

# **Chansonnier Casanatense**

**Rom, Biblioteca Casanatense, Ms 2856**

ediert von

**Clemens Goldberg**

mit Unterstützung der

**Goldberg Stiftung**

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Keines der Stücke dieses Chansonniers ist textiert, die Incipits sind häufig fast korrumptiert. Wir geben hier in runden Klammern die aus den parallelen Quellen erschlossenen Incipits an, in eckigen Klammern sind völlig abweichende „richtige“ Incipits angegeben.

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## Abkürzung der Parallelquellen

Kürzel	Quelle
Basevi	Firenze, Biblioteca del Conservatorio di Musica Luigi Cherubini, MS Basevi 2439
Bologna Q 16	Bologna, Civico Museo Bibliografico Musicale, MS Q16
Canti C	Petrucci, Canti C numero cento cinquanta
Dijon	Dijon, Bibliothèque Municipale, MS 517 (Dijon Chansonnier)
Florenz 229	Firenze, Biblioteca Nazionale Centrale, MS Banco rari 229
Jardin	Le Jardin de Plaisance et fleur de rhetorique, Paris 1501 (nur Texte)
Kopenhagen	Kopenhagen, Det Kongelige Bibliotek, MS Thott 291 8° (Kopenhagen Chansonnier)
Laborde	Wahsington, Library of Congress, MS m².1 L25Case
London A XVI	London, British Library, MS Royal 20 A.XVI
Mellon	New Haven, Yale University, Beineke Library for Rare Books and Manuscripts, MS 91 (Mellon Chansonnier)
Montecassino	Montecassino, Biblioteca dell'Abbazia, MS 871
Nivelle	Paris, Bibliothèque Nationale, Département de Musique, Rés. VmcMS 57 (Chansonnier Nivelle)
Odhecaton	Petrucci, Harmonice musices odhecaton A
Paris 1719	Paris, BN, f. fr. 1719 (nur Texte)
Paris 1597	Paris, BN, f. fr. 1597
Perugia	Perugia, Biblioteca Comunale Augusta, MS 431
Pixerécourt	Paris, BM, f. fr. 15123
Riccardiana I	Firenze, Biblioteca Riccardiana, MS 2794
Riccardiana II	Firenze, Biblioteca Riccardiana MS 2356
Rohan	Berlin, Staatl. Museen der Stiftung Preussischer Kulturbesitz, Kupferstichkabinett, MS 78.B.17 (Liederbuch des Kardinals Rohan)
Sevilla	Sevilla, Biblioteca Capitular y Colombina MS 5-1-43; der 2. Teil befindet sich heute in Paris, Bibliothèque Nationale, nouv. acq. 437 (Sevilla Chansonnier)

# *Tant fort me tarde*

## Casanatense, f. 3v-4r

Edited by Clemens Goldberg

Philippon (Basiron?)

The musical score consists of three staves: Tenor, Contratenor, and Bass. The Tenor and Contratenor staves begin with a clef of C, while the Bass staff begins with a clef of F. The music is written in common time. The vocal parts are accompanied by a basso continuo line, indicated by a bass clef and a thick vertical line with square dashes.

**Measure 1:** Tant fort me tar - de ta ve - nu -

**Measure 8:** e Pour comp - ter ma

**Measure 16:** des - con - ve - nu - e

**Measure 24:** Mon plus qua - me que sur mon a -

32

me Je ne prens plai - sir en nul

40

a - me Qui soit au - jour - duy

48

soubz la nu - e

Die Parallelquelle Florenz 176 ist eine unabhängige Vertonung des Textes, dessen Dichter dort mit "Mureau" angegeben ist, obwohl nur zwei Incipits vorhanden sind. Paula Higgins identifiziert "Phelippon" mit Philippe Basiron, dies ist aber nicht letztlich belegbar. Der fehlende Text in Casanatense wird aus Laborde übernommen.

De joye mon plaisir se desnue  
Si douleur test puis souvenue  
Mille foiz le jour te reclame  
Tant fort me tarde ta venue  
Pour compter ma desconvene  
Mon plus quame que sur mon ame

Or est ma sante certes nue  
Je ne scay quel est devenue  
Desconfort massault que point name  
Et me veult mettre soubz la lame  
Je suis mort sil me continue

Tant fort me tarde ta venue...

# *Au travail suis sans espoir de confort*

## Casanatense, f. 4v-5r

Edited by Clemens Goldberg

Loiset Compere

Au travail suis sans espoir de confort

Tenor

Contratenor

6

fort Pres que train sy

11

ung peu moins ques - tre mort Par le regard du - ne

16

de tous biens plai - ne Dune

21

autre ai - mer cel - le mes - toit cer - tai - ne Mal - heu - reux

26

cer - tes tu au - roy es -

31

fort

Diese Chanson zitiert mehrere sehr bekannte Chansons, auch musikalisch: Au travail suis (Ockeghem), Presque trainsi (Ockeghem), Par le regart (Dufay), De tous biens plaine (Ghizeghem), Dung aultre amer (Tenor von Ockeghem), Malheureux cuer (nicht mit Dufays Musik!). Dieser Kontext ist ein interessanter Beleg dafür, dass für Compere die heute vielfach Barbinaunt zugeschriebene Chanson Au travail suis - wie ich auch meine - von Ockeghem stammte. Der fehlende Text wird nach Riccardiana eingefügt.

De la servir je feray mon effort  
Sil luy desplaist ce poys moy au fort  
Je ne puis fors y emploier ma paine  
Au travail suis sans espoir de confort  
Presque trainsy ung peu moins questre mort  
Par le regart dune de tous biens plaine

Combien que cest ung dangereulx deport  
Amer en lieu ou loyaulte sendort  
Et ou doulceur est dure et inhumaine  
Doubtant cela en moy na nerf ne vaine  
Qui ne tire par cruel desconfort

# *Des biens damours*

Casanatense, f. 5v-6v

Edited by Clemens Goldberg

(Martini/Isaac)

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The music is written in a historical notation system using diamond-shaped note heads and vertical stems. The Treble staff is the top staff, the Tenor staff is the middle staff, and the Bassus staff is the bottom staff. The score is divided into four systems of six measures each. Measure numbers 1 through 6 are at the top of the first system, 7 through 12 are at the top of the second system, 13 through 18 are at the top of the third system, and 19 through 24 are at the top of the fourth system. The key signature changes from C major (no sharps or flats) to F major (one sharp) and then to B major (two sharps) across the systems. The time signature is common time (indicated by a 'C'). The vocal parts are separated by vertical bar lines, and the music concludes with a final measure ending on a half note.

40

This musical score page contains three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. Measure 40 begins with a square neume, followed by a series of diamond neumes. Measures 41-42 feature a mix of square and diamond neumes. Measure 43 includes a sharp sign indicating a key change. Measures 44-45 show a continuation of the mixed neume pattern. Measure 46 concludes with a final sharp sign.

50

This musical score page contains three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. Measure 50 begins with a diamond neume, followed by a square neume. Measures 51-52 feature a mix of diamond and square neumes. Measures 53-54 show a continuation of the mixed neume pattern. Measure 55 concludes with a final sharp sign.

*Trinitas in unitate <A que ville est abhominable>*  
 Casanatense, f. 7r (Kanonversion)

Edited by Clemens Goldberg

Busnoys

The musical score is a three-voice canon from the Casanatense manuscript. The voices are labeled A, B, and C. The music is in common time with a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads on a five-line staff. The lyrics are written below the staff, corresponding to the notes. Measure numbers 1 through 25 are indicated on the left side of the score.

**Measure 1:** A: que ville  
B: que ville  
C: que ville

**Measure 2:** A: que ville  
B: que ville  
C: est

**Measure 3:** A: que ville  
B: est ab - ho -  
C: ab - ho -

**Measure 4:** A: que ville  
B: mi - na - ble  
C: mi - na -

**Measure 5:** A: que ville  
B: est en a - mours  
C: est en a -

**Measure 6:** A: que ville  
B: cuer pu - bli - que  
C: cuer pu - bli -

**Measure 7:** A: que ville  
B: qui par son at - trait  
C: qui par son at -

**Measure 8:** A: que ville  
B: cha - cun pi - que  
C: cha - cun pi -

**Measure 9:** A: que ville  
B: son at - trait cha - cun pi - que  
C: son at - trait cha - cun pi -

**Measure 10:** A: que ville  
B: II nest cho -  
C: II nest cho -

**Measure 11:** A: que ville  
B: II nest cho - se  
C: II nest cho -

**Measure 12:** A: que ville  
B: plus de - tes - ta -  
C: plus de - tes -

**Measure 13:** A: que ville  
B: se plus de - tes - ta -  
C: se plus de - tes -

**Measure 14:** A: que ville  
B: de - tes - ta -  
C: de - tes -

**Measure 15:** A: que ville  
B: II nest cho - se  
C: II nest cho -

**Measure 16:** A: que ville  
B: plus de - tes - ta -  
C: plus de - tes -

**Measure 17:** A: que ville  
B: II nest cho -  
C: II nest cho -

**Measure 18:** A: que ville  
B: plus de - tes - ta -  
C: plus de - tes -

**Measure 19:** A: que ville  
B: de - tes - ta -  
C: de - tes -

**Measure 20:** A: que ville  
B: II nest cho - se  
C: II nest cho -

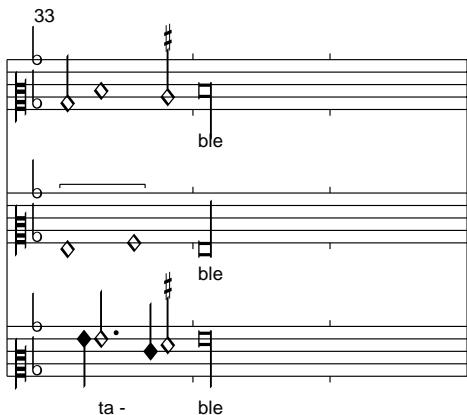
**Measure 21:** A: que ville  
B: plus de - tes - ta -  
C: plus de - tes -

**Measure 22:** A: que ville  
B: de - tes - ta -  
C: de - tes -

**Measure 23:** A: que ville  
B: II nest cho - se  
C: II nest cho -

**Measure 24:** A: que ville  
B: plus de - tes - ta -  
C: plus de - tes -

**Measure 25:** A: que ville  
B: de - tes - ta -  
C: de - tes -



Bei dieser Chanson handelt es sich um das böse Ende der Geschichte, wie sie in den Chansons rund um Jaqueline d'Haqueville erzählt wird. Der Text ist vollständig nur in Rohan überliefert, dessen Text wir hier übernehmen. Allerdings ist sowohl die Textierung des Kanons als auch diejenige der folgenden dreistimmigen Version nicht einfach. Für die rein musikalische Quelle Casanatense stellt sich dieses Problem natürlich nur indirekt.

Tel facon est trop reprochable  
 Puisque tromper plusierus saplique  
 A que ville est abhominable  
 Est en amours ung cuer publicque

Madame en a ung bien nuisable  
 Quasi tout tel en sa praticque  
 Contante est sans point de replique  
 Qui la veult dont est miserable

A que ville est abhominable...

# *Sanse fuga <A que ville est abhominable>*

Casanatense, f. 7v-8r

Edited by Clemens Goldberg

Busnois

A      que      vil -      le      est      ab -

que      vil -      le      est      ab -

C |

ho - mi - na - ble      est      en      a - mours      ung      cuer      pu - bli - que

ho - mi - na - ble      est      en      a - mours      ung      cuer      pu - bli - que

C |

qui      par      son      at - trai      cha - cun pic - que      II      nest      cho -

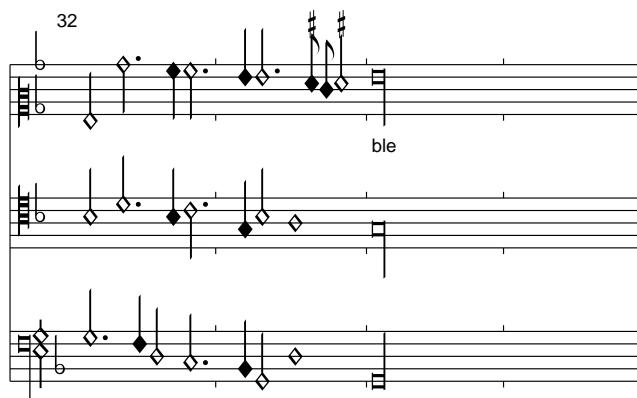
qui      par      son      at - trai      cha - cun pic - que      II      nest      cho -

C |

se      plus      de -      tes -      ta -

se      plus      de -      tes -      ta -

C |



Bei dieser Chanson handelt es sich um das böse Ende der Geschichte, wie sie in den Chansons rund um Jaqueline d'Haqueville erzählt wird. Der Text ist vollständig nur in Rohan überliefert, dessen Text wir hier übernehmen. Allerdings ist sowohl die Textierung des Kanons als auch diejenige der folgenden dreistimmigen Version nicht einfach. Für die rein musikalische Quelle Casanatense stellt sich dieses Problem natürlich nur indirekt.

Tel facon est trop reprochable  
 Puisque tromper plusierus saplique  
 A que ville est abhominable  
 Est en amours ung cuer publicque

Madame en a ung bien nuisable  
 Quasi tout tel en sa praticque  
 Contante est sans point de replique  
 Qui la veult dont est miserable

A que ville est abhominable...

*Se prens congiet*  
Casanatense, f. 8v-9r

Edited by Clemens Goldberg

The musical score consists of four systems of music for three voices: Treble, Tenor, and Bassus. The music is written on five-line staves with square neumes. The first system starts in common time with a key signature of one flat. The second system begins at measure 11, also in common time with one flat. The third system begins at measure 23, in common time with one flat. The fourth system begins at measure 34, in common time with one sharp. Measure numbers 11, 23, and 34 are indicated above the staves.

# *Esmu suy que plus ne porroie*

Casanatense, f. 9v-10r

Edited by Clemens Goldberg

Brumel

10

20

29

38

The musical score consists of three staves of music. The first staff starts with a sharp sign (F#) and ends with a square symbol. The second staff starts with a flat sign (B-) and ends with a square symbol. The third staff starts with a double sharp sign (D#) and ends with a square symbol. The music is divided into measures by vertical bar lines. Measure 38 begins with a sharp sign (F#) and ends with a square symbol. Measure 39 begins with a flat sign (B-) and ends with a square symbol. Measure 40 begins with a double sharp sign (D#) and ends with a square symbol. Measure 41 begins with a sharp sign (F#) and ends with a square symbol.

Diese unikale Chanson hat einen klaren Traueraspekt durch die phrygische Tonart und die Redictae. Das Incipit in der Quelle lautet "Esnu sy que plus ne porroie", es wurde korrigiert.

# *En attendant la grace de madame*

Casanatense, f. 10v-11r

Edited by Clemens Goldberg

Agricola

En attendant la grace de madame

me le - al se - ray de corps et da -

Et pour ce tant que je vi - vray Ja nulle aul - tre

ne ser - vi - ray Se dieu plaist ia

40

ne nau-ray blas-me

Das Signum congruentiae fehlt in der Quelle. Der Text wird aus Laborde übernommen.

Ne pense personne ne ame  
Que ie change cele que jame  
Mais tel seray  
En attendant la grace de ma dame  
Loial seray de corps et dame  
Tant que vivray

Si privement je dis je lame  
<Car> jentends bien que sans diffame  
Ce soustiendray  
Jusques a mourir et maintiendray  
Que mon cuer souvent la reclame

En attendant la grace de ma dame...

*En disputant*  
Casanatense, f. 11v-12r

Edited by Clemens Goldberg

Agricola

1

6

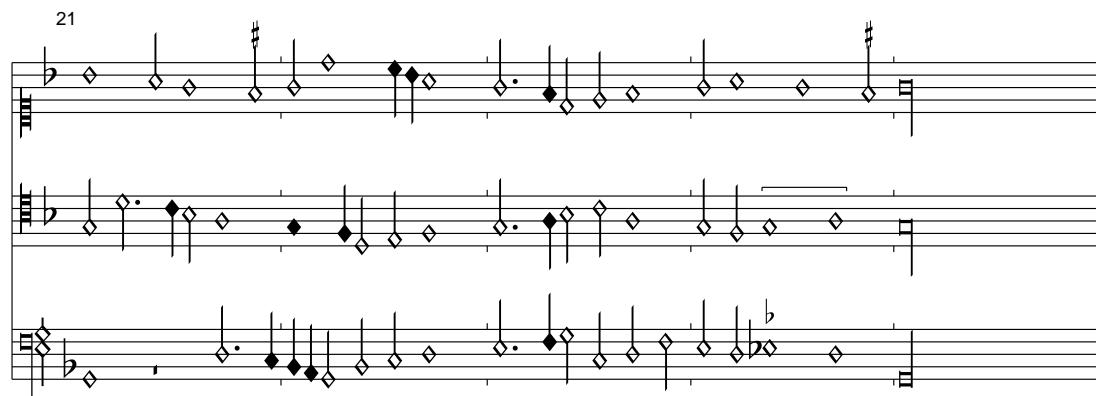
11

16

Bassus

Tenor

Alto



Diese unikal überlieferte Chanson verwirklicht den Charakter des Incipits in mehrfacher Weise. Neben dem "eckigen" Rhythmus der Anfangsimitation auch durch die Verschiebung der Kadenden, die erst am Schluss wieder ins Lot gerät.

*Ma doulce*  
Casanatense, f. 12v-13r

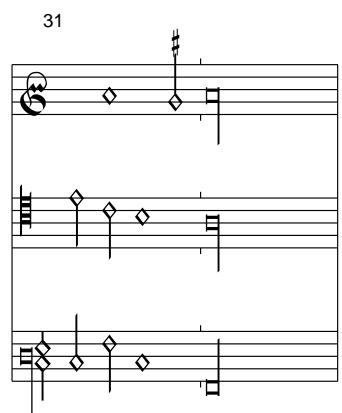
Edited by Clemens Goldberg

Sonspison

The musical score consists of three staves representing different voices:

- Canto:** The top staff, starting with a common time signature (C) and a key signature of one sharp (F#). It uses diamond-shaped note heads.
- Tenor:** The middle staff, also starting with common time (C) and one sharp (F#). It uses square note heads.
- Bassus:** The bottom staff, starting with common time (C) and one flat (B-flat). It uses square note heads.

The score includes several measures of music, with measure numbers 8, 16, and 24 indicated above the staves. Measure 8 begins with a common time signature (C) and one sharp (F#). Measure 16 begins with a common time signature (C) and one sharp (F#). Measure 24 begins with a common time signature (C) and one sharp (F#).



# *Joye me fuit*

Casanatense, f. 13v-14r

Edited by Clemens Goldberg

Busnoys

10

Tenor

Bassus

queurt seu - re cou - roux me suit sans

20

riens que me se - queu - re ce qui me tue

30

he - las cest sou - ve - nan - ce je me chas -

40

se loing de mon es - pe -

ran - ce mon seul de - sir que

50

lon - gue - ment de - meu - re

60

lon - gue - ment de - meu - re

Casanatense weicht signifikant von anderen parallelen Quellen dieser berühmten Chanson ab, sogar in der Melodie des Superius. Die Ausformung des Bassus ist schlichter als in diesen Quellen, was überhaupt ein durchgängiger Zug unseres Chansonniers ist. Dies widerspricht gerade nicht dem instrumentalen Charakter von Casanatense, da man hier vom Spieler eine durchgängige Ornamentierung vor allem des Bassus erwartet.

Der Text wird nach Laborde eingefügt.

Las quant je dors mon esperit labeure  
Au reveiller dieu scet comment je pleure  
En demandant de mes maulx allegence  
Joye me fuit et douleur me queurt seure  
Couroux me fuit sans riens qui me sequeure  
Ce qui me tue helas cest souvenance

Je nen puis plus sinon maudire leure  
Que vis celuy par qui ce mal saveure  
Mais peut estre quil na pas congnoissance  
De mon annuy ne de ma desplaisance  
Par quoy convient quen ce point je demeure

Joye me fuit et doleur me queurt seure...

# *Pour mon plaisir*

Casanatense, f. 14v-15r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

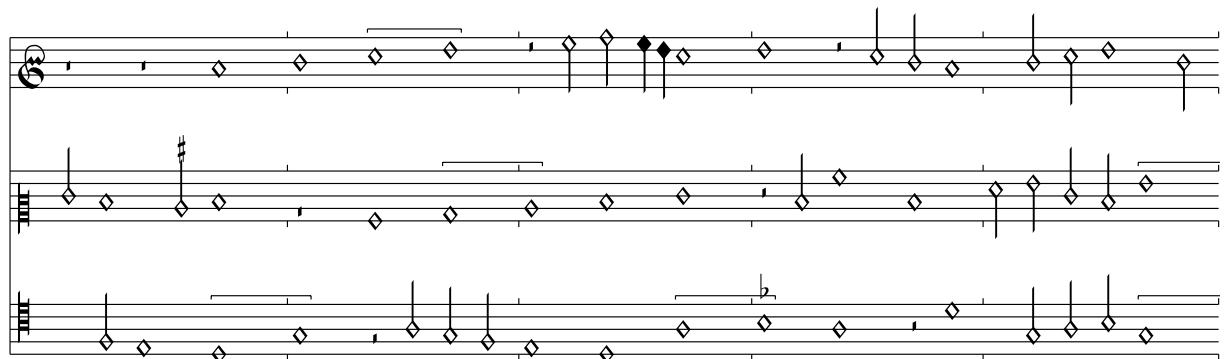
- Soprano:** The top staff uses a soprano C-clef. It begins with a whole note followed by a series of eighth notes and sixteenth notes.
- Tenor:** The middle staff uses a tenor F-clef. It features a mix of eighth and sixteenth notes.
- Bassus:** The bottom staff uses a bass G-clef. It also features a mix of eighth and sixteenth notes.

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

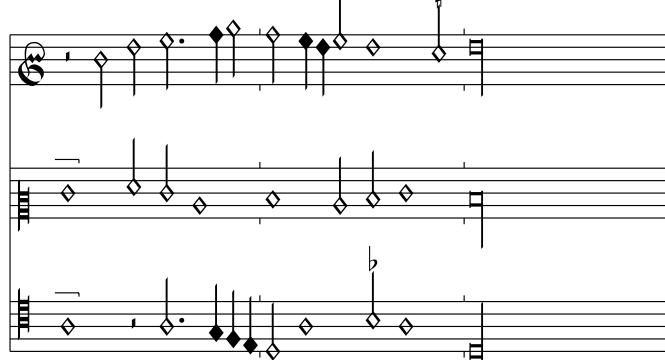
- Measure 1: Starts with a soprano whole note, followed by a series of eighth and sixteenth notes.
- Measure 6: Indicated by a vertical bar and the number "6".
- Measure 11: Indicated by a vertical bar and the number "11".
- Measure 16: Indicated by a vertical bar and the number "16".

