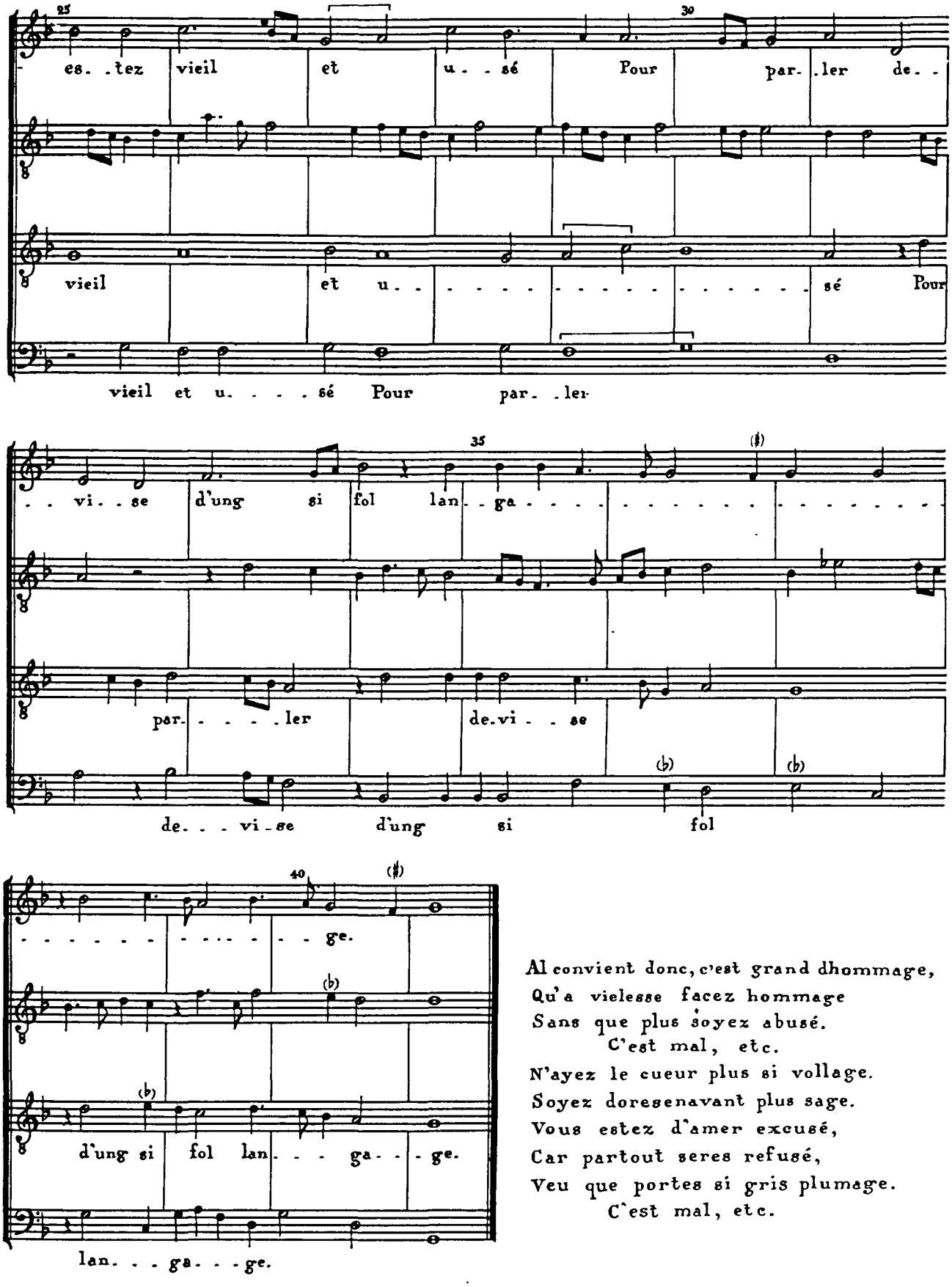
[1] Underlaying follows Brux 2 approximately.


30
. . . . me. ra. Il me faul. sist un va. . let Qui
sçays'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
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. Cest mal charche



[1] Underlaying follows L 2.
[2] L 2.

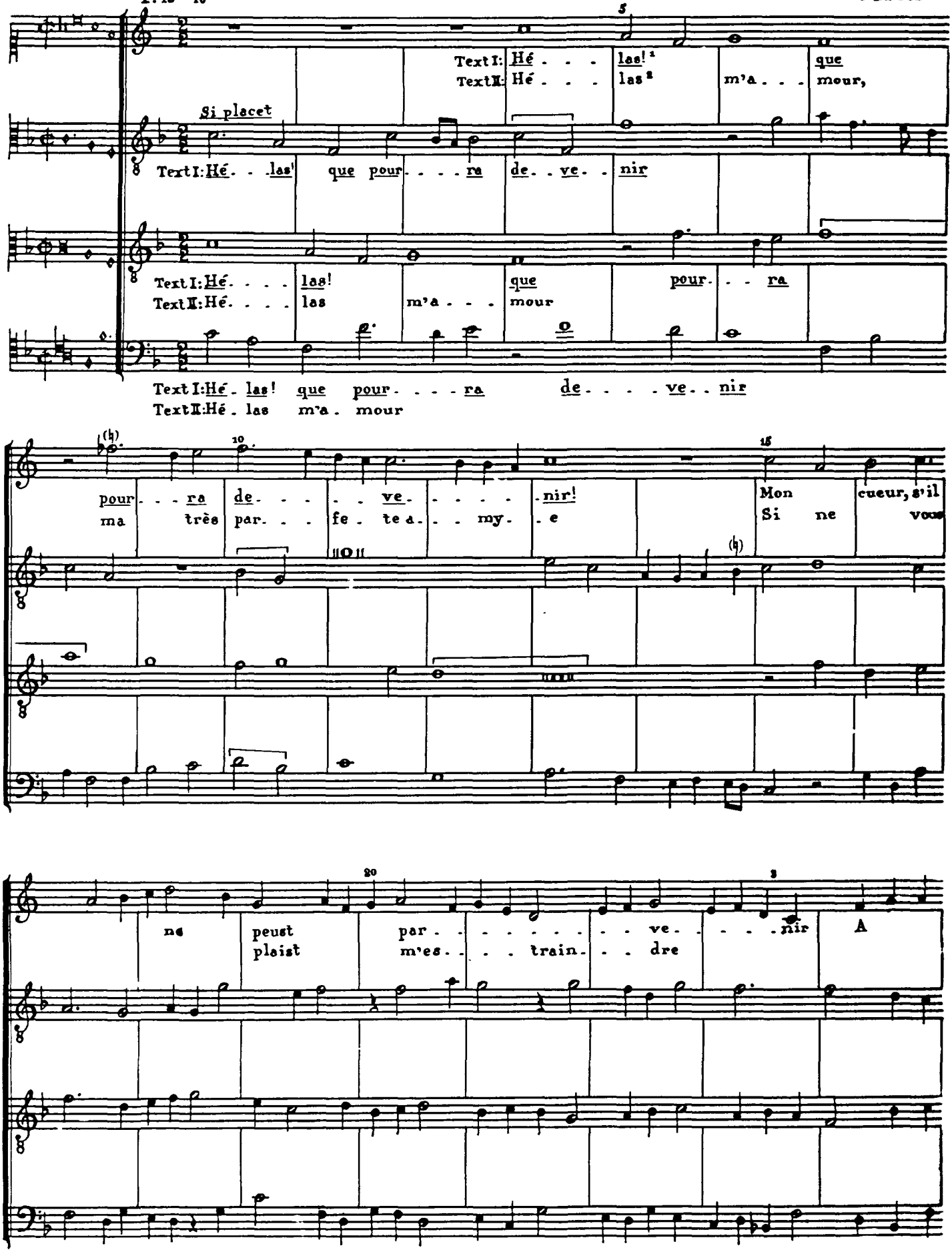


Al convient donc, c'est grand dhommage,
Qu'a vielesse facez hommage
Sans que plus soyez abusé.
C'est mal, etc.
N'ayez le cueur plus si vollage.
Soyez doresenavant plus sage.
Vous estez d'amer excusé,
Car partout seres refusé,
Veu que portes si gris plumage.
C'est mal, etc.

13. Helas que poura devenir

f. 15'-16

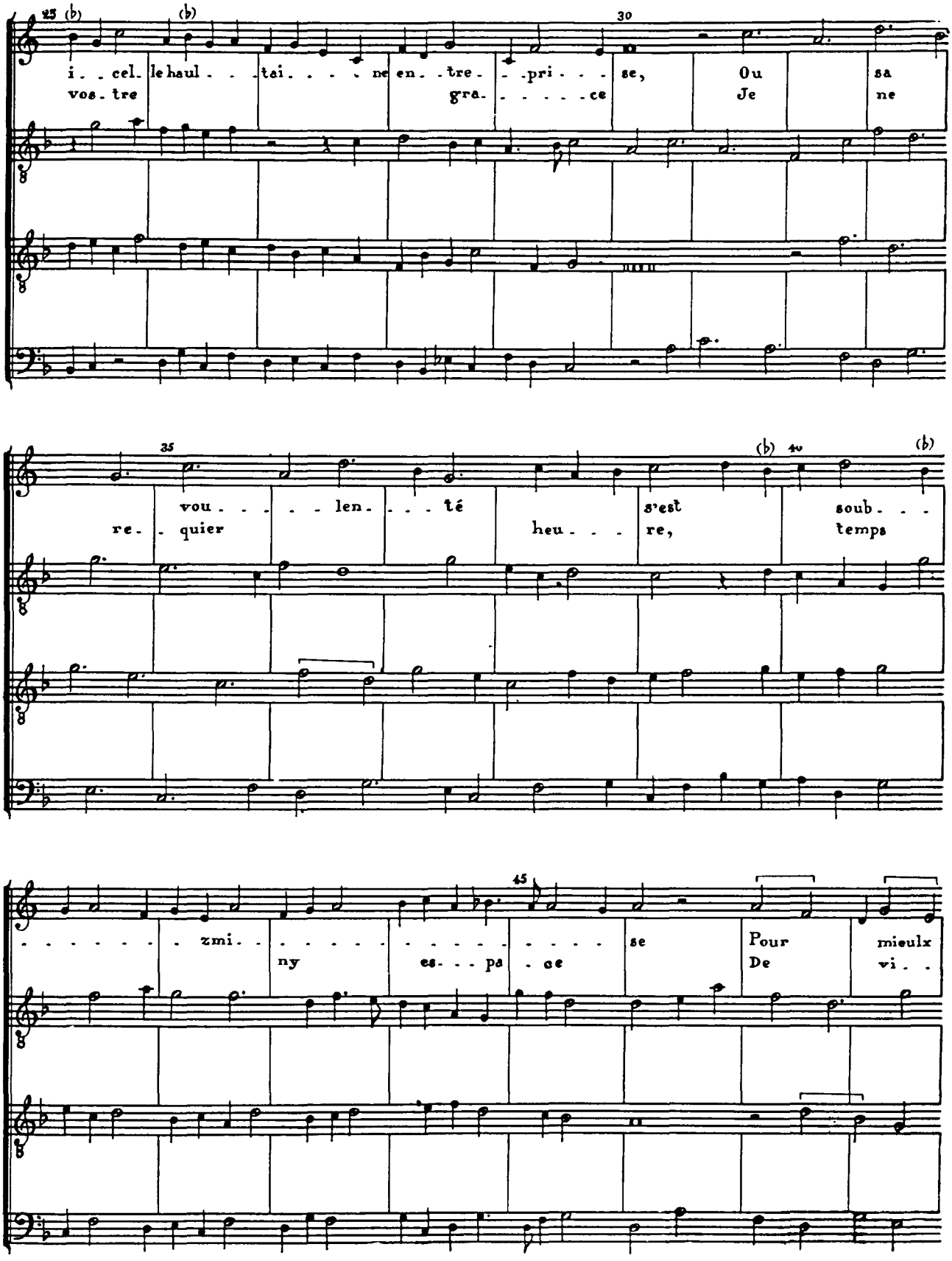
Caron



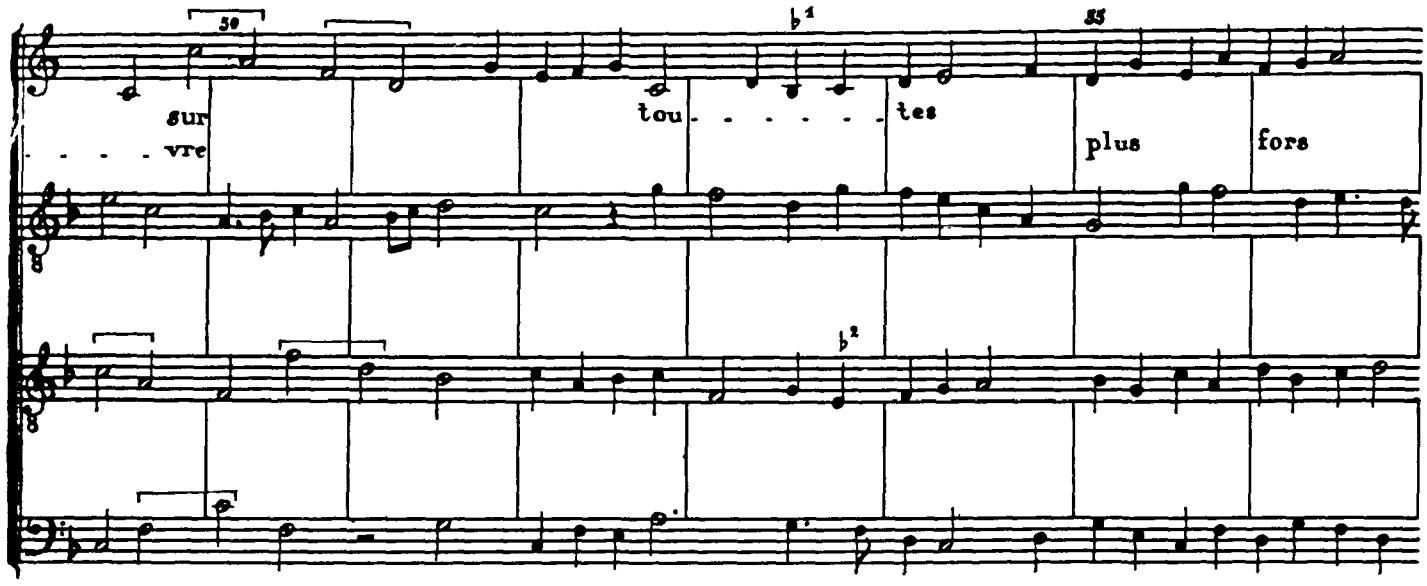
[1] Underlaying of Text I (5-line Rondeau) follows P1 and Wolf.

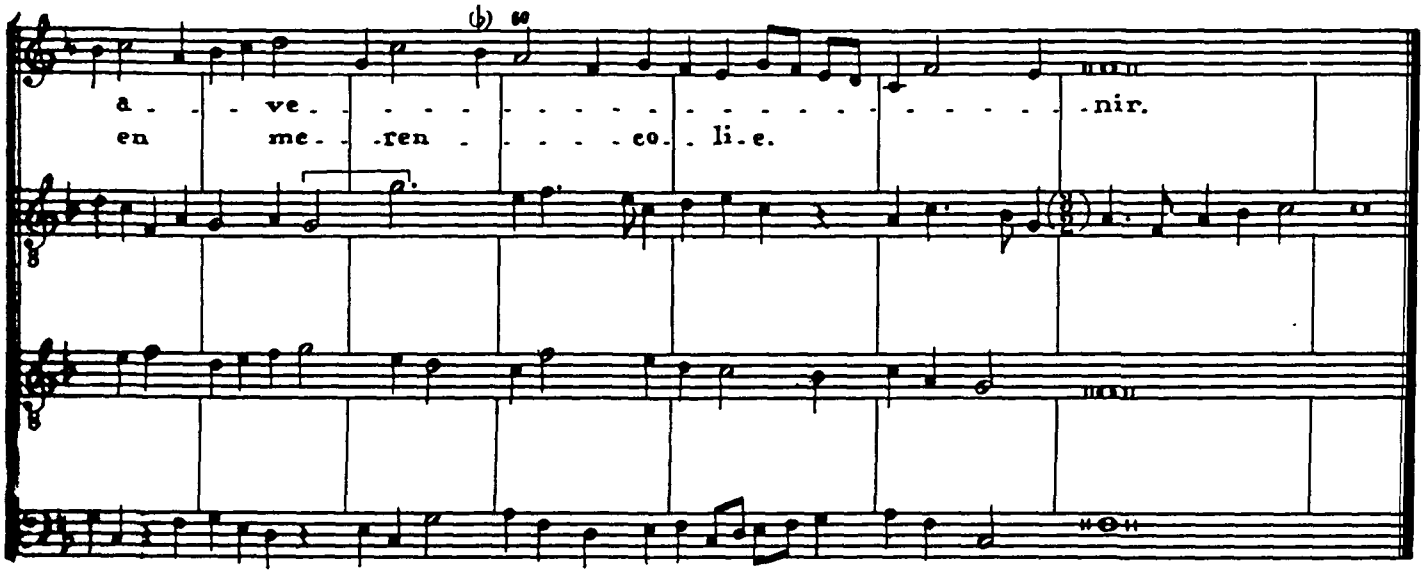
[2] Underlaying of Text II (4-line Rondeau) follows Lab. See Introduction for discussion.

[3] Lab, P1, and Wolf (Odh has E).



FP (see DTO 7); the Petrucci print has B





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.

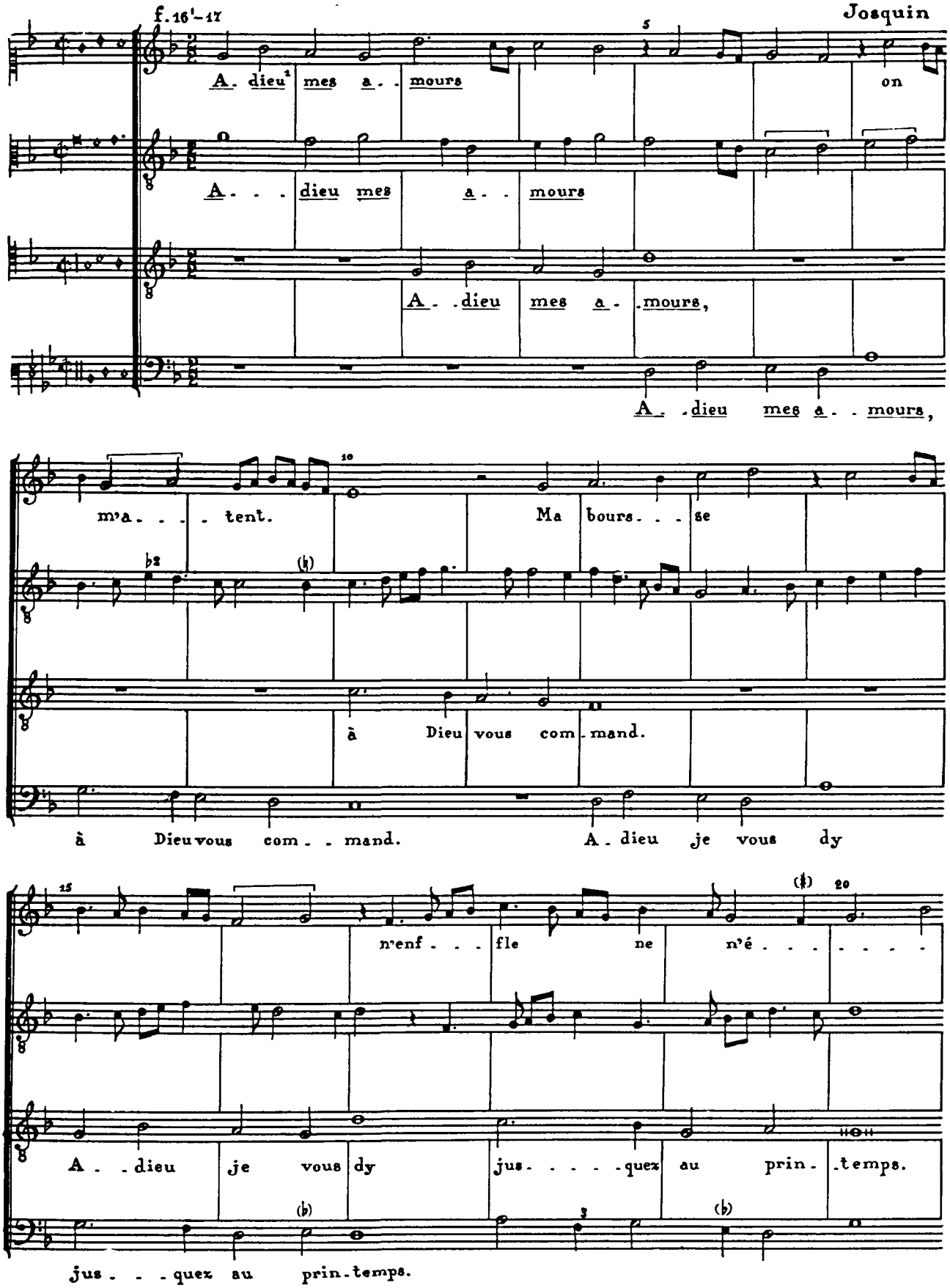
Text II

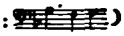
Ad ce faire désir si me convie
Pour le plaisir que prans en vostre face
Hélas, etc.

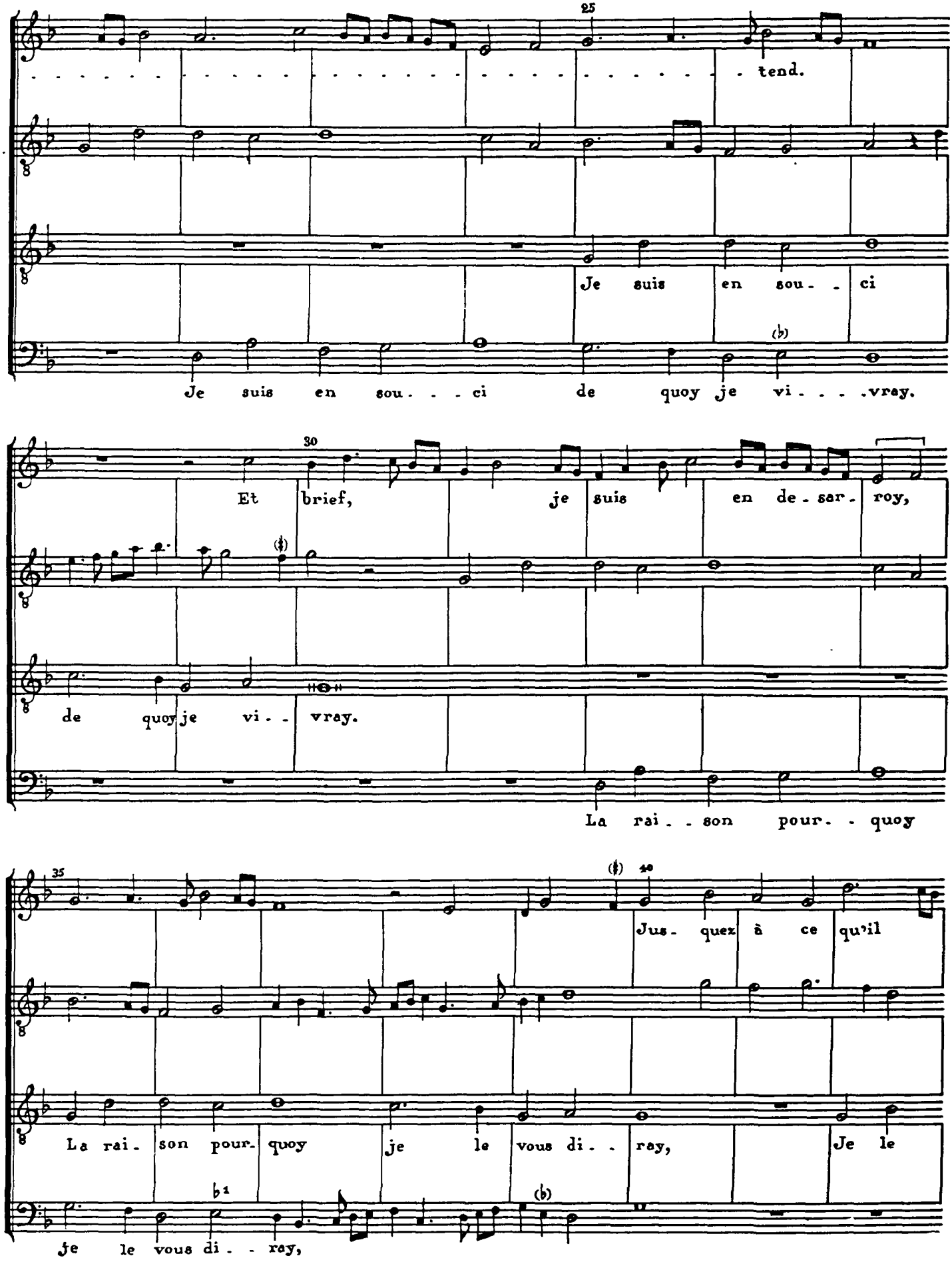
Vostre beaulté a ma pensée ravie
Si griefvement que je ne sçay que face
Et si pitié ma grant douleur n'efface
En dangier suis que sus pietz je desvie.
Hélas, etc.

[1] P 1.
[2] Tr.

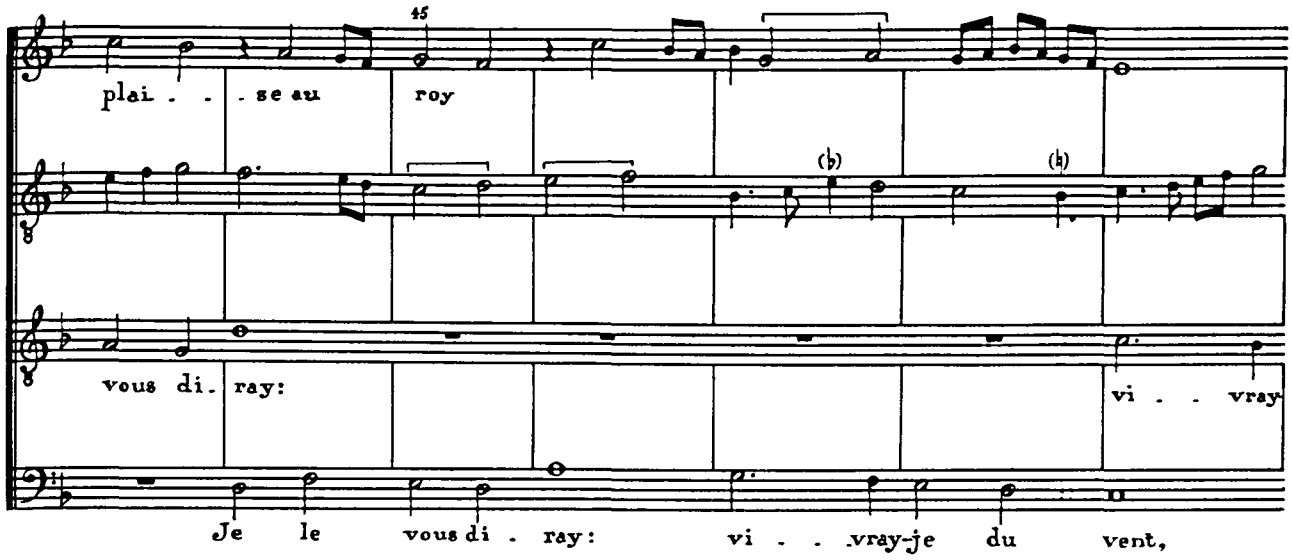
14. A dieu mes amours

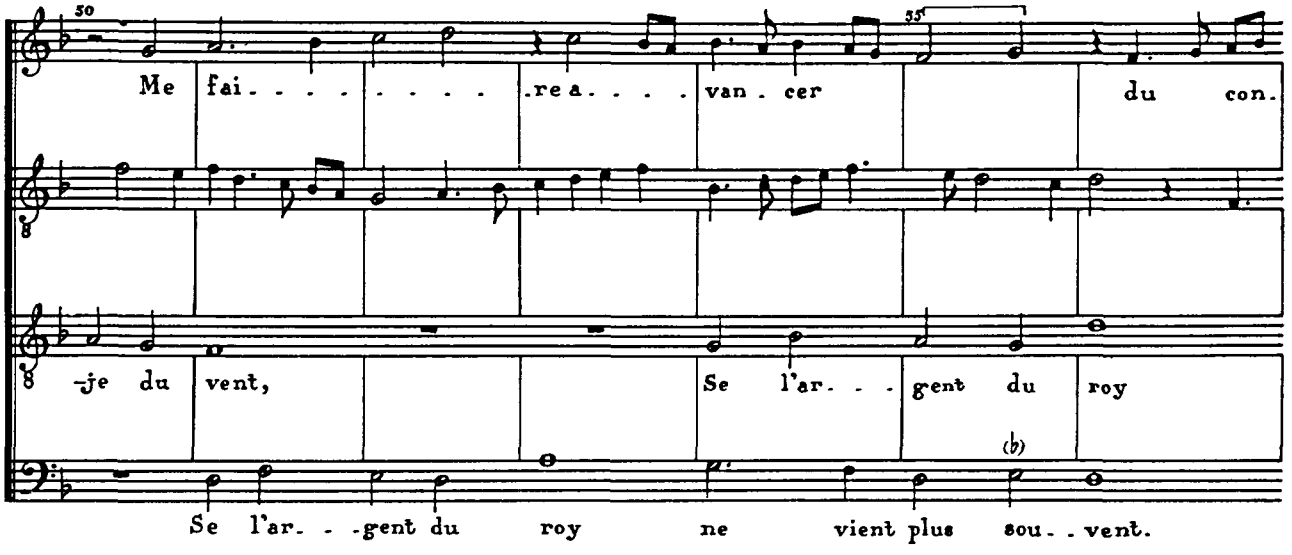


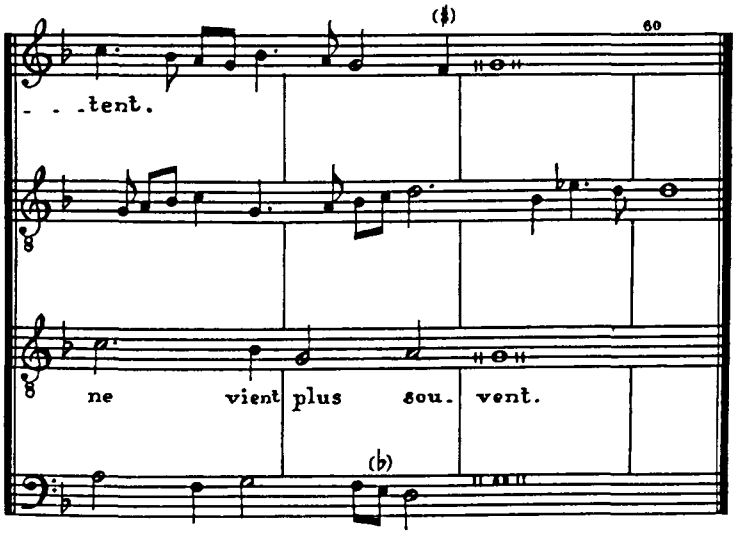
[1] Underlaying follows FR.
[2] FR.
[3] FR and SG 2 (mm. 18: 1 ff. of Odh read: )


25
. . . . . tend.
Je suis en sou. . ci
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
Jus. quex à ce qu'il
La rai. son pour. quoy je le vous di. . ray, Je le
je le vous di. . ray,

[1] F 59.





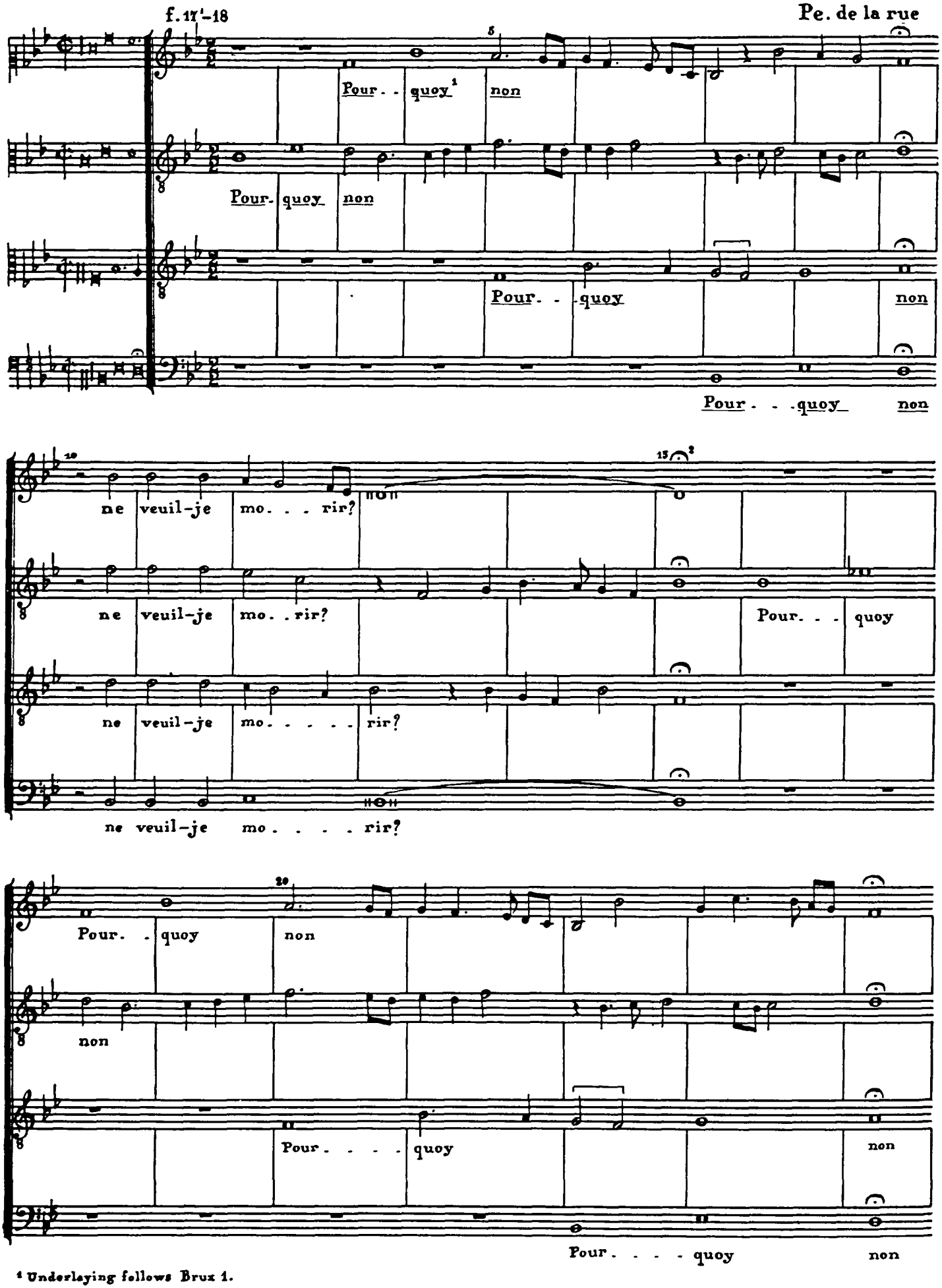


(Superius text)

Qant 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.

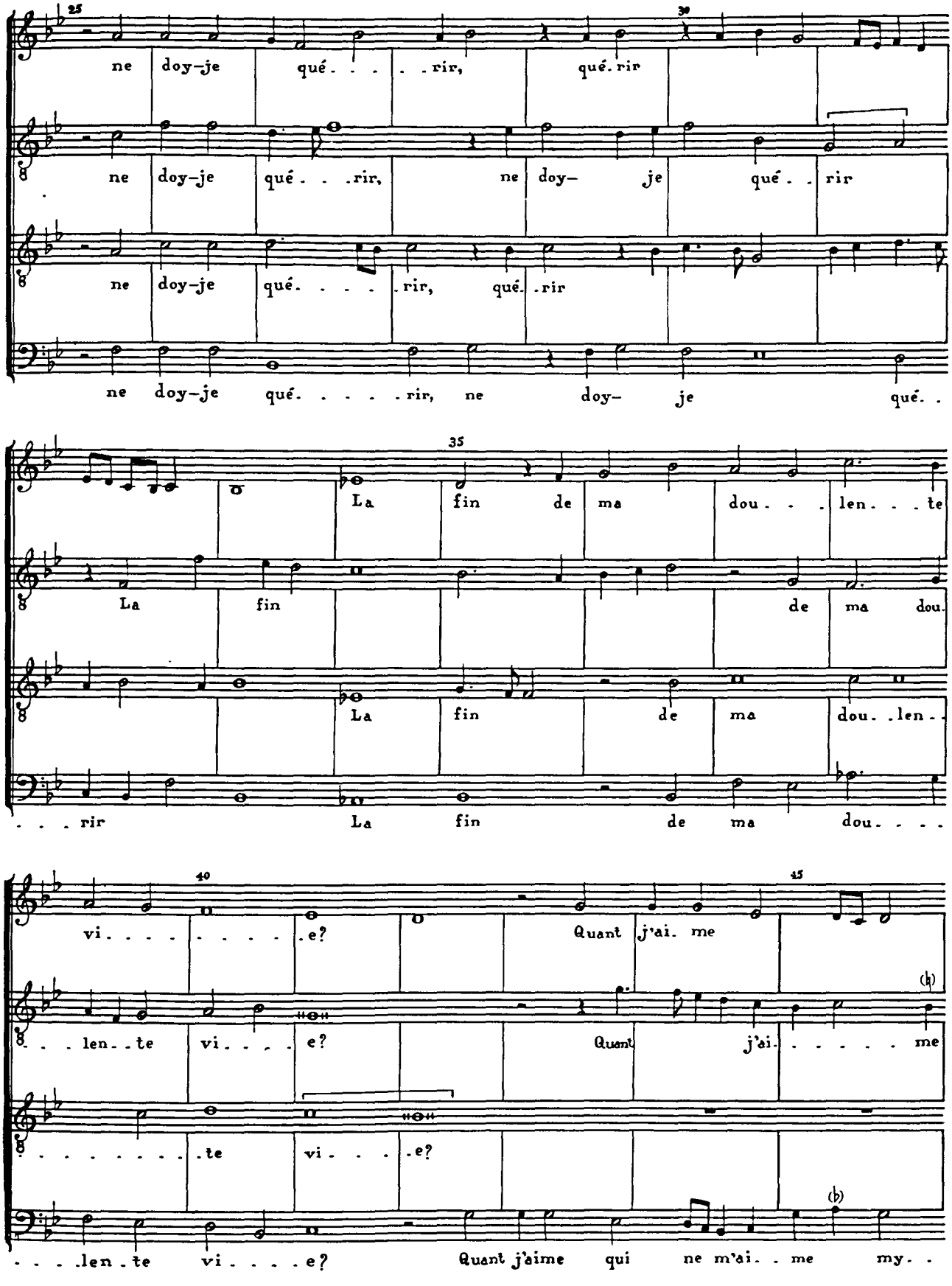
Ainsi qu'il vient il se despent,
Et puis après on s'en repent.
N'est-ce pas, cela je le croy.
Remède n'y voy quant à moy
Fors publier ce mot patent,
Adieu mes amours, etc.

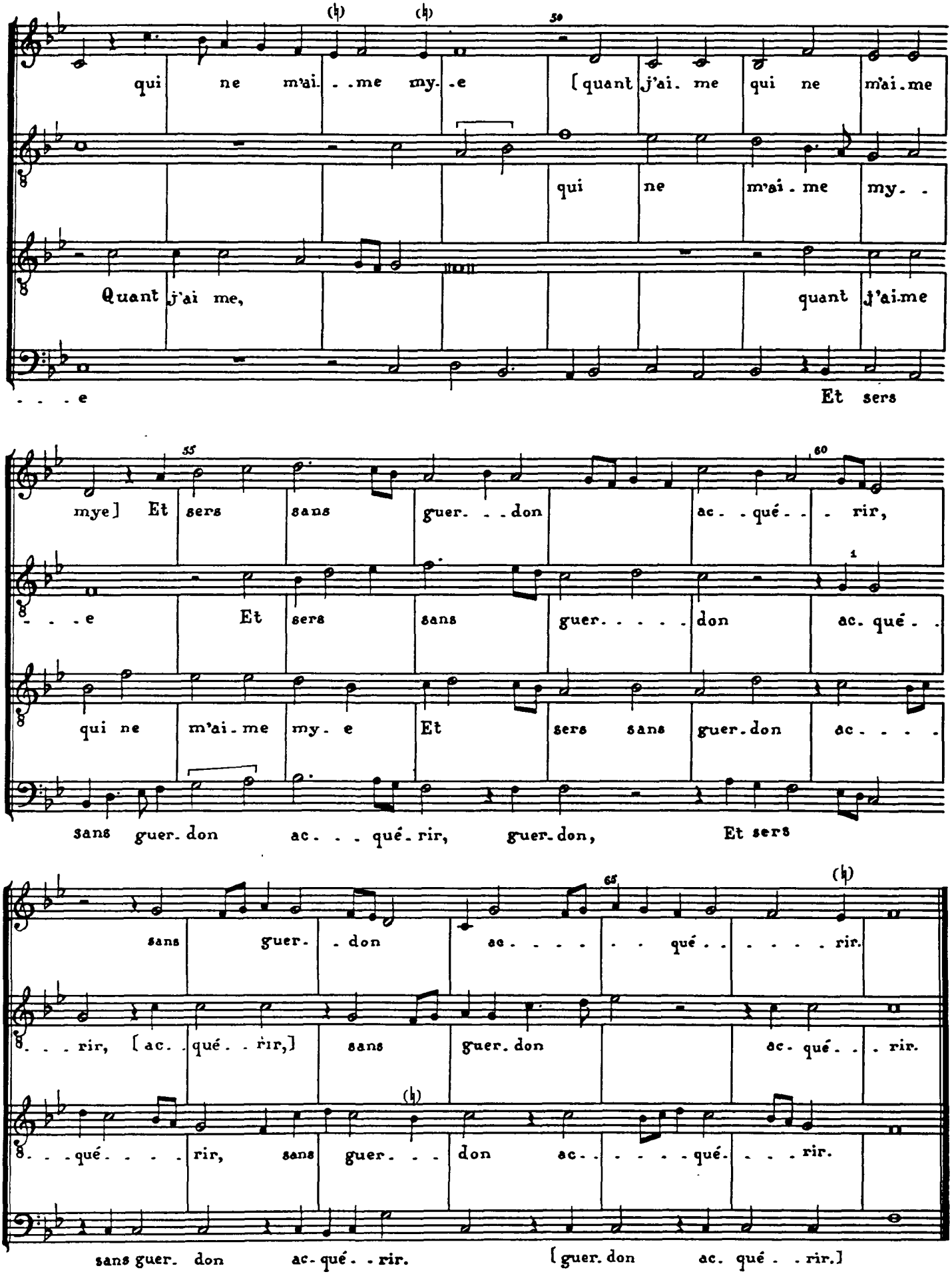
15. Pourquoy non



[1] Underlaying follows Brux 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 qué. . . . .rir, qué. rir
ne doy-je qué. . . . .rir, ne doy- je qué. . rir
ne doy-je qué. . . . .rir, qué. .rir
ne doy-je qué. . . . . .rir, ne doy- je qué. .
35
La fin de ma dou. . . len. . . te
La fin de ma dou.
La fin de ma dou. .len. .
. . . rir La fin de ma dou. . . .
40
45
vi. . . . . .e? Quant j'ai. me
. . . len. .te vi. . . . e? Quant j'ai. . . . . me
. . . . . .te vi. . . . .e?
. . . .len .te vi. . . . e? Quant j'aime qui ne m'ai. . me my. .

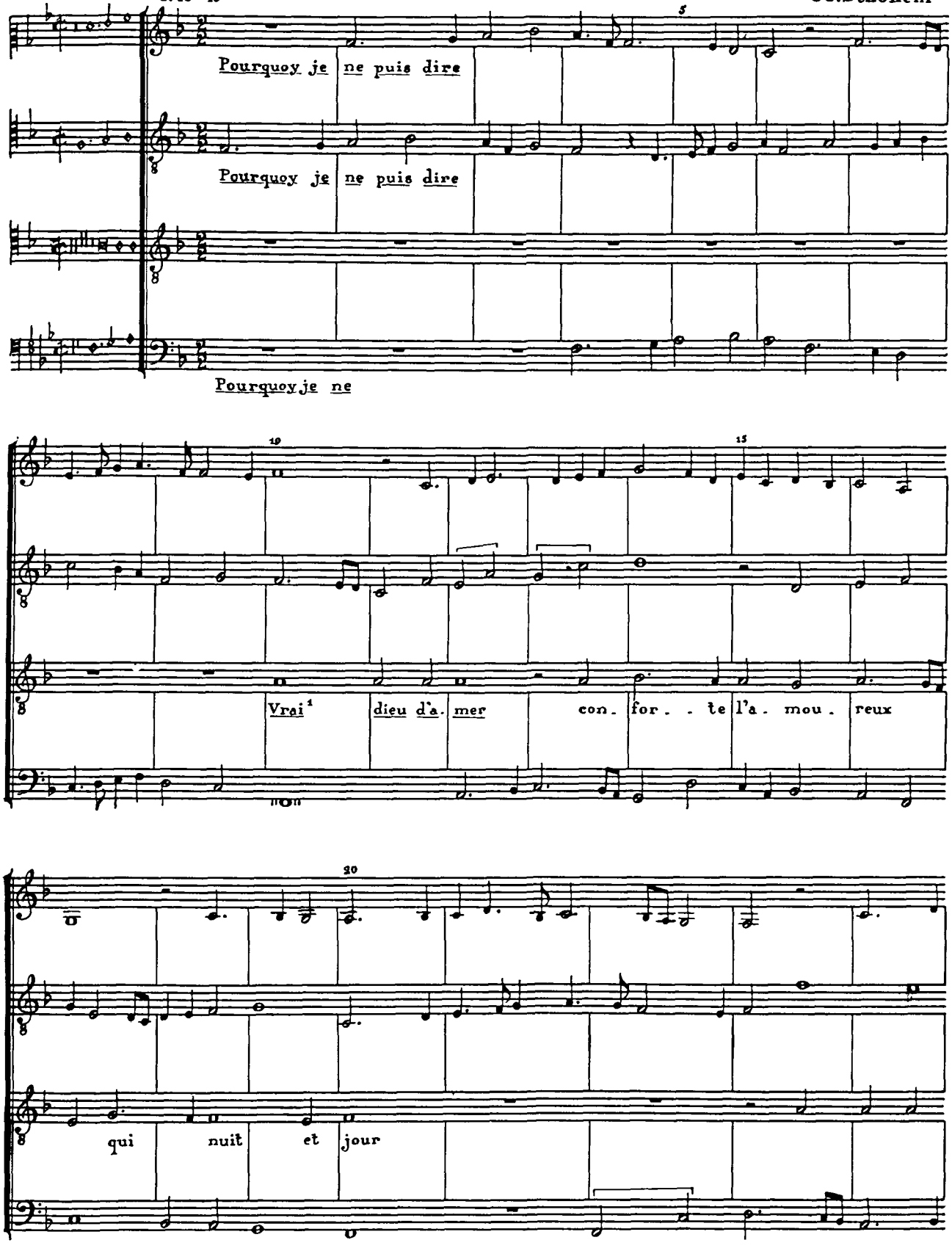


[1] Brux 4 (Odh has F).

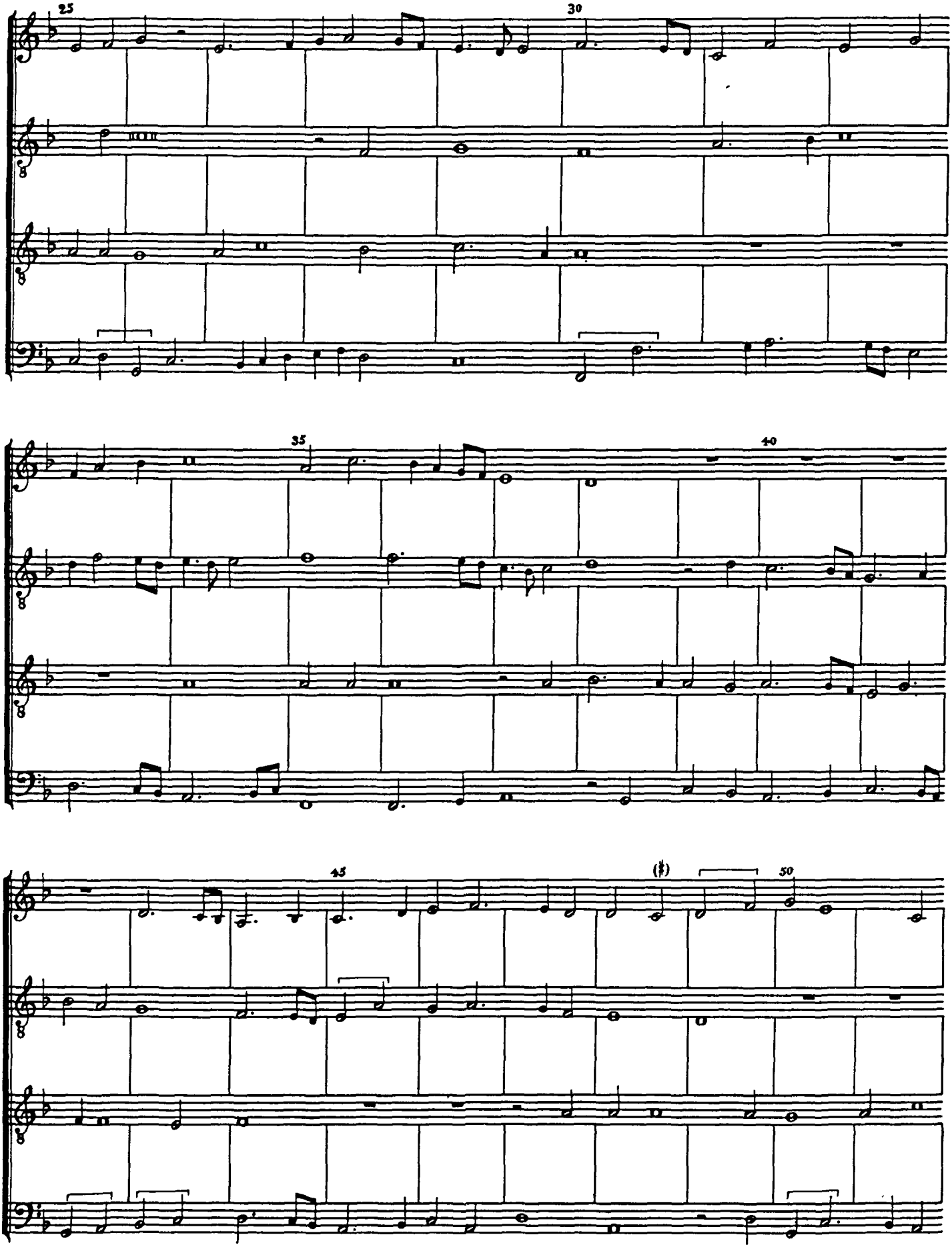
16. Pourquoy je ne puis dire

f. 18'–19

Jo. Sthokem



[1] Underlaying follows Couss (Odh incipit: Vray dieu d'amours).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(♯)
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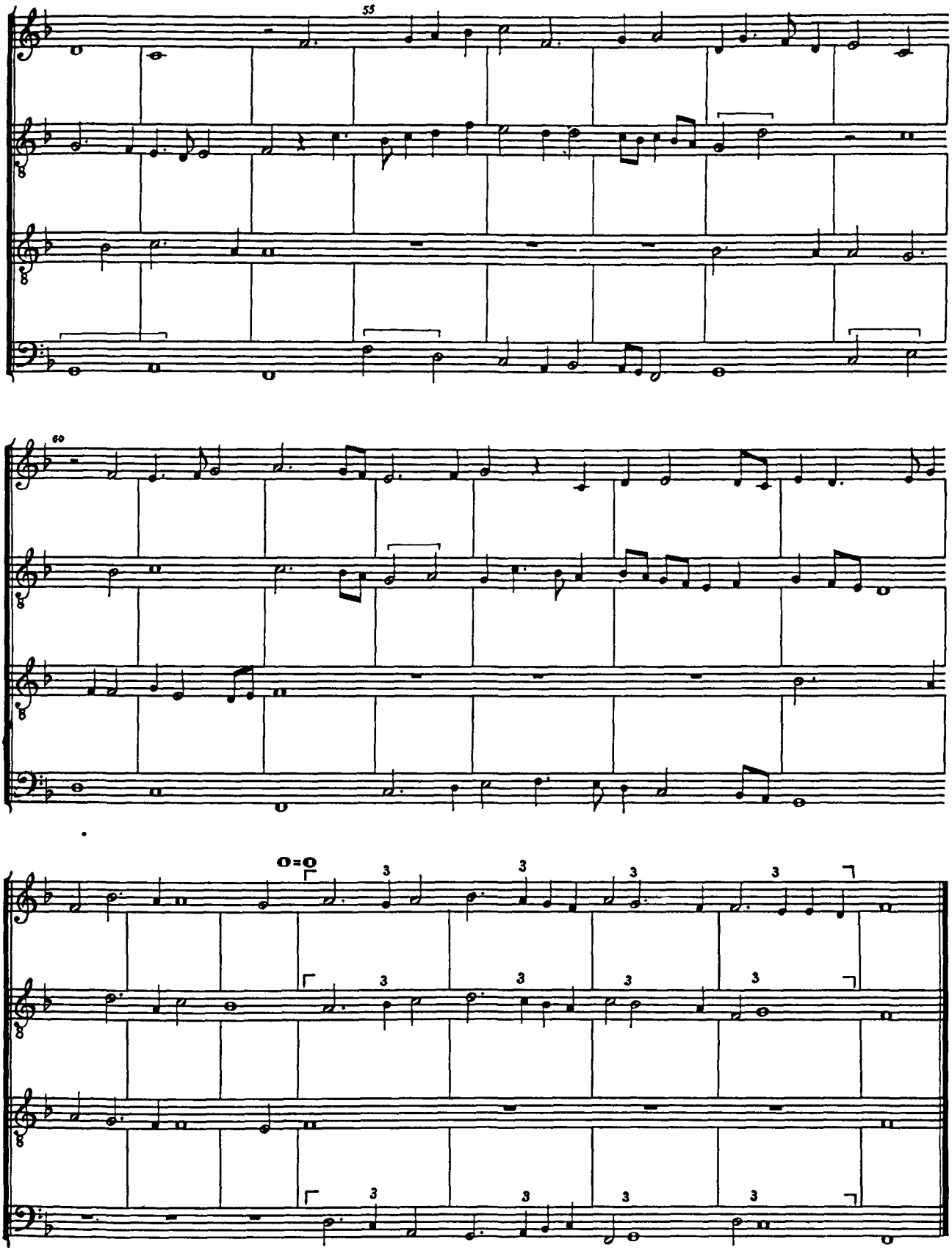
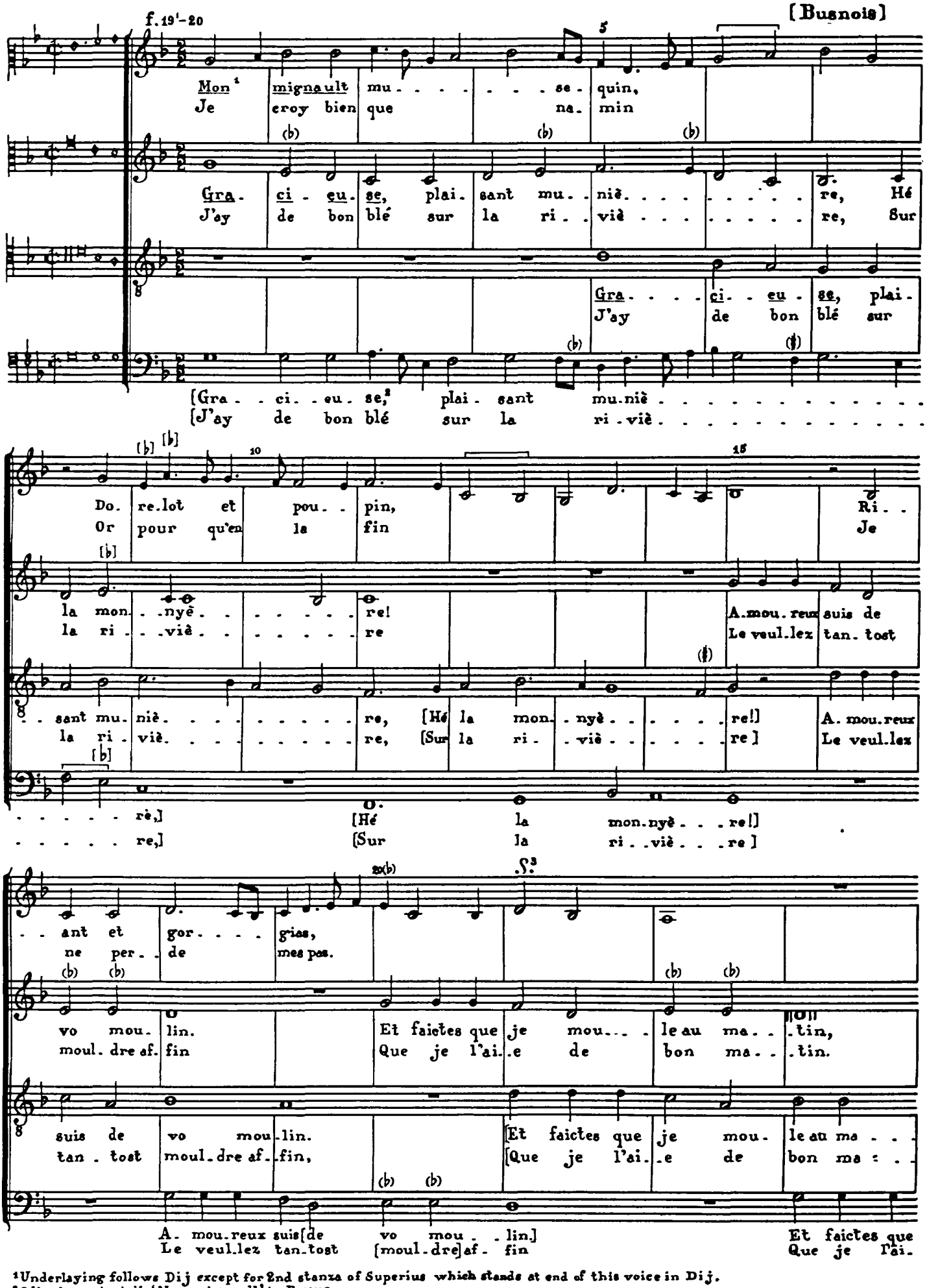

55
60
O=O
3
3
3
3
3
3
3
3
3
3
3
3

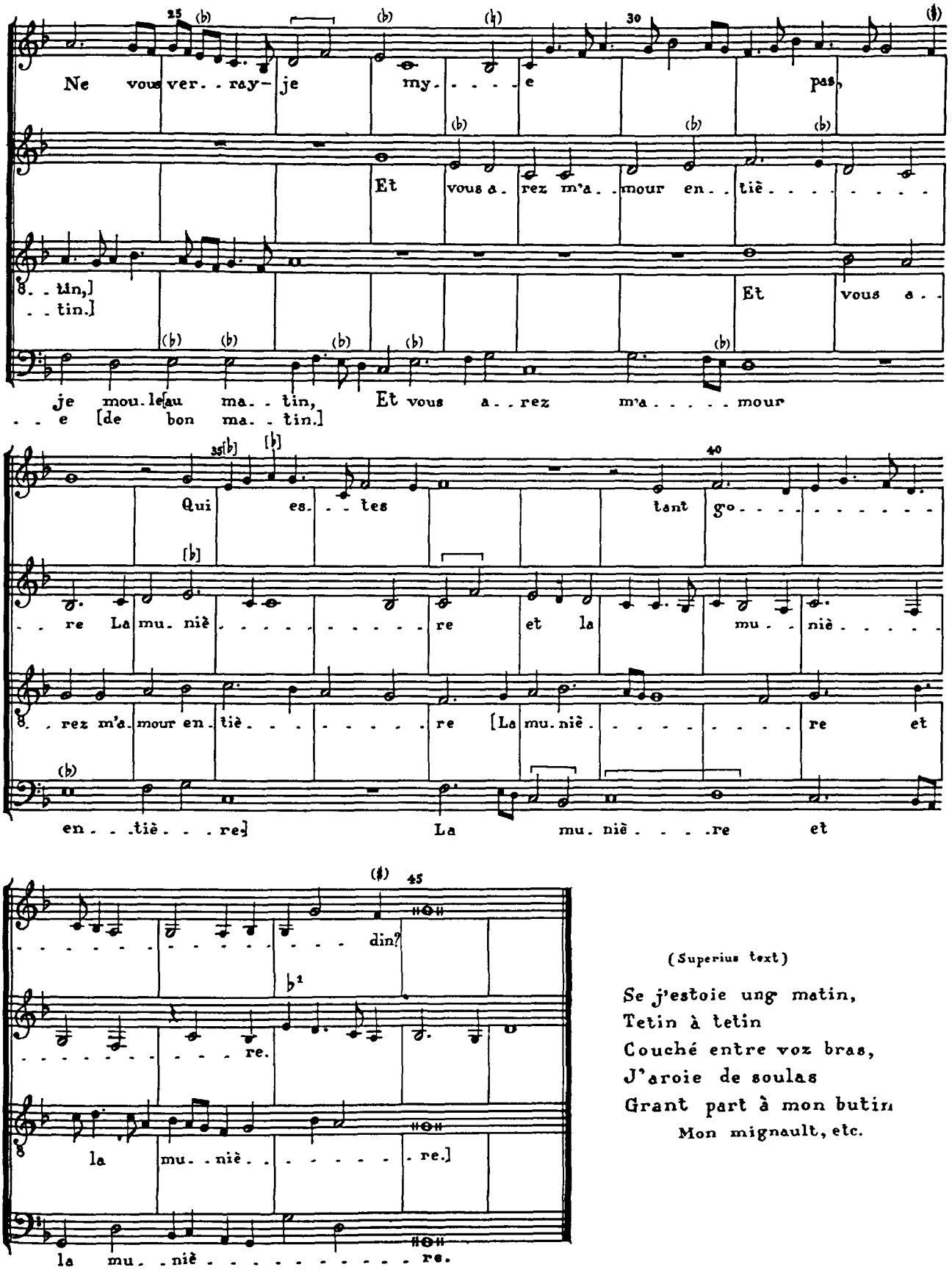
17. Mon mignault

[Busnois]

f. 19'-20



[1] Underlaying follows Dij except for 2nd stanza of Superius which stands at end of this voice in Dij.
[2] Odh shows incipit 'Mon mignault' in Basus.
[3] Dij.

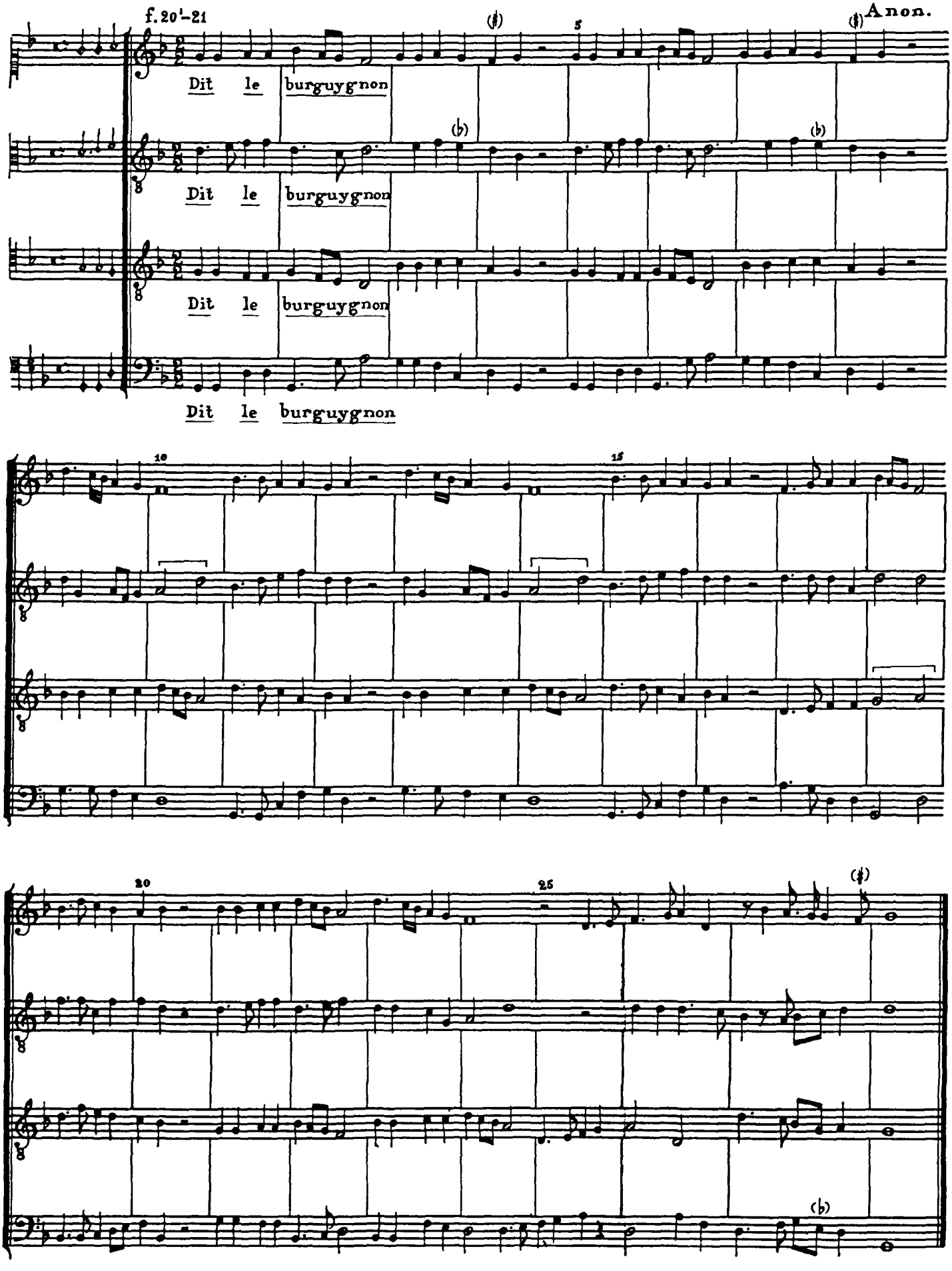


(Superius text)

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.

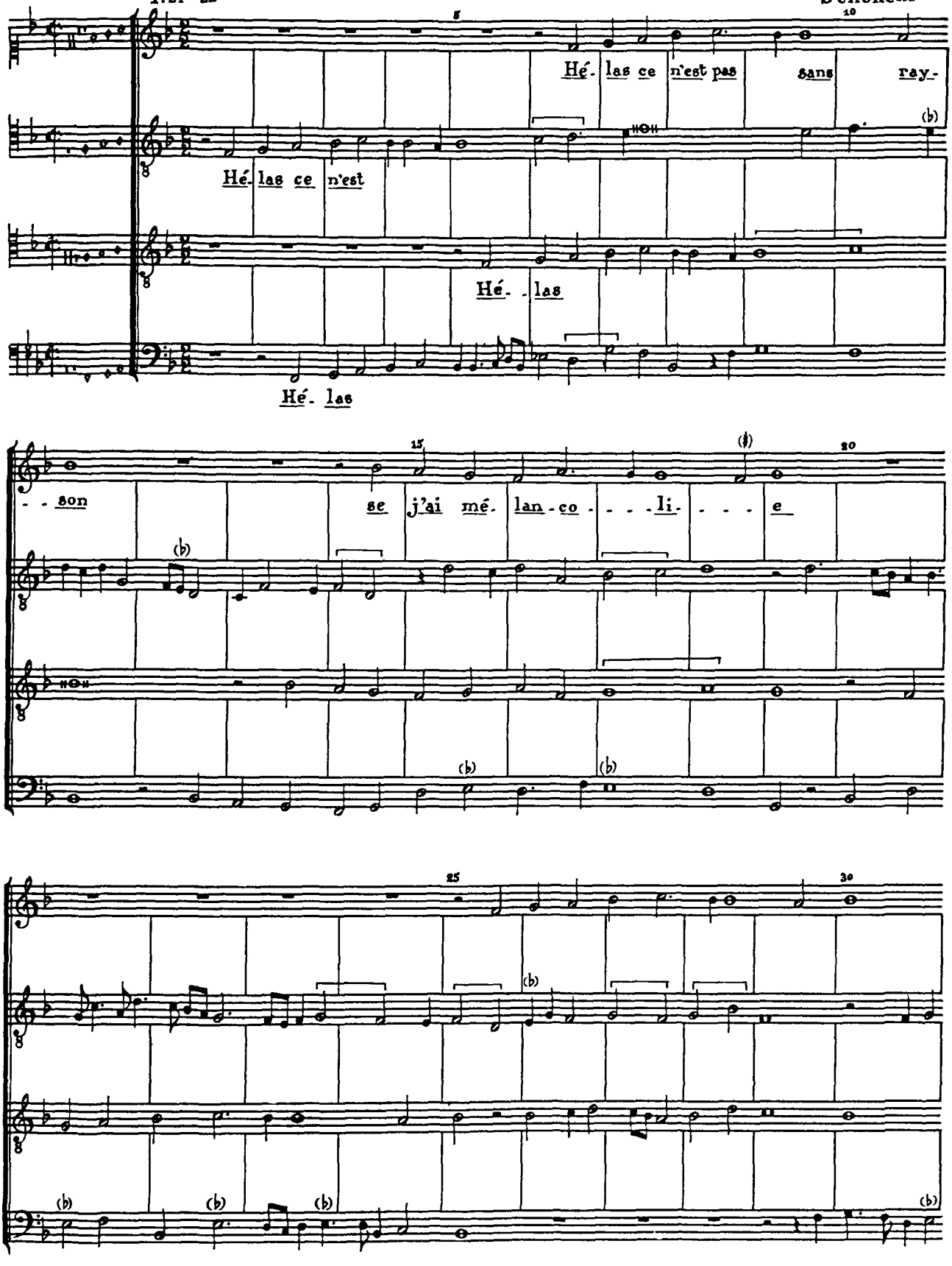
18. Dit le burguygnon

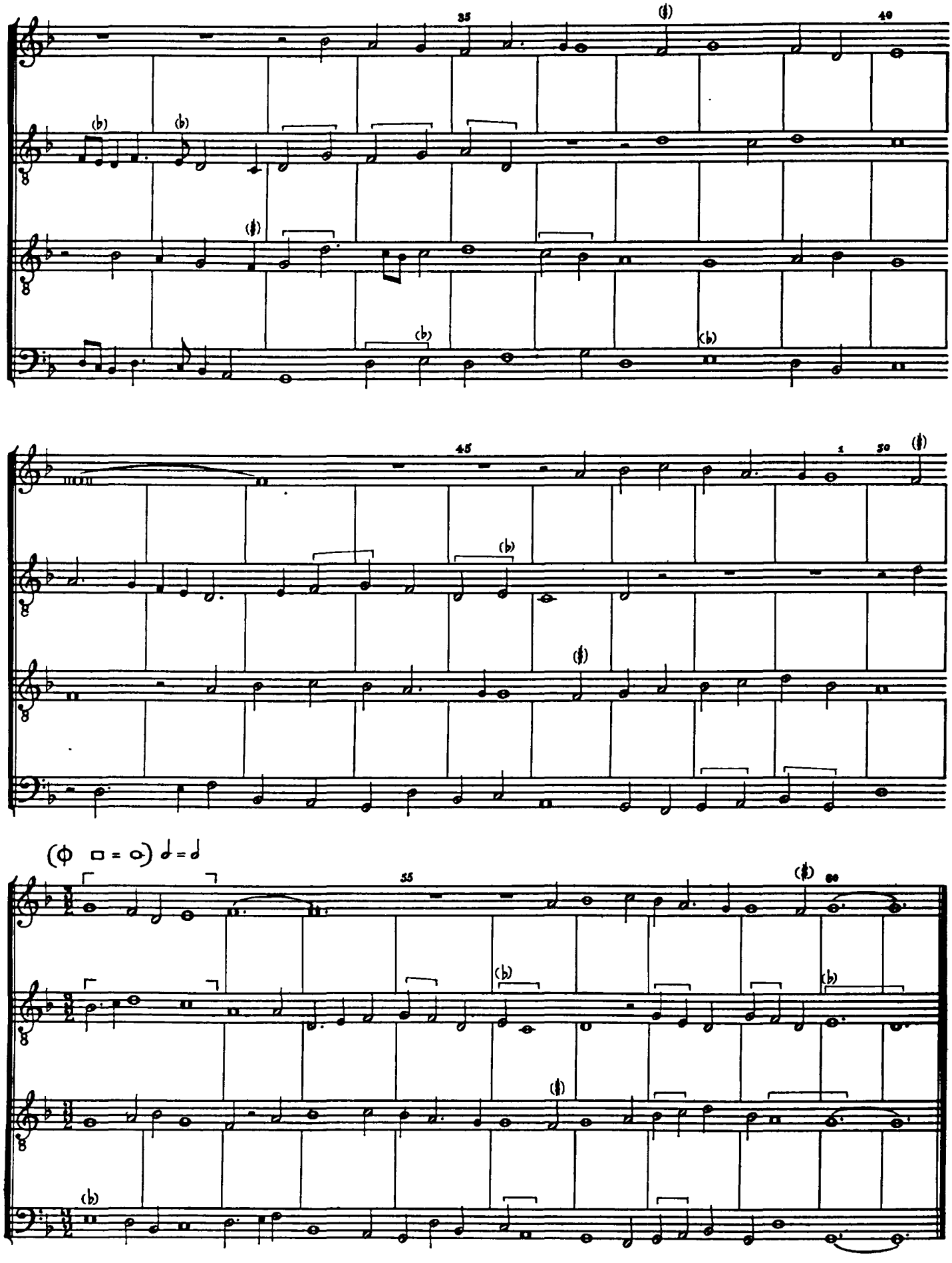


19. Helas ce nest pas

f.21'-22

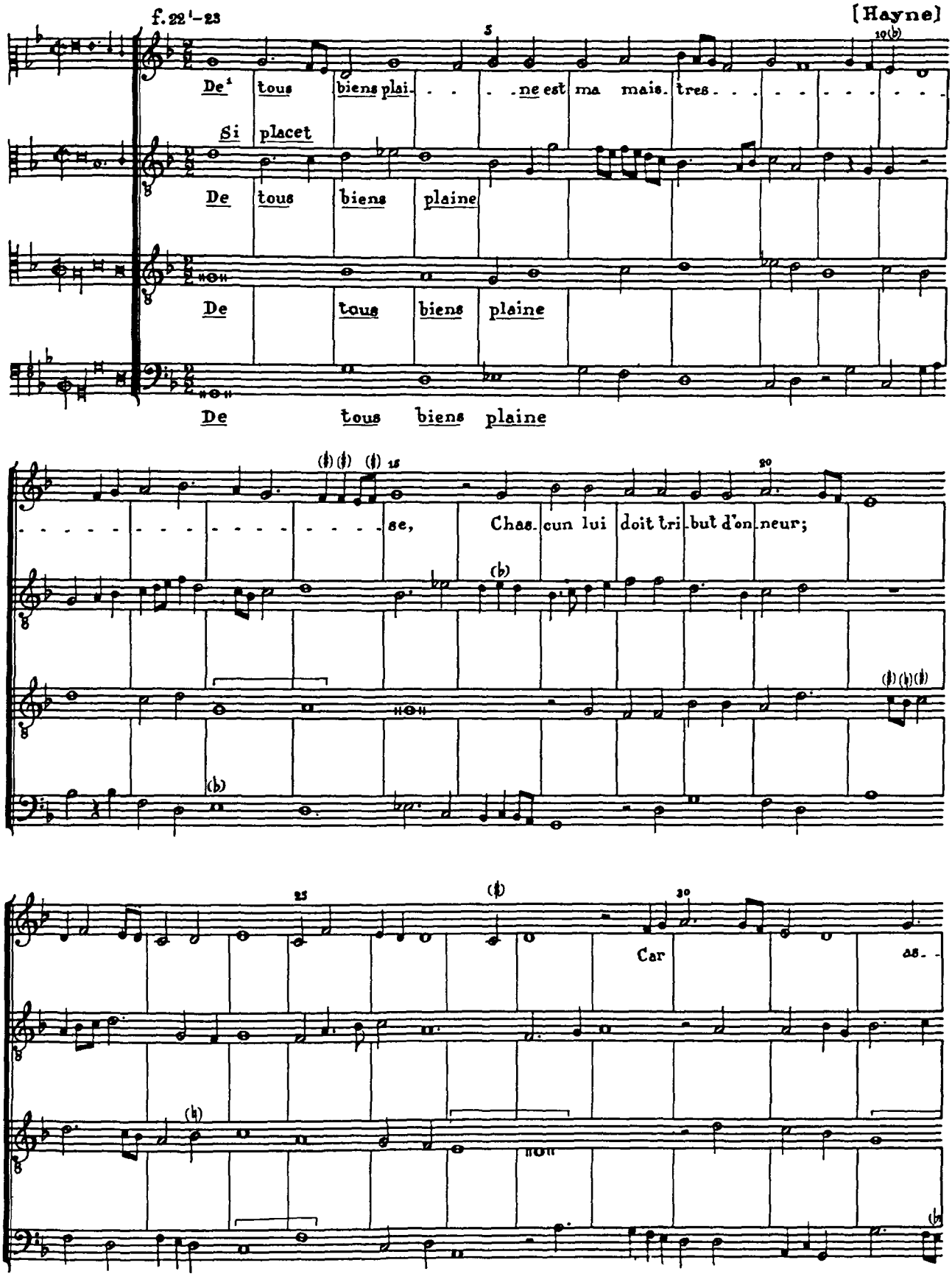
Sthokem



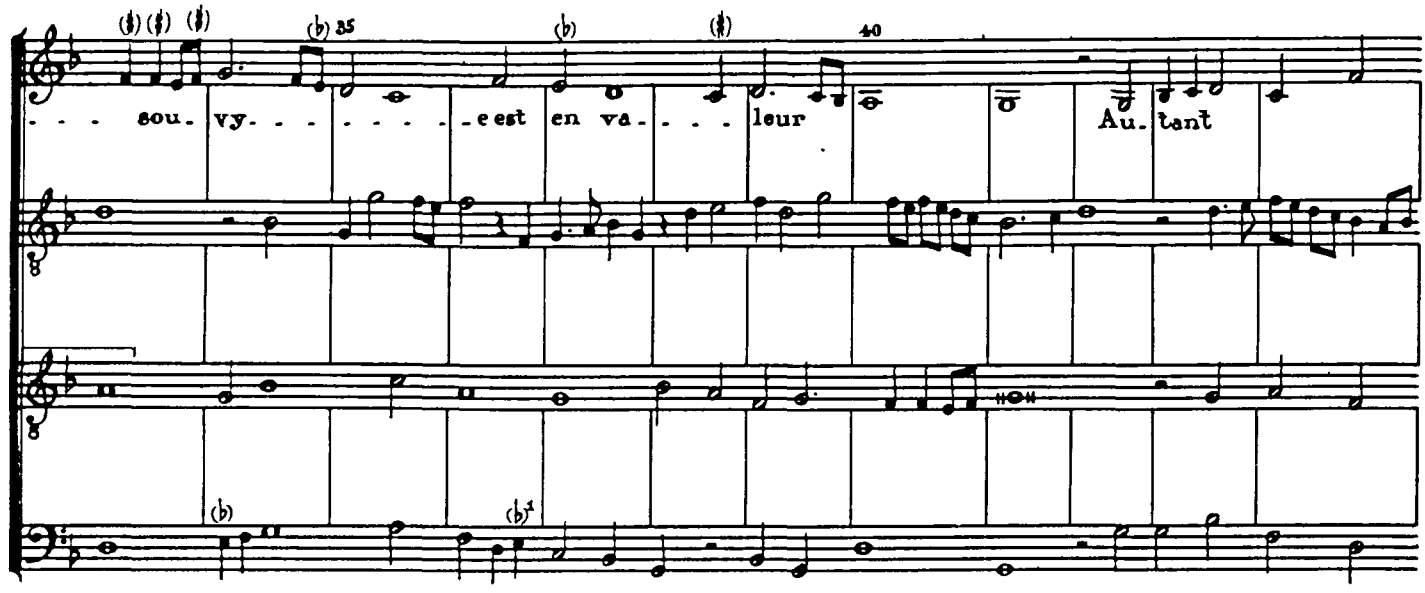


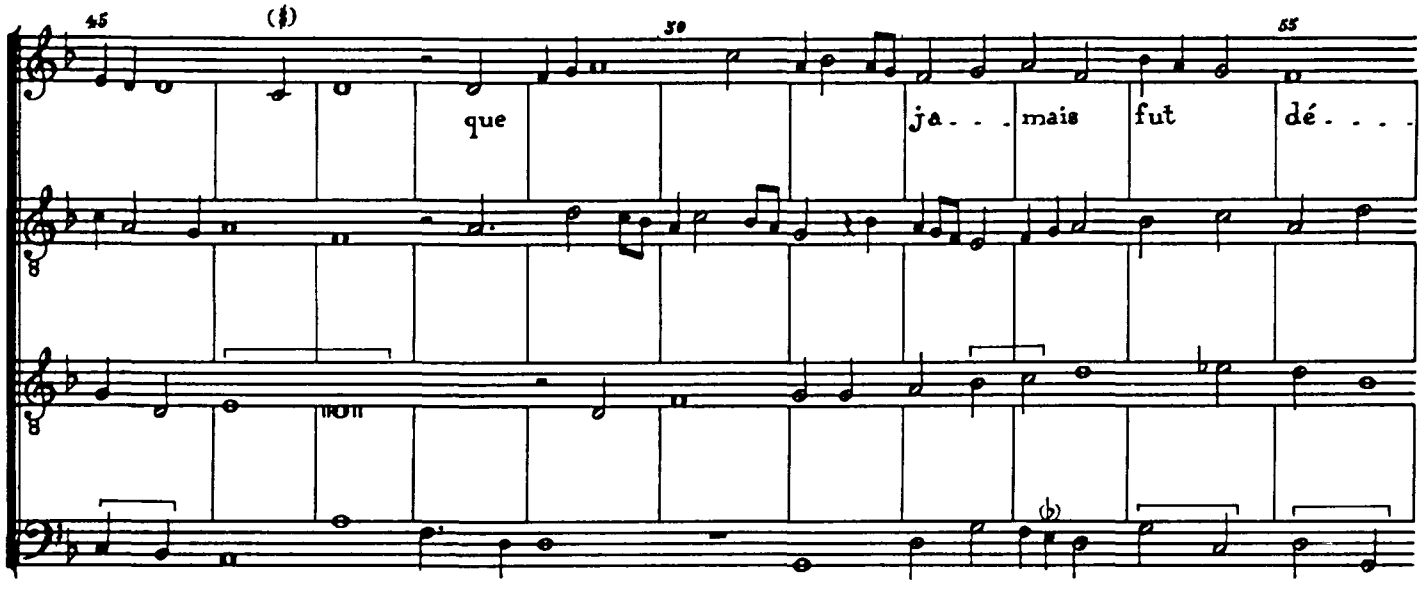
[1] G whole and F half appear only once in SG 1, a correction of Odh, where they are repeated.

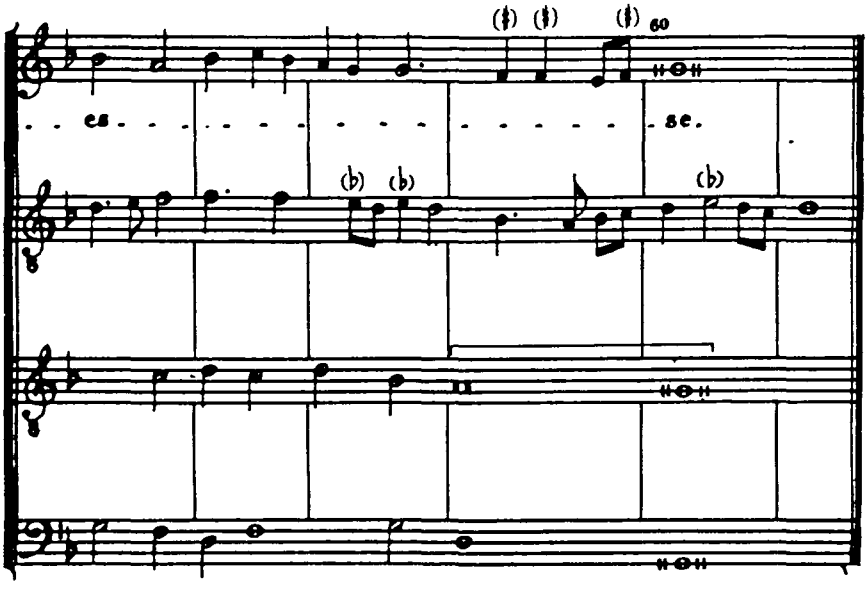
20. De tous biens playne



[1] Underlaying follows Kꝛb.





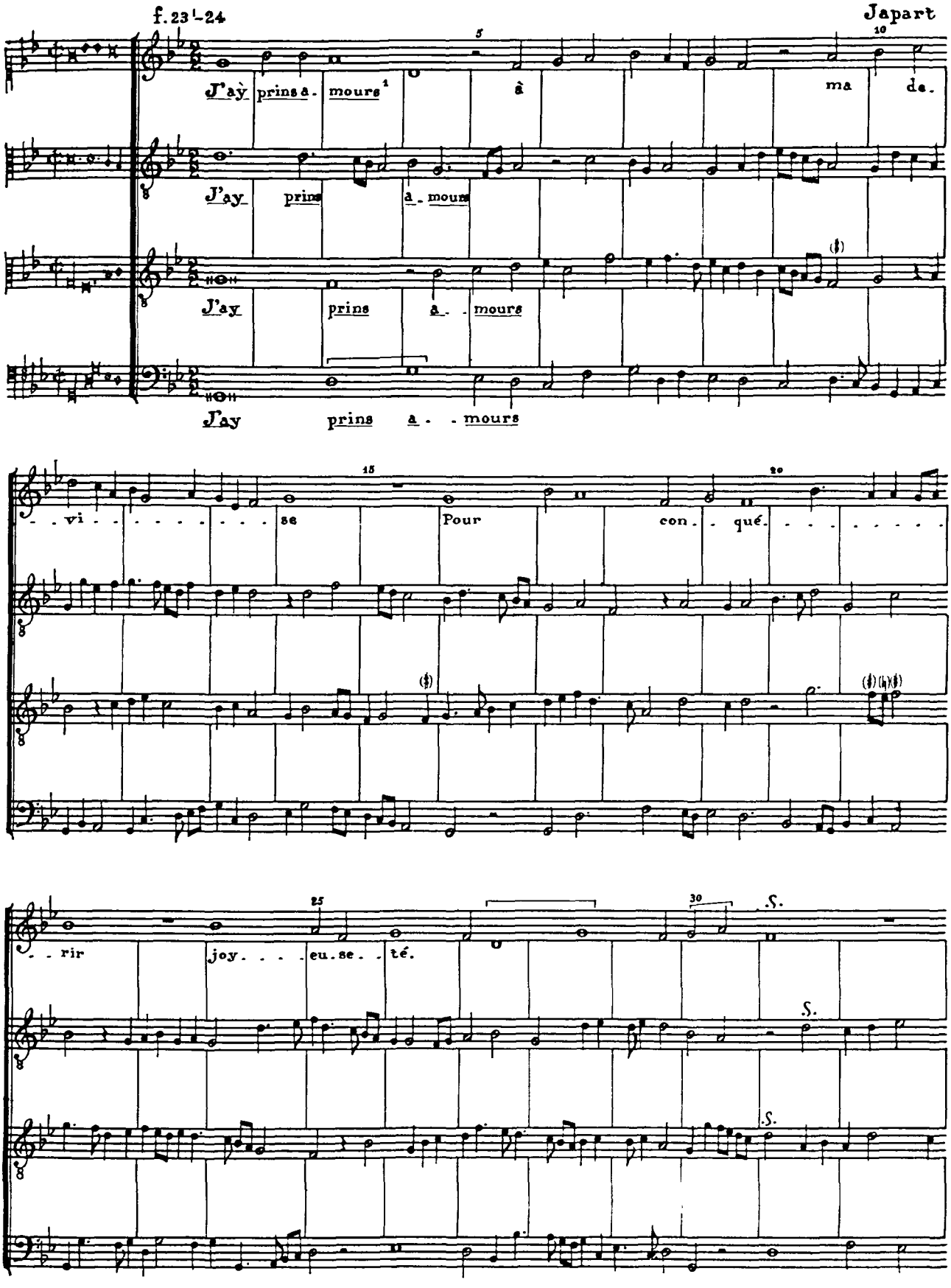


En la veant j'ay tel leesse
Que c'est paradis en mon cueur.
De tous biens, etc.

