

Chansonnier Casanatense

Rom, Biblioteca Casanatense, Ms 2856

ediert von

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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?)

Tant fort me tarde
ta ve - nu -

8

e Pour comp - ter ma

16

des - con - ve - nu - e

24

Mon plus qua - me que sur mon a -

32

me Je ne prens plai - sir en nul

a - me Qui soit au - jour - duy

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

The musical score consists of three staves, each representing a different voice: Tenor, Contratenor, and Bass. The Tenor and Contratenor staves are positioned above the Bass staff. The music is written in common time, with a key signature of one flat. The vocal parts are primarily composed of short, vertical stems (likely neumes) placed on specific lines or spaces of the staff. The lyrics are written below the staves, corresponding to the vocal parts. The score is divided into four systems, indicated by numerical markings (1, 5, 10, 15) at the beginning of each system.

1

Au tra - vail suis sans es - poir

Tenor

Contratenor

5

de con - fort Pres - que train - sy

10

ung peu moins ques - tre mort Par le regard

15

du - ne de tous biens plai - ne

20

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

25

heu - reux cer - tes tu au - roy es -

30

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 six staves of music. The top staff is a single-line staff with a treble clef, indicating a soprano or treble vocal part. The second staff is a two-line staff with a treble clef, labeled "Tenor", indicating a tenor vocal part. The third staff is a two-line staff with a bass clef, labeled "Bassus", indicating a bass vocal part. The music is written in common time. The notation uses diamond-shaped note heads, likely representing a specific pitch or rhythm system. Measure numbers 10, 20, and 30 are indicated above the staves at regular intervals. The score is divided into three systems by vertical bar lines.

40

This musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes from C major to G major at the beginning of measure 40. Measures 40 through 49 are shown, with measure 40 starting on a common time signature and measure 41 switching to 8/8 time. The music features a mix of black diamond-shaped note heads and white diamond-shaped note heads, often with stems and dots indicating pitch and rhythm. Measure 40 ends with a fermata over the last note.

50

This musical score continues from the previous page, showing measures 50 through 59. The staves and key signature remain the same. The music continues with a mix of black and white diamond-shaped note heads. Measure 50 begins with a fermata over the first note. Measures 51-59 show a continuation of the melodic line with various note patterns across the three staves.

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

Edited by Clemens Goldberg

Busnoys

9

17

24

A que ville est abhominable

est ab - mi - na - ble est en a - mours ung

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

mi - na - ble est en a - mours ung cuer

cuer pu - bli - que qui par son at trait cha - cun pi - que

qui par son at - trait cha - cun pi - que II

pu - bli - que qui par son at -

que II nest cho - se plus de - tes -

nest cho - se plus de - tes -

trait cha - cun pic - que > II nest cho - se

32

ta - ble
ta - ble
plus de - tes - ta - ble

Bei dieser Chanson handelt es sich um das böse Ende der Geschichte, wie sie in den Chansons rund um Jacqueline 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 -
Tenor

Bassus

8

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

16

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

24

plus de - tes - se a

32

ble

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 three staves representing different voices:

- Treble:** The top staff uses a treble clef. It contains mostly square neumes, with some diamond-shaped neumes and a few black diamond neumes.
- Tenor:** The middle staff uses a tenor clef. It contains mostly diamond-shaped neumes, with some square neumes and black diamond neumes.
- Bassus:** The bottom staff uses a bass clef. It contains mostly diamond-shaped neumes, with some square neumes and black diamond neumes.

Measure numbers are indicated at the beginning of certain measures:

- Measure 1 (Treble staff): Starts with a square neume.
- Measure 11 (Treble staff): Starts with a diamond neume.
- Measure 22 (Treble staff): Starts with a diamond neume.
- Measure 33 (Treble staff): Starts with a diamond neume.

Esmu suy que plus ne porroie

Casanatense, f. 9v-10r

Edited by Clemens Goldberg

Brumel

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass 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 10, 20, and 29 are indicated above the staves. The score is divided into four systems by vertical bar lines.

10

20

29

38

The musical score consists of three staves. The top staff starts with a half note (diamond), followed by a quarter note (diamond), and then a series of eighth and sixteenth notes. The middle staff starts with a half note (diamond), followed by a quarter note (diamond), and then a series of eighth and sixteenth notes. The bottom staff starts with a half note (diamond), followed by a quarter note (diamond), and then a series of eighth and sixteenth notes. The notation uses diamond-shaped note heads and vertical stems.

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 at - ten - dant la gra - ce de ma da -

Tenor

Bassus

10

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

20

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

30

ne ser - vi - ray Se dieu plaist ia

40

be nau - ray blas - me

me

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

The musical score consists of four systems of music for three voices: Treble, Tenor, and Bassus. The notation is in common time, using a combination of diamond-shaped note heads and square note heads. Measure numbers 1 through 16 are indicated above the staves.

Measure 1: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 2: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 3: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 4: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 5: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 6: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 7: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 8: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 9: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 10: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 11: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 12: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 13: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 14: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 15: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

Measure 16: Treble: Open diamond on G4. Tenor: Open diamond on A3. Bassus: Open diamond on C3.

21

The musical score consists of three staves of notation. The top staff is in soprano range, the middle staff in alto, and the bottom staff in bass. The notation uses diamond-shaped note heads. Measure 21 begins with a soprano note, followed by an alto note, and a bass note. The music continues with a series of notes and rests, including a measure ending with a bass note and a fermata.

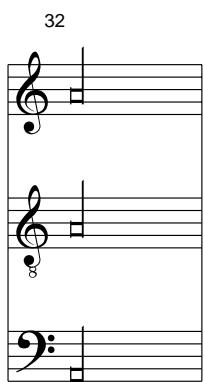
Diese unikal überlieferte Chanson verwirklicht den Charakter des Incipits in mehrfacher Weise. Neben dem "eckigen" Rhythmus der Anfangsimitation auch durch die Verschiebung der Kadzenzen, die erst am Schluss wieder ins Lot gerät.

Ma doulce
Casanatense, f. 12v-13r

Edited by Clemens Goldberg

Sonspison

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is in common time. The score is divided into measures by vertical bar lines. Measure 1: Treble staff has a single note. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 2: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 3: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 4: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 5: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 6: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 7: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 8: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 9: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 10: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 11: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 12: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 13: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 14: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 15: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 16: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 17: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 18: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 19: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 20: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 21: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 22: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 23: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest. Measure 24: Treble staff has a note followed by a rest. Tenor staff has a note followed by a rest. Bassus staff has a note followed by a rest.



Joye me fuit

Casanatense, f. 13v-14r

Edited by Clemens Goldberg

Busnoys

1 Joy - e me fuit et dou - leur me

10 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 -

50

ran - ce mon seul de - sir que

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

1

Tenor

Bassus

6

11

16

21

Three staves of musical notation for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves have a common time signature. The notation consists of diamond-shaped note heads on vertical stems, with some stems having horizontal dashes or bars indicating pitch or duration. Measure 21 concludes with a double bar line.

26

Three staves of musical notation for three voices, continuing from measure 21. The top staff ends with a double bar line and repeat dots. The middle staff begins with a repeat sign and continues with a single staff ending. The bottom staff begins with a single staff ending and continues with a single staff ending.

Adieu fortune <O vie fortunee>

Casanatense, f. 15v-16r

Edited by Clemens Goldberg

Caron

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

Tenor

Bassus

10

ten - tas en dix mois de sou -

Tenor

Bassus

20

las tu mas quon nen vo -

Tenor

Bassus

30

loy - e voyre et sy tost pas - se -

Tenor

Bassus

40

e en 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

The musical score consists of three staves representing different voices: Contratenor, Tenor, and Bass. The music is written in common time, with a key signature of one flat. The vocal parts are represented by diamond-shaped note heads on a five-line staff. The lyrics are written below each staff, corresponding to the notes. The score is divided into four systems, indicated by measure numbers 11, 22, and 33.

System 1 (Measures 1-10):

- Contratenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Tenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Bass:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).

System 2 (Measures 11-20):

- Contratenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Tenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Bass:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).

System 3 (Measures 21-30):

- Contratenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Tenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Bass:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).

System 4 (Measures 31-40):

- Contratenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Tenor:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).
- Bass:** Starts with a dotted half note (diamond), followed by a quarter note (square), a eighth note (diamond), another eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond), a quarter note (square), a eighth note (diamond), a eighth note (diamond).

45

Der Text wird nach Riccardiana I ergänzt.

Je lame tant que jamais ne seroit
 Possible a moy de consentir lechange
 Dung aultre amer mon cuer sabesseroit
 Il ne fault ja penser que je lestrange

La mort par dieu avant me defferoit
 Quen mon vivant ja comtasse ung estrange
 Ne cuide nul que a cela je me renge
 Ma loaulte trop fort se mefferoit

Dung aultre amer mon cuer sabesseroit...

Se vostre cuer eslongne de moy

Casanatense, f. 17v-18r

Edited by Clemens Goldberg

Okeghem

The musical score consists of three staves, each representing a different voice: Treble (soprano), Tenor, and Bassus (bass). The music is written in common time, with a key signature of one flat. The notation uses diamond-shaped note heads and vertical stems. The lyrics are written below the notes, corresponding to the vocal parts.

Treble (Soprano) Part:

- Measures 1-9: "Se vos - tre cuer es - longne de moy a"
- Measure 10: "tort et que de vous ie nay plus con - fort ie pren - dray lors sur"
- Measure 20: "dieu et sur mon a - me que ce nous de - vons"
- Measure 30: "ne fro - gner a - me que ia - mais vous voul - sit"

Tenor Part:

- Measures 1-9: "Se vos - tre cuer es - longne de moy a"
- Measure 10: "tort et que de vous ie nay plus con - fort ie pren - dray lors sur"
- Measure 20: "dieu et sur mon a - me que ce nous de - vons"
- Measure 30: "ne fro - gner a - me que ia - mais vous voul - sit"

Bassus (Bass) Part:

- Measures 1-9: "Se vos - tre cuer es - longne de moy a"
- Measure 10: "tort et que de vous ie nay plus con - fort ie pren - dray lors sur"
- Measure 20: "dieu et sur mon a - me que ce nous de - vons"
- Measure 30: "ne fro - gner a - me que ia - mais vous voul - sit"

40

fai - re tort

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[^] voulslt faire tort

En escoutant le chant <melodieux>

Casanatense, f. 18v-19r

Edited by Clemens Goldberg

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

10

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

20

eux qui vont di - vant ain -

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 der Halbstrophe 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

En escoutant le chant melodieux...

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 a four-line staff system using diamond-shaped neumes. The voices are labeled on the left side of each system.