Notation details include various note heads (diamonds, squares, circles) and rests, typical of early printed music notation.

21



26



# *Adieu fortune <O vie fortunee>*

Casanatense, f. 15v-16r

Edited by Clemens Goldberg

Caron

O vi - e for - tu - ne - e de di - vers at -

Tenor

Bassus

10

ten - tas en dix mois de sou -

20

las tu mas quon nen vo -

30

loy - e voyre et sy tost pas - se - e en

41

chan - ge - ment des - tat

Der Text des einzig erhaltenen Refrains sowie die Signa congruentiae werden aus Pixérécourt übernommen.

# *Dunch auter amer < Dung aultre amer >*

Casanatense, f. 16v-17r

Edited by Clemens Goldberg

Jo Okeghem

Dung aultre a - mer mon cuer sa - bes - se - roit II ne

Tenor

Contratenor

11

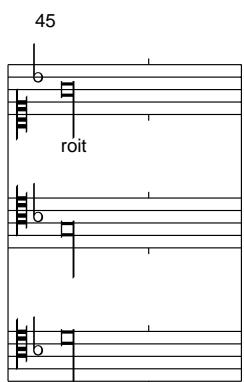
fault pas pen - ser que je les - tran - ge

22

ne que pour rien de ce pro - pos me chan -

33

ge car mon hon - neur en a - pe - tis - se -



# *Se vostre cuer eslongne de moy*

Casanatense, f. 17v-18r

Edited by Clemens Goldberg

Okeghem

Se vos - tre cuer es - longne de moy a

Tenor

Bassus

10

tort et que de vous ie nay plus con - fort ie pren - dray lors sur

20

dieu et sur mon a - me que ce nous de - vons

30

ne fro - gner a - me que ia - mais vous voul - sit

Musical notation for three voices, numbered 40. The notation uses diamond-shaped neumes on four-line staves. The lyrics "fai - re tort" are written below the top staff.

Der Text ist nur in Pixérécourt im Refrain erhalten, die Verse 4 und 5 verderbt, so dass hier eine mögliche Lösung angeboten wird. Das Original lautet:  
que ce mon devons ne fromeres ame  
q mais no<sup>^</sup> voulſit faire tort

# *En escoutant le chant <melodieux>*

Casanatense, f. 18v-19r

Edited by Clemens Goldberg

En es - cou - tant le chant me - lo -

Tenor

Bassus

10

di - eux de ces plai - sans et ros - sig - nols joy -

20

eux qui vont di - sant ain - si

30

Lung deux me dist pas - sez par

40

i - cy et vous ver - rez qui chan - te - ra le

50

mieulx

Diese unikale Chanson ist wie immer in unserer Quelle ohne Text überliefert. Die hier eingesetzte Chanson aus La Fleur de toutes joyeusetez (1530) passt exzellent auf die Musik, wie man z. B. am Schlagen der Nachtigall im Tenor des Halbschlusses ersehen kann. Im Superius werden die langen Notenwerte in den Strophen sicherlich geteilt, um den Text unterzubringen, der im Tenor ganz problemlos unterlegt werden kann. Gegen die Verwendung dieses Textes spricht lediglich das recht späte Datum der Textquelle.

Fuyez gens melencolieux  
 Passez le temps en musique et jeux  
 Gaudissez vous et gettez hors soucy  
 En escoutant le chant melodieux  
 De ces plaisans et rossignols joyeulx  
 Qui vont disant ainsi ainsi ainsi

Tost tost tost vueillez bien estre songneur  
 Damour servir loyaulment en tous lieux  
 Leur requerant mercy mercy mercy  
 Et sil vous plaist reviendrez par icy  
 Ou vous serez plus que devant joyeux

# *Cest mal cherc(h)e vostre avantage*

Casanatense, f. 19v-20r

Edited by Clemens Goldberg

Agricola

The musical score consists of three systems of music for three voices: Soprano, Tenor, and Bassus. The music is written in diamond-shaped neumes on four-line staves. The lyrics are provided below each system.

**System 1:**

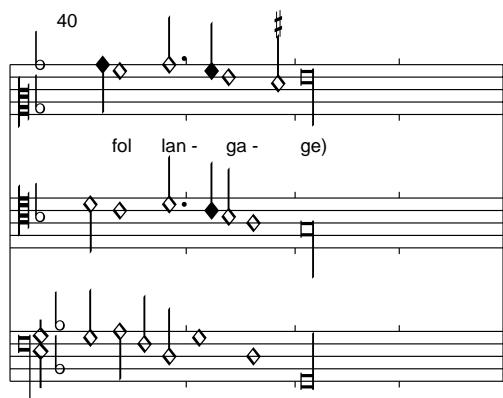
- Soprano:** Cest mal cher - che vostre a - van - ta - ge Dal -
- Tenor:** le-guer chas - cun et son pa - ge
- Bassus:** Et vous mons - trez bien

**System 2:**

- Soprano:** peu ru - se Car trop es - tes viel et u - se
- Tenor:** (dun si)
- Bassus:** (dun si)

**System 3:**

- Soprano:** pour par - ler dun sy fol lan - ga - ge (dun si)
- Tenor:** (dun si)
- Bassus:** (dun si)



In den meisten Quellen tritt T. 6 und T. 17 eine Unsicherheit ein, entweder ist zuerst eine Sb zu viel oder nachher eine zu wenig etc. vorhanden. Nur Florenz 229 hat eine richtige Version, die hier übernommen wird, indem in T. 6 eine Sembibrevis in allen Stimmen gekürzt wird. Der Text wird aus London A XVI eingefügt.

Il convient dont cest grant dommage  
 Qua viellesse farez hommage  
 Sans que plus soyez abuse  
 Cest mal cherche vostre avantage  
 Daleguer chascun et son page  
 Et vous monstrez bien peu ruse

Nayez le cuer plus si volage  
 Soyez doresnavant plus sage  
 Vous estes damer excuse  
 Car par tout serez refuse  
 Veu que portez si gris plumage

Cest mal cherche vostre avantage...

# *Il me fauldra maudire*

Casanatense, f. 20v-21r

Edited by Clemens Goldberg

Agricola

The musical score is organized into four systems of two staves each. The top system starts with a soprano staff (F clef) and a tenor staff (C clef). The second system starts with a soprano staff (F clef) and a bassus staff (C clef). The third system starts with a soprano staff (F clef) and a tenor staff (C clef). The fourth system starts with a soprano staff (F clef) and a bassus staff (C clef). Measure numbers 1 through 16 are indicated above the staves.

**Soprano:** The soprano part is written in a tablature-like system where vertical stems indicate pitch and horizontal strokes indicate duration. The clef is F, and the key signature changes throughout the piece. The soprano part is the top staff in the first two systems and the middle staff in the last two systems.

**Tenor:** The tenor part is written in a tablature-like system where vertical stems indicate pitch and horizontal strokes indicate duration. The clef is C, and the key signature changes throughout the piece. The tenor part is the middle staff in the first two systems and the top staff in the last two systems.

**Bassus:** The bassus part is written in a tablature-like system where vertical stems indicate pitch and horizontal strokes indicate duration. The clef is C, and the key signature changes throughout the piece. The bassus part is the bottom staff in all four systems.

21

26

# *Pour entretenir mes amours*

Casanatense, f. 21v-22r

Edited by Clemens Goldberg

Busnoys

*Pour en - tre - te -*

*nir mes a - mours trou - ver me fault*

*le jour cent tours et fai - re mainc - te sei -*

*gnou - ri - e Et puis ma bour - se mal*

40

gar - ni - e      me fault de - mou - rer

51

tous les jours

Der Text wird nach Riccardiana I eingefügt.

Je tiens bien du prince des lours  
 Quant en paines et en douleurs  
 Il me couvient user ma vie  
 Pour entretenir mes amours  
 Trouver me fault le jour cent tours  
 Et faire mainte seignourie

Se jeusse a mains aucun secours  
 De celle qui griefves douleurs  
 Me fait souffrir jour et nuytie  
 Jauroye je vous certefie  
 Joye et soulas en lieu de plours

Pour entretenir mes amours...

# *Seule a par moy*

Casanatense, f. 22v-24r

Edited by Clemens Goldberg

Busnoys

Seule a par moy  
en ma chambre es -  
plo - me - e play - ne de dueil tou - te des - con - for - te -  
di - soye a - dieu quil me fai - soit grant  
tort puis quil souf - froit

27

que la do - len - te mort

34

meus de mon bien sy su -

40

bit se - pa - re -

46

e

Diese Chansons stellt gravierende Probleme von Musica ficta. Man muss grundsätzlich entscheiden, ob man davon ausgeht, dass es sich eigentlich um eine G-dorische Chanson handelt (wovon ich früher in meinem Busnois-Buch ausging) oder tatsächlich um zwei parallel verlaufende tonale Schichten, die das Moment der Trennung scharf beleuchten. Ich favorisiere heute diese Lösung.

Leider gibt das Notationssystem dieser Ausgabe nicht an die Hand, Großtakte zu formen, die aber gemeint sind, und zwar von je 6 Semibreves. Jeder Aufführende muss letztlich seine eigene Lösung finden. Die musikalische Version in Casanatense weicht zum Teil stark von den beiden parallelen Quellen Pixérécourt und Florenz 229 ab. Wie Mayer Brown in seiner Edition von Florenz 229 favorisiere ich die Textversion von Oxford Taylor:

Quant je me vey si tresfort esgaree  
Pour ma doulleur a nulle comparee  
Je fuz alors de moccyre daccord  
Seule a par moy en ma chambre esplomee  
Playne de dueil toute desconfortee  
Disoye a dieu que me faisoit grant tort

Comme la plus du monde preparee  
A souffrir mort par moy tant desiree  
Je vey qualors mon mal croissoit si fort  
Que si espoir ne meust donne confort  
Cent mille foys fusse desesperee

Seule a par moy dans ma chambre esplomee...

In Florenz 229 lautet der Refrain:

Seulle a part moy dans ma chambre bien paree  
Fais maintz regretz de joye separee  
Disant a dieu quil me faisoit grant tort  
Puisquil souffroit que la dollente mort  
Meust de tout bien ainsi desemparee

# *Hellas madame*

## Casanatense, f. 24v-25r

Edited by Clemens Goldberg

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 changes to common time with a sharp sign (indicated by a '#').
- Tenor:** The middle staff uses an alto C-clef. It starts in common time (indicated by a 'C') and changes to common time with a sharp sign (indicated by a '#').
- Bassus:** The bottom staff uses a bass F-clef. It starts in common time (indicated by a 'C') and changes to common time with a sharp sign (indicated by a '#').

Measure numbers are indicated above the staves:

- Measure 1 (top staff): C-clef, common time.
- Measure 2 (top staff): Sharp sign, common time.
- Measure 12 (top staff): Sharp sign, common time.
- Measure 24 (top staff): Sharp sign, common time.
- Measure 36 (top staff): Sharp sign, common time.

Each measure contains multiple vertical stems, each ending in a diamond or square symbol, representing a single note or a short duration. The music is divided into measures by vertical bar lines.

The musical score consists of three staves, each representing a voice. The notation is in common time, with a key signature of one sharp (F#). Measure 48 begins with a soprano note (diamond) on the first line, followed by a bass note (square) on the fourth line. The alto (second line) has a note on the first beat. Measures 49 and 50 continue this pattern, with the soprano and alto voices alternating notes. Measure 51 starts with a bass note (square) on the fourth line. Measures 52 and 53 show the soprano and alto voices continuing their pattern. Measure 54 begins with a bass note (square) on the fourth line. Measures 55 and 56 show the soprano and alto voices continuing their pattern. Measure 57 begins with a bass note (square) on the fourth line. Measures 58 and 59 show the soprano and alto voices continuing their pattern. Measure 60 begins with a soprano note (diamond) on the first line, followed by a bass note (square) on the fourth line. The alto (second line) has a note on the first beat. Measures 61 and 62 continue this pattern, with the soprano and alto voices alternating notes. Measures 63 and 64 show the soprano and alto voices continuing their pattern. Measures 65 and 66 show the soprano and alto voices continuing their pattern. Measures 67 and 68 show the soprano and alto voices continuing their pattern. Measures 69 and 70 show the soprano and alto voices continuing their pattern. Measures 71 and 72 show the soprano and alto voices continuing their pattern. Measures 73 and 74 show the soprano and alto voices continuing their pattern. Measures 75 and 76 show the soprano and alto voices continuing their pattern. Measures 77 and 78 show the soprano and alto voices continuing their pattern. Measures 79 and 80 show the soprano and alto voices continuing their pattern. Measures 81 and 82 show the soprano and alto voices continuing their pattern. Measures 83 and 84 show the soprano and alto voices continuing their pattern. Measures 85 and 86 show the soprano and alto voices continuing their pattern. Measures 87 and 88 show the soprano and alto voices continuing their pattern. Measures 89 and 90 show the soprano and alto voices continuing their pattern. Measures 91 and 92 show the soprano and alto voices continuing their pattern. Measures 93 and 94 show the soprano and alto voices continuing their pattern. Measures 95 and 96 show the soprano and alto voices continuing their pattern. Measures 97 and 98 show the soprano and alto voices continuing their pattern. Measures 99 and 100 show the soprano and alto voices continuing their pattern.

Diese unikale Chanson hat zwar das Incipit mit zahlreichen anderen Chansons gemein, teilt jedoch keine musikalischen Züge jener Kompositionen.

# *Madame mamie <Madame faites moy savoir>*

## Casanatense, f. 25v-26r

Edited by Clemens Goldberg

Basin

The musical score consists of four systems of three-part music. The voices are labeled Soprano (top), Tenor (middle), and Bassus (bottom). The music is written on five-line staves with diamond-shaped note heads. The lyrics are written below the notes. The score is divided into systems by measure numbers: 1, 11, 22, and 34.

**System 1:** Ma da - me fai - tes moy sa - voir

**System 11:** quels mots met - tray en ma de - vi -

**System 22:** se que sy por - te - ray cou - leur

**System 34:** gri - se en at - ten - dant

Musical notation for three voices (SSA) on four-line staves. The music consists of three staves, each with a soprano (S), alto (A), and bass (B) part. The soprano staff begins with a clef, the alto staff with a bass clef, and the bass staff with a soprano clef. The music is in common time, indicated by a 'C' at the beginning of the first staff. Measure 45 starts with a soprano note (diamond shape). The lyrics 'ou pren -' appear above the alto staff, with a small 'b' below it. The lyrics 'dray noir' appear above the bass staff. The music continues with various notes and rests, including a sharp sign at the end of the first staff.

Der fehlende Text des einzig erhaltenen Refrains wird aus Pixérécourt eingefügt. Die Signa congruentiae fehlen in der Quelle.

# *Cent mille escus*

## Casanatense, f. 26v-27r

Edited by Clemens Goldberg

Caron (Busnois)

Cent mille es - cus      quant ie vould -      droi - e

Tenor

Bassus

et pa - ra - dis quant ie mour -      roi -      e

plus ne sca - roい - e sou - hai - tier      Se

non ou - vrer de mon mes - tier au - cu - ne fois quant

45

ie pour - roi - e

Der fehlende Text und die Signa congruentiae werden nach Wolfenbüttel ergänzt:

De riens je ne me souffiroye  
 Maiz les dames festeroye  
 Se iavoye pour moy aidier  
 Cent mille escuz quant je vouldroye  
 Et paradis quant je mourroye  
 Plus ne scauroye souhaitier

Puis men iroys iouer a roye  
 Ver rains <Reims> et la temps passeroye  
 Pour tousiours mon dueil oublier  
 Je ne me pourroye forvoyer  
 Puis quen ma bourse trouveroye

Cent mille escuz quant je vouldroye...

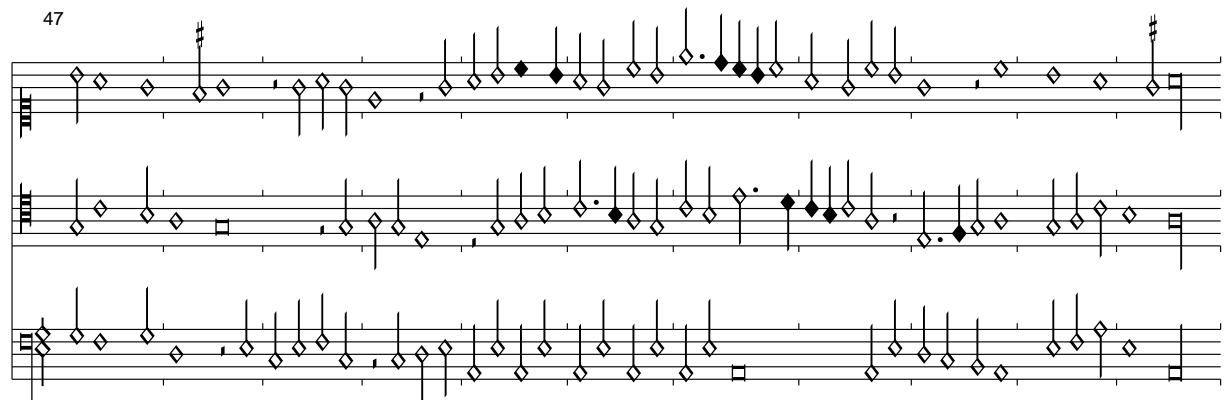
# *Vive Carloys*

## Casanatense, f. 27v-28r

Edited by Clemens Goldberg

Caron

The musical score consists of three staves. The top staff is labeled "Caron". The middle staff is labeled "Tenor". The bottom staff is labeled "Bassus". The music is written in common time. The notation uses diamond-shaped note heads. Measure numbers 12, 24, and 35 are indicated above the staves. The bassus staff begins with a key signature of one sharp (F# major). The tenor and caron staves begin with a key signature of one flat (D major). The bassus staff changes key signature to one flat (D major) at measure 12. The tenor and caron staves change key signature to one sharp (F# major) at measure 12. The bassus staff changes key signature to one sharp (F# major) at measure 24. The tenor and caron staves change key signature to one sharp (F# major) at measure 24. The bassus staff changes key signature to one sharp (F# major) at measure 35. The tenor and caron staves change key signature to one sharp (F# major) at measure 35.



# Vive Vive <Gardez vous donc>

## Casanatense, f. 28v-29r

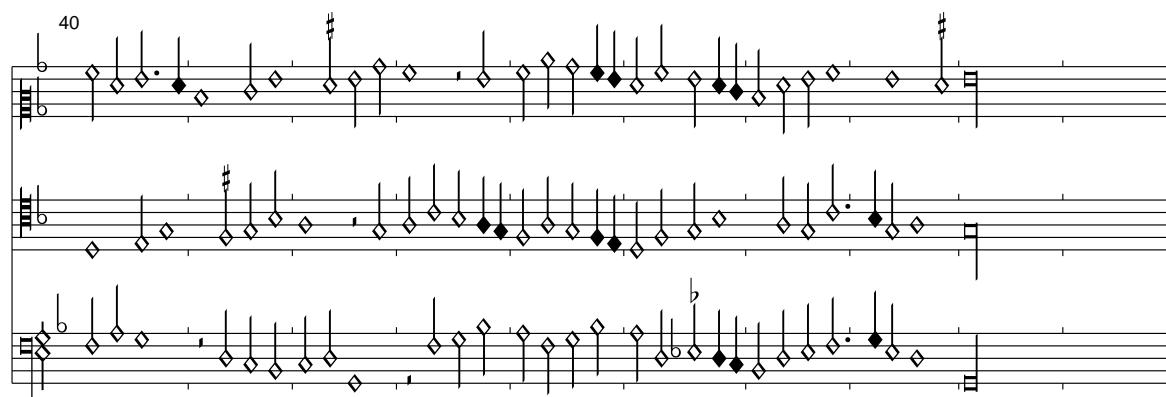
Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves representing different voices:

- Treble:** The top staff, written in common time (indicated by a 'C'). It starts in C major (no sharps or flats) and changes key signature to F major (one sharp) at measure 10. Measures 1-9 are in C major.
- Tenor:** The middle staff, also in common time. It starts in C major and changes key signature to G major (one sharp) at measure 10.
- Bassus:** The bottom staff, in common time. It starts in C major and changes key signature to E major (two sharps) at measure 10.

Each staff uses a unique set of note heads: diamonds for the treble staff, circles for the tenor staff, and squares for the bassus staff. Measures are numbered 1 through 30 along the left margin. Measure numbers 10, 20, and 30 are specifically labeled above their respective staves. Measure 10 also features a repeat sign (double bar line with dots) above the tenor staff.



Das Stück ist auch unter dem Titel "Martinella" überliefert. Interessanter Weise ist unser Incipit wohl in Bezug auf das vorangehende "Vive Carloys" entstanden, die dortigen Trompetenfanfare haben durchaus auch ein Echo im vorliegenden Stück.

# *Se brief je puis ma dame voir*

Casanatense, f. 29v-30r

Edited by Clemens Goldberg

(Busnois/Caron)

Se brief ie puis ma dame voir

en quel - le jay mys mon es -

poin mon in - con - for - te chan - ge - ra

cer - tes mon dueil chan - ce - le - ra en luy

40

de - cla - rant mon vo - loir

Der Contratenor weicht signifikant an vielen Stellen von den parallelen Quellen ab, er ist in seiner vereinfachten Form vermutlich sogar der ursprüngliche. Der Text wird aus Sevilla mit den Korrekturen von Brown in Florenz 229 eingefügt.

Leysse en main prendra mavoir  
 En luy declayrant mon vouloir  
 Et mon espoir se doublera  
     Se brief je puis ma dame voir  
     En quelle jay mys mon espoir  
     Mon inconforte changera

Mon estat luy fera scavoir  
 Et la douleur aparcevoir  
 Quay souffert dont prendre pourra  
 Pitie par quoy sesjoira  
 Mon cuer qui se fera valoir

Se brief je puis ma dame voir...

*Scon lief*  
Casanatense, f. 30v-31r

Edited by Clemens Goldberg

Jo. Barbirau

10

20

30

# *Il nest vivant tant fort savant*

Casanatense, f. 31v-32r

Edited by Clemens Goldberg

(Agricola/Compere)

The musical score consists of four systems of three-part music. The voices are labeled Soprano (top), Tenor (middle), and Bassus (bottom). The music is written on a four-line staff system with square neumes. The first system starts with a common time signature and a key signature of one flat. The lyrics are: "Il nest vivant tant fort savant". The second system begins at measure 11 with a common time signature and a key signature of one sharp. The lyrics are: "tant fort sa - vant ou sa - ge ou ha - bon - dant". The third system begins at measure 22 with a common time signature and a key signature of one flat. The lyrics are: "en e - lo - quant lan - gai - ge qui voz ver - tuz sceusse". The fourth system begins at measure 33 with a common time signature and a key signature of one sharp. The lyrics are: "a de - my lo - er Dieu". Measure numbers 11, 22, and 33 are indicated above the staves.

