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VEREENIGING VOOR
NOORD-NEDERLANDS MUZIEKGESCHIEDENIS

WERKEN VAN
JACOB OBRECHT

UITGEGEVEN DOOR PROF. DR. JOHANNES WOLF

VIJFTIENDE EN ZESTIENDE AFLEVERING
WERELDLIJKE WERKEN



AMSTERDAM
G. ALSBACH & Cie.

LEIPZIG
BREITKOPF & HÄRTEL

25



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WERELDLIJKE WERKEN

INLEIDING.

Obrecht's wereldlijke werken omvatten composities, die met weinige uitzonderingen op het gebied der instrumentale muziek tehuis behooren. Eenige onderscheiden zich in de factuur door niets van vocale werken. Maar de omstandigheid, dat de teksten niet zijn bijgevoegd, bestemt hen, onverschillig of de volledige teksten te vinden zijn of niet, voor instrumentale uitvoering. Voor de instrumenten, die koormatig gebouwd werden, was toenmaals de geheele zangliteratuur toegankelijk. Naast werken, die gezongen of gespeeld konden worden, waren er ook die alleen voor instrumenten bestemd waren. Van de handwerkmatige muziek der lagere instrumenten is voorzeker weinig op schrift gebracht. Wat van artistieke aard tot ons is gekomen toont als kenschetsende eigenaardigheden de sterke voorliefde der sequenz (zie b. v. Nr. 3) en de toonschaal (Nr. 14), het gebruik van korte speelfiguren (b. v. Nr. 16) en de voorliefde voor den fugastijl. Tabulaturen toonen ons de beteekenis der meesters voor de huismuziek.

Ten einde eene goede beoordeeling van Obrecht's kunst te vergemakkelijken zijn ter vergelijking werken van andere meesters, die dezelfde thema's behandelden, aangehaald.

De Bronnen:

I. Handschriften.

1. Basel, Univ. Bibl. F. IX. 22. Een orgeltabulatuur met den datum 1513, uit het bezit van Bonifacius Amerbach. Afmeting: 16×22,5 cm.
fol. 21^r — 22^v Ein frölich wesen (anon.)
2. Basel, Univ. Bibl. F. X. 10. Een baspartij van 20 bladen van meerstemmige liederen uit de 16^{de} eeuw. (11×16 cm.) Het laatste is voorzien van de aanduiding aangaande den eigenaar: Ambrosius ketenacker Dono dedit Bonifacio Amerbachio Basiliensi hos libbellulos Anno MDXX.
fol. 4 Frölich wesen (Bassus van Obrecht's stuk).
3. Brussel, Kon. Bibl. Ms. 228 Album van Marguerite d'Autriche. Verg. de beschrijving in de inleiding van O. W. II. 1.
Nr. 15 Mijn hert altijd heeft verlanghen.
4. Brussel, Kon. Bibl. Mss. II²⁵⁸ (Manuscrits de A. de la Fage). Dl. 2 bevat Nr. I en XVI van de volgende stukken. In Dl. 4 komen dezelfde werken in afschriften van partijen naar oude voorbeelden voor.
5. Cambray, Bibl. Municipale Mss. 125—128. Vier stemboeken 4^{to} obl. (28,2×20 cm) uit het jaar 1542 met missen, motetten, liederen en instrumentale composities van Benedictus, Cabilliau, Claudin, Clemens non Papa, Pe. des Cornets, Jo. Courtois, Cricquillon, du Crocq, Gheerkin, Gombert, Lupus Hellinc, Hesdin, Jannekin, Johannes de Hollande, Josquin, Phelps, Lapperdey, Lupi, Mouton, Pipelare, Richafort, Rogier, Pierkin de Vaedt, Verdelot, Jeronimus Vinders, Adrian Willaert en anonieme meesters.

Mijn hertken heeft alijts verlanghen.

6. Florence, Bibl. Naz. Panciatichi 27. Cantilene sacre e profane. Een papieren handschrift van de 16^{de} eeuw, groot 15,4×21 cm. De inhoud bestaat uit gedeelten van missen, magnificats, lamentationes, requiem, Dies irae, hymnes, sequenzen, lauden en chansons. Als toondichters worden vermeld: Alexander Agricola, Bartholomeus Pisanus, Brumel, Caron, Compere, Dominicus, Jacobus Foglianus musicus, Frater Franciscus Placentinus, Gaspar, Jo. Ghiselin, Hayne, Japart, Josquin, Isaac (Isach, Izach), Isachina, Marcetius, Musipula, Ant. Parag. Luc., Jo. de Pinarol, Renaldo, Sthokem, Tintoris, B(artolommeo) T(romboncino), Turis, Laurentius Vergomotius musicus, Jo. Vilet. Onder de anoniemen kan men Obrecht vaststellen.
fol. 72^v Meskim.
7. Florence, Bibl. Naz. Ms. XIX. 59. Een prachtig versierd papieren handschrift uit het begin der 16^{de} eeuw, groot 16,7×23,2 cm. Naast Henricus yzac en Jannes Martini, die in dezen band een bijzondere rol spelen, zijn Alexander Agricola, Joannes Agricola, Jacobus Barle, Antonius Busnoys, Caron, Collinet de lanoy, Loyset Compere, Petrus Congiet, Deplanque, Hemart, Jannes Japart, Josquin, Muriau, Jacobus Obrech, Pietrequin, Jo. Regis, F. Rubinet, Jannes Stochem en Jo. Tintoris met werken op Fransche en Italiaansche teksten vertegenwoordigd.
fol. 178^v — 179^r (Meskin es hu)
fol. 181^v — 182^r La tortorella,
fol. 226^v — 227 Zonder tekst (Nr. 16).
8. Florence, Bibl. Naz. Mss. 164—167. Vier stemboeken uit de 16^{de} eeuw, 8^{vo} obl. (17×11 cm) met 83 anonieme stukken op Italiaansche, Fransche en enkele Latijnsche teksten. Van Obrecht is:
Nr. XXXVII La tortorella.
9. Florence, Bibl. Naz. Ms. XIX. 11. 178. Een papieren handschrift uit de 16^{de} eeuw in geperst lederen band, 8^{vo} obl. (16,8×11,4 cm) met wereldlijke liederen van Alexander Agricola, Loyset Compere, Dufay, Gaspar, Hayne, Japart, Josquin, Johannes Martini, Jacob Obret, Pictraquin (Pietrequin), (Jo. Wrede) en Enrigus Ysac (yzac).
fol. 77 Adiu, adiu (= Meskin es hu).
10. Florence, R. Istituto Musicale cod. 2439. Zie de beschrijving in O. W. I. 3.
Nr. 12 Mijn hert altijd heeft verlangen.
11. Greifswald, Univ. Bibl. Ms. E^b 133. Een kodex in 8^{vo} obl. (20×14 cm), samengebonden met Georg Rhau's "Symphoniae iucundae" van het jaar 1538 en bevattende in handschrift een reeks Latijnsche kerkelijke stukken, Deutsche kerkliederen en wereldlijke Deutsche gezangen van Antonius Brumel, Carpentras, Hugo Carlier, Cornelius, Benedictus Ducis, Joannes Galliculus, Isaac, Josquin, Jacobus Obrecht, Ludovicus Senfel en Thomas Stoltzer.
Ein frolich wesen.
12. Munchen, Univ. Bibl. Mss. 328—331. Vier stemboeken uit de 16^{de} eeuw in 8^{vo} obl. (21,4×13,9 cm) De quinta vox ontbreekt. Naast hoofdzakelijk Deutsche liederen komen ook eenige Fransche, Latijnsche en Italiaansche voor. Alle 142 stukken zijn anoniem. Bij 19 kan Isaac als componist worden vastgesteld. Verg. Monatshefte für Musikgeschichte 1900 Nr. 6—7.
Ein frolich wesen.

13. Munchen, K. Hofbibl. Mus. Ms. 1516. Vier stemboeken uit de 16^{de} eeuw, 8^{vo} obl. met stukken over Fransche en Nederlandsche liederen, Latijnsche motetten en dansen. Als toondichters worden Josquin en Mouton genoemd. O. a. laten zich Obrecht en Pierre de la Rue aantoonen.
 Nr. 1 Tant que notre argent dura.
 Nr. 143 Mijn hertz heft altijt.
14. Munchen, K. Hofbibl. Mus. Ms. 3154. Zie de beschrijving in O. W. I. 2 en I. 9.
 fol. 224^v Stuk zonder tekst (Nr. 15).
15. Regensburg, Proske-Bibl. Kodex Pernner, een koorboek uit de eerste helft der 16^{de} eeuw, 21,2×29,9 cm. Op den eigenaar duiden de aantekeningen: „Petrus pernnner est meus possessor“ en „Meinem besunndern guetem frannt peter pernnner gehört das gesangpuech zu seinen Hanndenn“. De inhoud bestaat uit geestelijke en wereldlijke stukken van Agricola, Basseron, Brumel, Bucis, Compere, Josquin, Isaac, Lapidica, J. C. C. de Medicis Leo Papa X, Obrecht, Parson, Pipelare, Prioris, de la Rue, L. Senfl, de la Val, Verbonet en vele anoniemen.
 blz. 280—281 Ein frolich wesen.
 blz. 320—323 Fors seulement.
16. Rome, Archivio della Capella Giulia Codex Medici, een papieren handschrift uit de 16^{de} eeuw. 23,1×17 cm. Naast eenige Latynsche gezangen komen hier Fransche chansons en Italiaansche frottole voor. Als toondichters worden vermeld: Alex. Agricola, Ayne (= Hayne), Baccio, Basiron, Caron, Colinet, Loyset Compere, Enrique, Felice, Jo. Fresnau, Jo. Japart, Josquin, Johannes Martini, Gil. Murieu, Jacobus Obrech, Okagem (Ockeghem), Petrequin, Stochen, Vincenet en Virgilius.
 fol. 26—27. Maule met.
 fol. 61. La tortorella e semplice uccelletto.
17. Rome, Bibl. Casanatense Ms. 2856 (O. V. 208), een perkamenten Kodex uit de 16^{de} eeuw; 162 bladen, 20,1×27,2 cm. Stukken op Fransche en enkele Nederlandsche teksten vormen den inhoud. Als toondichters worden genoemd: Agricola, Barbirau, Basin, Boffrin, Bolkim, Borton, Brumel, Busnoys, Caron, Compere, Colinet de lanoy, Jo. Dusart, Jo. Ghiselin, Hayne, Hobrecht (Hobreth), Jo. Jappart, Josquin de Pres (Joschin, Joskin), Malcott, Jo. Martini, Molinet, Morton, Jo. Okeghem, Paulus de Roda, Phelippon, Souspison, Jo. tourant.
 fol. 89. Fuga (Nr. 19).
 fol. 158. Se bien fait.
18. St. Gallen, Stiftsbibl. Ms. 461. Een perkamenten Kodex uit de 15^{de} eeuw. 4^{to} (14,1×17,6 cm) uit het bezit van den St. Galler organist Fridolin Sicher (1545) met werken van Jo. Agricola, Alexander, An. Brumel, Busnoys, Loyset Compere, De Orto, Jo. Gisilin, Japart, Josquin, Isaac (ysacc), Obrecht (Hobrecht), Okenhem, Pipelare, Pirson, Jo. Stochem, Jacobus Tomman en Verbonnet. Verg. het »Verzeichnis der Handschriften der Stiftsbibliothek von St. Gallen« van Scherer (Halle, 1875).
 blz. 12—13. Fors seulement.
 blz. 54. Helas mon bien.
 blz. 90—93. Stat ein meskin uas iunck.
 blz. 94. Twee stemmen zonder tekst.
19. St. Gallen, Stiftsbibl. Ms. 462. Een papieren handschrift uit de 16^{de} eeuw. 87 bladen, 4^{to} obl. (25×18,3 cm) met Duitsche liederen, waarvan 42 met volledige teksten. Aangaande vroegere bezitters vindt men de volgende aantekeningen: »Johannes heer est possessor

- huius libri — Je suys au maistre Jehan Her de glaris lesquel moy tient en grand honneur.« Als toondichters worden genoemd: Alexander, Isaac, Obrecht en Olregan (Ockeghem). Verg. het »Verzeichnis der Handschriften der Stiftsbibliothek von St. Gallen« van Scherer (Halle, 1875).
- fol. 28^v—29^r. Ein frolich Wesenn.
20. St. Gallen, Stiftsbibl. Mss. 463. Verg. de beschrijving in O. W. II. 2. Volgens het Verzeichnis waren daarin de volgende wereldlijke werken van Obrecht aanwezig:
- Andernaken ligt an dem Rhin. — Tantz.
Ein frölich Wesen.
Es sas ain Meitschi.
Meskin es hu.
Min hertz tût sich alzit.
21. St. Gallen, Stiftsbibl. Ms. 530. Een Deutsche orgeltabulatuur uit de 16^{de} eeuw (31,1×21,3 cm) met werken van Alexander Agricola, H. B. von Rischach C. H., Magister Bernhart in salen, Brumel, Johannes Buchner (Maister Hans Buchner), Andreas Busnois, Compere, Nicolaus Craen, Gaspar, N. Gräfinger, Paul Hoffhaymer, Jacket, Johannes (Cardinalis de Medicis), Josquin, Heinrich Isaac, Johannes Kotter, Johannes Mouton, Andreas N., Obrecht, Mattheus Pipelare, Johannes Schrem, (Ulricus Schweger), Ludwig Senffli alias Schwizer von zirich, Fridolin Sicher en Andreas Silvanus.
- fol. 64^r Ma menche vel ma buche.
fol. 64^v Ic ret my wt spaceren.
fol. 84^r Meskin es hu.
22. Ulm, Dom-Bibl. Verzameling Schermer Mss. 237^{a, b, c, d}. Vier stemboeken uit de 16^{de} eeuw met Nederlandsche, Latijnsche en Fransche liederen-composities.
- Eyn vroelich wesen.
23. Zwickau, Ratsschulbibl., Ms. 12. Drie stemboeken uit de 16^{de} eeuw (7×8,4 cm). De inhoud bestaat uit 26 tekstlooze composities, waarvan als makers naast anonieme meesters Agricola, Isaac, Josquin en Obrecht genoemd werden. De banden zijn afkomstig uit het bezit van Stephan Roth, die in 1546 als stadsschrijver in Zwickau stierf. Verg.: »Vollhardt, Bibliographie der Musikwerke in der Ratsschulbibliothek zu Zwickau. Leipzig 1893—96.«
- Ein tekstlooze compositie (Nr. 14).

II. Drukken.

1. Faber, Musices Practices Erotematum libri duo. Basileae 1553.
blz. 210. Fuga (Nr. 17).
2. Trium vocum carmina. Impressum Nurnberge per Hieronymum Formschneider. 1538.
Nr. 41 Min hert hefft altijt verlangen.
3. Glareani Dodecachordon. Basileae 1547.
blz. 257. Fuga (Nr. 17).
Glareani Dodecachordon. Basileae 1547. Übersetzt und übertragen von Peter Bohn. (XVI. Band der Publikation älterer praktischer und theoretischer Musikwerke. Herausgegeben von der Gesellschaft für Musikforschung. Leipzig, Breitkopf & Härtel 1888.)
blz. 203. Fuga (Nr. 17).
4. Seb. Heyden, Musice idest Artis canendi libri duo. 1537.
blz. 33. Fuga duarum (Nr. 17).

5. Hans Newsidler, Ein New geordent Künstlich Lautenbuch / In zwen theyl getheylt
Getruckt zu Nurnberg bei Johan Petreio / durch eingebung vnd verlegung / Hansen Newsidler
Lutenisten / bürtig von Preßburck jetzt bürger zu Nurnberg. Anno Tausent funff hundert
vnd sechs vnd dreyßig.
Ander theyl fol. N. iij^r — O ij^r Andernacken up dem Rhin.
6. Petrucci, Harmonice Musices Odhecaton A. Venetiis, decimo octavo cal. iunias Salutis
anno MDI. Verg. »Eitner, Bibliographie der Musik-Sammelwerke (Berlin 1877).« blz. 1.
fol. 27. Rompeltier.
fol. 74. Tander naken.
7. Petrucci, Canti B numero Cinquanta. Impressum Venetiis per Octavianum Petrutium
Foresemproniensem die 5 Februarij Salutis anno 1501. Verg.: Eitner, aangeh. werk, blz. 2.
fol. 3. Jay pris amours.
fol. 19. Cela sans plus.
fol. 38. Vanil ment.
8. Petrucci, Canti C N^o cento Cinquanta. Impressum Venetiis per Octavianum Petrutium
foresemproniensem, 1503 die 10. Februarij. Verg.: Eitner, aangeh. werk, blz. 3.
fol. 7. Tant que nostre argent dura.
fol. 91. La tortorella.
9. Parijs, Bibl. Nat. Inv. Réserve Vm⁷ 504. Een uit het bezit van Jan Jacob Graaf Nahuys
afkomstig klein bandje met de diskantpartij van drie tot nu toe niet geïdentificeerde instru-
mentale muziekwerken. Het tweede bevat als Nr. XI: Myn hert heft al tijt verlangen.
10. Paix, Selectae, artificiosae et elegantes fugae duarum, trium, quatuor et plurium vocum.
Lauingae 1590. Exemplaar in de Groothert. Hofbibl. te Darmstad.
Nr. VI. Fuga (Nr. 17).
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EINLEITUNG.