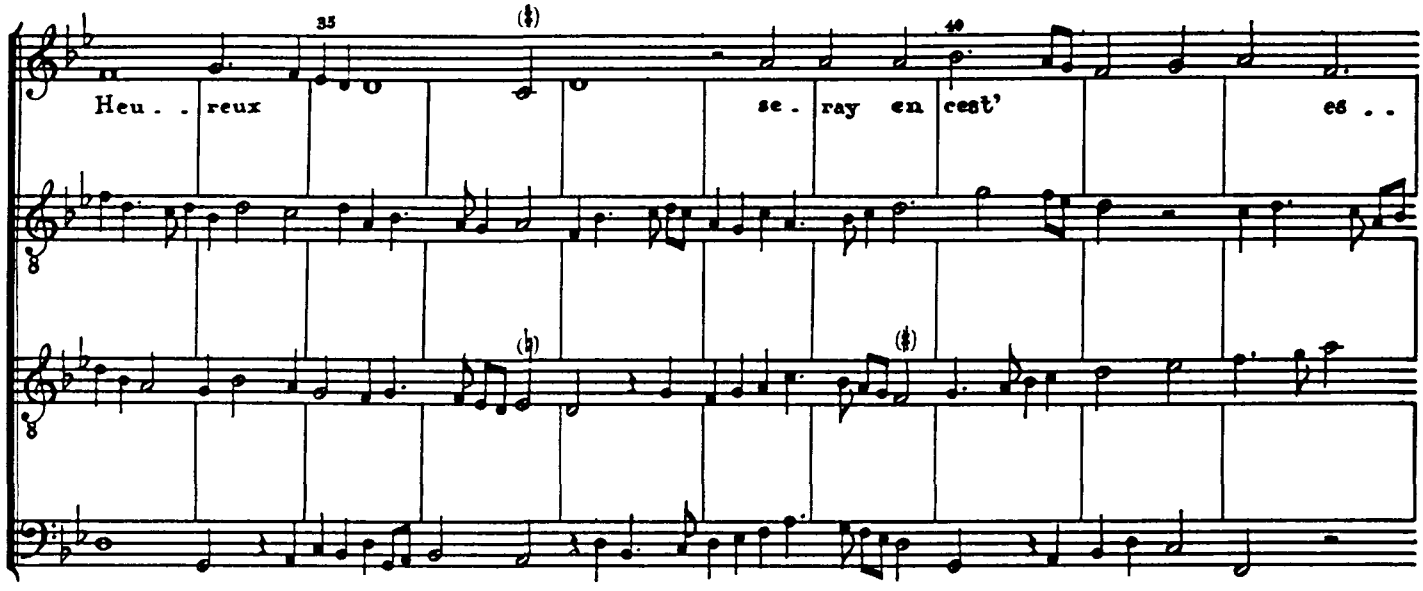
Je n'ay cure d'autre richesse
Si non d'estre son serviteur,
Et pource qu'il n'est chois meilleur
En mon mot porteray sans cesse:
De tous biens, etc.

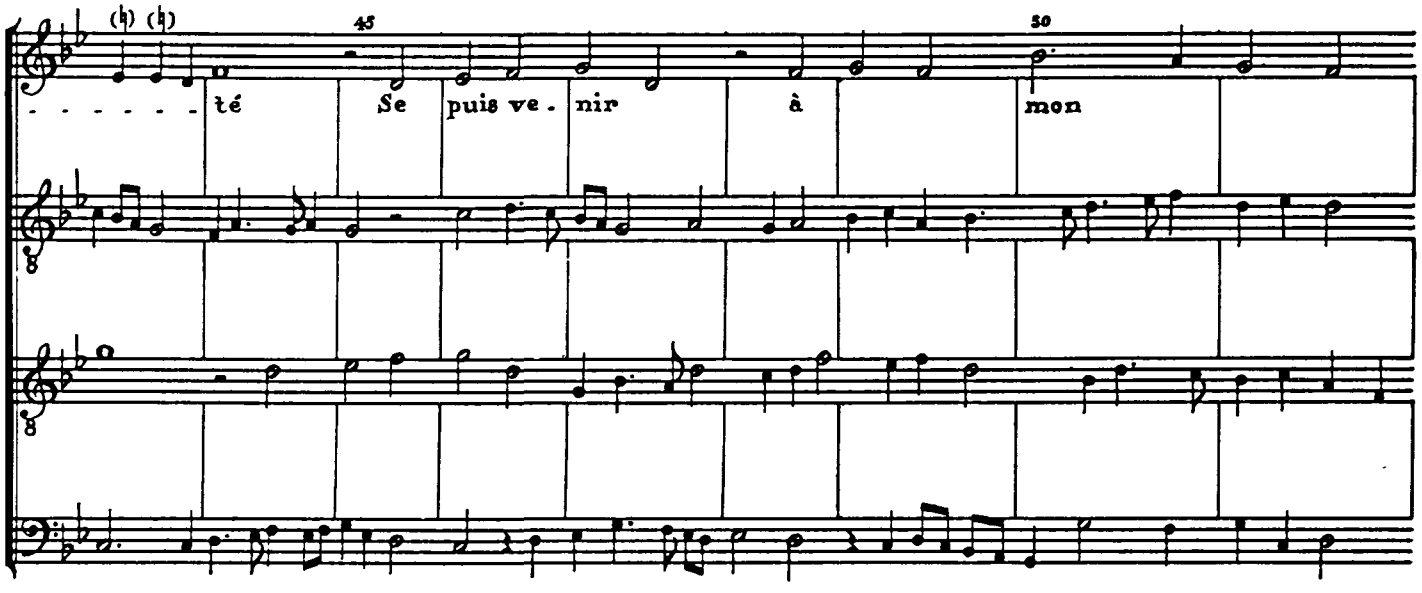
[1] P4, Ulm, and Wolf have F.

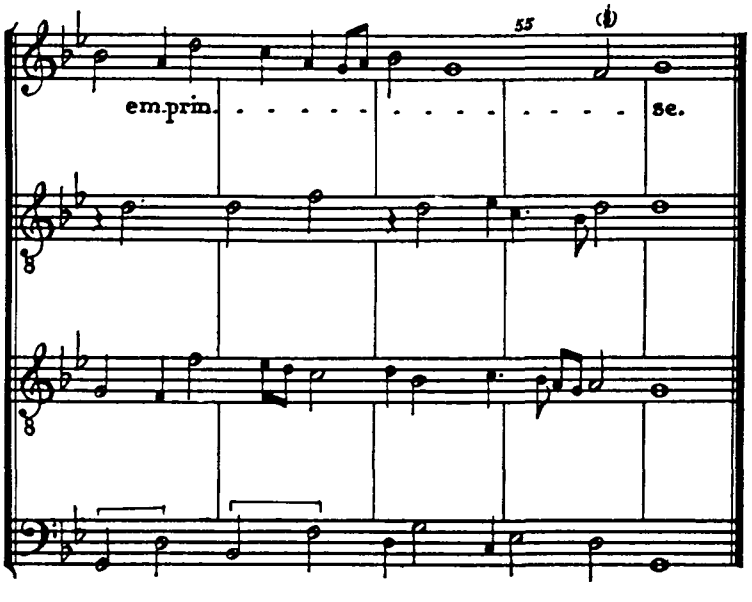
21.Jay pris amours



[1] Underlaying follows DTO 14, p.183, which is after.





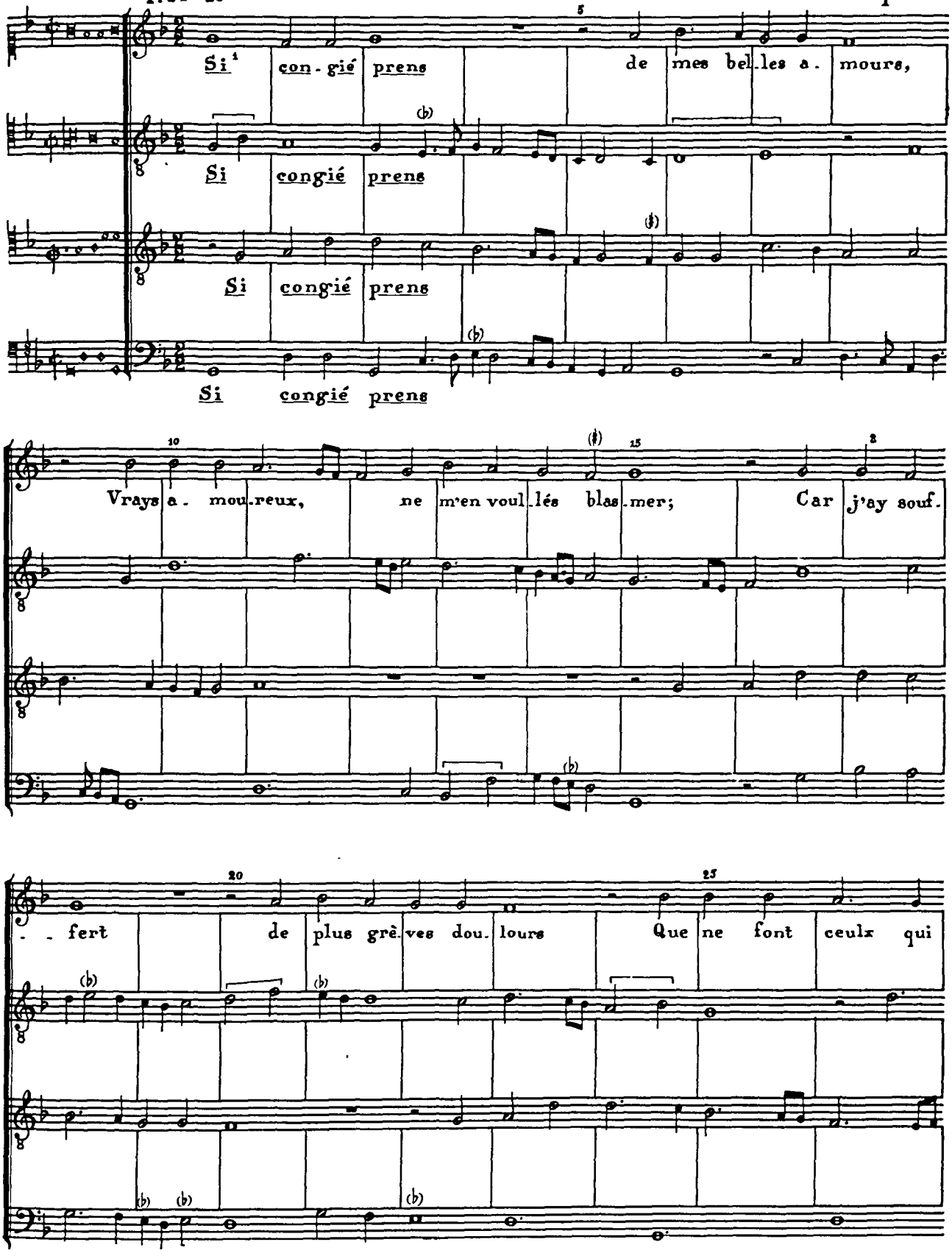


S'il est aucun qui m'en desprise
Il me doit estre pardonné.
J'ay prins amours, etc.

Il me semble que c'est la guise.
Qui n'a riens, il est debouté
Et n'est de personne honnoré.
N'est-ce pas donc droit que g'y vise?
J'ay prins amours, etc.

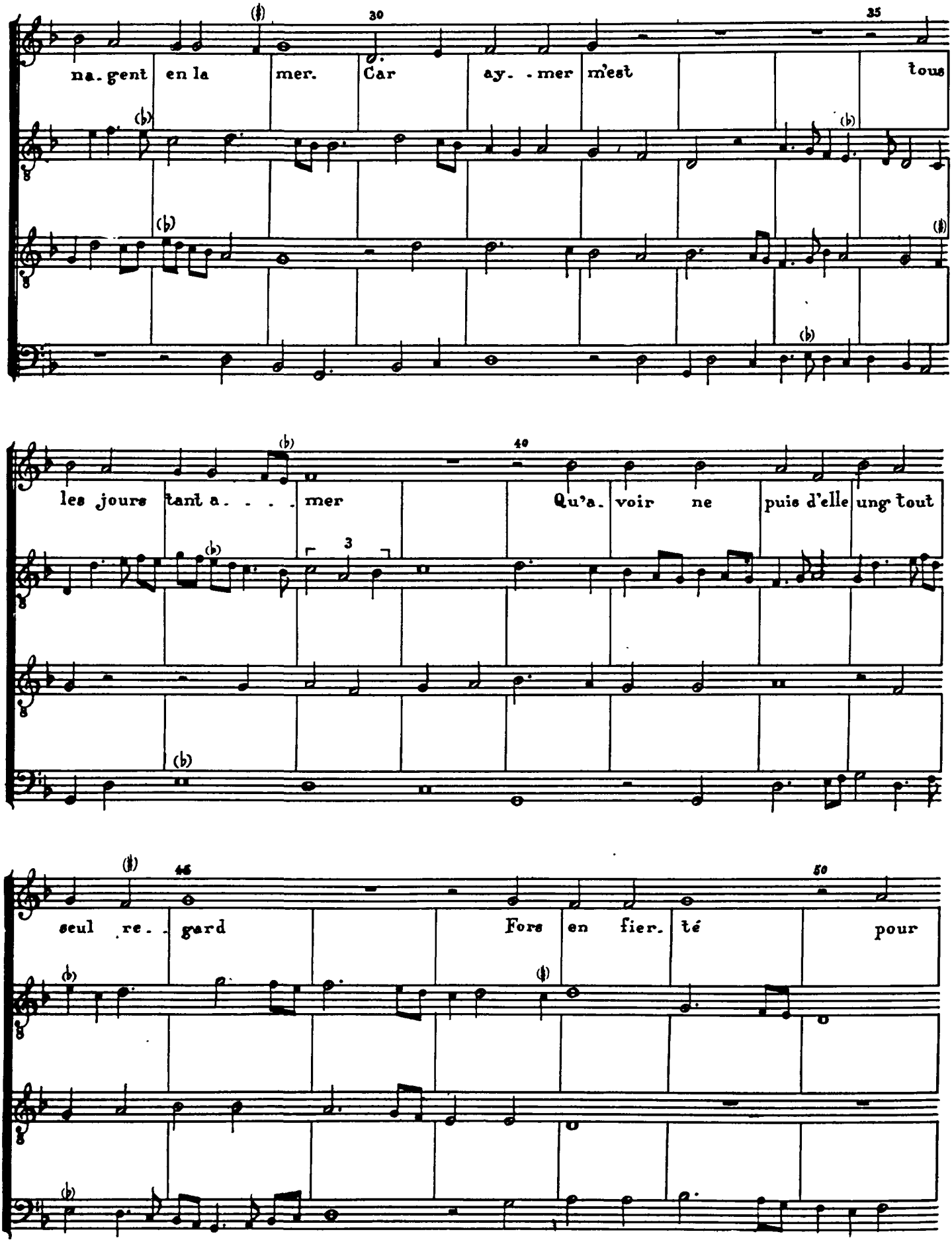
22. Se congie pris

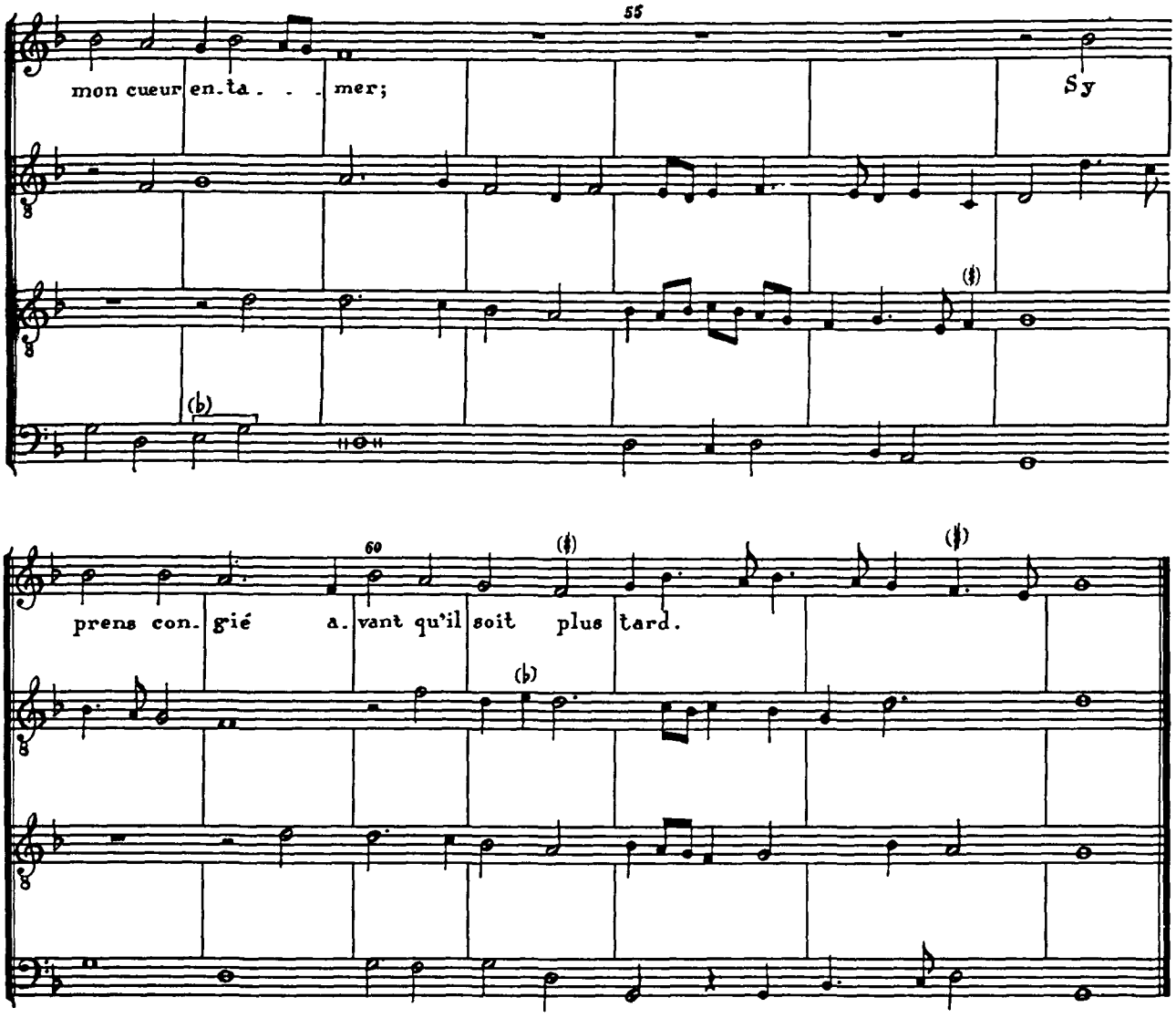
f. 24'-25 — Japart



[1] Underlaying follows G Paris.

[2] G Paris has F (cf. m.2 and m.48).


30
35
na. gent en la mer. Car ay. . mer m'est tous
40
les jours tant a. . . . mer Qu'a. voir ne puis d'elle ung tout
3
45
50
seul re. . gard Fors en fier. té pour

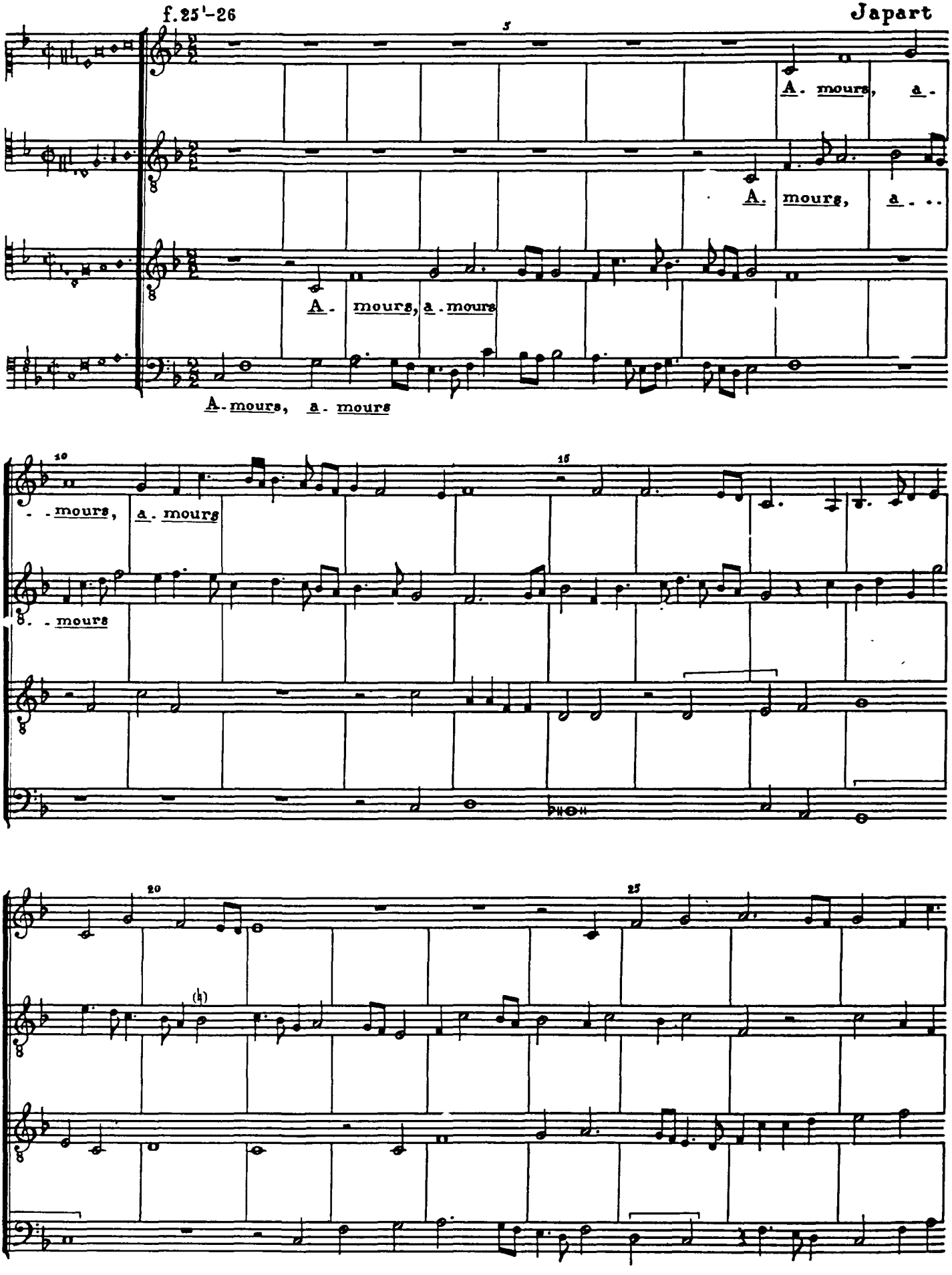


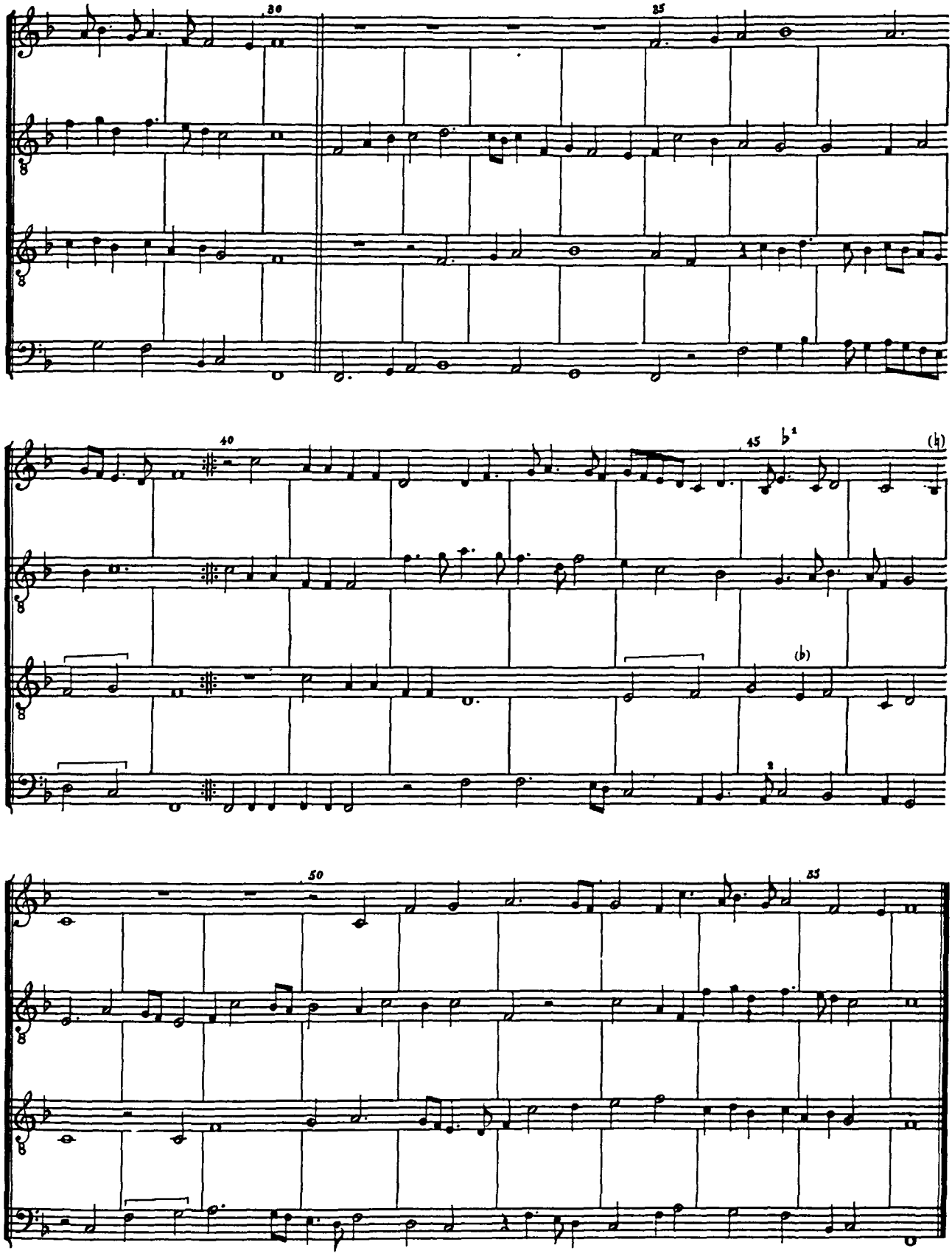
J'apperçoy bien clerement tous les jours
Que mes amours commancent à finer;
Joué el m'a des plus estranges tours
Que jamès homme saroit ymaginer;
Pourtant ma part en vieulx habandonner,
Car n'ay trouvé loyaulté de regard:
Je ne dy pas pour luy blasme donner;
Sy prens congié avant qu'il soit plus tart.

Pour moy soulloit 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 voulsisse aymer.
Mais de rigeur elle se vieult armer,
Et paint reffuz dedans son estandart.
De sa prison vueil mon cueur deffermer;
Sy prands congié avant qu'il soit plus tard.

La mercy Dieu, j'ai desjà fait mon cours,
Et les nouveaulx commancent 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



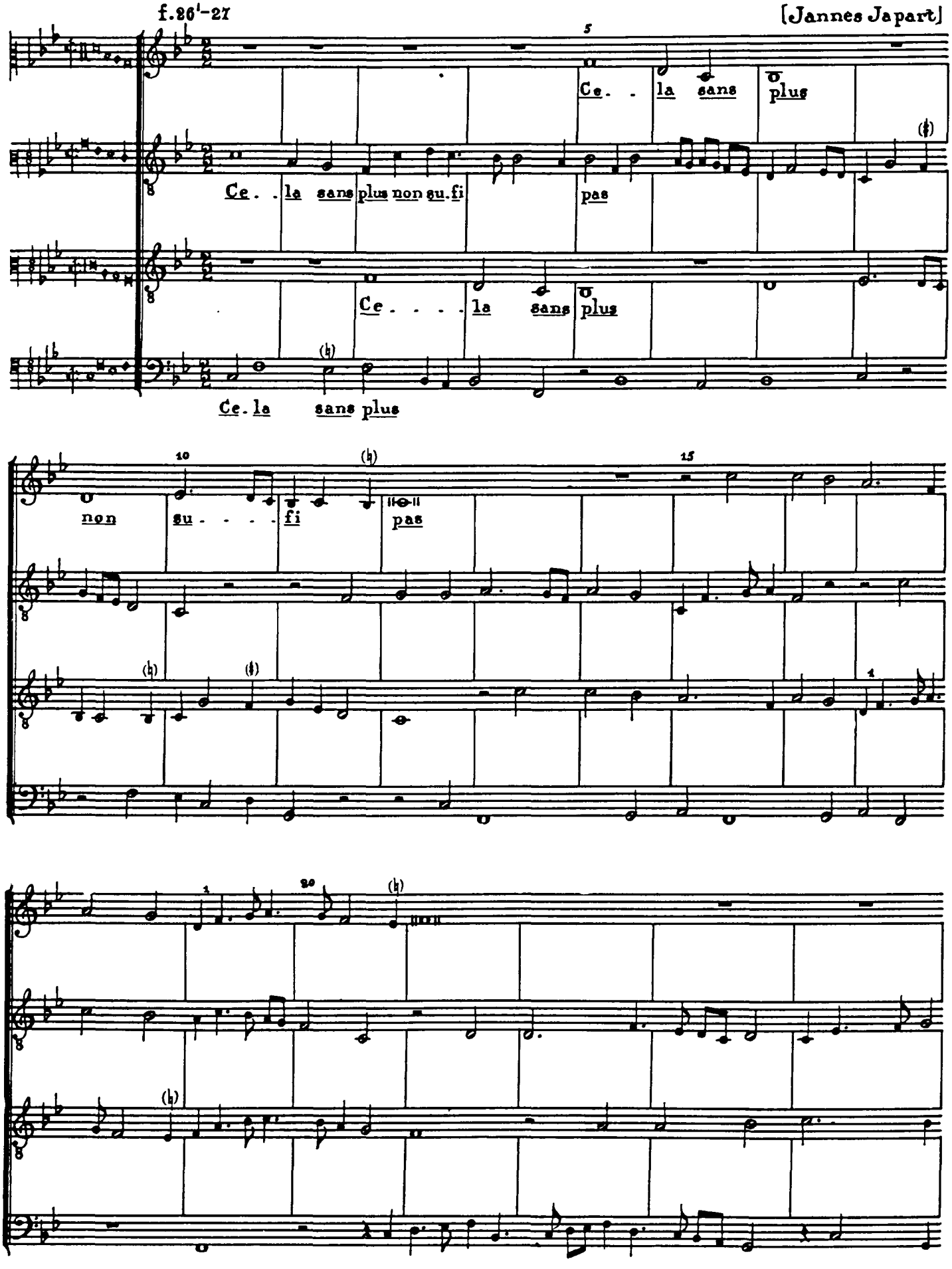


[1] F 59.

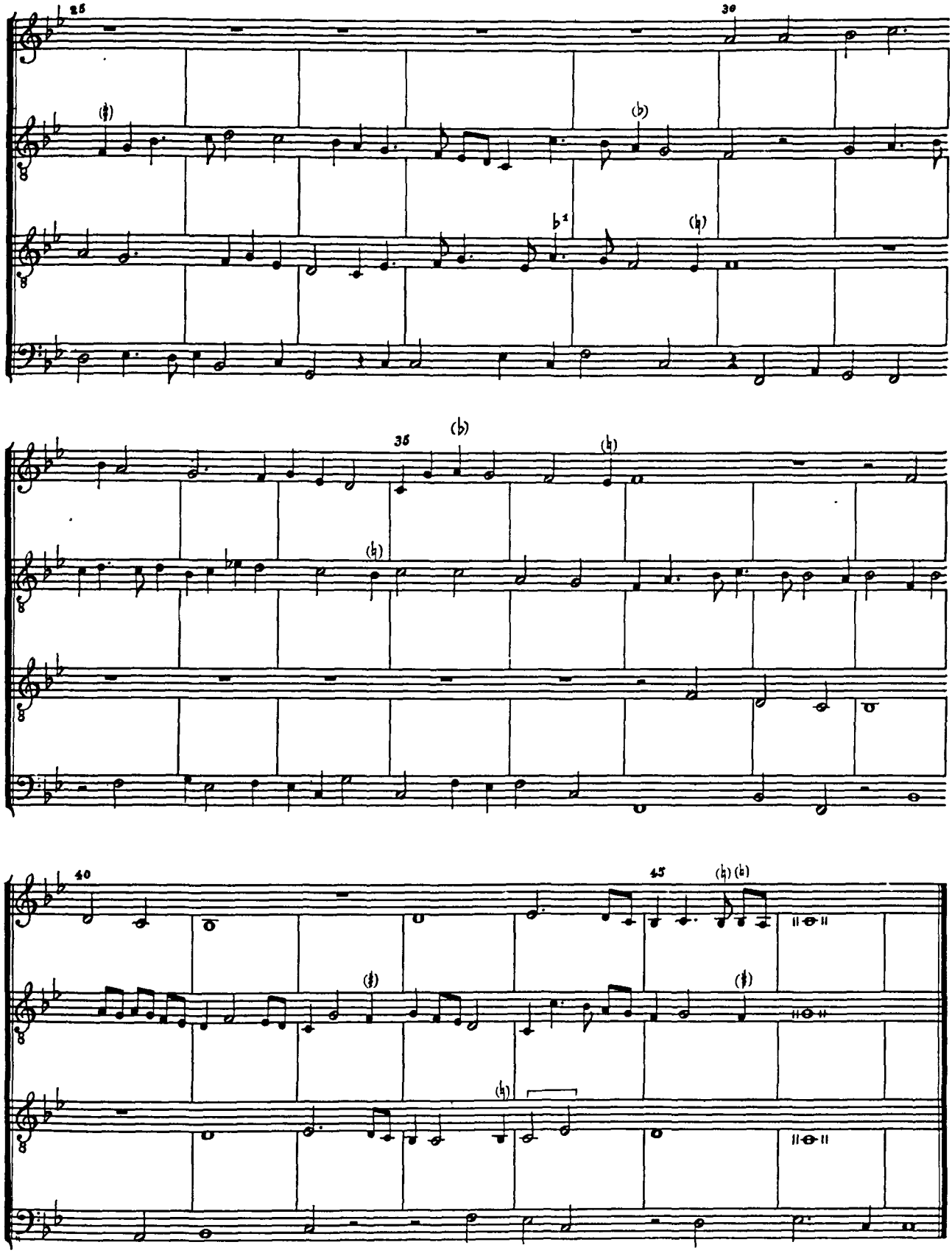
[2] F 59 has G.

24. Cela sans plus non sufi pas

f. 26'–27 [Jannes Japart]

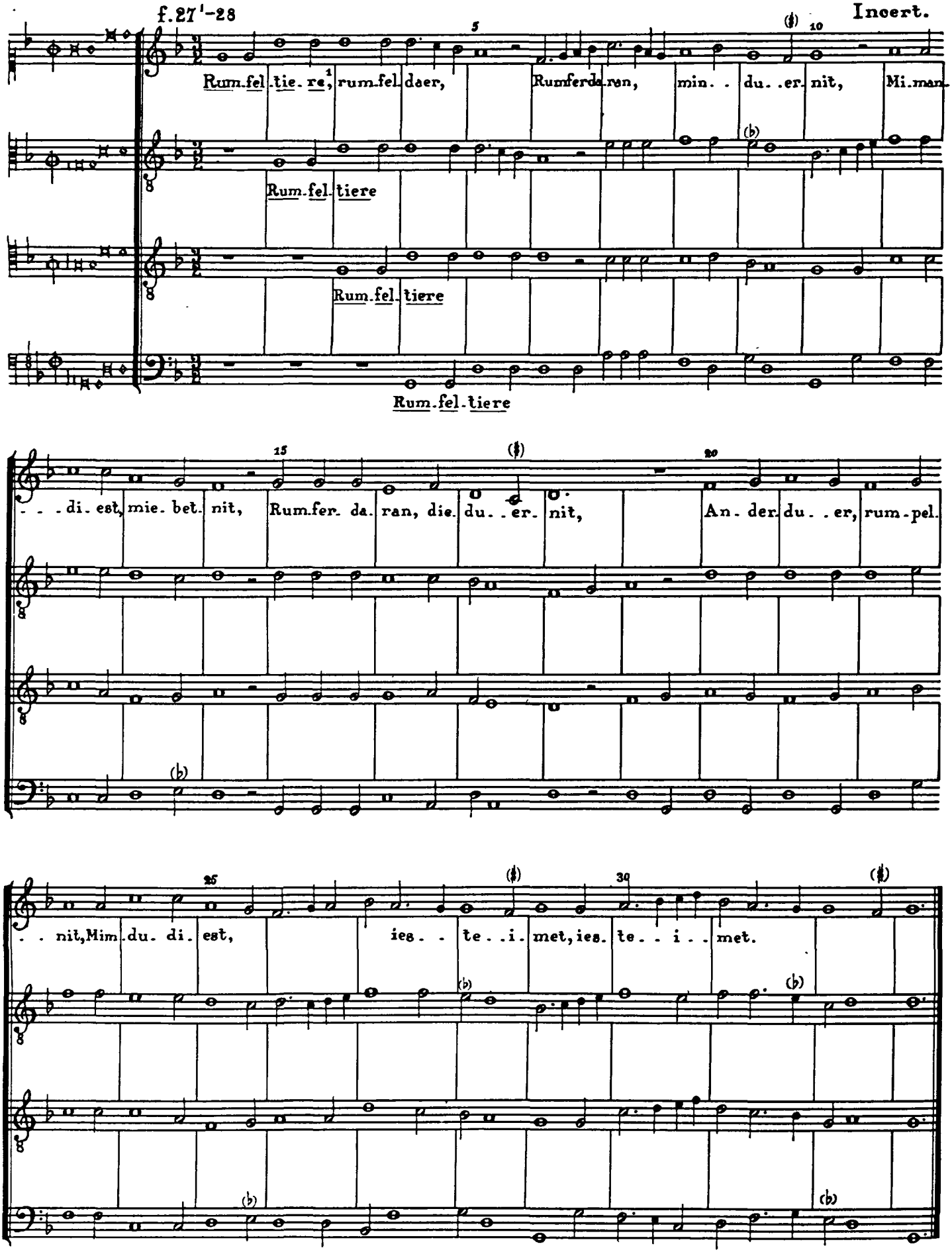


[1] F 59 has C.



[1] F 59.

25. Rompeltier



[1] Underlaying follows F 121.

26. Alons ferons barbe

f. 28[1]–29 Compere

A. lons[1] 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.

. . 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

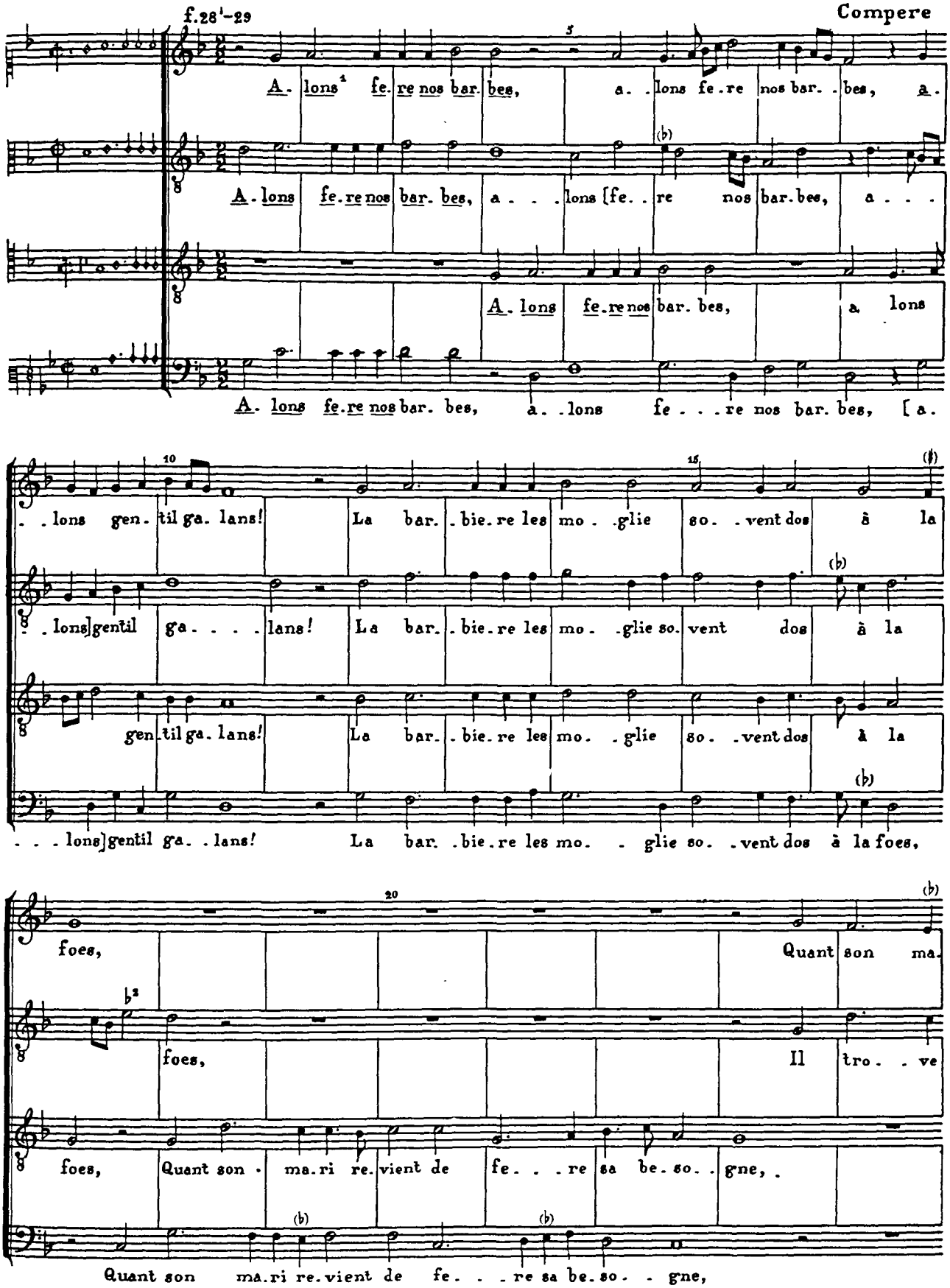
. . . lons] gentil ga. . lans! La bar. . bie. re les mo. . glie so. . vent dos à la foes,

foes, Quant son ma.

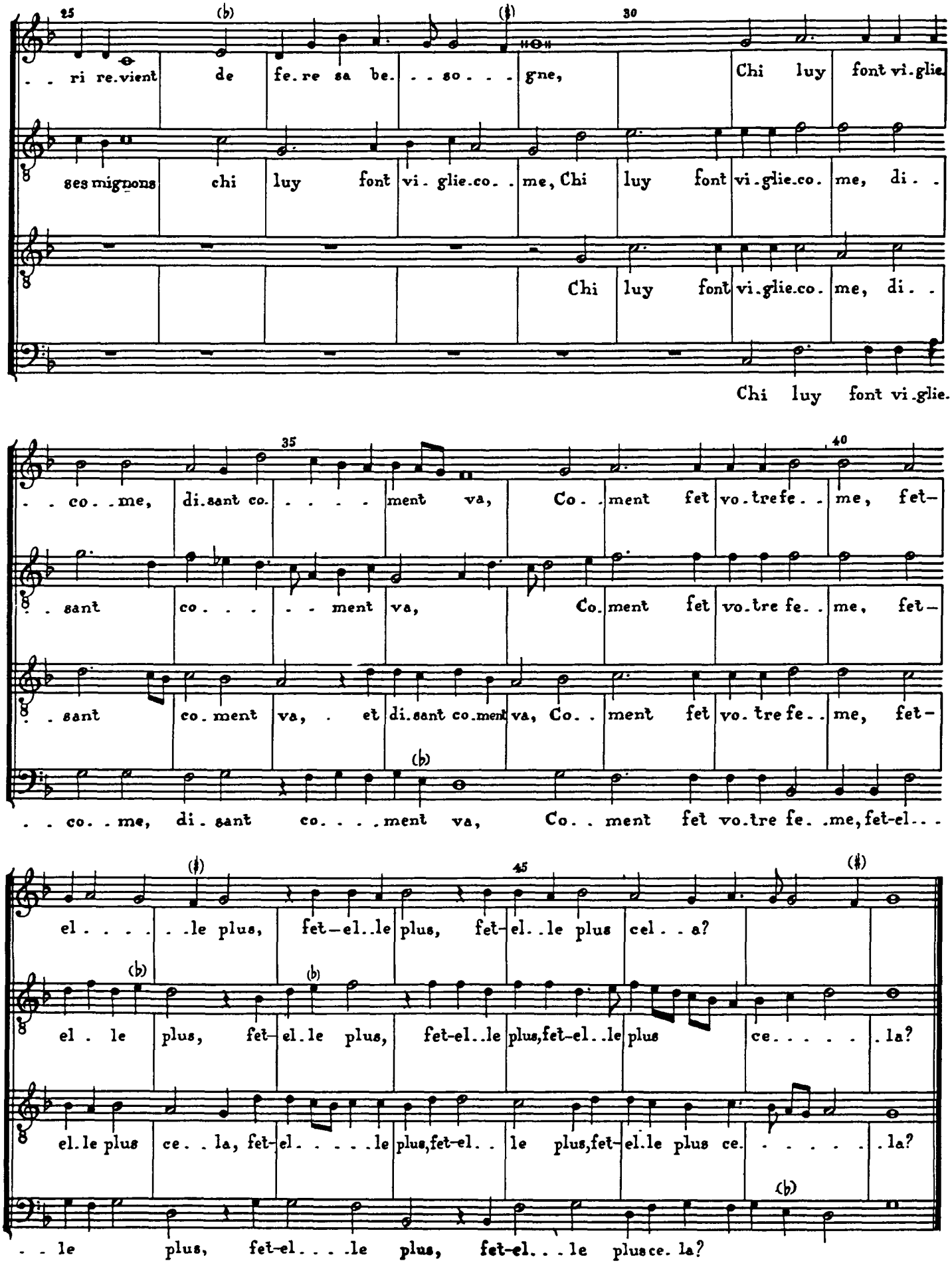
foes, Il tro. . ve

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,



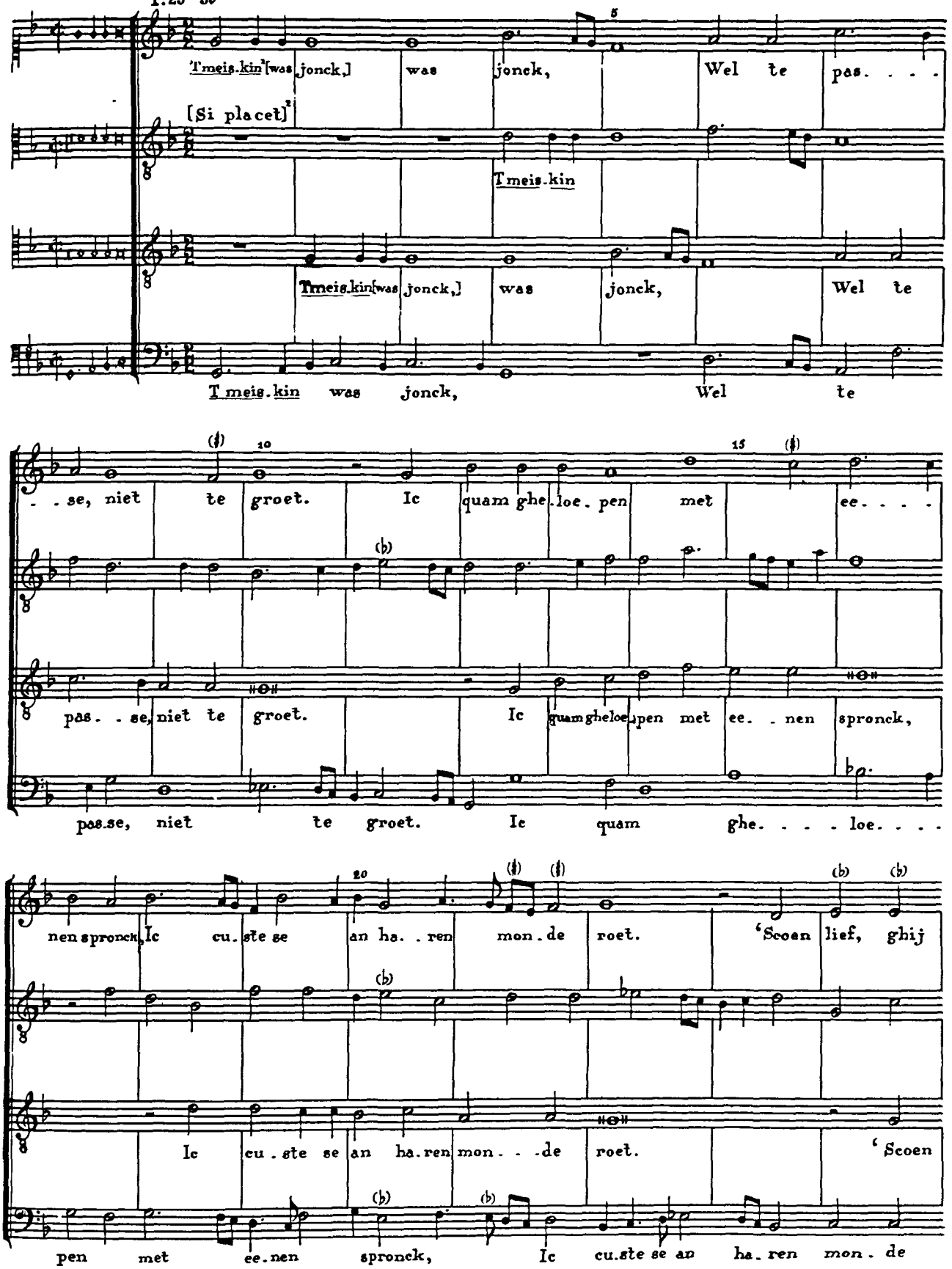
[1] Underlaying of upper voices from Cort, of Bassus from F 164-7.
[2] F 164-7.


25
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-
. . 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?
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?
. . le plus, fet-el. . . . le plus, fet-el. . . le plus ce. la?

27. Tmeiskin

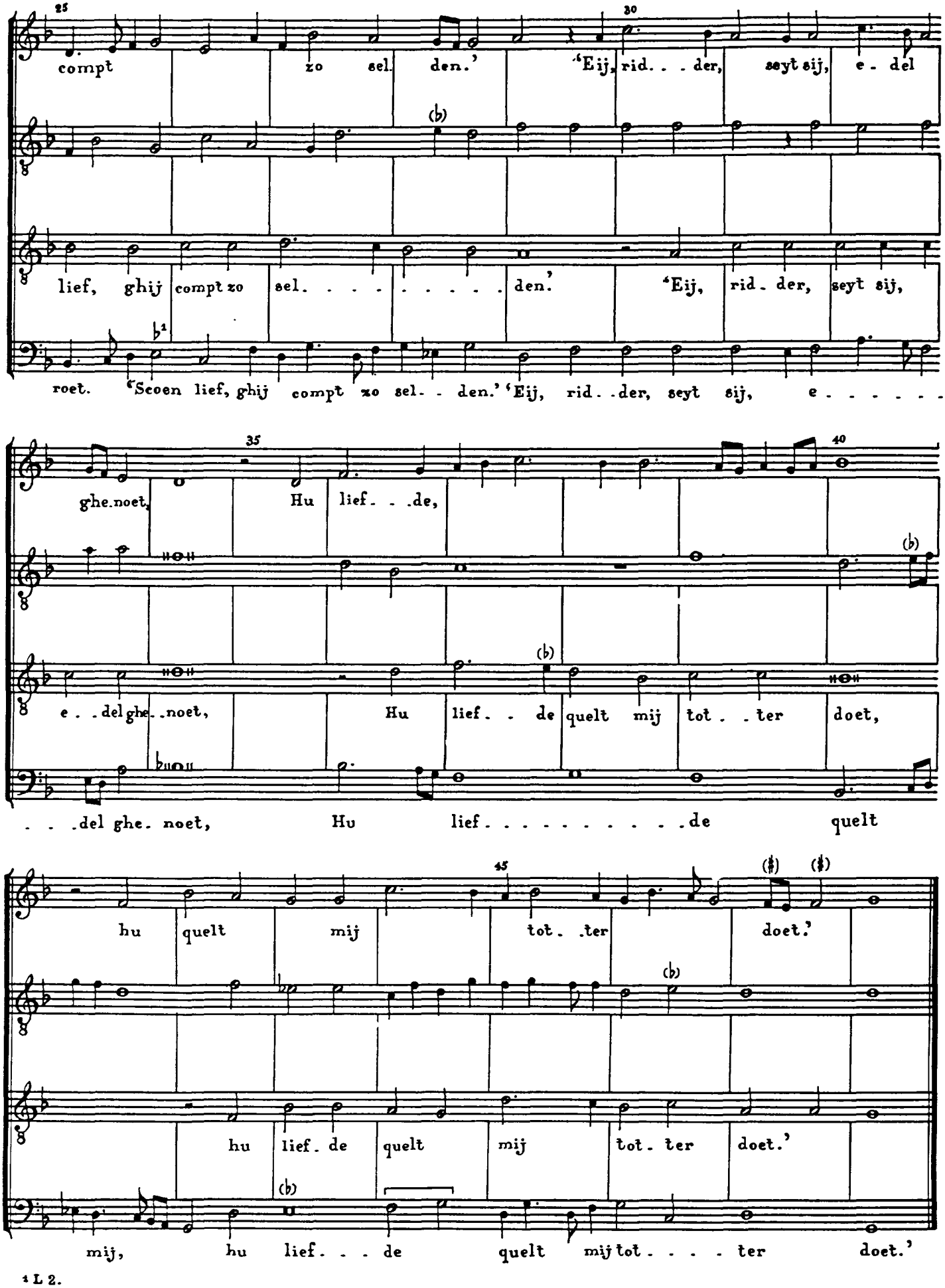
f. 29[1]-30

Incert.



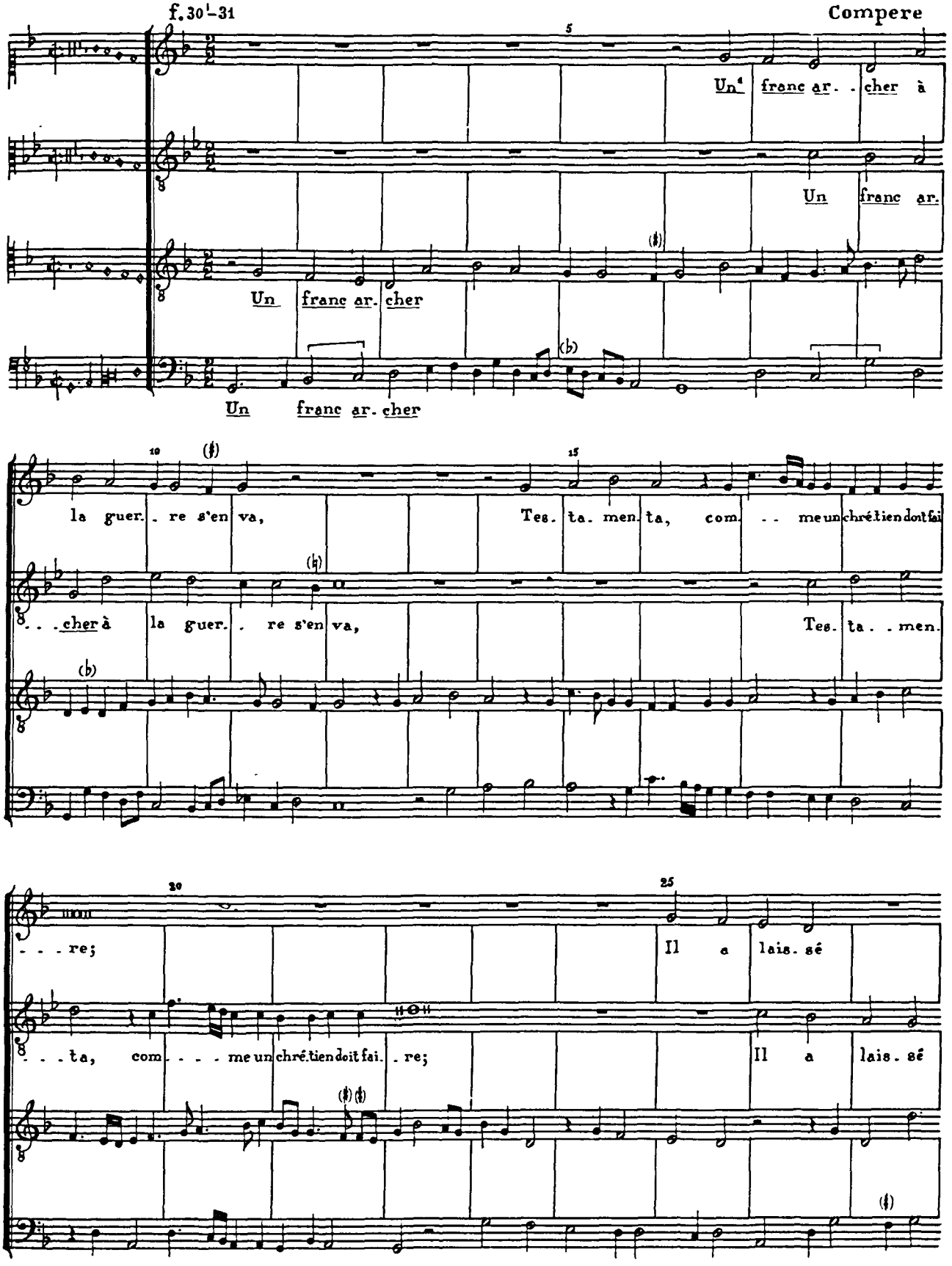
[1] Underlaying follows L 2.

[2] Manuscript evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

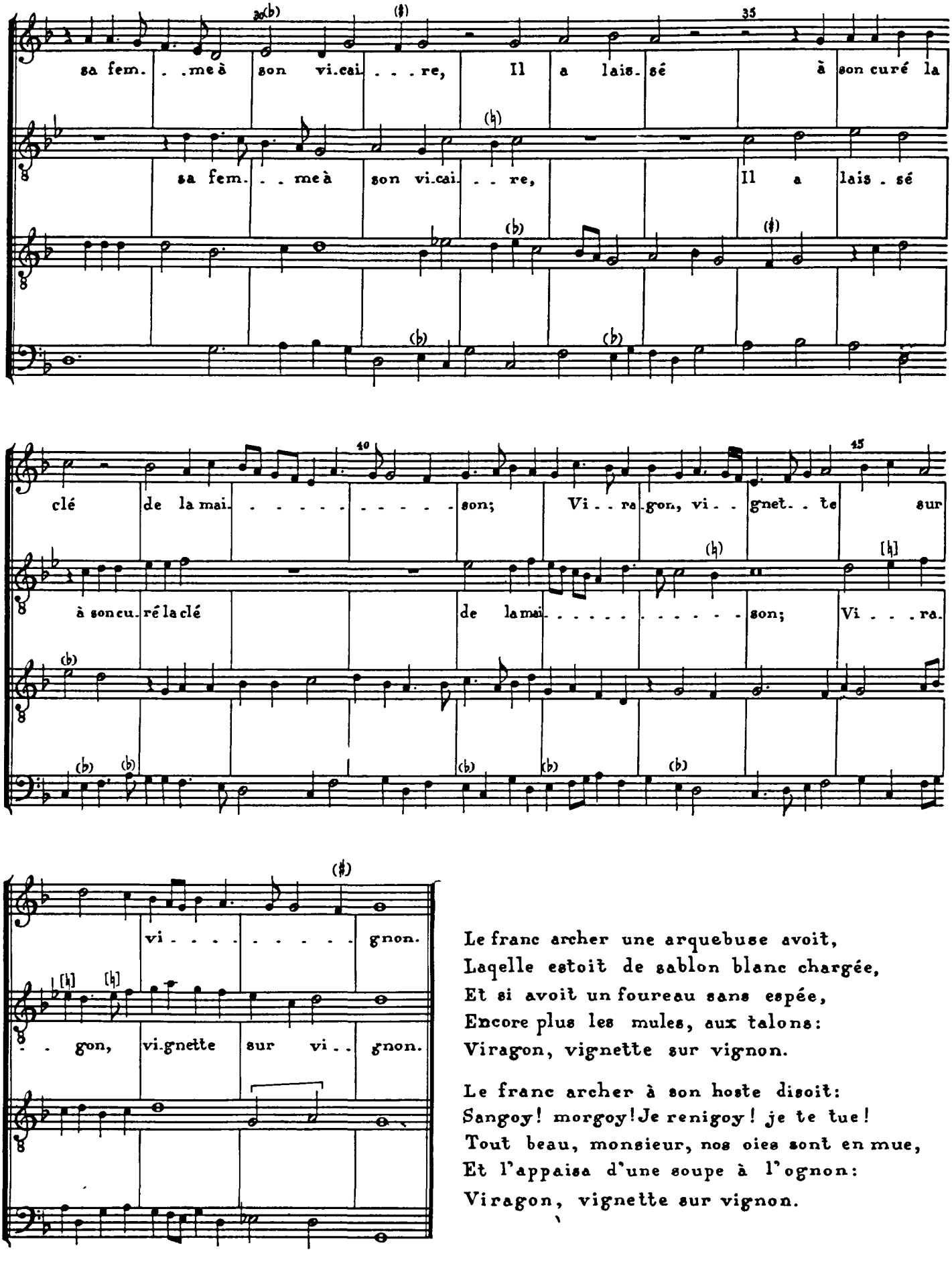

compt zo sel. den.' 'Eij, rid. . . der, seyt sij, e. del
lief, ghij compt zo sel. . . . . den.' 'Eij, rid. der, seyt sij,
roet. 'Scoen lief, ghij compt zo sel. . den.' 'Eij, rid. .der, seyt sij, e. . . . . .
ghe.noet, Hu lief. . .de,
e. .del ghe. .noet, Hu lief. . de quelt mij tot. .ter doet,
. . .del ghe. noet, Hu lief. . . . . de quelt
hu quelt mij tot. .ter doet.'
hu lief. de quelt mij tot. ter doet.'
mij, hu lief. . . de quelt mij tot. . . . ter doet.'

1 L 2.

28.Ung franc archier



[1] The text derives from a collection of songs published by Severin Cornet (1581) where the music is not that of the Odh.

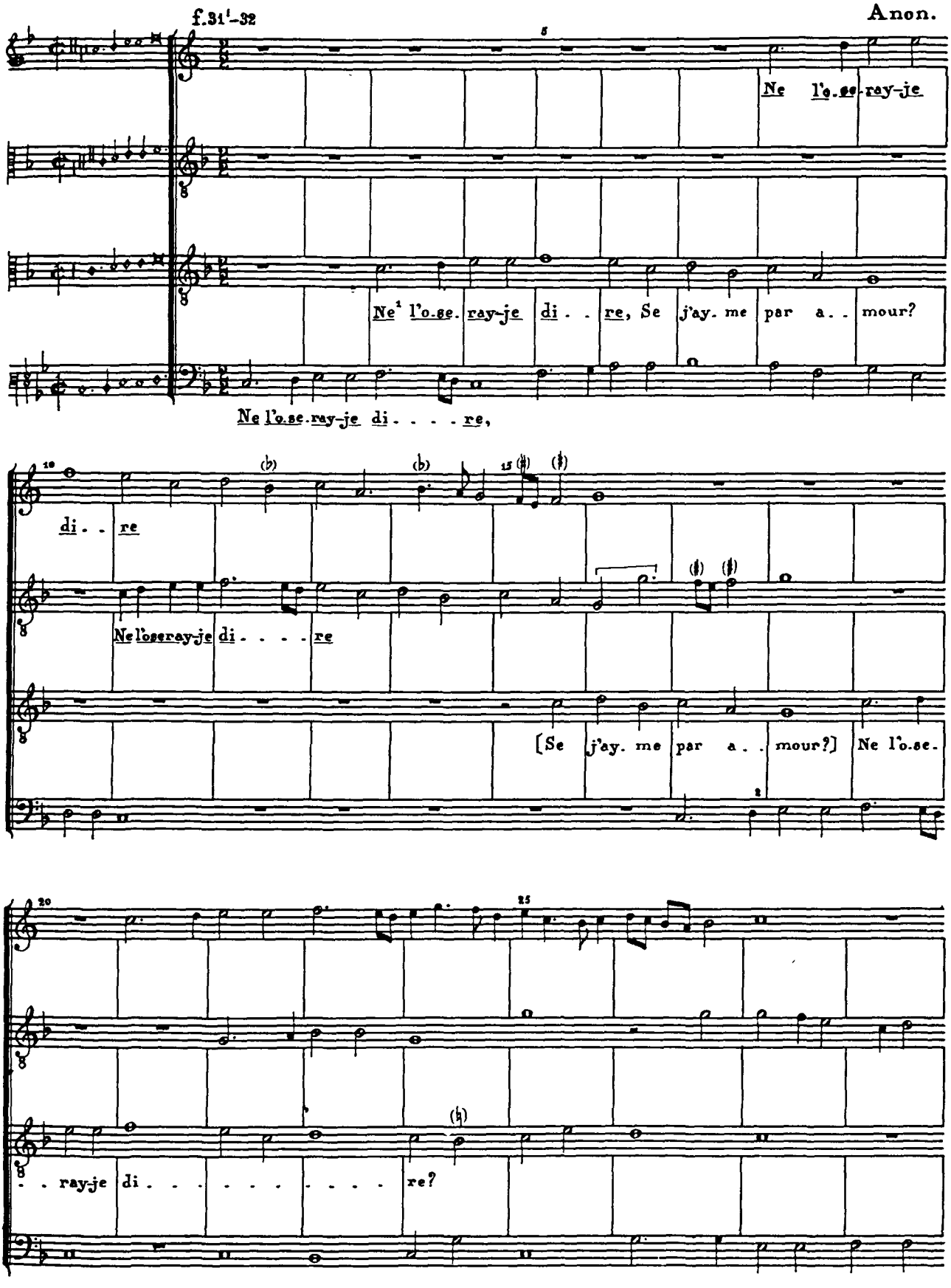


Le franc archer une arquebuse avoit,
Laqelle estoit de sablon blanc chargée,
Et si avoit un foureau sans espée,
Encore plus les mules, aux talons:
Viragon, vignette sur vignon.

Le franc archer à son hoste disoit:
Sangoy! morgoy! Je renigoy! je te tue!
Tout beau, monsieur, nos oies sont en mue,
Et l'appaisa d'une soupe à l'ognon:
Viragon, vignette sur vignon.

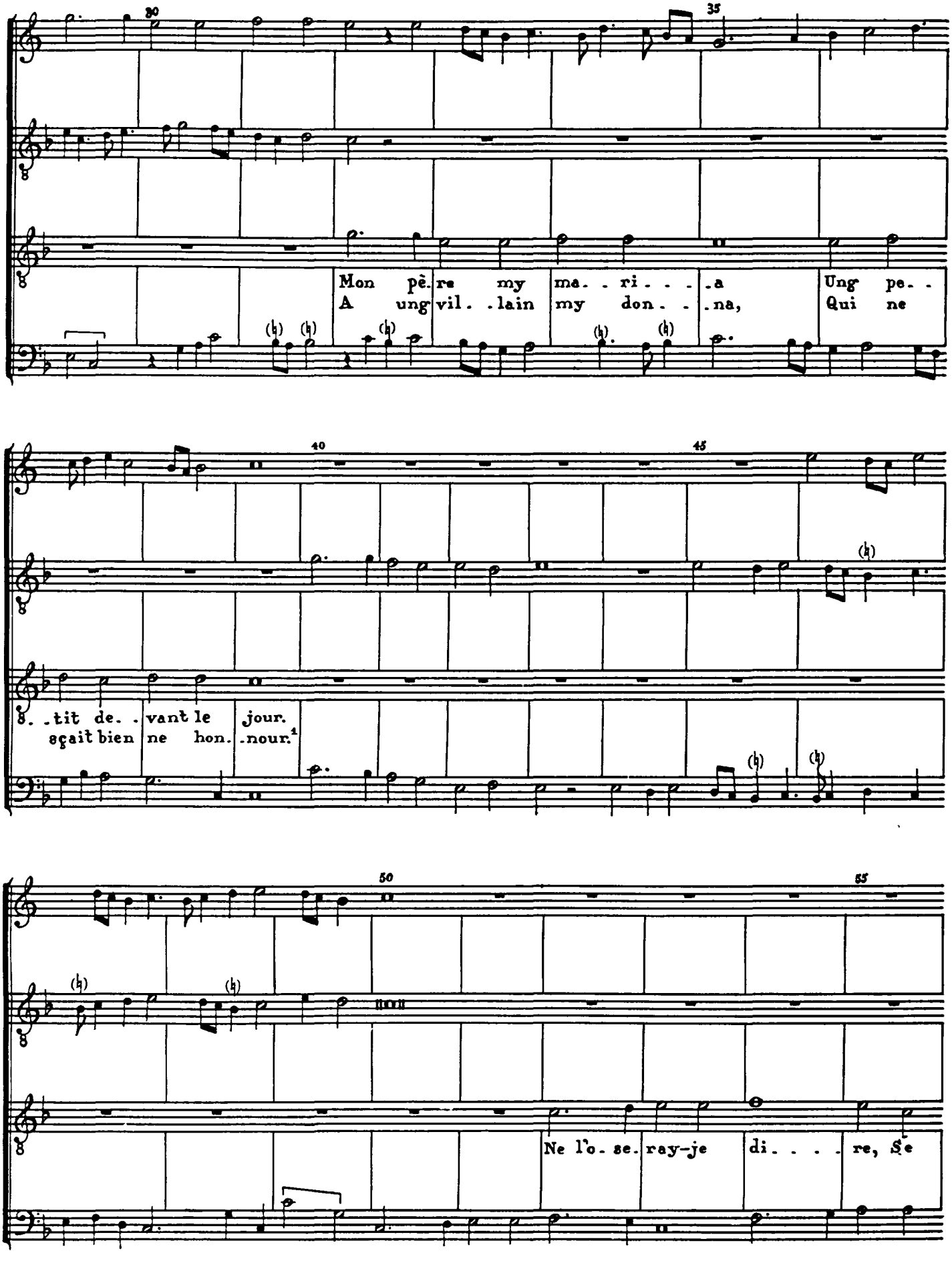
F 59 (the Petrucci print has E).

29. Loseraie dire

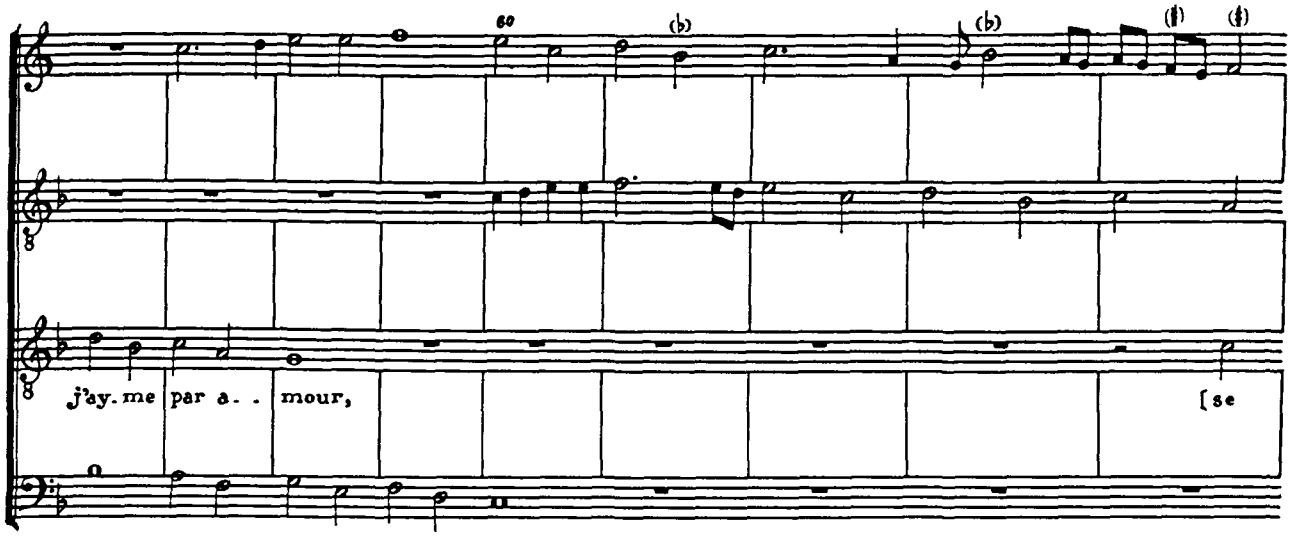


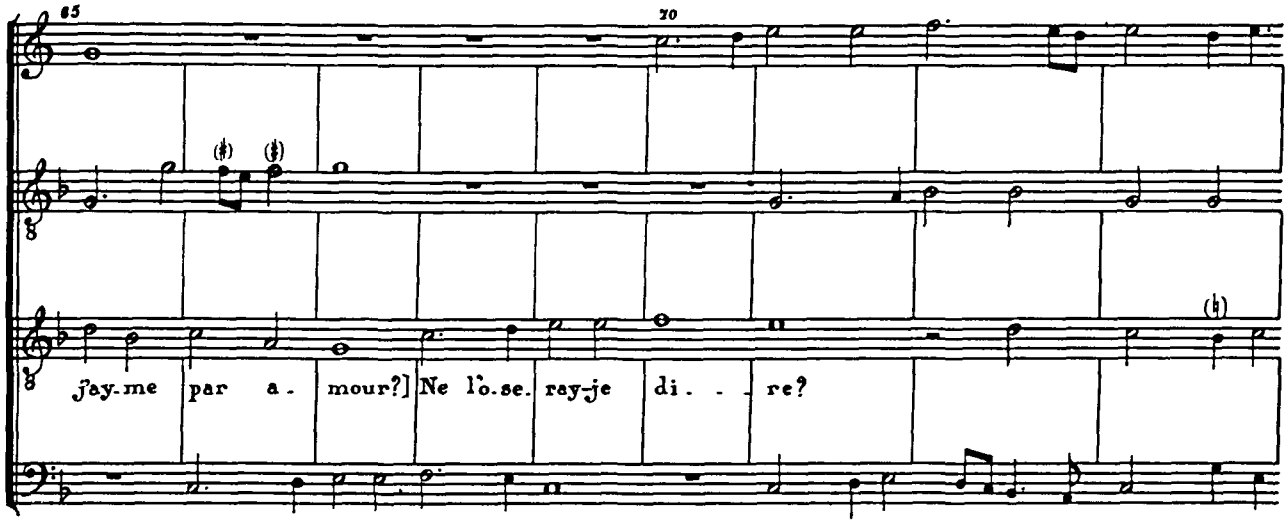
[1] Underlaying from Bayeux.

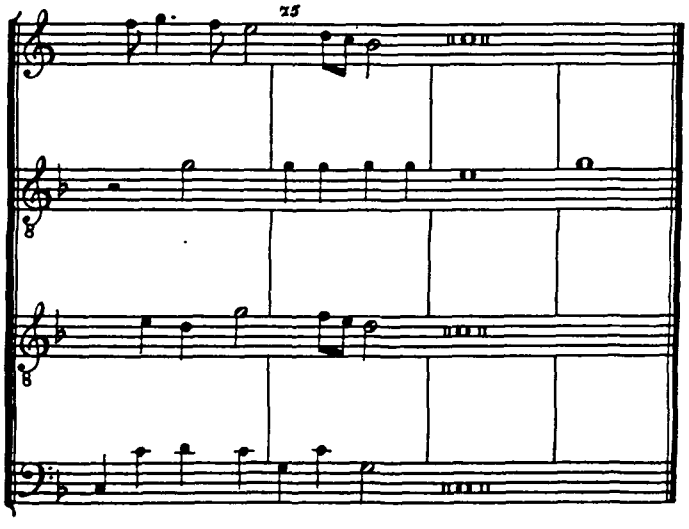
[2] Odh had C, presumably a misprint for D.



[1] These two musical phrases repeat in Bayeux for the 3rd and 4th verses of the stanza.



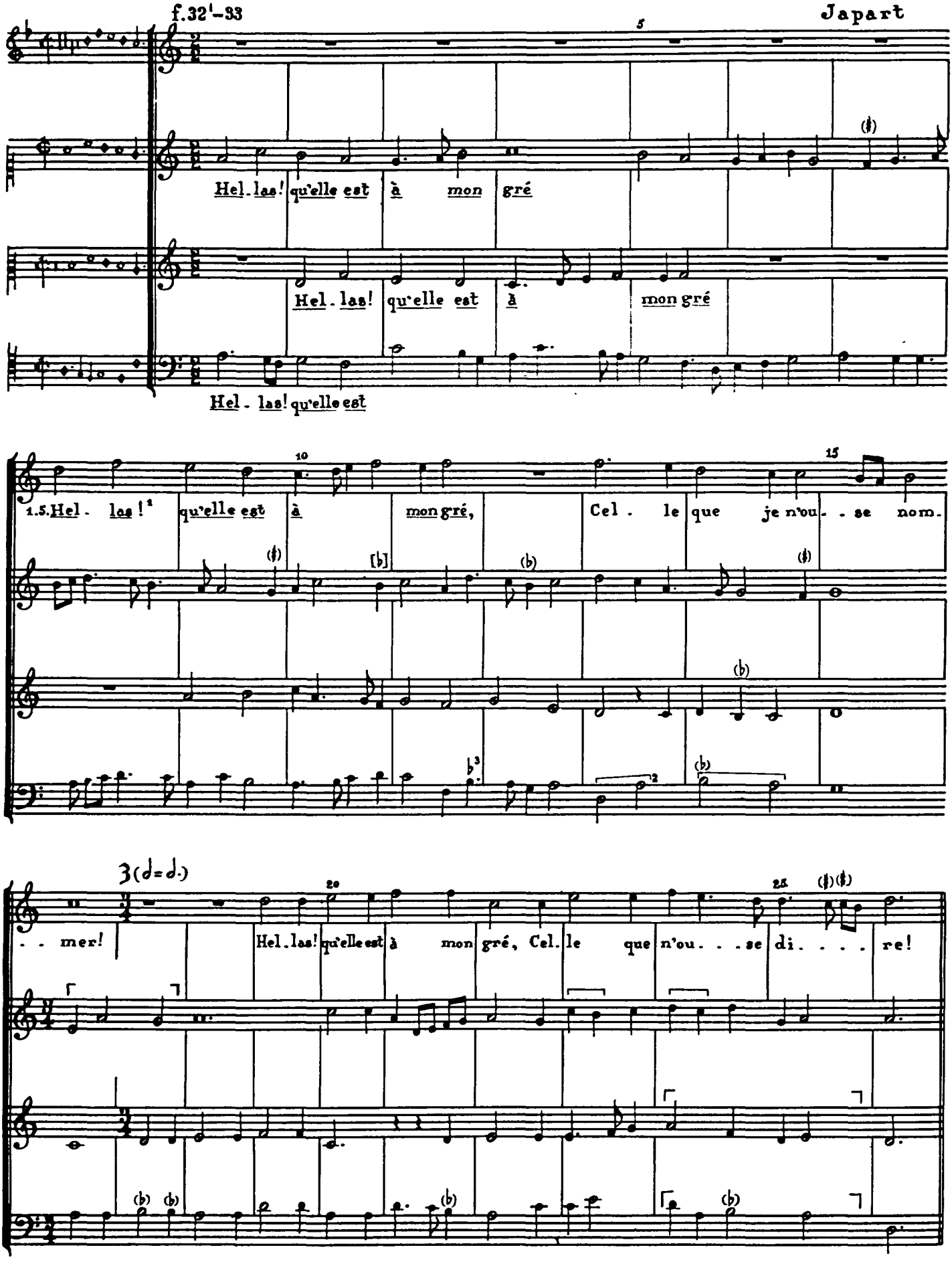




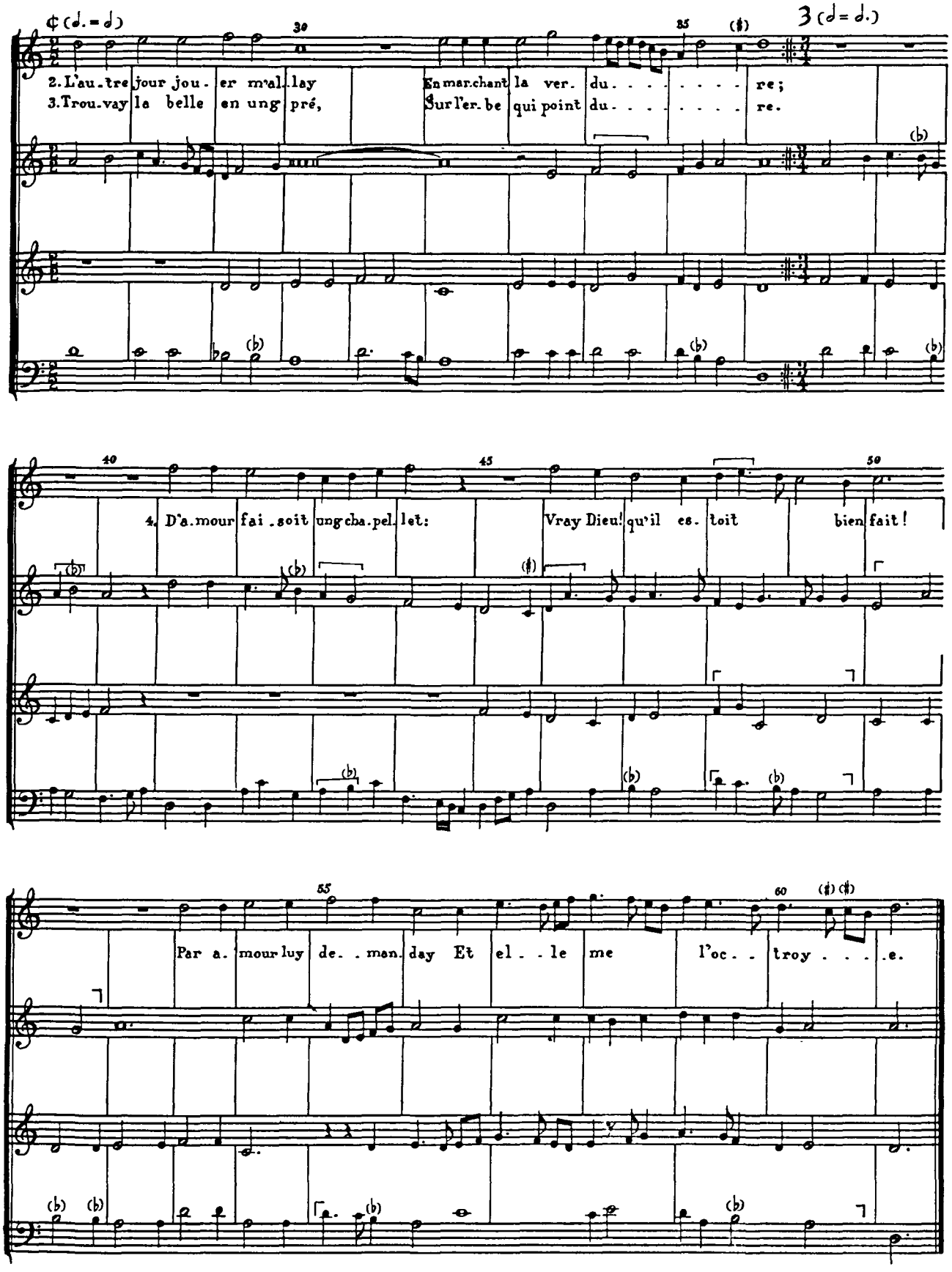
La première nuytée
Que fus couchée o luy
Guères ne m'a prisée
Au lict s'est endormy.
Ne l'oseray-je dire? etc.

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

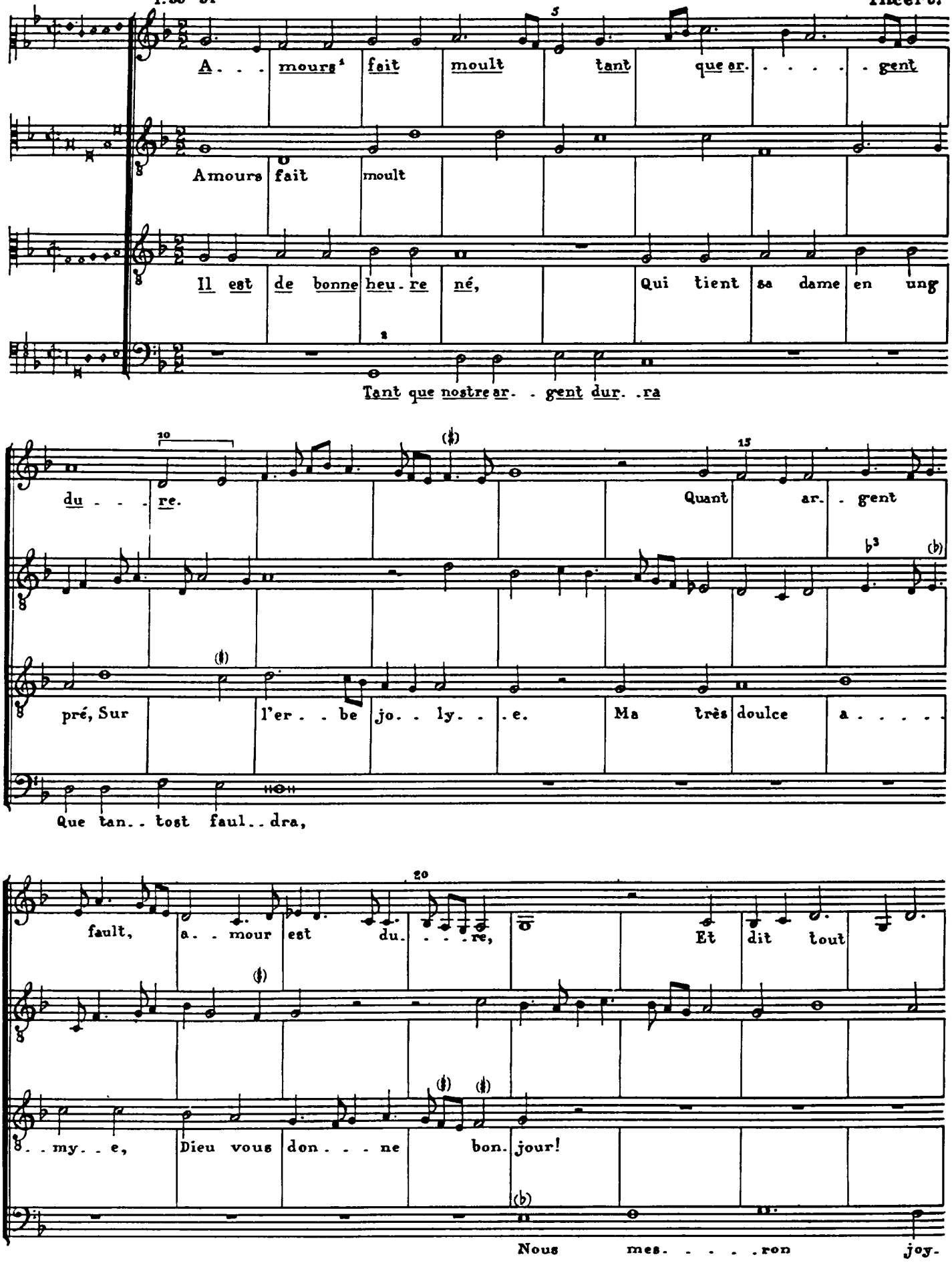


[1] Underlaying follows G Paris.
[2] F 59 (Odh has G).
[3] F 59.

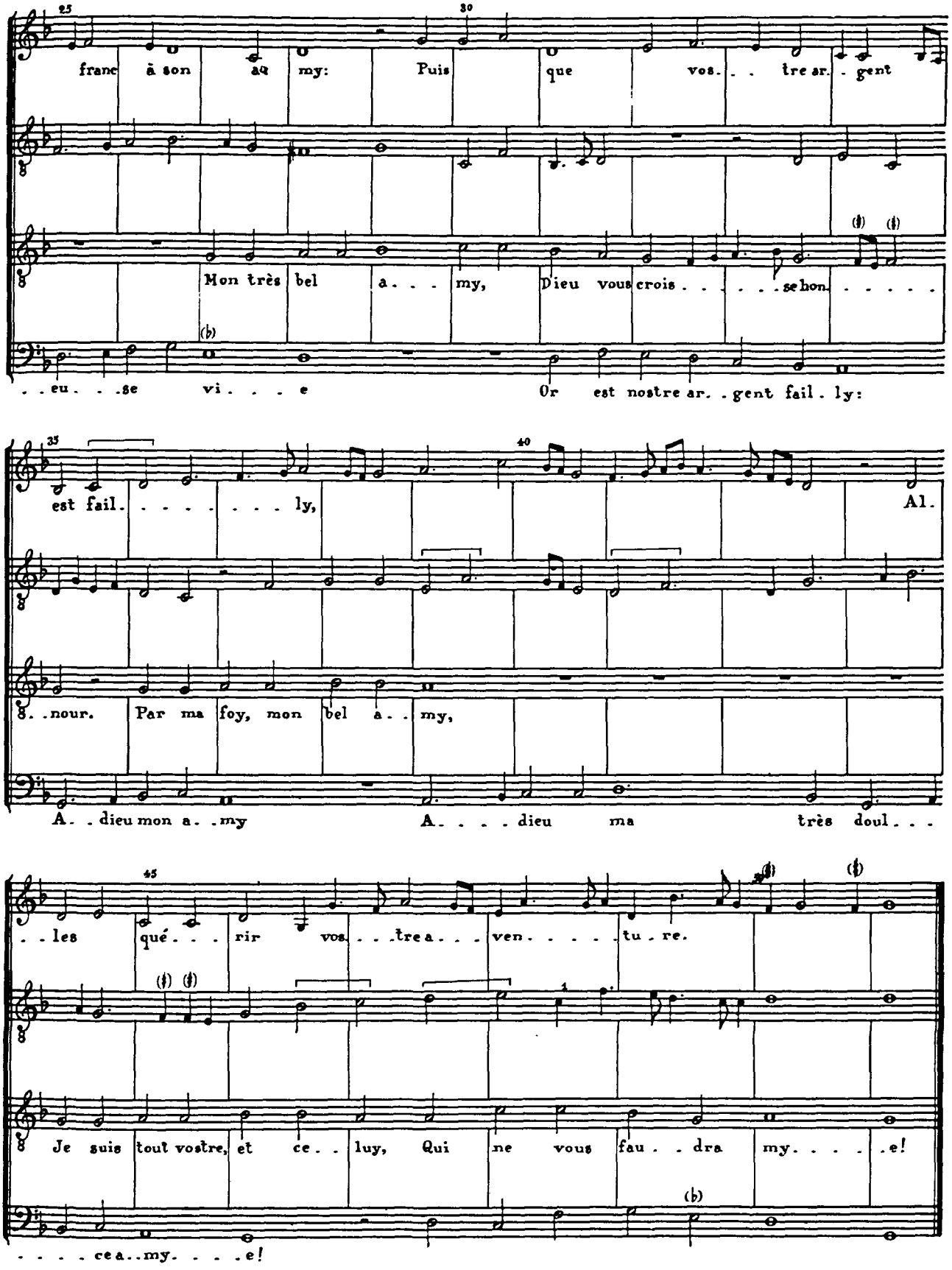

2. L'au.tre jour jou.er m'al.lay En mar.chant la ver. du. . . . . re;
3. Trou.vay la belle en ung pré, Sur l'er.be qui point du. . . . . re.
4. D'a.mour fai.soit ung cha.pel.let: Vray Dieu! qu'il es.toit bien fait!
Par a.mour luy de. .man.day Et el. .le me l'oc. .troy. . . .e.