44

a vou - lu en tout tant vous do - er qui sur tout -  
tes de - por - tes la - van - ta - ge

55

tes de - por - tes la - van - ta - ge

*London A XVI:*

66

Vos - tre beaul - voys te em- a fait pres vous de mon je

77

cuer des- pri - se Par quoy cha - chun seu - le vous tout art

87

ame et pri - si de-pris se  
Et ser - vi - ray Que plus quau- tre  
le sour - plus de ma va - les es-  
vi - e ser-

98

vi- e (ser- vi- e)

Die Gegenstrophe dieser Bergerette ist in Casanatense nicht erhalten. Sie wird ebenso wie der restliche Text aus London A XVI übernommen. Der Text der Gegenstrophe ist im ersten Teil sehr gedrängt, so dass durchaus zu erwägen wäre, beide Male bis zum Schluss zu singen.

## 2. Strophe:

Pour ce vous faiz de quant que jay hommage  
 Sans requerir ung bien proffit ne gage  
 Fors que vueilliez vostre amy mavoer  
 A autre saintct ne vueil mon cuer voer  
 Car qui a veu ung sy plaisant ymage

Il nest vivant tant soit savant ou sage...

# *Gracieulx et biaulx*

## Casanatense, f. 32v-34r

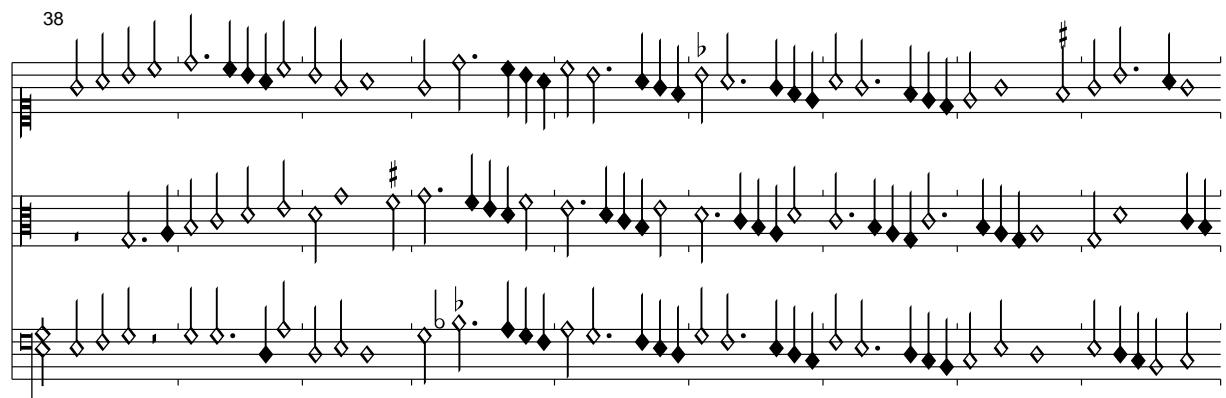
Edited by Clemens Goldberg

Barbirau

10

19

28



Musical notation for system 47, consisting of three staves. The notation uses diamond-shaped note heads and vertical stems. Measure 47 begins with a diamond note on the first staff. Measures 48 and 49 continue. Measure 50 starts with a diamond note on the second staff. Measures 51 and 52 continue. Measure 53 starts with a diamond note on the third staff. Measures 54 and 55 continue.

# *Le renvoy dung cuer esgare*

Casanatense, f. 34v-36r

Edited by Clemens Goldberg

Compere

Le ren - voy dun cuer es - ga -

Tenor

Bassus

10

re Et de lo - yaul - te

Bassus

20

se - pa - re dont cui - doye a - voir

Bassus

30

jou - is - san - ce Je de - man - de la

Bassus

40

re - cre - an - ce Puis - qua tort ma

50

des - em - pa - re

Der Text und die Signa congruentiae werden aus Riccardiana I übernommen. Das Incipit in Casanatense lautet "Le renoy de mon cœur".

Il est de faulkx semblant pare  
Et comme lache prepare  
Pour oster de ma connoissance  
Le renvoy dung cuer esgare  
Et de loyaulte separe  
Dont cuidoys avoir jouissance

Mais se tout est bien compare  
Son abuz sera repare  
Par diffinitive sentence  
Lors en pourrai avoir vengeance  
Et me tiens sceur que je laray

Le renvoy dung cuer esgare...

*Du repos*  
Casanatense, f. 36v-37r

Edited by Clemens Goldberg

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The notation is based on diamond-shaped note heads and vertical stems. Measure numbers are provided at the beginning of certain measures.

- Treble:** The top staff, starting with a common time signature (C). It contains measures 1 through 6, followed by measure 7, and then measures 13 through 16.
- Tenor:** The middle staff, also starting with a common time signature (C). It contains measures 1 through 6, followed by measure 7, and then measures 13 through 16.
- Bassus:** The bottom staff, starting with a common time signature (C). It contains measures 1 through 6, followed by measure 7, and then measures 13 through 16.

Measure numbers: 1, 7, 13.

# *Leure est venue (- Circumdederunt me)*

Casanatense, f. 37v-39r

Edited by Clemens Goldberg

Agricola

Musical score for the chant *Leure est venue*. The score consists of four staves, each with a different vocal part: Bassus, Tenor, Alto, and Soprano. The music is written in a Gothic musical notation system using square neumes on four-line red staves. The score includes lyrics in French and Latin, and measure numbers 12, 23, and 34 are indicated.

**Bassus:** The lowest voice, starting with a C-clef, a common time signature, and a key signature of one sharp. It continues with a G-clef and a key signature of one sharp.

**Tenor:** The second voice from the bottom, starting with a C-clef, a common time signature, and a key signature of one sharp.

**Alto:** The third voice from the bottom, starting with a C-clef, a common time signature, and a key signature of one sharp.

**Soprano:** The highest voice, starting with a C-clef, a common time signature, and a key signature of one sharp.

**Measure 12:** The lyrics are "Leure est ve - nu - e de me plain -". The music includes a fermata over the note "e".

**Measure 23:** The lyrics are "Cir - cum - de - de -".

**Measure 34:** The lyrics are "dre veu quaul - tre - ment ne puis".

**Measure 34:** The lyrics are "runt me".

**Measure 34:** The lyrics are "con - drain - dre Ne fai - re".

**Measure 34:** The lyrics are "vi - ri men -".

**Measure 34:** The lyrics are "main - dre La dou - leur qui tant".

**Measure 34:** The lyrics are "da - ces si - ne cau -".

45

me veult nuy - re  
sa fla -

57

En rien plus ne me vueil de -  
gel lis ce ci - de runt me Do mi - ne de -

68

duy - re fors a me duy - re tou - te ma vie  
fen - sor vin - di - ca me. vin -

79

a me com - plain - die Des - pi - tant for - de  
En mos - tant di - ca me.

91

tu - tous ne biens mau - di - les - li - te par Faus - qui se - ma - ment

Quon - dam tri - bu -

102

joi - vers e moy est sest in - ter - des - di - te et se de - sans ma - voir

la - tio pro - xi - ma est et

113

di - li - te te a me voul - loir du tout def - lui

ala - choi - son qui tout le lui

non est qui ad - ju - vet. ad - ju -

124

fait fai - fai - re re

vet. vet.

Die Form dieses Stückes ist recht ungewöhnlich. Man könnte es als Bergerette betrachten. Der erste Teil ist eine 7versige Strophe mit zwei layé-Versen, die bis in die Reime an die allerdings regulär 6versige Chanson "Quant ce viendra au droit destraindre" von Busnois erinnert. Der zweite Teil ist ebenfalls ein layé-Strophe, die ihrerseits allerdings 4- bzw. 8versig ist. Weiter kompliziert wird das Stück durch die unsichere Textierung des Contratenors, der als eigentlicher Tenor fungiert. In Brüssel 228, einer ausgesprochen fehlerhaften und im Text schwankenden späten Quelle, ist der Text "Circumdederunt me gemitus mortis" (Sonntag Septuagesima) als Incipit angegeben. In Riccardiana I ist die hier gewählte Lectio IX des Palmsonntag "Circumdederunt me viri mendaces" als Incipit vermerkt. Allerdings setzt der Schreiber dann im 2. Teil den französischen Text als Incipit in dieser Stimme! Mit Atlas bin ich der Meinung, dass der Palmsonntagtext auch textlich als der noch besser zum Oberstimentext passende Text vorzuziehen ist. Allerdings hat die Stimme selbst melodisch weder mit der einen noch der anderen Antiphon etwas zu tun! Bemerkenswert ist weiter, dass der hier gewählte Text auch in Comperes "Male bouche" gewählt wurde, wo er noch besser passt.

Die Gegenstrophe wird in Riccardiana II auf einem früheren Halbschluss für den ersten Teil beendet, was aber nicht überzeugen kann. Da in Casanatense der ganze Text fehlt, wurde er hier nach Riccardiana I eingefügt.

Die 2. Strophe des A-Teils lautet:

Du tout mestoye voulu estraindre  
A servir honnorer et craindre  
Et tant contraindre  
Que rien ne meust sceu seduyre  
Mais je voy quil me fault aduyre  
A me reduyre  
En dueil que ne puis jamais faindre

# *Ghenochte drive*

## Casnatense, f. 39v-41r

Edited by Clemens Goldberg

Paulus de Roda

The musical score consists of three staves, each representing a different voice: Soprano, Tenor, and Bassus. The Soprano staff is at the top, the Tenor staff is in the middle, and the Bassus staff is at the bottom. The music is written in common time, with a key signature of one flat. The notation uses diamond-shaped note heads and vertical stems. Measure numbers 1 through 30 are indicated above the staves. The Tenor and Bassus staves begin with a C-clef, while the Soprano staff begins with an F-clef. The Tenor staff has a key signature of one flat, while the Bassus staff has a key signature of two flats. The Soprano staff has a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 10, 20, and 30 are explicitly labeled with their measure numbers.

The image displays three staves of musical notation, likely for three voices, arranged vertically. The notation is in a medieval or early printed music style, using diamond-shaped neumes on four-line staves.

**Staff 1 (Top):** This staff begins with a clef (G-clef) and a key signature of one sharp (F#). Measure 40 starts with a short note followed by a series of eighth-note pairs (one pair with a vertical bar). Measures 41-42 show mostly eighth-note pairs. Measure 43 begins with a long note followed by eighth-note pairs. Measures 44-45 show mostly eighth-note pairs. Measure 46 begins with a short note followed by eighth-note pairs. Measures 47-48 show mostly eighth-note pairs. Measure 49 begins with a short note followed by eighth-note pairs. Measure 50 begins with a short note followed by eighth-note pairs. Measures 51-52 show mostly eighth-note pairs. Measure 53 begins with a short note followed by eighth-note pairs. Measures 54-55 show mostly eighth-note pairs. Measure 56 begins with a short note followed by eighth-note pairs. Measures 57-58 show mostly eighth-note pairs. Measure 59 begins with a short note followed by eighth-note pairs. Measure 60 is a single measure of rests.

**Staff 2 (Middle):** This staff begins with a clef (F-clef) and a key signature of one flat (B-flat). Measures 40-49 follow the same pattern as Staff 1, ending with eighth-note pairs. Measures 50-59 follow the same pattern as Staff 1, ending with eighth-note pairs. Measure 60 is a single measure of rests.

**Staff 3 (Bottom):** This staff begins with a clef (C-clef) and a key signature of one flat (B-flat). Measures 40-49 follow the same pattern as Staff 1, ending with eighth-note pairs. Measures 50-59 follow the same pattern as Staff 1, ending with eighth-note pairs. Measure 60 is a single measure of rests.

# *Le monde est tel pour le present*

Casanatense, f. 41v-42r

Edited by Clemens Goldberg

Busnoys

The musical score consists of three staves representing different voices:

- Soprano:** The top staff, indicated by a soprano clef (G-clef). It contains two measures of music, starting with a double bar line. The lyrics "Le monde est" are written below the staff.
- Tenor:** The middle staff, indicated by a tenor clef (C-clef). It contains two measures of music.
- Bassus:** The bottom staff, indicated by a bass clef (F-clef). It contains two measures of music.

Measure 11 (measures 3-4 of the piece):

- Soprano:** Starts with a diamond (A), followed by a square (B), then continues with diamonds (A, B, C, D, E, F, G).
- Tenor:** Starts with a square (B), then continues with diamonds (A, B, C, D, E, F, G).
- Bassus:** Starts with a square (B), then continues with diamonds (A, B, C, D, E, F, G).

Measure 22 (measures 5-6 of the piece):

- Soprano:** Starts with a diamond (A), followed by a square (B), then continues with diamonds (A, B, C, D, E, F, G).
- Tenor:** Starts with a square (B), then continues with diamonds (A, B, C, D, E, F, G).
- Bassus:** Starts with a square (B), then continues with diamonds (A, B, C, D, E, F, G).

Measure 33 (measures 7-8 of the piece):

- Soprano:** Starts with a diamond (A), followed by a square (B), then continues with diamonds (A, B, C, D, E, F, G).
- Tenor:** Starts with a square (B), then continues with diamonds (A, B, C, D, E, F, G).
- Bassus:** Starts with a square (B), then continues with diamonds (A, B, C, D, E, F, G).

Text under the music:

- Measures 11-22: "tel pour le pre - sent que qui luy veult es - tre pro - pi - ce (pro - pi - )"
- Measure 33: "lais - se ver - tu et pren -"

44

gne vi - ce ou ja nau - ra bien

56

aul - tre - ment

Die unique Quelle weist nur das Incipit "Le monde est tel per psent" auf. In Paris 1719 und 1722 ist eine Chanson mit diesem Anfang wiedergegeben, der ganze Duktus der Musik bietet sich für diesen Text an.

Sy quelquun y vit justement  
 Lon dira quil est fol ou nyce  
 Le monde est tel pour le present  
 Que qui luy veult estre propice

Et si aucun va reprenant  
 Lun diceulx qui font cest office  
 Quauldy sera par grant malice  
 Et galoppe dieu set comment

Le monde est tel pour le present...

# *Jay bien choisy*

## Casanatense, f. 42v-43r

Edited by Clemens Goldberg

Haine (Busnois)

Jay bien choisy

a mon vo- loir et an - sy

et fort por voir

pour plus sca -

40

voir sans cest quen dis

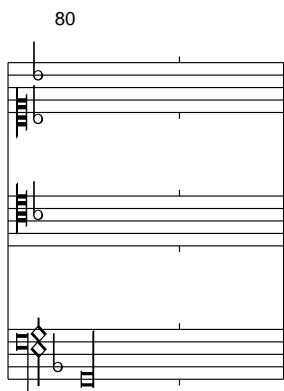
50

et ma - mer et soir

60

70

em - pri - se



Der nur im Refrain erhaltene Text ist in allen Quellen ähnlich korrupt überliefert. Es handelt sich wohl um eine Rondeau cinquain oder sixain layé, bei dem mindestens ein Vers ganz fehlt. Andererseits ist das Reimwort "emprise" nicht passend. "Mamer" wäre sinnvoller als "matin", so dass nach "matin et soir" der fehlende Vers käme. Auffällig ist auch die problematische Musica Ficta in diesem Stück.

# *Je suis venu vers mon amy*

Casanatense, f. 43v-44r

Edited by Clemens Goldberg

Haine (Busnois)

11

Je suis ve - ve -

Tenor

Bassus

12

nu vers mon a - my

24

bien re - con - nu la dieu in - chi dont dieu

35

en aie mer - cy Le

47

ia - mais fei - gne ie lay choi - sy bien

59

en ad - vieg - ne (ad - vieg -)

71

ne)

Der nur im Refrain und in Pixérécourt erhaltene Text ist leider sehr verderbt, er hat eine layé-Struktur. Ich habe versucht, ihn sinnvoll zu verbessern. Nicht ganz klar ist das Geschlecht der/des Sänger(in), in Pixérécourt heißt es "venue". Es könnte sich aber auch um einen homoerotischen Subtext handeln. Unsere Chanson gehört vermutlich zur vorangehenden Chanson Jay bien choisi. Der ursprüngliche Text in Pixérécourt lautet:

Je suis venue vers a mon amy  
Bien reconnue' ladieu inchi  
Dont dieu sans est may  
Le ianai fiegne  
Le lay choisy  
Bien en adviegne

*Qui quen ait deul*  
Casanatense, f. 44v-45r

Edited by Clemens Goldberg

The musical score consists of three staves representing different voices:

- Soprano:** The top staff uses a soprano C-clef. It starts in common time (indicated by a 'C') and later changes to common time with a sharp sign (indicated by a 'C' with a sharp sign). The vocal range is primarily in the soprano register.
- Tenor:** The middle staff uses a tenor C-clef. It also starts in common time (indicated by a 'C') and changes to common time with a sharp sign (indicated by a 'C' with a sharp sign). The vocal range is primarily in the tenor register.
- Bassus:** The bottom staff uses a bass F-clef. It starts in common time (indicated by a 'C') and changes to common time with a sharp sign (indicated by a 'C' with a sharp sign). The vocal range is primarily in the bass register.

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

- Measure 10: Indicated above the first measure of the second system.
- Measure 20: Indicated above the first measure of the third system.
- Measure 30: Indicated above the first measure of the fourth system.

The music features various note heads (diamonds, squares, and diamonds with dots) and rests, typical of early printed music notation.

41

The musical notation consists of three staves, each representing a different voice: Contratenor, Superius, and Bassus. The notation is based on vertical stems with small diamond shapes at the top, representing pitch. The music is in common time (indicated by a 'C'). The first staff (Contratenor) starts with a diamond, followed by a stem with a diamond, then a stem with a black dot, and so on. The second staff (Superius) follows a similar pattern. The third staff (Bassus) begins with a black dot, followed by a stem with a diamond, then a stem with a black dot, and so on. The music is in common time, indicated by a 'C' at the beginning of each staff.

Diese unikale Bergerette muss an zwei Stellen korrigiert werden. Im Contratenor T. 23-23 wurde die punktierte Gruppe von d-c nach e-d erhöht. Im Superius T. 39-40 wurden M-a und M-g durch M-e' und M-d' ersetzt.

# *Helas mon cœur <Helas que pourra devenir>*

## Casanatense, f. 45v-46v

Edited by Clemens Goldberg

Caron

12

ve - nir      mon cœur sil ne peut par - ve - nir A cel - le

24

haul - tai - ne en - te - pri - se ou sa vou - len -

35

te sest soub - mi - se

47

59

Der fehlende Text und die Signa congruentiae werden hier nach Dijon eingefügt:

Cest chois sans ailleurs revenir  
 Eslicte pour temps advenir  
 Avoir plaisirance a sa devise  
 Helas que pourra devenir  
 Mon cuer sil ne peut advenir  
 A celle haultaine entreprise

Or est constraint pour advenir  
 Car desir la fait convenir  
 Qui la mis hors de sa franchise  
 Est a la cause cest soubmise  
 A excuser par souvenir

andere Quellen: Et desira sa cause est commise  
 auch: exercer

Helas que pourra devenir ...

# *Fuga ad quatuor*

## Casanatense, f. 47r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of four staves, each representing a different voice: C, Altus, Tenor, and Bassus. The music is written in common time. The notes are represented by black diamonds with vertical stems. The first staff (C) starts with a half note followed by a quarter note. The second staff (Altus) starts with a whole note. The third staff (Tenor) starts with a half note followed by a quarter note. The fourth staff (Bassus) starts with a whole note. The music continues with a series of eighth and sixteenth note patterns. Measure numbers 8, 16, and 24 are indicated above the staves.

24

32

Ich halte dieses unikale Stück für fehlerhaft überliefert oder ausgesprochen schwach komponiert. Zahlreiche Dissonanzen sind auffällig, dazu Stellen wie der nicht vermeidbare Tritonus im Bassus und Altus T. 20 bzw. 21.

# *Vostre haute bruit*

## Casanatense, f. 47v-48r

Edited by Clemens Goldberg

(Agricola)

The musical score consists of three staves representing different voices:

- Tenor:** The middle staff, written in common time (C) with a key signature of one sharp (F#). It uses diamond-shaped note heads.
- Bassus:** The bottom staff, written in common time (C) with a key signature of one sharp (F#). It uses square note heads.
- Treble:** The top staff, written in common time (C) with a key signature of one sharp (F#). It uses diamond-shaped note heads.

The score is divided into measures by vertical bar lines. Measure numbers 12, 24, and 36 are explicitly marked above the staves. The music features various rhythmic values and rests, with some notes connected by horizontal dashes. The notation is typical of early printed music, using a four-line staff system and specific note head shapes.

48

60

Das Kopfmotiv dieser Chanson ist aus dem Contratenor der berühmten Chanson Dufays "Vostre bruit et vostre grant fame" entnommen. Im Gegensatz zu den parallelen Quellen ist allerdings die Version in Casanatense um eine Quarte nach unten transponiert, was die Frage aufwirft, ob nicht fast durchgängig der Ton F zu Fis erhöht werden sollte. Da aber dem Spieler dieser Transpositionszusammenhang kaum geläufig gewesen sein dürfte, sollte man nur an einigen Stellen zu dieser Erhöhung greifen. Eine Textierung mit dem Text der Dufay Chanson scheint mir wenig sinnvoll, es handelt sich klar um eine instrumentale Fantasie.

# *Ce nest pas jeu desloignier ce quon ame*

Casanatense, f. 48v-49r

Edited by Clemens Goldberg

Okeghem (Ghizeghem)

10

des - loig - ner ce quon a - me Mais est

20

en - nuy im - pos - sib - le de di - Mais est

30

re A - com - pai - gne den - nuy de

40

sou - cy et de i - re et de re - grez que lon ne

50

dit a a - me

Ich halte die Zuschreibung an Hayne van Ghizeghem für sehr viel wahrscheinlicher. Das Incipit in der Quelle lautet "Se ne pas jeulx". Der fehlende Text wird nach Riccardiana I eingefügt.

Le plus du temps je semble ung corps sans ame  
Prest dacorder de refuser ou dire

Ce nest pas jeu desloigner ce quon ame  
Mais est ennuy impossible de dire

En vostre amour a toute heure me pasme  
Par souvenir que ne puis contredire  
Qui au retour ne cesse me redire  
Se tu ten sens croy quaussi fait ta dame

Ce nest pas jeu desloigner ce quon ame...

# *Pour garir corps*

## Casanatense, f. 49v-50r

Edited by Clemens Goldberg

The musical score for "Pour garir corps" features three voices: Soprano, Tenor, and Bassus. The score is divided into eight staves, each representing a measure from 1 to 30. The key signature is one flat, and the time signature is common time. The vocal parts are written in a soprano-like style with diamond-shaped note heads. Measure numbers 1 through 30 are indicated on the left side of the score.