Die weltlichen Werke Obrecht's umfassen Tonsätze, die mit geringen Ausnahmen in das Gebiet der Instrumentalmusik fallen. Einzelne unterscheiden sich in der Faktur durch nichts von Vokalsätzen. Aber das Moment, daß die Texte nicht hinzugefügt sind, bestimmt sie, gleichgültig ob die vollständigen Worte nachweisbar sind oder nicht, für die instrumentale Ausführung. Den Instrumenten, die chorisch gebaut zu werden pflegten, war damals die gesamte Gesangsliteratur zugänglich. Neben Werken, die gesungen oder gespielt werden konnten, gab es aber auch solche, die einzig und allein den Instrumenten vorbehalten waren. Von der handwerksmäßigen Musik des niederen Instrumentisten ist wohl kaum viel durch die Schrift festgelegt worden. Was uns von kunstmäßigem Boden überkommen ist, zeigt als charakteristische Züge die starke Betonung der Sequenz (siehe z. B. Nr. 3) und der Skala (Nr. 14), die Verwendung kurzer Spielfiguren (z. B. Nr. 16) sowie die Bevorzugung des fugierten Stiles.

Tabulaturen lassen uns die Bedeutung der Meister für die Hausmusik erkennen.

Um eine richtige Einschätzung der Setzkunst Obrecht's zu ermöglichen, sind zum Vergleiche Werke anderer Meister, die dieselben Themen behandeln, herangezogen worden.

Die Quellen:

I. Handschriften.

1. Basel, Univ.-Bibliothek, F. IX. 22. Eine 1513 datierte Orgeltabulatur aus dem Besitze von Bonifacius Amerbach. Maße 16×22,5 cm.
fol. 21^r — 22^v Ein frölich wesen (anonym).
2. Basel, Universitäts-Bibliothek F. X. 10. Ein 20 Blätter umfassendes Stimmheft (Bassus) mehrstimmiger Lieder des 16. Jahrhunderts (11×16 cm). Das letzte trägt den Besitzvermerk: Ambrosius ketenacker Dono dedit Bonifacio Amerbachio Basiliensi hos libellulos Anno MDXX.
fol. 4 Frölich wesen (Bassus des Obrecht'schen Satzes).
3. Brüssel, Kgl. Bibliothek Ms. 228 Album de Marguerite d'Autriche. Vgl. die Beschreibung in der Einleitung zu O. W. II. 1.
No. 15 Mijn hert altijt heeft verlangen.
4. Brüssel, Kgl. Bibliothek Mss. II²⁵⁸ (Manuscrs de A. de la Fage). Bd. 2 enthält spartiert No. I und XVI der folgenden Sätze. In Bd. 4 liegen dieselben Werke in Stimmenabschriften nach alten Vorlagen vor.
5. Cambrai, Bibl. Municipale Mss. 125—128 Vier Stimmbücher in Quer- 4⁰ (28,2×20 cm) aus dem Jahre 1542 mit Messen, Motetten, Liedern und Instrumentalsätzen von Benedictus, Cabilliau, Claudin, Clemens non Papa, Pe. des Cornets, Jo. Courtois, Cricquillon, du Crocq, Gheerkin, Gombert, Lupus Hellinc, Hesdin, Jannekin, Johannes de Hollande, Josquin, Phelips, Lapperdey, Lupi, Mouton, Pipelare, Richafort, Rogier, Pierkin de Vaedt, Verdelot, Jeronimus Vinders, Adrian Willaert und anonymen Meistern.

Mijn hertken heeft altijt verlangen.

6. Florenz, Bibl. Naz. Panciatichi 27. Cantilene sacre e profane. Eine Papierhandschrift des 16. Jahrhunderts mit den Maßen 15,4×21 cm. Der Inhalt besteht aus Meßsätzen, Magnifikats, Lamentationen, Requiem, Dies irae, Hymnen, Sequenzen, Lauden, Chansons. Als Verfasser sind genannt: Alexander Agricola, Bartholomeus Pisanus, Brumel, Caron, Compere, Dominicus, Jacobus Foglianus musicus, Frater Franciscus Placentinus, Gaspar, Jo. Ghiselin, Hayne, Japart, Josquin, Isaac (Isach, Izach), Isachina, Marcetus, Musipula, Ant. Parag. Luc., Jo. de Pinarol, Renaldo, Sthokem, Tintoris, B (artolommeo) T (rombocino), Turis, Laurentius Vergomotius musicus, Jo. Vilet. Unter den Anonymi läßt sich Jacob Obrecht feststellen.
fol. 72^v Meskim.

7. Florenz, Bibl. Naz. Ms. XIX. 59. Eine prächtig ausgestattete Papierhandschrift aus dem Anfange des 16. Jahrhunderts mit den Maßen 16,7×23,2 cm. Neben Henricus yzac und Jannes Martini, die in dem Bande eine besondere Rolle spielen, sind Alexander Agricola, Joannes Agricola, Jacobus Barle, Antonius Busnoys, Caron, Collinet de lanoy, Loyset Compere, Petrus Congiet, Deplanque, Hemart, Jannes Japart, Josquin, Muriau, Jacobus Obrech, Pietrequin, Jo. Regis, F. Rubinet, Jannes Stochem und Jo. Tintoris mit Werken über französische und italienische Texte vertreten.
fol. 178^v—179^r (Meskin es hu)
fol. 181^v—182^r La tortorella.
fol. 226^v—227 Textloser Satz (Nr. 16).

8. Florenz, Bibl. Naz. Mss. 164—167. Vier Stimmbücher des 16. Jahrhunderts in Quer- 8⁰ (17×11 cm) mit 83 anonymen Sätzen über italienische, französische und einige lateinische Texte. Von Jacob Obrecht rührt her
No. XXXVII La tortorella.

9. Florenz, Bibl. Naz. Ms. XIX. 11. 178. Eine Papierhandschrift des 16. Jahrhunderts in Quer- 8⁰ (16,8×11,4 cm) in gepreßtem Lederbande mit weltlichen Liedsätzen von Alexander (Agricola), Loyset Compere, Dufay, Gaspar, Hayne, Japart, Josquin, Johannes Martini, Jacob Obret, Pictraquin (Pietrequin), [Jo. Wrede] und Enrigus Ysac (yzac).
fol. 77 Adiu, adiu (= Meskin es hu).

10. Florenz, R. Istituto Musicale cod. 2439. Siehe die Beschreibung in O. W. I. 3.
No. 12 Mijn hert altijt heeft verlangen.

11. Greifswald, Universitäts-Bibliothek Ms. E^b 133. Ein Kodex in Quer- 8⁰ (20×14 cm), der angebunden an Georg Rhau's »Symphoniae iucundae« vom Jahre 1538 handschriftlich eine Reihe lateinischer kirchlicher Sätze, deutscher Kirchenlieder und weltlicher deutscher Gesänge von Antonius Brumel, Carpentras, Hugo Carlier, Cornelius, Benedictus Ducis, Joannes Galliculus, Isaac, Josquin, Jacobus Obrecht, Ludovicus Senfel und Thomas Stoltzer enthält.
Ein frolich wesen.

12. München, Universitäts-Bibliothek Mss. 328—331. Vier Stimmbücher des 16. Jahrhunderts in Quer- 8⁰ (21,4×13,9 cm). Ein Stimmheft, die quinta vox fehlt. Neben überwiegend deutschen Liedsätzen sind auch einige französische, lateinische und italienische vorhanden. Alle 142 Sätze sind anonym. Bei 19 läßt sich Isaac als Verfasser feststellen. Vgl. Monatshefte für Musikgeschichte 1900 No. 6/7.
Ein frolich wesen.

13. München, Kgl. Hofbibl. Mus. Ms. 1516. Vier Stimmbücher des 16. Jahrhunderts in Quer- 8^o mit Sätzen über französische und niederländische Lieder, lateinischen Motetten und Tänzen. An Verfassern genannt sind Josquin und Mouton. Eruierten lassen sich unter anderen Obrecht und Pierre de la Rue.

No. 1 Tant que notre argent dura.

No. 143 Mijn hertz heftt altijt.

14. München, Kgl. Hofbibliothek Mus. Ms. 3154. Siehe die Beschreibung in O. W. I. 2 und I. 9.
fol. 224^v Textloser Satz (Nr. 15).

15. Regensburg, Proske-Bibliothek Kodex Pernner, ein Chorbuch aus der ersten Hälfte des 16. Jahrhunderts mit den Maßen 21,2 × 29,9 cm. Auf den Besitzer weisen die Eintragungen: »Petrus pernnner est meus possessor« und »Meinem besunndern guetern frannt peter pernnner gehört das gesangpuech zu seinen Hanndenn«. Der Inhalt umfaßt geistliche und weltliche Sätze von Agricola, Basseron, Brumel, Bucis, Compere, Josquin, Isaac, Lapidica, J. C. C. de Medicis Leo papa X, Obrecht, Parson, Pipelare, Prioris, de la Rue, L. Senfl, de la Val, Verbonet und viele Anonymi.

S. 280—281 Ein frolich wesen.

S. 320—323 Fors seulement.

16. Rom, Archivio della Capella Giulia Codex Medici, eine Papierhandschrift des 16. Jahrhunderts mit den Maßen 23,1 × 17 cm. Neben einigen lateinischen Gesängen liegen hier französische Chansons und italienische Frottolen vor. An Autoren sind genannt: Alex. Agricola, Ayne (= Hayne), Baccio, Basiron, Caron, Colinet, Loyset Compere, Enrique, Felice, Jo. Fresnau, Jo. Japart, Josquin, Johannes Martini, Gil. Murieu, Jacobus Obrech, Okagem (Ockeghem), Petrequin, Stochen, Vincenet und Virgilius.

fol. 26—27 Maule met.

fol. 61 La tortorella e semplice uccelletto.

17. Rom, Biblioteca Casanatense Ms. 2856 (O. V. 208), ein 162 Blätter umfassender Pergamentkodex des 16. Jahrhunderts mit den Maßen 20,1 × 27,2 cm. Sätze über französische und wenige niederländische Texte bilden den Inhalt. An Verfassern genannt sind: Agricola, Barbirau, Basin, Boffrin, Bolkim, Borton, Brumel, Busnoys, Caron, Compere, Colinet de lanoy, Jo. Dusart, Jo. Ghiselin, Hayne, Hobrecht (Hobrecht), Jo. Jappart, Josquin de Pres (Joschin, Joskin), Malcott, Jo. Martini, Molinet, Morton, Jo. Okeghem, Paulus de Roda, Phelippon, Souspison, Jo. tourant.

fol. 89 Fuga (No. 19).

fol. 158 Se bien fait.

18. St. Gallen, Stiftsbibliothek Ms. 461. Ein Pergamentkodex des 15. Jahrhunderts in 4^o (14,1 × 17,6 cm) aus dem Besitze des St. Galler Organisten Fridolin Sicher (1545) mit Werken von Jo. Agricola, Alexander, An. Brumel, Busnoys, Loyset Compere, De Orto, Jo. Gisilin, Japart, Josquin, Isacz (ysacc), Obrecht (Hobrecht), Okenhem, Pipelare, Pirson, Jo. Stochem, Jacobus Tomman und Verbonet. Vgl. das »Verzeichnis der Handschriften der Stiftsbibliothek von St. Gallen« von Scherer (Halle, 1875).

Seite 12—13 Fors seulement.

Seite 54 Helas mon bien.

Seite 90—93 Stat ein meskin uas iunck.

Seite 94 Zwei Stimmen ohne Text.

19. St. Gallen, Stiftsbibliothek Ms. 462. Eine 87 Blätter umfassende Papierhandschrift des 16. Jahrhunderts in Quer- 4^o (25 × 18,3 cm) mit deutschen Liedern, von denen 42 vollständige

Texte aufweisen. Es finden sich die Besitzervermerke: »Johannes heer est possessor huius libri — Je suys au maistre Jehan Her de glaris lesquel moy tient en grand honneur«. Als Komponisten sind genannt: Alexander, Isaac, Obrecht und Olregan (Ockeghem). Vgl. das »Verzeichnis der Handschriften der Stiftsbibliothek von St. Gallen« von Scherer.

fol. 28^r — 29^r Ein frölich Wesenn.

20. St. Gallen, Stiftsbibliothek Mss. 463. Vgl. die Beschreibung in O. W. II. 2. Nach dem Verzeichnis waren von Obrecht's weltlichen Werken vorhanden:

Andernaken ligt an dem Rhin. — Tantz.

Ein frölich Wesen.

Es sas ain Meitschi.

Meskin es hu

Min hertz tüt sich alzit.

21. St. Gallen, Stiftsbibliothek Ms. 530. Eine deutsche Orgeltabulatur des 16. Jahrhunderts (31,1 × 21,3 cm) mit Sätzen von Alexander Agricola, H. B. von Rischach C. H., Magister Bernhart in salen, Brumel, Johannes Buchner (Maister Hans Buchner), Andreas Busnois, Compere, Nicolaus Craen, Gaspar, N. Gräfinger, Paul Hoffhaymer, Jacket, Johannes (Cardinalis de Medicis), Josquin, Heinrich Isaac, Johannes Kotter, Johannes Mouton, Andreas N., Obrecht, Mattheus Pipelare, Johannes Schrem, (Ulricus Schweger), Ludwig Senffli alias Schwizer von zirich, Fridolin Sicher und Andreas Silvanus.

fol. 64^r Ma menche vel ma buche.

fol. 64^v Ic ret my wt spacieren.

fol. 84^r Meskin es hu.

22. Ulm, Dom-Bibliothek Schermer-Sammlung Mss. 237^{a, b, c, d}. Vier Stimmbücher des 16. Jahrhunderts mit niederländischen, lateinischen und französischen Liedsätzen.

Eyn vroelich wesen.

23. Zwickau, Ratsschulbibliothek, Ms. 12. Drei Stimmbücher des 16. Jahrhunderts mit den Maßen 7 × 8,4 cm. Ihr Inhalt besteht aus 26 textlosen Kompositionen, als deren Verfasser neben anonymen Meistern Agricola, Isaac, Josquin und Obrecht genannt werden. Die Bände stammen aus dem Besitze von Stephan Roth, der 1546 als Stadtschreiber in Zwickau starb. Zu vergleichen ist Vollhardt, »Bibliographie der Musikwerke in der Ratsschulbibliothek zu Zwickau«, Leipzig 1893—96.

Ein textloser Satz (Nr. 14).

Drucke.

1. Faber, Musices Practices Erotematum libri duo. Basileae 1553.
S. 210. Fuga (Nr. 17).
 2. Trium vocum carmina. Impressum Nurnberge per Hieronymum Formschneider 1538.
Nr. 41 Min hert hefft altijt verlangen.
 3. Glareani Dodecachordon Basileae MDXLVII.
S. 257. Fuga (Nr. 17).
- Glareani Dodecachordon Basileae MDXLVII. Übersetzt und übertragen von Peter Bohn. (XVI. Band der Publikation älterer praktischer und theoretischer Musikwerke. Herausgegeben von der Gesellschaft für Musikforschung) Leipzig, Breitkopf & Härtel 1888.
S. 203. Fuga (Nr. 17).

4. Seb. Heyden, Musice idest Artis canendi libri duo. 1537.
S. 33. Fuga duorum (Nr. 17).
Ander theyl fol. N. iij^r — O ij^r Andernacken up dem Rhin.
5. Hans Newsidler, Ein New geordent Künstlich Lautenbuch/In zwen theyl getheylt....
Getruckt zu Nurnberg bei Johan Petreio/durch eingebung vnd verlegung/Hansen Newsidler
Lutenisten/bürtig von Preßburck jetzt bürger zu Nurmberg. Anno Tausent funff hundert
vnd sechs vnd dreyßig.
Ander theyl fol. N. iij^r — O ij^r Andernacken up dem Rhin.
6. Petrucci, Harmonice Musices Odhecaton A. Venetiis, decimo octavo cal. iunias Salutis
anno MDI. Vgl. Eitner, »Bibliographie der Musik-Sammelwerke« (Berlin 1877) S. 1.
fol. 27 Rompeltier.
fol. 74 Tander naken.
7. Petrucci, Canti B numero Cinquanta. Impressum Venetiis per Octavianum Petrutium
Foresemproniensem die 5 Februarij Salutis anno 1501. Vgl. Eitner, a. a. O., S. 2.
fol. 3 Jay pris amours.
fol. 19 Cela sans plus.
fol. 38 Vanil ment.
8. Petrucci, Canti C No. cento Cinquanta. Impressum Venetiis per Octavianum Petrutium
foresemproniensem, 1503 die 10. Februarij. Vgl. Eitner, a. a. O., S. 3.
fol. 7 Tant que nostre argent dura.
fol. 91 La tortorella.
9. Paris, Bibl. Nat. Inv. Réserve Vm⁷ 504. Ein aus dem Besitze von Jan Jacob Graaf
Nahuys stammender kleiner Sedezband mit der Diskantstimme dreier bis jetzt noch nicht
identifizierter Instrumentaldrucke. Der zweite enthält als
Nr. XI Myn hert heft al tijt verlangen.
10. Paix, Selectae, artificiosae et elegantes fugae duarum, trium, quatuor et plurium vocum.
MD.XC. Lauingae. Exemplar in der Großherzoglichen Hofbibliothek Darmstadt.
No VI Fuga (Nr. 17).
-

REVISIONSBERICHT.

