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HARMONICE MUSICES ODHECATON

A

Janes Stochem



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



ENCOR Ha traitte amours



ONE Ha traitte amours

Ne fere tu pas que plus fere me dis
 de me traister ad maniere d'effeurance

Ha traitte amors

Veuls tu vser amys tes loys et dis
 sur moy qui soy sy bien fetuy en France
 tu l'esten bien & nulle connoissance
 avoir en veuls p quoy deshermonis dis

Ha traitte amors

HARMONICE
MUSICES ODHECATON
A

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EDITION OF THE LITERARY TEXTS BY
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Soprano

He las que il est amon gre

Tenor

He las que il est amon gre

Altus

He las que il est amon gre

Bassus

He las que il est

E

HARMONICE MUSICES ODHECATON
A

1. Ave Maria

De ordo

f. sf - 4 5

A - ve
A - - - ve Ma
A - - - ve Ma - ri - - - a
A - - - ve Ma - ri - - - a

10 *15*

A - - - ve Ma - ri - - - a
ri - - - a
Gra - - -

(h) *20*

Gra - - - ti - a ple - - - na
Gra - - -
ti a ple - - - na

(b) 25 (h) 30 (f)

ti - a ple - - na

Gra - - ti - a ple - - na

Do - - - -

35 40

Do - mi - nus te - - cum

De -

Do - - mi - - nus te - - cum

(b)

mi - nus te cum

45

mi - nus te cum

(f) (f)

Do - mi - - - - nus te - - cum

50 35

Do. mi-nus te. cum

(b)

Do. mi-nus

(b) 60

te. cum

(b) (b) (b)

65 70 7

Do. mi - nus te. cum

2. Je cuide se ce tamps me dure

Incant.

f. 4'-5

5

Je cuide se ce tamps me dure

[Si placet]¹

Je cuide se ce tamps

Je cuide se ce tamps

Je cuide se ce tamps

10

15

20

(#) 25

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

30 35

1

(f)

4

This system contains measures 30 through 35. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music includes various note values and rests. A first ending bracket is marked with a circled '1' above measure 35. A dynamic marking of '(f)' is present in measure 34, and a fermata is placed over measure 35. The bass staff shows a steady accompaniment.

40 45

(b) (f) (f)

(b)

This system contains measures 40 through 45. It continues the musical piece with similar notation. Dynamic markings include '(b)' in measures 41 and 44, and '(f)' in measures 42 and 43. A first ending bracket is marked with a circled '1' above measure 45. The bass staff continues with its accompaniment.

50 55

This system contains measures 50 through 55. The notation remains consistent with the previous systems, showing melodic lines in the treble and bass staves. The system concludes with measure 55.

1 F 50.

3. Hor oires une chanzon

Anon.

f. s' - e

Hor oires une chanzon

Hor oires une chanzon

Hor oires une chanzon

Hor oires une chanzon

Hor oires une chanzon

This system contains five staves of music. The first staff is the vocal line with the lyrics 'Hor oires une chanzon'. The second and third staves are also vocal lines with the same lyrics. The fourth and fifth staves are instrumental accompaniment. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The first measure is marked with a forte dynamic 'f.' and a tempo marking 's' - e'.

10 (b) (f) 15 (b)

(b)

(b)

(b)

(b)

This system contains five staves of music. The first staff is the vocal line with measure numbers 10, 15, and 20. The second and third staves are also vocal lines. The fourth and fifth staves are instrumental accompaniment. The music continues in the same 2/4 time signature and key signature. There are various dynamics and articulations marked throughout, including '(b)' and '(f)'.

(b) 20 (f)

(b) (b)

(b)

(b) (b)

(b) (b)

This system contains five staves of music. The first staff is the vocal line with measure numbers 20 and 25. The second and third staves are also vocal lines. The fourth and fifth staves are instrumental accompaniment. The music continues in the same 2/4 time signature and key signature. There are various dynamics and articulations marked throughout, including '(b)' and '(f)'.

25 30

System 1: Measures 25-30. This system contains five staves. The top staff is a vocal line with a melodic line and a fermata at measure 29. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet, with various notes and accidentals (flats) indicated. The fifth staff is a bass line.

35

System 2: Measures 35-40. This system contains five staves. The top staff is a vocal line with a melodic line and a fermata at measure 39. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet, with various notes and accidentals (flats) indicated. The fifth staff is a bass line.

40 45

System 3: Measures 40-45. This system contains five staves. The top staff is a vocal line with a melodic line and a fermata at measure 44. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet, with various notes and accidentals (flats) indicated. The fifth staff is a bass line.

4. Nunca fue pena maior

f. 6¹-7

(Primer Duque de Alba)

Incert.

1. Nun.ca' 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. . . .

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

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

⁴ Underlying follows Barb.

⁵ G half, F quarter taken from P1 to replace G quarter, F half of Odh.

⁶ P1.

⁷ Manuscript evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

20

del en. . . ga. . . ño.
del en. . . ga. . . ño.

21

2. Y es. . . te co. no. . . ci. mien. . . to
3. En pen. . . sar el pen. . . sa. mien. . . to

20

Ha. ce mis dí. . . as tan tris. . . tes,
Que por a. . . mo. . . res me dis. . . tes;

¹SG 3; the Petrucci print has B.

²There is a sign for repeat here in Barb, as also at the beginning of m. 21.

³Flat before B in P1.

5. Brunette

f. 7'-8

Jo. Stokem

Bru. nette m'amiette¹

Bru. nette m'amiette

Bru. nette m'amiette

Bru. nette m'amiette

Bru. nette m'amiette

Bru. nette m'amiette

This system contains the first five staves of the musical score. The top staff is the vocal line with lyrics. The following four staves are instrumental accompaniment. The music is in 2/4 time and features a melody with eighth and sixteenth notes. A fermata is placed over the first measure of the vocal line.

This system contains the next five staves of the musical score, continuing the vocal and instrumental parts from the first system. The notation includes various rhythmic values and rests.

15 20

This system contains the final five staves of the musical score. It includes measure numbers 15 and 20. The notation continues the vocal and instrumental parts, ending with a final cadence.

¹Wien gives the fuller incipit



Musical score system 1, measures 25-30. The system consists of five staves. The top staff is the vocal line, starting at measure 25 and ending at measure 30. The second staff is the first piano part, the third is the second piano part, the fourth is the third piano part, and the fifth is the bass line. The music is in a minor key and features a mix of eighth and quarter notes.



Musical score system 2, measures 35-40. The system consists of five staves. The top staff is the vocal line, starting at measure 35 and ending at measure 40. The second staff is the first piano part, the third is the second piano part, the fourth is the third piano part, and the fifth is the bass line. A rehearsal mark (b) is present at the beginning of the system. The music continues with similar rhythmic patterns.



Musical score system 3, measures 40-45. The system consists of five staves. The top staff is the vocal line, starting at measure 40 and ending at measure 45. The second staff is the first piano part, the third is the second piano part, the fourth is the third piano part, and the fifth is the bass line. A rehearsal mark (b) is present at the beginning of the system. The music concludes with a final cadence.

6. Jay pris amours

f. 8¹-9 Anon.

De tous biens

J'ay¹ prins a -

J'ay prins amours

10 15

- mours

à

ma

de...

(♯) (♯) (♯) 20

... vi...

Pour

¹ Underlying follows D TO 14, p. 485, which is after P4.

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

25 30

con. . . . qué rir joy eu . . . se .

35 f.¹

té.

40 45

Hou reux

¹ From Oth 21.

50 55 (h) (h)

se. ray en cest' es. - - - té,

60 65

Se puis ve. nir à mon em.prin.

(h)(h)(h) 70

- se

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

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

7. Nenciozza mia

Japart

f. 9¹-10

Lenchioza mia

Lenchioza mia

Len. chio. za' mia, Len. chio. za ba. . . la. ri. . .

Lenchioza mia

(h)

na che ba. la

Um pas. . . so e me. zo e poy e'in. chi. . naa. . . ri. va

15

la.

S.

S.

S.

*Text and underlaying after Sev, f. 130¹-131.

† F 39 (Odh has D).

20 35



(b)

This system contains the first 12 measures of the piece. It features four staves: a vocal line in treble clef, a piano accompaniment in treble clef with an 8va marking, a bass line in bass clef, and a second bass line in bass clef. Measure numbers 20 and 35 are indicated at the top. A rehearsal mark (b) is placed below the second bass line in measure 10.

30



(b)

This system contains measures 13 through 24. It features the same four-staff structure as the first system. Measure number 30 is indicated at the top. A rehearsal mark (b) is placed above the piano accompaniment staff in measure 14.

35 40



This system contains the final 12 measures of the piece, from measure 25 to measure 36. It features the same four-staff structure. Measure numbers 35 and 40 are indicated at the top.

8. Je ne fay plus

f. 10¹-11 Incert.

Je ne fais plus, je ne dis

Tenor
Je ne fay plus, [je ne dis

Altus Si placet
Je ne fay plus

Je ne fay plus

ne es. crips. En mains es. crips L'on

ne es. crips.] En mis es. crips

trou. . ve. . ra mes re. . gres et mes plains, S.

L'on trou. . ve. . ra mes re. . gres et mes plains S. 2

¹ The underlying is a combined reading of P1 and P3.

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

De ly.vres plains,
Des ler. . . mes,

Ou le mains mal que je puis,
Ou le main mal que je puis,

le de...crips.
lez des . . . crips.

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

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

¹The dilemma here is created by the added Altus.

9. Amours amours

Hayne

f. 11'-12

5

A. - mours,¹ a. - mours, trop me fiers

Si placet

A. - mours, a. - mours, trop

A. - mours, a. - mours, trop me fiers

(b)

A. - mours, a. - mours, trop

10

(#)

15

de tes dars. Ne say ee c'est

(b)

(#)

20

(#)

d'ar. ba. les. tes ou

¹ Underlying follows that of D T O Z, which is after P 4.

25 (f) 30

de arcz Mais de douleur me sens

35 (f)

au vif ac. tainot Et croy, se

40 45

bref n'est mon gref mal es

1 P1 and P4.

(#) 50

tainct Aul. tre. men voys

(4)

55 60

par telz cru. elz

(#) b¹

(b) (#) 65

soul. dars.

(b)

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

Dy moy pourquoy telz tormens me 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 estrainct
 S'il est entier ou s'en as fait deux pars,
 Amours, amours, etc.

⁴ P1 and P4.

10. Bergerette savoyene

Josquin

f. 12'-13

5

Ber . . ge . rot .
Dy moy si

Ber . ge . rot . te sa . voy . . sien . . ne

Ber . . . ge . rot . . te

Ber . ge . rot . te

10

16

te¹ sa . voy . . sien . . ne,
vieulz es . tre myen . ne:

Qui gar . des mou . . tons
Je te don . ray uns

20

25

30

aux pra~~x~~,
sou . . las,

Je te don . ray uns sou las,

Et ung

¹Underlying follows G Paris.

35 (f) 40

pe. tit chap. . pe. ron; Dy moy se tu m'aymeras [Dy moy se tu

45 50

m'ay. me. ras] Ou par la me. ran. de ou non. [Ou par

55

la me. ran. de ou non.]

Je suis la proche voisine
 De monsieur le cura,
 Et pour chose qu'on me die
 Mon vouloir ne changera,
 Mon vouloir ne changera
 Pour François ne Bourgoignon.
 Par le cor De, si fera
 Ou par la merande ou non.

11. E qui le dira

[Yzac]

f. 13'-14

Et¹ qui la di. ra, di. ra, di. ra, di. ra, La dou. leur que

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

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

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

La dou. leur que mon cueur a? [J'ay.

mon cueur a? J'ay. mes u. ne

cueur a? [J'ay. mes u. ne bel. le fil. le;]

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

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

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

Je ne sçay s'elle m'ay. me. ra. Il me

¹ Underlaying follows Brux 2 approximately.

(f) 30

me. ra. Il me faul. sist un va. . let Qui

scays'el.le m'ay. . me. . ra.] Il me faul. . sist un va. . let

Il me faul. sist un va. . let Qui à

faul. sist un va. . let [Qui à el. le par.

35 40

à el. . . . le par. . . . ler al. . . . last. Et qui

Qui à el. . . le par. . . ler al. last. Et

el. . . le par. . . ler al. . . last. Et qui la di. . . ra, di. . ra

. . . ler al. last.] Et qui la di. . ra, di. . ra

45 (f)

la di. . ra, di. . ra La doul. leur que mon cueur a.

qui la di. . ra, di. ra La doul. leur que mon cueur a.

La doul. leur que mon cueur a.

La doul. leur que mon cueur a.

12. C'est mal marche

Agricola

f. 14'-15

C'est mal cher . . . ché vos. tre a. van. ta. . . ge. D'a.

Si placet

C'est mal cher . . . ché

C'est mal cher . . . ché vos. tre a. van. . . ta. . . ge.

C'est mal cher. ché vos. . . . trea. . . . van.ta.

10

. . . le. guer chascun a son pa. ge. Et

D'a. leguer chas. cun a son pa. - - ge. Et vous mons.

ge. Chascun a son pa. ge. Et vous mons.

20

vous mons. trez bien peu ru. sé, Car trop

. . . trez bien peu ru. . . sé, Car trop es. tex

. . . trez bien peu ru. sé, Car trop es. . . . tex

¹ Underlying follows L2.

² L2.

25 30

es. .tez vieil et u. . sé Pour par. .ler de. .

vieil et u. . . sé Pour par. .ler

35 (♯)

. . vi. . se d'ung si fol lan. . ga

par. ler de. vi . . se

de. . . vi - se d'ung si fol

40 (♯)

. ge.

d'ung si fol lan. . . ga . . . ge.

lan. . . ga . . . ge.

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

13. Helas que pourra devenir

Caron

f. 15¹-16

5

Text I: Hé . . . las!¹ que mour,

Text II: Hé . . . las² m'a . . . mour,

Si placet

Text I: Hé . . las! que pour . . . ra de . . ve . . nir

Text I: Hé . . . las! que pour . . ra

Text II: Hé . . . las m'a . . . mour

Text I: Hé . las! que pour . . . ra de . . . ve . . nir

Text II: Hé . las m'a . mour

(h) 10 15

pour . . ra de . . ve . . nir! Mon cœur, s'il

ma très par . . fe . te a . . my . e Si ne vous

20 25

ne peust par . . . ve . . nir A

plaiet m'es . . . train . . dre

¹ Underlying of Text I (5-line Rondeau) follows P1 and Wolf.

² Underlying of Text I (4-line Rondeau) follows Lab. See Introduction for discussion.

³ Lab, P1, and Wolf (Odh has E).

25 (b) (b) 30

i . . cel. le haul . . . tai . . . ne en . . tre . . pri . . se, Ou sa
 vos. tre gra. ce Je Je sa ne

35 (b) 40 (b)

re. . vou len. . . . té heu . . . s'est soub. . .
 quier re, temps

45

. zmi. se Pour mieux
 ny es. . . pa . . . ce De vi . .

FP (see DT0 7); the Petrucci print has B

50 ^{b¹} 55

sur
vre

tou...tes

plus
fors

60 ^{b²} 65

a...ve...-ren

en me...ren

co...li.e.

nir.

Text I

C'est choys, sans ailleurs revenir,
 Eslite pour temps avenir,
 Avoir plaisance à sa devise.
 Hélas, etc.

Or, est contrainct pour l'avenir,
 Car désir la fait convenir.
 Qui la mis hors de sa franchise
 Et desia sa cause est commise
 A excercer par souvenir.
 Hélas, etc.

Text II

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

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

¹P1.
²Tr.

14. A dieu mes amours

Josquin

f. 16¹-17

A. dieu¹ mes a. . mours on

A. . . dieu mes a. . mours

A. . dieu mes a. . mours,

A. . dieu mes a. . mours,

m'a. . . tent. Ma bours. . . se

à Dieu vous com. mand.

à Dieu vous com. . mand. A. dieu je vous dy

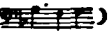
n'enf. . . fle ne n'é.

A. . dieu je vous dy jus.quez au prin. temps.

jus. . . quez au prin. temps.

¹Underlying follows FR.

²FR.

³FR and SG 2 (mm. 18: 1 ff. of Oda read: )

25

... tend.

Je suis en sou - - ci de quoy je vi - - vray.

30

Et brief, je suis en de - sar - roy,

de quoy je vi - - vray.

La rai - - son pour - - quoy

35

(f) 40

Jus - quex à ce qu'il

La rai - son pour - quoy je le vous di - - ray, Je le

je le vous di - - ray,

45

plai . . . se au roy

vous di . ray: vi . . vray

Je le vous di . ray: vi . . vray-je du vent,

30 35

Me fai re a van . cer du con .

-je du vent, Se l'ar . . . gent du roy

Se l'ar . . . gent du roy ne vient plus sou . . vent.

(f) 60

. . . tent.

ne vient plus sou . vent.

(Superius text)

Quant je voy que nul ne m'entent
 Ung seul blanc en main il sentent,
 Qu'il fault dire sans faire effroy
 Adieu mes amours, etc.

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

15. Pourquoi non

Pe. de la rue

f. 17'-18

Musical score for the first system, measures 17-18. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:
 Soprano: Pour . . quoy¹ non
 Alto: Pour. quoy non
 Tenor: Pour. . quoy non
 Bass: Pour . . quoy non

Musical score for the second system, measures 19-20. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:
 Soprano: ne veuil-je mo . . . rir?²
 Alto: ne veuil-je mo . . rir? Pour . . quoy
 Tenor: ne veuil-je mo rir?
 Bass: ne veuil-je mo rir?