1      10      20      30

40

Diamond-shaped note heads on five-line staves. The notation is for three voices. Measure 40 begins with a diamond on the top staff, followed by a black diamond on the middle staff, and a diamond on the bottom staff. The music continues with various patterns of diamonds across the staves.

50

Diamond-shaped note heads on five-line staves. The notation is for three voices. Measure 50 begins with a diamond on the top staff, followed by a black diamond on the middle staff, and a diamond on the bottom staff. The music continues with various patterns of diamonds across the staves.

Das originale Incipit dieses Unikums lautet "Poir garir cors".

# *Amours amours trop me fiers de tes dars*

Casanatense, f. 50v-51r

Edited by Clemens Goldberg

Haine

A - mours a - mours trop me fiers de tes dars

ne sais se cest dar - ba - les -

tres ou des dars mais gran - de -

ment me suis au vif at - taint et croy se

40

brief nest mon grief mal es - taint

50

aul - tre - ment voy par vous cru - elz soul -

Der fehlende Text und die Signa congruentiae werden nach Paris 1719 eingefügt.

60

dars

Car en tout temps de mon ardent fou me ars  
Par quoy ne puis durer en milles pars  
Tant ay de gref dont ne suis de ame plaint

Amours amours trop me fiers de tes dars  
Ne sais se cest darbalestres ou des dar(c)s  
Mais grandement me suis au vif attaint

Dy moy pourquoy telz tourmens me depars  
Ou que lame du corps ne me depars  
Sans que aye le cuer dangoisses sy attaint  
Que a paine scay tant suis dennuy estrinct  
Sil est entier ou sen as fait deux pars

Amours amours trop me fiers de tes dars...

# *Cest temps perdu destre en amours*

Casanatense, f. 51v-52r

Edited by Clemens Goldberg

Caron (Morton)

The musical score is for three voices: Caron (Morton), Tenor, and Bassus. The score consists of eight staves of music, each with a different clef (C, C, C, F, F, F, B, B) and key signature (no sharps or flats). The music is in common time. The voices are: Caron (Morton) (top), Tenor (middle), and Bassus (bottom). The score includes measure numbers 1 through 24.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

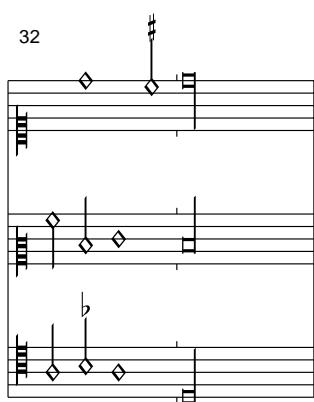
20

21

22

23

24



# *Laultre dantan*

## Casanatense, f. 52v-53r

Edited by Clemens Goldberg

Okeghem

10

Laul - tre dan - tan lau - trier pas - sa et en pas - sant me tre -  
Tenor: Lau - tre dan - tan lau - trier pas - sa et en pas - sant  
Bassus: Lau - tre dan - tan lau - trier pas - sa et en pas - sant

pas - cha dung re - gart for - gie a me - lan qui  
me tres - per - cha dung re - gard for - gie'a me - lan  
qui me mist en lar - rie - re ban tant mal - vais bras -  
qui me mist en lar - rier - ban tant maul - vais bras -

20

me mist en lar - rie - re ban tant mal - vais bras -  
qui me mist en lar - rier - ban tant maul - vais bras -

sin me bras - sa laul - tre dan - tan laul - trier pas - sa  
sin me bras - sa Lau - tre dan - tan lau - trier pas - sa

30

sin me bras - sa laul - tre dan - tan laul - trier pas - sa  
sin me bras - sa Lau - tre dan - tan lau - trier pas - sa

Die Versionen in Bologna Q 16 und Casanatense haben einen fast vollständig neu komponierten Contratenor, wobei sie sich auch noch erheblich voneinander unterscheiden. Der Text wird aus Mellon/Dijon eingefügt.

Par tel facon me fricassa  
Que de ses gaiges me cassa  
Mais par dieu elle fist son dan  
Laultre dantan lautrier passa  
Et en passant me trespercha  
Dung regard forgie a melan

Puis apres nostre amour cessa  
Car oncques puis quelle dansa  
Lautre dantan, lautre dantan  
Je neus ne bon jour ne bon an  
Tant de mal ennoy amassa

Lautre dantan lautrier passa...

# *En men venant <de Monlouy>*

Casanatense, f. 53v-54r

Edited by Clemens Goldberg

Agricola

1

En men ve - nant de mon

Tenor

Bassus

10

lou - y Je ren - con - tray u -

19

ne ber - ge - re (u - ne ber - ge Qui me

29

sem - bla as - sez le - ge -

39

re Da - mours

49

quant par - ler je lou - y

Die Signa congruentiae fehlen in der Quelle. Sie sind zudem nicht leicht zu setzen, genausowenig wie der Text aus Paris 1719 ganz überzeugt, er sei hier aber trotzdem wiedergegeben.

Elle me fist tout resjouy  
De me faire sy bonne chere  
En men venant de mon louy  
Je rencontray une bergere

A ma demande dist ouy  
De la ne fut men rugere  
Car soubz lombre dune feugere  
Gracieusement jen jouy

En men venant de mon louy...

# Ay (i)e rien fait

## Casanatense, f. 54v-55r

Edited by Clemens Goldberg

Agricola

Ay ie rien fait con - tre vous mon a - #  
Tenor  
Bassus

6  
my ay ie rien fait pour quoy me

11  
blas - mes tant Ay

16  
ie rien fait que vous fait des - plai - sir Ay

21

ye sur moy rien que vous fas - si com mi

26

Die Textquellen Pixérécourt und Riccardiana II überliefern leider nur einen stark verderbten Refrain, den wir hier einfügen.

# *La Martinella*

## Casanatense, f. 55v-57r

Edited by Clemens Goldberg

Jo. Martini

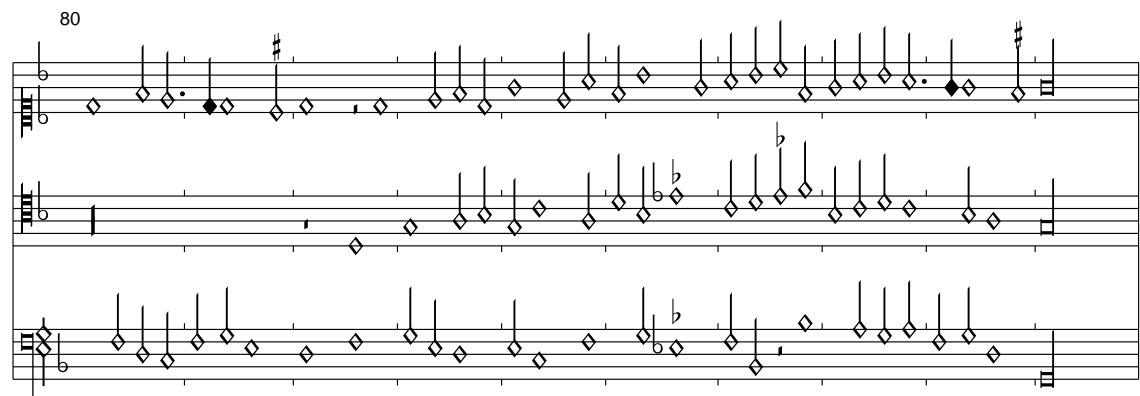
The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The Tenor staff also uses common time and a key signature of one sharp. The Bassus staff uses common time and a key signature of one flat. The music is divided into measures by vertical bar lines. Measure numbers 1 through 30 are indicated above the staves. The notation uses diamond-shaped note heads, with solid black diamonds for quarter notes and hollow white diamonds for eighth notes. Measures 1-9 show the Treble and Tenor parts mostly in eighth-note patterns, while the Bassus part is mostly solid black diamonds. Measures 10-19 show more complex patterns, including some solid black diamonds in the Treble and Tenor parts. Measures 20-29 show further development of the patterns. Measure 30 concludes the piece.

40

50

60

70



# *Malheur me bat*

## Casanatense, f. 57v-59r

Edited by Clemens Goldberg

Mal cort (Martini/Ockeghem?)

1

Tenor

Contratenor

8

16

24

32

40

48

56

# *Tout mal me vient*

## Casanatense, f. 59v-60r

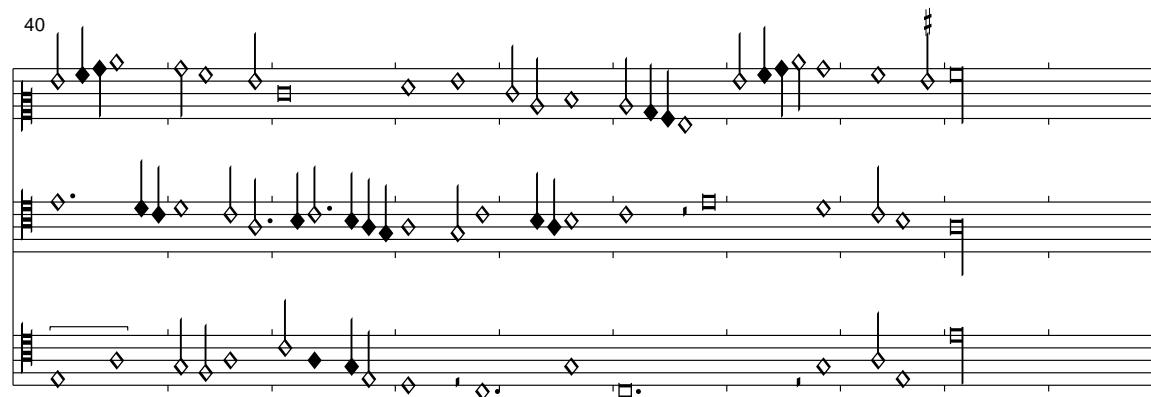
Edited by Clemens Goldberg

Compere

10

20

30



*Pleut or a dieu*  
Casanatense, f. 60v-61r

Edited by Clemens Goldberg

Compere

10

20

30

In der Compere Gesamtausgabe wurde vorgeschlagen, die Chanson mit "Pleust a dieu que sceussiez la Payne" aus Rohan zu textieren. Dies widerspricht dem Incipit in Kopenhagen 1848 "Plus or a dieu que naymasse jamais". Insgesamt lässt die Phrasierung der Chanson die Lösung mit Rohan kaum zu.

# *Ma bouche rit*

## Casanatense, f. 61v-63r

Edited by Clemens Goldberg

Okeghem

Three staves of music for three voices: Bassus, Tenor, and C. The Bassus staff has a clef C, the Tenor staff has a clef C, and the C staff has a clef C. The music consists of vertical stems with diamond-shaped heads. The lyrics are: Ma bou - che rit e ma pen - se - e pleu -.

8

Three staves of music for three voices: Bassus, Tenor, and C. The Bassus staff has a clef C, the Tenor staff has a clef C, and the C staff has a clef C. The music consists of vertical stems with diamond-shaped heads. The lyrics are: re Mon se - sioyt et mon cuer maul.

16

Three staves of music for three voices: Bassus, Tenor, and C. The Bassus staff has a clef C, the Tenor staff has a clef C, and the C staff has a clef C. The music consists of vertical stems with diamond-shaped heads. The lyrics are: dit re quil eut le bien qui sa san - te.

24

Three staves of music for three voices: Bassus, Tenor, and C. The Bassus staff has a clef C, the Tenor staff has a clef C, and the C staff has a clef C. The music consists of vertical stems with diamond-shaped heads. The lyrics are: des - chas - se Et le plai - sir que.

32

la mort me chas - se Sans res - con - fort

40

qui mai - de ne se - queu - re

48

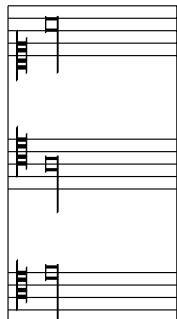
qui mai - de ne se - queu - re

56

qui mai - de ne se - queu - re

64

72



Die Version der berühmten Bergerette in Casanatense zeigt deutlich, dass die Quelle ganz ohne Kenntnis oder Beachtung des Textes entstanden sein muss. Zahlreiche wiederholte Semibreves-Werte sind zusammengezogen, so dass der B-Teil überhaupt nicht textiert werden kann. Wir geben hier die Textversion aus Riccardiana II (Refrain) und Mellon (Rest) wieder, so dass man bei entsprechenden Veränderungen in der Gegenstrophe auch eine textierte Version singen kann.

Ha cuer pervers faulssaire et mensongier  
 Dictes comment avez ose songier  
 Que de faulsser ce que mavez promis  
 Puisquen ce point vous vous voules vengier  
 Penses bien tost de ma vie abregier  
 Vivre ne puis au point au maves mis

Vostre pitie veult doncques que je meure  
 Mais rigueur veult que vivant je demeure  
 Ainsi meurs vif et en vivant trespassse  
 Mais pour celer le mal qui ne se passe  
 Et pour couvrir le deuil ou je labeure

Ma bouche rit et ma pensee pleure...

# *O gloriosa (regina mundi)*

## Casanatense, f. 63v-65r

Edited by Clemens Goldberg

Jo. Tourant

Soprano

Tenor

Bassus

11

mun - di      suc - cur - re      no -      bis

22

ad te      cla -      ma -      mus

33

qui - a ge -      nu - is -      ti      sal -      va - to -

44

rem gen - ti - bus a - ve vir -

55

go pul - cher - ri - ma in gra - ti - is

66

u - ber - ri - ma A - ve vir - go re -

77

gi - a sal - va - to - rem pro - tu - lis -

88

ti pro - tu - lis -

99

ti

Der fehlende Text wird aus Pixérécourt übernommen. Der Contratenor weist zahlreiche Verbesserungen gegenüber parallelen Quellen auf, zusammen mit der Zuschreibung kann diese Version wohl als die originale angesehen werden.

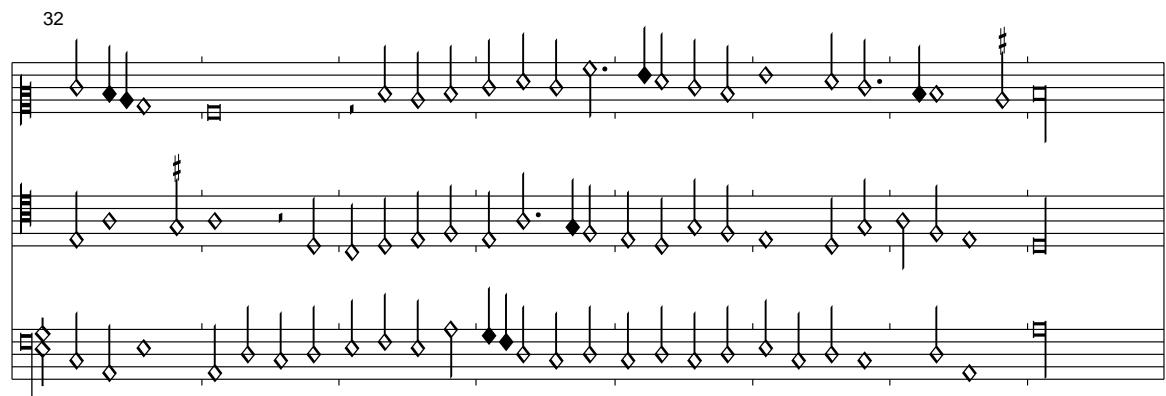
# *Vien avante morte dolente*

## Casanatense, f. 65v-66r

Edited by Clemens Goldberg

Basin (Morton?)

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a soprano C-clef, the Tenor staff uses an alto C-clef, and the Bassus staff uses a bass F-clef. The music is written in common time. The notation uses diamond-shaped note heads, likely representing a specific pitch or rhythm system. Measure numbers 1 through 24 are indicated above the staves at regular intervals. The score shows a continuous sequence of musical phrases, with the voices often entering or leaving at different times.



# *De tous biens plaine*

## Casanatense, f. 66v-67r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

The musical score consists of four systems of music for three voices: Tenor and Bassus. The Tenor voice is in the middle staff, and the Bassus voice is in the bottom staff. The Tenor staff begins with a C-clef, while the Bassus staff begins with an F-clef. The music is written in common time. The vocal parts are accompanied by a piano-like instrument, indicated by a treble clef and a bass clef above the staff. The lyrics are written below the staff, corresponding to the vocal parts. The score includes measure numbers 11, 22, and 33.

11

De tous biens plaine  
est ma mais -  
Tenor  
Bassus

tres - se chas - cun lui doit tri - but don -  
Bassus

neur car as - sou - vy -  
Bassus

e est en va - leur au - tant

45

que ia - mais fut de - es -

56

se

Der fehlende Text und die Signa congruentiae werden nach Laborde eingefügt.

En la veant jay tel leesse  
 Que cest paradis en mon cuer  
 De tous biens plaine est ma maitresse  
 Chascun lui doit tribu donneur

Je nay cure d'autre richesse  
 Si non destre son serviteur  
 Et pour ce quil nest chois meilleur  
 En mon mot porteray sans cesse

De tous biens plaine est ma maistresse...

# *Tanto lafano <Le despourveu infortune>*

Casanatense, f. 67v-69r

Edited by Clemens Goldberg

Caron

Le des - pour - veu in - for - tu -

ne In - ces - sa - ment a - vi - ron -

ne de deuil de - ri - gueur

et de pleurs Me

40

trou - ve ban - ny de se - cours

50

Et a tout mal ha - ban - don - ne

Der fehlende Text und die Signa congruentiae werden nach Laborde eingefügt.

Piteusement suis guerdonne  
Et tant mallement gouverne  
Fortune me fait par ses tours  
Le despourveu infortune  
Incessament avironne  
De dueil de rigueur et de pleurs

Sur tous je suis mal atourne  
Car espoir ma le dos tourne  
Ainsi va mon fait a rebours  
Par raison puis blamer amours  
Quant en ce point ma ordonne

Le despourveu infortune....

# *Dites moy*

## Casanatense, f. 69v-70r

Edited by Clemens Goldberg

(Agricola)

Dic - tes le moy qui ma don - ne

le bont En vostre en - droit sans des - ser -

te nez u - ne Par vos -

tre foy ne fut ce pas for - tu - ne

32

ou peu dar - rest que plu - sieurs

40

fem - mes oht

Wir folgen hier der sehr überzeugenden Anregung von Fallows, der den Text nicht aus Comperes "Dictez moy toutes vos pensees" übernimmt, sondern aus Paris 1719. Keine einzige der parallelen Quellen der Chanson Agricolias ist textiert, so dass dies natürlich nur Hypothese bleiben muss. Besonders der Anfang und die kurzen Phrasen des Superius lassen diese jedoch sehr wahrscheinlich werden.

Vous ay je fait comme les autres font  
Si je vous fis jamais faulte aucune  
Dictez le moy qui ma donne le bont  
En vostre endroit sans desserte nez une

Tant va le pot souvent a leau quil rompt  
Vous estes trop en ce cas importune  
Dainsi changer plus souvent que la lune  
Que pensez vous que les gens en diront

Dictez le moy qui ma donne le bont...

# *En soustenant vostre querelle*

Casanatense, f. 70v-71r

Edited by Clemens Goldberg

Busnois

The musical score consists of three staves. The top staff is for Tenor, the middle for Bassus, and the bottom for Bassus. The music is written in a tablature-like system using diamond-shaped note heads on five-line staves. The Tenor staff begins with a C-clef, common time, and a key signature of one sharp. The Bassus staff begins with an F-clef, common time, and a key signature of one sharp. The music is divided into measures by vertical bar lines and includes lyrics in French. Measure numbers 12, 23, and 34 are indicated above the staves.

12

En sous - te - nant vos - tre que - rel - le je main -

Tenor

Bassus

tien que vous es - tes cel - le en tous les

23

lieux ou je mes - bas quil ny - a pas

34

par - tout hault ne bas da - me

46

qui de vous soit plus bel

58

le

Der Contratenor der Version in Casanatense weist starke Abweichungen von den parallelen Quellen auf. Der Text und die Signa congruentiae werden aus Mellon übernommen.

Au monde na telle damoiselle  
Et pour ce que vous estes telle  
Trestous les jours je men combas

En soustenant vostre querelle  
Je maintien que vous estes celle  
En tous les lieux ou je mesbas

Vostre beaute pas je ne celle  
Mais affin quil en soit nouvelle  
A vous fort amer je mesbas  
Jentreprendroie mille debas

Pour en mourir de mort cruelle

En soustenant vostre querelle

# *Ma vostre cuer mis en oublie*

Casanatense, f. 71v-73r

Edited by Clemens Goldberg

Busnois

Ma vostre cuer mis en oublie

bli Dont tant il me sou - vient

he - las Je croy que de moi il est las

Le plus

40

de tous biens en - no - bly

50

Se Mort vos - suis tre doux et cueur ma mour me re - vous an - non - non -

60

ce ce Que je dis mon dieu  
Car plus je lai -

70

ter - rien -me quaul - tre rien

Das originale Incipit lautet "Ma doulce cœur". Der fehlende Text wird nach Laborde eingefügt. Die Vorzeichnung ist recht komplex, in Laborde sind z. B. Tenor und Contratenor mit B vorgezeichnet. Allerdings ist das "Vergessen" des Textes sehr schön durch die Konflikte darzustellen. Das Signum congruentiae im ersten Teil ist ungewöhnlich, dient aber zur Aufteilung der Verse und zu einem Halt auf "helas".

2. Strophe:

Par lui souloie estre embely  
Despoir davoir joye et soulas  
Et ores me tient en ses las  
Desespoir et crie anver lui

Ma vostre cuer mis en oubli...

# *La saison (en est ou jamais)*

Casanatense, f. 73v-74r

Edited by Clemens Goldberg

Compere

10

que je con - gnoi - se ma fol - ly -

20

e Car cel - le qui mon cuer fou - ly - e me fait

29

de trop dure en - tre - mes

Der fehlende Text und die Signa congruentiae werden aus Riccardiana I übernommen.

Soye a Paris Bruges ou Metz  
Raison veult que tous je loublye  
La saison en est ou jamais  
Que je cognoisse ma follie

Combien que sans si et sans mes  
Elle soit du tout assouvie  
Mais puisque son courage plie  
Je la renonce desormais

La saison en est ou jamais...

# *Serviteur (soye de par vous retenu)*

Casanatense, f. 74v-76r

Edited by Clemens Goldberg

Agricola

10

nu Et de tous points ai - ray le con -

20

te - nu de mon de - sir en sou - las et en joy -

29

e Car des da - mes vous es - tes la

39

mon - joy - e Se bruit vous est par tout en -

49

tre - te - nu

59

Ains - Aus - si si com - faic - me tes de de che - va - leur lier de le re -

68

nom nom Pas - Tou - se tes don - aul - neur tres tous en

77

qui tous aul - grans biens tres ha- du mon bon- de de

87

Der fehlende Text wird nach Riccardiana I ergänzt.