31. Amor fait mult tant que nostre argent dure

f. 33[1]-34 — Incert.



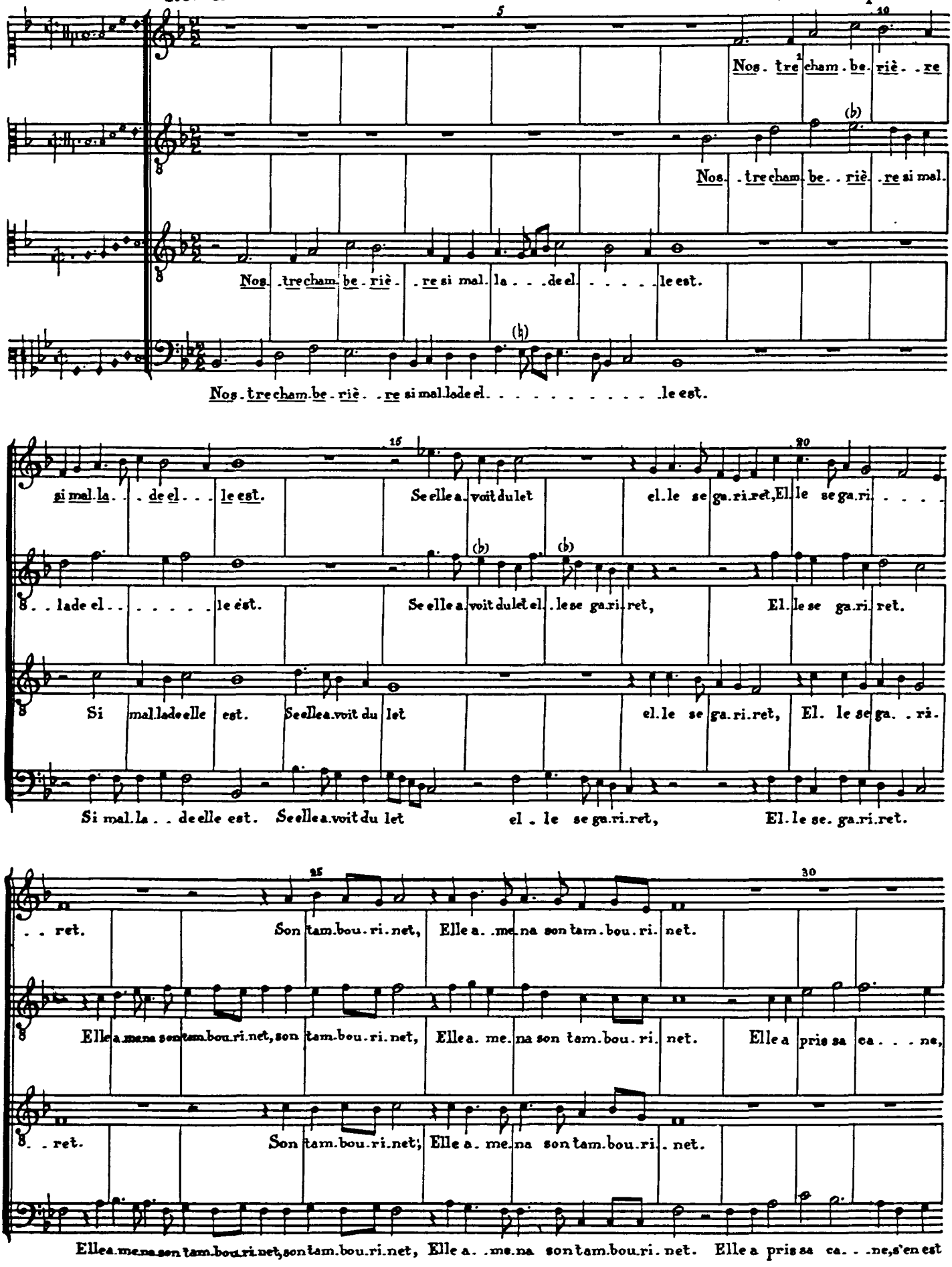
[1] Underlaying from FR (that of Tenor also from Dij and Tour).
[2] FR shows G 2 halves.
[3] F 59.


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:
est fail. . . . . ly, Al.
8. . nour. Par ma foy, mon bel a. . my,
A. . dieu mon a. . my A. . . . dieu ma très doul. . .
. . 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!

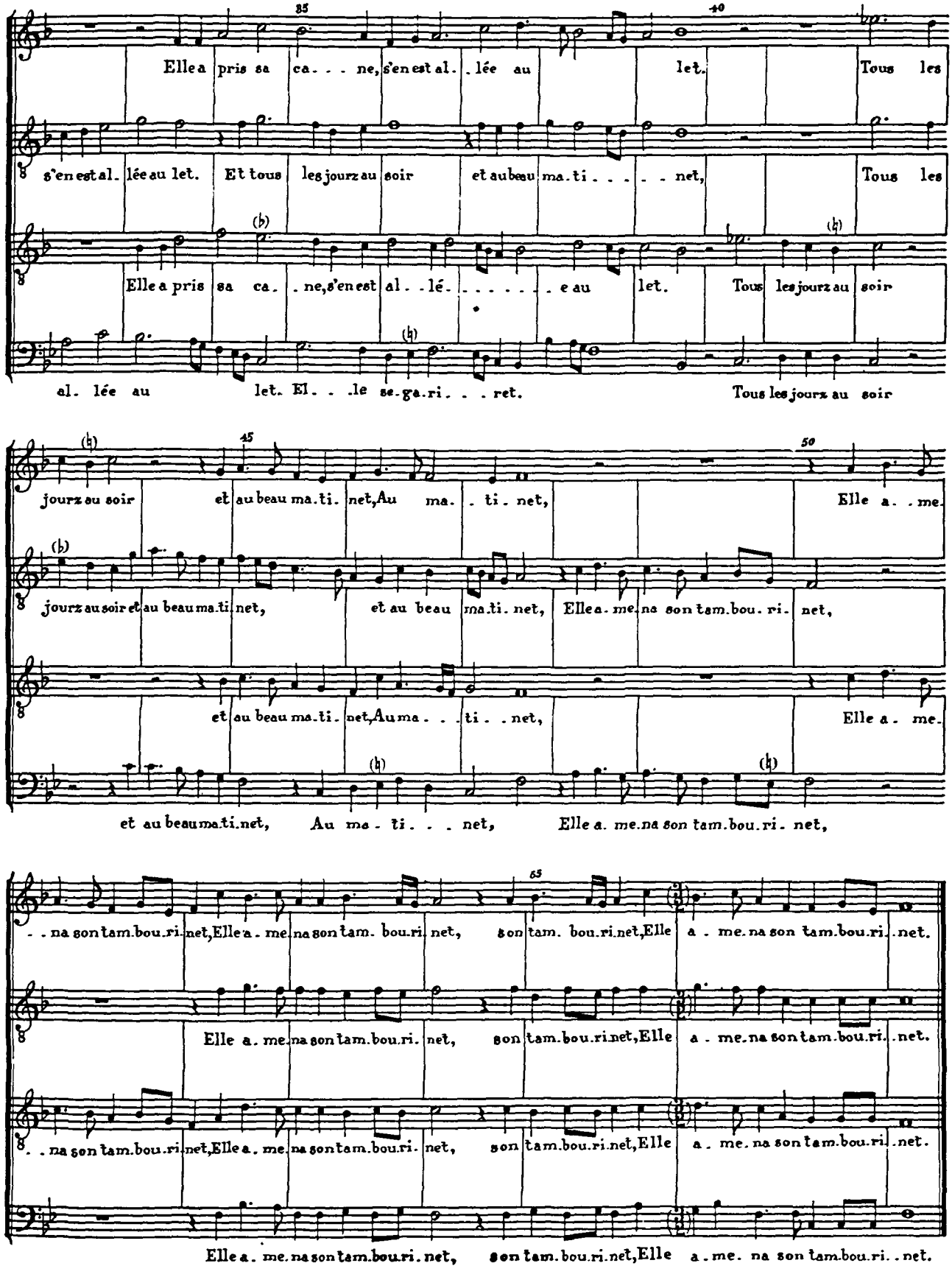
[1] FR (Odh has D).

32. Nostre cambriere si malade estois

f. 34'-35 [Ninot le petit]



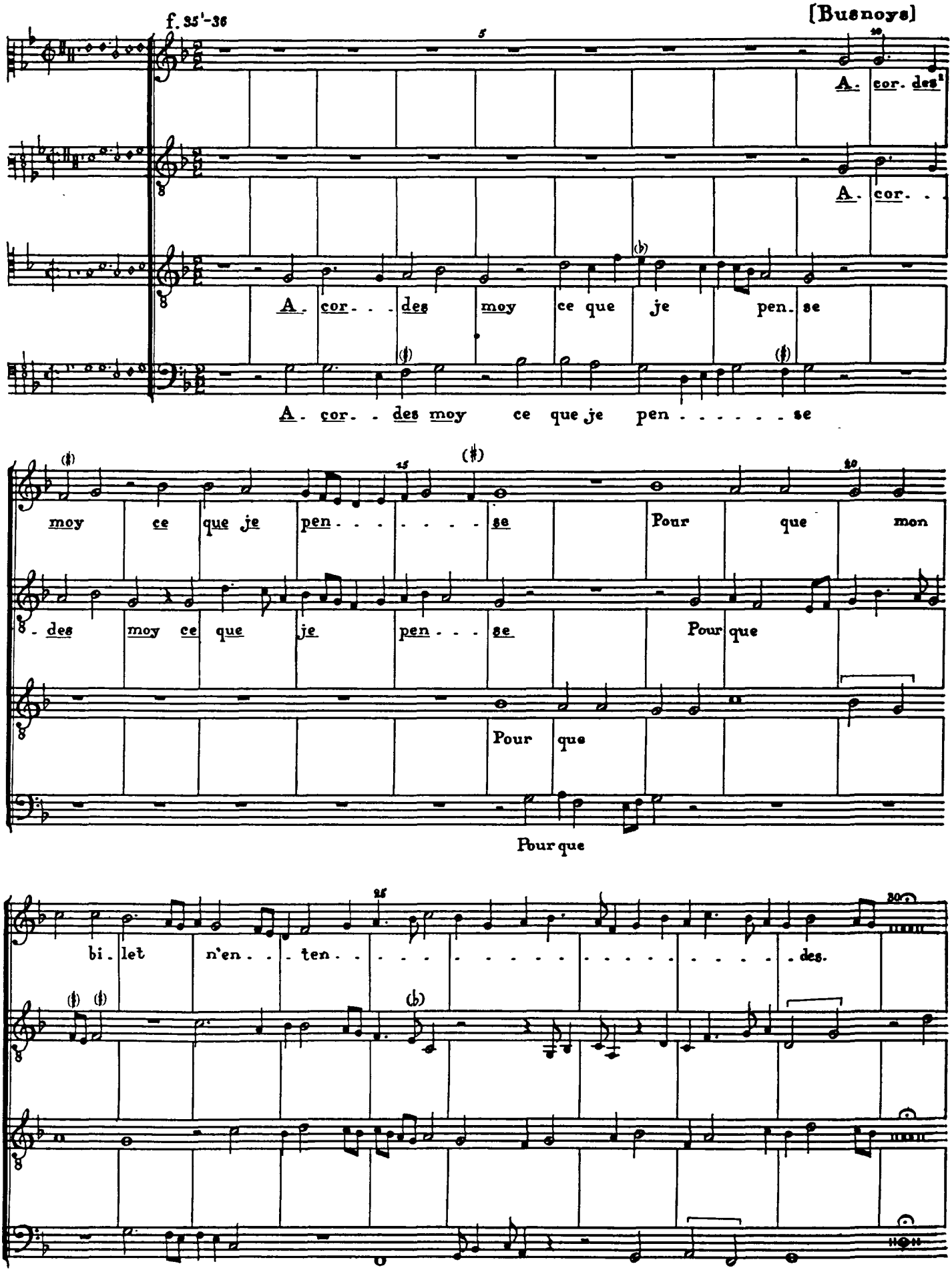
[1] Underlaying follows FIM and F 164-7.


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 jourz 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 jourz au soir
al. lée au let. El. . . le se. ga. ri. . . ret. Tous les jourz au soir
45
50
jourz au soir et au beau ma. ti. net, Au ma. . ti. net, Elle a. . me.
jourz 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,
65
. . 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.

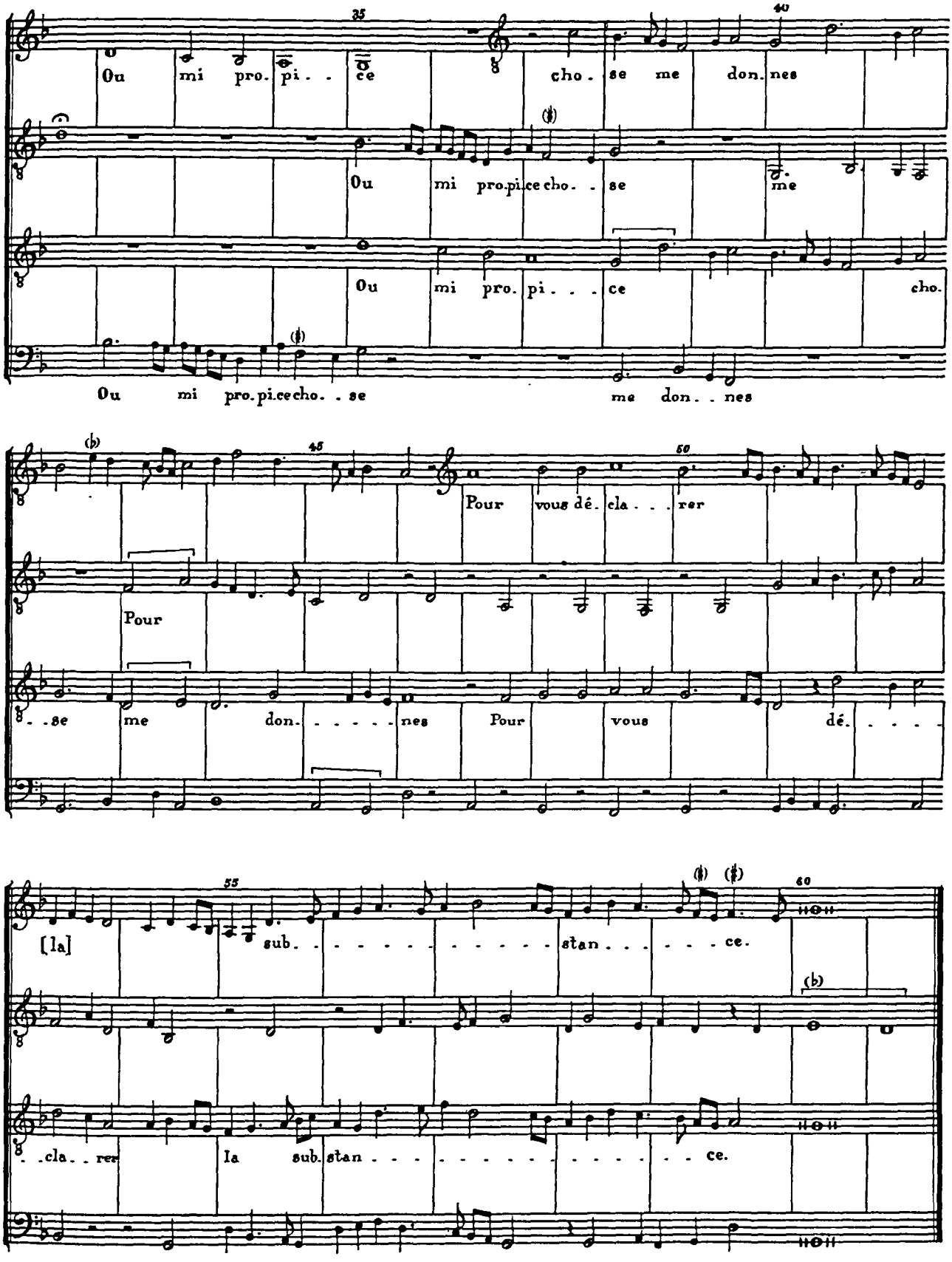
33. Acordes moy ce que ye pensse

f. 35'-36

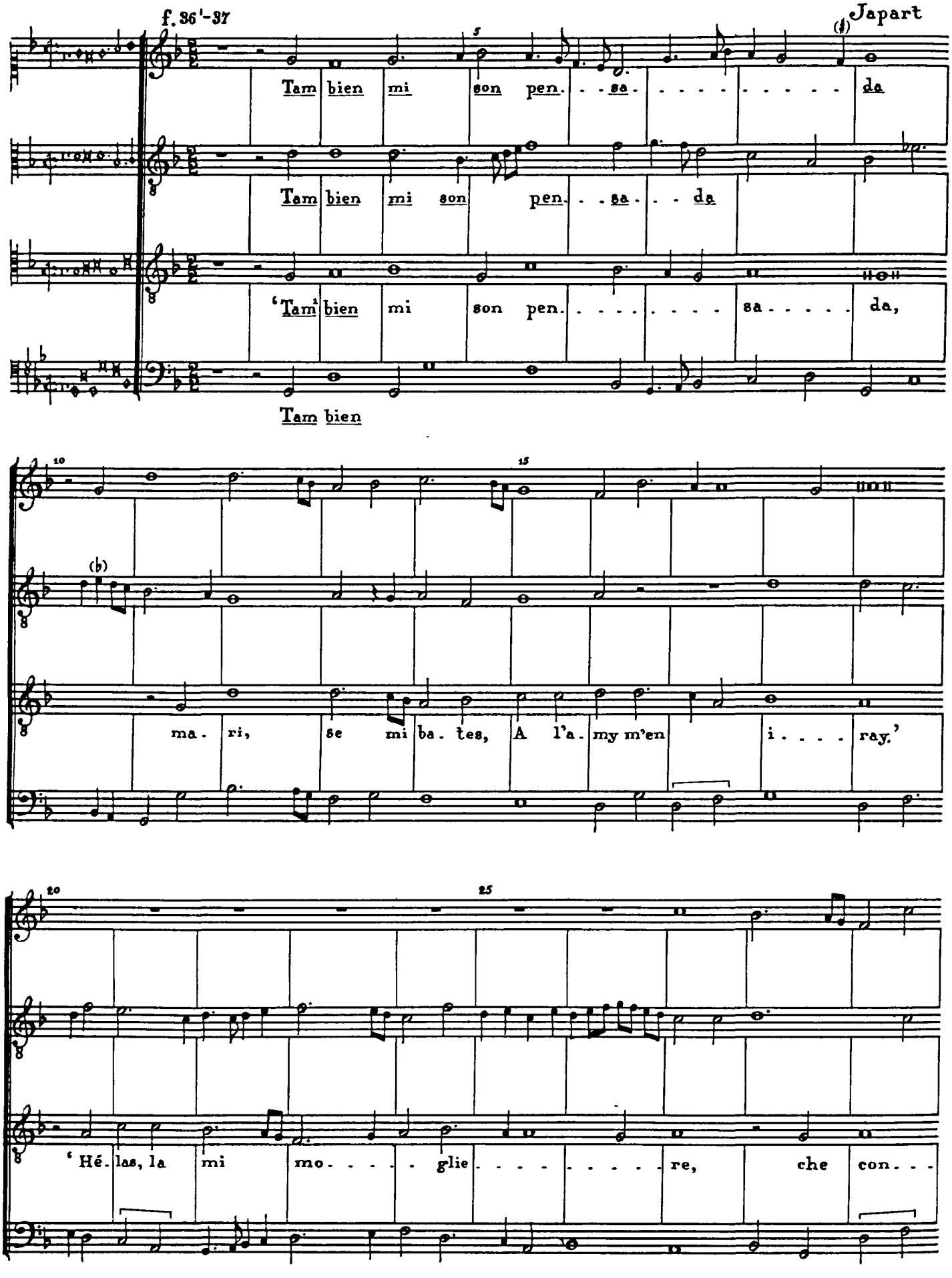
[Busnoys]



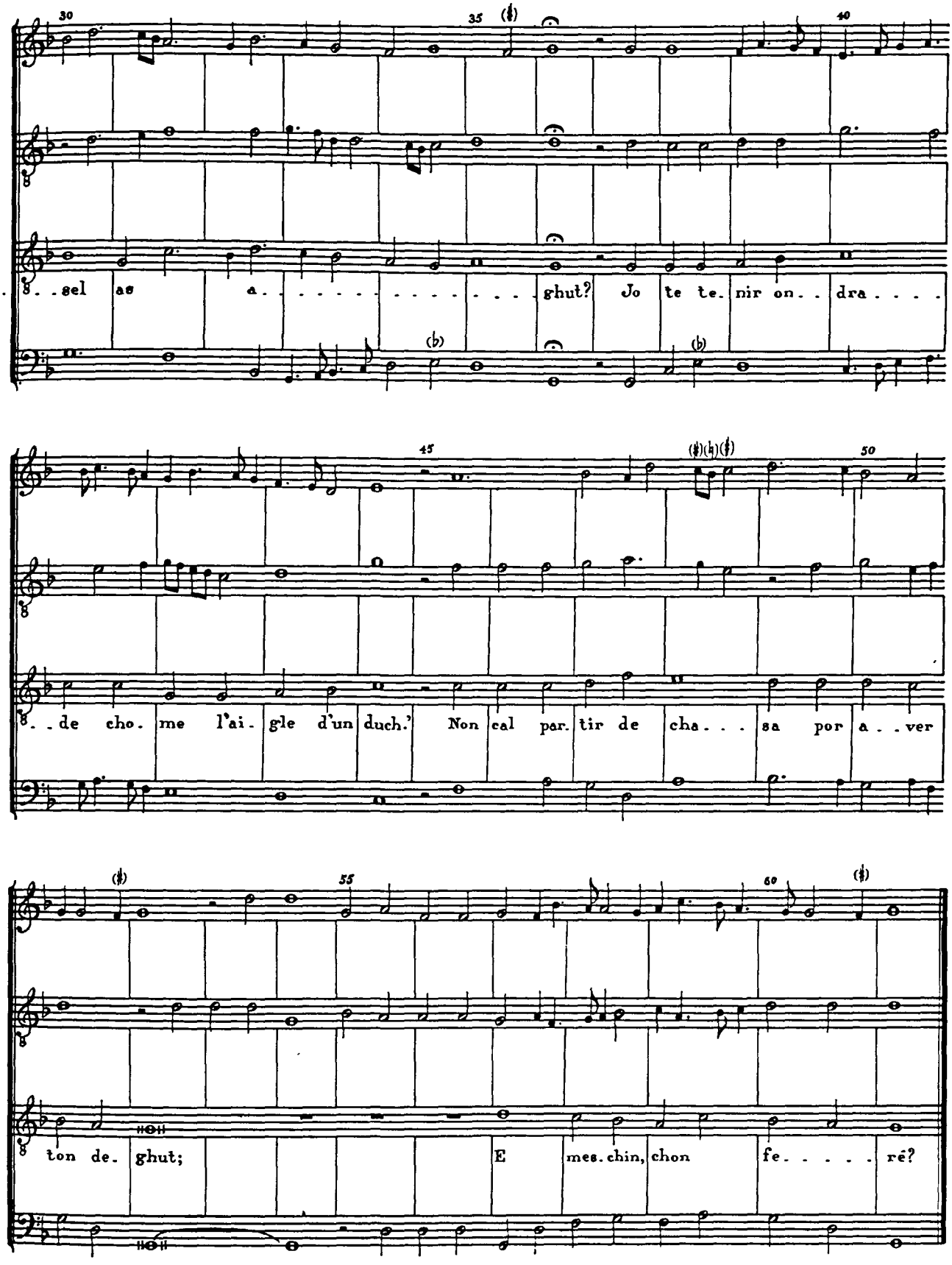
[1] Underlaying follows P 1.


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
45
50
Pour vous dé. cla. . . rer
Pour
. . se me don. . . . . nes Pour vous dé. . . . .
55
60
[la] sub. . . . . stan. . . . ce.
. . cla. . rer la sub. stan. . . . . ce.

34. Tan bien mi son pensa



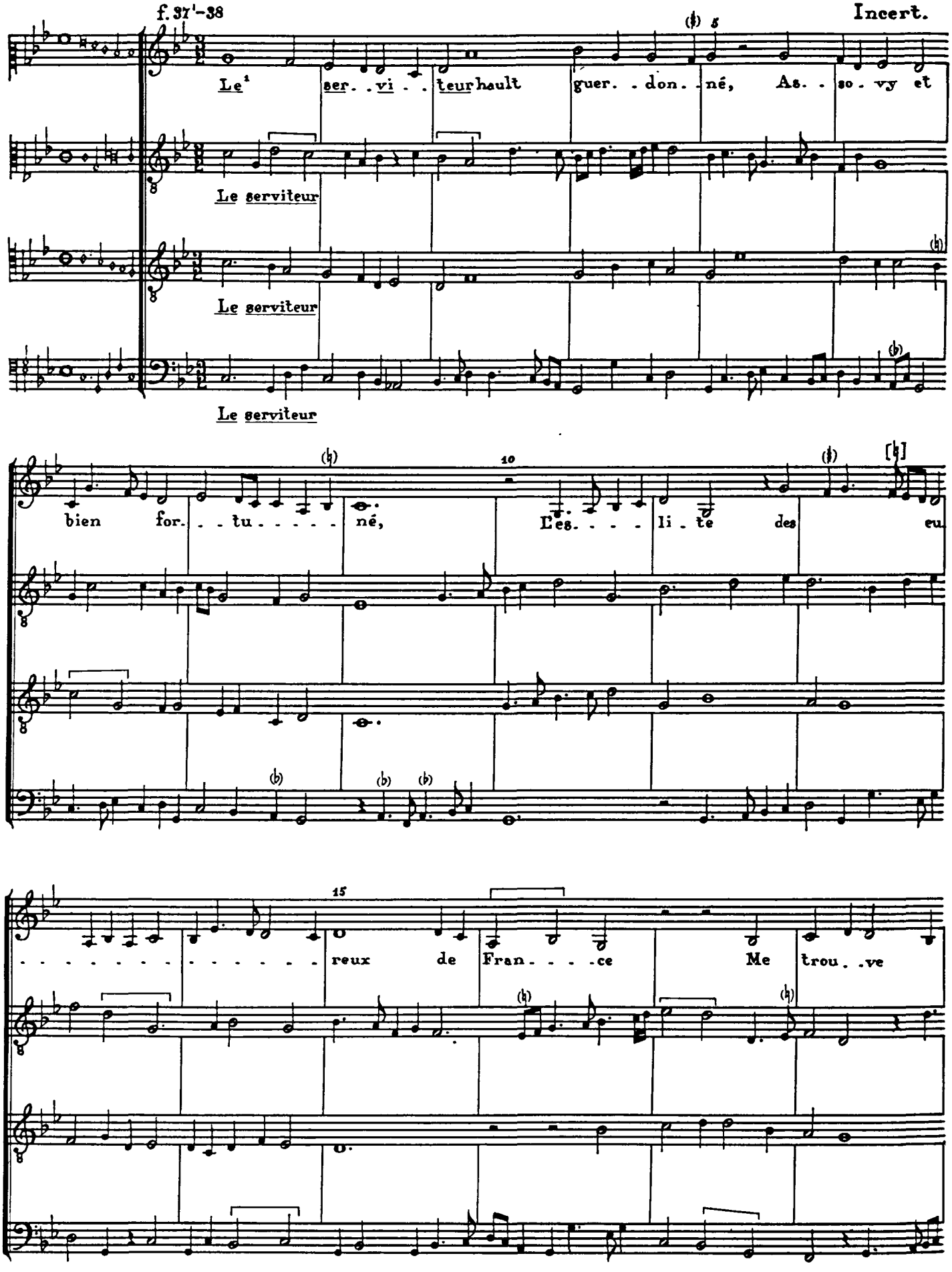
[1] The text derives from Cort where music is not like that of Odh.


30
35
40
8. . sel as a . . . . . ghut? Jo te te. nir on. . dra . . . .
45
50
8. . de cho. me l'ai. gle d'un duch.' Non cal par. tir de cha. . . sa por a . . ver
55
60
ton de. ghut; E mes. chin, chon fe. . . . . rē?

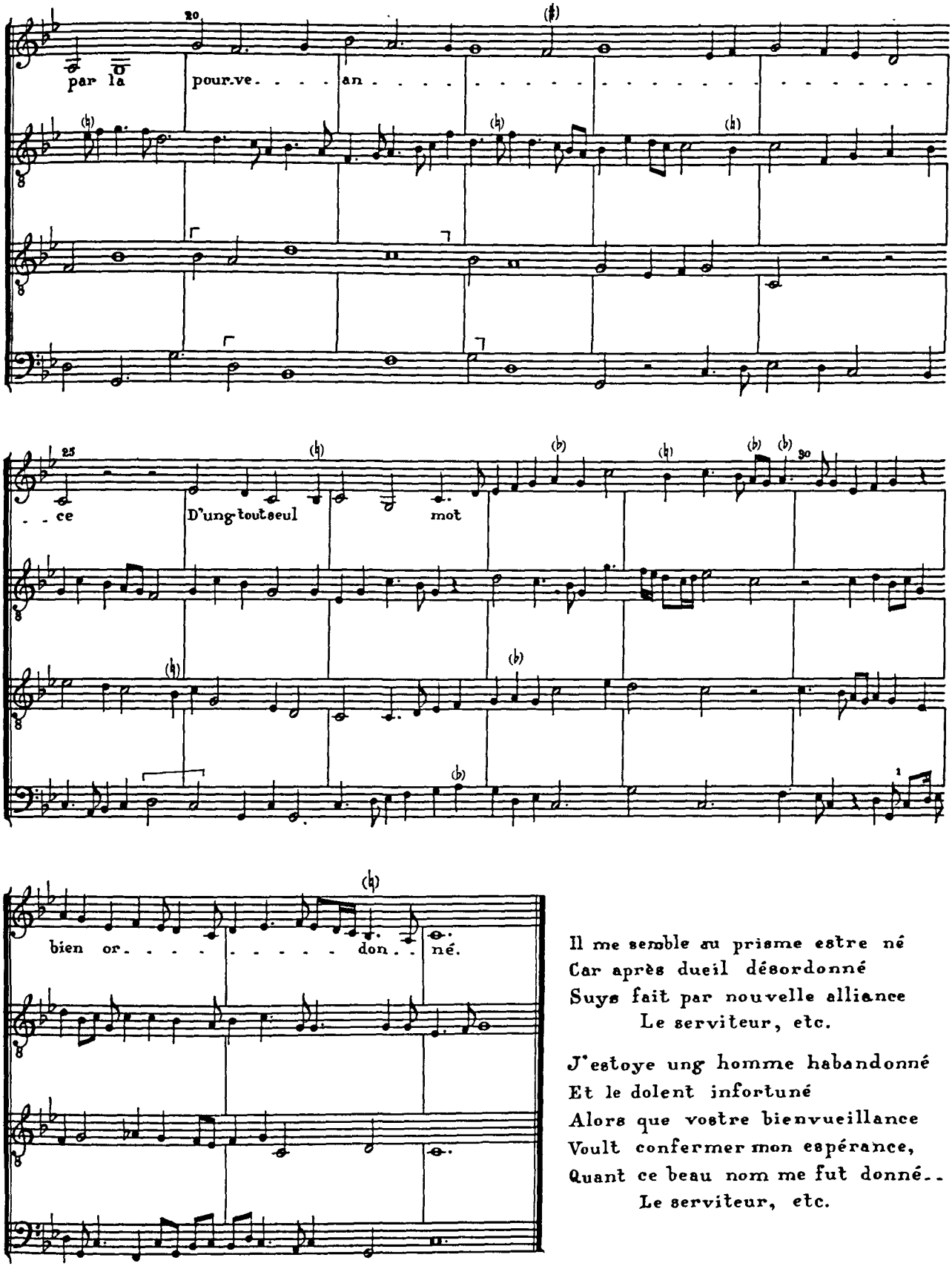
35. Le serviteur

f. 37'-38

Incert.



[1]Underlaying follows DT07.



Il me semble au prisme estre né
Car après dueil désordonné
Suys fait par nouvelle alliance
Le serviteur, etc.

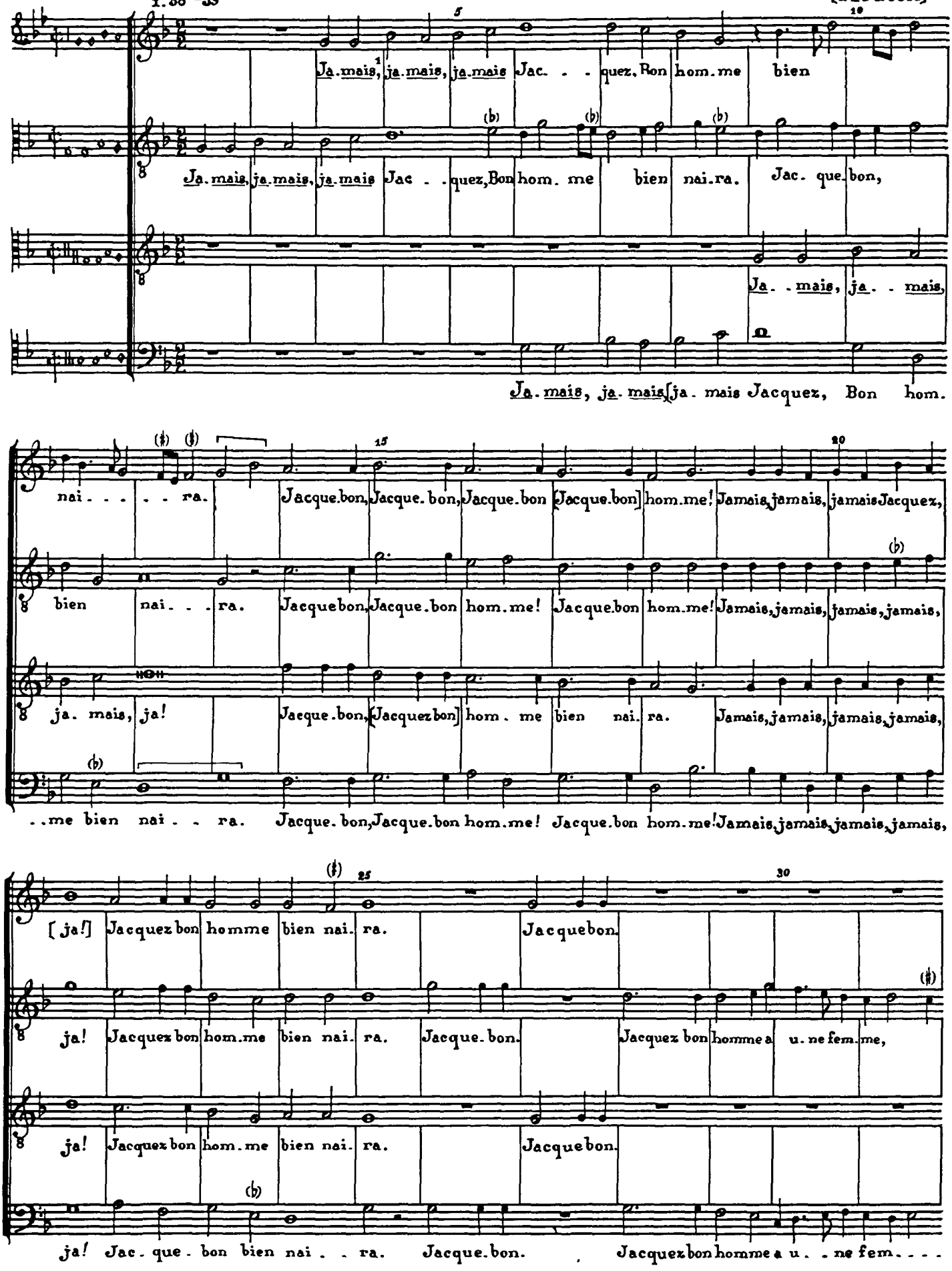
J'estoye ung homme habandonné
Et le dolent infortuné
Alors que vostre bienvueillance
Voult confermer mon espérance,
Quant ce beau nom me fut donné..
Le serviteur, etc.

[1]The Petrucci print has A.

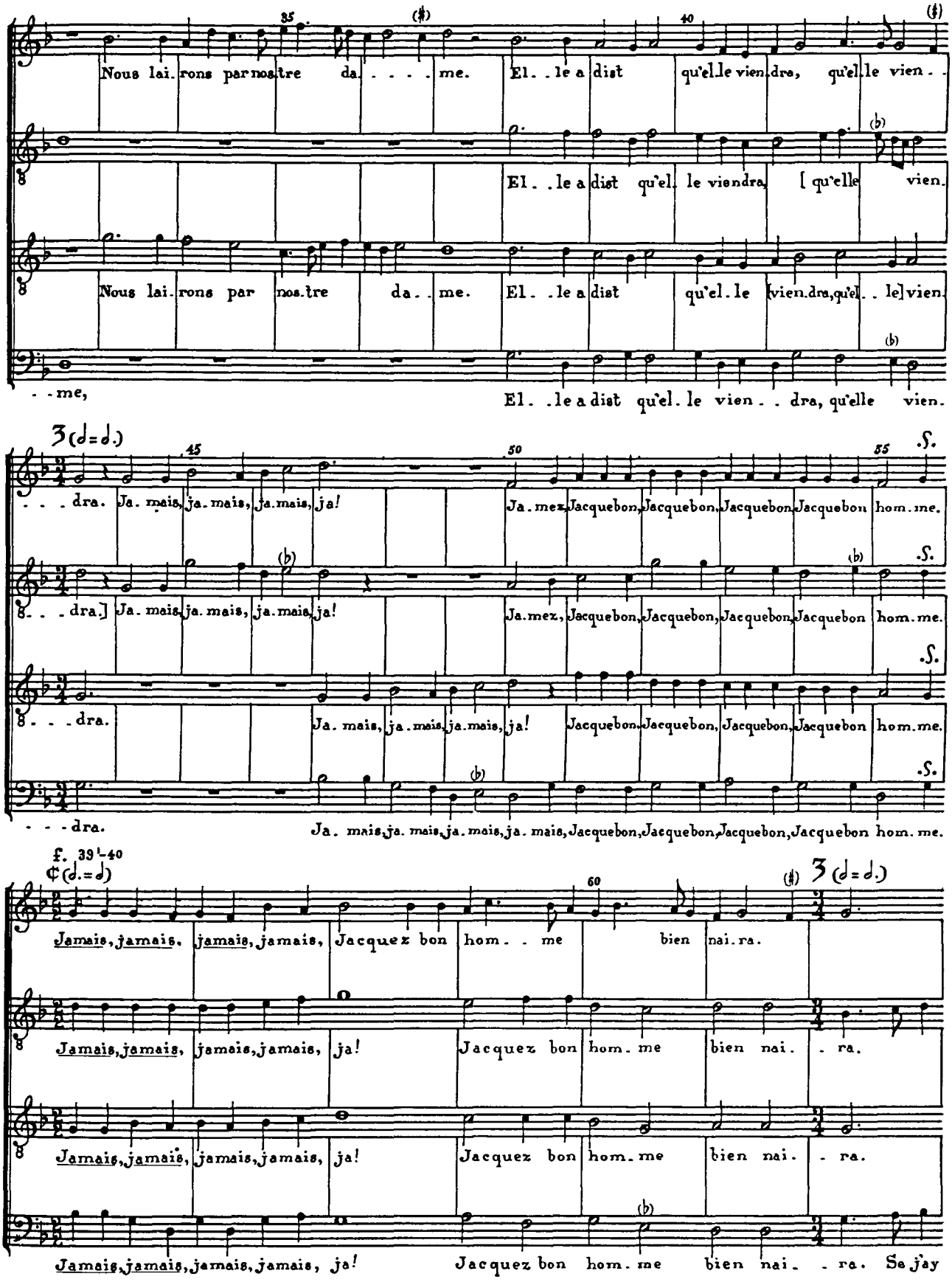
36. James james james

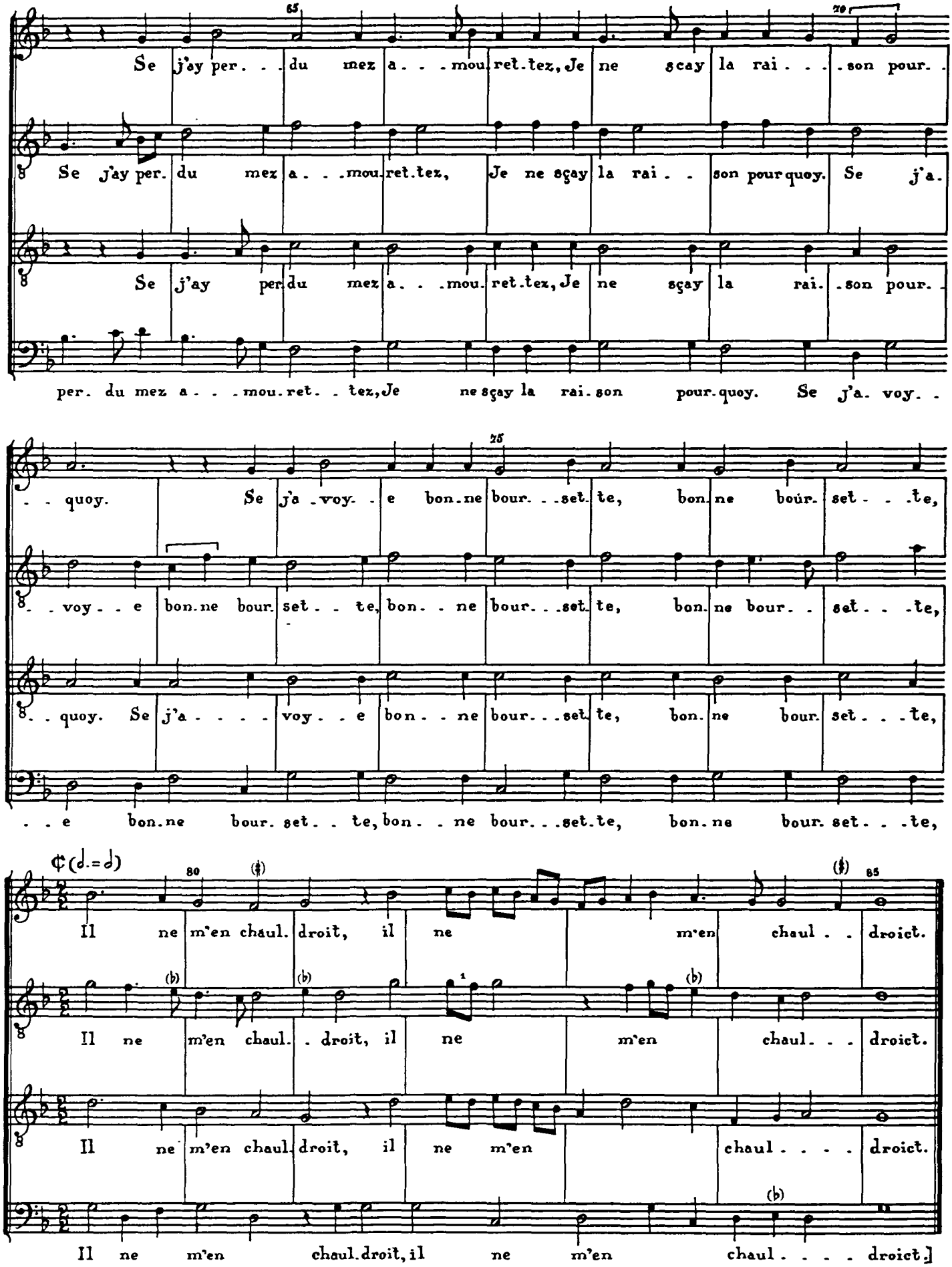
f. 38'-39

[Mouton]



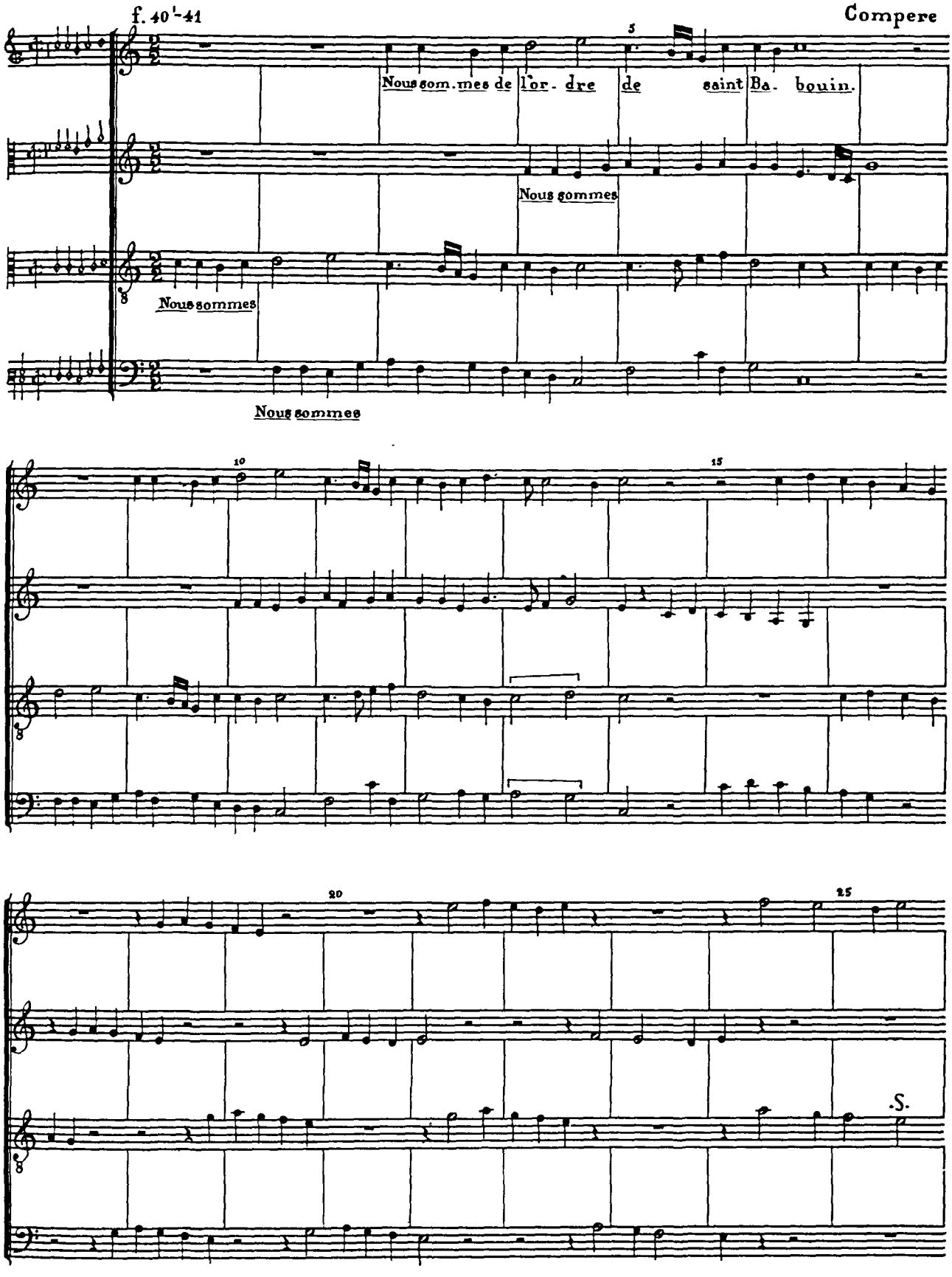
[1] Underlaying of Bassus follows that of the upper voices which is after FIM.

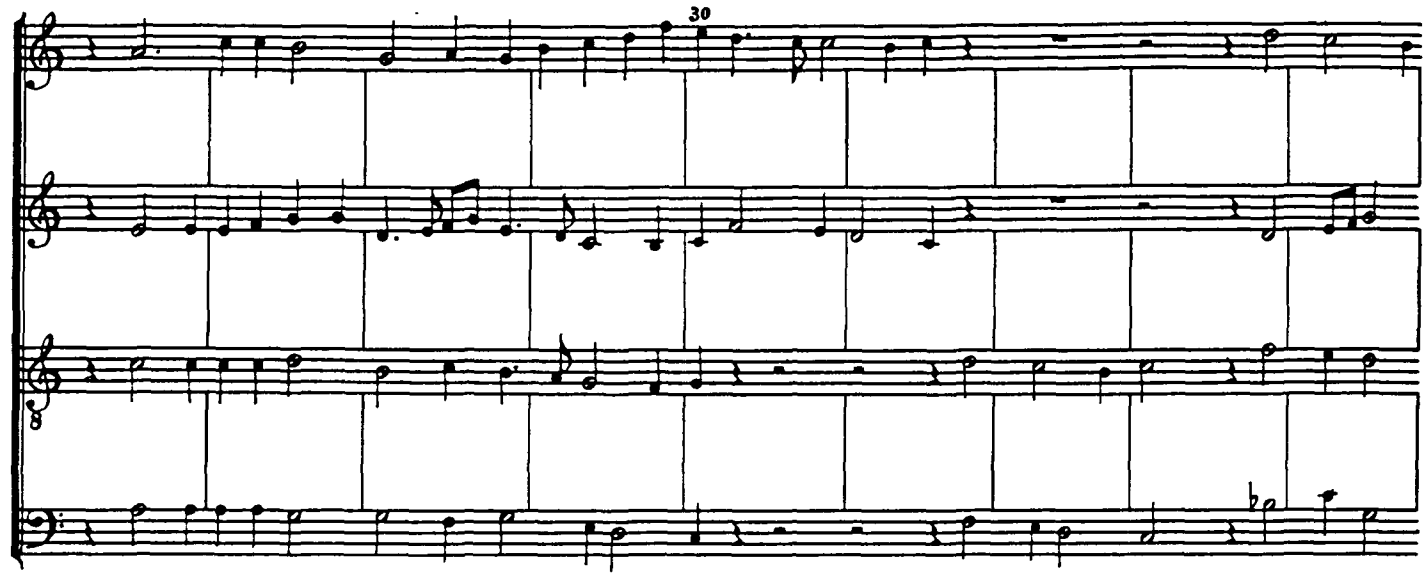

Nous lai. rons par nos. tre da. . . . . me. El. . le a dist qu'el. le vien. dra, qu'el. le vien. .
El. . le a dist qu'el. le viendra, [qu'elle vien.
Nous lai. rons par nos. tre da. . me. El. . le a dist qu'el. le [vien. dra, qu'el. . le] vien.
. . me, El. . le a dist qu'el. le vien. . dra, qu'elle vien.
. . . dra. Ja. mais, ja. mais, ja. mais, ja! Ja. mez, Jacquebon, Jacquebon, Jacquebon, Jacquebon hom. me.
. . . dra.] Ja. mais, ja. mais, ja. mais, ja! Ja. mez, Jacquebon, Jacquebon, Jacquebon, Jacquebon hom. me.
. . . dra. Ja. mais, ja. mais, ja. mais, ja! Jacquebon, Jacquebon, Jacquebon, Jacquebon hom. me.
. . . dra. Ja. mais, ja. mais, ja. mais, ja. mais, Jacquebon, Jacquebon, Jacquebon, Jacquebon hom. me.
Jamais, jamais, jamais, jamais, Jacquez bon hom. . me bien nai. ra.
Jamais, jamais, jamais, jamais, ja! Jacquez bon hom. me bien nai. . ra.
Jamais, jamais, jamais, jamais, ja! Jacquez bon hom. me bien nai. . ra.
Jamais, jamais, jamais, jamais, ja! Jacquez bon hom. me bien nai. . ra. Se j'ay



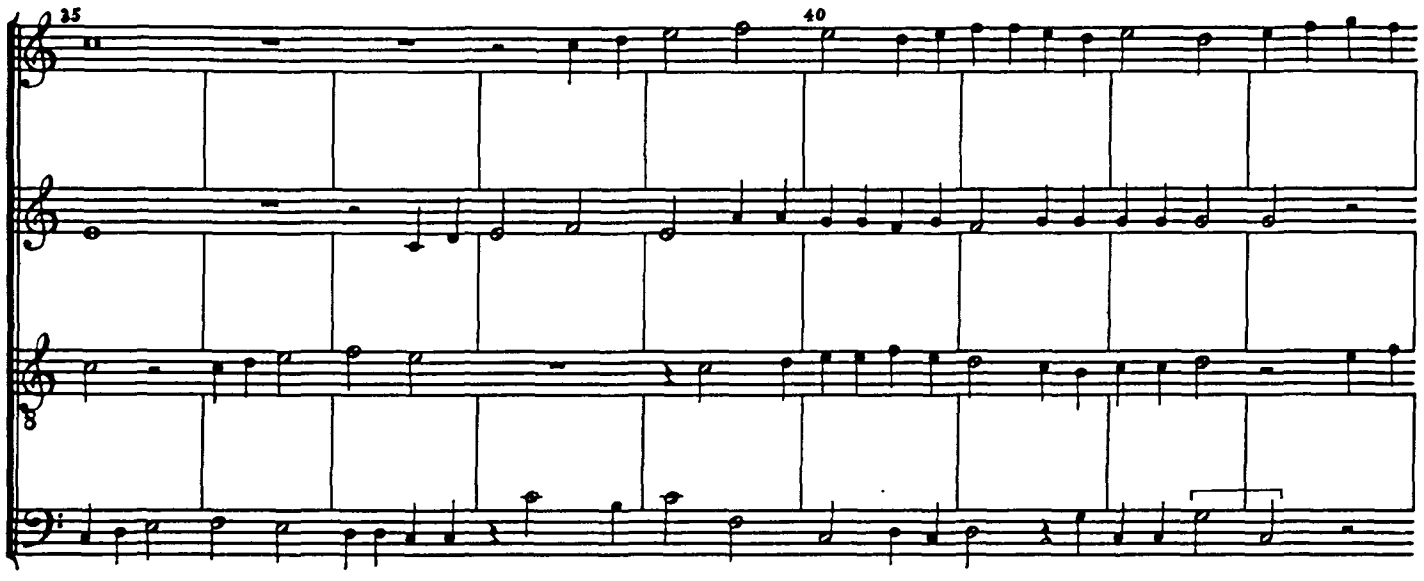
[1] The Petrucci print has F, E.

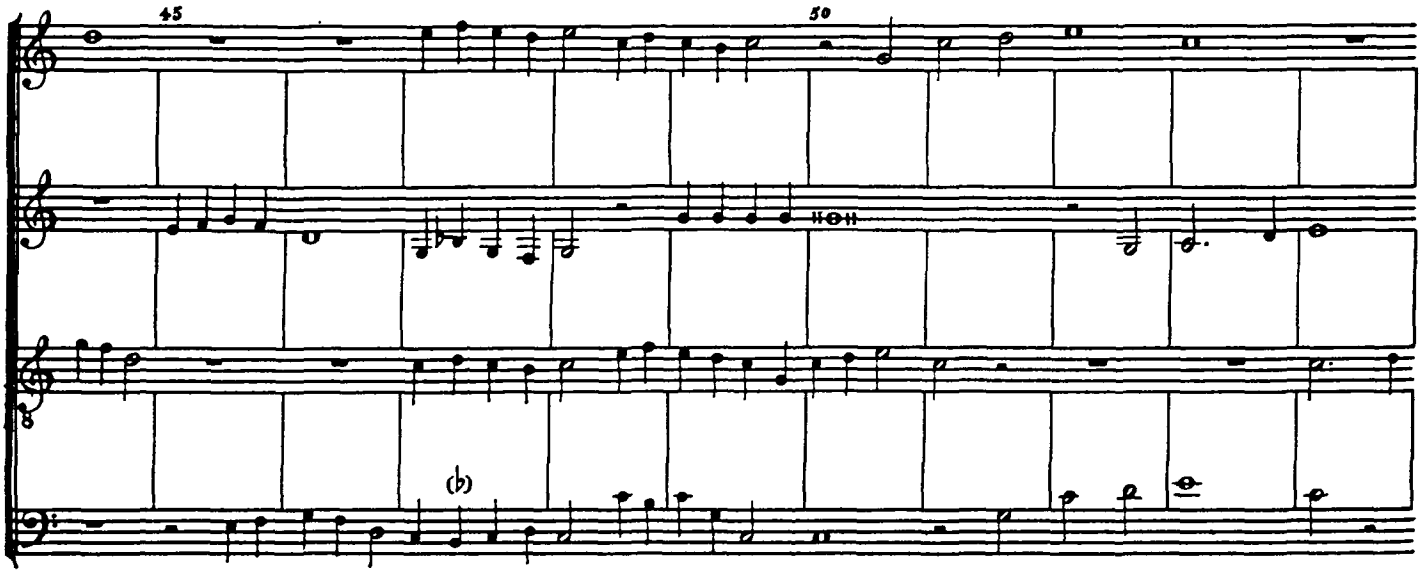
37. Nous sommes de lordre dsaynt babuyn

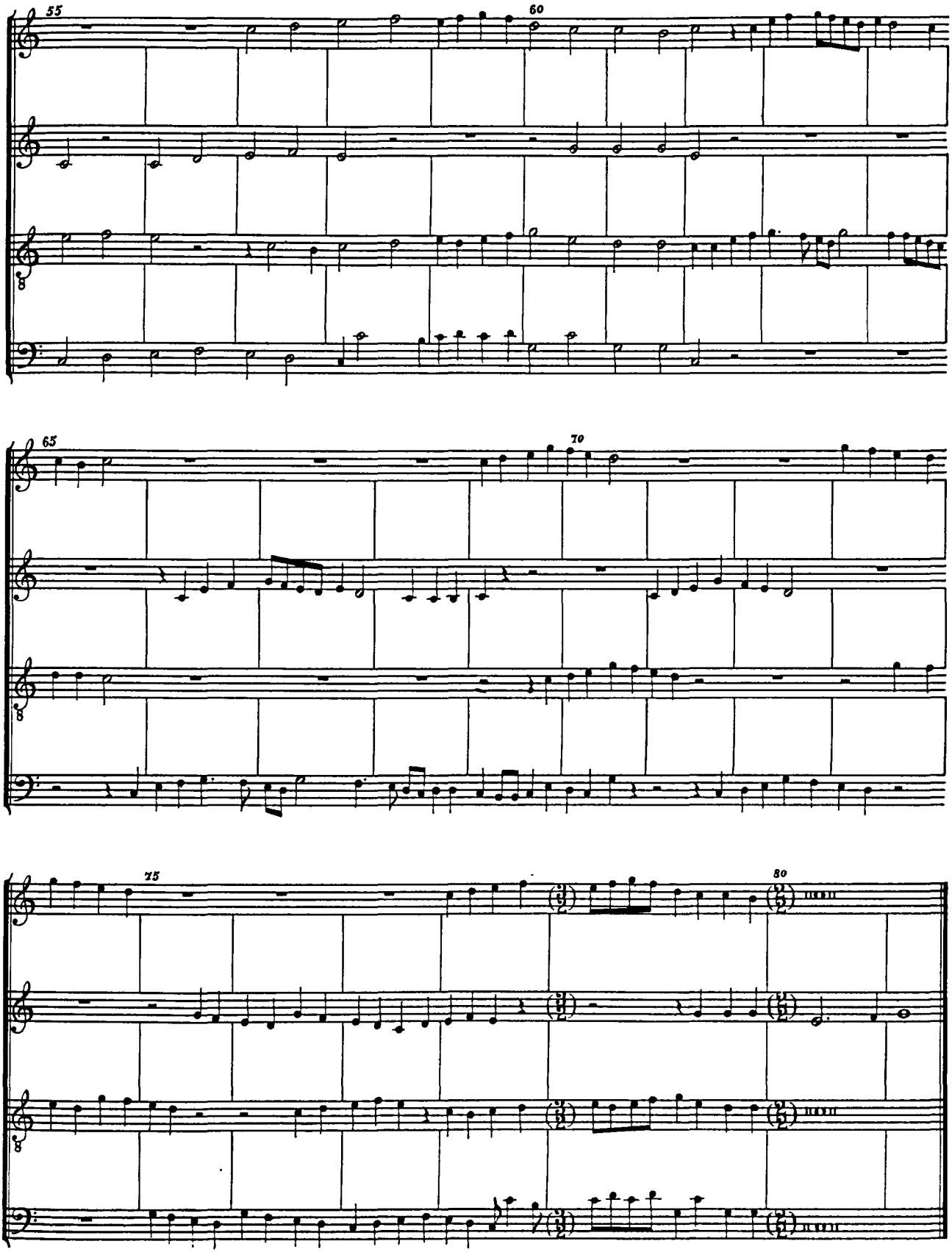




f. 41[1]-42



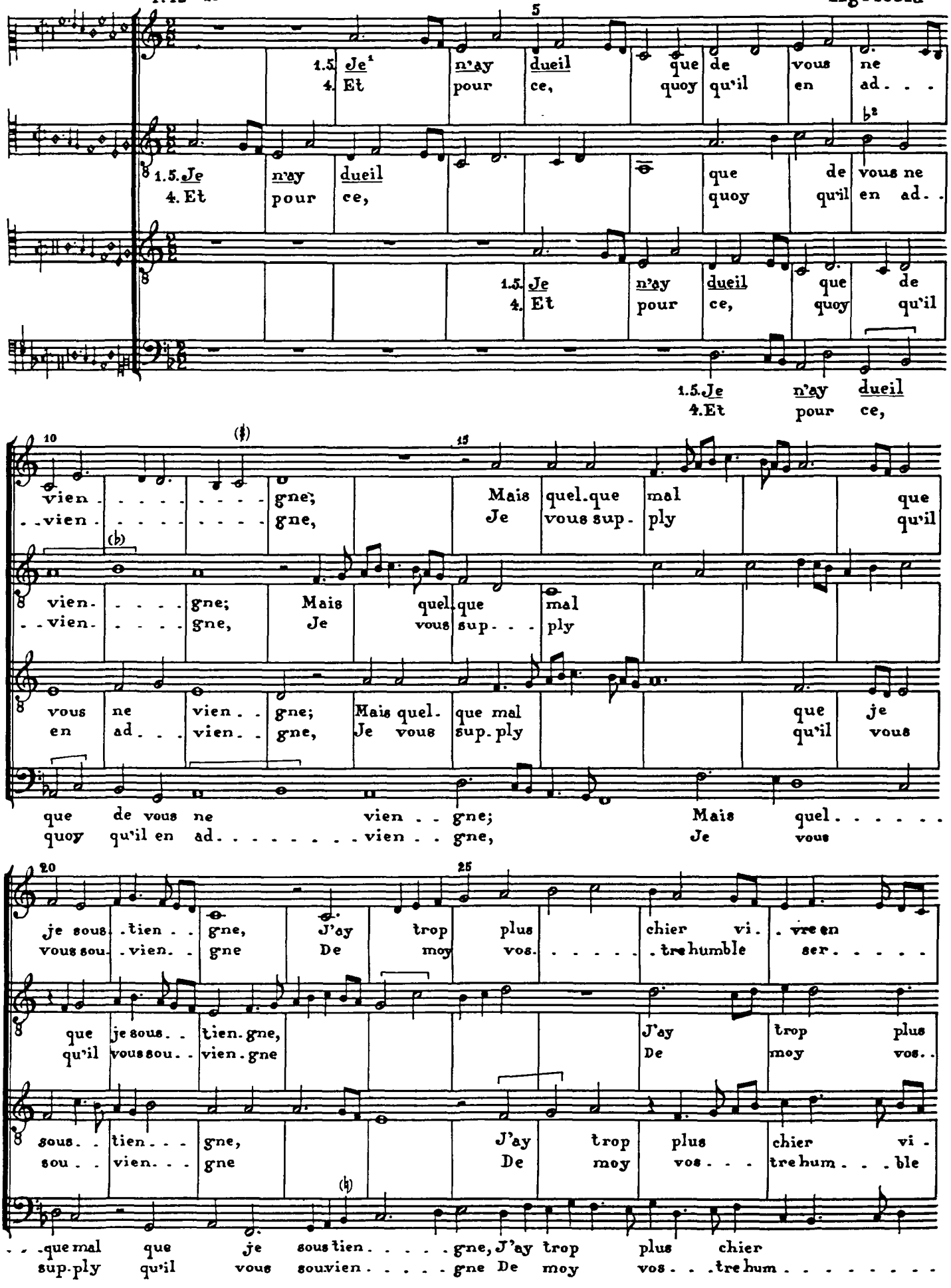



55
60
65
70
75
80

38. Je nay dueul

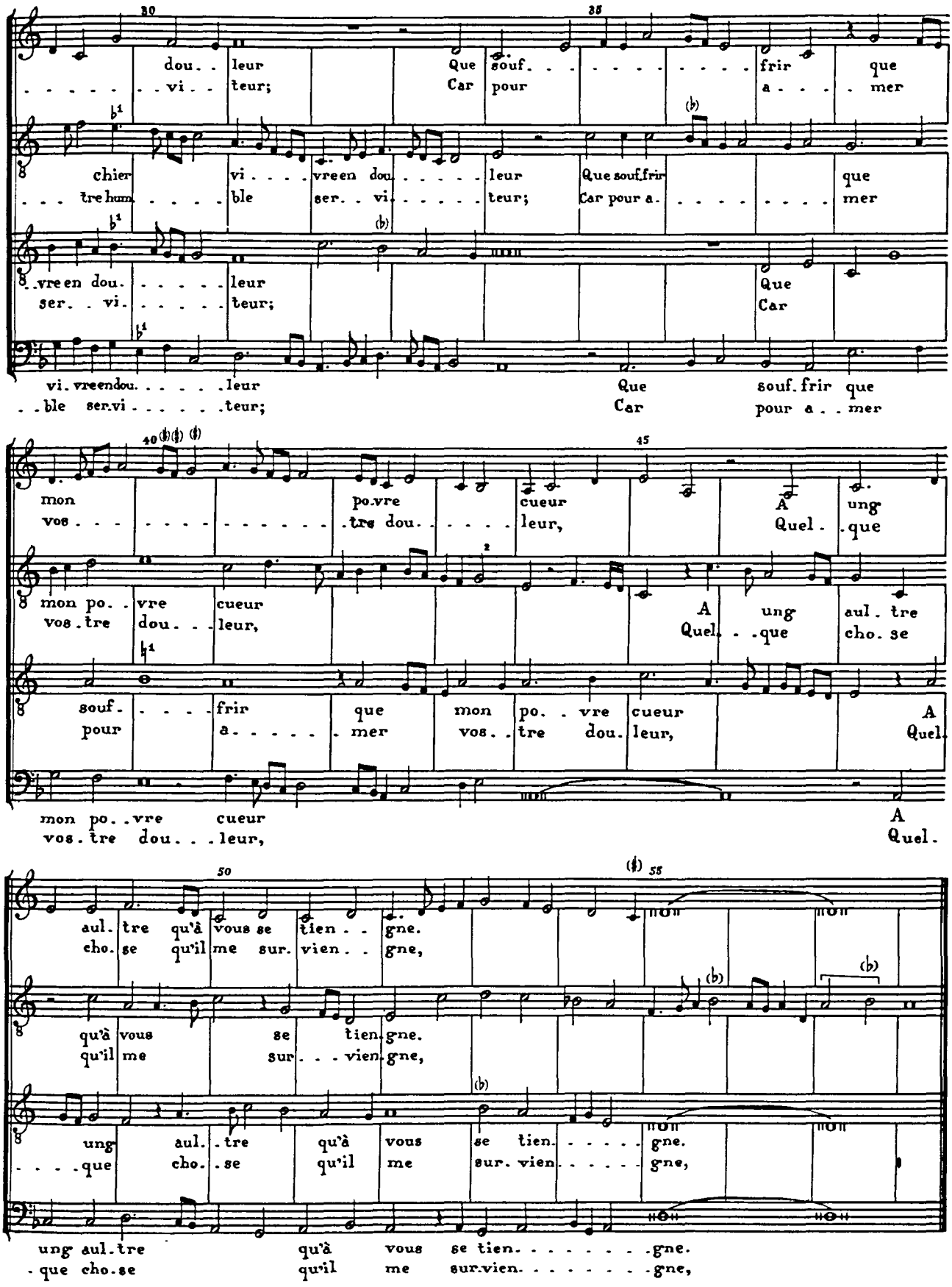
f. 42[1]-43

Agricola



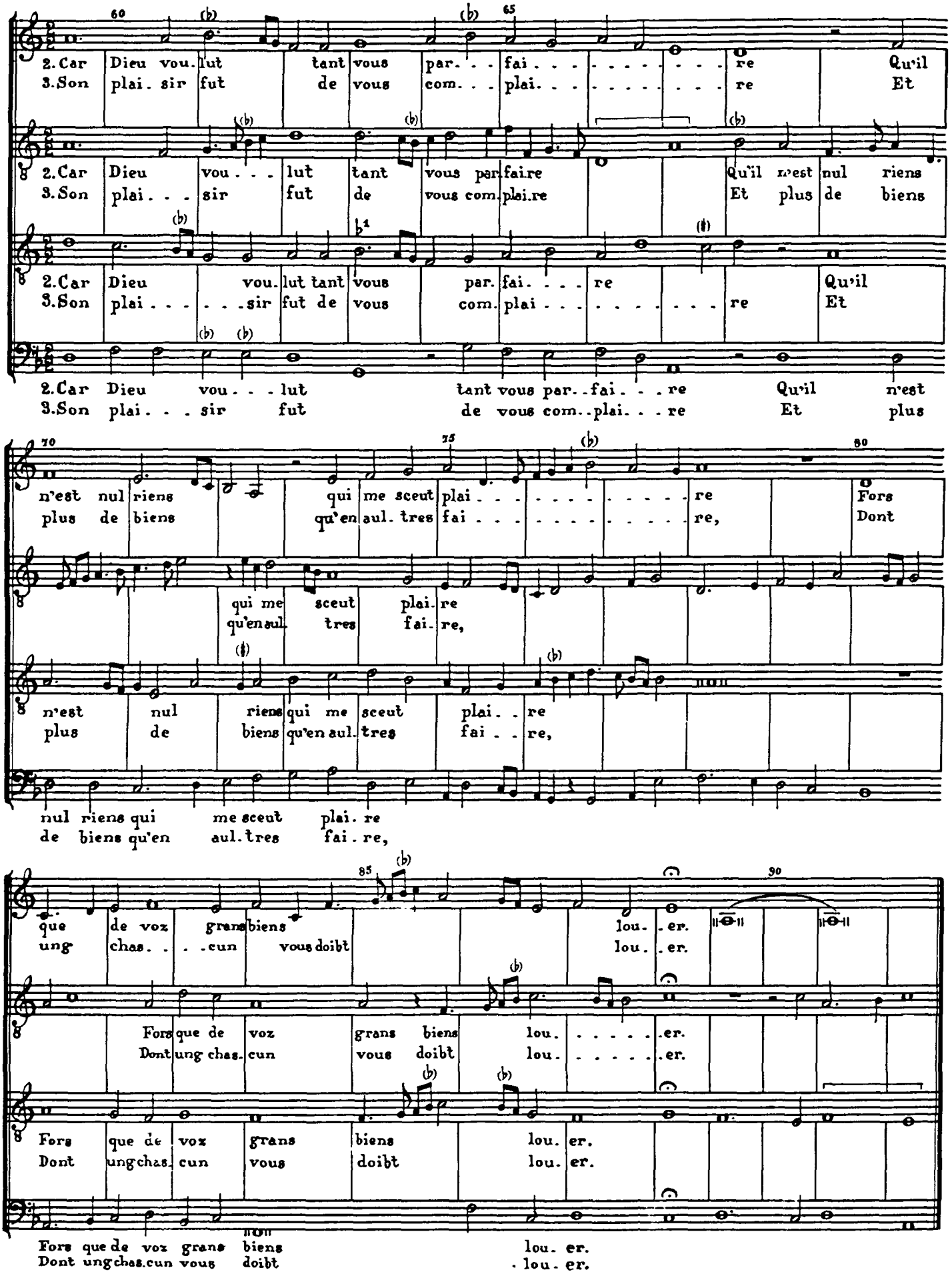
[1] Underlaying follows Brux 1.

[2] Brux 1.



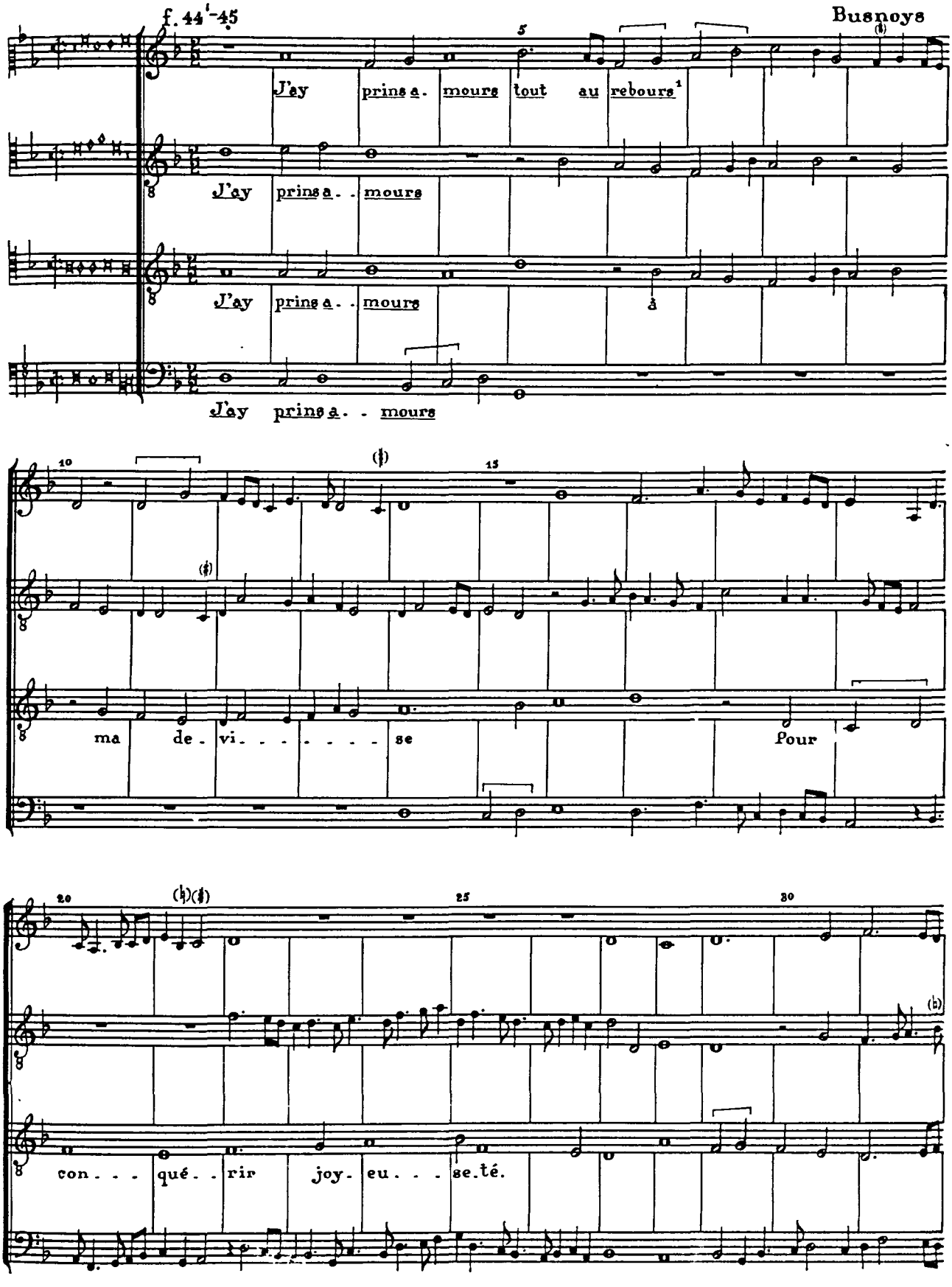
[1] Brux 1.
[2] Brux 1 and L 1 also have G.

f. 43[1]-44



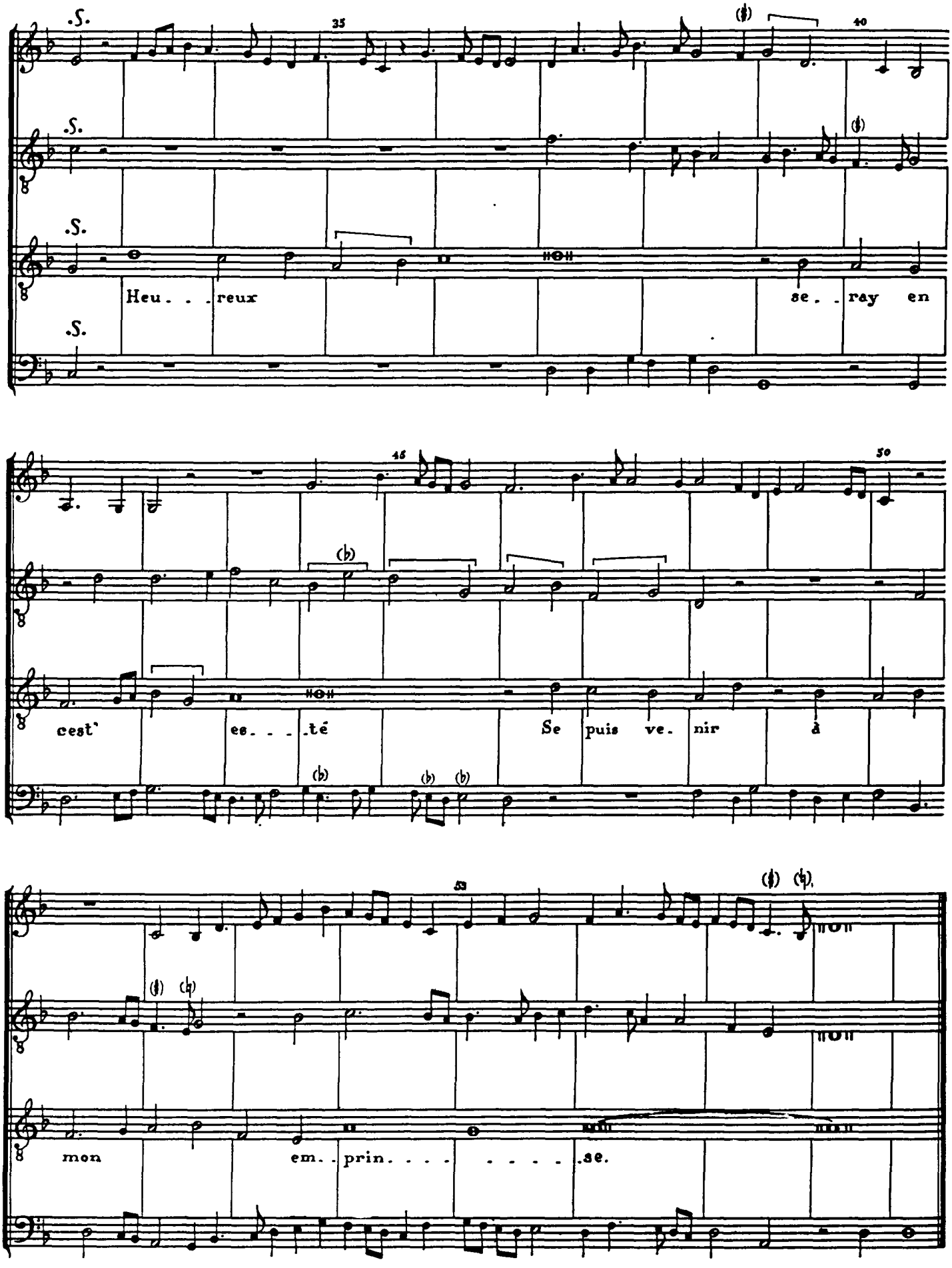
[1] Cort and Brux 1.

39. Jay pris amours tout au rebours



[1] Underlaying adapted from DTO 11.

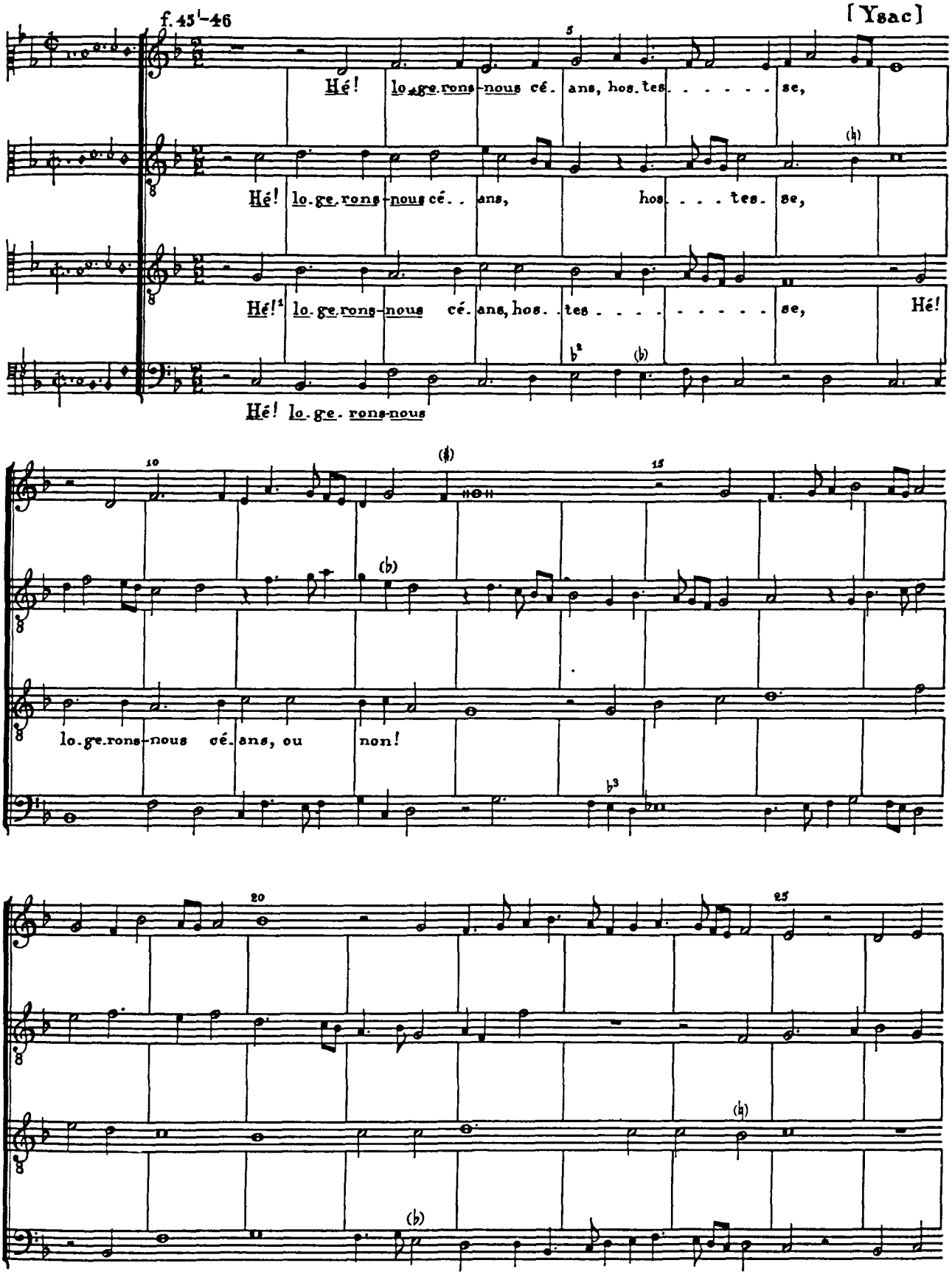
[2] 'Au rebours' here signifies inversion. See Introduction for discussion.


.S.
35
40
.S.
.S.
Heu. . . .reux
se. . ray en
.S.
45
50
cest' es. . . .té
Se puis ve. nir à
55
mon em. . prin. . . . . .se.

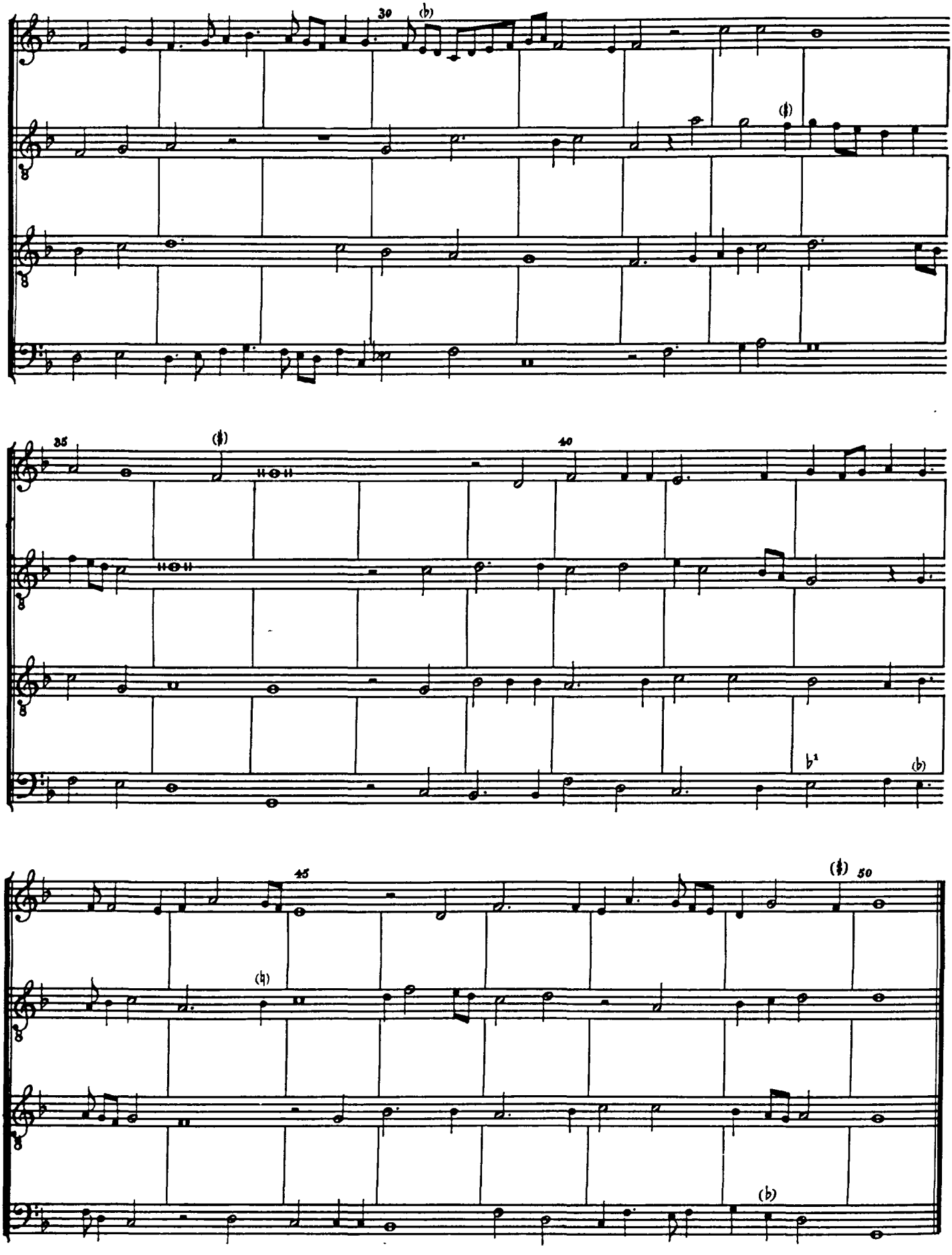
40. He logerons nous

[Ysac]

f. 45[1]-46

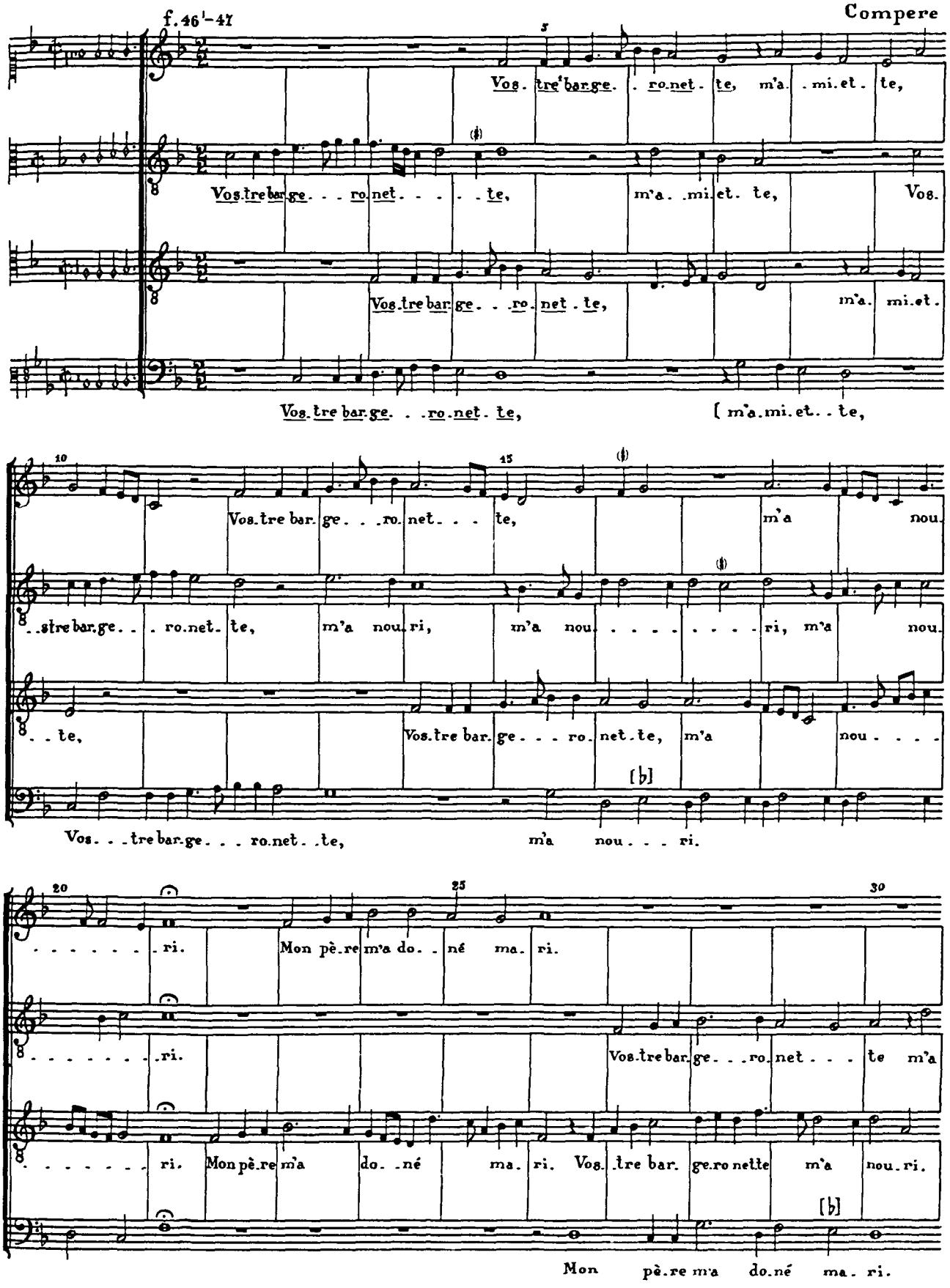


[1] Longer text incipts and underlaying are from Cort.
[2] F 58, Q 17, R 2.
[3] Q 17, R 2.

