

# Basevi Codex

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ediert von

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Mit Unterstützung der Goldberg Stiftung

Verwendung zu Forschungs- und Aufführungszwecken gestattet

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< = Ic ben zo nau bedwonghen>		
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< = Ce povre mendiant - Pauper sum ego>		
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# Ave (Maria) gracia plena

Basevi f. 0v-1r

Cantus

A - ve (Mari a) a)

2

Cantus

Gra - ci - a ple - na Do -

Contra

Gra - ci - a ple - na Do -

Tenor

Gra - ci - a ple - na Do -

Vagans

Gra - ci - a ple - na Do -

Bass

Gra - ci - a ple - na Do -

10

Cantus

mi - nus te - cum be - ne - di - cta tu in

Contra

mi - nus te - cum be - ne - di - cta tu in

Tenor

mi - nus te - cum be - ne - di - cta tu in

Vagans

mi - nus te - cum be - ne - di - cta tu in

Bass

mi - nus te - cum be - ne - di - cta tu in

20

30

Im Contratenor wurde in T. 6 Br-d' parallel zum Vagans auf punkierte L-d' verlängert. Die Kadenzformel des Superius T. 31 wurde um einen Ton nach unten transponiert, in Basevi lautet sie auf g'-f'(#)'.

# Nino le Petit: Mon seul plaisir ma doulce Joye

Basevi f. 1v-3r

Cantus

Contratenor

Tenor

Bass

9

18

27

Mieux ne my por -  
royt ad - ve - nir  
Mieux ne my por -  
royt ad -

Mieux ne my por - royt ad -

36

royt ad - ve - nir  
Jay prins a - mours a ma de - vi -  
ve - nir Jayprins a - mours a ma de - vi -  
ve - nir Jay prins a - mours a ma de - vi -

44

Jay prins a - mours a ma de - vi - se  
se ie de - les -  
se Jay prins a - mours a ma de - vi - se  
se ie de -

52

ie de - les - say tout des - plai - sir  
say tout des - plai - sir se iay vos - tre gra -  
ie de - les - say tout des - plai - sir se iay vos - tre  
les - say tout des - plai - sir se iay vos -

60

se iay vos - tre gra - ce re - qui - se se iay vos -  
ce re - qui - se se  
gra - ce re - qui - se se iay vos - tre  
tre gra - ce re - qui - se se

69

tre gra - ce re - qui - se  
iay vos - tre gra - ce re - qui - se  
gra - ce re - qui - se  
iay vos - tre gra - ce re - qui - se

Es handelt sich beim Text um den seltenen Fall einer Ballade zu dieser Zeit. Weitere Strophen können in einer monophonon Quelle, Paris 12744, gefunden werden. Fast jeder Vers zitiert eine bekannte Chanson!

Princesse damer excellente  
Pour le regard de voz doulx yeulx  
Jay mis mon cuer en mon entente  
A vous servir de cuer ioyeulx  
Belle naray je jamaes mieulx  
Ma bouche rit et mon cuer pleure  
Venez ouyr vrays amoureulx  
La grant tristesse ou je demeure

Comme femme desconforte  
Sans nul confort disant emy  
Terriblement suis fortunee  
Je nay bon jour ne demy  
Mon pere ma donne mary  
Bien doy mauldire la journee  
Rossignolet du boys joly  
Puis que je suis mal mariee

En ung vert pre soubz la sausaye  
Nouvelles je ne puys ouyr  
Voluntiers parleroye a luy  
Je nay bon jour ne demy  
Ung jour entier ou ung demy  
Je suys de si courte tenue  
En tous lieux ou que je suy  
Le souvenir de vous me tue.

# Colinet de Lannoy: Adieu naturlic leven myn

Basevi f. 3v-43

Cantus: Treble clef, C<sub>2</sub>.  
Contra: Treble clef, C<sub>2</sub>.  
Tenor: Treble clef, C<sub>2</sub>.  
Bassus: Bass clef, C<sub>2</sub>.

Adieu naturlic leven myn  
Adieu naturlic leven myn  
Adieu naturlic leven myn  
Adieu naturlic leven myn

10

20

30

40

50

60

70

# Allexander (Agricola): Revenez tous regretz

Basevi, f. 4v-5r

Cantus

Contra

Tenor

Bassus

Re - ve - nez tous re - gretz je

Quis det

8

vous con - vi - e re - ve - nez tost

ut ve - ni - at pe - ti - ti -

16

jay de vous veoir en - vi - e plus que

o me - a et quod ex - pec - cto

24

ja - mais je veuil vos - tre  
tri - bu - at mi - hi

32

a - coin - tan - ce car de tous pointz je  
Do -

40

re - non - ce a plai - san - ce  
Do -

Do -

48

puis que la mort a ma dame ra -

mi -

56

vi -

ne Do - mi -

Die folgenden Strophen werden nach Brüssel 228 ergänzt:

64

Tousjours sera de mes soupirs servie  
Aprez sa mort que navoit desservie  
En luy donnant des larmes habondance  
Revenez tous regretz je vous convie  
Revenez tost jay de vous veoir envie  
Plus que jamais je veuil vostre acointance

Je ne fay plus estime de ma vie  
Mon povre sens a tous coupz se devie  
Entre les gens ne scay ma contenance  
De mesjoyr nay jamais esperance  
Puis qua deul est ma personne asservie

Revenez tous regretz je vous convie...

# *Tout a par moy a 4*

Basevi, f. 5v-7r

Edited by Clemens Goldberg

Alexander (Agricola)

10

19

27

36

45

54

This section contains four staves of musical notation. The top staff is soprano, the second is alto, the third is tenor, and the bottom is basso continuo. The music consists of measures 54 through 57. The notation includes diamond-shaped note heads and square-shaped note heads, typical of early printed music notation.

63

This section contains four staves of musical notation. The top staff is soprano, the second is alto, the third is tenor, and the bottom is basso continuo. The music consists of measures 63 through 66. The notation includes diamond-shaped note heads and square-shaped note heads.

72

This section contains four staves of musical notation. The top staff is soprano, the second is alto, the third is tenor, and the bottom is basso continuo. The music consists of measures 72 through 75. The notation includes diamond-shaped note heads and square-shaped note heads.

81

Musical score for system 81, featuring four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The key signature is one flat. The music consists of various note heads (diamonds, squares, and diamonds with stems) and rests on a five-line staff.

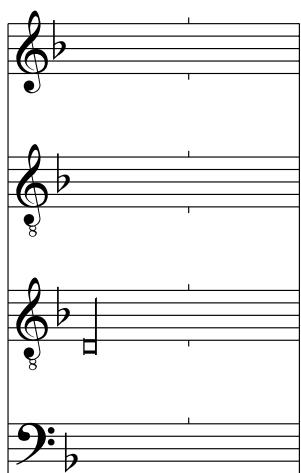
90

Musical score for system 90, featuring four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The key signature changes to one sharp. The music consists of various note heads and rests on a five-line staff.

99

Musical score for system 99, featuring four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The key signature changes to one flat. The music consists of various note heads and rests on a five-line staff.

108



# *Dung aultre amer a 4*

Basevi, f. 7v-8r

Edited by Clemens Goldberg

Allexander (Agricola)

Contra

Tenor

Bassus

9

18

27

36

45

# *Dung aultre amer a 4*

Basevi, f. 8v-9r

Edited by Clemens Goldberg

Allexander (Agricola)

Contra

Tenor

Bass

9

17

26

35

44

(Pierre de la) Rue: De leuil de la fille du roy  
Basevi f. 9'-10r

Cantus

Contra

Tenor

Bass

9

chasp - cun est en double et ef - troy

18

chasp - cun est en double et ef - troy

27

Car el - le fiert dart da - mer

37

sou - vent pour ung hom me tu -

46

er Jen suis af fol le

55

af - fol - le Jen suis af - fol - le af - fol - le tant qua moy

64

Die Strophen werden nach Brüssel 228 ergänzt:

Nesse point pitie et annoy  
De morir sans scavoir pourquoy  
Or se ne peult on (se?) garder  
De leuil de la fille du roy

Sa doulceur telle me percoy  
Sa bonte passe sur ma foy  
Tout ce que fait a estimer  
Ce mal y est le regarder  
Pour ce que remede ny voy  
De leuil de la fille du roy...

(Pierre de la) Rue: Pour quoy tant me fault il attendre  
 Basevi 10v-11r

Cantus

Contra

Tenor

Bassus

9

Cantus

Contra

Tenor

Bassus

18

Cantus

Contra

Tenor

Bassus

27

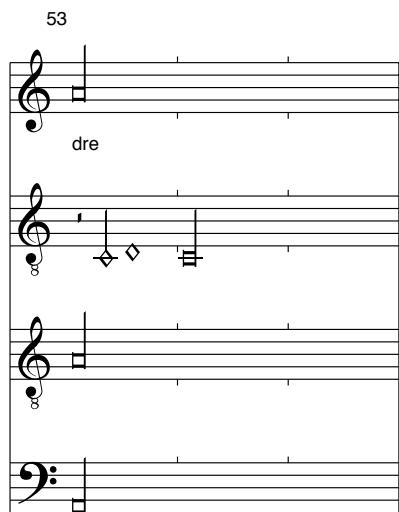
nir ve - nir Pour - tant fault

36

il sous - te - nir sous - te - nir De maulx

44

je ne le puis en - ten -



Es ist nur der Refrain erhalten. Einige Probleme bereitet die Mittenkadenz. Die jeweiligen notierten Werte führen zu einer falschen Fortsetzung. Es wurde dafür optiert, die langen Notenwerte zu erhalten und anzupassen anstatt sie alle zu verkürzen. Dies ist eines von vielen rhetorischen Elementen des Stückes. Die Länge des "Wartens" konzentriert sich in der völlig überdehnten Mittenkadenz.

Ein weiteres rhetorisches Element ist in den ostinato-Formeln des Bassus zu sehen. Es wurde eine Ähnlichkeit mit dem Anfang der Marienhymne Ave maris stella gesehen. Dies betrifft nun aber erst die zweite Formel A-e-f-e. Inhaltlich würde der Bezug nur wenig Sinn machen. Der wichtige inhaltliche Bezug ist der hypophrygische Modus mit der lamento-Sekunde f-e.. Diese Chanson ist motivisch und vom Text her eng mit der folgenden Chanson Il viendra le jour desire verbunden. Diese ist als fortsetzendes Pendant zu unserer Chanson zu verstehen.

(Pierre de la) Rue: Il viendra le jour desire  
 Basevi, f. 11v-12r

Cantus

Contra

Tenor

Bass

8

17

Il vien - dra

vien - dra

dra

dra

le jour de - si - re il vien - dra ce que

jour de - si - re vien - dra ce que

re il vien - dra ce que

vien - dra ce que

je de - man - de ce que je de - man - de

de - man - de ce que je de - man - de

man - de ce que je de - man - de

26

ce que je de - man - de - man - de De la

8

35

faul - te Dieu me def - fen - de Cest grand pei - ne

8

44

destre' a - bu - sie a - bu - sie

Die Chanson ist als Antwort auf die vorige "Pourquoy tant me fault il attendre" konzipiert. Allerdings ist es keine positive Antwort, denn die zweite Hälfte deutet an, dass es einen unaufgelösten Konflikt gibt. Daher auch die sogar noch stärker anwesenden Lamento-Formeln!

(Pierre de la) Rue: Autant en porte le vent  
Basevi, f. 12v-13r

Cantus

Contra

Tenor

Bass

Au-tant en por-te le vent  
Qui na qung

8

bai-sier seu-le ment Qui na qung bai-sier seu-le ment  
Com-bien quil soit don-ne de

15

bou-che Com-bien quil soit don-ne de bou-che

23

Se le cœur ne don - ne la tou - che la tou - che la tou - che la

31

tou - che Et y met son con - sen - te - ment Et y met son con - sen -

39

te - ment

(Pierre de la) Rue: Puis que je suis hors du compte  
 Basev f. 13v-14r

Cantus

Puis que je suis hors du comp - te je suis hors du comp - te

Contra

Tenor

Bass

8

des a - mou - reux dont

17

on ra - con - te dont on ra - con - te

26

Sans es - poir ou en - tre - te -

35

nu - e Je de - man - de quant je mar - gu -

43

e Se ce nest grant hon - neur Se ce nest grant

52

hon - neur      ou hon - te      ou hon - te

8

8

(Pierre de la) Rue: Myn hertz altyt heeft verlanghen  
 Basevi, f. 14v-15r

Cantus      Contra      Tenor      Bass

9

18

Myn hertz al - tyt heeft ver - lan - ghen

Naer u die al - der lief - ste myn Naer u die al - der lief -

ste myn U lief - de heeft my ont - fan - ghen

27

U ey - ghen vry - wil - lick zyn Vor al - de wee -

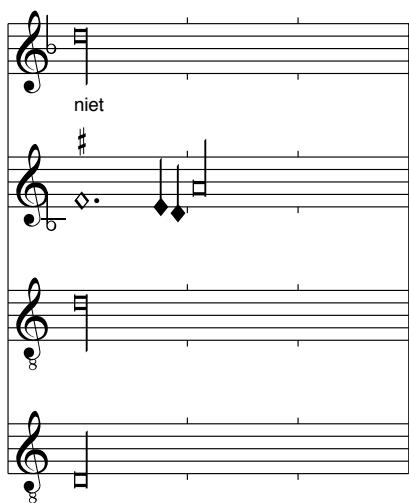
36

relt ghe - mee - ne So wie dat hoort of ziet Heb - dy

45

myn her - te al - lee - ne Daer om lief en be - gheeft my

53



In der Quelle ist nur das Incipit überliefert. Der Text wurde nach Brüssel 228 ergänzt.

Pierson (Pierre de la Rue): Dedans bouton  
Basevi f. 15v-163

Cantus

Contra

Tenor

Bass

9

17

De - dans      bou - ton(s)      bou - ton(s)

de - dans      En - trez en ser - vice de da - me en

ser - vice de da - me So - es le - al de

26

cuer et dame

Cest lu - saige de vrais a - mans

34

Cest lu - saige de vrais a - mans

Im Contratenor musste T. 10ff. eine L-Pause ergänzt werden.

Der Text ist nur im Tenor zur Gänze eingetragen, allerdings mit erheblichen Problemen. "Bouton" (Blüte, Knopf) als Substantiv ist grammatisch und vom Sinn her nicht überzeugend. Daher habe ich das Verb bouter angenommen, wodurch ein auch von der Musik sehr klar dargestellter pornografischer Sinn entsteht. Bouter wird in der Bedeutung von "ficken" gebraucht. "Entrer" wurde in "entrez" verändert, parallel zum nächsten Vers "soyes".

# *Scaramella fa la galla*

Basevi, f. 16v-17r

Edited by Clemens Goldberg

Compere

Contra

Tenor

Bass

Soprano

8

Sca - ra - mel - la fa la gal -

9

con le scar - pe bes - ti - na - de la com - be - ron

le con le scar - pe bes - ti - na - de

18

be - rom la com - be - ron la com - be - ron be - rom - bet - te la com - be - ron be -

la com - be - ron be - rom be - rom - bet - te la com -

27

rom be - rom - bet - te fra mil - le fa la be - rom - bet - te la com -  
 be - ron be - rom be - te fra mil - le fa la be - rom - bet - te la com -

36

be - ron be - rom be - rom - bet - te fra mil - le fa la be - rom - bet - te la com -  
 be - ron be - rom be - rom - bet - te fra mil - le fa la be - rom - bet - te la com -

45

be - ron be - rom - bet - te  
 be - rom - bet - te

# Ghisling (Verbonet): Fors seulement

Basevi, f. 17v-18r

Cantus

Contra

Tenor

Bassus

9

18

27

37

46

55

64

73

Dieses Stück eröffnet eine Reihe von nicht weniger als 7 Fantasien über Ockeghems "Fors seulement". Die Stücke sind rein instrumental zu denken, da sie immer nur teilweise am Original orientiert sind. In Ghiselins Fantasie ist merkwürdiger Weise der eigentliche Tenor als Contratenor und umgekehrt bezeichnet. Das wird teilweise mit den sich kreuzenden Lagen zu tun haben. Die Rollen sind aber eindeutig. In Petrucci Canti C ist diese eigentliche Verteilung dann auch hergestellt.