2. Strophe:

Se tant de bien il mestoit advenu  
 Que congneusse que fusse devenu  
 Celuy qui plus de vous amy seroye  
 Je ne scay rien que tant priser vouldroye  
 Dont vous requier pour bien cher tenu

*Il est tel*  
Casanatense, f. 76v-78r

Edited by Clemens Goldberg

Jo. Martini

C | Tenor | Contratenor

8

16

24

32

This musical notation consists of three staves of square neumes on a four-line staff system. The first two staves begin with a vertical bar line and a sharp sign. The third staff begins with a sharp sign. The music includes various neume patterns such as single diamonds, double diamonds, and groups of diamonds connected by vertical stems.

40

This musical notation consists of three staves of square neumes on a four-line staff system. The first two staves begin with a vertical bar line and a sharp sign. The third staff begins with a sharp sign. The music includes various neume patterns such as single diamonds, double diamonds, and groups of diamonds connected by vertical stems.

48

This musical notation consists of three staves of square neumes on a four-line staff system. The first two staves begin with a vertical bar line and a sharp sign. The third staff begins with a sharp sign. The music includes various neume patterns such as single diamonds, double diamonds, and groups of diamonds connected by vertical stems.

*O venus bant*  
Casanatense, f. 78v-80r

Edited by Clemens Goldberg

Agricola

The musical score is organized into six systems, each containing three staves representing the Bassus, Tenor, and Alto voices. The key signatures change at the start of each system: System 1 (measures 1-9) starts in F major (one sharp), System 2 (measures 10-18) starts in C major (no sharps or flats), System 3 (measures 19-27) starts in G major (two sharps), System 4 (measures 28-36) starts in D major (one sharp), System 5 (measures 37-45) starts in A major (three sharps), and System 6 (measures 46-54) starts in E major (no sharps or flats). Measure numbers 10, 20, and 30 are printed above the staves to mark the beginning of the second, third, and fourth systems respectively. The vocal parts are indicated by diamond-shaped note heads on five-line staves.

The musical score consists of three staves of music for three voices. The notation is based on square neumes on a four-line staff system. The first two staves begin with a basso continuo line consisting of vertical stems. The vocal parts (mezzo-soprano, soprano, alto) enter at measure 40 with various neume patterns. Measures 50 and 60 show more complex patterns, including square neumes with stems and some diamond-shaped neumes.

Dieses Stück ist unabhängig von der Chanson "O Venus bant o vierich brant" von Josquin bzw. van Weerbecke und auch unabhängig von einem weiteren Stück von Agricola, in dem die ursprüngliche Melodie verwendet wird. Besonders bemerkenswert sind die eigentlich nach Erhöhung verlangenden Leittöne, die aber in den meisten Fällen wegen des Kontrapunktes nicht erhöht werden können.

*Le pouverte*  
Casanatense, f. 80v-82r

Edited by Clemens Goldberg

Jo. Martini

10

20

30

Musical score for page 2, measures 40-48. The score consists of three staves. The top staff begins with a fermata over a diamond-shaped note. The middle staff has a bass clef and a common time signature. The bottom staff has a soprano clef and a common time signature. Measures 40-48 feature a mix of diamond-shaped notes (open and filled) and black diamond-shaped notes, often with stems and dots indicating pitch and rhythm. Measure 48 concludes with a double bar line.

Musical score for page 2, measures 49-57. The score consists of three staves. The top staff begins with a diamond-shaped note. The middle staff has a bass clef and a common time signature. The bottom staff has a soprano clef and a common time signature. Measures 49-57 continue the pattern of diamond-shaped notes (open and filled) and black diamond-shaped notes with stems and dots. Measure 57 concludes with a double bar line.

# *Jabandonne (le souhaitier)*

Casanatense, f. 82v-84r

Edited by Clemens Goldberg

The musical score consists of three staves: Tenor and Bassus. The Tenor staff uses a soprano C-clef, common time, and a key signature of one flat. The Bassus staff uses an alto F-clef, common time, and a key signature of one flat. The music is divided into measures by vertical bar lines. The vocal parts are written in a rhythmic notation using diamond-shaped note heads. The lyrics are written below the notes in French. Measure 1: Tenor: Ja - ban -; Bassus: Ja - ban -. Measure 10: Tenor: don - ne le sou - hai - tier A tous a -; Bassus: don - ne le sou - hai - tier A tous a -. Measure 20: Tenor: mou - reux quant a - my <a - my> Si; Bassus: mou - reux quant a - my <a - my> Si. Measure 29: Tenor: non sou - hait - tier destre; Bassus: non sou - hait - tier destre.

39

a - my De cel - le

49

que sus tout jay chier

Der fehlende Text wird nach Riccardiana I eingefügt. Der Schluss des Contratenors differiert komplett von den parallelen Quellen.

*Non per la*  
Casanatense, f. 84v-85v

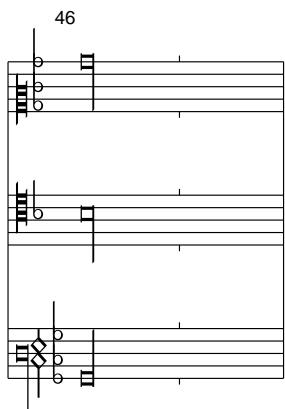
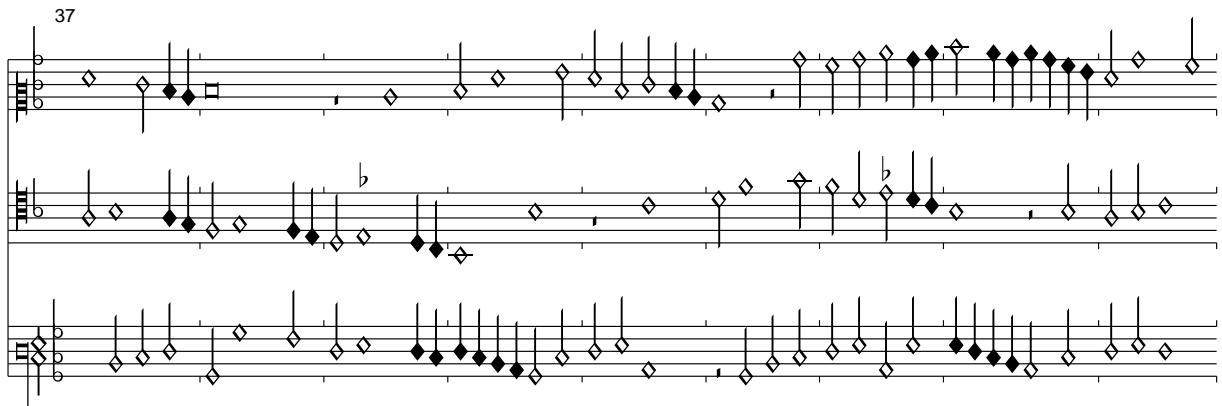
Edited by Clemens Goldberg

Jo. Martini

9

18

27



*Canon: Quiescit qui super me volat. Venit post me qui mi punctu clamat*

# *Una mosque de Biscayo*

Casanatense, f. 86r

Josquin de pres

The musical score consists of four staves, each representing a voice:

- Kanon (notiert!)**: The top staff, starting with a C-clef and common time. It contains diamond-shaped note heads.
- Dux (nicht notiert!)**: The second staff from the top, also starting with a C-clef and common time. It contains diamond-shaped note heads.
- Tenor**: The third staff from the top, starting with a C-clef and common time. It contains diamond-shaped note heads.
- Bassus**: The bottom staff, starting with a bass clef and common time. It contains diamond-shaped note heads.

Below the staves, lyrics are written in French. The score is divided into three systems:

- System 1 (Measures 1-8)**:  
U - ne mous - se de Bis - quay - e lau - tre jour pres ung mou -  
lin vint a moy sans di - re gai - re moy hur - tant sur mon che - min
- System 2 (Measures 9-16)**:  
Blan - che comme ung per - che min je la baise a mon ai - se Et me dist sans fai -

28

re noi - se      Soaz soaz or - do - na re - quin  
 re noi - se      Soaz soaz or - do - na re - quin  
 re noi - se      Soaz soaz or - do - na re - quin  
 re noi - se      Soaz soaz or - do - na re - quin

Keine der musikalischen Quellen ist über das Incipit hinaus textiert. In Paris 12744 ist jedoch eine monophone Version mit vier Strophen überliefert, die wir hier wiedergeben. Der letzte Vers des Refrains ist baskisch und bedeutet so viel wie "sacht, sacht, du Bursche aus der Ebene" (Brown). "Mousse", in anderen Quellen "mousque" oder "mosque" heisst etwa "Mädchen", aber erweitert auch "flatterhaftes Ding" (->Mosquito), und so ahmt die Musik das Brummen von Insekten nach.

Der Kanon bedeutet übersetzt: "(Hier) ruht wer über mir fliegt. Nach mir kommt der auf dem Punkt ruft". Der Kanon bezeichnet also lediglich die Tatsache, dass die Kanonstimme über dennotierten Stimme einsetzt, und zwar auf dem Punkt der ersten Semibrevis. Unsere Quelle ist die einzige, die die Auflösungssstimme und nicht den Dux wiedergibt, wodurch die Wiedergabe aller vier Stimmen ohne die Kenntnis der ursprünglichen Version verunmöglich wird.

Je luy dis que de Bisquaye  
 Jestoys son prochain voisin  
 Mecton nous pres ceste haie  
 En lombre soubz cest aubepin  
 La perlerons a butin  
 Laictes toust a ma requeste  
 Lors me feist signe de la teste  
 Soaz soaz ordonarequin

Par mon serment vecy rage  
 Ce nest francoys ne latin  
 Parlez moy aultre langaige  
 Et laissez vostre bisquayn  
 Mectons noz besongnes a fin  
 Parlons damours je vous prie  
 Lors me dist nen doubtez mye  
 Soaz soaz ordonarequin

Avoir je nen peuz aultre chose  
 Par ma foy a ce matin  
 Fors baiser a bouche close  
 Et la main sur le tetin  
 Adieu petit musequin  
 A dieu soyez ma popine  
 Lors me dit la Bisquayne  
 Soaz soaz ordonarequin

# *La martinella pittzulo*

Casanatense, f. 86v-87r

Edited by Clemens Goldberg

Jo. Martini

10

20

30

The musical score consists of three staves representing the voices SSA (Soprano, Alto, Bass). The music is in common time, with a key signature of one sharp (F#). Measure 40 begins with open diamond-shaped notes on the soprano staff. Measures 41-42 show a transition with solid black diamonds on the soprano staff. Measures 43-44 feature a mix of open and solid diamonds. Measures 45-46 continue this pattern. Measures 47-48 show a return to solid diamonds. Measures 49-50 conclude with a final flourish of solid diamonds.

Der Ausdruck "pittzulo" (malerisch) könnte sich auf die geschwärzte Schlusspassage beziehen.

# *Se une fois (puis recouvrir joie)*

Casanatense, f. 87v-88r

Edited by Editor

Haine (van Ghizeghem)

Alto

Tenor

Bassus

10

vrir      joi -      e

20

et veoir      le fait      de mon de -

30

sir ja - mais      hom - me

40

40

neust le plai - sir en ce mon -

50

de ce que ja - roi - e

Der einzige erhaltene Refrain wird nach Sevilla eingefügt.

*Iespoir mieulx*  
Casnatense, f. 88v-90r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves representing different voices:

- Treble:** The top staff uses a soprano C-clef. It begins with a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The music features diamond-shaped note heads and various horizontal strokes indicating pitch and rhythm.
- Tenor:** The middle staff uses an alto C-clef. It also begins with a common time signature (C) and a key signature of one sharp (F#).
- Bassus:** The bottom staff uses a bass F-clef. It begins with a common time signature (C) and a key signature of one sharp (F#).

The score is divided into measures by vertical bar lines. Measure numbers 10, 20, and 30 are explicitly marked above the staves. The music continues for several more measures, showing a repeating pattern of notes and rests.

40

50

60

# *Pourtant se mon voloir s'est mis*

Casanatense, f. 90v-91v

Edited by Clemens Goldberg

Caron (Busnois)

Pour - tant se mon vo - loir sest mis

11 et a ser - vir me suis sub -

21 mis

31 en lieu qui bien ma vo - lu plai - me

41

sou - vient il en ceste af - fai - re des

51

biens da - mours es - tre des -

61

mis

Der Text des einzig überlieferten Refrains wird aus Sevilla übernommen.

# Fuga

## Casanatense, f. 92r

Hobrecht

*Canon: Queque semibrevis sex equalet. Sed per dyapason.*

The musical score consists of four staves, each representing a voice: Comes, Comes, Dux, and Canon. The notation is in four-line staff music, using diamond-shaped note heads. Measure numbers 6 and 11 are indicated at the beginning of their respective staves. The score shows the voices entering sequentially and then continuing in a repeating pattern.

Comes

Comes

Dux

Canon

6

11

16

21

Der Kanonabstand der drei Oberstimmen wird durch das Signum im Dux bezeichnet. Der Bass ergibt sich aus der "Versechsfachung" aller Semibreves des Dux, eine Oktave nach unten versetzt.

# *La Perontina <Paracheve ton entreprise>*

Casanatense, f. 92v-93r

Edited by Clemens Goldberg

Morton

Par - a - che - ve ton en - tre - pri - se que

Tenor

Bassus

6

tu as con - tre moy en - pri -

11

se for - tu - ne ad - ver - se (for - tu -)

16

ne ad - ver - se)

21

26

31

Der fehlende Text wird aus Mellon übernommen, von dem sich Casanaten - se signifikant im Contratenor unterscheidet. Nach der Mittenkadenz, deren Stellung sich aus dem Wort "adverse" ergibt, muss in allen Stimmen eine Sb-Pause eingefügt werden, um die richtige Stellung der folgenden Musik wiederherzustellen. Dies wird in Mellon ebenfalls anders gelöst.

36

Puis que tu es de mal aprise  
Ne laisse point de moy ta prise  
Tost me renverse  
Paracheve ton entreprise  
Que tu as contre moy enprise  
Fortune adverse

A toi resister je nadvisse  
Choulle moy du tout a ta guise  
Vers moi converse  
Espand ton venin et le verse  
Sur moy ja nen seras reprise  
Dame perverse

Paracheve ton entreprise...

*Rosa plaisir*  
Casanatense, f. 93v-95r

Edited by Clemens Goldberg

Jo. Dusart (Caron)

The musical score consists of three staves representing different voices:

- Soprano:** The top staff, written in common time (indicated by a 'C') and G major (indicated by a 'G'). It uses diamond-shaped note heads.
- Tenor:** The middle staff, also in common time and G major. It uses diamond-shaped note heads.
- Bassus:** The bottom staff, in common time and F major (indicated by an 'F'). It uses diamond-shaped note heads.

The score is divided into measures by vertical bar lines. Measure numbers are indicated above the staff:

- Measure 1: Starts with a common time signature and G major.
- Measure 7: Starts with a common time signature and G major.
- Measure 14: Starts with a common time signature and G major.
- Measure 21: Starts with a common time signature and G major.

Accidentals such as flats and sharps are present in some measures to indicate key changes or specific notes within the mode.

The image shows two staves of musical notation for three voices. The notation is in a medieval-style musical notation system. The first staff (measures 28) consists of three lines of music, each with a different clef (F, C, G) and a key signature of one flat. The second staff (measures 35) also consists of three lines of music with the same clefs and key signature. The notes are represented by black diamonds (solid stems) and open diamonds (open stems). Measure 28 starts with a solid diamond on the top line, followed by an open diamond on the middle line, and a solid diamond on the bottom line. Measure 35 starts with an open diamond on the top line, followed by a solid diamond on the middle line, and a solid diamond on the bottom line.

Die parallelen Quellen bringen das Stück in doppelten Notenwerten und im Tempus imperfectum diminutum, was mehrere Implikationen hat. Es ist zum Einen ein deutlicher Hinweis auf die wirkliche Verschiebung des Tactus in unserem Repertoire. Zum Anderen ist hier eindeutig von einer instrumentalen Interpretation auszugehen, obwohl in Florenz 229 der Refrain überliefert ist. Wir geben ihn hier der Vollständigkeit halber wieder:

Rose playsant odorant comme graine  
 Secret damours et tres noble fontaine  
 Prenez regart sur che povre transy  
 Qui vous servant est sy peu enrichi  
 De riches dons qui sont en vo demayne

# *Pour faire tousjours*

## Casanatense, f. 95v-96r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves. The top staff is labeled "Bassus", the middle "Tenor", and the bottom "Alto/Contratenor". The music is written in common time, with a key signature of one sharp. The notation uses diamond-shaped note heads. Measure numbers 11, 21, and 31 are indicated above the staves. The score shows a continuous sequence of musical phrases, with the bassus part providing harmonic support and the other voices contributing melodic lines.

41

The musical score consists of three staves, each representing a voice. The notation is in common time. The top staff begins with a diamond-shaped note, followed by a series of vertical stems with small diamonds at their ends. The middle staff begins with a diamond-shaped note, followed by a series of vertical stems with small diamonds at their ends. The bottom staff begins with a diamond-shaped note, followed by a series of vertical stems with small diamonds at their ends. The notation is in common time.

# *Allez regretz*

## Casanatense, f. 96v-98r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

Al - lez re - gretz vui - des de ma pre - sen -

ce al - les ail - leurs que - rir vostr' a - con - tan -

ce as - sez a - ves tour - men - te mon

las cuer Rem - pli de deul

38

pour es - tre ser - vi - teur du - ne

47

sans per que jay ay - me den - fan - ce

Der fehlende Text wird aus Brüssel 228 eingefügt.

Fait luy aves longuement ceste offense  
Ou est celuy qui point soit ne en france  
Qui endurast ce mortel deshonneur

Allez regretz vuidez de ma presence  
Alles ailleurs querir vostre acointance  
Assez avez tourmente mon las cuer

Ny tournes plus car par ma conscience  
Se plus vous voy prochain de ma presence  
Devant chascun vous feray tel honneur  
Que lon dira que la main dung seigneur  
Vous a bien mys a la male meschance

Allez regretz vuidez de ma presence...

*Tant que dieu voldra*  
Casanatense, f. 98v-100r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves. The top staff is blank. The second staff is labeled "Tenor" and the third staff is labeled "Bassus". The music is written in common time, with various key signatures (C, G, E) indicated by sharps and flats. The notation uses diamond-shaped note heads and vertical stems. Measure numbers 10, 20, and 30 are marked above the staves. The Tenor and Bassus parts begin at measure 10, continuing through measures 20 and 30.

40

The musical score consists of three staves of Gregorian chant notation. The top staff is in soprano range (C-clef), the middle staff in alto range (F-clef), and the bottom staff in bass range (G-clef). The time signature is common time (indicated by a 'C'). The notation uses vertical stems with diamond-shaped note heads, some with dots or dashes indicating pitch and duration. Measure 40 begins with a soprano note, followed by an alto note, and a bass note. The music continues with a series of notes, including a prominent bass note with a dot and a dash in measure 41. Measure 42 starts with a soprano note, followed by an alto note, and a bass note. The notation includes a sharp sign in the key signature and a bracketed 'b' symbol above the bass staff.

# *Sy dedero (somnum oculis meis)*

Casantense, f. 100v-102r

Edited by Clemens Goldberg

Agricola

Si de - de - ro

Tenor

Bassus

10

ro som - num

20

num o - cu - lis me -

o - cu - lis

30

is

me - is Et pal -

40

Et pal-pe-bris me-

50

bris me-is dor- mi- ta-

59

ta-ti-o-nem (dor-)

69

mi-ta-ti-o-nem)

Der fehlende Text ist aus Riccardiana I übernommen. Die dornigen Probleme der Musica ficta in diesem Stück sind hier am besten gelöst, der Kontrast des Modus zwischen Mixolydisch und G-dorisch ist auf die entrückte Atmosphäre des "Schlafes" zurückzuführen.

# *Fuge la morie*

Casanatense, f. 102v-104r

Edited by Clemens Goldberg

Jo. Martini

10

20

30

40

This image shows the musical score for measure 40. It consists of three staves. The top staff uses square neumes. The middle staff uses diamond neumes. The bottom staff uses diamond neumes with stems. A fermata is placed over the first note of each staff.

49

This image shows the musical score for measure 49. It consists of three staves. The top staff uses square neumes. The middle staff uses diamond neumes. The bottom staff uses diamond neumes with stems. A sharp sign is placed at the end of the staff, indicating a key change.

Der Titel bezieht sich nicht auf ein kanonisches Verfahren, sondern vermutlich auf die sequenzierenden Figuren vor allem in Tenor und Bassus. Eine Beziehung zu Isaacs "La Morra" besteht nicht.

*A qui dirai je ma pensee*  
Casanatense, f. 104v-106r

Edited by Clemens Goldberg

Compere

The musical score consists of six staves of music. The top staff is labeled "Compere". The second staff is labeled "Tenor". The third staff is labeled "Bassus". The fourth staff is numbered "10". The fifth staff is numbered "20". The sixth staff is numbered "30". The music is written in a style with diamond-shaped note heads and vertical stems. The bassus staff uses a bass clef, the tenor staff uses a tenor clef, and the compere staff uses a soprano clef. The key signature changes between staves, indicated by various sharps and flats. Measure numbers 10, 20, and 30 are placed above their respective staves.

The image displays three staves of musical notation, likely for three voices (SSA or SATB), arranged vertically. The notation is in a medieval-style script using diamond-shaped neumes on four-line staffs.

**Staff 1 (Top):** Measures 40-43. Key signature changes from common time to F major (two sharps) and then to B-flat major (one flat). The vocal line consists of mostly open diamond neumes (breves) with some filled-in diamonds (longs).

**Staff 2 (Middle):** Measures 40-43. The vocal line follows a similar pattern of open and filled diamonds, corresponding to the first staff.

**Staff 3 (Bottom):** Measures 40-43. The vocal line follows a similar pattern of open and filled diamonds, corresponding to the first staff.

**Staff 1 (Top):** Measures 50-53. Key signature changes back to common time and then to G major (one sharp). The vocal line includes both open and filled diamonds.

**Staff 2 (Middle):** Measures 50-53. The vocal line follows a similar pattern of open and filled diamonds, corresponding to the first staff.

**Staff 3 (Bottom):** Measures 50-53. The vocal line follows a similar pattern of open and filled diamonds, corresponding to the first staff.

**Staff 1 (Top):** Measures 60-63. Key signature changes to E major (no sharps or flats). The vocal line includes both open and filled diamonds.