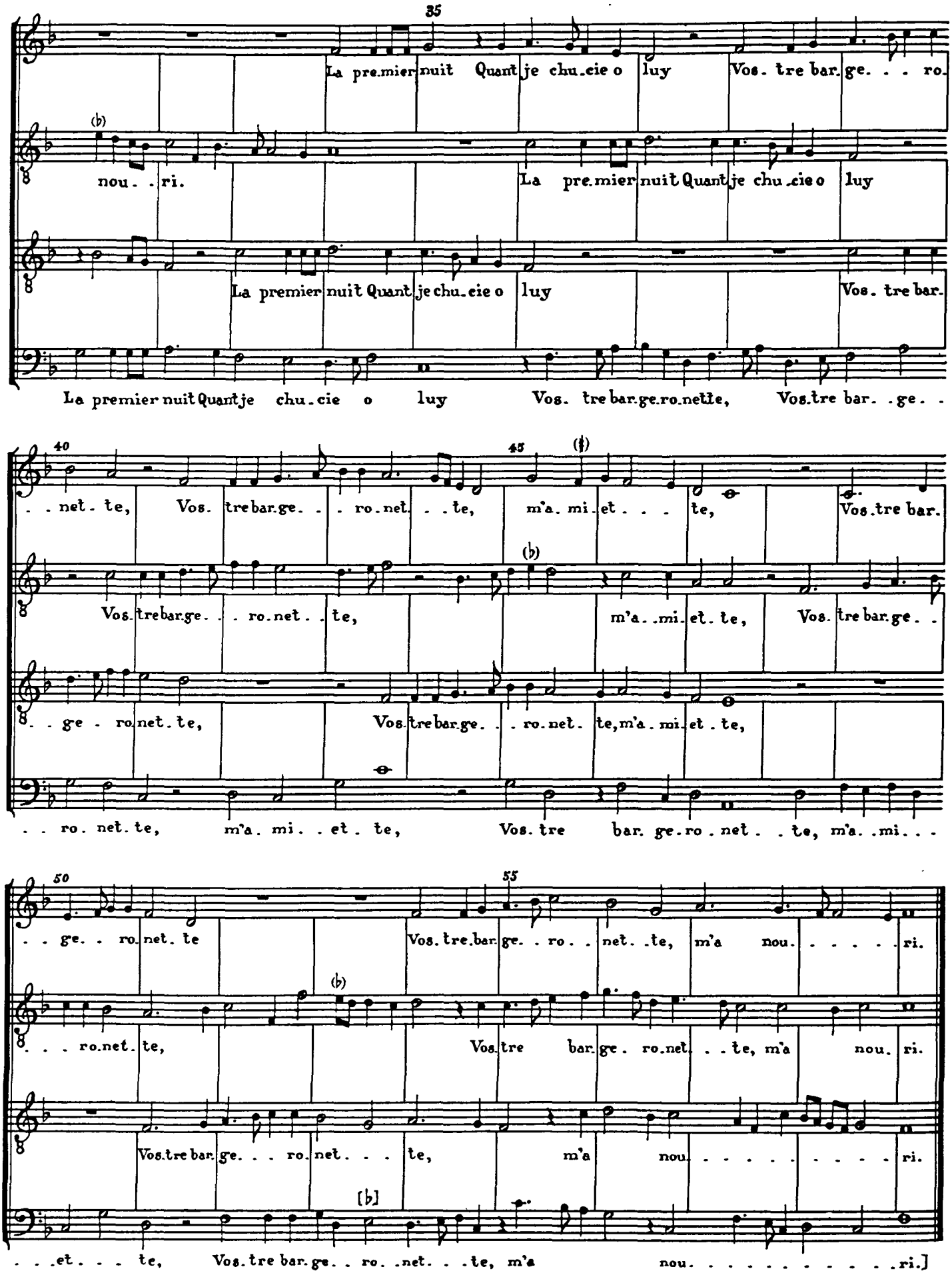


[1] F59, Q17, R2.

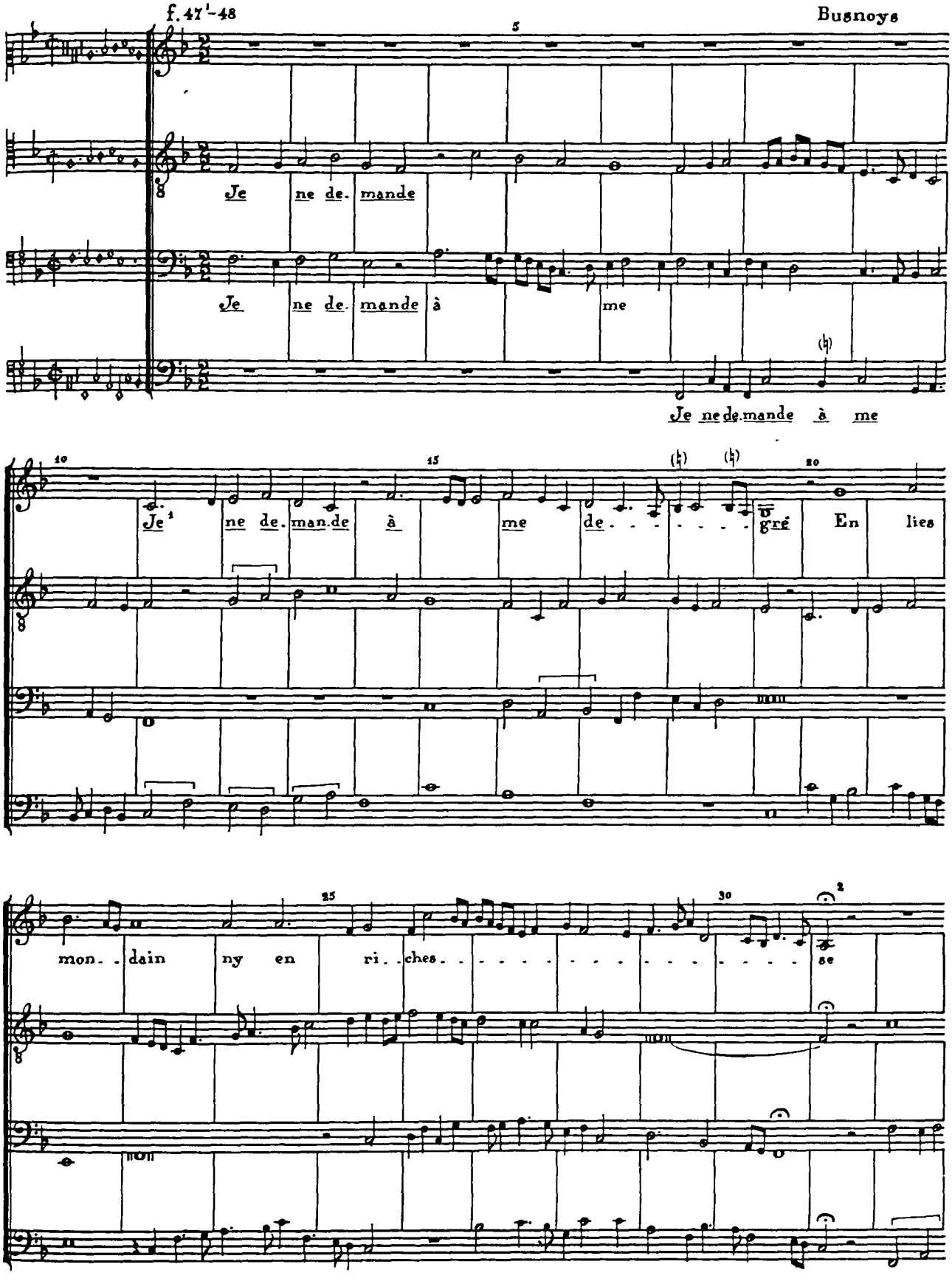
41. Vostre bargeronette



[1] Underlaying of Bassus follows that of the upper voices which is from Cort.

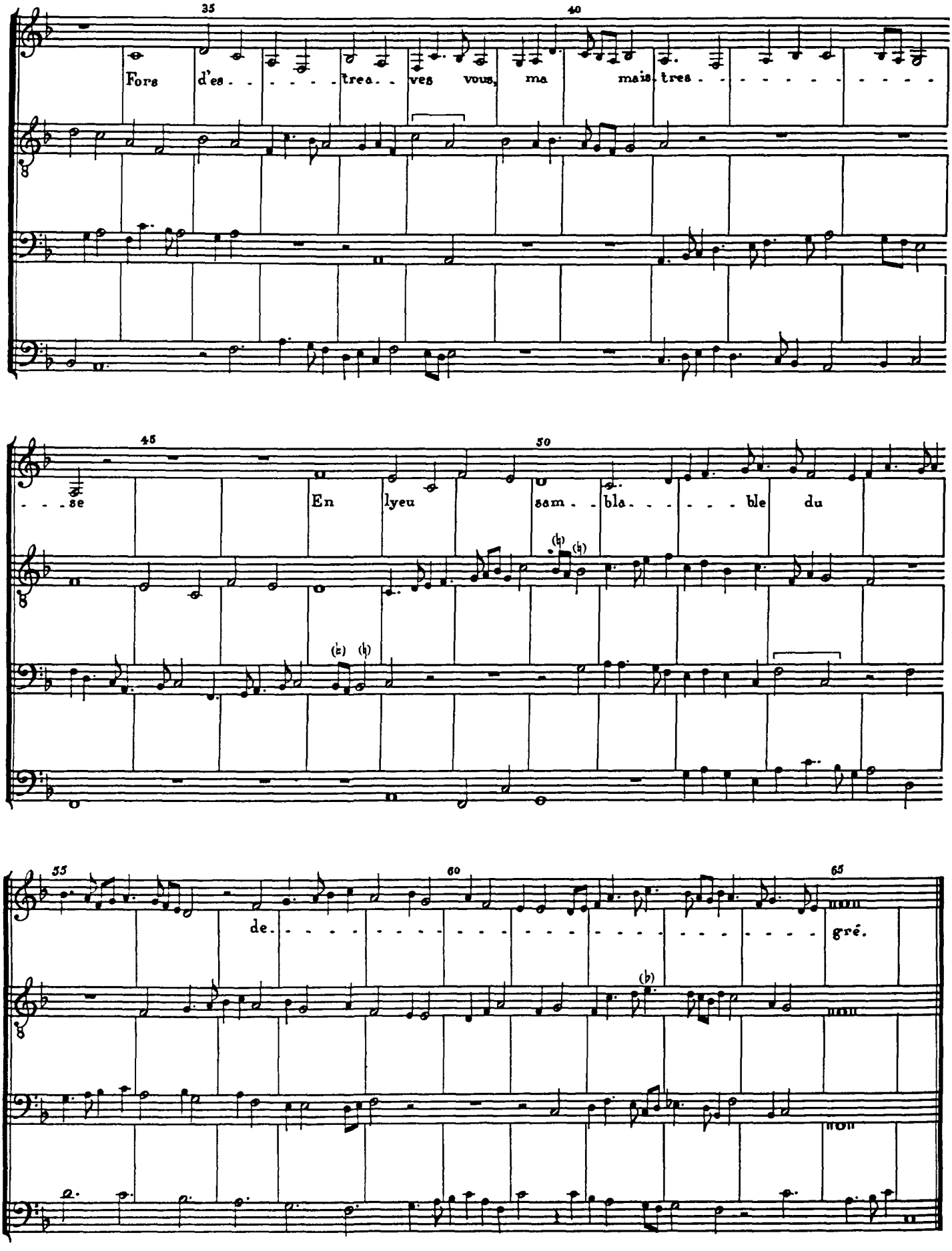

35
La pre.mier nuit Quant je chu.cie o luy Vos. tre bar. ge. . . ro.
nou. . ri.
La pre.mier nuit Quant je chu.cie o luy
La premier nuit Quant je chu.cie o luy
Vos. tre bar.
La premier nuit Quant je chu.cie o luy Vos. tre bar.ge.ro.nette, Vos.tre bar. . ge. .
40
45
. . net. te, Vos. tre bar.ge. . . ro.net. . te, m'a. mi. et. . . te,
Vos.tre bar.
Vos. tre bar.ge. . . ro.net. . te,
m'a. . mi. et. te,
Vos. tre bar.ge. .
. . ge . ro.net. te,
Vos.tre bar.ge. . . ro.net. te, m'a. mi. et. te,
. . ro. net. te, m'a. mi. . et . te, Vos. tre bar. ge.ro . net . . te, m'a. . mi. . .
50
55
. . ge. . ro.net. te
Vos. tre.bar.ge. . ro. . net. . te, m'a nou. . . . . ri.
. . . ro.net. te,
Vos.tre bar.ge. ro.net. . te, m'a nou. ri.
Vos.tre bar.ge. . . ro.net. . . te, m'a nou. . . . . ri.
. . .et. . . te, Vos.tre bar.ge. . ro. .net. . .te, m'a nou. . . . . ri.]

42. Je ne demande aultre de gre



[1] Underlaying from P1.

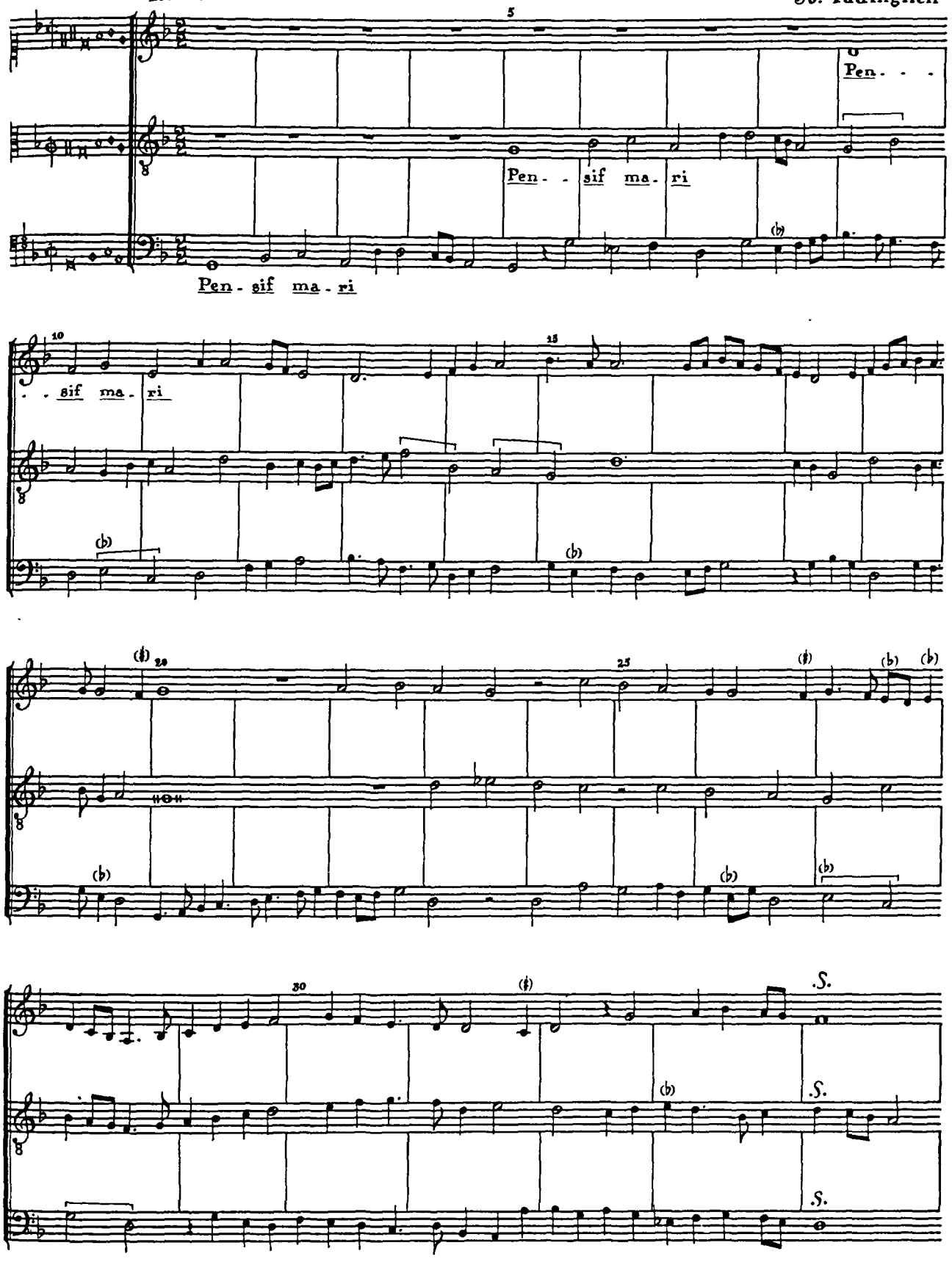
[2] The four final notes under the holds were all notated as semibreves.

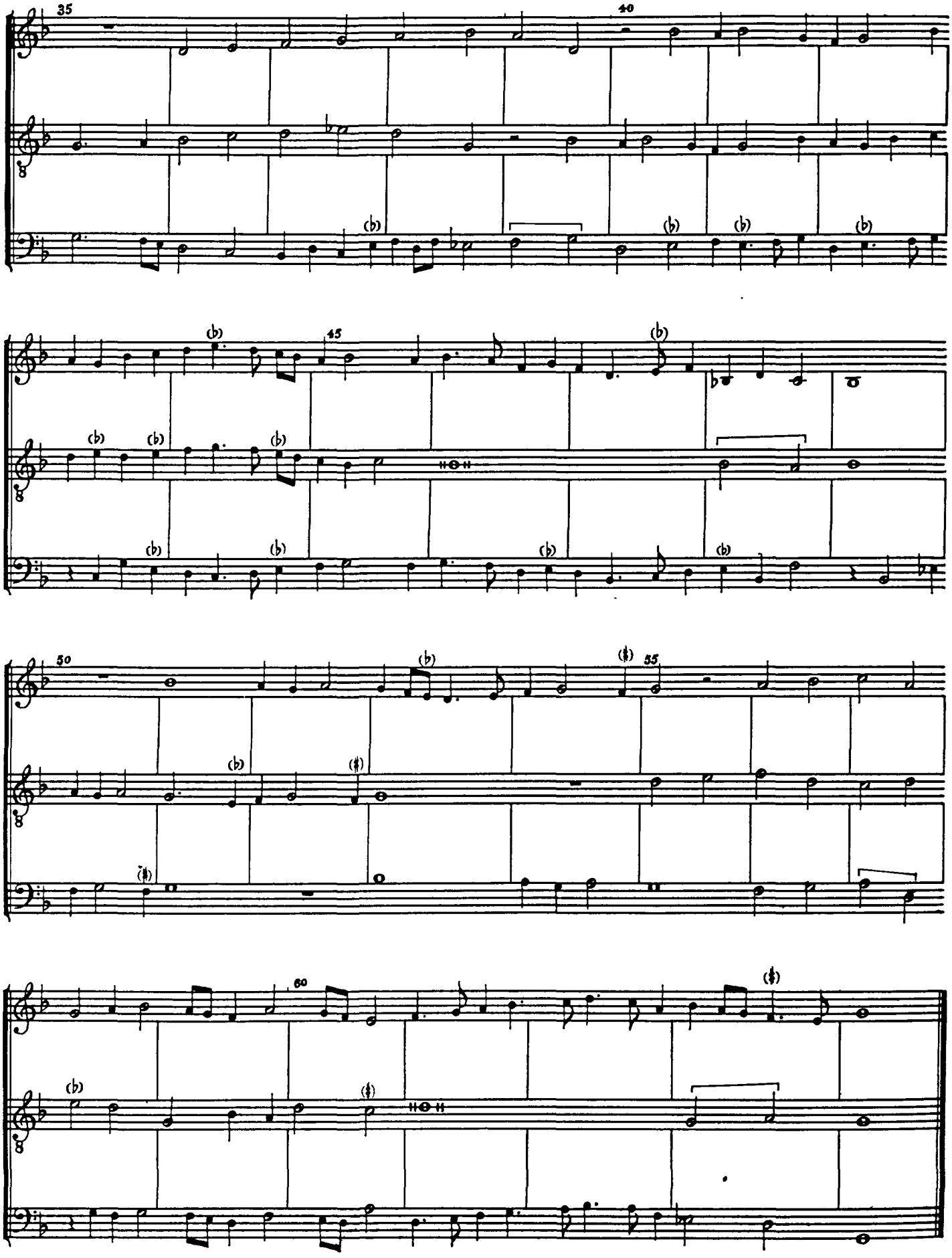

35
40
Fors d'es - - - - - trea - - ves vous, ma mais tres - - - - - - - - -
45
50
- - - se En lyeu sam - - bla - - - - - ble du
55
60
65
de - gré.

43. Pensif mari

f. 48[1]–49

Jo. Tadinghen




35
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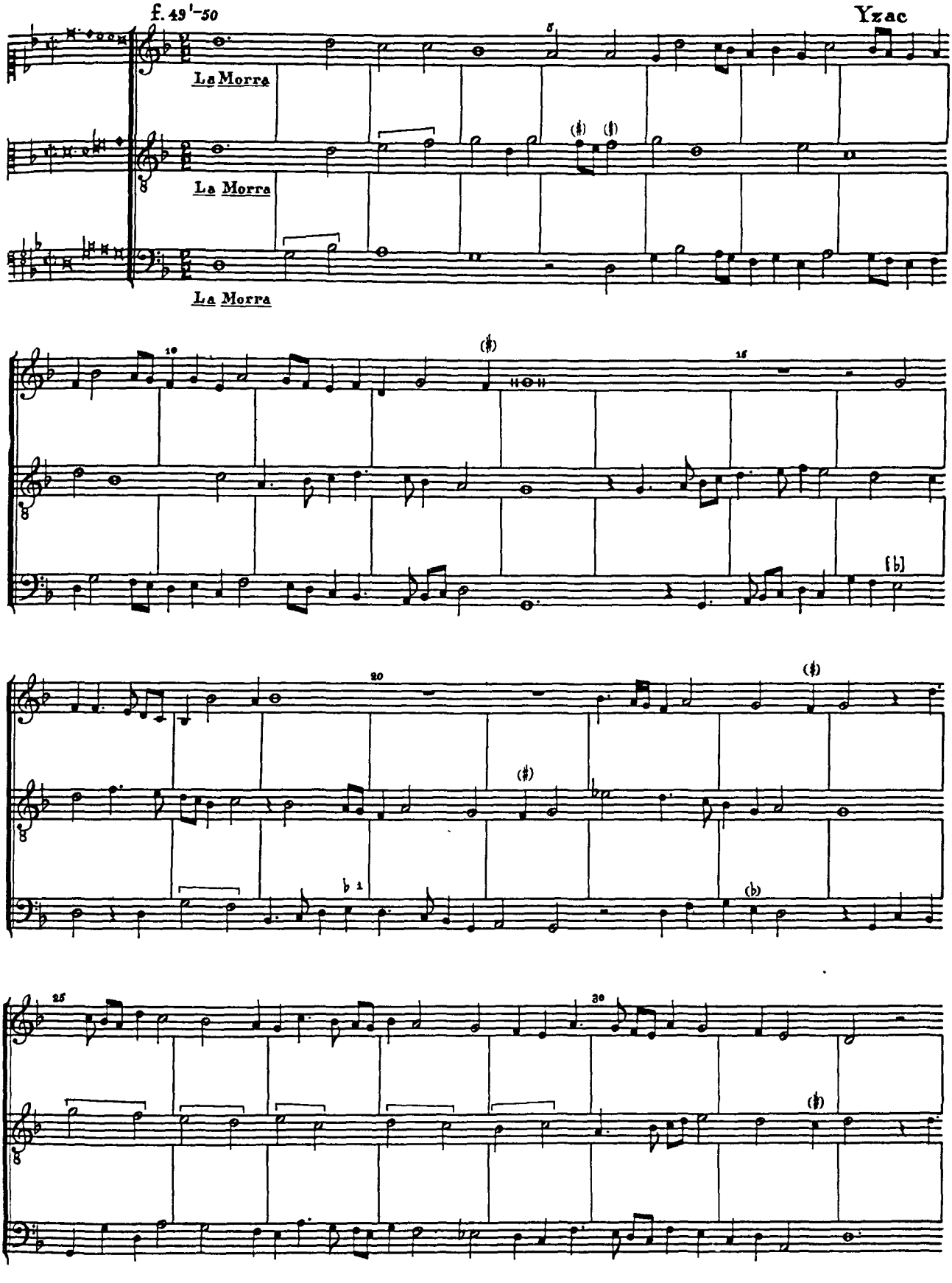
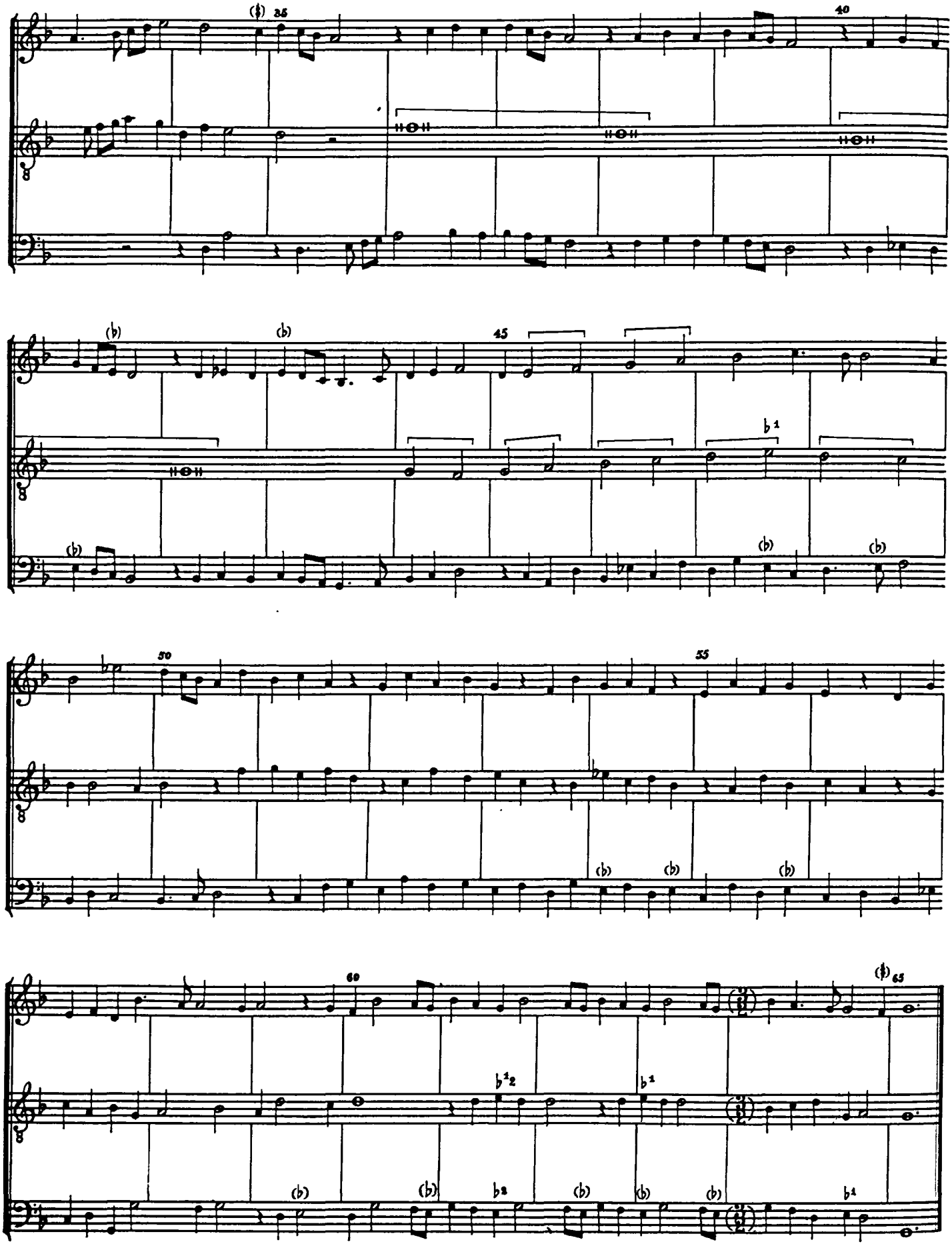
55
60

44. La morra

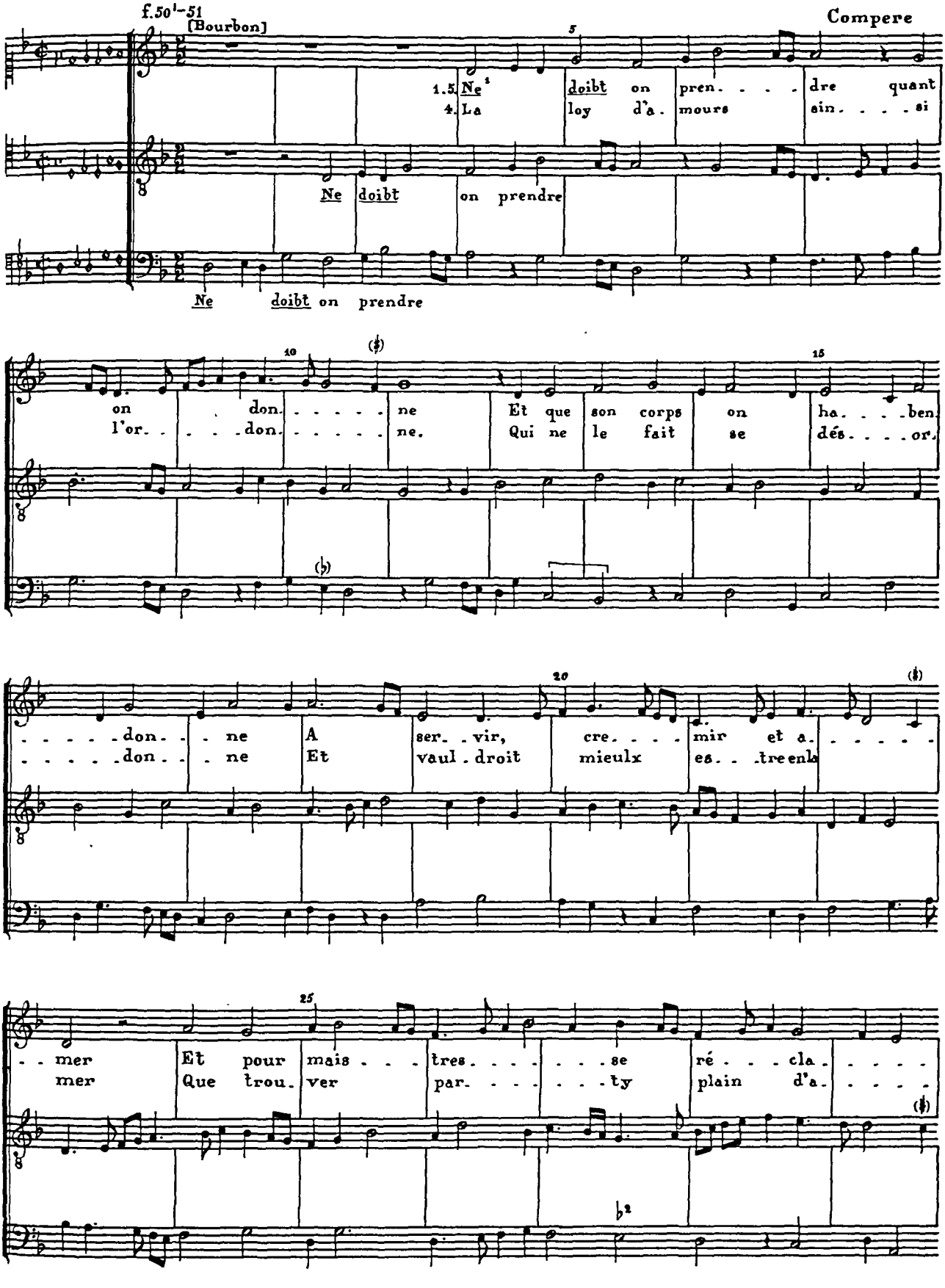


[1] Leip.



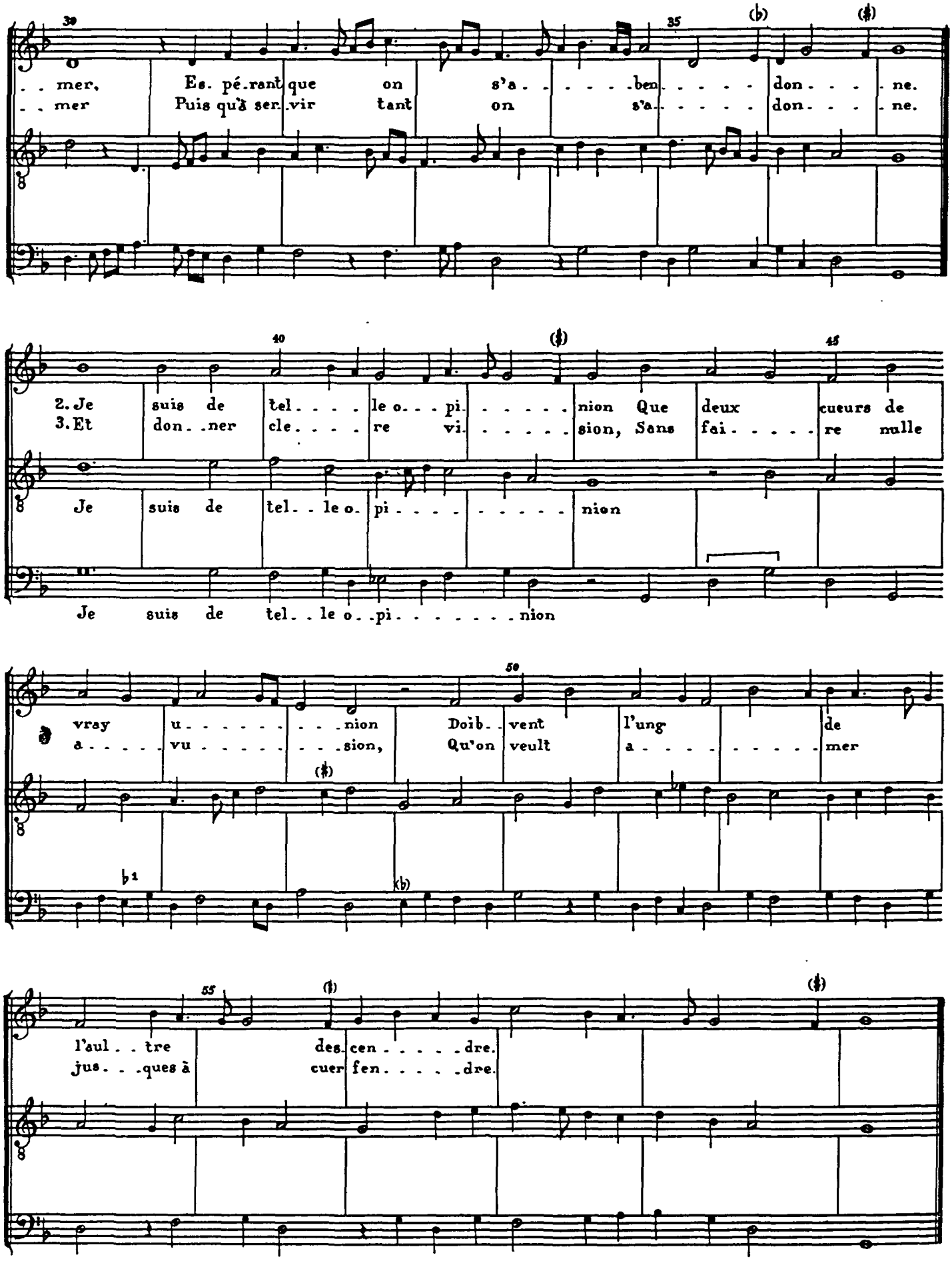
[1] Form.
[2] SG 2.

45. Me doibt



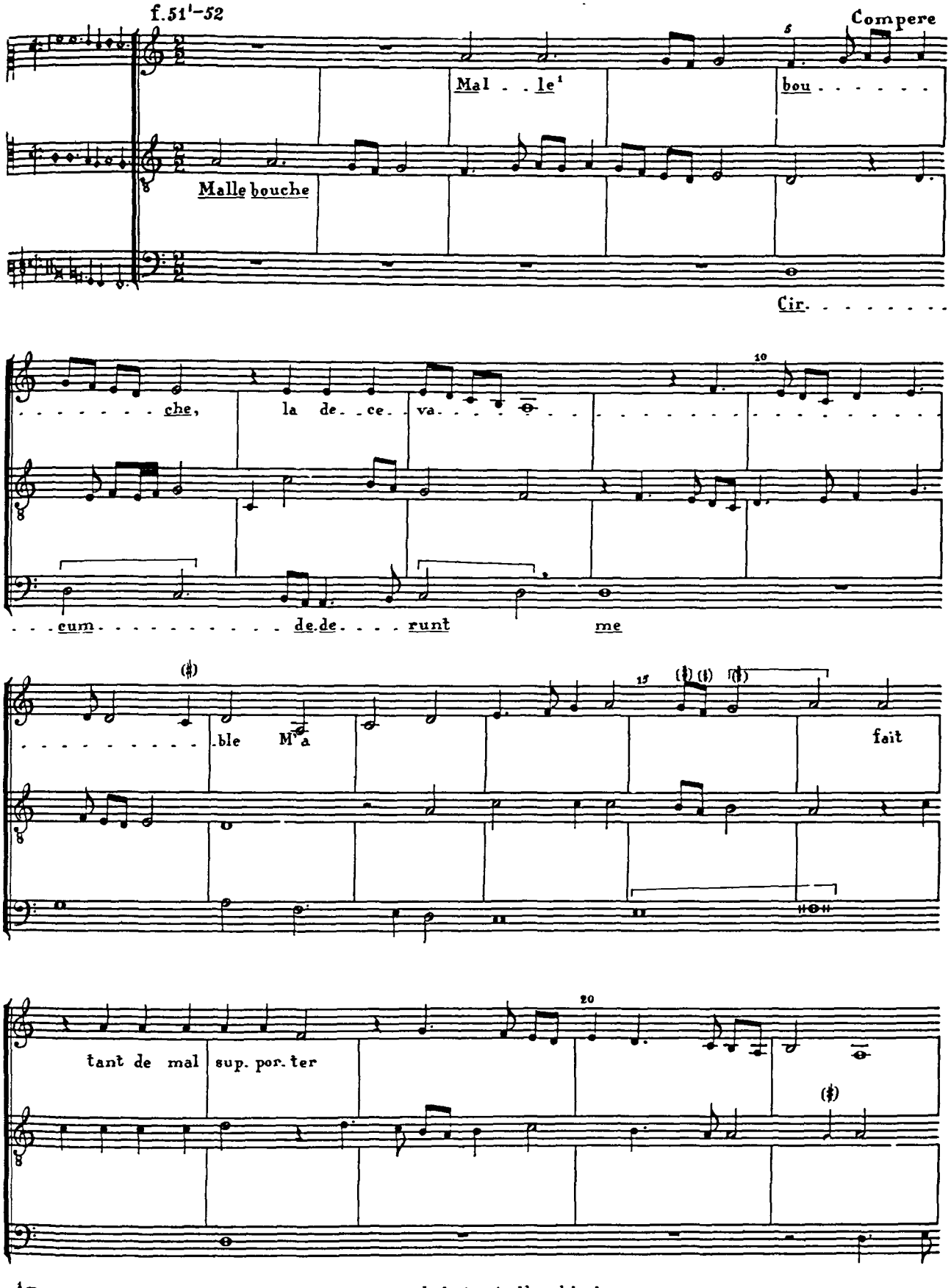
[1] The underlaying follows Dij.

[2] Dij.

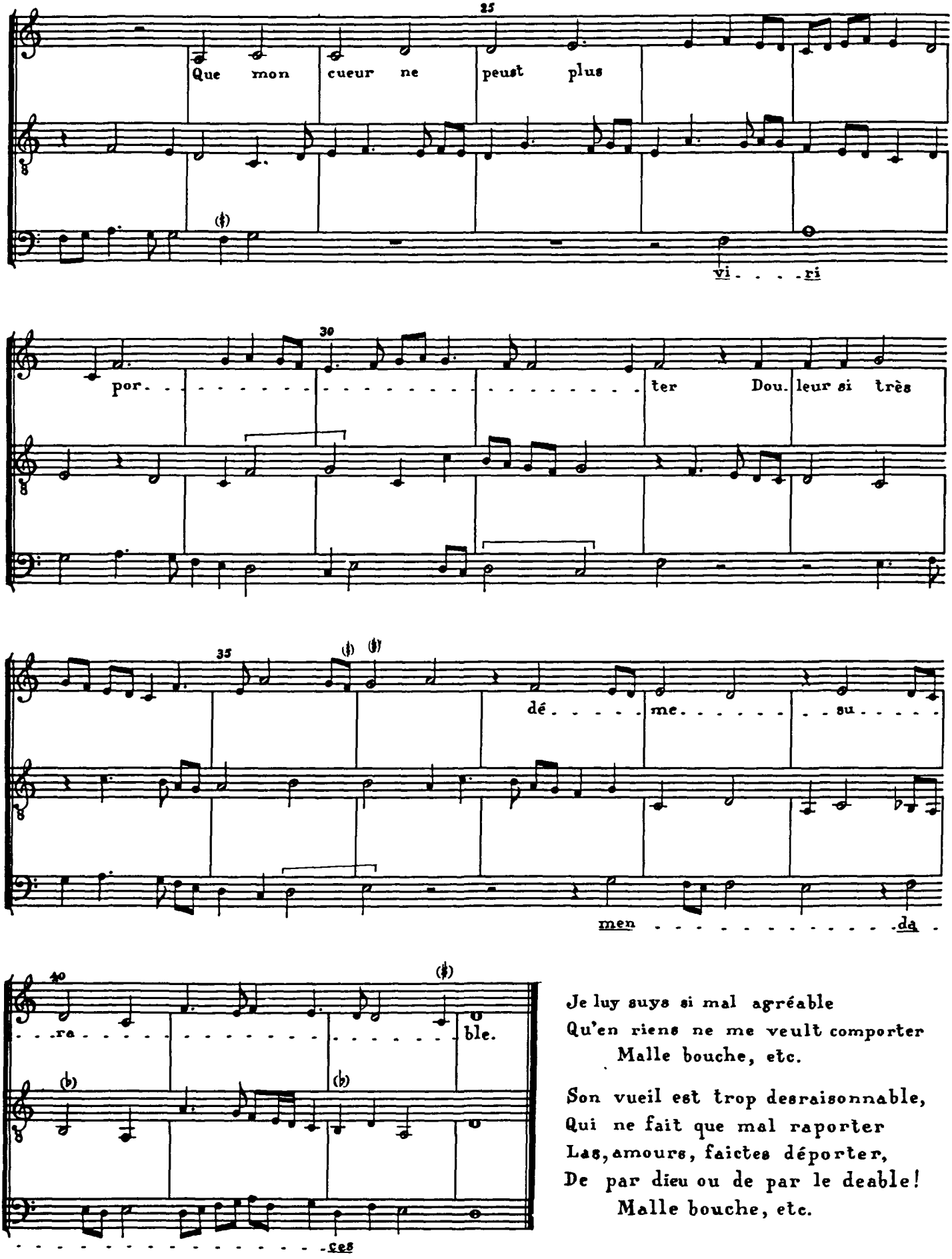

30
35
(♭)
(♮)
. . mer, Es. pé.rant que on s'a . . . . .ben. . . . . don. . . . ne.
. . mer Puis qu'à ser..vir tant on s'a. . . . . don. . . . ne.
40
(♮)
45
2. Je suis de tel. . . . le o. . . pi. . . . . nion Que deux cueurs de
3. Et don. .ner cle. . . . re vi. . . . . sion, Sans fai. . . . . re nulle
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
(♮)
♭1
(♭)
55
(♮)
(♮)
l'aul. . tre des. cen. . . . . dre.
jus. . . .ques à cuer fen. . . . . dre.

[1] Dij.

46. Male bouche



[1] Text derives from the literary source Löp; the underlaying is the editor's.



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 raporter
Las, amours, faictes déporter,
De par dieu ou de par le deable!
Malle bouche, etc.

47. Lhome banni

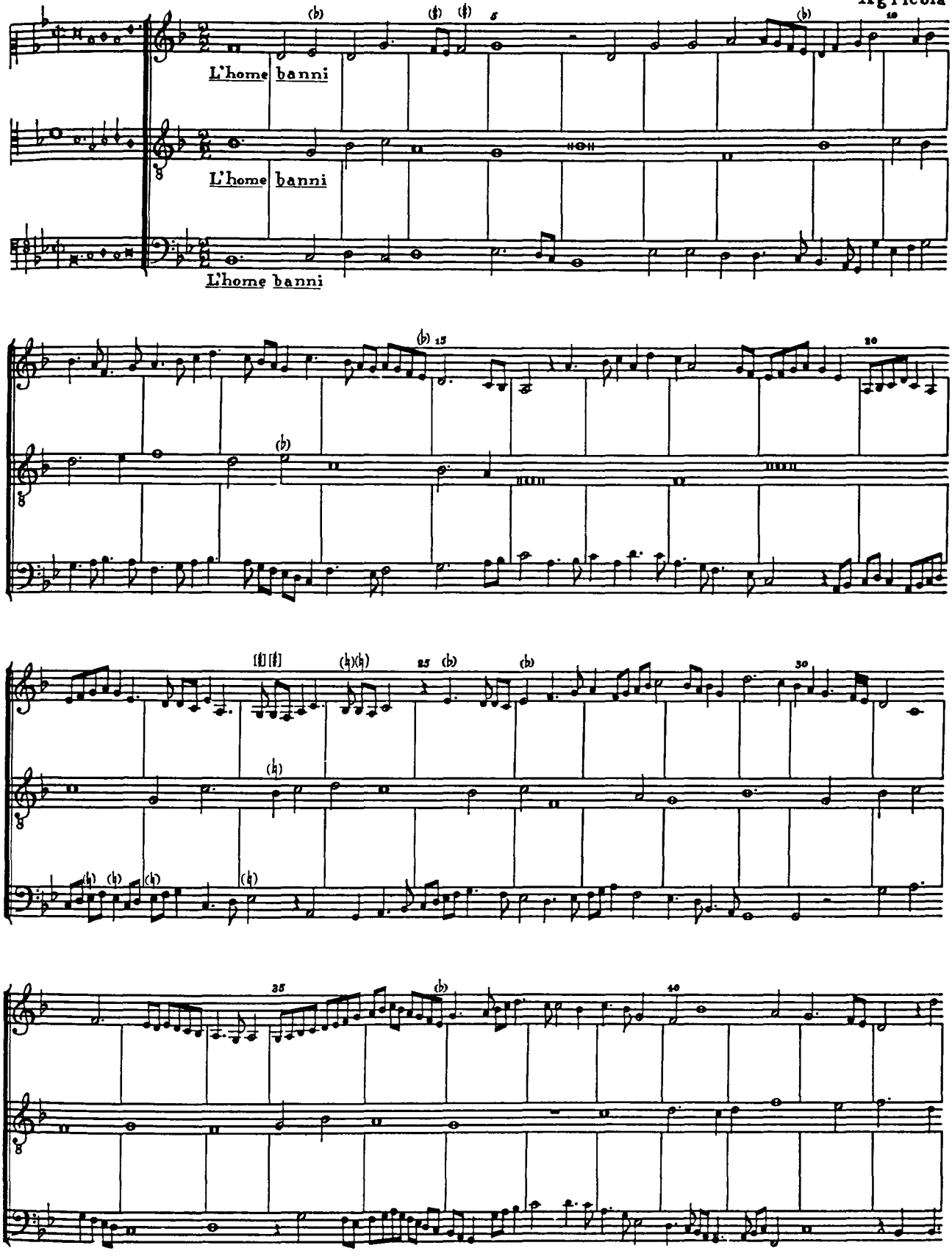
f. 52'-53

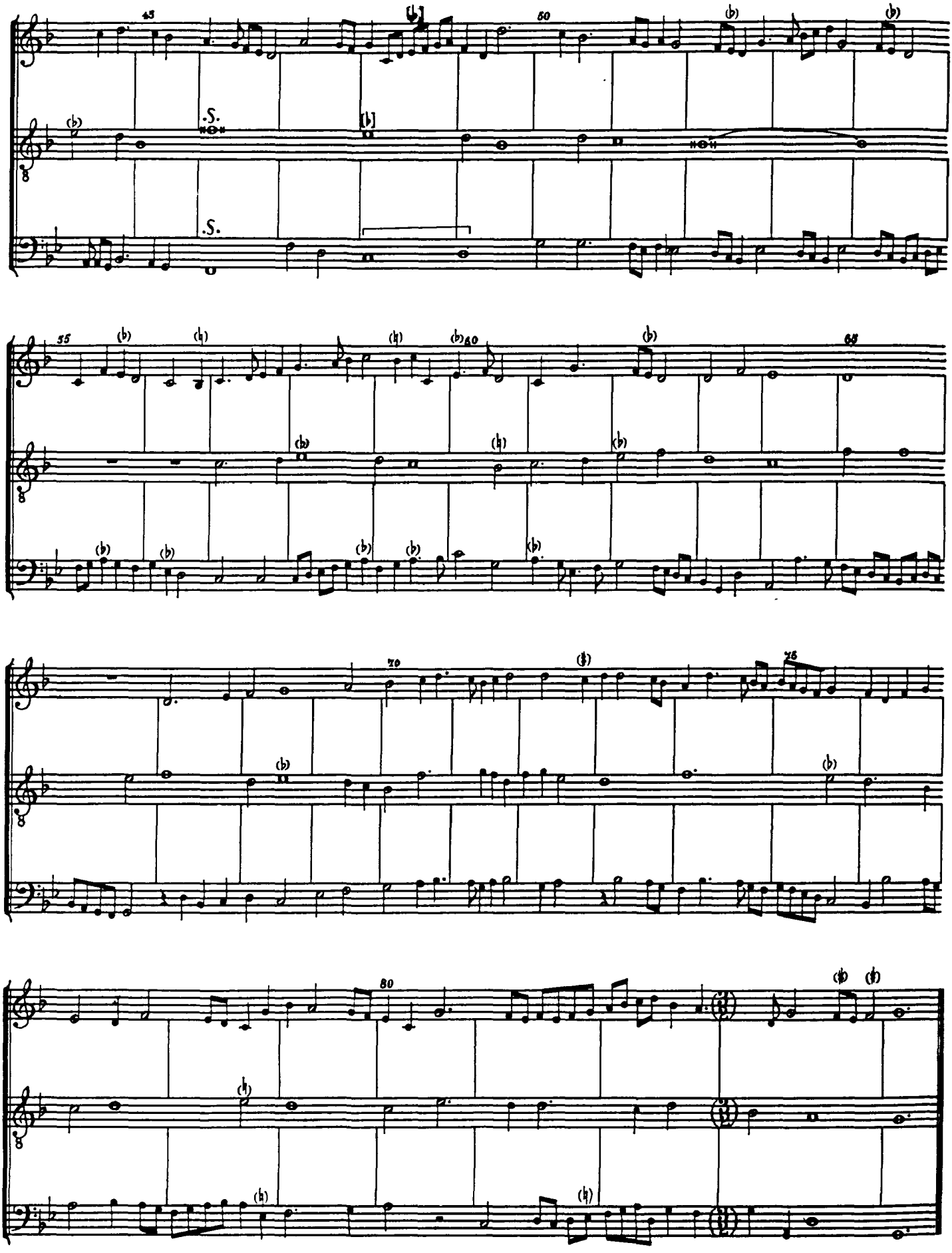
Agricola

L'home banni

L'home banni

L'home banni




45
50
S.
S.
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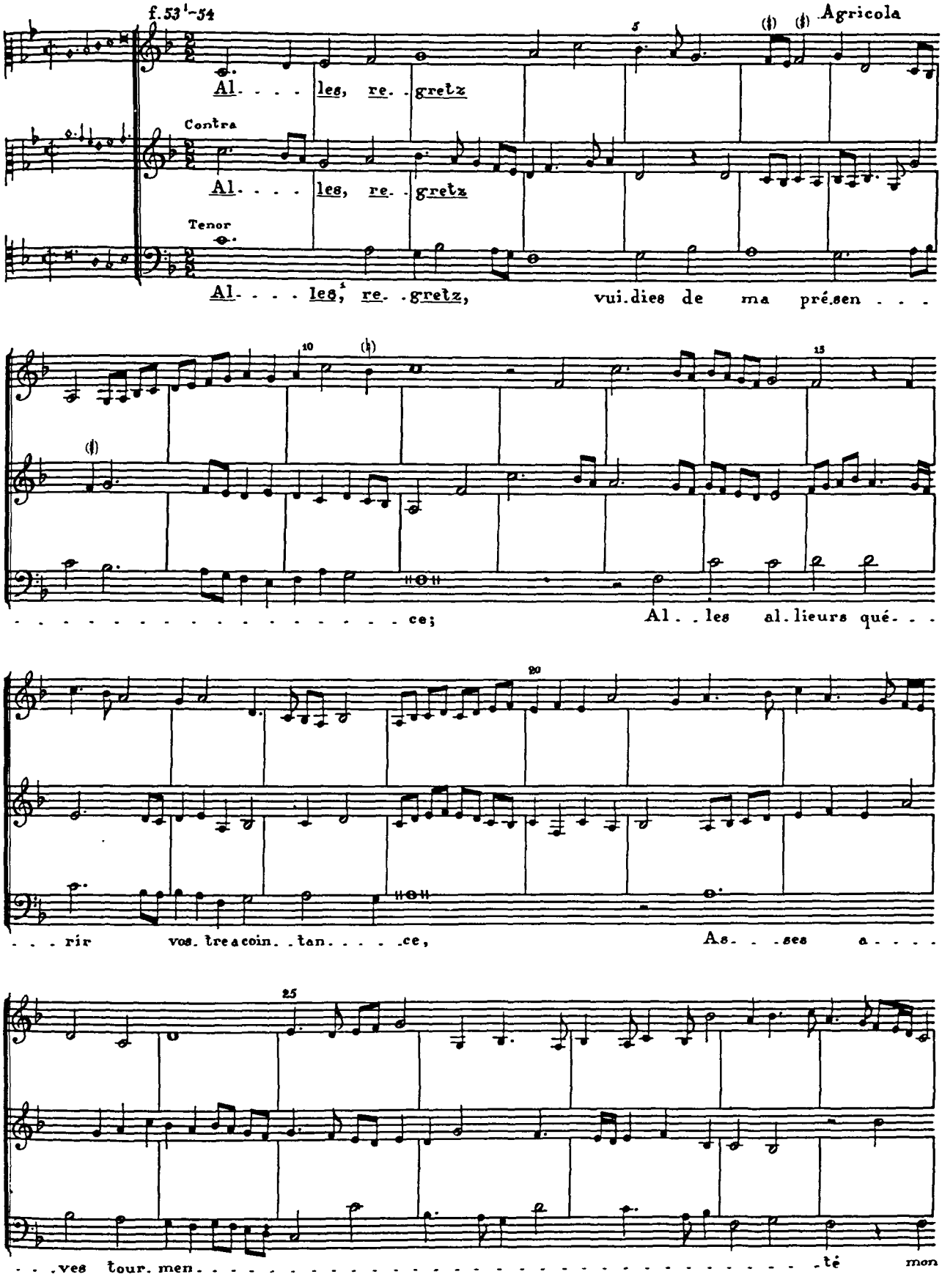
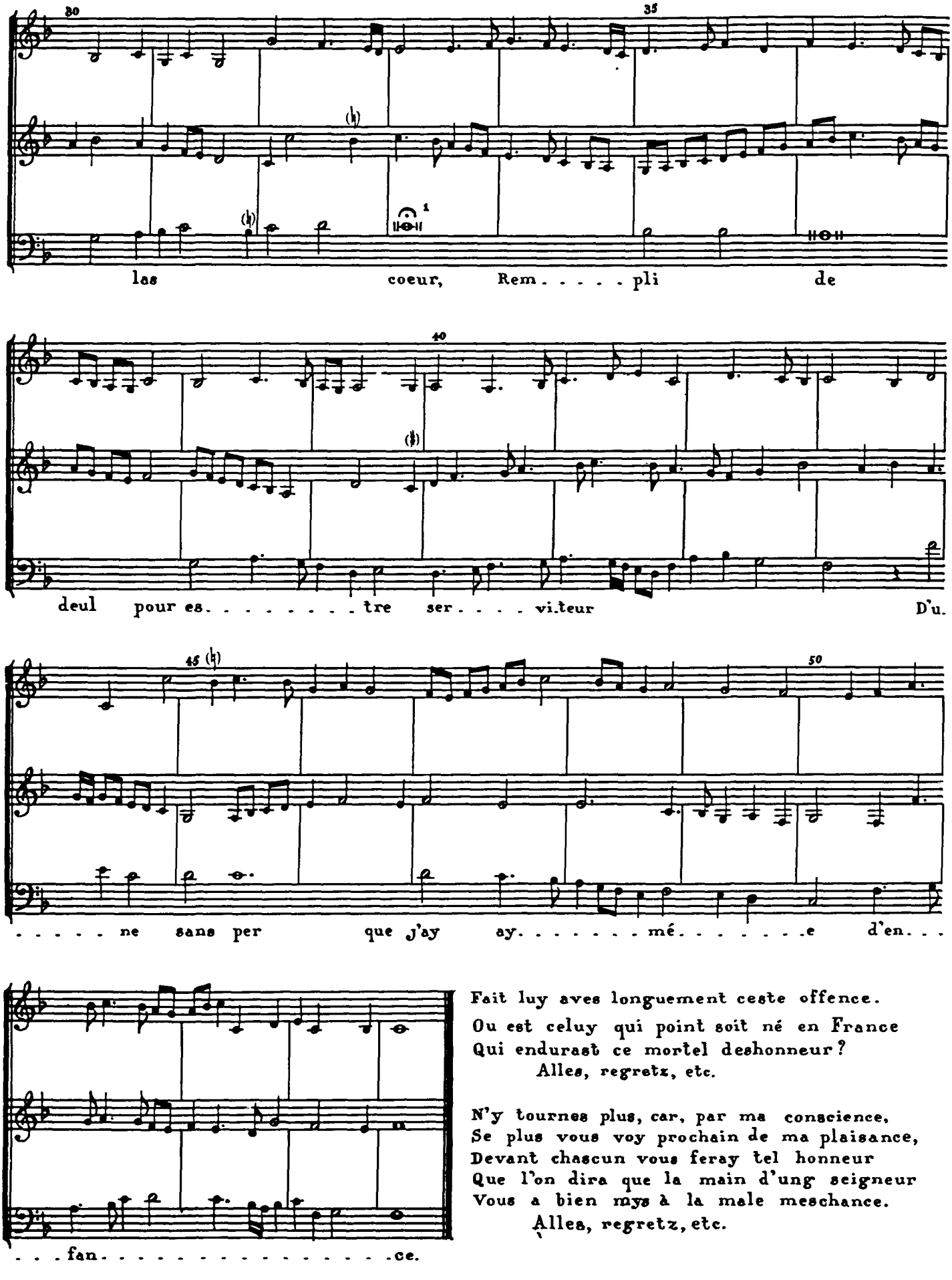
75
80

48. Ales regretz



[1]Underlaying follows P3.

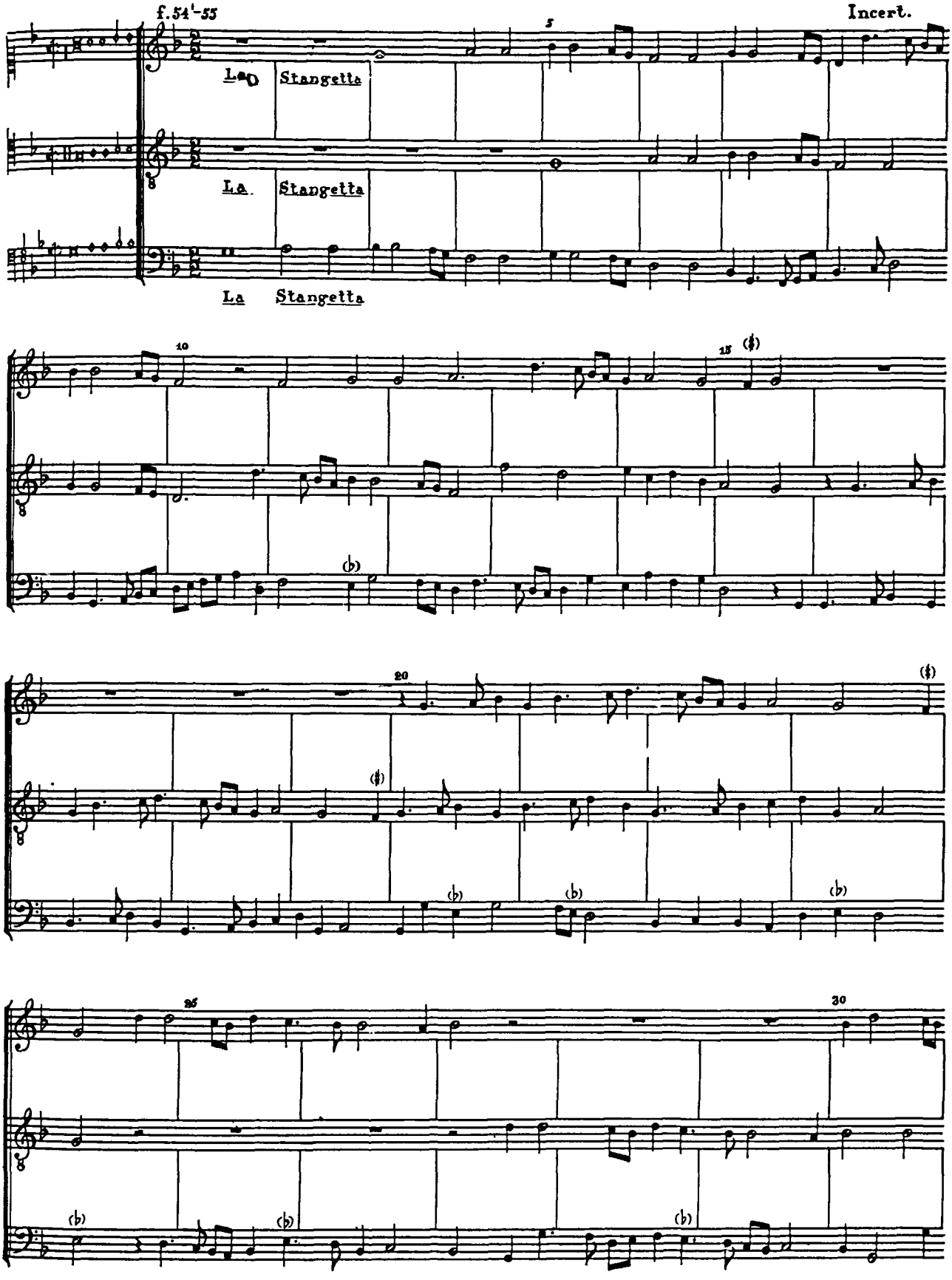


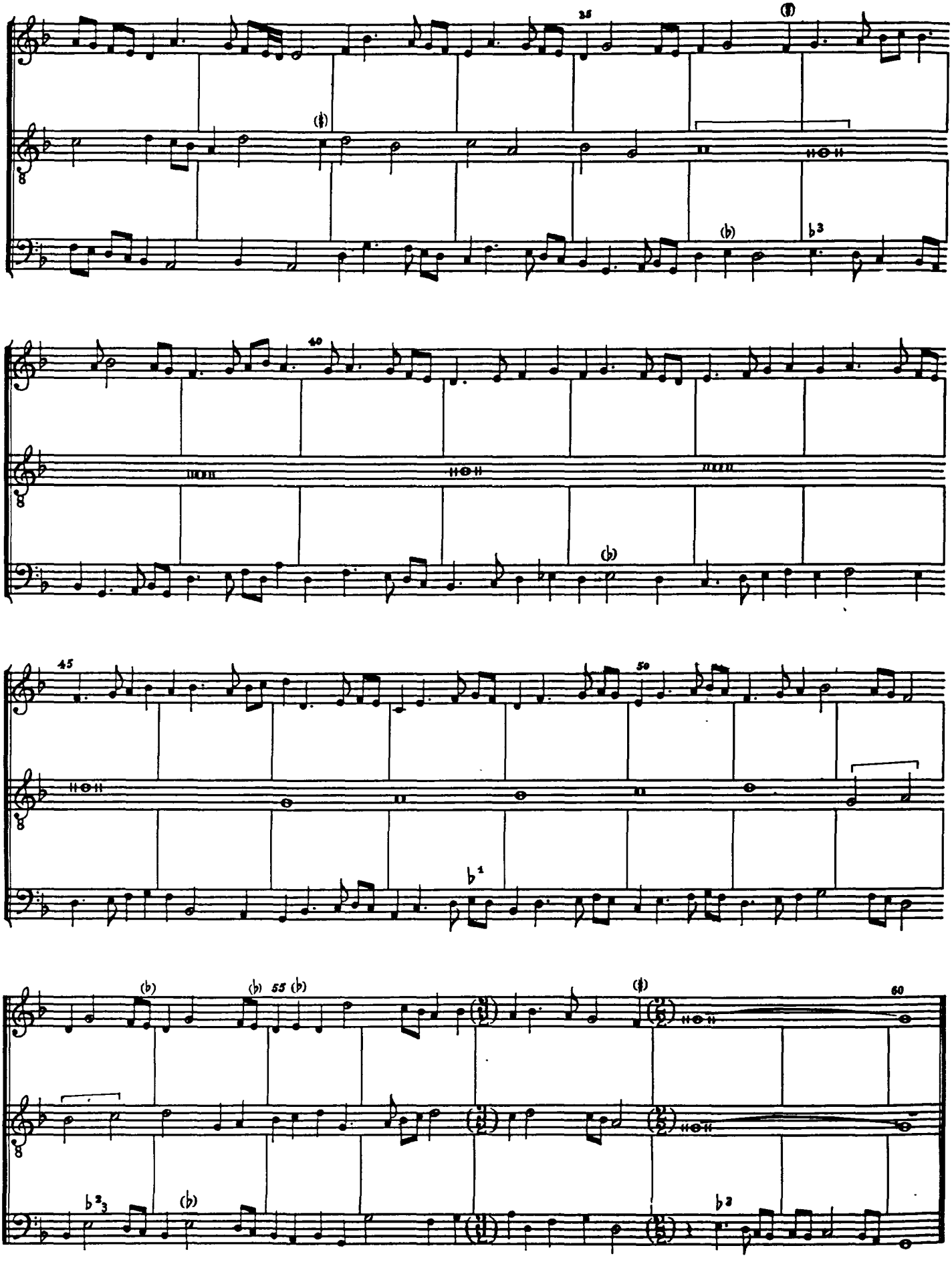
Fait luy aves longuement ceste offence.
Ou est celuy qui point soit né en France
Qui endurast ce mortel deshonneur?
Alles, regretz, etc.

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.

[1] Corona taken from Odh[illegible]

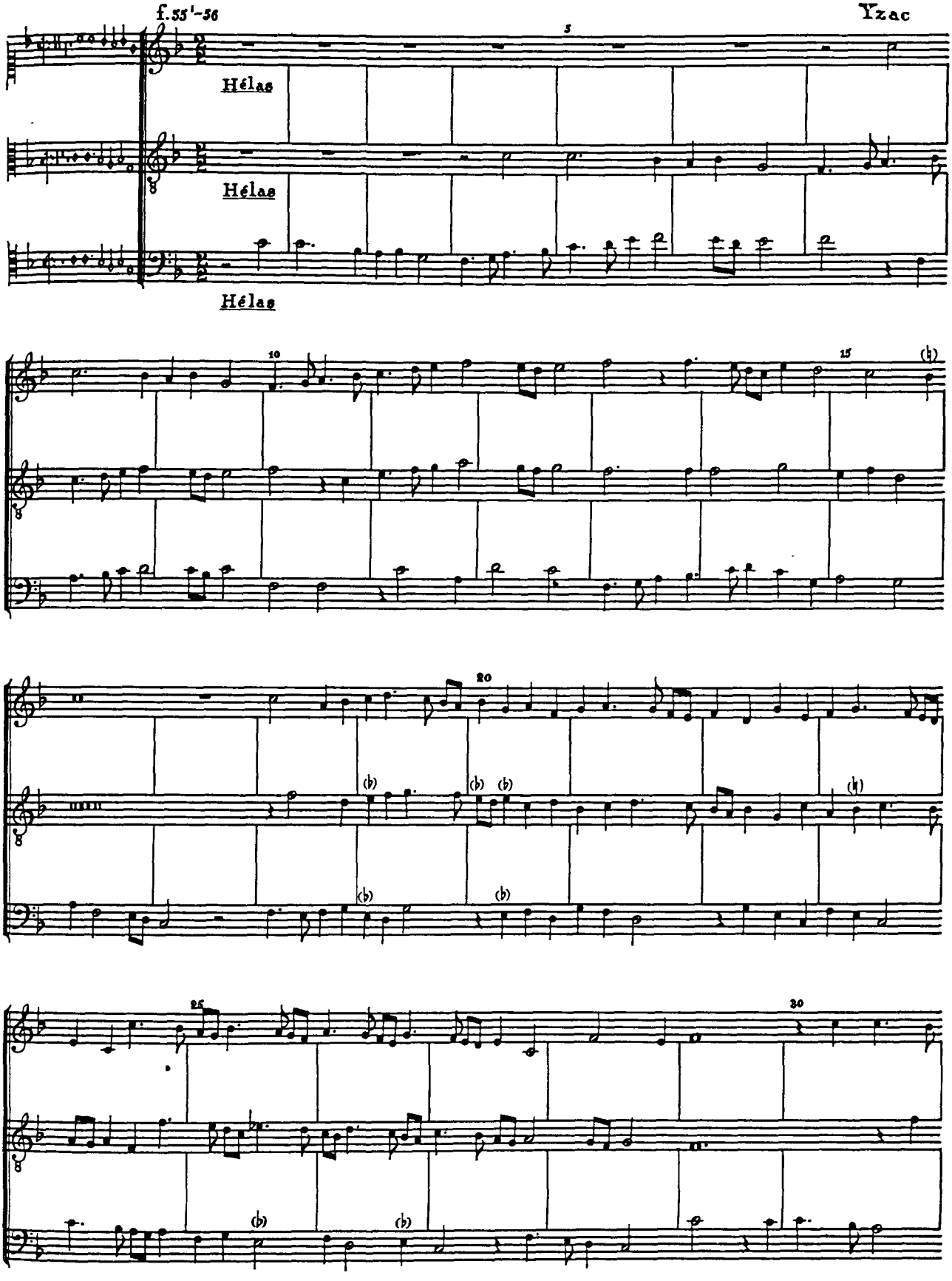
49. La stangetta

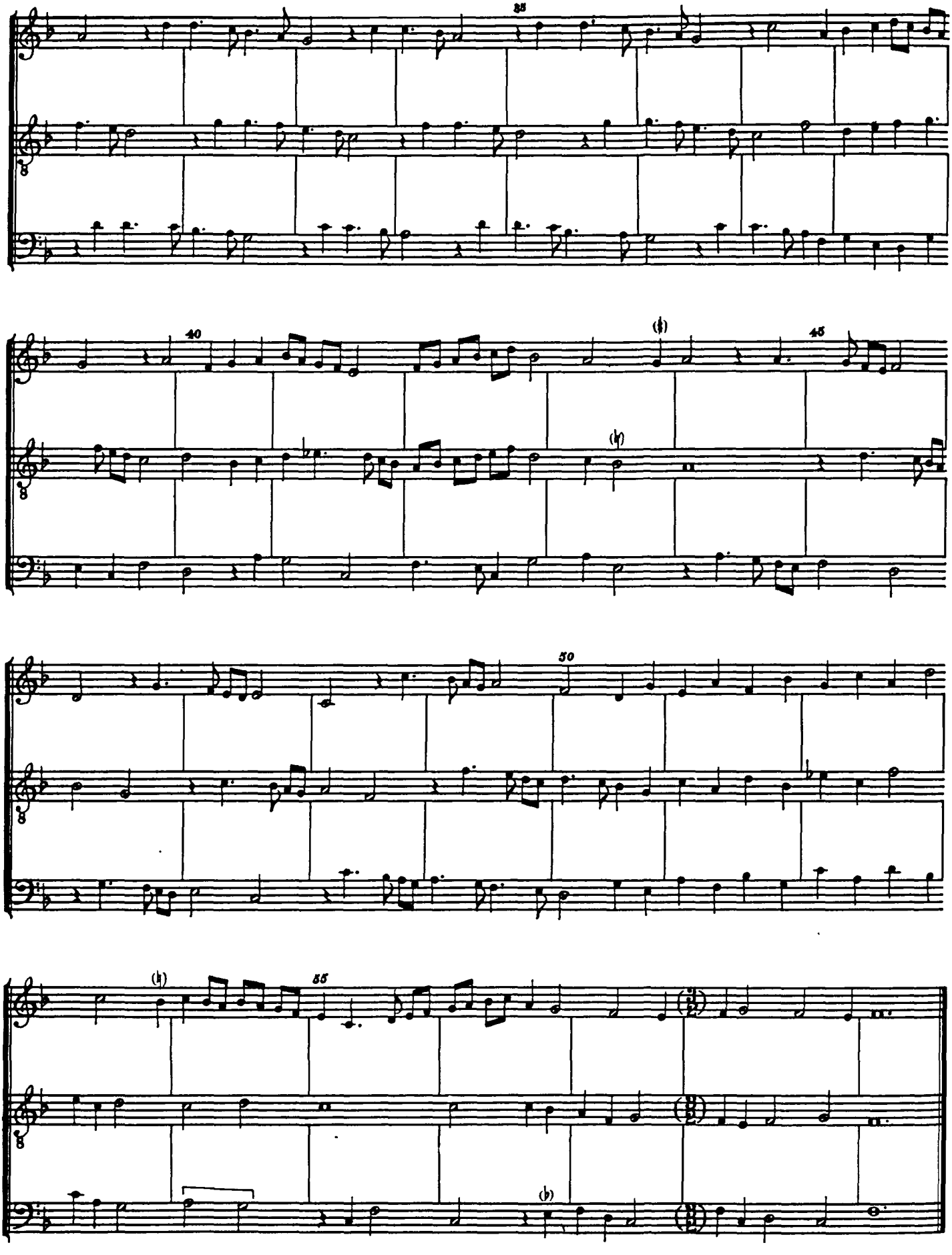




[1] From here on to end there are two flats in the signature in FP.
[2] E♭ in Heilbr and FP.
[3] Form.

50. Helas

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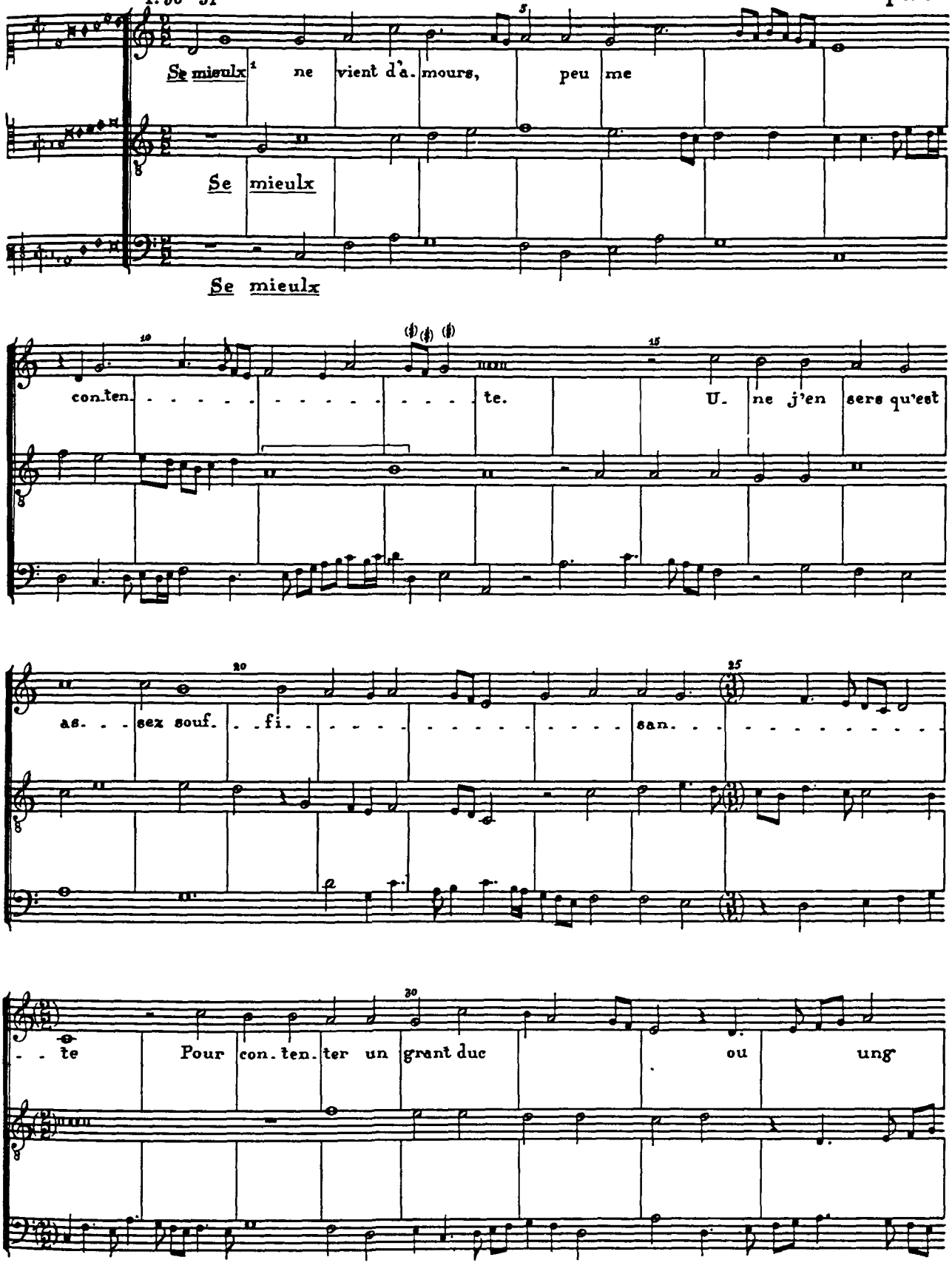
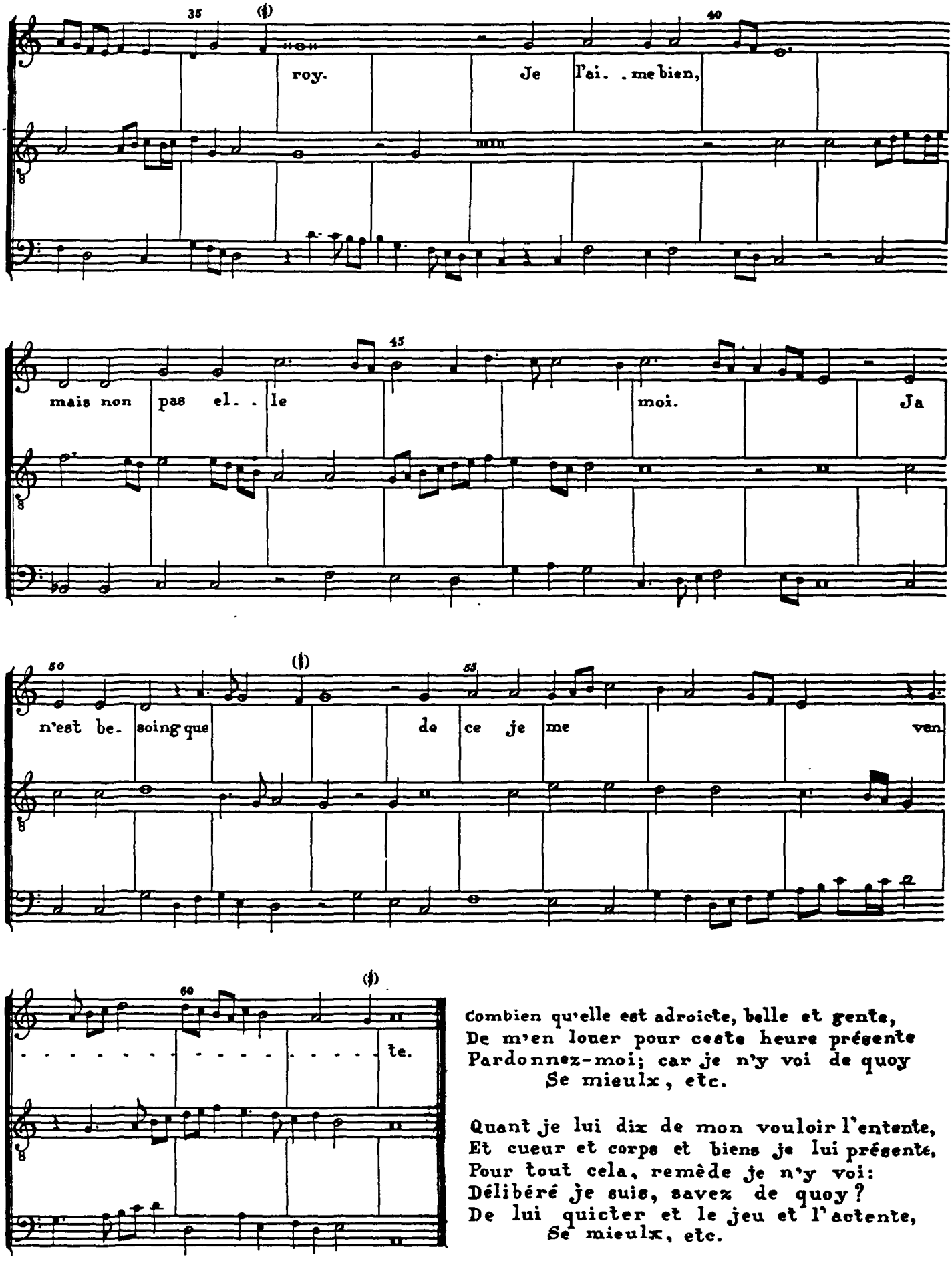
51. Se mieulx

f. 56'-57

Compere



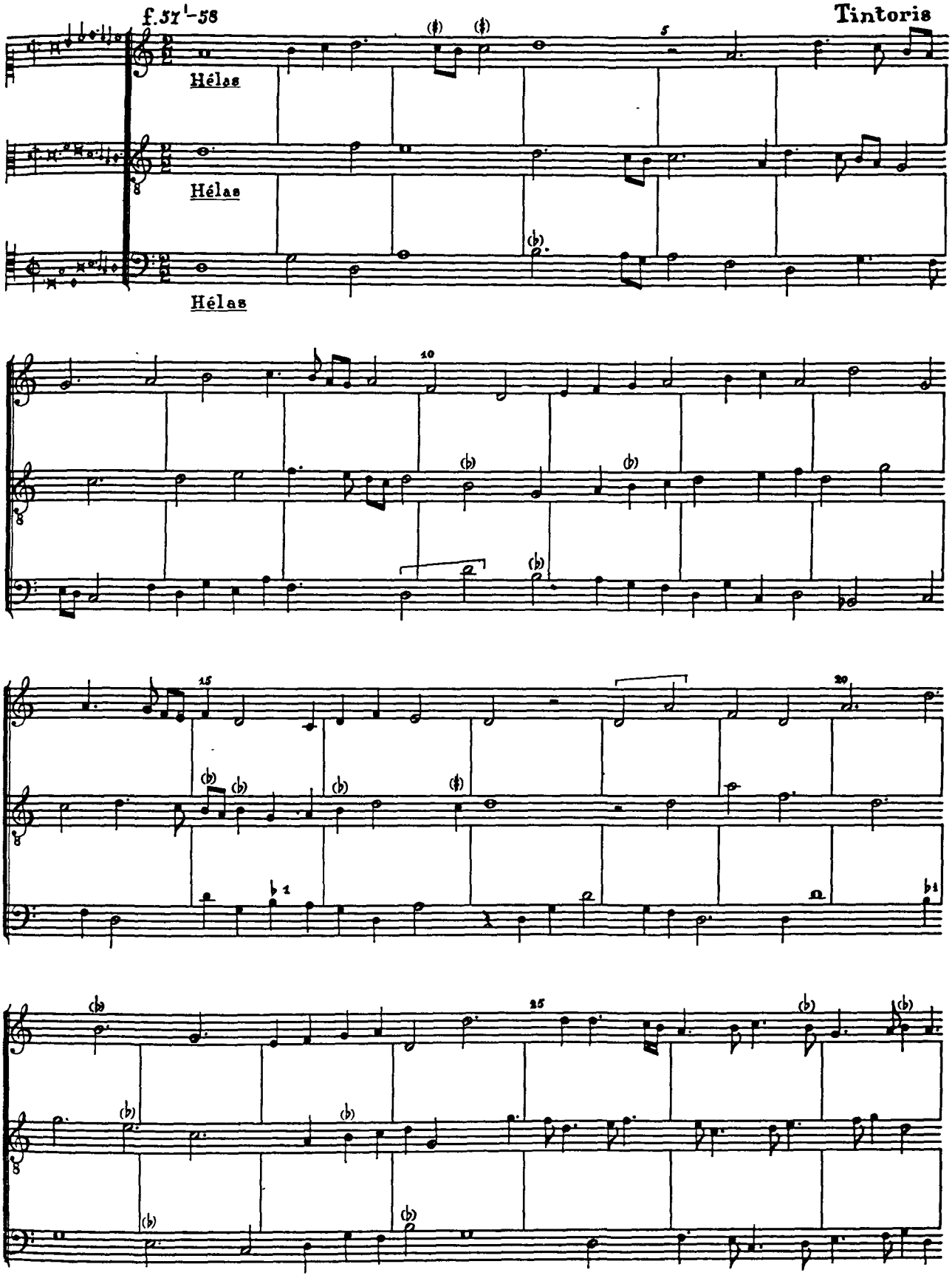
[1] The text is after Jepp; the underlaying is the editor's.