# Ghiseling (Verbonet): Fors seulement

Basevi, f. 18v-19r

The musical score consists of three systems of music for four voices: Cantus, Contra, Tenor, and Bass. The notation is in common time, with each voice using a different clef (G, C, G, and F respectively). The music is written on five-line staves. The first system (measures 1-9) shows the voices primarily using open diamond shapes (white note heads) for notes. The second system (measures 10-18) introduces a variety of note heads, including solid black diamonds, hollow circles, and small vertical strokes. Measure 10 includes a bass note with a square stem. Measures 11-12 show a complex pattern of note heads. Measure 13 features a bass note with a vertical stroke. The third system (measures 19-27) continues the pattern of varied note heads, with the bass voice often featuring vertical strokes or small dots.

28

37

46

55

This section contains four staves of musical notation. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The notation uses diamond-shaped note heads, some with stems and some without, and square note heads. Measure 55 starts with a soprano diamond, followed by an alto square, a tenor diamond, and a bass square. Measures 56-63 continue this pattern with variations in pitch and note type.

64

This section contains four staves of musical notation. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The notation uses diamond-shaped note heads, some with stems and some without, and square note heads. Measure 64 starts with a soprano diamond, followed by an alto square, a tenor diamond, and a bass square. Measures 65-72 continue this pattern with variations in pitch and note type.

Der Tenor wurde T. 18/19 nach CantiC emendiert.

In dieser Bearbeitung wurde der Contratenor der Vorlage eine Oktave nach oben transponiert. Hierdurch liegt er häufig hoch über dem Cantus. Dies kommt allerdings der Eigenart der Vorlage mit ihren weiten Tonräumen und der Überschneidung der Oberstimmen nahe.

(de la) Rue: Fors seulement  
Basevi, f. 19v-20r

Cantus

Contra

Tenor

Bass]

This section contains four staves, one for each voice: Cantus (soprano), Contra ( alto), Tenor (tenor), and Bass (bass). The music is in common time (indicated by a 'C') and C major (indicated by a 'G' with a circle). The notation uses diamond-shaped note heads. Measure 1 starts with a whole note followed by a half note in each voice. Measures 2-3 show more complex patterns with eighth and sixteenth notes. Measures 4-5 continue with similar patterns, with some changes in the bass line.

9

This section continues the musical score from measure 9. The voices maintain their established patterns, with the bass line showing a notable shift in both rhythm and pitch. The music remains in common time and C major throughout.

18

This section continues the musical score from measure 18. The voices maintain their established patterns, with the bass line showing a notable shift in both rhythm and pitch. The music remains in common time and C major throughout.

27

Musical score for measures 27-35. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 27 starts with a soprano entry. Measures 28-29 continue with soprano entries. Measures 30-31 feature alto entries. Measures 32-35 return to soprano entries.

36

Musical score for measures 36-44. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 36 starts with a soprano entry. Measures 37-38 continue with soprano entries. Measures 39-40 feature alto entries. Measures 41-44 return to soprano entries.

45

Musical score for measures 45-53. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 45 starts with a soprano entry. Measures 46-47 continue with soprano entries. Measures 48-49 feature alto entries. Measures 50-53 return to soprano entries.

54

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads (diamonds, squares, diamonds with stems) and rests on a five-line staff. Measure 54 begins with a square note on the first staff, followed by a rest. The second staff starts with a diamond note. The third staff begins with a diamond note with a stem. The fourth staff starts with a square note.

63

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads (diamonds, squares, diamonds with stems) and rests on a five-line staff. Measure 63 begins with a diamond note on the first staff, followed by a square note. The second staff starts with a square note. The third staff begins with a diamond note with a stem. The fourth staff starts with a diamond note.

Der Superius der Vorlage erscheint eine Quinte nach oben transponiert als Contratenor.

Brumel: Fors seulement  
Basevi, f. 20v-21r

Cantus

Contratenor

Tenor

Bass

9

18

The image displays three sets of musical staves, each consisting of three voices. The voices are represented by different symbols: diamonds, squares, and circles. The notation is in common time, with a key signature of one flat. Measure 26 begins with a bass note (diamond) on the first staff. Measures 35 and 44 begin with a bass note (square) on the second staff.

**Measure 26:**

- Top staff: Bass (diamond), Treble (diamond), Alto (diamond).
- Middle staff: Bass (diamond), Tenor (square), Alto (diamond).
- Bottom staff: Bass (square), Tenor (square), Alto (circle).

**Measure 35:**

- Top staff: Bass (diamond), Bass (square), Bass (diamond).
- Middle staff: Bass (diamond), Tenor (square), Alto (diamond).
- Bottom staff: Bass (square), Tenor (square), Alto (circle).

**Measure 44:**

- Top staff: Bass (diamond), Treble (diamond), Alto (diamond).
- Middle staff: Bass (diamond), Tenor (square), Alto (diamond).
- Bottom staff: Bass (square), Tenor (square), Alto (circle).

53

62

Der Superius der Vorlage wurde um eine None nach unten transponiert und als Tenor der Fantasie eingesetzt. Die dadurch entstehende sehr tiefe Lage erklärt sich vermutlich daher, dass sich in Brüssel 228 ein Textierung mit einem neuen Rondeau-Text findet. "Versunken in den See der Trauer" passt genau auf diese tiefe Lage! Vermutlich ist dies die ursprüngliche Version.  
Hier das Rondeau im Chansonnier der Margarete von Österreich:

Du tout plongiet au lac de desespoir  
 Trouve me suis sans attente nespoir  
 Davoir jamais des biens de fortune  
 Mais se trouver puis scayson oportune  
 Je me assairay den quelque chose avoir

Regard elle na na vertu na scavoir  
 Autant luy est non valloir que valloir  
 Parquoy demeure et sans resource aucune  
 Du tout plongiet....

Se jeusse sceu le temps future prevoir  
 Et a mon cas de piecha pourveoir  
 A amasser quelque peu de pecune  
 Pour le present ne fusse en moy fortune  
 La ou je suis sy me fault ramanoir

Du tout plongiet au lac de desespoir...

(Matthäus) Pipelare: Fors seulement  
Basevi, f. 21v-22r

Cantus

Contra

Tenor

Bass

10

19

The musical score is organized into three systems, each containing four staves representing the voices: Cantus (soprano), Contra ( alto), Tenor, and Bass (bass). The notation uses a combination of square and diamond-shaped note heads, with vertical stems extending either upwards or downwards. Measure numbers 10 and 19 are marked above the staves to indicate specific points in the composition.

29

39

49

59

68

Der Superius der Vorlage ist eine Okave nach unten transponiert und wird als Contratenor der Fantasie verwendet. Dadurch entsteht eine sehr tiefe Lage, die vermutlich symbolisch den Gehalt des Textes verstärken soll. Insgesamt ist dies bis auf den Schluss eine sehr nah an der Vorlage operierende Fantasie, die stark von der Motivik der Vorlage geprägt ist.

(Mabriano) de Orto: Fors seulement  
Basevi, f. 22v-23r

Cantus

Contra

Tenor

Bassus

This is a musical score for four voices: Cantus, Contra, Tenor, and Bassus. The music is in common time, C major. The Cantus and Contra parts are on treble clef staves, while Tenor and Bassus are on bass clef staves. The notation uses diamond-shaped note heads and vertical stems.

9

This is a continuation of the musical score from the previous page, starting at measure 9. The voices continue with their respective melodic lines using diamond-shaped note heads and vertical stems.

18

This is a continuation of the musical score from the previous page, starting at measure 18. The voices continue with their respective melodic lines using diamond-shaped note heads and vertical stems.

27

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 27 begins with a single diamond on the first staff. The second staff starts with a pair of diamonds. The third staff has two diamonds. The fourth staff begins with a single diamond. Measures 28 and 29 follow, each starting with a pair of diamonds on the second staff, with various note patterns continuing across the staves.

36

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 36 begins with a single diamond on the first staff. The second staff starts with a pair of diamonds. The third staff has two diamonds. The fourth staff begins with a single diamond. Measures 37 and 38 follow, each starting with a pair of diamonds on the second staff, with various note patterns continuing across the staves.

45

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 45 begins with a single diamond on the first staff. The second staff starts with a pair of diamonds. The third staff has two diamonds. The fourth staff begins with a single diamond. Measures 46 and 47 follow, each starting with a pair of diamonds on the second staff, with various note patterns continuing across the staves.

54

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style where vertical stems represent notes, each topped with a diamond-shaped head. The notation is likely a transcription of early printed music.

63

This section contains four staves of musical notation, continuing from the previous section. The top three staves are in treble clef, and the bottom staff is in bass clef. The notation uses vertical stems with diamond-shaped heads, maintaining the specific performance style established in the first section.

Der Superius der Vorlage wird eine Duodezim nach unten transponiert und findet als Bassus der Fantasie Verwendung. Der Anfang des Superius entspricht dem Tenor der Vorlage, eine Quarte nach oben transponiert.

(Jacob) Hobrecht: Fors seulement  
Basevi, f. 23v-24r

Cantus

Contra

Tenor

Bass

10

19

28

This page contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads. Measure 28 begins with a soprano note (diamond), followed by a tenor note (diamond), and then a bass note (square). The notation includes various rhythmic values and rests.

37

This page contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads. Measure 37 ends with a double bar line (||).

46

This page contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads. Measure 46 ends with a single bar line (—).

55

65

Der Superius der Vorlage wurde ein Quarte herunter transponiert und als Contratenor der Fantasie eingesetzt. Die bezeichnete Mittenkadenz könnte eine vokale Aufführung nahe legen, zumal auch die anderen Stimmen sich eng an die Vorlage halten. In Obrechts Version wird besonders die Faszination mit den Imitationen der Vorlage deutlich. Der weite Stimmambitus und die einerseits syllabische, andererseits punktiert versetzte Imitation Ockeghems spornten zu immer neuen Versuchen der instrumentalen Fantasie an.

# Josquin: Par vous (Entre) je suis

Basevi, f. 24v-25r

Cantus: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond. Lyrics: En - tre je suis en grant pen - se - e pour fai - re.

Contra: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond. The '8' indicates an eighth note value.

Tenor: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond.

Bassus: Bass clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond. The double bar line indicates a repeat.

8: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond. The '8' indicates an eighth note value. Lyrics: nou - vel a - my nou - vel a - my.

Contra: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond.

Tenor: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond.

Bassus: Bass clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond.

15: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond. The '8' indicates an eighth note value. Lyrics: Dont je se - ray cou - rous - se - e et au - ray le cuer.

Contra: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond.

Tenor: Treble clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond.

Bassus: Bass clef, common time. Notes: solid black dots, open diamonds, and a small dot above a diamond.

22

mar - ry      et au - ray      le cuer      mar - ry

30

Je croy      que nest      point      par luy      pour fai - re ma      des - ti -

38

ne - e Jes - se - ray aul - tre que luy

46

aul - tre que luy je le met - trai en ou -

54

bli

Neben dieser Version gibt es auch noch eine weitere, merklich verschiedene dreistimmige Version in Riccardiana I. Auch eine Version mit deutschem Text ist in Engenolffs "Reutterliedlin" überliefert ("In meinem Sinn hab ich mir ausserkoren"). Diese Version mit der üblichen männlichen Perspektive verändert allerdings den Textsinn, denn in der originalen Version in Basevi wird die ungewöhnliche Perspektive einer Frau eingenommen, die sich selbst einen Galan aussucht, dazu noch in einer anrüchigen Situation. Dem wird die etwa in Brüssel 228 überlieferte Textvariante "Entree suis en grant pensee" gerechter. Da aber Basevi das Incipit "Par vous je suis" überliefert, habe ich mich für den Text von Brüssel 228 aber mit "Entre je suis" entschieden.

(Johannes) Prioris: Par vous je suis  
Basevi, f. 25v-26r

Cantus

Contra

Tenor

Bass

[5]

9

The musical score consists of two systems of five voices each. The top system (measures 1-8) uses common time and includes measures 1 through 4, followed by measure 5 which begins a new section. The bottom system (measures 5-8) continues from measure 5 and includes measures 6 through 8. The voices are labeled on the left: Cantus, Contra, Tenor, Bass, and a fifth voice starting at measure 5. The notation uses a mix of diamond-shaped note heads, solid black dots, and small dots to represent different pitch levels or rhythmic values. Measure 9 marks the beginning of a new section with a change in key signature for all voices.

18

This section contains five staves of musical notation. The top three staves are in treble clef, the bottom two in bass clef. Measure 18 begins with a diamond-shaped note on the first staff. The notation includes various note heads (diamonds) and stems, with some notes having dots or dashes indicating duration. Measure 18 concludes with a sharp sign at the end of the fifth staff.

27

This section contains five staves of musical notation. The top three staves are in treble clef, the bottom two in bass clef. Measure 27 begins with a diamond-shaped note on the first staff. The notation includes various note heads (diamonds) and stems, with some notes having dots or dashes indicating duration. Measure 27 concludes with a sharp sign at the end of the fifth staff.

36

45

Es handelt sich hier um eine Fantasie über die vorangehende Chanson Josquins "Entre je suis". Da auch hier das "falsche" Incipit "Par vous je suis" verwendet wird, entstand diese Fantasie vielleicht sogar im Zusammenhang mit der Erstellung dieser Handschrift. Verwendet wird der Tenor der Vorlage, erweitert um einen weiteren imitatorischen Tenor.

(Matthäus) Pipelare: Een vroulic wessenn  
Basevi, f. 26v-27r

Cantus

Contra

Tenor

Bassus

9

ghen wien ic ghe - trau - wi - cheit moet theo - scri -

18

ven Al wilt my haer jonst uit lief - de dri -

27

ven naer de - se gheen an -

36

der om my the be - ha - gen naer de - se gheen an - der om my the

44

be - ha - gen

In der Quelle ist ein einmaliger Schlüssel für den Cantus gewählt, dd auf der zweiten Linie und ein b-fa Schlüssel. Leider können wir diesen Schlüssel mit dem CMME-Programm nicht wiedergeben. Er bedeutet dass sich auf der zweiten Linie der Ton d" befindet.

Ich übernehme den ursprünglich flämischen Text, der in späteren Quellen zu "Ein fröhlich Wesen" wurde, nicht "ein weibliches Wesen", was sicher die ursprüngliche Version war!