System 1 (Measures 1-9):

- Soprano:** Cest mal cher - che vostre a - van - ta - ge Dal -
- Tenor:** (Measure 1) Cest mal cher - che vostre a - van - ta - ge Dal -
- Bassus:** (Measure 1) Cest mal cher - che vostre a - van - ta - ge Dal -

System 2 (Measures 10-18):

- Soprano:** le - guer chas - cun et son pa - ge Et vous mons - trez bien
- Tenor:** le - guer chas - cun et son pa - ge Et vous mons - trez bien
- Bassus:** le - guer chas - cun et son pa - ge Et vous mons - trez bien

System 3 (Measures 20-28):

- Soprano:** peu fu - se Car trop es - tes viel et u - se
- Tenor:** peu fu - se Car trop es - tes viel et u - se
- Bassus:** peu fu - se Car trop es - tes viel et u - se

System 4 (Measures 30-38):

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

40

fol lan - ga - ge)

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 monstreuz 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 consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a soprano C-clef, the Tenor staff uses an alto F-clef, and the Bassus staff uses a bass G-clef. The music is written in common time. The notation includes various note heads (diamonds, squares, and diamonds with stems) and rests. Measure numbers 1 through 16 are indicated above the staves. The score shows a continuous musical line across the three systems.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

21

22

23

26

27

28

Pour entretenir mes amours

Casanatense, f. 21v-22r

Edited by Clemens Goldberg

Busnoys

Tenor

Bassus

10

nir mes a - mours trou - ver me fault

20

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

30

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 -
e di - soye a - dieu quil me fai - soit grant
tort puis quil souf - froit

27

que la dolen - te mort

34

meus de mon bien sy su -

41

bit se - pa - re - 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 for "Hellas madame" from the Casanatense manuscript features four staves: Treble, Tenor, Bassus, and Bass. The music is in common time. Key signatures change throughout the piece, including G major, F major, C major, and B-flat major. The notation uses diamond-shaped note heads and square-shaped note heads, with horizontal dashes indicating pitch. Measure numbers 1, 12, 24, and 36 are indicated above the staves.

1

Tenor

Bassus

12

24

36

48

60

The musical score consists of three staves. The top staff is in soprano range, the middle staff in alto range, and the bottom staff in basso continuo range. Measure 48 begins with a half note in the soprano, followed by a dotted half note. The alto has a half note. The basso continuo has a half note. Measures 49 and 50 continue with similar patterns of half notes and dotted half notes, with some variations in pitch and duration. Measure 60 begins with a half note in the soprano. Measures 61 and 62 continue the pattern of half notes and dotted half notes, with some variations in pitch and duration.

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 staves of music for three voices: Soprano (top), Tenor (middle), and Bassus (bottom). The music is in common time, with various key signatures (G major, F major, B-flat major, D major) indicated by the clefs and sharps/flat symbols.

Staff 1: Soprano (Treble clef, G major). The lyrics are: Ma da - me fai - tes moy sa - voir.

Staff 2: Tenor (Treble clef, F major). The lyrics are: quels mots met - tray en ma de - vi -

Staff 3: Bassus (Bass clef, B-flat major). The lyrics are: se que sy por - te - ray cou - leur

Staff 4: Bassus (Bass clef, D major). The lyrics are: gri - se en at - ten - dant

Measure 11: The Tenor staff begins with a new section of music. The lyrics are: quels mots met - tray en ma de - vi -

Measure 22: The Tenor staff continues. The lyrics are: se que sy por - te - ray cou - leur

Measure 34: The Tenor staff continues. The lyrics are: gri - se en at - ten - dant

45

ou pren - dray noir

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 -

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

44

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: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is written in common time. The score includes four systems of music, each starting with a measure number (11, 12, 24, 35) and ending with a repeat sign. The notation uses diamond-shaped note heads and vertical stems. Measure 11 starts with a whole note followed by a half note. Measure 12 starts with a half note followed by a quarter note. Measure 24 starts with a half note followed by a quarter note. Measure 35 starts with a half note followed by a quarter note.

47

8

58

Vive Vive <Gardez vous donc>

Casanatense, f. 28v-29r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is in common time. The score is divided into four systems of measures, each starting with a double bar line. Measure numbers 1 through 30 are indicated above the staves at the beginning of each system. The notation includes various note heads (diamonds and solid black dots) and rests, with some notes connected by horizontal lines. Measure 10 begins with a key signature of one flat, while the previous measures were in C major. Measures 20 and 30 begin with a key signature of one sharp, while the previous measures were in A minor.

40

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in alto clef. The key signature changes from one sharp in measure 40 to one sharp in measure 41, and then to one flat in measure 42. The time signature is common time throughout. The music is composed of diamond-shaped note heads on vertical stems, with some stems having small dots or dashes indicating pitch or rhythm.

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)

The musical score consists of three systems of three staves each, representing three voices: Soprano (top), Tenor (middle), and Bassus (bottom). The notation is early musical notation, likely from the 14th or 15th century, using diamond-shaped neumes on four-line staves. The lyrics are written below the staves.

System 1 (Measures 1-9):

- Soprano:** Treble clef, common time. The lyrics are: "Se brief ie puis ma da - me voyr".
- Tenor:** Treble clef, common time. The lyrics are: "en quel - le jay mys mon es -".
- Bassus:** Bass clef, common time. The lyrics are: "poin in - con - for - te chan - ge - ra".

System 2 (Measures 10-19):

- Soprano:** Treble clef, common time. The lyrics are: "cer - tes mon dueil chan - ce - le - ra en luy".
- Tenor:** Treble clef, common time. The lyrics are: "en quel - le jay mys mon es -".
- Bassus:** Bass clef, common time. The lyrics are: "poin in - con - for - te chan - ge - ra".

System 3 (Measures 20-29):

- Soprano:** Treble clef, common time. The lyrics are: "cer - tes mon dueil chan - ce - le - ra en luy".
- Tenor:** Treble clef, common time. The lyrics are: "en quel - le jay mys mon es -".
- Bassus:** Bass clef, common time. The lyrics are: "poin in - con - for - te chan - ge - ra".

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

1

Tenor

Bassus

10

18

20

28

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 music for three voices: Treble, Tenor, and Bassus. The notation is early printed music, using diamond-shaped note heads on a four-line staff. The vocal parts are labeled on the left of each system.

System 1 (Measures 1-10): Treble clef, common time. The lyrics are: "Il nest vivant tant fort savant". The bassus part begins with a long note on the first measure.

System 2 (Measures 11-20): Treble clef, common time. The lyrics are: "tant fort sa - vant ou sa - ge ou ha - bon - dant". The bassus part shows a melodic line with several grace notes.

System 3 (Measures 21-30): Treble clef, common time. The lyrics are: "en e - lo - quant lan - gai - ge qui voz ver - tuz sceusse". The bassus part continues its melodic line.

System 4 (Measures 31-40): Treble clef, common time. The lyrics are: "a de - my lo - er Dieu". The bassus part concludes the piece.

44

a vou - lu en tout tant vous do - er qui sur tout -

55

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

66 *London A XIV:*

Vos - tre que beaul - te a fait de mon
Tant jen voy em- pres vous je de-
que

77

cueur pri - se Par quoy cha - chun seu - le vous
pri- pri- se Car vous es- tes en tout

87

ame et pri - art si des- pri - se Et ser - vi - ray Que plus quau- tres le sour - plus de ma va- les vi - e es - fe

98

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 sainct 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

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef and common time. The Tenor staff uses a soprano clef and common time. The Bassus staff uses a bass clef and common time. The music is divided into four systems, each starting with a double bar line. The first system begins with a common time signature and a key signature of one sharp. The second system begins with a common time signature and a key signature of one sharp. The third system begins with a common time signature and a key signature of one sharp. The fourth system begins with a common time signature and a key signature of one sharp. The music features various note heads, including diamonds and dots, and includes rests and bar lines.

39

8

48

8

Le renvoy dung cuer esgare

Casanatense, f. 34v-36r

Edited by Clemens Goldberg

Compere

The musical score consists of three systems of music for three voices: Soprano, Tenor, and Bassus. The notation is based on diamond-shaped neumes on a four-line staff. The first system (measures 1-9) starts in common time with a treble clef. The lyrics are: Le ren - voy dun cuer es - ga -. The second system (measures 10-19) starts in common time with a bass clef. The lyrics are: re Et de lo - yaul - te. The third system (measures 20-30) starts in common time with a bass clef. The lyrics are: se - pa - re dont cui - doye a - voir. The score continues with more systems, but they are not fully visible in the image.

40

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

des - em - pa - re

50

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

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

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

Le renvoy dung cuer esgare...

Du repos
Casanatense, f. 36v-37r

Edited by Clemens Goldberg

The image shows three staves of musical notation. The top staff is for the Treble voice, the middle for the Tenor, and the bottom for the Bassus. The notation consists of vertical stems with diamond-shaped heads, indicating pitch and direction. Measure numbers 1, 7, and 13 are present above the staves.

1

7

13

Leure est venue (- Circumdederunt me)

Casanatense, f. 37v-39r

Edited by Clemens Goldberg

Agricola

11

Leure est ve - nu - e de me plain -

Tenor

Bassus

12

dre veu quaul - tre - ment ne puis

me

13

con - drain - dre Ne fai - re

vi - ri men -

34

main - dre La dou - leur qui tant

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 tuy - re tou - te ma vie
fen - sor vin - di - ca me. vin -

79

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

91

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

Quon - dam tri - bu -

102

joi - vers e moi est in - ter - di - te et se de - sans ma - voir

la - tio pro - xi - ma est et

113

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

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

124

fait fai - re fait re

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: Treble, Tenor, and Bassus. The music is written in common time, with various key signatures (G major, C major, F major, B-flat major) indicated by the treble clef and the key signature on each staff. The notes are represented by diamond shapes, with solid black diamonds indicating quarter notes and hollow white diamonds indicating eighth notes. The Tenor and Bassus staves begin with a common key signature of G major (one sharp), while the Treble staff begins with a common key signature of C major (no sharps or flats). The Tenor and Bassus staves both have a '8' written below them, likely indicating a basso continuo part. The music is divided into measures by vertical bar lines, with measure numbers 10, 20, and 30 marked above the staves.

40

50

60

Le monde est tel pour le present

Casanatense, f. 41v-42r

Edited by Clemens Goldberg

Busnoys

Le monde est tel pour le present que qui

tel pour le pre-sent que qui

luy veult es-tre pro-pri-ee (pro-pri-ee)

lais-se ver-tu et pren-

44

gne vi - ce ou ja nau - ra bien

56

aul - tre - ment

Die unikale 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 galloppe 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

Haine (Busnois)

Tenor

Bassus

10

a mon vo - loir et an - sy

20

et fort por voir

30

pour plus sca -

40

voir sans cest quen dis

50

et ma - mer et soir

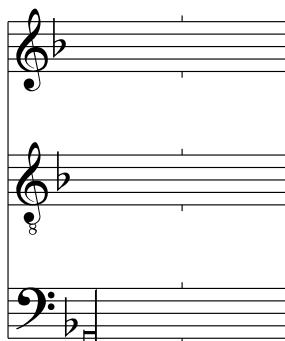
60

60

70

em - pri - se

80



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)

The musical score consists of four systems of music for three voices: Soprano (top staff), Tenor (middle staff), and Bassus (bottom staff). The notation uses diamond-shaped neumes on five-line staves. Measure numbers 12, 24, and 35 are indicated above the staves.