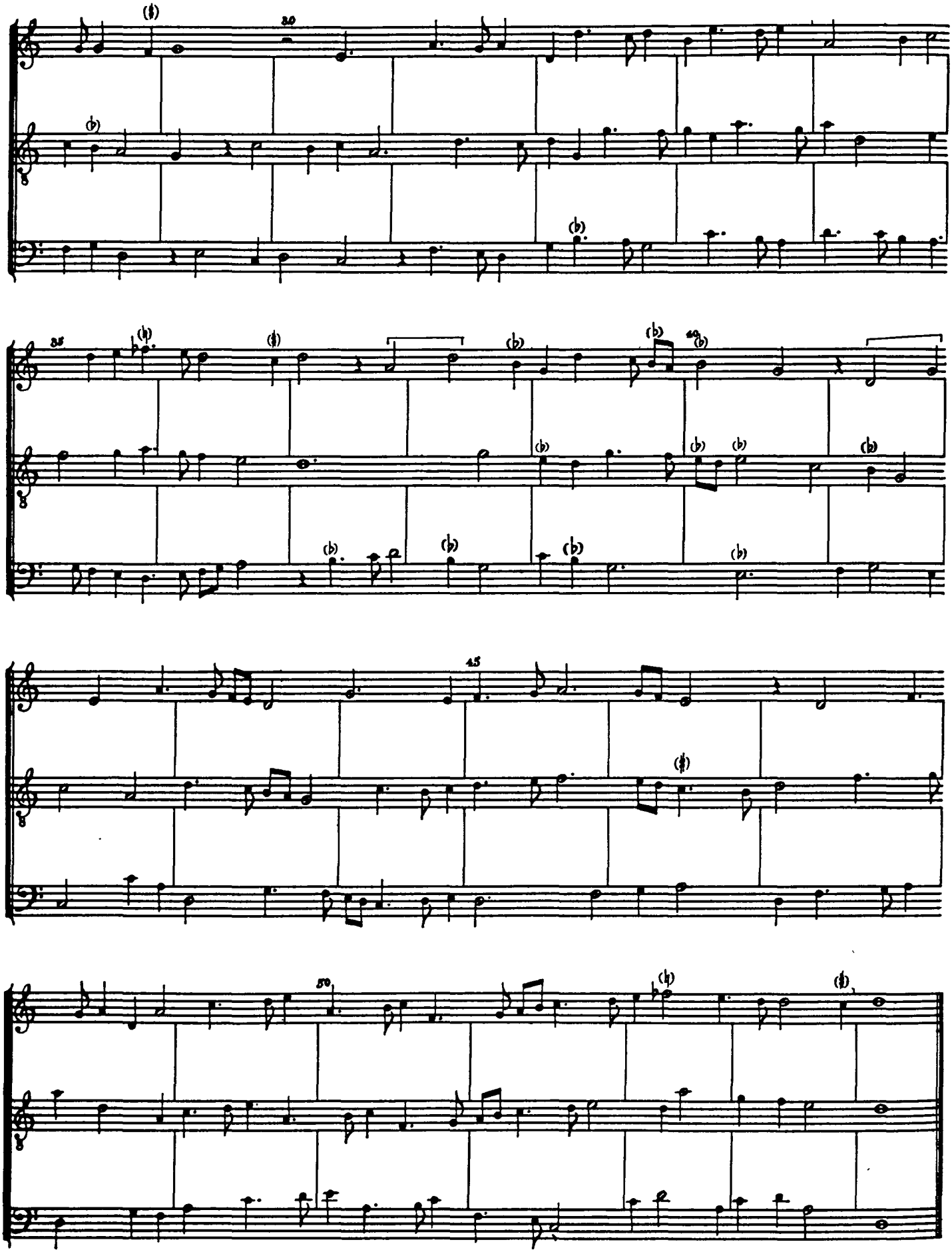
Combien qu'elle est adroicte, belle et gente,
De m'en louer pour ceste heure présente
Pardonnez-moi; car je n'y voi de quoy
Se mieulx, etc.

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



[1] F 59.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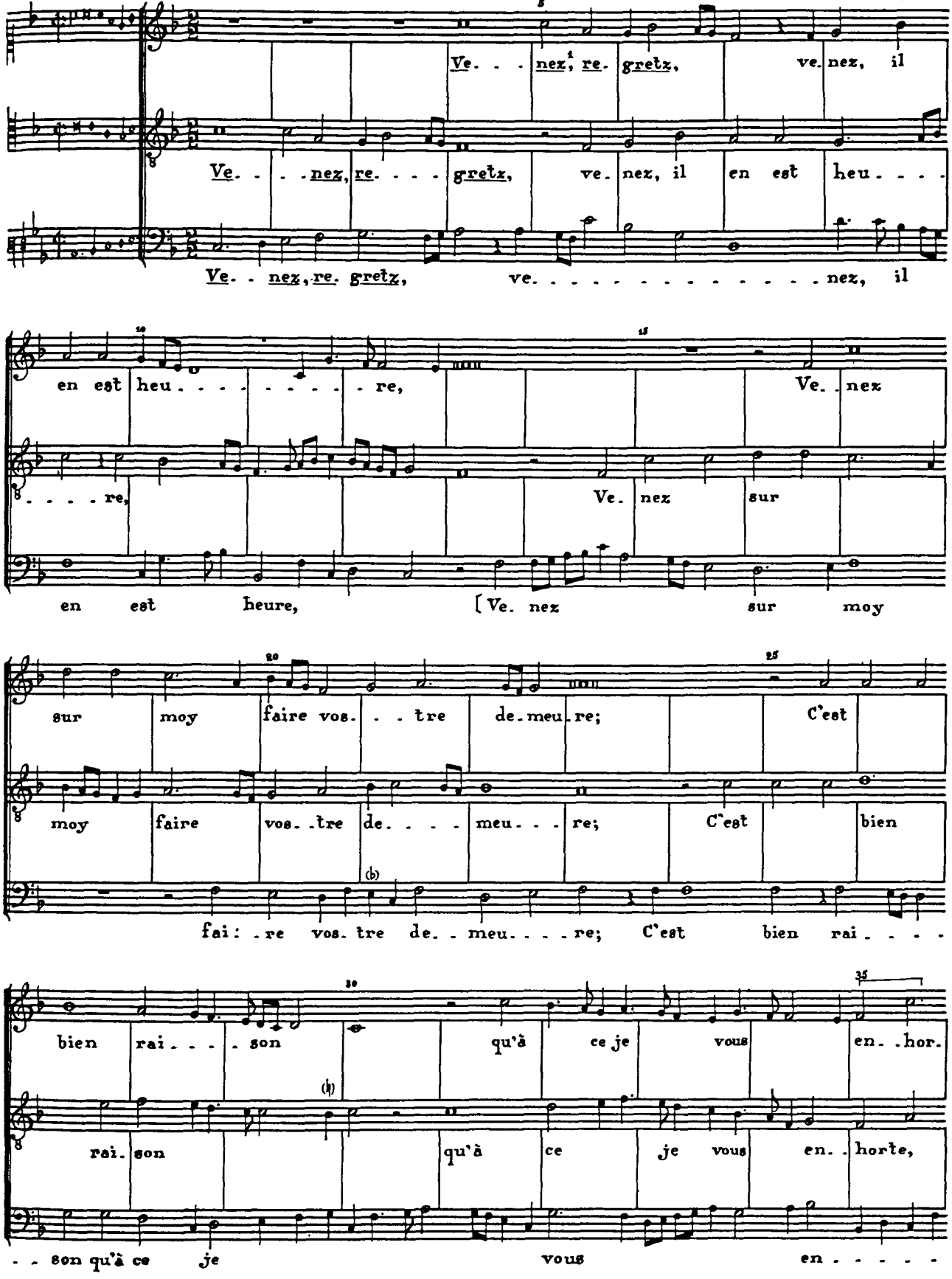
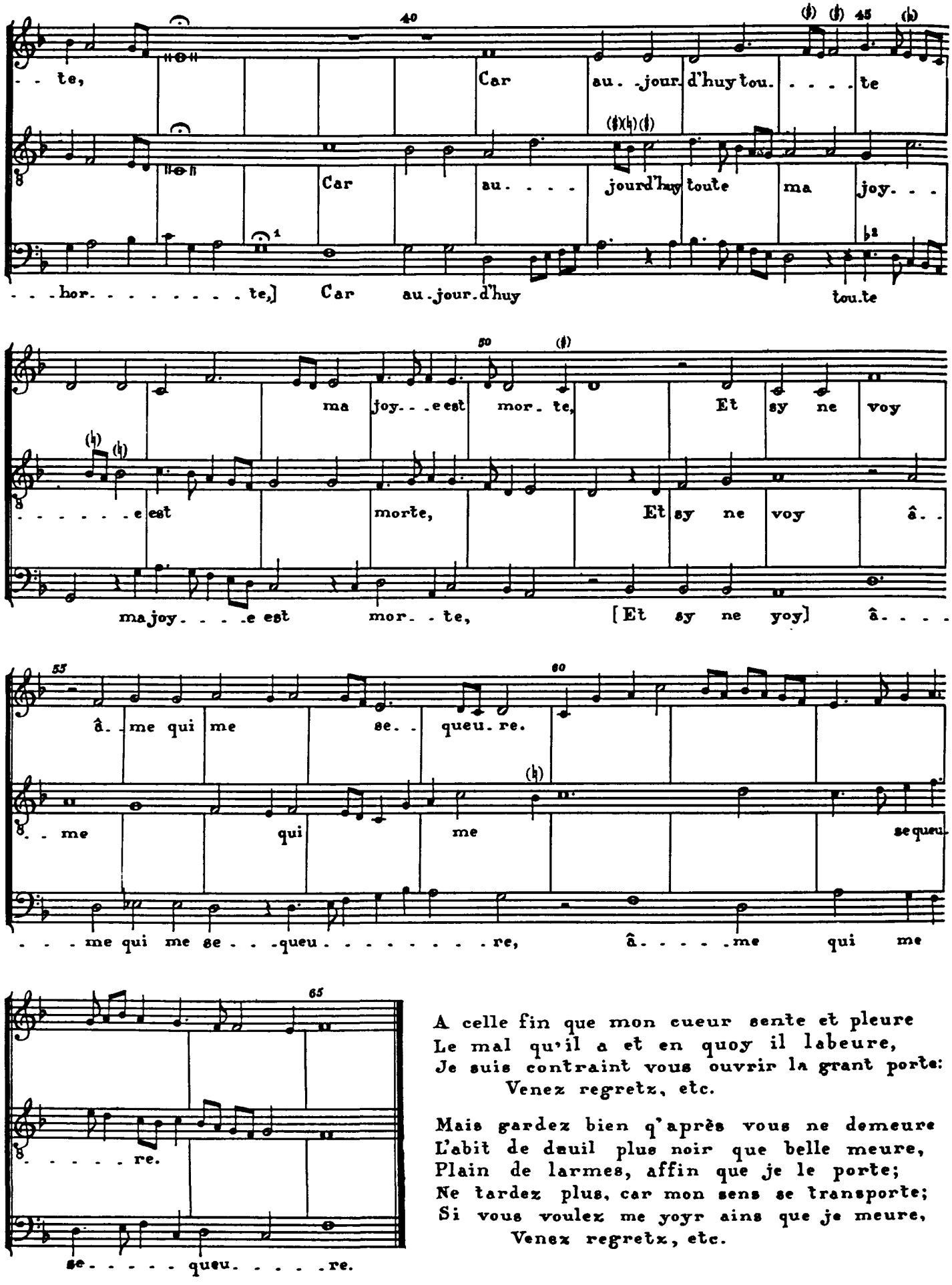
53. Venis regrets

f. 58[1]-59

Compere



[1] Underlaying of Discantus and Contra from Brux 2; of Tenor from Tour.



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.

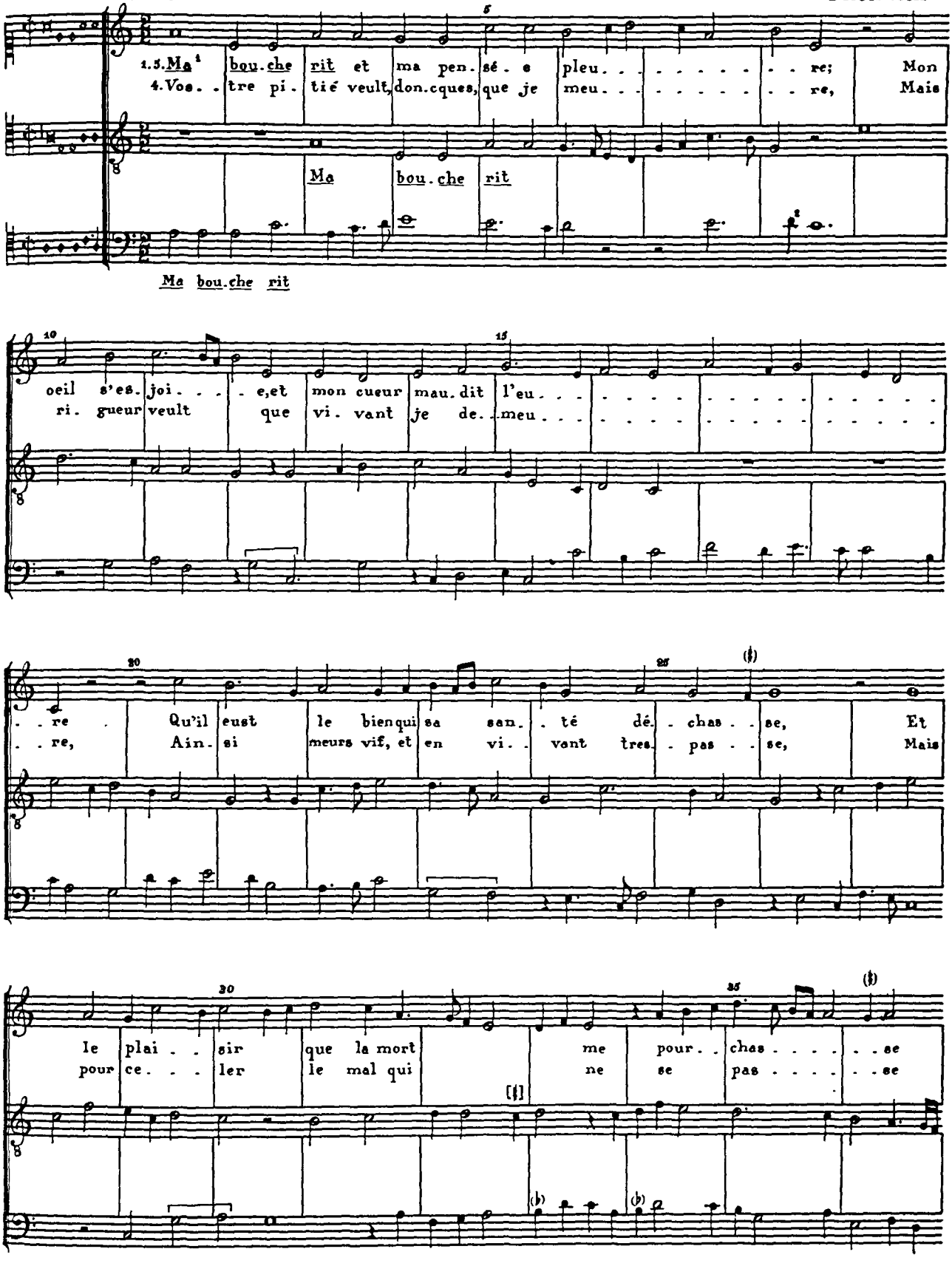
Mais gardez bien q'après vous ne demeure
L'abit de deuil plus noir que belle meure,
Plain de larmes, affin que je le porte;
Ne tardez plus, car mon sens se transporte;
Si vous voulez me yoyr ains que je meure,
Venez regretz, etc.

[1] This note is a longa in the Petrucci print.
[2] Zw.

54. Ma bouche rit

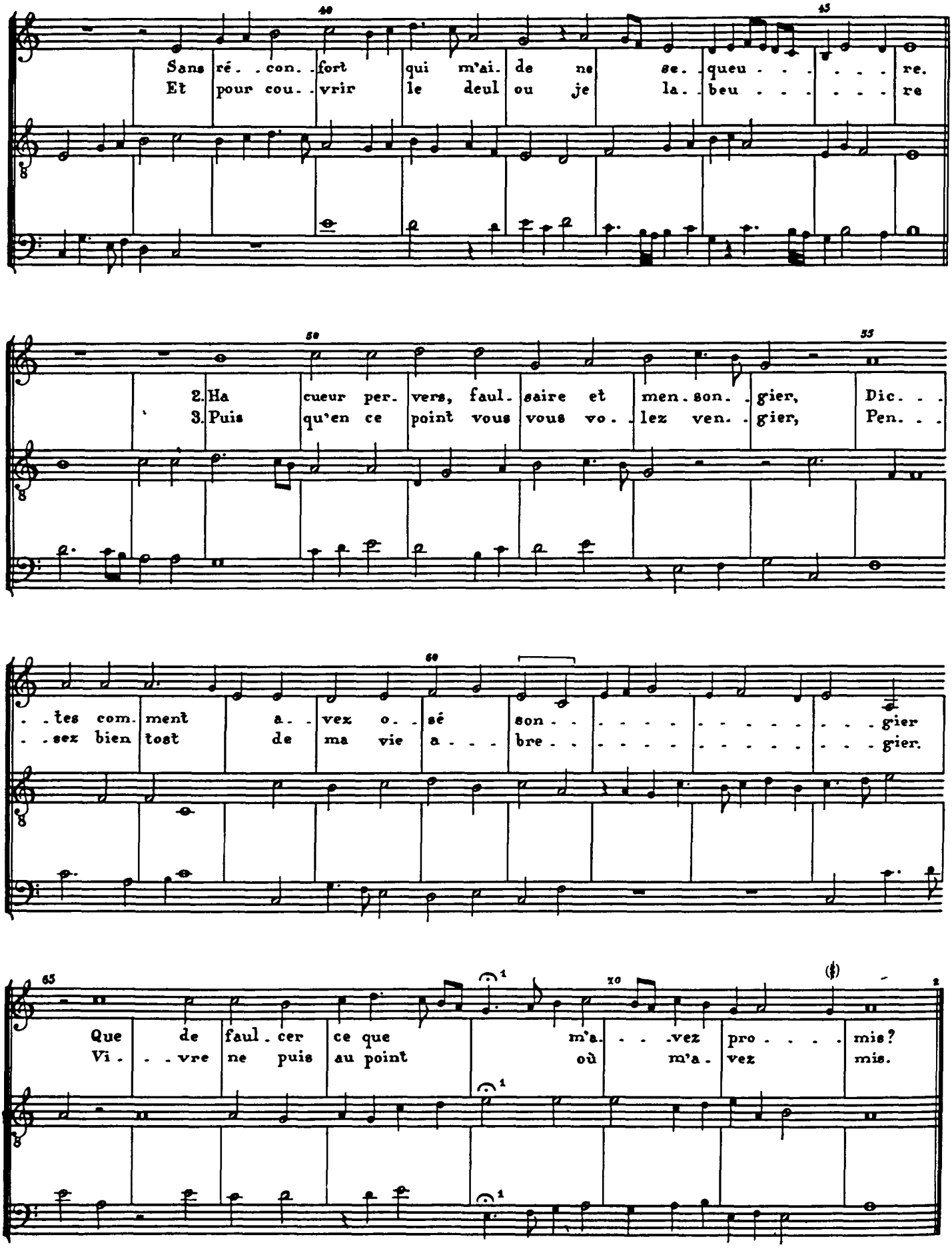
f. 59–60

Okenhem



[1] The underlaying of refrain and ouvert is a combined reading of P1 and P4.

[2] P4; the Petrucci print has C.



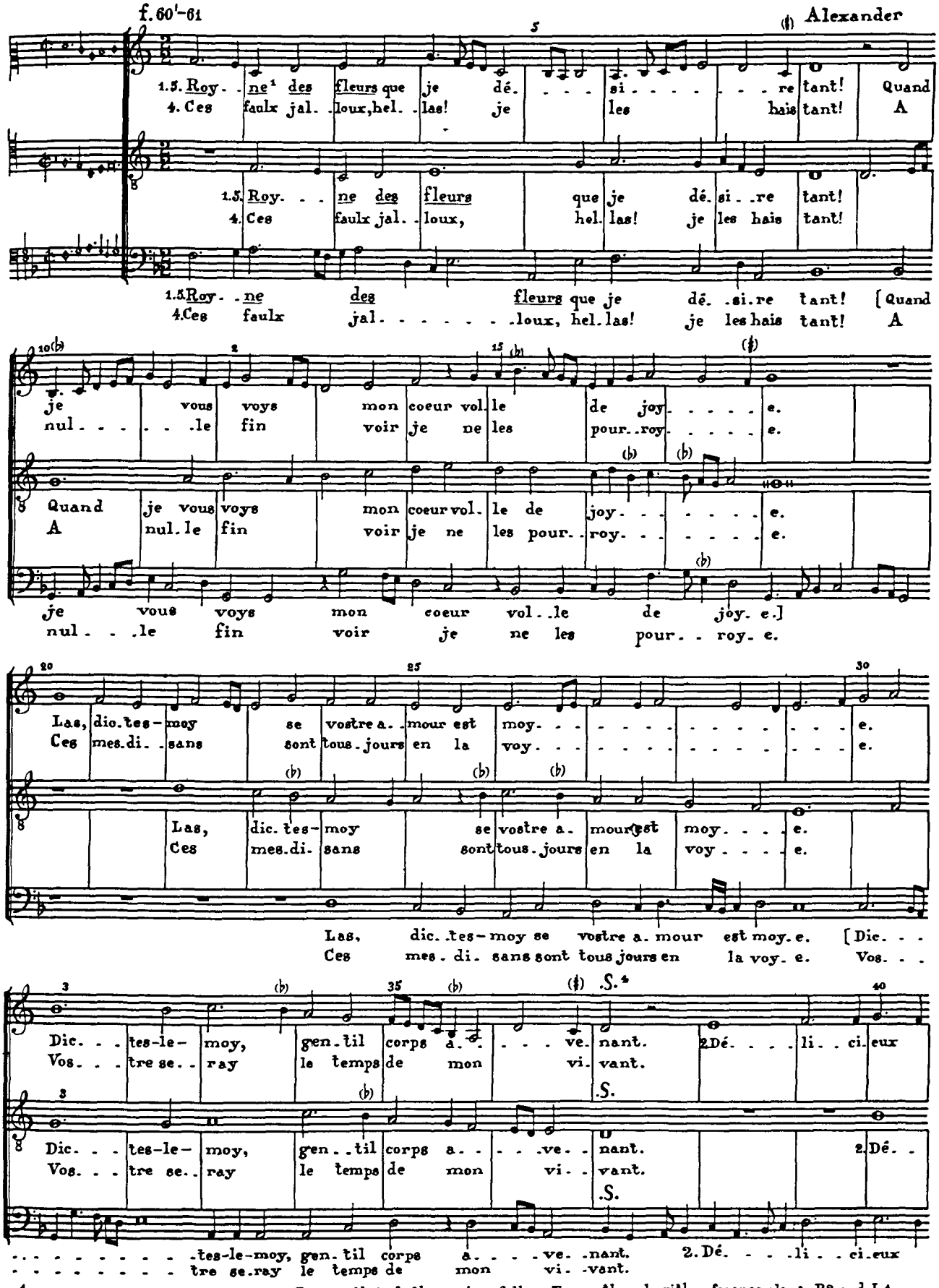
[1] P 1 (S. in P4).

[2] P 4 has ♯.

55. Royne de fleurs

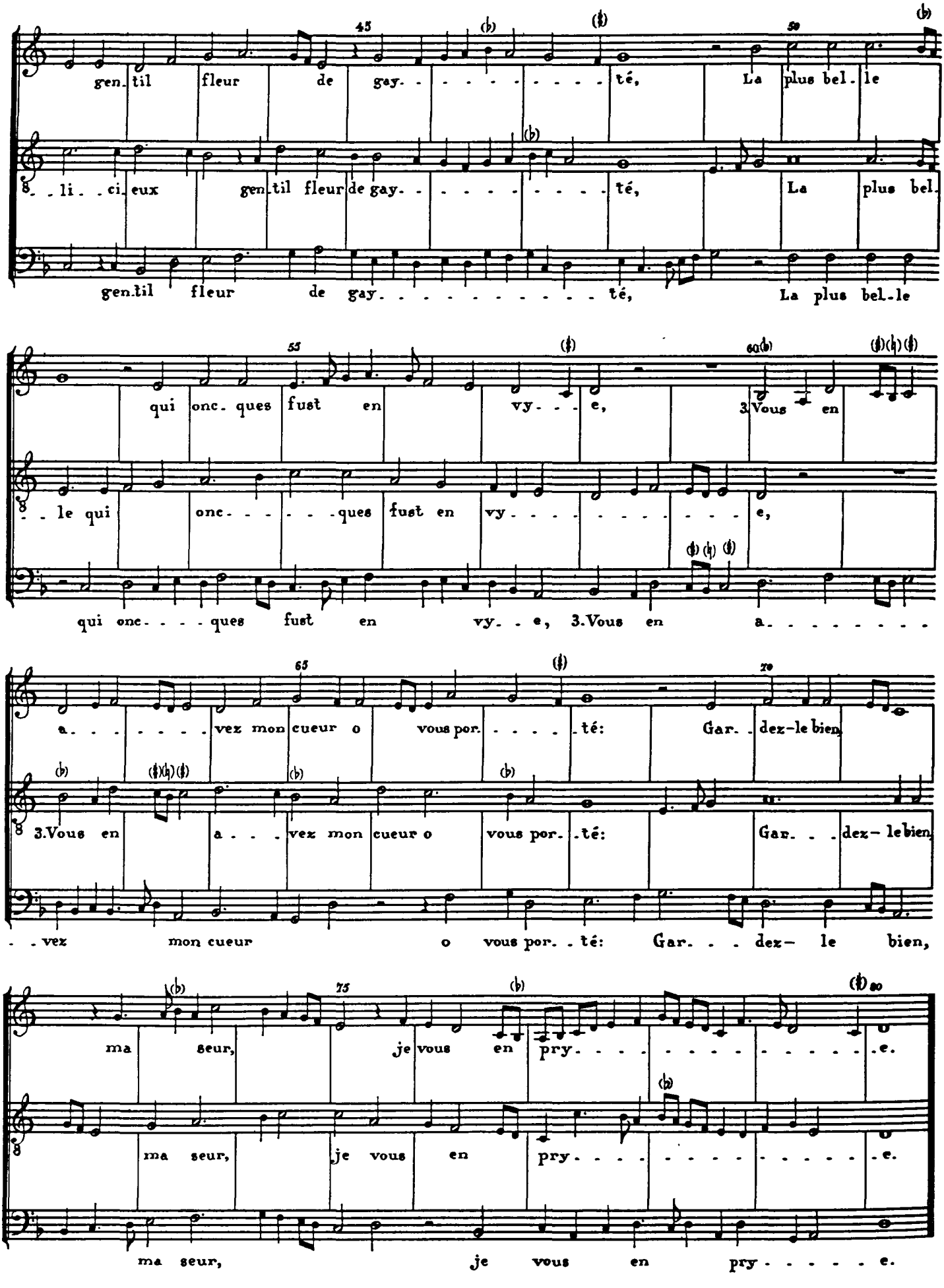
f. 60'-61

Alexander



[1] Underlaying of Tenor (to m 60) from Bayeux; that of other voices follows Tenor, though with reference also to P2 and L1.

[2] L1 and P2 show D. [3] L1 and P2 (Tenor also in Bayeux): - 𝅝 ♩ ♩ ♩ [4] These signs were incorrectly placed at m 48 in the Petrucci print.



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

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. - - - - - - - -

a. - - - - - - vez mon cueur o vous por. - - - - té: Gar. - dez-le bien,

3. Vous en a. - - vez mon cueur o vous por. - té: Gar. - - dez- le bien,

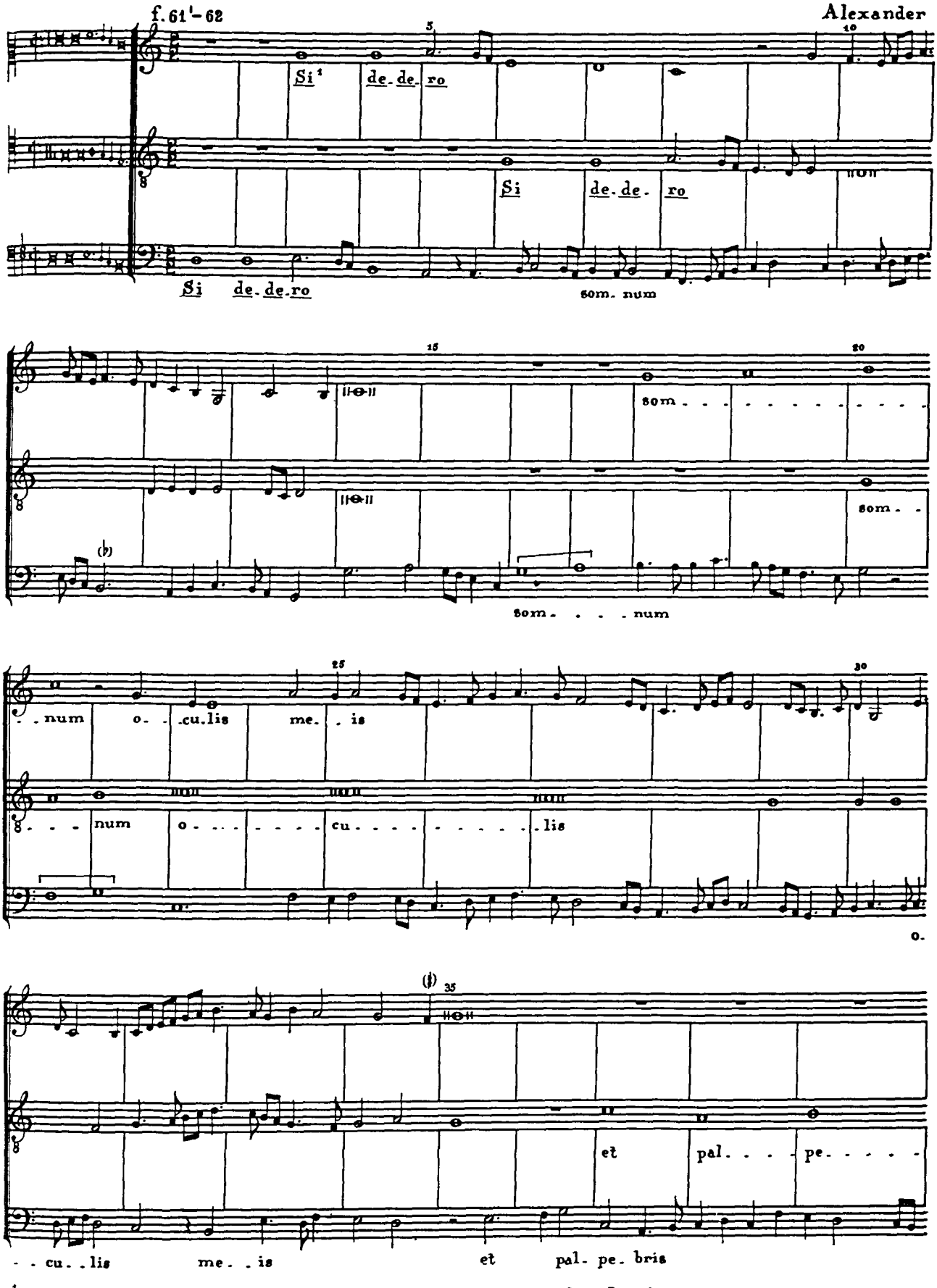
- - vez mon cueur o vous por. - té: Gar. - - dez- le bien,

ma seur, je vous en pry. - - - - - - - - - - - - - - e.

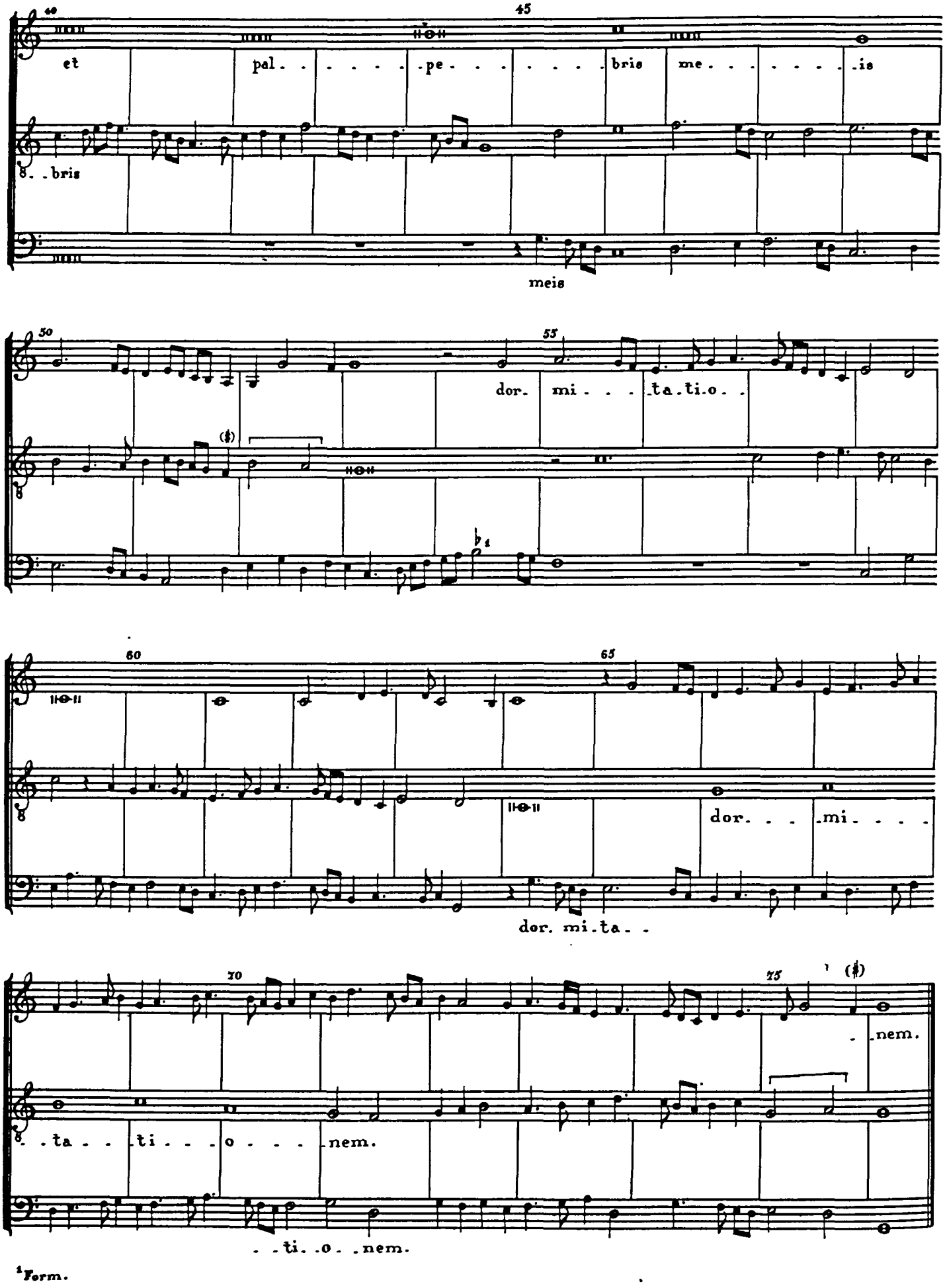
ma seur, je vous en pry. - - - - - - - - - - - - - - e.

ma seur, je vous en pry. - - - - - e.

56. Si dedero

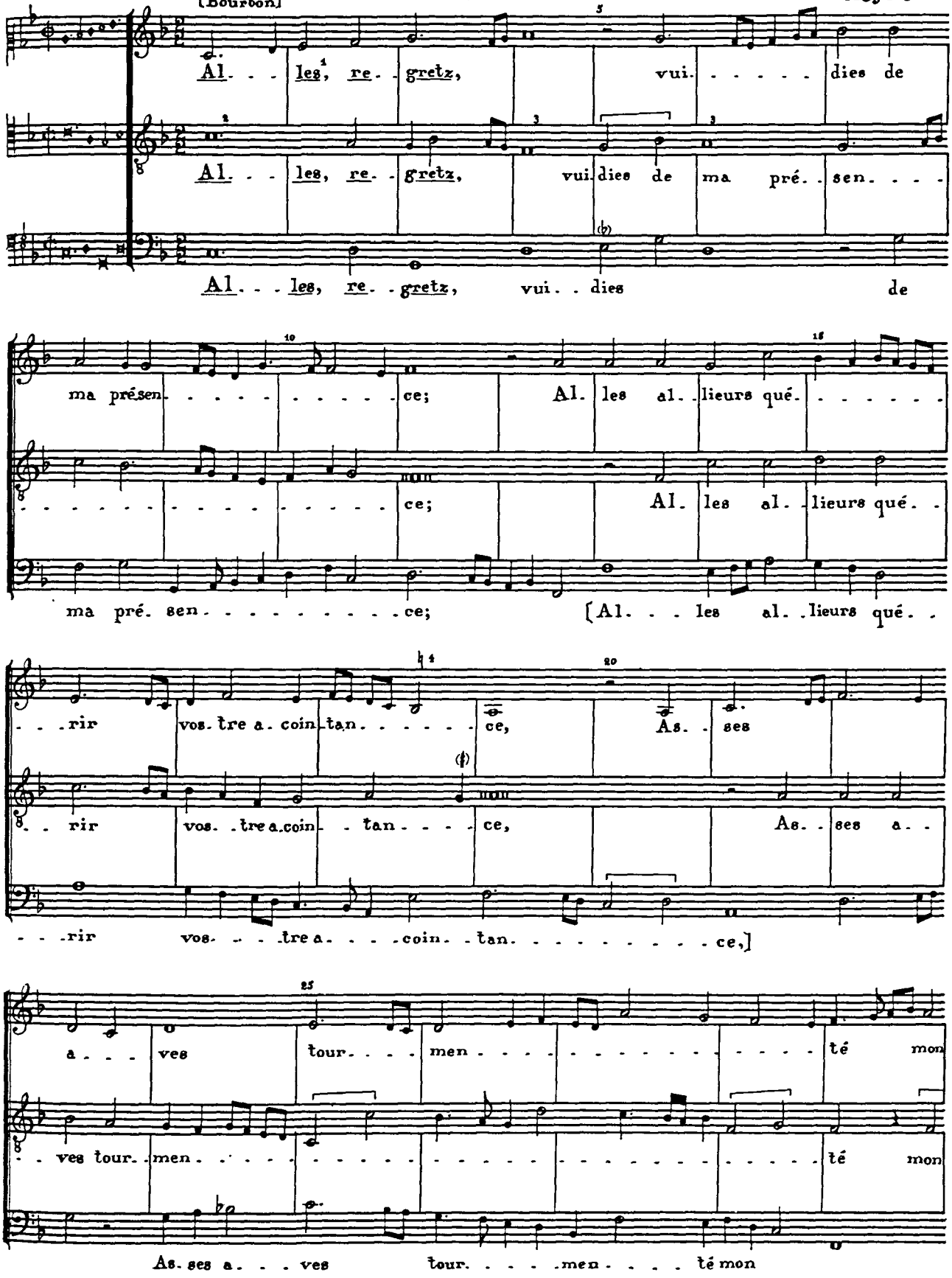


[1] The underlaying of the Superius is taken from P8; of Tenor and Contra from Brux 2.

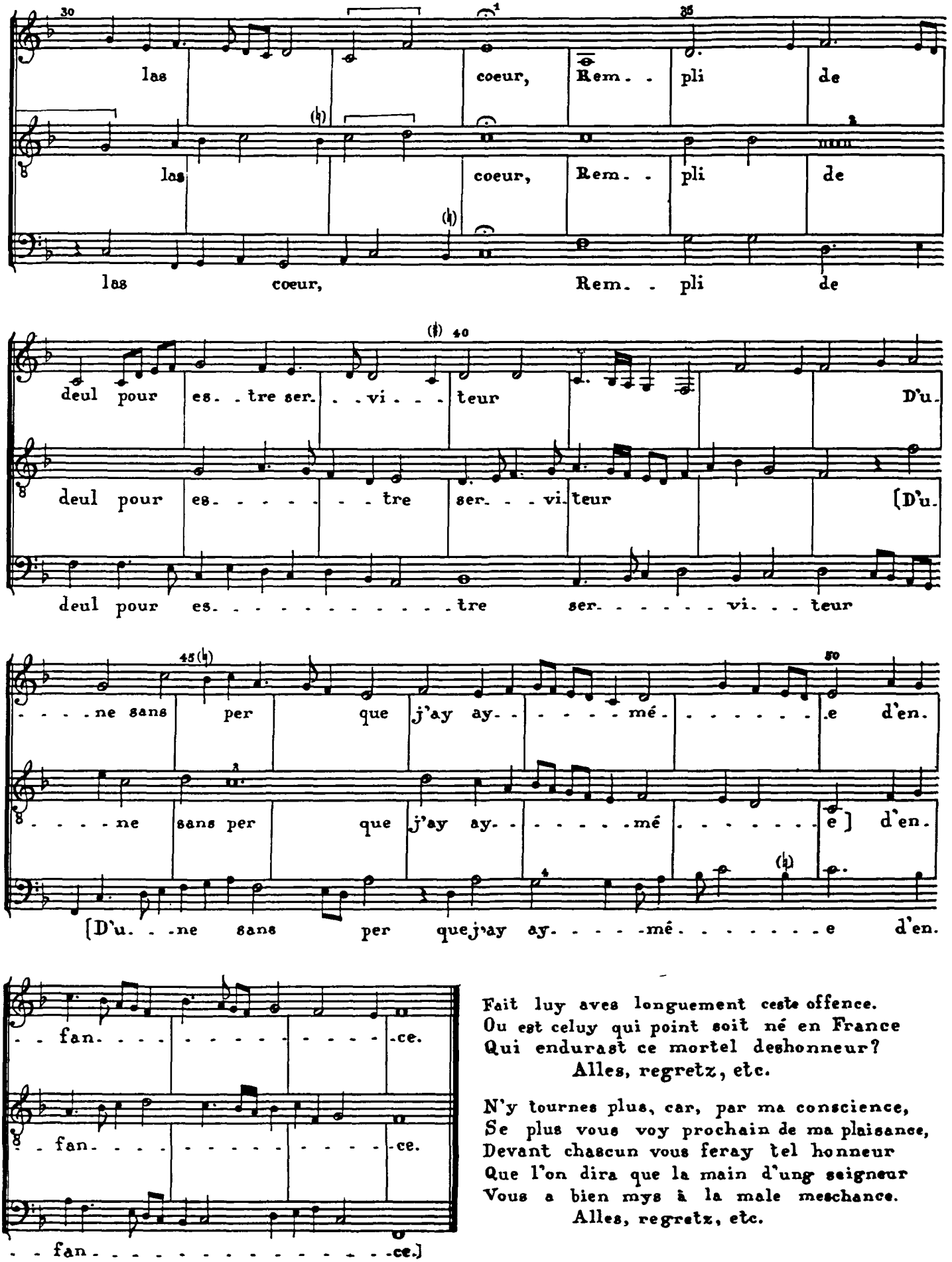

40
45
et pal. . . . . pe. . . . . bris me. . . . . is
8. . bris
meis
50
55
dor. mi. . . ta. ti. o. .
60
65
dor. . . . mi. . . .
dor. mi. ta. .
70
75
. . ta. . . ti. . . o. . . . nem.
. . nem.
. . ti. . o. . nem.
1 Form.

57. Ales regres

f.62[1]-63 [Bourbon] Hayne



[1]Underlaying of upper voices follows P3; of Contra, Brux 2.
[2]C whole, half in L 1. P2, P3. [3]Two halves in P3. [4]♮ before B in L3.

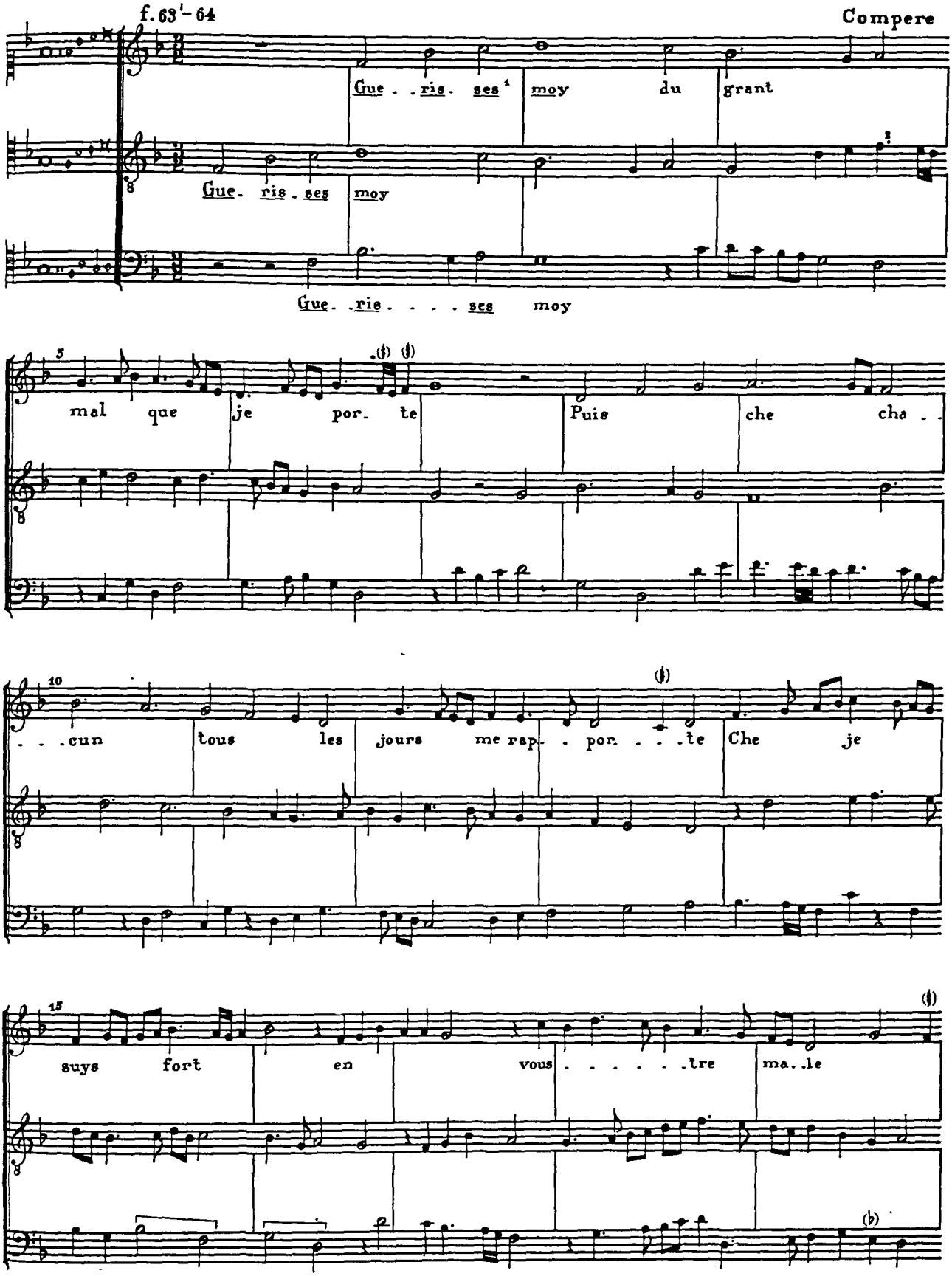


Fait luy aves longuement ceste offence.
Ou est celuy qui point soit né en France
Qui endurast ce mortel deshonneur?
Alles, regretz, etc.

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.

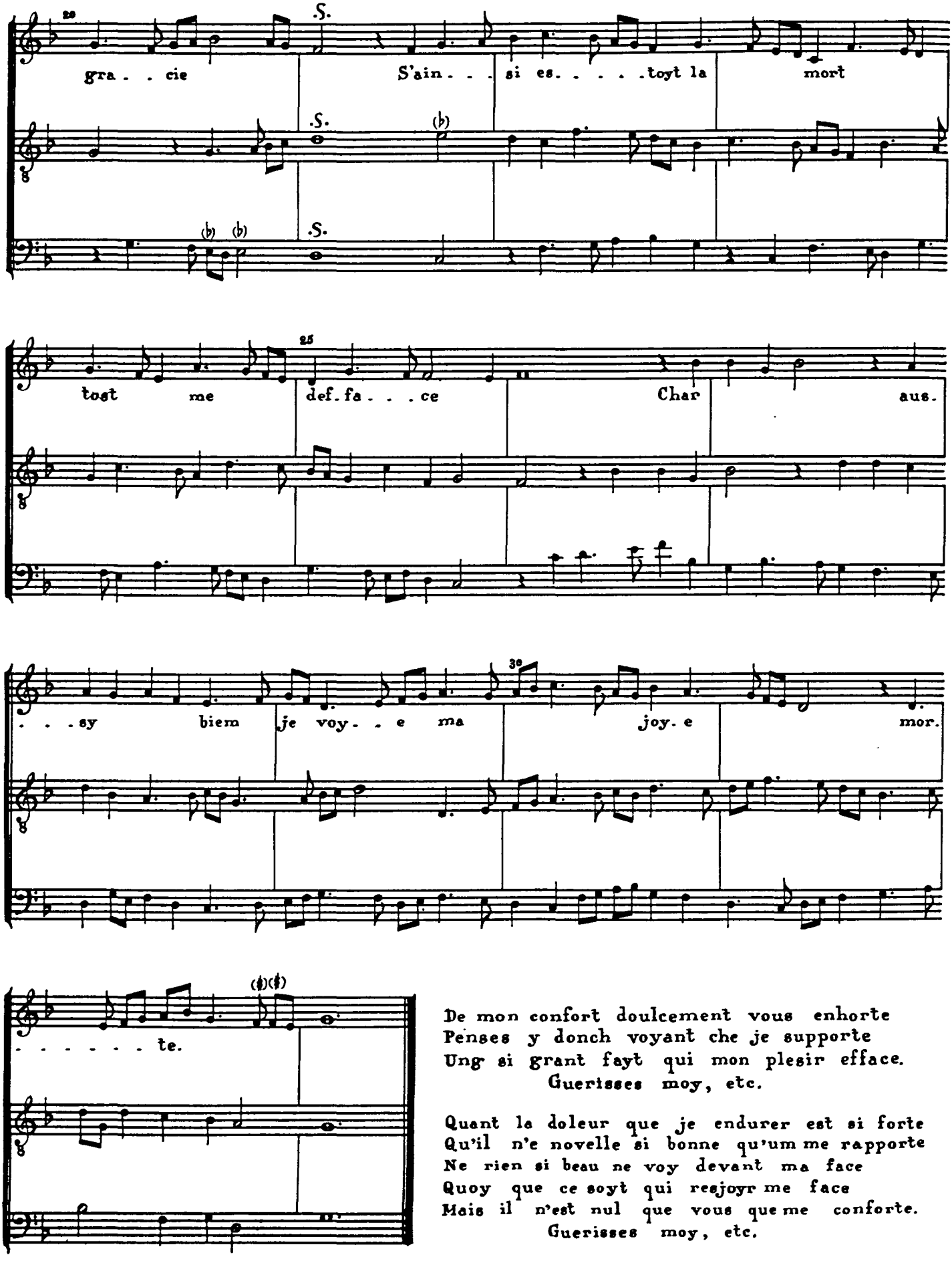
[1] The three notes in this measure are longae in the Petrucci print.
[2] A whole, 2 halves in L 1, P2, P3.
[3] C whole, half in L 1. [4] L1, P2, and P8 (Odh had G half, F,A,B♭ quarters).

58. Garisses moy



[1]Underlaying from Tor.

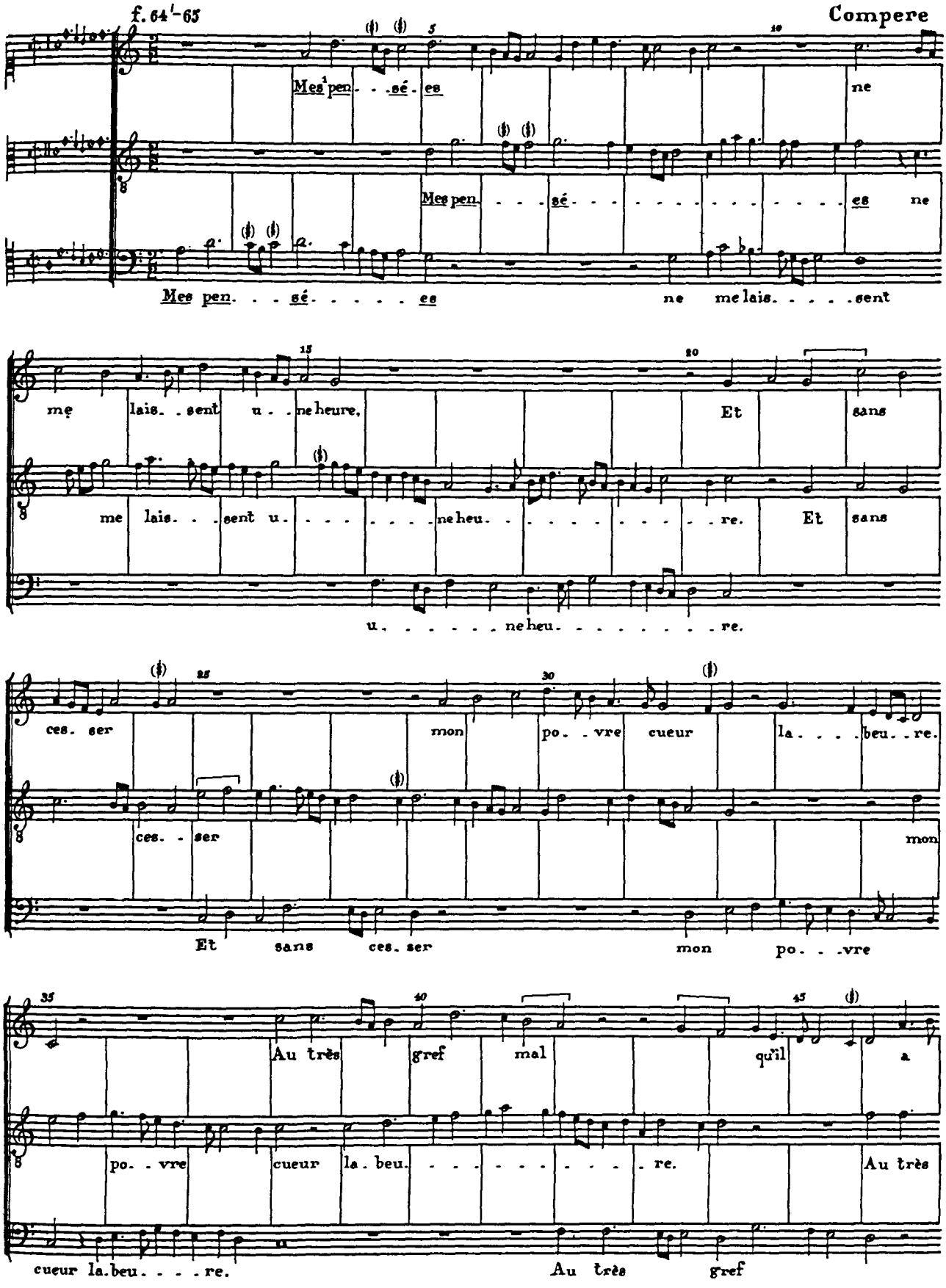
[2]Form and Tor have: – F, E, D, C, eighths, E half.



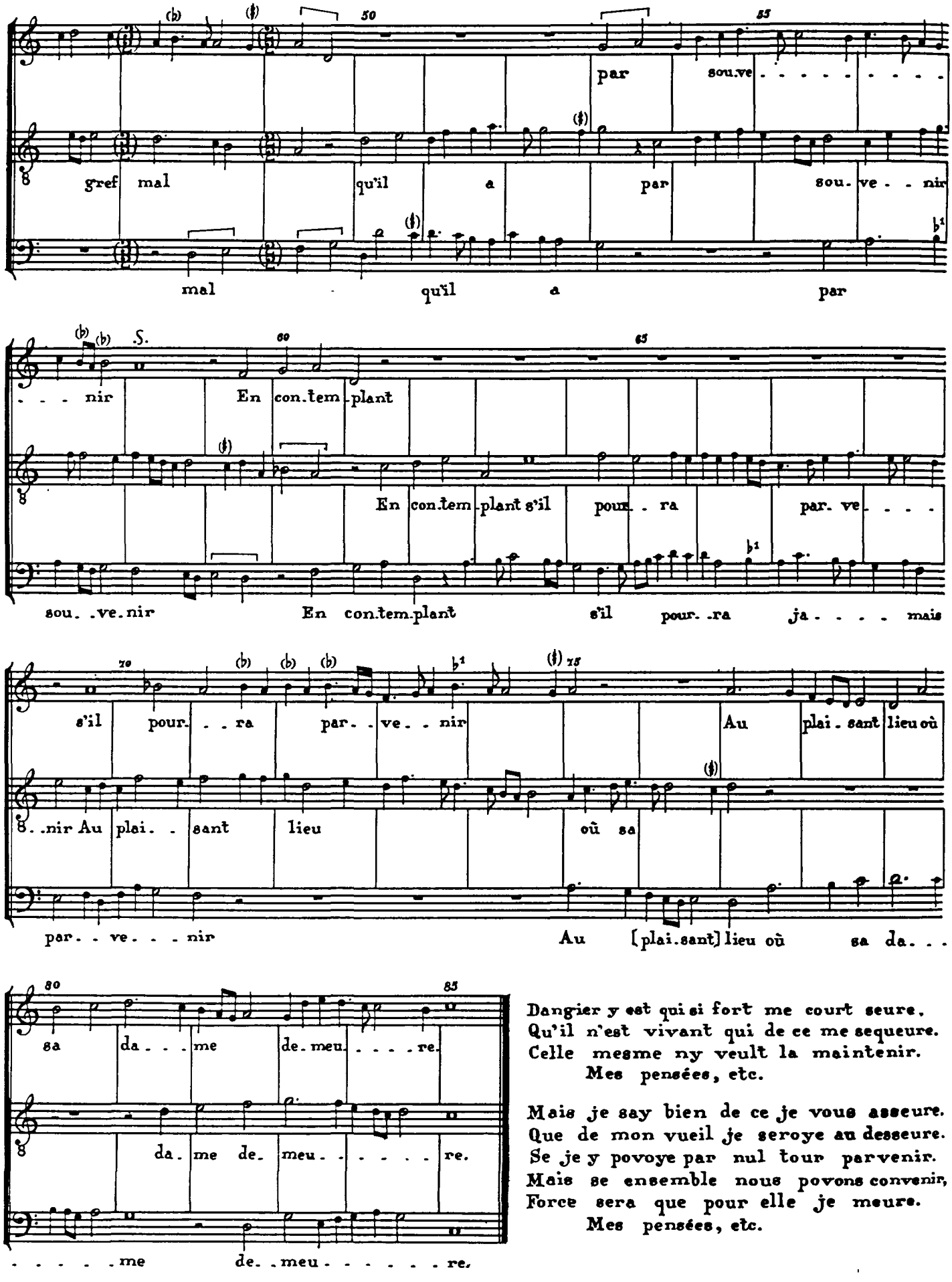
De mon confort doulcement vous enhorte
Penses y donch voyant che je supporte
Ung si grant fayt qui mon plesir efface.
Guerisses moy, etc.

Quant la doleur que je endurer est si forte
Qu'il n'e novelle si bonne qu'um me rapporte
Ne rien si beau ne voy devant ma face
Quoy que ce soyt qui resjoyr me face
Mais il n'est nul que vous que me conforte.
Guerisses moy, etc.

59. Mes pensees



[1]Underlaying of Superius follows P2; of lower voices, L1.

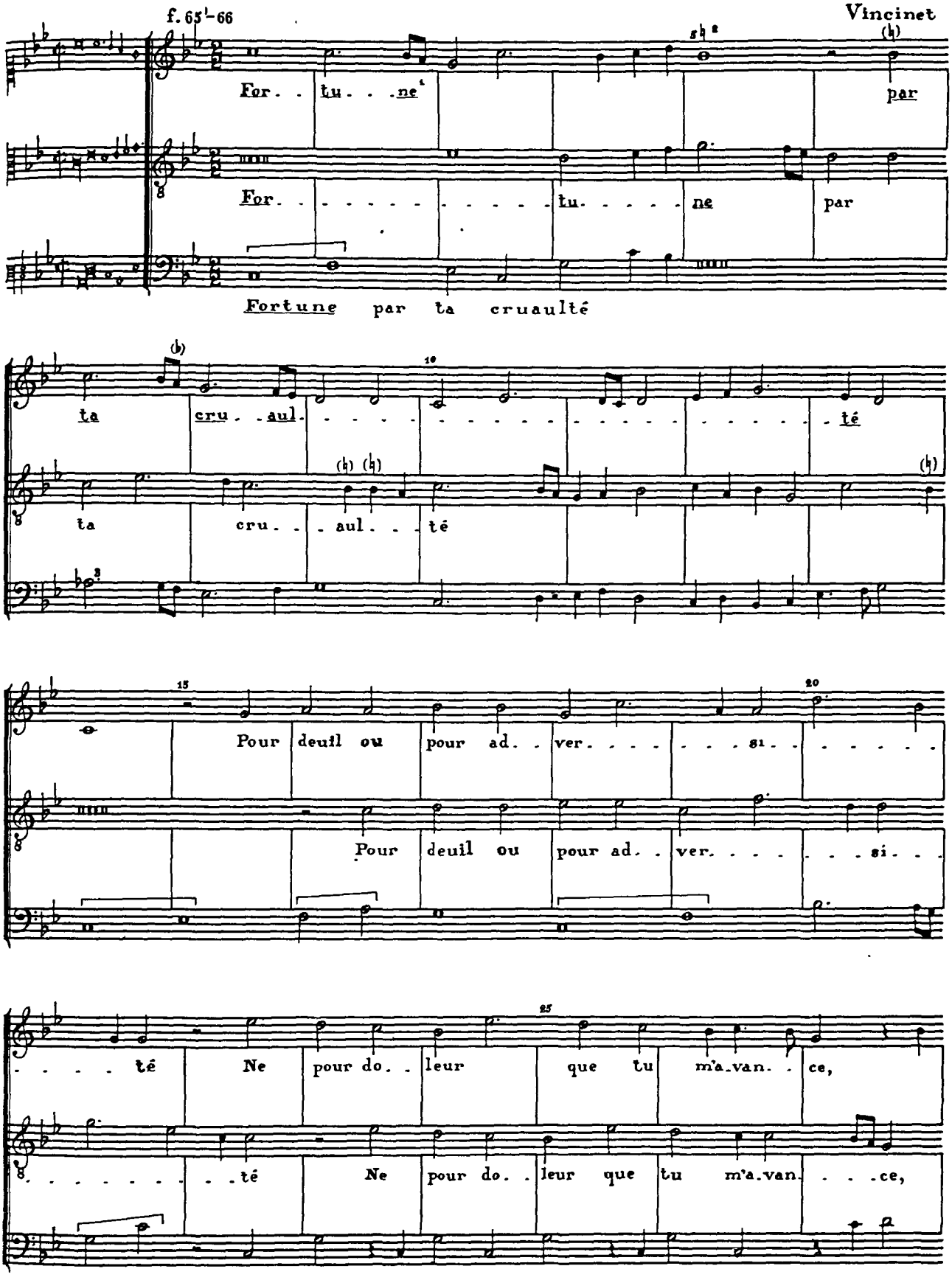


Dangier y est qui si fort me court seure,
Qu'il n'est vivant qui de ce me sequeure.
Celle mesme ny veult la maintenir.
Mes pensées, etc.

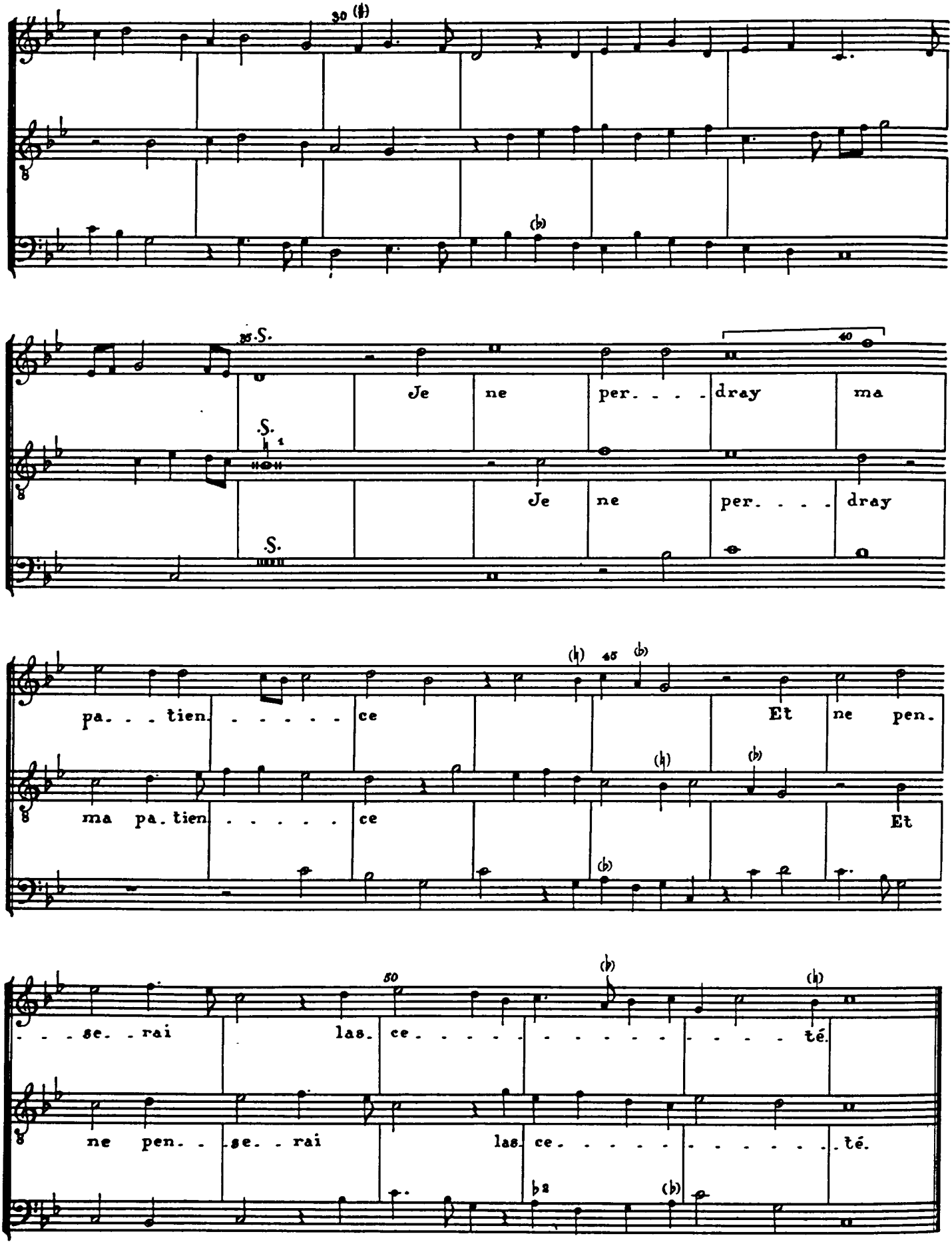
Mais je say bien de ce je vous asseure.
Que de mon vueil je seroye au desseure.
Se je y povoye par nul tour parvenir.
Mais se ensemble nous povons convenir,
Force sera que pour elle je meure.
Mes pensées, etc.

[1] Ferm.

60. Fortuna per ta crudelte



[1] Underlaying follows Mell.
[2] Sharp before B in P1.
[3] P1 and Q 16 (Odh has)

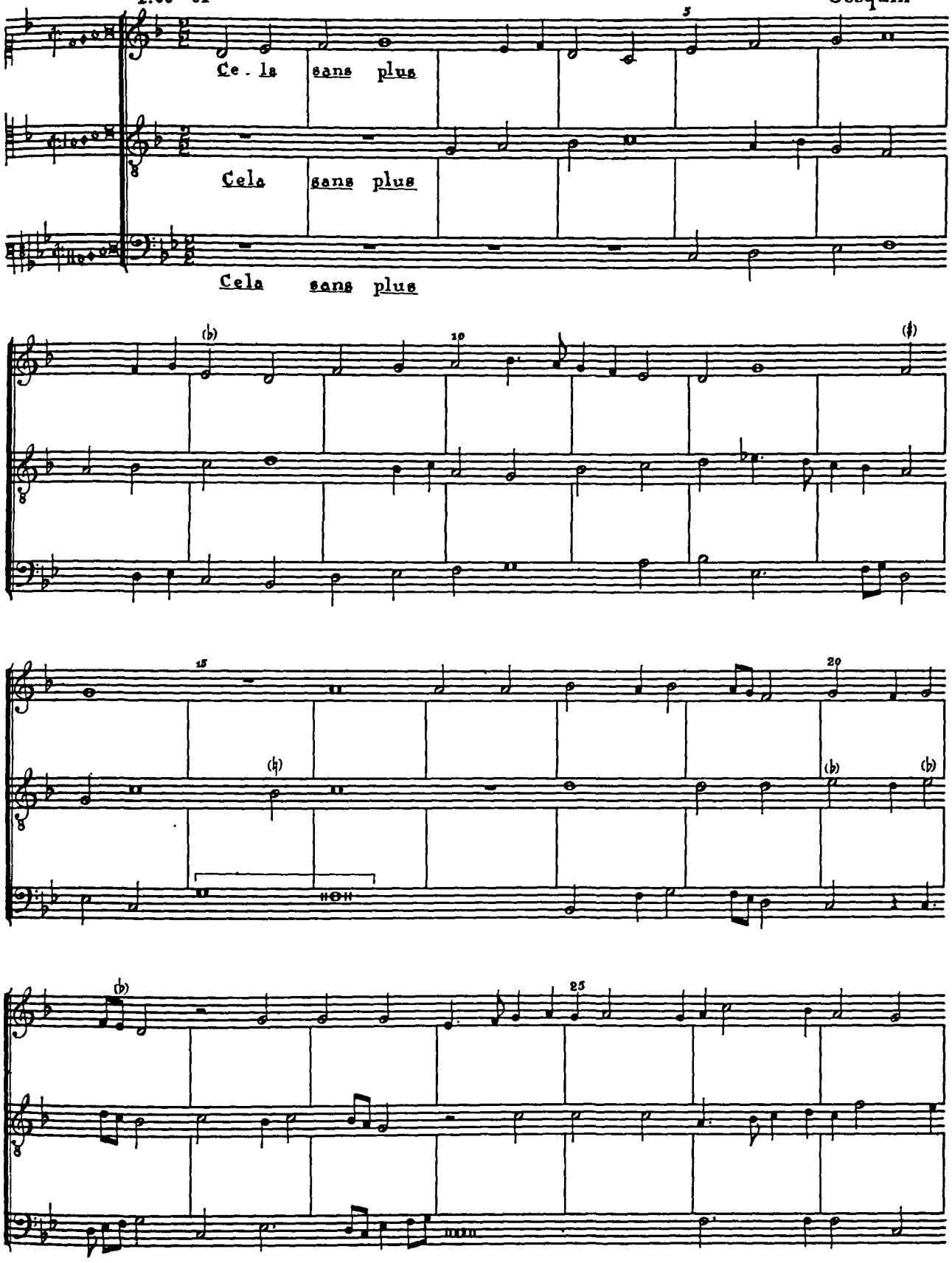


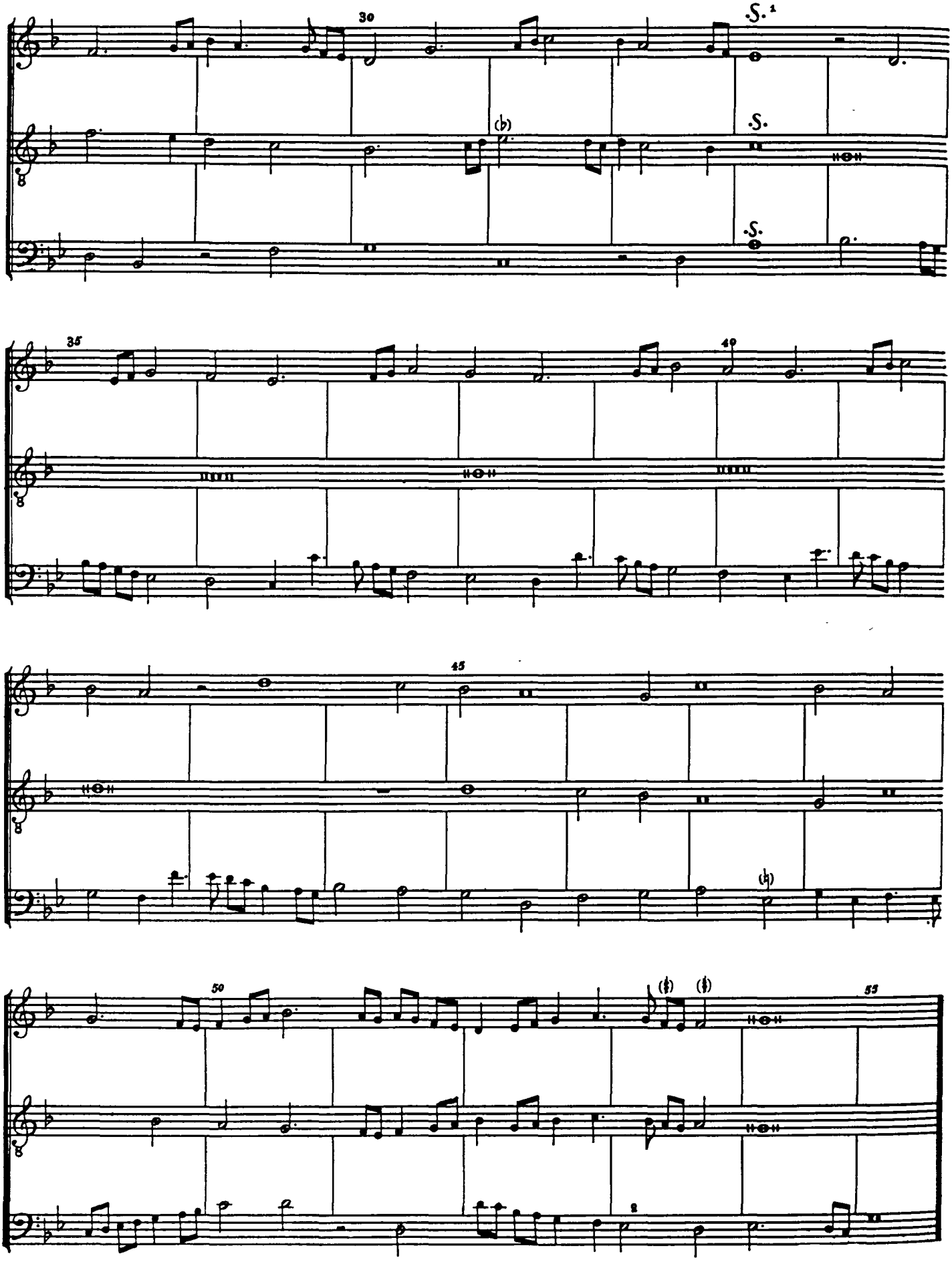
[1] Sharp before B in F 59.
[2] P 1.

61. Cela sans plus

f.66¹-67

Josquin





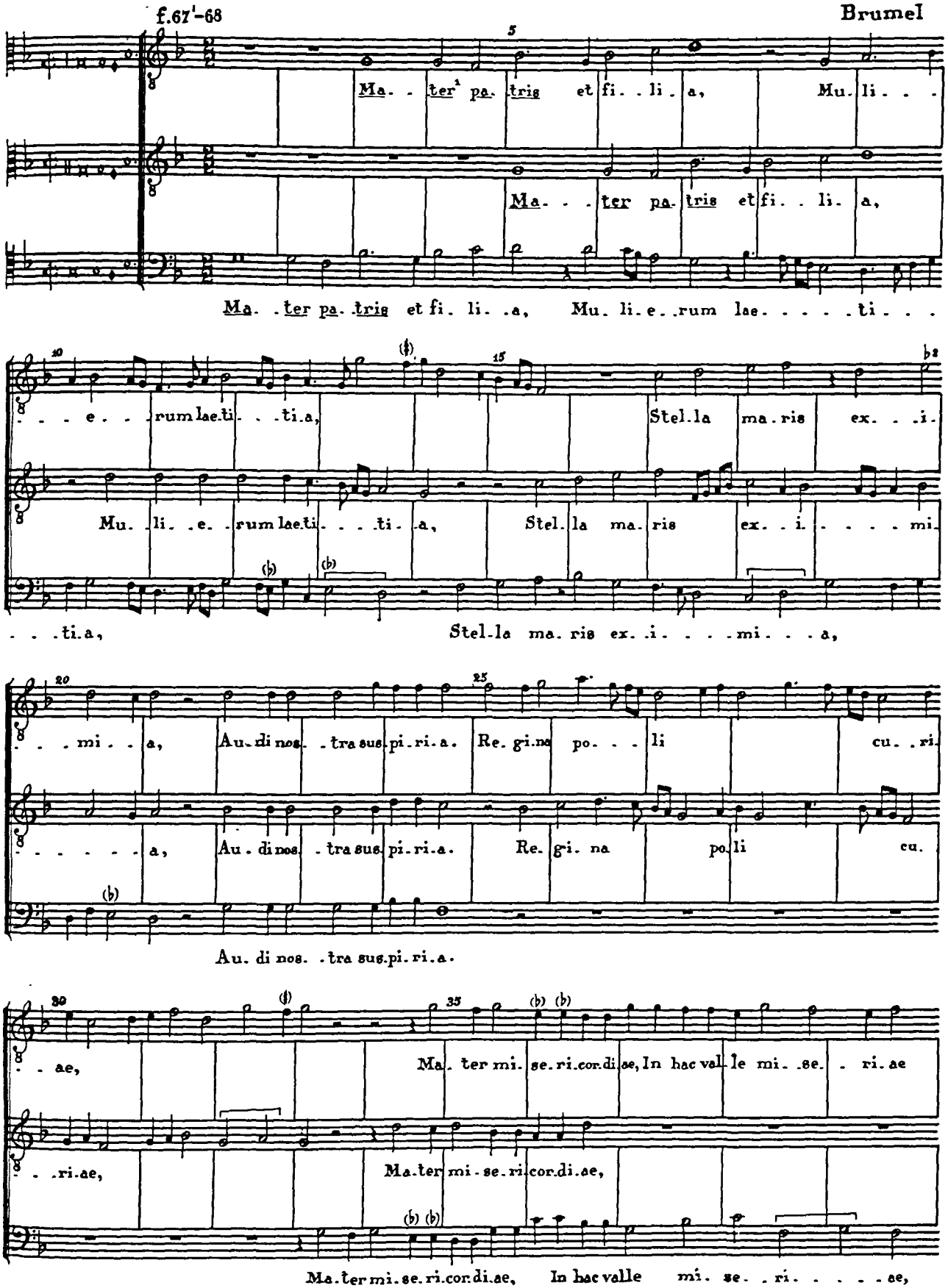
[1] The three notes of this measure are longae in the Petrucci print.

[2] The passage m.52-m.55 of Contra has no key signature in the Petrucci print. This seems, however, merely an oversight, since manuscripts show no such change.

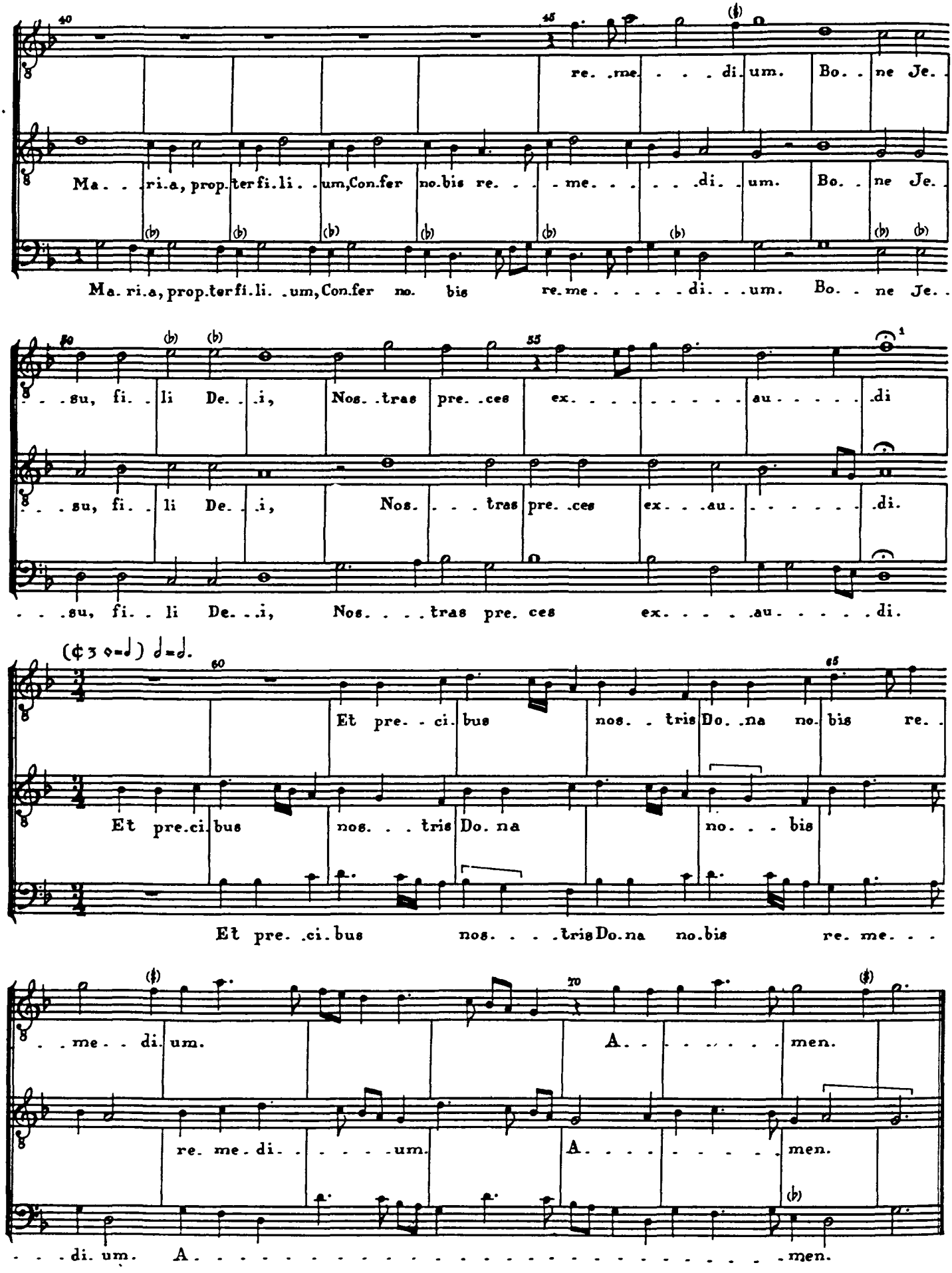
62. Mater patris

f.67'-68

Brumel

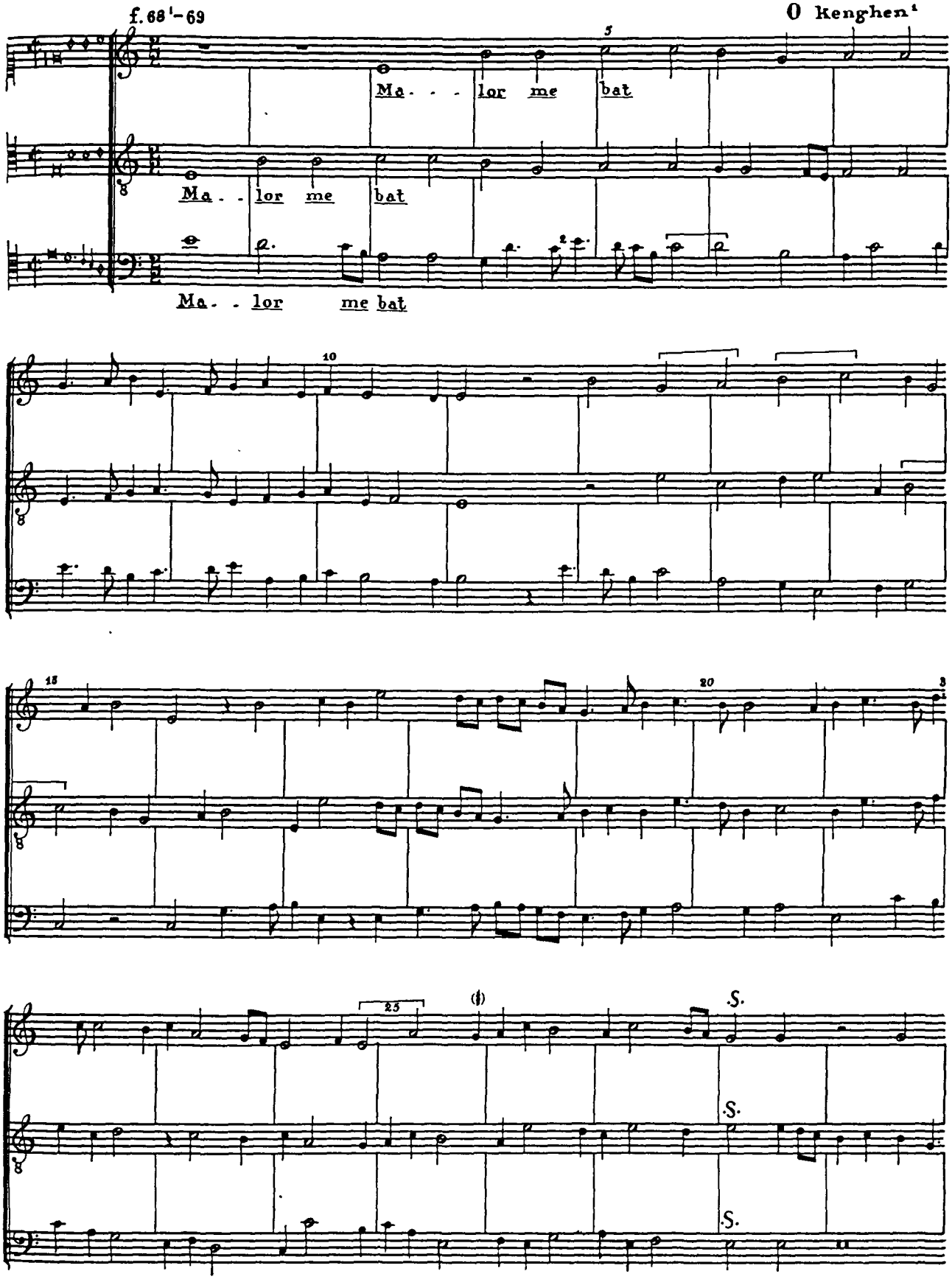


[1] Text and underlaying as in Mü Glar.
[2] Form.

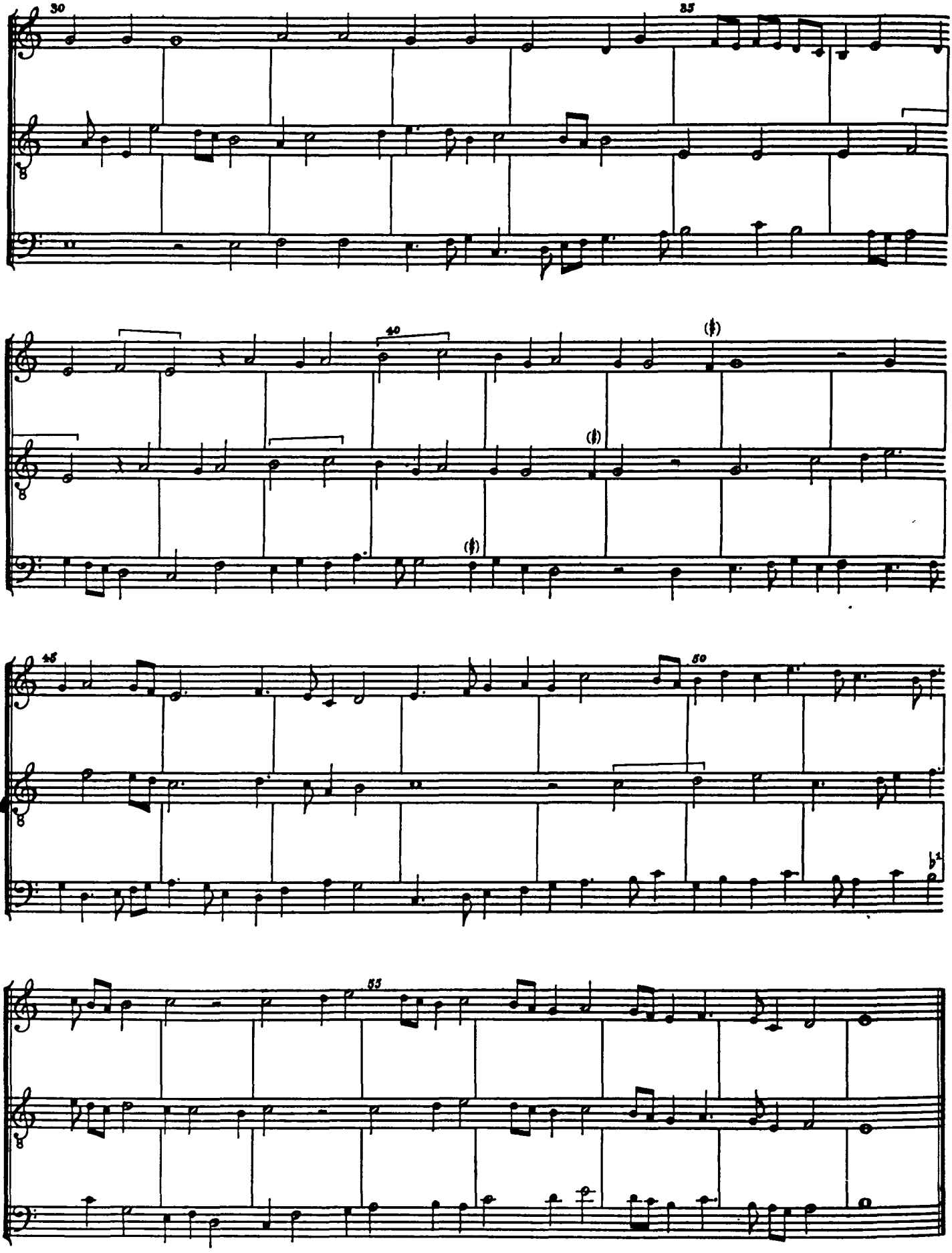


[1] The note of the Superius is a brevis in the Petrucci print; those of the other voices are longae.