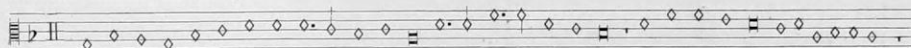
1. Meskin es hu.

Quellen: Petrucci, *Harmonice Musices Odhecaton A* (1501) fol. 103 (anonym).
Florenz, Bibl. Naz. cod. XIX. 59. fol. 178^v—179^r (Jacobus obrech).
Florenz, Bibl. Naz. Panciatichi 27. fol. 72^v (anonym).
Florenz, Bibl. Naz. cod. XIX. 11. 178. fol. 77 (Jacob Obret).
Brüssel, Kgl. Bibl. II²⁵⁸. Bd. II moderne Partitur.
Brüssel, Kgl. Bibl. II²⁵⁸. Bd. IV moderne Abschrift der alten Stimmen.
Neudruck der Fassung Florenz XIX. 59 bei Ambros-Kade, *Musikgeschichte* Bd. V, 34 f.

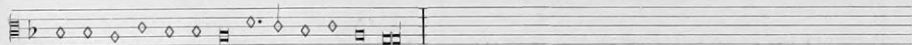
Der Text war nicht festzustellen. Florenz XIX. 11. 178 weist den Textanfang »Adiu, adiu« auf. Ähnlich beginnen zwei Lieder in der Berliner Handschrift Kgl. Bibl. germ. 185 aus dem Besitze Hoffmann's von Fallersleben: »Adieu, adieu, lief, goeden nacht« und »Adieu, adieu, ic wil van heen«. Auch eine französische Chanson aus jener Zeit »Adieu, adieu mon joyeux souvenir« aus Paris Bibl. Nat. nouv. acq. fr. 4379 fol. 64^v käme in Frage.

Varianten.

Odhecaton. Tenor im Alt-Schlüssel aufgezeichnet; Takt 8 longa. — Florenz XIX. 59. Discantus: Kade's Bezeichnung der Takte 12/13 als ligiert beruht auf einem Irrtum; 28,4 Ganze; Bassus 21,4/22 ligiert. — Florenz Panciatichi 27. Tenor und Contra sind zu folgender Stimme zusammen gezogen:



Meskim.



Florenz XIX. 11. 178. Altus (Contra): Takt 17 zusammengezogen; 22 zerlegt in 2 Halbe, ebenso 26. — Tenor: Takt 8 zerlegt in 2 Ganze; 20 zerlegt in 2 Halbe. — Bassus (Contra): 9,5 $\flat$ fehlt; 27,1-3 Halbe g Viertel fe Halbe d , $\flat$ fehlt vor e ; 29 zusammengezogen.

2. Rompeltier.

Quelle: Petrucci, *Harmonice Musices Odhecaton A* (1501) fol. 27.
Ein Text war nicht nachweisbar.

3. T'Andernaken op den Rijn.

Quellen: Petrucci, *Harmonice Musices Odhecaton A* (1501) fol. 74.
St. Gallen, Stiftsbibl. Ms. 463 Nr. 52 (Tantz).

Der Tonsatz erhebt sich über einem weltlichen Liede als Tenor. St. Gallen gibt den Textanfang mit den Worten »Andernacken ligt an dem Rhin«. Der vollständige Text ist im

Antwerpener Liederbuch von 1544 erhalten und danach von Hoffmann von Fallersleben in den »Horae belgicae« (XI, 222 ff.) zum ersten Male herausgegeben worden. Eine andere Fassung, welche sich melodisch von der aus Obrecht's Tenor her bekannten Lesart unterscheidet und auch textlich mancherlei Varianten und eine andere Anordnung der Strophen aufweist, veröffentlichte Riemsdijk in seinen »Vier en twintig liederen uit de 15^{de} en 16^{de} eeuw« nach einer Handschrift des Reichsarchives zu Maestricht (vgl. »Tijdschrift« Deel II, 205) aus dem Jahre 1476. Als dritte Textquelle kommt eine Handschrift der Universitätsbibliothek Amsterdam in Frage, die Dr. Kalff in der »Tijdschrift voor Ndl. taal- en letterkunde« (Leiden) IX, 161 ff. beschrieben hat. Die verschiedenen Versionen sind mitgeteilt bei Flor. van Duyse, »Het oude nederlandsche lied« II (1905) Nr. 294. Die von Obrecht benutzte Tenormelodie hat auch andern Meistern als Kern neuer Sätze gedient. Ich nenne nur Alexander Agricola in Petrucci's »Canti C N° centocinquanta« 1503 und in Formschneider's »Trium vocum carmina« von 1538, Lapidia in Petrucci's »Canti C«, sowie Petrus alamine und Anthonius prumel in Wien, k. k. Hofbibl. Mss. 18810. Auch als Meßtenor fand die Weise Verwendung. In Erlangen Univ.-Bibl. Ms. 793 liegt z. B. eine anonyme Messe Tandernach vor. Ob auch Paul Hoffhaymer sich der bei Obrecht vorliegenden Melodie bedient, vermag ich vor der Hand nicht zu sagen, ebenso wenig, welchem Verfasser die beiden anonymen Tandernac in München Univ.-Bibl. 328/331, das Tandernac in Stuttgart Landesbibl. Ms. 34 und das Dandernack in St. Gallen Stiftsbibl. Ms. 530 zugehören. Nicht mit der Tenorweise Obrecht's identisch ist irgend eine Stimme der Stelle Tandernaken op den Rijn in dem Quodlibet »Mijn morken gaf mij een jonck wijff« aus London Add. 35087. Auch die Melodie zu »Och voor de doot en is troost«, welche van Duyse aus »Een devoot ende profitelijck boecken« (Antwerpen 1539) als »diu wise van Tandernaken al opten rijn. Daer sach ick twee maechden spelen gan« mitteilt, hat nichts mit dem Tenor des Obrecht'schen Satzes zu schaffen. Nach van Duyse sei der Text in der Fassung des Antwerpener Liederbuchs von 1544 mitgeteilt:

1. T'Andernaken al op den Rijn
Daer vant ic twee maechdekens spelen gaen;
Die eene dochte mi, aen haer aenschyn,
Haer ooghen waren met tranen ombueaen:
»Nv segt mi, lieue ghespele goet,
Hoe sweert v herte, hoe truert uwen moet,
Waer om ist, dat woudijs mi maken vroet?«
»Ic en cans v niet gesagen;
Tis die moeder diet mi doet,
Si wil mijn boel veriaegen, veriaegen.«
2. »Och, lieue ghespele, daer an leyt niet an,
den mey die sal noch bloeyen;
So wie zijn liefken niet spreken en can,
die minne mach hem niet vermoeyen.«
»Och, lieue ghespeelken, dats quaet sanck,
den mey te verbeyden valt mi te lanc;
Het soude mi maken van sinnen also cranc,
Ic soude van rouwe steruen.
Ic en weets mijnder moeder gheen en danc,
Si wil mijn boel verderuen, verderuen.«
3. »Och, lieue ghespele, daer en leyt niet an,
Nv schiet v herteken al in vreden.«
»Mijn moeder plach te spinnen, des en doet
[si niet,]
Den tijt en is niet lange gheleden;
Nv schelt si mi hier, nv vloect si mi daer,
Mijn boelken en derf niet comen naer,
Daer om is mijn herteken dus swaer;
Ist wonder, dat ic truere?
Ende ic en mach niet gaen van haer,
Ter veynster, noch ter duere, noch ter duere.«
4. »Och, lieue ghespele, dat waer wel quaet,
Wilt sulker tale begheuen,
Hadde ic ghedaen mijn moeders raet,
Ic waer wel maecht ghebleuen.
No hebbe ic sinen wille ghedaen,
Mijn buycxken is mi opgehegan,
Ende nv so is hi mi ontgaen.
Ende gaet elwaerts spelen.
Des moet ic laten so menighen traen,
Ic en cans v niet gehelen, gehelen.«

- | | |
|--|--|
| <p>5. »Ghespele, wel lieue ghespele goet,
 En sidy dan gheen maecht?«
 »Och neen ic, lieue ghespele goet,
 Ende dat si ons heer God gheclaecht.«
 »God danck, dat ic noch maghet si;
 Spiegelt v, lieue gespeelken, aen mi
 Ende wacht v, oft ghi en zijt niet vrij,
 Ten sal v niet berouwen;
 Coemt hem nemmermeer niet na bi.
 Oft ghi wort gheloont met trouwen, met
 [trouwen. «]</p> | <p>6. »Ghespele, hi seyt dat hi mi mint.«
 »Die minne plach mi te lieghen;
 Ein ghelooft die clappaerts niet en twint,
 Si staen al na bedrieghen.«
 »Daen loech si nen grooten schach;
 Dat was die maghet, die op mi sach.
 Ic boot haer minnelic goeden dach,
 Ic groetese hoghelike
 God gheve dat icse vinden mach
 Bi mi, in hemelrijcke, in hemelrijcke.«</p> |
|--|--|

St. Gallen Stiftsbibl. Ms. 463 Nr. 52 zeigt folgende Abweichungen:

Cantus: Im Diskantschlüssel aufgezeichnet. 5,⁴ punktiert, 5 Viertel; 9,³ e'; 12,⁴ semibrevis, 5 Viertel; 17,⁵ ersetzt durch Viertel g' f' e' d'; 18,⁵ ersetzt durch Viertel e' f' g' e'; 36,¹ ersetzt durch punktierte Ganze f' Viertel e' d'; 44,¹ ersetzt durch punktierte Ganze a' Viertel g' f'; 55,³/56,¹ nicht gebunden; 60/61 zerlegt in brevis, Ganze, brevis, Ganze; 65,³ ersetzt durch Viertel a' g'; 66,¹ ersetzt durch punktierte Ganze a' Viertel g' f'; 68/69 zerlegt in die Folge brevis Ganze brevis Ganze; 72,¹ zerlegt in Ganze f' Halbe f' Viertel e' d'; 76,¹ zerlegt in punktierte Ganze d' Viertel e' h.

4. Tsat een meskin.

Quellen: Petrucci, *Harmonice musices Odhecaton A* (1501) fol. 97.

St. Gallen, Stiftsbibl. Ms. 461.

Das Verzeichnis von St. Gallen 463 führt ein Werk Obrecht's »Es sas ain Meitschi« an, das aber in der Sammlung selbst nicht aufzufinden ist. St. Gallen 461 gibt den Textanfang »Stat ein meskin uas iunck«, der eine Verwandtschaft mit »Dat meysken is jonck« aus dem Leidener Vigilienbuche (vgl. »Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis« I, 10 ff.) vermuten läßt. Die Melodien weichen aber durchaus von einander ab. Ein anderer Text hat sich nicht nachweisen lassen.

Varianten von St. Gallen 461:

Cantus: 96,³ punktiert, 4 Viertel. — Altus: 105/106 zusammengezogen. — Tenor: In beiden Fassungen im Alt-Schlüssel notiert. — 56,¹ in St. Gallen punktiert, 2 Halbe. — Bassus: In beiden Fassungen im Baryton-Schlüssel notiert.

5. Cela sans plus.

Quellen: Petrucci, *Canti B N° cinquanta* fol. 16^v—17^r.

Paris, Bibl. Nat. Inv. Réserve Vm⁷ 504 Sammlung I No. XXII (Cantus).

Das Lied »Cela sans plus«, mit dem ein anderes »Gentil galans« thematisch verwandt ist, bildet den Kern einer ganzen Reihe von Sätzen, für welche neben Obrecht vor allem Josquin (Odhecaton), Jo. Cardinalis de Medicis Leo papa decimus (Florenz XIX. 107, Easel F. X. 1. 2. 3. 4, Regensburg Codex Pernner, St. Gallen 464), Colinet de Lannoy (Berlin Ms. Wolfheim, Bologna 148, Florenz XIX. 59, XIX. 176, Paris Inv. Réserve Vm⁷ 504, Rom Casanatense 2856 u. Cod. Cappella Giulia) als Verfasser zu nennen sind. Überall ist nur der Textanfang z. T. in den größten Entstellungen überliefert. Allein die Handschrift Florenz XIX. 176 gibt eine vollständige Textstrophe, leider in ganz verderbter Fassung:

Cela sant plus et puis ola
ien tabregiera bella de bon rebom
ietes mon cor hors de vous prison.
sela sans plus et puis ola.

Im Petrucci-Druck ist der Baß im Baryton-Schlüssel notiert. Vom Pariser Druck ist nur ein Stimmheft (Cantus) vorhanden. Als einzige Abweichung ist die Trennung der Takte 33/44 festzustellen.

Zu diesem Satze vgl. Fr. X. Haberl im »Kirchenmusikalischen Jahrbuche« 1888, S. 47, Anmerkung. Im Anhang sei zum Vergleich die Komposition Colinet de Lannoy's über dieselbe Chanson mitgeteilt.

6. Fors seulement.

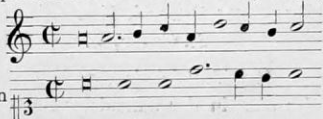
Quellen: Petrucci, Canti C N° cento cinquanta fol. 41

Florenz, R. Istituto Musicale Ms. 2439 fol 23^v—24^r.

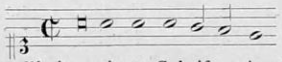
Regensburg, Proske-Bibl. Cod. Pernner S. 320—323.

St. Gallen, Stiftsbibl. Ms. 461.

Die Chanson »Fors seulement« scheint sich bei den Musikern aus der Wende des 15. Jahrhunderts ganz besonderer Beliebtheit erfreut zu haben. Ockeghem, Jo. Agricola, Alexander Agricola, Brumel, De la Val et So (?), De Orto, Ghisling, Josquin, Pipelare, Pierre de la Rue, Pirson, Reingot, Verbonet, Ja. Tomman sind neben Ja. Obrecht mit Fors seulement-Kompositionen hervorgetreten. Zwei Texte kommen, abgesehen von dem wenig verwendeten anonymen »Fors seulement contre ce que ay promis« und dem Blosseville'schen »Fors seulement vostre grace acquerir (vgl. Raynauld, »Rondeaux et autres poésies du XV^{me} siècle« 1889 S. 70) vor allen in Frage: »Fors seulement la mort« mit dem Thema



und »Fors seulement l'attente«, das sich vornehmlich mit den Themen



verbindet. Über das Vorkommen des letztgenannten siehe Bernoulli in seiner Schrift »Aus Liederbüchern der Humanistenzeit« (Leipzig 1910) S. 81 ff. Ersteren Text überliefert uns die Handschrift St. Gallen Stiftsbibl. Ms. 463 No. 46:

Fors seulement la mort sans nul aultre attente
De reconfort soubz doloureuse tante
Ay pris se iour despitieuse demeure
Comme celui qui desole demeure
Prochain d'enuy et loing de son attente.

Den gebräuchlicheren Text, mit dem auch Obrecht's Satz in Beziehung steht, haben uns die Handschriften Brüssel Bibl. Roy. Ms. 228, Cortona Bibl. Com. Mss. 95/96, Florenz Bibl. Naz. Cod. XIX. 164—168 und Paris, Bibl. Nat. fr. 1597 erhalten. Er sei mit einigen wichtigen Varianten mitgeteilt:

Fors seulement l'attente que ie meure
En mon las cueur my l'espoyr¹ ne demeure
Car mon malheur sy tres fort my² tormente
Qui³ n'est douleur que par uous ie ne sente
Pour ce que suys de vous perdre bien seure.

¹ Cortona und Paris *nul espoir*.

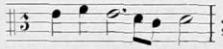
² Florenz *sy fort my (me)*, Brüssel in einer Fassung *sy fortune*.

³ Florenz *que, guy*; Paris *qu'il*; Cortona *chi*.

Dieses Lied als Tenorweise ist auch mit einer andern Chanson Du tout plongiet (Brüssel 228) eine Verbindung eingegangen. Fors seulement-Messen finden sich von Pipelare (Rom, Capellarchiv Cod. 16), Ockeghem (Rom, Cod. Chigi) und Obrecht (München, Univ. Bibl. Art. 239). Das Lied ist abgedruckt bei Ambros (Kade) Bd. V Seite 29. Vergleiche auch das Vorwort zu diesem Bande auf Seite XIX.

Varianten.