Musical score for the third system, measures 21-22. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:
 Soprano: Pour . . quoy non
 Alto: non
 Tenor: Pour quoy non
 Bass: Pour quoy non

¹ Underlying follows Bruz 1.

² The note under the corona is a longa in Superius and Bassus, a brevis in Altus and Tenor, in the Petrucci print.

25 30

ne doy-je quérir, qué.rir

ne doy-je qué . . .rir, ne doy- je qué . .rir

ne doy-je quérir, qué.rir

ne doy-je quérir, ne doy- je qué .

35

La fin de ma doulente

La fin de ma dou.

La fin de ma dou . .len . .

.rir La fin de ma dou

40 45

vie? Quant j'ai. me

.len . .te vie? Quant j'ai. me

.te vie?

.len .te vie? Quant j'aime qui ne m'ai . . me my . .

(h) (h) 50

qui ne m'ai. . . me my. . e [quant j'ai. me qui ne m'ai. me

qui ne m'ai. me my. .

Quant j'ai me, quant j'aime

Et sers

35 60

mye] Et sers sans guer. . . don ac. . qué. . . rir,

. . . e Et sers sans guer. . . . don ac. qué. .

qui ne m'ai. me my. e Et sers sans guer. don ac. . . .

sans guer. don ac. . . qué. rir, guer. don, Et sers

65 (h)

sans guer. . don ac. qué. rir.

. . . rir, [ac. qué. . rir,] sans guer. don ac. qué. . . rir.

(h)

. . . qué. . . . rir, sans guer. . . don ac. qué. . . . rir.

sans guer. don ac. qué. . rir. [guer. don ac. qué. . rir.]

¹Brux 1 (Odh has F).

16. Pourquoi je ne puis dire

Jo. Stokem

f. 18'-19

Pourquoy je ne puis dire

Pourquoy je ne puis dire

Pourquoy je ne

Vrai¹ dieu d'a. mer con. for. . te l'a. mou. reux

qui nuit et jour

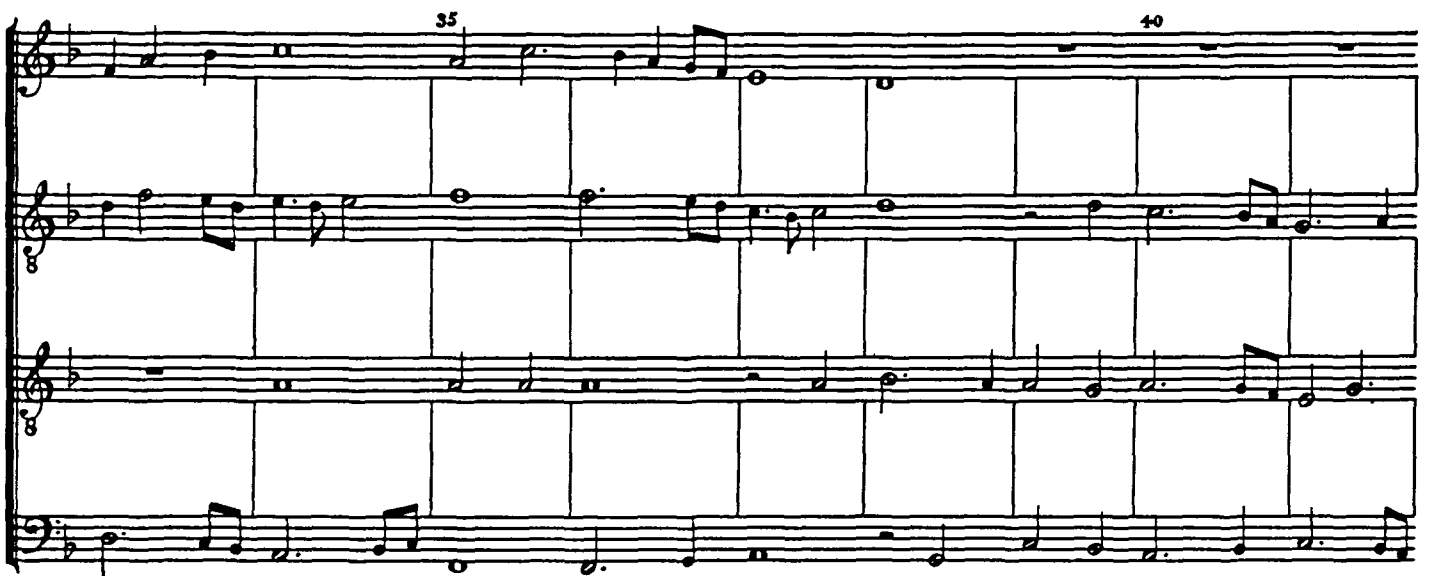
¹ Underlying follows Couess (Odh incipit: Vray dieu d'amours).

25 30



This system contains the first four staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins at measure 25 and ends at measure 30. The second and third staves are in alto clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music consists of various note values including quarter, eighth, and sixteenth notes, along with rests and ties.

35 40



This system contains the next four staves of music, starting at measure 35 and ending at measure 40. The notation continues with similar note values and rests as seen in the first system.

45 (F) 50



This system contains the final four staves of music on the page, starting at measure 45 and ending at measure 50. A sharp sign (#) is placed above the staff line at the beginning of measure 48. The notation includes various note values and rests.

55

This system contains measures 55 through 60. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and phrasing slurs. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

60

This system contains measures 60 through 65. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and phrasing slurs. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

65

This system contains measures 65 through 70. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and phrasing slurs. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

17. Mon mignault

[Busnois]

f. 19¹-20

Mon¹ mignault mu. . . . se. quin,
Je croy bien que na. min

Gra. ci eu. se, plai. sant mu. niè. . . . re, Hé
J'ay de bon blé sur la ri. viè. . . . re, Sur

Gra. . . . ci. eu. se, plai.
J'ay de bon blé sur

[Gra. . . . ci. eu. se,² plai. sant mu. niè. . . .
[J'ay de bon blé sur la ri. viè. . . .

Do. re. lot et pou. pin, Ri. .
Or pour qu'en la fin Je

la mon. nyè. . . . re! A. mou. reux suis de
la ri. viè. . . . re Le veul. lex tan. tost

. . . sant mu. niè. . . . re, [Hé la mon. nyè. . . . re!]
la ri. viè. . . . re, [Sur la ri. viè. . . . re] A. mou. reux
Le veul. lex

. . . . re,] O. [Hé la mon. nyè. . . . re!]
. . . . re,] [Sur la ri. viè. . . . re]

ant et gor. gias, ne per. de mes pas.

vo mou. lin. Et faictes que je mou. . . le au ma. . . tin,
mou. dre af. fin Que je l'ai. e de bon ma. . . tin.

suis de vo mou. lin. [Et faictes que je mou. le au ma. . .
tan. tost mou. dre af. fin, [Que je l'ai. e de bon ma. . .

A. mou. reux suis [de vo mou. . lin.] Et faictes que
Le veul. lex tan. tost [mou. dre] af. fin Que je l'ai.

¹Underlying follows Dij except for 2nd stanza of Superius which stands at end of this voice in Dij.

²Odh shows incipit 'Mon mignault' in Bassus.

³Dij.

25 (b) (b) (h) 30 (h)

Ne vous ver . . ray- je my e pas,

Et vous a . rez m'a . . mour en . . tiê

8. . tin,]
 . . tin.] Et vous a .

(b) (b) (b) (b) (b)

je mou. le[au ma . . tin, Et vous a . rez m'a mour
 . . e [de bon ma . . tin.]

35 (b) (b) 40

Qui es . . tes tant go

(b)

re La mu. niê re et la mu . . niê

8. . rez m'a . mour en . tiê re [La mu. niê re et

(b)

en . . tiê . . . re] La mu. niê re et

(#) 45

din?

re.

la mu . . niê re.]

la mu . . niê re.

(Superius text)

Se j'estoie ung matin,
 Tetin à tetin
 Couché entre voz bras,
 J'aroie de soulas
 Grant part à mon butin
 Mon mignault, etc.

¹ Di. j.

18. Dit le burguygnon

f. 20'-21

(f) 5 (f) Anon.

Dit le burguygnon

Dit le burguygnon

Dit le burguygnon

Dit le burguygnon

10 15 15

20 25 (f)

(b)

19. Helas ce nest pas

f. 21'-22

Sthokem 10

Hé. las ce n'est pas sans ray- (b)

Hé. las ce n'est

Hé. las

Hé. las

15 (b) 20 (b)

- son se j'ai mé. lan-co - - li. - - - e

(b) (b)

25 (b) 30 (b)

(b) (b) (b) (b)

35 40

45 50

(φ □ = ○) ♩ = ♩ 55 60

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

20. De tous biens playne

[Hayne]

f. 22¹-23

De⁴ tous biens plai. . . ne est ma mais. tres. . .
 Si placet
 De tous biens plaine
 De tous biens plaine
 De tous biens plaine

se, Chas. cun lui doit tri. but d'on. neur;
 (b)

Car

⁴ Underlying follows K&B.

(♯) (♯) (♯) (b) 35 (b) (♯) 40

... sou. vy. e est en va. leur Au. tant

45 (♯) 50 55

que ja. . . mais fut dé. . .

(♯) (♯) (♯) 60

... es. se.

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

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

¹ P⁴, Ulm, and Wolf have F.

21. Jay pris amours

f. 23¹-24 Japart
10

J'ay prins a. mours¹ à ma da.

J'ay prins a. mours

J'ay prins a. mours

J'ay prins a. mours

...vi... se Pour con. que.

...rir joy... eu. se. té.

S.

S.

S.

¹ Underlying follows DT0 14, p. 163, which is after.

35 (4)

Heu . . reux se . ray en cest' es . .

(4) (4) 45 30

... té Se puis ve . nir à mon

55 (4)

em.prim. se.

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

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

22. Se congie pris

Japart

f. 24¹-25

Si¹ con-gié prens de mes belles a-mours,

Si congïé prens

Si congïé prens

Si congïé prens

Vrays a-mou-reux, ne m'en voul-lés blas-mer; Car j'ay souf-

fert de plus grê-ves dou-lours Que ne font ceux qui

¹Underlying follows G Paris.

²G Paris has F (cf. m.2 and m.48).

(#) 30 35

na. gent en la mer. Car ay. - mer m'est tous

(b) 40

les jours tant a. . . mer Qu'a. voir ne puis d'elle ungr tout

(#) 45 50

seul re. . gard Fors en fier. té pour

mon cuer en.ta . . . mer; Sy

prens con. gié a. vant qu'il soit plus tard.

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

Pour moy souloit faire plainctes et plours
 Telz qu'il sembloit qu'elle se deust pasmer,
 Tant avoit paour, ce me disoit tousjours,
 Que aultre dame je ne voulesse aymer.
 Mais de rigeur elle se vieult armer,
 Et paint reffuz dedans son estandard.
 De sa prison vueil mon cuer deffermer;
 Sy prands congié avant qu'il soit plus tard.

La mercy Dieu, j'ai dejà fait mon cours,
 Et les nouveaulx commencent à regner;
 Je n'y ay plus reconfort ne recours:
 Laisser convient les aultres gouverner;
 Mais je sçay bien qu'avant leur retourner
 Ilz en auront tout autant pour leur part
 Comme j'ay eu, et n'en vieulx mot sonner;
 Sy prens congié avant qu'il soit plus tard.

23. A mours amours amours

Japart

f. 25'-26

5

Musical score for the first system, measures 1-9. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The lyrics are: "A. mours, a. mours" (Soprano), "A. mours, a. . ." (Alto), "A. mours, a. mours" (Piano), and "A. mours, a. mours" (Bass).

Musical score for the second system, measures 10-19. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat and the time signature is 2/4. The lyrics are: ". . mours, a. mours" (Soprano) and ". . mours" (Alto).

Musical score for the third system, measures 20-29. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat and the time signature is 2/4. The lyrics are: "(h)" (Soprano).

System 1: Measures 28-35. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). Measures 28 and 35 are marked with their respective measure numbers. The music features a melodic line in the upper staves and a bass line in the lower staves.

System 2: Measures 40-45. The system consists of four staves. Measure 40 is marked with its measure number. Measure 45 is marked with '45 b¹' and '(h)'. A bracket labeled '(b)' spans measures 44 and 45 in the third staff. The music continues with melodic and bass lines.

System 3: Measures 50-55. The system consists of four staves. Measures 50 and 55 are marked with their respective measure numbers. The music continues with melodic and bass lines.

¹ F 59.

² F 59 has G.

24.Cela sans plus non sufi pas

f. 26'-27

[Jannes Japart]

Ce . . la sans plus

Ce . . la sans plus non su. fi pas

Ce la sans plus

Ce . la sans plus

(h)

(h)

(h)

(h)

(h)

(h)

non su fi pas

(h)

(h)

(h)

(h)

(h)

(h)

(h)

(h)

(h)

(h)

(h)

(h)

¹ F39 has C.

25 30

35 (b) (h)

40 45 (h) (h)

¹ F 39.

25. Rompeltier

f. 27¹-28 (♯) 10 Incert.

Rum.fel.tie.re¹, rum.fel.daer, Rumferda.ran, min..du.er.nit, Mi.man

Rum.fel.tiere

Rum.fel.tiere

Rum.fel.tiere

15 (♯) 20

...di.est, mie.bet.nit, Rumfer.da.ran, die.du.er.nit, An.der.du.er, rum.pel.

25 (♯) 30 (♯)

...nit, Mim.du.di.est, ies..te..i.met, ies.te..i..met.

¹Underlying follows F 121.

26. Alons ferons barbe

Compere

f. 28¹-29

A. lons¹ fe. re nos bar. bes, a. lons fe. re nos bar. bes, a.
 A. lons fe. re nos bar. bes, a. . . lons [fe. re nos bar. bes, a. . .
 A. lons fe. re nos bar. bes, a. lons
 A. lons fe. re nos bar. bes, a. . lons fe. . . re nos bar. bes, [a.

10 15 (f)

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

20 (b)

foes, Quant son ma.
 foes, Il tro. . ve
 foes, Quant son . ma. ri re. vient de fe. . . re sa be. so. . gne, .
 Quant son ma. ri re. vient de fe. . . re sa be. so. . gne,

¹Underlying of upper voices from Cort, of Bassus from F 164-7.

²F 164-7.

25 (b) (♯) 30

ri re.vient de fe.re sa be. . . so . . . gne, Chi luy font vi.glie

ses mignons chi luy font vi.glie.co. . me, Chi luy font vi.glie.co. me, di. .

Chi luy font vi.glie.co. me, di. .

Chi luy font vi.glie.

35 40

. . co. . me, di.sant co. . . . ment va, Co. . ment fet vo.tre fe. . me, fet-

. . sant co. . . . ment va, Co.ment fet vo.tre fe. . me, fet-

. . sant co. . ment va, . et di.sant co.ment va, Co. . ment fet vo.tre fe. . me, fet-

. . co. . me, di. sant co. . . . ment va, Co. . ment fet vo.tre fe. . me, fet-el. .

(♯) 45 (♯)

el le plus, fet-el..le plus, fet-el..le plus cel. . a?

(b) (b) el . le plus, fet-el..le plus, fet-el..le plus, fet-el..le plus ce. la?

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

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

27. Tmeiskin

Incert.

f. 29-30

Tmeis.kin [was jonck,] was jonck, Wel te pas. . . .
 [Si placet] Tmeis.kin
 Tmeis.kin [was jonck,] was jonck, Wel te
 Tmeis.kin was jonck, Wel te

(f) 10 15 (f)
 . . se, niet te groet. Ic quam ghe.loe. pen met ee. . . .
 pas. . se, niet te groet. Ic quam ghe.loe. pen met ee. . nen spronck,
 passe, niet te groet. Ic quam ghe. . . . loe. . . .

20 (f) (f) (b) (b)
 nen spronck, Ic cu. ste se an ha. . ren mon. de roet. 'Scoen lief, ghij
 Ic cu. ste se an ha. ren mon. . de roet. 'Scoen
 pen met ee. nen spronck, Ic cu. ste se an ha. ren mon. de

¹Underlying follows L 2.

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

25 30

compt zo sel. den.' 'Eij, rid. . . der, seyt sij, e. del

(b)

lief, ghij compt zo sel. den.' 'Eij, rid. der, seyt sij,

roet. 'Sceen lief, ghij compt zo sel. . den.' 'Eij, rid. . der, seyt sij, e.

35 40

ghe.noet, Hu lief. . . de,

(b)

e. . del ghe. noet, Hu lief. . de quelt mij tot. . ter doet,

del ghe. noet, Hu lief. de quelt

45 (#) (#)

hu quelt mij tot. . ter doet.'

(b)

hu lief. de quelt mij tot. ter doet.'

mij, hu lief. . . de quelt mij tot. . . . ter doet.'

28. Ung franc archier

Compere

f. 30¹-31

Un¹ franc ar. . cher à

Un franc ar.

Un franc ar. cher

Un franc ar. cher

la guer. . re s'en va, Tes. ta. men. ta, com. . me un chre. ti en doit fai

cher à la guer. . re s'en va, Tes. ta. . men.

re; Il a lais. sé

ta, com. . . me un chre. ti en doit fai. . re; Il a lais. sé

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

30(b) (♯) 35

sa fem. . . me à son vicai . . . re, Il a lais. sé à son curé la

(b) (♯)

sa fem. . . me à son vicai . . . re, Il a lais. sé

(b) (♯)

(b) (♯)

40 45

clé de la mai. . . son; Vi. . ra. gon, vi. . gnet. . te sur

(b) (♯) [♯]

à son cu. ré la clé de la mai. . . son; Vi. . ra.

(b) (b) (b) (b) (b)

(♯)

vi. . . gnon.

[♯] [♯]

. . gon, vi. gnette sur vi. . gnon.