# Een vroelic wessen

Basevi, f. 27v-28r

Cantus

Contra

Bass

Bass

Quen dic - tes vous fe - res vous

9

rien De ce dont tant vous ay re - qui - se re -

18

qui - se Es - tes vous fort de moy en - qui -

27

se en - qui - se Qui trou - ves

36

vous ou mal ou

45

bien

Die beiden Unterstimmen sind in der Quelle beide mit Bassus bezeichnet, wobei die an der Tenor-Stelle stehende Stimme merklich tiefer ist und hier in den Bass gesetzt wurde. Dies entspricht auch der Tatsache, dass die jetzt als Tenor eingesetzte Stimme den Tenor der Vorlage von Barbireau benutzt. Ich habe den französischen Text der Vorlage als Vorschlag aus Kopenhagen 1848 übernommen.

# (Antoine) Brumel: James que la ne peult - Je ne vis oncques

Ja - mes que la ne peult es - tre trou - ve -

Canon vade et revertere

II

9 Joy - e par - faic - te ne gra -

Je ne vis onc -

17 ce re - cou - vre - e Fors en la vier -

ques la pa -

25

ge que Se - bil - le mons - troit  
reill -

33

A lem - pe - reur au - quel el - le di - soit  
le

41

el - le di - soit Bel - le  
Je ne

49

a - do - re - vis onc - ques la

56

e Ne mes ta pen - se - e ta  
pa - reil -

64

pen - se - e ja - mes que la  
le

Der Tenor verwendet als Vorlage den Anfang des Tenors einer sehr berühmten und häufig zitierten Chanson von Dufay bzw. Binchois. Der hinzugefügte Canon bedeutet, dass der Tenor erst vorwärts ("vade"), dann rückwärts (revertre) zu singen ist. Zwei Schlüssel sind hinzugefügt, der erste auf der vierten Linie würde den Tenor der Vorlage bezeichnen, der zweite, direkt unter der ersten Note auf der zweiten Linie, bedeutet die wirklich zu singende Tonhöhe eine Quinte höher. Der erste Schlüssel bleibt verwirrend, denn man muss erst probieren, ob das Stück auch mit diesem Schlüssel ausgeführt werden könnte, was nicht der Fall ist.

Für die metrische Ausführung ist auch bedeutsam, dass die Mensur der restlichen drei Stimmen tatsächlich als Halbierung der Werte zu verstehen ist, nicht wie sonst nur eine relative Beschleunigung. Trotzdem ist das Stück nicht wirklich so schnell zu singen, sondern tatsächlich in einem leicht beschwingten Tempo mit der Semibrevis als Schlag. Deshalb ist das Tempus perfectum des Tenors relativ langsam.

Der Text der Oberstimme ist nur im Refrain erhalten, passt aber sehr gut zum Tenor.

*In myne zynn*  
Basevi Codex, f. 29v-30r

Edited by Clemens Goldberg

Busnoys

Contra

Tenor

Bassus

10

20

The image displays three staves of musical notation, likely for four voices, arranged vertically. The notation is in common time and uses a treble clef. The music consists of short vertical strokes (likely neumes) on horizontal lines. The first staff begins at measure 30, the second at 40, and the third at 50. Measure 30 starts with a vertical stroke on the top line, followed by a diamond-shaped note on the middle line. Measures 40 and 50 begin with vertical strokes on the bottom line.

30

40

50

The musical score consists of four staves, each representing a different voice: Soprano (top), Alto, Tenor, and Bass (bottom). The key signature is B-flat major (two flats). Measure 60 begins with a bass note (B-flat) followed by a soprano note (A), an alto note (G), and a tenor note (F-sharp). The subsequent notes are represented by diamond-shaped heads with vertical stems, some ending in a short vertical stroke. The music is written in a clear, modern musical notation style.

Dieses Stück ist eine der zahlreichen Fantasien über das Lied "In mijnen sijn". Da dieses Lied mixolydisch geprägt ist, ergeben sich zahlreiche gewollte Konflikte aus der Vorzeichnung und der modalen Konfrontation der Stimmen untereinander. Peter Woetman Christoffersen hat in seinem Aufsatz "The restoration of Antoine Busnoys' four part Flemish song 'In mijnen sijn'" meine Edition in meinem Busnois-Buch sehr heftig kritisiert. Seine Prämissen ist dabei: es wird tatsächlich von einer "realen" Präsenz des Liedes und seines Modus' ausgegangen, wobei ausgerechnet der Tenor in Basevi ja ein B vorzeichnet, entgegen dem Ursprungsmodus. Je nachdem wie stark man diese Präsenz annimmt, wird man die Folgen für die umliegenden Stimmen ansetzen. So ist zwar der Bassus in Basevi nicht vorgezeichnet, in CantiC aber sehr wohl, was gut belegt, dass die Schreiber verschiedene Möglichkeiten sahen. Petrucci sieht die Waage in Richtung Bearbeitung geneigt, die dann das Lied "kontaminiert", Herr Christoffersen entscheidet auch in den anderen Stimmen für eine Veränderung in Richtung Lied. Beide Versionen sind möglich, sie sind quasi inhärent und können sogar immer wieder neu entschieden werden. Die Kritik Christoffersen trägt also für mich nicht, ich habe aber meinerseits hier eine mehr in seine Richtung gehende Version umgesetzt. Jeder Interpret sollte die ihm plausiblere Version wählen, keine ist zu verdammen.

# Ockeghem: Jen nay dueil

Basevi, f. 30v-31

Cantus      Superius      Tenor      Bassus

10

20

Jen nay dueil que ie ne suis  
 mor te Ne doy je pas vou loir  
 mou rir dueil a

30

vou - lu mon cœur sai - sir

39

Qui de tous biens me de -

49

con - for - te

Die sonst mit Contratenor bezeichnete Stimme wird hier mit "Superius" angegeben, da sie ungewöhnlich hoch liegt.

Der fehlende Text wird aus Laborde übernommen:

Ma douleur est plus que trop forte  
Car sans avoir quaucun plaisir  
Jen nay deuil que je ne suis morte  
Ne doy je pas vouloir mourir

Je nay rien qui plus me conforte  
Doeil ne voy plus que desplaisir  
Mort est le plus de mon desir  
Car quelque chose quon maporte

Jen nay dueil que je ne suis morte...

(Johannes) Ockeghem: Selle mamera-Petite Camusette  
 Basevi, f. 31v-32r

Superius

Contra

Tenor

Bass

10

20

Sel - le ma - me - ra je ne scay mais ie me

Pe - ti - te ca - mus - se - te a la mort ma - vez

(Pe) Pe - ti - te ca - mu - se - te a la

Pe - ti - te ca - mu -

met - tray en es - say da - que - rir quel - que peu

mys robin et ma - ri on

mort ma - vez mys ro - bin et ma - ri - on

se - te a la mort ma - vez mis ro -

sa gra - ce for - ce mest que par

sen vont au bois jou - er Ils sen vont bras a bras ils

sen vont bras a bras ils se sont en -

bin et ma - ri - on ils sen vont bras a bras ils se

30

la ie pas - se Ces - te fois jen  
se sont en - dor - mys Pe - ti - te ca - mu - se - te a la  
dor - mis Pe - ti - te ca - mu - se - te  
sont en - dor - mys Pe -

40

fe - ray lais - say  
mort ma - vez mys  
a la mort ma - vez mys  
ti - te ca - mu - se - te a la mort ma - vez mis

In der Quelle ist nur "Petite Camusett"e im Tenor ganz vorhanden, das Oberstimmenrondeau fehlt und wird aus Wolfenbüttel übernommen.

Lautre jour je madvensay  
Que prez que tout mon cuer lassay  
Daller sans que luy demansse  
Selle mamera...

Puis aprez le coup me pensay  
Que longtemps q que ne cessay  
Ne me fut que je ne laymasse  
Maiz cest ung jeu de passe passe  
Jen finis comme jen commensay

(Johannes) Prioris: Deuil et ennuy - Quoniam tribulacio  
 Basevi, f. 32v-33r

Cantus

Contra

Tenor

Bass

10

Tenor

Bass

20

Tenor

Bass

29

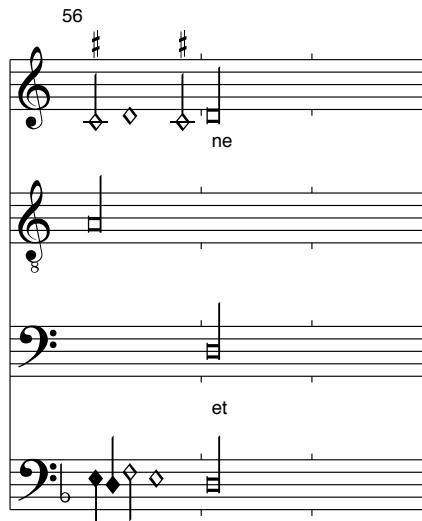
je me plains et tour - men - te Et en es -  
pro - xi - ma est et non

38

poir nay plus ung brin dac - ten - te Ve - ez  
est qui ad - ve -

47

la corn - ment for - tu - ne me pour - mai -  
ni - et qui ad - ve - ni -



Der lateinische Text des Tenors zitiert Psalm 21,11: "(Sei nicht ferne von mir) denn die Verängstigung ist nah und es gibt niemand, der mir beistünde".  
Der Text des Rondeau entnehme ich Brüssel 228.

Je nay pensee qui joie me ramaine  
Ma fantasie est de desplaisirs plaine  
Car a toutte heure devant moy se presente  
Deuil et ennuy...

Ceste langheur vault pis que mort soubdaine  
Puis quil ny a sang char otz nerf ny vaine  
Qui rudement et tresforte ne sen sente  
Pour abregier sans quen riens je vous mente  
Jay sans cesser qui ma vie a fin maine

Deuil et ennuy....

(Jacob) Hobrecht: (Missa) Fortuna (desperata), Kyrie 2  
Basevi, f. 33v-34r

Cantus

Contratenor

Tenor

Bass

9

18

27

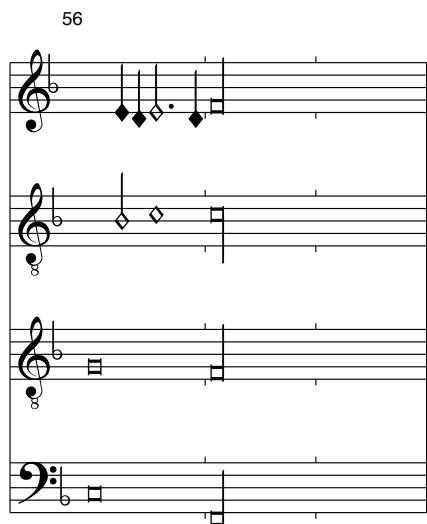
Detailed description: This block contains the musical score for measure 27. It features four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is composed of diamond-shaped note heads on a five-line staff. Measure 27 begins with a dotted half note followed by a quarter note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The bass staff starts with a dotted half note.

37

Detailed description: This block contains the musical score for measure 37. It features four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is composed of diamond-shaped note heads on a five-line staff. Measure 37 begins with a dotted half note followed by a quarter note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The bass staff starts with a dotted half note.

47

Detailed description: This block contains the musical score for measure 47. It features four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is composed of diamond-shaped note heads on a five-line staff. Measure 47 begins with a dotted half note followed by a quarter note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The bass staff starts with a dotted half note.



Die Messe Obrechts verwendet den Tenor der dreistimmigen weltlichen Chanson, die Autorschaft Busnois' ist allerdings unsicher. Die folgenden beiden Stücke verwenden den Tenor ebenfalls, es handelt sich um die Sätze Sancus und Osanna.

(Jacob) Hobrecht: (Missa) Fortuna (desperata), (Sanctus)  
Basevi, f. 34v-35r

Cantus

Contratenor

Tenor

Bass

9

18

27

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style where note heads are represented by diamonds. Measure 27 begins with a whole note (diamond) on the first line, followed by a half note (diamond) on the second line, a quarter note (diamond) on the third line, and a eighth note (diamond) on the fourth line. The subsequent measures follow a similar pattern of diamond-shaped note heads on the various lines of the staff.

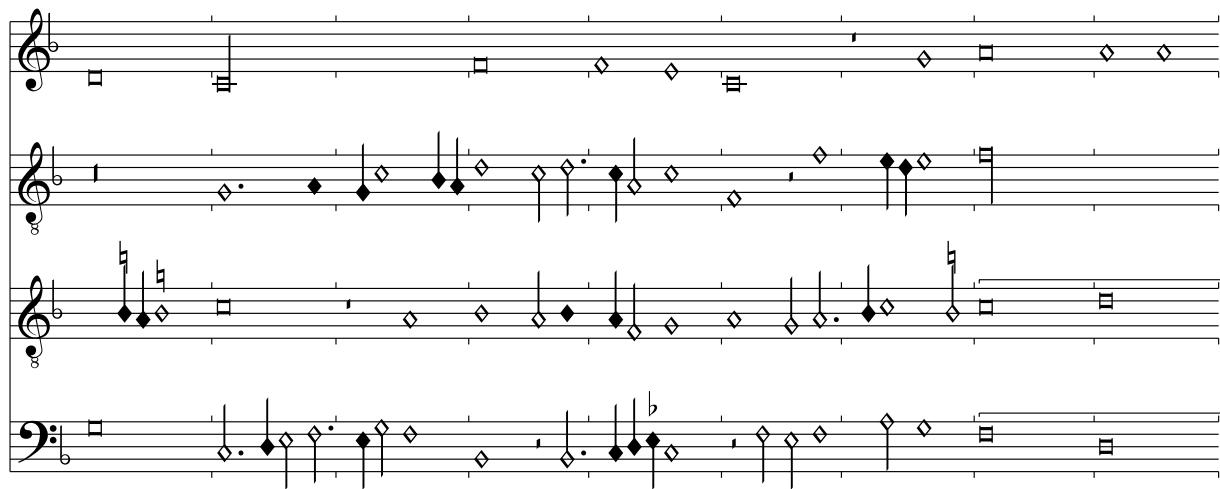
36

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style where note heads are represented by diamonds. Measure 36 begins with a whole note (diamond) on the first line, followed by a half note (diamond) on the second line, a quarter note (diamond) on the third line, and a eighth note (diamond) on the fourth line. The subsequent measures follow a similar pattern of diamond-shaped note heads on the various lines of the staff.

46

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style where note heads are represented by diamonds. Measure 46 begins with a whole note (diamond) on the first line, followed by a half note (diamond) on the second line, a quarter note (diamond) on the third line, and a eighth note (diamond) on the fourth line. The subsequent measures follow a similar pattern of diamond-shaped note heads on the various lines of the staff.

56



65

A musical score for four voices, numbered 65. The staves and clefs are identical to the previous page. The music continues with the same diamond-shaped note heads and stems, maintaining the rhythmic pattern established earlier.

(Jacob) Ho(brecht): (Missa) Fortuna (desperata), (Osanna)  
Basevi, f. 35v-36r

Cantus

Contratenor

Tenor

Bass

8

16

24

Musical score for measure 24. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is common time (indicated by 'C'). The music features various note heads, including diamonds, squares, and black dots, with stems extending either up or down. Measure 24 begins with a diamond on the first line of the top staff, followed by a square on the second line, and a diamond on the third line. The bass staff starts with a square on the fourth line.

32

Musical score for measure 32. The layout is identical to measure 24, with four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is common time (indicated by 'C'). The notes continue the pattern established in measure 24, with a mix of diamond, square, and dot note heads.

40

Musical score for measure 40. The layout is identical to measures 24 and 32, with four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is common time (indicated by 'C'). The notes continue the established pattern of diamond, square, and dot note heads.

48

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a simple staff system with diamond-shaped note heads. Measure 48 begins with a whole note followed by a half note, then a quarter note, and a dotted half note. The subsequent measures show various patterns of eighth and sixteenth notes.