Florenz. Discantus: 26 ligiert; ebenso 42/43, 1. — Contratenor: Im Mezzosopran-Schlüssel; Takt 13 die Lesart 2 Ganze *h* ist aus Florenz statt der brevis der Canti C übernommen; 19/20 ligiert; 30 getrennte Noten; 32/33, getrennt; 65, 2-3 ersetzt durch Halbe *f'*. — Tenor: 7/8 ligiert, ebenso 11/12, 1; 14 *b* fehlt; 48 getrennte Noten; ebenso 49; 54 zwei Ganze. — Bassus: Im Baryton-Schlüssel aufgezeichnet; 7/8, 1 getrennt; 9/10 ligiert; 14, 2-3 ersetzt durch Halbe *d'* Viertel *c'* *h* Halbe *c'*; 18/19 ersetzt durch brevis *a* zwei Ganze *a*; 38 getrennte Noten; 42 zerlegt in zwei Ganze.

Regensburg. Discantus: 8/9, 1 ligiert; 26 ligiert; 36-38 ; 42/43, 1 ligiert; 52, 1 *b* vor *h'*, 68, 3 zerlegt in 2 Halbe. — Contratenor: Im Mezzosopran-Schlüssel; 19/20 ligiert, ebenso 22 und 23/25, 1, 31/32, 1; 33/34, 1 getrennt; 35/36 ligiert. — Tenor: Ligiert 7/8, 9, 11/12, 1; 14 *b* fehlt vor *h*; 19 ; 34 ligiert; 54 zerlegt in 2 Ganze; 71, 2 *a*. — Bassus: Im Barytonschlüssel; 19 zerlegt in Ganze *a f*; 31 Ganze *d* halbe Pause Halbe *g*; 38 getrennte Noten; 54 zwei Ganze *d'*; 55, 1 zerlegt in zwei Halbe.

St. Gallen. Discantus: 8/9, 1 ligiert; 23, 1-2 ersetzt durch Halbe *h'*; 62, 3/63, 1 gebunden. — Tenor: 20 ligiert; 48 getrennte Worte. — Bassus: 7/8, 1 getrennt; 9/10 ligiert; 18/19 nicht gebunden, 19 zerlegt in 2 Ganze; 59, 1 zerlegt in 2 Halbe.

Der im Anhang mitgeteilte anonyme dreistimmige Satz aus Petreius 1541 kehrt um eine Quinte tiefer transponiert bei Formschneider in seinen »Trium vocum carmina« 1538 No. 31 wieder. In dem in Jena bewahrten Exemplar ist handschriftlich Joskin als Verfassername hinzugefügt.

7. Helas mon bien (?).

Quelle: St. Gallen, Stiftsbibl. Ms. 461 Seite 54.

Der vollständige Text war nicht festzustellen. Das letzte Wort des Textanfangs ist fraglich. Die Oberstimme ist im Mezzosopran-Schlüssel aufgezeichnet.

8. J'ay pris amours.

Quellen: Petrucci, Canti B numero cinquanta fol 3^v-7^r.

Paris, Bibl. Nat. Inv. Réserve V m⁷ 504 (Oberstimme).

In meiner Ausgabe der weltlichen Lieder H. Isaac's in den »Denkmälern der Tonkunst in Österreich« XIV, 1 S. 184 ff. habe ich bereits auf die Bedeutung der Fassung Paris Bibl. Nat. nouv. acq. fr. 4379 für die J'ay pris amours-Sätze hingewiesen. Auch Obrecht knüpft an diesen Chanson-Satz an und verwendet die Oberstimme für den ersten, die Unterstimme für den zweiten Teil seines Satzes. Eine anonyme Komposition mit dem gleichen Textanfang als Titel und ein Werk Busnois' »J'ay pris amours tout au rebours«, in dem der Tenor in der Umkehrung auftritt, mögen tiefer in die Werkstatt der Musiker des 15. Jahrhunderts hineinleuchten und zeigen, wie sie mit Hilfe entlehnter Melodien und Motive neue Sätze aufbauten. Würde es der Umfang gestatten, könnte zu dem gleichen Zwecke auch Japart's »J'ay pris amours« aus dem »Odhecaton« und Jo. Martini's gleichnamiger Satz aus Florenz Bibl. Naz. XIX. 59 herangezogen werden.

Die Oberstimme des Pariser Druckes läßt natürlich nicht die Gewißheit zu, daß es sich in dem vollständigen Drucke wirklich um die Komposition Obrecht's handelt. Es könnte ebensogut die Originalkomposition, wie wir sie aus Paris nouv. acq. fr. 4379 kennen, oder ein Satz Isaac's oder Japart's vorliegen. Deshalb wird von der Mitteilung der paar unwesentlichen Varianten Abstand genommen. In Florenz Bibl. Naz. XIX. 164—167 begegnet unter Nr. XL ein Zibaldone, der mit der Chanson »Jam pris amours« beginnt. Die Tabulatur Francesco Spinacino's, welche sich in Petrucci's »Intabulatura de Lauto Libro secondo fol. 13^r findet, geht auf den im Anhang mitgeteilten anonymen Satz aus Codex Perugia G. 20 zurück.

9. Maule met.

Quelle: Rom, Archivio della Cappella Giulia Cod. Medici fol. 26 (J. Obrech).

Ein Text mit ähnlichem Anfang war nicht festzustellen.

10. Se bien fait.

Quelle: Rom, Bibl. Casanatense Ms. 2856 (O. V. 208) fol. 109^v—110^r (Hobreth).

Das Lied ist bereits von Kade in Ambros Bd. V Seite 40 ff. zum Abdruck gebracht worden. Er verweist mit Recht auf die Ähnlichkeit in der Anlage und der Melodik mit einem Satze H. Isaac's (Ambros V, 357 ff. und »Denkmäler der Tonkunst in Österreich« XIV, S. 123.

11. Tant que notre argent dura.

Quelle: Petrucci, Canti C numero cento cinquanta, fol. 7 (Ja. Obrecht).

München, Kgl. Hofbibl. mus. ms. 1516 Nr. 1.

Die Oberstimme ist mit Hilfe des Mezzosopran-Schlüssels aufgezeichnet. Ein anonymes Satz über diese Chanson liegt im Kodex Pernner der Proske-Bibl. zu Regensburg vor. Eine Komposition von Jo. Jappart, in der neben andern volksläufigen Weisen auch »Tant que notre argent dura« Verwendung gefunden hat, sei im Anhang mitgeteilt. Eine anonyme vierstimmige Messe mit der Melodie »Tant que notre argent« in den beiden Mittelstimmen ist in Mailand, Archivio del Duomo 2268 fol. 72^v erhalten.

12. Vanil ment.

Quelle: Petrucci, Canti B numero cinquanta fol. 38^v—39^v (Obrecht).

Ein dem offenbar verderbten Titel entsprechender Text war nicht festzustellen.

13. La Tortorella.

Quellen: Florenz, Bibl. Naz. XIX. 164—167 Nr. XXXVII.

Petrucci, Canti C numero cento cinquanta (1503) fol. 91.

Florenz, Bibl. Naz. XIX. 59.

Rom, Archivio della Capella Giulia Cod. Medici (Jacobus obrech).

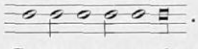
Brüssel, Bibl. Royale II²⁵⁸ Bd. VI (moderne Partitur).

Neudruck nach Florenz XIX. 59 von Kade in Ambros V, 36 ff.

Die erstgenannte Florentiner Quelle weist allein die vollständige Textstrophe auf. Die Quellen 2 und 3 brechen bei dem Worte *cara* ab. Der Römer Kodex bietet nur den Textanfang »La tortorella e semplice ucelleto« dar. Einen verwandten Text, das Volkslied »Tortorella c' ha perso« teilt Tigri in seinen »Canti popolari Toscani« S. 198 mit. Der Bassus ist in Florenz XIX. 164—167 im Alt-Schlüssel aufgezeichnet.

Varianten.

Petrucchi, Canti C. Diese Quelle weicht nur gering von der zu Grunde gelegten Fassung Florenz XIX. 164—167 ab. Cantus: 19, 1-2 zusammengezogen; 25 die in den Quellen 2 bis 4 vorliegende brevis *g'* ist statt der Pause von Flor. XIX. 164—167 in den Text übernommen worden; 48/49 ersetzt durch . — Tenor: 44, 1-5 zusammengezogen und ebenso 45. — Contra: 14/15, 1 getrennt. — Bassus: 5 zerlegt in 2 Ganze, ebenso 6; 10/11 ligiert; 14 ligiert; 25 zwei Ganze, ebenso in 28 und 29; 33/34 ligiert; 49 der Ton *c* ist aus den übrigen Quellen in die der Ausgabe entsprechende Fassung Flor. XIX. 164—167 hineinbezogen worden.

Florenz XIX. 59. Cantus: 9/12 ligiert; 19, 1-2 zusammengezogen; 32—35 ligiert; 42, 1-2 zusammengezogen; 47, 1 zerlegt in 2 Halbe; 48/49 ersetzt durch . — Tenor: 24 zerlegt in 2 Ganze; 44, 1-5 zusammengezogen, ebenso 45. — Contra: 19, 1 zerlegt in Ganze, Halbe; 42, 1 zerlegt in Ganze, Halbe. — Bassus: 1 zerlegt in 2 Ganze, ebenso 5 und 6; 9—13, 1 ligiert; 14 ligiert. 19, 1 zerlegt in Ganze, Halbe; 25 zerlegt in 2 Ganze, ebenso 28 und 29; 32—36, 1 ligiert; 37 ligiert; 49 *c'*.

Rom Cod. Medici. Die Fassung stimmt mit jener von Cod. Florenz XIX. 59 überein bis auf Cantus Takt 42, in dem die Lesart von Florenz XIX 164—167 angenommen ist.

14.

Quelle: Zwickau. Ratsschulbibl. Ms. 12.

15.

Quelle: München Kgl. Hof-Bibl. Mus. Ms. 3154 fol. 224 (46)^v Nr. 99.

Als Verfasser ist Op̄cht = Opprecht angegeben. Der Text ist sehr verderbt. Ohne eine Reihe von Eingriffen waren die Stimmen nicht zusammenzufügen.

Altus: 4 der der Note *c'* in der Vorlage entsprechende Punkt fehlt. 7 Pause fehlt; 19, 2 Ganze, 3 Halbe, es folgt *semibrevis b'*; 27/28 ergänzt. — Tenor 4, 6 Halbe; 36, 3 punktiert. — Bassus: 12, 2 Halbe *g*.

16.

Quelle: Florenz, Bibl. Naz. cod. XIX. 59 (Jacobus obrech).

Brüssel, Kgl. Bibl. II²⁵⁸ Bd. IV Moderne Abschrift der alten Stimmen.

Brüssel, Kgl. Bibl. II²⁵⁸ Bd. II Moderne Partitur.

17. Fuga.

Quellen: Seb. Heyden, *Musice id est Artis canendi libri duo* (1537) S. 33 Fuga duorum.

Glarean, *Dodecachordon* 1547 S. 257—259 (Neudruck Bohn S. 203).

G. Faber, *Musices Practices Erotematum libri duo* (Basel 1553) S. 210.

Jac. Paix, *Selectae, artificiosae et elegantes fugae* (Lauringae 1590) No. VI.

Forkel, *Allgemeine Geschichte der Musik*, Zweyter Band (Leipzig 1801) S. 521 f.

18. Fuga.

Quelle: St. Gallen Stiftsbibliothek. Ms. 461 (S. 94).

In Ober- und Unterstimme ist der Thematik wegen die erste Note der Vorlage in Ganze und Halbe zerlegt worden. Die Unterstimme ergibt sich aus dem Tenor. Auf die Kanonik weist nur das *signum congruentiae* der Vorlage.

19. Fuga.

Quelle: Rom, Bibl. Casanatense ms. 2856. fol 72^r (Hobrecht),

Der Satz ist in einer Stimme notiert. Die drei oberen Stimmen bilden einen Kanon im Einklange. Die Stimmeneinsätze und Stimmenabschlüsse sind durch das *signum congruentiae* bezeichnet. Die untere Stimme ergibt sich aus dem Kanon: *Queque semibrevis sex equialet Sed per dyapason*. Aus der notierten Stimme werden die *semibreves* herausgezogen; die Reihe wird in der tieferen Oktave ausgeführt und jeder *semibrevis* der sechsfache Wert gegeben.

NICHT SICHER DEM VERFASSER NACH BESTIMMBARE SÄTZE

20. Ein frolich wesen.

Quellen: St. Gallen, Stiftsbibl. 462 fol. 28^v—29^r. (Obrecht) } Contra fehlt.
St. Gallen, Stiftsbibl. 463 Nr. 153 (Obrecht) }
Ulm, Schermer'sche Sammlung im Dom 237^{a b c d} } Alt und Contra fehlen.
Greifswald, Univ.-Bibl. E^b 133 (Isaac) }
München, Univ.-Bibl. 328—331 (Alt fehlt).
Regensburg, Proske-Bibl. Cod. Pernner. S. 280—281.
Basel, Univ.-Bibl. F. X. 10. fol. 4^r.

Fraglich ist, wem die Verfasserschaft zuzuschreiben ist. Greifswald und Regensburg nennen Isaac als Setzer. In München ist kein Verfasser genannt, ebensowenig in Ulm. Die St. Galler Quellen schreiben den Satz Obrecht zu. Wahrscheinlich rührt der Stimmenverband *Discantus*, Tenor, Bassus von Isaac her und sind Altus und Contra, die sich gegenseitig ausschließen, Gut anderer Autoren. Der Überlieferung nach möchte man den Altus für Obrecht in Anspruch nehmen. Die Aufzeichnung des Contra aus Kodex München mit Hilfe des Gamma-Schlüssels ist zuerst von Ed. Bernoulli richtig erkannt worden. (Vgl. seine Studie »Aus Liederbüchern der Humanistenzeit« Leipzig 1910 S. 100). In meiner Ausgabe der weltlichen Lieder Isaac's habe ich den Text nach Kleber's Tabulaturbuch mitgeteilt. Mit einigen Varianten kehren die gleichen Strophen in St. Gallen 462 wieder. Nach dieser Quelle werden sie mitgeteilt werden. Die verstümmelte zweite Textstrophe liegt in Basel, Univ. Bibl. F. X. 10 in Verbindung mit dem Bassus vor:

Wohin ich schlend	wie ich vmbshow,
lang als behend.	gilt es mir glich
mit grosser begir	in allem rich.
ger ich gros mut	des thun ich mich nit wenden.
vnd ouch wunder da.	

Nicht mit unserer Grundmelodie zu vereinigen ist der niederdeutsche Text »Een vrolijk wesen mijn oockkens saghen«, welchen Mone aus dem »Boeckken der tabulaturen wten discante« (Antwerpen 1568) in seiner »Übersicht der niederländischen Volksliteratur älterer Zeit« S. 201 abdruckt.

Wie »Fors seulement«, so gehörte »Ein frolich wesen« zu den beliebtesten Vorwürfen der Komponisten aus der Wende des 15. zum 16. Jahrhundert. Barbireau, H. Bucis, Compere, Jo. Gysling, Isaac, Josquin, Obrecht, Pipelare, Verbonnet haben Sätze dargeboten. Zu Obrecht's Komposition in den St. Galler Tschudi-Handschriften vergleiche Eitner in den »Monatsheften für Musikgeschichte« VI, 132.

Für einige Quellen ist der Vergleich bereits in den »Denkmälern der Tonkunst in Österreich« XIV, 1 durchgeführt. Hier seien noch einige Varianten der St. Galler, Basler und Ulmer Quelle hinzugefügt.

Varianten.

St. Gallen 463. Discantus: 5 die Trennung der Noten ist statt der Bindung von 462 in den Text übernommen worden; 9, 1-2 ersetzt durch Halbe *g'*; 22 nicht ligiert; 24 zusammengezogen; 31 brevis; 32 ganze Pause, Ganze *f'*; 33, 34, 35 nicht ligiert.

Basel F. X. 10. Bassus: Im Barytonschlüssel. 10, 1 ersetzt durch Pause; 24 zusammengezogen, ebenso 25 und 26; 29, 3 *f*; 43, 1 punktiert, 2 Viertel, ebenso in 44 und 45.

Ulm 237. Discantus: 9, 2 *g'*; 15 zusammengezogen; 18, 1-2 Halbe *c''*; 22 nicht ligiert; 23 zusammengezogen, ebenso 24; 27, 2-5 Ganze *a'*; 31 brevis; 32 ganze Pause, Ganze *f'*; 33-35 nicht ligiert; 44, 2-3 Ganze *a'*. — Tenor: 4/5, 1 zusammengezogen; 6, 1 *es'*; 8, 1-2 getrennt, ebenso 17, 2/18, 1; 27, 2-5 ersetzt durch Ganze *f'*; 43, 1 *es'*; 45 zusammengezogen. — Bassus: Im Barytonschlüssel. 8-10 zusammengezogen; 12 nicht ligiert; 13/14, 1 zusammengezogen; 15, 1-2 ersetzt durch Ganze *g*; 19/21 nicht ligiert; 23 zusammengezogen, ebenso 24; 25/26 zusammengezogen und ligiert; 29, 4/32 nicht ligiert; ligiert 33/34, 1, 34, 2/35, 1; 39, 1 ersetzt durch Halbepause, Halbe *g*; 46 *g*.