Measure 12: The soprano sings "Je suis ve - ve -". The tenor sings "nu vers mon a -". The bassus sings "my".

Measure 24: The soprano sings "bien re - con - nu la dieu in - chi dont dieu". The tenor sings "nu la dieu in - chi dont dieu". The bassus sings "chi dont dieu".

Measure 35: The soprano sings "en aie mer - cy Le". The tenor sings "mer - cy Le". The bassus sings "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 four systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. It includes three staves: Treble (soprano), Tenor (alto), and Bassus (bass). The second system begins at measure 10, indicated by a repeat sign and a key signature of one sharp. The third system begins at measure 20, indicated by a repeat sign and a key signature of one sharp. The fourth system begins at measure 30, indicated by a repeat sign and a key signature of one sharp. The music uses a combination of diamond-shaped note heads and vertical stems with dots, typical of early printed music notation.

41

The musical score shows three staves of music. The top two staves are in common time, indicated by a 'C'. The bottom staff is in common time, indicated by a 'G'. The Tenor and Alto staves begin with a common clef (F), while the Bass staff begins with a common clef (B) and has a 'G' above it, indicating a key change. The music consists of vertical stems with small diamond shapes at their ends, representing neumes. The Tenor staff has a 'G' below it, indicating a key change. Measure 41 concludes with a sharp sign on the Bass 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

The musical score consists of four staves of music for three voices: Soprano (top), Tenor (middle), and Bassus (bottom). The music is written in common time with various key signatures (G major, F major, C major, B-flat major, A major, G major). The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes, corresponding to the vocal parts. The score is divided into measures by vertical bar lines.

Measure 1: Soprano: He - las que pour - ra de -
Tenor: las que pour - ra de -
Bassus: las que pour - ra de -

Measure 12: Soprano: ve - nir mon cœur sil ne peut par - ve -
Tenor: ve - nir mon cœur sil ne peut par - ve -
Bassus: ve - nir mon cœur sil ne peut par - ve -

Measure 24: Soprano: haul - tai - ne en - te - pri - se ou sa vou - len -
Tenor: haul - tai - ne en - te - pri - se ou sa vou - len -
Bassus: haul - tai - ne en - te - pri - se ou sa vou - len -

Measure 35: Soprano: te sest soub - mi - se
Tenor: te sest soub - mi - se
Bassus: te sest soub - mi - se

47

pour mieulx sur tou - tes ad - ve -

59

nir

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

1

Altus

Tenor

Bassus

8

16

A musical score page featuring four staves of music. The top three staves represent three voices, each with a soprano clef and a key signature of one sharp. The bottom staff represents the basso continuo, indicated by a bass clef and a 'C' basso continuo symbol. The music consists of vertical stems with diamond-shaped note heads, primarily black diamonds, with some white diamonds appearing in the upper voices. Measures 24 through 27 are shown, with measure 28 indicated at the end of the page.

A musical score for four voices. The top three voices are in treble clef, and the bottom voice is in bass clef. The music consists of four measures. Measure 1: The top voice has a dotted half note with a diamond-shaped head. The second voice has a half note with a diamond-shaped head. The third voice has a half note with a diamond-shaped head. The basso continuo has a half note with a black dot and a square stem. Measure 2: The top voice has a half note with a diamond-shaped head. The second voice has a half note with a black dot and a diamond-shaped head. The third voice has a half note with a black dot and a diamond-shaped head. The basso continuo has a half note with a black dot and a diamond-shaped head. Measure 3: The top voice has a half note with a diamond-shaped head. The second voice has a half note with a black dot and a diamond-shaped head. The third voice has a half note with a black dot and a diamond-shaped head. The basso continuo has a half note with a diamond-shaped head. Measure 4: The top voice has a half note with a diamond-shaped head. The second voice has a half note with a black dot and a diamond-shaped head. The third voice has a half note with a black dot and a diamond-shaped head. The basso continuo has a half note with a black dot and a diamond-shaped head.

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: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. 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 12, 24, and 36 are indicated above the staves.

12

24

36

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

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

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

40

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

dit a a - me

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" is presented in ten staves, each representing a different voice or part. The voices are labeled as follows:

- Tenor (Top staff)
- Bassus (Second staff)
- Tenor (Third staff)
- Bassus (Fourth staff)
- Tenor (Fifth staff)
- Bassus (Sixth staff)
- Tenor (Seventh staff)
- Bassus (Eighth staff)
- Tenor (Ninth staff)
- Bassus (Bottom staff)

The music is written in a tablature-like system using diamond and square symbols. The first staff (Tenor) starts with a treble clef, common time, and a key signature of one sharp. The second staff (Bassus) starts with a treble clef, common time, and a key signature of one sharp. The third staff (Tenor) starts with a treble clef, common time, and a key signature of one sharp. The fourth staff (Bassus) starts with a treble clef, common time, and a key signature of one sharp. The fifth staff (Tenor) starts with a treble clef, common time, and a key signature of one sharp. The sixth staff (Bassus) starts with a treble clef, common time, and a key signature of one sharp. The seventh staff (Tenor) starts with a treble clef, common time, and a key signature of one sharp. The eighth staff (Bassus) starts with a treble clef, common time, and a key signature of one sharp. The ninth staff (Tenor) starts with a treble clef, common time, and a key signature of one sharp. The tenth staff (Bassus) starts with a treble clef, common time, and a key signature of one sharp.

40

8

50

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

The musical score consists of three staves representing different voices:

- Soprano:** The top staff, written in common time (C), uses a treble clef (G). It contains lyrics such as "A - mours a - mours trop me fiers de tes dars".
- Tenor:** The middle staff, also in common time (C), uses a treble clef (G). It contains lyrics such as "ne sais se cest dar - ba - les -".
- Bassus:** The bottom staff, in common time (C), uses a bass clef (F). It contains lyrics such as "tres ou des dars mais gran - de -".

The music features diamond-shaped neumes on a five-line staff system. Measure numbers 10, 20, and 30 are indicated above the staves. The score is divided into three systems by vertical bar lines.

40

brief nest mon grief
mal es - taint

50

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

60

dars

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

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 pourquoi 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 estraint
Sil est entier ou sen as fait deux pars

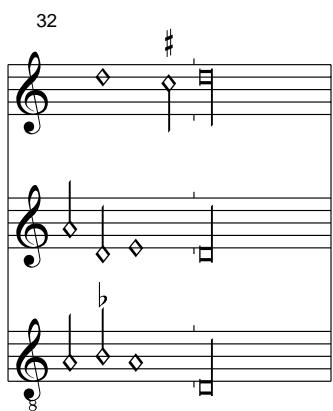
Amours amours trop me fiers de tes dars...

Cest temps perdu destre en amours
Casanatense, f. 51v-52r

Edited by Clemens Goldberg

Caron (Morton)

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is written in common time. The score includes several measures of music, with measure numbers 8, 16, and 24 indicated above the staves. The notation uses diamond-shaped note heads, likely representing a specific pitch or rhythm system. Measure 8 begins with a treble clef, common time, and a key signature of one sharp. Measure 16 begins with a treble clef, common time, and a key signature of one sharp. Measure 24 begins with a treble clef, common time, and a key signature of one flat.



Laultre dantan

Casanatense, f. 52v-53r

Edited by Clemens Goldberg

Okeghem

The musical score consists of three staves representing the voices: Soprano (top), Tenor (middle), and Bassus (bottom). The music is in common time, with a treble clef for all voices. The key signature is C major. The vocal parts are written in a tablature-like system where vertical stems indicate pitch and horizontal strokes indicate duration. The lyrics are written below each staff, corresponding to the vocal parts. The score is divided into four systems by measure numbers 10, 20, and 30.

System 1 (Measures 1-9):

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

System 2 (Measures 10-18):

- Soprano: pas - cha dung re - gart for - gie a me - lan qui
- Tenor: pas - cha dung re - gard for - gie'a me - lan
- Bassus: me tres - per - cha dung re - guard for - gie'a me - lan

System 3 (Measures 19-27):

- Soprano: me mist en lar - rie - re ban tant mal - vais bras -
- Tenor: qui me mist en lar - rier - ban tant maul - vais bras -
- Bassus: qui me mist en lar - rier - ban tant maul - vais bras -

System 4 (Measures 28-36):

- Soprano: sin me bras - sa laul - tre dan - tan laul - trier pas - sa
- Tenor: sin me bras - sa Laul - tre dan - tan lau - trier pas - sa
- Bassus: sin me bras - sa Laul - 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 -
Tenor
Bassus

19

ne ber - ge - re ne ber - gel Qui me
Tenor
Bassus

29

sem - bla as - sez le - ge -
Tenor
Bassus

39

re Da - mours

49

quant par - ler lou - je 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 - #

my ay ie rien fait pour quo y me

blas - mes tant Ay

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 for "La Martinella" is presented in six systems, each starting with a different key signature:

- System 1: G major (Treble staff), F major (Tenor staff), B-flat major (Bassus staff)
- System 2: D major (Treble staff), A major (Tenor staff), E major (Bassus staff)
- System 3: A major (Treble staff), E major (Tenor staff), B-flat major (Bassus staff)
- System 4: E major (Treble staff), B-flat major (Tenor staff), G major (Bassus staff)
- System 5: B-flat major (Treble staff), G major (Tenor staff), D major (Bassus staff)
- System 6: G major (Treble staff), D major (Tenor staff), A major (Bassus staff)

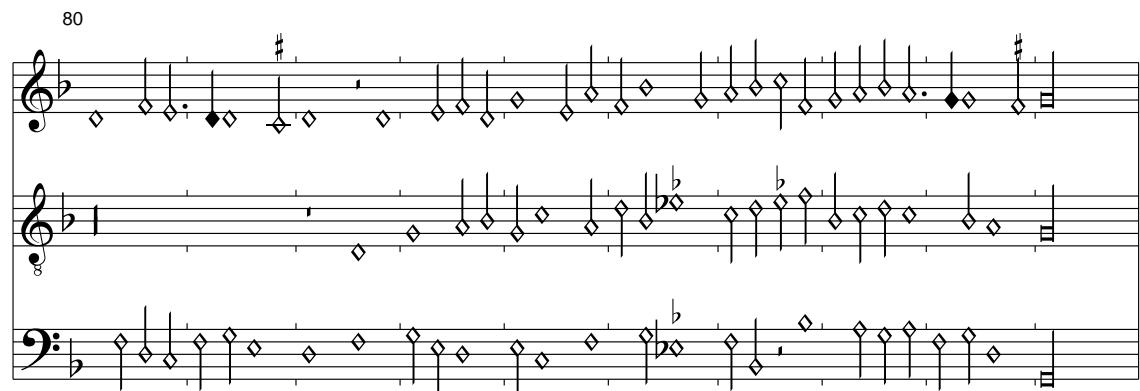
The music uses a variety of note heads (diamonds, squares, diamonds with dots, and black diamonds) and rests, separated by vertical bar lines and measures. The Tenor and Bassus staves begin with a 8 time signature.