56

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a simple staff system with diamond-shaped note heads. Measure 56 begins with a whole note followed by a half note, then a quarter note, and a dotted half note. The subsequent measures show various patterns of eighth and sixteenth notes.

63

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a simple staff system with diamond-shaped note heads. Measure 63 begins with a whole note followed by a half note, then a quarter note, and a dotted half note. The subsequent measures show various patterns of eighth and sixteenth notes.

# Pierre de la Rue: Plorer gemier - Requiem aeternam

Basevi, f. 36v-37r

Cantus

Contratenor

Tenor

Bass

8

16

24

des - plai - sir des -  
do - mi - ne  
mi - ne

31

plai - sir Quant la mort  
Quant la mort  
Quant la mort

38

vien - dra me tai - re me tai - re la paix au -  
vien - dra me tai - re  
vien - dra me tai - re la paix au -

46

ray      sans      plus      souff-      rir

8

ray      sans      plus      souff-      rir

paix      au-      ray      sans      plus      souff-      rir

Die Unterstimmen verwenden die gregorianische Melodie der Requiem-Messe. Im zweiten Teil verwenden allerdings auch sie den Text der zweiten Hälfte des Rondeau, das nur in Basevi im Refrain überliefert ist. Von desse zweiter Hälfte ist nur der Anfang des 1. Verses überliefert. Wir bringen den Rest in einer Rekonstruktion von R. Duffin.

(Johannes) Prioris: Royne du ciel - Regina celi  
 Basevi, f. 37v-38r

Cantus      Contra      Tenor      Bass

9

18

27

moy du lo - gis in - fer - nal Car  
le - lu - i - a al - le - lu -

36

vous es - tes tre - so - rie - re de gra - ce  
i - a al - le - lu - i - a

Das Rondeau des Cantus ist nur als Incipit vorhanden. In Paris 1722 findet sich ein passendes rondeau quatrain, das hier eingesetzt wird und gut zur im Bass befindlichen gregorianischen Antiphon passt.

Quand je seray devant le tribunal  
De ton cher filz que fault il que je face  
Royne du ciel...

Je suis pecheur et ay tant fait de mal  
Que je ne mose trouver devant ta face  
Je suis perdu cest ung propos final  
Si ne te plaise me faire aucune grace

Royne du ciel que le lait original...

(Heinrich) Isaac: La mi la sol  
Basevi, f. 38v-40r

Music score for the first system of the four-part setting. The score consists of four staves: Cantus (soprano), Contra ( alto), Tenor, and Bassus (bass). The music is written in common time. The Cantus and Contra staves begin with a treble clef, while the Tenor and Bassus staves begin with a bass clef. The key signature changes from C major to G major (one sharp) at the beginning of the second measure. The notation uses black dots for note heads, with vertical stems extending either upwards or downwards. Measure numbers are not explicitly written but are implied by the progression of measures.

Music score for the second system of the four-part setting, starting at measure 10. The staves and clefs remain the same as the first system. The key signature changes again, this time to D major (two sharps). The music continues with a mix of black dots and vertical stems, maintaining the four-part harmonic structure established in the first system.

Music score for the third system of the four-part setting, starting at measure 19. The staves and clefs remain the same. The key signature changes to A major (three sharps). The music continues with a mix of black dots and vertical stems, concluding the piece with a final cadence.

A musical score page featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The music consists of diamond-shaped note heads connected by vertical stems. Measure 1 starts with a half note on the first line, followed by eighth notes on the second and third lines. Measure 2 begins with a half note on the fourth line. Measure 3 starts with a half note on the fifth line, followed by eighth notes on the fourth and third lines. Measure 4 begins with a half note on the second line. Measure 5 starts with a half note on the first line, followed by eighth notes on the second and third lines. Measure 6 begins with a half note on the fourth line. Measure 7 starts with a half note on the fifth line, followed by eighth notes on the fourth and third lines. Measure 8 begins with a half note on the second line. Measure 9 starts with a half note on the first line, followed by eighth notes on the second and third lines. Measure 10 begins with a half note on the fourth line. Measure 11 starts with a half note on the fifth line, followed by eighth notes on the fourth and third lines. Measure 12 begins with a half note on the second line. Measure 13 starts with a half note on the first line, followed by eighth notes on the second and third lines. Measure 14 begins with a half note on the fourth line. Measure 15 starts with a half note on the fifth line, followed by eighth notes on the fourth and third lines. Measure 16 begins with a half note on the second line. Measure 17 starts with a half note on the first line, followed by eighth notes on the second and third lines. Measure 18 begins with a half note on the fourth line. Measure 19 starts with a half note on the fifth line, followed by eighth notes on the fourth and third lines. Measure 20 begins with a half note on the second line.

A musical score page numbered 38, featuring four staves of music for three voices. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 1 starts with a half note on the first line of the top staff. Measure 2 begins with a half note on the second line of the middle staff. Measure 3 starts with a half note on the third line of the bottom staff. Measures 4-5 show a continuation of the pattern across the staves. Measures 6-7 show a more complex arrangement with multiple notes per measure. Measures 8-9 conclude the section with a final cadence. Measure 10 is a repeat sign, indicating a return to the beginning of the section.

A musical score for four staves, measure 48. The top three staves are treble clef and the bottom staff is bass clef. The key signature is one sharp. The music consists of various note heads (diamonds, solid black diamonds, squares) and rests on a 4/4 time signature.

58

68

Secunda pars

78

87

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written on a five-line staff with diamond-shaped note heads. Measure 87 begins with a whole note followed by a half note. Measures 88 and 89 show various patterns of eighth and sixteenth notes. Measure 90 concludes the section.

97

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written on a five-line staff with diamond-shaped note heads. Measures 97 through 100 show a variety of note patterns, including eighth and sixteenth notes. Measures 101 and 102 conclude the section.

106

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written on a five-line staff with diamond-shaped note heads. Measures 106 through 109 show a variety of note patterns, including eighth and sixteenth notes. Measures 110 and 111 conclude the section.



(Pierre de la) Rue: Ma b(o)uche rit  
Basevi, f. 40v-42r

The musical score consists of four staves, each representing a voice: Cantus (soprano), Contra ( alto), Tenor, and Bassus (bass). The music is written in common time, with various note heads (diamonds, squares, dots, and solid black diamonds) indicating pitch and rhythm. Measure numbers 10, 19, and 28 are indicated above the staves.

**Cantus:** Treble clef, C key signature. Notes include open diamonds, open squares, open diamonds with a dot, solid black diamonds, and a square with a diagonal line.

**Contra:** Treble clef, F# key signature. Notes include open diamonds, open squares, and open diamonds with a dot.

**Tenor:** Treble clef, C key signature. Notes include open squares and open diamonds.

**Bassus:** Bass clef, G key signature. Notes include open diamonds, open squares, solid black diamonds, and a square with a diagonal line.

29

39

49

This block contains three sets of musical staves, each consisting of four staves. The top two staves are soprano and alto voices in treble clef, with the soprano staff in common time and the alto staff in 8/8 time. The bottom two staves are tenor and basso continuo in bass clef, with the tenor staff in common time and the basso continuo staff in 8/8 time. Measure 29 begins with a series of eighth-note patterns. Measure 39 introduces a change in key signature, indicated by a sharp sign over the basso continuo staff. Measure 49 concludes the section with a final set of patterns.

58

This section contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. Measure 58 begins with a single diamond note on the first staff. Measures 59 and 60 continue the pattern of diamond notes, with measure 60 concluding with a single note on the third staff.

67

This section contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. Measure 67 begins with a single diamond note on the first staff. Measures 68 and 69 continue the pattern of diamond notes, with measure 69 concluding with a single note on the third staff.

77

This section contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. Measure 77 begins with a single diamond note on the first staff. Measures 78 and 79 continue the pattern of diamond notes, with measure 79 concluding with a single note on the third staff.

87

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written on a five-line staff. Note heads are represented by diamonds. Measure 87 begins with a whole note (diamond) on the first line, followed by a half note (diamond) on the second line, a quarter note (diamond) on the third line, and a eighth note (diamond) on the fourth line. The measure continues with a half note (diamond) on the first line, a quarter note (diamond) on the second line, a eighth note (diamond) on the third line, and a sixteenth note (diamond) on the fourth line. The measure concludes with a half note (diamond) on the first line, a quarter note (diamond) on the second line, and a eighth note (diamond) on the third line.

97

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written on a five-line staff. Note heads are represented by diamonds. Measure 97 begins with a whole note (diamond) on the first line, followed by a half note (diamond) on the second line, a quarter note (diamond) on the third line, and a eighth note (diamond) on the fourth line. The measure continues with a half note (diamond) on the first line, a quarter note (diamond) on the second line, a eighth note (diamond) on the third line, and a sixteenth note (diamond) on the fourth line. The measure concludes with a half note (diamond) on the first line, a quarter note (diamond) on the second line, and a eighth note (diamond) on the third line.

106

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written on a five-line staff. Note heads are represented by diamonds. Measure 106 begins with a whole note (diamond) on the first line, followed by a half note (diamond) on the second line, a quarter note (diamond) on the third line, and a eighth note (diamond) on the fourth line. The measure continues with a half note (diamond) on the first line, a quarter note (diamond) on the second line, a eighth note (diamond) on the third line, and a sixteenth note (diamond) on the fourth line. The measure concludes with a half note (diamond) on the first line, a quarter note (diamond) on the second line, and a eighth note (diamond) on the third line.

116

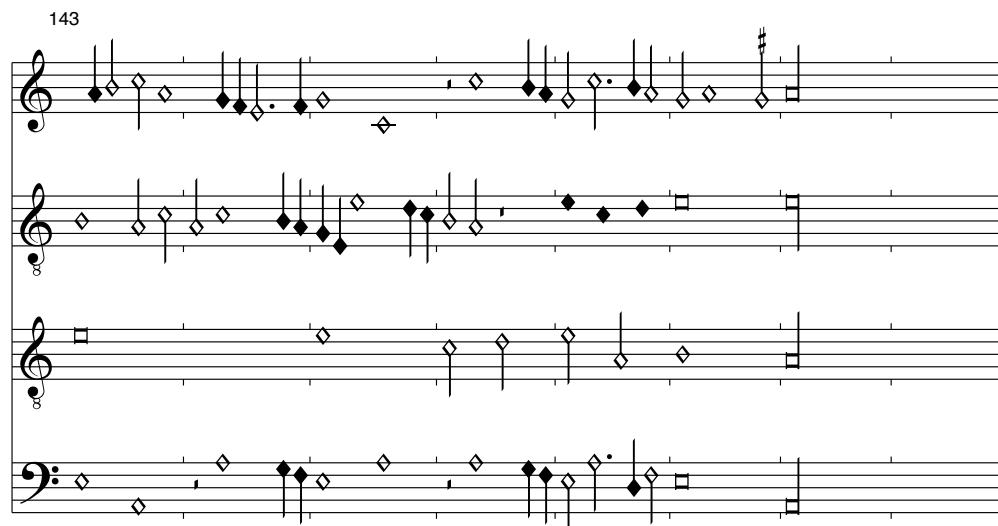
This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of short vertical stems with diamond-shaped heads, some with dots indicating pitch or duration. Measure 116 begins with a rest followed by a series of notes. The basso continuo part (bottom staff) includes a square symbol and a double bar line.

125

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of short vertical stems with diamond-shaped heads, some with dots. Measure 125 features several grace notes and sustained notes, with the basso continuo part providing harmonic support.

134

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of short vertical stems with diamond-shaped heads, some with dots. Measure 134 includes a key change indicated by a sharp sign, and the basso continuo part continues to provide harmonic foundation.



*Comme femme*  
Basevi, f. 42v-44r

Edited by Clemens Goldberg

Alexander (Agricola)

Contra

Tenor

Bassus

9

18

27

36

45

This block contains three systems of musical notation. Each system is composed of four staves. The top two staves represent the vocal parts (Soprano and Alto), while the bottom two staves represent the continuo parts (Basso Continuo). The notation uses vertical stems with diamond-shaped heads to indicate pitch and duration. Measure numbers 27, 36, and 45 are indicated at the beginning of each system respectively.

54

63

72

80

80

89

89

(Pierre de la ) Rue: Trop plus secret  
Basevi, f. 44v-55r

Cantus | I

Trop plus se - cret

(Contra)

(Tenor) II

(Bassus) II

8

que ma par - ti -

16

e Suis main - te - nant

24

je men per - cois Des ans y a bien deux ou trois Des ans y a bien

32

deux ou trois Que ne lay cru

40

par ma fo - ly - e par ma fo - ly -

48

e par ma fo - ly - e

# Amours mon(t) fait

Basevi, f. 45v-46r

Cantus

(Contra)

(Tenor)

(Bassus)

9

18

A - mours mon(t) fait

de des - plai - sir maine heu - re

Et de cour - roux mon po - vre cuer la - beu - re

27

Par chas - cun jour me pour - chasse' a oul - tran - ce Jen ay tel

35

deul et tel - le des - plai - san - ce Car cest

44

par el - le si con - vient que je meu - re

Die Strophen werden nach Paris 12744 ergänzt:

Or nest il nul qui de ce me sequeure  
Sy mon amy en avoit congnissance  
Je suis bien seure quil mectroit sa puissance  
A moy garder de mal et de grevance  
Car cest par luy quil faudra que je meure

Prisonnier suis en tresgrant desplaisance  
Pas nay aprins a dancer telle dance  
Car pour aymer jay eu mainte malheure  
Je pris a dieu quil men doynt allegence  
Car cest par luy quil fauldra que je meure

(Mabrianus) de Orto: Dulces exuviae  
Basevi, f. 46v-47r

Cantus

(Contra)

(Tenor)

(Bassus)

8

Dul - ces ex - u - vi - e

Dul - ces ex - u - vi - e

Dum

Dum

16

Dum fa - ta de - us que si - ne -

Dum fa - ta de - us que si - ne -

fa - ta de - us que si - ne - bant ac -

fa - ta de - us que si - ne -

24

bant ac - ci - pi - te hanc a - ni - mam me - que

bant ac - ci - pi - te hanc a - ni - mam

ci - pi - te hanc a - ni - mam

bant ac - ci - pi - te hanc a - ni - mam me -

31

hi - is ex - sol - vi - te cu - me - que hi - is ex - sol - vi - te cu - que hi - is ex - sol - vi - te

38

ris Vi - xi te cu - ris Vi - xi et ris Vi - xi et cu - ris Vi - xi et quem de - de -

46

et quem de - de - rat cur - sum for - tu - na  
xi et quem de - de - rat cur - sum for -  
quem de - de - rat cur - sum for - tu - na pe -  
rat cur - sum for -

53

pe - re - gi et nunc mag -  
tu - na pe - re - gi et nunc mag - na  
re - gi et nunc mag -  
tu - na pe - re - gi et nunc

61

na me - i sub ter - ras  
me - i sub ter - ras  
na me - i sub ter -

mag - na me - i sub ter -

69

i - bit i - ma - go

i - bit i - ma - go

8 ras i - bit i - ma - go

ras i - bit i - ma - go

(Jacob) Obrecht: (Mille quingentis) - Requiem  
Basevi, f. 47v-48r

Cantus

(Contratenor)

(Tenor)

(Bassus)

5

qui - em

10

ae - ter -

15

nam

20

do-na

25

e-is

30

fle - runt Mu -

35

sae dum fa - ta tu - le -

Do - mi -

40

runt (et lux per - pe - tu -

ne

45

a)  
O - brecht Guil - le -  
et lux per - pe - tu a  
mum mag - na  
lu - ce - at

50

pro - bi - ta - te de - co -  
co - pro - bi - ta - te de -

55

bi - ta - te de - co -  
co - pro - bi - ta - te de -  
pro - bi - ta - te de - co -

60

rum pro bi ta te de

e -

65

co rum

is

69

Cae Ci li ae ad fes ui tum ui

Re qui em

77

Cae - ci - li - am per - a - gra -  
e - ter - nam

85

vit O - ram i - dem Or -  
do - na

93

phe - i - cum Mu - sis Ja -  
e - is

101

co - bum - ge - ne - ra -

do - mi -

109

bit

Er - go dul -

ne et lux per - pe - tu -

||

117

ce et lux per - pe - tu - a me - los suc -

a lu - ce - at

125

cen - to - rum cho -

e - is do -

133

rus al - me al -

mi - ne

141

me Con - ci -

Re - qui - em

149

ne ut ad cae -  
ae - ter - nam

157

los sit vec - ta a -  
do - na

165

ni - ma et da -  
e - is

173

da - ta pal - me

Do - mi - ne

181

da - ta pal - me

et lux per - pe - tu - a

189

A -

lu - ce - at

197

205

In Basevi ist nur der erste Teil der Motette überliefert. Wie in Petrucci Motetti C ist der ursprüngliche Text nicht wiedergegeben, der nur im Cancionero de Segovia überliefert ist. Es handelt sich um einen Grabgesang des Komponisten auf seinen Vater, der nicht ganz frei von Eigenlob ist. Da die Motette mit dem recht verklausulierten Text kaum zugänglich ist, sei der Text hier übersetzt:

Vierzehnhundachtachtundachzig Jahre nach Christi Geburt, dem Sohn der Jungfrau,  
weinen die Sizilischen Musen als die Schicksalsgöttinnen am Fest der heiligen Caecilie  
Guilelmus Obrecht dahinrafften, der mit großer Redlichkeit geschmückt war und die  
Küsten Siziliens bereist hatte. Er brachte den Musen den Orpheus Jacobus Obrecht  
hervor. Daher singt, Chor der Succentores, damit seine Seele in den Himmel getragen  
werde und die Palme erhalte. Amen.