21. Mijn hert heeft altijts verlangenhen.

Quellen: Cambrai, Bibl. Municipale Mss. 124-128 (anonym).

Paris, Bibl. Nat. Inv. Réserve Vm⁷ 504. 2^{te} Sammlung No. 11 [nur Cantus] (anonym).

Formschneider, Trium vocum carmina 1538 No. 41 [ohne Cantus] (anonym).

Brüssel, Kgl. Bibl. Ms. 228 Nr. 15 (anonym).

St. Gallen, Stiftsbibl. Ms. 463 Nr. 73. Cantus u. Contra (Jacobus Obrecht).

München, Kgl. Hofbibl. Mus. Ms. 1516 Nr. 143 (anonym).

Florenz, R. Istituto Musicale Ms. 2439 Nr. 12 (Pierre de la Rue).

Petrucci, Canti C numero centocinquanta (1503) Nr. 16 (Pe. de la rue).

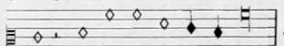
Wie beim vorigen Satze, so ist auch bei diesem die Verfasserschaft zweifelhaft. Eine so wichtige Quelle wie das St. Galler Tschudi-Liederbuch gibt in beiden vorhandenen Stimmen Jacobus Obrecht als den Komponisten an, während der nicht weniger bedeutungsvolle Basev-Kodex Florenz 2439 (vgl. Léon de Burbure »Etude sur un manuscrit du XVI^e siècle« Bruxelles 1882 S. 15) und die Canti C Petrucci's Pierre de la Rue als den Urheber nennen. Von stilistischen Gesichtspunkten aus ist vor der Hand schwer eine Entscheidung zu treffen. Bemerkenswert ist jedenfalls, daß das Liederbuch der Margarete von Österreich (Brüssel 228), an deren Hofe Pierre de la Rue wirkte, den Verfasser nicht nennt, offenbar weil er nicht bekannt ist. Der Text wird gern Margarete von Österreich zugeschrieben (vgl. Willems, Belg. Museum en oude Vlaemsche ldr. I, 196 ff.; Emile Gachet, Albums et œuvres poetiques de Marguerite d'Autriche; Willems, Oude vlaemsche ldr. 32; J. A. Alberdingk Thijm, Nederlandsche Gedichten 1170-1600, Erste Bundel [Amsterdam 1850] S. 183; Snellaert, Oude en nieuwe liedjes [Gent 1864] S. 44; Edm. van der Straeten, Charles Quint musicien [1894] S. 11 und andere mehr).

Aber schon Hoffmann von Fallersleben warnte in den »Niederländischen Volksliedern« (2. Ausgabe 1856) davor, alle in den Liederbüchern der Margarete von Österreich vorkommenden Poesien als ihr literarisches Eigentum anzusehen. Ergiebige literarische wie musikalische Belege trägt Florimund van Duyse in »Het oude nederlandse lied« ('sGravenhage 1905) I, 536 ff. zusammen. Den ersten Textabdruck verdanken wir Mone (vgl. seine »Übersicht der niederländischen Volksliteratur älterer Zeit« [Tübingen 1838, S. 200 f.]) nach einer jetzt verschollenen

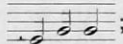
Handschrift von Tournay im »Anzeiger für Kunde der deutschen Vorzeit« V, 351. Auch das Kamper Liederbuch soll übrigens nach Kalff »Het lied in de M. E.« S. 644 das Lied enthalten haben. Zum ersten Male veröffentlichte J. van Maldeghem den Satz in seinem »Tresor musical« (1875 S. 41 Nr. 14 und 1885 Seite 21 Nr. 10) unter dem Namen Pierre de la Rue's. Auch eine zweite anonym in Cambrai 124—128 überlieferte Komposition über den gleichen Text wurde von Maldeghem im »Tresor« 1878 S. 38 Nr. 21 allgemein zugänglich gemacht. In derselben Quelle Cambrai liegt auch eine anonyme vierstimmige Messe »Mijn hertequin heeft altijd verlangen« vor. Vielleicht ist diese identisch mit der Messe von Gascoing, welche Fétis erwähnt. In die deutsche Hausmusik kam das Lied durch Hans Newsidler's Lautenbuch Nürnberg 1536 (vgl. Eitner, Monatshefte III [1871] S. 154 und Ernst Radecke, »Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhunderts« in der »Vierteljahrsschrift für Musikwissenschaft« VII [1891] S. 326). 1545 ist es in der Quodlibet-Literatur anzutreffen, wie die »Bicinia« Georg Rhau's dartun. Vgl. auch Erk-Böhme »Deutscher Liederhort« III Nr. 1665 S. 469.

Varianten.

Brüssel 228 Cantus: 12,2-3 ersetzt durch Halbe c'' ; 25,1-2 ersetzt durch Ganze c' ; 31,2-3 ersetzt durch Ganze e'' ; 35,1-3 an Stelle von punktierte Ganze f'' Halbe f'' in Quelle Cambrai ist die Fassung Brüssel in den Text übernommen worden; 40,3/41,1 ist statt der Bindung von Cambrai ebenfalls die Fassung Brüssel angenommen worden; 52,3-5 ersetzt durch Ganze d'' . — Contra (Mezzosopran-Schlüssel): 23,2 f' ; 46,2-3 ersetzt durch Halbe a' , punktierte Halbe a' , Viertel g' ; 51—54 die Brüsseler Lesart ist in den Text aufgenommen worden an Stelle der Fassung Cambrai

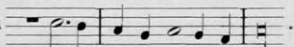


— Tenor (Mezzosopran-Schlüssel): 6,5 a ; 13,1 zerlegt in Ganze Halbe; 16,2 ersetzt durch punktierte Halbe f' Viertel d' ; 17,1 ersetzt durch Ganze f' Halbe c' ; 20,3/21,1 ist wie in Cambrai zusammengezogen; 21,2-3 Halbe Ganze; 22,2 zeigt wie Cambrai Halbe c' ; 31 ligiert; 50,2 zerlegt in punktierte Halbe f' Achtel $e' d'$; 52,1-2 ersetzt durch Viertel $g' f' e' d'$. — Bassus: 12,2 b fehlt; 14,2 ersetzt durch Viertel $g f$; 16,1 mit b -Vorzeichnung; 17,1-2 punktierte Halbe Viertel; 29,1-2 und 30,1-2 wie in Cambrai zusammengezogen; 57 ersetzt durch



Quelle Paris stimmt mit Cambrai überein.

St. Gallen 463. Cantus: 5/6,1 zusammengezogen; 9/10,1 getrennt; 11,2 zerlegt in punktierte Halbe g'' Viertel f'' ; 12,2-3 ersetzt durch Halbe c'' ; 17,1 zerlegt in punktierte Halbe a' Viertel g' ; 23,1-2 zusammengezogen, ebenso 23,3/24,1, 24,2-3; 25,1-2 ersetzt durch Ganze e'' ; 29,3/30,1 ersetzt durch brevis g'' Halbe g'' ; 30,2/31,1 ersetzt durch punktierte Halbe f'' Viertel e'' ; 31,2-3 ersetzt durch Ganze e'' ; 35,1-2 zusammengezogen, ebenso 39/40,1; 46,2-3 ersetzt durch Halbe c' ; 51,1-2 zusammengezogen; 52,3-5 ersetzt durch Ganze d'' . — Contra: 1,1-2 zusammengezogen; 8/9,1 getrennt; 13,1 zerlegt in Ganze Halbe; 14,1 zerlegt in Viertel g' Viertel f' ; 14,2 ersetzt durch punktierte Halbe f' Viertel e' ; 18,1 zerlegt in 2 Halbe; 30,1 zerlegt in Halbe Ganze, 31 in 2 Ganze; 40,1 zerlegt in 2 Halbe; 42 zerlegt in 2 Ganze; 46,2-3 ersetzt durch Halbe a' punktierte Halbe a' Viertel g' ; 47,1 zerlegt in Ganze Halbe; 52/53 ersetzt durch



TABULATUREN.

22. Ic ret my wt spacieren.

Quelle: St. Gallen Stiftsbibliothek Ms. 530 fol. 64^v (Jacobus Obrecht).

Entgegen dem allgemeinen Gebrauch ist für jede Stimme, um ihren Lauf klar heraustreten zu lassen, ein eigenes Liniensystem angenommen worden. Leicht läßt sich an Hand dieser

Tabulatur für Orgel eine vokale Partitur herstellen. Der vollständige Text ließ sich nicht eruieren. In der einst Hoffmann von Fallersleben gehörigen Berliner Handschrift, Kgl. Bibl. germ. oct. 185 fol. 65^v findet sich bei »Een liedekijn wil ic singhen« die Melodieangabe: »dit is die wyse Ick reet my wt spaceren al in dat groene wolt daer vandic«. Vgl. Hoffmann von Fallersleben »Niederdeutsche geistliche Lieder des XV. Jahrhunderts« (Hannover 1854) Nr. 95. Siehe auch desselben Verfassers »Holländische Volkslieder« (Breslau 1833) S. 84.

Ein verwandtes Lied findet sich im Liederbuch der Clara Hätzlerin (Ausgabe C. Haltaus, Quedlinburg 1840, Nr. 41):

Ich raitt ains tags spaceren
Für einen grünen waldt
Ich vand mit reicher ziere
Ain fräulein wolgestalt.

Stimme 2 Takt 14 Note 2 als Sechzehntel notiert. — Unterstimme Takt 30 Note 5 ursprünglich *F*, dann aber verbessert in *f*.

23. Ma menche vel ma buche.

Quelle: St. Gallen, Stiftsbibliothek Ms. 530 fol. 64^r (Jacobus Obrecht).

Orgeltabulatur. Ein vollständiger Liedtext war nicht nachweisbar. Oberstimme Takt 4 Noten 3 und 5 sind als *g'* notiert; 32 Stimme 2 Note 3 als Viertel aufgezeichnet.

24. Andernacken up dem Rhin.

Quelle: Hans Newsidler, Ein Newgeordent Künstlich Lautenbuch ander theil (Nürnberg 1536) fol. Nij^r — Oij^r.

Lautentabulatur.

25. Ein frölich wesen.

Quelle: Basel, Univ.-Bibl. F. IX. 22 fol. 21^r — 22^v.

Orgeltabulatur. Zur Figur vgl. den Satz im Fundamentbuch von Hans von Konstanz (Neuausgabe Paesler in der »Vierteljahrsschrift für Musikwissenschaft« V, 32 f): *Memineris eas notas quae curvatas habent lineas vocari mordentes, ubi observandum semper duas esse simul tangendas, ea videlicet quae per lineam curvatam (Notenkopf) signatur medio digito, proxima vero inferiorque indice digito, qui tamen tremebundus mox est subducendus.*

26. Meskin es hu.

Quelle: St. Gallen, Stiftsbibliothek Ms. 530 fol. 84^r.

Orgeltabulatur.

27. Parce domine, secunda pars.

Quelle: St. Gallen, Stiftsbibliothek Ms. 530 fol. 57^v — 58^r.

Orgeltabulatur. Takt 30 Stimme 2 Noten 2—3 eine Oktave höher notiert.

INHOUD.

17. Fuga 2 vocum	53
18. Fuga 3 vocum	54
19. Fuga 4 vocum	57

TWIJFELACHTIGE COMPOSITIES

22.	Ich ret my wt spaciëren	69
23.	Ma menche vel ma buche	71
24.	Andernacken up dem Rhin	72
25.	Ein frölich wesen	77
26.	Meskin es hu	78
27.	Parce Domine, secunda pars	79

AANHANGSEL.

	blz.
COLINET DE LANNOY, Cela sans plus	83
ANT. BRUMEL, Fors seulement	85
PIPELARE, Fors seulement	88
JOSQUIN (?), Forseulement	90
ANONYM, J'ay pris amours	92
ANONYM, J'ay pris amours	94
BUSNOYS, J'ay pris amours tout au rebours	96
JO. JAPPART, Amours fait mout.	99

1. Meskin es hu.



5

Altus.

Tenor.

Bassus.

10

15

20

25 30

2. Rompeltier.

5

Altus.

Tenor.

Bassus.

10

15

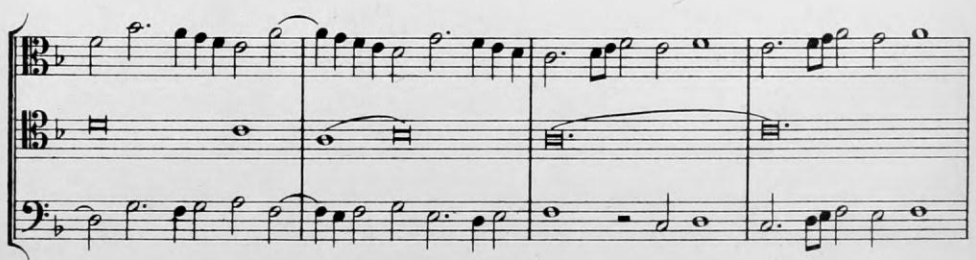
20 (♯) 25

30

3. T'Andernaken.

Tenor.
Contra.

5





50

50

55

55

60

60

65

65

70

70



4. Tsat een meskin.

Altus.

Tenor.

Bassus.

8

15

System 1 (Measures 15-19): Treble and bass staves. Treble staff features a melody with eighth and sixteenth notes, including accidentals (sharps). Bass staff provides accompaniment with chords and single notes. Measure numbers 15, 20, 25, and 30 are indicated above the staff.

20

System 2 (Measures 20-24): Continuation of the melody and accompaniment. Measure number 20 is indicated above the staff.

25

30

System 3 (Measures 25-29): Continuation of the melody and accompaniment. Measure numbers 25 and 30 are indicated above the staff.

35

System 4 (Measures 30-34): Continuation of the melody and accompaniment. Measure number 35 is indicated above the staff.

40

Handwritten musical score for 'The Rose Tree'. The score is written on four staves, each with a different clef: Treble (top), Alto (second), Bass (third), and Bass (bottom). The music is in common time (C). The key signature has one flat (B-flat). The score consists of 10 measures. The first measure is a whole rest. The second measure contains a half note G4 and a half note F4. The third measure contains a half note E4 and a half note D4. The fourth measure contains a half note C4 and a half note B3. The fifth measure contains a half note A3 and a half note G3. The sixth measure contains a half note F3 and a half note E3. The seventh measure contains a half note D3 and a half note C3. The eighth measure contains a half note B2 and a half note A2. The ninth measure contains a half note G2 and a half note F2. The tenth measure contains a half note E2 and a half note D2. The score is written in a simple, handwritten style.

45

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines.

A musical score for the song "The Rose Tree" in G major, 2/4 time. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The melody is primarily in the Treble 1 staff. The lyrics "The Rose Tree" are written below the Bass 1 staff. The score includes a repeat sign at the end of the first measure of the Treble 1 staff.

[illegible]

First system of music, measures 65-68. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The other three staves are in bass clef. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing rests. A sharp sign is visible above the final measure of the system.

Second system of music, measures 70-74. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The other three staves are in bass clef. The music continues with various note values and rests. A sharp sign is visible above the second measure of the system.

Third system of music, measures 75-79. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The other three staves are in bass clef. The music continues with various note values and rests. A sharp sign is visible above the second measure of the system.

Fourth system of music, measures 80-84. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The other three staves are in bass clef. The music continues with various note values and rests. A sharp sign is visible above the second measure of the system.

85

System 1 (Measures 85-88): Four staves (Soprano, Alto, Tenor, Bass) in G major. Measure 85: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 86: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 87: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 88: Soprano (quarter), Alto (half), Tenor (half), Bass (half).

90

System 2 (Measures 90-93): Four staves. Measure 90: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 91: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 92: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 93: Soprano (quarter), Alto (half), Tenor (half), Bass (half).

95 100

System 3 (Measures 95-100): Four staves. Measure 95: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 96: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 97: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 98: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 99: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 100: Soprano (quarter), Alto (half), Tenor (half), Bass (half).

105

System 4 (Measures 105-108): Four staves. Measure 105: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 106: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 107: Soprano (quarter), Alto (half), Tenor (half), Bass (half). Measure 108: Soprano (quarter), Alto (half), Tenor (half), Bass (half).

5. Cela sans plus.

Altus.
Tenor.
Bassus.

First system of musical notation for four voices (Soprano, Altus, Tenor, Bassus). The Soprano part begins with a treble clef and a key signature of one flat (B-flat). The other three parts (Altus, Tenor, Bassus) begin with an alto clef and a key signature of one flat. The system contains five measures. The Soprano part has a melodic line with various intervals and a fermata in the fifth measure. The other parts provide harmonic support with sustained notes and some movement.

Second system of musical notation, measures 6 through 10. The Soprano part continues its melodic line, featuring a sharp sign (F#) in measure 8. The other parts continue their harmonic support, with some sustained notes and movement.

Third system of musical notation, measures 11 through 15. The Soprano part continues its melodic line, featuring a sharp sign (F#) in measure 12. The other parts continue their harmonic support, with some sustained notes and movement.