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

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

29. Loseraie dire

Anon.

f.31¹-32

Ne l'ose ray-je

Ne l'ose ray-je di . . re, Se j'ay. me par a . . mour?

Ne l'ose ray-je di . . . re,

di . . re

Ne l'ose ray-je di . . . re

[Se j'ay. me par a . . mour?] Ne l'ose.

. . ray-je di re?

¹Underlying from Bayeux.

²Odh had C, presumably a misprint for D.

30 35

Mon pè.re my ma . ri . . . a Ung pe . .
 A ung vil . . lain my don . . . na, Qui ne

(h) (h) (h) (h) (h)

40 45

8 . . tit de . . vant le jour.
 sçait bien ne hon . . nour.¹

(h) (h)

50 55

(h) (h)

Ne l'o . se . ray-je di . . . re, Se

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

60 (b) (b) (♯) (♯)

j'ay. me par a. . mour, [se

65 70

j'ay. me par a. mour?] Ne l'o.se. rayje di. . re?

75

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

Je suis deslibérée
 De faire ung aultre amy
 De qui seray aymée
 Mieulx que ne suis de luy.
 Ne l'oseray-je dire? etc.

30. Helas que il est a mon gre

f. 32¹-33 Japart

Hel. las! qu'elle est à mon gré

Hel. las! qu'elle est à mon gré

Hel. las! qu'elle est

10 15

1.5. Hel. las! qu'elle est à mon gré, Cel. le que je n'ou. . se nom.

3 (d=d) 25 (f) (f)

... mer! Hel. las! qu'elle est à mon gré, Cel. le que n'ou. . se di. . . re!

¹ Underlying follows G Paris.

² F39 (Odh has G).

³ F39.

♩ (♩ = ♩) 30 35 (♯) 3 (♩ = ♩)

2. L'au-tre jour jou-er m'al-lay En marchant la ver- du re;
 3. Trou-vay la belle en un-g pré, Sur l'er-be qui point du re.

40 45 50

4. D'a-mour fai- soit un-g cha-pel-let: Vray Dieu! qu'il es- toit bien fait!

55 60 (♯) (♯)

Par a- mour luy de- . man- day Et el- . le me l'oc- . troy e.

31. Amor fait mult tant que nostre argent dure

f. 33-34

Lucert.

A. . . mours¹ fait moult tant que ar. . . . gent

Amours fait moult

Il est de bonne heu. re né, Qui tient sa dame en ung

Tant que nostre ar. . gent dur. . ra

du . . . re. Quant ar. . gent

pré, Sur l'er . . be jo . . ly . . e. Ma très douce a (b)

Que tan . . tost faul . . dra,

fault, a . . mour est du . . . re, Et dit tout

s . . my . . e, Dieu vous don . . . ne bon. jour!

Nous mes ron joy-

¹ Underlying from FR (that of Tenor also from Dij and Tour).

² FR shows G 2 helves.

³ F 59.

25 30

franc à son aq my: Puis que vos... tre ar. gent

Mon très bel a... my, Dieu vous crois... se hon... (f) (f)

... eu... se vi... e Or est nostre ar. gent fail. ly:

35 40

est fail. ly, Al.

... nour. Par ma foy, mon bel a... my,

A... dieu mon a... my A... dieu ma très doul...

45

... les qué... rir vos... tre a... ven... tu... re.

(f) (f)

Je suis tout vostre, et ce... luy, Qui ne vous fau... dra my... e!

... ce a... my... e!

(b)

¹FR (Odh las D).

32. Nostre cambriere si malade estoit

[Ninot le petit]

f. 34'-35

Nos. tre cham. be. riè. re

Nos. tre cham. be. riè. re si mal.

Nos. tre cham. be. riè. re si mal. la. . . de el. . . le est.

Nos. tre cham. be. riè. re si mal. la. . . de el. . . le est.

si mal. la. . . de el. . . le est. Se elle a. voit du let el. le se ga. ri. ret, El. le se ga. ri. . . .

Se elle a. voit du let el. le se ga. ri. ret, El. le se ga. ri. ret.

Si mal. la. . . de elle est. Se elle a. voit du let el. le se ga. ri. ret, El. le se ga. ri. . . .

Si mal. la. . . de elle est. Se elle a. voit du let el. le se ga. ri. ret, El. le se ga. ri. ret.

Elle a. me. na son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net.

Elle a. me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net. Elle a pris sa ca. . . ne, . . .

Elle a. me. na son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net.

Elle a. me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a. me. na son tam. bou. ri. net. Elle a pris sa ca. . . ne, s'en est

¹Underlying follows FIM and F 164-7.

35 40

Elle a pris sa ca... ne, s'en est al... lée au let. Tous les
s'en est al... lée au let. Et tous les jours au soir et au beau ma. ti. . . . net, Tous les
Elle a pris sa ca... ne, s'en est al... lé. . . . e au let. Tous les jours au soir
al. lée au let. El. . . le se. ga. ri. . . ret. Tous les jours au soir

45 50

jours au soir et au beau ma. ti. net, Au ma. . ti. net, Elle a . me.
jours au soir et au beau ma. ti. net, et au beau ma. ti. net, Elle a. me. na son tam. bou. ri. net,
et au beau ma. ti. net, Au ma. . ti. . net, Elle a . me.
et au beau ma. ti. net, Au ma. . ti. . net, Elle a. me. na son tam. bou. ri. net,

55

. . na son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net.
Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net.
. na son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. net.
Elle a . me. na son tam. bou. ri. net, son tam. bou. ri. net, Elle a . me. na son tam. bou. ri. . net.

33. A cordes moy ce que ye pensæ

[Busnoys]

f. 35'-36

A. cor. des¹

A. cor. .

A. cor. . des moy ce que je pen. se

A. cor. . des moy ce que je pen. se

moy ce que je pen. se Pour que mon

des moy ce que je pen. . . se Pour que

Pour que

Pour que

bi. let n'en. . . ten. des.

bi. let n'en. . . ten. des.

¹Underlying follows P1.

35 40

Ou mi pro. pi. . . ce cho. se me don. nes

Ou mi pro. pi. ce cho. . se me

Ou mi pro. pi. . . ce cho.

Ou mi pro. pi. ce cho. . se me don. nes

(b) 45 50

Pour vous dé. cla. . . rer

Pour

. se me don. . . . nes Pour vous dé. . . .

55 60

[la] sub. stan. ce.

(b)

. cla. . . rer la sub. stan. ce.

34. Tan bien mi son pensa

f. 36'-37

Japart

Tam bien mi son pen. . . sa. . . da

Tam bien mi son pen. . . sa. . . da

Tam bien mi son pen. . . sa. . . da,

Tam bien

10 15

(b)

ma. ri, se mi ba. tes, A l'a. my m'en i. . . ray.'

20 25

Hé. las, la mi mo. . . glie. . . re, che con. . .

* The text derives from Cort where music is not like that of Oth.

30 35 (f) 40

...sel as a... ghut? Jo te te. nir on... dra...

45 (f)(f) 50

...de cho. me l'ai. gle d'un duch? Non cal par. tir de cha... sa por a... ver

(f) 55 60 (f)

lon de. ghut; E mes. chin, chon fe... ré?

35. Le serviteur

f. 37'-38

(b) s Incert.

Le¹ ser . vi . . teur hault guer . don . né, As . so . vy et

Le serviteur

Le serviteur

Le serviteur

bien for . . tu . . . né, Les . . . li . te des eu

reux de Fran . . . ce Me trou . ve

The musical score is written for four staves: vocal line and three piano accompaniment staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems. The first system contains measures 1-8, the second system contains measures 9-14, and the third system contains measures 15-18. The lyrics are written below the vocal line. There are various performance markings, including 'f. 37'-38', '(b) s', and '(b)'. The word 'Le serviteur' is written in a smaller font below the piano accompaniment staves in the first system. The lyrics are: 'Le¹ ser . vi . . teur hault guer . don . né, As . so . vy et' (measures 1-8), 'bien for . . tu . . . né, Les . . . li . te des eu' (measures 9-14), and 'reux de Fran . . . ce Me trou . ve' (measures 15-18).

¹Underlying follows DT07.

20. (#)

par la pour.ve. . . . an

25. (h) (b) (h) (b) (b) 30.

. . . ce D'ung tout seul mot

(h)

bien or. . . . don. né.

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

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

¹The Petrucci print has A.

36. James james james

[Mouton]

f. 38'-39

10

Ja. mais, ja. mais, ja. mais Jac. . . quez, Bon hom. me bien

Ja. mais, ja. mais, ja. mais Jac . . quez, Bon hom. me bien nai. ra. Jac. que bon,

Ja. . mais, ja. . mais,

Ja. mais, ja. mais(ja. mais Jacquez, Bon hom.

15 20

nai ra. Jacque bon, Jacque bon, Jacque bon [Jacque bon] hom. me! J amais, j amais, j amais Jacquez,

bien nai . . . ra. Jacque bon, Jacque bon hom. me! Jacque bon hom. me! J amais, j amais, j amais, j amais,

ja. mais, ja! Jacque bon, [Jacque bon] hom. me bien nai. ra. J amais, j amais, j amais, j amais,

. . me bien nai . . ra. Jacque bon, Jacque bon hom. me! Jacque bon hom. me! J amais, j amais, j amais, j amais,

25 30

[ja!] Jacquez bon homme bien nai. ra. Jacque bon.

ja! Jacquez bon hom. me bien nai. ra. Jacque bon. Jacquez bon homme a u. ne fem. me,

ja! Jacquez bon hom. me bien nai. ra. Jacque bon.

ja! Jac. que . bon bien nai . . ra. Jacque bon. Jacquez bon homme a u. . ne fem. . .

*Underlying of Bassus follows that of the upper voices which is after FIM.

35 (#) 40 (#)

Nous lai rons par nostre da . . . me. El . . le a dist qu'el le vien dra, qu'el le vien .

El . . le a dist qu'el le viendra, [qu'elle vien.

Nous lai rons par nostre da . . me. El . . le a dist qu'el le vien dra, qu'el le vien .

. . me, El . . le a dist qu'el le vien . . dra, qu'elle vien.

3 (♩ = ♩) 45 50 55 S.

. . . dra. Ja. mais, ja. mais, ja. mais, ja! Ja. me, Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

. . . dra.] Ja. mais, ja. mais, ja. mais, ja! Ja. me, Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

. . . dra. Ja. mais, ja. mais, ja. mais, ja! Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

. . . dra. Ja. mais, ja. mais, ja. mais, ja. mais, Jacques bon, Jacques bon, Jacques bon, Jacques bon hom. me.

f. 39-40 C (♩ = ♩) 60 (#) 3 (♩ = ♩)

Jamais, jamais, jamais, jamais, Jacques bon hom . . me bien nai. ra.

Jamais, jamais, jamais, jamais, ja! Jacques bon hom. me bien nai. . ra.

Jamais, jamais, jamais, jamais, ja! Jacques bon hom. me bien nai. . ra.

Jamais, jamais, jamais, jamais, ja! Jacques bon hom. me bien nai. . ra. Se jay

65 70

Se j'ay per. . . du mez a . . . mou.ret.tex, Je ne sçay la rai . . . son pour. .

Se j'ay per. du mez a . . . mou.ret.tex, Je ne sçay la rai . . son pourquoy. Se j'a.

Se j'ay perdu mez a . . . mou.ret.tex, Je ne sçay la rai. .son pour.

per. du mez a . . . mou.ret. . tex, Je ne sçay la rai. son pour. quoy. Se j'a. voy. .

75

. . quoy. Se j'a . voy. . e bon.ne bour. . set. te, bon.ne bour. set. . . te,

. . voy. . e bon.ne bour. set. . te, bon. . ne bour. . set. te, bon.ne bour. . set. . . te,

. . quoy. Se j'a voy. . e bon. . ne bour. . set. te, bon.ne bour. set. . . te,

. . e bon.ne bour. set. . te, bon. . ne bour. . set. te, bon.ne bour. set. . . te,

♩ (d.=d) 80 (♯) (♯) 85

Il ne m'en chaul. droit, il ne m'en chaul. . droit.

Il ne m'en chaul. . droit, il ne m'en chaul. . . droit.

Il ne m'en chaul. droit, il ne m'en chaul. . . . droit.

Il ne m'en chaul. droit, il ne m'en chaul. . . . droit.]

¹The Petrucci print has F, E.

37. Nous sommes de lordre dsaynt babuyn

Compere

f. 40'-41

Nous sommes de lordre de saint Babouin.

Nous sommes

Nous sommes

Nous sommes

10 15

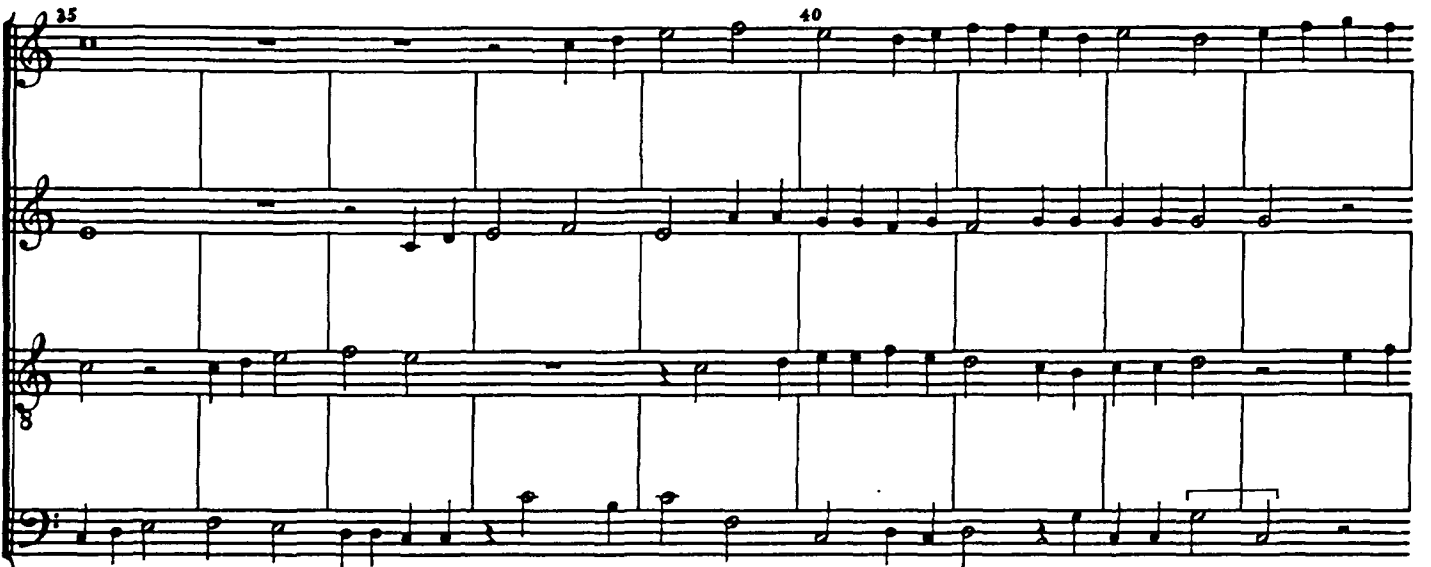
20 25

.S.

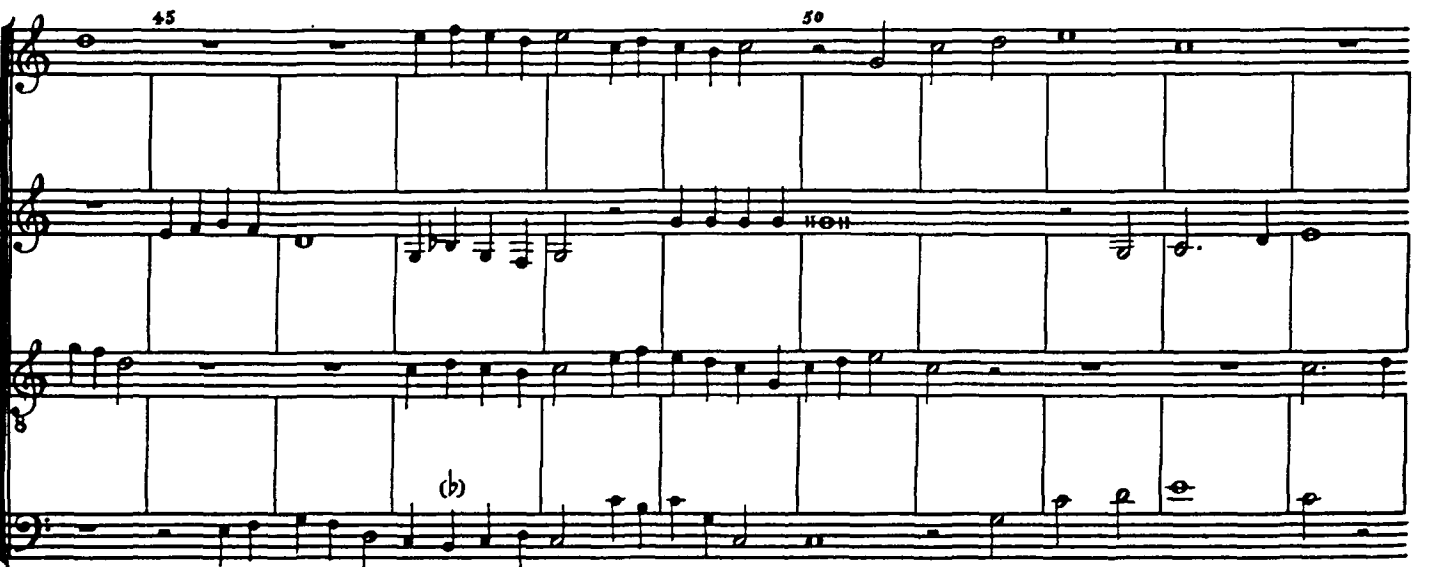


Musical score system 1, measures 25-34. The system consists of four staves. The top staff is in treble clef and contains a melodic line with a measure number '30' above it. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. The music is written in a common time signature.