# (Johannes) Gysling (Verbonnet): Een vrowelic wessenn

Basevi, f. 49v-50r

The image shows three staves of musical notation for three voices: Cantus (soprano), Tenor, and Bassus (bass). The notation uses diamond-shaped note heads and vertical stems. The lyrics are written below the notes.

**Cantus:**

- Measure 1: Een vroue - lic we - sen myn oog -
- Measure 8: skins sa - gehn wien ich ghe - trau - wi - cheit
- Measure 16: moet thoe - scri - ven Al wilt my
- Measure 24: haer jonst uit lief - de dri - ven

**Tenor:**

- Measure 1: (8)
- Measure 8: (8)
- Measure 16: (8)
- Measure 24: (8)

**Bassus:**

- Measure 1: (8)
- Measure 8: (8)
- Measure 16: (8)
- Measure 24: (8)

32

an - der om my the be - ha - gen

40

om my the be - ha - gen

Ich übernehme wie in Pipelares Version (f. 26v-27r) aus einer flämischen Quelle. Nur das Anfangsmotiv erinnert an Pipelare, ansonsten gibt es keine Bezüge.

# *Plaine dennuy - Anima mea liquefacta est*

Basevi, f. 50v-51r

Edited by Clemens Goldberg

Compere

Plai - ne den - nuy de lon - gue main ac -  
Plai - ne den - nuy de lon - gue main  
A - ni - ma me - a li -

9  
tain - te de des - plai - sir en vi - e lan -  
ac - tain - te de des - plai - sir en vi - e  
que fac - ta est F - li - e Jhe - ru -

18  
gou - reu - se Dis a par moy que se - roy bien heu -  
lan - gou - reu - se Dis a par moy que se - roy bien heu -  
sa - lem nun - ci - a - te di - lec - to me - o qui - a a mo - re lan -

27  
reu - se Se par la mort es - toit ma vie  
reu - se Se par la mort es - toit ma vie es -  
gue - o qui - a a mo - re lan - gue -

36

es - tain - te  
tain - te  
o

Die weiteren Strophen der Oberstimmen werden aus Brüssel 228 übernommen:

Ne pensez pas que le dye par fainte  
Car sans cela me tiendray maleureuse  
Plaine dennuy de longue main actainte  
Se desplaisir en vie langoureuse

Sans dieu ne puis venir a mon attainte  
Auquel je fais pryere douloureuse  
De non me voir en forme rigoureuse  
Se je demeure a tousjours de noir tainte

Plaine dennuy de longue main actainte...

(Loyset) Compere: Sourdes regretz  
Basevi, f. 51v-52r

Cantus      Tenor      Bassus

9

18

26

35

mas - se mieulx ja - mais ne la - voir veu - e pour

44

en e - stre si long - temps en lan - gheur

52

Die Strophen werden nach Brüssel 228 ergänzt:

Mais jespoir bien que grace lon maporte  
Pour le remede qui me vauldra bon eur  
Sourdes regretz avironnez mon cuer  
Tout de soupirs de paine et de doleur

Aujourdhuy nest plaisir qui me supporte  
Le cuer mestraint et me tient en rigueur  
Aligiez moy et me donnez vigueur  
Ou je vaulz mort a vous je men rapporte

Sourdes regretz....

# J Ockeghem: Fors seulement contre ce quay promis

Basevi, f. 52v-53r

Cantus

8

9

18

27

The musical score consists of three systems of three voices each. The voices are labeled Cantus, Tenor, and Bass. The lyrics are written below the notes. The first system starts at measure 1, the second at measure 9, and the third at measure 18. The score uses diamond-shaped neumes on four-line staves. Measure 1: Cantus: Fors seul - le - ment con - tre ce quay pro -; Tenor: Fors seu - le ment con - tre ce quay pro -; Bass: Fors seu - le ment lac - ten - te que je meu - re. Measure 9: Cantus: mis et en tous lieux se -; Tenor: mis et en tous lieux se - ray; Bass: en mon las cuer nul es - poin ne de - meu -. Measure 18: Cantus: ray fors en - tre - mis; Tenor: fors en - tre - mis et ac - que - re; Bass: re car mon mal - leur si tre - fort. Measure 27: Cantus: et ac - quer - re u - ne bel - le al - li - an -; Tenor: u - ne bel - le al - li - an -; Bass: me tour - men - te ||.

36

ce Jen ay des - sus voyr dez mon en -  
ce Jen ay de - sus voyr des  
quil nest dou - leur que pour vous

45

fan - ce point ne voul - droy - e a -  
mon en - fan - ce point ne voul - droy - e a - voir  
je ne sen - te pour ce que suis de vous

54

voir nulz e - ne mis  
nulz e - ne  
per - dre bien seu -

63

mis  
re

Der Parodietext ist nur in Paris 1596 vollständig überliefert, in Basevi fehlt er ganz. Ich habe exemplarisch alle Stimmen textiert. In T. 24 wurde im Bass eine Longa wegen des Textes aufgeteilt.

Mon vouloir jay tout en cela soubmys  
Et hors de la ja ne serai transmis  
Garder je veul ordre sens et prudence  
Fors seulement conre ce quay promis

Je cuide avoir en terre des amys  
Et quen eux ay ma confiance mys  
On doibt savoir que nay nulle doubtance  
Et aultrement querroye ma deffiance  
Car je seroye de tout honeur remis

# Ockeghem: Baisiez moy donc fort

Florenz Basevi f. 53v-54r

Superius

Tenor

Bassus

8

Bai - sies moy donc fort ma mais - tres - se

16

A - col - les moy mon vrai

24

re - fu - ge

32

Puis que je vous fais mon seul ju -

40

ge pour pug - nir mon cuer,

48

si vous lais -

56

se

(Johannes) Prioris: Par vous sermens  
Basevi, f. 54v-55r

Cantus

Par vous ser -

Tenor

Bassus

9

mens plains de de - cep - van - ce

18

Jay prins en vous plus quen au - tre fi - an - ce Vous pen -

27

sant au - tre qua pre - sent ne vous voy Dont a mon cuer

36

si grant doul leur re coy Que mes jou yr

45

nest pas en ma puis san ce

Der fehlende Text wird aus Paris 1719 übernommen:

Vivre me faictes en toute desplaisance  
 Puis que congnois que de moy souvenance  
 Vous naves plus clerement lapercoy  
 Par vous sermens...

Las quant de vous jeus premier congoissance  
 Je vous pensoye rempli en habondance  
 De loyaulte verite et de foy  
 Mais le contraire regner en vous je voy  
 Dont je mauldis lheure de ma naissance

Par vous sermens...

(Johannes) Prioris: Mon cœur et moy  
Basevi, f. 55v-56r

Cantus      Superius      Bassus

9

lian - ce Vous re - te - nons

18

ma souff - fi - san - ce Nos -

27

tre mig - no - ne et mieux a - e Et si se -

36

rez sceul - le cla - me -

45

e Da - me de tou - te ma plai - san -

54

ce

Der fehlende Text wird aus Wolfenbüttel übernommen:

Pensez ma doulce souvenance  
Que iay mis tout en obliance  
Pour vous amer plus quaultre nee  
    Mon cuer et moy dune aliance  
    Vous recevons ma souffisance  
    Nostre mignonnes et mieulx amee

Ne jamaiz nauray desplaisance  
Mamour mon vueil ma soustenance  
De nulle bien qui vous agree  
Maiz que vostre gente pensee  
Ne quiere nulle aultre accointance

Mon cuer et moy dune aliance...

(Johannes) Prioris: Mon plus que riens  
Basevi, f. 56v-57r

Cantus      Mon plus que riens que je sceus -

Tenor      8

Bass      8

8

se nom - mer

16

24

This musical score represents a three-part setting of the chant 'Mon plus que riens' from the manuscript Basevi, folios 56v-57r. The parts are labeled Cantus, Tenor, and Bass. The music is written in common time with a soprano C-clef, a tenor G-clef, and a bass F-clef. The notation uses black diamond-shaped note heads and vertical stems. Measure numbers 1 through 28 are indicated above the staves. The lyrics are integrated into the music, appearing below the notes. The first system covers measures 1-7, the second system measures 8-14, the third system starts at measure 15 with a bass note, and the fourth system covers measures 22-28.

32

40

48

56

This musical score consists of four systems of three staves each. The top staff of each system is in common time (indicated by a 'C'), the middle staff is in common time (indicated by a 'C'), and the bottom staff is in common time (indicated by a 'C'). The music is written in a Gothic musical notation system. Measures 32-35: The top voice begins with a dotted half note followed by a fermata over a diamond-shaped note. The middle voice has a single diamond note. The bottom voice has a square note. Measures 40-43: The top voice begins with a dotted half note followed by a fermata over a diamond-shaped note. The middle voice has a single diamond note. The bottom voice has a square note. Measures 48-51: The top voice begins with a dotted half note followed by a fermata over a diamond-shaped note. The middle voice has a single diamond note. The bottom voice has a square note. Measures 56-59: The top voice is silent. The middle voice has a single square note. The bottom voice has a single square note.

(Johannes) Prioris: Riens ne me plaist  
Basevi, f. 57v-58r

Cantus

Riens ne me plaist quant point je ne

Tenor

Bassus

8

vous voy Rien ne se fait que

16

dou - leur ne map - por - te Rien ne puis voir ou

24

je me re - con - for -

31

te Rien ne mest fors vous que ay - mer je doy

Rien que regret vers moy ne se transporte

Rien ne me plaist quant point je ne vous voy  
Rien ne se fait que douleur ne mapporte

Rien si non deul nest recueillez de moy  
Rien loing de vous plaisir ne me rapporte  
Rien ne moste le desir destre morte  
Fors esperer que me tiendrez la soy

Rien ne me plaist quant point je ne vous voy...

Der fehlende Text wird aus Paris 1722 übernommen.

Rien a mon gre faire je napercoy  
Rien que regret vers moy ne se transporte  
Rien ne me plaist quant point je ne vous voy  
Rien ne se fait que douleur ne mapporte

Rien si non deul nest recueillez de moy  
Rien loing de vous plaisir ne me rapporte  
Rien ne moste le desir destre morte  
Fors esperer que me tiendrez la soy

Rien ne me plaist quant point je ne vous voy...

# Allexander (Agricola): Va ten regretz

Basevi f. 58v-59r

Cantus

Tenor

Bass

8

con - voy - e Va ten ail - leurs

16

que plus je ne te voy - e Pour ab - re - ger

24

de toy ay tres grand

32

40

48

56

Die Chanson ist unikal in Basevi überliefert. Ich habe in Takt 19 die rhetorisch eingesetzte Generalpause um eine Semibrevis verlängert, da sich sonst danach eine offenkundig falsche Verschiebung ergeben würde.

Der Text ist nur mit Incipit in Basevi vorhanden. Der Text der vielfach überlieferten Chanson mit gleichem Incipit von Compere passt aber hervorragend, so dass er hier übernommen wurde.

Se plus me suys il fauldra qu(e)y pourvoye  
A la parfin batu seras trompeur  
Avant diray a toute heure ou que soye  
    Va ten regret celuy qui my convoye  
    Va ten ailleurs que plus je ne te voye  
    Pour abreger de toy ay tres grand peur

Quant men souvient force est que je le voye  
Souvent requiers qu(e)a moy parler je loye  
Celle qui a le vouloir de mon coeur  
Riens ne sen fait dont ay fort douleur  
Qui me constraint cryez si hault quon loye

Va ten regret....

# Allexander (Agricola): Pourquoy tant-Pour quelque paine

Basevi, f. 59v-60r

Cantus

Superon

Bassus

Pour quoy tant

Pour ce quel paine

Pour quel Payne

10

20

30

40

50

60

70

Musical notation for measures 80-85, showing three staves (Treble, Alto, Bass) with diamond-shaped note heads. The key signature changes from common time to F major (two sharps) and then to B-flat major (one sharp).

Musical notation for measures 90-95, showing three staves (Treble, Alto, Bass) with diamond-shaped note heads. The key signature changes back to common time and then to G major (one sharp).

Musical notation for measure 100, showing three staves (Treble, Alto, Bass) with square note heads.

Das Kontext-Geflecht dieser Fantasie bzw. Doppelchanson ist komplex. In f. 10v-11r unseres Chansonniers gibt es eine Chanson "Pourquoy tant me fault il attendre" von de la Rue, die mit Motiven der Chansons "Pour quelque paine" arbeitet, die auch unser Stück stark beeinflusst hat. Leider passt die Oberstimme de la Rues nicht auf die Oberstimme des vorliegenden Stücks, das im übrigen unter dem Titel "Velupem laet ons" in Casanatense parallel überliefert ist. Die Chanson "Pour quelque paine" diente auch als Vorlage zu einer Messe, die einem gewissen Cornelius Heyns, aber auch Ockeghem zugeschrieben ist. Der Bassus ist allerdings so weit entfernt von der Vorlage, dass er eher nicht mit dem Text dieser Chanson dargeboten werden kann bzw. soll. Am ehesten kann man unser Stück als Fantasie über "Pour quelque paine" begreifen, deren Oberstimmentext verloren ist.

Die Bezeichnung "Superon" für den Contratenor ist fast einmalig, vielleicht trägt sie der Tatsache Rechnung, dass die Stimme fast den gleichen Klangraum einnimmt wie der Cantus.