Fourth system of musical notation, measures 16 through 25. The Soprano part continues its melodic line, featuring a sharp sign (F#) in measure 17. The other parts continue their harmonic support, with some sustained notes and movement.

First system of musical notation, measures 25-30. The system consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef. The key signature has one flat (B-flat). Measure numbers 25, 30, and 35 are indicated above the staves. The notation includes various note values, rests, and accidentals.

Second system of musical notation, measures 31-36. The system consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef. The key signature has one flat (B-flat). Measure numbers 35 and 40 are indicated above the staves. The notation includes various note values, rests, and accidentals.

Third system of musical notation, measures 37-42. The system consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef. The key signature has one flat (B-flat). Measure numbers 40 and 45 are indicated above the staves. The notation includes various note values, rests, and accidentals.

Fourth system of musical notation, measures 43-50. The system consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef. The key signature has one flat (B-flat). Measure numbers 45 and 50 are indicated above the staves. The notation includes various note values, rests, and accidentals.

6. Fors seulement.

Discantus.
Contratenor.
Tenor.
Bassus.

Measures 1-5 of the musical score. The Discantus part (treble clef) begins with a whole rest, followed by a half note G, a half note A, and a half note B. The Contratenor part (alto clef) has whole rests. The Tenor part (alto clef) has whole rests. The Bassus part (bass clef) has whole rests. Measure 5 contains a fermata over the Discantus part.

Measures 6-10 of the musical score. The Discantus part (treble clef) has whole rests. The Contratenor part (alto clef) has whole rests. The Tenor part (alto clef) has whole rests. The Bassus part (bass clef) has whole rests. Measure 10 contains a fermata over the Discantus part.

Measures 11-15 of the musical score. The Discantus part (treble clef) has whole rests. The Contratenor part (alto clef) has whole rests. The Tenor part (alto clef) has whole rests. The Bassus part (bass clef) has whole rests. Measure 15 contains a fermata over the Discantus part.

Measures 16-20 of the musical score. The Discantus part (treble clef) has whole rests. The Contratenor part (alto clef) has whole rests. The Tenor part (alto clef) has whole rests. The Bassus part (bass clef) has whole rests. Measure 20 contains a fermata over the Discantus part.

25 30

First system of musical notation, measures 25 to 30. The treble staff contains a melodic line with a sharp sign above the staff at measure 30. The bass and tenor staves provide accompaniment.

35

Second system of musical notation, measures 35 to 40. The treble staff contains a melodic line with a sharp sign above the staff at measure 35. The bass and tenor staves provide accompaniment.

40

Third system of musical notation, measures 40 to 45. The treble staff contains a melodic line with a sharp sign above the staff at measure 40. The bass and tenor staves provide accompaniment.

45 3 3

Fourth system of musical notation, measures 45 to 50. The treble staff contains a melodic line with a sharp sign above the staff at measure 45. Measures 48 and 49 have a '3' above the staff, indicating a triplet. The bass and tenor staves provide accompaniment.

First system of musical notation, measures 45 to 50. The system includes four staves: Treble, Alto, Tenor, and Bass. Measure 45 has a treble staff with a triplet of eighth notes (3) and a bass staff with a whole note. Measure 50 has a treble staff with a half note and a bass staff with a half note. The Alto and Tenor staves contain various rests and notes.

Second system of musical notation, measures 55 to 60. The system includes four staves: Treble, Alto, Tenor, and Bass. Measure 55 has a treble staff with a half note and a bass staff with a half note. Measure 60 has a treble staff with a half note and a bass staff with a half note. The Alto and Tenor staves contain various rests and notes.

Third system of musical notation, measures 65 to 70. The system includes four staves: Treble, Alto, Tenor, and Bass. Measure 65 has a treble staff with a half note and a bass staff with a half note. Measure 70 has a treble staff with a half note and a bass staff with a half note. The Alto and Tenor staves contain various rests and notes.

Fourth system of musical notation, measures 75 to 80. The system includes four staves: Treble, Alto, Tenor, and Bass. Measure 75 has a treble staff with a half note and a bass staff with a half note. Measure 80 has a treble staff with a half note and a bass staff with a half note. The Alto and Tenor staves contain various rests and notes.

7. Helas mon bien.

17

First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a tenor clef with a key signature of one flat (B-flat) and a common time signature (C), labeled "Tenor." below it. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melody in the tenor voice and a piano accompaniment in the other two staves.

Second system of the musical score, starting at measure 5. It continues the melody and accompaniment from the first system. The notation includes various note values, rests, and phrasing slurs.

Third system of the musical score, starting at measure 10. The melody and accompaniment continue, with the piano part providing harmonic support for the vocal line.

Fourth system of the musical score, starting at measure 15. The musical phrases continue across the three staves.

Fifth system of the musical score, starting at measure 20. This system concludes the piece with a final cadence in the piano accompaniment.



8. l'ay pris amours.

19

5

Altus.

Tenor.

Bassus.

This system contains the first five measures of the piece. It features four staves: Altus (soprano), Tenor, Bassus (bass), and a fourth staff (likely a lute or keyboard accompaniment). The music is in a 16th-century style with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The fourth staff has a constant rhythmic pattern.

10

This system contains measures 6 through 10. The musical notation continues across the four staves, maintaining the same instrumental and vocal parts. The melody in the Altus part shows some upward movement, while the Tenor and Bassus parts provide harmonic support.

15

This system contains measures 11 through 15. The music continues with similar rhythmic and melodic patterns. The vocal parts (Altus, Tenor, Bassus) and the instrumental accompaniment are clearly defined.

20

This system contains the final five measures (16-20) of the piece. The music concludes with a final cadence, featuring sustained notes and a clear ending for all parts.

25 30

35

40

45

50

System 1 (Measures 50-54): This system contains measures 50 through 54. The Soprano staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a half note G4, a quarter rest, and then a half note A4. The Tenor staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The Bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. There are various slurs and ties throughout the system.

55

System 2 (Measures 55-59): This system contains measures 55 through 59. The Soprano staff has a half note G4, a quarter rest, and then a half note A4. The Alto staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The Bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. There are various slurs and ties throughout the system.

60

65

System 3 (Measures 60-64): This system contains measures 60 through 64. The Soprano staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a half note G4, a quarter rest, and then a half note A4. The Tenor staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The Bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. There are various slurs and ties throughout the system.

70

System 4 (Measures 65-69): This system contains measures 65 through 69. The Soprano staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a half note G4, a quarter rest, and then a half note A4. The Tenor staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The Bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. There are various slurs and ties throughout the system.

(b) 75

System 1 (Measures 75-79): Treble and bass staves. Measure 75 has a key signature change to one sharp (F#). Measure 76 has a (b) marking above the treble staff. The system ends with a double bar line at measure 79.

80

System 2 (Measures 80-84): Treble and bass staves. Measure 80 has a key signature change to one flat (Bb). Measure 81 has a (b) marking above the treble staff. The system ends with a double bar line at measure 84.

85

System 3 (Measures 85-89): Treble and bass staves. Measure 85 has a key signature change to one sharp (F#). The system ends with a double bar line at measure 89.

90 95

System 4 (Measures 90-94): Treble and bass staves. Measure 90 has a key signature change to three sharps (F#, C#, G#). Measure 95 has a (b) marking above the treble staff. The system ends with a double bar line at measure 94.

100

System 100: Four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The key signature has one sharp (F#). The system contains five measures. The Soprano staff has a melodic line with eighth and quarter notes. The Alto staff has a similar melodic line. The Tenor staff has a bass line with quarter and eighth notes. The Bass staff has a bass line with quarter and eighth notes. The system ends with a double bar line.

105

System 105: Four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The key signature has one sharp (F#). The system contains five measures. The Soprano staff has a melodic line with eighth and quarter notes. The Alto staff has a similar melodic line. The Tenor staff has a bass line with quarter and eighth notes. The Bass staff has a bass line with quarter and eighth notes. The system ends with a double bar line.

110

System 110: Four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The key signature has one sharp (F#). The system contains five measures. The Soprano staff has a melodic line with eighth and quarter notes. The Alto staff has a similar melodic line. The Tenor staff has a bass line with quarter and eighth notes. The Bass staff has a bass line with quarter and eighth notes. The system ends with a double bar line.

115

System 115: Four staves (Soprano, Alto, Tenor, Bass) in 3/4 time. The key signature has one sharp (F#). The system contains five measures. The Soprano staff has a melodic line with eighth and quarter notes. The Alto staff has a similar melodic line. The Tenor staff has a bass line with quarter and eighth notes. The Bass staff has a bass line with quarter and eighth notes. The system ends with a double bar line.

Secunda pars.

Measures 1-5 of the Secunda pars. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. Measure 1 has a common time signature 'C' and a key signature of one sharp. Measure 5 is marked with a '5' above the staff.

Measures 6-10 of the Secunda pars. Measure 10 is marked with a '10' above the staff. A sharp sign (#) is placed above the second staff in measure 7.

Measures 11-15 of the Secunda pars. Measure 15 is marked with a '15' above the staff.

Measures 16-20 of the Secunda pars. Measure 20 is marked with a '20' above the staff.

25

This system contains measures 25 through 29. It features four staves: three treble clefs and one bass clef. The music is written in a key with one sharp (F#). Measure 25 shows a complex melodic line in the first treble staff and a bass line in the bottom staff. Measures 26-29 continue the melodic and harmonic development with various rests and note values.

30

This system contains measures 30 through 34. The notation continues across the four staves. Measure 30 begins with a new melodic phrase in the first treble staff. Measures 31-34 show a continuation of the musical themes, with some measures featuring longer note values and rests.

35 40

This system contains measures 35 through 40. Measures 35-39 show a continuation of the musical themes. Measure 40 features a prominent sharp sign (#) in the second treble staff, indicating a key change or a specific harmonic color.

45

This system contains measures 45 through 49. Measures 45-48 show a continuation of the musical themes. Measure 49 features a prominent flat sign (b) in the third treble staff, indicating a key change or a specific harmonic color.

First system of musical notation, measures 45-50. The system consists of four staves. The top staff (treble clef) contains a melody with eighth and sixteenth notes, marked with measure number 50. The second staff (treble clef) contains a sustained chord. The third staff (treble clef) contains a descending eighth-note scale. The bottom staff (bass clef) contains a steady eighth-note accompaniment.

Second system of musical notation, measures 51-55. The system consists of four staves. The top staff (treble clef) continues the melody, marked with measure number 55. The second staff (treble clef) contains a sustained chord. The third staff (treble clef) continues the descending eighth-note scale. The bottom staff (bass clef) continues the eighth-note accompaniment.

Third system of musical notation, measures 56-60. The system consists of four staves. The top staff (treble clef) contains a melody with a sharp sign, marked with measure number 60. The second staff (treble clef) contains a sustained chord. The third staff (treble clef) contains a sustained chord. The bottom staff (bass clef) contains a steady eighth-note accompaniment.

Fourth system of musical notation, measures 61-65. The system consists of four staves. The top staff (treble clef) contains a melody with a sharp sign, marked with measure number 65. The second staff (treble clef) contains a sustained chord. The third staff (treble clef) contains a sustained chord. The bottom staff (bass clef) contains a steady eighth-note accompaniment.

70

System 1 (Measures 70-74): This system contains five measures of music. The first measure (70) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The second measure (71) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The third measure (72) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fourth measure (73) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fifth measure (74) has a treble clef with a whole note G4 and a bass clef with a whole note F3.

75

System 2 (Measures 75-79): This system contains five measures of music. The first measure (75) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The second measure (76) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The third measure (77) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fourth measure (78) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fifth measure (79) has a treble clef with a whole note G4 and a bass clef with a whole note F3.

80

System 3 (Measures 80-84): This system contains five measures of music. The first measure (80) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The second measure (81) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The third measure (82) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fourth measure (83) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fifth measure (84) has a treble clef with a whole note G4 and a bass clef with a whole note F3.

85

System 4 (Measures 85-89): This system contains five measures of music. The first measure (85) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The second measure (86) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The third measure (87) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fourth measure (88) has a treble clef with a whole note G4 and a bass clef with a whole note F3. The fifth measure (89) has a treble clef with a whole note G4 and a bass clef with a whole note F3.

90

95

(#)

This system contains measures 90 through 95. It features four staves: two treble staves and two bass staves. The music is in a key with one sharp (F#). Measure 90 starts with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5. The bass staff has a whole note G3. Measures 91-94 show various melodic and harmonic developments across the staves. Measure 95 ends with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5, and a bass staff containing a whole note G3. A sharp sign (#) is placed above the final measure.

100

3

3

#

This system contains measures 100 through 105. It features four staves: two treble staves and two bass staves. The music is in a key with one sharp (F#). Measure 100 starts with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5. The bass staff has a whole note G3. Measures 101-104 show various melodic and harmonic developments across the staves. Measure 105 ends with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5, and a bass staff containing a whole note G3. A sharp sign (#) is placed above the final measure.

105

#

This system contains measures 105 through 110. It features four staves: two treble staves and two bass staves. The music is in a key with one sharp (F#). Measure 105 starts with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5. The bass staff has a whole note G3. Measures 106-109 show various melodic and harmonic developments across the staves. Measure 110 ends with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5, and a bass staff containing a whole note G3. A sharp sign (#) is placed above the final measure.

110

#

#

This system contains measures 110 through 115. It features four staves: two treble staves and two bass staves. The music is in a key with one sharp (F#). Measure 110 starts with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5. The bass staff has a whole note G3. Measures 111-114 show various melodic and harmonic developments across the staves. Measure 115 ends with a treble staff containing a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note C5, and a bass staff containing a whole note G3. A sharp sign (#) is placed above the final measure.

9. Maule met.

A musical score for the song 'The Rose Tree'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The Soprano part begins with a treble clef and a key signature of one flat. The Alto, Tenor, and Bass parts begin with a bass clef and a key signature of one flat. The Soprano part has a melodic line with a sharp sign above the final measure. The Alto part has a melodic line with a sharp sign above the final measure. The Tenor part has a melodic line with a sharp sign above the final measure. The Bass part has a melodic line with a sharp sign above the final measure. The score is divided into four measures. The first measure contains the first line of the song. The second measure contains the second line. The third measure contains the third line. The fourth measure contains the fourth line. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the Treble 2 staff. The Treble 1 staff contains whole rests. The Treble 3 staff contains a single eighth note in the first measure. The Bass staff contains a single eighth note in the first measure. The score is divided into two systems, with a measure rest in the first system. The second system begins at measure 15, indicated by a '15' above the Treble 1 staff. The score ends with a double bar line.

[illegible]

System 1, measures 25-30. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. Measure 25 starts with a treble clef and a key signature of one sharp. The melody in the Soprano staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The Alto staff has a whole rest. The Tenor staff has a whole note G3. The Bass staff has a whole note G2. Measure 26: Soprano has a half note D5, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 27: Soprano has a half note E5, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 28: Soprano has a half note F#5, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 29: Soprano has a half note G5, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 30: Soprano has a half note A5, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2.

System 2, measures 31-35. The score continues from the previous system. Measure 31: Soprano has a half note B5, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 32: Soprano has a half note C6, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 33: Soprano has a half note D6, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 34: Soprano has a half note E6, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 35: Soprano has a half note F#6, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2.

System 3, measures 36-40. The score continues from the previous system. Measure 36: Soprano has a half note G6, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 37: Soprano has a half note A6, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 38: Soprano has a half note B6, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 39: Soprano has a half note C7, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 40: Soprano has a half note D7, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2.

System 4, measures 41-45. The score continues from the previous system. Measure 41: Soprano has a half note E7, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 42: Soprano has a half note F#7, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 43: Soprano has a half note G7, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 44: Soprano has a half note A7, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2. Measure 45: Soprano has a half note B7, Alto has a whole note G3, Tenor has a whole note G3, Bass has a whole note G2.

First system of musical notation, measures 41-45. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat). Measure 41 has a sharp sign above the Treble 1 staff. Measure 42 has a flat sign below the Treble 2 staff. Measure 45 has a sharp sign above the Treble 1 staff. The notation includes various note values, rests, and bar lines.

Second system of musical notation, measures 46-50. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat). Measure 50 has a sharp sign above the Treble 1 staff. The notation includes various note values, rests, and bar lines.

Third system of musical notation, measures 51-55. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat). Measure 55 has a sharp sign above the Treble 1 staff. The notation includes various note values, rests, and bar lines.

Fourth system of musical notation, measures 56-60. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat). Measure 60 has a sharp sign above the Treble 1 staff. The notation includes various note values, rests, and bar lines.

65

First system of music, measures 65-69. The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

70

Second system of music, measures 70-74. The treble staff continues the melody, featuring a half note and a quarter note. The bass staff accompaniment includes chords and moving lines. The key signature has one flat (B-flat).

75

Third system of music, measures 75-79. The treble staff shows a melodic phrase with a sharp sign (F#) indicating a key change or modulation. The bass staff accompaniment features chords and moving lines. The key signature has one flat (B-flat).