40

50

60

70



Malheur me bat

Casanatense, f. 57v-59r

Edited by Clemens Goldberg

Mal cort (Martini/Ockeghem?)

The musical score is composed of three voices: Treble, Tenor, and Contratenor. The music is divided into measures by vertical bar lines. Measure 1 starts with a Treble clef, followed by a Tenor clef at measure 8, and a Contratenor clef at measure 16. Measure 24 begins with a Treble clef again. The music uses a combination of open diamond shapes and solid black diamonds as note heads. Measure 1: Treble staff has an open diamond at the top of the first staff. Tenor staff has an open diamond at the top of the second staff. Contratenor staff has an open diamond at the top of the third staff. Measure 8: Treble staff has an open diamond at the top of the first staff. Tenor staff has an open diamond at the top of the second staff. Contratenor staff has an open diamond at the top of the third staff. Measure 16: Treble staff has an open diamond at the top of the first staff. Tenor staff has an open diamond at the top of the second staff. Contratenor staff has an open diamond at the top of the third staff. Measure 24: Treble staff has an open diamond at the top of the first staff. Tenor staff has an open diamond at the top of the second staff. Contratenor staff has an open diamond at the top of the third staff.

32

8

40

8

48

56

Tout mal me vient
Casanatense, f. 59v-60r

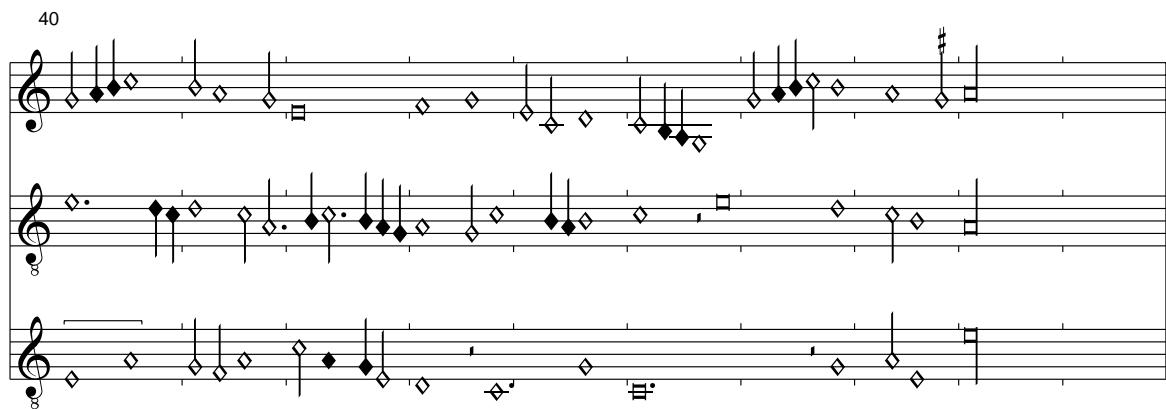
Edited by Clemens Goldberg

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

Ma bouche rit
e ma pen-se e pleu-

re Mon se - sioyt et mon cuer maul

dit re quil eut le bien qui sa san - te

des - chas - se Et le plai - sir que

32

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

8

40

qui mai - de ne se - queu - re

8

48

8

56

8

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

10

21

32

43

va - to - rem gen - ti - bus a -

8

53

ve vir - go pul - cher - ri - ma in

8

63

gra - ti - is u - ber - ri - ma A - ve vir - go re -

8

74

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

8

85

tu - lis - ti pro - tu - lis -

96

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.

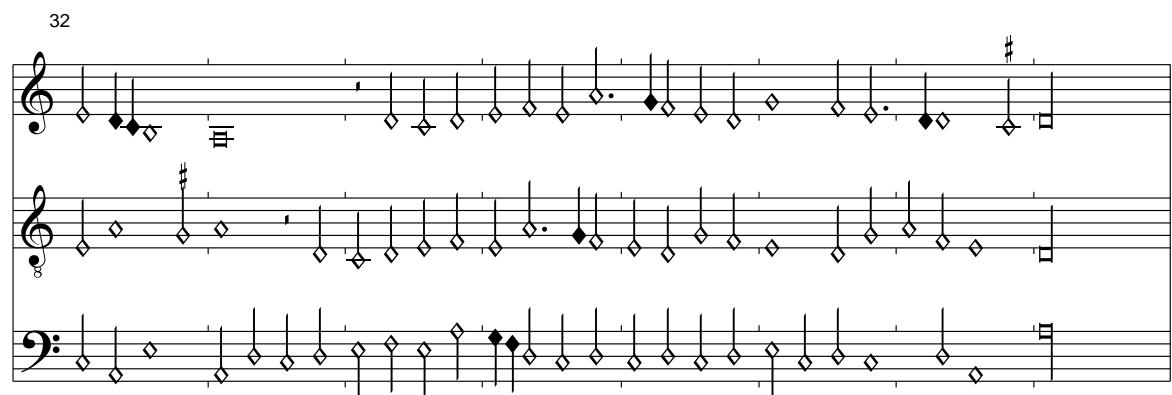
Vien avante morte dolente

Casanatense, f. 65v-66r

Edited by Clemens Goldberg

Basin (Morton?)

The musical score consists of four systems of music. The first system starts with a common time signature and a key signature of one sharp. The second system begins at measure 8, also in common time with one sharp. The third system begins at measure 16, in common time with one flat. The fourth system begins at measure 24, in common time with no sharps or flats. The music is divided into three voices: Treble (soprano), Tenor, and Bassus (bass). The notation uses diamond-shaped note heads and vertical stems. Measures 1-7: Treble starts with a square note, followed by a series of diamond notes. Tenor follows with a square note, then a series of diamond notes. Bassus starts with a square note, then continues with diamond notes. Measures 8-14: Treble starts with a square note, followed by a series of diamond notes. Tenor follows with a square note, then a series of diamond notes. Bassus starts with a square note, then continues with diamond notes. Measures 15-21: Treble starts with a square note, followed by a series of diamond notes. Tenor follows with a square note, then a series of diamond notes. Bassus starts with a square note, then continues with diamond notes. Measures 22-28: Treble starts with a square note, followed by a series of diamond notes. Tenor follows with a square note, then a series of diamond notes. Bassus starts with a square note, then continues with diamond notes.



De tous biens plaine

Casanatense, f. 66v-67r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

The musical score consists of four systems of music, each with three voices: Treble, Tenor, and Bassus. The music is written on a staff system with three staves per system. The voices are represented by different clefs: Treble (G-clef), Tenor (C-clef), and Bassus (F-clef). The music uses square neumes as the primary note head type. Measure numbers 1 through 33 are indicated above the staves. The lyrics are written below the notes, corresponding to the neume patterns. The music includes various accidentals such as sharps and flats, and time signatures change throughout the piece.

1

De tous biens plaine est ma mais -

Tenor

Bassus

11

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

22

neur car as - sou - vy -

33

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 pource 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)

1

Dic - tes le moy qui ma don - ne

Tenor

Contratenor

8

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

16

te nez u - ne Par vos -

24

tre foy ne fut ce pas for - tu - ne

32

ou peu dar - rest que plu - sieurs

40

fem - mes ont

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: Treble, Tenor, and Bassus. The Treble staff uses a soprano C-clef, the Tenor staff an alto F-clef, and the Bassus staff a bass G-clef. The music is written in common time. The vocal parts are accompanied by a continuo part indicated by a basso continuo symbol (a bass clef over a horizontal line) and a square note head.

11

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

Tenor

Bassus

12

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

PDF generated automatically from CMME music data (www.cmme.org)

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

1

Tenor

Bassus

10

Dont tant il me sou - vient

20

he - las Je croy que de moi il est las

30

Le plus

40

de tous biens en - no - bly

50

Se vos - tre doux cuer me re - vous an - non -
Mort suis et ma mort

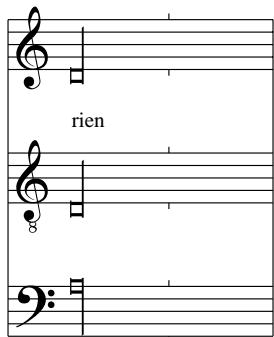
60

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

69

ter - rien me quaul - tre

78



Das originale Incipit lautet "Ma doulce ceur". 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

The musical score consists of four systems of music, each with three voices: Soprano (top), Tenor (middle), and Bassus (bottom). The music is written in a combination of common and irregular time signatures, with various clefs (G, F, B-flat) and key changes. The lyrics are in French and are placed below the corresponding notes. The score is edited by Clemens Goldberg and attributed to Compere, from the Casanatense manuscript, folios 73v-74r.

System 1 (Measures 1-9):

- Soprano:** La sai - son en est ou ja - mais
- Tenor:** que je con - gnoi - se ma fol - ly -
- Bassus:** que je con - gnoi - se ma fol - ly -

System 2 (Measures 10-19):

- Soprano:** e Car cel - le qui mon cuer fou - ly - e me fait
- Tenor:** de trop dure en - tre - mes
- Bassus:** de trop dure en - tre - mes

System 3 (Measures 20-28):

- Soprano:** de trop dure en - tre - mes
- Tenor:** Soye a Paris Bruges ou Metz
Raison veult que tous je loublye
La saison en est ou jamais
Que je cognoisse ma folie
- Bassus:** Combien que sans si et sans mes
Elle soit du tout assouvie
Mais puisque son courage plie
Je la renonce desormais

System 4 (Measures 29-37):

- Soprano:** La saison en est ou jamais...
- Tenor:** La saison en est ou jamais...
- Bassus:** La saison en est ou jamais...

Textual Notes:

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

Serviteur (soye de par vous retenu)

Casanatense, f. 74v-76r

Edited by Clemens Goldberg

Agricola

The musical score consists of four systems of three-part music. The voices are Soprano (top), Tenor (middle), and Bassus (bottom). The music is written in a four-line staff system using diamond-shaped neumes. The lyrics are in French and Latin, with some words in both languages appearing together. The score is edited by Clemens Goldberg and attributed to Agricola.