# Allexander (Agricola): Sy vous plaist bien

Basevi, f. 60v-61r

Cantus

Discantus

Bass

8

bien      que

16

je      vous      tien -      gne      Pour

24

ma      mais -      tres -      se

32

a tous -                          jours Mais

40

main - te - nant temps

48

est ou ja - mais

56

Que de mon mal pi -

64

tie vous prei -

72

gne

In Basevi sind nur zweieinhalb Verse überliefert. In Dijon findet sich eine anonyme Bergerette, deren Refrain mit diesen Versen identisch ist und der sich mit einiger Mühe auf unser Stück anwenden lässt. Da es sich hier nicht um eine Bergerette handelt, macht die Übernahme des weiteren Textes keinen Sinn. Es handelt sich insgesamt eher um instrumentale eine Fantasie.

# *Amours amours*

## Basevi 61v-62r

Edited by Clemens Goldberg

Alexander (Agricola)

10

19

28

38

47

56

Das Stück verwendet den Tenor des gleichnamigen Stücks von Hayne van Ghizeghem.

*Se mieulx ne vient damours*  
Basevi, f. 62v-63r

Edited by Clemens Goldberg

Allexander (Agricola)

The musical score consists of three staves representing different voices:

- Treble:** The top staff uses a soprano C-clef. It starts in common time (indicated by a 'C') and transitions to common time with a sharp sign (F#) later in the piece.
- Tenor:** The middle staff uses an alto C-clef. It also starts in common time (indicated by a 'C').
- Bassus:** The bottom staff uses a bass F-clef. It starts in common time (indicated by a 'C') and transitions to common time with a sharp sign (F#).

Measure numbers are indicated on the left side of the score:

- Measure 1: Treble staff begins with a diamond-shaped note.
- Measure 9: Treble staff begins with a square-shaped note.
- Measure 18: Treble staff begins with a diamond-shaped note.
- Measure 28: Treble staff begins with a square-shaped note.

Each measure contains multiple vertical stems, each ending in either a black diamond (representing a breve), a white diamond (representing a long), or a square (representing a breve with a sharp sign). The music features a mix of rhythmic values and key changes, typical of early printed music notation.

The musical score consists of four staves, each representing a voice. The voices are written in four-line staff notation, which is a simplified form of musical notation used in early printed music. The notation uses black diamond shapes to represent note heads and vertical stems. The music is divided into measures by vertical bar lines. Measure numbers 37, 46, 55, and 64 are indicated at the beginning of their respective sections. The music features various note values, including eighth and sixteenth notes, and rests. The key signature changes between measures, indicated by sharp (#) and flat (b) symbols. Measure 37 starts with a common time signature. Measures 46 and 55 begin with a different time signature, likely common time, followed by a measure with a different key signature. Measure 64 starts with a common time signature again.

Bei diesem Stück handelt es sich um eine Fantasie über das gleichnamige Stück von Convert. Eine Textierung erscheint nicht sinnvoll. Sehr dornig sind die harmonischen Verhältnisse in diesem Stück, das immer wieder seine Projektionen ändert.

# Alexander Agricola: Belle(s) su(o)r toutes

Basevi, 63v-64r

Cantus

Bel - le sur tou - tes et

Tenor

8

Bass

To -

10

sans quel que ma cu - Je (suis) vos - tre serf

ta pul - chra es

19

ma di vi ne mais - tres - se di vi -

a mi ca

28

ne mais - tres - se A vous seul hum - ble -

me a et ma cu -

37

ment je ma - dres - se Vous sup - pli - ant  
la non est in

46

che ne ma - cu - le  
te

Das aus Paris 1722 übernommen Rondeau der Oberstimmen passt sehr schön auf den Text des Bassus aus dem Hohen Lied.

Enfer me point et peche me macule  
Mais vous poues moster de ceste presse  
Belle sur toutes et sans quelque macule  
Je (suis) vostre serf ma divine maistresse

A vos vertus jamais napprocha nulle  
Dont vous presente mon ame percheresse  
Que vous requiert que luy soies adresse  
Tant qua bien faire et vertus ne recule

Belle sur toutes...

# Allexander (Agricola): Adieu mamour

Basevi, f. 64v-65r

Cantus

A - dieu ma - mour et mon de -

Tenor

Bass

8

sir De vous je prens de-par- te - ment de - par -

16

te - ment Se je vous ay fait de - plai -

24

sir Pas - sant vos - tre com - man -

The musical score consists of three staves: Cantus (top), Tenor (middle), and Bass (bottom). The Cantus and Bass staves use square neumes (diamonds for Tenor), while the Tenor staff uses diamond neumes. Measure numbers 8 and 16 are indicated above the staves. The lyrics are written below the staves, corresponding to the neume groups. The music is in common time, with a key signature of one sharp (F# major). The bass staff shows a change in key signature to one flat (B-flat major) around measure 16.

31

de - ment Par - don - nez moy joy -

39

(b) eu - se - ment Je mis mon

47

cœur a vous ser - vir He - las he -

55

las jay bien per - du jay

63

bien per - du ma pai - ne

Dieses und das nächste Stück basieren vermutlich auf einem monophonen Tenor, den wir nicht mehr kennen. In unserem Stück ist der Tenor vermutlich näher am "Original" als im folgenden, wo nur der Anfang sich an der Vorlage orientiert. Der Text der Oberstimme, vermutlich kein Rondeau sondern der ursprüngliche Text der Vorlage, ist in London British Library 5242 überliefert.

# Allexander (Agricola): Adieu mamour

Basevi, f. 65v-66r

Canus

Tenor

Bassus

8

15

22

A - dieu ma - mour et mon de - sir  
De vous je prens

de - par - te - ment Se je vous ay fait de - plai - sir Pas -

sant vos - tre com - man - de - ment Par - don - nez moy joy - eu - se -

ment joy - eu - se - ment Je mis mon cuer a

29

musical score for system 29. It consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The lyrics are:

vous a vous ser - vir loy - al - le - ment He - las he - las jay

36

musical score for system 36. It consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The lyrics are:

bien per - du jay bien per - du ma pa -

44

musical score for system 44. It consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The lyrics are:

ne

# *De tous bien plaine*

Basevi, f. 66v-67r

Edited by Clemens Goldberg

Allexander (Agricola)

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef and common time (indicated by a 'C'). The Tenor staff uses a tenor clef and common time. The Bassus staff uses a bass clef and common time. The music is written in a tablature-like system where vertical stems represent pitch and horizontal strokes represent duration. Measure numbers 1 through 22 are indicated above the staves. The score shows a polyphonic setting with each voice having its own distinct rhythmic and melodic pattern.

29

37

44

51

58

Soprano  
Alto  
Bass

# *De tous biens plaine*

Basevi, f. 67v-68r

Edited by Clemens Goldberg

Allexander (Agricola)

The musical score consists of four systems of music, each starting with a treble clef and common time. The Tenor and Bassus parts are in bass clef. The music uses diamond-shaped note heads. Measure numbers 10, 20, and 30 are indicated at the beginning of the second, third, and fourth systems respectively.

**Tenor:** The Tenor part is in common time, starting with a treble clef. It consists of three staves, each with a different note head style: solid diamonds, open squares, and hollow diamonds. The first staff starts with a solid diamond on the first note. The second staff starts with an open square on the first note. The third staff starts with a hollow diamond on the first note.

**Bassus:** The Bassus part is in common time, starting with a bass clef. It consists of three staves, each with a different note head style: solid diamonds, open squares, and hollow diamonds. The first staff starts with a solid diamond on the first note. The second staff starts with an open square on the first note. The third staff starts with a hollow diamond on the first note.

**Treble:** The Treble part is in common time, starting with a treble clef. It consists of three staves, each with a different note head style: solid diamonds, open squares, and hollow diamonds. The first staff starts with a solid diamond on the first note. The second staff starts with an open square on the first note. The third staff starts with a hollow diamond on the first note.

40

50

60

# *Tout a part moy a 3*

Basevi, f. 68v-70r

Edited by Clemens Goldberg

Alexander (Agricola)

1

Tenor

Bass

8

16

24

31

Musical score for measure 31. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes from C major to F major (one sharp) at the beginning of the measure. The music features various note heads (diamonds, squares, and diamonds with dots) and rests on a five-line staff.

38

Musical score for measure 38. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes from F major to G major (one sharp) at the beginning of the measure. The music features various note heads (diamonds, squares, and diamonds with dots) and rests on a five-line staff.

46

Musical score for measure 46. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes from G major to D major (one sharp) at the beginning of the measure. The music features various note heads (diamonds, squares, and diamonds with dots) and rests on a five-line staff.

54

Musical score for measure 54. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes from D major to A major (two sharps) at the beginning of the measure. The music features various note heads (diamonds, squares, and diamonds with dots) and rests on a five-line staff.

62

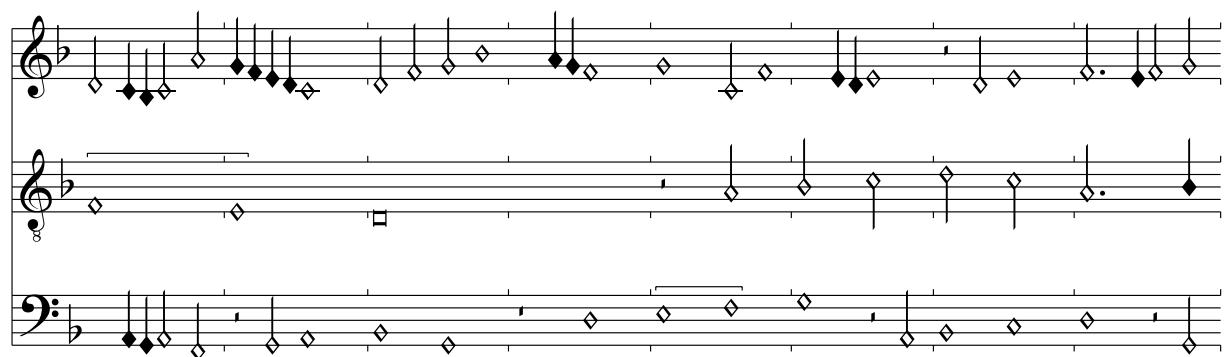
70

78

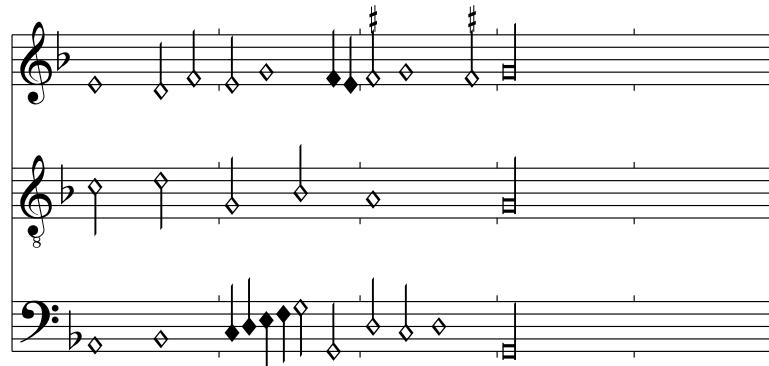
86

This block contains four sets of musical staves, each representing a different measure (62, 70, 78, 86) of a three-part composition. The staves are arranged vertically, with the top staff being soprano, the middle staff alto, and the bottom staff bass. The notation is based on diamond-shaped note heads, which typically represent pitch and duration in early printed music notation. Measure 62 shows a complex pattern of note heads across all three voices. Measures 70 and 78 show more sustained notes and some rhythmic patterns. Measure 86 concludes the section with a final set of measures.

94



102



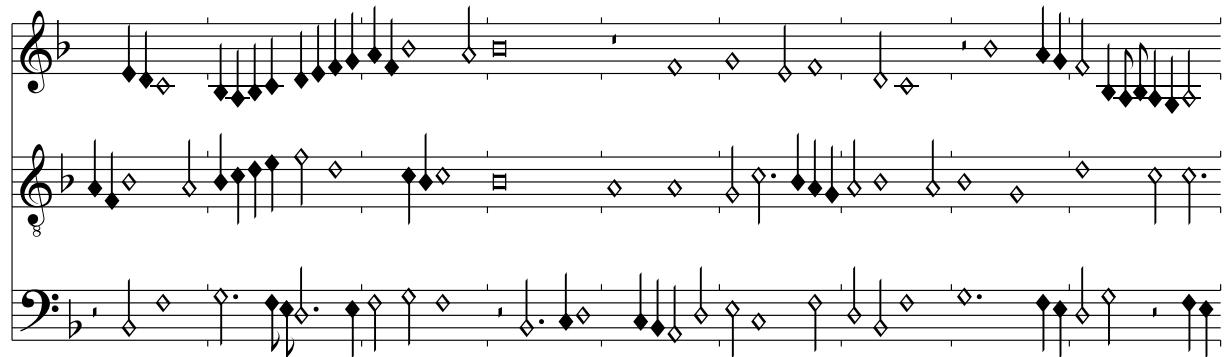
*Dungaultre amer*  
Basevi, f. 70v-71r

Edited by Clemens Goldberg

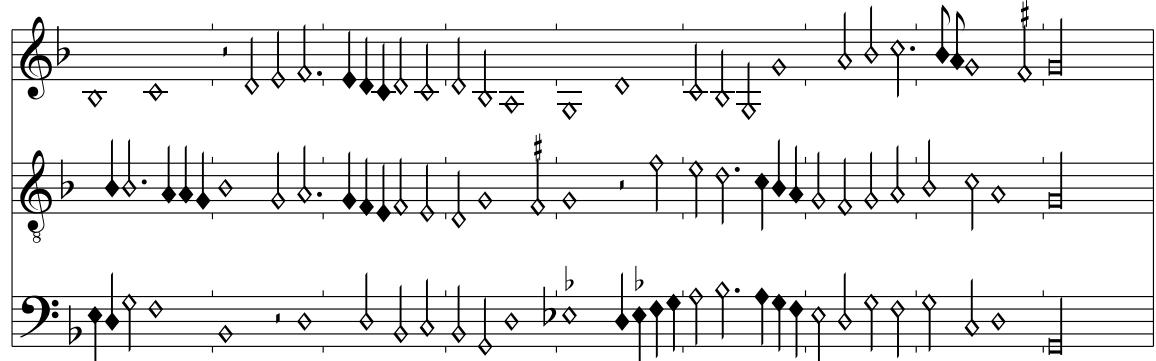
Allexander (Agricola)

The musical score consists of three staves, each with a different clef and key signature. The top staff uses a treble clef and has a key signature of one flat. The middle staff uses an alto clef and has a key signature of one sharp. The bottom staff is labeled 'Bass' and uses a bass clef, with a key signature of one flat. The music is divided into measures by vertical bar lines. Measure numbers 1 through 8 are visible above the first section of music. Measure number 9 is visible above the second section. Measure number 17 is visible above the third section. Measure number 25 is visible above the fourth section. The notation includes various note heads (diamonds, squares, and diamonds with dots) and rests, indicating a rhythmic pattern. The bass staff also includes vertical stems and bar lines.

33



42



# *Sonnes muses melodieusement*

Basevi, f. 71v-72r

Edited by Clemens Goldberg

Allexander (Agricola)

The musical score consists of four systems of music, each with three voices: Soprano (top), Tenor (middle), and Bass (bottom). The notation uses a combination of square and diamond-shaped note heads. The lyrics are written below the notes.