**Staff 2 (Middle):** Measures 60-63. The vocal line follows a similar pattern of open and filled diamonds, corresponding to the first staff.

**Staff 3 (Bottom):** Measures 60-63. The vocal line follows a similar pattern of open and filled diamonds, corresponding to the first staff.

# *Tart ara mon cuer sa plaisirance*

Casanatense, f. 106v-107r

Edited by Clemens Goldberg

Molinet

Tart ara mon cuer sa plai -

san - ce tart a - ra mon bien sa nais -

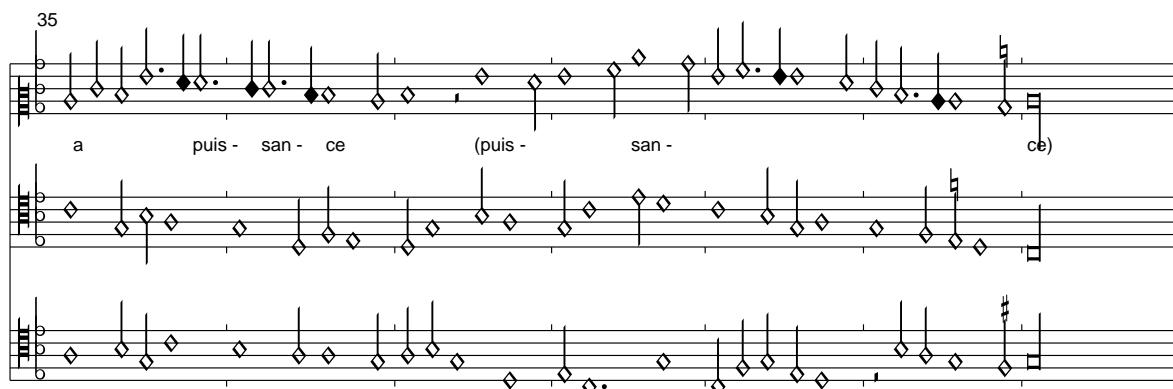
san - ce tart a - ra mon

heur son ve - nir Tart a - ra

28

de moy sou - ve - nan - ce cel - le qui sur moy

35



a puis - san - ce (puis - san - ce)

Die Version in Casanatense ist die am wenigstens konfliktreiche der zahlreichen parallelen Quellen. Der fehlende Text wird nach Nivelle eingefügt.

Tart ara mon corps son aisance

Tart ara plaine joyssance

De celle ou peut avenir

Tart ara mon cuer la plaisirance

Tart ara mon bien sa naissance

Tart ara mon heur son venir

Tart ara mon mal allegence

Tart ara mon bruit son avance

Tart ara mon vueil son desir

Tart ara ma dame loisir

De guerir ma dure grevance

Tart ara mon cuer la plaisirance...

# *Pucellotte que dieu vous guard*

Casanatense, f. 107v-108r

Edited by Clemens Goldberg

Busnoys

1

Pu - cel - lot - te que dieu vous gart tant es - tes

Tenor

Bassus

9

vous cointe et io - ly - e Al - lons nous en ma tres seu - re a - mi -

19

e en ver - gier pai - re des flours

la - con - te res de vos a - mours

29

Der Text des alleinig erhaltenen Refrains wird aus Pixérécourt übernommen.

# *Tousjours bien*

Casanatense, f. 108v-109r

Edited by Clemens Goldberg

Jo. Martini

11

21

31

41

This block contains five staves of musical notation. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 3/4 time (indicated by a '3'). Measure 41 starts with a diamond-shaped note on the first staff. Measures 42 and 43 continue with similar patterns of diamonds and black diamonds. Measure 44 begins with a square-shaped note on the first staff. Measures 45 and 46 conclude the section with a mix of diamond and square notes.

51

This block contains five staves of musical notation. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 3/4 time (indicated by a '3'). Measure 51 starts with a diamond-shaped note on the first staff. Measures 52 and 53 continue with similar patterns of diamonds and black diamonds. Measure 54 begins with a square-shaped note on the first staff. Measures 55 and 56 conclude the section with a mix of diamond and square notes.

# *Trois filles estoient (tout en ung tenant)*

Casanatense, f. 109v-110r

Edited by Clemens Goldberg

Jo. Iappart

Trois fil - les es - toi - ent tout en ung te - nant

Tenor

Contratenor

Trois fil - les es - toi - ent

Trois fil - les es - toi - ent tout en ung te - nant (te -

10

di - say (en) lon - gent A - lain ye nay point da -

tout en ung te - nant di - say lon - gent A - lain ye nay point da - mant

nant) di - say (en) lon - gent A - lain ye nai point

20

mant vo - ga las ga - le - e de - ga - le ga - lans

vo - ga las ga - le - e de - ga - le ga - lans

da - mant vo - ga las ga - le - e de - ga - le ga - lans

29

Dist la plus io - net - te ie nay ung fi - xant

Dist la plus io - net - te ie nay ung fi - xant (ii)

Dist la plus io - net - te ie nay ung fi - xant il nest pas en Fran - ce na - ver - gier

40

(il) nest pas en Fran - ce na - ver - gier va - et hoe -

nest pas en Fran - ce na - ver - gier va - gant (ver - gier va - gant) et hoe -

va - gant (na - ver - gier) et hoe - ne

50

ne(?) vo - ga las ga - le - e de - ga - le ga - lans

ne(?) vo - ga las ga - le - e de - ga - le ga - lans

(?) vo - ga las ga - le - e de - ga - le ga - lans

Der fehlende Text wird aus Pixérécourt übernommen.

# *Et trop penser (me font amours)*

Casanatense, f. 110v-111r

Edited by Clemens Goldberg

Bosfrin

Soprano (C3): Et trop pen - ser me font a - mours dor - mir ne puis  
Tenor (C3): Et trop pen - ser me font a - mours dor - mir ne puis  
Bassus (C3): Et trop pen - ser me font a - mours dor - mir ne puis

10  
Soprano: Si je ne voy mes a - mours tou - tes les muytz Com - ment par - le - rayje a  
Tenor: Si je ne voy mes a - mours tou - tes les muytz Com - ment par - le -  
Bassus: Si je ne voy mes a - mours tou - tes les muytz Com - ment par - le -

20  
Soprano: vous fin franc cuer doux Vous y par - le - rez as - ses mon a - my doux  
Tenor: vous fin franc cuer doux Vous y par - le - rez as - ses mon a - my doux  
Bassus: rayje a vous fin franc cuer doux Vous y par - le - rez as - ses mon a - my doux

30  
Soprano: Vous vien - drez a la fe - nestre a la mi - nuit Quant mon pe - re  
Tenor: Vous vien - drez a la fe - nestre a la mi - nuit Quant mon  
Bassus: Vous vien - drez a la fe - nestre a la mi - nuit Quant mon

39

dor - mi - ra jou - vri - ray luys  
pe - re dor - mi - ra jou - vri - ray luys

In Florenz 121 findet sich im Tenor der Refrain. Der gesamte Text findet sich in der Textquelle Paris 12744. Brown weist in der Edition von Florenz 229 zurecht darauf hin, dass das erste Wort "Et" überzählig ist, musikalisch ist es aber klar intendiert. Die Form ist eine Chanson à Refrain, d. h. nach dem Schluss ist nochmals der Refrain, also die ersten zwei Verse bis "nuytz" zu singen. Es folgen zwei weitere Strophen:

Le gallant noblia pas ce quon luy dist  
De venir a la fenestre a la minuyt  
La fille ne dormoit pas tantoust loyst  
Toute nue en sa chemise elle luy ouvit

Et trop penser me font amours dormir ne puis  
Si je ne voy mes amours toutes les nuytz

Mon amy la nuyt sen va et le jour vient  
Despartir de noz amours il vous convient  
Baisons nous acollons nous mon amy gent  
Comme font vrays amoureux secretement

Et trop penser me font amours....

# *Non pas (que je vueille penser)*

Casanatense, f. 111v-112r

Edited by Clemens Goldberg

Joye

Non pas que je vueil - le pen -

ser qua bien et le - aul - ment a -

mer cel - le qui tou - tes aul - tres

pas - se Et ung bien peu estre en sa gra -

47

ce pour a- voir bruit ma - van -

58

cher

Der fehlende Text wird nach Rohan eingefügt. Hier erweist die Schlusswendung den Text als ironisch, in Laborde bleibt der Text durch den anderen Schluss in einer Stimmung.

De la servir et honorer  
 Du tout me vueil habandonner  
 Mais quaultre chose gy pourchasse  
     Non pas que je vueille penser  
     Qua bien et leaulment amer  
     Celle qui toutes aultres passe

Se plaisant doulceur qui na per  
 Plaist tant a mon cuer sans cesser  
 Quil veult que sien vive et trespasser  
 Si le feray quoy que je face  
 Mais que je la puisse oublier

Non pas que je vueille penser....

*Il est tousjours*  
Casanatense, f. 112v-113r

Edited by Clemens Goldberg

Jo. Martini

Florenz 229

Tenor

Contratenor

10

20

30

Florenz 229

Casanatense

Florenz 229

The image shows two staves of musical notation for three voices. The top staff begins at measure 40, indicated by a large '40' above the first note. The bottom staff begins at measure 50, indicated by a large '50' above the first note. Both staves use a three-line red neume system on a four-line staff system. The notation includes various neume patterns such as single dots, double dots, vertical strokes, and horizontal strokes. Sharp and flat symbols are placed above specific notes. The music consists of three voices: Superius (top), Contratenor (middle), and Tenor (bottom). The notation is typical of early printed music notation.

Durch ein fehlendes Folio sind in Casanatense nur der Superius und Contratenor der 1. Hälfte sowie der Tenor der 2. Hälfte erhalten. Die restlichen Stimmen werden aus Florenz 229 übernommen.

*Ile fantasies de Joskin*  
Casanatense, f. 113v-114r

Edited by Clemens Goldberg

Joschin

1

Bassus      Tenor      Alto

9

19

28

38

47

Die Tonalität dieses unikalen Stücks von Josquin ist fast experimentell zu nennen und in der Tradition entsprechender Forschungen seines Lehrers Ockeghem. Am Anfang scheint das Stück in A-phrygisch zu stehen, dann schält sich immer mehr G-dorisch heraus, ohne aber dessen Hauptpol D zu betonen, sondern eher die Nebenstufe B.

*(Que vous ma dame - ) In pace*

Casanatense, f. 114v-115r

Edited by Clemens Goldberg

Josquin - (Agricola?)

Contratenor

Tenor

Bassus

10

re Nest ne se - ra de moy ser - vi -

re Nest ne se - ra de moy ser - vi -

in - id - ip - sum

20

e Et tant quau - ra vos - tre serf vi - e Gar -

e Et tant quau - ra vos - tre serf vi -

dor - mi - am (dor - mi -)

30

de na - vez qui - se par - ju - re (quil se)

e Gar - de na - vez qui - es -

am) (dor - mi - am) (dor - mi - am) Et re - qui - es -

40

per - ju - re) U - ne fois mieulx je a nor- vous me don-  
par - ju - re U - ne fois a vous  
cam Si de -

50

don - nay (me don - nay) Et de - re - cef cer tes moy my sa - don -  
nay (nor - don - nay) Se vos - tre gra - ce a tes  
me don - nay Et de - re - cef cer tes  
de - ro sump - num o -

60

ne  
don - ne  
my don - ne  
cu - lis me - is

Diese Doppelchanson ist ein sehr schönes Beispiel für die erotische Umwertung eines geistlichen Textes. "Une fois" kann ja sowohl "damals" als auch tatsächlich "ein Mal" heißen, so dass der Hinweis auf den Schlaf im lateinischen Text dieses Mal zum Beischlaf werden lässt. Die äußerst subtile Text-Musik Umsetzung ist ein herrlicher Beleg für die Sonderstellung Josquins in diesem Bereich. Die Zuschreibung an Agricola in Canti C ist unwahrscheinlich. Die Textierung wird aus London A XVI übernommen.

## 2. Strophe:

Grande me soit dicte injure  
Saultre a ma franchise asservie  
Et mort vueil avoir desservie  
Se nulle dame me coniure

*Sans siens du mal*  
Casanatense, f. 115v-117r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves representing different voices:

- Treble:** The top staff uses a soprano C-clef. It starts with a common time signature (C) and a key signature of one sharp (F#). The notes are represented by open diamonds.
- Tenor:** The middle staff uses an alto C-clef. It also starts with a common time signature (C) and a key signature of one sharp (F#). The notes are represented by open diamonds.
- Bassus:** The bottom staff uses a bass F-clef. It starts with a common time signature (C) and a key signature of one sharp (F#). The notes are represented by open diamonds.

The score is divided into measures by vertical bar lines. Measure numbers 10, 20, and 30 are indicated above the staves. Some notes are connected by horizontal dashes, indicating sustained sounds or specific performance techniques. The music features a mix of open diamond shapes and solid black diamond shapes, likely representing different note heads or specific performance instructions.

Musical notation for three voices (Superius, Alto, Bassus) in Mixolydian mode. The key signature indicates one sharp (F#). The notation uses square neumes on four-line staves. Measure 40 begins with a half note in the Superius part. The Alto part has a half note followed by a dotted half note. The Bassus part has a half note followed by a dotted half note. The music continues with a series of eighth notes and sixteenth-note patterns.

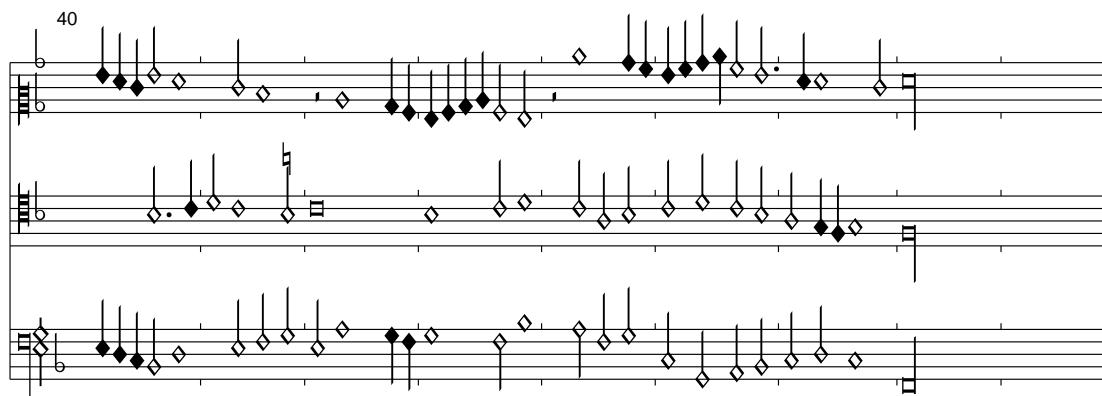
Das B in T. 3 des Superius ist wenig überzeugend in diesem klar mixolydischen Stück, es hätte weit reichende Folgen auch für die anderen Stimmen.

*Tout joyeulx*  
Casanatense, f. 117v-118r

Edited by Clemens Goldberg

Jo. Martini

The musical score is composed of three voices: Alto, Tenor, and Bassus. The score is divided into four systems of two staves each. The first system starts with a key signature of one flat and a common time. The second system starts with a key signature of one sharp and a common time. The third system starts with a key signature of one flat and a common time. The fourth system starts with a key signature of one sharp and a common time. The voices are labeled: Alto, Tenor, and Bassus. The music includes various note heads (diamonds and diamonds with stems) and rests.



*Oblier veult douleur et tristesse*  
Casanatense, f. 118v-120r

Edited by Clemens Goldberg

Agricola

1

Tenor

Bassus

10

20

29

The image displays three staves of musical notation, likely for three voices (SSA or SATB), arranged vertically. The notation is in a medieval-style tablature system where vertical stems indicate pitch and horizontal strokes indicate duration. The music consists of three distinct sections, each starting with a measure number above the staff.

**Section 1 (Measures 38-47):**

- Staff 1 (Top): Measures 38-41. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The melody features a mix of black diamond-shaped note heads and white diamond-shaped note heads.
- Staff 2 (Middle): Measures 38-41. The key signature changes from B-flat major to A major. The melody follows a similar pattern of black and white diamond note heads.
- Staff 3 (Bottom): Measures 38-41. The key signature changes from B-flat major to A major. The melody follows a similar pattern of black and white diamond note heads.

**Section 2 (Measures 48-57):**

- Staff 1 (Top): Measures 48-51. The key signature changes to E major (no sharps or flats). The melody continues with black and white diamond note heads.
- Staff 2 (Middle): Measures 48-51. The key signature changes to E major. The melody follows a similar pattern of black and white diamond note heads.
- Staff 3 (Bottom): Measures 48-51. The key signature changes to E major. The melody follows a similar pattern of black and white diamond note heads.

**Section 3 (Measures 58-67):**

- Staff 1 (Top): Measures 58-61. The key signature changes to D major (one sharp). The melody continues with black and white diamond note heads.
- Staff 2 (Middle): Measures 58-61. The key signature changes to D major. The melody follows a similar pattern of black and white diamond note heads.
- Staff 3 (Bottom): Measures 58-61. The key signature changes to D major. The melody follows a similar pattern of black and white diamond note heads.

# *Je remerchi dieu <Se mai il cielo>*

Casanatense, f. 120v-121r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves. The top staff is labeled "Soli". The middle staff is labeled "Tenor". The bottom staff is labeled "Bassus". The music is written in common time. The key signature changes from C major to G major at measure 10. Measure numbers 10, 20, and 30 are indicated on the left side of the score. The notation uses diamond-shaped note heads and vertical stems.

40

50

Das Stück ist auch mit dem italienischen ersten Vers "Se mai il cielo e fati fur benigni" überliefert. Die Fermate am Ende des Superius ist unikal in Casanatense, es folgt aber kein zweiter Teil, vielleicht ist er verloren.

*Plus nen array*  
Casanatense, f. 121v-122r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

The musical score consists of three staves representing different voices: Tenor, Contratenor, and Bass. The Tenor and Contratenor staves begin on a common C-clef staff, while the Bass staff begins on a lower C-clef staff. The music is written in common time. The notation uses diamond-shaped note heads and square-shaped note heads, with vertical stems extending either upwards or downwards. Measure numbers 10, 20, and 31 are indicated on the left side of the score.

10

20

31

41

51

# *Je scay tout (ce que me nuyst a scavoir)*

Casanatense, f. 122v-124r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

40

ser - vi - ce que fa -

50

Je voys par tout sans sans a - voir lieu ny pla - ce

60

Je pers mon temps et si

70

foys mon de - voir

Die Zuschreibung in Casanatense ist nur aus einem abgeschnittenen Rest zu erschließen, ich halte sie für wenig überzeugend. Das Ab im Superius in T. 6 ist abzulehnen, es zöge ein weiteres Db im Bassus nach sich. Der fehlende Text wird aus Riccardiana I übernommen.

Japrens tousiours et decroist mon scavoir  
Ja me monstre on ne me daigne veoir  
Je moffre assez mes on dit preu vous face  
    Je scay tout ce que me nuyst a scavoir  
    Je scay tous ceulx qui me peust decepvoir  
    Je nai guerdon de service que face

Je parle hault on fait le sourd pour veoir  
Je demande on ne me veult pouveoir  
Je suis leal desleaulte mefface  
Je voy qui nay plaisir heur gre ny grace  
Je soys tout bien et ne puys bien avoir

Je scay tout ce que me nuyst a scavoir...

# *Mon souvenir (me fait mourir)*

Casanatense, f. 124v-125r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

The musical score consists of four systems of music. The first system starts in common time with a key signature of one flat. The lyrics are: "Mon sou - ve - nir me fait mou - rir Pour". The second system begins at measure 10, also in common time with one flat. The lyrics are: "les re - grez que fait mon cuer dont". The third system begins at measure 20, in common time with one flat. The lyrics are: "nuyt et jour suis en la - beur soubz". The fourth system begins at measure 30, in common time with one flat. The lyrics are: "es - poir de (le) se - cou - rir". The vocal parts are labeled: Tenor and Bassus. The soprano part is indicated by diamond symbols.

Ursprünglich gab es in Superius und Tenor eine Br-Pause, die ausgeradiert wurde. Auch im Bassus wurde eine ursprüngliche L-Pause gekürzt. Auch in der parallelen Quelle Laborde gibt es diesbezüglich eine Unsicherheit, dort blieb die L-Pause stehen! Vermutlich gab es eine ursprünglich vorhanden Pause in allen Stimmen, die symbolische Bedeutung hatte, was der Generation unserer Quellen nicht mehr geläufig war.

Der fehlende Text wird nach Laborde ergänzt, die Signa congruentiae wurden sinngemäß gesetzt.

Se sans cesser devons courir  
Si scaurayge pour quel rigueur  
Mon souvenir me fait mourir  
Pour les regrez que fait mon cuer

Sa douleur my fault descouvrir  
Et len mectre hors de la languer  
En luy donant port et faveur  
Sans plus dire ne soustenir

Mon souvenir me fait mourir...

*In minen sin*  
Casanatense, f. 125v-126r

Edited by Clemens Goldberg

Agricola

The musical score consists of three voices: Alto, Tenor, and Bassus. The Alto voice is in F major (indicated by a double-lined F clef), the Tenor voice is in C major (indicated by a C clef), and the Bassus voice is in E-flat major (indicated by a G clef with a sharp sign). The key signature changes from B-flat major (two flats) to C major (no sharps or flats) to E-flat major (one flat). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Measure numbers 10, 20, and 30 are indicated on the left side of the score.

40

This section contains three staves of musical notation. The notation is based on diamond-shaped note heads with vertical stems. The first two staves begin in C major (no sharps or flats) and transition to G major (one sharp) at the end of the measure. The third staff begins in G major and continues with the same pattern. Measures 40 consists of six measures of music.

49

This section contains three staves of musical notation. The notation uses diamond-shaped note heads with vertical stems. The key signature changes from G major (one sharp) to F major (one flat) at the beginning of the measure. Measures 49 consists of four measures of music.

Das Stück basiert auf der Liedvorlage "In mijnen zyn", allerdings halte ich es in diesem wie auch in den vielen anderen Bearbeitungen dieses Liedes nicht für sinnvoll, dieses Lied in seiner stark verzierten Form tatsächlich zu singen. Hier ist zudem ja eine Erweiterung des Assoziationsraumes durch einen neuen Text gegeben, der sich als Incipit übrigens auch in CantiC in der Busnois-Bearbeitung findet.

In der Quelle ist der Superius T. 12/13 mit einem ein Wiederholungszeichen versehen, die anderen Stimmen variieren in dieser Wiederholung und sind daher ausnotiert. Beim Übergang in den 2. Teil kam es allerdings in Casanatense zu einer Verschiebung, ungleich z. B. der aber sowie - so abweichenden Quelle Riccardiana I.