System 1: Treble clef, common time. Soprano: Ser - vi - teur soy - e de par vous re - te -. Tenor: 8 nu Et de tous points ai - ray le con -. Bassus: (empty staff)

System 2: Treble clef, common time. Soprano: nu Et de tous points ai - ray le con -. Tenor: 8 ai - ray le con -. Bassus: (empty staff)

System 3: Treble clef, common time. Soprano: te - nu de mon de - sir en sou - las et en joy - . Tenor: 8 en sou - las et en joy - . Bassus: (empty staff)

System 4: Treble clef, common time. Soprano: e Car des da - mes vous es - tes la . Tenor: 8 Car des da - mes vous es - tes la . Bassus: (empty staff)

39

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

8

49

tre - te - nu

59

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

8

68

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

8

77

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

8

Der fehlende Text wird aus Riccardiana I eingefügt.

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

1

Tenor

Contratenor

8

16

24

32

40

48

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

Edited by Clemens Goldberg

Agricola

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is written in common time, with various key signatures (G major, F major, C major, B-flat major, A major, D major) indicated by sharps and flats. The vocal parts are represented by diamond-shaped note heads, with vertical stems extending either upwards or downwards. Measure numbers 10, 20, and 30 are marked above the staves to indicate the progression of the music.

40

50

60

Dieses Stück ist unabhängig von der Chanson "O Venus bant o vierich brant" von Josquin bzw. vanWeerbecke 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

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a C-clef, and the Bassus staff uses a bass clef. The music is in common time. The score is divided into three systems of measures. Measure 1 starts with a treble clef, common time, and a key signature of one sharp. The Treble staff has a single note (diamond) on the first line. The Tenor staff has a single note (diamond) on the fourth line. The Bassus staff has a single note (diamond) on the fifth line. Measures 2 and 3 continue with the same pattern of single notes on the first, fourth, and fifth lines respectively. System 2 begins at measure 10, with a change in key signature to one flat. The Treble staff has a single note (diamond) on the first line. The Tenor staff has a single note (diamond) on the fourth line. The Bassus staff has a single note (diamond) on the fifth line. Measures 11 and 12 continue with the same pattern of single notes on the first, fourth, and fifth lines respectively. System 3 begins at measure 20, with a change in key signature to one sharp. The Treble staff has a single note (diamond) on the first line. The Tenor staff has a single note (diamond) on the fourth line. The Bassus staff has a single note (diamond) on the fifth line. Measures 21 and 22 continue with the same pattern of single notes on the first, fourth, and fifth lines respectively. The score concludes with a final measure ending in common time.

40

Soprano staff: Treble clef, one flat, 40. Alto staff: Treble clef, one flat, 8. Basso continuo staff: Bass clef, one flat.

49

Soprano staff: Treble clef, one flat, 49. Alto staff: Treble clef, one flat, 8. Basso continuo staff: Bass clef, one flat.

Jabandonne (le souhaitier)

Casanatense, f. 82v-84r

Edited by Clemens Goldberg

10

don - ne le sou - hai - tier A tous a -

20

mou - reux quant a - my <a - my> Si

29

non sou - hait - tier destre

39

my De cel - le

a-

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

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is in common time. The score is divided into measures by vertical bar lines. Measure numbers 10, 20, and 29 are indicated above the staves. The notation uses diamond-shaped note heads, likely representing a specific pitch or rhythm system. The Tenor and Bassus staves begin with a common key signature, while the Treble staff begins with a different key signature.

39

The musical score consists of three staves of music. The top staff begins with a soprano C-clef, a common time signature, and a key signature of one sharp (F#). The middle staff begins with an alto F-clef, a common time signature, and a key signature of one sharp (F#). The bottom staff begins with a bass G-clef, a common time signature, and a key signature of one sharp (F#). All staves have a common time signature. The music starts with a soprano vocal line, followed by an alto line, and then a bass line. The notation uses vertical stems with diamond-shaped heads, some filled black and some hollow, to indicate pitch and rhythm. At measure 39, the key signature changes to B-flat major (one flat), indicated by a 'b' symbol above the staff. The music continues with the soprano, alto, and bass voices in a polyphonic style.

*Canon: Quiescit qui super
me volat. Post me venit qui
in punctu clamat.*

Una mosque de Biscayo
Casanatense, f. 86r

Josquin de pres

Kanon (notiert!)

Dux (nicht notiert!)

Tenor

Bassus

9

18

27

dist sans fai - re noi - se Soaz soaz or - do - na re - quin
Soaz soaz ordonarequin

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

The musical score consists of four systems of music, each with three voices: Treble (G clef), Tenor (C clef), and Bassus (F clef). The notation uses diamond-shaped note heads and vertical stems. Measure numbers 1 through 30 are indicated at the beginning of each system. The key signature changes between systems, including C major, G major, F major, and D major. Measure 10 includes a sharp sign above the staff. Measure 20 includes a sharp sign above the staff and a flat sign below it. Measure 30 includes a sharp sign above the staff and a double sharp sign above it.

40

50

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)

1

Tenor

Bassus

10

vrir joi - e

20

et veoir le fait de mon de -

30

ja - mais hom - me

40

50

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, each representing a different voice: Treble (soprano), Tenor, and Bassus (bass). The music is written in common time (indicated by a 'C') and uses a soprano clef for the treble staff, an alto clef for the tenor staff, and a bass clef for the bass staff. The vocal parts are separated by vertical bar lines. The notation uses diamond-shaped note heads, which likely represent a specific pitch or rhythm system used in early printed music. Measure numbers 10, 20, and 30 are indicated above the staves at regular intervals.

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 s'est mis

et a ser - vir me suis sub -

mis

en lieu qui bien ma vo - lu plai - re 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.

Musical score for the first system of the fugue, featuring four voices: Comes (two staves), Dux (one staff), and Canon (one staff). The music is written in common time with a treble clef. The notation uses diamond-shaped note heads. The vocal parts are labeled on the left, and the basso continuo part is labeled 'Canon' at the bottom.

Musical score for the second system of the fugue, continuing from measure 6. It features the same four voices: Comes (two staves), Dux (one staff), and Canon (one staff). The basso continuo part is labeled 'Bass' at the bottom. The music is in common time with a treble clef.

Musical score for the third system of the fugue, continuing from measure 11. It features the same four voices: Comes (two staves), Dux (one staff), and Canon (one staff). The basso continuo part is labeled 'Bass' at the bottom. The music is in common time with a treble clef.

16

This section contains three staves of musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is composed of vertical stems with diamond-shaped heads, representing a specific rhythmic pattern. Measure 16 begins with a whole note followed by a half note, then a quarter note, and so on, creating a descending scale-like pattern.

21

This section contains three staves of musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is composed of vertical stems with diamond-shaped heads, representing a specific rhythmic pattern. Measure 21 continues the descending scale-like pattern established in measure 16.

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

1

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) ad - ver - se)

21

Et tout a ung coup me re-

26

ver - se que mieux mo - rir

31

que vi - vre pri - se tant mest ad - ver -

Der fehlende Text wird aus Mellon übernommen, von dem sich Casanatense 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

se

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 nadvide
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, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is written in common time. The score is divided into four systems by measure numbers 1, 7, 14, and 21. The notation uses diamond-shaped note heads, likely representing a specific pitch or rhythm. Measure 1 starts with a whole note followed by a half note. Measure 7 begins with a half note. Measure 14 starts with a quarter note. Measure 21 begins with a half note.

28

35

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, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff is the top staff, the Tenor staff is the middle staff, and the Bassus staff is the bottom staff. The music is written in common time (indicated by a 'C') and uses a soprano C clef for the Treble staff, an alto F clef for the Tenor staff, and a bass G clef for the Bassus staff. The vocal parts are represented by diamond-shaped note heads. Measure numbers 10, 20, and 30 are indicated above the staves. The score shows a continuous sequence of musical phrases, with the Tenor and Bassus parts often providing harmonic support to the Treble part.

40

8

50

Allez regretz

Casanatense, f. 96v-98r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

Al - lez re - gretz vui - des de ma pre - sen - ce
ce al - les ail - leurs que - rir vost'r 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 four systems of music, each containing three staves: Treble, Tenor, and Bassus. The notation is in common time, using a combination of diamond-shaped note heads and vertical stems. Measure numbers 1 through 30 are indicated at the beginning of each system. The first system starts with a treble clef, the second with a tenor clef, and the third with a bass clef. The key signature changes frequently, indicated by sharp (#) and flat (♭) symbols. Measure 10 includes a tempo marking 'P' (Presto). Measure 20 includes a dynamic marking 'ff' (fortissimo). Measure 30 includes a dynamic marking 'ff' (fortissimo) and a repeat sign.

40

The musical score consists of three staves of music. The top staff is in soprano range, the middle staff in alto, and the bottom staff in bass. The notation is based on diamond-shaped note heads. Measure 40 begins with a soprano note followed by a rest. The alto and bass voices enter with different patterns of notes. A bass note is marked with a sharp sign. The bass staff concludes with a double bar line.

Sy dedero (somnum oculis meis)

Casantense, f. 100v-102r

Edited by Clemens Goldberg

Agricola

1

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-

59

ta-ti-o-nem (dor-)

ti-o-nem

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

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is written in common time. The Treble staff begins with a key signature of one sharp (F#). The Tenor and Bassus staves begin with a key signature of one flat (B-flat). The music features a mix of diamond-shaped note heads and solid black note heads. Measure numbers 10, 20, and 30 are indicated above the staves. Measure 30 includes dynamic markings: a forte dynamic (f) over the first two measures and a piano dynamic (p) over the last two measures.

40

49

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 three staves representing different voices:

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

The score is divided into four systems of six measures each, indicated by measure numbers 10, 20, and 30 at the beginning of each system. The music features various rhythmic patterns and rests, primarily consisting of eighth and sixteenth notes.

40

This musical score consists of three staves of music. The top staff begins with a square note followed by a series of diamond-shaped notes. The middle staff starts with a square note, followed by a diamond note, then a vertical stem with a dot, and a square note. The bottom staff begins with a square note, followed by a diamond note, then a vertical stem with a dot, and a square note. Measures 41-48 follow a similar pattern, with each staff starting with a square note and continuing with a sequence of diamond-shaped notes.

50

This musical score continues from the previous page. The top staff begins with a diamond note, followed by a vertical stem with a dot, and a square note. The middle staff starts with a vertical stem with a dot, followed by a diamond note, then a square note, and a vertical stem with a dot. The bottom staff begins with a diamond note, followed by a vertical stem with a dot, and a square note. Measures 51-58 follow a similar pattern, with each staff starting with a diamond note and continuing with a sequence of vertical stems with dots and diamond-shaped notes.