F. 41'-42



Musical score system 2, measures 35-44. The system consists of four staves. The top staff is in treble clef and contains a melodic line with measure numbers '35' and '40' above it. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. The music is written in a common time signature.



Musical score system 3, measures 45-54. The system consists of four staves. The top staff is in treble clef and contains a melodic line with measure numbers '45' and '50' above it. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. A '(b)' marking is present in the bass staff. The music is written in a common time signature.

55 60

65 70

75 80

38. Je nay dueul

Agricola

f. 42¹-43

5

1.5. Je n'ay dueil que de vous ne
4. Et pour ce, quoy qu'il en ad...

1.5. Je n'ay dueil
4. Et pour ce,

10 vien gne; Mais quel. que mal que
vien gne, Je vous sup. ply qu'il

que de vous ne vien gne; Mais quel.
quoy qu'il en ad. vien gne, Je vous

20 je sous . tien . . gne, J'ay trop plus chier vi. . vre en
vous sou. . vien. . gne De moy vos. tre humble ser.

que mal que je sous tien. gne, J'ay trop plus chier
sup. ply qu'il vous souvien. gne De moy vos. tre hum.

¹Underlying follows Brux 1.

²Brux 1.

20 35

douleur; Que souffrir que
vi-teur; Car pour a-mer

chier vi-vreen dou-leur Que souffrir que
tre-hum-ble ser-vi-teur; Car pour a-mer

vreen dou-leur Que
ser-vi-teur; Car

vi-vreen dou-leur Que souffrir que
ble ser-vi-teur; Car pour a-mer

40 (b) (b) 45

mon po-vre cueur A ung
vos-tre dou-leur, Quel-que

mon po-vre cueur A ung
vos-tre dou-leur, Quel-que aul-tre
cho-se

souffrir que mon po-vre cueur A
pour a-mer vos-tre dou-leur, Quel

mon po-vre cueur A
vos-tre dou-leur, Quel

50 (b) 55

aul-tre qu'à vous se tien-gne.
cho-se qu'il me sur-vien-gne,

qu'à vous se tien-gne.
qu'il me sur-vien-gne,

ung aul-tre qu'à vous se tien-gne.
-que cho-se qu'il me sur-vien-gne,

ung aul-tre qu'à vous se tien-gne.
-que cho-se qu'il me sur-vien-gne,

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

60 (b) 65 (b)

2. Car	Dieu vou.	lut	tant	vous	par. . .	fai. . .	. . .	re	Qu'il
3. Son	plai. sir	fut	de	de	com. . .	plai. . .	. . .	re	Et

(b) (b) (b)

2. Car	Dieu	vou. . .	lut	tant	de	vous	parfaire	Qu'il n'est	nul	riens
3. Son	plai. . .	sir	fut	de	de	vous	com. plai. re	Et	plus	de biens

(b) (b) (b)

2. Car	Dieu	vou. lut	tant	vous	par. fai. . .	re	Qu'il
3. Son	plai. . .	... sir fut	de	de	com. plai. . .	re	Et

(b) (b) (b)

2. Car Dieu vou. . . lut tant vous par. . . fai. . . re Qu'il n'est
3. Son plai. . . sir fut de de vous com. plai. . . re Et plus

70 75 (b) 80

n'est nul	riens	qui me sceut	plai. . .	re	Fors
plus de	biens	qu'en aul. tres	fai. . .	re,	Dont

(b)

qui me	sceut	plai. re	
qu'en aul.	tres	fai. re,	

(b)

n'est	nul	riens	qui me sceut	plai. . re
plus	de	biens	qu'en aul. tres	fai. . re,

(b)

nul riens qui me sceut plai. re
de biens qu'en aul. tres fai. re,

85 (b) 90

que	de voz	grans biens	lou. . er.
ung	chas. . .	cun vous doibt	lou. . er.

(b)

Fors	que de	voz	grans	biens	lou. er.
Dont	ung	chas. cun	vous	doibt	lou. er.

(b) (b)

Fors	que de	voz	grans	biens	lou. er.
Dont	ung	chas. cun	vous	doibt	lou. er.

(b) (b)

Fors que de voz grans biens lou. er.
Dont unghas. cun vous doibt . lou. er.

¹Cort and Bruz 1.

39. Jay pris amours tout au rebours

Busnoys

f. 44¹-45

J'ay prins a. mours tout au rebours¹

J'ay prins a. . mours

J'ay prins a. . mours

J'ay prins a. . mours

ma de vi . . . se Pour

con . . . qué . . . rir joy . eu . . . se . té.

¹ Underlying adapted from DTO 14.

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

35 40

.S. Heu . . . reux se . . ray en

45 50

cest' es . . . té Se puis ve . nir à

55

mon em . prin se.

40. He logerons nous

[Ysac]

f. 43¹-46

Hé! lo.ge.rons-nous cé. ans, hos. tes. se, Hé! lo.ge.rons-nous cé. . ans, hos. . . . tes. se, Hé! lo.ge.rons-nous cé. ans, hos. tes. se, Hé! Hé! lo.ge.rons-nous

10 15

lo.ge.rons-nous cé. ans, ou non!

20 25

¹ Longer text incipits and underlaying are from Cort.
² F 59, Q 47, R 2.
³ Q 47, R 2.

System 1 of a musical score, consisting of four staves. The top staff is in treble clef and contains a melodic line with a measure number '30' and a dynamic marking '(b)'. The second staff is in treble clef with a dynamic marking '(f)'. The third and fourth staves are in bass clef and provide harmonic accompaniment.

System 2 of a musical score, consisting of four staves. The top staff is in treble clef with measure numbers '35' and '40', and a dynamic marking '(f)'. The second staff is in treble clef with a dynamic marking '(f)'. The third and fourth staves are in bass clef. The bottom staff has dynamic markings 'b¹' and '(b)'.

System 3 of a musical score, consisting of four staves. The top staff is in treble clef with measure numbers '45' and '50', and a dynamic marking '(f)'. The second staff is in treble clef with a dynamic marking '(h)'. The third and fourth staves are in bass clef. The bottom staff has a dynamic marking '(b)'.

¹ F59, Q 1x, R2.

41. Vostre bargeronette

Compere

f. 46¹-47

Vos. tre' barge. . ro.net. te, m'a. mi.et. te,

Vos. tre barge. . . ro.net. . . . te, m'a. mi.et. te, Vos.

Vos. tre barge. . ro.net. te, m'a. mi.et.

Vos. tre bar.ge. . ro.net. te, (m'a.mi.et. . te,

Vos. tre bar. ge. . ro.net. . . te, m'a nou.

.stre bar.ge. . ro.net. te, m'a nou.ri, m'a nou. ri, m'a nou.

. te, Vos. tre bar. ge. . ro.net. te, m'a nou. . . .

(b)

Vos. . . tre bar.ge. . ro.net. . te, m'a nou. . . ri.

. . . ri. Mon pè.re m'a do. . né ma. ri.

. . . ri. Vos. tre bar. ge. . ro.net. . . te m'a

. . . ri. Mon pè.re m'a do. . né ma. ri. Vos. tre bar. ge. ro.nette m'a nou.ri.

(b)

Mon pè.re m'a do.né ma. ri.

¹Underlying of Bassus follows that of the upper voices which is from Cort.

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 . . net. te, Vos. tre bar.ge. . . ro.net. . . te, 45 (f) m'a. mi. et. . . te, Vos. tre bar.
 Vos. tre bar.ge. . . ro.net. . . te, (b) 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 . . ge. . ro.net. te 55 Vos. tre bar.ge. . ro. . net. . te, m'a nou. ri.
 . . . ro.net. te, (b) Vos. tre bar. ge. ro.net. . . te, m'a nou. ri.
 Vos. tre bar. ge. . . ro. net. . . te, m'a nou. ri.
 [b] . . . et. . . te, Vos. tre bar. ge. . ro. . net. . . te, m'a nou. ri.]

42. Je ne demande aultre de gre

Bugnoys

f. 47'-48

Je ne de. mande

Je ne de. mande à me

Je ne de. mande à me

Je¹ ne de. mande à me de. . . . gre En lies

mon. dain ny en ri. ches. . . . se

¹ Underlying from P1.

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

35 40

Fors d'es... trea... ves vous, ma mais tres...

45 50

... se En lyeu sam... bla... ble du

55 60 65

de... gré.

43. Pensif mari

Jo. Tadinghen

f. 48-49

5

Pen. . .

Pen - sif ma - ri

Pen - sif ma - ri

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics 'Pen. . .'. The middle staff is a vocal line with lyrics 'Pen - sif ma - ri'. The bottom staff is a piano accompaniment line with lyrics 'Pen - sif ma - ri'. A measure number '5' is written above the top staff. The key signature has one flat (B-flat) and the time signature is 2/4.

. . sif ma - ri

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics '. . sif ma - ri'. The middle staff is a vocal line. The bottom staff is a piano accompaniment line. Measure numbers '10' and '15' are written above the top staff. The key signature and time signature remain the same.

(f) 20 25 (f) (b) (b)

(b) (b) (b)

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line with measure numbers '20' and '25' and dynamic markings '(f)', '(f)', '(b)', and '(b)'. The middle staff is a vocal line. The bottom staff is a piano accompaniment line with dynamic markings '(b)', '(b)', and '(b)'. The key signature and time signature remain the same.

30 (f) .S.

(b) .S.

.S.

Detailed description: This system contains the final three staves of the musical score. The top staff is a vocal line with measure number '30', dynamic marking '(f)', and the instruction '.S.'. The middle staff is a vocal line with dynamic marking '(b)' and the instruction '.S.'. The bottom staff is a piano accompaniment line with the instruction '.S.'. The key signature and time signature remain the same.

35 40

Musical score system 1, measures 35-40. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 35 and 40 are indicated above the top staff. The music features various note values and rests. Accidentals (b) are present in measures 37, 39, and 40. A fermata is placed over the final note of measure 40 in the top staff.

(b) 45 (b)

Musical score system 2, measures 41-46. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 45 and 46 are indicated above the top staff. The music continues with various note values and rests. Accidentals (b) are present in measures 41, 42, 43, 44, 45, and 46. A fermata is placed over the final note of measure 46 in the top staff.

50 (b) (♯) 55

Musical score system 3, measures 47-52. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 50 and 55 are indicated above the top staff. The music continues with various note values and rests. Accidentals (b) and (♯) are present in measures 47, 48, 49, 50, 51, and 52.

60 (♯)

Musical score system 4, measures 53-58. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 60 and 61 are indicated above the top staff. The music continues with various note values and rests. Accidentals (b) and (♯) are present in measures 53, 54, 55, 56, 57, and 58. A fermata is placed over the final note of measure 58 in the top staff.

44. La morra

f. 49¹-50

Yzac

La Morra

La Morra

La Morra

10

(#)

15

(b)

20

(#)

(#)

b 1

(b)

25

30

(#)

¹ Leip.

35 40

(b) (b) 45 b¹

50 55 (b) (b) (b)

60 (b) b¹ b¹ (b) (b) (b) b¹ (b) 65

¹ Form.
² SG 2.

45. Me doibt

f. 50'-51 [Bourbon] Compere

1. 5. Ne¹ doibt on pren. . . . dre quant
 4. La loy d'a. mours sin. . . . si

Ne doibt on prendre

on don. . . . ne Et que son corps on ha. . . . ben.
 l'or. . . . don. . . . ne. Qui ne le fait se dés. . . . or.

. . . . don. . . . ne A ser. . . vir, cre. . . . mir et a. . . .
 don. . . . ne Et vaul. droit mieulx es. . . . treenla

. . . mer Et pour mais . . . tres. . . . se ré. . . cla. . . .
 mer Que trou. ver par. . . . ty plain d'a. . . .

¹The underlaying follows Dij.

²Dij.

30 35 (b) (f)

mer, Es. pé.rant que on s'a . . . ben . . . don . . . ne.
 mer Puis qu'à ser.vir tant on s'a . . . don . . . ne.

40 (f) 45

2. Je suis de tel . . . le o . . pi . . . nion Que deux cœurs de
 3. Et don . . ner cle . . re vi . . sion, Sans fai . . re nulle

Je suis de tel . . le o . pi . . nion

Je suis de tel . . le o . pi . . nion

50

vray u . . . nion Doib . vent l'ung de
 a . . vu . . sion, Qu'on veult a . . mer

(f)

b¹ (b)

55 (f) (f)

l'aul . . tre des cen . . dre.
 jus . . ques à cuer fen . . dre.

¹ Dij.

46. Male bouche

f. 51'-52

Mal . . . le¹ bou

Malle bouche

Cir.

che, la de . ce . va . . .

cum de . de . . . runt me

ble M¹a fait

fait

tant de mal sup. por. ter

tant de mal sup. por. ter

tant de mal sup. por. ter

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

25

Que mon cueur ne peust plus

vi . . . ri

30

por. ter Dou. leur si très

35

dé me su

men da

40

ra ble.

ces

Je luy suys si mal agréable
 Qu'en riens ne me veult comporter
 Malle bouche, etc.

Son vueil est trop desraisonnable,
 Qui ne fait que mal rapporter
 Las, amours, faictes déporter,
 De par dieu ou de par le deable!
 Malle bouche, etc.

47. L'home banni

f. 32-33

Agricola

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the piano accompaniment in the right hand, starting with a treble clef and a key signature of one flat. The bottom staff is the piano accompaniment in the left hand, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the piano accompaniment in the right hand, starting with a treble clef and a key signature of one flat. The bottom staff is the piano accompaniment in the left hand, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the piano accompaniment in the right hand, starting with a treble clef and a key signature of one flat. The bottom staff is the piano accompaniment in the left hand, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "L'home banni" and includes dynamic markings (b) and (f) with accents. The middle staff is the piano accompaniment in the right hand, starting with a treble clef and a key signature of one flat. The bottom staff is the piano accompaniment in the left hand, starting with a bass clef and a key signature of one flat. The lyrics "L'home banni" are written below the bottom staff.

45 50

(b) (b) (b)

S. S.

This system contains the first three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure numbers 45 and 50 are marked above the top staff. Chord symbols (b) are placed above the top staff at measures 45, 48, and 51. The letters 'S.' are placed above the middle and bottom staves at measures 45 and 48.

55 60 65

(b) (h) (h) (b) (b)

(b) (h) (b)

(b) (b) (b) (b) (b)

This system contains the next three staves of music. Measure numbers 55, 60, and 65 are marked above the top staff. Chord symbols (b) and (h) are placed above the top staff at measures 55, 56, 57, 58, 59, and 62. Chord symbols (b) and (h) are placed above the middle staff at measures 56, 57, and 60. Chord symbols (b) are placed above the bottom staff at measures 55, 56, 57, 58, and 59.

70 75

(b) (b)

This system contains the next three staves of music. Measure numbers 70 and 75 are marked above the top staff. Chord symbols (b) are placed above the top staff at measures 70 and 75. Chord symbols (b) are placed above the middle staff at measures 70 and 75.

80 85

(h) (h)

(h) (h)

This system contains the final three staves of music. Measure numbers 80 and 85 are marked above the top staff. Chord symbols (h) are placed above the top staff at measures 80 and 85. Chord symbols (h) are placed above the middle staff at measures 80 and 85. Chord symbols (h) are placed above the bottom staff at measures 80 and 85.

48. Ales regrets

f. 53¹-54

(4) (4) Agricola

Al. . . . les, re. gretz

Contra

Al. . . . les, re. gretz

Tenor

Al. . . . les, re. gretz, vui. dies de ma pré. sen . . .

10 (4)

Al. . . . ce; Al. . . . les al. lieux qué. . .

20

. . . . rir vos. tre a. coin. . . . tan. . . . ce, As. . . . ses a. . . .

25

. . . . ves tour. men. . . . té mon

¹Underlying follows P3.

30 35

las coeur, Rem pli de

40

deul pour es tre ser viteur D'u.

45 (h) 50

. . . . ne sans per que j'ay ay mé e d'en . . .

. . . fan ce.

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

N'y tournez plus, car, par ma conscience,
 Se plus vous voy prochain de ma plaisance,
 Devant chascun vous feray tel honneur
 Que l'on dira que la main d'ung seigneur
 Vous a bien mys à la male meschance.
 Allez, regretz, etc.

¹Corona taken from Oth 57

49. La stangetta

f. 54-55 Incert.

La Stangetta

La Stangetta

La Stangetta

10 15 (#)

La Stangetta

20 (#)

La Stangetta

25 30

La Stangetta

35 39

(1) (1)

(b) b³

40

(1)

(b)

45 49

(1) (1)

b¹

(b) (b) 53 (b) (1) (1) 60

b³ (b) b²

¹From here on to end there are two flats in the signature in FP.

²E^b in Heilbr and FP.

³Form.

50. Helas

Yzac

f. 55'-56

5

The first system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hélas" written below it. The middle staff is a piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music is in a minor key and 2/4 time. A dynamic marking of *f.* is present at the beginning, and a measure number of 5 is indicated above the top staff.

The second system of the musical score consists of three staves. The top staff continues the vocal line with lyrics "Hélas" and includes measure numbers 10 and 15. The middle and bottom staves continue the piano accompaniment. A measure number of 10 is written above the top staff, and 15 is written above the middle staff.