80

Fourth system of music, measures 80-84. The treble staff continues the melodic line. The bass staff accompaniment includes chords and moving lines. The key signature has one flat (B-flat).

85

90

100

105

10. Se bien fait.

Altus.
Tenor.
Bassus.

5

This system contains the first five measures of the piece. It features four staves: Alto (soprano clef), Tenor (alto clef), Bass (bass clef), and Bassus (bass clef). The music is in 3/4 time. Measures 1-4 contain rests for all parts. Measure 5 begins with a half note G4 in the Alto part, which is followed by a half note G4 in the Tenor part and a half note G4 in the Bassus part. The Bass part has a half note G3. A fermata is placed over the G4 in the Alto part.

10

This system contains measures 6-10. Measure 6: Alto (half note A4), Tenor (half note A4), Bassus (half note A4), Bass (half note G3). Measure 7: Alto (half note B4), Tenor (half note B4), Bassus (half note B4), Bass (half note A3). Measure 8: Alto (half note C5), Tenor (half note C5), Bassus (half note C5), Bass (half note B3). Measure 9: Alto (half note B4), Tenor (half note B4), Bassus (half note B4), Bass (half note A3). Measure 10: Alto (half note A4), Tenor (half note A4), Bassus (half note A4), Bass (half note G3). A fermata is placed over the A4 in the Alto part.

15

This system contains measures 11-15. Measure 11: Alto (half note G4), Tenor (half note G4), Bassus (half note G4), Bass (half note F3). Measure 12: Alto (half note F4), Tenor (half note F4), Bassus (half note F4), Bass (half note E3). Measure 13: Alto (half note E4), Tenor (half note E4), Bassus (half note E4), Bass (half note D3). Measure 14: Alto (half note D4), Tenor (half note D4), Bassus (half note D4), Bass (half note C3). Measure 15: Alto (half note C4), Tenor (half note C4), Bassus (half note C4), Bass (half note B2). A fermata is placed over the C4 in the Alto part.

20

This system contains measures 16-20. Measure 16: Alto (half note B3), Tenor (half note B3), Bassus (half note B3), Bass (half note A2). Measure 17: Alto (half note A3), Tenor (half note A3), Bassus (half note A3), Bass (half note G2). Measure 18: Alto (half note G3), Tenor (half note G3), Bassus (half note G3), Bass (half note F2). Measure 19: Alto (half note F3), Tenor (half note F3), Bassus (half note F3), Bass (half note E2). Measure 20: Alto (half note E3), Tenor (half note E3), Bassus (half note E3), Bass (half note D2). A fermata is placed over the E3 in the Alto part.

25 30

This system contains measures 25 through 30. It features four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). Measure 25 shows a melodic line in the first treble staff and a supporting bass line. Measures 26-27 continue the melody with some chromatic movement. Measures 28-30 show a more active bass line with eighth notes and a melodic line with rests.

35

This system contains measures 35 through 40. The melody in the first treble staff continues with eighth and sixteenth notes. The bass line provides harmonic support with a mix of quarter and eighth notes. Measure 38 features a chromatic descending line in the bass.

40

This system contains measures 40 through 45. The musical texture remains consistent with the previous systems, featuring a melodic line in the upper staves and a more rhythmic bass line. Measure 42 has a notable chromatic passage in the bass.

45

This system contains measures 45 through 50. The melody in the first treble staff continues its ascent. The bass line features a chromatic descending line in measure 47. The system concludes with a sustained note in the first treble staff and a melodic phrase in the bass.

50 55 60

11. Tant que notre argent dura.

5 10

Contra.

Tenor.

Bassus.

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25 30

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40

12. Vanil ment.

5

Altus.

Tenor.

Bassus.

10

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System 1 (Measures 18-23): Treble clef, key of B-flat major. Measures 18-20 show a melodic line in the treble with a sharp sign above the staff. Measures 21-23 show a sustained chord in the bass.

25

System 2 (Measures 24-29): Treble clef, key of B-flat major. Measures 24-26 show a melodic line in the treble. Measures 27-29 show a sustained chord in the bass.

30 35

System 3 (Measures 30-35): Treble clef, key of B-flat major. Measures 30-32 show a melodic line in the treble. Measures 33-35 show a sustained chord in the bass.

40

System 4 (Measures 36-41): Treble clef, key of B-flat major. Measures 36-38 show a melodic line in the treble. Measures 39-41 show a sustained chord in the bass.

First system of music, measures 1-5. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). Measure 1 contains a sharp sign (#) above the first staff. Measure 4 is marked with the number 15. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

Second system of music, measures 6-10. The score continues on the same four staves. Measure 7 contains a sharp sign (#) above the first staff. Measure 9 is marked with the number 50. The musical notation includes eighth and sixteenth notes, often beamed together, and rests.

Third system of music, measures 11-15. The score continues on the same four staves. Measure 13 contains a sharp sign (#) above the first staff. Measure 14 is marked with the number 55. The music continues with similar rhythmic patterns and rests.

Fourth system of music, measures 16-20. The score continues on the same four staves. Measure 18 is marked with the number 60. This system includes some accidentals, such as a sharp sign (#) and a flat sign (b), and features more complex rhythmic groupings.

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105

13. La Tortorella.

Cantus. 5

Tenor. La tor- to - rel - - - - - la e'l

Contra. La

Bassus. La tor- to - rel - - - - - la

tor- to - rel - - - - -

sem - pli - ce uc - cel - let - - - - - to,

La tor- to -

e'l sem - pli - ce uc - - - - - cel - - - - - let - - to

la

uc - - - - -

rel - - - - -

sem - - - - - pli - - - - - ce uc - - - - - cel - - - - -

e'l

cel - - - - - let - - - - -

la e'l

sem - - - - - pli - ce uc - - - - -

sem - - - - - pli - - - - - ce uc - - - - - cel - - - - -

ce uc - cel - let - to. Quan - do l'a per - so,

Quan - do l'a per - - - - - so, la com - pa - - - - - gnia ca -

cel - - - - - let - - - - - to. Quan - - - - - do l'a per - -

let - - - - - to. Quan - - - - - do l'a

la com - pa - - gnia ca - - -
 - ra. Non
 - so, la com - pa - gnia ca - - -
 per - - - so, la com - - pa - - -

25
 - ra. Non re - sta
 re - sta ma - - - i, non re - sta
 - ra.
 - gnia ca - - - ra. Non

30
 ma - - - i
 ma - - - i, ma - - -
 Non re - sta ma - - -
 re - - - sta ma - - -

35
 di pian - ger: in di -
 - i di pian - - - ger: in di - let -
 - i di pian - ger: in di -
 - i di pian - ger: in di - let - - -

40

let - to So - la so let - ta, so -
 to, in - di let - to so - la so -
 let - to So - la so let - ta, so -
 to So - la so let -

45

la so let - ta in ac - qua di fiu - ma - ra.
 let - ta in ac - qua di fiu - ma - ra.
 la so let - ta in ac - qua di fiu - ma - ra.
 - ta in ac - qua di fiu - ma - ra.

14.

5 10

First system of musical notation, measures 1-5. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 15 is marked at the end of the system.

Second system of musical notation, measures 6-10. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 20 is marked at the end of the system.

Third system of musical notation, measures 11-15. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 25 is marked at the end of the system.

Fourth system of musical notation, measures 16-20. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 30 is marked at the end of the system.

Fifth system of musical notation, measures 21-25. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 35 is marked at the end of the system.

First system of musical notation, measures 36-40. The system consists of three staves: a treble staff, a middle staff with a double bar line, and a bass staff. The key signature is one flat (B-flat). Measure 36 has a sharp sign above the first note. Measure 40 is marked with the number 40 and a flat sign above the last note.

Second system of musical notation, measures 41-45. The system consists of three staves: a treble staff, a middle staff with a double bar line, and a bass staff. The key signature is one flat (B-flat). Measure 45 is marked with the number 45 and a flat sign above the last note.

Third system of musical notation, measures 46-50. The system consists of three staves: a treble staff, a middle staff with a double bar line, and a bass staff. The key signature is one flat (B-flat). Measure 50 is marked with the number 50.

Fourth system of musical notation, measures 51-55. The system consists of three staves: a treble staff, a middle staff with a double bar line, and a bass staff. The key signature is one flat (B-flat). Measure 55 is marked with the number 55 and a flat sign above the last note.

Fifth system of musical notation, measures 56-60. The system consists of three staves: a treble staff, a middle staff with a double bar line, and a bass staff. The key signature is one flat (B-flat). Measure 60 is marked with the number 60 and a sharp sign above the last note.

Altus.

Tenor.

Bassus.

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First system of the musical score. It consists of three staves: a top staff with a treble clef and a key signature of one flat (B-flat), and two lower staves labeled "Tenor." and "Contra." with bass clefs and the same key signature. The system contains five measures. The top staff has whole rests in the first four measures and a half note in the fifth. The Tenor and Contra staves have various rhythmic patterns, including eighth and sixteenth notes, and rests. A measure number "5" is written above the top staff at the beginning of the fifth measure.



Second system of the musical score, containing five measures. The notation continues from the first system. A measure number "10" is written above the top staff at the beginning of the fifth measure.



Third system of the musical score, containing five measures. The notation continues. A measure number "15" is written above the top staff at the beginning of the fifth measure. A sharp sign (#) is visible above the eighth note in the fifth measure of the Tenor staff.



Fourth system of the musical score, containing five measures. The notation continues. A measure number "20" is written above the top staff at the beginning of the fifth measure.



Fifth system of the musical score, containing five measures. The notation continues. A measure number "25" is written above the top staff at the beginning of the fifth measure.

30

35

40

45[#]

50

55

55 56 57 58 59 60

60

60 61 62 63 64 65 66

65

65 66 67 68 69 70 71 72

70 75

70 71 72 73 74 75 76 77 78

80

79 80 81 82 83 84

17. Fuga.

53

The musical score is written for two staves in C major (one sharp) and 3/4 time. It consists of 55 measures, divided into systems of two staves each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings indicated by numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. The piece concludes with a double bar line at the end of the 55th measure.

18. Fuga.

First system of the musical score for '18. Fuga.' It consists of three staves: Tenor (top), Bassus (middle), and a third staff (bottom). The key signature is one flat (B-flat). The Tenor staff has a measure rest followed by a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The Bassus staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The third staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. A measure rest is present in the Tenor staff at the beginning of the system.

Second system of the musical score. The Tenor staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The Bassus staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The third staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. A measure rest is present in the Tenor staff at the beginning of the system.

Third system of the musical score. The Tenor staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The Bassus staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The third staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. A measure rest is present in the Tenor staff at the beginning of the system.

Fourth system of the musical score. The Tenor staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The Bassus staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The third staff has a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. A measure rest is present in the Tenor staff at the beginning of the system.

25 30

First system of music, measures 25 to 30. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Measure numbers 25 and 30 are indicated above the first and last measures respectively. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals (sharps and flats).

35

Second system of music, measures 31 to 36. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Measure number 35 is indicated above the fourth measure. The music continues with various note values and rests.

40

Third system of music, measures 37 to 42. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Measure number 40 is indicated above the third measure. The music continues with various note values and rests.

45

Fourth system of music, measures 43 to 48. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Measure number 45 is indicated above the second measure. The music continues with various note values and rests.

50

55

55

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75

19. Fuga.

The first system of musical notation for '19. Fuga.' consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a fugue with three voices. The first voice enters in the first measure with a half note, followed by the second and third voices in subsequent measures. The first measure is marked with a '3' above the first staff, indicating a triplet. The second measure has a '3' above the second staff. The third measure has a '3' above the third staff. The fourth measure has a '3' above the first staff. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note.

The second system of musical notation for '19. Fuga.' consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a fugue with three voices. The first voice enters in the first measure with a half note, followed by the second and third voices in subsequent measures. The first measure is marked with a '5' above the first staff, indicating a quintuplet. The second measure has a '5' above the second staff. The third measure has a '5' above the third staff. The fourth measure has a '5' above the first staff. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note.

The third system of musical notation for '19. Fuga.' consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a fugue with three voices. The first voice enters in the first measure with a half note, followed by the second and third voices in subsequent measures. The first measure is marked with a '10' above the first staff, indicating a decuplet. The second measure has a '10' above the second staff. The third measure has a '10' above the third staff. The fourth measure has a '10' above the first staff. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note. The first voice has a half note, the second voice has a half note, and the third voice has a half note.

15

First system of music, measures 15-18. The system consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A measure number '15' is positioned above the first staff of this system.

20

Second system of music, measures 19-22. The system consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music continues with various note values and rests. A measure number '20' is positioned above the first staff of this system.

25

Third system of music, measures 23-26. The system consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music concludes with various note values and rests. A measure number '25' is positioned above the first staff of this system.

Twijfelachtige composities.

20. Ein frolich wesen.*

61

Discantus. 5

Altus. 5

Tenor. 5

Bassus. 5

Contra. 5

Ein fro - lich we - - sen Hab ich

Ein fro - - lich we - sen Hab ich

Ein fro - lich we - - sen Hab ich

Ein - - - fro - lich we - - sen Hab ich

Ein - - - fro - lich wesen

10

uß - - - er - le - - - sen

uß - - - er - - - le - - - sen, er - le - sen

uß - - - er - le - - - sen, er - le - - -

uß - - - er - - - le - sen Und

Hab ich uß - er - le - sen, hab ich uß - er - le - - -

15

Und sich mich vm Wo ich hin kum, - wo ich

Und sich mich vm Wo ich hin kum, wo

- - sen, Und sich mich vm wo ich

sich mich vm Wo ich hin kum, wo

- - sen Und sich mich vm Wo ich hin

* Mit Altus oder Contra.

20

hin kum In främb - de

ich hin kum In främb - de land

hin kum In främb - de land

ich hin kum In främb.de

kum, wo ich hin kum In främb - de land,

25

land Wirt mir be - - - kant Me argt dann

wird mir be - - - kant Me argt dann gutz

Wirt mir bekant, wird mir be.kant Me

land wird mir be - - - kant Me argt dann

Wirt mir be.kant Me argt dann gutz

30

gutz Durch se - - nes flutz Gleich hur als

Durch se - nes flutz Gleich hur als fer - ren, glich

argt dann gutz Durch se - - nes flutz Gleich hur

gutz Durch se - - nes flutz Gleich hur

Durch se - - nes flutz Gleich hur als fer -

35 40

fer - - ren Uff di - ser er - - den Tu ich

hur als fer - ren Vff di. ser erd'n Tu ich mich selbs er. ken.

als ferren Vff di - ser er - - den Tu ich

als - - fer - - ren Vff di - ser er - - den Tu

- ren Vff di. ser er - den, vff - di - - ser er. den

45

mich selbs er - ken - - nen.

- - - - - nen.

mich selbs er - ken - - nen, mich selbs er - ken - - nen.

ich mich selbs er - - ken - - nen.

Tu ich mich selbs, mich selbs er - - ken - - nen.

2. Wo ich den lend
lang als behend
mit grosser gir
begegnet mir
mengt wunder da
wie ich vmb schow
gilt es mir glich
in allem rich
kum wo ich wel
kein gelt kein gsell
doch tû ich mich nit nennen.

3. Wenn es nun kem
das mir gezem
gieng wie es wölte
thet was ich sölte
recht willig gern
In zucht vnd eren
für min person
vff gütten won
In newer pflicht
on args geschicht
doch kümmert mich groß senen.

21. Mijn hert heeft al tijts verlangen.

Cantus.

Contra. Mijn hert heeft al tijts ver lan - - - ghen,

Tenor. Mijn hert heeft

Bassus. Mijn hert heeft al tijts ver lan - - -

5

Mijn hert heeft al tijts ver lan - - - ghen

heeft ver lan - - - ghen Naer

al tijts ver lan - - - ghen, heeft al - - -

- - - ghen, al tijts ver lan - - -

10

Naer hu die al der lief ste, al der lief

hu die al der lief ste mijn, die

- tijts ver lan - - - ghen Naer hu die

- ghen Naer hu die al der

15

- - - ste mijn, naer hu die al der lief ste, al

al der lief ste, die al der lief ste,

al der lief ste, die al der lief

- lief ste mijn, naer hu die al der lief

20

derlief - ste mijn. die al - derlief - ste mijn. Hu lief - ste mijn Hu lief - de heeft my be - uan - - - Hu lief - de heeft my be - uan - -

25

Hu lief - de heeft my be - uan - - - ghen. Gheheel hu - de heeft my be - - uan - - - - ghen. - ghen. Ghe - heel hu ey - - - - ghen, heeft my be - uan - - - - ghen.

30

ey - - - ghen zo wil ic, zo wil ic zijn Hu ey - - - ghen Voor al de - ghen zo wil ic, hu ey - - - ghen zo wil ic zijn Gheheel hu eyghen zo wil ic zijn Voor

35

Voor al die wee - relt ghe - mey - ne, wee - relt ghe - mey - - - Voor al de wee - relt ghe - mey - ne.