**System 1 (Measures 1-9):**

- Soprano:** Starts with a whole note, followed by a half note, then a series of eighth notes. The lyrics are "Son - nes mu - ses".
- Tenor:** Starts with a whole note, followed by a half note, then a series of eighth notes. The lyrics are "Son - nes mu - ses".
- Bass:** Starts with a half note, followed by a series of eighth notes. The lyrics are "Son - nes mu - ses".

**System 2 (Measures 10-18):**

- Soprano:** Starts with a half note, followed by a series of eighth notes. The lyrics are "me - lo - di - eu - se - ment".
- Tenor:** Starts with a half note, followed by a series of eighth notes. The lyrics are "me - lo - di - eu - se - ment".
- Bass:** Starts with a half note, followed by a series of eighth notes. The lyrics are "me - lo - di - eu - se - ment".

**System 3 (Measures 19-27):**

- Soprano:** Starts with a half note, followed by a series of eighth notes. The lyrics are "Chan - tes de voix et jou es din - stru -".
- Tenor:** Starts with a half note, followed by a series of eighth notes. The lyrics are "Chan - tes de voix et jou es din - stru -".
- Bass:** Starts with a half note, followed by a series of eighth notes. The lyrics are "Chan - tes de voix et jou es din - stru -".

**System 4 (Measures 28-36):**

- Soprano:** Starts with a half note, followed by a series of eighth notes. The lyrics are "ment Par doulx a - cours et jou - euse ar -".
- Tenor:** Starts with a half note, followed by a series of eighth notes. The lyrics are "ment Par doulx a - cours et jou - euse ar -".
- Bass:** Starts with a half note, followed by a series of eighth notes. The lyrics are "ment Par doulx a - cours et jou - euse ar -".

38

mo - ni - e      Et      qung      chas - cun      nous faire      es -

8

47

tu - di - e pour re - siou - ir      Tout

8

56

luy(?) en - ten - de - ment      en - ten - de - ment

8

# Alexander (Agricola): <ohne Titel>

Basevi, f. 72v-73r

The musical score consists of four systems of three-part music. The voices are labeled on the left: Cantus, Tenor, and Bass. The notation uses a combination of square and diamond-shaped note heads. Measure numbers 8, 16, and 24 are indicated at the beginning of each system respectively.

**System 1 (Measure 1-7):** Cantus (Treble clef, C major) has mostly diamond note heads. Tenor (Treble clef, C major) has mostly square note heads. Bass (Bass clef, C major) has mostly square note heads.

**System 2 (Measure 8-14):** Cantus starts with diamonds, then includes squares and black diamonds. Tenor and Bass also include squares and black diamonds.

**System 3 (Measure 16-22):** All voices include black diamonds in their patterns.

**System 4 (Measure 24-30):** All voices include black diamonds and various rests.

32

40

48

56

This image displays four systems of musical notation from a manuscript by Alexander Agricola. The notation is organized into three staves per system, using a treble clef, an alto clef, and a bass clef. The music consists of diamond-shaped note heads connected by vertical stems. Measure numbers 32, 40, 48, and 56 are indicated at the beginning of each system. In system 56, a key signature change is shown, shifting from G major to B-flat major.

Allexander (Agricola): Oblier veuil (douleur et) tristesse  
Basevi, f. 73v-74r

Cantus

Tenor (1)

Tenor (2)

9

19

28

37

This section contains three staves of musical notation. The top staff begins with a soprano C-clef, followed by a common time signature, and a key signature of one sharp. The middle staff begins with an alto F-clef, followed by a common time signature, and a key signature of one sharp. The bottom staff begins with a bass G-clef, followed by a common time signature, and a key signature of one sharp. All staves feature vertical stems with diamond-shaped note heads, some with small dots or dashes indicating pitch and duration.

47

This section contains three staves of musical notation. The top staff begins with a soprano C-clef, followed by a common time signature, and a key signature of one sharp. The middle staff begins with an alto F-clef, followed by a common time signature, and a key signature of one sharp. The bottom staff begins with a bass G-clef, followed by a common time signature, and a key signature of one sharp. All staves feature vertical stems with diamond-shaped note heads, some with small dots or dashes indicating pitch and duration.

57

This section contains three staves of musical notation. The top staff begins with a soprano C-clef, followed by a common time signature, and a key signature of one sharp. The middle staff begins with an alto F-clef, followed by a common time signature, and a key signature of one sharp. The bottom staff begins with a bass G-clef, followed by a common time signature, and a key signature of one sharp. All staves feature vertical stems with diamond-shaped note heads, some with small dots or dashes indicating pitch and duration.

# Allexander (Agricola): Comme femme

Basevi, f. 74v-76r

The musical score consists of three staves representing the voices: Cantus (soprano), Tenor, and Bass (bass). The music is written in common time, with various clefs (G-clef for Cantus and Tenor, F-clef for Bass) and key signatures (no sharps or flats). The notation uses black diamond-shaped note heads and vertical stems. Measure numbers 1 through 28 are indicated above the staves.

**Cantus:** Treble clef, G-clef. Notes include diamonds, open diamonds, and small circles.

**Tenor:** Treble clef, G-clef. Notes include diamonds, open diamonds, and small circles.

**Bass:** Bass clef, F-clef. Notes include diamonds, open diamonds, and small circles.

**Measure 10:** The Tenor staff begins with a measure of two eighth notes (diamonds).

**Measure 19:** The Tenor staff begins with a measure of two eighth notes (diamonds).

**Measure 28:** The Tenor staff begins with a measure of two eighth notes (diamonds).

38

48

58

68

78

This block contains three staves of musical notation for three voices. The top staff is soprano (G clef), the middle staff is alto (C clef), and the bottom staff is bass (F clef). The time signature is common time (indicated by '8'). The notation uses black diamond-shaped note heads and open diamond-shaped note heads. Measures 78 through 82 are shown.

87

This block contains three staves of musical notation for three voices. The top staff is soprano (G clef), the middle staff is alto (C clef), and the bottom staff is bass (F clef). The time signature is common time (indicated by '8'). The notation uses black diamond-shaped note heads and open diamond-shaped note heads. Measures 87 through 91 are shown.

# Allexander (Agricola): Se conge prens

Basevi, f. 76v-78r

Cantus      Tenor      Bass

9

17

26

35

mest tous les jours tant a - mer qua - voir ne puys  
mest tous les jours tant a - mer Qua -

44

de - le ung tout seul se - cours fors en fier - te  
voir ne puis delle ung tout seul se - cours Fors en fier - te

53

pour mon cuer en - ta - mer  
pour mon cuer en - ta - mer Si con - gie prens de -

62

Sy con - ge  
vant quil soit plus tard

71

prens de - vant quil soit plus

79

tart

Der Text der Ballade wird aus Paris 1597 übernommen. Dort ist der Tenor ebenfalls textiert. Vorlage ist vermutlich eine monophone Quelle wie Paris 12744, der ich eine weitere Strophe entnehme. Insgesamt handelt es sich wohl um eine Fantasie, wie die anzunehmenden "Zwischenspiele" in beiden textierten Stimmen andeuten. Im Vergleich zu Paris 1597 ergeben sich Varianten, wie sie zur Aufführungspraxis gehören und hier notiert wurden!

Jappercoy bien clerement tous les jours  
 Que mes amours commencent a finer  
 Joue elle ma des plus estranges tours  
 Que jamais homme saroit imaginer  
 Pourtant ma part en veulx habandonner  
 Car jay trouve loyaulte de regard  
 Je ne dy pas pour luy congie donner  
 Si congie prens devant quil soit plus tard

# Cornelius Rigo: Celle que jay longtemps ayme

Basevi, f 78v-79r

Cantus

Tenor

Bassus

8

16

24

Celle que jay long temps ayme

32

40

48

56

This block contains four systems of musical notation, each with three staves. The notation uses diamond-shaped note heads, solid black dots, and square note heads. Measure numbers 32, 40, 48, and 56 are indicated at the start of each system. The key signature varies throughout the piece, with changes occurring in measures 43, 51, and 58.

# Jaspar (van Weerbecke?): Sans regretz

Basevi f. 79v-80r

Cantus

Tenor

Bass

8

16

24

Sans  
re -  
gretz  
veul  
en -

tre - te -  
nir  
mon  
œur  
qui  
long  
temps

a  
souf -  
fert  
deul  
et  
lan -

gueur  
re -  
me -  
de  
nay

32

8      qua      ma - da - me na - tu - re      Qui      nous

40

48

56

64

64

Der Name Jaspard könnte sich auf Gaspard van Weerbecke beziehen. Nur der Tenor ist teilweise textiert. Am Anfang wird die "Urmutter" aller Regretz-Chansons zitiert, Ghizeghems "Allez regretz", wobei der Tenor den Superius und der Bassus den Tenor der Vorlage zitiert!

# Josquin : A la mort - Monstra te

Basevi, f. 80v-81r

Cantus

Tenor

Canon

in diatesseron

10

Je te re - quiers de cœur con - trit con -

te es - se ma -

20

trit Da - me Da - me des cieux rens mon es - prit rens

trem

30

mon es - prit De - vant ton filz

Mon - stra te es -

Musical score for Josquin's "A la mort - Monstra te". The score consists of three staves of music. The top staff starts at measure 40, with lyrics "et me se - queu - re se - queu - re". The middle staff begins with a repeat sign and lyrics "se ma -". The bottom staff ends with a "trem" instruction. The music is written in a traditional musical notation with note heads and stems.

Die Canon-Vorschrift bedeutet, dass der Tenor zuerst wie notiert ausgeführt wird, dann eine Quarte tiefer. Die Melodie des Tenors ist eine der beiden gregorianischen Hymnen "Ave maris stella".

(Johannes) Gislingh: Da paceum domine  
Basevie, f. 81v-82r

Cantus      Supreton      Bassus

10

19

29

39

li - us qui pu - gnat pro no - bis ni - si tu de -

49

us nos - ter ni - si tu de - us nos - ter

# Ghiselin: Wet ghy wat mynder jonghen herten

Basevi, f. 82v-83r

Cantus

Whet ghy wat myn - der jon - ghen her - ten

Tenor

Bassus

8

deert Des ic ghe - bee - ren niet en can ghe -

Bassus

16

bee - ren ren niet en can niet en can Des ic ghe - bee - ren

Bassus

24

niet en can Myn lief heelt een an - der veell lie - ver dan my

Bassus

32

er ic Daer - rom zo tru - er Daer - rom zo tru - er

40

ic nacht en - de dach en - de dach

48

Haer on - trou comt als een don - der - slach als een don -

56

Haer on - trou comt als een don - der - slach als een don -

64

der - slach Al in myn her te ghe - vlo -

72

gen

In der Quelle ist nur der Anfang des Textes wiedergegeben. Es handelt sich um ein beliebtes niederländisches Lied, das u. a. auch von Obrecht als Tenorgrundlage einer Fantasie verwendet wurde. Der Text wird nach Tournai 94 ergänzt.

In deutscher Übersetzung lautet er:

Weißt Du was mein junges Herz beschwert  
 Dass ich es kaum ertragen kann  
 Mein Lieb hat einen anderen  
 Viel lieber noch als mich.  
 Deshalb trauere ich so Tag und Nacht  
 Das kommt ganz wie ein Donnerschlag  
 Tief in mein Herz geflogen.

(Johannes) Ghiselingh: Rendez le moy  
Basevi, f. 83v-84r

Cantus

Tenor

Bass

8

que vous de - te - nez En prin - son plus le

16

de - te - nes lais - ses moy pas ne vous

24

ap - per - tient puis que le vos - tre

32

A musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of three systems of four measures each. The vocal parts are written in black and white diamond-shaped note heads on five-line staves. The lyrics are written below the notes. Measure 32: Soprano: aul - re; Alto: a - my; Bass: en - tre - tient. Measure 33: Soprano: im - pos - si - ble'est; Alto: que; Bass: deus. Measure 34: Soprano: en - tre - te -; Alto: en - tre - te -; Bass: en - tre - te -. Measure 35: Soprano: en - tre - te -; Alto: en - tre - te -; Bass: en - tre - te -.

39

Continuation of the musical score for three voices (Soprano, Alto, Bass) in common time. The score shows the continuation of the three systems from measure 32. Measures 39-42 show the voices continuing their melodic lines with various note heads and rests, corresponding to the lyrics "en - tre - te -".

# Verbonnet (Ghiselin): Le cœur la syeult

Basevi, f. 84v-85r

Cantus

Le cœur la syeult

Tenor

Bassus

8

et mon oeil la re - gre - te Mon

16

corps la plaint mon es - pe - rit la guet - te

23

Cel - le qui est des par -

31

fai - tes la fleur Dont

39

a ja - mais jay or - don ne ung pleur per -

47

pe - tu - el per - pe - tu - el en pen - se - e se - cre -

54

te

Der korrupte Text des Refrains in der Quelle wurde nach Lille 402 korrigiert und um die Strophen ergänzt:

Tous en font deuil et chacun la souhaite  
Plusieurs en ont dure complainte faicte  
Car elle avoit gaigne de maint seigneur  
Le coeur la syeult...

Fortune la de noz veues forte re  
Non sans regret pour sa beaulte parfaicte  
Mais de deux biens fault prendre le meilleur  
Sy ne sera en oubly sa valleur  
En quelque part quelle aille ou quon la mete

Le coeur la syeult et mon oeil la regrete...

# Verbonnet (Ghiselin): A vous madame

Basevi, f. 85v-86r

Cantus

Tenor

Bass

8

plus quaul - tre belle et bon - ne No - sa par -

23

30

le vous ce - ler et tai - re  
De peur que jay que trop

je ne mes-ton - ne

Der fehlende Text wird nach Paris 19182 ergänzt:

Bien craindre doy vostre digne personne  
Royne d'honneur portant double couronne  
Et en toulx lieux obeir et complaire  
A vous ma dame au monde paragonne...

Tout mon vouloir entierement sadonne  
A vous servir dont raison le mordonne  
Garde navez que je face au contraire  
Ne doutbez point pour service vous faire  
En corps et biens toulentier je me donne

A vous ma dame au monde paragonne...

# Verbonnet: Je suis si treffort <Ic ben zu nau>

Basevi, f. 86v-87r

**Cantus**

**Tenor**

**Bass**

**8**

ghen Mijn her - te - kin dat dinct mij bre - ken Dat doen dees

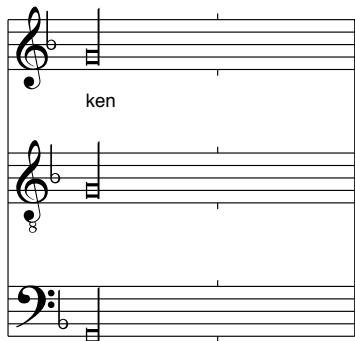
**16**

ni - ders ton - ghen Met ha - ren val - schen trek -

**24**

ken Ken mach mijn lief niet spre -

32



Das französische Incipit weist vermutlich auf eine französische Übersetzung eines niederländischen Textes hin. Dieser findet sich in London 35087 und in einer obskuren Quelle in Maastricht und ist sicherlich das Original, das ich hier wiedergebe.

Die Übersetzung lautet:

Ich bin so eng gefangen  
 Mir dünkt mein Herzelein zerbricht  
 Das tun der Neider Zungen  
 Mit ihren falschen Winkelzügen  
 Ich darf mein Lieb nicht sprechen!