63. Malor me bat



[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

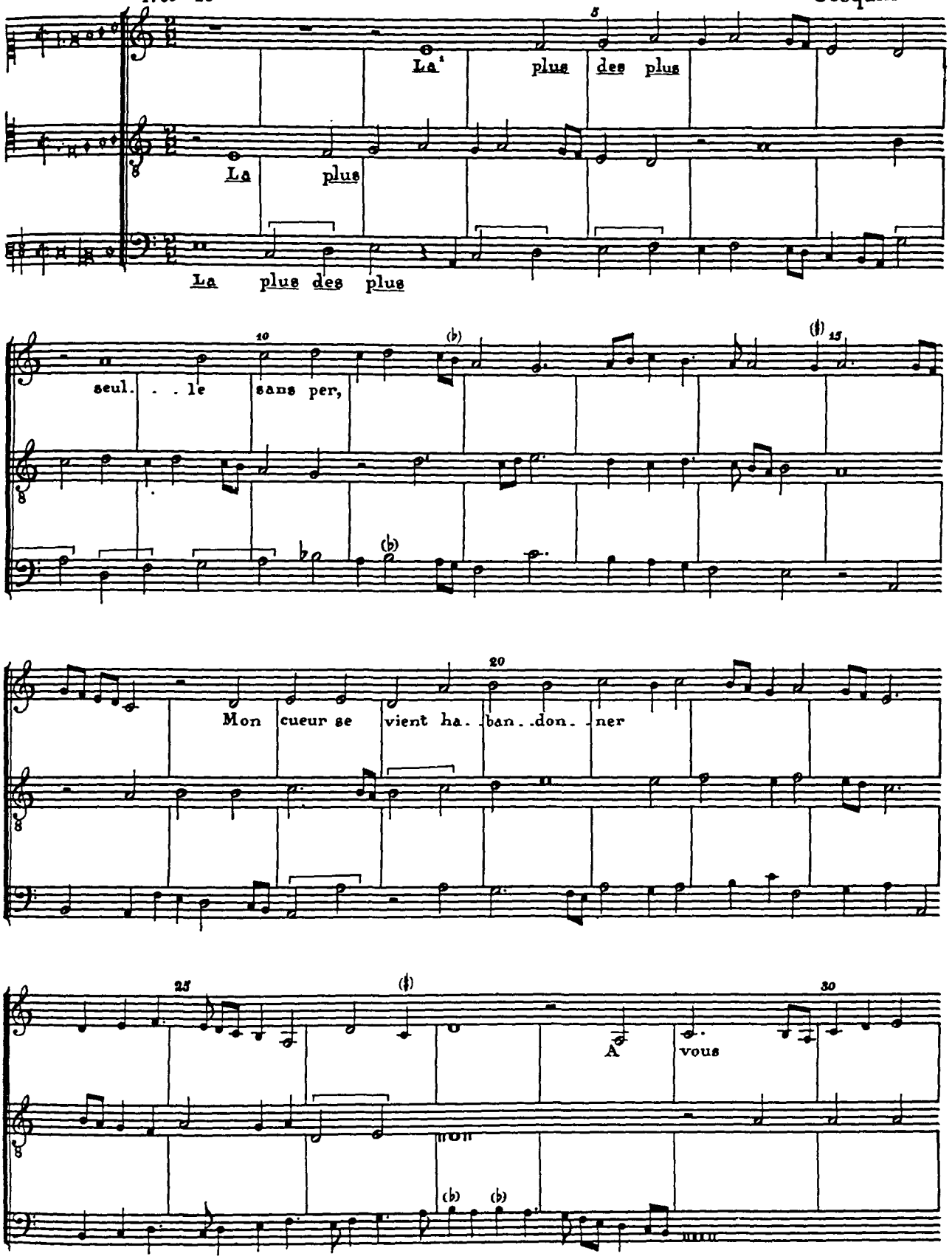


[1] Form.

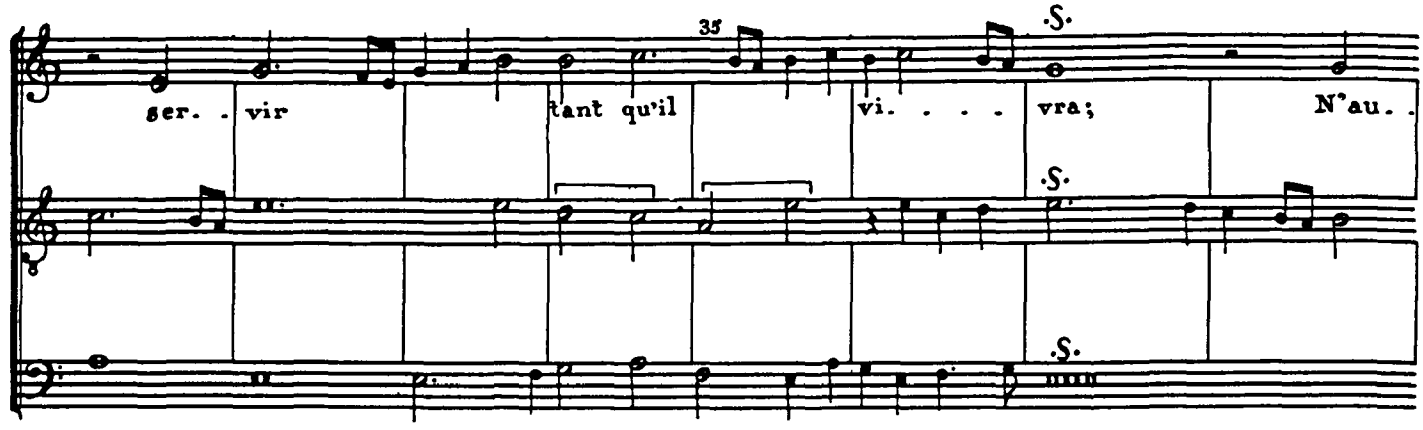
64. La plus des plus

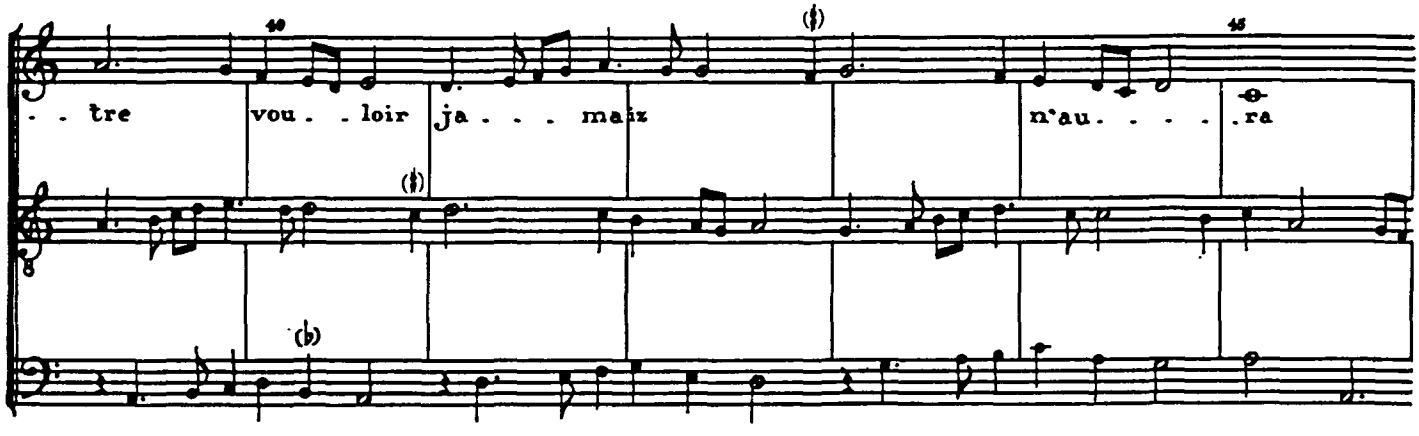
f. 69[1]-70

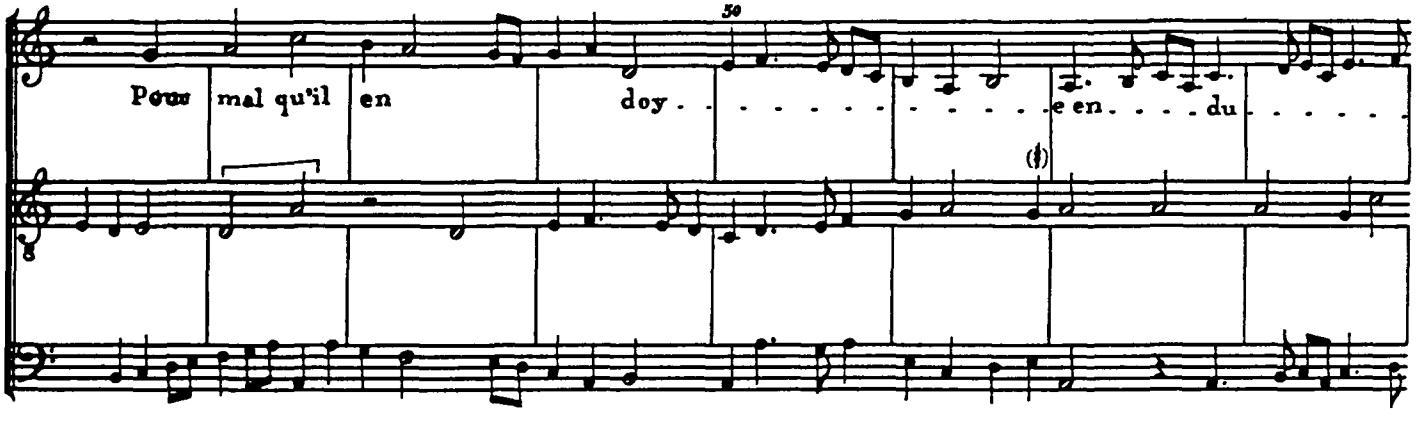
Josquin

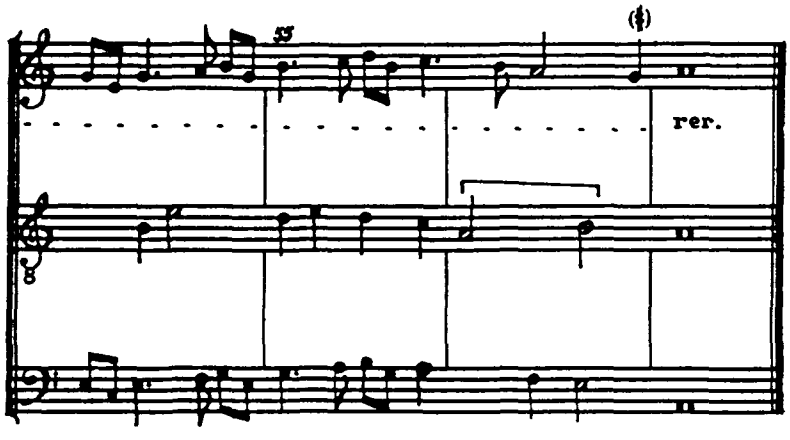


[1] The text is taken from the literary source Löp; the underlaying is the editor's.







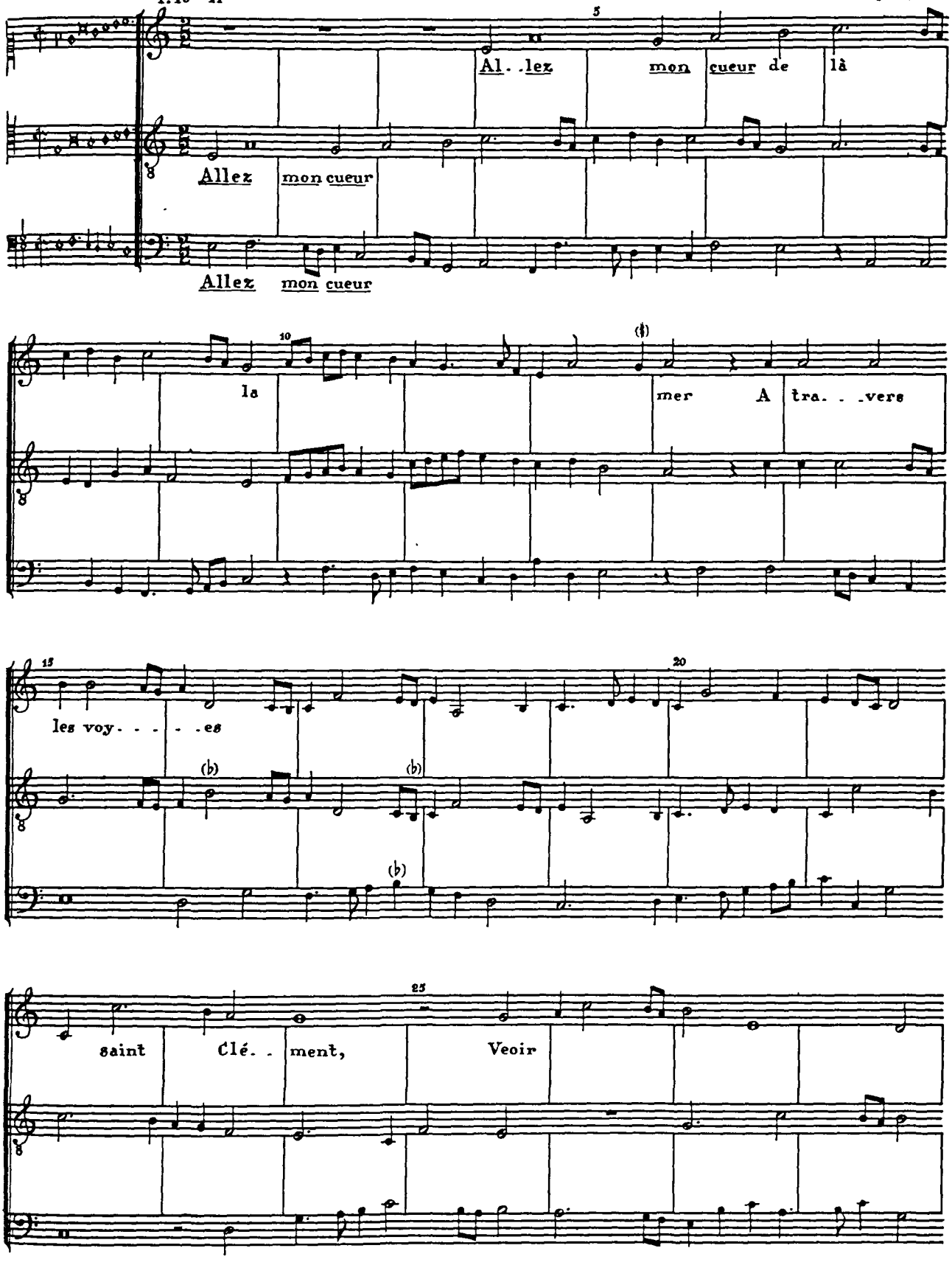


Nul ne pourroit bien deviser
Les biens de vous n'asses louer,
Pource mon cueur vous demoura,
La plus des plus, etc.

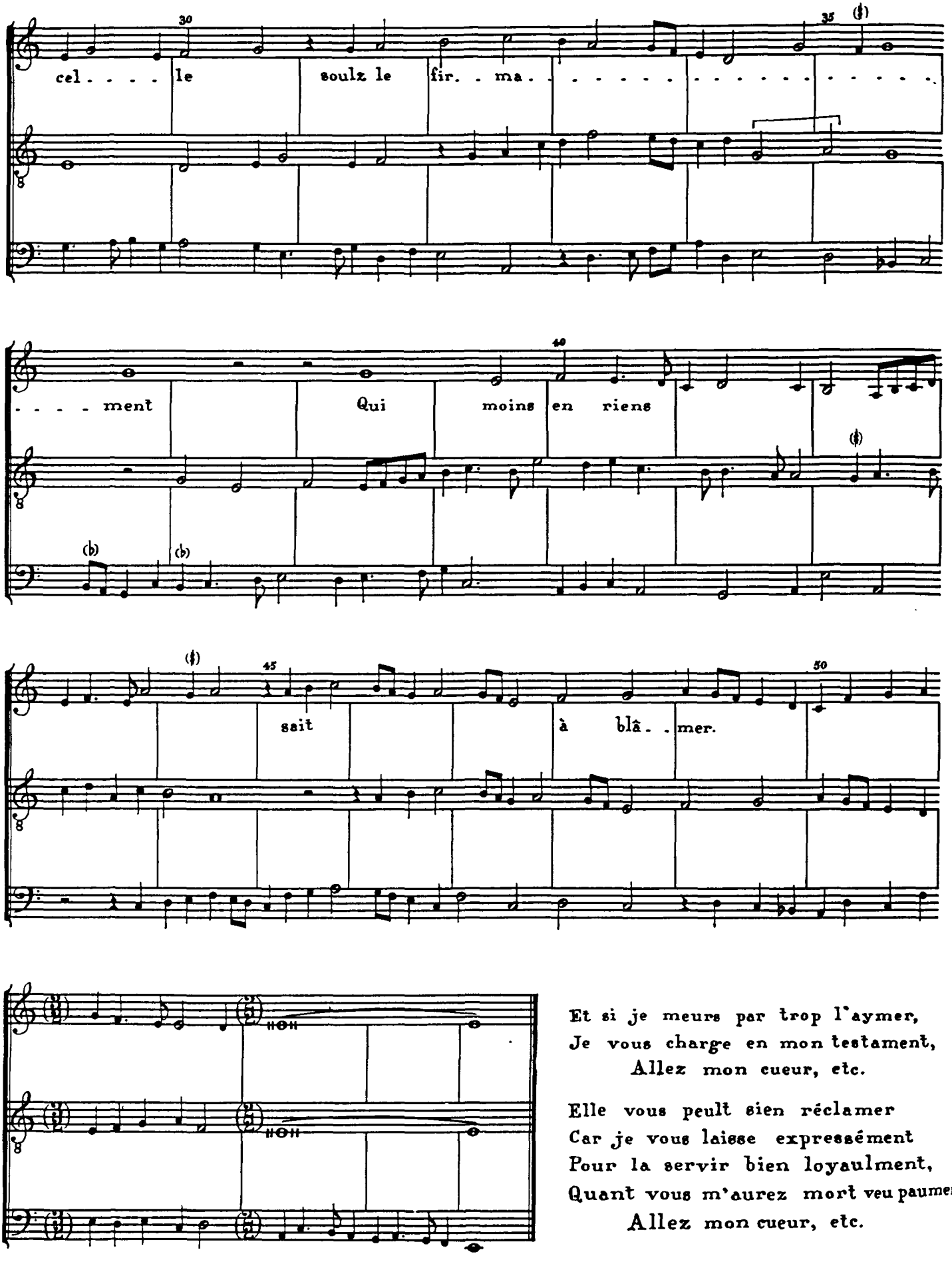
A vous bien à droit reguarder,
On ne sauroit riens demander
Qu'en vous ne soit mais tant ya
Que le bruit est tel et sera
Que l'on vous doit par tout nommer
La plus des plus, etc.

65. Ales mon cor

f. 70[1]-71 — Alexnder (sic!)



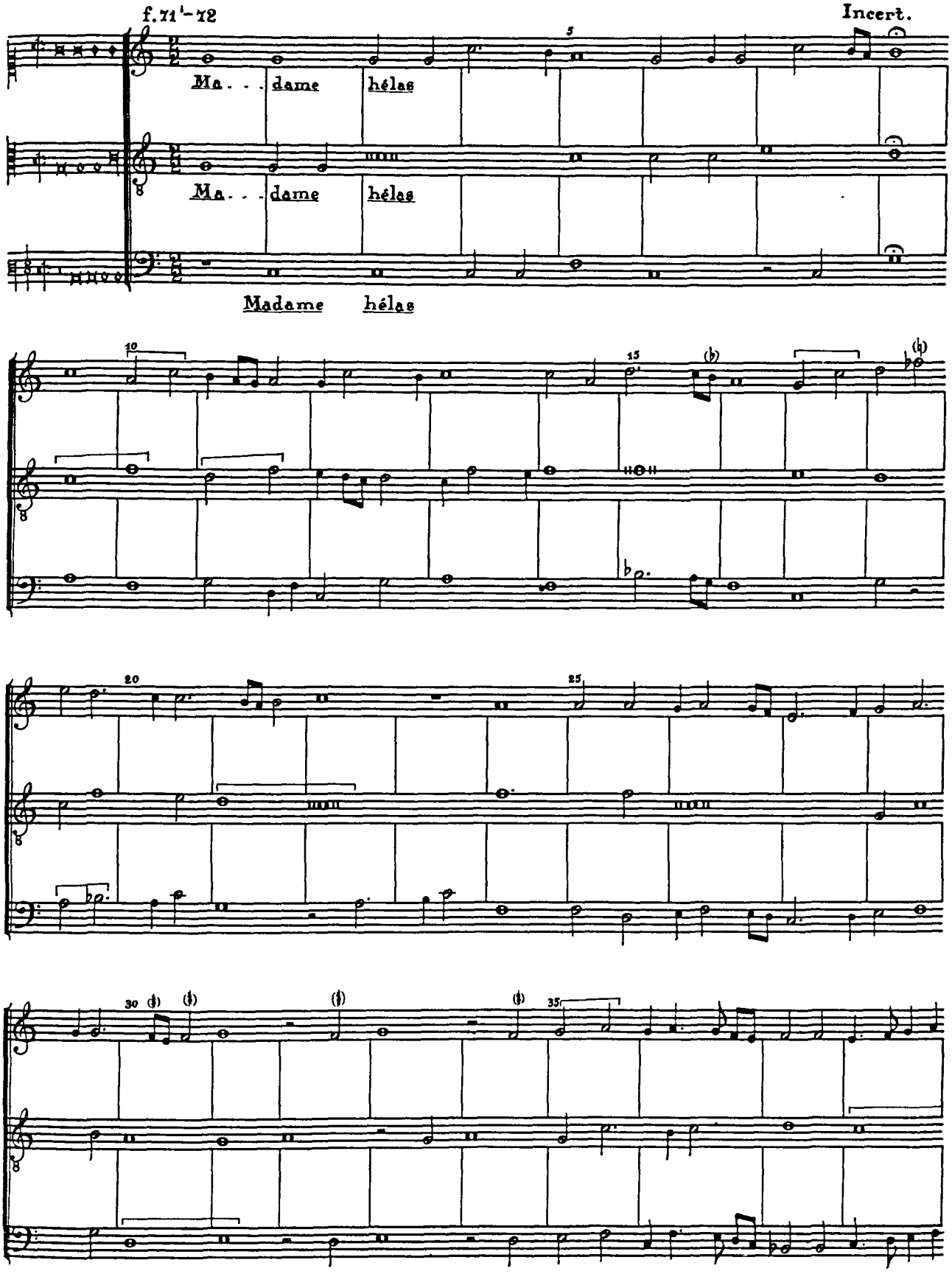
[1]The text derives from the literary Ms. P 7559; the underlaying is the editor's.

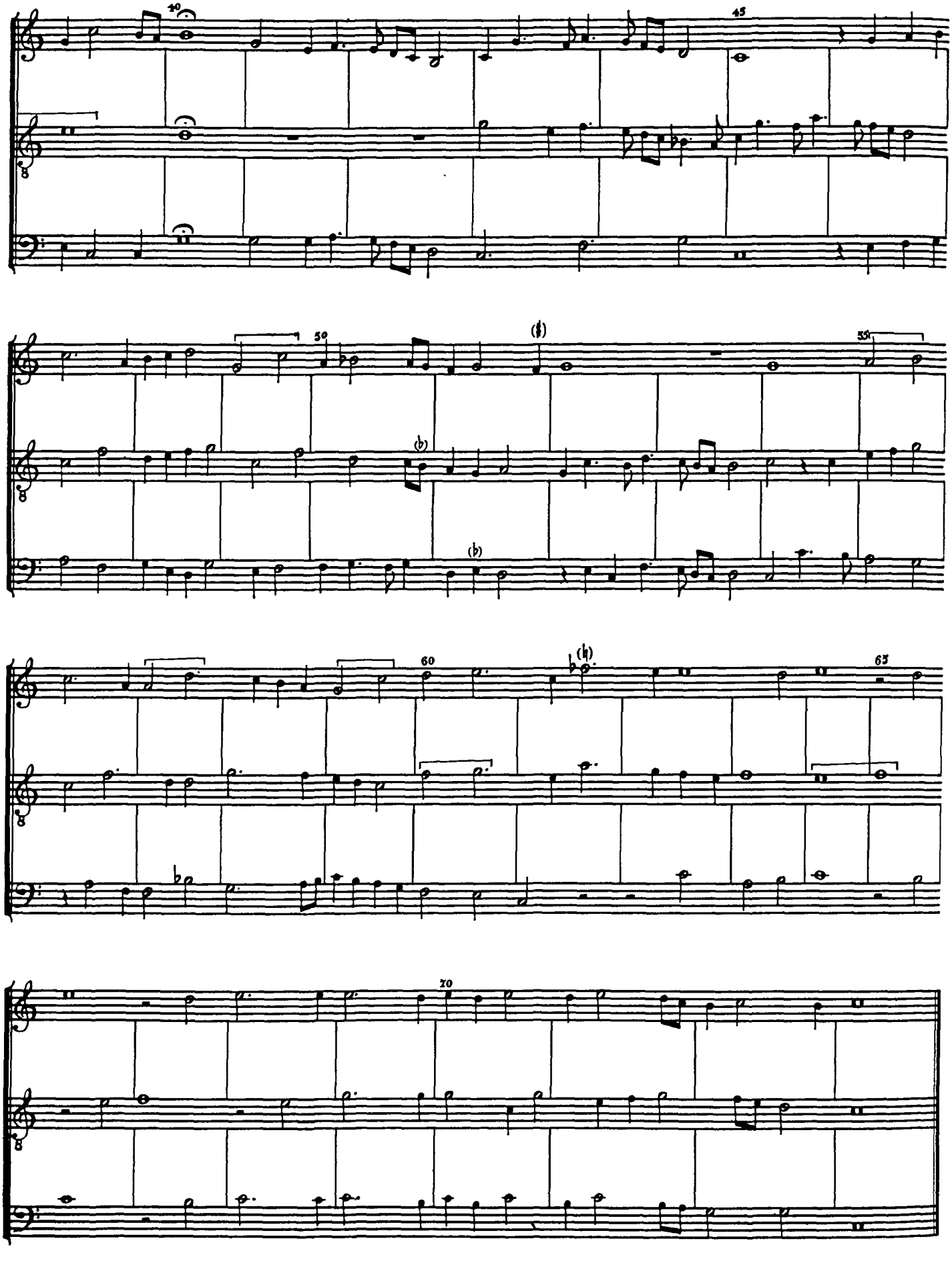


Et si je meurs par trop l'aymer,
Je vous charge en mon testament,
Allez mon cueur, etc.

Elle vous peult bien réclamer
Car je vous laisse expressément
Pour la servir bien loyaulment,
Quant vous m'aurez mort veu paumer,
Allez mon cueur, etc.

66. Madame helas

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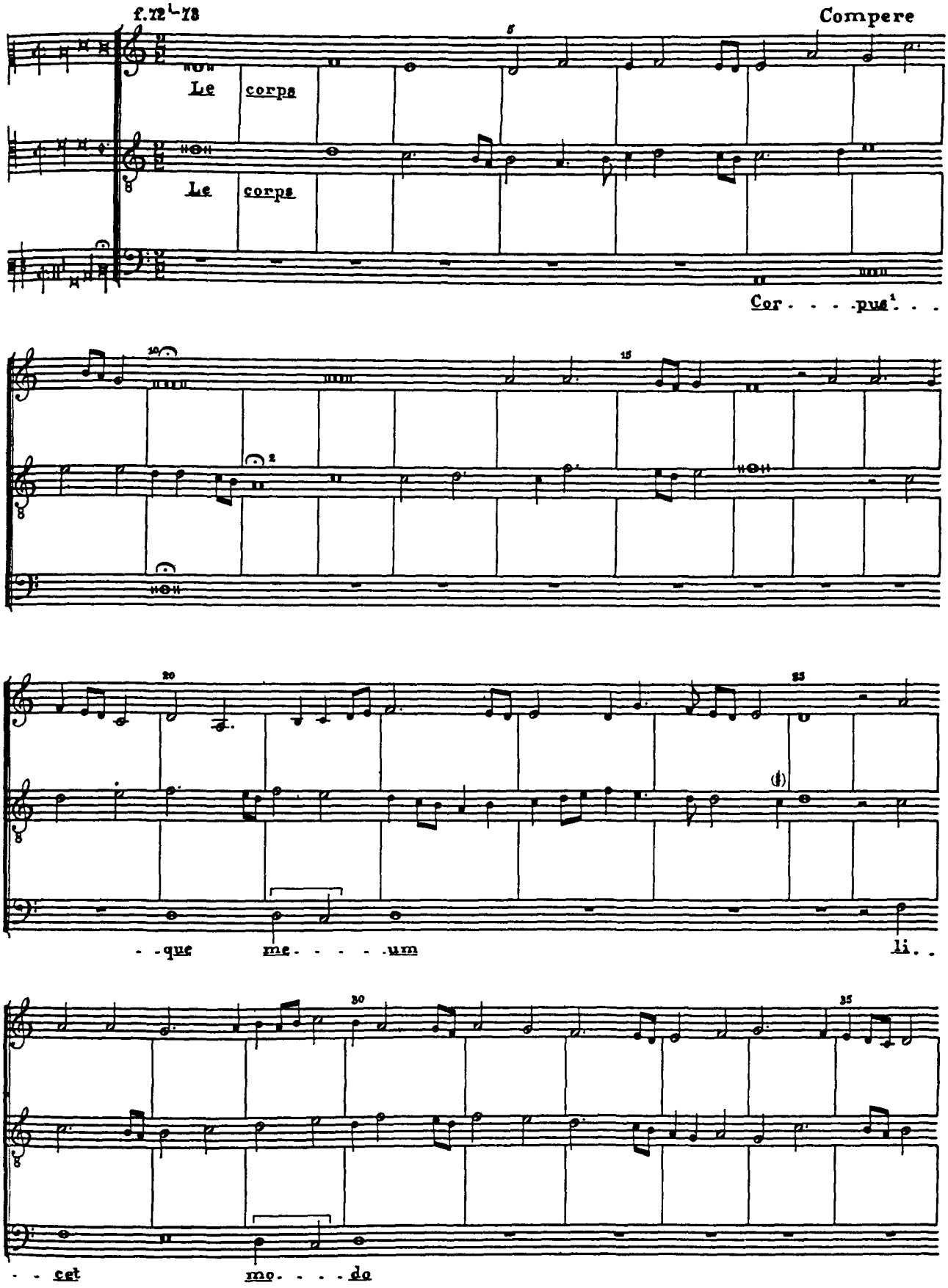
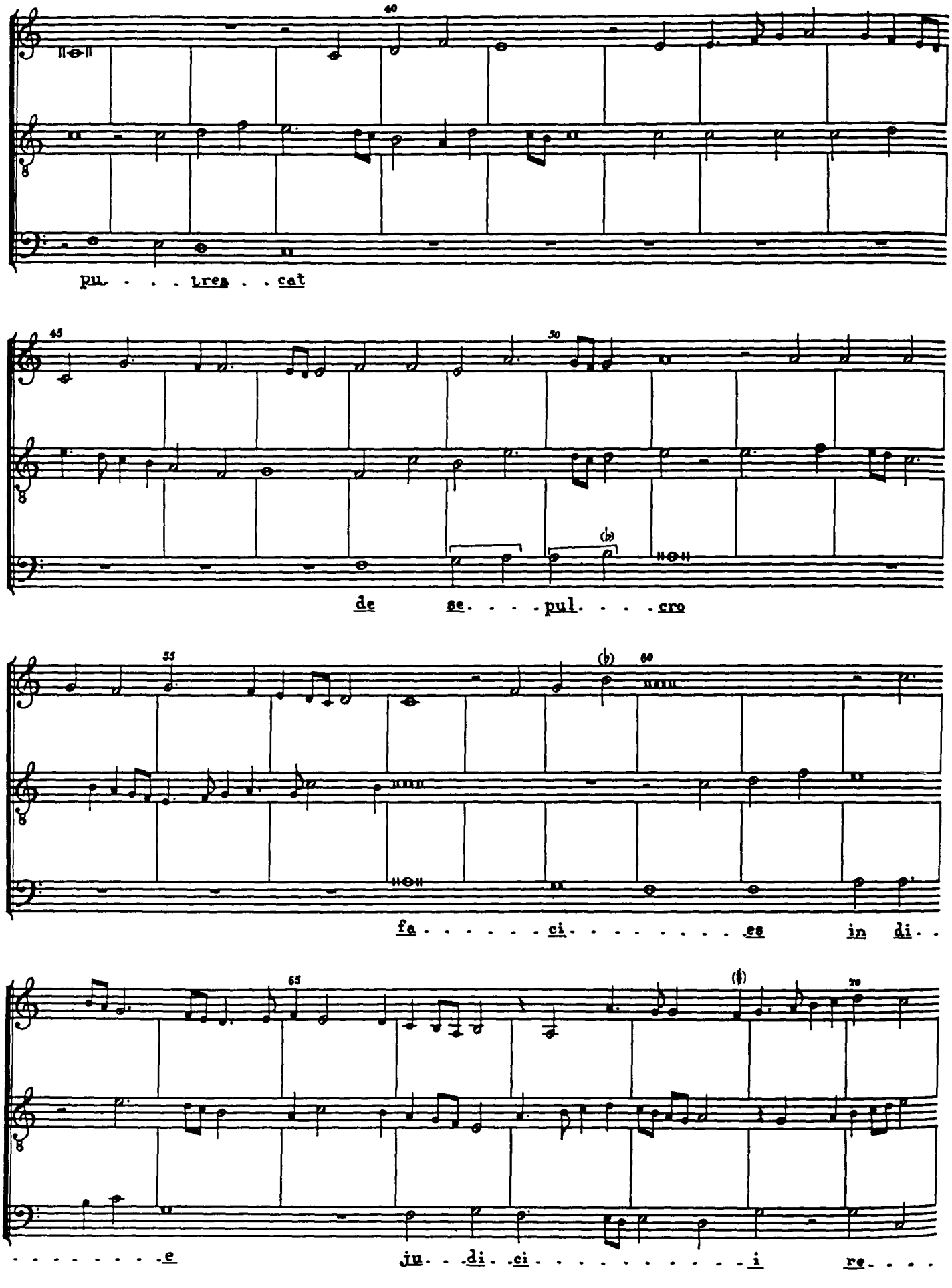
67. Le corps



[1] The underlaying follows Odh and Dom Pxo.

[2] This note is a longa in the Petrucci print.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pu . . . trea . . cat
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de se . . . pul . . . cro
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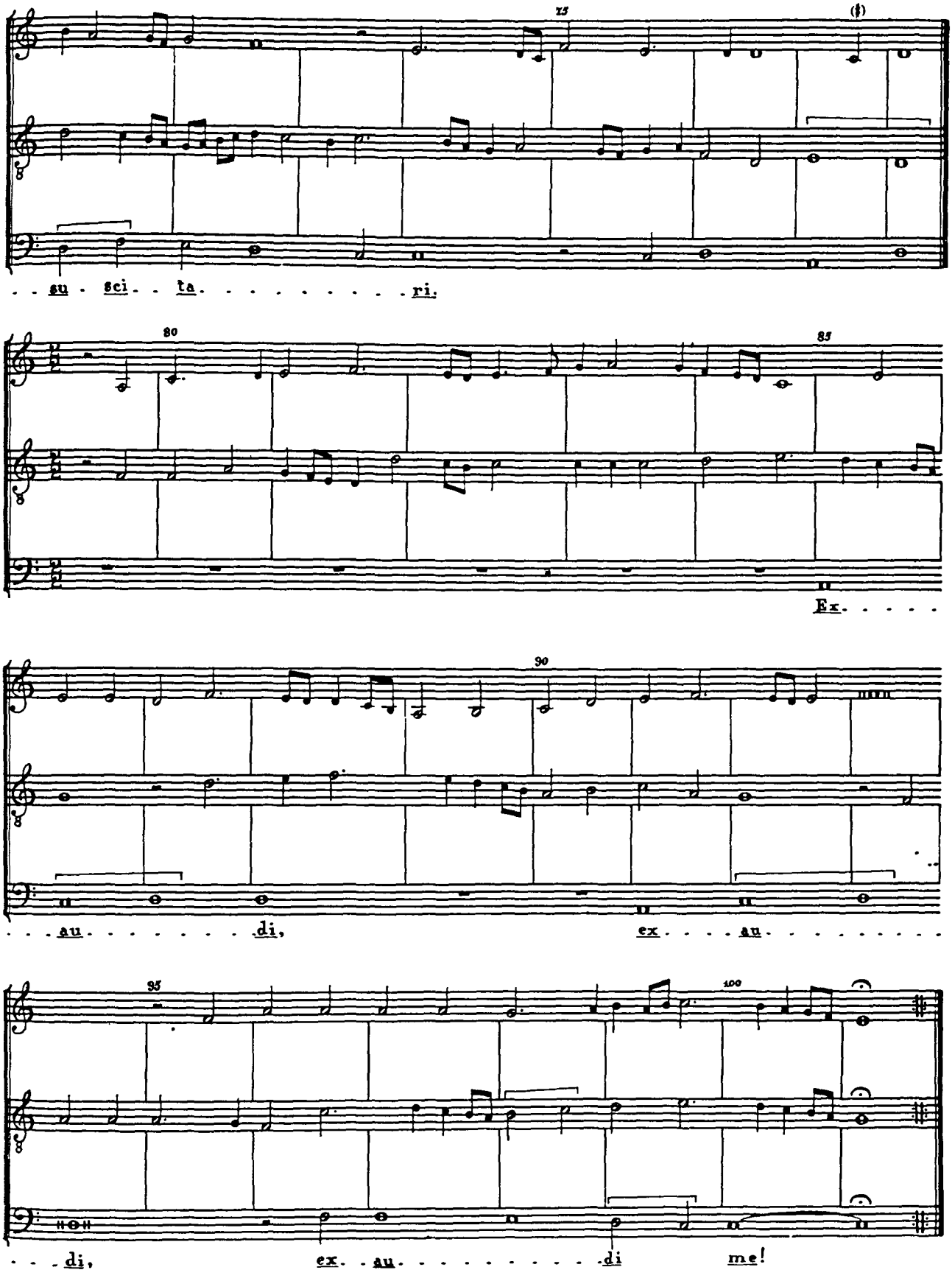
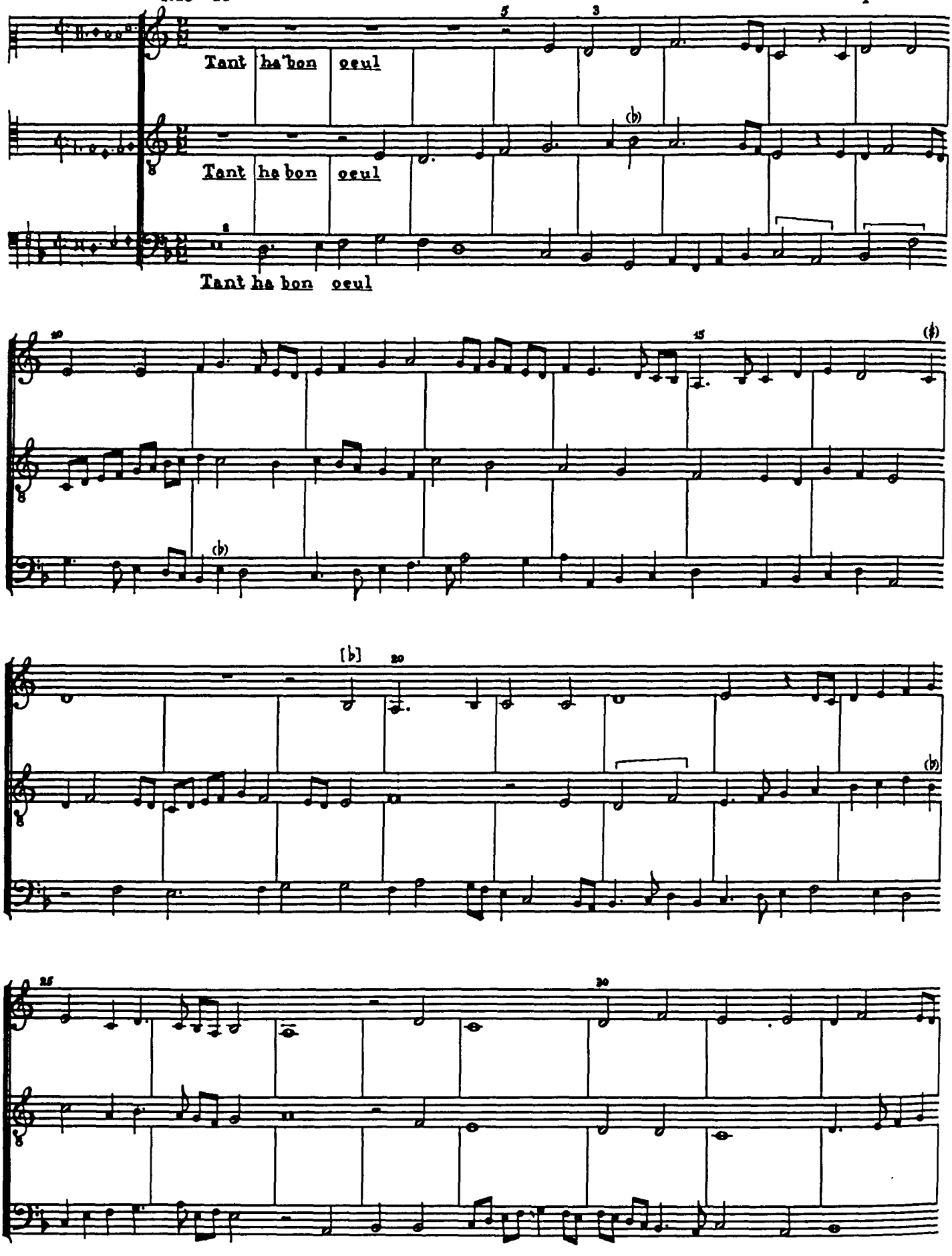
60
fa . . . . . ci . . . . . es in di . .
65
70
. . . . . e ju . . di . ci . . . . . i re . . . .

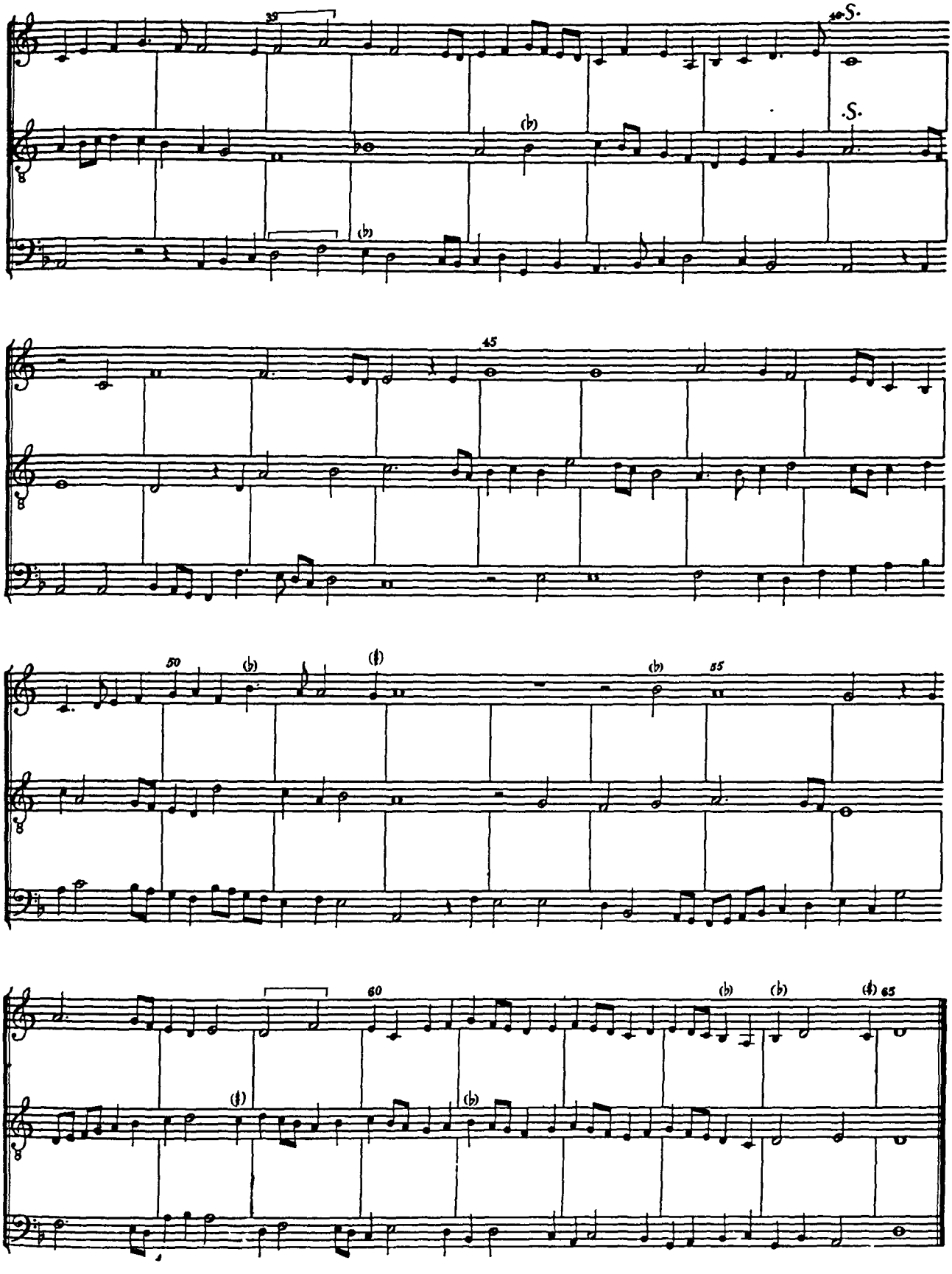

su sci ta ri.
Ex
au di,
ex au
di,
ex au di me!

68. Tant ha bon oeul[1]

f.73└74 Compere



[1] Index (under music: Tant habo oeul).
[2] Ver gives half rest, E half, as in other voices.
[3] Ver gives D dotted half, E quarter as in other voices.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S.
S.
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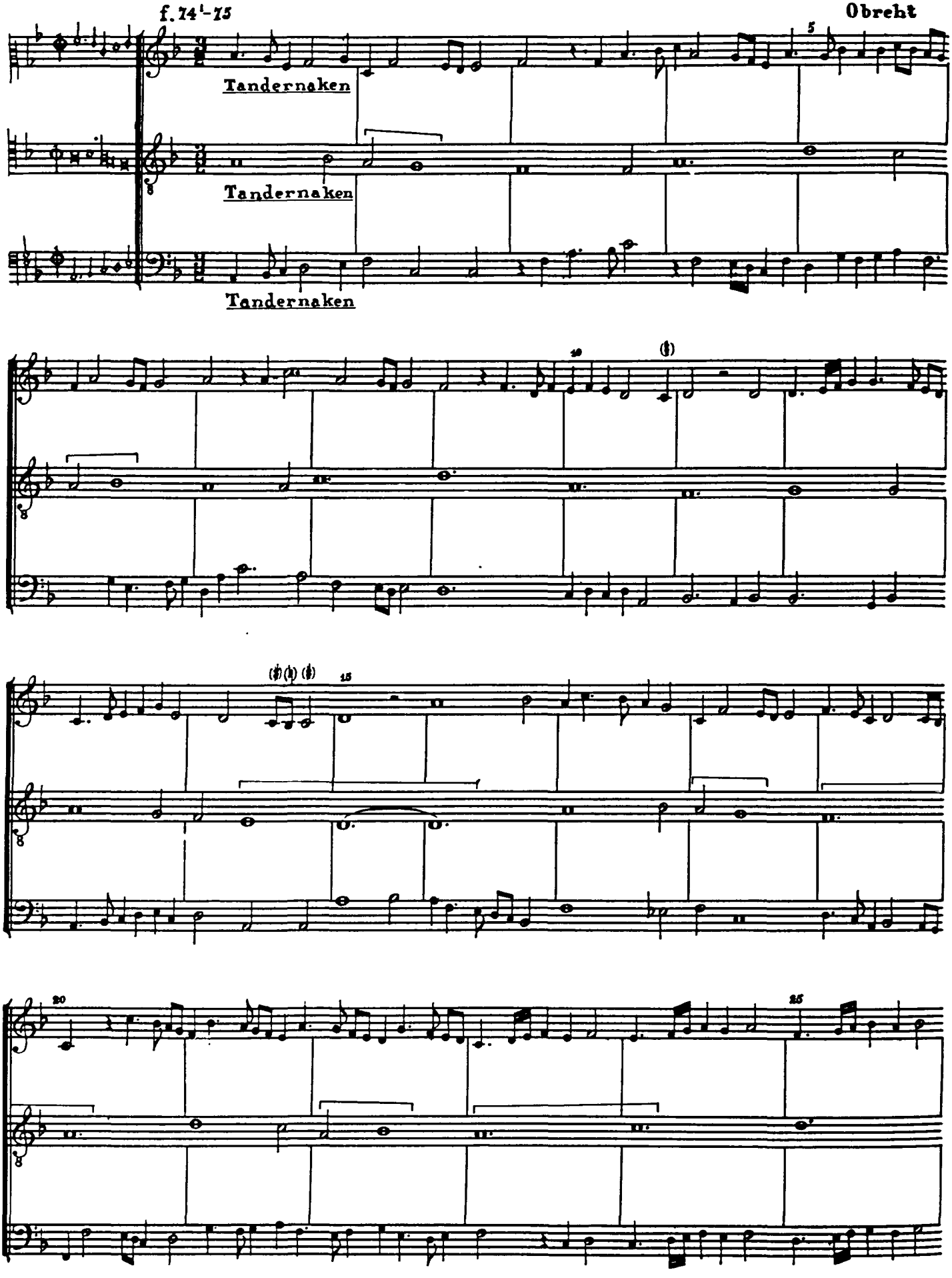
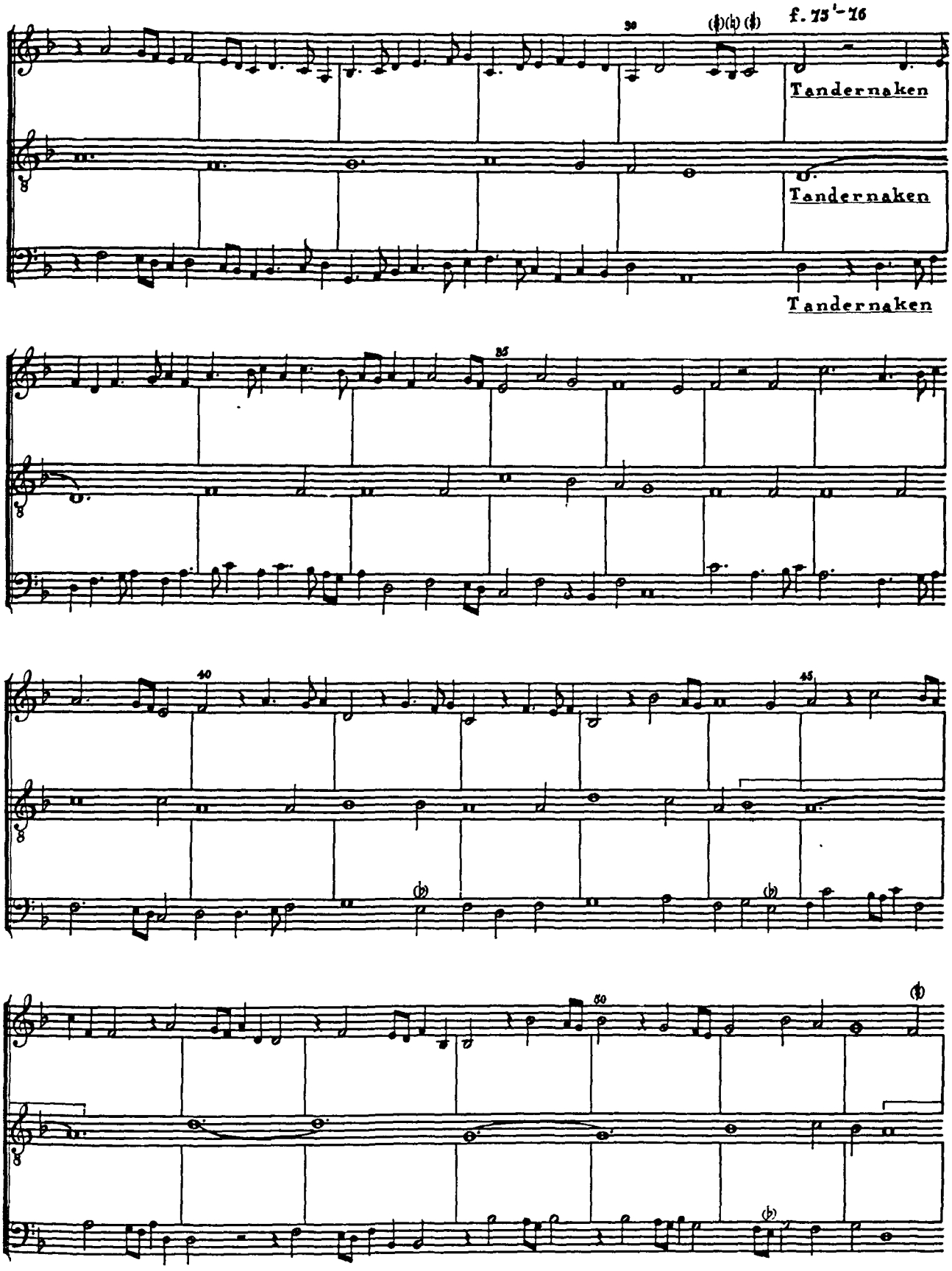
69. Tandernaken




f. 75'-76
30
Tandernaken
Tandernaken
Tandernaken
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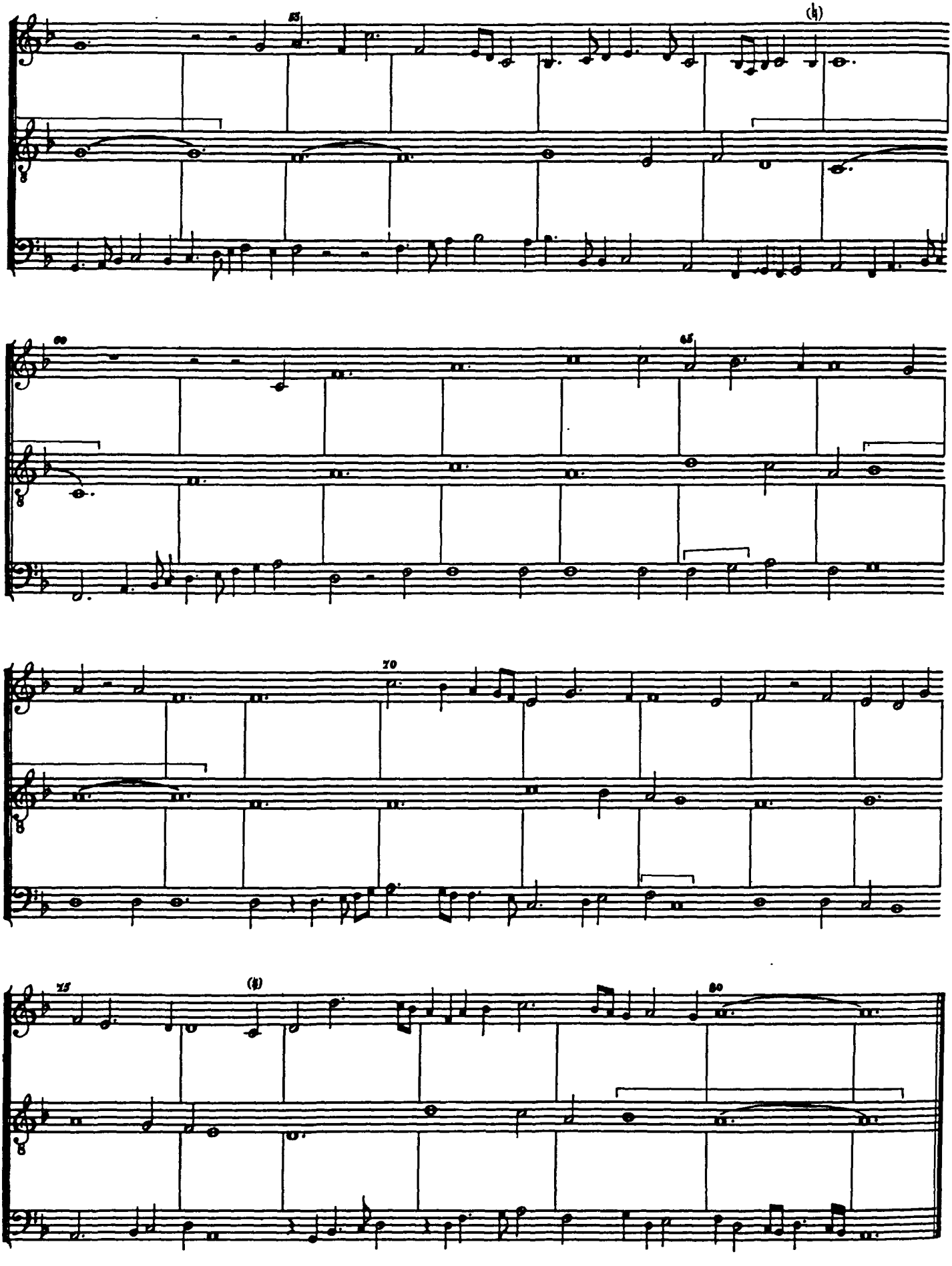
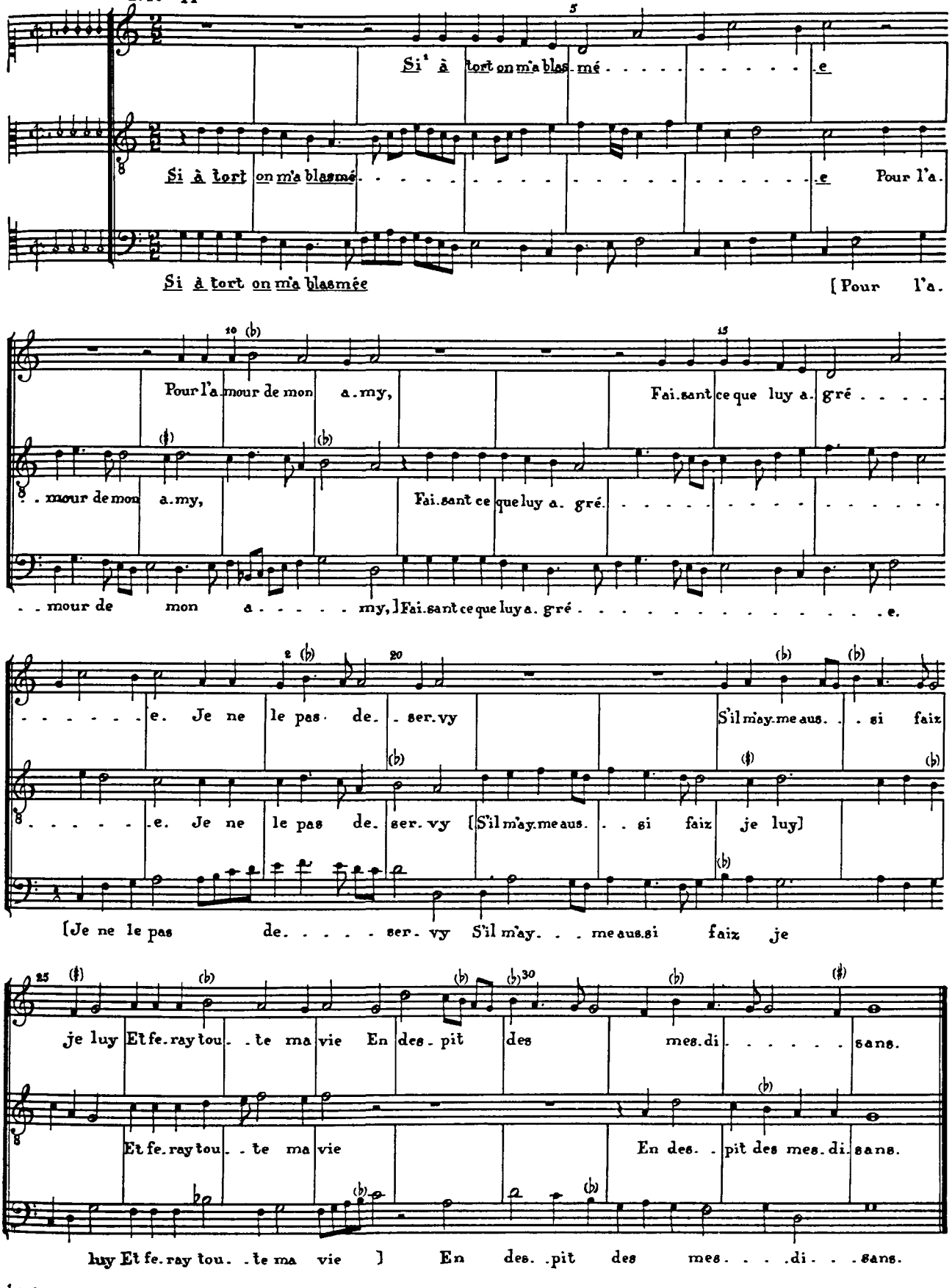


70. Si a tort on ma blamee

f. 76[1]-77

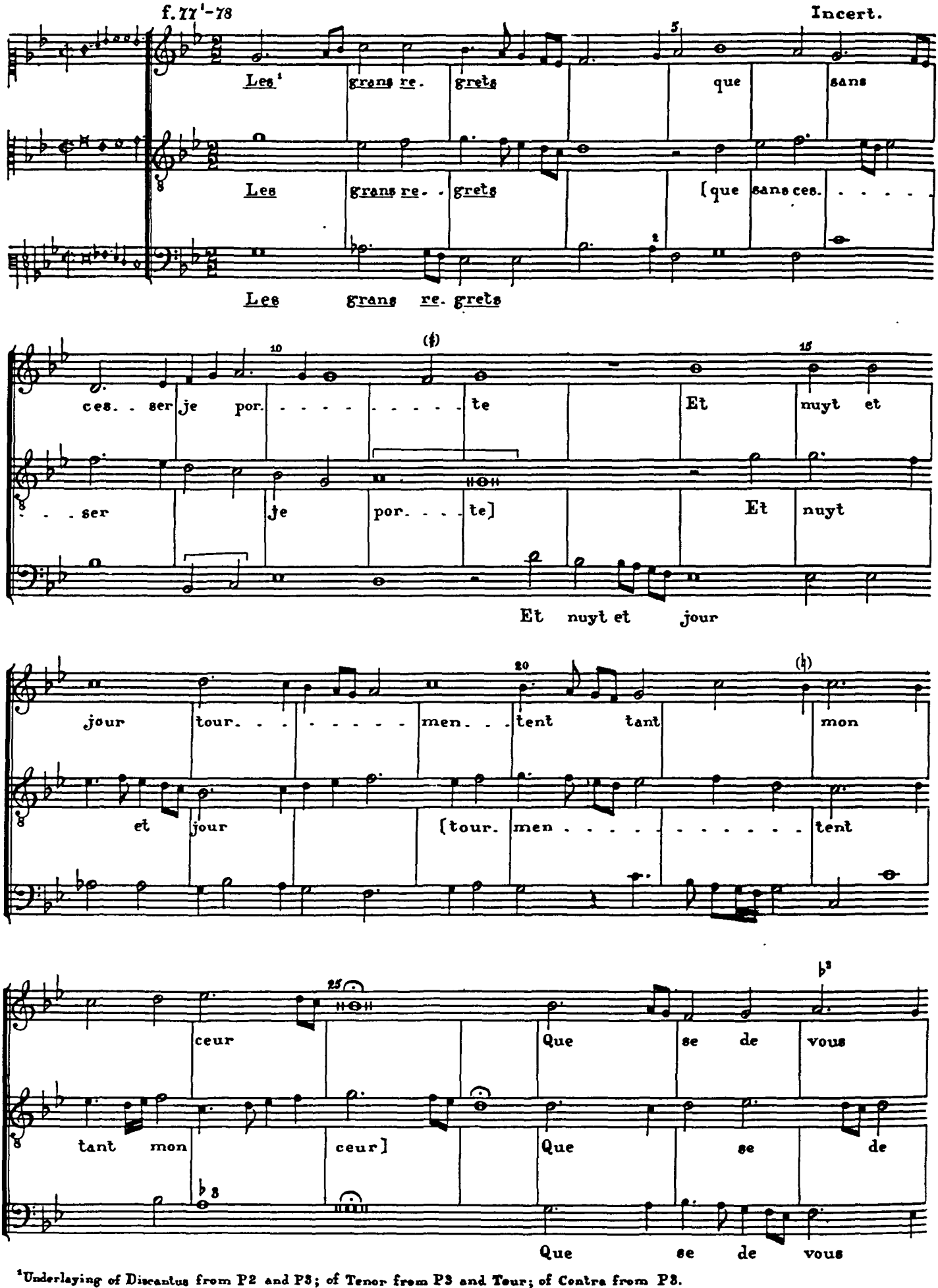
Anon.



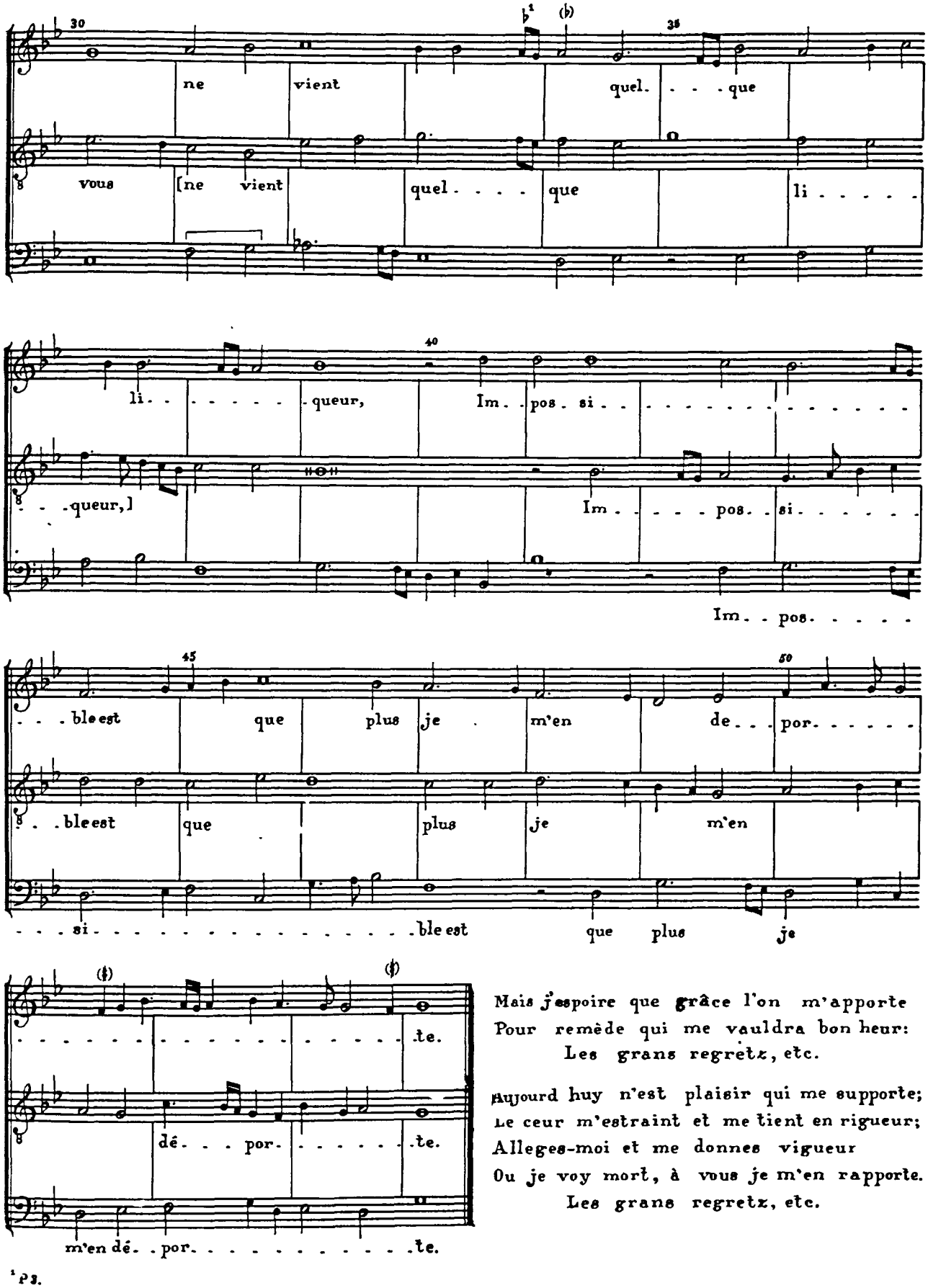
[1] Underlaying from Lab.

[2] Lab shows A.

71. Les grans regres



[1] Underlaying of Discantus from P2 and P3; of Tenor from P3 and Tour; of Contra from P3.
[2] Or G as in P2.
[3] P3.



Mais j'espoire que grâce l'on m'apporte
Pour remède qui me vauldra 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 donnes vigueur
Ou je voy mort, à vous je m'en rapporte.
Les grans regretz, etc.

[1] P3.

72. Est il possible[1]

f. 78'-79

Anon.

Est possible que l'home peult[2]

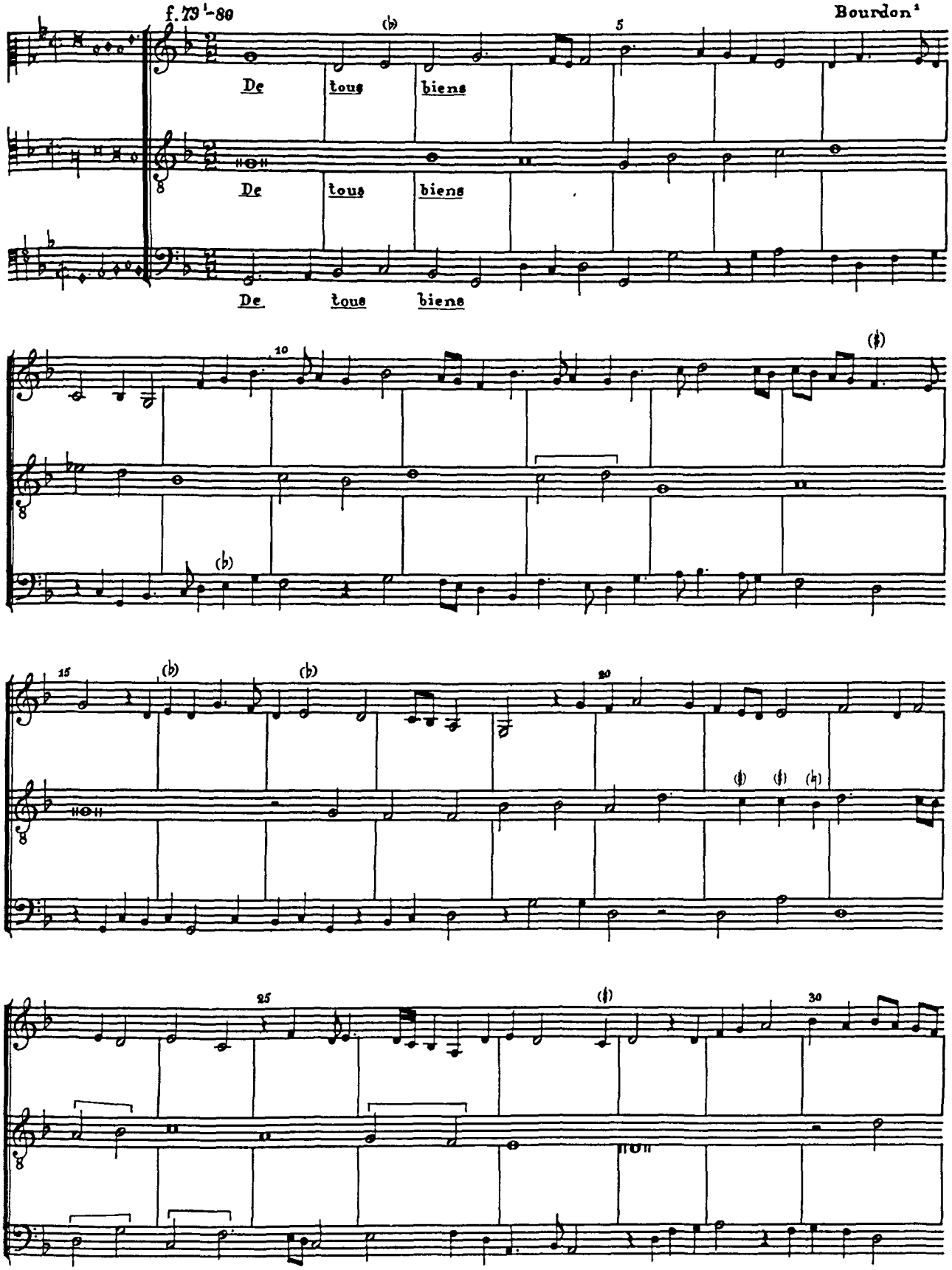
Est possible

Est possible

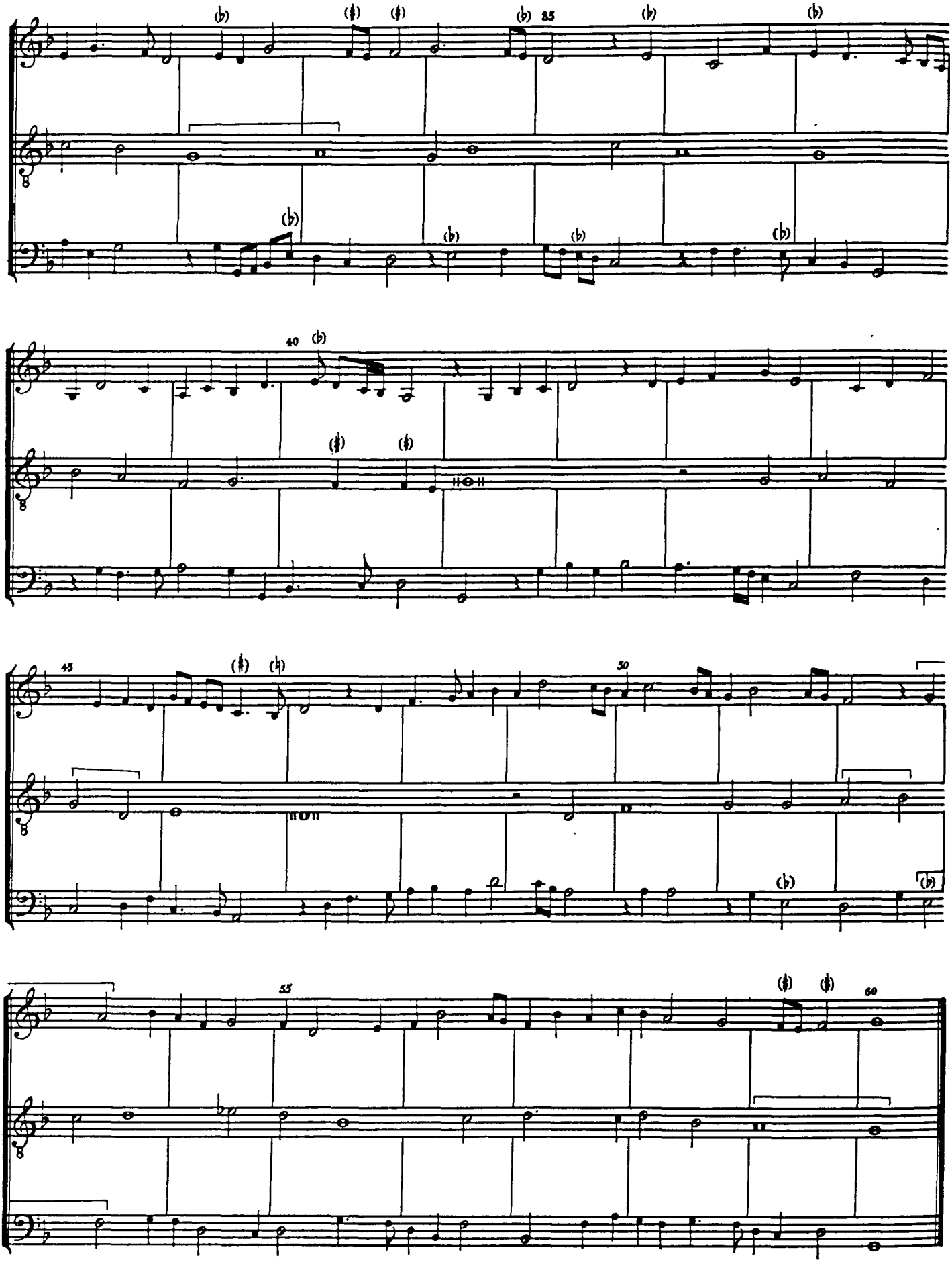
[1] Index.

[2] Under music 'il' was omitted.

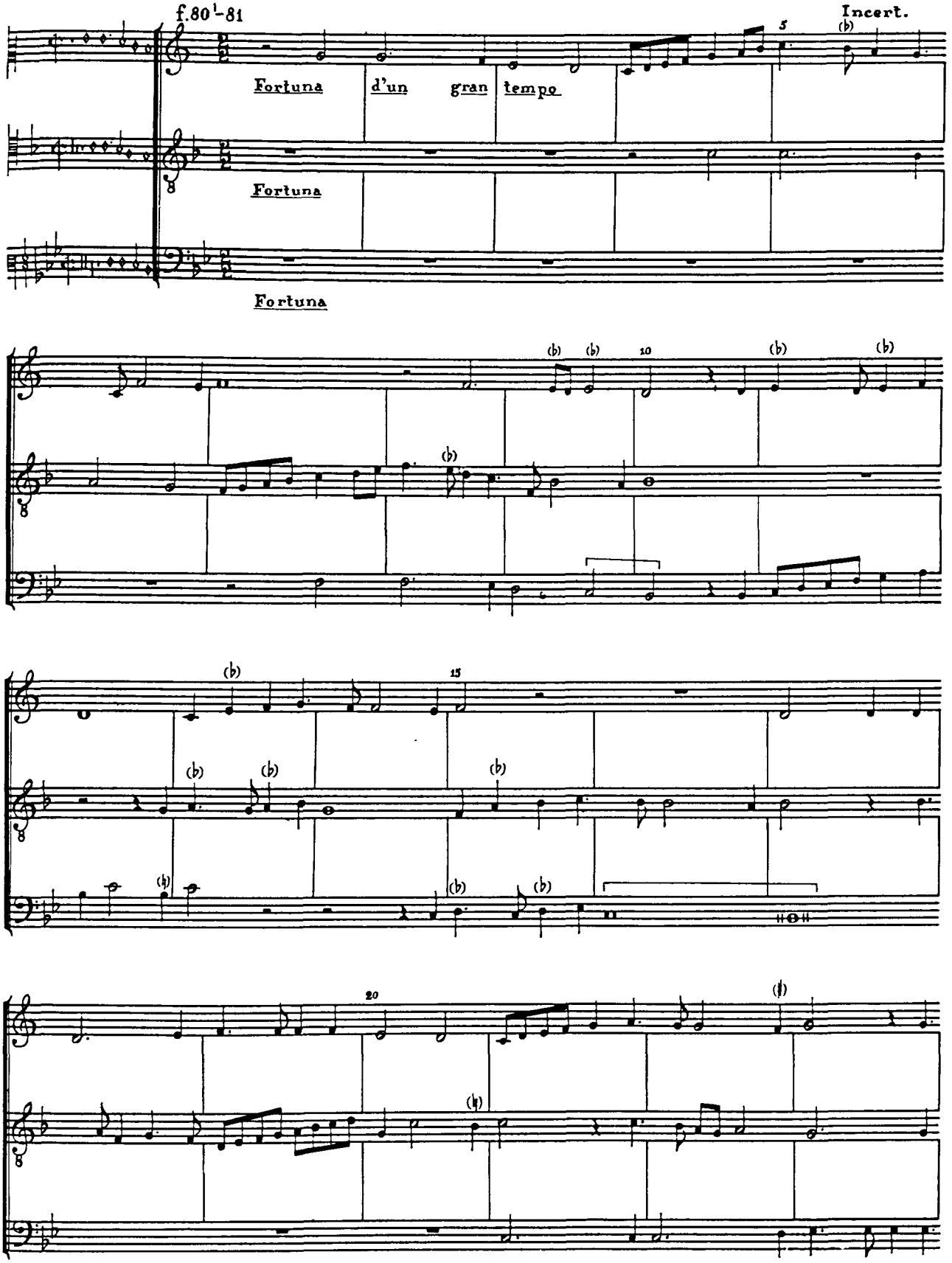
73. De tous biens

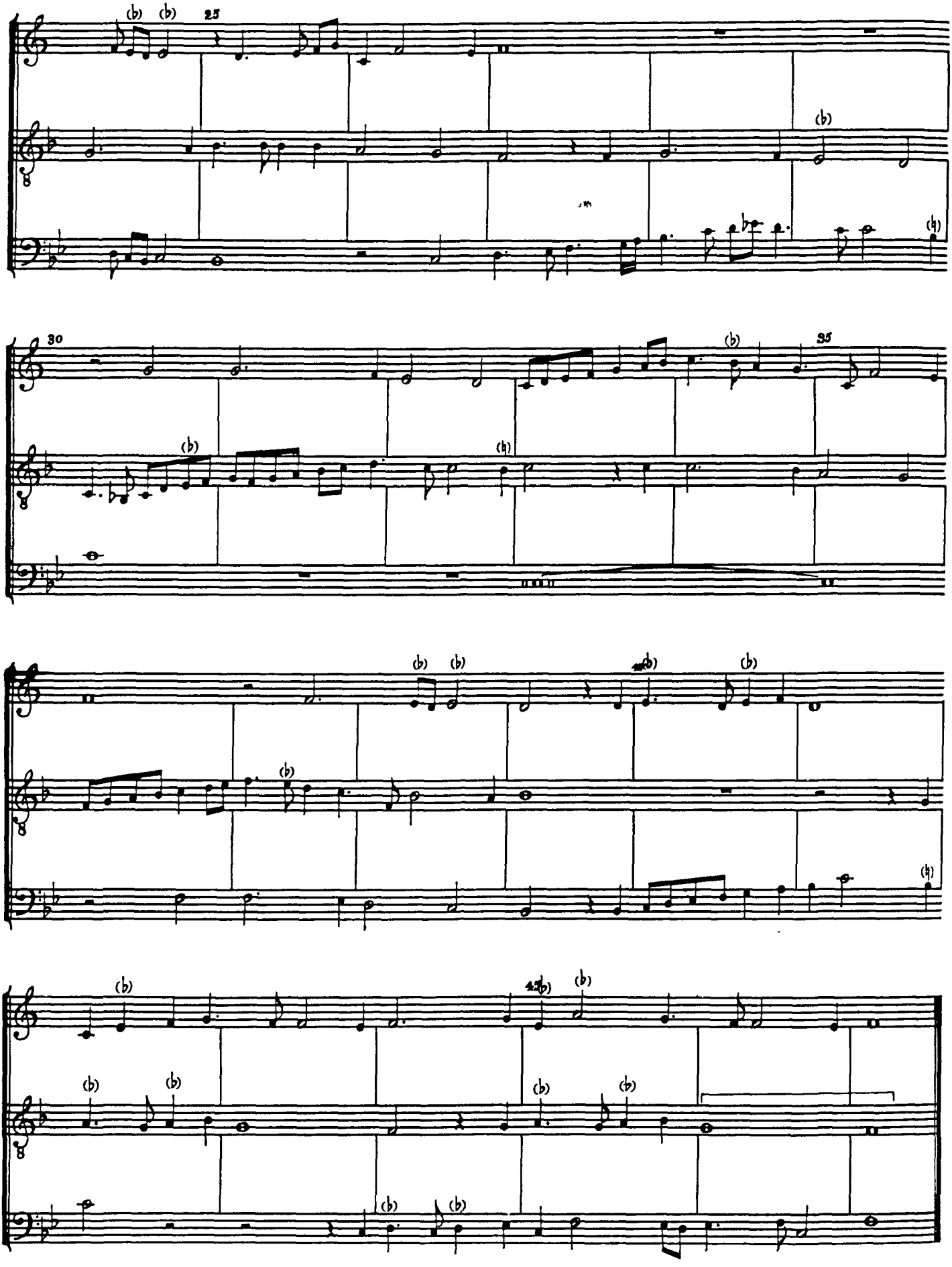


[1] The name of Bourdon appears in the Index, only, of the Petrucci print.