The third system of the musical score consists of three staves. The top staff continues the vocal line with lyrics "Hélas" and includes measure numbers 20 and 25. The middle and bottom staves continue the piano accompaniment. Measure numbers 20 and 25 are written above the top staff. There are several accidentals, specifically flats, marked with "(b)" in the middle and bottom staves.

The fourth system of the musical score consists of three staves. The top staff continues the vocal line with lyrics "Hélas" and includes measure numbers 25 and 30. The middle and bottom staves continue the piano accompaniment. Measure numbers 25 and 30 are written above the top staff. There are several accidentals, specifically flats, marked with "(b)" in the middle and bottom staves.

35

System 1: Three staves of music. The top staff is in treble clef, the middle in alto clef (8), and the bottom in bass clef. The music consists of eighth and sixteenth notes with various rests.

40 (4) 45

System 2: Three staves of music. The top staff is in treble clef, the middle in alto clef (8), and the bottom in bass clef. The music continues with eighth and sixteenth notes. A circled '4' appears above the top staff and below the middle staff.

50

System 3: Three staves of music. The top staff is in treble clef, the middle in alto clef (8), and the bottom in bass clef. The music continues with eighth and sixteenth notes.

(4) 55 (4) (b)

System 4: Three staves of music. The top staff is in treble clef, the middle in alto clef (8), and the bottom in bass clef. The music continues with eighth and sixteenth notes. Circled '4's and a circled 'b' are present above and below the staves.

51. Se mieulx

Compere

f. 56¹-57

Se mieulx¹ ne vient d'a. mours, peu me

Se mieulx

Se mieulx

conten. te. U. ne j'en sers qu'est

as. sez souf. fi. san.

- . . . te Pour con. ten. ter un grant duc ou ung

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

35 (f) 40

roy. Je l'ai. me bien,

45

mais non pas el. le moi. Ja

50 (f) 55

n'est be. soing que de ce je me van.

60 (f)

te.

Combien 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

Tintoris

f. 57¹-58

Helas

Helas

Helas

Detailed description: This system contains the first ten measures of the piece. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The tempo is marked 'f.' (forte). The word 'Helas' is written under the vocal line in each measure. Measure numbers 1, 5, and 10 are indicated. There are various musical notations including notes, rests, and accidentals.

Detailed description: This system contains measures 10 through 15. It continues the three-staff arrangement. Measure numbers 10 and 15 are indicated. The musical notation includes notes, rests, and accidentals.

Detailed description: This system contains measures 15 through 20. It continues the three-staff arrangement. Measure numbers 15 and 20 are indicated. The musical notation includes notes, rests, and accidentals.

Detailed description: This system contains measures 20 through 25. It continues the three-staff arrangement. Measure numbers 20 and 25 are indicated. The musical notation includes notes, rests, and accidentals.

⁴ F 59.

System 1: Three staves of music. The top staff begins with a treble clef and a key signature of one flat (Bb). It contains measures 25 through 34. The middle and bottom staves are in bass clef. Measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, and 34 are indicated above the top staff. Various accidentals, including flats (b) and naturals (♮), are present throughout the system.

System 2: Three staves of music. The top staff begins with a treble clef and a key signature of one flat (Bb). It contains measures 35 through 44. The middle and bottom staves are in bass clef. Measure numbers 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44 are indicated above the top staff. Various accidentals, including flats (b) and naturals (♮), are present throughout the system.

System 3: Three staves of music. The top staff begins with a treble clef and a key signature of one flat (Bb). It contains measures 45 through 54. The middle and bottom staves are in bass clef. Measure numbers 45, 46, 47, 48, 49, 50, 51, 52, 53, and 54 are indicated above the top staff. Various accidentals, including flats (b) and naturals (♮), are present throughout the system.

System 4: Three staves of music. The top staff begins with a treble clef and a key signature of one flat (Bb). It contains measures 55 through 64. The middle and bottom staves are in bass clef. Measure numbers 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are indicated above the top staff. Various accidentals, including flats (b) and naturals (♮), are present throughout the system.

53. Venis regrets

Compere

f. 58¹-59

Ve. . . nez, re. gretz, ve. nez, il
 Ve. . . nez, re. . . gretz, ve. nez, il en est heu. . .
 Ve. . nez, re. gretz, ve. nez, il

en est heu. re, Ve. nez
 . . . re, Ve. nez sur
 en est heure, [Ve. nez sur moy

sur moy faire vos. . . tre de. meu. re; C'est
 moy faire vos. . tre de. meu. . . re; C'est bien
 fai: . re vos. tre de. . meu. . . re; C'est bien rai. . . .

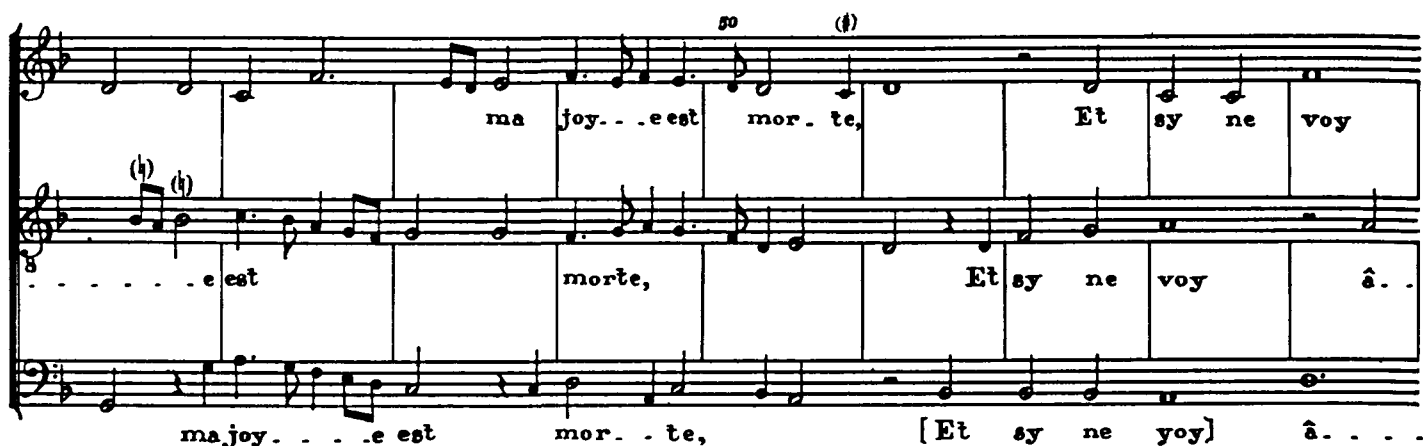
bien rai. . . son qu'à ce je vous en. . hor.
 rai. son qu'à ce je vous en. . horte,
 . . son qu'à ce je vous en.

¹Underlying of Discantus and Contre from Bruz 2; of Tenor from Tour.

40 (f) (f) 45 (b)

te, Car au jour d'huy toute ma joy. . . hor. . . te,] Car au jour d'huy toute

50 (f)



ma joy. . . e est mor. te, Et sy ne voy â. . . e est morte, Et sy ne voy â. . .

55 60

â. me qui me se. . . queu. re. . . me qui me se. . . queu. . . re, â. . . me qui me

65



re. se. . . queu. . . re.

A celle fin que mon cueur sente et pleure
 Le mal qu'il a et en quoy il labeure,
 Je suis contraint vous ouvrir la grant porte:
 Venez regretz, etc.

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

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

54. Ma bouche rit

Okenhem

f. 59-60

1.5. Ma¹ bou.che rit et ma pen.sé.e pleu. re; Mon
 4.Vos. . tre pi. tié veult, don.cques, que je meu. re, Mais

Ma bou.che rit

Detailed description: This system contains the first 15 measures of the piece. It features a vocal line with two parts (1.5. and 4.Vos.), a piano accompaniment, and a bass line. The lyrics are in French. A fermata is placed over the final note of the first vocal line.

oeil s'es.joi. . . . e, et mon cuer mau.dit l'eu.
 ri. gueur veult que vi. vant je de. meu.

Detailed description: This system contains measures 10 to 15. It continues the vocal and piano parts from the previous system. The lyrics are in French.

. . . re Qu'il eust le bienqui sa san. . té dé. . chas. . se, Et
 . . re, Ain. si meurs vif, et en vi. . vont tres. . pas. . se, Mais

Detailed description: This system contains measures 20 to 25. It continues the vocal and piano parts. The lyrics are in French. A fermata is placed over the final note of the first vocal line.

le plai. . sir que la mort me pour. . chas. se
 pour ce. . . ler le mal qui ne se pas. se

Detailed description: This system contains measures 30 to 35. It continues the vocal and piano parts. The lyrics are in French. A fermata is placed over the final note of the first vocal line.

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

²P4; the Petrucci print has C.

40 45

Sans ré . . con . . fort qui m'ai . de ne se . queu re.
 Et pour cou . . vrir le deul ou je la . beu re

50 55

2. Ha cueur per . vers, faul . saire et men . son . . gier, Dic . . .
 3. Puis qu'en ce point vous vous vo . lez ven . . gier, Pen . . .

60

. . . tes com . ment a . . vez o . . sé son gier
 . . . sez bien tost de ma vie a . . . bre gier.

65

Que de faul . cer ce que m'a vez pro mis?
 Vi . . . vre ne puis au point où m'a vez mis.

¹ P1 (S. in P4).

² P4 has #.

55. Roynge de fleurs

f. 60'-61

(f) Alexander

1.5. Roy. - ne¹ des fleurs que je dé. si. re tant! Quand
 4. Ces faulx jal. lous, hel. las! je les hais tant! A

1.5. Roy. - ne des fleurs que je dé. si. re tant!
 4. Ces faulx jal. lous, hel. las! je les hais tant!

1.5. Roy. - ne des fleurs que je dé. si. re tant! [Quand
 4. Ces faulx jal. lous, hel. las! je les hais tant! A

10 (b) 15 (b) (f)

je vous voye mon coeur vol. le de joy. e.
 nul. le fin voir je ne les pour. roy. e.

Quand je vous voye mon coeur vol. le de joy. e.
 A nul. le fin voir je ne les pour. roy. e.

je vous voye mon coeur vol. le de joy. e.]
 nul. le fin voir je ne les pour. roy. e.

20 25 30

Las, dic. tes-moy se vostre a. mour est moy. e.
 Ces mes. di. sans sont tous. jours en la voy. e.

Las, dic. tes-moy se vostre a. mour est moy. e.
 Ces mes. di. sans sont tous. jours en la voy. e.

Las. dic. tes-moy se vostre a. mour est moy. e. [Dic. . .
 Ces mes. di. sans sont tous jours en la voy. e. Vos. . .

35 (b) (f) .S.⁴ 40

Dic. . . tes-le-moy, gen. til corps a. . . ve. nant. 2. Dé. . . li. . . ci. eux
 Vos. . . tre se. ray le temps de mon vi. vant.

Dic. . . tes-le-moy, gen. til corps a. . . ve. nant. 2. Dé. .
 Vos. . . tre se. ray le temps de mon vi. vant. .S.

. . . tes-le-moy, gen. til corps a. . . ve. nant. 2. Dé. . . li. . . ci. eux
 . . . tre se. ray le temps de mon vi. vant.

⁴ Underlying of Tenor (to m 60) from Bayeux; that of other voices follows Tenor, though with reference also to P2 and L1.
⁵ L1 and P2 show D. ⁶ L1 and P2 (Tenor also in Bayeux): - e d l l ⁷ These signs were incorrectly placed at m 48 in the Petrucci print.

45 (b) (♯) 50 (b)

gen.til fleur de gay. té, La plus bel. le

li. . ci. eux gen.til fleur de gay. té, La plus bel.

gen.til fleur de gay. té, La plus bel. le

55 (♯) 60 (b) (♯)(♯)(♯)

qui onc. ques fust en vy. . . e, 3.Vous en

le qui onc. ques fust en vy. e,

qui onc. ques fust en vy. . . e, 3.Vous en a.

65 (♯) 70

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

(b) (♯)(♯)(♯) (b) (b)

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

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

(b) 75 (b) (♯) 80

ma seur, je vous en pry. e.

ma seur, je vous en pry. e.

ma seur, je vous en pry. e.

56. Si dedero

Alexander

f. 61-62

Si de.de.ro

Si de.de.ro

Si de.de.ro

som. num

som. num

som. num

som. num

. . num o. . cu.lis me. . is

. . num o. cu. lis

. . cu. . lis me. . is

et pal. . . . pe.

et pal. . . . pe.

et pal-pe-bris

¹The underlaying of the Superius is taken from P2; of Tenor and Contra from Brux 2.

40 45

et pal -pe bris me is

bris

meis

50 55

dor. mi ta . ti . o

60 65

dor. mi

dor. mi . ta

70 75

ta ti o nem.

ti o nem.

nem.

¹Form.

57. Ales regrea

f. 62¹-63

[Bourbon]

Hayne

Al. . . les, re. - gretz, vui. dies de

Al. . . les, re. - gretz, vui dies de ma pré. sen.

Al. . . les, re. - gretz, vui. . dies de

ma présen. ce; Al. les al. lieurs qué.

ce; Al. les al. lieurs qué.

ma pré. sen. ce; [Al. . . les al. lieurs qué.

. . . rir vos. tre a. coin. tan. ce, As. . ses

. . . rir vos. . tre a. coin. . tan. ce, As. . ses a.

. . . rir vos. . . tre a. . . . coin. . tan. ce,]

a ves tour. men té mon

. . . ves tour. men. té mon

As. ses a. . . . ves tour. men té mon

¹Underlaying of upper voices follows P3; of Contra, Brux 2.
²C whole, half in L1. P3, P3. ³Two halves in P3. ⁴# before B in L3.

30 35

las coeur, Rem. . pli de

las coeur, Rem. . pli de

las coeur, Rem. . pli de

(h) 40

deul pour es. . tre ser. . vi. . . teur D'u.

deul pour es. tre ser. . vi. teur (D'u.

deul pour es. tre ser. vi. . . teur

45(h) 50

. . . ne sans per que j'ay ay. mé. e d'en.

. . . ne sans per que j'ay ay. mé. e] d'en.

(D'u. . . ne sans per que j'ay ay. mé. e d'en.

. . fan. ce.

. . fan. ce.

. . fan. ce.]

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

¹The three notes in this measure are longas in the Petrucci print.
²A whole, 2 halves in L1, P2, P3.
³C whole, half in L1. ⁴L1, P2, and P3 (Odh had G half, F, A, B^b quarters).

58. Garissses moy

Compere

f. 63¹-64

Gue . ris . ses¹ moy du grant

Gue . ris . ses moy

Gue . ris ses moy

mal que je por . te

Puis che cha . . .

mal que je por . te

. . . cun tous les jours me rap . por . . . te

Che je

. . . cun tous les jours me rap . por . . . te

suis fort en voustre ma . le

suis fort en voustre ma . le

suis fort en voustre ma . le

¹Underlaying from Tor.

²Form and Tor have: - F, E, D, C, eighths, E half.

20 S.

gra . . . cie S'ain . . . si estoyt la mort

25

tost me def. fa ce Char aus.

30

. . . sy biem je voy . . . e ma joy . e mor.

(♯)(♯)

. te.

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

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

59. Mes pensees

Compere

f. 64¹-65

Mes pen- . . sé . es ne

Mes pen- . . . sé es ne

Mes pen- . . . sé es ne me lais- sent

me lais- . . sent u . . ne heure, Et sans

me lais- . . . sent u ne heu- re. Et sans

u ne heu- re.

ces. ser mon po- . vre cueur la beu- . re.

ces. . ser mon

Et sans ces. ser mon po- . . vre

Au très gref mal qu'il a

po- . vre cueur la . beu- re. Au très

cueur la . beu- re. Au très gref

¹Underlying of Superius follows P2; of lower voices, L1.

par sou.ve.

gref mal qu'il a par sou.ve. . . nir

mal qu'il a par

. . . nir En con.tem.plant

sou.ve.nir En con.tem.plant s'il pour.ra par.ve. mais

s'il pour. . . ra par. . ve. . nir Au plai. sant lieu où

s. . nir Au plai. . sant lieu où sa

par. . ve. . . nir Au [plai.sant] lieu où sa da. . .

sa da. . . me de. meu. . . . re.

da. me de. meu. re.

. me de. . meu. re.

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 Form.

60. Fortuna per ta crudelte

Vincinet
(h)

f. 65-66

For . . tu . . ne' par

For tu ne par

Fortune par ta cruaulté

ta cru . . aul té

ta cru . . aul té

Pour deuil ou pour ad . . ver si

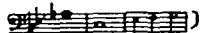
Pour deuil ou pour ad . . ver si

. té Ne pour do . . leur que tu m'a . . van . . ce,

. té Ne pour do . . leur que tu m'a . . van . . ce,

¹ Underlaying follows Mell.

² Sharp before B in P1.

³ P1 and Q 16 (Odh has )

30 (h)

35 S. 40

Je ne per. . . . dray ma

S. 1

Je ne per. . . . dray

S.

(h) 45 (b)

pa. . . tien. . . . ce Et ne pen.

(h) (b)

ma pa.tien. . . . ce Et

(b)

50 (b) (h)

. . . se. . rai las. ce. . . . té.

ne pen. . . se. . rai las. ce. . . . té.

b2 (b)

¹ Sharp before B in F59.
² P 1.