(Pierre) de la Rue: Tous nobles ceurs  
Basevi, f. 87v-88r

Cantus

Tous no - bles ceurs que mes

8

re - gretz vo - yez

16

A - ma - ses deuil et vous em -

24

pour - voy - ez Pour moy ai - der a re - gret - ter la tou -

31

te Par - fait' en bien qui est la pas -

39

se - route' Et le guy - don de tous les four - voy -

46

ez

Der in der Quelle nicht vollständige Text wurde nach Brüssel 228 restituiert. Die Textverteilung in beiden Quellen ist fast identisch. In beiden Fällen fällt relativ wenig Text auf viel Musik im ersten Drittel, dann muss der Text stark gedrängt werden. Die Musik ist aber rhetorisch sehr markant und passt gut zum Text.

(Pierre de la) Rue: A vous non aultre  
 Basevi, f. 88v-89r

Cantus

1

A vous non aultre me suis hab - ban - don ne

Tenor

Bass

8

Bien qua - torze' ans me

15

suis en tou - te pla - ce Es sy ne puis

22

ac - que - rir vous - tre gra - ce

29

37

In Basevi und Brüssel 228 folgen die vorige und diese Chanson ebenfalls aufeinander. Erneut ist in unserer Quelle der Refrain unvollständig überliefert, folgt aber im Wesentlichen Brüssel 228. Eine ganz andere, vermutlich ursprüngliche Version findet sich in London Harley 5242, nur dort finden sich auch die Strophen. Wir geben im Folgenden die komplette Version von Harley 5242 wieder.

A vous non aultre me suis habandonne  
 Ma seule amour et me suis ordonne  
 Destre loyal vers vous en toute place  
 Quant davec vous convient que je desplace  
 Mon pouvre cuer en est fort estonne

A vous aimer je suys des ordonne  
 Sans que jamais y soye desordonne  
 Et vueil complaire quelque chose que face  
 A vous non aultre...

Puis quen planette je fuz des or donq ne  
 Pour estre a vous. Bien vueil estre adonne  
 A si franc cuer qui mes ennuytz efface  
 Mais je concludz si ie nay vostre grace  
 Que le reproche en doit estre donne

A vous non aultre me suis habandonne...

# Josquin: Fortune <Ce povre mendiant-Pauper sum

Basevi, f. 89v-90r

Cantus

Tenor

Bassus]

8

16

24

Music score for Josquin's "Fortune <Ce povre mendiant-Pauper sum". The score consists of four staves (Cantus, Tenor, Bassus, and another Tenor/Bassus part) in common time. The vocal parts are written in black note heads on white staff lines. The lyrics are written below the notes. The score is divided into measures by vertical bar lines.

**Measure 1:** Cantus: Ce po - vre men - di -  
Tenor: Ce po - vre men - di -  
Bassus: Pau - per sum e -

**Measure 8:** ant Ce po - vre men - di - ant pour dieu  
Tenor: Ce po - vre men - di - ant pour dieu  
Bassus: go et in la - bo - ri - bus

**Measure 16:** qui na be - ne - fi - ce ne of -  
Tenor: qui na be - ne - fi - ce ne of -  
Bassus: a juven - tu - te me - a

**Measure 24:** fi - ce Qui ne luy veult  
Tenor: fi - ce Qui ne luy veult  
Bassus: ex - si - la - tus au - tem

32

ou soit pro - pi - ce Au - tant por -  
hu - mi - li - a - tus sum et

40

te que sur le lieu  
con - tur - ba - tus

Das Incipit des Cantus in Basevi "Fortune de sigrande plummaige" ist rätselhaft. In Brüssel 228 findet sich der eigentliche passende Text. Der Text des Bassus findet sich wiederum vollständig nur in Basevi. Er stammt aus Psalm 87,15 und wurde mit Picker am Schluss als bessere Version übernommen. Man könnte sich auch vorstellen, das für Josquin so charakteristische ich immer weiter erhöhende ostinato auch immer mit "pauper sum ego" zu singen.

(Johannes Ghiselin): O florens rosa  
Basevi, f. 90v-92r

Cantus

Tenor

Bass

O flo -

8

re - n - sa - ma -

16

ter do - mi - ni spe -

24

ci - o - sa

32

vir - go

40

mi - tis o

48

fe - cun dis - si -

56

ma vi - tis

64

cl - ri - or au - ro -

71

ra pro no - bis iu -

78

gi - ter o -

86

ra

94

102

Es handelt sich hier um eine Fantasie über einer Melodie aus dem Neumarkter Cantional, f. 180v. Die Ligaturen lassen sich nicht immer genau mit der ursprünglichen Textverteilung in Übereinstimmung bringen.

Der Contratenor weist sehr eigene Proportionen auf, die sich in unserer Schreibprogramm nicht immer genau wiedergeben lassen. Ich gebe sie im Folgenden an:

- T. 37: 6:4
- T. 65: 3:1
- T. 69: 1:3
- T. 73: 4:3
- T. 76: 2:8

(Johannes) Ghiseling: *Anima mea liquefacta*  
Basevi, f. 92v-94r

Cantus

Tenor

Bassus

8

15

23

A - ni - ma - me - a li - que -

A - ni - ma - me - a li - que - fa - cta

A - ni - ma - me - a li - que - fa - cta

fa - cta (est) ut di - le - ctus me - us

(est) ut di - le - ctus me - us

li - que - fa - cta (est) ut di - le - ctus me - us

lo - cu - tus est que - si - vi et

lo - cu - tus est que - si - vi et non in -

lo - cu - tus est que - si - vi et non

non in - ve - ni il - lum vo - ca - vi vo -

ve - ni il - lum vo - ca - vi vo -

in - ve - ni il - lum vo - ca - vi vo -

31

ca - vi et non res - pon - dit mi - chi  
et non res - pon - dit mi - chi  
ca - vi et non res - pon - dit mi - chi In -

39

In - ve - ne - runt me cus - to - des cus - to -  
In - ve - ne - runt me cus - to -  
ve - ne - runt me cus - to -

46

ci - vi - ta - tem per - cus - se -  
des ci - vi - ta - tem per - cus -  
des ci - vi - ta - tem per - cus -

53

runt et vul - ne - runt me  
se - runt et vul - ne - runt me tu - le - runt pal - li - um me -  
cus - se - runt et vul - ne - runt me

61

um  
cus - to - des  
des mu -

tu - le - runt pal - li - um me - um cus - to - des mu -

tu - le - runt pal - li - um me - um cus - to - des mu -

68

ro - rum

ro - rum

ro - rum

71

Fi - li - e Jhe - ru - sa - lem nun - cti - a - te di - le - cto

Fi - li - e Jhe - ru - sa - lem nun - cti - a - te di - le - cto qui -

Fi - li - e Jhe - ru - sa - lem nun - cti - a - te di - le - cto

79

qui - a a - mo - re qui - a a - mo -

a a - mo -

qui - a a - mo - re

86

re qui - a a - mo - re lan - gi - re -

qui - a a - mo - re lan - gi - re -

qui - a a - mo - re lan - gi - re -

94

o

o

o

Mehrere Komponisten griffen auf den Text des Hohen Liedes (Kapitel 5, Verse 6-8) zurück, darunter in Basevi auch Compere. In all diesen Sücken lässt sich keine klare gregorianische Melodie erkennen, sie greifen aber offensichtlich auf eine präexistierende, uns nicht bekannte Melodie zurück. Der Anfang bei Ghiselin evoziert immerhin eine überlieferte Antiphon. Die Quelle ist in allen Stimmen textiert. Einige Wortmalereien sind klar erkennbar, etwa auf "ich rief" oder "percusserunt", sie schlugen mich. Die Thematik der gefangenen Geliebten, die nach ihrem Liebhaber ruft, ist bestens für den Kontext der Liebeslyrik der meisten Texte geeignet. Die deutsche Übersetzung lautet:

Meine Seele ist zerflossen  
als mein Geliebter sprach.  
Ich suchte ihn, aber ich fand ihn nicht;  
ich rief nach ihm, aber er antwortete mir nicht.  
Es fanden mich die Wächter der Stadt,  
die schlugen mich und verletzten mich;  
die Wächter auf den Mauern nahmen mir den Schleier weg.  
Ihr Töchter Jerusalems, kündet meinem Geliebten,  
dass ich krank bin vor Liebe!

# (Pierre de la) Rue: Sancta Maria virgo

Basevi, f. 94v-96r

Cantus      Sancta Maria virgo

Tenor      Sancta Maria virgo mitis

Bass      Sancta Maria virgo

8

16

24

32

40

48

56

64

71

79

87

95

103

111

119

127

135

143

Mit diesem Stück beginnt die Schlussgruppe von Basevi. Die Stücke sind auf vielfältige Weise untereinander verbunden, was hier nicht weiter ausgeführt werden kann. Ein hervorstechendes Merkmal ist der ostinato-Charakter des Bassus, dessen Hauptmerkmal die klagende mi-fa Formel ist. Hier stammt das Ostinato vom Beginn einer der Versionen der Hymne Ave Maris stella, die jeweils jeden Vers mit dieser Formel beginnt. Das Incipit im Contratenor bezieht sich ebenfalls auf die Hymne, deren eines Marienattribut "mitis" ist.

(Pierre de la) Rue: Si dormiero  
Basevi, f. 96v-98r

The musical score consists of three staves representing the voices: Cantus (soprano), Tenor, and Bass (bass). The music is written in common time, with various note heads (diamonds, squares, and diamonds with stems) and rests. Measure numbers 8, 16, and 24 are indicated above the staves.

**Cantus:** Treble clef, C major. Notes include open diamonds, filled diamonds, and square note heads.

**Tenor:** Treble clef, C major. Notes include open diamonds, filled diamonds, and square note heads.

**Bass:** Bass clef, C major. Notes include open diamonds, filled diamonds, and square note heads.

**Measure 8:** Cantus starts with an open diamond. Tenor has a filled diamond. Bass has a square note head.

**Measure 16:** Cantus starts with an open diamond. Tenor has a filled diamond. Bass has a square note head.

**Measure 24:** Cantus starts with an open diamond. Tenor has a filled diamond. Bass has a square note head.

32

40

48

56

64

72

80

88

96

104

112

Das Incipit bezieht sich auf das Buch Iob, Kapitel 7, Verse 4-6:  
 Wenn ich mich schlafen legte frage ich: wann darf ich aufstehen?  
 Wird es Abend, bin ich gesättigt mit Unrast, bis es dämmert.  
 Mein Leib ist mit Maden und Schorf gekleidet, meine Haut schrumpft und eitert.  
 Schneller als ein Weberschiffchen eilen meine Tage, der Faden geht aus, sie schwinden.

Das ostinato-Motiv im Bassus ist verwandt mit dem vorigen Stück, auch hier sticht die fa-mi-Formel hervor, deren Klagecharakter sehr gut auf den Text passt. Das Ostinato ist der Krebs des vorigen Motivs!

# Cornelius Rigo de Bergis: Cum audisset Job

Basevi, f. 98v-99r

The musical score consists of four systems of three-part music (Cantus, Tenor, Bass). The notation uses square neumes on four-line staves. Latin text is provided below the notes for each system.

**System 1 (Measures 1-9):**

- Cantus:** Treble clef, common time. Text: Cum au - dis - set Job
- Tenor:** Treble clef, common time. Text: Cum au - dis - set Job
- Bass:** Bass clef, common time. Text: Cum au - dis - set Job

**System 2 (Measures 10-18):**

- Cantus:** Treble clef, common time. Text: nun - ci - o - rum ver - ba
- Tenor:** Treble clef, common time. Text: nun - ci - o - rum ver - ba
- Bass:** Bass clef, common time. Text: nun - ci - o - rum ver - ba

**System 3 (Measures 20-28):**

- Cantus:** Treble clef, common time. Text: sus - ti - nu - it pa - tien -
- Tenor:** Treble clef, common time. Text: sus - ti - nu - it pa - tien -
- Bass:** Bass clef, common time. Text: sus - ti - nu - it pa - tien -

**System 4 (Measures 30-38):**

- Cantus:** Treble clef, common time. Text: ter si bo - na sus - ce - pi -
- Tenor:** Treble clef, common time. Text: ter si bo - na sus - ce - pi -
- Bass:** Bass clef, common time. Text: ter si bo - na sus - ce - pi -

40

mus de ma - nu do - mi -

ni

50

Ma - la au - tem qua - re

53

non sus - ti - ne - a - mus

63

I

73

82

Dies ist das zweite Stück von Cornelius Rigo de Bergis, das erste ist "Celle que jay longtemps aime". Es könnte sich um Cornelius Heyns handeln, der uns ansonsten nur durch seine Messe Pour quelque paine bekannt ist. Eine Bearbeitung der dieser Messe zugrund liegenden Chanson findet sich ebenfalls in Basevi. Da es eine enge Beziehung zum in Basevi prominent vorhandenen Pierre de la Rue gibt, ist unser Chansonnier eine wichtige Quelle für diesen hervorragenden Komponisten.

Der Anfang des Stücks paraphrasiert frei das 2. Buch Hiob, der ja im vorigen Stück "eingeführt" wurde. Hiobs Frau beschwört ihn, seine Haltung aufzugeben. Hiob hört "ihre Worte geduldig an", um ihr dann mit dem genauen Bibelzitat zu antworten: "Wenn wir vom Herrn so viel Gutes empfangen, sollen wir dann nich auch das Schlechte aushalten?"

Erstaunlich sind die madrigalesken Züge des Stücks, etwa die Fermate nach "Wie Hiob das hörte", man kann also gleichsam nachhorchen! Danach setzt eine Imitation ein, die das ostinato-Motiv von Sancta Maria virgo verwendet. Es bestehen andererseits keine Beziehungen zu einer der bekannten gregorianischen Melodien zu dieser Bibelstelle.

# Nino (le Petit): Si biberò

Basevi, f. 99v-101r

The musical score consists of three staves representing the Cantus (soprano), Tenor, and Bass voices. The music is in common time (indicated by 'C'). The vocal parts are written using neumes on four-line staves. The lyrics are written below the staff, corresponding to the notes.

**Cantus (Soprano):**

- Measure 1: Si - bi - be - ro - cra - the -
- Measure 8: re - ple - no ad la -
- Measure 16: chry - mas Si de - de -
- Measure 23: ro post po -

**Tenor:**

- Measure 1: (empty staff)
- Measure 8: (empty staff)
- Measure 16: (empty staff)
- Measure 23: (empty staff)

**Bass (Bassoon):**

- Measure 1: (empty staff)
- Measure 8: (empty staff)
- Measure 16: (empty staff)
- Measure 23: (empty staff)

31

cu - la somp - num Si as - cen - de - ro stra -

8

38

tum vi - vo se - pul - tus

46

Si dor -

54

mi - e - ro to - tam - sub

62

Si de - scen - dem

ca - pi - tis

77

Si sump -

85

se - ro i - te - rum ba - chi - cum li -

92

quo - rum Fa - ci - le sa - nus e -

99

va - dam

Das abschließende Stück in Basevi greift Textmotive aus dem Buch Hiob auf und verbindet sie mit Psalmzitaten (Psalm 139) zu einem parodistischen Trinklied. So wird der Schmerz ins Lebenslustige gewendet:

Wenn ich einen vollen Kelch trinke bis mir die Tränen kommen  
 Wenn ich meinen Augen nach dem Trinken Schlaf gönne  
 Wenn ich vom Wein berauscht zu Bett gehe  
 Wenn ich die ganze Nach durchschlafe  
 Wenn ich mit einem Kater aufwache  
 Wenn ich wieder zum Bacchischen Trunk greife  
 Dann wird es mir wieder gut gehen