74. Fortuna dun gran tempo

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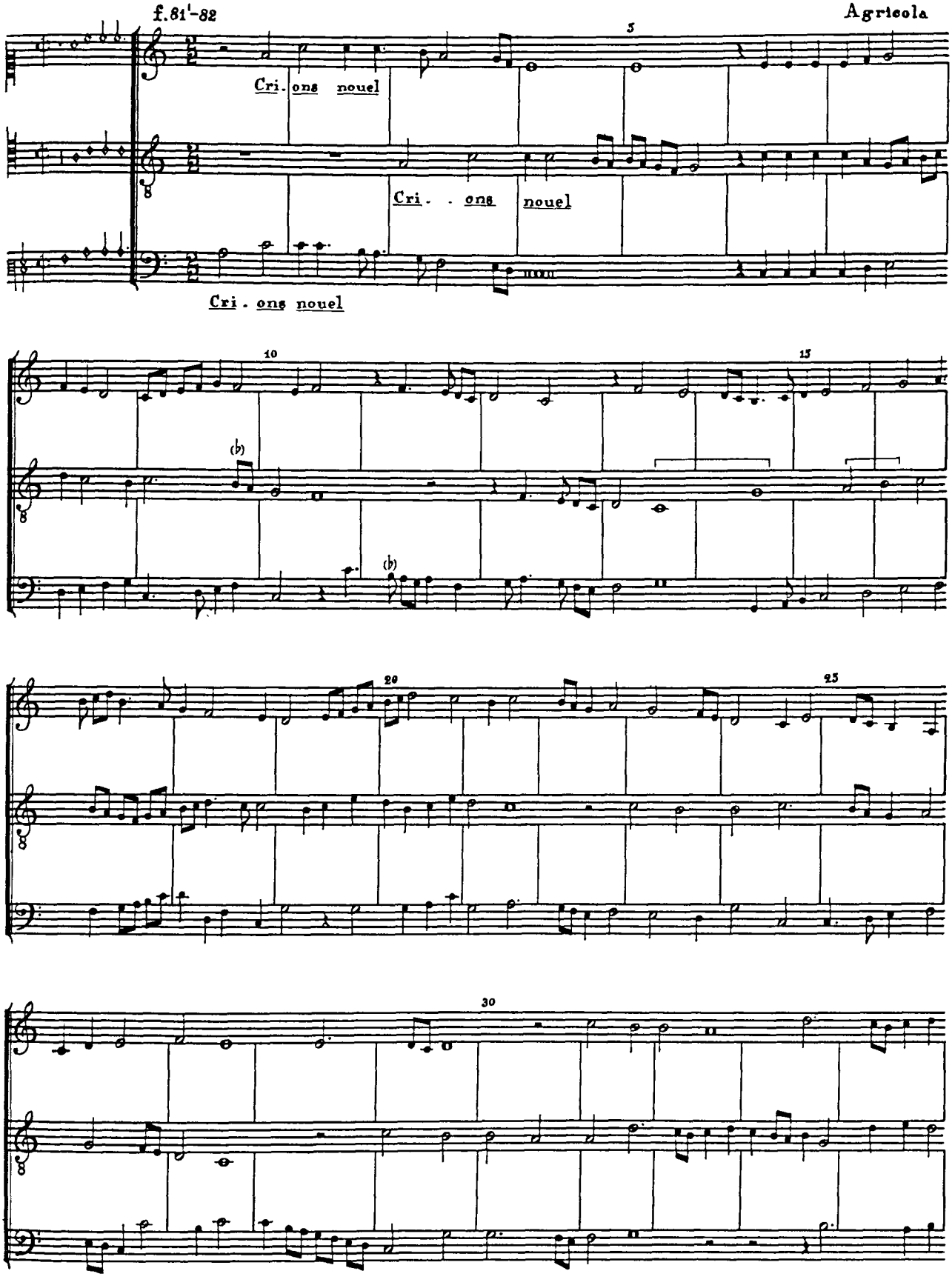
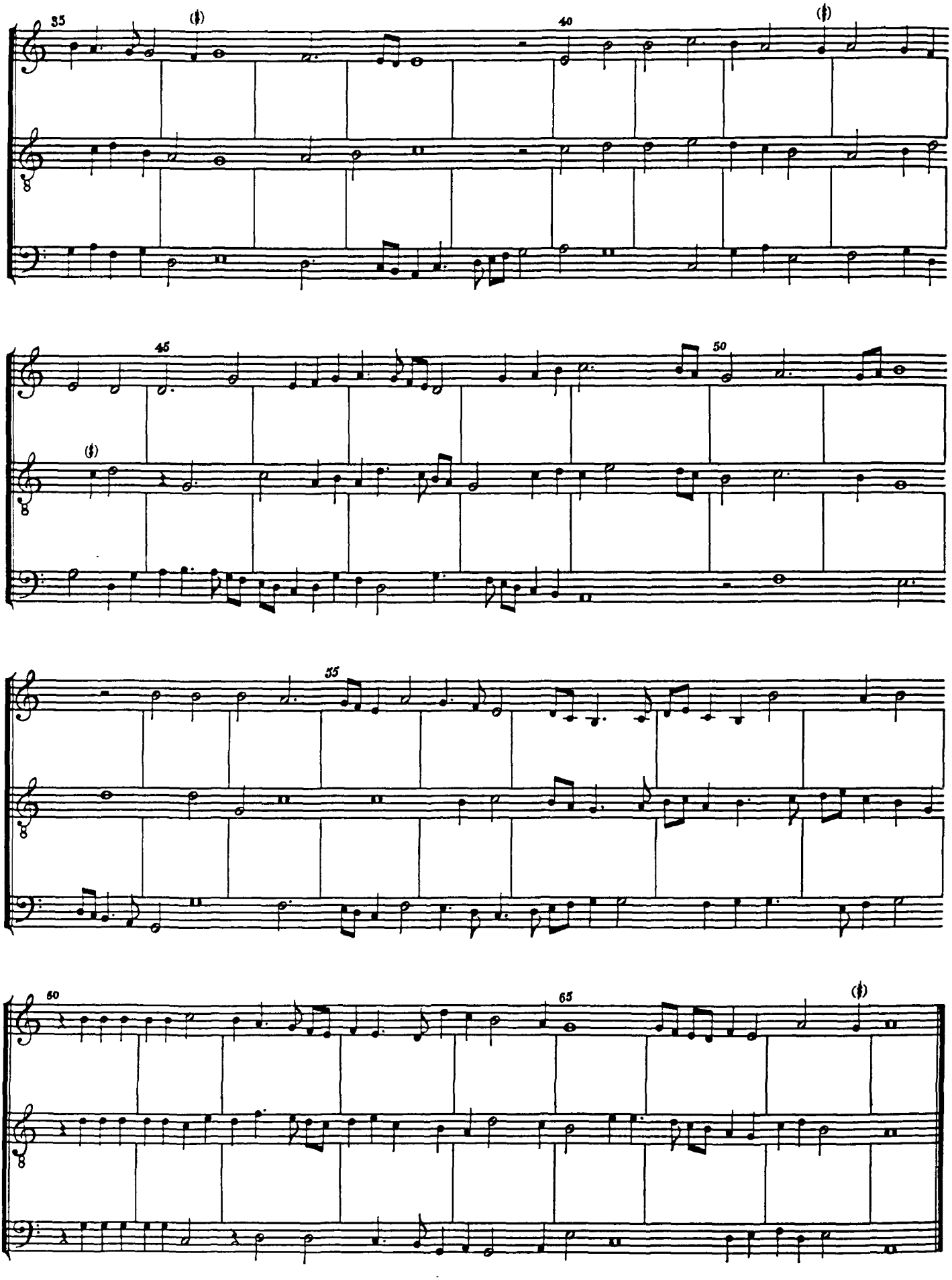
75. Crions nouel

f.81'-82

Agricola

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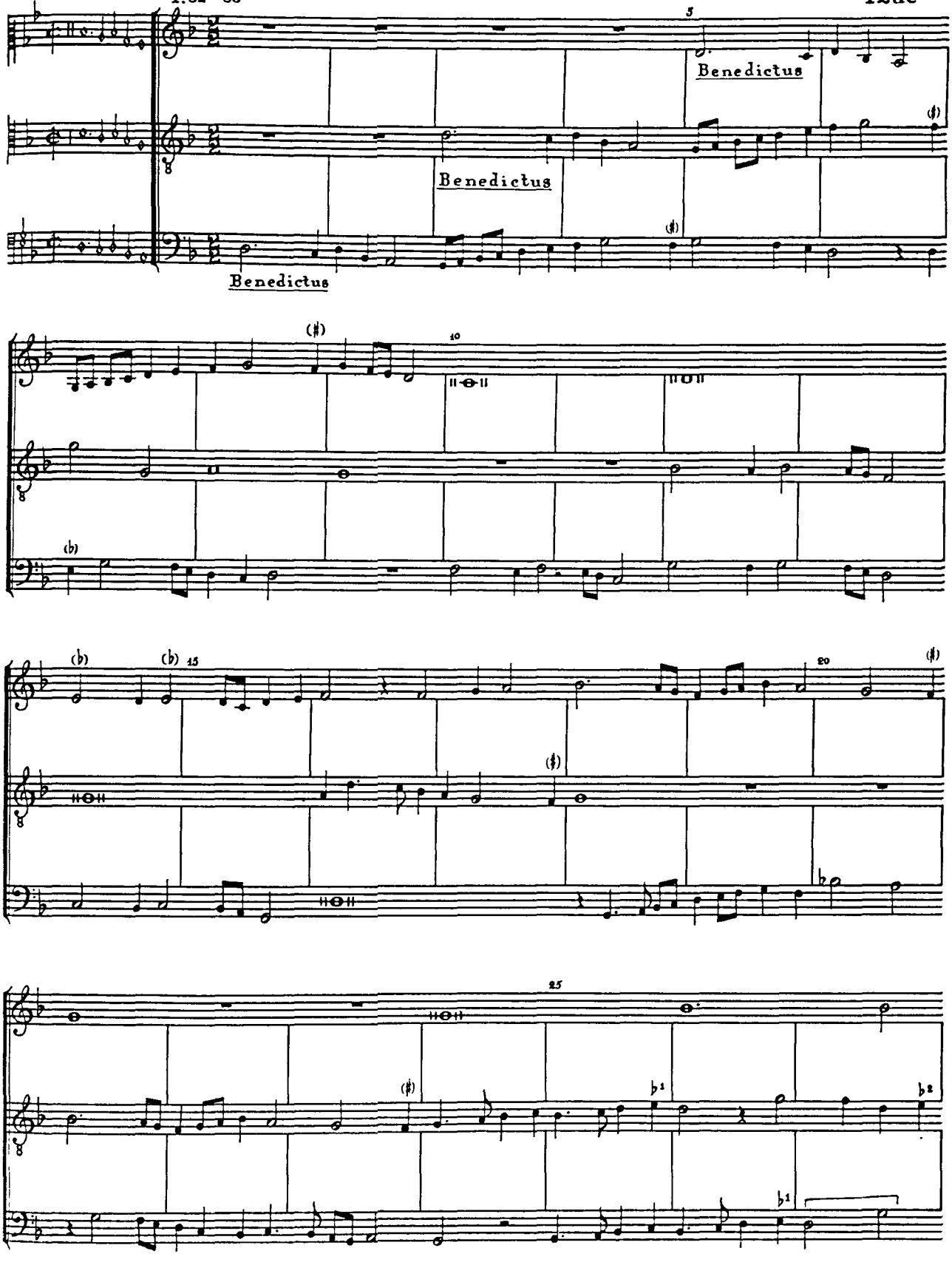
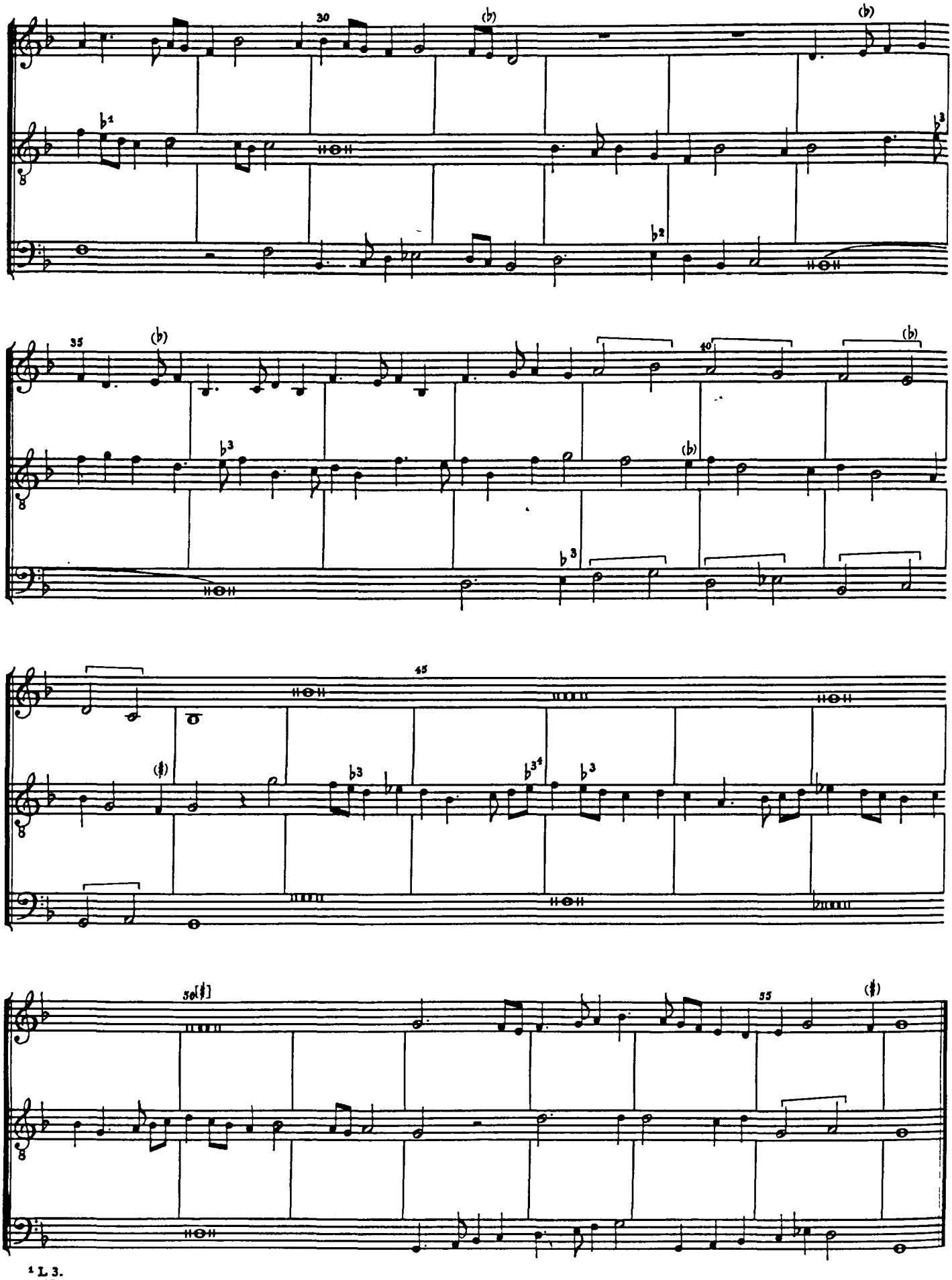
76. Benedictus

f. 82[1]–83

Izac

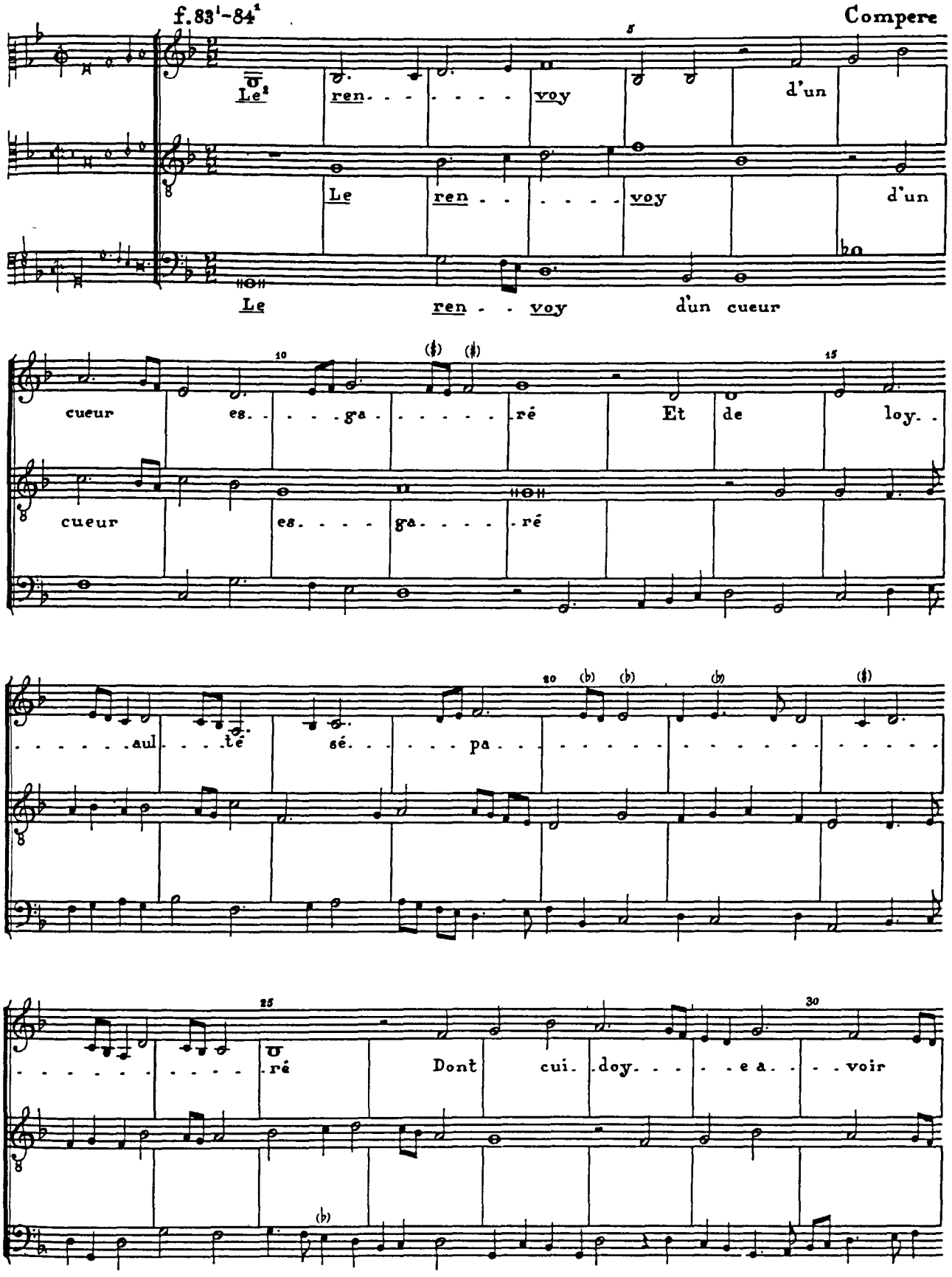


[1] L 3 and Form.
[2] L 3.

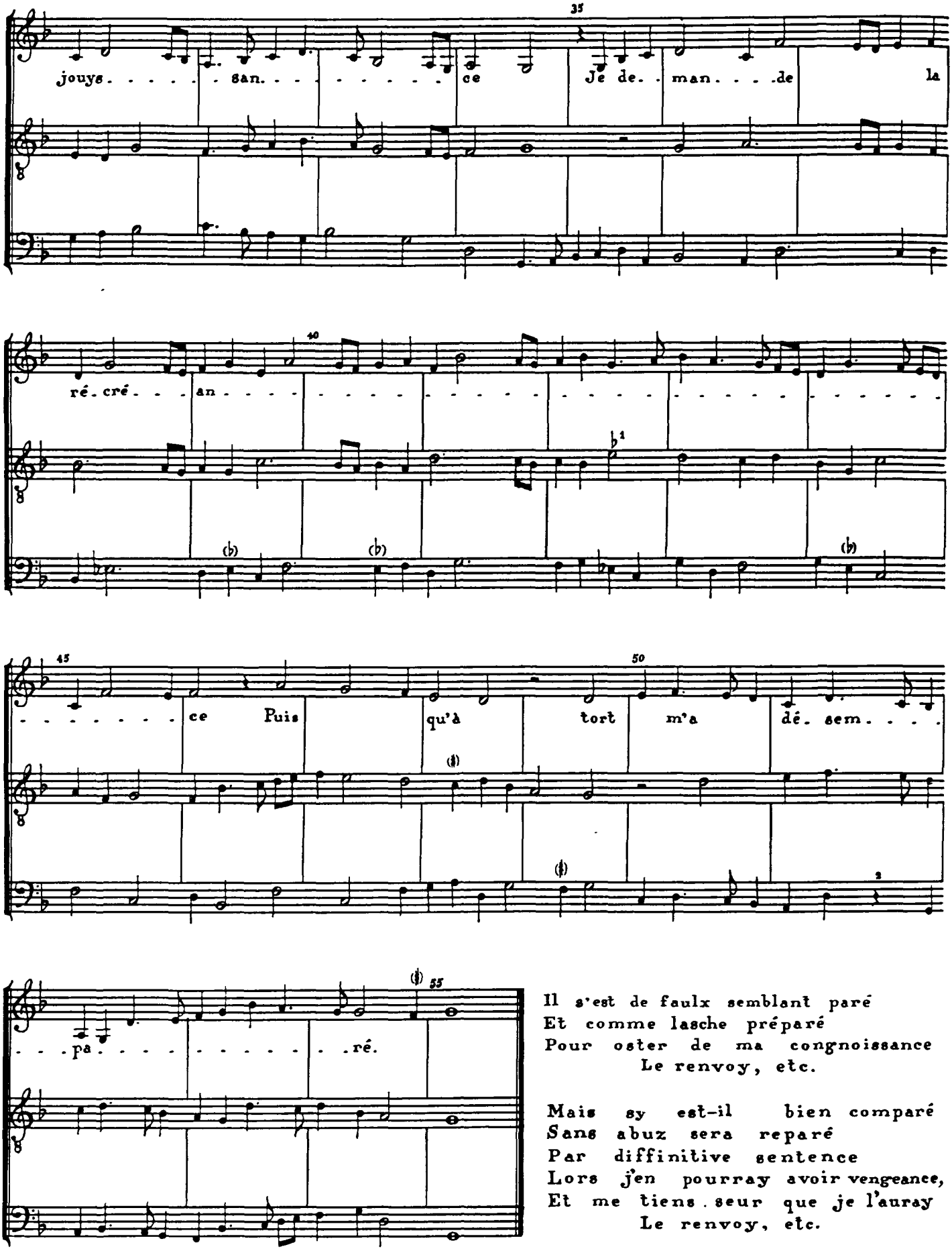


[1] L 3.
[2] FP.
[3] L 3.
[4] Form shows a signature of two flats from m. 45 to end.

11. Le renvoy



[1] Incorrectly numbered '48' in the Petrucci print.
[2] Underlaying from FR.



Il s'est de faulx semblant paré
Et comme lasche préparé
Pour oster de ma congnoissance
Le renvoy, etc.

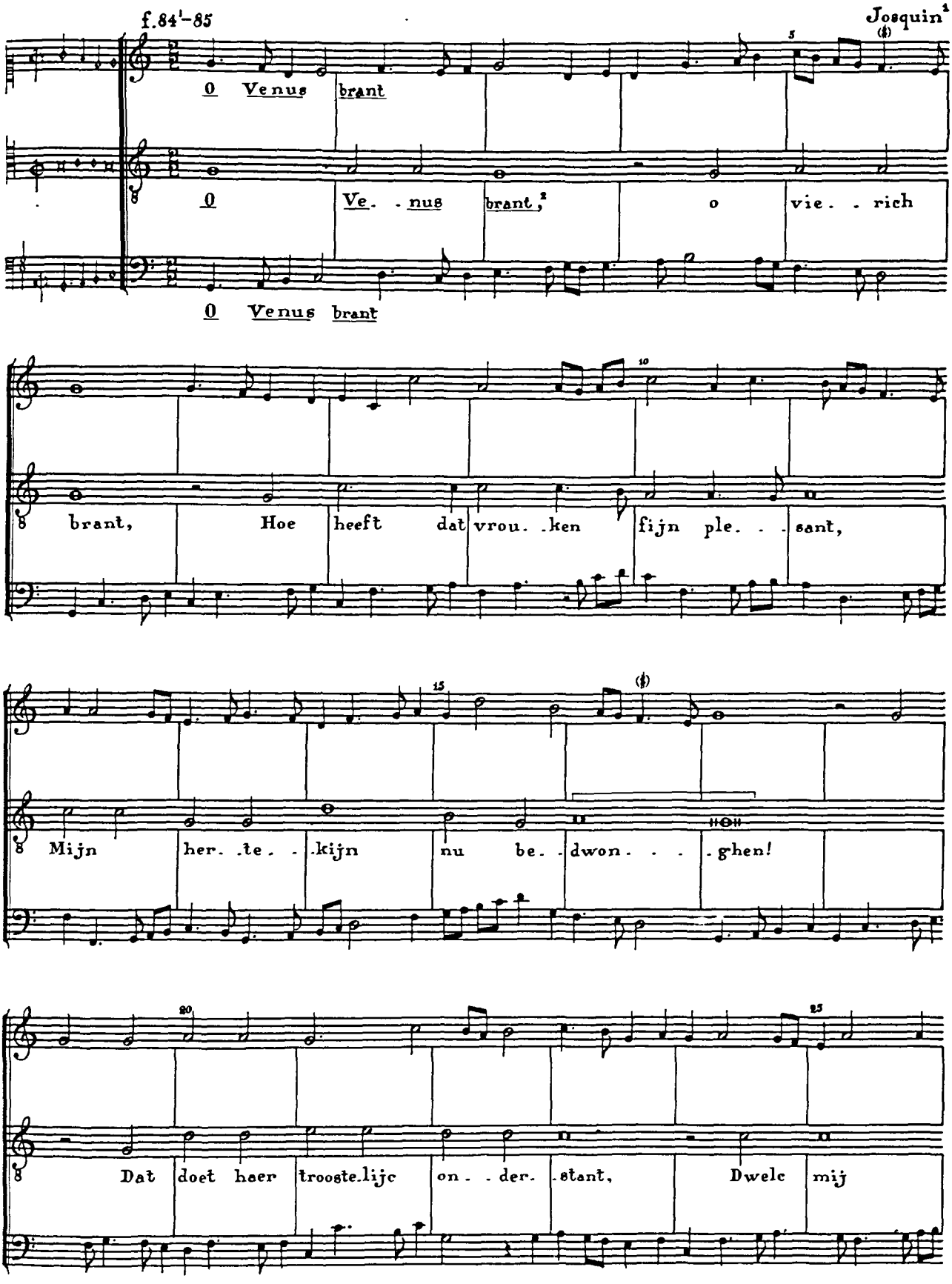
Mais sy est-il bien comparé
Sans abuz sera reparé
Par diffinitive sentence
Lors j'en pourray avoir vengeance,
Et me tiens seur que je l'auray
Le renvoy, etc.

[1] FR.
[2] B♭ quarter in FR.

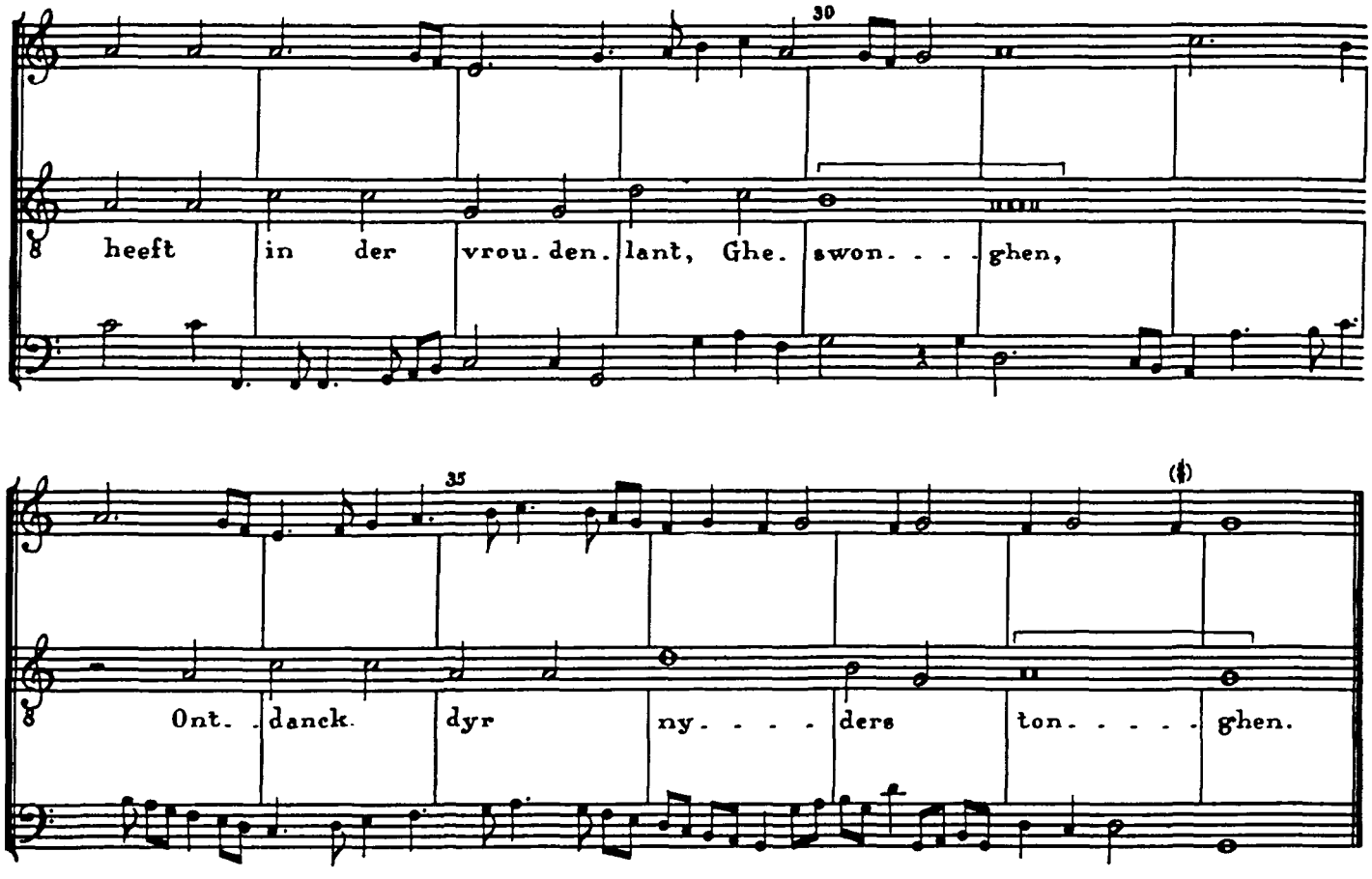
78.0 venus bant

f.84[1]-85

Josquin[1]



[1] Sev assigns Gaspar as composer.
[2] Underlaying by the editor.



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 troest 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 wenner haer dwinct
Die doot dyt al ter niet brinct,
Dus volge ic haer natuere;
Ich proeve vroech alsoe mij dinct
Dat sy voor my een ander neyt
Ter doeren
Mijn eedelste figuren.

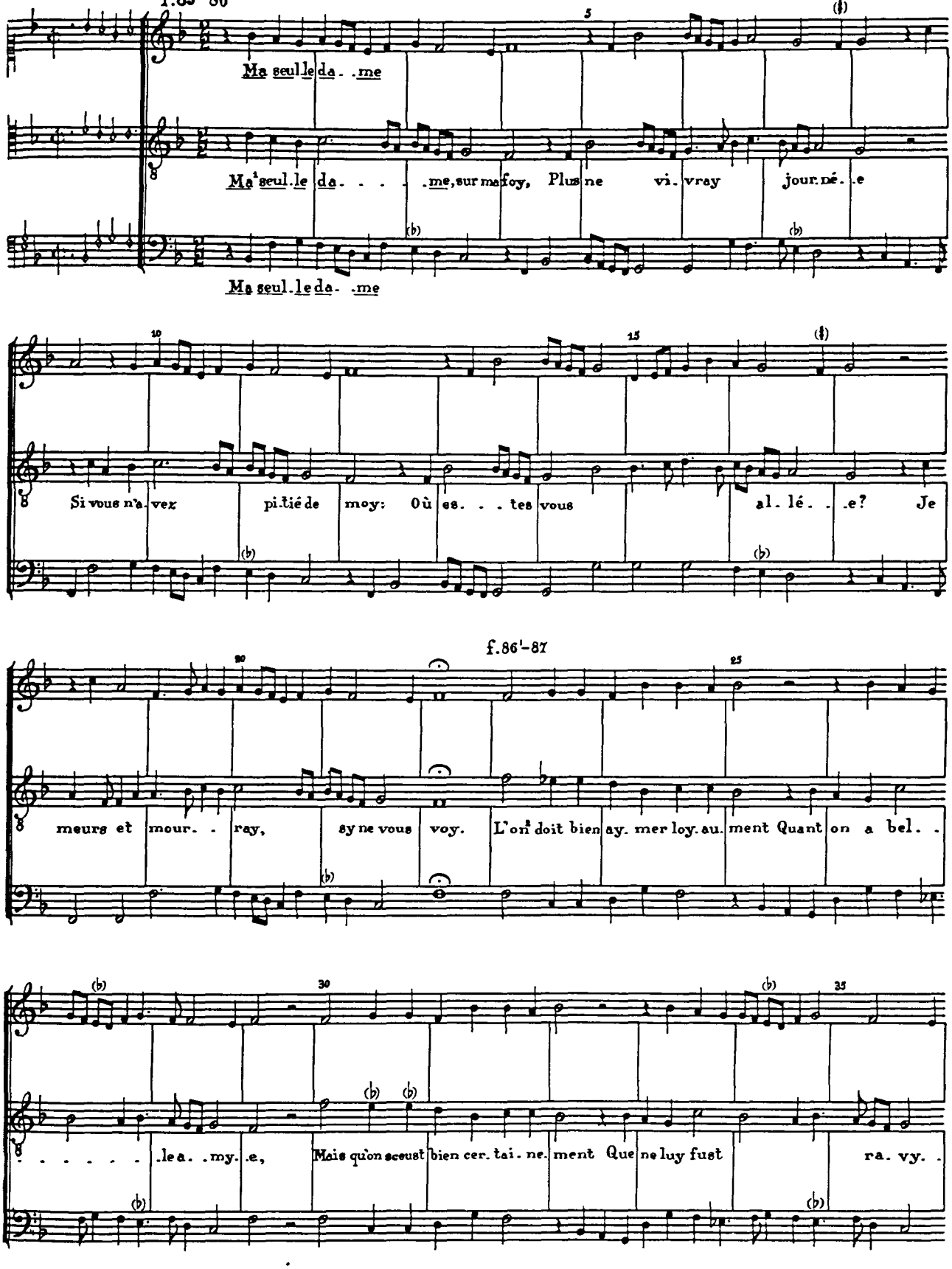
O minnlic hertte, o roosegaert,
O reynste in wye dat Venys daert
My alsoe net ghezochte,
O fraeste en wes my verlicht ghepaert
Dyner aerbeyt is wael dancs waert
Ghedochte
Nat sterker mynne en vruchte.

Myn orlof leyt ghewucht als riet,
Ik en meyne den utersten orlof niet,
Maer altoes trost begheven,
Maer dat ghy liever een anderen aensiet
Ter uren
Alst past soe salt noch karen.

79. Ma seule dame

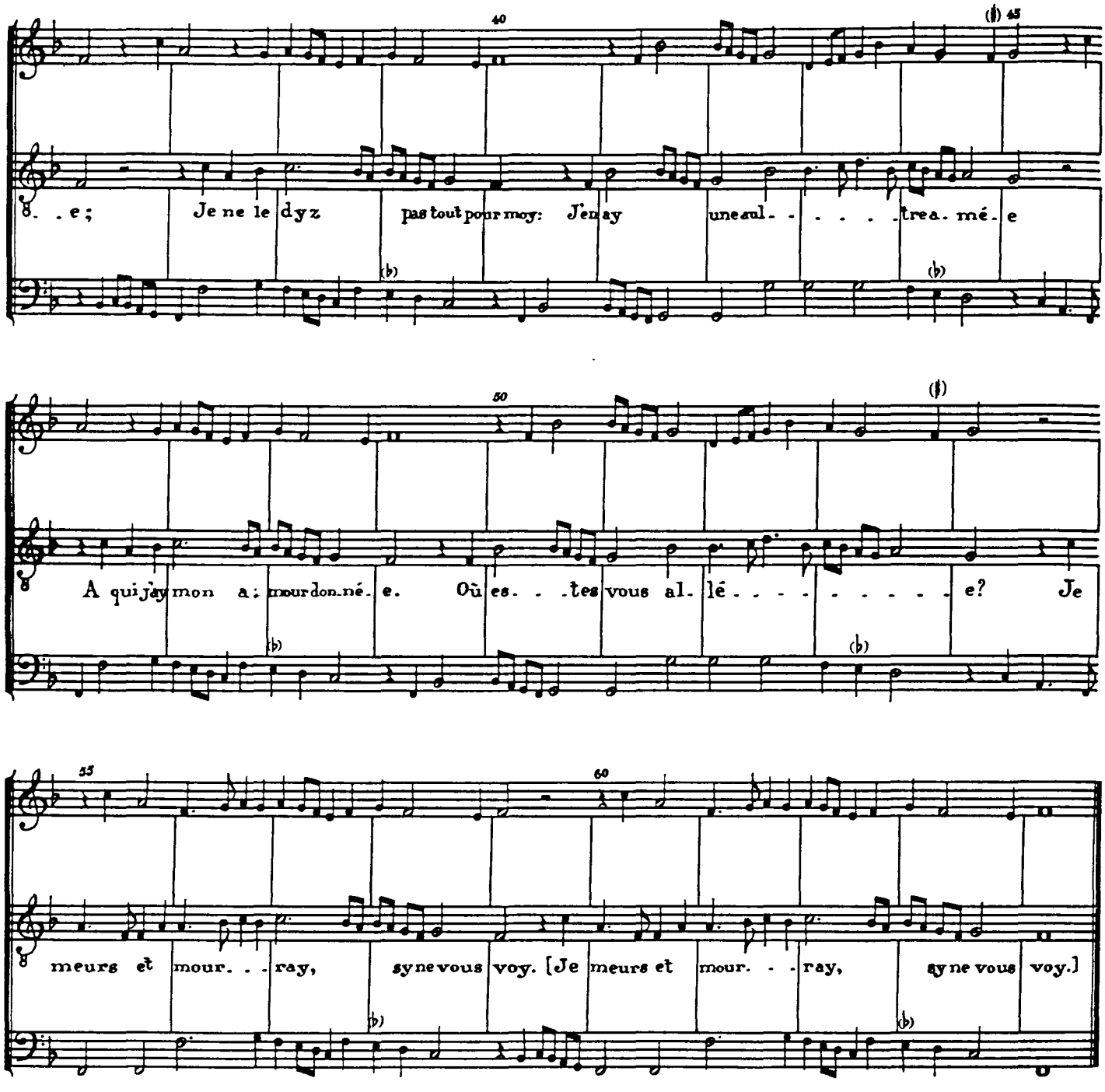
f.85[1]-86

Anon.



[1] Underlaying follows G Paris.

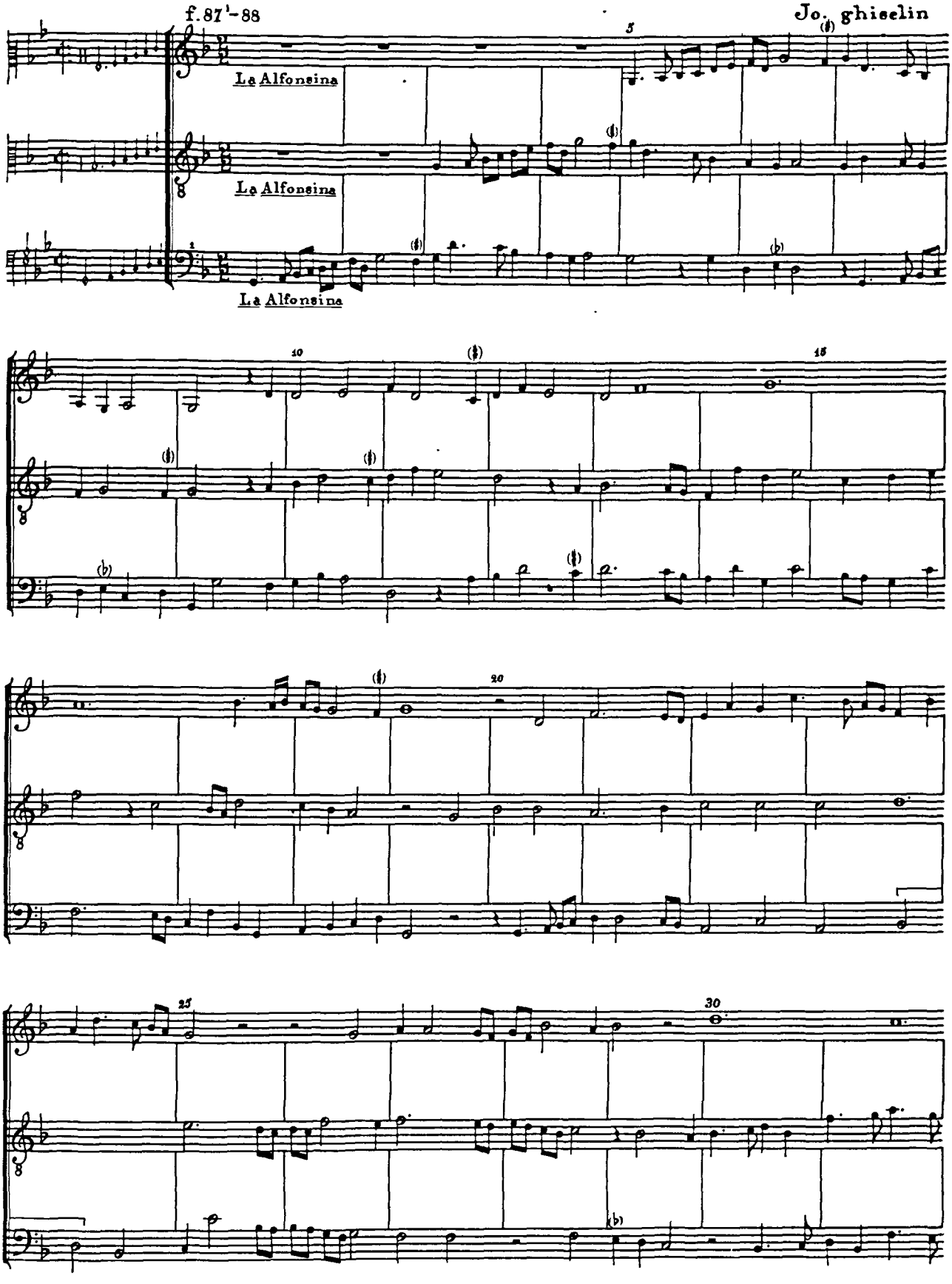
[2] The incipit 'Ma seule dame' appears with each voice again on f.86[1]-87 of the Petrucci print.



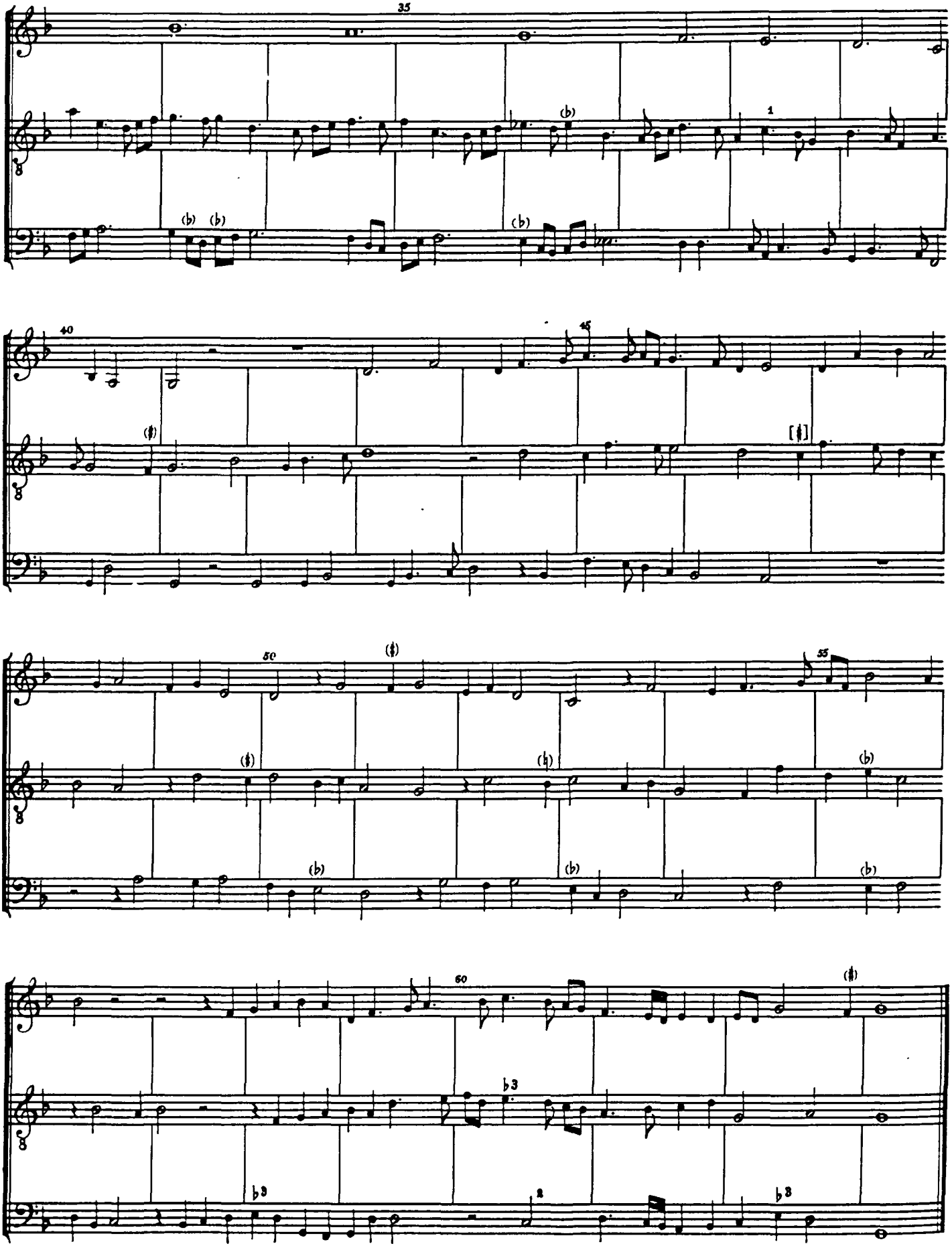
J'ay chevauché plusieurs pays,
Aussy mainte contrée,
Mais point n'en treuve à mon advis
A qui soit comparée:
Je l'ayme, non pas elle moy;
N'esse pas grant follye?
Je suys en ung terrible esmoy.
Où estes vous allée?
Je meurs et mourray, sy ne vous voy.
Ma seulle dame, etc.

Doulleur et tristesse m'assault,
Aussy 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



[1] In Form the first 10 meas. of the Contra have a signature of two flats.



[1] This note, omitted in Odh, may be supplied from FP, SG 1, Form, etc.

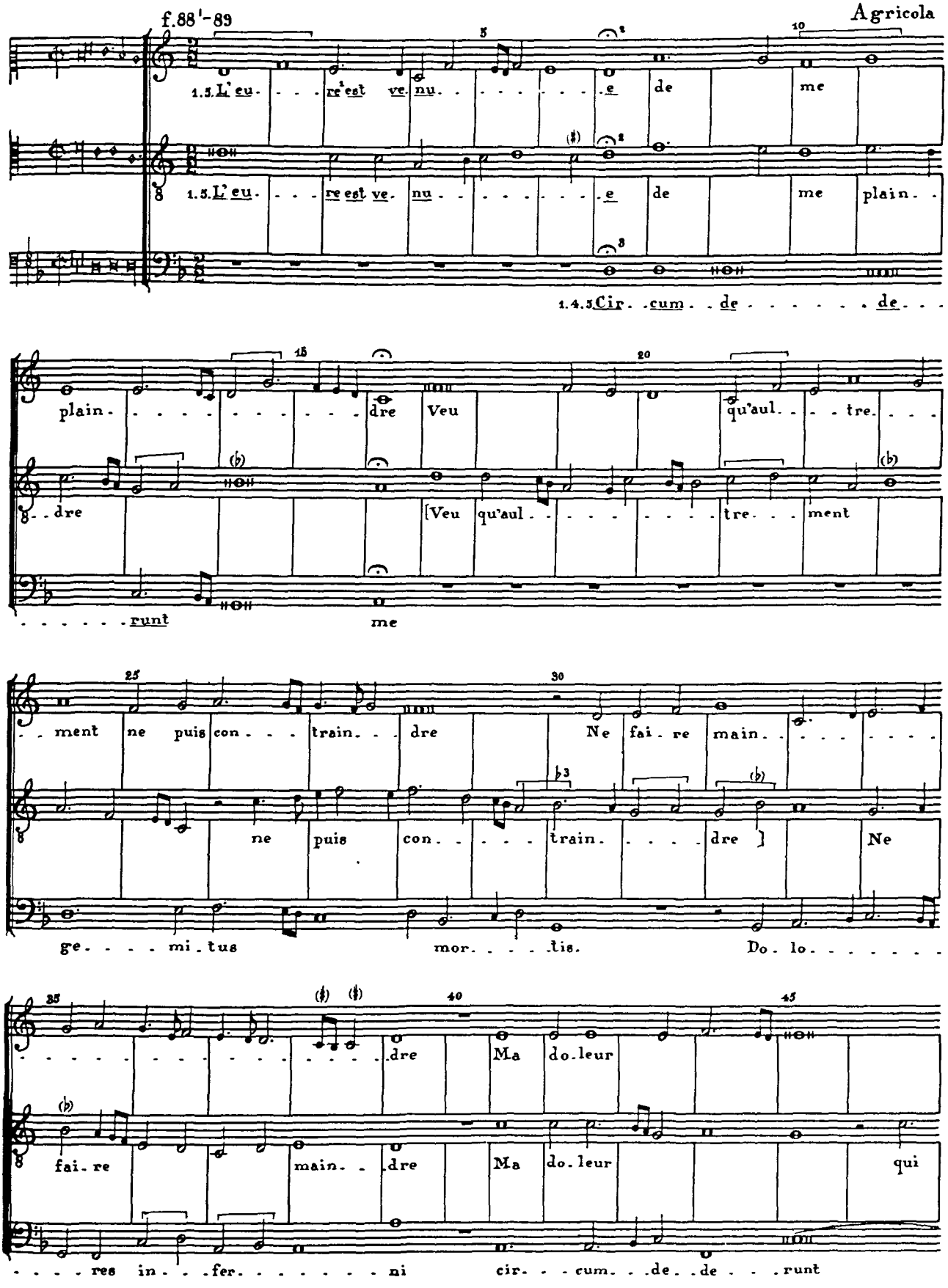
[2] This note, black in Odh, is white in FP and SG 1.

[3] Form.

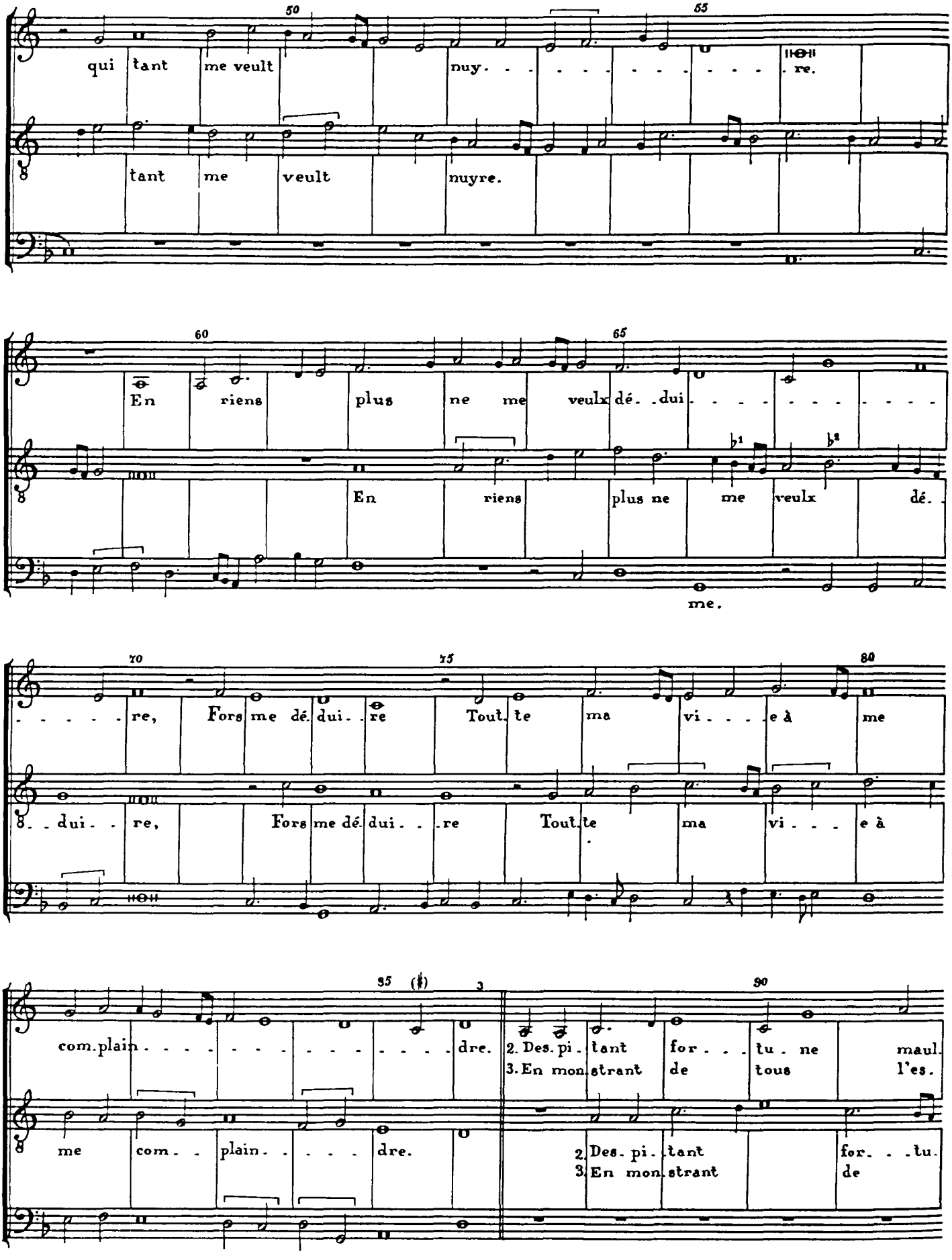
81. Le eure e venue

f.88[1]-89

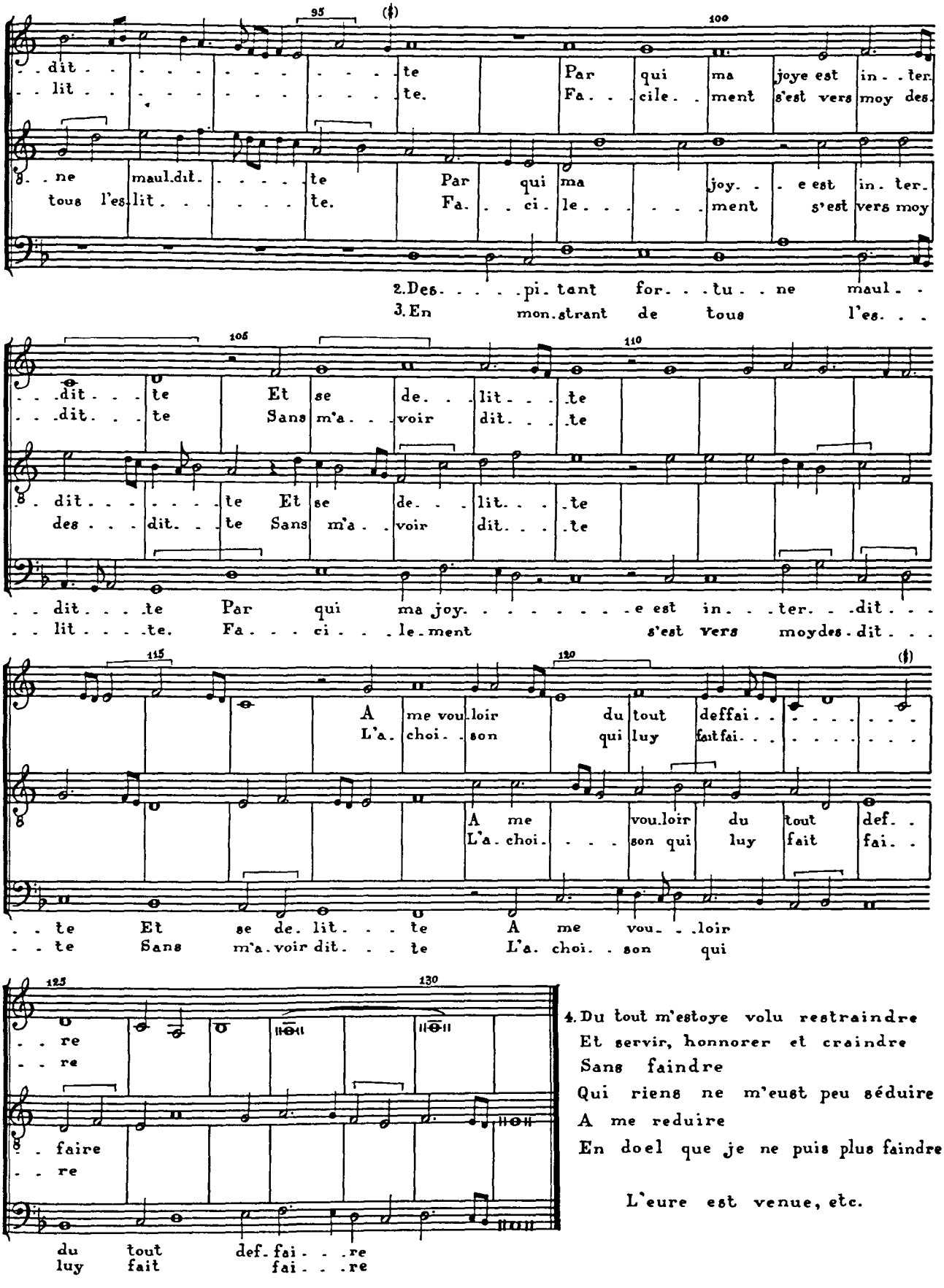
Agricola



[1]Underlaying follows Brux 1.
[2]Brux 1 and L 1.
[3]Brux 1.



[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.



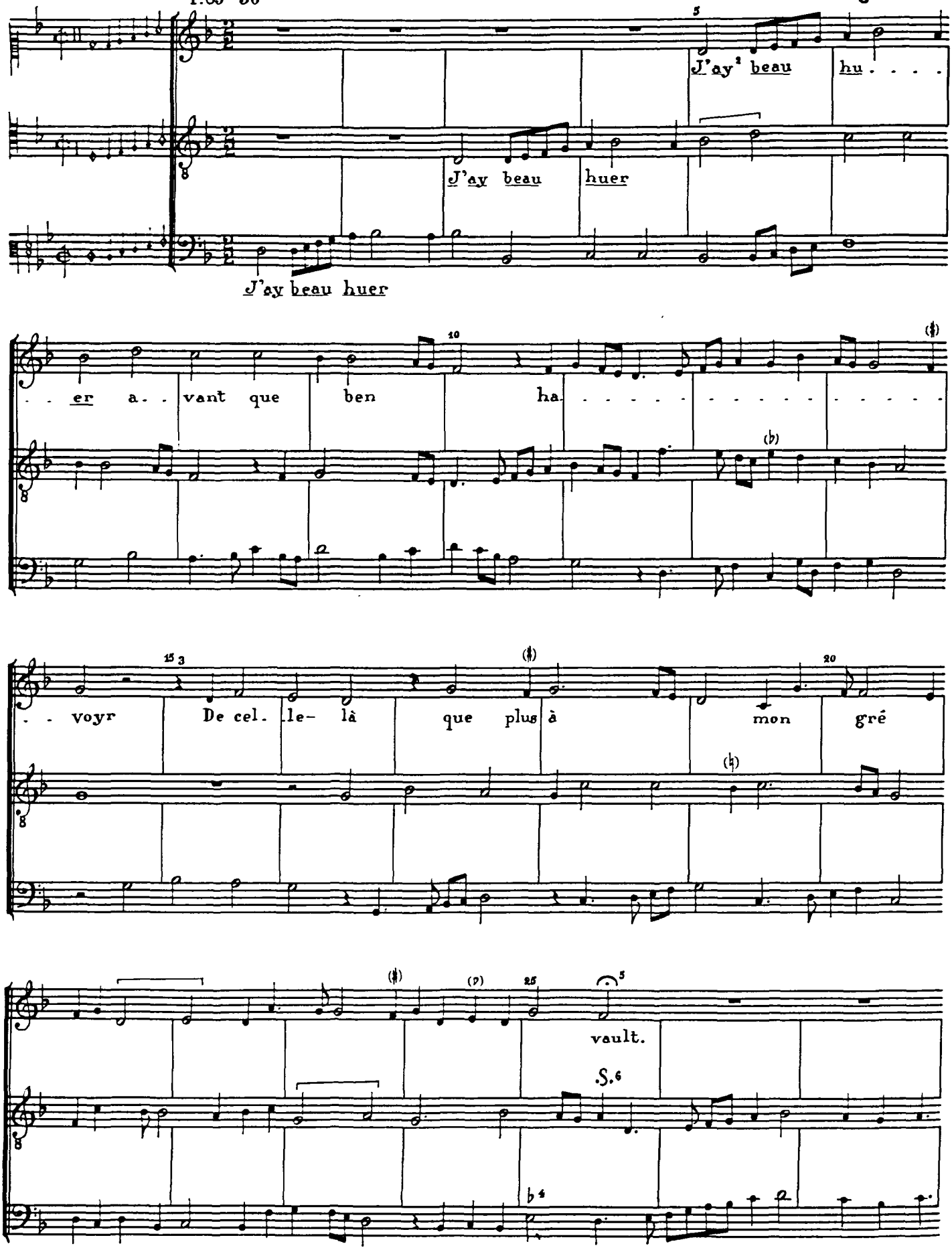
4. Du tout m'estoye volu restraindre
Et servir, honnorer et craindre
Sans faindre
Qui riens ne m'eust peu séduire
A me reduire
En doel que je ne puis plus faindre

L'eure est venue, etc.

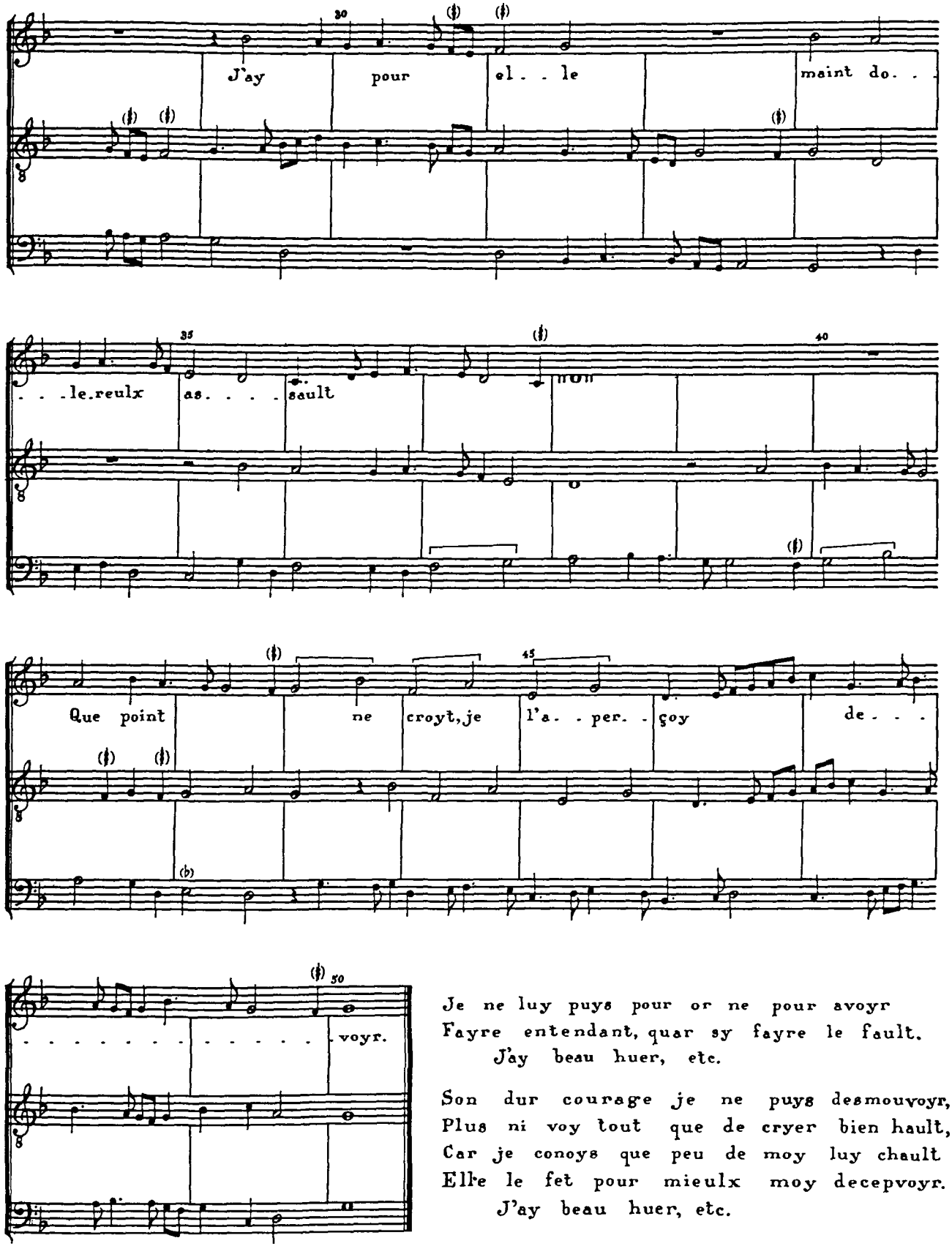
82. Jay bien a huer[1]

f. 89'-90

Agricola



[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.

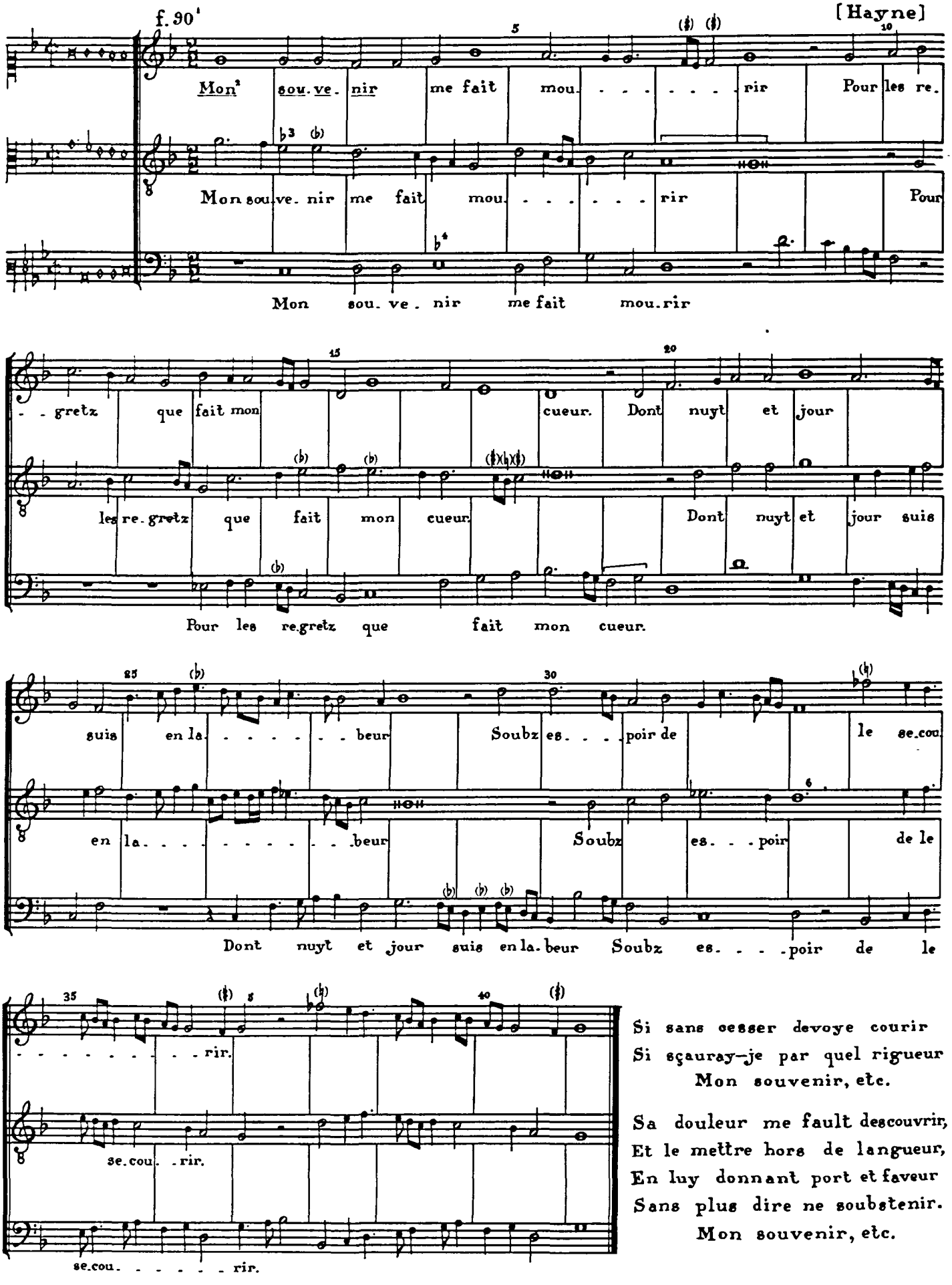


Je ne luy puys pour or ne pour avoyr
Fayre entendant, quar sy fayre le fault.
J'ay beau huer, etc.

Son dur courage je ne puys 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.

83. Mon souvenir[1]

f. 90[1] [Hayne]

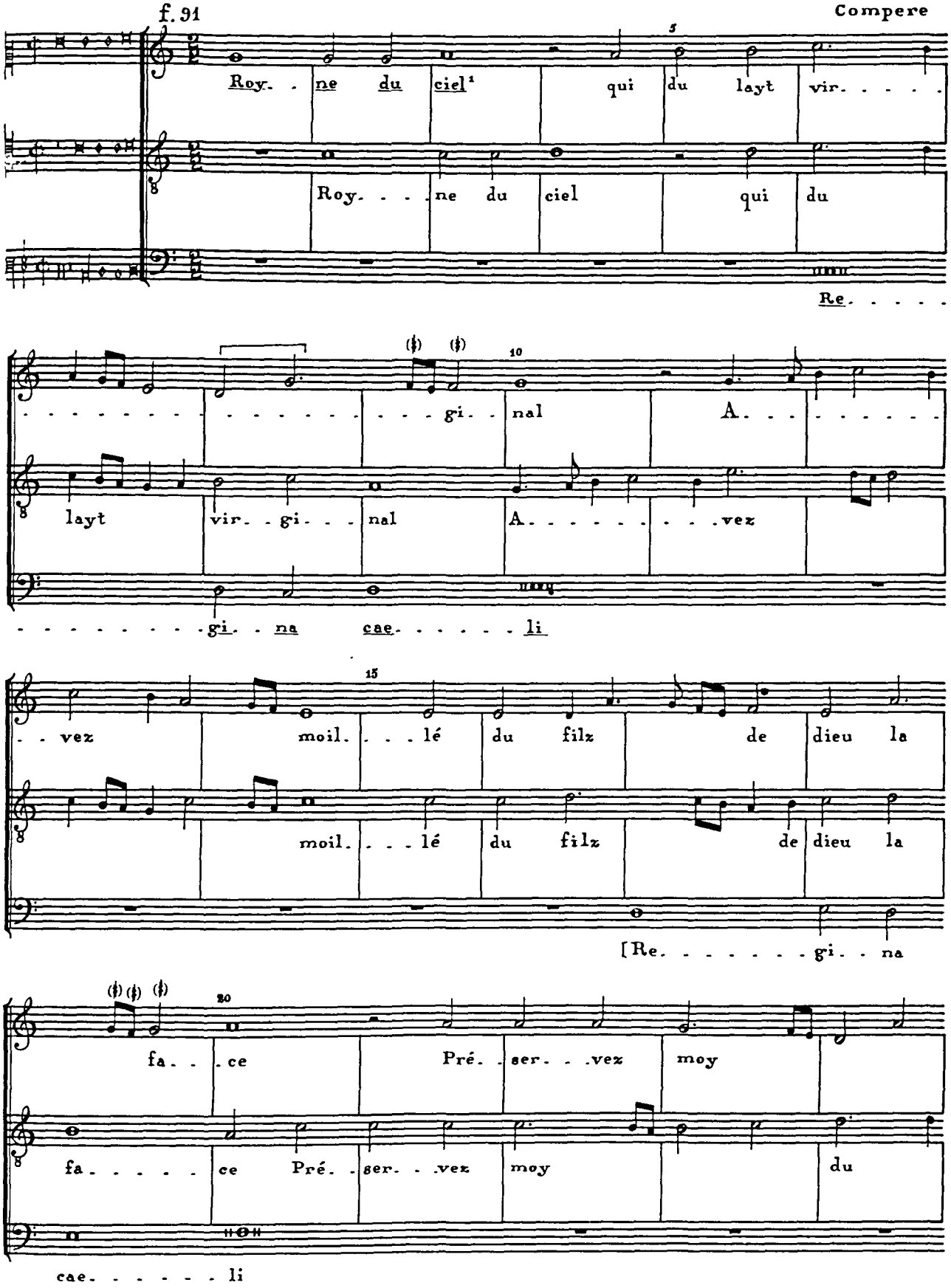


Si sans cesser devoye courir
Si sçauray-je par quel rigueur
Mon souvenir, etc.

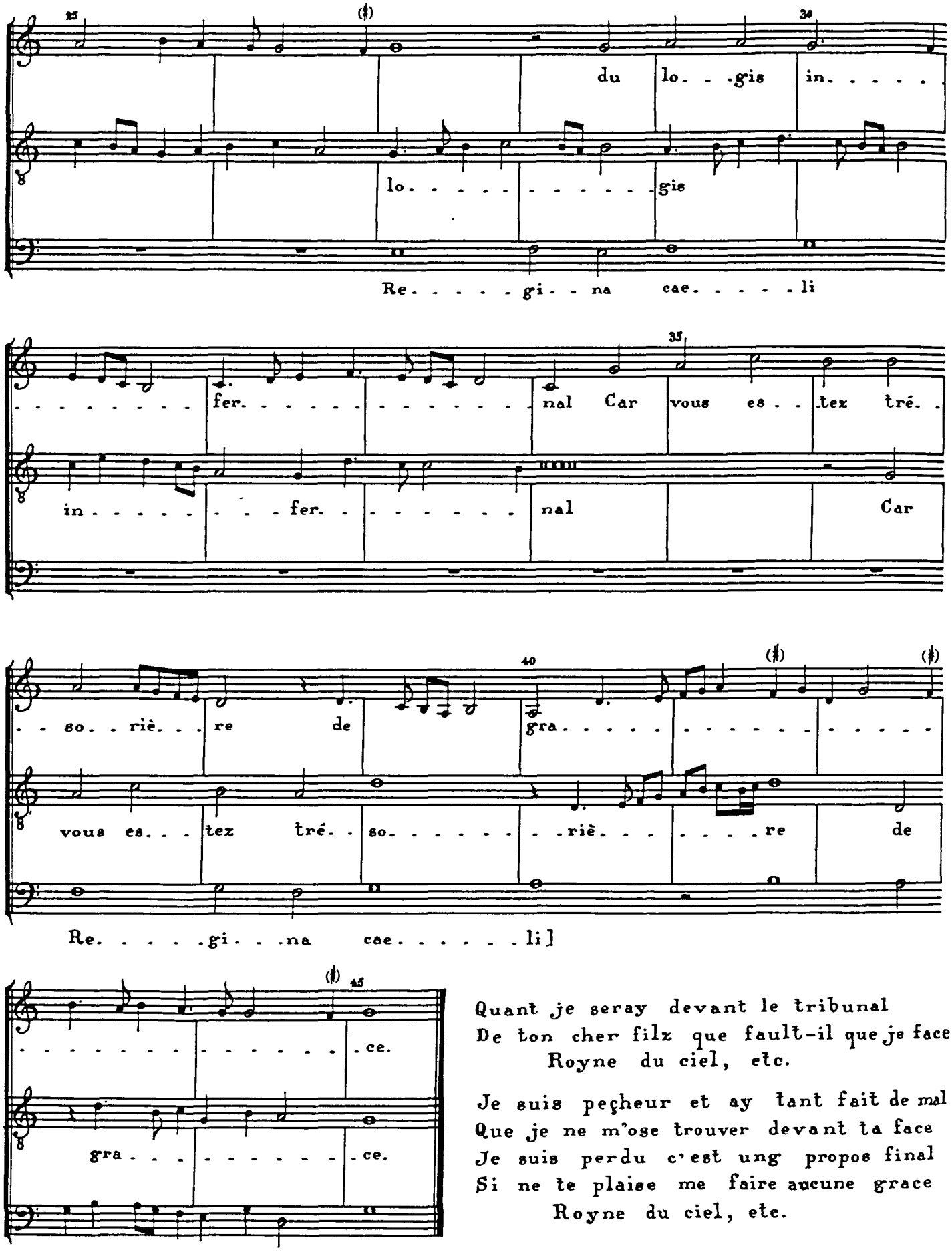
Sa douleur me fault descouvrir,
Et le mettre hors de langueur,
En luy donnant port et faveur
Sans plus dire ne soubstenir.
Mon souvenir, etc.

[1] Index (under music: souenir).
[2] Underlaying follows P2 and at times P3.
[3] P3.
[4] P2 and P3.
[5] The composition comes to an end here in L1, L2, P2, and P3.
[6] D whole, half in L1, L2, P2, and P4.

84.Royne du ciel



[1] This text comes from the literary Ms. P1122; the underlaying is the editor's.



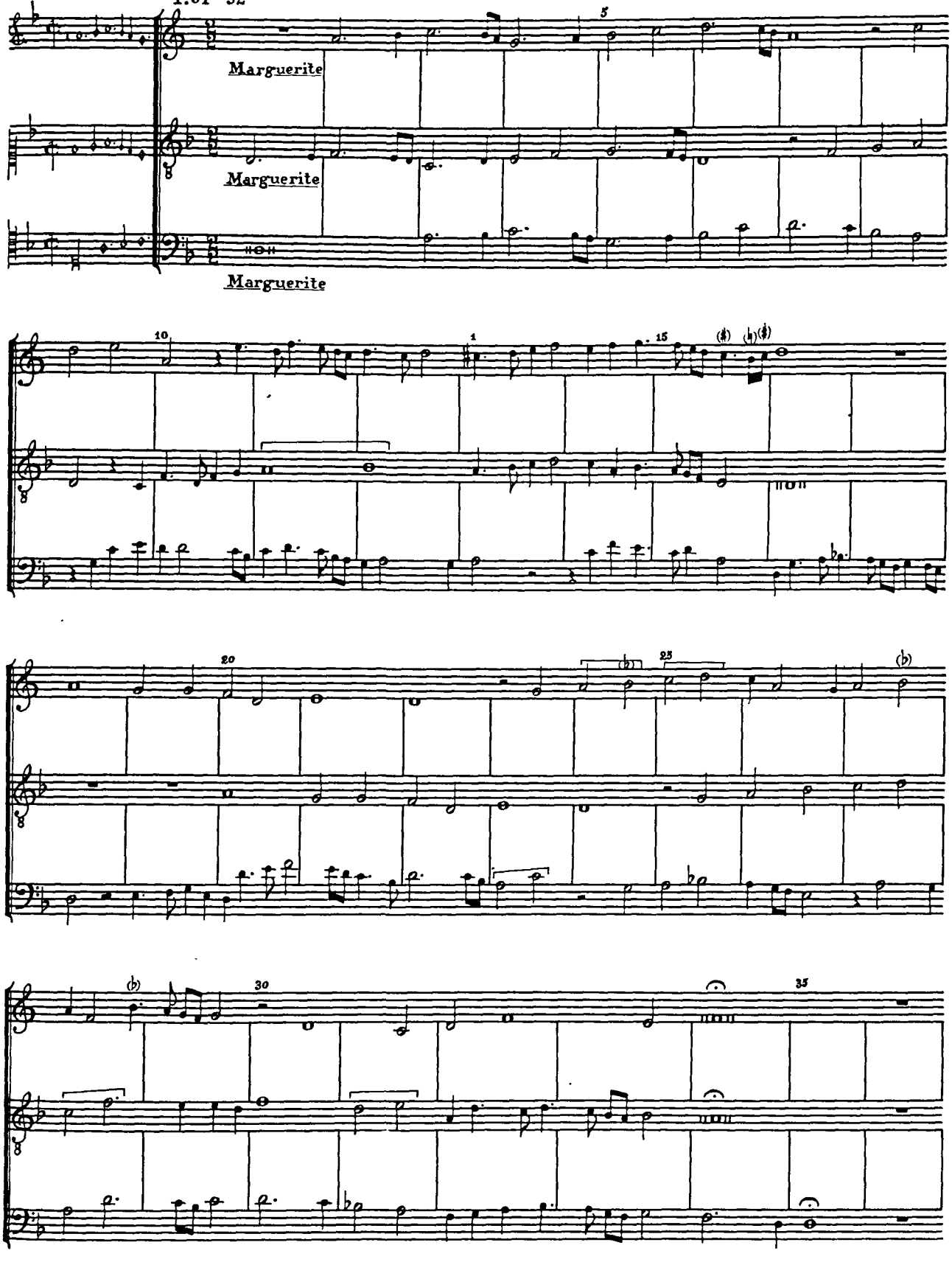
Quant je seray devant le tribunal
De ton cher filz que fault-il que je face
Royne du ciel, etc.

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.

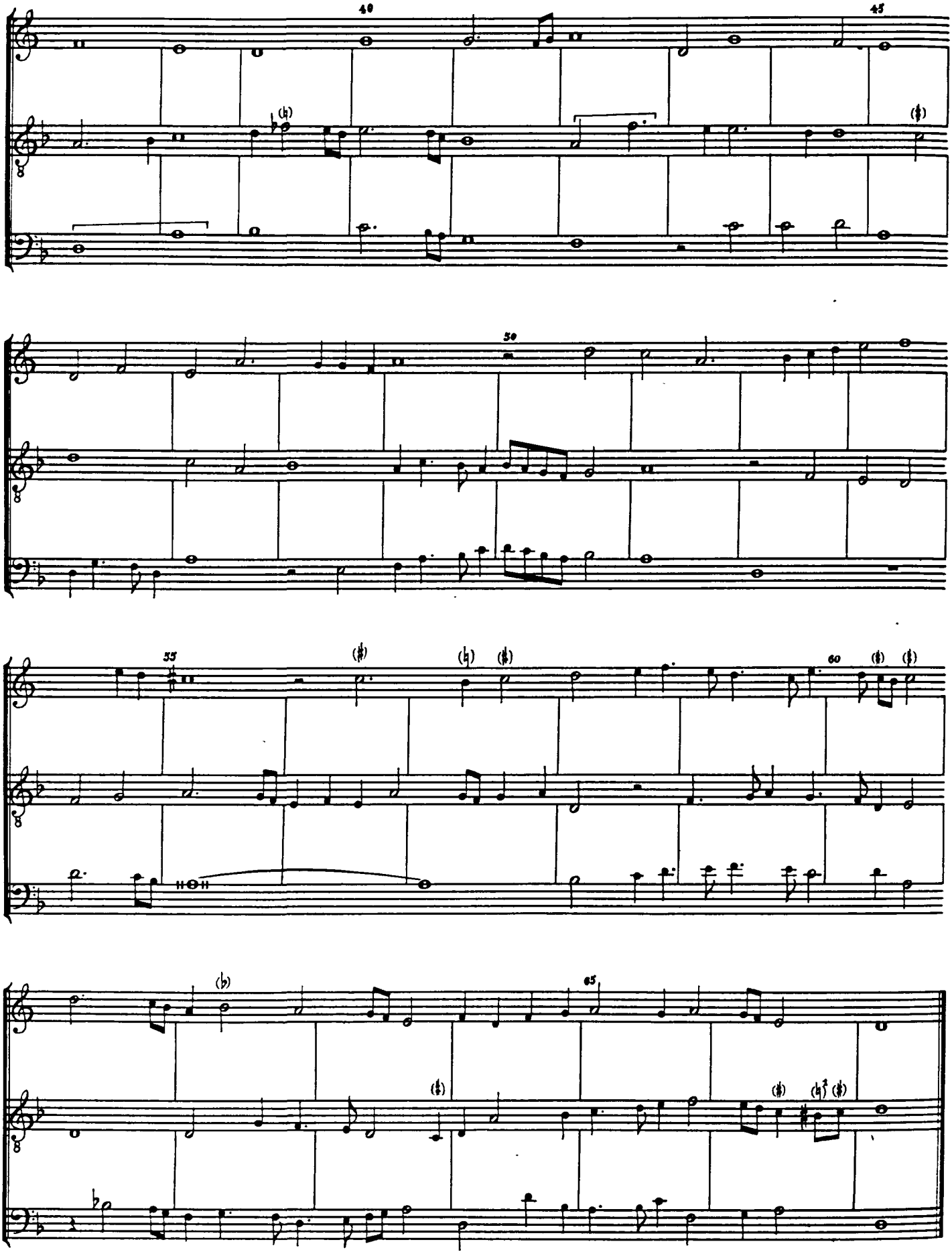
85. Marguerite

f. 91[1]-92

Anon.



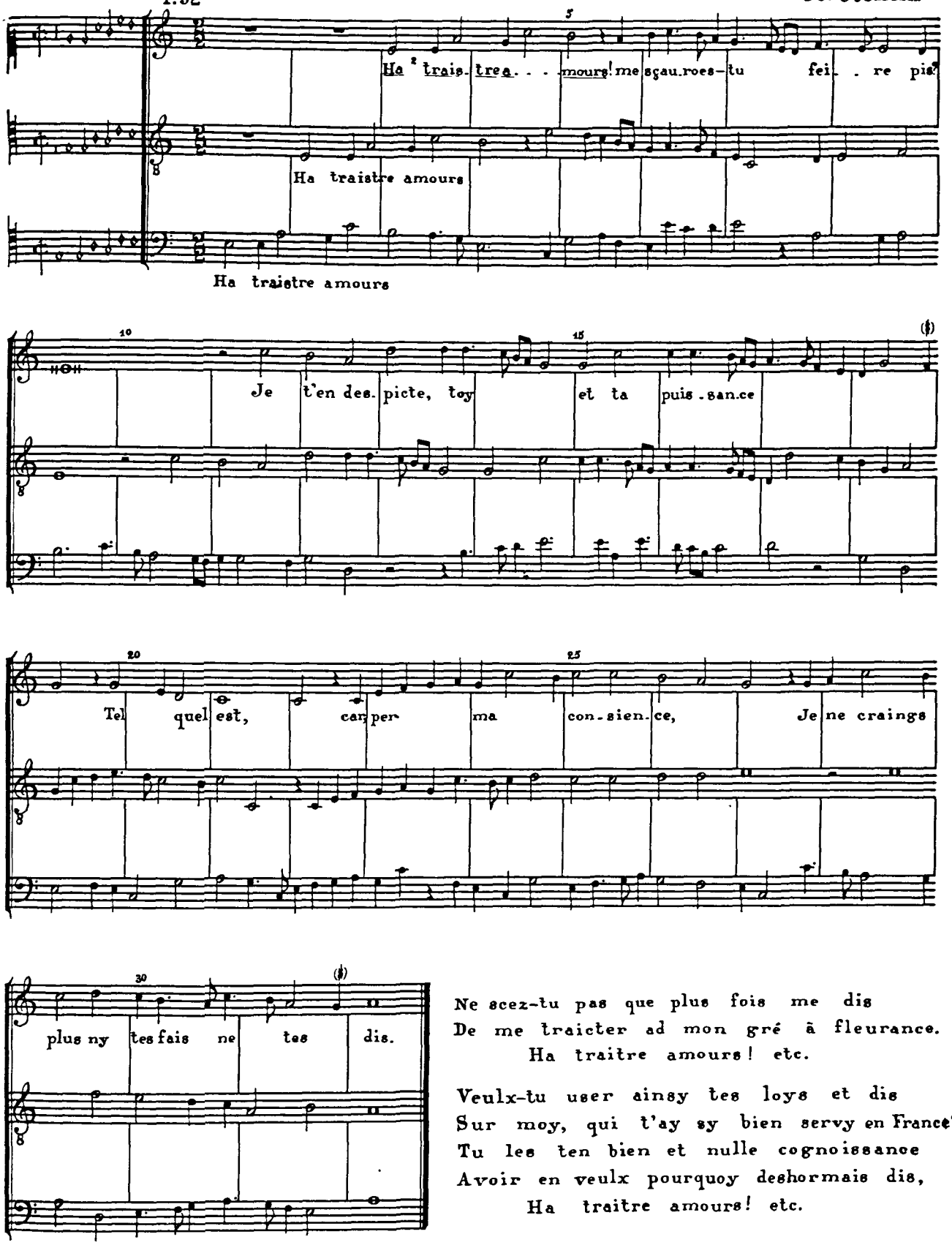
[1] In the Petrucci print the sharp stands in the second space between the notes D and C. Possibly it was intended only for the cadence, m. 15 – m. 16.



[1] In the Petrucci print a sharp stands in the second space:

86. Ha traitre amours[1]

f. 92[1] — Jo. stokem



Ne scez-tu pas que plus fois me dis
De me traicter ad mon gré à fleurance.
Ha traitre amours! etc.

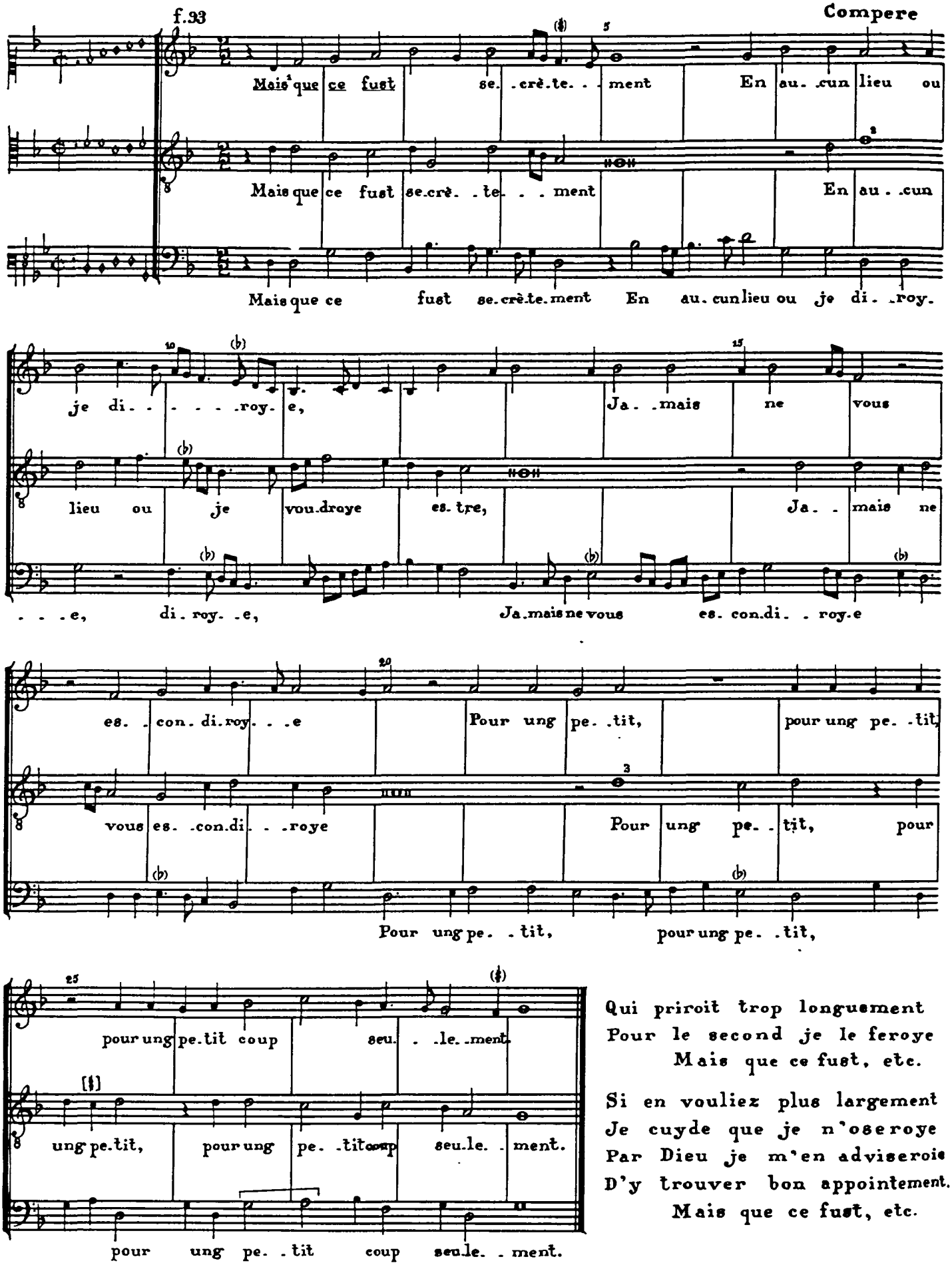
Veulx-tu user ainsy tes loys et dis
Sur moy, qui t'ay sy bien servy en France?
Tu les ten bien et nulle cognoissance
Avoir en veulx pourquoy deshormais dis,
Ha traitre amours! etc.