61. Cela sans plus

Josquin

f. 66¹-67

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "Ce - la sans plus" with a fermata over the final note. The middle staff is the alto line, starting with a treble clef and a key signature of one flat, with the lyrics "Cela sans plus". The bottom staff is the bass line, starting with a bass clef and a key signature of one flat, with the lyrics "Cela sans plus". A dynamic marking of *f.* is present at the beginning. A measure rest of 3 measures is indicated above the vocal staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains a measure rest of 10 measures, with a *(b)* marking above the first measure and a *(f)* marking above the final measure. The middle and bottom staves are the alto and bass lines, respectively, both starting with a treble clef and a key signature of one flat.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains a measure rest of 15 measures, with a *(b)* marking above the first measure and *(b)* markings above the 20th and 21st measures. The middle and bottom staves are the alto and bass lines, respectively, both starting with a treble clef and a key signature of one flat.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains a measure rest of 25 measures, with a *(b)* marking above the first measure and a *(f)* marking above the 25th measure. The middle and bottom staves are the alto and bass lines, respectively, both starting with a treble clef and a key signature of one flat.

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

² The passage m.52-m.55 of Contra has no key signature in the Petrucci print.

This seems, however, merely on oversight, since manuscripts show no such change.

62. Mater patris

Brumel

f. 67¹-68

Ma. . ter¹ pa. tris et fi. . li. a, Mu. li. . .

Ma. . ter pa. tris et fi. li. . a, Mu. li. e. . rum lae. . . . ti. . .

e. . . rum lae. ti. . . ti. a, Stel. la ma. ris ex. . i. . . mi. . . a,
 Mu. li. . e. . rum lae. ti. . . ti. a, Stel. la ma. ris ex. i. . . . mi. . . a,
 . . . ti. a, Stel. la ma. ris ex. i. . . . mi. . . a,

mi. . . a, Au. di nos. . tra sus. pi. ri. a. Re. gi. na po. . . li cu. . ri. . . a,
 . . . a, Au. di nos. . tra sus. pi. ri. a. Re. gi. na po. li cu. . . a,

Au. di nos. . tra sus. pi. ri. a.

ae, Ma. ter mi. se. ri. cordi. ae, In hac val. le mi. se. . ri. ae . . ri. ae,
 . . ri. ae, Ma. ter mi. se. ri. cordi. ae,

Ma. ter mi. se. ri. cordi. ae, In hac valle mi. se. . ri. . . . ae,

¹Text and underlying as in Mü Glar.

²Form.

40 45 (b)

re. me. . . . di. um. Bo. . ne Je.

Ma. . ri. a, prop. ter fi. li. . um, Con. fer no. bis re. . . . me. . . . di. um. Bo. . ne Je.

(b) (b) (b) (b) (b) (b) (b) (b)

Ma. ri. a, prop. ter fi. li. . um, Con. fer no. bis re. me. . . . di. . . um. Bo. . ne Je. .

50 (b) (b) 55 1

. . su, fi. . li De. . i, Nos. . tras pre. . ces ex. . . . au. . . . di

. . su, fi. . li De. . i, Nos. . . . tras pre. . ces ex. . . au. . . . di.

. . . su, fi. . li De. . i, Nos. . . . tras pre. ces ex. . . . au. . . . di.

(♩ 3 ♩ = ♩) ♩ = ♩. 60 65

Et pre. . ci. bus nos. . tris Do. . na no. bis re. .

Et pre. ci. bus nos. . . tris Do. na no. . . bis

Et pre. . ci. bus nos. . . tris Do. na no. bis re. me. . .

(b) 70 (b)

. . me. . di. um. A. men.

re. me. di. um. A. men.

. . di. um. A. men.

(b)

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

63. Malor me bat

O Kenghen¹

f. 68¹-69

Ma - - lor me bat

Ma - - lor me bat

Ma - - lor me bat

S.

S.

S.

¹ Attributed to Io. Martini in R2 and F59, to Malcort in R1.

² SG 1 and Form have B.

³ The dot is omitted in Odh, but is to be found in SG 1 and Form.

30 35

System 1: Three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure numbers 30 and 35 are indicated above the top staff.

40 (f)

System 2: Three staves of music. Measure numbers 40 and a dynamic marking (f) are indicated above the top staff.

45 50

System 3: Three staves of music. Measure numbers 45 and 50 are indicated above the top staff.

55

System 4: Three staves of music. Measure number 55 is indicated above the top staff.

¹ Form.

64. La plus des plus

Josquin

f. 69¹-70

La plus des plus

La plus

La plus des plus

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features a melodic line with lyrics 'La plus des plus'. The middle staff is the alto line, also in treble clef, with lyrics 'La plus'. The bottom staff is the bass line, in bass clef, with lyrics 'La plus des plus'. The music is in a 4/4 time signature and begins with a forte dynamic.

seul. . . le sans per,

Detailed description: This system contains the next three staves. The vocal line (top) has lyrics 'seul. . . le sans per,'. The alto line (middle) and bass line (bottom) provide harmonic support. The system includes measure numbers 10 and 15, with a key signature change to two flats indicated by a '(b)' above measure 11.

Mon cuer se vient ha. ban. don. ner

Detailed description: This system contains the next three staves. The vocal line (top) has lyrics 'Mon cuer se vient ha. ban. don. ner'. The alto line (middle) and bass line (bottom) continue the accompaniment. Measure number 20 is indicated above the vocal line.

A vous

Detailed description: This system contains the final three staves. The vocal line (top) has lyrics 'A vous'. The alto line (middle) and bass line (bottom) conclude the piece. Measure numbers 25 and 30 are indicated above the vocal line. The system ends with a key signature change to one flat, marked with '(b)' above measure 28.

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

35

S.

ser. . vir tant qu'il vi. . . . vra; N'au. .

40

(f)

45

. . tre vou. . loir ja. . . . maiz n'au. . . . ra

(f)

(b)

50

Pous mal qu'il en doy. . . . e en. . . . du. . . .

(f)

55

(f)

rer.

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

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

65. Ales mon cor

Alexander (sic!)

f. 70¹-71

Al . . lez mon coeur de là

Allez mon coeur

Allez mon coeur

la mer A tra . . vers

les voy . . . es

(b) (b)

(b)

saint Clé . . ment, Veoir

¹The text derives from the literary Ms. P 7359; the underlaying is the editor's.

30 35 (f)

cel . . . le soulz le fir . . ma

40

. . . . ment Qui moins en riens

(b) (b)

(f) 45 50

sait à blâ . . mer.

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

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

66. Madame hélas

f. 71'-72

Incant.

Ma... dame hélas

Ma... dame hélas

Madame hélas

10

15

(b)

(b)

20

25

30

(f)

(f)

(f)

(f)

35

System 1: Musical score for three staves (treble, middle, and bass clefs). The top staff contains a melodic line with a measure number '20' above the first measure and '45' above the 15th measure. The middle and bottom staves contain accompaniment.

System 2: Musical score for three staves. The top staff contains a melodic line with measure numbers '50' and '55' above it, and a '(b)' marking above the 12th measure. The middle and bottom staves contain accompaniment with a '(b)' marking below the 12th measure.

System 3: Musical score for three staves. The top staff contains a melodic line with measure numbers '60' and '65' above it, and a '(b)' marking above the 12th measure. The middle and bottom staves contain accompaniment.

System 4: Musical score for three staves. The top staff contains a melodic line with a measure number '70' above the 10th measure. The middle and bottom staves contain accompaniment.

67. Le corps

f. 72¹-73 Compere

Le corps

Le corps

5

Cor. . . . pu⁴ . . .

10

15

20

25

- que me um li . .

30

35

- cet mo da

⁴The underlying follows Odh and Dom Pro.

⁵This note is longa in the Petrucci print.

40

ru . . . lra . . . cat

45 50

de se . . . pul . . . cro

55 60

fa ci es in di . . .

65 70

e ju . . di . ci i re

75 (f)

su - sci - ta . . . ri.

80 85

Ex

90

au . . . di, ex . . . au

95 100

di, ex . au . . . di me!

68. Tant ha bon oeul¹

Compere

f. 73¹-74

Tant ha bon oeul

Tant ha bon oeul

Tant ha bon oeul

¹ Index (under music: Tant ha bon oeul).

² Ver gives half rest, E half, as in other voices.

³ Ver gives D dotted half, E quarter as in other voices.

First system of a musical score, consisting of three staves (treble, middle, and bass clefs). The top staff contains a melodic line with a measure number '35' above it. The middle and bass staves contain accompaniment. A fermata is placed over the final measure of the top staff, which is marked with a '5.' below it. A '(b)' marking is present in the middle staff.

Second system of the musical score, consisting of three staves. The top staff has a measure number '45' above it. The music continues with melodic and accompaniment parts.

Third system of the musical score, consisting of three staves. The top staff has measure numbers '50' and '55' above it. It includes '(b)' and '(f)' markings. The music continues with melodic and accompaniment parts.

Fourth system of the musical score, consisting of three staves. The top staff has measure numbers '60' and '65' above it. It includes '(b)' and '(f)' markings. The music continues with melodic and accompaniment parts.

69. Tandernaken

f. 74¹-75

Obrecht

The first system of music consists of three staves. The top staff is in treble clef and contains the melody, starting with a treble clef and a key signature of one flat. The middle staff is in treble clef and contains the right-hand accompaniment. The bottom staff is in bass clef and contains the left-hand accompaniment. The word "Tandernaken" is written in a box below the first staff. A measure number "5" is written above the end of the first staff.

The second system of music consists of three staves, continuing the melody and accompaniment from the first system. A measure number "10" is written above the end of the first staff.

The third system of music consists of three staves. A measure number "15" is written above the first staff. The notation continues with various musical symbols and rests.

The fourth system of music consists of three staves. Measure numbers "20" and "25" are written above the first staff. The notation continues with various musical symbols and rests.

30 (♯)(b) (♯) f. 75'-76

Tandernaken

Tandernaken

Tandernaken

This system contains measures 30 to 35. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes. The word 'Tandernaken' is printed below each staff.

35

This system contains measures 35 to 40. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes.

40 45

This system contains measures 40 to 45. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes. The word 'Tandernaken' is printed below the bottom staff.

50

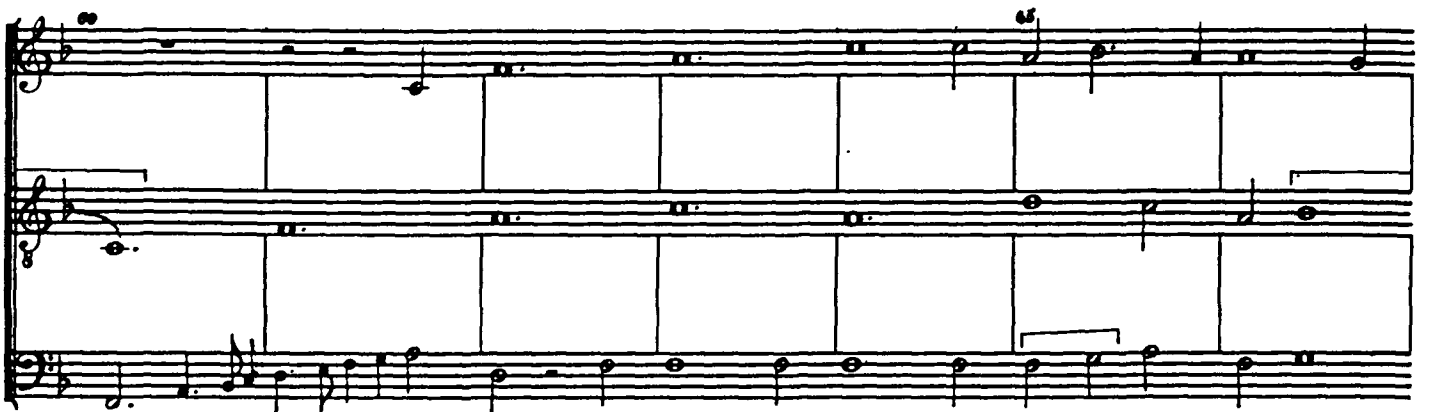
This system contains measures 45 to 50. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes. The word 'Tandernaken' is printed below the bottom staff.

63 (4)



This system contains three staves of music. The top staff is in treble clef and begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, starting at measure 63. The middle staff is in treble clef and contains a sustained chord with a slur over it. The bottom staff is in bass clef and provides a bass line with eighth and sixteenth notes.

65



This system contains three staves of music. The top staff continues the melodic line from the previous system, starting at measure 65. The middle staff continues the sustained chord with a slur. The bottom staff continues the bass line.

70



This system contains three staves of music. The top staff continues the melodic line, starting at measure 70. The middle staff continues the sustained chord with a slur. The bottom staff continues the bass line.

75 (4) 80



This system contains three staves of music. The top staff continues the melodic line, starting at measure 75 and ending at measure 80. The middle staff continues the sustained chord with a slur. The bottom staff continues the bass line.

70. Si a tort on ma blamee

f. 76'-77

A non.

Si à tort on ma blamee e

Si à tort on ma blamee. e Pour l'a.

Si à tort on ma blamee [Pour l'a.

Pour l'a. mour de mon a. my, Fai. sant ce que luy a. gré e

. . . mour de mon a. my, Fai. sant ce que luy a. gré. e

. . . mour de mon a. my,] Fai. sant ce que luy a. gré e.

. . . e. Je ne le pas. de. . ser. vy S'il m'ay. me aus. . . si faiz

. . . e. Je ne le pas de. ser. vy [S'il m'ay. me aus. . . si faiz je luy]

[Je ne le pas de. . . ser. vy S'il m'ay. . . me aus. si faiz je

je luy Et fe. ray tou. . te ma vie En des. pit des mes. di. sans.

Et fe. ray tou. . te ma vie En des. . pit des mes. di. sans.

luy Et fe. ray tou. . te ma vie] En des. pit des mes. . . di. . . sans.

¹Underlying from Lab.

²Lab shows A.

71. Les grans regres

f. 77¹-78 Incert.

Les¹ grans re. grets que sans

Les grans re. grets [que sans ces.]

Les grans re. grets

10 (f) 15

ces. . ser je por. te Et nuyt et

. . . ser je por. te] Et nuyt

Et nuyt et jour

20 (h)

jour tour. men. . . tent tant mon

et jour [tour. men. tent

25 (h) 30

ceur Que se de vous

tant mon ceur] Que se de

Que se de vous

¹Underlying of Discantus from P2 and P3; of Tenor from P3 and Teur; of Contra from P3.
²Or G as in P2.
³P3.

30 ^{b¹} (b) 35

ne vient quel . . . que

vous [ne vient quel . . . que li

40

li queur, Im . . pos . si

queur, Im pos . si

Im . . pos

45 50

. . . ble est que plus je m'en de . . . por

. . . ble est que plus je m'en

. . . si ble est que plus je

(f) (f)

. te.

dé por te.

m'en dé por te.

Mais j'espère que grâce l'on m'apporte
 Pour remède qui me vaudra bon heur:
 Les grans regretz, etc.

Aujourd huy n'est plaisir qui me supporte;
 Le ceur m'estraint et me tient en rigueur;
 Alleges-moi et me donnez vigueur
 Ou je voy mort, à vous je m'en rapporte.
 Les grans regretz, etc.

72. Est il possible¹

f. 78¹-79

(3) A non.

Est possible que l'home peult¹

Est possible

Est possible

¹ Index.

² Under music 'il' was omitted.

73. De tous biens

Bourdon¹

f. 73¹⁻⁸⁰ (b) 5

De tous biens

De tous biens

De tous biens

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a forte dynamic 'f.' and a tempo marking '73¹⁻⁸⁰'. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics 'De tous biens' are written below the notes. The middle staff is the right-hand lute part, and the bottom staff is the left-hand lute part. A 'Bourdon' (drone) is indicated in the top right corner. Measure numbers 5 and 8 are marked.

10 (f)

(b)

Detailed description: This system contains the next three staves of the musical score. The vocal line continues with measure number 10. A forte dynamic '(f)' is placed above the staff. The lute parts continue with their respective parts. Measure number 10 is marked at the beginning of the system.

15 (b) (b) 20 (f) (f) (h)

Detailed description: This system contains the next three staves of the musical score. The vocal line starts at measure 15. There are two '(b)' markings above the staff. The lute parts continue. Measure numbers 15, 20, and 25 are marked. The system ends with three '(f)' and '(h)' markings above the staff.

25 (f) 30

Detailed description: This system contains the final three staves of the musical score. The vocal line starts at measure 25. A forte dynamic '(f)' is placed above the staff. The lute parts continue. Measure numbers 25 and 30 are marked. The system ends with measure 30.

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

System 1: Treble clef, bass clef, and a middle staff. Measure numbers 35 and 36 are indicated. Chord symbols (b) and (♯) are placed above the treble staff.

System 2: Treble clef, bass clef, and a middle staff. Measure numbers 40 and 41 are indicated. Chord symbols (b) and (♯) are placed above the treble staff.

System 3: Treble clef, bass clef, and a middle staff. Measure numbers 45 and 50 are indicated. Chord symbols (♯) and (b) are placed above the treble staff.

System 4: Treble clef, bass clef, and a middle staff. Measure numbers 55 and 60 are indicated. Chord symbols (♯) and (b) are placed above the treble staff.

74. Fortuna dun gran tempo

f. 80¹-81

Incant. (b)

Fortuna d'un gran tempo

Fortuna

Fortuna

(b) (b) 10 (b) (b)

(b) 15

(b) (b) (b)

(b) (b)

20 (b)

(b)

25

This system contains the first three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats. Measure numbers 25, 26, 27, 28, and 29 are indicated. Accidentals include flats (b) and a fourth (4).

30 35

This system contains the next three staves of music. Measure numbers 30, 31, 32, 33, 34, and 35 are indicated. Accidentals include flats (b) and a fourth (4).

This system contains the next three staves of music. Measure numbers 36, 37, 38, 39, and 40 are indicated. Accidentals include flats (b).

This system contains the final three staves of music. Measure numbers 41, 42, 43, 44, and 45 are indicated. Accidentals include flats (b).