*Come fame*  
Casanatense, f. 126v-128r

Edited by Clemens Goldberg

Agricola

The musical score consists of three staves. The top staff is labeled "Tenor" and the bottom staff is labeled "Bassus". The music is written in a historical notation system using diamond-shaped note heads. Measure numbers 10, 20, and 29 are indicated on the left side of the score. The Tenor staff begins with a C-clef, a common time signature, and a key signature of one sharp. The Bassus staff begins with an F-clef, a common time signature, and a key signature of one sharp. The notation includes various note heads (diamonds) and rests, with some notes having vertical stems extending upwards or downwards.

39

49

59

69

The musical score consists of three staves, each representing a different voice: Tenor (bottom), Bass (middle), and Treble (top). The notation is based on four-line staves. The notes are represented by diamond shapes: solid black diamonds for one type of pitch, and open diamonds for another. Measure 79 begins with a bass note (solid black diamond) followed by a tenor note (open diamond). The tenor part continues with a series of notes, some solid black and some open. The bass part follows with a series of notes, mostly open diamonds. The treble part begins with a note and continues with a series of notes, some solid black and some open. Measure 89 begins with a bass note (solid black diamond). The tenor part follows with a series of notes, some solid black and some open. The bass part continues with a series of notes, mostly open diamonds. The treble part begins with a note and continues with a series of notes, some solid black and some open.

Dieses Stück ist eine Tenorbearbeitung von Binchois' Chanson "Comme femme desconforte". Man kann an ihr sehr schön eine sicher gängige Improvisationspraxis der Zeit studieren.

# *Je cuide (se ce temps me dure)*

Casanatense, f. 128v-129r

Edited by Clemens Goldberg

Jo. Jappart (Congiet)

The musical score is composed of six staves of music for three voices: Soprano, Tenor, and Bassus. The music is written in a combination of common and irregular time signatures, with key signatures changing frequently. The voices are labeled on the left side of the page. The first two staves begin with a common time signature and a key signature of one sharp. The third staff begins with a common time signature and a key signature of one flat. The fourth staff begins with a common time signature and a key signature of one sharp. The fifth staff begins with a common time signature and a key signature of one flat. The sixth staff begins with a common time signature and a key signature of one sharp. Measure numbers 10, 20, and 30 are indicated at the beginning of certain staves.

40

50

*Biaulx parle toujours*  
Casanatense, f.129v-130v

Edited by Clemens Goldberg

Jo. Martini

10

19

29

Musical score for three voices (three staves) at measure 39. The notation uses diamond-shaped note heads. The top staff begins with a short vertical line followed by a diamond. The middle staff begins with a diamond. The bottom staff begins with a vertical line. Measures 39 through 42 are shown.

Musical score for three voices (three staves) at measure 49. The notation uses diamond-shaped note heads. The top staff begins with a vertical line. The middle staff begins with a diamond. The bottom staff begins with a vertical line. Measures 49 through 52 are shown.

# *A lombre du buissonet*

Casanatense, f. 131r

Edited by Clemens Goldberg

Boskim (Josquin)

En lom - bre dung buis - so - net au ma - ti - net

Kanonstimme

En lom - bre dung buis - so - net au ma - ti -

Tenor

En lom - bre dung buis - so - net au ma - ti -

Kanonstimme

11

Jay trou - ve mar - got ma - mi - e Qui fai - soit ung

net Jay trou - ve mar - got ma - mi - e Qui fai - soit ung

22

cha - pel - let tout de mu - guet Je luy dis dieu te be -

cha - pel - let tout de mu - guet Je luy dis dieu te

34

gni - e

be - gni - e

Die Quelle enthält keine Canon-Vorschrift. Dass es sich überhaupt um einen solchen handelt, wissen wir nur aus den Quellen mit "Auflösung", etwa CantiC. Sehr ungewöhnlich ist auch, dass der Comes vor dem notierten Dux beginnt. Es entstehen recht raue Dissonanzen, die dem erotischen Charakter drastisch beleuchten. Der Text wird aus Paris 2245 übernommen.

*Tousiours me souviendra*  
Casanatense, f. 131v-132r

Edited by Clemens Goldberg

Jo. Martini

Bassus

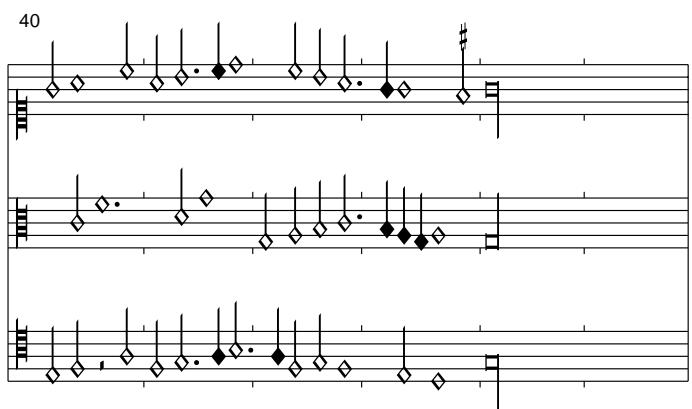
Tenor

Contra

10

20

30



*De la bonne chiere*  
Casanatense, f. 132v-133r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves. The top staff is labeled "Tenor" and the bottom staff is labeled "Bassus". Both staves are in common time (indicated by a "C"). The third staff begins with a key signature of E major (two sharps) and changes to A major (one sharp) at measure 10. This third staff is in 8/8 time, indicated by the "8" above the staff. Measures 1 through 9 are shown on the first two staves. Measures 10 through 29 are shown on the three staves. Measures 30 through 37 are shown on the last two staves. The music uses a system of notation with diamond-shaped note heads and vertical stems, typical of early printed music.

Musical notation for measures 40-49. The music is written on three staves using square neumes. Measure 40 starts with a sharp sign. Measures 41-42 show a transition with a bass note and a sharp sign. Measures 43-49 continue with a mix of sharp and flat signs.

Musical notation for measures 50-59. The music continues on three staves with square neumes. Measure 50 begins with a sharp sign. Measures 51-52 show a transition with a bass note and a sharp sign. Measures 53-59 continue with a mix of sharp and flat signs.

*Que je fasoye*  
Casanatense, f. 133v-134r

Edited by Clemens Goldberg

Jo. Martini

10

21

32

*Las mi lares vous dont*  
Casanatense, f. 134v-136r

Edited by Clemens Goldberg

Jo. Ghiselin

10

Cel - le quay choi -

20

si ma mais - tres - se

30

Tant est que vos - tre ri - gueur

40

ces - se Car tou - jours jay trou - ve for - tu - ne Mi - res

50

ne Mi - res

60

vous en moy vray a - mant Car

70

dan - gier me tient en ses las Et croy

79

que point je ne mens

88

(ne mens) De ser - vir ne fus

97

onc - ques las

Ich halte dieses Stück für ein Huldigungsstück an Ockeghem. Ghiselin-Verbonnet wird in Crétins Deploration auf den Tod Ockeghems als Schüler aufgeführt. Die Huldigung spielt sich auf komplexen Ebenen ab. Der Anfang, emphatisch abgesetzt vom Rest, bringt den Anfang von "Ma bouche rit", weiter im Text durch die Somisationssilben la-mi-la-re bezeichnet, wobei "re" nicht mehr zu "Ma bouche rit" gehört sondern vom doppelsinnigen weiteren Text erfordert wird: "Lami lares", ihr werdet (in mir) einen Freund haben". Im zweiten Vers wird "Ma maistresse" erwähnt, ohne allerdings musikalisch zitiert zu werden. Auch der zweite Teil beginnt mit einer Tonsilbenumdeutung: Mi-re, "mires", schaut her! Die sehr deutlichen wiederholten Töne und ihr Rhythmus sind ebenfalls von "Ma bouche rit" inspiriert. Der sehr tiefe Schluss des zweiten Teils (wieder mit den Tönen La-mi) ist wohl eine weitere Anspielung auf den berühmten tiefen Bass Ockeghems.

Der Text, der in der Textquelle Paris 1722 einzig vollständig überliefert ist, ist nicht leicht auf die Musik zu setzen. Die Incipits in Casanatense ("Lamy lares vous dont" im ersten und "Mires vous" im zweiten Teil zeigen jedoch klar, dass dieser Text zum vorliegenden Stück gehört. Er ist auch inhaltlich nicht leicht zu deuten, besonders bemerkenswert aber ist der Transfer vom Topos des treuen Liebhabers auf die Schüler-Lehrer-Beziehung, ohne dass die weibliche Form aufgegeben würde! Worauf sich "rigueur" und "dangier" genau beziehen, wussten wohl nur Schüler und Lehrer. Schließlich ist noch bemerkenswert, dass Ghiselin mit einer Fantasie über Fors seulement ein weiteres Stück Ockeghems bearbeitet hat.

Das Stück suggeriert formal eine Bergerette, ganz sicher ist der erste Teil zu nach dem zweiten zu wiederholen. Es gibt aber keinen Text für eine eventuelle Wiederholung der Gegenstrophe. Der Text für die Wiederholung des ersten Teils lautet:

Ne me sois ce plus importune  
Jostez mon cuer hors de tristesse  
Je vous serai veu et promesse  
Que jamais aultre naury que une

*Je lay empris*  
Casanatense, f. 136v-137r

Edited by Clemens Goldberg

Jo. Ghiselin

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#).

The music is written in a tablature-like system where vertical stems indicate pitch and horizontal strokes indicate duration. Measures are numbered 1 through 29 along the left margin. The notation includes various note heads (diamonds, dots, and solid black diamonds) and rests.



Das Incipit war das Wappenmotto des Herzogs von Burgund.

# *Pour vos plaisirs (et solas)*

Casanatense, f. 137v-138r

Edited by Clemens Goldberg

Agricola

Pour voz plai - sirs      et so -      las

Tenor

Contra

10      Vous      a - vez voz      fem -      me -      le -      tes      Et quant

19      vous les te -      nez seu -      let -      tes      vous y pre -      nez en

27      voz      es - bas

Der fehlende Text wird aus Riccardiana I übernommen:

Je croi bien t'osez las  
De faire le jeu damourettes  
Pour voz plaisirs et solas  
Vous avez voz femmelettes

Beaux seigneurs ne dictez cela  
Mandez nous quantes cornettes  
A le cerf quant vous y estes  
Ny ales pas par compas

Pour voz plaisirs et solas...

*De che te pasci Amore*  
Casanatense, f. 138v-139r

Edited by Clemens Goldberg

Jo. Ghiselin

Bassus

Tenor

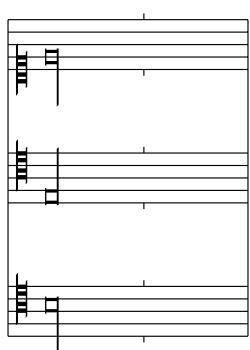
Contra

10

20

30

40



*<La Martinella>*  
Casanatense, f. 139v-141r

Edited by Clemens Goldberg

The musical score consists of six staves of neumatic notation. The notation uses vertical stems with diamond-shaped heads to represent pitch and duration. The first three staves begin in common time (indicated by a 'C') with a key signature of one sharp (F#). The fourth staff begins at measure 10 in common time with a key signature of one flat (B-flat). The fifth staff begins at measure 20 in common time with a key signature of one flat (B-flat). The sixth staff begins at measure 30 in common time with a key signature of one flat (B-flat). Measure numbers 10, 20, and 30 are indicated above the staves.

40

This section contains three staves of musical notation. The top staff begins with a vertical bar line, followed by a diamond-shaped note head, another diamond, a square, and a vertical bar line. The middle staff starts with a diamond, followed by a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line. The bottom staff starts with a vertical bar line, followed by a diamond, a square, a vertical bar line, a diamond, a square, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line.

49

This section contains three staves of musical notation. The top staff begins with a vertical bar line, followed by a diamond, a square, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line. The middle staff starts with a diamond, followed by a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line. The bottom staff starts with a vertical bar line, followed by a diamond, a square, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line.

59

This section contains three staves of musical notation. The top staff begins with a vertical bar line, followed by a diamond, a square, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line. The middle staff starts with a diamond, followed by a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line. The bottom staff starts with a vertical bar line, followed by a diamond, a square, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, a vertical bar line, a sharp sign, a diamond, a vertical bar line, a diamond, a square, and a vertical bar line. A '3' is written below the third staff.

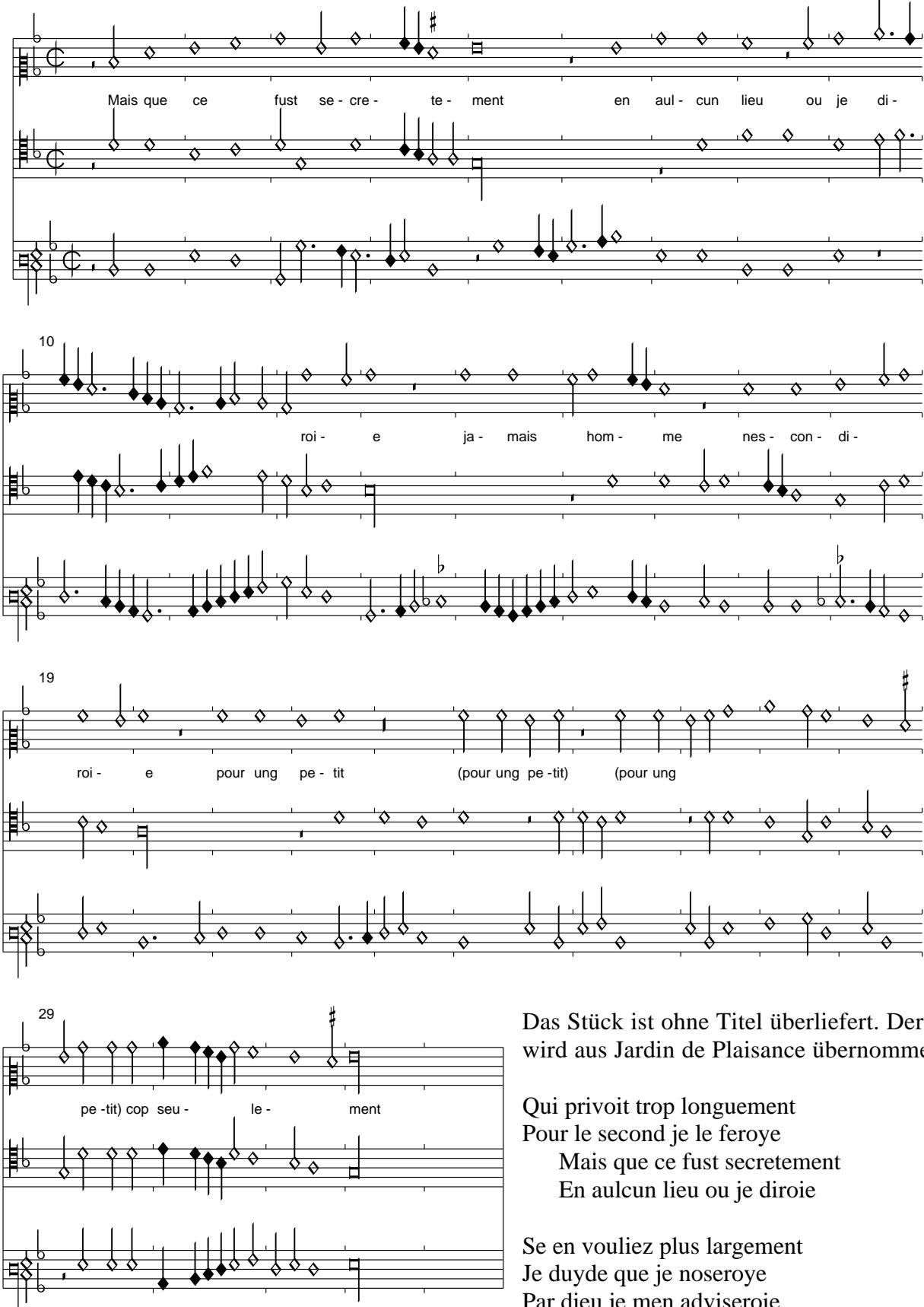
Das Stück hat eine sehr enge Beziehung zu Busnois Fantasie "Bone chere". Es ist auch mit dem Incipit "Serviteur" überliefert.

# *<Mais que ce fust secretement>*

Casanatense, f. 141v-142r

Edited by Clemens Goldberg

(Pietrequin/Compere)



Musical score for *Mais que ce fust secretement* in four-line notation. The score consists of five systems of music.

- System 1:** Measures 1-9. Key signature: C major. Lyrics: "Mais que ce fust se - cre - te - ment en aul - cun lieu ou je di -".
- System 2:** Measures 10-18. Key signature: C major. Lyrics: "roi - e ja - mais hom - me nes - con - di -".
- System 3:** Measures 19-27. Key signature: B-flat major. Lyrics: "roi - e pour ung pe - tit (pour ung pe - tit) (pour ung".
- System 4:** Measures 28-36. Key signature: G major. Lyrics: "pe - tit) cop seu - le - ment".
- System 5:** Measures 37-45. Key signature: G major. Lyrics: "Qui privoit trop longuement Pour le second je le feroye Mais que ce fust secretement En aulcun lieu ou je diroie Se en vouliez plus largement Je duyde que je noseroye Par dieu je men adviseroie Dy trouver bon appointement Mais que ce fust secretement..."

Das Stück ist ohne Titel überliefert. Der Text wird aus Jardin de Plaisance übernommen.

Qui privoit trop longuement  
Pour le second je le feroye  
Mais que ce fust secretement  
En aulcun lieu ou je diroie

Se en vouliez plus largement  
Je duyde que je noseroye  
Par dieu je men adviseroie  
Dy trouver bon appointement

Mais que ce fust secretement...

*<Ohne Titel>*  
Casanatense, f. 142v-143r

Edited by Clemens Goldberg

The musical score is organized into four systems of two staves each. The top system starts at measure 1, the second at measure 11, the third at measure 21, and the fourth at measure 32. Each staff has a clef (C, F, or G) and a key signature. The music features three voices, each with a unique set of note heads: open diamonds, solid diamonds, and squares. Measures 1-10 are in C major (three sharps). Measures 11-20 transition to A major (no sharps or flats). Measures 21-30 return to C major. Measures 31-32 conclude in B minor (one flat). Measure numbers 1, 11, 21, and 32 are explicitly marked on the left.



# *Velupern laet ons <Pourquoy tant>*

Casanatense, f. 143v-145r

Edited by Clemens Goldberg

(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 moves to common time with a key signature of one flat (indicated by a 'F' with a flat sign). Measures 1 through 10 are shown.
- Tenor:** The middle staff uses an alto C-clef. It starts in common time (indicated by a 'C') and moves to common time with a key signature of one flat (indicated by a 'F' with a flat sign). Measures 1 through 10 are shown.
- Bassus:** The bottom staff uses a bass F-clef. It starts in common time (indicated by a 'C') and moves to common time with a key signature of one flat (indicated by a 'F' with a flat sign). Measures 1 through 10 are shown.

Measure numbers 10, 20, and 30 are indicated above the staves. The music features various note heads (diamonds, squares, and diamonds with stems) and rests, typical of early printed music notation.

40

50

60

70

This image displays four systems of musical notation, each consisting of three staves. The notation is characterized by diamond-shaped note heads. Measure 40 begins with a single note on the top staff, followed by a series of notes on the middle staff, and a single note on the bottom staff. Measures 50 and 60 show more complex patterns of notes across all three staves. Measure 70 concludes the excerpt with a final set of notes on each staff. The music is likely intended for three voices or instruments.

The image shows three staves of musical notation for three voices (Diskant, Tenor, Contratenor) in a Gothic musical manuscript style. The notation uses diamond-shaped note heads and vertical stems. Measure numbers 80, 90, and 99 are indicated at the top of each staff respectively.

The image shows three staves of musical notation for three voices (Diskant, Tenor, Contratenor) in a Gothic musical manuscript style. The notation uses diamond-shaped note heads and vertical stems. Measure number 99 is indicated at the top of each staff.

Das Stück ist in Basevi mit verschiedenen Incipits in den Stimmen überliefert: im Diskant "Pourquoy tant", im Tenor "Pour ce quil paine" und im Contratenor "Pour quel paine". Die in Brüssel 557 überlieferte Messe von Cornelius Heyns "Pour quelque paine" benutzt den Tenor des Unikums aus Sevilla (ff. f8v-9r), "Pour quelque paine que jendure". Unsere Chanson zitiert den Anfang des Tenors dieser Chanson als Imitation durch alle drei Stimmen. Der Text der Chanson de la Rues (ebenfalls in Basevi, f. 10v-11r) "Pour quoy tant me fault il attendre" passt nicht gut auf die Phrasenverteilung unserer Chanson. Die sehr farbige und gewollt kontrastreiche Musica ficta könnte aber gut den Inhalt dieses "Wartens" umsetzen. Diese Farbigkeit passt aber auch gut auf den Schmerz von "Pour quelque paine"!

# *Tant belle mi son pensado*

Casanatense, f. 145v-146r

Edited by Clemens Goldberg

Tant bel mi son pen - sa - do ma - ri si mi ba - tes A la - mi men i - ray

He - la - mi mo - glie - re che con - sel as a - ghut Jo te te - nir ond - ra - de

cho - me lai - gle dun duch non col par - tir de cha - sa por a - ver - ton

30

The musical score consists of three staves of music. The top staff is for Tenor, the middle for Alto, and the bottom for Bass. The music is in common time. The key signature changes from C major to G major at measure 30. The lyrics are written below the notes. The first measure of the lyrics is underlined, indicating it is the Incipit.

de - għut E mes - chin chon - fe - re

Der Text ist polylingual und wird nach Cortona eingefügt. Der erste Vers ist in Casanatense im Tenor als Incipit unterlegt.

*Fortuna desperata*  
Casanatense, f. 147v-149r

Edited by Clemens Goldberg

Jo. Martini

Musical score for three voices: Altus, Tenor, and Bassus. The score consists of three staves, each with a different clef (Altus: C-clef, Tenor: C-clef, Bassus: F-clef) and a key signature of one sharp. The music is written in common time. The Altus staff begins with a whole note followed by a half note. The Tenor staff begins with a half note followed by a quarter note. The Bassus staff begins with a half note followed by a quarter note. The music continues with a series of eighth and sixteenth notes.

8

Continuation of the musical score for three voices: Altus, Tenor, and Bassus. The score consists of three staves, each with a different clef (Altus: C-clef, Tenor: C-clef, Bassus: F-clef) and a key signature of one sharp. The music is written in common time. The Altus staff begins with a whole note followed by a half note. The Tenor staff begins with a half note followed by a quarter note. The Bassus staff begins with a half note followed by a quarter note. The music continues with a series of eighth and sixteenth notes.