60

This musical score continues from the previous page. The top staff begins with a diamond note, followed by a vertical stem with a dot, and a square note. The middle staff starts with a vertical stem with a dot, followed by a diamond note, then a square note, and a vertical stem with a dot. The bottom staff begins with a diamond note, followed by a vertical stem with a dot, and a square note. Measures 61-68 follow a similar pattern, with each staff starting with a diamond note and continuing with a sequence of vertical stems with dots and diamond-shaped notes.

Tart ara mon cuer sa plaisirance

Casanatense, f. 106v-107r

Edited by Clemens Goldberg

Molinet

Tart a ra mon cuer sa plai -

7
san - ce tart a - ra mon bien sa nais -

14
san - ce tart a - ra mon

21
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

Pucellotte que dieu vous guard
Casanatense, f. 107v-108r

Edited by Clemens Goldberg Busnoys

Soprano

Tenor

Bassus

9

18

flours

la - con - te res de vos a - mours

Der Text des alleinig erhaltenen Refrains wird aus Pixérécourt übernommen.

Tousjours bien

Casanatense, f. 108v-109r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of four systems of music, each with three voices: Treble (G clef), Tenor (C clef), and Bassus (F clef). The music is in common time, with a key signature of one sharp. The notation uses diamond-shaped note heads. Measure numbers 1 through 31 are indicated above the staves.

Measure 1: Treble: Open square, open diamond, open diamond. Tenor: Open square. Bassus: Open square, open diamond, open diamond, open diamond.

Measure 11: Treble: Open square. Tenor: Open square, open diamond, open diamond. Bassus: Open square, open diamond, open diamond, open diamond.

Measure 21: Treble: Open diamond, open diamond. Tenor: Open square, open diamond, open diamond. Bassus: Open square, open diamond, open diamond, open diamond.

Measure 31: Treble: Open diamond, open diamond. Tenor: Open square, open diamond, open diamond, open diamond. Bassus: Open square, open diamond, open diamond, open diamond.

41

This musical score consists of three staves. The top staff is for the first voice, the middle for the second, and the bottom for the basso continuo. The music is in common time. Measures 1 through 4 are identical, featuring a soprano-like melody in the top voice. Measures 5 through 8 show a transition, with the basso continuo providing harmonic support. Measure 9 concludes the section.

51

This musical score continues from the previous section. The top staff shows the first voice entering with a melodic line. The middle staff shows the second voice entering. The basso continuo staff provides harmonic support throughout the section. Measures 1 through 4 are identical, featuring a soprano-like melody in the top voice. Measures 5 through 8 show a transition, with the basso continuo providing harmonic support. Measure 9 concludes the section.

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

Trois fil - les es - toi - ent

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

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

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

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

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

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

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

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

39

(il) nest pas en Fran - ce na - ver - gier va -
xant (il) nest pas en Fran - ce na - ver - gier va - gant (ver - gier va - gant)
ver - gier va - gant (na - ver - gier va - gant)

49

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

Et trop pen - ser me font a - mours dor - mir ne puis
Tenor
Et trop pen - ser me font a - mours dor - mir ne puis
Bassus

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

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

30
Vous vien - drez a la fe - nestre a la mi - nuyt Quant mon pe - re
Vous vien - drez a la fe - nestre a la mi - nuyt Quant mon
Bassus

39

dor - mi - ra jou - vri - ray luys
pe - re dor - mi - ra jou - vri - ray luys
8

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 ouvrir

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

Musical score for measures 1-11. The score consists of three staves: Treble, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are written with diamond-shaped note heads. The lyrics are: Non pas que je vueil - le pen -. The Tenor and Bassus staves have mostly eighth-note patterns, while the Treble staff has mostly sixteenth-note patterns.

12

Musical score for measures 12-23. The score continues with three staves: Treble, Tenor, and Bassus. The lyrics are: ser qua bien et le - aul - ment a -. The Tenor and Bassus staves have mostly eighth-note patterns, while the Treble staff has mostly sixteenth-note patterns.

24

Musical score for measures 24-35. The score continues with three staves: Treble, Tenor, and Bassus. The lyrics are: mer cel - le qui tou - tes aul - tres. The Tenor and Bassus staves have mostly eighth-note patterns, while the Treble staff has mostly sixteenth-note patterns.

36

Musical score for measures 36-47. The score continues with three staves: Treble, Tenor, and Bassus. The lyrics are: pas - se Et ung bien peu estre en sa gra -. The Tenor and Bassus staves have mostly eighth-note patterns, while the Treble staff has mostly sixteenth-note patterns.

47

pour a - voir bruit ma - van - ce

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

The musical score consists of six staves of music. The first two staves are from the Florenz 229 manuscript, showing the Tenor and Contratenor voices. The Tenor staff begins with a clef, key signature, and time signature of C major, 2/4. The Contratenor staff begins with a clef, key signature, and time signature of C major, 8/8. The third staff is from the Casanatense manuscript, showing the Tenor voice. The fourth staff is from the Florenz 229 manuscript, showing the Tenor voice. The fifth staff is from the Casanatense manuscript, showing the Tenor voice. The sixth staff is from the Florenz 229 manuscript, showing the Tenor voice.

Florenz 229

Tenor

Contratenor

10

Casanatense

Florenz 229

20

Florenz 229

Casanatense

Florenz 229

The musical score consists of three systems of three staves each. The top staff of each system is in treble clef, the middle is in bass clef, and the bottom is in bass clef. The music is written using a combination of diamond-shaped note heads, solid black note heads, and square note heads. Rests are indicated by empty diamond shapes. Measure 40 begins with a treble clef, a key signature of one sharp, and a tempo marking of 40. Measure 50 begins with a bass clef, a key signature of one flat, and a tempo marking of 50. Measure 58 begins with a bass clef, a key signature of one flat, and a tempo marking of 58.

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

The musical score consists of three staves representing different voices:

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

Measure numbers are present above the staves:

- Measure 1 (Treble staff): 9
- Measure 19 (Treble staff): 19
- Measure 28 (Treble staff): 28

Key signatures and time signatures change throughout the piece, indicated by various sharps and flats.

38

47

Die Tonalität dieses unikalen Stückes 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 eindeutig zu betonen, sondern eher die Nebenstufe B und F. Hinzu kommen häufige Eb.

(Que vous ma dame -) In pace

Casanatense, f. 114v-115r

Edited by Clemens Goldberg

Josquin - (Agricola?)

Contratenor

Tenor

Bass

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 quil se par - ju - re (quil se

e Gar - de na - vez quil se

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

40

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

50

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

60

ne 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 conuire

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

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a C-clef, and the Bassus staff uses a bass clef. The music is in common time. The notation uses diamond-shaped note heads. Measure numbers 1, 10, 20, and 30 are indicated above the staves. The Tenor and Bassus staves begin with a common bass clef, but the Tenor staff switches to a C-clef at measure 10. The Bassus staff begins with a bass clef, but the Tenor staff switches to a C-clef at measure 10.

40

The musical score consists of three staves. The top staff is in soprano clef, the middle staff is in alto clef with a '8' below it, and the bottom staff is in bass clef. The music is written in common time. Measure 40 starts with a half note in the bass staff, followed by a quarter note in the alto staff, and a half note in the soprano staff. The remainder of the measure consists of eighth-note patterns. The notation uses vertical stems with diamond-shaped heads.

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 consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is in common time. The notation uses diamond-shaped note heads, some with stems and some with dots, indicating different rhythmic values. Measure numbers 1, 10, 20, and 30 are indicated above the staves. The Tenor and Bassus staves begin with a C-clef, while the Treble staff begins with a G-clef.

40

8

Oblier veult douleur et tristesse

Casanatense, f. 118v-120r

Edited by Clemens Goldberg

Agricola

The musical score consists of three staves representing different voices:

- Tenor:** The top staff, written in G clef, uses diamond-shaped note heads. It starts in common time (C) and changes to common time with a key signature of one flat (B-flat). Measure numbers 10, 20, and 29 are indicated above the staff.
- Bassus:** The middle staff, written in F clef, uses square note heads. It also starts in common time (C) and changes to common time with a key signature of one flat (B-flat).
- Treble:** The bottom staff, written in C clef, uses diamond-shaped note heads. It starts in common time (C) and changes to common time with a key signature of one sharp (F-sharp).

The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is typical of early printed music, using a system of note heads and stems without vertical bar lines.

38

Musical score for measure 38. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat. The music features various note heads, including solid black diamonds, hollow diamonds, and small squares, with stems and dots indicating pitch and rhythm. Measure 38 concludes with a repeat sign and a double bar line.

48

Musical score for measure 48. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes to one sharp. The music continues with a variety of note heads and stems, ending with a repeat sign and a double bar line.

58

Musical score for measure 58. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes to one sharp. The music concludes with a final double bar line.

Je remerchi dieu <Se mai il cielo>

Casanatense, f. 120v-121r

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 is the top staff, the Tenor staff is the middle staff, and the Bassus staff is the bottom staff. The music is written in common time, with various note heads (diamonds, squares, and diamonds with stems) and rests. Measure numbers 10, 20, and 30 are indicated above the staves. The Tenor and Bassus staves begin with a common clef (G-clef), while the Treble staff begins with a C-clef. The Tenor and Bassus staves also have a '8' below them, indicating a specific pitch or octave.

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:** The top staff, written in common time (indicated by a 'C') and a key signature of one sharp (F#). It uses diamond-shaped note heads.
- Contratenor:** The middle staff, also in common time and one sharp. It uses diamond-shaped note heads.
- Bass:** The bottom staff, also in common time and one sharp. It uses square note heads.

The score is divided into measures by vertical bar lines. Measure numbers 10, 20, and 30 are explicitly marked above the staff. The music features various rhythmic values and rests, with some notes connected by horizontal beams. The bass staff shows a distinct pattern of square note heads, while the upper voices use diamond-shaped note heads.

40

8

50

8

Je scay tout (ce que me nuyst a scavoir)

Casanatense, f. 122v-124r

Edited by Clemens Goldberg

Haine (van Ghizeghem)

10

que me nuyst a sca -

20

voir Je scay tous ceulx qui me peulst de cep -

30

voir Je nai guer - don de

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 three staves. The top staff is for Tenor, the middle for Bassus, and the bottom for Bassus. The music is in common time, with various key signatures (G major, F major, C major, B-flat major, A major). The vocal parts are written in a diamond-shaped notation system. The lyrics are written below the staves, corresponding to the notes. The score is divided into four systems by measure numbers 10, 20, and 29.