75. Crions nouel

Agricola

f. 81-82

5

Cri. ons nouel

Cri. . ons nouel

Cri. ons nouel

10

15

(b)

(b)

20

25

30

35 (f) 40 (f)



This system contains the first three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure numbers 35, 40, and 45 are indicated above the top staff. Dynamic markings '(f)' are placed above the first and fourth measures.

45 50



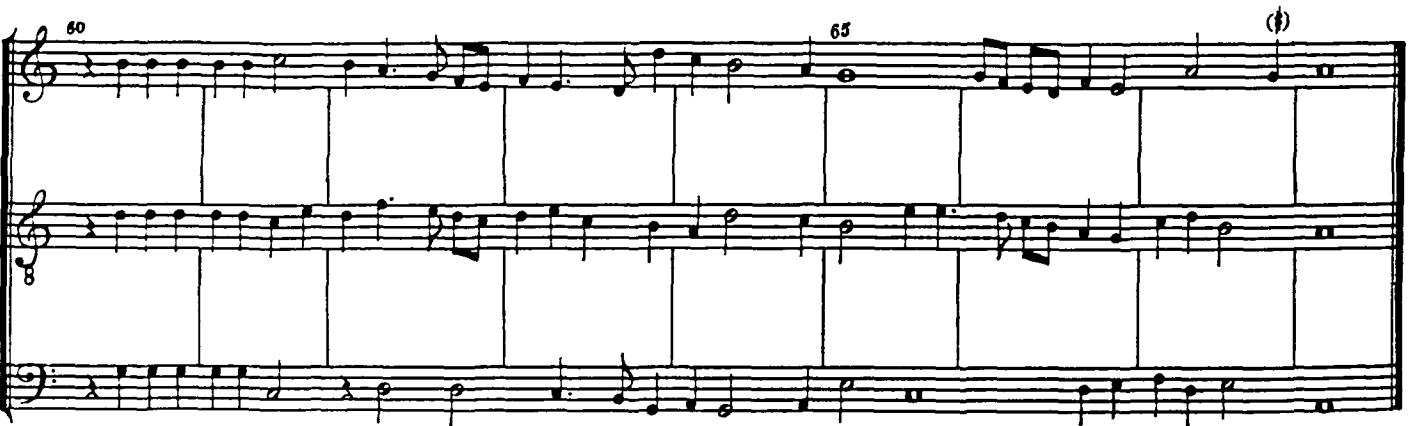
This system contains the next three staves of music. Measure numbers 45 and 50 are indicated above the top staff. A dynamic marking '(f)' is placed above the first measure of the middle staff.

55



This system contains the next three staves of music. Measure number 55 is indicated above the top staff.

60 65 (f)



This system contains the final three staves of music on the page. Measure numbers 60 and 65 are indicated above the top staff. A dynamic marking '(f)' is placed above the last measure of the top staff.

76. Benedictus

Izac

f. 82¹-83

The first system of the musical score consists of three staves. The top staff is in treble clef and contains the melody, with a fermata over the final note. The middle and bottom staves are in bass clef and provide harmonic accompaniment. The word "Benedictus" is written in a decorative font across the middle of the system. A measure number "5" is placed above the top staff. There are dynamic markings "f" and "ff" and articulation marks like slurs and accents.

The second system continues the musical score with three staves. It features a variety of rhythmic patterns and rests. Measure numbers "10" and "11" are indicated above the top staff. The word "Benedictus" is written across the middle of the system. There are dynamic markings "f" and "ff" and articulation marks like slurs and accents.

The third system of the musical score consists of three staves. It continues the melodic and harmonic development. Measure numbers "15" and "20" are indicated above the top staff. The word "Benedictus" is written across the middle of the system. There are dynamic markings "f" and "ff" and articulation marks like slurs and accents.

The fourth system of the musical score consists of three staves. It concludes the piece with a final cadence. Measure numbers "25" and "26" are indicated above the top staff. The word "Benedictus" is written across the middle of the system. There are dynamic markings "f" and "ff" and articulation marks like slurs and accents.

¹ L. 3 and Form.
² L. 3.

System 1: Measures 27-34. Treble clef, bass clef. Measure numbers 30 and 34 are indicated. Performance markings include b^1 , b^2 , and b^3 . A fermata is present over measure 34.

System 2: Measures 35-42. Treble clef, bass clef. Measure numbers 35 and 40 are indicated. Performance markings include b^3 and b . A fermata is present over measure 42.

System 3: Measures 43-50. Treble clef, bass clef. Measure number 45 is indicated. Performance markings include b^3 , b^{3^2} , and b^3 . A fermata is present over measure 50.

System 4: Measures 51-58. Treble clef, bass clef. Measure numbers 54 and 58 are indicated. Performance markings include b and b . A fermata is present over measure 58.

- ¹ L. 3.
- ² FP.
- ³ L. 3.

⁴ Form shows a signature of two flats from m. 45 to end.

17. Le renvoy

Compere

f. 83¹-84¹

Le¹ ren voy d'un

Le ren voy d'un

Le ren - - voy d'un coeur

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics 'Le¹ ren voy d'un'. The middle staff is a second vocal line with lyrics 'Le ren voy d'un'. The bottom staff is the bass line with lyrics 'Le ren - - voy d'un coeur'. A dynamic marking 'f. 83¹-84¹' is at the beginning, and a fermata is placed over the first measure of the vocal lines.

10 (♯) (♯) 15

coeur es ga ré Et de loy . .

coeur es ga ré

Detailed description: This system contains the next three staves. The top staff has lyrics 'coeur es ga ré Et de loy . .'. The middle staff has lyrics 'coeur es ga ré'. The bottom staff is the bass line. Measure numbers 10 and 15 are indicated above the staff. Two sharp signs (♯) are placed above the staff between measures 10 and 15.

20 (b) (b) (b) (♯)

. aul té sé pa

Detailed description: This system contains the next three staves. The top staff has lyrics '. aul té sé pa'. The middle and bottom staves are musical notation. Measure numbers 20, 21, 22, and 23 are indicated above the staff with flat signs (b) and a sharp sign (♯).

25 30

. ré Dont cui doy e a voir

(b)

Detailed description: This system contains the final three staves. The top staff has lyrics '. ré Dont cui doy e a voir'. The middle and bottom staves are musical notation. Measure numbers 25 and 30 are indicated above the staff. A flat sign (b) is placed below the bass line in the middle of the system.

¹Incorrectly numbered '48' in the Petrucci print.
²Underlying from FR.

35

jouys san ce Je de . . man de la

40

ré . cré . . . an

45 50

ce Puis qu'à tort m'a dé . sem

55

pa ré .

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

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

¹FR.
²B^b quarter in FR.

78.0 venus brant

Josquin¹
(4)

f.84¹-85

O Venus brant

O Ve. . nus brant,² o vie. . rich

O Venus brant

brant, Hoe heeft dat vrou. . ken fijn ple. . sant,

Mijn her. . te. . .kijn nu be. . dwon. . . ghen!

Dat doet haer troostelije on. . der. . stant, Dwele mij

¹Sev assigns Gaspar as composer.

²Underlaying by the editor.

30

heeft in der vrou. den. lant, Ghe. swon. . . ghen,

35

Ont. . danck. dyr ny. . . . dere ton. . . . ghen.

Dat blyde woert es sijn confoert
 Dat hij nu strijt in mij ghestoert
 Mijn zyele mach verenen.
 Och hertte, hoert metten monde accort,
 Ghij sijt die allen mijn cracht doerboert
 Altenen
 Lief, wilt mich trost verlienen.

O vrouwen raet is dic wael quaet!
 Maer dat sy meynt en nae versmaet
 Ten sien ghen abel sieden!
 Doch hop ic daer allen myn trost aenstaet
 Dat es int wort als in den daet
 Besneden
 Ich bens te vor tevreden.

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

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

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

79. Ma seule dame

f. 85¹-86 Anon. (f)

Ma seule da. .me

Ma' seul. le da. . . me, sur ma foy, Plus ne vi. vray jour. né. e'

Ma seul. le da. .me

10 15 (f)

Si vous n'a. vez pi. tié de moy: Où es. . . tes vous al. lé. . e? Je

f. 86¹-87 25

meurs et mour. . ray, sy ne vous voy. L'on' doit bien ay. mer loy. au. ment Quant on a bel. .'

30 35

. . . lea. . my. e, Mais qu'on seust bien cer. tai. ne. ment Que ne luy fust ra. vy. .'

¹Underlying follows G Paris.

²The incipit 'Ma seule dame' appears with each voice again on f. 86¹-87 of the Petrucci print.

40 (f) 45

. e; Je ne le dyz pas tout pour moy: J'en ay une aul- trea. mé. e

50 (f)

A qui j'ay mon a: mourdon. né. e. Où es. tes vous al. lé. e? Je

55 60

meurs et mour. . . ray, syne vous voy. [Je meurs et mour. . . ray, ayne vous voy.]

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

Douleur et tristesse m'assault,
 Aussi mellencolye,
 Qui me tourmentent si tresfort
 Que j'en perdré la vie;
 Raison pourquoy? elle a mon cueur,
 M'amour et ma pensée;
 Long temps y a, je vous asseur,
 Qu'elle est ma mieulx amée.
 Je meurs et mourray, sy ne vous voy.
 Ma seulle dame, etc.

80. La alfonsina

Jo. ghiselin

f. 87¹-88

Musical notation for measures 1-9. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features three staves: Treble, Alto, and Bass. The title 'La Alfonsina' is written below each staff. Measure numbers 5 and 8 are indicated above the staves. A first ending bracket is shown above measure 9.

Musical notation for measures 10-18. The score continues with three staves. Measure numbers 10, 15, and 18 are indicated above the staves. A first ending bracket is shown above measure 18.

Musical notation for measures 19-24. The score continues with three staves. Measure numbers 20 and 24 are indicated above the staves. A first ending bracket is shown above measure 24.

Musical notation for measures 25-34. The score continues with three staves. Measure numbers 25 and 30 are indicated above the staves. A first ending bracket is shown above measure 34.

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

35

40

50

60

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

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

³ Form.

81. Le eue e venue

Agricola

f. 88¹-89

1. L'eu. . . re est ve. nu. . . e de me

1. L'eu. . . re est ve. nu. . . e de me plain. .

1. 4. 5. Cir. . cum. . de . . . de . . .

plain. . . dre Veu qu'aul. . . tre. . .

dre [Veu qu'aul. . . tre. . . ment]

. . . runt me

ment ne puis con. . . train. . . dre Ne fai. re main. . .

ne puis con. . . train. . . dre } Ne

ge. . . mi. tus mor. . . lis. Do. lo. . .

dre Ma do. leur

fai. re main. . . dre Ma do. leur qui

. . . res in. . fer. . . ni cir. . . cum. . de. . de. . runt

¹Underlying follows Bruxi.
²Bruxi and L1.
³Bruxi.

50 65

qui tant me veult nuy. re.

tant me veult nuyre.

60 65

En riens plus ne me veulx dé. du.

En riens plus ne me veulx dé.

me.

70 75 80

. re, Fors me dé. du. re Tout te ma vi. e à me

. du. re, Fors me dé. du. re Tout te ma vi. e à

85 (f) 3 90

com.plain. dre. 2. Des. pi. tant for. tu. ne mau. l'es.

3. En mon. strant de tous l'es.

me com. plain. dre. 2. Des. pi. tant for. tu.

3. En mon. strant de

¹ Brux 1.

² L 1.

³ The composition comes to an end here in L1 and P2; in Odh, S and C have a single bar, T a double bar.

95 (\$) 100

dit te Par qui ma joye est in . . ter.
lit te. Fa . . cile . . ment s'est vers moy des.

ne maudit te Par qui ma joy . . e est in . ter.
tous l'es . lit te. Fa . . ci . le ment s'est vers moy

2. Des pi . tant for . . tu . ne mau . .
3. En mon . strant de tous l'es . .

105 110

dit te Et se de . . lit te
dit te Sans m'a . . voir dit te

dit te Et se de . . lit te
des dit te Sans m'a . . voir dit te

dit te Par qui ma joy e est in . . ter . . dit . . .
lit te. Fa . . ci . . le . ment s'est vers moy des . dit . . .

115 120 (\$) 125

A me vou . loir du tout deffai
L'a . choi . . son qui luy fait fai

A me vou . loir du tout def . .
L'a . choi . . son qui luy fait fai . .

te Et se de . lit te A me vou . loir
te Sans m'a . voir dit te L'a . choi . . son qui

125 130

re re

faire re

4. Du tout m'estoye 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.

du tout def . fai . . . re
luy fait fai . . . re

82. Jay bien a huer¹

Agricola

f. 89¹-90

J'ay² beau hu. . . .

J'ay beau huer

J'ay beau huer

er a. . . vant que ben ha. . . .

voyr De cel. le- là que plus à mon gré

vault.

S. 6

¹ Index has 'hauer?'

² Underlaying follows FR.

³ D half (as in other voices) in FR and Tor.

⁴ F 59.

⁵ FR and Tor.

⁶ Tor.

J'ay pour el . . le maint do . .

. . le.reulx as . . . sault

Que point ne croyt, je l'a . . per . . çoy de . .

voyr.

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

Son dur courage je ne puy desmouvoyr,
 Plus ni voy tout que de cryer bien hault,
 Car je conoys que peu de moy luy chault.
 Elle le fet pour mieulx moy decepvoyr.
 J'ay beau huer, etc.

83. Mon souvenir¹

[Hayne]

f. 90' 5 \sharp \sharp 10

Mon² sou-ve-nir me fait mou-rir Pour les re.

Mon souve-nir me fait mou-rir Pour

Mon sou-ve-nir me fait mou-rir

15 20

- gretz que fait mon cueur. Dont nuyt et jour

les re-gretz que fait mon cueur. Dont nuyt et jour suis

Pour les regretz que fait mon cueur.

25 \flat 30 \flat

suis en la.beur Soubz es.poir de le se.cou.

en la.beur Soubz es.poir de le

Dont nuyt et jour suis en la-beur Soubz es.poir de le

35 \sharp 40 \sharp

-rir.

se.cou.rir.

se.cou.rir.

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

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

¹ Index (under music: souvenir).

² Underlying 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

f. 91 Compere

Roy. . ne du ciel¹ qui du layt vir. . . .

Roy. . . ne du ciel qui du

Re. . . .

gi. . nal A. . . .

layt vir. . gi. . . nal A. . . . vez

gi. . na cae. . . . li

. . vez moil. . . lé du filz de dieu la

moil. . . lé du filz de dieu la

[Re. . . . gi. . na

fa. . . ce Pré. . ser. . vez moy

fa. . . ce Pré. . ser. . vez moy du

cae. . . . li

¹This text comes from the literary Ms. P1222; the underlaying is the editor's.

25 (♯) 30

du lo...gis in...

lo...gis

Re... gi... na cae... li

35

fer... nal Car vous es...tez tré...

in... fer... nal Car

40 (♯) (♯)

so...riè...re de gra...

vous es...tez tré... so...riè...re de

Re... gi... na cae... li]

(♯) 45

ce.

gra... ce.

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

Je suis peçheur et ay tant fait de mal
 Que je ne m'ose trouver devant ta face
 Je suis perdu c'est ung propos final
 Si ne te plaise me faire aucune grace
 Royne du ciel, etc.

85. Marguerite

Anon.

f. 91'-92

Marguerite

Marguerite

Marguerite

10

11

15

16

20

21

25

26

30

31

35

36

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

40 45

50

55 60

65

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

86. Ha traistre amours¹

Jo. stokem

f. 92¹

Ha² trais-trea... mours! mescau.roes-tu fei . re pié

Ha traistre amours

Ha traistre amours

10 15 (f)

Je t'en des. picte, toy et ta puis.sance

20 25

Tel quel est, car per ma con.sien.ce, Je ne craings

30 (f)

plus ny tes fais ne tes dis.

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

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

¹ Index (under music: Ha traistre amours).

² Underlaying from F99.

87. Mais que ce fust

Compere

f. 33

Mais que ce fust se. cre. te. ment En au. cun lieu ou

Mais que ce fust se. cre. te. ment En au. cun

Mais que ce fust se. cre. te. ment En au. cun lieu ou je di. roy.

je di. roy. e, Ja. mais ne vous

lieu ou je vou. draye es. tre, Ja. mais ne

. . . e, di. roy. e, Ja. mais ne vous es. con. di. roy. e

es. con. di. roy. e Pour ung pe. tit, pour ung pe. tit,

vous es. con. di. roy. e Pour ung pe. tit, pour

Pour ung pe. tit, pour ung pe. tit,

pour ung pe. tit coup seu. le. ment.

ung pe. tit, pour ung pe. tit coup seu. le. ment.

pour ung pe. tit coup seu. le. ment.

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

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

¹ Underlying from L2.

² F 59 and L2 show two halves, as in Discantus, m. 1.

³ F 59 and L2 show two halves, as in Discantus, m. 21.

88. Venus tu ma pris

De Orto

f. 93-94

Venus tu m'a pris

Venus tu m'a pris

Venus tu m'a pris

Detailed description: This system contains the first eight measures of the piece. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The vocal line begins with the lyrics 'Venus tu m'a pris' and includes a fermata over the final measure. The piano accompaniment consists of chords and moving lines in the right hand, while the bass line provides a steady harmonic foundation. A dynamic marking 'f' is present at the beginning.

(h)

Detailed description: This system covers measures 9 through 16. The vocal line continues with a melodic line, marked with a fermata at measure 10. The piano accompaniment and bass line continue their respective parts. A rehearsal mark '(h)' is placed above the vocal staff at the start of the system.