40

- ne, voor al die wee - -
 - ne. Heb dy mijn
 al die weerelt, voor al die wee-relt ghe-mey - - - - -
 Heb dy myn her - - te al-ley - - ne,

45

-relt ghe-mey - - - - - ne Daer - - om - - me, schoon -
 her - te al-ley - - - - - ne Daer - - om - - me, schoon lief,
 - ne Heb dy mijn her - - te al-ley - - ne
 dy myn her - - te al-ley - - ne Daer - - -

lief, en be - gheeft my niet, daer
 en be - gheeft my niet, begheeft my
 Daer - - om - - me, schoon lief, en begheeft my
 om - me, schoon lief, en be - gheeft my niet,

50

om-me, schoon lief, en be - gheeft my niet.
 niet, begheeft my niet, be - - gheeft my niet.
 niet, en be - gheeft my niet.
 daer-om - me, schoon lief, en begheeft my niet.

Tabulaturen.

22. Ic ret my wt spacieren.

69

First system of the musical score, measures 1-5. The music is in 2/4 time with a key signature of one flat (B-flat). The score consists of four staves: Treble, Alto, Tenor, and Bass. Measure 5 contains a fermata over a whole note.

Second system of the musical score, measures 6-10. The music continues in 2/4 time with a key signature of one flat. Measure 10 contains a fermata over a whole note.

Third system of the musical score, measures 11-15. The music continues in 2/4 time with a key signature of one flat. Measure 15 contains a fermata over a whole note.

Fourth system of the musical score, measures 16-25. The music continues in 2/4 time with a key signature of one flat. Measure 25 contains a fermata over a whole note.

30

25 26 27 28 29 30

35

31 32 33 34 35 36

40 45

37 38 39 40 41 42

50

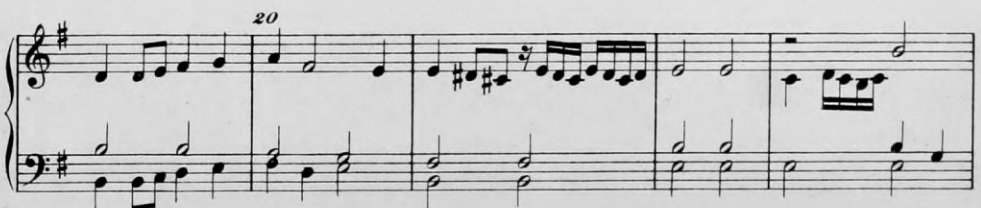
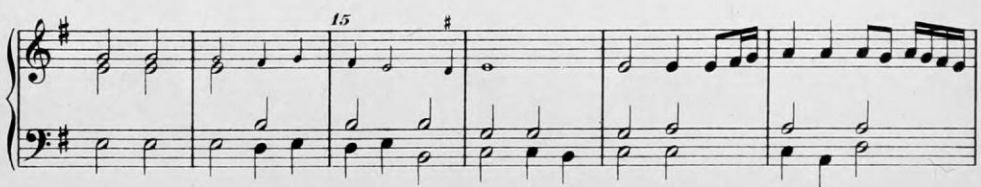
43 44 45 46 47 48

23. Ma menche vel ma buche.

71

The musical score is written for piano in 3/4 time. It consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

24. Andernacken up dem Rhin.





50



55



60



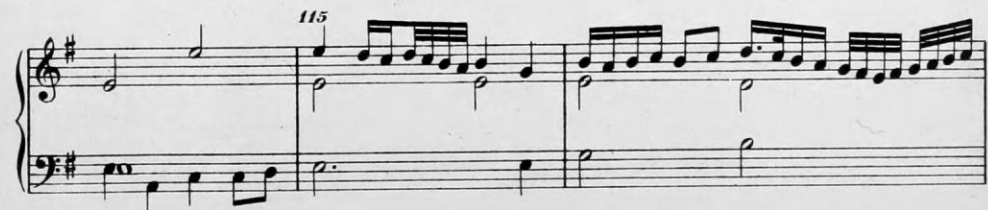
65



70





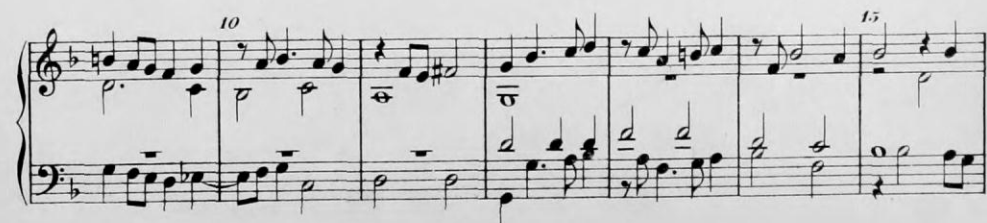


25. Ein frölich wesen.

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The piece is divided into six systems, each containing five measures. Measure numbers 5, 10, 15, 20, and 25 are indicated at the beginning of their respective systems. The melody in the treble staff is characterized by frequent eighth-note runs and slurs. The bass staff provides a steady accompaniment with chords and moving lines. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



26. Meßkin es hu.





27. Parce Domine, secunda pars.





Bijlagen.

1. Colinet de Lannoy, Cela sans plus.

Rom, Bibl. Casanatense Ms. 2856 (O. V. 208).

Altus.

Tenor.

Jo. Martini: Bassus placet.

5

This system contains the first five measures of the piece. It features four staves: a vocal staff (treble clef, C major), an alto staff (bass clef, C major), a tenor staff (bass clef, C major), and a bass staff (bass clef, C major). The music is in common time. The vocal line begins with a whole note G4, followed by a half note A4, and then a half note B4. The alto and tenor parts have whole notes G3 and F3 respectively. The bass part has a whole note G2. Measure 5 is marked with a '5' above the staff.

10

This system contains measures 6 through 10. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The alto and tenor parts have half notes G3 and F3 respectively. The bass part has a half note G2. Measure 10 is marked with a '10' above the staff.

15

This system contains measures 11 through 15. The vocal line continues with a half note F5, followed by a half note G5, and then a half note A5. The alto and tenor parts have half notes G3 and F3 respectively. The bass part has a half note G2. Measure 15 is marked with a '15' above the staff.

20

This system contains measures 16 through 20. The vocal line continues with a half note B5, followed by a half note C6, and then a half note D6. The alto and tenor parts have half notes G3 and F3 respectively. The bass part has a half note G2. Measure 20 is marked with a '20' above the staff.

25

System 1 (Measures 25-30): Treble staff has a whole note G4, a half note A4, and a whole note B4. Bass staff has a whole note G3, a half note A3, and a whole note B3. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some rests.

30 35

System 2 (Measures 30-35): Treble staff has a whole note G4, a half note A4, and a whole note B4. Bass staff has a whole note G3, a half note A3, and a whole note B3. The piano accompaniment continues with eighth-note patterns and some rests.

40

System 3 (Measures 40-45): Treble staff has a whole note G4, a half note A4, and a whole note B4. Bass staff has a whole note G3, a half note A3, and a whole note B3. The piano accompaniment continues with eighth-note patterns and some rests.

45

System 4 (Measures 45-50): Treble staff has a whole note G4, a half note A4, and a whole note B4. Bass staff has a whole note G3, a half note A3, and a whole note B3. The piano accompaniment continues with eighth-note patterns and some rests.

2. Ant. Brumel, Fors seulement.

Regensburg, Codex Pernner.

This musical score is a four-part setting of an antiphona. It consists of four systems, each with four staves. The notation is mensural, with notes represented by black dots on a four-line staff. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as rests, beams, and accidentals (sharps and flats). Measure numbers 5, 10, 15, and 20 are indicated at the top of the staves. The first system covers measures 1 to 5, the second system covers measures 6 to 10, the third system covers measures 11 to 15, and the fourth system covers measures 16 to 20. The music is written in a style characteristic of the late 15th or early 16th century.



First system of musical notation, measures 25-29. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 25 is marked with a '25' and a flat. Measure 29 is marked with a '29' and a flat. The notation includes various note values, rests, and slurs.



Second system of musical notation, measures 30-34. The score continues in 3/4 time with a key signature of two flats. Measures 30, 32, and 34 are marked with a '30' and a flat. Measure 31 is marked with a '31' and a flat. Measure 33 is marked with a '33' and a flat. The notation includes various note values, rests, and slurs.



Third system of musical notation, measures 35-39. The score continues in 3/4 time. Measures 35, 37, and 39 are marked with a '35' and a flat. Measure 36 is marked with a '36' and a flat. Measure 38 is marked with a '38' and a flat. Measure 39 is marked with a '39' and a flat. The notation includes various note values, rests, and slurs.



Fourth system of musical notation, measures 40-44. The score continues in 3/4 time. Measures 40, 42, and 44 are marked with a '40' and a flat. Measure 41 is marked with a '41' and a flat. Measure 43 is marked with a '43' and a flat. The notation includes various note values, rests, and slurs.

System 1 (Measures 41-45): This system contains measures 41 through 45. It features four staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has an alto clef and the same key signature. The third staff has a bass clef and the same key signature. The fourth staff has a bass clef and the same key signature. Measure 45 is marked with the number '45' above it. The system ends with a double bar line.

System 2 (Measures 46-50): This system contains measures 46 through 50. It features four staves with the same clefs and key signature as System 1. Measure 50 is marked with the number '50' above it. The system ends with a double bar line.

System 3 (Measures 51-55): This system contains measures 51 through 55. It features four staves with the same clefs and key signature as System 1. Measure 55 is marked with the number '55' above it. A sharp sign (#) appears above the staff in measure 55, indicating a key change to one flat (B-flat and F-flat). The system ends with a double bar line.

System 4 (Measures 56-60): This system contains measures 56 through 60. It features four staves with the same clefs and key signature as System 1. Measure 60 is marked with the number '60' above it. The system ends with a double bar line.

3. Pipelare, Fors seullement.

Florenz, Bibl. Naz. XIX. 164 - 167.

For - seul - le - ment

For - seul - le - ment, for - seul -

l'at - ten - te que ie meu

le - ment l'at - ten - te que ie meu

re, For - seul - le - ment

For - seul - le - ment

For - seul - le - ment, for - seul - le -

re, For - seul - le -

l'at - ten - te que ie meu

l'at - ten - te que ie meu

ment l'at - ten - te que ie meu

ment l'at - ten - te que ie meu

25

En mon las cuer my l'e- spoyr

30

ne de-meu-re, ne de-meu-re. Car l'e- spoyr ne de-meu-re. ne de-meu-re, ne de-meu-re.

35 40

Car mon mal-heur si fort me tor-men-te Qu'y mon mal-heur sy fort me tor-men-te Que Car mon mal-heur sy fort me tor-men-te Que

45

te que par vous ie ne sen-te, n'est do-leur que par uous te Pour ce do-leur que n'est do-leur que par uous

50

ie ne sen - te, Pour ce que suys pour ce que
 ie ne sen - te, Pour ce que suys, pour

55

suys de uous per - dre bien seu - re.
 de uous per - dre bien seu - re.
 suys de uous per - dre bien seu - re.
 ce que suys de uous per - dre bien seu - re.

4. Josquin(?), Forseulement.

Trium vocum cantiones centum.
 Nürnberg, I. Petrejus 1541 Nr.73.

5

Discantus.
 Tenor.
 Bassus.

10

Discantus.
 Tenor.
 Bassus.



45

50

55

5. Anonym. J'ay pris amours.

Paris, Bibl. Nat. nouv. acq. fr. 4379 fol. 27 v.

5

J'ay pris* a - mours en

Contra.

Tenor.

10

ma de - ui

* prius

15

se pour con que

20 25

rir ioi eu se

30

té

35

Heu reux se

40

ray en ce st'e sté

45 50

s'ad - ve - nir puis a mon em - pri - se.

S'il est aucun qui m'en desprise,
Il me doit estre pardonné.

Il me samble que c'est la guise
Qui n'a riens. Il est debouté
Et n'est de personne honnoré.
N'esse pas droit dont que g'y vise?
J'ay pris

6. Anonym, J'ay pris amours.*

Perugia, Bibl. Com. Ms. G. 20 Nr. 85.

5 10

Tenor.

Contra.

* Vorlage *Jam pris amore.*

15

System 1 (Measures 15-20): Treble and bass staves. Measure 15: Treble has a half note G4, bass has a half note F3. Measure 16: Treble has a half note A4, bass has a half note G3. Measure 17: Treble has a half note B4, bass has a half note A3. Measure 18: Treble has a half note C5, bass has a half note B3. Measure 19: Treble has a half note D5, bass has a half note C4. Measure 20: Treble has a half note E5, bass has a half note D4.

20 25

System 2 (Measures 21-26): Treble and bass staves. Measure 21: Treble has a half note F5, bass has a half note E4. Measure 22: Treble has a half note G5, bass has a half note F4. Measure 23: Treble has a half note A5, bass has a half note G4. Measure 24: Treble has a half note B5, bass has a half note A4. Measure 25: Treble has a half note C6, bass has a half note B4. Measure 26: Treble has a half note D6, bass has a half note C5.

30

System 3 (Measures 27-32): Treble and bass staves. Measure 27: Treble has a half note E6, bass has a half note D5. Measure 28: Treble has a half note F6, bass has a half note E5. Measure 29: Treble has a half note G6, bass has a half note F5. Measure 30: Treble has a half note A6, bass has a half note G5. Measure 31: Treble has a half note B6, bass has a half note A5. Measure 32: Treble has a half note C7, bass has a half note B5.

35

System 4 (Measures 33-38): Treble and bass staves. Measure 33: Treble has a half note D7, bass has a half note C6. Measure 34: Treble has a half note E7, bass has a half note D6. Measure 35: Treble has a half note F7, bass has a half note E6. Measure 36: Treble has a half note G7, bass has a half note F6. Measure 37: Treble has a half note A7, bass has a half note G6. Measure 38: Treble has a half note B7, bass has a half note A6.

40

System 5 (Measures 39-44): Treble and bass staves. Measure 39: Treble has a half note C8, bass has a half note B7. Measure 40: Treble has a half note D8, bass has a half note C7. Measure 41: Treble has a half note E8, bass has a half note D7. Measure 42: Treble has a half note F8, bass has a half note E7. Measure 43: Treble has a half note G8, bass has a half note F7. Measure 44: Treble has a half note A8, bass has a half note G7.

45

50

55

5

10

7. Busnoys, J'ay pris amours tout au rebours.

Petrucchi, *Harmonice Musices Odhecaton* (1501) fol. 44.

Cantus.

Altus.

Tenor.

Bassus.

5

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15

20

25 30

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First system of musical notation, measures 36-40. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: two treble staves (top two) and two bass staves (bottom two). Measure 36 shows a melodic line in the top treble staff with eighth and sixteenth notes, and a bass line in the bottom bass staff. Measure 37 continues the melody with a sharp sign indicating a key change or accidentals. Measure 38 is marked with a '40' above the staff, showing a sustained note in the top treble staff. Measure 39 has a sharp sign in the top treble staff. Measure 40 concludes the system with a sharp sign in the bottom bass staff.

Second system of musical notation, measures 41-45. The score continues in 3/4 time with a key signature of one flat. Measures 41-42 show sustained notes in the top treble staff. Measure 43 is marked with a '45' above the staff, featuring a melodic line in the top treble staff. Measure 44 continues the melody. Measure 45 concludes the system with a melodic line in the top treble staff.

Third system of musical notation, measures 46-50. The score continues in 3/4 time with a key signature of one flat. Measure 46 shows a melodic line in the top treble staff. Measure 47 has a sharp sign in the top treble staff. Measure 48 is marked with a '50' above the staff, showing a melodic line in the top treble staff. Measure 49 continues the melody. Measure 50 concludes the system with a melodic line in the top treble staff.

Fourth system of musical notation, measures 51-55. The score continues in 3/4 time with a key signature of one flat. Measure 51 shows a melodic line in the top treble staff. Measure 52 has a sharp sign in the top treble staff. Measure 53 is marked with a '55' above the staff, showing a melodic line in the top treble staff. Measure 54 continues the melody. Measure 55 concludes the system with a melodic line in the top treble staff.

8. Jo. Jappart, Amours fait mout.

Rom, Bibl. Casanatense Ms. 2856.

Florenz, Bibl. Riccardiana Ms. 2794 fol. 27.

Regensburg, Bibl. Proske Cod. Pernner.

Amours fait mout.

Altus. Amours.

Tenor. Il est de bon heure né

Bassus. Tant que notre argent dura.

This system contains the first five measures of the piece. The Soprano part begins with a melodic line in G major, marked with a '5' above the fifth measure. The other parts provide harmonic support with various note values and rests.

This system contains measures 6 through 10. The Soprano part continues its melodic development, while the other parts maintain the harmonic structure. Measure 10 is marked with a '10' above the staff.

This system contains measures 11 through 15. The Soprano part features a more active melodic line with eighth notes. Measure 15 is marked with a '15' above the staff.

This system contains measures 16 through 25. The Soprano part continues with a melodic line that includes some chromaticism. Measures 20 and 25 are marked with '20' and '25' above the staff respectively.

30

35

40

45 50