System 1 (Measures 1-9):

Mon sou - ve - nir me fait mou - rir Pour
Tenor: Mon sou - ve - nir me fait mou - rir Pour
Bassus: (empty staff)

System 2 (Measures 10-18):

les re - grez que fait mon cuer dont
Tenor: les re - grez que fait mon cuer dont
Bassus: (empty staff)

System 3 (Measures 19-27):

nuyt et jour suis en la - beur
Tenor: nuyt et jour suis en la - beur
Bassus: (empty staff)

System 4 (Measures 28-36):

soubz es - poir de (le) se - cou - rir
Tenor: soubz es - poir de (le) se - cou - rir
Bassus: (empty staff)

Ursprünglich gab es in Superius und Tenor eine Br-Pause, die ausradiert 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 langueur
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 staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff uses a G-clef, the Tenor staff uses an F-clef, and the Bassus staff uses a C-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 30 are indicated above the staves at regular intervals. The score shows a continuous sequence of musical phrases, with the voices often overlapping or supporting each other.

40

This musical section consists of three staves. The top staff is soprano, the middle staff is alto (indicated by an alto clef and a '8' below it), and the bottom staff is basso (indicated by a bass clef). The key signature is one sharp. The notation uses diamond-shaped note heads.

49

This musical section consists of three staves. The top staff is soprano, the middle staff is alto (indicated by an alto clef and a '8' below it), and the bottom staff is basso (indicated by a bass clef). The key signature is one sharp. The notation uses diamond-shaped note heads.

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 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 sowieso abweichenden Quelle Riccardiana I.

Come fame
Casanatense, f. 126v-128r

Edited by Clemens Goldberg

Agricola

The musical score consists of four systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. It includes three staves: Treble (top), Tenor (middle), and Bassus (bottom). The second system begins at measure 10, with a treble clef, common time, and a key signature of one sharp. The third system begins at measure 19, with a treble clef, common time, and a key signature of one sharp. The fourth system begins at measure 28, with a treble clef, common time, and a key signature of one sharp. The notation uses black diamond-shaped note heads and vertical stems. Measures 1-9 are mostly blank or contain rests. Measures 10-18 show more active musical patterns, particularly in the Bassus and Tenor parts. Measures 19-27 show complex patterns with many note heads. Measure 28 concludes the piece.

38

48

58

68

78

This musical score consists of three staves of music. The top staff is in soprano range, the middle staff in alto, and the bottom staff in bass. The notation uses black dots and open diamonds on a five-line staff. Measure 78 begins with a soprano note (black dot) followed by a breve rest. The alto staff has a breve rest. The bass staff starts with a black dot. Measures 79 and 80 continue with similar patterns of black dots and breve rests, with the bass staff showing more complex note heads.

87

This musical score consists of three staves of music. The top staff is in soprano range, the middle staff in alto, and the bottom staff in bass. The notation uses black dots and open diamonds on a five-line staff. Measure 87 begins with a soprano note (black dot) followed by a breve rest. The alto staff has a breve rest. The bass staff starts with a black dot. Measures 88 and 89 continue with similar patterns of black dots and breve rests, with the bass staff showing more complex note heads.

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 consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The Treble staff is the top staff, the Tenor staff is the middle staff, and the Bassus staff is the bottom staff. The music is written in common time (indicated by a 'C') and uses a soprano C clef for the Treble staff, an alto F clef for the Tenor staff, and a bass G clef for the Bassus staff. The vocal parts are separated by vertical bar lines. The notation includes various note heads, some with stems and some with dots, and rests. Measure numbers 10, 20, and 30 are indicated above the staves. The score is set on a five-line staff with a key signature of one sharp (F#).

40

This section contains three staves of musical notation. The top staff begins with a diamond-shaped note on the first line, followed by a dotted note on the second line, another diamond on the first line, a dotted note on the second line, and a solid black note on the third line. The middle staff begins with a diamond on the first line, followed by a solid black note on the second line, a diamond on the first line, a dotted note on the second line, and a solid black note on the third line. The bottom staff begins with a diamond on the first line, followed by a solid black note on the second line, a diamond on the first line, a dotted note on the second line, and a solid black note on the third line.

50

This section contains three staves of musical notation. The top staff begins with a diamond on the first line, followed by a solid black note on the second line, a diamond on the first line, a dotted note on the second line, and a solid black note on the third line. The middle staff begins with a diamond on the first line, followed by a solid black note on the second line, a diamond on the first line, a dotted note on the second line, and a solid black note on the third line. The bottom staff begins with a diamond on the first line, followed by a solid black note on the second line, a diamond on the first line, a dotted note on the second line, and a solid black note on the third line.

Biaulx parle toujours

Casanatense, f.129v-130r

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef, the Tenor staff uses a tenor clef, and the Bassus staff uses a bass clef. The music is in common time. The score is divided into measures by vertical bar lines. Measure numbers 10, 19, and 29 are indicated above the staves. The notation uses diamond-shaped note heads, likely representing a specific pitch or rhythm. The Tenor and Bassus staves show more complex patterns with multiple note heads per beat, while the Treble staff has simpler patterns.

39

8

49

8

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

e

Die Quelle enthält keine Canon-Vorschrift. Dass es sich überhaupt um einen solchen handelt, 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

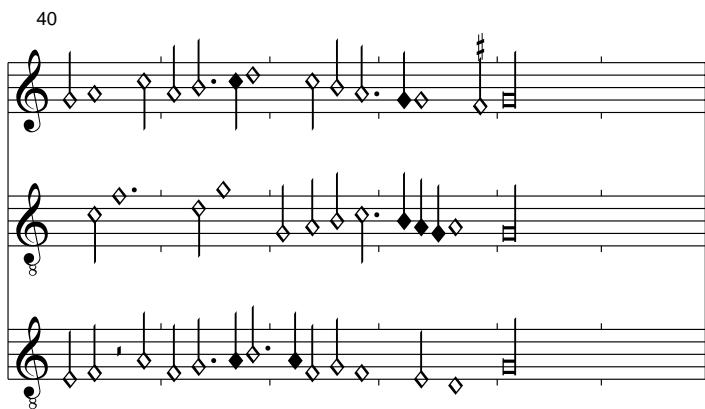
Jo. Martini

The musical score is divided into six systems, each starting with a different clef (Treble, Tenor, or Bass) and key signature. The music is written on four-line staves. The voices are labeled: Treble, Tenor, and Contra. The score includes various musical symbols such as diamonds, dots, and dashes.

10

20

30



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

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves: Treble, Tenor, and Bassus. The Treble staff uses a treble clef and common time. The Tenor staff uses a soprano clef and common time. The Bassus staff uses a bass clef and common time. The music is divided into measures by vertical bar lines. Measure numbers 1 through 30 are indicated above the staves. The notation includes various note heads (diamonds, squares, and diamonds with dots) and rests, with some notes connected by horizontal dashes. Measure 10 introduces a key signature of one sharp. Measures 20 and 30 introduce key signatures of two sharps.

Musical score for three voices (Treble, Alto, Bass) in common time. The key signature changes from A major (two sharps) to E major (one sharp). Measure 40 starts with open diamonds (A) in all voices. Measures 41-42 show a mix of open diamonds and filled diamonds (B). Measures 43-44 show a mix of open diamonds and filled diamonds, with some stems pointing down. Measures 45-47 show a mix of open diamonds and filled diamonds, with stems pointing up.

Musical score for three voices (Treble, Alto, Bass) in common time. The key signature changes from E major (one sharp) to A major (two sharps). Measures 50-51 show a mix of open diamonds and filled diamonds. Measures 52-53 show a mix of open diamonds and filled diamonds. Measures 54-55 show a mix of open diamonds and filled diamonds. Measures 56-57 show a mix of open diamonds and filled diamonds.

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

Edited by Clemens Goldberg

Jo. Martini

The musical score consists of three staves, each representing a different voice: Treble, Tenor, and Bassus. The music is written in common time (indicated by 'C') and uses a soprano C clef for the Treble staff, an alto F clef for the Tenor staff, and a bass G clef for the Bassus staff. The vocal parts are separated by vertical bar lines. The notation includes various note heads, such as open diamonds, filled diamonds, squares, and black dots, which likely represent different pitch levels or performance techniques. Measure numbers 10, 20, and 30 are indicated above the staves. The Tenor and Bassus staves begin with a common clef and key signature, while the Treble staff begins with a different clef.

Las mi lares vous dont

Casanatense, f. 134v-136r

Edited by Clemens Goldberg

Jo. Ghiselin

1

Tenor

Bassus

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 Tonsilbenenumdeutung: 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. The top staff is Treble clef, the middle is Tenor clef, and the bottom is Bass clef. The music is in common time. The score is divided into measures by vertical bar lines. Measure numbers 1 through 29 are indicated above the staves. The notation uses diamond-shaped note heads, likely representing a specific pitch or rhythm system. The Tenor and Bass staves begin with a 'C' and an '8' respectively, indicating a specific tuning or scale.

39

The musical score consists of three staves. The top staff begins with a quarter note followed by a series of eighth notes. The middle staff starts with a half note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes. The notation uses vertical stems with diamond-shaped note heads, some with dots or dashes indicating pitch and duration.

48

The musical score consists of three staves. The top staff begins with a half note followed by a quarter note. The middle staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The notation uses vertical stems with diamond-shaped note heads, some with dots or dashes indicating pitch and duration.

Das Incipit war das Wappenmotto des Herzogs von Burgund.

Pour vos plaisirs (et solas)

Casanatense, f. 137v-138r

Edited by Clemens Goldberg

Agricola

1

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 croy bien tost serez las
De faire le jeu damourettes
Pour voz plaisirs et solas
Vous avez voz femmelettes

Beaux seigneurs ne dictes 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

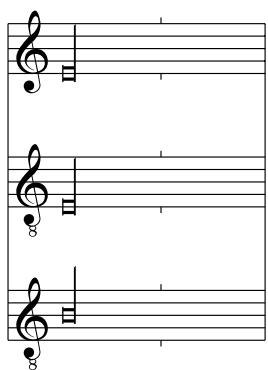
Jo. Ghiselin

10

20

30

40



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

Edited by Clemens Goldberg

The musical score consists of three staves and three systems. The top staff is in treble clef, G major, common time, with a double bar line at the beginning. The middle staff is in treble clef, G major, common time, with a single bar line and a '1' below it. The bottom staff is in bass clef, F major, common time, with a single bar line and a '8' below it. The first system starts with a treble clef, G major, common time, followed by a bass clef, F major, common time. 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.

40

49

59

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 three voices (Treble, Bass, and another Treble/Bass part) in three systems. The music uses diamond-shaped note heads on a four-line staff. The lyrics are written below the notes.

System 1:

Mais que ce fust se - cre - te - ment en aul - cun lieu ou je di -
roi - e ja - mais hom - me nes - con - di -

System 2:

roi - e pour ung pe - tit (pour ung pe - tit) (pour ung
pe - tit) cop seu - le - ment

System 3:

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

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 aucun 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...