[1] Index (under music: Harraytre amours).
[2] Underlaying from F59.

87. Mais que ce fust

f.33

Compere



Qui priroit trop longuement
Pour le second je le feroye
Mais que ce fust, etc.

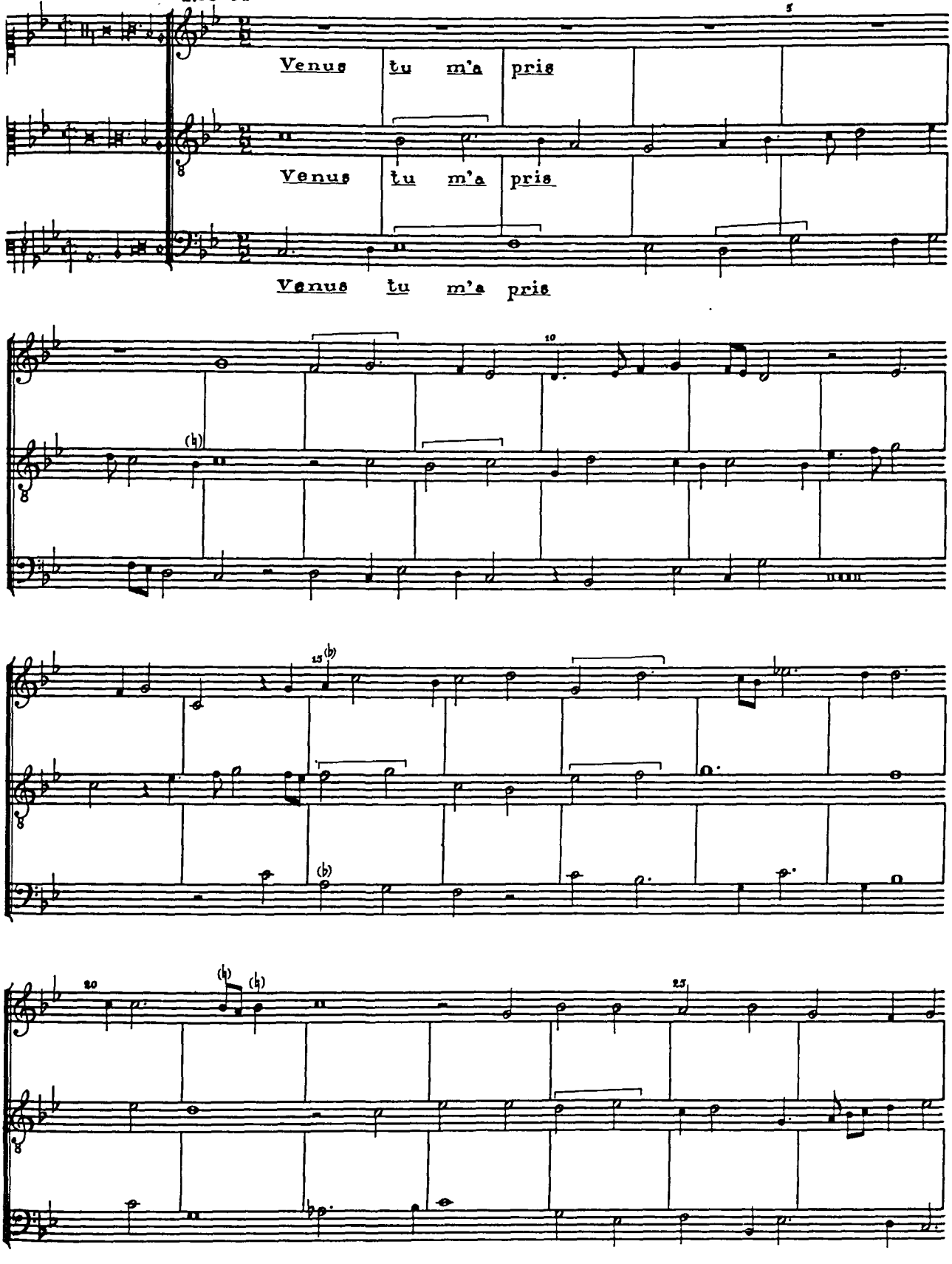
Si en vouliez plus largement
Je cuyde que je n'oseroye
Par Dieu je m'en adviseroie
D'y trouver bon appointement.
Mais que ce fust, etc.

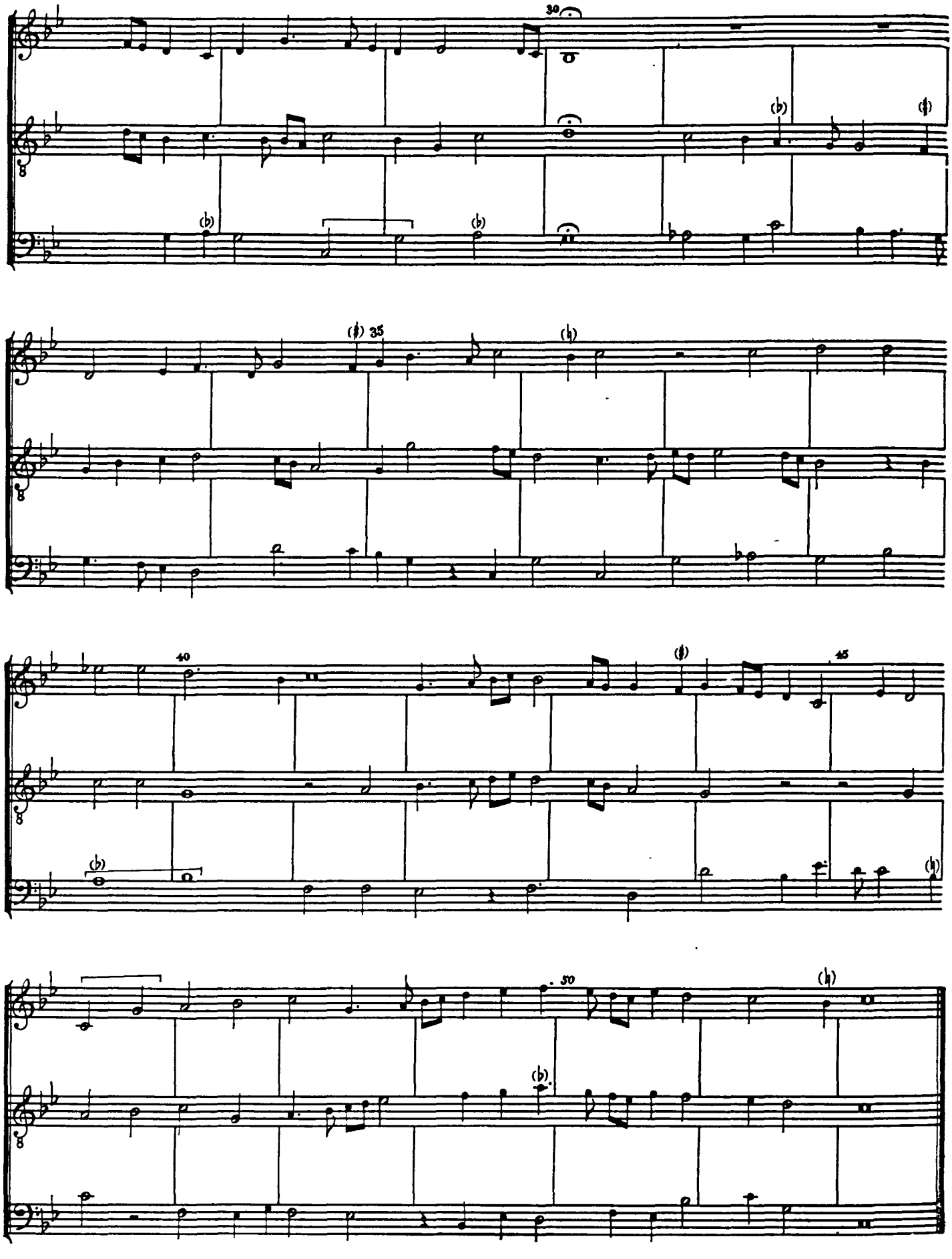
[1] Underlaying from L2.
[2] F 59 and L 2 show two halves, as in Discantus, m. 7.
[3] F 59 and L 2 show two halves, as in Discantus, m. 21.

88. Venus tu ma pris

f.93[1]-94

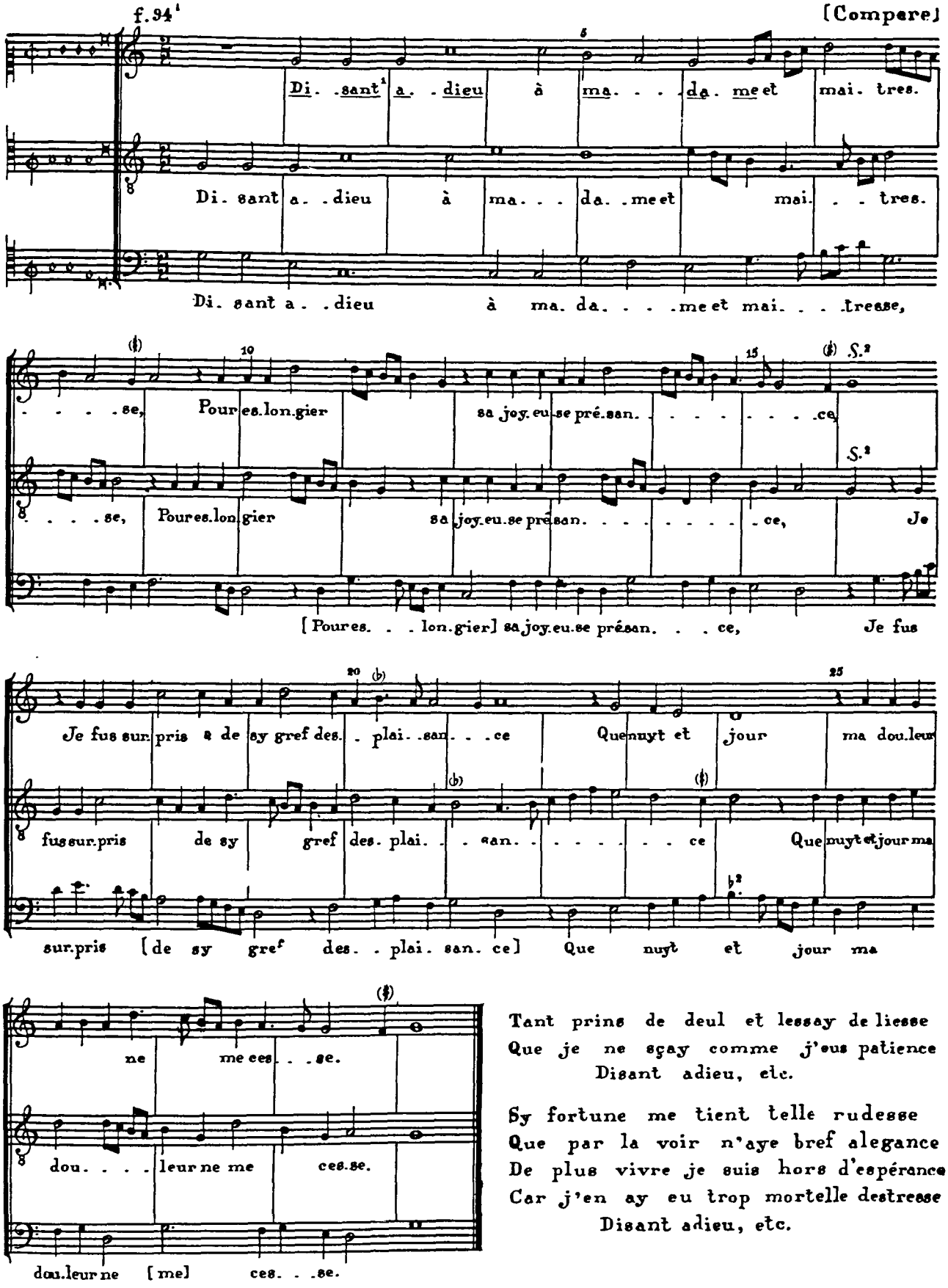
De Orto




30
35
40
45
50

89. Disant adiu madame

f. 94[1] [Compere]

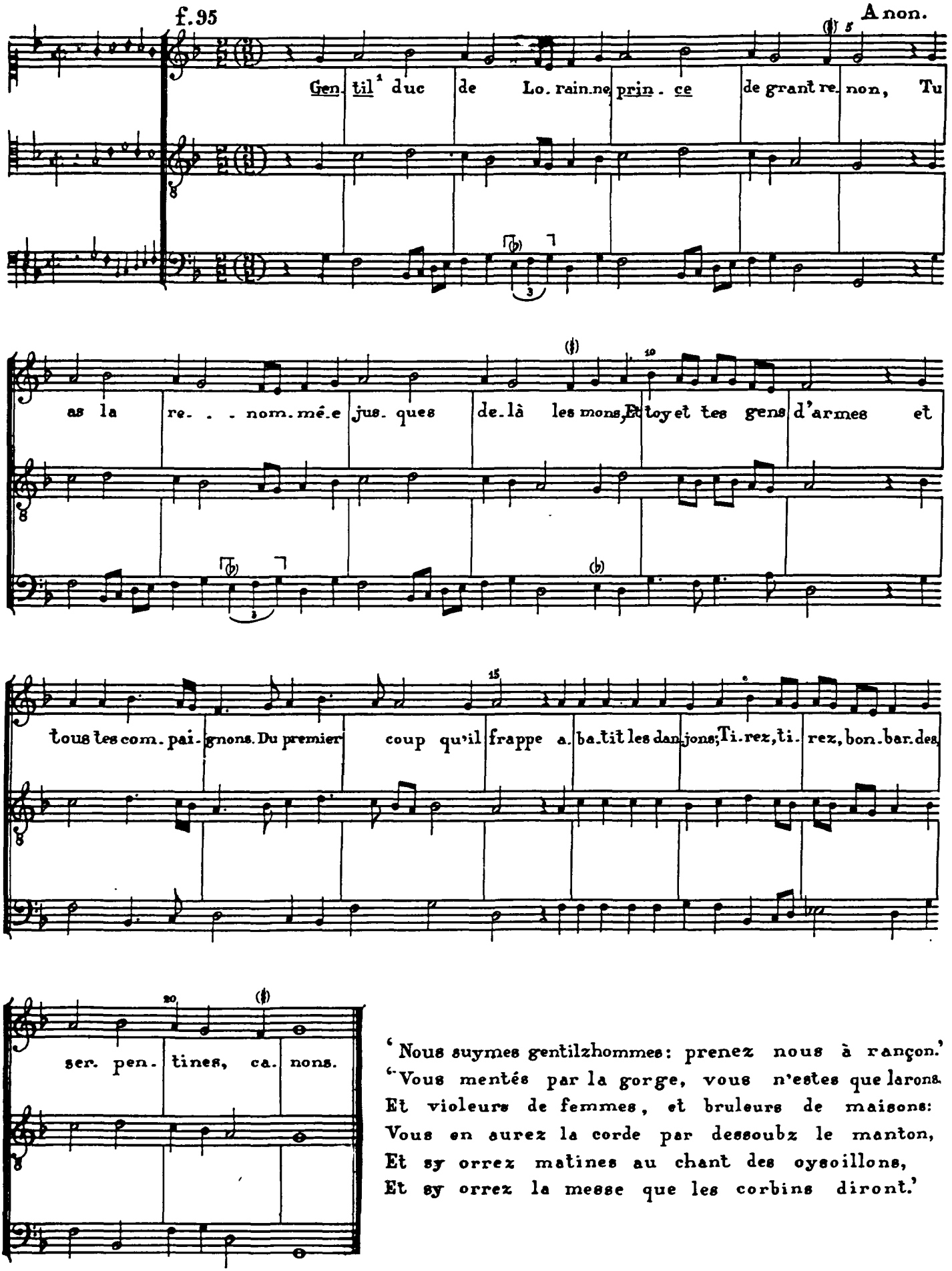


Tant prins de deul et lessay de liesse
Que je ne sçay comme j'eus patience
Disant adieu, etc.

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.

[1] Underlaying follows P3.
[2] P3.

90. Gentil prince



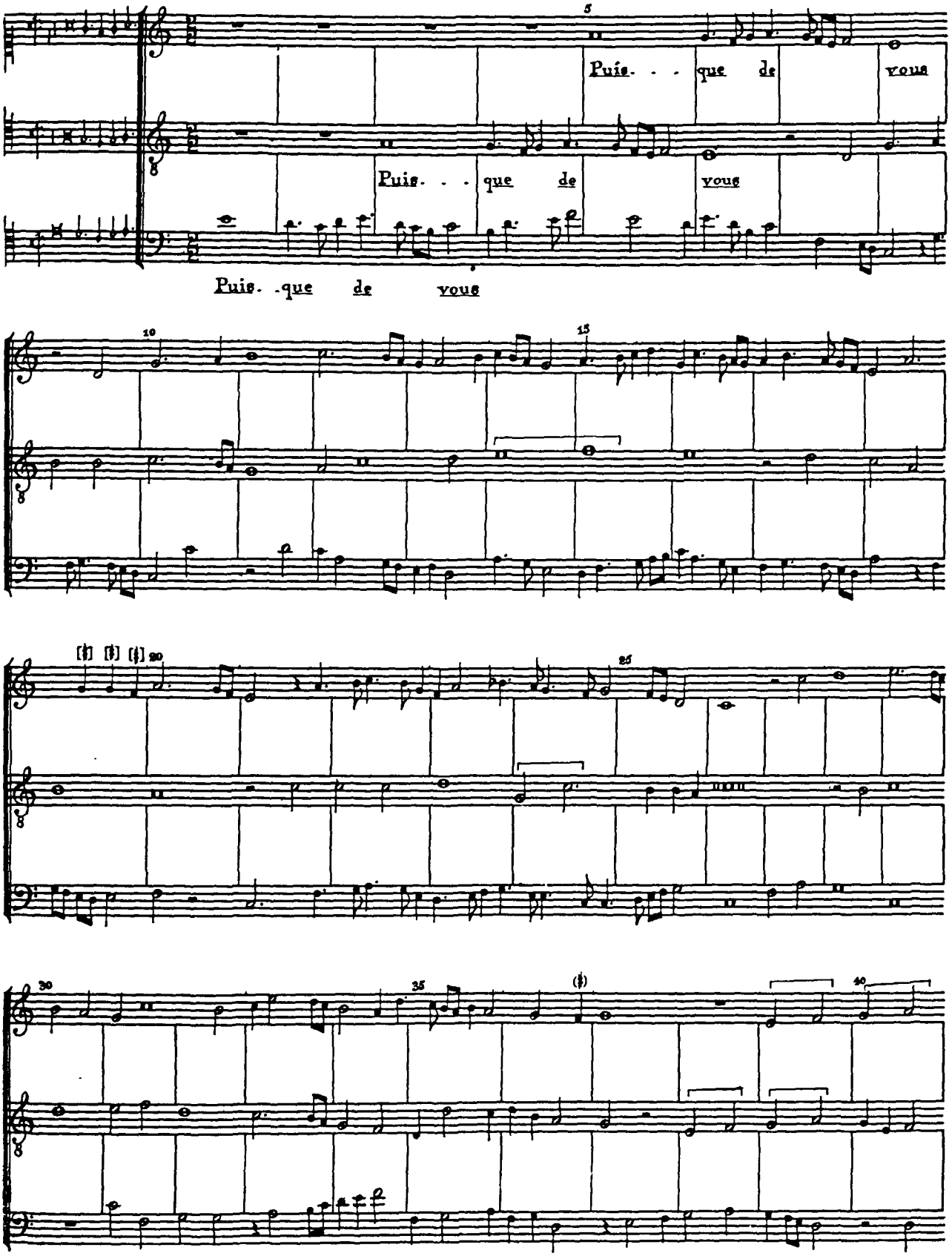
'Nous suymes gentilzhommes: prenez nous à rançon.'
"Vous mentés par la gorge, vous n'estes que larons
Et violeurs de femmes, et bruleurs de maisons:
Vous en aurez la corde par dessoubz le manton,
Et sy orrez matines au chant des oysoillons,
Et sy orrez la messe que les corbins diront.'

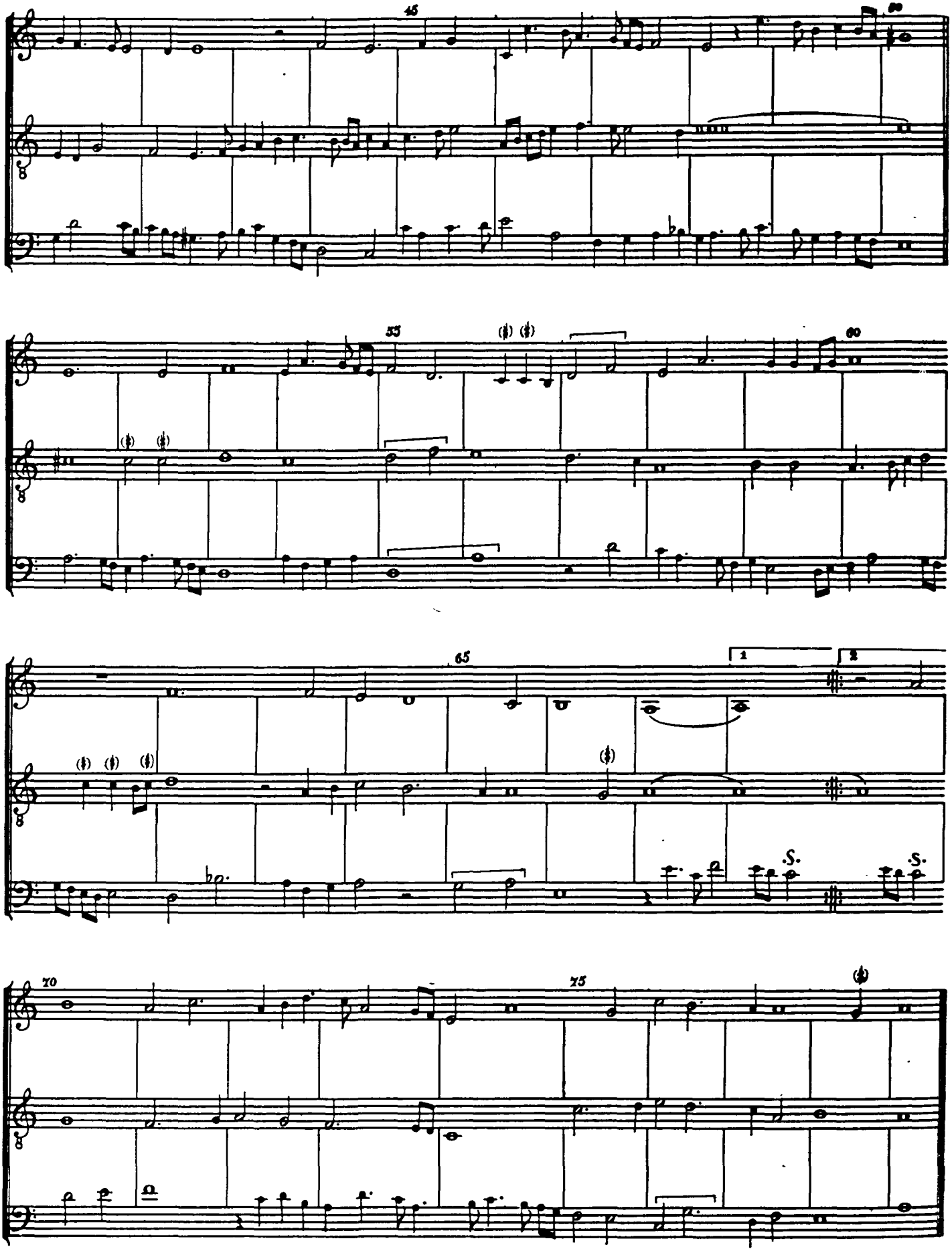
[1] The text is taken from G Paris where the melody is not the same. L2 gives the incipit 'Gentyl prince de renom.'

91. Puisque de vous

f. 35'-36

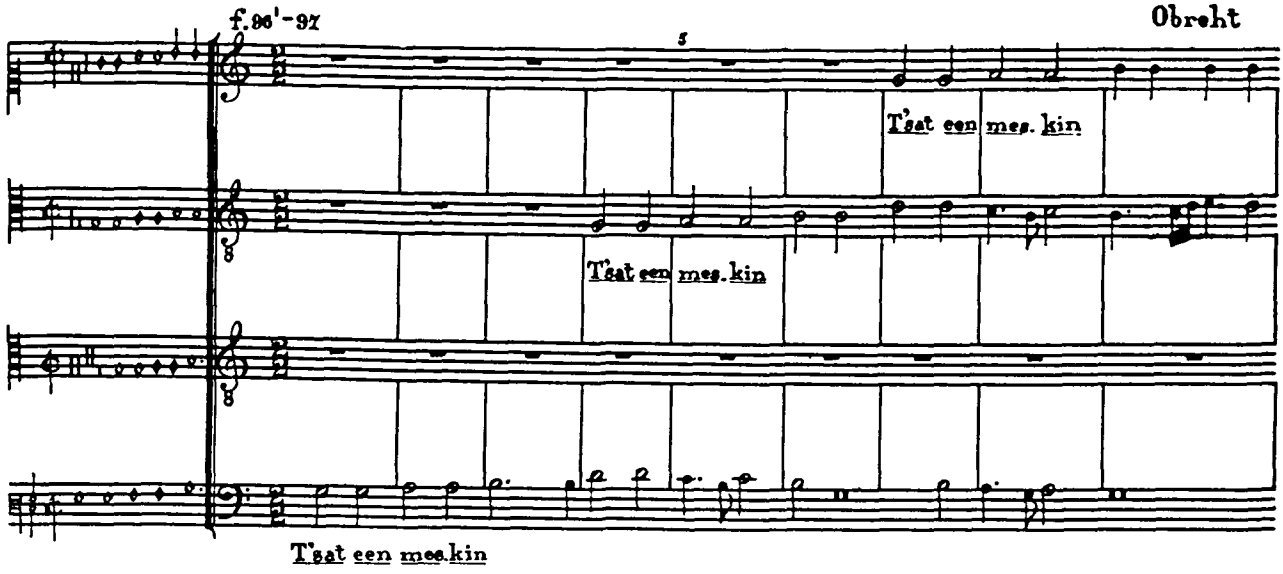
Anon.

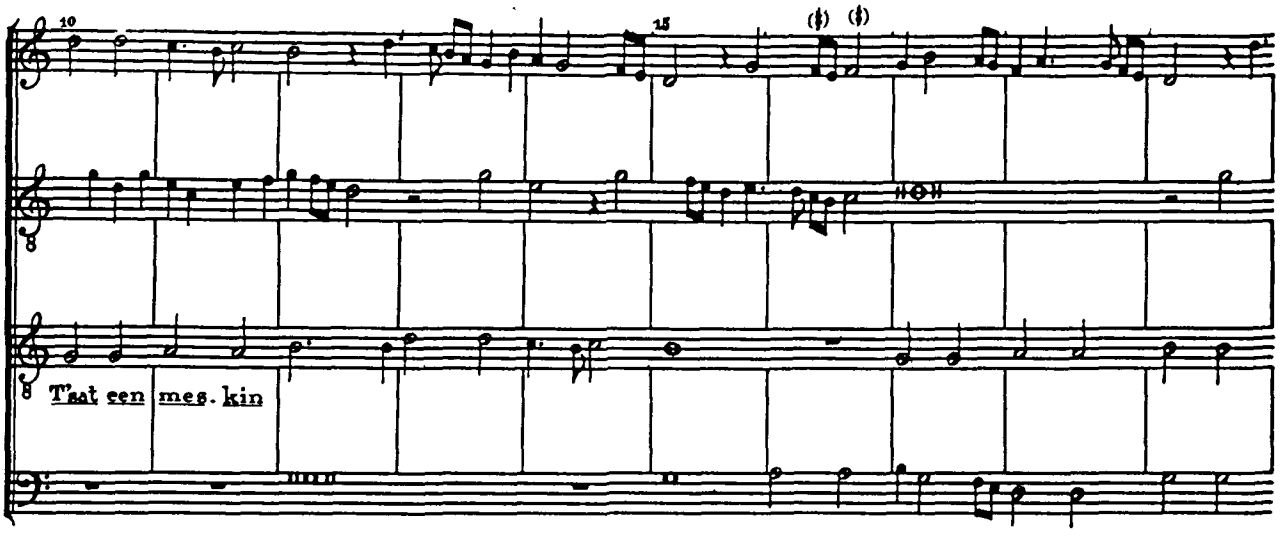


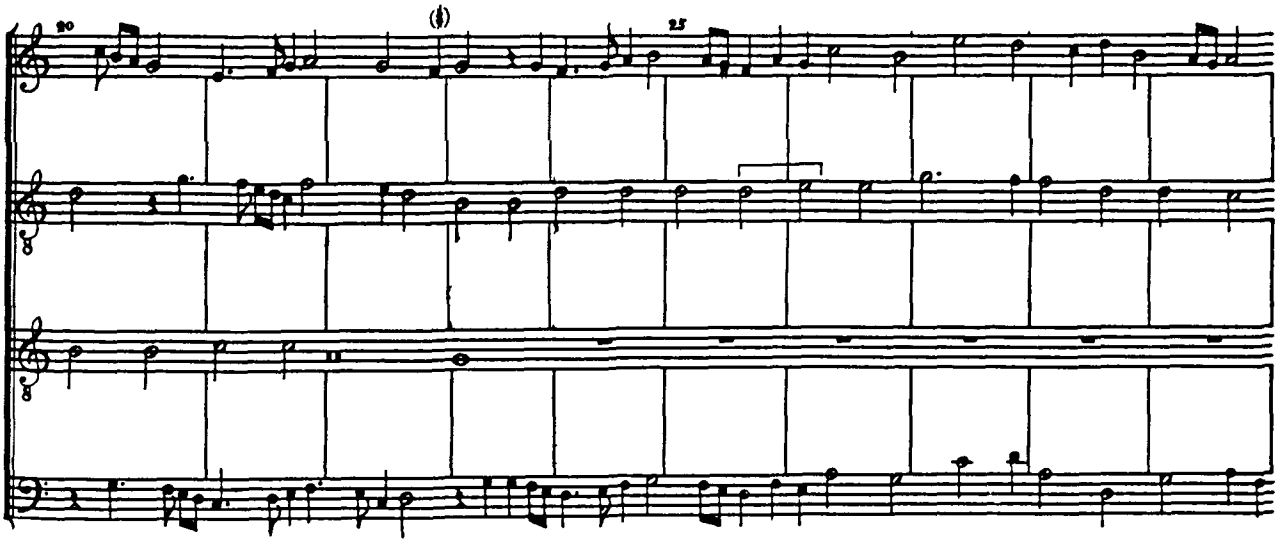

45
50
55
60
65
1
2
S.
S.
70
75

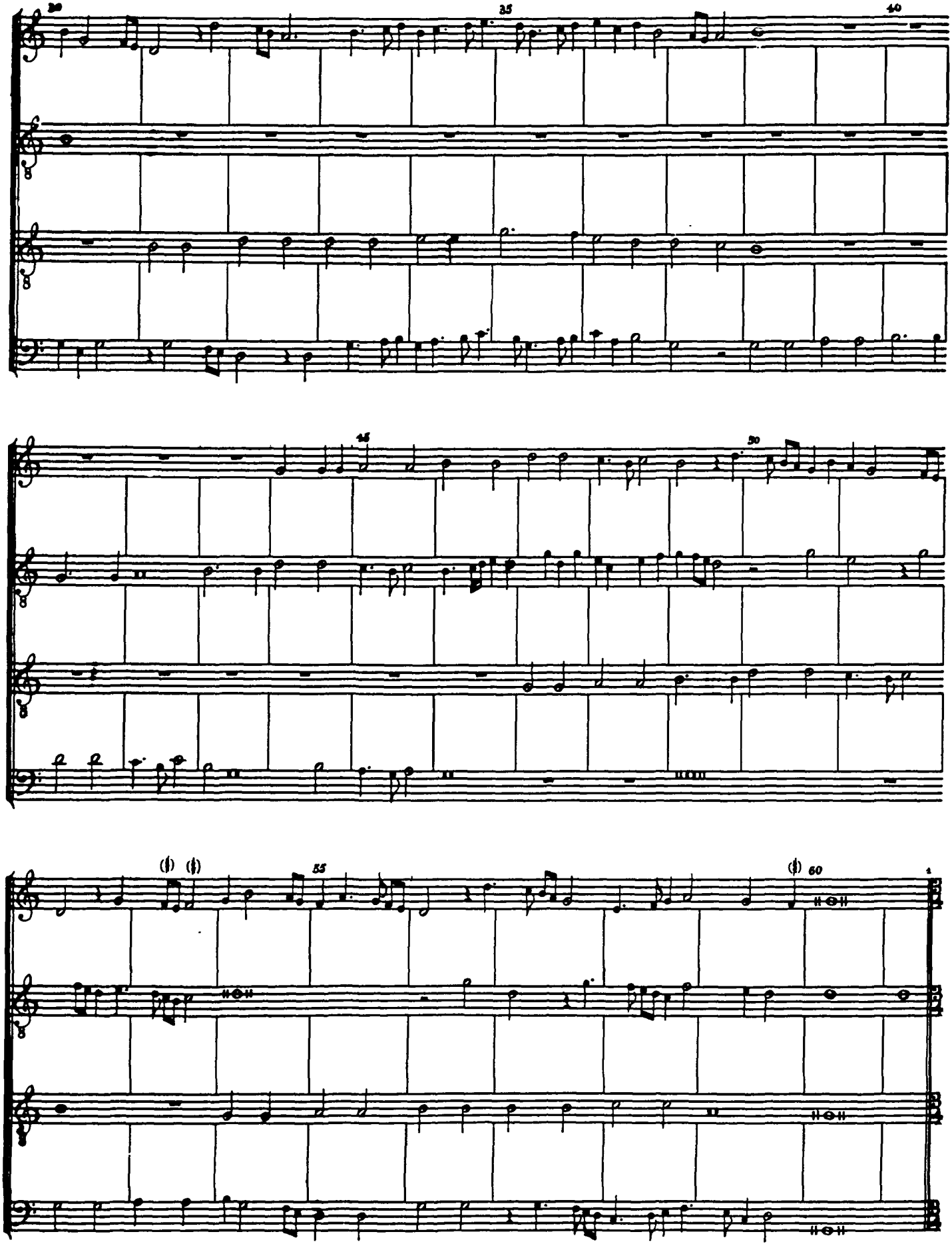
92. T'sat een meskin

f. 96'-97 Obroht



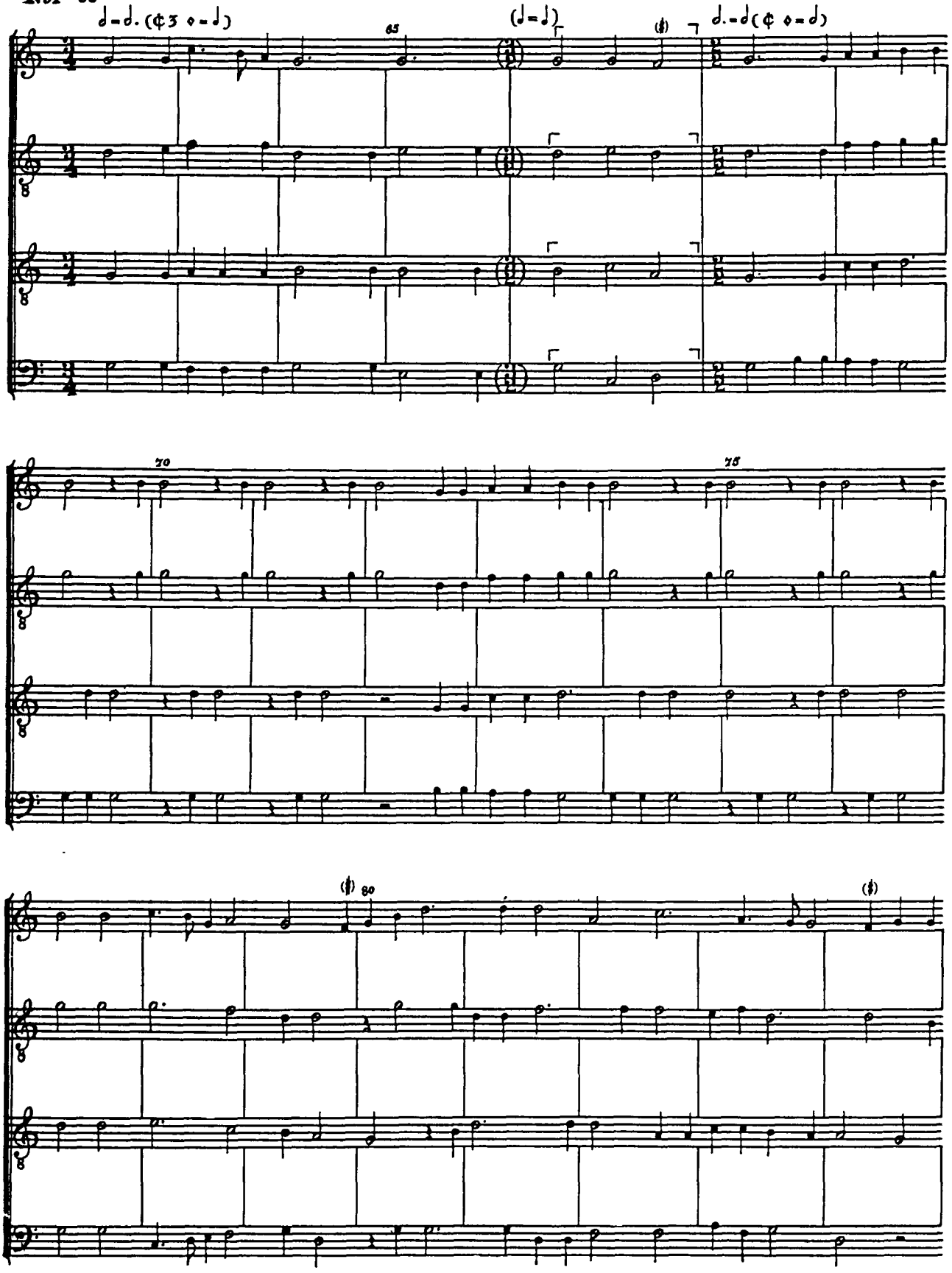


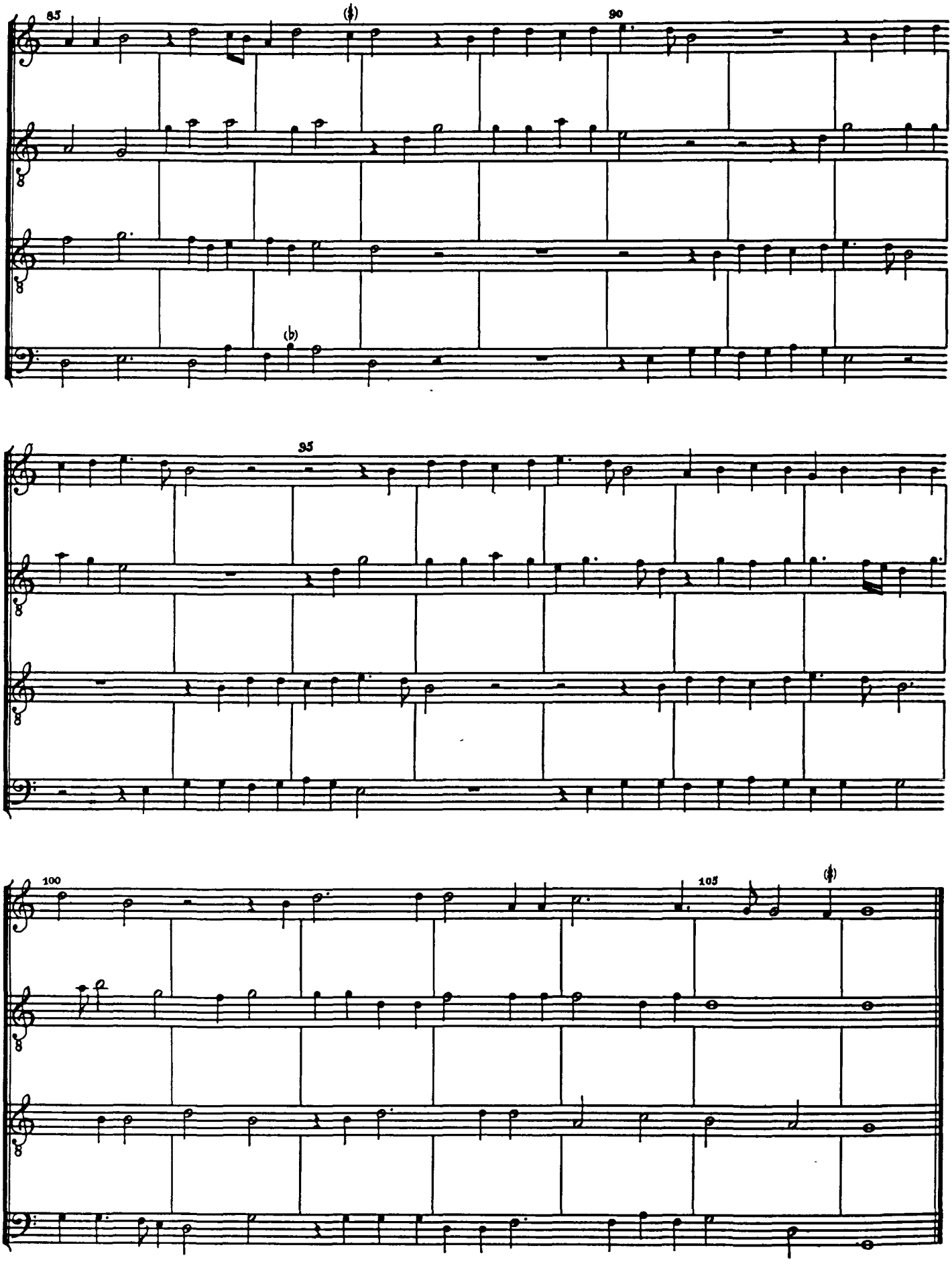




'S and T show a single bar, A and B a double bar.

f.97'-98

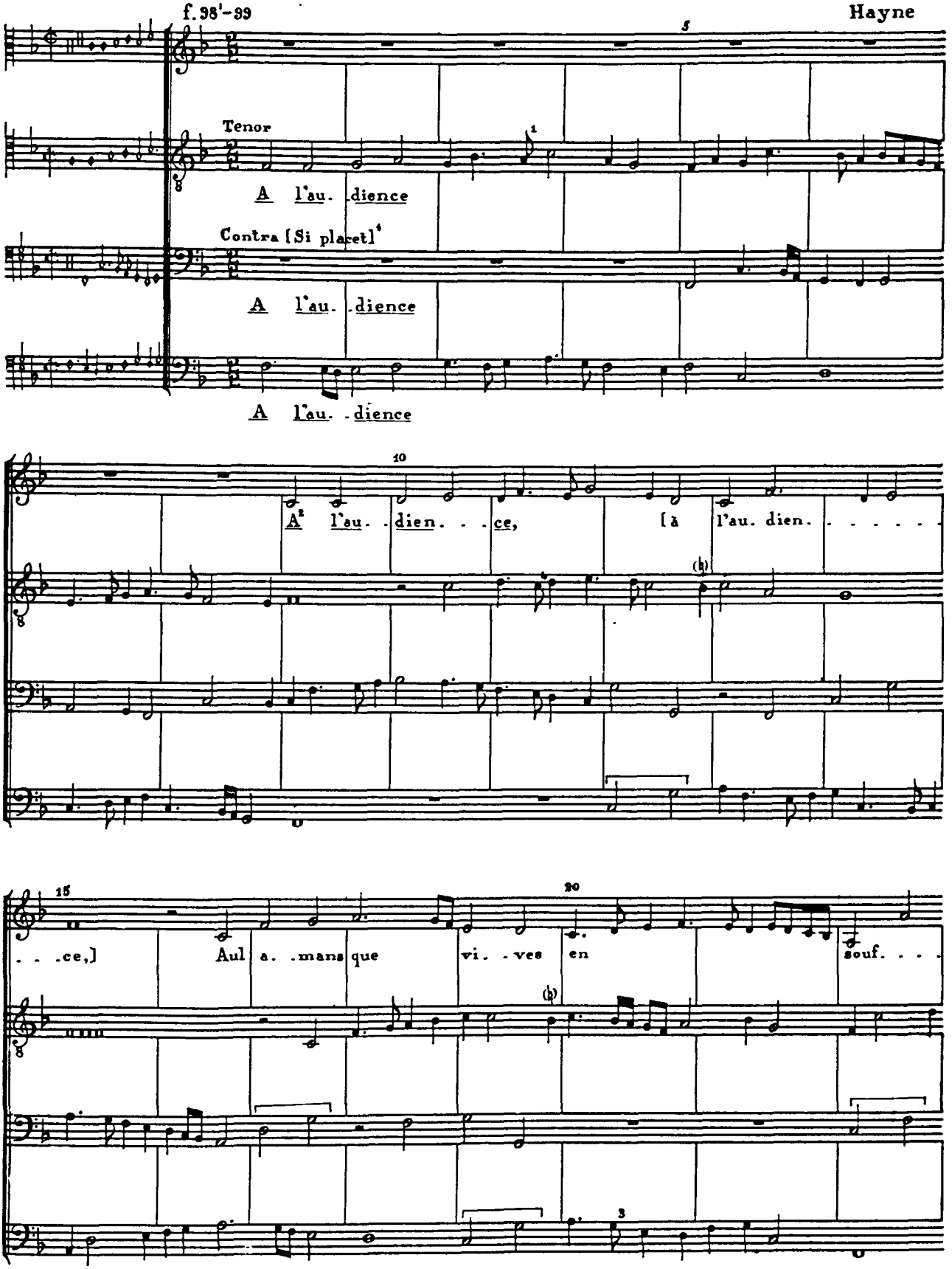



85
90
95
100
105

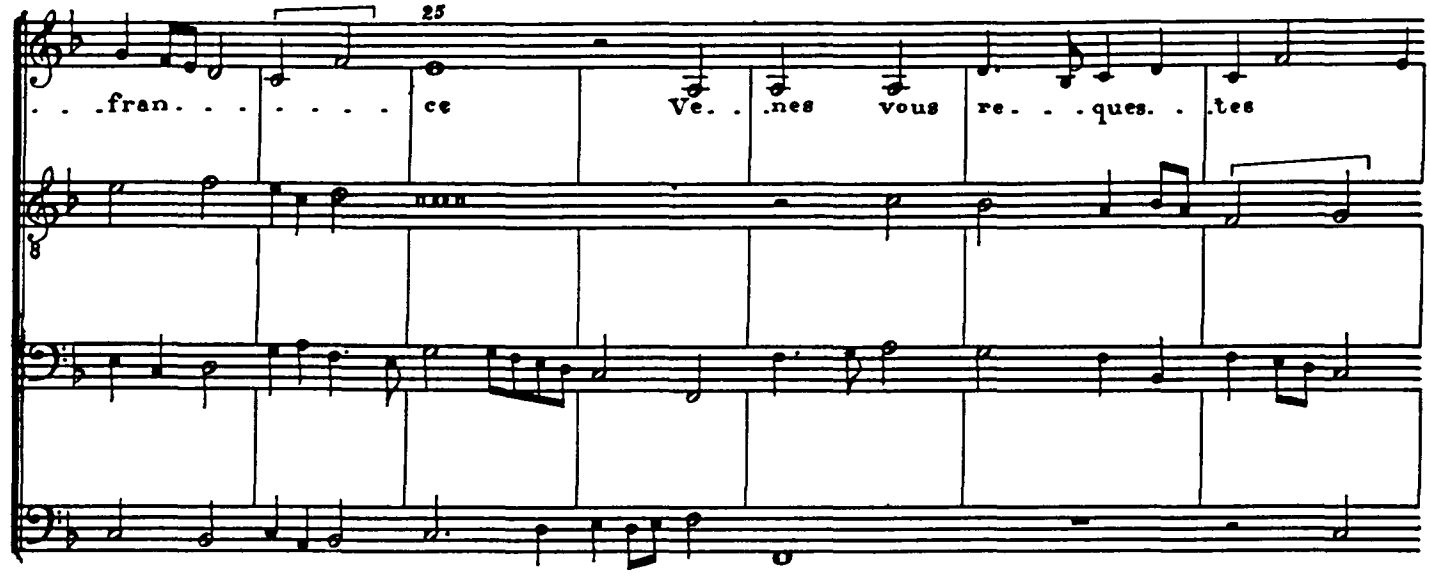
93. A la audienche

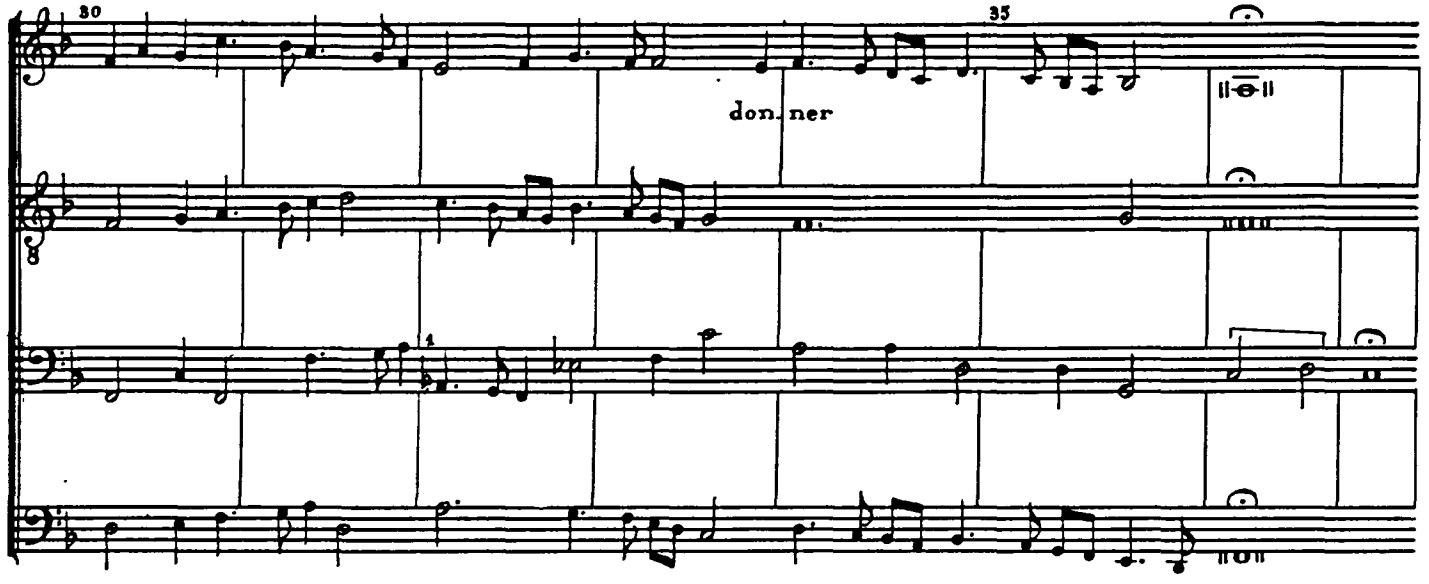
f. 38'-39

Hayne

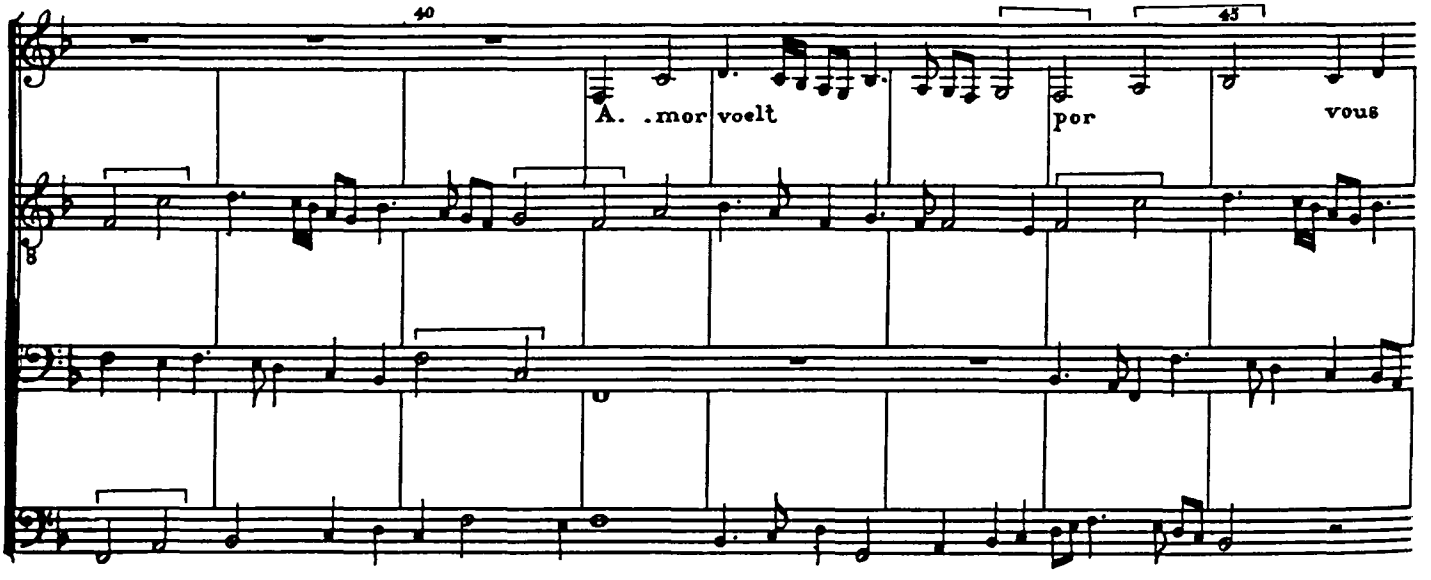


[1] G in F39.
[2] Underlaying from F39.
[3] G, F (sixteenths) in rhythm parallel with Tenor in F39.
[4] Internal evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

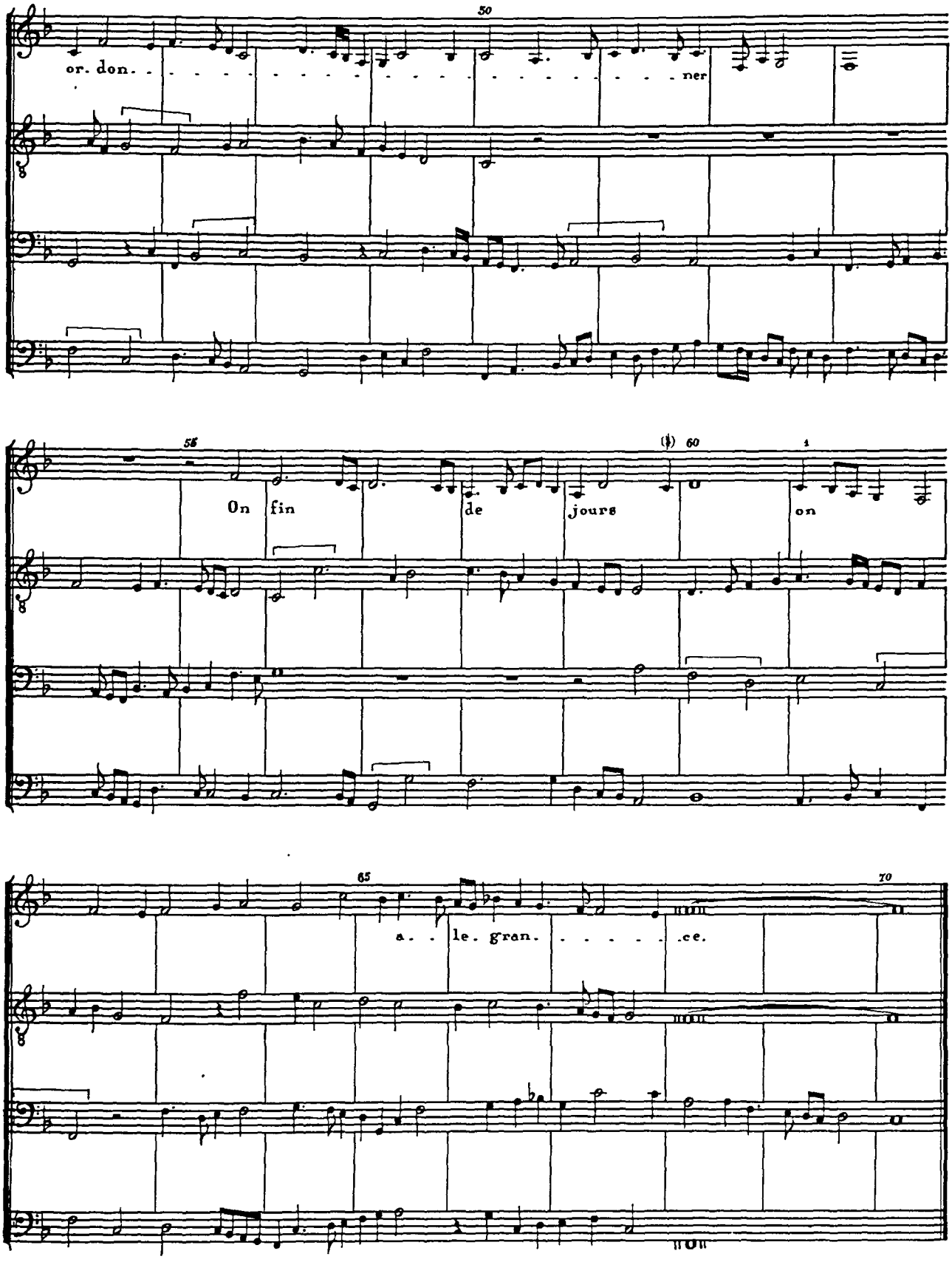




f. 39[1]–100



[1] The flat is perhaps inserted here as a guide to the singer; A flat is not intended.

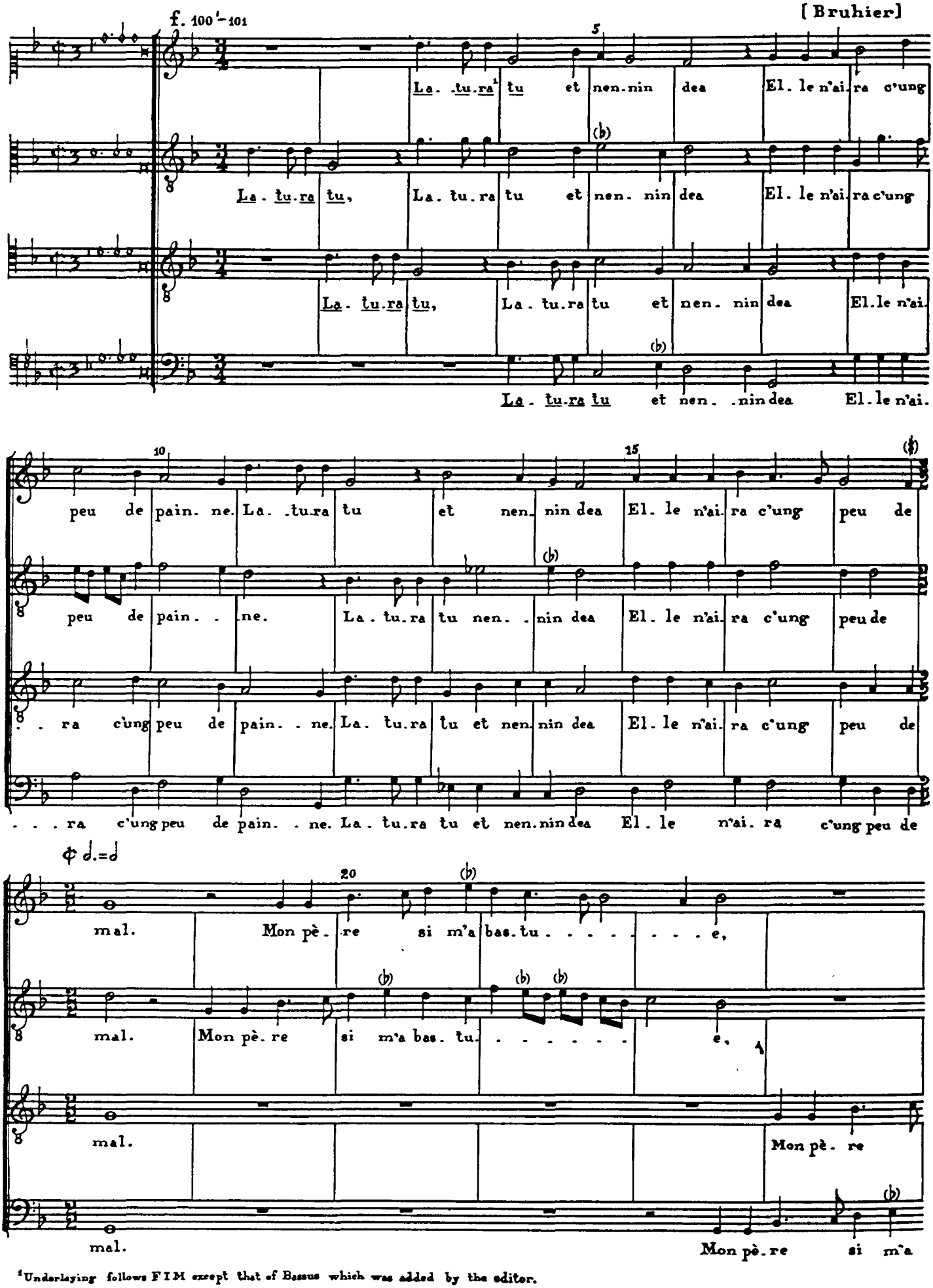


[1] In F 39 the notes C B, A have a rhythm parallel with that of the Altus.

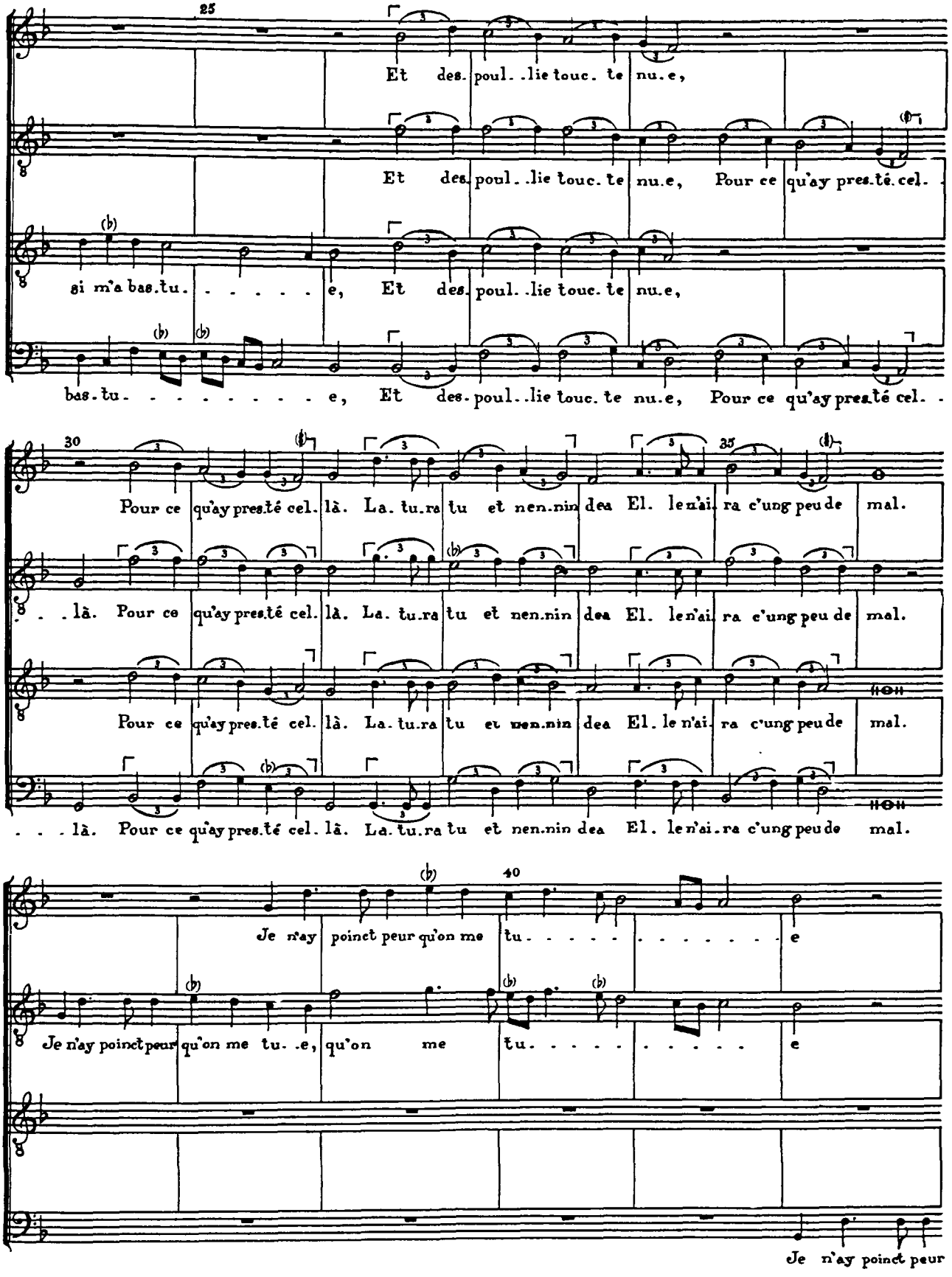
94. Latura tu

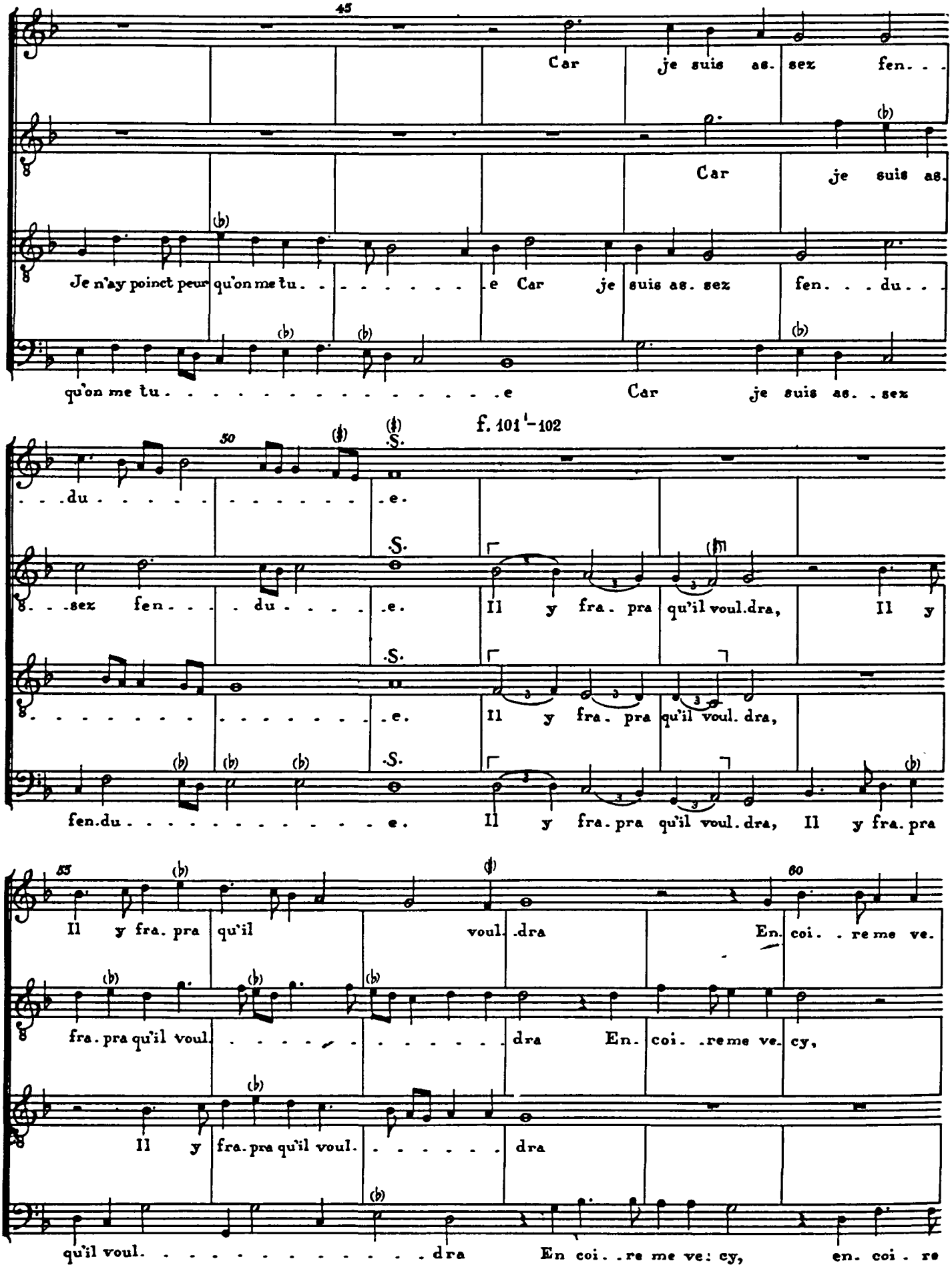
[Bruhier]

f. 100'-101



[1] Underlaying follows FIM except that of Bassus 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
35
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 poinct peur qu'on me tu. - - - - - - - - - e
Je n'ay poinct peur qu'on me tu. .e, qu'on me tu. - - - - - - - e
Je n'ay poinct peur



45

Car je suis as. sez fen. . .

Car je suis as.

Je n'ay poinct peur qu'on me tu. . . . . e Car je suis as. sez fen. . . du. . .

qu'on me tu. . . . . e Car je suis as. . sez

f. 101'-102

50

. . . du . . . . . e.

. . . sez fen. . . du . . . . . e. Il y fra. pra qu'il voul. dra, Il y

. . . . . e. Il y fra. pra qu'il voul. dra,

fen. du . . . . . e. Il y fra. pra qu'il voul. dra, Il y fra. pra

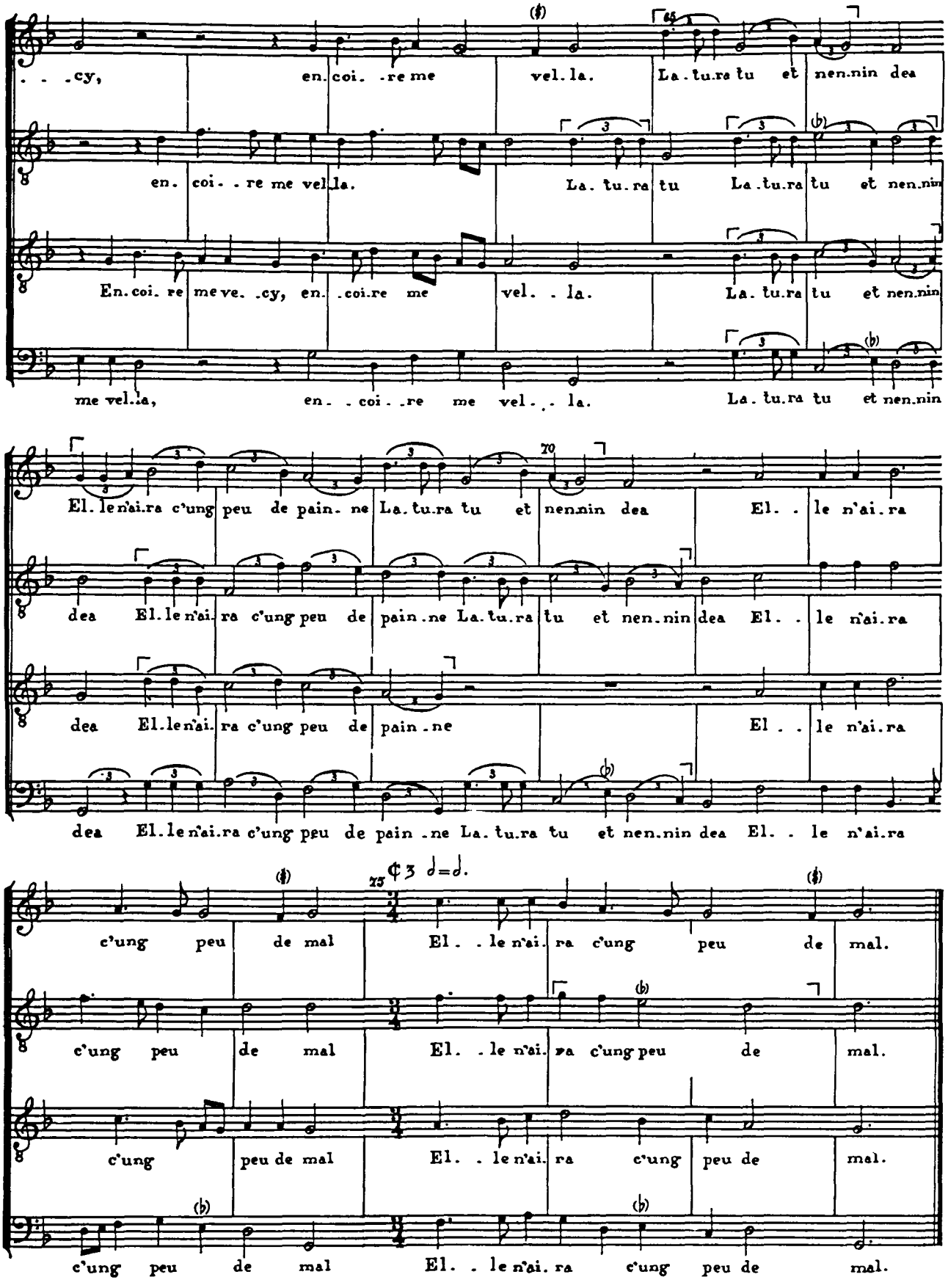
55 60

Il y fra. pra qu'il voul. dra En. coi. . re me ve.

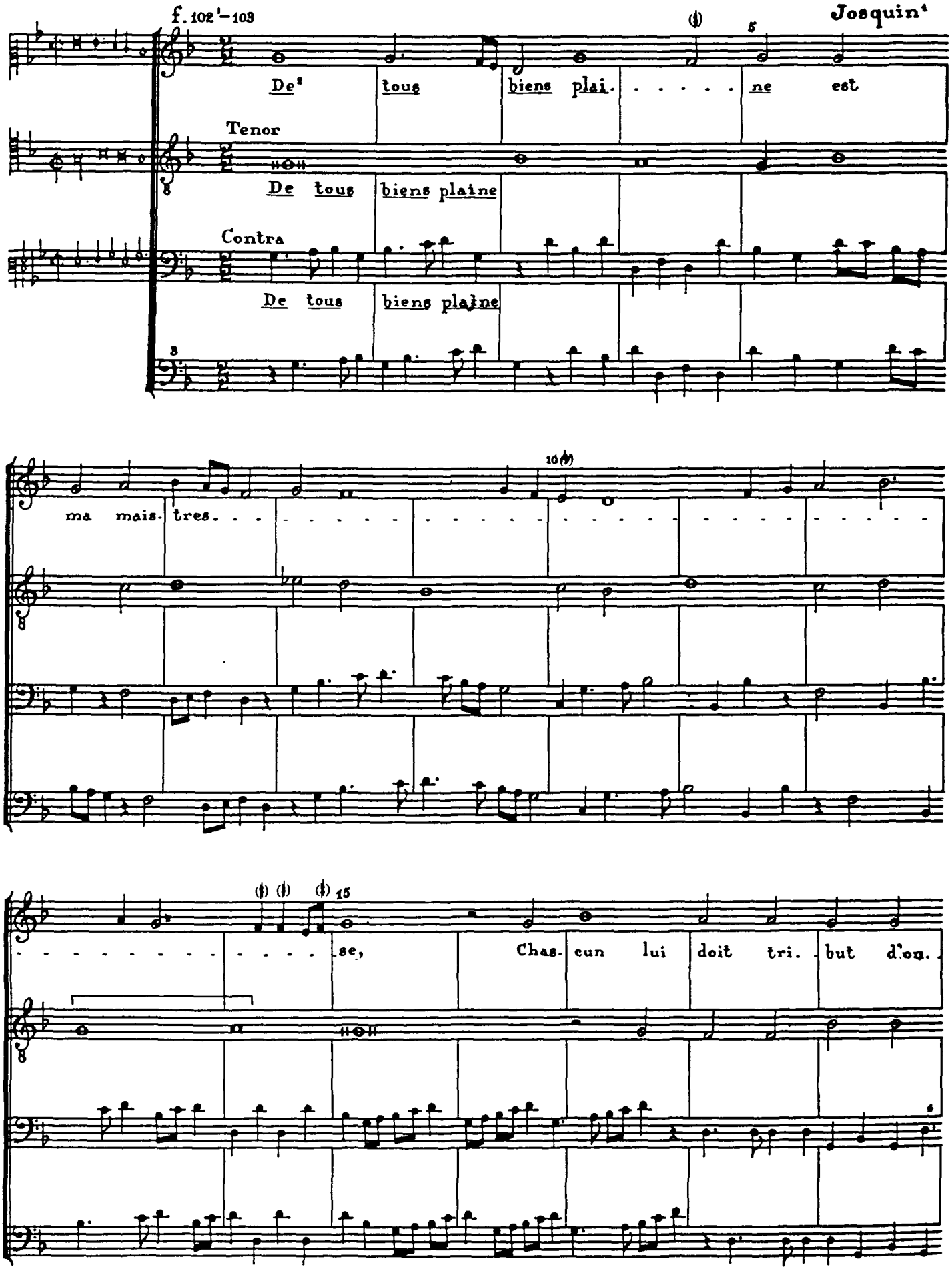
fra. pra qu'il voul. . . . . dra En. coi. . re me ve. cy,

Il y fra. pra qu'il voul. . . . . dra

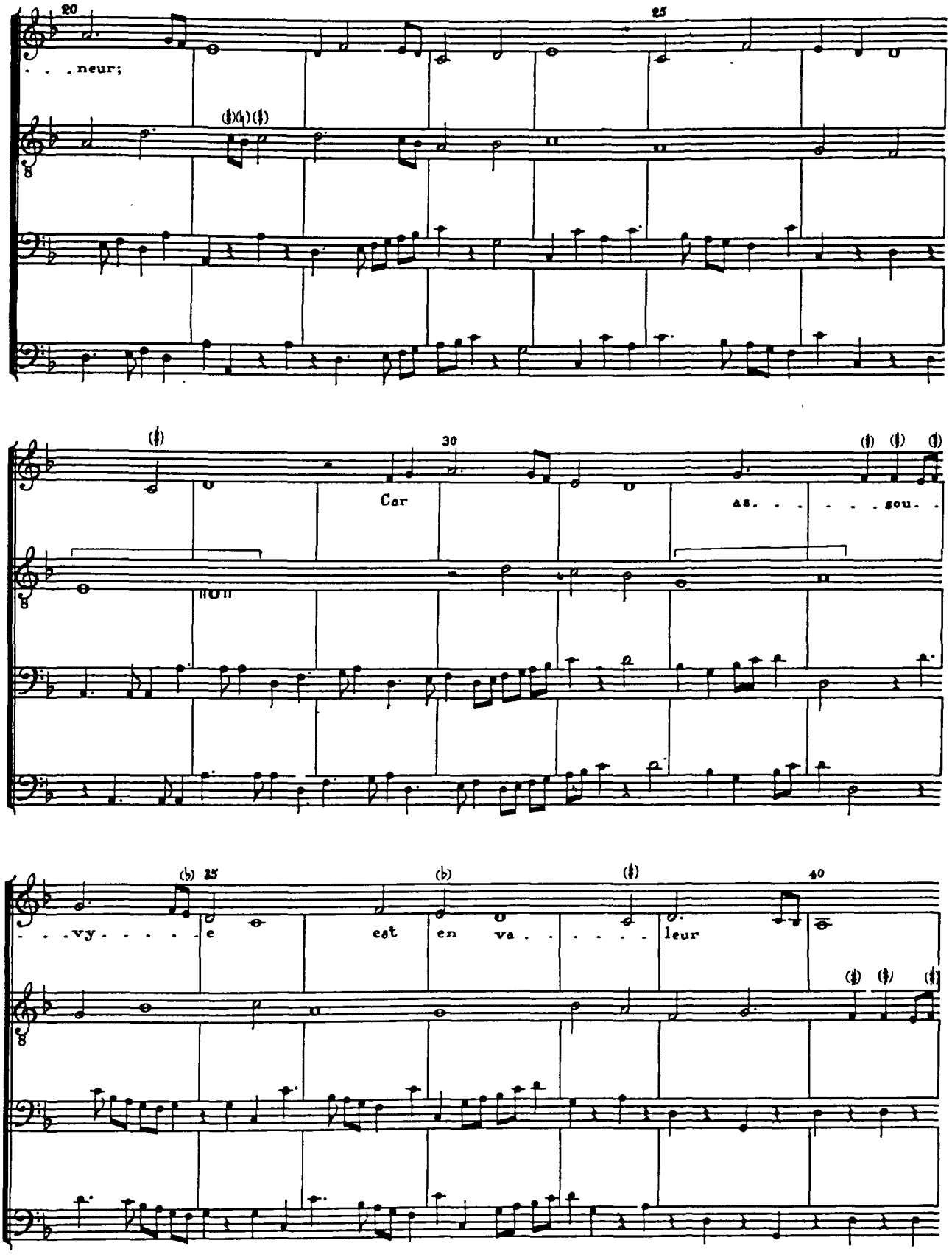
qu'il voul. . . . . dra En coi. . re me ve: cy, en. coi. re


. . . 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. la, 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



[1] The name of Josquin appears in the Index of the Odhecaton only. [2] Underlaying follows Kpb.
[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 Glar.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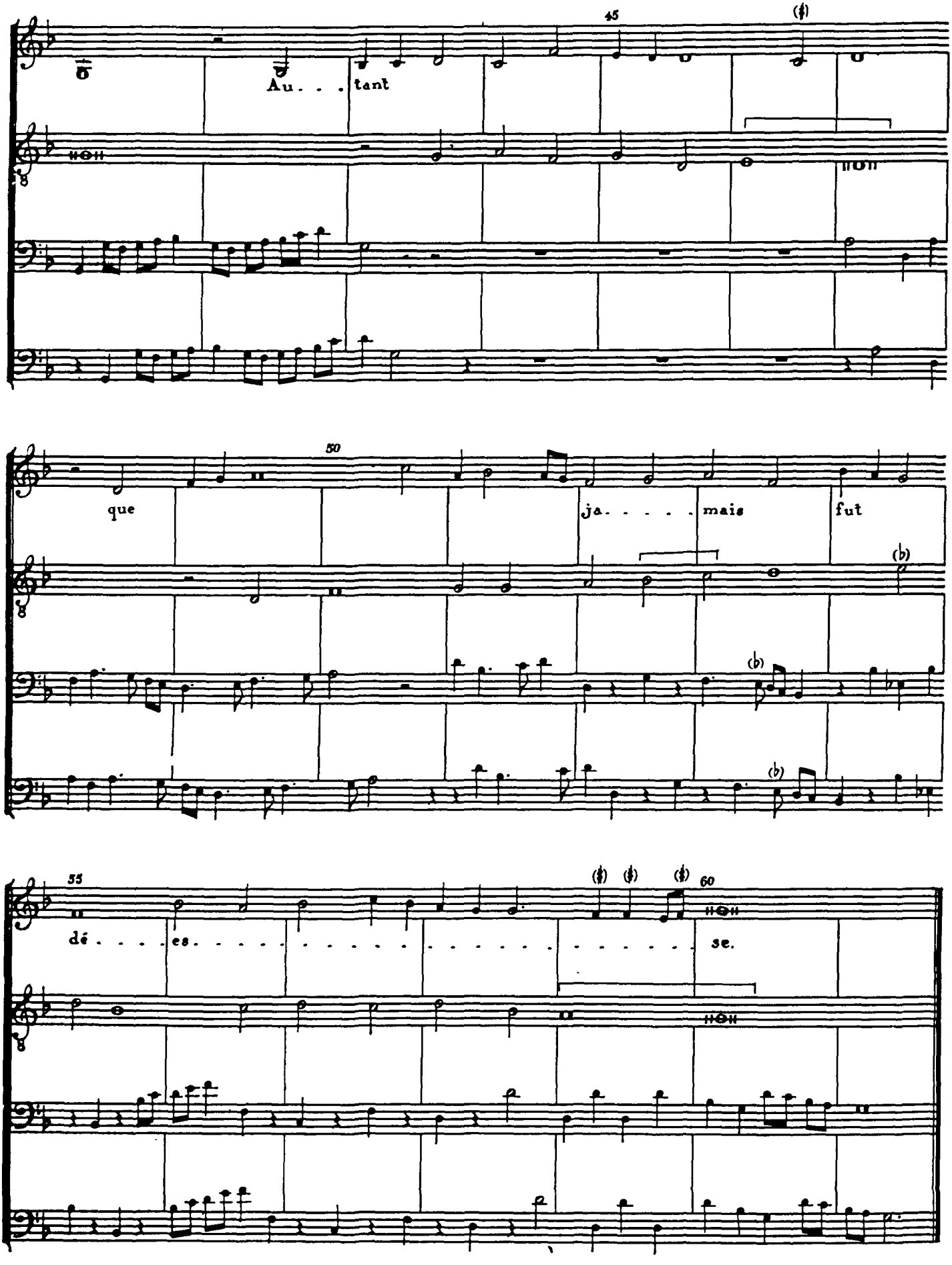
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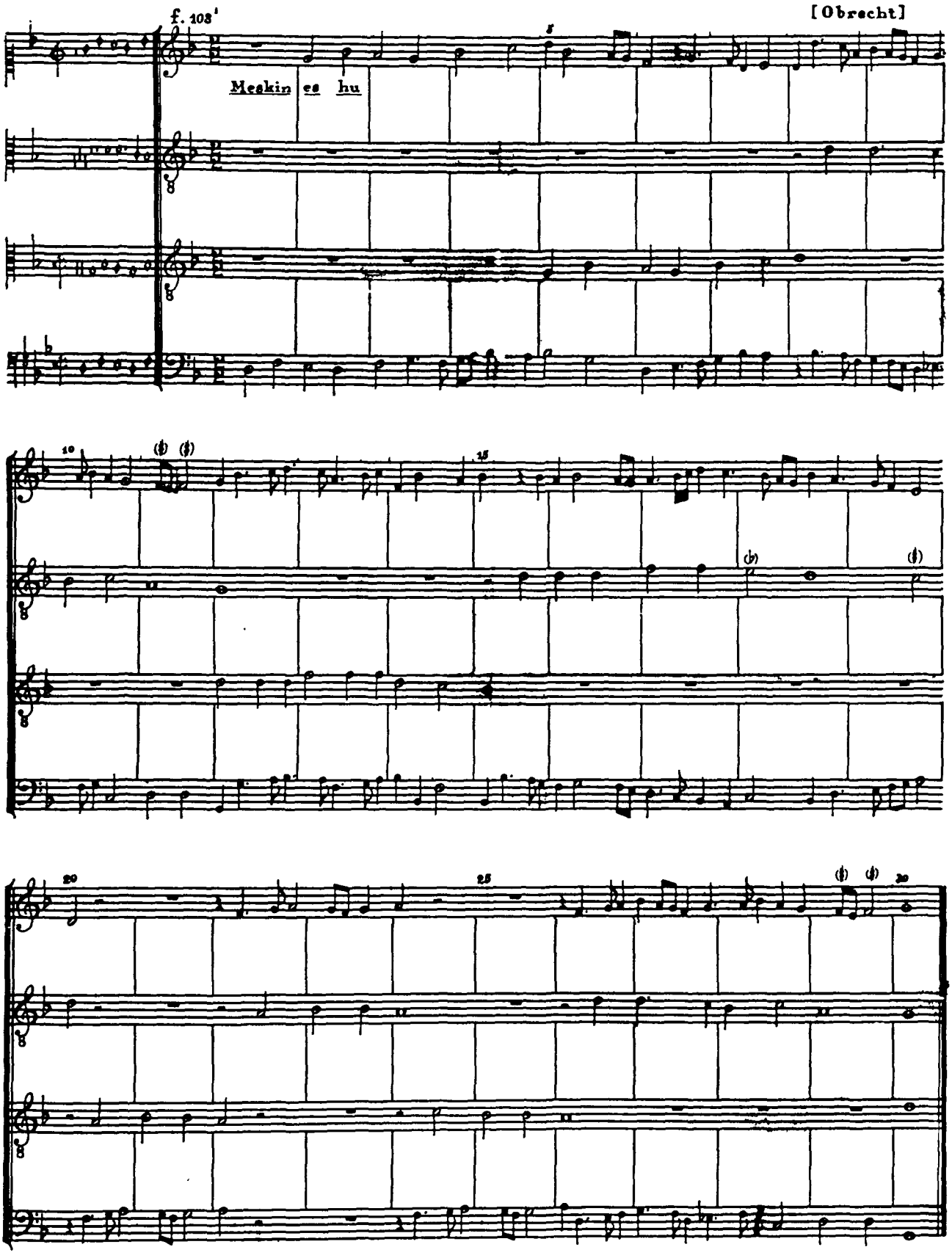
96.Meskin es hu