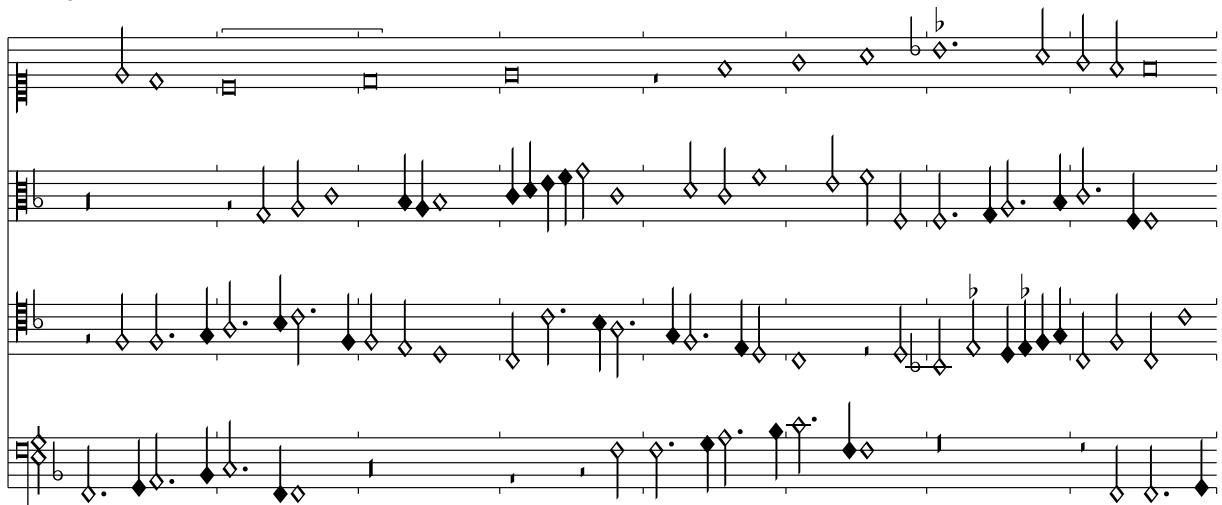
16

Continuation of the musical score for three voices: Altus, Tenor, and Bassus. The score consists of three staves, each with a different clef (Altus: C-clef, Tenor: C-clef, Bassus: F-clef) and a key signature of one sharp. The music is written in common time. The Altus staff begins with a whole note followed by a half note. The Tenor staff begins with a half note followed by a quarter note. The Bassus staff begins with a half note followed by a quarter note. The music continues with a series of eighth and sixteenth notes.

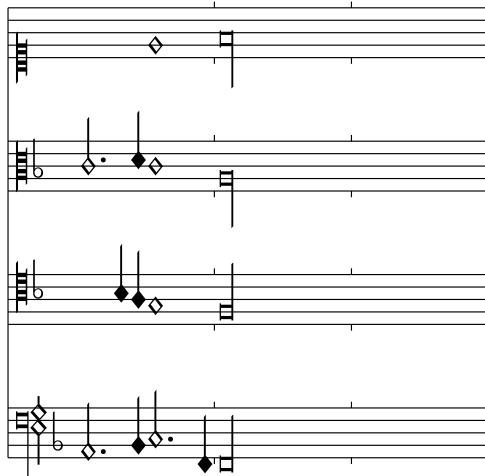
24

This musical score consists of four systems of music, each with four staves. The music is written in a Gothic musical notation system using square neumes on four-line staves. Measure 24 begins with a breve rest followed by a series of eighth-note patterns. Measure 25 starts with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 26 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 27 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 28 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 29 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 30 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 31 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 32 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 33 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 34 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 35 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 36 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 37 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 38 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 39 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes. Measure 40 begins with a breve rest, followed by a pattern of eighth notes and sixteenth notes.

48



56



# *Acordes moy (ce que je pense)*

Casanatense, f. 149v-151r

Edited by Clemens Goldberg

Busnoys

A -

Bassus (1)

Tenor

Bassus (2)

10

cor - des moy ce que je pen - se pour que mon

cor - des moy ce que je pen - se pour que

pour que mon bi - let nen - ten -

pour que

20

bi - let nen - ten - mon bi - let nen -

des mon bi - let nen - ten - des

29

des Ou my pro - pi - ce cho - se  
Ou my pro - pi - ce  
Ou my pro - pi - ce cho -  
Ou my pro - pi - ce cho -  
me don - nes pour nous de -  
cho - se me don - nes pour nous de -  
se me don - nes pour nous de -  
se me don - nes pour nous de -  
cla - rer la sub - stan -  
cla - rer la sub - stan -  
cla - rer la sub - stan -  
de - cla - rer la sub - stan -

38

48

57

ce

ce

ce

stan - ce

Der fehlende Text wurde nach Pixérécourt und CantiC eingefügt. Alle Stimmen können sehr gut textiert werden.

# *Je ne demande (autre degré)*

Casanatense, f. 151v-153r

Edited by Clemens Goldberg

Busnoys

10

Je ne de - man - de au - tre de - gre ung

21

lieu mon - dain ny en ri - ches -

31

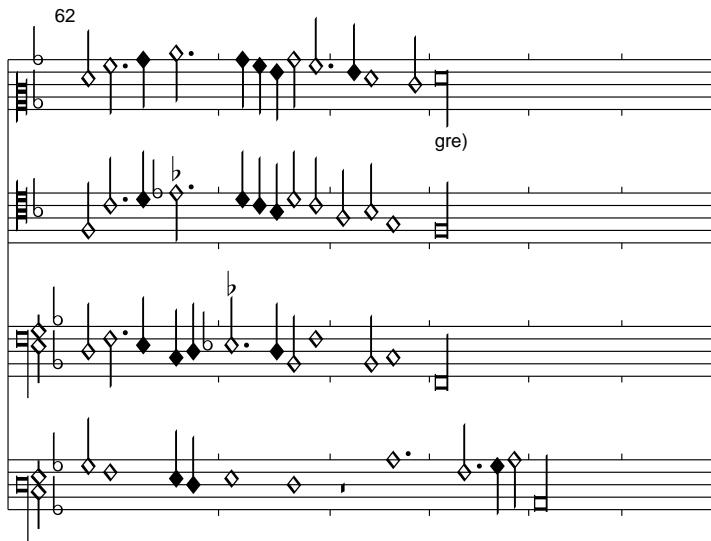
se Fors destre a - vec vous ma mais - tres -

42

se en lieu sem - bla - ble

52

du de - gre (du de -



Der Text des einzig erhaltenen Refrains wird aus Sevilla übernommen.

# *Cela sans plus (et puis hola)*

Casanatense, f. 153v-154r

Edited by Clemens Goldberg

Colinet de Lannoy und Jo. Martini

Ce - la sans plus et puis ho -

Tenor

Altus

Bassus

Jo. Martini

Si placet

10

la gen - te gie - re bel - le

19

de bon re - nom Je - tes mon cuer hors de vos -

29

tre pri - son Ce -

39

la sans plus et puis ho - la

Der fehlende Text des einzig erhaltenen Refrains wird aus Pixérécourt übernommen. Die vierte Stimme wurde in der Stimme als von Johannes Martini hinzukomponiert bezeichnet und mit "si placet" qualifiziert. Im Gegensatz zur dreistimmigen Version, die rein mixolydisch ist, sind alle Stimmen in Casanatense mit einem B vorgezeichnet, was nicht immer sehr überzeugend ist!

# *Adieu mes amours (on matent - a dieu vous command)*

Casanatense, f. 154v-156r

Edited by Clemens Goldberg

Jossin

A - dieu mes a - mours on ma -  
Altus  
A - dieu mes a - mours  
Tenor  
A - dieu mes a - mours  
Bassus A - dieu mes a - mours a - dieu vous com -

10 tent Ma bours - se n'enf - fle ne  
a - dieu vous com - mand A - dieu je vous dy jus - quez  
mand A - dieu je vous dy jus - quez au prin - temps

19 ne - tend  
au prin - temps Je suis en sous - ci  
Je suis en sous - ci de quoy je viv - ray

28

Et brief je suis en des - ar -  
de quoy je viv - ray La rai - son pour  
La rai - son pour quoy je le vous

37

roy Jus - quez a ce quil plaise au roy  
quoy je le vous di - ray Je nay point dar - gent  
di - ray Je nay point dar - gent

47

Me faire a - van - cer  
viv - ray je du vent Se lar - gent du Se lar - gent du  
viv - ray je du vent Se lar - gent du roy ne vient plus sou -

56

du con - tent  
roy ne vient plus sou - vent  
vent

Die Texte sind nur in Riccardiana I komplett überliefert und werden hier mit den Signa congruentiae übernommen. Der Superius ist ein Rondeau cinquain, während der zweite Text die ursprüngliche Melodie in Barform bringt. Dies macht das ganze Stück keineswegs zu einer Bergerette, wie Brown in seiner Edition von Florenz 229 annimmt. Im Gegensatz zu ihm halte ich den Text des Superius für von Anfang an zu diesem Stück gehörig, da die Musik zahlreiche Lautmalereien zu diesem Text enthält und die kurzen, durch Pausen abgesetzten Phrasen genau auf ihn passen. Auch der volkstümliche Ton mit der Zäsur nach fünf Silben ist bemerkenswert.

Quant je voy que nul ne mentent  
Ung seul blanc en main il sentent  
Quil fault dire sans faire effroy  
Adieu mes amours on matent  
Ma boursse nenffle ne netend  
Et brief je suis en desarroy

Ainsi quil vient il se despent  
Et puis apres on sen repent  
Nest ce pas cela je le croy  
Remede ny voy quant a moy  
Fors publier ce mot patent

Adieu mes amours on matent...

*(Il sera pour vous combatu)-Lomme arme*

Casanatense, f. 156v-157r

Edited by Clemens Goldberg

Morton

1

II se - ra pour vous con - ba - tu # le doub - te turcq le doub - te  
Altus Lo - me lo - me lome ar - me lome ar - me  
Tenor Lo - me lo - me lome ar - me lome ar - me doibt  
Bassus

5

turcq mais - tre sy - mon Cer - tai - ne - ment  
doub - ter lome ar - me lom - me a las - sault a las - sault que cha -  
on doub - ter et lome ar - me On a fait par tout cri - er a las - sault

10

ce se - ra mon Et de crocq de # ache a -  
cun se doit ar - mer a las - sault a las - sault lo - me lo - me lome ar -  
dun haub - re - gon de fer Lo - me lo - me lome ar - me

15

ba - tu de ache a - ba - tu  
me lome ar - me doit on doub - ter  
lome ar - me lome ar - me doit on doub - ter

Casanatense erweitert die dreistimmige Version aus Mellon um den Bassus. Die Texte und die Signa congruentiae werden aus Mellon übernommen.

Weitere Strophen des Superius:

Son orgueil tenons a batu  
Sil chiet en voz mains le felon  
Il sera pour vous combatu  
Le doublet turcq Maistre Symon

En peu deheure lares batu  
Au plaisir dieu puis dira on  
Vive Symon et le breton  
Que sur le turcq sest enbatu

Il sera pour vous combatu...

*Non seul uno*  
Casanatense, f. 157v-159r

Edited by Clemens Goldberg

Jo. Martini

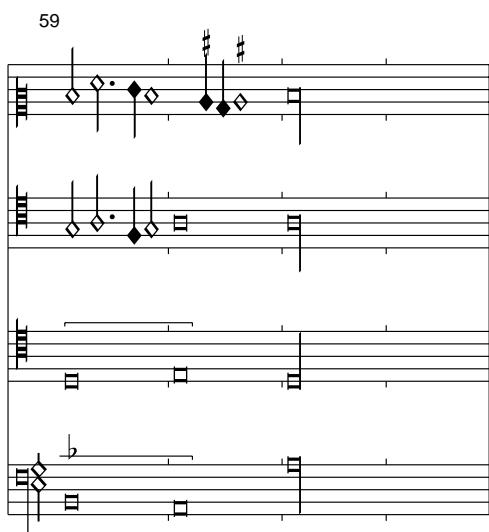
The musical score consists of four staves, each representing a different vocal part: Altus, Tenor, Bassus, and a fourth voice (likely Soprano) indicated by a soprano C-clef in parentheses. The music is written in common time, with various key signatures (F major, G major, A major, and B major) indicated by sharps and flats. The notation uses diamond-shaped note heads and vertical stems. Measure numbers 1 through 20 are present above the staves. The score shows complex harmonic progression and rhythmic patterns typical of early polyphonic music.

30

This musical score consists of three staves of mensural notation. The top staff begins with a double bar line, followed by a breve rest, a dotted breve, and a longa. The middle staff starts with a dotted breve, followed by a breve and a longa. The bottom staff begins with a breve rest, followed by a dotted breve, a longa, and a breve. Measures 31 through 39 follow a similar pattern, with each staff starting with a breve rest, followed by a dotted breve, a longa, and a breve. Measure 39 concludes with a double bar line.

40

This musical score continues from the previous page. The top staff begins with a dotted breve, followed by a breve and a longa. The middle staff starts with a breve, followed by a dotted breve, a longa, and a breve. The bottom staff begins with a breve rest, followed by a dotted breve, a longa, and a breve. Measures 41 through 49 follow a similar pattern, with each staff starting with a breve rest, followed by a dotted breve, a longa, and a breve. Measure 49 concludes with a double bar line.



# *Amours fait-Tant que-Il est*

Casanatense, f. 159v-160r

Edited by Clemens Goldberg

Jo. Jappart (Busnois?)

4

A - mours fait moult tant qu'ar - gent du -

Altus

A - mours fait moult tant quar - gent du -

Tenor

II est de bonne heu - re ne qui tient sa dame en ung pre sus

Bassus

Tant que nostre ar - gent du - ra que tan - tost faul -

11

re Quant ar - gent fault a - mour est du - re

re Quant ar - gent fault a - mour est du - re

ler - be jo - ly - e Ma tres douce a - my - e dieu vous doint bon -

Bassus

dra

20

re Et dit tout franc a son a - my Puis - que vostre

Et dit tout franc a son a - my

jour Mon tres bel a - my

nous mes - ron joy - eu - se vi - e

31

ar - gent est fail - ly (est fail -  
Puis - que vostre ar - gent est fail - ly  
dieu vous croisse hon - nour par ma foy maon bel a - my  
Or est nostre ar - gent fail - ly a - dieu mon a - my a - dieu ma

41

ly) al - les que - rir vostre a - ven - tu -  
al - les que - rir vostre a - ven - re  
je suis tout vostre et ce - luy qui ne vous fau - dra my -  
tres douce a - my e (ma tres douce a - my

51

re  
e  
e)

Die Texte werden aus Riccardiana I übernommen.

*Se bien fait*  
Casanatense, f. 160v-162r

Edited by Clemens Goldberg

Hobreth (Obrecht)

Altus

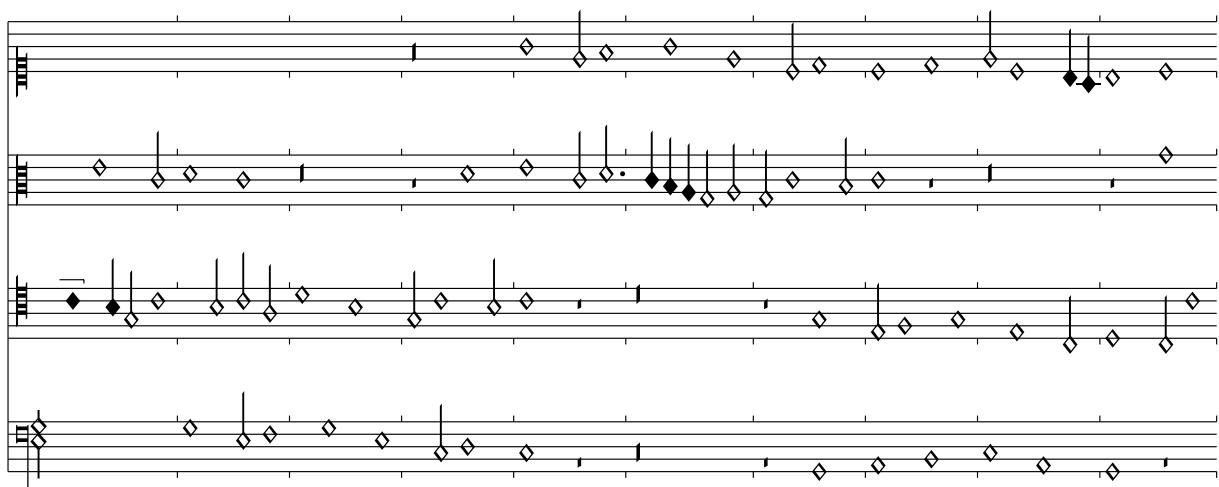
Tenor

Bassus

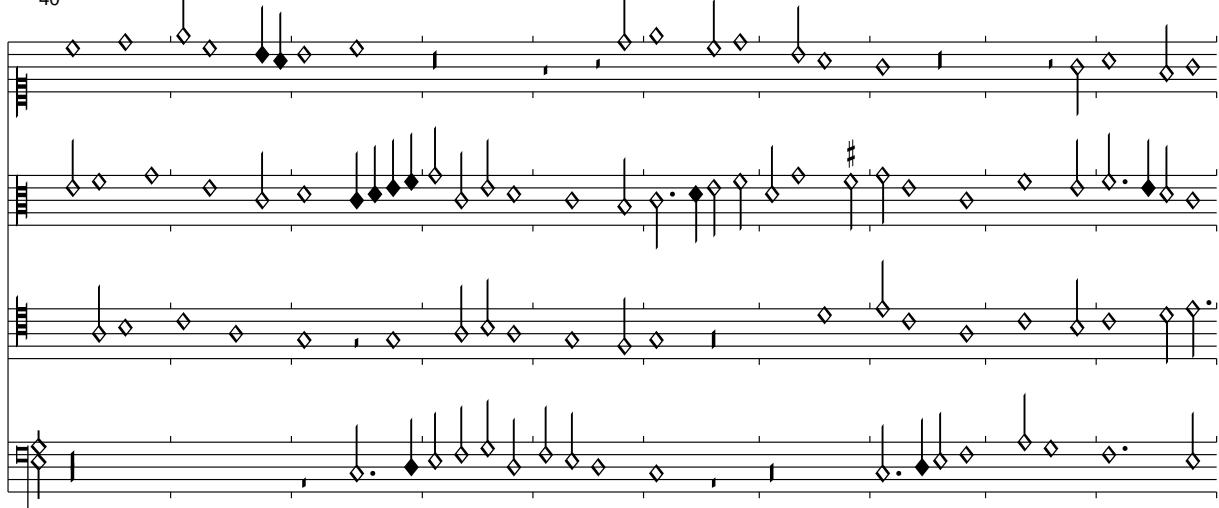
10

20

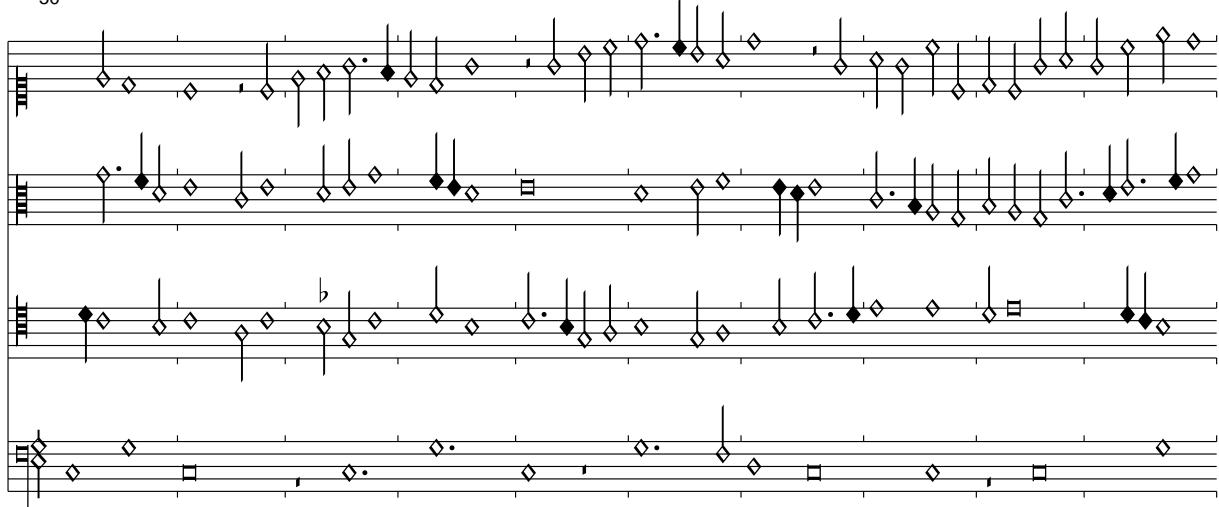
30



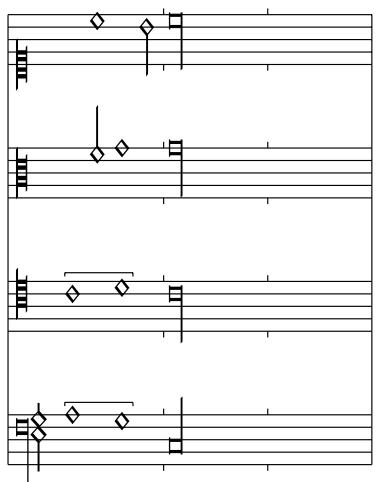
40



50



60



# *Je nay dueil (que de vous ne viegne)*

Casanatense, f. 162v-164r

Edited by Clemens Goldberg

Agricola

Altus

Tenor

Bassus

Je nay dueil que de vous ne vie - gne mais quel - que mal

10

gne mais quel - que mal

19

que je sous - tien - gne Jay trop plus chier

28

vivre en dou - leur Que souf - frir

38

que mon po - vre cuer a

47

une aul - tre que vous se tieg - ghe

57

Car  
Mon  
dieu  
plai-  
sir  
vou - lut  
tant  
de  
vous  
pour  
vous  
par-  
fai -  
fai -

67

re  
re  
quil  
et  
nest  
plus  
cueur  
onques  
qui  
neust  
bien  
au-  
tre  
af -  
fai -

77

re  
re  
de  
dont  
vos  
ung  
cha-  
cun  
grans  
vous  
biens  
doit  
a -  
ai -  
droit  
lou -

87

Der fehlende Text wurde aus Riccardiana I übernommen. Die zweite Strophe wird nur in der Textquelle Paris 1719 überliefert:

Et pour ce quoy quil en adviengne  
 Je vous supply quil vous souviengne  
 De moy vostre humble serviteur  
 Car pour amer vostre douleur  
 Quelque chose quil me surviengne