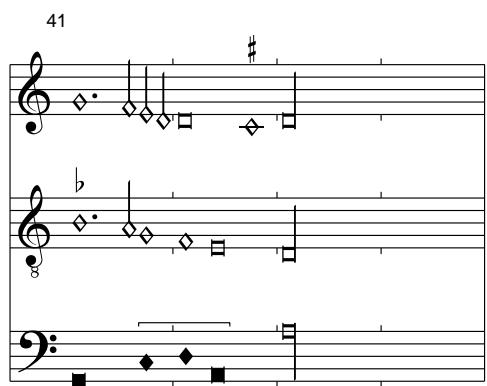
<Ohne Titel>
Casanatense, f. 142v-143r

Edited by Clemens Goldberg

The musical score is composed of four systems of music, each with three voices (Treble, Alto, Bass) on five-line staves. The key signature changes at the beginning of each system.

- System 1 (Measures 1-10):** Starts in C major (no sharps or flats). The Treble voice has a continuous eighth-note pattern. The Alto voice has a pattern of eighth notes and sixteenth notes. The Bass voice has a pattern of quarter notes and eighth notes. The music ends in G major (one sharp).
- System 2 (Measures 11-20):** Starts in C major. The Treble voice has a pattern of eighth notes and sixteenth notes. The Alto voice has a pattern of eighth notes and sixteenth notes. The Bass voice has a pattern of eighth notes and sixteenth notes. The music ends in F major (no sharps or flats).
- System 3 (Measures 21-30):** Starts in C major. The Treble voice has a pattern of eighth notes and sixteenth notes. The Alto voice has a pattern of eighth notes and sixteenth notes. The Bass voice has a pattern of eighth notes and sixteenth notes. The music ends in B-flat major (one flat).
- System 4 (Measures 31-40):** Starts in C major. The Treble voice has a pattern of eighth notes and sixteenth notes. The Alto voice has a pattern of eighth notes and sixteenth notes. The Bass voice has a pattern of eighth notes and sixteenth notes. The music ends in E major (no sharps or flats).

Notation details: The music uses diamond-shaped note heads and square-shaped note heads. Measures are separated by vertical bar lines. Measures are grouped by vertical double bar lines. Measure numbers are placed above the staff. Key signatures are indicated by sharps (#) or flats (b) placed before the staff.



Velupern laet ons <Pourquoy tant>

Casanatense, f. 143v-145r

Edited by Clemens Goldberg

(Agricola)

1

Tenor

Bassus

10

Treble

Tenor

Bassus

20

Treble

Tenor

Bassus

30

Treble

Tenor

Bassus

40

50

60

70

80

90

99

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 5557 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

Tant belle mi son pensado marse mi bates a lami men irai

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. The top staff is in soprano (G clef), the middle staff is in alto (C clef), and the bottom staff is in bass (F clef). The key signature changes from G major (no sharps or flats) to A major (one sharp) at measure 30. The lyrics are written below the notes. The first line of 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

The musical score for *Fortuna desperata* features four voices: Treble, Alto, Tenor, and Bassus. The music is set in common time. The notation uses a unique system of note heads, including diamonds, squares, and dots, along with standard rests. Measure numbers 1, 8, and 16 are marked at the beginning of their respective measures.

1

8

16

24

Measures 24 consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music begins with a half note (diamond) in the soprano, followed by a quarter note (diamond). The alto staff has a half note (diamond) with a dot. The tenor staff has a half note (diamond) with a dot. The bass staff has a half note (diamond) with a dot. The music continues with a series of eighth notes and sixteenth notes.

32

Measures 32 consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music begins with a half note (diamond) in the soprano, followed by a quarter note (diamond). The alto staff has a half note (diamond) with a dot. The tenor staff has a half note (diamond) with a dot. The bass staff has a half note (diamond) with a dot. The music continues with a series of eighth notes and sixteenth notes.

40

Measures 40 consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music begins with a half note (diamond) in the soprano, followed by a quarter note (diamond). The alto staff has a half note (diamond) with a dot. The tenor staff has a half note (diamond) with a dot. The bass staff has a half note (diamond) with a dot. The music continues with a series of eighth notes and sixteenth notes.

48

8

56

8

Acordes moy (ce que je pense)

Casanatense, f. 149v-151r

Edited by Clemens Goldberg

Busnoys

A -

Bassus (1) A -

Tenor A -

Bassus (2) A - cor - des moy ce que je pen - se

Bassus (3) A - cor - des moy ce que je pen - se

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 -

38

me don - nes pour nous de -
cho - se me don - nes pour nous de -
se me don - nes pour nous de -
se

48

cla - rer la sub - stan -
cla - rer la sub - stan -
cla - rer la sub - stan -
de - cla - rer la sub -

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

Tenor

Bassus (1)

Bassus (2)

10

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

21

lieu mon - dain ny en ri - ches -

31

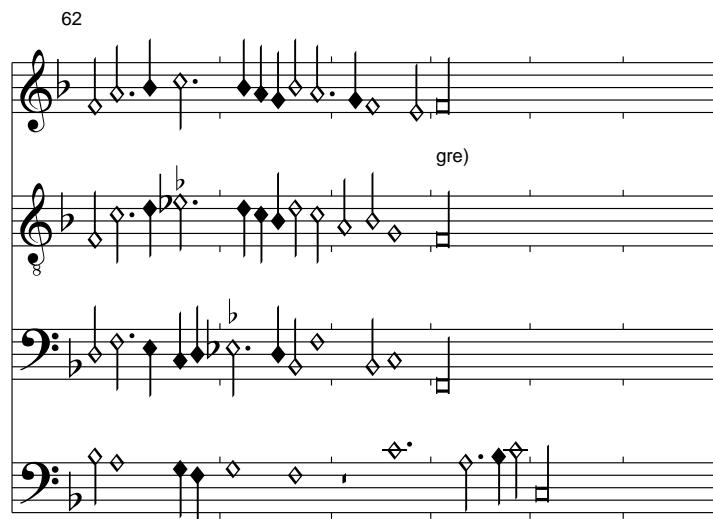
Musical score for system 31. The music is in common time, key signature is one flat. It consists of three staves: soprano, alto, and bass. The soprano staff has a clef of C, the alto staff has a clef of F, and the bass staff has a clef of F. The lyrics are: "se Fors destre a - vec vous ma mais - tres -". The notation uses diamond-shaped note heads.

42

Musical score for system 42. The music is in common time, key signature is one flat. It consists of three staves: soprano, alto, and bass. The soprano staff has a clef of C, the alto staff has a clef of F, and the bass staff has a clef of F. The lyrics are: "en lieu sem - bla ble se". The notation uses diamond-shaped note heads.

52

Musical score for system 52. The music is in common time, key signature is one flat. It consists of three staves: soprano, alto, and bass. The soprano staff has a clef of C, the alto staff has a clef of F, and the bass staff has a clef of F. The lyrics are: "du de - gre (du de -)". The notation uses diamond-shaped note heads.



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 -

Si placet

la gen - te gie - re bel - le de bon

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

30

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. 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

Tenor

Bassus

A - dieu mes a - mours

A - dieu mes a - mours a - dieu vous com -

10

tent Ma bours- se nenf- 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

Jus- quez a (fe) 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
viv- ray je du vent Se lar- gent du ne vient plus sou-

56

The musical score consists of four staves of neumatic notation. The first staff begins with a fermata over a note, followed by a series of neumes. The lyrics "du con - tent" are written below the notes. The second staff continues the neumes, with "roy" written below. The third staff starts with a square neume, followed by "ne vient plus sou - vent". The fourth staff concludes with "vent". Measure numbers 56 are indicated above the first and second staves.

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

Altus C3
Tenor C3
Bassus C3
Bassus C3

5

10

Il sera pour vous con - ba - tu le doub - te turcq le doub - te
Lo - me lo - me lome ar - me lome ar - me
Lo - me lo - me lome ar - me lome ar - me doibt

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

se - ra mon Et de crocq de #ache a -
cun se doibt 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 conbatu
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 conbatu...

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

Edited by Clemens Goldberg

Jo. Martini

10

20

30

40

49



Amours fait-Tant que-Il est
Casanatense, f. 159v-160r

Edited by Clemens Goldberg

Jo. Jappart (Busnois?)

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 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

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

re Et dit tout franc a son a - my

jour Mon tres bel a - my

Bassus

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)

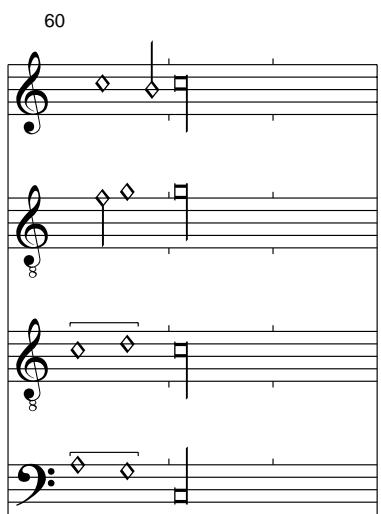


The musical score consists of four staves, each representing a different voice: Altus, Tenor, Bassus, and a soprano voice (indicated by a dot above the staff). The music is written in common time, with various note heads (diamonds, diamonds with stems, and solid black diamonds) and rests. The first section (measures 1-9) shows the soprano voice mostly at rest, while the other voices play. The Tenor and Bassus voices have more active parts, with the Tenor often providing harmonic support. The second section (measures 10-19) begins with a more complex harmonic progression, with all voices contributing to the texture. The third section (measures 20-29) continues this pattern, with the Tenor and Bassus voices providing harmonic stability. The music concludes with a final section (measures 30-39), which includes a basso continuo line represented by a single staff with square note heads.

30

40

50



Je nay dueil (que de vous ne viegne)

Casanatense, f. 162v-164r

Edited by Clemens Goldberg

Agricola

Musical score for the first system of the piece 'Je nay dueil'. The score consists of four staves: Treble, Bassus, Altus, and Tenor. The music is in common time, with a key signature of one sharp. The vocal parts are written in a style where each note corresponds to a single syllable of the lyrics. The lyrics for this system are: Je nay dueil que de vous ne vie -.

Musical score for the second system of the piece 'Je nay dueil'. The score continues with the same four staves. The key signature changes to one flat at the beginning of this system. The lyrics for this system are: gne mais quel - que mal.

Musical score for the third system of the piece 'Je nay dueil'. The score continues with the same four staves. The key signature changes back to one sharp. The lyrics for this system are: 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 - gne

57

Car Mon dieu plai vou lut tant pour vous fai fai

(b)

67

re qu'il nest plus cuer qui neust bien af fai

77

re de vos grans biens a droit lou ai

87

The musical notation consists of three staves. The top staff starts with a soprano clef, the middle staff with an alto clef, and the bottom staff with a bass clef. Each staff has five horizontal lines. Vertical stems extend upwards from the first, third, and fifth lines. At the top of each stem is either a small square or a small diamond, representing a specific note value. The lyrics '-mer' are printed above the middle staff.

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