(b)

Detailed description: This system covers measures 17 through 24. The vocal line features a melodic phrase with a fermata at measure 20. The piano accompaniment and bass line continue. A rehearsal mark '(b)' is placed below the bass staff at the start of the system.

(h)

Detailed description: This system covers measures 25 through 32. The vocal line continues with a melodic line, marked with a fermata at measure 25. The piano accompaniment and bass line continue. A rehearsal mark '(h)' is placed above the vocal staff at the start of the system.

30

(b) (b) (b) (b)

This system contains the first four measures of a musical piece. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 30, 31, 32, and 33 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

(b) 35 (b)

This system contains measures 34 through 37. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 34, 35, 36, and 37 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

40 (b) 45

(b) (b)

This system contains measures 38 through 43. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

50 (b)

This system contains measures 46 through 51. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. Measure numbers 50, 51, 52, 53, 54, and 55 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

89. Disant adiu madame

[Compere]

f. 94¹

Di. sant a. dieu à ma. da. meet mai. tres.

Di. sant a. dieu à ma. da. meet mai. tres.

Di. sant a. dieu à ma. da. . . meet mai. . . tresse,

(f) 10 S.²

se, Pour es. lon. gier sa joy. eu. se présan. ce, Je

se, Pour es. lon. gier sa joy. eu. se présan. ce, Je

[Pour es. . . lon. gier] sa joy. eu. se présan. . . ce, Je fus

20 (b) 25

Je fus sur pris de sy gref des. plai. san. ce Quenny et jour ma dou. leur

fus sur pris de sy gref des. plai. . . san. . . ce Quenny et jour ma

sur pris [de sy gref des. . plai. san. ce] Que nuyt et jour ma

(f)

ne me ces. se.

dou. leur ne me ces. se.

dou. leur ne [me] ces. . se.

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

Sy fortune me tient telle rudesse
 Que par la voir n'aye bref alegance
 De plus vivre je suis hors d'esperance
 Car j'en ay eu trop mortelle destresse
 Disant adieu, etc.

¹Underlying follows P3.

²P3.

90. Gentil prince

f. 95 A non.

Gen til¹ duc de Lo. rain. ne prin. ce de grant re. non, Tu

as la re. . . nom. mé. e jus. ques de. là les mons, Et toy et tes gens d'armes et

tous les com. pai. gnons. Du premier coup quil frappe a. ba. tit les dan. jons; Ti. rez, ti. rez, bon. bar. des

ser. pen. tines, ca. nons.

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

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

91. Puisque de vous

f. 93'-96

Anon.

Musical score for the first system, measures 1-5. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics "Puis. . . que de vous" are written under the vocal line. A measure rest of 5 measures is indicated above the vocal line.

Puis. . que de vous

Musical score for the second system, measures 6-15. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). Measure rests of 10 and 15 measures are indicated above the vocal line.

Musical score for the third system, measures 16-25. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). Measure rests of 20, 25, and 30 measures are indicated above the vocal line.

Musical score for the fourth system, measures 26-40. It features three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). Measure rests of 30, 35, 40, and 45 measures are indicated above the vocal line.

System 1: Measures 45-50. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains the bass line with eighth notes and rests. Measure numbers 45, 50, and 55 are indicated above the top staff.

System 2: Measures 55-60. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains the bass line with eighth notes and rests. Measure numbers 55, 60, and 65 are indicated above the top staff.

System 3: Measures 65-70. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains the bass line with eighth notes and rests. Measure numbers 65, 70, and 75 are indicated above the top staff.

System 4: Measures 70-75. The top staff (treble clef) contains the melody with notes and rests. The middle staff (treble clef) contains accompaniment with chords and eighth notes. The bottom staff (bass clef) contains the bass line with eighth notes and rests. Measure numbers 70, 75, and 80 are indicated above the top staff.

92. Tsat een meskin

Obrecht

f. 86'-97

Tsat een mes. kin

Tsat een mes. kin

Tsat een mes. kin

Tsat een mes. kin

(f)

System 1: Four staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains measures 28, 35, and 40. The bottom three staves are in bass clef. The music consists of eighth and sixteenth notes with various rests.

System 2: Four staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains measures 45 and 50. The bottom three staves are in bass clef. The music consists of eighth and sixteenth notes with various rests.

System 3: Four staves of music. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains measures 55 and 60. The bottom three staves are in bass clef. The music consists of eighth and sixteenth notes with various rests.

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

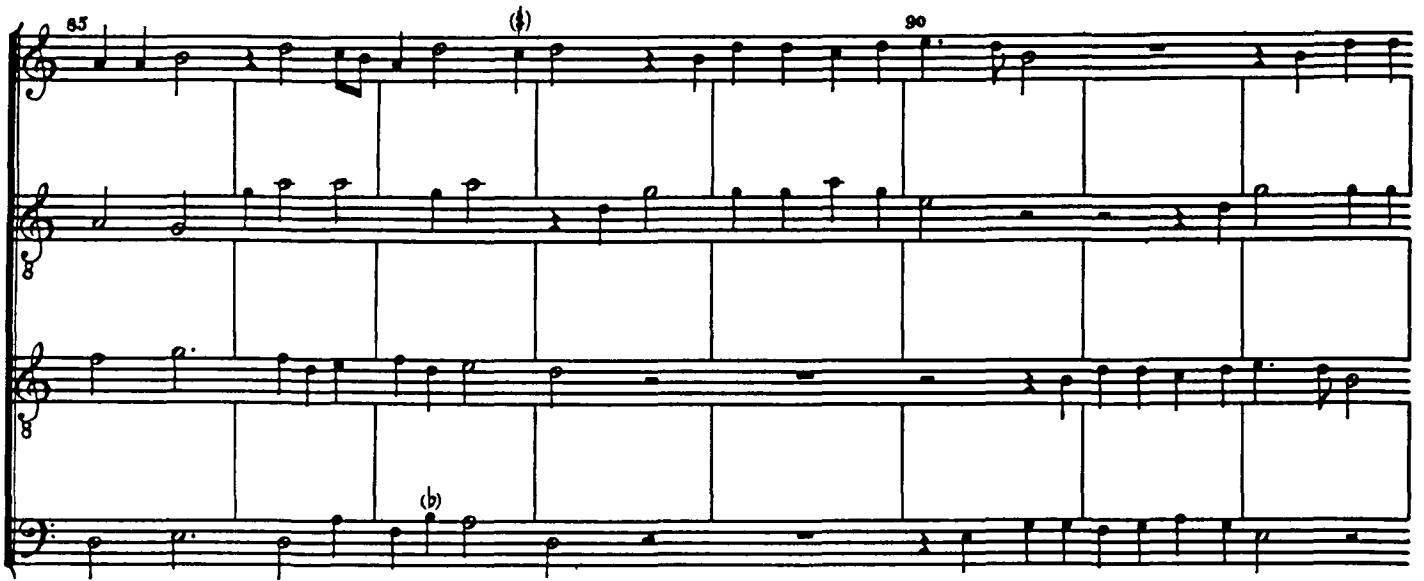
f. 07¹-98

$d = d. (\phi 3 \circ - d)$ 65 $(d = d)$ (ϕ) $d = d (\phi \circ = d)$

70 75

(ϕ) 80 (ϕ)

85 (f) 90



(b)

This system contains measures 85 to 90. It features four staves: two treble clefs and two bass clefs. Measure 85 is marked with a forte dynamic (f) and a fermata. Measure 89 is marked with a piano dynamic (p). Measure 90 is marked with a piano dynamic (p) and a fermata. A rehearsal mark (b) is placed above the bass staff in measure 87.

95



This system contains measures 95 to 100. It features four staves: two treble clefs and two bass clefs. Measure 95 is marked with a piano dynamic (p). Measure 100 is marked with a piano dynamic (p) and a fermata.

100 105 (f)



This system contains measures 100 to 105. It features four staves: two treble clefs and two bass clefs. Measure 100 is marked with a piano dynamic (p). Measure 105 is marked with a forte dynamic (f) and a fermata.

93. Ala audienche

Hayne

f. 98'-99

Musical score for the first system, measures 1-9. It features four staves: a piano accompaniment staff at the top, and three vocal staves below. The vocal parts are labeled 'Tenor', 'Contra [Si plaret]', and another voice part. The lyrics are 'A l'au. dience'.

Musical score for the second system, measures 10-14. It features four staves. The vocal parts continue with the lyrics 'A l'au. dien. . . ce, [a l'au. dien.'. A '(b)' marking is present in the second vocal staff.

Musical score for the third system, measures 15-20. It features four staves. The vocal parts continue with the lyrics '... ce,] Aul a. mans que vi. . ves en souf. . .'. A '(b)' marking is present in the second vocal staff, and a '3' marking is present in the piano accompaniment staff.

¹G in F 59.

²Underlying from F 59.

³G, F (sixteenth) in rhythm parallel with Tenor in F 59.

⁴Internal evidence shows that this voice was a later addition to the original 3-part work. Its use is therefore optional.

25

...fran. ce Ve. . . nes vous re. . . ques. . . tes

30 35

don. ner

f. 99¹-100

40 45

A. . mor voelt por vous

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

50

or. don. ner

55 (f) 60 1

On fin de jours on

65 70

a. . . le. gran. ce.

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

94. Latura tu

[Bruhier]

f. 100'-101

5

La. tu.ra¹ tu et nen. nin dea El. le n'ai. ra c'ung

La. tu.ra tu, La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung

La. tu.ra tu, La. tu.ra tu et nen. nin dea El. le n'ai.

La. tu.ra tu et nen. nin dea El. le n'ai.

10 15

peu de pain. ne. La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung peu de

peu de pain. . ne. La. tu.ra tu nen. nin dea El. le n'ai. ra c'ung peu de

. ra c'ung peu de pain. . ne. La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung peu de

. . . ra c'ung peu de pain. . ne. La. tu.ra tu et nen. nin dea El. le n'ai. ra c'ung peu de

20

mal. Mon pè. re si m'a bas. tu e,

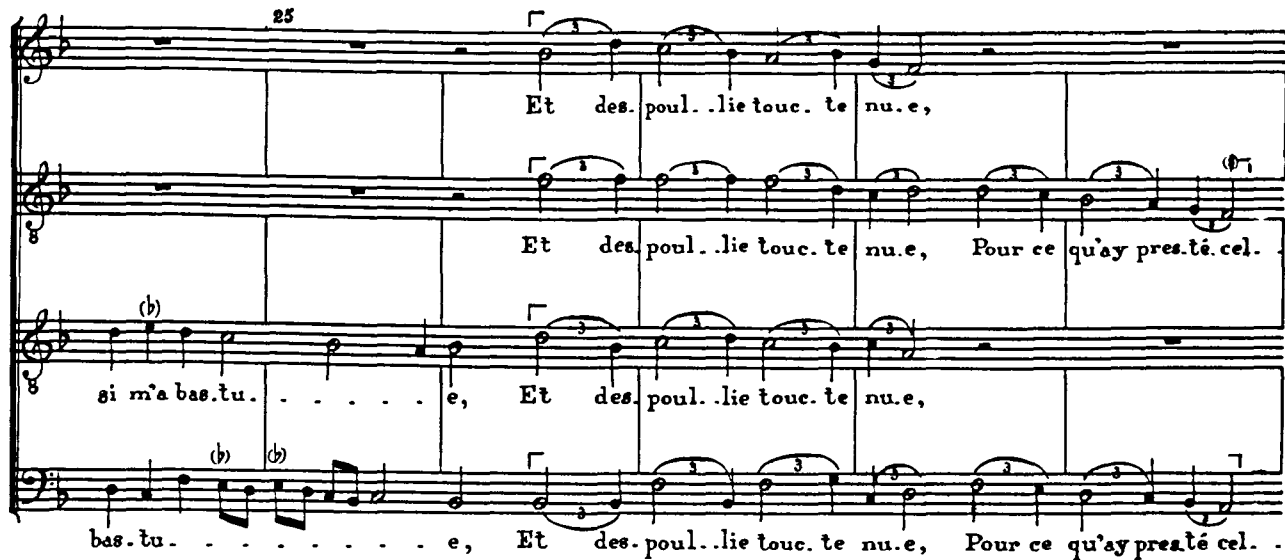
mal. Mon pè. re si m'a bas. tu. e,

mal. Mon pè. re

mal. Mon pè. re si m'a

¹Underlying follows FIM except that of Basses which was added by the editor.

25



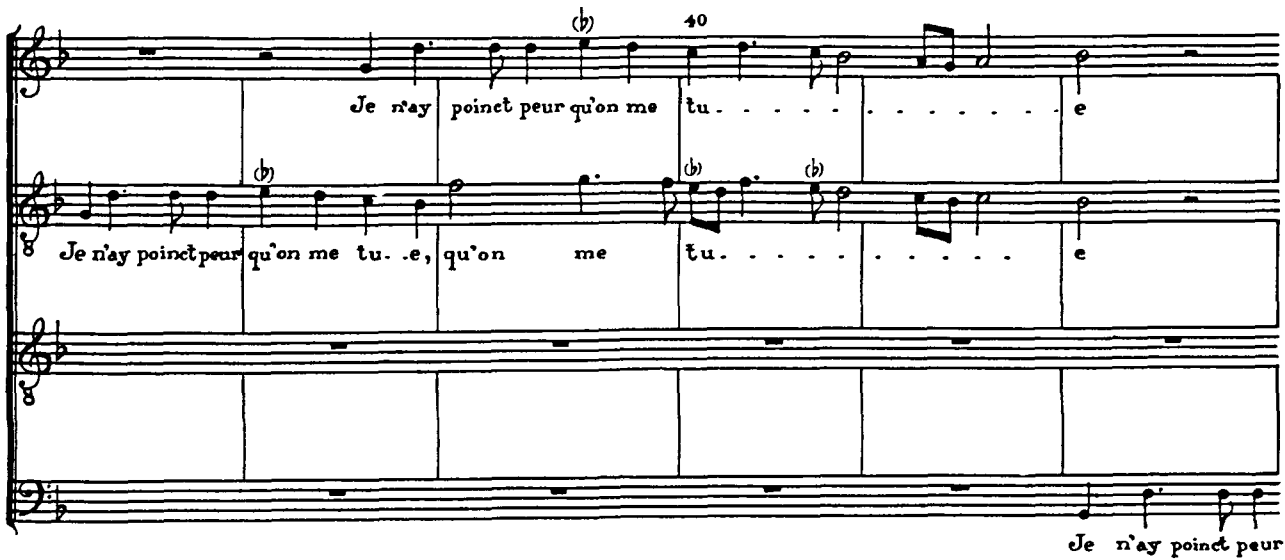
Et des. poul. lie touc. te nu.e,
 Et des. poul. lie touc. te nu.e, Pour ce qu'ay pres.té cel.
 si m'a bas.tu. e, Et des. poul. lie touc. te nu.e,
 bas. tu. e, Et des. poul. lie touc. te nu.e, Pour ce qu'ay pres.té cel. .

30



Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.
 . . là. Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.
 Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.
 . . là. Pour ce qu'ay pres.té cel. là. La. tu.ra tu et nen.nin dea El. le n'ai. ra c'ung peu de mal.

40



Je n'ay point peur qu'on me tu. e
 Je n'ay point peur qu'on me tu. .e, qu'on me tu. e
 Je n'ay point peur

Car je suis assez fen...
 Je n'ay point peur qu'on me tu... e Car je suis assez fen... du...
 qu'on me tu... e Car je suis assez

f. 101¹-102

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

Il y fra. pra qu'il voul.dra En. coi. .reme ve.
 fra. pra qu'il voul. dra En. coi. .reme ve. cy,
 Il y fra. pra qu'il voul. dra
 qu'il voul. dra En coi. .re me ve: cy, en. coi. re

...cy, en. coi. .re me vel. la. La. tu. ra tu et nen. nin dea
 en. coi. .re me vel. la. La. tu. ra tu La. tu. ra tu et nen. nin
 En. coi. re me ve. .cy, en. .coi. re me vel. . la. La. tu. ra tu et nen. nin
 me vel. .a, en. . coi. .re me vel. . la. La. tu. ra tu et nen. nin

El. le n'ai. ra c'ung peu de pain. ne La. tu. ra tu et nen. nin dea El. . le n'ai. ra
 dea El. le n'ai. ra c'ung peu de pain. ne La. tu. ra tu et nen. nin dea El. . le n'ai. ra
 dea El. le n'ai. ra c'ung peu de pain. ne El. . le n'ai. ra
 dea El. le n'ai. ra c'ung peu de pain. ne La. tu. ra tu et nen. nin dea El. . le n'ai. ra

c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.
 c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.
 c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.
 c'ung peu de mal El. . le n'ai. ra c'ung peu de mal.

95. De tous biens playne

f. 102¹-103 Josquin⁴

Soprano: De tous biens plai. ne est

Tenor: De tous biens plaine

Contra: De tous biens plaine

10²)

Soprano: ma mais-tres.

15

Soprano: se, Chas. cun lui doit tri. but d'ou.

¹ The name of Josquin appears in the Index of the Odhecaton only. ² Underlying follows K⁶b.
³ The canon 'Petrus et Joannes currunt In puncto' stands under the Contra, giving clue to the fourth voice.
⁴ The dotted quarter and eighth are incorrectly repeated in the Petrucci print. The error is corrected from Glaz.

20 25

neur;

(f)(f)

(f) 30 (f) (f) (f)

Car as. sou. .

non

(b) 35 (b) (f) 40

vy. e est en va. leur

(f) (f) (f)

45 (f)

Au... tant

50

que ja... mais fut

55 (f) (f) (f) 60

de... es... se.

96. Meskin es hu

[Obrecht]

f. 108¹

Meskin es hu

10

15

20

25

30